

Sets in Order

35¢

OCTOBER
1963



SQUARE DANCER'S
INDOCTRINATION
HANDBOOK



BASIC CHECK LIST

GROUP: *Mayfield Beginner's Class*
CALLER: *Al Harding*

DATE	10/1	10/2	10/3	10/4	10/5	10/6	10/7	10/8	10/9	10/10
(1) Do So Do:										
a. Set Saw:										
b. All Around Your Left hand Lady:										
c. See Saw Your Feet Little Two:										
(2) Swing:										
a. Walk Swing:										
b. Arm Swing:										
c. Do Paso:										
d. Countess Turn:										
e. Catch All Eight (Double Elbow):										
f. Catch All Eight (In couples):										
(3) Promenade:										
a. Single File Promenade:										
b. Half Promenade:										
c. Promenade Half:										
(4) Pass Thru:										
(5) Split the Ring (Divide the Ring):										
a. One Couple:										
b. Two Couples:										
c. Around One - Two, etc:										
d. Around One to a Line:										
e. Split Your Couples:										
(6) Stars - Single:										
a. Star by the Right:										
b. Back by the Left:										
c. Couples Star Promenade:										
d. Spread the Star Out Wide:										
(7) Alternates:										
(8) Grand Right and Left:										
a. Weave the Ring:										
(9) Ladies Chain (Two Ladies):										
a. Ladies Grand Chain (Four Ladies):										
b. Four Men Chain:										
c. Three-Quarter Chain:										
d. Wheel Chain:										
(10) Right and Left Thru:										
(11) Sashay (Chase):										
a. Half Sashay:										
b. Reashey:										
c. Go All the Way Around:										
d. Rollaway with a Half Sashay:										
e. Whiteway (With a Half Sashay):										
f. Corners Whiteway (With a Half Sashay):										
(12) Turn Unders:										
a. Twirl:										
b. Promenade Twirl from a Swing:										
c. Promenade Ending Twirl:										
d. Frontier Wheel - California Wheel:										
e. Turn Your Corners Under (California Wheel):										

Mayfield Beginner's Square Dance Class
Third Lesson - October 8

From 8:00 to 8:15
Review all material taught in first two lessons.

10:00 - Add late-comers as they arrive.

10:15 - Do So Do (Swing - Center and back - Promenade single file - etc.)

10:30 - Identify positions - heads, sides, etc.

10:45 - Right and Left - Promenade none (No twirls yet)

11:00 - Emphasize importance of arriving on time!

11:15 - rest

11:30 - camera present! Drill on Do Paso - Promenade into squares

(review)

11:45 - camera present! Drill on Do Paso - Promenade into squares

12:00 - rest

12:15 - (Walk, 2, 3, 4, Step kicks (4), Do So Do, etc.)

12:30 - Report next time

12:45 - Your Own Squares - Sets in Order

1:00 - Around and See Saw

1:15 - Last 4 found - One set may be Marie

1:30 - Circle - Teach Left footer's One

1:45 - In circle teach Right and Left Thru

2:00 - "Sets in Order"

2:15 - (1) Drill on Right and Left Thru - Add

2:30 - (2) Sweet Georgia Brown (Quadrille)

2:45 - Grand Promenade: Drills using movements taught

3:00 - Into squares

3:15 - (1) Trail of the Lone Star Pine

3:30 - (2) Hash of patter figures and besides they

3:45 - Refer to "The out which movements

4:00 - See you next week

4:15 - Remember review starts right at 8 p.m.

4:30 - safety pins!

Help the Mirrors with the swing

Don't forget

modernsquare dancing

called by Frannie Heintz



reprise 

reprise





("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:

Just a note about our moving to California.

Ruth and I have lived in Phoenix, Ariz. since 1950. We have been actively engaged with the Valley of the Sun Square Dance Organization and the Arizona Federation of Square and Round Dance Callers and Instructors. We organized Merry Mixers and Square Toppers (an advanced invitational group to which I will fly back every 4th Saturday to call). I was caller for Circle M Club; instructed both squares and rounds for some ten years; made four national calling tours; directed the Bobettes exhibition group at the 1956 National Convention in San Diego.

We are the new owners of Best Western Wear in Long Beach and will be calling and teaching in this area now. We will be glad to see our old friends and make new ones.

Bob Johnston
Long Beach, Calif.

Dear Editor:

Boy, am I mad! If that couple whose names you withheld in the July edition of Sets in Order are anywhere near to Sidney, Nebraska, I wish you would let them know that they are welcome to dance with us any time they want to come—and bring the baby, too, if they wish. Since they feel they are 'way behind, my wife and I would be glad to arrange with some other couples in our square dance group to get them caught up so that they can dance right along with the best of them.

Being a caller I can see what things like this do to square dancing. Now it's my belief that someone should do something about it. We are ready here in Sidney. We are tired of this type of "shenanigans."

Mal Minshall
Sidney, Nebr.

Dear Editor:

... We have, we hope in our Swinging Squares Club, attained a pretty good level of enthusiasm and competence, and most of our
(Please turn to page 42)



Bulletin No. 6

SETS IN ORDER

AT ASILOMAR

Weekend: January 31st - February 2nd

Regular: February 3rd - 8th, 1964

Recognize any of these top-notch singing calls? *James; My Ideal; The Capers; Johnny Jingo; Smile, Darn You, Smile; Round and 'Round; Call Me Baby; I Can't Quit; Don't be a Baby, Baby; South Pacific Shore; Quick Silver; Million Dollar Smile; Walk Right Back; Nothing to do With You; Swing Her Easy, She Belongs To Me; Swing Your Baby Now; Somebody Else's Date; Swinging With You; Walkin' and Talkin'; Take Me Along; I Wonder Why; Foolin'; If the World Keeps on Turning; Cielito Lindo.*

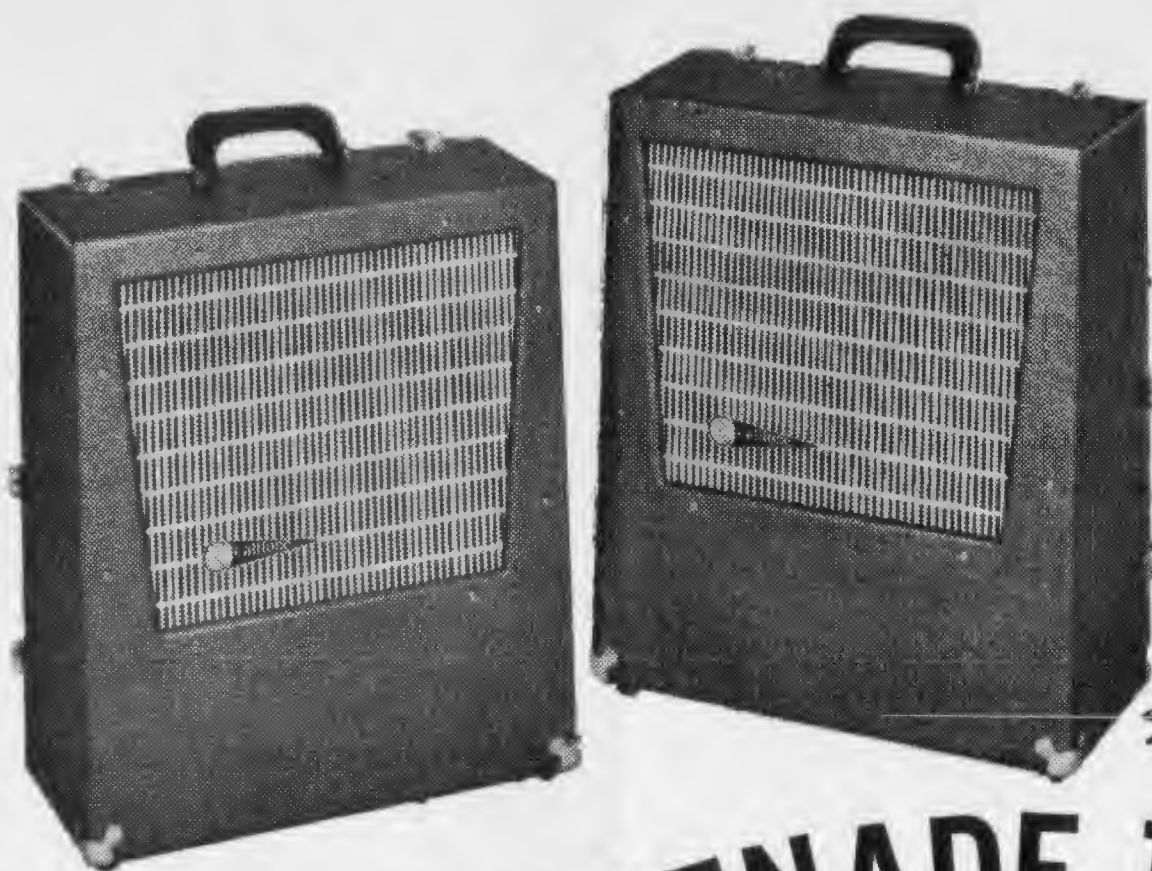
Chances are, among this list are some of your favorites. They are just some of the many singing calls created by **Marshall Flippo**. Marshall is a quiet, retiring sort of an individual; but underneath that calm composure is a thoughtful, constructive, ever-active square dance mind. His contributions to the activity over the years in square dance camps, festivals, and through his records have placed him in an enviable spot of leadership.

It's a great delight to welcome Marshall and his wife, **Neeca**, to the Asilomar campus this coming winter. In his own indelible style Marshall will conduct workshops, call evening dances, and expound on his particular brand of square-dancemanship.

The Flippos are just one reason why you are in for a barrel of square dancing enjoyment when you attend Winter '64 Sets in Order Vacation Institute at Asilomar. With the Flippos will be Frank and Barbara Lane, Frank and Carolyn Hamilton, Bob and Nita Page, and Bob and Becky Osgood. For just sheer downright friendly square dancing pleasure you can't beat a week-long vacation at Asilomar. Write for particulars and a free brochure — today.

Sets in Order

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Los Angeles 48, California



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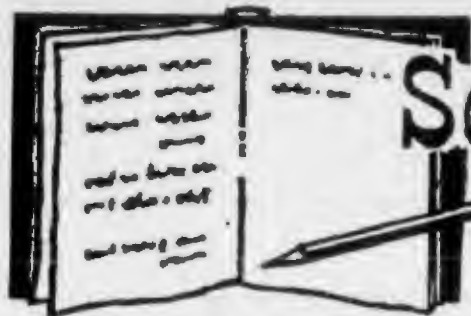
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CORPORATION

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Square Dance Date Book

- Oct. 3-6—3rd Annual Oktoberfest
La Crosse, Wisc.
- Oct. 5—Southwest District Festival
Vernon, Texas
- Oct. 5—Northwest District Festival
Woodward, Okla.
- Oct. 5—3rd Annual Chesapeake Festival
Armory, Annapolis, Md.
- Oct. 6—South Coast Assn. Inaugural Ball
Retail Clerk's Hall, Buena Park, Calif.
- Oct. 10—Rare Squares Guest Caller Dance
Waymart, Pa.
- Oct. 12—Square and Circle Workshop Dance
Ballroom, Hotel Bethlehem, Bethlehem, Pa.
- Oct. 13—Western Assn. Fall Jamboree
Municipal Audit., South Gate, Calif.
- Oct. 13—Valley Twirlers Aebelskiver Dance
Memorial Hall, Solvang, Calif.
- Oct. 18-19—3rd Ann. Cacapon Capers Wk-end
Cacapon Lodge, Berkeley Springs, W. Va.
- Oct. 18-19—4th Ann. Missouri State Festival
Agr. Bldg., State Fair Grnds., Sedalia, Mo.
- Oct. 18-20—Hoosier Square Dance Festival
Evansville, Indiana
- Oct. 19-20—2nd Annual Fall Festival
Cadillac, Michigan
- Oct. 19-20—Central District Conclave
Lake Texoma Lodge, Kingston, Okla.
- Oct. 20—Valley Steppers Workshop & Dance
K. of C. Hall, Ridgefield Park, N.J.
- Oct. 25-26—8th Ann. Richmond S&R/D Fest.
John Marshall Hotel, Richmond, Va.
- Oct. 26—Mid-Tex Assn. Ann. Fall Jamboree
Municipal Auditorium, Austin, Texas
- Oct. 26—South Central District Festival
National Guard Armory, Lawton, Okla
- Oct. 26—Sues 'n' Ques 2nd Ann. All Niter
Allen Co. Fairgrounds, Lima, Ohio
- Oct. 26-27—Annual Harvest Hoedown
Memorial Auditorium, Sacramento, Calif.
- Oct. 27—Guest Caller Dance
Ranchland, Mechanicsburg, Pa.
- Nov. 1-2—3rd Ann. Mich. State S/D Conv.
Cobo Hall, Detroit, Mich
- Nov. 1-3—13th Ann. Fiesta de la Cuadrilla
Balboa Park, San Diego, Calif.
- Nov. 2—17th Ann. Okla. State S/D Festival
Municipal Audit., Oklahoma City, Okla.

(Dates continued on page 58)

Sets in Order

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

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TABLE OF CONTENTS

3	From The Floor
5	Square Dance Date Book
7	On the Record and Record Report
9	As I See It, by Bob Osgood
12	Some Tips on Teaching Round Dancing
17	The Dancer's Walkthru
21	Vox Saltator: The Square Dancer Speaks Up
24	The Changing Square, by Bob Page
24	Round Dance Abbreviations and Symbols
25	Homes For Square Dancing — Square Acres
26	Style Series: Which Way Do You Face After—?
29	'Round the Outside Ring
33	Workshop
53	Caller of the Month: M. P. "Van" Vandever
57	Paging the Round Dancers: Sam and Betty Evans
63	Current Best Sellers: Record Sales Survey
70	Experimental Lab: U Trail In

462 North Robertson Boulevard
Los Angeles 48, California
OLYMPIA 2-7434

"JOAN OF ARKANSAW"

— New singing square dance



This may make the original Joan of Arc turn over in her ancient grave, but it's gonna be a truck-load of fun for real live square dancers! With just the right amount of "corn" and with masterful handling by BRUCE JOHNSON on both the writing and calling bit, "Joan of Arkansaw" will conquer the country. The PETE LOFTHOUSE BAND chips in with its share by coming up with some real Arkansaw-kinda music. Callers will like this one because the music is such a "natural" for a singing square.

WINDSOR No. 4824, flip instrumental



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pressed in Canada and will be avail-
able to you at about the same time
and same price as the U. S. issue.*



SINGING CALLS

DEAR HEARTS AND GENTLE PEOPLE—Mibs 5001
Key: E Tempo: 129 Range: High HC
Caller: Chuck Broad Low LB
Music: Western 2/4 — Piano, Guitar, Mandolin, Bass

Synopsis: (Break) Circle — allemande — forward two for a thar star — slip clutch, skip one girl — allemande — promenade. (Figure) Heads separate half way — star thru — up and back — pass thru, round one — in middle star thru — right and left thru — cross trail — corner do sa do — swing her — promenade.

Comment: Music is quite interesting but dance patterns need a little adjustment on timing and meter. Rating ☆

COME ON HOME — Blue Star 1678
Key: G Tempo: 128 Range: High HC
Caller: Vaughn Parrish Low LD
Music: Western 2/4 — Violin, Piano, Guitar, Drums, Bass, Mandolin

Synopsis: (Break) Four ladies chain — heads square thru — with sides circle to a line — up and back — right and left thru — ladies step across — allemande — promenade. (Figure) corner do sa do — gents star left — star promenade — inside out, outside in — four ladies star right — roll away — girls turn back, swing corner — promenade.

Comment: Music is quite adequate and voice

(Reviews continued on page 60)

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 follow: ☆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.

**SPECIAL DISCOUNTS
 SPECIAL GIMMICKS
 PREMIUM PLAN**

WHAT do you think attracts the **greatest number** of new subscriptions to Sets in Order? Do you suppose it's one of the above special plans that Sets in Order has "dreamed up" to encourage new subscriptions and renewals?

No, it's none of these.

The greatest inducement Sets in Order has to offer subscribers is its policy. The best, universal, unprejudiced, complete coverage of the square dance scene.

Who's the best salesman for Sets in Order?

You are. You have told us that Sets in Order has helped you with your dancing enjoyment, with your calling, with your club friendships and projects. Because of this you have told your friends; you have encouraged them to subscribe and have also encouraged your friends to renew. It is because of you and your enthusiasm for Sets in Order that we continue to grow; continue to have by far the largest circulation of any square dance publication; to have the greatest coverage of advertising, the greatest assortment of news available to square dancers, to callers and leaders everywhere.

How can we say **thank you** for your help?

It's simple. We'll just continue to dedicate ourselves in attempting to turn out each month a bigger and better square dance magazine for you. Your boosting of the magazine, your encouragement in bringing in new subscriptions, your patronizing of Sets in Order advertisers — all help.

And, we thank you!



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FOR YOUR DANCING PLEASURE

at the
fifth annual

spring festival

MARCH 12, 13, 14, 1964
SHERATON PARK HOTEL
WASHINGTON, D.C.



Al Brundage



Dave Taylor



Earl Johnston



Marshall Flippo



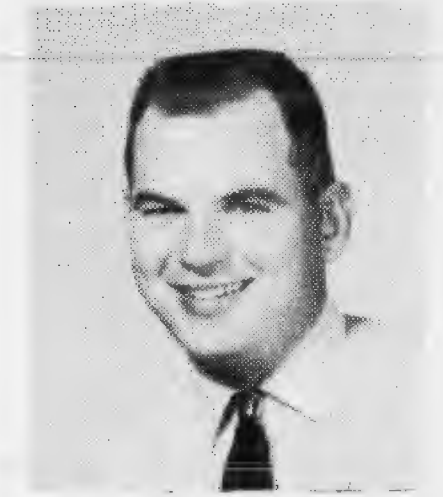
Les Gotcher



Nita and Manning
Smith



Bob and Helen
Smithwick



Jack Jackson



Lee Helsel



Na and Jack
Stapleton



Wayne and Norma
Wylie



Bob Van Antwerp



All Professional Staff
Children's Square Dance Party
Die-Hard Balls
Program for New Dancers

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UNDER ONE ROOF
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WASHINGTON, D.C.

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AS I SEE IT

bob osgood

October 1963

ONE OF THE MANY REASONS why we feel that American Square Dancing should be classified as a *folk activity* is because it seems so difficult at times to come up with positive definitions for its various phases. We're constantly being asked for interpretations, descriptions and definitions of different words that we all seem to take for granted in square dancing.

Perhaps, in the next few months, we'll experiment with definitions of some of the words you've asked us about. These would include *hash, challenge, sight calling, smooth dancing, national caller, name caller, leader, professional, commercial, style, traveling caller, high level, low level, advanced, intermediate, beginner*. These are just a few. Perhaps you have others you'd like us to work on, or you may have some definitions of one or more of these which you'd like to share. To say the least this sounds like an interesting project.

Help from Outside

AN EXTREMELY OPTIMISTIC TREND has been injected into square dancing recently. Quite a few of the state, regional, and national conventions have brought into their panels non-square dancing personalities. These individuals have been important executives of large corporations specializing in public relations and in the selling field.

In the past we've been so dependent upon leaders selected from the confines of our own activity that over the years the same ideas have been worked and over-worked. By going to successful business men we have brought fresh thinking into the picture and, whether the men be from the Chrysler Corporation, the Coca Cola Company, or the Butternut Coffee Company, the ideas expressed have been easily applicable to the *selling of square dancing*.

We've attended several meetings designed

for callers where local representatives of the Dale Carnegie Course have been brought in to talk. In most cases these speakers know little of square dancing and they make no attempt to cover our subject. They have, however, presented many ideas that have led to solutions of area problems. Undoubtedly they have helped in ways of which folks within the field of square dancing may not have been aware.

This idea can be used in many ways in the future and we think that it's a very admirable trend.

Which Hand Is Which?

THOMAS R. HENRY, writing for the North American Newspaper Alliance in the Kansas City Star, recently uncovered the results of some studies that prove not only that space men of the future must be trained from childhood to determine their right from their left, but seem inadvertently to have hit upon a natural hazard in the training of square dancers.

"Ability to differentiate between right and left," says Mr. Henry, "develops slowly over several years of a child's life. Man is not born with an innate sense of direction."

He goes on to explain that Russian psychologists have set out to prove this through a series of tests recently published by the U.S. Department of Commerce. "Ability to tell the difference between the right and left hand begins in normal children sometime in the first



year of life, but continues to develop and become fixed throughout the whole pre-school age." Systematic studies were conducted with children up to 7 years of age.

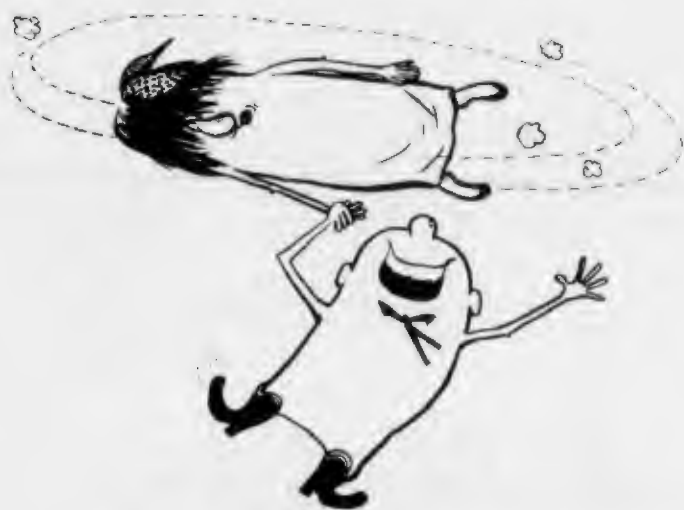
"Up to the age of approximately 3 years these children carried out many functions alternating with either hand. There was no connection as yet between the word 'right' and 'left' and the hand designated. Basically the report states that the development in man of the differentiation of right and left is a complicated process... Man has no natural endowment to find his way in the world. It must be acquired, sometimes slowly and painfully by each individual."

Watching a dancer develop, we realize that his most difficult moments are not those spent in learning some of the more advanced basics but in adapting to directions, to learn — perhaps for the first time — to react automatically to the directions *right* and *left*. At this point, when the whole activity is so foreign to him, our new dancer needs the greatest patience and understanding shown to him. Once he learns directions, the balance of his training comes relatively easy.

First Things First

IF WE CONSIDER the callers and teachers to be the professionals in this activity of square dancing, what basic courses do you feel would be most important for these men and women to study? A thorough background of the dance, you may say, a study of music, a course in the composition of rhymes or the creation of basic figures? Perhaps these are important, but a parallel came up the other day which bears some study.

In a news sports broadcast we learned that the Los Angeles Rams professional football



Swing yer pardner

Drawings reproduced by permission of Carl Parkcliffe Studios, Bath, Ohio

team holding its initial training session just before the season opened, sent its new players out onto the field for two days to learn the fundamental plays, signals, etc. For the same two days the bulk of the team, the old pros, experienced linemen and hardened backfield players, gathered together in a classroom to study. What did they study? Not the new rules of the game but Human dynamics, Public relations, How to get along with each other.

If football players, in one of our most rugged sports, feel that this is important for them, then certainly those faced with the responsibility of teaching and entertaining thousands of men and women on the square dance floors of America should feel the importance of a background in public relations and human dynamics as well. *It's something to think about.*

Spring Cleaning — In October?

WE KEEP AN IDEA FILE. It's just a box tucked away in our top desk drawer into which we stuff bits of paper taken from coat pockets, glove compartments of the car, and our notebook. These scraps of paper — gum wrappers, bits of envelopes, paper napkins, etc., contain scribbled bits and pieces that we've managed to jot down as an idea hits us.

Our best ideas don't seem to come when we're seated at the desk with a typewriter loaded with a neat piece of white paper — all set to go. Instead, we get an idea for a style series right smack dab in the middle of some fast moving square. Or a flash for a cover idea comes as we're almost ready to drop off to sleep late some night. The soggiest ideas always seem to come when we're taking a shower, and those ball point pens that write under water have had more than one test in recent years.

Ideas are just too precious to let go by. Sometimes when we look back over the pile of cryptic shorthand we have difficulty in remembering just what the idea was in the first place, and what it was that caused us to write down "Thursday" on a scrap of paper, or "important — don't let them do it!"

We're making this month official "clean up month" with our bits and pieces. Here, as nearly as we can decipher them, are some of the thoughts that have been accumulating during the past year.

● Much thanks to those of you who answered our plea in the July issue, asking for back issues of *Sets in Order* to fill our files. In no time at all we seemed to have the necessary quantity needed for our files on one of the numbers. We still could use more of the March 1955 and May 1960 issues of *Sets in Order* if you have any lying around the house. We're more than delighted to extend your current subscription another two months to say *thank you*.

● You may have noticed when you read last month's *Sets in Order* that Al Brundage, in Westport, Connecticut, would be handling the square dances at the New York World's Fair starting next year. Presentation of representative square dancing at an event of this size should reach thousands and perhaps millions who have not seen it previously. We remember back to the World's Fair in San Francisco in 1939 when Herb and Pauline Gregerson of El Paso, Texas presented American Square Dancing with their famed Blue Bonnet set of dancers. The impact was great at that time and this personal appearance served to stir up interest of many in that then almost unknown activity. Look for an even greater response to come out for the World's Fair doings next year.

● A couple of months ago Herb Lanks in Jenkintown, Pennsylvania, sent us some colored 35mm slides plugging square dancing and he said he'd be delighted to send one free of charge to anyone who might write in. We ran the notice in the July issue and have recently heard from Herb telling us that he's had hundreds of requests from all parts of the country, from Australia, from the Philippines and from Europe. Quite a few people have asked if the slide could be used on television in conjunction with televised plugs for the activity. Herb's answer, of course, is yes and he asks that we repeat the offer to *Sets in Order* readers. Just write Herb, 320 Greenwood Avenue, Jenkintown, Pennsylvania. Herb is doing this — no strings attached — out of his own pocket. Just seems to enjoy meeting new square dancers.

● The subject came up recently on the advisability of having *specialists* teach the round dances to new dancers still in the throes of beginning lessons. Depending of course upon whether rounds would be used in the classes in the first place, this opens a long line of dis-

cussion. My feeling, and I'm sure one shared by quite a number of you is that rounds certainly do belong in the square dance picture. I don't mean specialized rounds for specialized dancers. What I have in mind are good, intelligent, basic, well-metered rounds with good music which I believe do belong and do help make better square dancers. Secondly, I definitely feel that the job of teaching these folks belongs to the caller-teacher who handles the class. We're getting so specialized that one of these times we're liable to get a teacher in to show folks how to *bow to their partner*, another to show how to *circle left*, and still another to teach a *cross trail*. In our book the mark of a competent caller is one who can teach well *all phases of the activity*.

We Get Carried Away

THE LITTLE BITS OF NONSENSE you've been reading at the bottom of the pages these last few issues of *Sets in Order* have been known as *Tom Swifties*, just in case you didn't know.

Tom Swift, you'll remember from your youth, was the All-American boy who never did things in an ordinary way. He always exclaimed *enthusiastically*, fought *bravely*, or tried *valiantly* in anything he did. Using this as a springboard for a pun, today's Tom Swifties make a play on words where the adjective would tie in humorously with the balance of the sentence. With the help of some of our square dancing friends we produced the ones you've undoubtedly noticed. Here are a few of our favorites.

"Close on three," said the instructor frankly. (Naturally we had Frank-ly Hamilton in mind.) And then there were others. "Shoot that star," he exploded. "Right and left," he said grandly. "Crow hop in," he said cagily. You get the idea? Oh, well, you can't win them all.



Chain the ladies

SOME TIPS ON TEACHING ROUND DANCING

By Kay & Forrest Richards, San Leandro, Calif.

SOME TIME AGO the callers association of Northern California called on Kay and Forrest Richards for some helpful advice in teaching rounds to beginning square dancers. They were to keep in mind the values of incorporating round dancing right along with the squares in the initial stages of a square dance program. The Richards came out with the following hints and suggestions to callers teaching rounds.

Perhaps some of these ideas will hit home for you. Together with the preliminary notes are collection of simple rounds and mixers selected by them as providing an excellent background and encouragement into the round dancing picture.

* * *

Progression

Just as with Square Dance instruction, the choice of material, round dance-wise, should progress from the simple to the more complex. The first dances used, and incorporated in the program from the first night, should be of the fun-type variety in order to build, gradually, a background for later round dances.

Material

Dances listed, herewith, are arranged in order according to difficulty. Most of those included are considered as basics by leaders throughout the country. Other new and good dances may come out which may be used in conjunction with the ones indicated; so the list is by no means static. However, if those included are used as suggested (and it is not necessary to use all of them), the dancer will finish his Beginning Square Dance Class with sufficient background to learn the usual "Round-of-the-Month" Type dance—unless it is a waltz. The Intermediate Square Dance Class is the place for waltz introduction—introduced at

the discretion of the Caller;—and that, too, should be taught easily and gradually. We have, purposely, omitted any dance with a turning two-step. We feel that, as the dancers are ready for a dance with a turning two-step, they are ready to learn one of the easier "Round-of-the-Month" dances. Again, this is where the Caller uses his own judgment. With newer dancers, it is usually a good idea to "drill around" the dance first.

It is felt by most, we believe, that, while nothing can equal the stimulation and lift of square participation, rounds complement the squares in providing a change of pace in a dancing evening; giving thereby a balanced program.

Little Things to Remember—and Hints

1. *Your Attitude:* This is the *BIG* thing. Since your attitude is manifested by your expression and enthusiasm, your dancers will learn more quickly and will have more fun doing so if it seems to be a pleasurable undertaking for you.

2. *Know Your Material:* You can't teach what you don't know.

3. *Let the Dancers Enjoy the Rounds:* Don't be in too much of a hurry to teach a new Round. Less different rounds are better than too many. The fact that you may be tired of a dance does not necessarily mean that your dancers are. It may be "old hat" to you; you have taught the same dance to each Beginning Square Dance Class, and it may be hard for you to realize that it is new to each group—and that it is enjoying that dance for the first time. The Caller has so very much to cover in Square Dance instruction these days, it helps a bit to be able to relax some on the Rounds—not by eliminating them entirely (for then your dancer will feel "cheated"), but by doing the same ones longer. We realize this can be car-

ried too far, too. After all, your judgment will determine when to teach a new one; each group is different — as you know!

4. *It is a Good Idea To:*

- a. Teach by measures—2, 4, 8, etc.
- b. Be definite and clear with instructions — “cue and do.”
- c. Avoid talking too much.
- d. Minimize “frills” in instruction. AVOID AFFECTATIONS. Individual styling can come later.
- e. On *occasion*, teach the most difficult part of the dance first.
- f. “Pre-cue” whenever possible.
- g. Remember the transitions. Make one dance pattern flow into the next — make the dance a fluid, integrated whole.
- h. And — DANCE TO MUSIC! Your dancers will copy you; so set a good example by keeping your steps small and your feet under you — and dance as though you enjoy it! And — if you should make a mistake, don't worry. Everybody does, once in a while. Admit it and go on!

The following are 13 simple round dances suggested by the Richards for use in introducing rounds into the initial square dance program. For those unfamiliar with the round dance terminology you'll find a list of round dance abbreviations and symbols on page 24 of this issue.

G K W MIXER

Record: “GKW Mixer”—SIO 3025

Position: Promenade position, facing LOD

Footwork: Opposite throughout. Start M's L, W's R

Meas.

- 1-4** **Walk, 2, 3, Turn; Backup, 2, 3, 4; Walk, 2, 3, Turn; Backup, 2, 3, 4;**
Walk fwd 3 steps in LOD, keeping hands joined in promenade pos, turn about (push with the left—pull with the right) to face RLOD on the 4th step; Now, back up 4 steps, still moving in LOD. Repeat Meas 1-2 moving in RLOD.
- 5-8** **Star Right, 2, 3, 4; 5, 6, 7, 8 (Clap); Star Left, 2, 3, 4; 5, 6, Pickup, The Next;**
Form a right hand star with partner and walk around CW 8 counts—step and clap on the count of 8; Switch to a left-hand

star with partner and walk around CCW 6 counts to end with M in the center. On counts 7 & 8, M moves RLOD to assume Promenade Pos with the W formerly behind him, ready to repeat the dance from the beginning.

PATTY CAKE POLKA

Record: “Emilia Polka”—RCA 25-1013; Columbia 20-245; Shaw 149, 227; Folkraft 1260; Old Timer 8162; Windsor 4624.

Position: Closed dance pos, M's back to COH
Footwork: Opposite throughout. Directions given are for the M

Meas.

- 1-2** **Heel, Toe; Heel, Toe;**
Place L heel to L side, touch L toe by R; Repeat.
- 3-4** **Slide, 2; 3, 4;**
Take 4 slides to L along LOD (Don't change weight on 4th slide).
- 5-8** **Heel, Toe; Heel, Toe; Slide, 2; 3, 4;**
Repeat Meas 1-4, starting M's R and moving along RLOD.
- 9-12** **Clap, Right; Clap, Left; Clap, Both; Clap, Knees;**
Drop hands and still facing partner, execute the following: Clap own hands together, clap partner's R hand with your R hand; Clap own hands together, clap partner's L hand with your L; Clap own hands together, clap partner's two hands; Clap own hands together, clap own knees.
- 13-16** **Right Hook, Around; 3, 4; Progress; New Partner;**
Hooking R elbows, circle CW 4 steps; M progresses in 4 steps to W ahead.

EASY MIXER

Origin Unknown

Record: “Crazy Otto”—Dot 15325

Position: Open, inside hands joined, both facing LOD

Footwork: Opposite. Directions given are for the M

Intro: Skip 2 sequences at start of record. (Dance ends before record does; record continues beyond normal close.)

Meas.

- 1-4** **Walk, 2; 3, Face; Apart, 2; 3, 4;**
Starting M's L walk fwd LOD 4 steps, turning to face partner on 4th count; Then, back away from partner with 4 steps, M twd COH, W twd wall.
- 5-8** **Together to Right, 2; 3, 4; Do sa do, 2; 3, 4;**
Both move diag to R to approach new partner with 4 steps; Then, do sa do with 4 steps around new partner. End facing LOD, in Open Pos, ready to begin dance again. (W progresses fwd; M bwd.)
- DANCE IS DONE COMPLETELY THROUGH 12 TIMES.
- Ending:** Walk fwd 4 steps; Twirl W R-face; Bow.

DO-SA-DO MIXER

Record: "Down South"—Windsor 7122; Victor 20-4568

Position: Partners facing, both hands joined, M's back to COH

Footwork: Opposite throughout. Directions given are for the M

Meas.

- 1-2 Point, And; Point, And;**
Extend L ft to L side and point L toe to floor, touch L toe beside R ft; Repeat.
- 3-4 Slide, 2; 3, 4;**
Starting L ft, take 4 slides to the L in LOD (keep wt on L ft on 4th count).
- 5-8 Point, And; Point, And; Slide, 2; 3, 4;**
Repeat Meas 1-4 starting M's R and moving along RLOD.
- 9-12 Step, Tap; Step, Tap; Step, Tap; Step, Tap;**
Step L to L side, tap R toe to floor in back of L; Step R to R side, tap L toe to floor in back of R; Repeat.
- 13-16 Do Sa Do; And Take A New Partner;**
Do sa do: Start M's L, partners pass R shoulders by walking fwd with 4 steps; Then walk bwd starting M's L, passing partner (L shoulder), M and W both veering to their R as they back up to receive new partner.

TETON MOUNTAIN STOMP

Adapted from "Buffalo Glide" by Doc Alumbaugh

Record: "Teton Mountain Stomp"—Windsor 7615; Windsor 4615; Western Jubilee 725.

Position: Partners in closed dance position, M facing LOD

Footwork: Opposite throughout. Steps described are for the M

Meas.

- 1-4 Side, Close; Side, Stomp; Side, Close; Side, Stomp;**
Step L to L side twd COH, close R to L; Step L again to L side, stomp R beside L but leave wt on L; Repeat this action starting on R and moving twd wall.
- 5-8 Side, Stomp; Side, Stomp; Banjo, 2; 3, 4;**
Step L to L side twd COH, stomp R beside L; Step R to R side twd wall, and stomp L beside R; In BANJO POS, with R hips adjacent, M takes 4 walking steps fwd in LOD LRLR while W takes 4 steps bwd in LOD RLRL.
- 9-12 Sidecar, 2; 3, 4; Change and Progress; 3, 4;**
Partners change to SIDECAR POS (L hips adjacent) by each making 1/2 R-face turn in place, M remaining on inside and facing RLOD and W remaining on outside and facing LOD; M walks 4 steps bwd in LOD LRLR while W walks 4 steps fwd in LOD RLRL; Partners change back to BANJO POS by each making one-half L-face turn; Then immediately release from each other and the M walks fwd in LOD 4 steps LRLR to meet the SECOND W approaching him, while W walks fwd

in RLOD 4 steps to meet SECOND M approaching her.

- 13-16 Buzz, 2; 3, 4; 5, 6; Get Ready;**
Square dance buzz swing for 6 counts; Use counts 7 & 8 to get ready, in starting pos, to begin dance again.

OKLAHOMA MIXER

Record: "Sheppard's Schottische"—Coral 60792; MacGregor 400A; Columbia 52006

Position: Varsouvianna pos, couples facing LOD

Footwork: Same. Both start L ft.

Meas.

- 1-4 Left, Close; Left, —; Right, Close Right, —;**
Starting L, do 2 two-steps progressing in LOD.
- 5-8 Walk, —; 2, —; 3, —; 4, —;**
Walk fwd 4 steps L-R-L-R.
- 9-12 Left Heel, —; Toe, —; Lady, Goes; In, —;**
Do a heel and toe with the L; Then, releasing hands, M steps LRL in place while W (turning L-face) crosses over in front of M twd COH with 3 steps LRL. W is now on the inside of the circle and facing RLOD.
- 13-16 Right Heel, —; Toe, —; Lady, Goes; Back, —;**
Repeat heel and toe starting R; Drop hands and while M steps RLR in place, W progresses to new partner (M behind) with 3 walking steps RLR, turning on the 3rd step to assume the original Vars pos with the new partner.

BABY O' MINE MIXER

Origin Unknown

Record: "Baby O' Mine"—Dot 15347 (Billy Vaughan); Blue Star 1558.

Position: Open, both facing LOD, inside hands joined

Footwork: Opposite. Directions given are for the M

Meas.

- 1-2 Walk Fwd, 2, 3, Brush; Fwd, 2, 3, Touch;**
Walk fwd LOD, M stepping LRL-brush R; Walk fwd LOD RLR-touch L beside R.
- 3-4 Grapevine Away, 2, 3, Brush; Grapevine Together, 2, 3, Touch;**
Release handr. ts and grapevine away from partner, M moving twd COH, W twd wall: M steps L to side, R behind L, L to side, brush R across L; Starting M's R repeat the grapevine twd partner and touch L beside R. Rejoin inside hands.
- 5-8 Two-Step Fwd; Two-Step Fwd; Turnaway, —, 2, —; 3, —, 4, —;**
In open pos, starting M's L, do 2 slow two-steps fwd in LOD; Release handholds and turn away from partner (M, L-face; W, R-face) with 4 slow steps, making 1 complete turn. M takes W formerly behind him as his new partner and the dance is repeated. (M moves in RLOD; W moves in LOD to receive the new ptr.)

TENNESSEE WIG WALK MIXER

By Harry and Dia Trygg, Tucson, Arizona

Record: "Tennessee Wig Walk"—Decca 28846 or King 1237

Position: Right hand Star Pos, M facing LOD on inside of circle, W facing RLOD

Footwork: Same. Both start L ft.

Intro: WAIT. Start on vocal.

Meas.

1-2 Point Front, —, Point Side, —; Behind, Side, Forward, —;

Point L toe across in front of R ft, point L toe to L side; Quickly step L across behind R, step to side on R, step L slightly fwd and across R, hold, change to L-HAND STAR POS. (M is now on outside of circle, W on inside.)

3-4 Point Front, —, Point Side, —; Behind, Side, Forward, —;

Starting R ft, repeat Meas 1-2 above, ending in RH STAR POS.

5-6 Around, 2, 3, Brush; Continue, 2, 3, Brush;

In RH star pos make 1 CW turn by stepping LRL-brush R; RLR-brush L.

7-8 Forward, 2, 3, Brush; To A New Partner, 2, 3, Brush;

Starting L and doing the same walk-2-3-brush, walk-2-3-brush, M progresses in LOD (W moves in RLOD), taking the SECOND W ahead as new partner.

REPEAT FOR A TOTAL OF ELEVEN TIMES.

FIVE FOOT TWO

Record: "Five Foot Two"—Windsor 7619; Shaw 122; Rondo 186; Windsor 4619.

Position: Promenade pos, R hands over L, facing LOD

Footwork: Same. Both start L

Meas.

1-4 Two-Step Left; Two-Step Right; Walk, 2; 3, 4;

Starting L, take 1 two-step diag fwd L; Start R and take 1 two-step diag fwd R; Walk 4 steps fwd in LOD, L-R-L-R.

5-8 Two-Step Left; Two-Step Right; Walk, 2; Take the Next, By the Left;

Starting L repeat the 2 two-steps as in Meas 1 & 2; Then, walk 2 steps fwd in LOD L-R; Release L hands and with 2 more steps L-R, M walks fwd and twd wall and joins L hands with the W ahead, while W turns L-face in 2 walking steps to face twd COH and joins L hands with M behind. Dancers are now in an unbroken circle all hands joined, M facing out, W facing in (Alamo style).

9-12 Two-Step Fwd; Two-Step Back; Turn With The, Right Hand; Half, About;

Starting L, both take 1 two-step fwd (M twd wall, W twd COH); Starting R, both take 1 two-step bwd (M twd COH, W twd wall); All release L hands and with 4 walking steps L-R-L-R, turn CW halfway around partner and join L hands with next person to form an unbroken circle,

M facing in, W facing out.

13-16 Two-Step Fwd; Two-Step Back; Turn With The, Left; Take A New, Partner;

Repeat the fwd and bwd two-steps as above; Then, all release R hands from original partner and, while W takes 4 walking steps almost in place L-R-L-R, M takes 4 walking steps L-R-L-R to make a L-face $\frac{3}{4}$ turn, ending with new partners facing LOD, taking PROMENADE POS, ready to repeat the dance.

REPEAT DANCE TO END OF MUSIC.

WHITE SILVER SANDS

By Manning & Nita Smith, College Station, Texas

Record: "White Silver Sands"—Jubilee 5288; Grenn 14028.

Position: Open, facing LOD

Footwork: Opposite throughout. Directions are given for M

Meas.

1-4 Walk, 2; 3, Turnaround; Backup, 2; 3, 4;
In open pos walk 4 steps fwd LOD doing an about-face turning in twd partner on 4th step; Still moving in LOD, walk bwd 4 steps.

5-8 Walk, 2; 3, Turnaround; Backup, 2; 3, 4;
Repeat above in RLOD.

9-12 Balance Away; Balance Together; Balance Away; Balance Together;

In open pos facing LOD, step L to L side, touch R toe to instep of L; Repeat to R twd partner; Repeat Meas 9 & 10. (NOTE: The "balances" may be done as quick two-step balances—or—they may take the form of the XIF Pas de Basque if preferred.)

13-16 Turnaway, 2; 3, 4; Balance L; Balance R;

M turns away from partner to his L and in 4 steps walks in a small circle to take a new partner (W who was behind his partner) while W turns R and moves fwd to M ahead; Face new partner and take BUTTERFLY POS (both hands joined and extended to side) say "Howdy" and balance to M's L and then to M's R using the "side, touch" balance described above—or—the quick two-step balance—or—the XIB Pas de Basque. End in OPEN POS.

BUTTERFLY MIXER

By Larry Ward, Hawthorne, California

Record: "Butterfly"—Cadence 1308

Position: Open, inside hands joined, facing LOD

Footwork: Opposite throughout. Steps described are for the M

Meas.

1-2 Fwd, 2, 3, Brush (Lift); Fwd, 2, 3, Brush (Lift);

Starting M's L walk fwd 3 quick steps LRL and brush R fwd, bending L knee and leaning body slightly bwd and lifting brushing ft slightly; Repeat, starting M's R.

3-4 Grapevine Away, 2, 3, Brush; Grapevine Together, 2, 3, Touch;

Release handholds, and, starting M's L, grapevine away from partner (M twd COH, W twd wall): step L to side, step R behind L, step, L to side, and brush R fwd; Grapevine twd partner: step R to side, step L behind R, step R to side, and touch L beside R turning to face partner and assuming CLOSED POS.

- 5-8 Two-Step Turn; Two-Step Turn; Strut, —, 2, —; 3, —, 4, —;**
2 slow turning two-steps making 1 complete turn moving in LOD; Release partner and M turns L and moves twd RLOD with 4 slow strutting steps to meet W in back as new partner to begin dance again. (W turns R, moves twd LOD to meet M ahead as new partner.)

GLOW WORM MIXER

Record: "Glow Worm"—Windsor 7613; Shaw 105; Imperial 1044; MacGregor 310; Windsor 4613.

Position: Open, inside hands joined, facing LOD

Footwork: Opposite. Directions given are for the M

Meas.

- 1-2 Walk, 2, 3, Point; Walk, 2, 3, Point;**
Starting M's L take 3 steps fwd walking lightly on balls of feet and then point free ft fwd (M's R) with a light touch; Repeat starting on the inside foot (M's R).

- 3-4 Side, Behind, Side, Point; Side, Behind, Side, Point;**
Face partner and move swd along LOD: step L to side, step R behind L, step L to side, point R toe lightly across in front of L; Repeat starting M's R and moving along RLOD.

- 5-6 Change Sides, 2, 3, Point; Change Sides, 2, 3, Point;**
With M's R and W's L hand still joined, exchange places with 3 light walking steps, turn to face partner and point free ft fwd; Repeat back to place. (W makes a L-face turn as she crosses under M's R arm both times.)

- 7-8 Turn Two-Step, Turn Two-Step; Twirl, —, —, —;**
Take CLOSED POS and do 2 CW (R-face) turning two-steps progressing in LOD; M walks fwd 4 short steps as W twirls ahead to next M.

REPEAT DANCE TO END OF MUSIC.

LEFT FOOTERS ONE-STEP

Record: "Singing the Blues Till My Daddy Comes Home"—Decca 29558 (flip side of "Hot Lips")
—or—"Left Footers One-Step"—Windsor 4650

Position: Semi-Closed, facing LOD

Footwork: Opposite throughout; directions given for M

Intro: 3-note "pickup"

Meas.

- 1-4 Walk Fwd, 2; 3, 4 (Face); Side, Close; Side, Close;**

In semi-closed pos walk fwd 4 steps L, R; L, R turning to face partner on 4th step and assuming CLOSED POS M's back to COH; Do 2 slide steps (step L, close R to L; step L, close R to L) swd along LOD—to M's L, W's R.

- 5-8 Walk Fwd, 2; 3, 4 (Face); Side, Close; Side, Close;**

Repeat action of Meas 1-4, ending in CLOSED POS, M's back to COH.

- 9-12 Back In, 2; 3, 4; Side, Close; Side, Close;**

In closed pos M backs in twd COH 4 steps L, R; L, R as W comes fwd; Do 2 slide steps swd along LOD—to M's L, W's R.

- 13-16 Walk Out, 2; 3, 4; Side, Close; Side, Close (to Sidecar);**

Still in closed pos, M walks fwd twd wall (W backs up) with 4 steps, L, R; L, R; Do 2 slide steps swd along LOD—to M's L, W's R assuming SIDECAR POS on the last step (M closest to COH with back to LOD, W closest to wall facing LOD—left hips adjacent).

- 17-20 (Sidecar) Walk Back, 2; 3, 4 (Face); Side, Close; Side, Close;**

L hips adjacent, M backs down LOD (W goes fwd) 4 steps L, R; L, R; Then faces partner in CLOSED POS for 2 slide steps swd along LOD moving to M's L, W's R—M's back to COH.

- 21-24 (Banjo) Walk Fwd, 2; 3, 4 (Face); Side, Close; Side, Close;**

Assuming BANJO POS (R hips adjacent) with M facing LOD M walks fwd (W backs up) 4 steps L, R; L, R; Then faces partner in CLOSED POS (M's back to COH) for 2 slide steps swd along LOD—to M's L, W's R.

- 25-28 Walk, 2; Turn, Point; Walk, 2; Turn, Point;**

Assuming SEMI-CLOSED POS, walk fwd 3 steps L, R; L turning in twd partner on 3rd step to face RLOD pointing trailing foot (M's R, W's L) twd RLOD; Starting M's R repeat in RLOD, again turning in twd partner on 3rd step to face LOD and point fwd (M's L, W's R) on last count.

- 29-32 Balance Fwd, Step/Step; Balance Back, Step/Step; Twirl, 2; 3, 4;**

Assuming SEMI-CLOSED POS, do a two-step balance fwd and back; W does a single progressive (RF) twirl in 4 steps under her R (his L) arm as M walks fwd 4 walking steps—to end in SEMI-CLOSED POS facing LOD to repeat entire dance.

The records preferred by the Richards for the various dances are listed first. However not all are available and many of these dances may be adapted to other music. Not all of the authors are known and some of these dances are traditional.—Editor

THE DANCER'S WALKTHRU

Sets in Order

THEME FOR OCTOBER HALLOWEEN, WHAT ELSE?

*"The fiendish banshees
Have cast their spell!
Come the death of October,
They do tell,
All ghostly spirits
Will frolic with glee,
It's a Scare Dance, for sure -
A real Ghost Jamboree!
So put on your shroud
(The weirder, the better)
And wail good and loud
(If she shrieks, well, let 'er)
And up from the grave
There's sure to appear
Music that's lively . . .
Spirits that call . . .
Ghouls that dance . . .
'Til they hear,
'That'll be all! "*

● Our scare dance invitation to a Halloween affair was "dug" up from a 1957 issue of *Sets in Order*. Its appropriate and thoroughly ghoulish verses might well be repeated for clubs seeking some unusual approach to their witch's party.

Speaking of "digging" up, it never hurts to look back at themes, plans and ideas you may have used at your club in the past. They can always be brought up-to-date, changed slightly, and be vaguely but comfortably familiar to old members and happily brand new to recent club associates.

Decorations for a Halloween banshee affair appropriately can include witches and cats and moons and bats and pumpkin cutouts on the walls and around the stage. A large, black iron pot filled with dry ice and water can become a witch's kettle to be "stirred" by dummy figures or by the genuine item, provided, of course, by you. Black and orange streamers

might descend from the center of the ceiling gathered there in a giant burst of black and orange balloons.

Refreshments: apple cider, popcorn balls and candied apples. Be sure to furnish plenty of paper napkins.

Take one intermission between dances and select half-a-dozen men to compete in a pumpkin-carving contest. In order to speed up the stunt, have the pumpkins hollowed out ahead of time. Have a strong, solid table for the men to work on, newspapers to keep the table and floor clean and sharp knives for cutting. Then all the contestants need do is decide whether to create a happy jack-o-lantern, a scowling fiend or a sophisticated devil-may-care character.

Whether your members and guests costume for the part or simply come and enjoy your decorations and atmosphere, they're bound to have a Grand Scare - so Happy Howling!

IDEA DEPARTMENT

At the recent 12th Annual National Square Dance Convention held in St. Paul, Minnesota, we enjoyed the following idea originated by Marguerite and Harold Doxey. We pass it along to others in the hope that similar plans might be successfully executed at upcoming festivals, round-ups and conventions.

A fairly large section on the lower level of the main auditorium was curtained off from the nearby dancing and booth-selling areas. At the entrance a large sign proclaimed this spot to be the "Hall of States."

Inside many large tables divided the area into various "states" where dancers could arrange to meet each other, sit and visit or rest their feet. Blackboards at the head of each table provided message space in addition to an ample supply of paper and pencils on the tables themselves.

A register of each state was available on

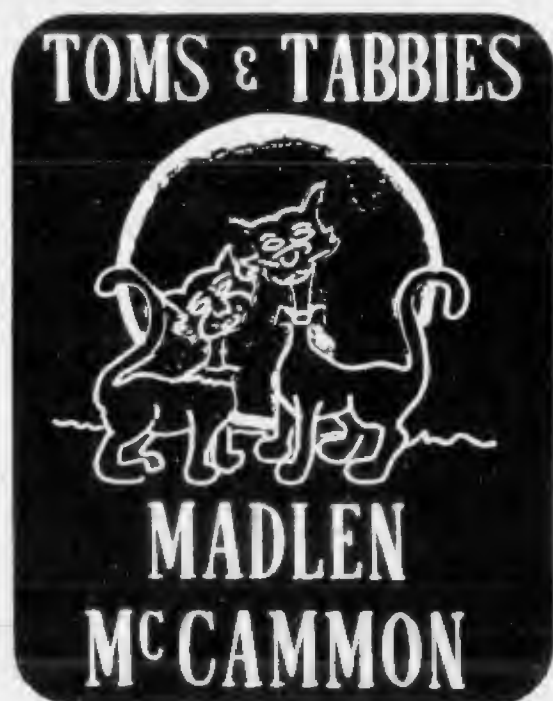
The WALKTHRU

which dancers could sign in and list where they were staying. Other individuals from the same location could then see who had journeyed from their home town and get in touch with them if they wished.

A hostess table in the center of the hall was continually manned by local dancers. These courteous helpers answered questions, provided maps of the area, free stationery, stamps for sale and volunteered to mail all letters.

The success of this idea was easily seen by the number of square dancers who availed themselves of its services and the many messages sent and received at the Hall of States.

BADGE OF THE MONTH



With the spirit of Halloween in the air, our club badge for October seems especially appropriate. This colorful emblem pictures two black cats, outlined in white, silhouetted against a bright orange full moon.

When this active square dance group of Spokane, Washington, began scouting about for a club name, they started first with the name of their caller, Tom Winsper. Adapting his first name, the feminine counterpart of the feline world was a logical addition, and thus the Toms & Tabbies were born.

The design itself was originated by an avid club member, the late Verne Sabin, and then executed in plastic by a professional badge manufacturer. The end result: a most delightful and unique club name and badge.

The club profile for October is indeed a happy one — typical of many healthy square dance organizations around the world. Its success and appeal lie in the fact that its club members do a great deal together and thus gain a close and warm relationship to each other, and a strong bond of loyalty and pride in their home club.

CLUB PROFILE #6

NAME: Prairie Dusters

LOCATION: Pueblo, Colorado

AGE OF CLUB: 6 years

MEETINGS: Twice a month on 2nd and 4th Saturdays

MEMBERSHIP: Limited to 75 couples

THE PRAIRIE DUSTERS meet in a local City Park Pavilion for which they pay a nightly rental of \$8.00, and which will comfortably accommodate 75 couples. For this reason their club membership is held to that number.

To maintain a full roster, the club caller, who has been with the group since its inception, teaches a beginners' class in his home each year. Names of interested individuals are submitted by club members and are accepted in the class on a club-membership-space-available basis. Two years ago the club had such a large waiting list of people wishing to take lessons that 40 couples were accepted and upon graduation formed a sister club, the Prairie Twisters.

Semi-annual dues of \$7.00 per member are collected thus eliminating member donations at each dance. Guests are always welcome and donate \$1.50 per couple.

The Prairie Dusters operate under a club constitution which calls for a President, Vice President, Secretary, Treasurer and one Director who is a retiring officer of the previous year. In addition it includes two standing committees, Publicity (handled by one couple and the caller) and Courtesy (taken care of by the club Secretary). Semi-annual dues for officers are at the reduced rate of \$5.00.

Business meetings are held once a month in the homes of the various officers, including that of the caller. The caller attends all such meetings and the club credits him and his wife as being largely responsible for the square dance enthusiasm and joy felt by all members. All business meetings conclude with square dancing.

Rounds are taught regularly both in the club and in the class. They are included at the latter so that these individuals may fit comfortably into this phase of the activity upon graduation. Only those dances which require 15 minutes maximum teaching time are used. Approximately six or seven rounds are learned each year.

The Vice President is in charge of refreshments and appoints six couples to handle the food for every other dance. These people are asked to bring whatever they might decide upon and the club provides the coffee, cream, etc. At alternate dances the club provides everything with the officers making all arrangements.

The Prairie Dusters include several theme dances during the year as well as extra-curricular square dance events. They hold a yearly Halloween Costume Dance with 100% participation, a Christmas Party, New Year's Dance, St. Patrick's Dance and annual birthday party. Each summer they enjoy an authentic Hawaiian Luau and are fortunate to have the help and advice of the caller's wife who grew up in the Islands. They also have an annual Mountain Hoedown held a short distance from Pueblo and a dinner-dance in Colorado Springs for which the club uses whatever money is left over in the dues box. The group travels together to the State Festival and a large number of them annually attend the Aggies Haylofters Festival in Fort Collins where an entire motel is rented to house the dancers. Smaller house parties seem to occur regularly with the club members dancing to long-playing records.

Extras: A permanent written club history as well as a visual 8mm film of some 1800 feet is maintained . . . A monthly club publication is edited by the caller and sent to all members . . . "We Miss Ya" cards are mailed to members missing two dances in a row . . . LP square dance albums are gifted to members with a perfect yearly attendance record . . . Outgoing club officers are honored with a special pendant to hang below their regular club badge, etc.

With such an active group of people, the happiest part seems that there are no gripes. The background work necessary to any successful club operation has obviously been quietly and tactfully taken care of so that the

purpose of the club, stated in its constitution, stands foremost: "for square dancing, fun and friendship."

IDEA A COSTUME BOX

HALLOWEEN is almost upon us and it's a bit late to start thinking about a costume box for this year, but it is an ideal time to consider this storage idea for the future.

After you've gone to the trouble of designing and making an outfit for your square dance club's Halloween dance or for any costumed event, don't throw it out. Perhaps you'll never wear it again, but someone else might borrow it gratefully or maybe you'll be able to redo it for some different occasion.

The main problem always seems to arise when you try to figure out a storage spot. If you've ample closet space, that's great, but if not you might consider a costume "box." It might be literally just that, an oversized florist box — or it could be an ancient hopechest — or, if you've a handy husband, a wooden box built to your own needs and specifications.

An easily portable box might sit on a shelf out in the garage. If you use one as large as a hopechest, you might pad it and use it as a hallway bench or as a piece of patio furniture.

And if you've lots of room, consider being a good Samaritan and donating the space to a club costume box where dancers might both donate and borrow whole costumes or bits and pieces. Many will thank you at that next costumed dance, for there are always those who really want to participate but who just don't know how to go about it or who don't have the time to plan.



The WALKTHRU

THE IMPORTANCE OF SUPPORTING YOUR GROUP

"A chain is only as strong as its weakest link," is an oft-repeated proverb. The truth in this statement can be applied to the organization of our square dance clubs, associations, federations and so forth. We may not all be asked to hold an office each year or help out with some need at each get-together, but when we are asked to serve we should accept graciously, willingly and even eagerly to do our part in helping this activity to prosper.

With thanks to Ruth Komma of Casper, Wyoming, for sending us a column reprinted from the "Ogden Observer," we have adapted it here for our own needs and your enjoyment.

Crisis in Our Square Dance Movement

Once upon a time, our square dance group was one of the most active clubs in our area. It was a smooth-running, fun-loving, quietly efficient organization that enjoyed maximum participation of members and guests at each dance and get-together.

Then one day, things began to change. One of the members who had enjoyed the benefits of the club was asked to take an office. He

said, "Oh, I'm sorry but I'm too busy. Let someone else do it." And because he had turned the job down he also decided he'd just skip a few dances. "No one will miss me," he said to himself. "They always have lots of people there."

And so he began to avoid some of the club's functions, and the club had to get along with one less active member. Of course the group could get along without him and did, but it meant that within the remaining members, some had to double up and do extra work.

Then one night another couple decided to drop out of the activities because it was just too much trouble to help on the refreshment committee. This meant that two members had to do double duty.

Then a third member dropped out and three others had to work harder than ever.

Then a fourth dropped out, and more if you're not helping out with the refreshments and working harder than ever.

So you can see in many if you have members who are in charge and are not doing their job, the group will suffer. It is important to have a good leader who is willing to help and avoid possible problems.

What a mess! Do support your square dance group when it calls for help and avoid possible zjxxxxjq-itis!

SQUARE DANCE PARTY FUN

LIVING TIC TAC TOE

How many times during your lifetime have you sat down with someone, drawn two pairs of intersecting lines on a piece of paper, and played Tic Tac Toe with x's and o's? Undoubtedly too many times to count. Here's a new switch to this old favorite, though, that makes it quite possible to play as a party stunt at a square dance club.

Place nine chairs in three rows of three. Then select two teams of four individuals on each team and have them line up on either side of the chairs. Explain how the game works.

The first person on Team A will sit down in any chair he chooses. Then the first person on Team B will sit down in a chair. Next, back to the second person on Team, and so back to the second person on Team A, and so on. Each team will try and complete a straight line either horizontally, vertically or diagonally with three of its players. At the same time they must try to keep the other team from

accomplishing this.

If you want to make the stunt really hard, select two persons as team captains. Standing with their backs to the chairs, they take turns calling out the chairs in which they wish each member of their team to sit. The objective is the same in that each hopes to complete a line of three team members but the solution is more difficult. Each captain must remember where he has already placed an individual and also where his opponents have been placed. If you use this second method, number the chairs one thru nine starting at the left side of the first row.

When using the first plan of Tic Tac Toe, encourage the players to move into their chairs rapidly. This makes the action more fun for the onlookers and also is somewhat of a guarantee that someone will "goof" fairly early in the game. And most important — no coaching from the audience.

VOX SALTATOR:

THE SQUARE DANCER SPEAKS UP



ON "DROP-OUTS"

By George Petri — Hayward, California

I was impressed by Bill Peters' article, "Sight Calling — an Opposing View," which appeared in the March 1963 issue of *Sets in Order*. It was well written and Bill's choice of words was what impressed me most, words like "good sense," "successful or merely adequate." Some callers today don't seem to know these words exist and yet these same callers must realize how few dancers return to hear them when they don't even try to plan an adequate program.

Bill touched briefly on the subject of "drop-outs," people who leave square dancing for one reason or another, but he gave no solution to this ever-present concern. I do not have the answer to this problem but I feel that some of it lies within our own attitude toward our fellow man.

Many people have blamed "drop-outs" on cliques or some other scapegoat but I firmly believe that it lies within ourselves and how we conduct our club business. For instance, does your club have the same attendance on business meeting nights as it does on other nights? Do you really try to help out in club work? Do you really bring or fix good things to eat on party night because you want to or because you feel it a duty? Do you really stand behind the club officers in their efforts to make the club a nicer place to come to and belong to?

Ask yourself these questions and see what you can honestly answer. Each of us can do a little house cleaning. We can support our club officers even tho' we may not entirely agree on everything they do. They are in command and they need our support.

We can take an affirmative position on everything relating to square dancing because we want to continue to enjoy the recreation we all love so well — and we want others to stay with it and enjoy it, too.

AS SQUARE DANCING LOOKS TO US

By Two Square Dancers in Canada

WE NOTICE that there are more and more patterns coming out, necessitating more new commands that the square dancer must learn. The dancing is getting much quicker, with fewer seconds in which to think about the commands that are given. If all square dancers had nothing to interfere with their classes and were able to go dancing every weekend as well, there would be no "situation." However, many dancers are on shift work; occasionally one has to miss a few weeks or months on account of illness; some girls take time out for babies, etc., etc.

The pace is getting so strenuous that we notice people fitting into the above and similar categories are just not able to keep up when they return and we are losing most of them.

We feel that the seasoned dancer who has stuck with it over the years and dances on the average of 5 or 6 times a month is the healthy dancer and club member — actually the backbone of square dancing — whereas the newer, more hepped-up dancer who dances every night and Sunday wears himself out. Before too long he is fed up with doing only one recreation, drops out completely and gets back to his old haunts.

In our area there are many good, seasoned dancers but quite a number are now out or on the verge of going out because of this trend. Nobody wants to do the old patterns over and over forever, but neither do we want to be swamped with new figures.

Another thing we noticed this past season — fewer beginners stay with it, as they want to join clubs and dance out the second season — but they are unable to keep up the pace with so many new calls coming so fast. It has been tried having a class in between but dancers think after 20 lessons they should be able to get out and enjoy themselves.

Round dancing is another thing people can take or leave as they wish. Some come along slowly and don't spoil dancing for others if they are not too quick. No one complains about this. Square dancing, too, is a recreation to be *enjoyed* and folks shouldn't feel it a task.

Here in our valley many of the farmers have no time for dancing regularly at harvest season. We see them but rarely and we wonder if they will be too discouraged to return to dancing, as so many others have been. From the caller's standpoint one told us recently he had spent a whole day going over new record releases with new patterns and he was completely at a loss to know which records to get — which patterns to learn. He is a full-time farmer; calling is his hobby and not his second job so the problem was a real one.

We wonder if the full-time callers, the new-pattern writers and the record companies are not killing the goose that laid the golden egg.

NO SAWDUST, PLEASE!

By Kitty Houston — Jackson, Mich.

DID YOU EVER SQUARE DANCE on a floor covered with saw dust? I have and it hurts the feet. The saw dust sticks to the bottoms of the shoes and the use of it is a good way to get people to stop dancing!

If it isn't saw dust, it's sweep-up compound they put on some floors, but a good, *clean* floor helps dancers to enjoy their dancing. A bit of wax surely enables the dancers to slide with graceful movement and even it should be used sparingly.

I realize that mud sometimes gets tracked into the halls but dancers can be careful to clean the bottoms of their slippers and boots before they come inside.

We do like dancing and think it helps teach boys and girls, men and women to respect their partners and if taught right, to keep the timing required to dance smoothly to the music. The floor should be smooth and as free from roughness and any foreign matter as possible. The saw dust or clean-up preparation doesn't need to be on the floor *while people are dancing*. Co-ordination, equilibrium, grace and poise are a part of dancing and they come easier on a smooth floor, believe me.

ON SQUARE DANCE FUN

By John Morrow — Los Angeles, Calif.

TO ME THE FUN OF SQUARE DANCING IS SIGNIFICANT. To be philosophical, I feel that within the confines of one's environment, life has some of the characteristics of a mirror; it reflects our own image. We see around us those things that we are looking for. Those things that we are looking for come from inside of us, are a part of us. Conversely we are surely permeated by the atmosphere and temper of our environment. Thus the fun and friendships of square dancing become a part of us; square dancing becomes a way of life.

Fun can be many things to many people. If, however, we are to exercise our fun, humor and play within the family and friendship atmosphere of square dancing, we must place guide lines. This is not only for unlimited spread but also to channel its growth into good, healthy, pleasant experiences, embarrassing no one — making no enemies.

The "organization" of square dance fun cannot be considered completely apart from

that of club organization but the two go hand in hand. The type of club structure is often a determinant of the nature that fun features will take. For instance, those clubs that are dependent on the leadership of one or two individuals may find that these individuals possess any number of talents. Those stunts or themes that fit in with the talents of the leadership — be he artist, musician, singer, etc. — will obviously be the most successful. In those clubs where a broader base of leadership is found, the modification of themes may be less necessary but may still be very original and may often become a “club tradition,” as well.

We feel that fun should start at the Board Meeting level — when the officers of the club are assembled. Group planning is always more fun than individual planning — especially if the group may meet socially in someone’s home and be served home made pie!

At such committee meetings it may be found that sometimes the “silent ones,” the folks who find difficulty expressing themselves before a large crowd, can be drawn into discussions and prove veritable founts of information and ideas for club party fun.

Themes and fun ideas to be planned at these Board Meetings should be well thought-out so that when the time comes to present them at the dances, they will go smoothly. Much has been written on this subject in *Sets in Order* but the importance on pre-planning fun ideas and thinking them thru carefully before they are attempted cannot be over-emphasized.

Square dancing is fun, we know, and sometimes much of the fun comes in planning the fun itself. It’s another aspect of a most enjoyable recreation.

THE CASE FOR “HASH”

By Mrs. Thomas Ransdell — Milwaukee, Wisc.

WE HAVE JUST RETURNED from the St. Paul National where we had hoped we would be able to enjoy some really good square dance “hash.” We are tired, poorer in purse and disappointed! For “hash,” we heard only a half dozen basic calls, done over and over, most of the time at break-neck speed. If this is the average dancer’s mental picture of “hash,” then it is not surprising that many decry it! We feel the term needs a nationally accepted definition and that “hash” dancers should have their place in the sun as do round and contra dancers.

We attended the panel on “hot hash,” ready and willing to push a facet of square dancing which we enjoy greatly and were dismayed to find that many dancers, as well as panel members felt that “hash” and “rat-racing” were one and the same! In our area we are taught that “hash” is challenge level dancing, or high level listening and has nothing to do with speed, other than that it should be called at danceable tempo.

Webster defines “hash” as “mixture.” No chef worth his salt would be content to dispense with experimentation when concocting the edible kind. A good “hash” caller experiments, using old as well as new basics, combining them in his own style but coming up with an exciting mixture. This is hard work but those who have taken the time to accomplish this offer something desirable to a lot of people.

So — to take “hash” dancing out of the black sheep category we plead for the following:

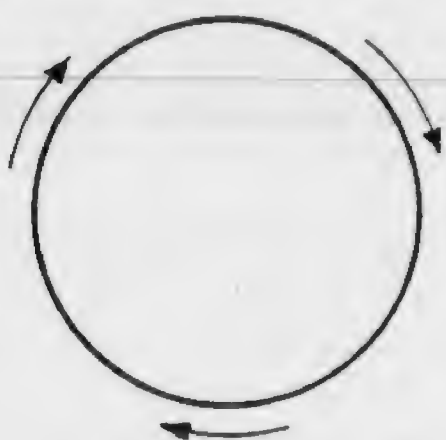
1. Strike the term “hot hash” from the square dance lexicon.
2. Use instead the phrase “challenge level dancing.”
3. Provide space at national conventions for this type of dancing.
4. Procure good “hash” callers to be heard in the room provided.

Eighteen years of square dancing has taught us that challenge level dancing, properly presented, can become an enjoyable and popular part of the whole square dance movement. Too many so-called leaders say dancers drop out because they are exposed to too many new basics; we think they drop out because they are simply bored with a monotonous program.

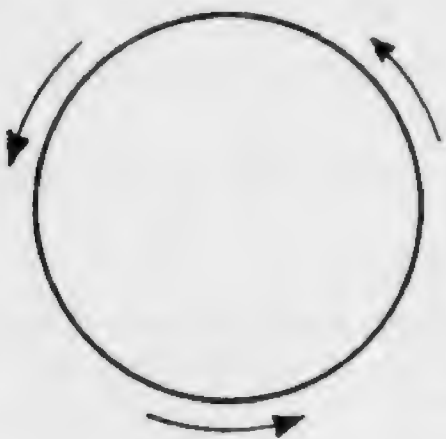
ROUND DANCE ABBREVIATIONS & SYMBOLS

&.....and	Meas.....Measure(s)
B & C....Bow and Curtsy	Mvt.....Movement
Bal.....Balance	Opp.....Opposite·
Bk.....Back	(foot or hand)
Bwd.....Backward	Pdb.....Pas de Basque
COH....Center of Hall	Pos.....Position
CP.....Closed Position	Prog.....Progressing
Cpl.....Couple or	Pt.....Point
Couples	R.....Right
Ct.....Count or Counts	RF.....Right Face
CW.....Clockwise	RH.....Right Hand
(Right-face)	RLOD..Reverse Line of
CCW....Counterclock-	Dance or
wise	Direction
(Left-face)	R/D.....American
Diag....Diagonal(ly)	Round
Fig.....Figure	Dance(ing)
Ft.....Foot	S/D.....Square Dance
Fwd.....Forward	St Pos...Starting Position
Intro....Introduction	Swd.....Sideward
L.....Left	Twd....Toward
LF.....Left Face	Wt.....Weight
LH.....Left Hand	W.....Woman,
LOD....Line of Dance	Woman's,
or Direction	Women
M.....Man, Man's,	XLOD..Across Line of
Men	Dance
Manuv..Maneuver(ing)	XIB.....Cross Behind
	XIF.....Cross in Front

RLOD
(Clockwise around room)



LOD
(Counterclockwise around room)



SYMBOLS

- / End of first half of a count
- , End of a count
- ∴ End of a measure
- Hold or wait during count or measure

THE CHANGING SQUARE

By Bob Page — Hayward, Calif.

DURING THE PAST TEN YEARS, the square dance picture has gone thru many changes, some necessary — some not; some good — some bad. Yet we have lived thru the bad to help push the good so that square dancing has survived to become a more healthy form of recreation.

As a pure form of dance it has become much more complicated than it used to be. Whether this is an advantage in the long run remains to be seen. It certainly makes it much more difficult for the teacher bringing in new dancers. If the average fledgling knew beforehand how much he or she had to memorize to become a competent square dancer — well, we just wouldn't have any classes!

New Basics Complicate

Many new basics have helped contribute to this complication of the square dance. How many in just the past year? Twenty? Thirty? How many were you exposed to? All of them? Or did you have a leader with enough common sense to sort them out and maybe try a few he had found to be workable?

The "average square dance couple" of today probably dances about once a week. They *might* attend one other dance a month if it is something special. This group of people will compose at least 90% of our square dancers. They still belong to P.T.A., church groups, etc., as they very well should. This in itself will tend to give them a longer life as square dancers. However, their capacity for learning and retaining basics (and rounds) is limited. It could be compared to a quart jar full of water. You pour another cupful into it and you still end up with just a quart of water. If you teach them a new basic, an older basic or movement is going to go by the wayside. Is the new one better than the older, established and proven basic that will have to go? Just its being new doesn't make it better! We should all take a long look at some of the newer basics before we put them on our permanent list.

The constant change of square dancing is with us. Unfortunately, I can't bring myself to believe it has all been for the best. We have stubbed our toes too many times. Let us hope

that new basics do not become a necessary evil to keep people interested in square dancing. Too many callers today are using them as crutches instead of devising new ways to dance our existing movements.

New Rhythms Add Zest

New music rhythms have contributed to the change, too. Most of these have been on the good side of the ledger. True, we have had 2/4, 4/4 and 6/8 with us for some time. We have not had rhythms such as Rock and Roll, Latin, Jazz and others in as true a form as we do today. While they can easily be overdone, some of these rhythms add greatly to the dance program and, brought in at the correct time,

will perk up a floor of dancers. Competition in the recording industry has had a lot to do with this and the dancers will certainly benefit from it. Music for both singing and patter calls will probably continue to improve with the major companies looking for more sales. Let us hope this will help to override some of the bad things we have been doing in square dancing.

Will square dancing be just as healthy and big ten years from now? If the changes now taking place are mostly for the good, then it will be bigger than ever. If not — it will dwindle and die. We can only hope we are making the right decisions now for the future of this wonderful recreation.

HOMES FOR SQUARE DANCING

SQUARE ACRES

Tacoma, Wash.

SQUARE DANCERS EVERYWHERE like to identify with a special place of their own where they can go to enjoy square dancing. Many dancers and callers have been inspired to build halls beautifully tailored to this recreation and among them was Ralph Rowland of Tacoma, Washington.

Ralph and his wife, Eleanor, had been square dancing for two years when Ralph became a caller. The next natural step for him was visualizing a hall just for square dancers. It would have the best floor, the best sound, the finest kitchen facilities, ample parking and an outdoor area for the fun of picnics, campfire fests — any gatherings that would mean growing friendships among square dancers and their families.

The visualization became a dream and the dream persisted. And Eleanor began to believe in this dream, too. So the two of them finally found it — 3 acres of land with lots of trees and a home. They bought it, got a permit to build their hall after several discouraging setbacks, laid out the lines for the foundation and started to work.

Then an amazing thing happened. People who knew Ralph and Eleanor from their square dance classes and clubs began appearing with tools and their "know-how." There were carpenters, cement layers, painters, plumbers, electricians, cabinet builders and

people with no special skills whatever but with an intense desire to help the work along.

These workers kept coming day after day. The foundation was laid in August and by the end of January the following year the first square dance class was held. In February Bonney Lads and Lassies moved into the hall; Bridge-Hoppers and Hix and Chix Clubs followed soon after. "Open House" was held in March and eighty couples came out to congratulate the Rowlands and express their gratitude and pleasure that the hall had actually come to being.

So Ralph Rowland's visualization became a reality. The future looks bright for square dancing at Square Acres. It is alive with the beat of the hoedown and the shuffie of dancing feet many nights a month. If visiting dancers would like to find it, Square Acres is located at 1755 South 108th Street, Tacoma and the welcome mat is prominent.

Square dancers' cars await their owners in front of Square Acres in its wooded location in Tacoma, Wash.

—Photo by Norm Miller

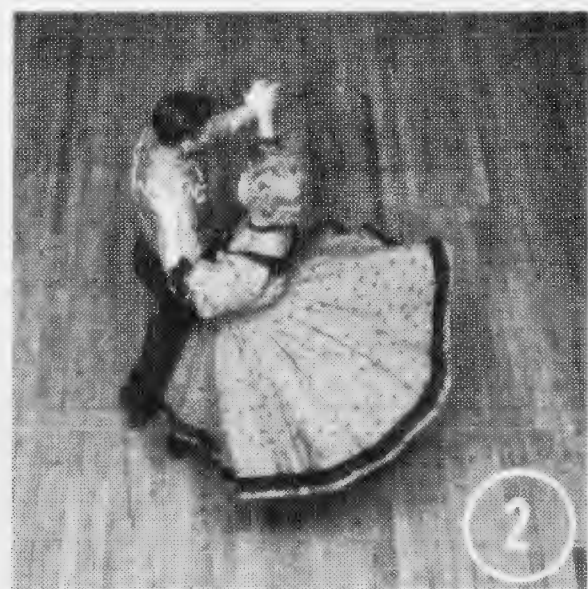


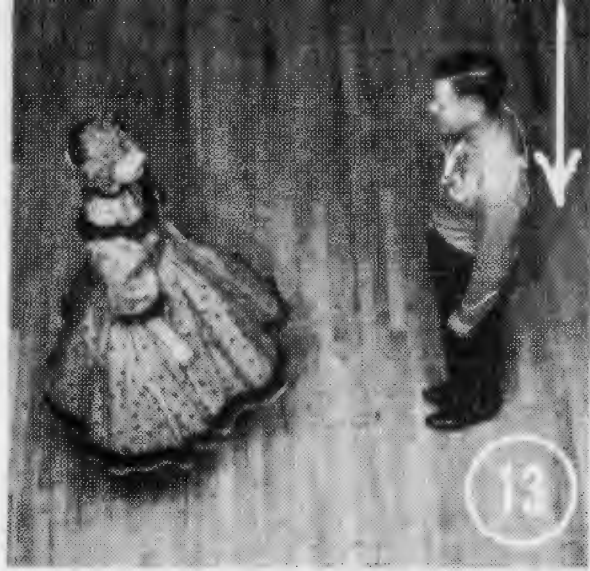
STYLE SERIES: WHICH WAY DO YOU FACE AFTER — ?

EQUALLY AS IMPORTANT as knowing how to execute a figure correctly is the knowledge of which way one should face after completing the movement. Each basic used should have a purpose and each call should place a dancer in the proper position for the next call. If a basic is not completed correctly it is more than possible that the dancers will not be set up for the calls that follow.

Of the great number of movements used most frequently today we have selected eleven examples which we find most often provide trouble spots for the dancers when not executed smoothly and completed correctly.

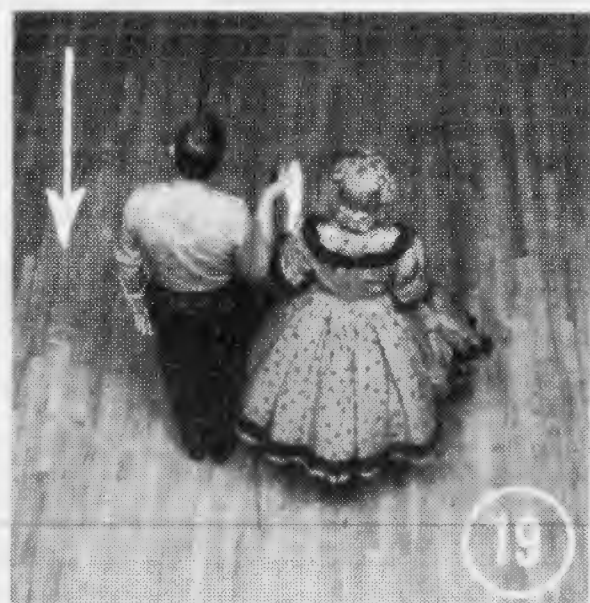
The Swing: When a man is told to swing the person beside him—on the right (1), he is expected to swing her (2) and unless otherwise directed finish his swing (3) by returning her to his right side (4) and resume his original facing direction. When a man is told to swing the person on his left (5), he swings her (6), then—unless told otherwise—completes his swing (7) by putting her on his right side (8). If two dancers face each other across the set and a lady walks across to the man (9) the couple will swing (10) and, unless directed otherwise, at the completion of the swing (11) the lady will be put on the man's right side (12) and the couple will face in the man's original facing direction. In this last example, the directions of the next call might indicate that the swinging couple face to the right or left or in the direction of another couple. However, in any case, the girl will be put on the man's right side at the completion of the swing.





For a *Frontier Whirl* (California Twirl) the man works with the lady on his right side (19). Both are facing in the same direction. Inside hands are joined and the girl ducks under as the man walks around (20) and the movement ends with the facing direction having changed 180° but the man and lady still standing as partners with the lady on the man's right side (21). A *California Whirl* is done by a man and the lady on his left side (22). With inside hands joined the man walks around and the lady ducks under (23) to end with the couple facing the direction opposite to that of their starting direction (24) but with the lady remaining on the man's left.

A *Star Thru* calls for a change of partner and a change of facing direction. Two facing individuals (13) join hands—man's right, lady's left (14)—and on the completion the two end as partners (15) both having changed their facing position by one-quarter. In a *Left Star Thru* the two facing couples (16) join hands—man's left and lady's right (17)—and on the completion of the movement the two end as partners (18) again having changed their facing direction by a quarter.





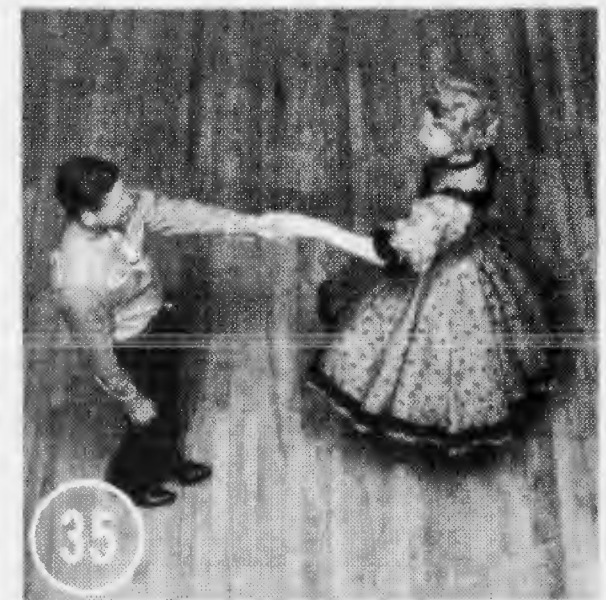
The outcome of a *Courtesy Turn* is pretty much controlled by the follow-up call. The man will start to turn slowly as he and the lady first make contact (25). Then putting his right hand

in the small of her back and turning with her (26) the two will turn as a unit until the two face in from the man's home position (27) or in the direction indicated by the next call.



A *Box the Gnat* is always done with two persons facing each other (28). Holding right hands the man starts forward as the lady begins her left face turn (29) to duck under the man's raised hand (30) and end facing each other (31) but having changed facing directions. Similarly a *Box the Flea* (or *Swat the Flea*) also starts

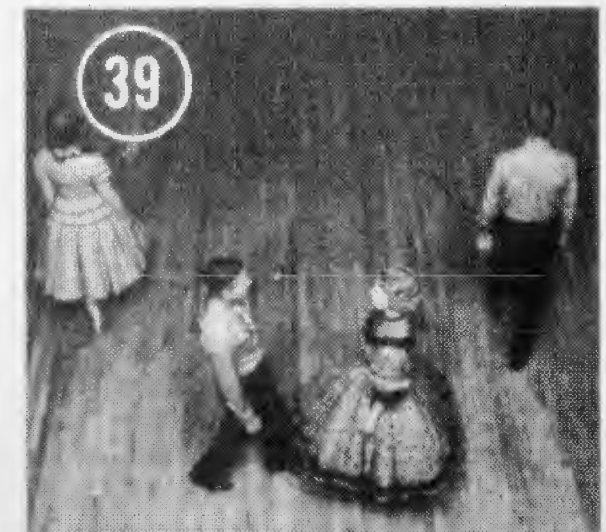
with two facing individuals (32) holding left hands. As the man walks forward and around, the lady begins to right face turn (33) and duck under the raised hands (34) to end facing this man (35). The two have thus changed their facing direction, but as before are facing each other and ready for the next call.

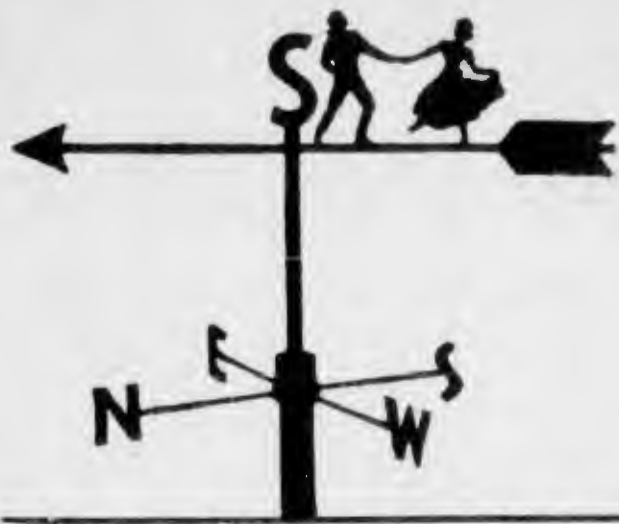


Simple though it may seem, an *Allemande Left* also gives trouble. Starting from a home or neutral position the couples face their corner (36) take left arms (37) and move counter-clockwise around each other (38) and return to

face their partner (39) to end the call.

You may have other "trouble spots" in mind, but once you can correctly execute these eleven you will have done much to improve your dancing style.





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

Maryland Mores

The Thunderbird Twirlers of Annapolis will have their 3rd Annual Chesapeake Festival on October 5 in the Annapolis Armory which is large enough to accommodate 50 squares comfortably. A fine roster of callers will include Eddy East, the club caller, plus Linc Gallacher, Chuck Donahue, Jack Carver, with Al and Ginny Forrester doing the honors on the rounds. Write Geneva Hall, Riva, Md., for more information.

—Clara Withnell

Virginia Variety

October 25 and 26 will be the dates of the Friendly 8th, the Richmond Square & Round-dance Festival to be held at Richmond's remodeled John Marshall Hotel, with new and more ballrooms, professional and associate staffs. Contact for further information is Bob Basinger, 111 S. Cedar Ave., Highland Springs, Va.

—Pete Smith

Louisiana Lore

Wheelers and Dealers Club in Monroe is almost brand new, having been organized last April. It is a small club but an enthusiastic one, with Ty Boutwell as caller. The club dances every Saturday night in the air-conditioned Julia Wossman Recreation Center in Monroe. Visitors are more than welcome.

—Fleta Latham

Georgia Goings-On

The Kat Kicker Klub and caller Bob Bennett have graduated a new class of square dancers — 16 couples in all — in Valdosta. A number of area callers participated in the graduation ceremonies; participants came from two states and one foreign country. The Kat Kickers have also started a teen-age beginner class with a total of 13 squares registered. The parent club dances on 2nd and 4th Saturdays at Garden Center, Valdosta.

Nevada Notes

The Silver Wheelers of Elko hosted the Nevada State Square Dance Assn. Fall Festival on September 7-8. Scene was the National Guard Armory with Jack Dodd M.C.-ing, call-

ing and introducing the rest of the caller line-up. On Sunday morning a Buckaroo Breakfast was held at the city park with open air dancing following.

—Nola Wright

Texas Talk

Round dance lessons given by George and Thelma Smith have resulted in the formation of El Paso's first round dance club, The Dancealots. Officers have been elected for a year and the Smiths hold the position of instructors. George also calls regularly for the Stardusters and Bassett Promenaders.

El Paso's newest square dance club, Texaco Stars, dance the 1st and 3rd Fridays to the calling of Bill Lynen. Sponsored by Texas Company, they dance in the Texaco Employees' Building.

—Kay Woodward

California Capering

It's change of officer time for several California associations. For the Imperial Valley Association, Ed and Babe Imbler take the reins, aided by the Dale Nices, Ray Realmutos and Gene Dreshers. Square Dance Assn. of San Diego County has re-elected France (comment ça va!) Doiron as President, with Chip Morgan, Jeanne Aylesworth, Maria Fielding, Cecil Wiltse, Ike Wisley, Joel Flagg, Roland Smock, Bert Bernardini, Ed Ryan, Will Young, Ralph Jackman, Ski Kaminski, Norm Blessinger and Darrel Bump. Chairman of the Finance Committee is Veep Chip Morgan.

Plans are going full speed ahead for the Lucky Thirteenth Annual Fiesta de la Cuadrilla in San Diego's Balboa Park on November 1-3. Pre-registration for Friday, Saturday and Sunday will be 75c per person per day; registration at the door, \$1.00 per person per day. Deadline for pre-registration is October 23. Send pre-registrations to Chip Morgan, 4039 Loma Alta Dr., San Diego 15, for this consistently fine square dance event.

—Alice Young

One of the young dancers in the Lancaster Dots and Dashes exhibition group, Pam Wiesmann, was named for August youth honors in her town by the North Antelope Valley Co-



ROUND THE OUTSIDE RING

ordinating Council. Pam, just graduated from Antelope High School, has won many honors, scholastic and otherwise. With Dots and Dashes, whose instructor-caller is Herb Perry, she has danced for benefits, appeared at the Hollywood Bowl, and most recently was with the group in Eugene, Oregon, for the Western States Convention.

Palomar Association hosted the California Council in San Marcos on August 10. George Marshall, Chairman of the California State Convention next February in Fresno, conducted the Advisory Committee meeting beginning at 1 P.M. Association presidents, members of the Council, constitute the Committee.

The Council Meeting carried on from the close of the committee meeting, with Mike Olson, Palomar president, in the chair. All but two of the 15 California associations were represented. Of the publications, Open Squares and Sets in Order were represented. Items on the agenda, which was greatly expedited thru the efforts of the newly-formed Fact Finding Committee, included Insurance; the National Convention in St. Paul; Heartland Assn.'s plan for introducing square dancing to the general public; an effort being made to have square dancing declared the national folk dance of the United States; and the selection of sites for the Council meetings where there would be no sale of intoxicating beverages. This last

proved to be something of a "hot potato" but the resolution was adopted that, insofar as possible, special effort would be made to select such sites, as befitting the basic concept of square dancing. The meeting was generally extremely smooth and very productive.

Dinner following the meeting was done in Hawaiian theme, with decorations following along and an especially delicious dinner served ably by young members of Palomar's teen-age club. Sixteen-year-old Jim Reeves offered exuberant guitar numbers and a devastating take-off on President Kennedy. Dancing followed with Vic Biewener, Bob Crandall and Kenny Young at the mike. Wind-up was an after party at a local pizza parlor.

Along the Eastern Seaboard

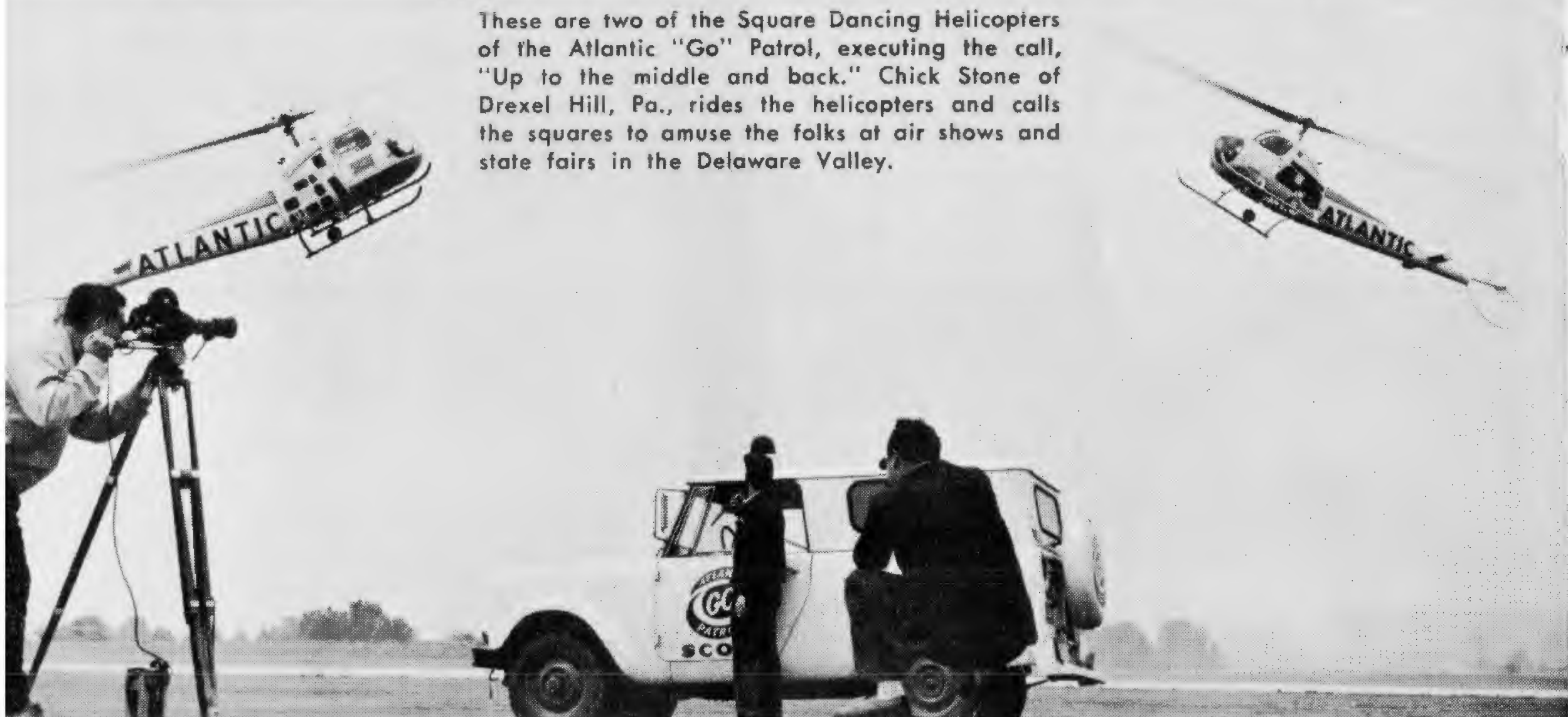
The Western Jamboree show on WHYNTV, Springfield, Mass., recently featured Don Atkinson, caller for Twirl 'n' Twisters of Ellington, Conn., who took two squares of club members with him to perform for the picture-tube.

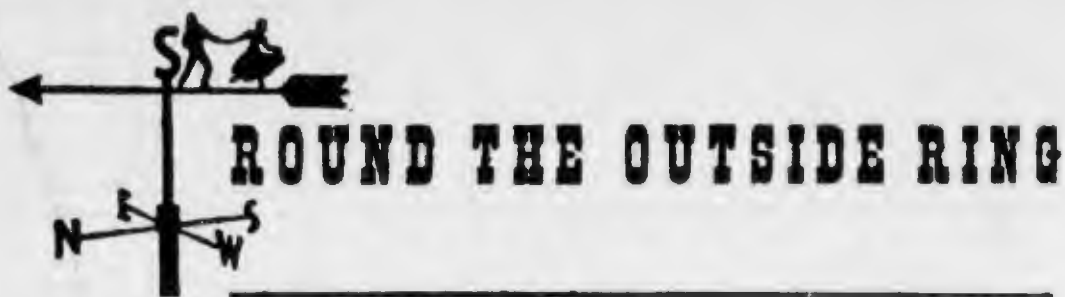
The 5th Spring Festival scheduled for Washington, D.C., next spring will feature Al Brundage, Marshall Flippo, Les Gotcher, Lee Hessel, Jack Jackson, Earl Johnston, Dave Taylor, Bob Van Antwerp on squares; the Manning Smiths; Bob Smithwicks and Wayne Wylies on rounds. Comment: wow!

Caller Bud Sibbald of Oradell, N.J., made his third appearance on NBC's Play Your Hunch T.V. show on July 17. The show was broadcast in color and black and white.

Valley Steppers Round Dance Club are sponsoring Joe and Es Turner on October 20 for a round dance workshop from 2:30-5:30

These are two of the Square Dancing Helicopters of the Atlantic "Go" Patrol, executing the call, "Up to the middle and back." Chick Stone of Drexel Hill, Pa., rides the helicopters and calls the squares to amuse the folks at air shows and state fairs in the Delaware Valley.





P.M. and a square dance party from 7:00-10:00 P.M. Both events will be held at the Ridgefield Park K. of C. Hall a short distance from the end of the New Jersey Turnpike.

—Bud Sibbald

Jack Livingston from Indiana will be calling for the Rare Squares Club on October 10 in Waymart, Pa. Everyone is welcome.

—Mrs. Edward Rutkosky

Oklahoma Olio

November 2 is the date for the Oklahoma Federation's 17th Annual Square Dance Festival at Oklahoma City's Municipal Auditorium. There will be 32 of the nation's square dance callers and round dance instructors; three of Oklahoma's colorful square dance bands. Free coffee will be served at 9:30 A.M.; the festival will kick-off at 10 A.M. Panels, a Fashion Show, Clinics, Workshops and Jam Sessions will go during the day, with the Grand March at 7:45 P.M. A Pageant will be given during the evening and an after party will follow the dancing.

Michigan Meanderings

The gala 3rd Annual Michigan Square Dance Convention will be held in Cobo Hall, Detroit, on November 1-2. Prominent at the mike will be Bob Van Antwerp, Al Brundage, Earl Johnston, Marshall Flippo on squares and the Jack Chaffees for rounds. There will be square dancing, rounds and contras; workshops, easy sessions, hot hash. A Fashion Show will take place at the Roostertail Restaurant on Saturday. Booths will display the latest in square dancing accessories and equipment. Spectator seats will cost 50c. Registration for dancers is \$1.50 per person per day. Write Mich. State Square Dance Convention, P.O. Box 4713, Redford Sta., Detroit 19, Mich., for more details.

—Sam Jackson

Illinois Item

The 2nd Chicagoland Square Dance Festival is planned for November 10 at fabulous McCormick Place in Chicago. Dancing will start at 2 P.M. and run continuously until 10 P.M. Four halls will be used for square dancing with additional halls for round and folk dancing. Members of the Chicago Area Callers' Assn. will do the calling. Basically the

festival emphasizes "relaxed" dancing but a specific period will be set aside for hash enthusiasts. Tickets will be \$1.75 per person at the door.

—Marv Labahn

Wisconsin Whispers

"Ya! Das ist eine Oktoberfest"—and it will be held in La Crosse on October 3-6. The "volke" come from miles around to enjoy this occasion — this is the third of them — listening to roving German bands in the streets, nibbling bratwurst and taking the kids on carnival rides. Instead of two callers and two dances as in previous years, the La Crosse folks have planned for *five* dances and *five* callers! Bob Yerington will lead off on Thursday night, followed by Ed Gilmore on Friday; Milt Thorpe on Saturday; Frank Lane and Joe Lewis on Sunday. The first three dances will be in Lincoln Jr. High School; the last two at Mary E. Sawyer Auditorium. All this is available for the price of one dollar which buys an Oktoberfest button and lets you in on the fun.

Kentucky Keeno

The Third Annual Festival conducted by the Kentucky Square Dance Callers' Assn. will be held on November 30 at Louisville. Starting at 1:30 P.M. Saturday, there will be a program of rounds and squares. The evening program will be from 7:30 to 11:00 P.M. with an After Party starting at 11:00. The tickets will be \$3.00 per couple. Dances will take place at the new Downtown Convention Center. Overnight reservations will be made at the Kentucky Hotel, very near the Center. Write George Keith, 4024 Lambert Ave., Louisville, for further details.

Carolina Cavorting

Beautiful Tanglewood Park in Clemmons, N.C., was the site of some happy-type square dancing on August 3 when Winston Salem's Happy Hoppers played host to all of North Carolina's Federated Square Dance Clubs. The occasion was the Hoppers' Third Annual Picnic-Dance. A late P.M. picnic at Skilpot Lake was followed by 5 hours of "dancing under the stars." Round dance chairmen and guest callers took turns at the mike to give the folks a variety of dancing.

—Johnny McBride

Mac McGuire recently graduated a new group at Beaufort, S.C., about 3 miles from Parris Island, the Marine Training Base. Part of the group is made up of married couples from Parris Island. Another class was planned for September.

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Rounds For
Round Dancers

"BEAUTIFUL LADY" (waltz)
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McLean, Va.

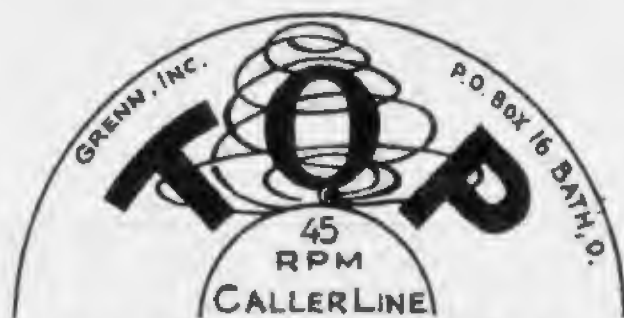
"JUNE NIGHT"
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These Will Have You Singing
While You Dance Ten Feet Tall

"DANCING TO PRETORIA"
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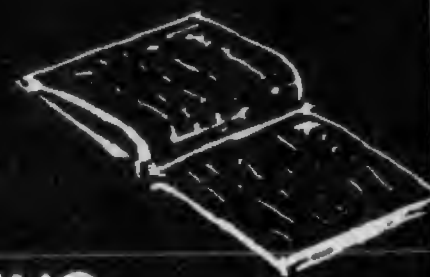


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**"START OFF EACH DANCE
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by Ray Bohn
Louisville, Ky.
flip instrumental
TOP 25067

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October 1963

THIS MONTH, in addition to 10 items on the subject of "those who can, right and left thru" by George Elliott, we present a dozen dances by Ralph Kinnane in the special caller's portfolio. You'll also find several drills on the Experimental movement on page 70.

One and three half sashay
Go up to the middle and back that way
Go down the middle pass on thru
Split the ring go round two
Round two to an eight hand ring
Circle to the left like you always do
Those who can a right and left thru
The other four trail thru and separate
Go round one to an eight hand ring
Circle to the left like you always do
Those who can a right and left thru
The other four trail thru and separate
Go round one to an eight hand ring
Circle to the left like you always do
Those who can a right and left thru
The other four star thru
Find old corner, left allemande

Forward eight and back like that
Four ladies chain the inside track
Face to the middle like you always do
Two and four a right and left thru
One and three you bow and swing
Then promenade the outside ring
Go half way round
Come into the middle and star thru
Then pass thru and star thru
Then square thru go all the way around
When you come down
Those who can do a right and left thru
California twirl all eight of you
Right and left thru the outside two
The outside four dive thru and square thru
Go five hands around
When you come down
Find old corner, left allemande

First old couple go forward and back
Face your corner and box the gnat, change places
Two and four go forward and back
Same four square thru, go all the way
All the way round when you come down
Box the gnat with the outside two
Change girls
Those who can do a right and left thru
The other four box the gnat and line up four
Forward eight and back once more
Pass thru and face your partner
Now a left allemande

Forward eight and back with you
One and three a right and left thru
Then two and four a right and left thru
Two head ladies three-quarter chain
Side gents turn 'em
Roll away a half sashay
Forward six and back with you
Those who can a right and left thru
Turn the girl and roll away
Same four star thru
Find old corner for a left allemande

Promenade and don't slow down
One and three you wheel right around
Do a right and left thru two by two
Turn the girl and trail thru
Now star thru to an eight hand ring
And circle left
Then whirl away a half sashay
Circle left in the same old way
Now one and three whirl away a half sashay
Circle left like you always do
Those who can do a right and left thru
The other four star thru
Now right and left thru two by two
The outside four dive thru
Now square thru three-quarters round
When you come down find old corner
Left allemande

Forward eight and back with you
Two and four a right and left thru
One and three a right and left thru
Turn 'em twice don't take all night
Same two ladies chain to the right
New side ladies chain
One and three pass thru, separate go round two
Join that pair and line up four
Forward eight and back once more
Box the gnat across from you
Come right back a right and left thru
Turn the girl and pass thru
Join your hands, wheel and deal
Those who can a right and left thru

Turn the girl and pass thru — split two
Round one line up four
Forward eight and back once more
Box the gnat across from you
Come right back a right and left thru
Turn your girl and pass thru
Join your hands, wheel and deal
Those who can a right and left thru
Turn your girl and pass thru
Then star thru, pass thru
On to the next
Star thru, pass thru
Left allemande

Forward eight and back to town
 Four ladies chain one-quarter round
 Face to the middle like you always do
 One and three a right and left thru
 Two and four a right and left thru
 One and three go forward and back
 Then star by the right on the inside track
 A right hand star in the middle of the hall
 Back by the left to your corners all
 Pick up your corner an arm around
 And star promenade go round the town
 Hub back out a full turn around
 And circle up eight when you come down
 Circle to the left like you always do
 Those who can a right and left thru
 The other four star thru
 Find old corner for a left allemande

Forward eight and back to town
 Four ladies chain one-quarter round
 Turn the girl like you always do
 One and three square thru
 Three-quarters round and when you come down
 Separate go round one and line up four
 Forward eight and back once more
 Those who can a right and left thru
 Turn the girl and roll away
 Find old corner, left allemande

Forward eight and back with you
 One and three a right and left thru two by two
 Two and four a right and left thru
 Turn the girl and don't fall down
 Head ladies chain three-quarters round
 Side men turn 'em and roll away
 Then forward six and back that way
 Those who can a right and left thru
 Turn the girl and roll away
 Same four star thru
 Find old corner, left allemande

Here is a fun way to mix squares —

Forward eight and back with you
 One and three a right and left thru
 With a full turn around
 Two and four a right and left thru
 With a full turn around
 Those who can a right and left thru
 With a full turn around
 The rest swing

FOOLIN

By Bob Dennington, San Diego, California
 Side ladies chain across the town
 Head ladies chain make a full turn around
 Couples one and three promenade three-quarters
 Side ladies chain, make a full turn, face out
 Right and left thru, turn that girl and dive thru
 Substitute then pass thru, split two
 Promenade LEFT and go just half way
 Sides wheel around, face out, right and left thru
 Now circle up four, Head men break to a line
 of four
 Now pass on thru and bend the line
 Two ladies chain, and don't just stand
 Whirlaway to a right and left grand

STAR THRU BREAK

By John Helm, Farmington, Connecticut
 Do sa do your corner too
 And with your partner star thru
 Now circle to the left with your sunny side out
 Keep going to the left 'til you hear me shout
 With the lady on the left do a left allemande
 Right to your partner, a wrong way grand
 Go the wrong way round 'til you meet your maid
 Then box the gnat and promenade

WHERE'S THE CORNER

By Marv Worrell, Warsaw, Illinois
 Couples one and three right and left thru
 New two and three do a right and left thru
 New one and two ladies chain
 New side ladies chain across
 Same two whirlaway with a half sashay
 Couple number one cross the land . . .
 allemande left

SINGING CALL

LET A SMILE

By Merl Olds & Bob Ruff
Record: Sets in Order 138, Flip instrumental with
 Bob Ruff, Whittier, Calif.
 OPENER, MIDDLE BREAK and CLOSER
 Now circle left, take your umbrella
 It's a rainy, rainy day
 Left allemande then weave and tell her
 That a smile will always pay
 You'll do sa do . then swing . don't worry or fret
 Left allemande, then take her home, you'll never
 get wet
 Just let a smile be your umbrella
 On a rainy, rainy day
 FIGURE ONE
 Four ladies chain and turn 'em fella
 Swing that corner girl you see
 (The) heads star thru . pass thru . then swing her
 Won't you promenade with me
 One and three wheel around, then cross trail
 thru
 Swing a corner lady, you can take her home
 with you
 Just let a smile be your umbrella
 On a rainy, rainy day
 FIGURE TWO
 Four ladies chain and turn 'em fella
 One and three square thru for me
 We'll do sa do and then I'll tell her
 It's a right and left thru you see
 Dive thru . square thru . count three don't you
 fret
 Swing the corner lady and we'll promenade
 the set
 Just let a smile be your umbrella
 On a rainy, rainy day

SPECIAL WORKSHOP EDITORS

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

GLENWOOD CAPER

By Ed Gilmore, Yucaipa, California

Couples one and three do a right and left thru
Head ladies chain across from you
Couple number four stand back-to-back
And with the corner box the gnat
New side couples cross trail thru
Around two, hook on the ends, a line of four
will do
Pass thru and then cast off three-quarters round
Men star right, ladies star left
Now everybody go the other way back
Men step in behind your partner, all eight star
Girls step out, pass one man, left allemande

BUSY "B"s (BOYS)

By Dan Schmelzer, Torrance, California

Side ladies chain three-quarters round
Head gents turn 'em with an arm around
Circle up eight around the track, all four men
go up and back
Square thru, four hands you do then a right
and left thru with the outside two
Holy mackerel, who turns who?
Same four half square thru, make lines of four
When you get thru, bend the line
All four men go up and back
Left square thru in the center of the track
Count four hands, then look out man
Here she comes left allemande

DUCK'S STAR PROMENADE

By Duck Giesen, Lancaster, California

Head two gents and the corner girl
Move up to the middle and come on back
Same old four make a right hand star
Star by the right in the middle of the set
Back by the left and don't slow down
Pick up your own with an arm around
Star promenade, go round the town
Now the hub backs out with a full turn around
Circle up eight when you come down
Forward eight and back with you
Now those who can do a right and left thru
Other four straight across gonna star thru
Lookin' at a couple, go right and left thru
Outside four gonna dive thru
Then half square thru in the middle of the floor
Separate, go 'round one, come into the middle
Right to the opposite, box the gnat
Make a right hand star right after that
Star by the right in the middle of the hall
Back by the left and don't you fall
Take your corner with an arm around, star
promenade, go round the town
Hub backs out with a full turn around
Circle up eight when you come down, yes circle
to the left that's what you do
Then swing that gal that's nearest you
Then promenade 'em don't slow down
Head two couples wheel around, do a right and
left thru when you come down
Now the ladies lead for a Dixie chain
Follow 'em boys then the girls turn back
Allemande left with the old left hand, etc.

ELLIE'S CAST

By Clark Elliott, San Diego, California

Sides right and left thru like that
Couple number one face your corners box the
gnat
New heads square thru, three-quarters round
Split the sides, round one to a line of four
Pass thru, cast off three-quarters, circle eight
One lady whirlaway with a half sashay
Two ladies whirlaway with a half sashay
Three ladies whirlaway with a half sashay
Four ladies whirlaway, go right and left grand

FROM "THREE LITTLE WORDS"

By Al Gottlieb, Van Nuys, California

Head two gents and the corner girl, go into the
middle and back to the world
Then star thru, same girl California twirl
Outside two dive thru, star thru, same girl
California twirl
Side gents and the corner girl go into the middle
and back, star thru, same girl California twirl
Outside two dive thru, star thru, same girl
California twirl
All promenade and don't slow down, one and
three wheel around and if you can star thru
if you can California twirl, if you can right
and left thru, if you can star thru
if you can California twirl, if you can right and
left thru, if you can star thru
if you can California twirl, if you can right and
left thru, if you can star thru, if you can
California twirl
If you can bend the line, if you can cross trail
if you can allemande, etc.

SINGING CALL

PICKLE UP A DOODLE

By Ruth Stillion, Arcata, California

Record: Windsor 4815, Flip instrumental with
Dave Taylor, Detroit, Michigan
FIGURE
Allemande now with your corner, do sa do your
own I say
With the corner do a star thru, two and four a
half sashay
Now one and three can cross trail, all the way
around the set
Allemande the corner lady and a grand ol' right
and left
When that devil comes a-courtin' (Ah-Haw)
Shoot that star left allemande, you're gonna
pass your partner by
Box the gnat there with the next one, and you
swing 'er mighty high
Walk all around that corner, turn a left hand
round your girl
All four ladies chain across, that big wide
wicked world
Roll promenade a shady lady
Gents roll back but only one, promenade,
gonna have a little fun
It ain't no sin to swing and sway, and pick up a
doodle in the middle of the day
Sequence: Figure twice for Sides, then twice for
Heads

A CUTIE

RHYTHM IN THE RAIN

By Leon R. Trainer, Bethesda, Maryland

Record: Grenn 14054

Position: Intro—Open-Facing; Dance—Open facing LOD

Footwork: Opposite, directions given are for the M

Meas.

INTRO

1-4 Wait; Wait; Bal Apart, —, Point, —; Together (to Open), —, Touch, —; Wait 2 meas in Open-Facing pos inside hands joined; step apart M back on L, hold 1 ct, point R twd partner, hold 1 ct; step together R, hold 1 ct, touch L to R to end in OPEN pos facing LOD, hold 1 ct.

DANCE

1-4 Walk, , 2 (to Butterfly); Side, Behind, Side, Brush; Walk, , 2 (Turn Back-To-Back); Side, Behind, Side, Brush (to Open);

In Open pos M take one slow step fwd L, step R turning to face partner in BUTTERFLY pos, hold 1 ct; vine LOD side L, behind R, side L turning to OPEN pos, brush fwd R; take one slow step fwd R, hold 1 ct, step L fwd turning slightly back-to-back, ; repeat vine and brush fwd L to OPEN pos.

5-8 Walk, , 2, ; Fwd Turn (RLOD), In Place, Fwd Turn (LOD), In Place (to Open); Fwd Two-Step; Fwd Two-Step (to Open);

In Open pos walk fwd 2 slow steps LOD (L, —, R, —); then in 4 quick steps step fwd L turn 1/2 RF (W LF) to face RLOD, keeping R ft in place take wt on it, step fwd RLOD turn 1/2 RF to face LOD, keeping R ft in place take wt on it ending in OPEN pos facing LOD; do 2 fwd two-steps prog LOD.

9-16 Repeat Action of Meas 1-8 except end in Closed Pos M's back to COH.

17-20 Fwd, , Side, Close; Apart, , Side, Close; Tog, , Side, Close (to Semi-Closed); Back, , Back, Close;

In Closed pos M take one slow step fwd twd wall L, hold 1 ct, side R, close L to R; keeping M's L and W's R hands joined assume OPEN FACING pos M take one slow step back R (W back L), hold 1 ct, quickly side L, close R to L; take one slow step fwd twd partner L, hold 1 ct, side R, close L to R ending in SEMI-CLOSED pos facing LOD; take one slow step bwd twd RLOD, hold 1 ct, step back L, close R to L ending in SEMI-CLOSED pos facing LOD.

21-24 Step, Brush, Step, Brush; Step, Close, Step, Brush; Dip Fwd, —, Recover, —; Side, Close, Side, Touch (to Closed);

Fwd L, brush R, fwd R, brush L; fwd L, close R, fwd L, brush R; dip fwd R, hold 1 ct, recover on L to face (CLOSED pos), hold 1 ct; step side R, close L to R, side

R, tch L to R to end in CLOSED pos M's back to COH.

25-32 Repeat Action of Meas 17-24 except end in Open Pos facing LOD to repeat dance.

DANCE GOES THRU THREE TIMES.

Ending: On last time thru Meas 32: Side, Close, Apart, Point.

BALANCE CHALLENGE

MOONBEAMS SHINING

By Rosemarie and Elmer Elias, New Berlin, Wis.

Record: Lloyd Shaw 255

Position: Open, facing LOD

Footwork: Opposite, directions for M

Meas.

INTRO

1-8 Wait; Wait; Bal Apart; Bal Together; Bal Left; Bal Right; Sweep; Sweep;

Wait 2 meas; balance apart on M's L & W's R and acknowledge; balance together to BUTTERFLY pos M's back to COH and touch; waltz balance left by stepping to side on L, behind on R, in place on L; waltz balance right by stepping to side on R, behind on L, in place on R; while M takes 6 steps in place, W does a slow RF sweeping twirl in 6 steps under M's L and W's R arm, ending in OPEN pos facing LOD, inside hands joined.

PART A

1-4 Waltz Away, 2, 3; Waltz Tog, 2, 3; Waltz Fwd, 2, 3 (W Spin); Manuv, Touch, —;

Starting on M's L, waltz fwd and diag away from partner; starting M's R ft waltz fwd and diag together; while M waltzes directly fwd L, R, L (W does a solo RF spin in place R, L, R to end facing LOD); M maneuvers by stepping fwd R, pivot 1/2 RF, touch L to R and hold 1 ct (W steps fwd L, touch R to L, hold 1 ct) ending in CLOSED pos, M's back to LOD. (Note: W turn on meas 3, M on 4.)

5-8 Waltz; Waltz; Waltz; Twirl;

Starting on M's L do 3 RF turning waltzes prog LOD; twirl W RF under M's L & W's R hands as M does one fwd waltz R, L, R to end in OPEN pos facing LOD.

9-16 Repeat Action Of Meas 1-8 to end in CLOSED pos, M facing LOD.

PART B

17-20 Waltz Fwd; Waltz Fwd; Twirl in; Waltz Fwd (RLOD);

Starting M's L do 2 pursuit waltzes in LOD; as M makes a 1/2 LF turn (L, R, L) to end facing RLOD, W makes a RF twirl (R, L, R) under M's L and W's R arms twd center of hall to end on M's R side both facing RLOD, join M's R & W's L hands and release other hands; waltz fwd in RLOD (R, L, R).

21-24 Waltz Fwd; Change Sides; Twinkle; Step Thru, Touch, —;

In OPEN pos waltz fwd in RLOD (L, R, L); California twirl to change sides in 3

steps (R, L, R); retaining M's R & W's L handhold twinkle twd RLOD by crossing L over R, step to side on R, close L to R (W also XIF); cross R over L in LOD (W XIF), turning to face partner touch L to R and hold, taking BUTTERFLY pos M facing wall.

25-28 Step, Swing, —; Tamara Position; Wheel; Wheel;

Retaining both handholds step L, swing R over across L (W swing L) and hold; as M steps R, L, R in place he turns slightly to face RLOD, retaining handholds, lowering M's L & W's R hands to W's waist, and raising joined M's R & W's L hands, W does a LF turn in 3 steps (L, R, L) to form a "window," to end with W's R arm behind her back in a L shoulder TAMARA pos, M facing RLOD and W facing LOD; wheel CCW once around in 6 steps to end with M still facing RLOD and W facing LOD.

29-32 Unwind; Rewind; Wheel, Unwind;

Without releasing hands, as M turns 1/4 LF, taking 3 steps in place L, R, L, (W makes a 3/4 RF turn (R, L, R) under M's R and W's L hands to unwind) ending in FACING pos both hands still joined; as M turns 1/4 LF in 3 steps (R, L, R) to end facing LOD, W makes another 3/4 RF turn in 3 steps (L, R, L) under M's L & W's R hands to end in right TAMARA pos, M facing LOD, W facing RLOD; starting M's L wheel 1/2 CW around in 3 steps to end with M facing RLOD and W facing LOD; without releasing hands W unwinds 1/2 LF turn in 3 steps under M's L & W's R hands as M turns 1/4 RF in place (R, L, R) to end in BUTTERFLY pos, M facing LOD.

PART C

1-4 Twinkle Out; Twinkle In; Twinkle Out; Change Sides;

Starting M's L and turning to SIDECAR pos twinkle diag twd wall by crossing L in front of R, step to side on R, close L to R turning to BUTTERFLY BANJO pos (W XIB); repeat twinkle starting on M's R and moving diag twd COH; repeat twinkle starting on M's L and moving diag twd wall; retain M's R and W's L handhold and as W makes a 1/2 LF twirl under M's R and W's L hands, M makes a 1/2 RF circle around W to end facing partner in BUTTERFLY pos with M's back to LOD.

5-8 Twinkle In; Twinkle Out; Twinkle In; Turn Under;

Starting M's L and turning to BANJO pos, twinkle diag bwd in LOD twd COH, M crossing in back (W XIF), turning on last ct to SIDECAR pos; repeat moving diag bwd twd wall; repeat moving diag bwd twd COH; as M continues moving diag bwd twd wall with a step R, touch L, W turns 1/2 LF under her L and M's R arms with a step L, touch R, to end in OPEN pos facing RLOD, W on M's right side.

9-12 Step, Swing, —; Side, Touch, —; Sweep Around; W Twirl;

Bringing joined hands fwd, step fwd in RLOD on L, swing R thru in RLOD, turning back-to-back, and hold; step to side in RLOD, on R, touch L, and hold; drop joined hands and join M's L and W's R and in 3 steps (L, R, L) sweep around in 1/2 circle moving in LOD; as M continues sweep for another 1/4 circle, turning to end with his back to COH, W does a 1/2 RF twirl in 3 steps to end facing partner and take CLOSED pos.

13-16 Dip, —, —; Maneuver; Waltz; Twirl;

Dip back on M's L (fwd on W's R) twd COH and hold 2 cts; in 3 steps (R, L, R) maneuver 1/4 RF to end with M's back to LOD; starting back on L, do one RF waltz turn; as M takes one fwd waltz in LOD, W twirls RF under her R and his L hands to end in OPEN pos facing LOD.

Sequence: A, B, C, A, B.

At the end of the dance the wheel in measure 31 is 3/4 around in 3 steps, and W releases her R from M's L to turn 1/2 LF to face partner and bow.

GOOD S/D ROUND

CITY LIGHTS

By Elmer & Pauline Alford, The Dalles, Oregon

Record: Blue Star 1657-B

Position: INTRO — Open-Facing; DANCE — Semi-Closed facing LOD

Footwork: Opposite, directions for M except as noted

Meas. INTRO

1-4 Wait; Wait; Roll, 2, 3, Touch; Roll Back, 2, 3, Touch (To SCP);

Wait 2 meas in Open-Facing pos M's back to COH; roll away from partner down LOD 1 full turn (M LF, W RF) stepping L, R, L, tch R; roll back in RLOD (M RF, W LF) R, L, R, tch L ending in SEMI-CLOSED pos facing LOD.

Part A DANCE

1-4 Fwd Two-Step; Fwd Two-Step (Flare); Bwd Two-Step; Bwd Two-Step (to Open);

In Semi-Closed pos facing LOD starting M's L & W's R do 2 fwd two-steps down LOD, flaring with outside ft on ct 4 of Meas 2; still facing LOD starting M's L & W's R do 2 bwd two-steps in RLOD ending in OPEN pos, inside hands joined, facing LOD.

5-8 Run, 2, 3, (Face) Tch; Roll Across, 2, 3, (Face) Tch (to Butterfly); Side, Behind, Side, Tch; Change Sides, 2, 3, Tch (to Semi-Closed);

In Open pos facing LOD starting M's L run 3 steps fwd L, R, L, face partner and touch R and drop hands; roll across (M RF & W LF) (W behind M) R, L, R, face and tch L to end in BUTTERFLY pos M's back to wall; grapevine RLOD side L,

behind R, side L, tch R; change sides W going under joined hands (M's R & W's L) L, R, L, tch R (Calif. twirl)—M stepping R, L, R, tch L to end in SEMI-CLOSED pos facing LOD.

9-16 Repeat Action Of Meas 1-8 (except end Closed pos M facing LOD).

Part B

17-20 Walk, , 2, ; Run, 2, 3, Tch; Back Up, , 2, ; Back Up, 2, 3 (Face Out);

In Closed pos M facing LOD starting M's L & W's R walk fwd 2 slow steps L, , R in LOD (W backing up); run 3 steps in LOD L, R, L, tch R; walk bwd 2 slow steps R, , L in RLOD (W going fwd), ; run bwd 3 steps R, L, R, tch L making a 1/4 RF turn on the 3rd step to put M's back to COH, partners facing.

21-24 Apart, 2, 3, Tch; Together, 2, 3, Tch; Two-Step Turn; Two-Step Turn;

Back away from partner twd COH (W twd wall) L, R, L, tch R; fwd twd partner R, L, R, tch L assuming CLOSED pos M's back to COH; do 2 RF turning two-steps down LOD ending in CLOSED pos facing LOD.

25-32 Repeat Action Of Meas 17-24 ending in Semi-Closed pos facing LOD.

DANCE GOES THRU THREE TIMES PLUS ENDING.

Ending: Slow Twirl, , 2, ; 3, , Bow and Curtsy.

W makes RF twirl under joined hands (M's L & W's R) as M takes 3 steps in place (L, , R, ; L, ,) change hands to M's R & W's L, bow and curtsy.

CORNER QUICKIE BREAK #2

By Bob Kent, Warwick, Rhode Island

**Two and four a right and left thru
Same ladies chain, that's what you do
Heads right and circle the floor
Head gents break to lines of four
Forward up and back you reel
Pass on thru and wheel and deal
The center two do sa do all the way around
Make an ocean wave when you come down
The outside two divide and star thru
At the ends of the line
Go right and left thru along the line
Turn the girl with the yak, yak, yak
Go up to the middle, box the gnat
Face the line, there's your corner
Left allemande**

CONTRA CORNER

BEAUX OF OAK HILL
(Traditional)

1, 3, 5, etc. active and crossed over
**Active couples chasse' down the hall
with the next below
All chasse' back to place
Balance and swing the same
Opposite ladies chain across and back
Half promenade and half right and left
back to place**

CALLER'S PORTFOLIO

Ralph Kinnane of Birmingham, Alabama has contributed much to square dancing in addition to choreographing some of our popular round dance routines. Here are ten dances submitted by Ralph for your dancing pleasure.

**Head two couples lead to the right
Circle to a line, don't take all night
Up to the middle, back you reel
Pass on thru, wheel and deal
Center four pass thru, and when you meet
Hook right arms, swing thru, keep it neat
Take your time and don't you roam
Ends cross over, centers turn alone
Bend the line, up and back you reel
Pass on thru then wheel and deal
*Allemande left
*(Or add this)
Center four pass thru, and when you meet
Hook right arms, swing thru, keep it neat
Take your time, don't roam
Ends cross over, centers turn alone
Bend the line, go to the middle and back
Cross trail thru, allemande left**

**Head ladies chain and when you're thru
Heads give a right to the opposite, swing thru
When you're thru fold the girls behind the men
Make a left hand star, find the corner then
Star promenade, go round the town
Head two couples will wheel around
Square thru, count four hands around the track
And when you're thru the men turn back
Now Dixie style to an ocean wave too
Rock up and back then all swing thru
Finish the swing thru, hang on by the left
That's your corner, allemande left**

**Head gents face your corner and box the gnat
Four men go up to the middle then step back.
A right to the opposite then swing thru
When you're thru, balance up and back
Then square thru, three hands round the track
Go round one behind the ladies stand
Girls give a right to the opposite
Swing thru, you've no time to stand
When you're thru balance up and back
Pass thru . . . allemande left**

**Head two couples right and left thru
Turn that girl and pass thru
U turn back and all join hands
Circle a bit, don't just stand
Side two couples go forward and back
Then right and left thru across the track
Follow the girl, Dixie style to an ocean wave
Rock up and back then turn by the left
Then Dixie chain across the set
Lady go left, gent go right around one
Then join hands, circle eight. we're not done**

Heads up to the middle and back with you
Cross trail, behind the sides star thru
Center couples pass thru then star thru
Frontier whirl, now wheel and deal too
Center couples right and left thru
Pass thru, star thru like before
Frontier whirl, wheel and deal once more
*Center couples pass thru, left allemande

*(Or add this)

Center couples pass thru, split two
Line up four, go up and back once more
Star thru, then frontier whirl
Do a right and left thru across the world
Dive thru, square thru, $\frac{3}{4}$ round the land
Find a corner, left allemande

Head two couples stand back-to-back
Separate, half way round the track
Do sa do and then step back
Make a line of four, go forward then back
Box the gnat you're doing fine
Pull her by then bend the line
With the opposite two circle up four
Gents break make a line of four
Pass thru, fold the ends, then star thru
Promenade around like you usually do

Heads backtrack then do sa do
Once around on heel and toe
Pass thru, with the next circle four
Ladies break, make lines once more
Go forward and back just once more
Pass thru, fold the ends, star thru once more
Wrong way promenade, don't look back
Couples two and four backtrack
Do sa do and when you're thru
Pass thru then half square thru
Girls turn alone, the men square thru
Count three hands, look out man
There's the corner, left allemande

Heads right and left thru, don't take all night
The head two ladies chain to the right
Side two couples half sashay
Then star thru across the way
Split two, line up four
Up to the middle and back once more
Pass thru, the ends turn in
Duck to the middle, pass thru again
Split two, line up four, then pass thru
Wheel and deal like you usually do
Double pass thru, face your girl and move back
Bend the line, star thru across the track
Center four pass thru . . . allemande left

Head two couples go forward and back
Then right and left thru across the track
Follow the girl, Dixie style to an ocean wave
Rock up and back then turn by the left
Then Dixie chain across the set
Lady go left, gent go right around one
Then join hands and circle left, we're not done
Reverse back, go single file round the land
Gents turn back, Dixie grand
Right, left, right . . . Allemande left

Heads up to the middle and back once more
Pass thru, around one, line up four
Star thru, the inside arch, outside under
Star thru, right and left thru, go like thunder
Cross trail, round one to a line
Go up and back and keep in time, pass thru
Ends cross over, centers turn alone, don't blunder
Star thru, inside arch, outside under
Star thru then a right and left thru
Cross trail round one to a line like we usually do
Go up the middle and back then pass thru
Ends cross over, center turn alone, watch out too
Star thru, inside arch, outside under
Star thru, right and left thru, don't you blunder
Cross trail, look out man . . . left allemande

Heads right and left thru, don't just stand
Same ladies chain across the land
Heads up to the middle and back with you
Then star thru and pass on thru
Star thru, then circle four
Head gents break to a line of four
Up to the middle and back you reel
Now pass on thru, wheel and deal
Substitute, do a right and left thru
Turn that girl and pass thru
A right and left thru, full turn you bet
Allemande left

Four ladies chain like you usually do
Head two couples right and left thru
Pass thru, around one, make a line of four
Up to the middle and back once more
Pass thru, wheel and deal, there's still more
Double Dixie chain across the floor
Girls turn back, left allemande

SINGING CALL

BY AND BY

By Ed Gilmore, Yucaipa, California

Record: Balance X 113

OPENER, MIDDLE BREAK and CLOSER

Let's circle left now it's half round, go

Allemande left and you promenade

You promenade around and roll away now

Girls go on just like you are, men turn back
but not too far

Turn your partner right, go all the way
around now

Allemande your corners all

Come back and promenade 'til the sun shines
Nellie

By and by

FIGURE

Everybody swing, swing, the men star left now

One time around, pick up your maid

Star promenade, around that ring you wander

Inside out, outside in, do si round your
corner then

See saw, go round your partner

Corner swing and whirl

You'll promenade 'til the sun shines Nellie

By and by

Sequence: Intro, Figure twice, Middle Break,
Figure twice and Closer

EXPERIMENTAL DRILLS

U Trail figures have been developed by Walt Swan, Riverside, Rhode Island. We are using U Trail in this month and here are some of Walt's examples using the movement. You'll find the full description on page 70.

SWAN'S TRAILING IN

Head two couples cross trail thru
Go up the outside round two
Gonna hook on the ends
Then lines of four star thru, double pass thru
U trail in but pass by two
Face to the middle, then lines of four
Star thru, double pass thru
U trail in, pass by two
Face to the middle, then lines of four
Star thru, center two square thru
Three-quarters man, left allemande

U TRAIL IN

Heads to the right circle four
Head men break to lines of four
Go forward and back to the old time reel
Pass thru, wheel and deal
Double pass thru, U trail in
Meet a new Sue come down the middle
Double pass thru, U trail in
Meet a new Sue come down the middle
Double pass thru, first go left, second right
Star thru the first in sight
Square thru three-quarters man
Left allemande

THE DIXIE TRAIL

Heads to the right and circle up four
Head men break and line up four
Go forward and back hear me squeal
Pass thru, wheel and deal
Double pass thru, U trail in
To a Dixie star thru*, when you're thru
Double pass thru, U trail in
To a Dixie star thru*, when you're thru
Double pass thru, first couple left
Second couple right, right and left thru
With the first in sight
Cross trail back to a left allemande

*For the description of Dixie Star Thru see Sets in Order May 1962.

LITTLE ARCHIE

By Bob Page, Hayward, California
Four ladies chain three-quarters round
Heads lead to the right and circle to a line
Forward eight and back, then roll away half sashay
Star thru, across from you
Center couples cross trail and hook on the ends
(lines of four facing out)
Arch in the middle, the ends turn in
Pass thru, star thru, roll away with a half sashay
Star thru across from you
Center couples cross trail, hook on the ends
Arch in the middle the ends turn in
Pass thru, star thru, roll away with a half sashay
Allemande left etc.

WHO DOES WHAT?

By George Vagtborg, San Diego, California
Everybody swing and sway, three and four half sashay

All promenade while you're that way
One and three wheel around, everyone face your partner
Star thru, substitute, (two lines facing same, front lines make the arch)
Both lines, ends fold, star thru, centers fold
Right and left thru then star thru
Pass thru, wheel and deal, then when you're thru
Double pass thru, first couple left, next right
*Ends fold, right and left grand
or
*Ends fold, box the gnat, pull by, left allemande

EITHER WAY

By Bruce Johnson, Santa Barbara, California
All promenade and don't slow down
Side two couples wheel around do a right and left thru
Now Dixie style to an ocean wave, and then swing thru
Balance again then face down the line
Two ladies chain, you're doing fine
Now pass thru and cast off three-quarters round
Dixie style to an ocean wave then LEFT swing thru
Balance again then face down the line
Two ladies chain, you're doing fine
Left square thru . . . allemande left
(progression to orig. opposite lady)
Note: The above pattern works same way with "Left Swing Thru" used throughout.

SINGING CALL

TIE ME KANGAROO DOWN

By Andy Andrus, Port Arthur, Texas
Record: Blue Star 1681, Flip instrumental with Andy Andrus
There was an old Australian Square Dance Caller lying, dying . . . and this is what he asked his dancers to do when he passed on.
OPENER, MIDDLE BREAK and CLOSER
Four ladies chain across Jane
Turn 'em left around
Chain 'em back across Jane
Promenade her around, (All together now)
Tie me kangaroo down, sport, Tie me kangaroo down
Tie me kangaroo down, sport, Tie me kangaroo down
FIGURE
Heads go up and back, Jack, do sa do around
Make a right hand star and turn it once
Once around that old town
Allemande the corner girl Earl
Do sa do your own
Swing that corner gal Al
Promenade her back home. (All together now)
Tie me kangaroo down, sport, Tie me kangaroo down
Tie me kangaroo down, sport, Tie me kangaroo down

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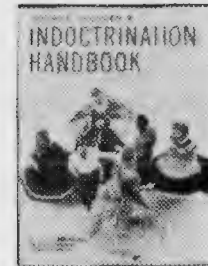


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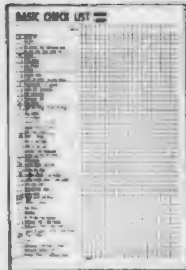
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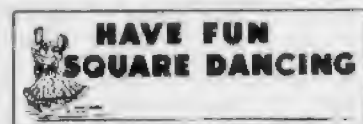
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(Continued from page 3)

people never miss an evening if they can help it. Through your pages we aim to keep in the swim and remain abreast of new developments. In this way it is hoped that momentum will be maintained and the flag of the square dance world kept flying in this quiet corner of England.

Geoffrey Furniss
Cheltenham, Glos., England

I particularly like your reference to "good level of enthusiasm." Sometimes too much emphasis is put on "level" as it refers to high level or low level

of dancing ability and not enough emphasis on the pleasure element or the enthusiasm of the dancers. Editor

Dear Editor:

Thanks for another crisp dollar bill for a Square Gem — that was my third, not my second, so I've almost paid for another year's subscription — or rather, you have. We've been subscribers since 1950 so it's nice to get a free one . . .

We attended the California Convention in Long Beach and we thought you might like an outsider's opinion. There was so much to

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gain but when so much was going on all at the same time we had to dash from one place to another or miss things altogether.

Fortunately — or unfortunately — Ken and I have so many square dance interests. We dance and teach both rounds and squares; have been active in Council and Federation work here, so we are always interested in promotion; I sew most of my own clothes so was interested in the sewing panels; since Ken calls for two clubs we are always interested in party gimmicks; you probably get the idea.

In Long Beach, therefore, we had to miss a lot. I realize lack of larger halls has something to do with it but the Arena never really was filled to capacity. We found the dancers very friendly, not only to us as outsiders but to each other. Everyone was shaking hands and reading name tags. I liked that . . .

Harriet Hartinger
Seattle, Wash.

Dear Editor:

. . . We surely enjoy SETS and I am sure quite a few people in our new group will be

NEW SINGING CALL

"WALKIN' MY SUGAR" Called by Bob Page

Bob Page and Julius King, Jr. teamed up in developing this exciting new singing call. The Jerrymen recorded the music in 4/4 time with a "shuffle" rhythm. Excellent music with a great dance makes this one every caller will want to try.

SIO 139—"WALKIN' MY SUGAR"—Flip Instrumental called by Bob Page

NEW ROUND DANCES

"WONDERING" by Louis & Lela Leon

A waltz routine that offers that bit of challenge so enjoyed by experienced round dancers. Don't miss this one.

"A-TISKET, A-TASKET" by Roy Close & Bernice Jones

A real "swinging" dance to lively music. This routine was especially arranged for those who like easy dances.

SIO 3143—"WONDERING"/"A-TISKET, A-TASKET"

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and new dancers alike — and callers, too . . .

Mac McGuire
Savannah, Ga.

Dear Editor:

Your articles on what a man likes about a
lady in square dancing and vice versa (Sets in
Order — May and June, 1963) are very much
to the point. Why not condense each para-
graph to one short sentence and print them
often? Maybe in time more dancers would pay
attention.

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Something in the square dance picture both-
ers many of us and perhaps some articles by
you from time to time would help to improve
things. So many of the newer dancers (and
also some of the older ones) seem to have no
conception of what styling, rhythm, timing,
smoothness, etc., are. We have only a few
workshops and it seems the only reason for
them is to learn new basics, figures, etc.

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enough. We both were practically black and

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blue after each session. Why on earth can't workshop callers include styling, rhythm, etc. and turn out some truly good square dancers instead of a bunch of rough-housers? I believe it is up to the callers to do this and I think that in turn the dancers would appreciate it.

Ralph and Dorothy Burgess
Van Nuys, Calif.

Dear Editor:

In answer to your S.O.S., Help Needed, I just discovered that I have the 1955 March copy of Sets in Order that you are missing. I

am forwarding it to you and am delighted to do so. It was given to my husband and myself about a year and a half ago, when we started our first square dance lessons, by a fine man by the name of Harry B. Finer... We both enjoy square dancing very much and are members of the Belles and Beaus Square Dance Club here.

Elvera and Fritz Krebs
Houston, Texas

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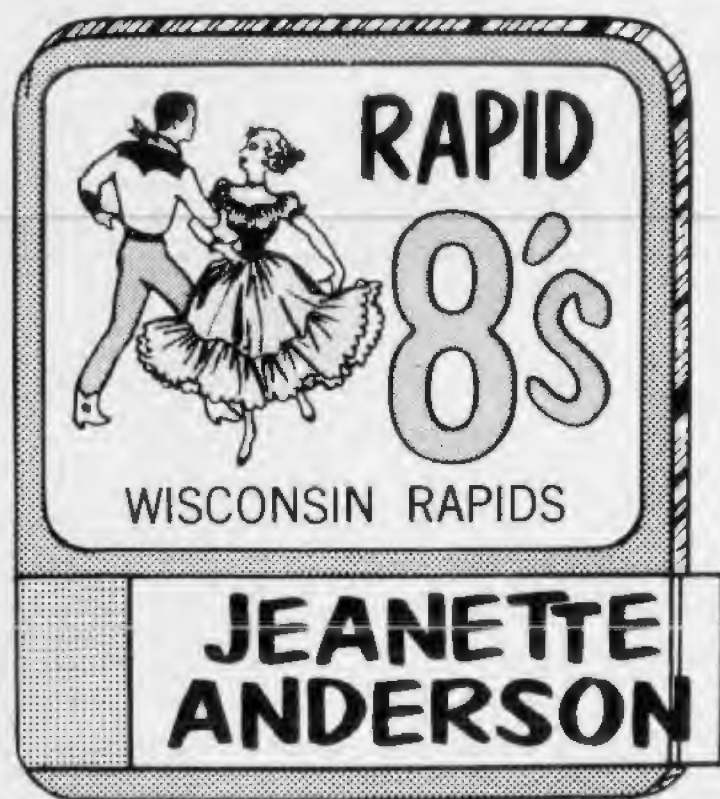
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 (HOME OF MIKE'S SQUARE DANCE BARN)

enjoy your thought-provoking editorials, the Walk Thru, Style Series, Experimental Lab and the Record Report. There is no record shop near here so I lean real hard on your judgment and evaluation for which records to get and the Lab lets us look and see how to do some of the newer figures. The Walk Thrus help re-enforce what we teach on styling and add authority to what we are trying to do and the articles on clubs, manners, party ideas, etc., hit the spot. Thanks.

Dick Simmons, Griffis AFB, N.Y.

Dear Editor:

A suggestion has been made to me which I would like to pass on to you for consideration. Occasionally our square dancers when they invest in new outfits are looking for a place where they can dispose of their old square dance outfit. St. Joseph's would be such a place. We have eight squares of 7th and 8th grade Indian boys and girls here at St. Joseph's. These youngsters are of assorted sizes. Some of the clothing may just fit, and other outfits could be cut down to size by the Sisters and



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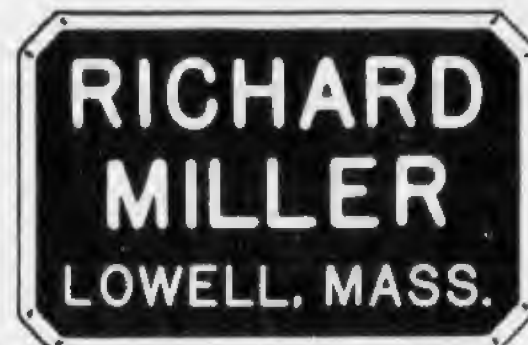
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Father George
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Box 304, Chamberlain, So. Dak.

Dear Editor:

We are interested in finding a place, perhaps overseas, where we can send square dance dresses and shirts that are still good enough but which we can no longer wear. We hate to throw them out and thought perhaps you

would know of some clubs that could use them. Thanks for any information you can give us.

Lorraine Johnson
Box 176E, R.D. 1
Boalsburg, Pa.

Dear Editor:

Four people traveled 2000 miles over a period of 12 weeks so that Mary and Don Waterman might learn to square dance. They live in Osceola, Nebr., and every Friday night they would drive over 80 miles to Fremont, Nebr.,

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for a 3-hour dance lesson, then make the 80-mile drive home again.

Much credit is due to Vinton and Marion Clark, veteran dancers from Osceola, who accompanied the Watermans each time and who supplied them with an incentive for square dancing thru their own enthusiasm for it. I'm very proud to know these young people and to have had a small part in their square dancing recreation.

Stan Johnson
Fremont, Nebr.

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These dancers covered 2000 miles in 12 weeks to learn to square dance. At left, Vinton and Marion Clark, veteran dancers, whose encouragement kept Mary and Don Waterman, right, going enthusiastically.



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LEFTY DAVIS

Lefty Davis, a familiar figure in California square dancing, passed away on August 27 at his Los Angeles home after calling an evening dance. As Executive Secretary of the Southern Calif. Callers' Assn., Lefty operated their square dance information center which has aided many a dancer. Lefty also put out notes for the Callers' Assn. and other leadership organizations. He issued a monthly magazine giving news of members and activities in his clubs and classes

and published the varied output of the Callers' Assn., such as their Training Manual, Callers' Guide, Roster, etc. Square dancing will miss Lefty Davis; there were upwards of 500 persons at his funeral. He is survived by his wife, Olive and son, Wesley.

ROUND DANCER CLASSICS LIST

Round Dancer Magazine, published in Tucson, Ariz., by Bud and Lil Knowland, has tabulated voting on 25 Classic Round Dances, chosen by their readership which is composed



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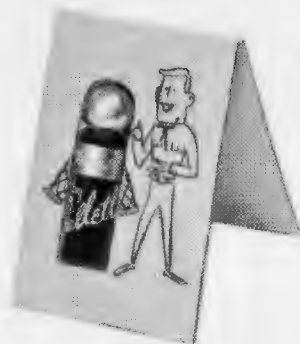
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Sets in Order does not have any paid reporters in the field but relies upon the wonder-

ful friends who take time to collect, write and send in the news of their areas. Anyone can do this and especially welcome are contributions which follow a few simple rules. Please write on just one side of the paper. Type if you can, otherwise make sure the handwriting is clear and legible. Please, NO carbon copies. Include your name and address on the paper which contains your item. Deadline for copy to be in the Sets in Order office is one month and 5 days before date of issue. Copy for December — October 25!

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M. P. "Van" Vandever — McAllen, Texas

VAN VANDEVER is known throughout the Rio Grande Valley of Texas not only for his good calling but for his magnetic personality and ability to cope with any situation that may arise. He and wife Lillian have been active in square dancing since 1948 and both enhance the world of square dancing consistently. They are charter members of the Circle Eight Club of McAllen, have held offices in the Magic Valley Square Dance Association and at present Van edits and publishes the monthly Valley Association publication, "Square-Up."

Van began his calling career in 1957. He is noted for his antics and ad libbing and possesses the ability to entertain new dancers and the most experienced, as well. His teaching has introduced many folks, from 4-H Club members to retirees, to the grand old right and left.

A highlight of Van's career was a trip overland thru more than 1000 miles of Mexico's beauty to Coatzacoalcos, Vera Cruz. He and a group of Circle Eighters made the trip to dance at the Hotel LeMarroy and introduce square dancing there. His ability to speak Spanish resulted in the participation of many of the local people.

A salesman by trade, Van has brought to square dancing many of the qualities that have

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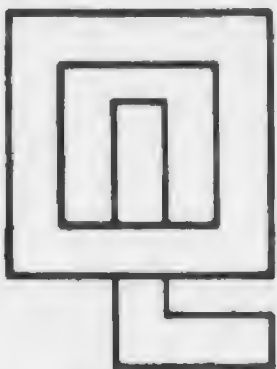
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—C. M. Williamson

SHERIFIANS CHANGE STATUS

With the closing down of the Air Base at Casablanca in Morocco, the parent group of the Sherifian Square Dance Club which was born at that base, was deprived of its moorings. This hardly fazed all of those hardy folks who had danced in and out of Casablanca. At

their 4th Annual Reunion in July at Eagle Rock, Texas, they simply reorganized the Stateside Chapter so that it was elevated to the status of a square dance club and adopted the name of the parent club, Sherifian Square Dance Club. So — the Sherifian Squares carry on, base or no base, and very nicely, too.

Mary Michl in Buckeye Foot Notes, Ohio

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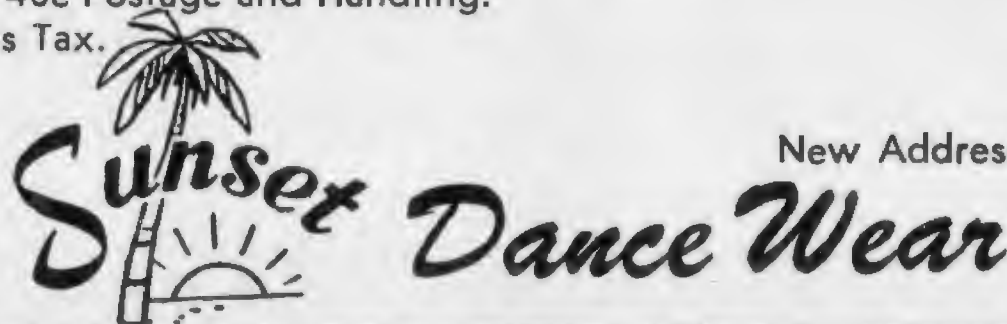
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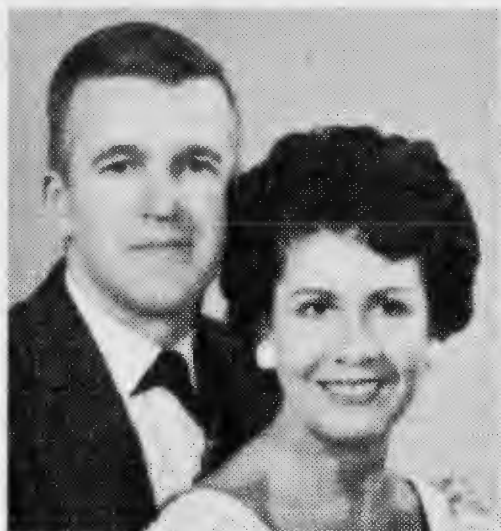


Photo by the Shaner Studio

Sam and Betty Evans—Pottstown, Pa.

WHEN SAM AND BETTY EVANS moved into a new housing development about 10 years ago they bought some simple square dance records with calls and invited the neighbors in to get acquainted. This was very successful for several months until they accidentally got a record called Riptide. In order to interpret this call they had to attend classes and were immediately "off to the races." Sam started to call and square dancing became the Evans' main interest. They were eager to learn everything they could, tried a square dance vacation and there got their first real taste of round dancing.

They have always felt that anything is better when shared, so again they invited their dancing friends in to do all the rounds they had learned at summer camp. As the group became larger one of their guests, Mac McKenrick, invited them to use his square dance barn in Kulpville for meetings. This was the start of a wonderful association.

Mac helped Sam with his calling and the Evans' in turn started teaching the rounds at Mac's Saturday night club dances. They have continued to work together since that time.

When Sam and Betty filled out the application for their second year's dance vacation in 1957 one question asked, "Would you like to volunteer to teach a round?" They decided on



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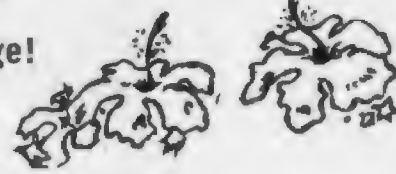


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a "Yes" answer and even created a new dance to teach. This was the birth of Love Me.

Sam tabs square dancing as his first love but the Evans' are labelled more often as round dance teachers. They are convinced that squares and rounds should be integrated. Even the program at their advanced round dance club always includes at least one tip of squares.

The Evans' are both members of Dance Leaders of Delaware Valley and also the Delaware Valley Round Dance Teachers' Assn., organized to standardize selection of rounds.

(Dates continued from page 5)

- Nov. 2—Ill. Callers 9th Ann. No. Dist. Fall Fest. Y.M.C.A., Aurora, Ill.
- Nov. 2-3—All-Smith All-Star Institute Bar None Ranch, St. Rose, La.
- Nov. 3—A-Square-D Fall Festival Civic Auditorium, Pasadena, Calif.
- Nov. 8-9—Mid-South S&R/D Festival Chisca-Plaza Motor Hotel, Memphis, Tenn.
- Nov. 9—Western Assn Hosts California Council Whittier, Calif.

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Additional Dealers on Next Page

(Record Report continued from page 7)

range is good. Tune is "country style" and quite repetitive. Dance patterns are interesting and timing is O.K. Weak part of this one is the tune. Rating ☆+

LAMP LIGHTING TIME — Mac Gregor 990

Key: D Tempo: 128 Range: High HA
Caller: Fenton Jones Low LD

Music: Western 2/4 — Accordion, Guitar, Piano, Drums, Bass

Synopsis: (Figure) Heads cross trail — round one line up four — up and back — pass thru — bend the line — do sa do — circle eight — whirl away — pass one — swing next — allemande — promenade. (Break) Heads square thru — eight chain thru — box the gnat — change hands, allemande — promenade.

Comment: Music is well played and this one is a good one for callers with limited voice range. Conventional patterns and easy to call.

Rating ☆☆

BLUE WATER LINE — Bogan 1156

Key: F Tempo: 127 Range: High HC
Caller: Charles Drake Low LC

Music: Western 2/4 — Violin, Piano, Drums, Guitar

Synopsis: (Break) Circle — allemande — partner box the gnat — wrong way grand — box the gnat — promenade — heads wheel around — right and left thru — cross trail — allemande — promenade. (Figure) Heads square thru — right and left thru — star thru — pass thru — bend the line — roll away — allemande — grand right and left — do sa do — corner box the flea — promenade.

Comment: Music is adequate and patterns are smooth and pleasant to dance. Tune is quite repetitive but easy to sing.

Rating ☆☆

IT'S BEEN NICE — Blue Star 1677

Key: B flat Tempo: 126 Range: High HC
Caller: Vaughn Parrish Low LD

Music: Western 2/4 — Violin, Guitar, Piano, Bass, Drums

Synopsis: (Break) Circle — corner left to a thar star — shoot star — weave — do sa do — promenade. (Figure) Heads right and left thru —

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sides half square thru — do sa do around corner — ocean wave — rock up and back — square thru four hands — corner swing — allemande — do sa do — promenade.

Comment: Dance patterns are interesting and music is adequate. Tune lacks interest and word meter needs some adjustment. Many callers will like it as it flows well and is relatively easy to call. Rating ☆+

I CAN'T BEGIN TO TELL YOU — Lore 1044

Key: G **Tempo: 126** **Range: High HB**
Caller: Bob Augustin **Low LA**

Music: Western 2/4 — Guitar, Drums, Accordion, Piano, Bass.

Synopsis: Head ladies chain — head ladies chain right — four ladies chain 3/4 — circle — allemande — partner right — allemande — promenade. (Figure) Sides right & left thru — four ladies chain 3/4 — Heads cross trail — round one, line up four — up & back — right & left thru — star thru — pass thru — swing — allemande — promenade.

Comment: Music is quite adequate and dance patterns are well written. A smooth flowing "country tune" that is easy to call and pleasant to dance. Rating: ☆☆

BLUE BLUE DAY — Jewel 113

Key: E **Tempo: 128** **Range: High HC**
Caller: Jewel O'Brien **Low LD**

Music: Western 2/4 — Piano, Guitar, Drums, Rhythm-Guitar

Synopsis: (Break) Circle — allemande — swing — girls promenade — partner swing — allemande — grand right & left — promenade. (Figure) Heads promenade 1/2 — lead right and circle to a line — up & back — pass thru — centers fold — star thru — right & left thru — cross trail — allemande — pass partner — do sa do — swing — promenade.

Comment: Very similar to several others on this label. Music is adequate and the tune is good Western style. Dance patterns are well timed and conventional but no outstanding feature to set it apart from others. Rating: ☆

LET A SMILE — Sets in Order 138 x

Key: C **Tempo: 128** **Range: High HB**
Caller: Bob Ruff **Low LA**

Music: Standard 2/4 — Clarinet, Accordion, Piano, Drums, Bass.

Synopsis: Complete call printed in Workshop.

Comment: An excellent instrumental in a key that nearly every caller will be able to handle. The dance patterns are smooth and easy to call and two different figures are offered. Rating: S.I.O.

PUT ON YOUR OLD GREY BONNET —

Golden Square 6014

Key: A flat **Tempo: 128** **Range: High HC**
Caller: Don Atkins **Low LC**

Music: Western 2/4 — Guitar, Vibes, Drums, Rhythm-Guitar

Synopsis: (Break) Four ladies chain — circle — do

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paso — four ladies chain — corner do sa do — promenade. (Figure): Heads promenade $\frac{3}{4}$ — all go up & back — double pass thru — 1st left, second right — circle four — head men break to a line — up & back — circle — turn corner under — promenade — swing.

Comment: A familiar tune in a key that most callers will be able to use. The dance patterns are standard. The music has very heavy lead and it is difficult to hear the rhythm.

Rating: ☆

SWING FOR ME — Bogan 1155

Key: E flat Tempo: 127 Range: High HD
Caller: Bob Radford Low LE

Music: Western 2/4 — Clarinet, Accordion, Piano, Saxophone, Drums, Guitar, Bass

Synopsis: (Break) Allemande — box the gnat — girls star left — do sa do — allemande — promenade — swing. (Figure) Heads promenade $\frac{3}{4}$ — sides pass thru — circle four — heads break to a line — up and back — pass thru — bend the line — star thru — pass thru — corner swing — allemande — promenade — swing.

Comment: Tune is easy to sing and music is well played. Dance patterns are conventional. A "country style" tune and will go well in some areas.

Rating ☆+

BY AND BY — Balance X 113 x

Key: C Tempo: 128 Range: High HB
Caller: Ed Gilmore Low LC

Music: Standard 2/4 — Piano, Tuba, Piano.

Synopsis: Complete call printed in Workshop.

Comment: A re-release as a flip 45 of one of the all-time most popular dances developed by Ed Gilmore. The instrumental has very little lead and the tuba bass offers something a bit different.

Rating: ☆☆☆+

ROSE ANN — Golden Square 6009

Key: C Tempo: 130 Range: High HC
Caller: Don Atkins Low LC

Music: Standard 2/4 — Organ, Accordion, Drums

Synopsis: (Break) Walk around corner — partner swing — four ladies chain — circle — allemande — go forward two for thar star — shoot star — do sa do — promenade. (Figure) Heads



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Walkin' to Kansas City	Kalox 1028
Tie Me Kangaroo Down	Blue Star 1681
Let A Smile Be Your Umbrella	Kalox 1027
Pickle Up A Doodle	Windsor 4823
After You've Gone	Sets in Order 136

ROUNDS

Hi Lili, Hi Lo	Sets in Order 3139
Fraulein	Blue Star 1645
Everybody's Doin' It	Sets in Order 3140
(Following Tied)	
Pennsylvania Waltz	Top 26004
St. Louis Blues	Grenn 14044
Dancing Shadows	Windsor 4682

roll away — go up and back — box the gnat — pull by round one — in middle do sa do — ocean wave — square thru 5 hands — corner swing — promenade.

Comment: Tune is interesting and music is good. Dance patterns are conventional but meter of call needs considerable adjustment to get good timing. Rating ☆+

LIGHT IN THE WINDOW — Golden Square 6011
Key: B flat **Tempo:** 122 **Range:** High HB
Caller: Tommy Stoye **Low LB**
Music: Standard 2/4 — Guitar, Organ, Rhythm
 Guitar, Drums

Synopsis: (Break) Bow — circle — swing corner — allemande — pass partner — do sa do — allemande — grand right and left — do sa do — promenade. (Figure) Four ladies chain — chain

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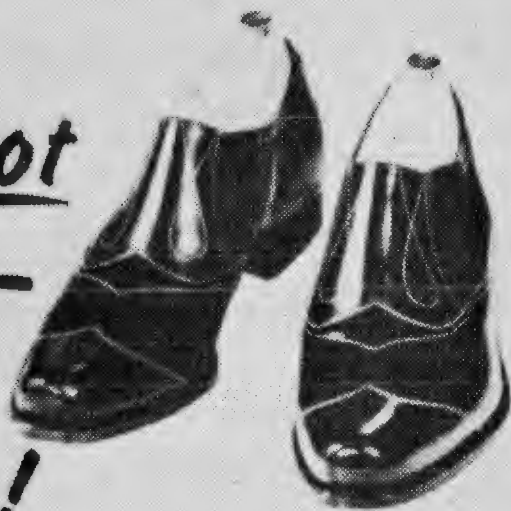


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back — heads promenade half way — star thru — pass thru — corner swing — allemande — do sa do — promenade.

Comment: Music is good and key is very good for most voices. Dance pattern is not well metered and callers will have to adjust timing. There are many different dances being called to this tune and this is not one of the best.

Rating ☆

PICKLE UP A DOODLE — Windsor 4823

**Key: F Tempo: 130 Range: High HC
Caller: Dave Taylor Low LC**

Music: Standard 2/4 — Piano, Drums, Trombone, Guitar, Bass-Guitar, Tuba, Violin.

Synopsis: Complete call printed in Workshop.

Comment: Exceptionally fine music, a gimmick tune and the usual fine choreography by Ruth Stillion makes this one of those unbeatable combinations. The dance is very fast moving and close timed.

Rating: ☆☆☆

**COTTON PICKIN' POLKA SQUARE —
Old Timer 8192**

**Key: B flat Tempo: 126 Range: High HC
Caller: Johnny Schultz Low LD**

Music: Western 2/4 — Guitar, Banjo, Bass, Rhythm-Guitar

Synopsis: (Break) Circle — allemande — grand right & left — do sa do — gents star left — same girl promenade — swing. (Figure) Heads star thru — pass thru — split two — line up four — up & back — pass thru — turn right single file — gents backtrack — partner left — corner promenade.

Comment: Music is danceable and dance patterns are easy to call and use conventional material. A country tune that has good swing.

Rating: ☆+

TIE ME KANGAROO DOWN — Blue Star 1681 *

**Key: E flat Tempo: 120 Range: High HC
Caller: Andy Andrews Low LB**

Music: Standard 2/4 — Guitar, Piano, Bass, Rhythm devices, Piano.

Synopsis: Complete call printed in Workshop.

Comment: Andy takes advantage of this popular tune and comes up with an interesting gimmick dance. Music is well played though the tune is very repetitive. Sequence of dance

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TR-1640-
M-HF-2**

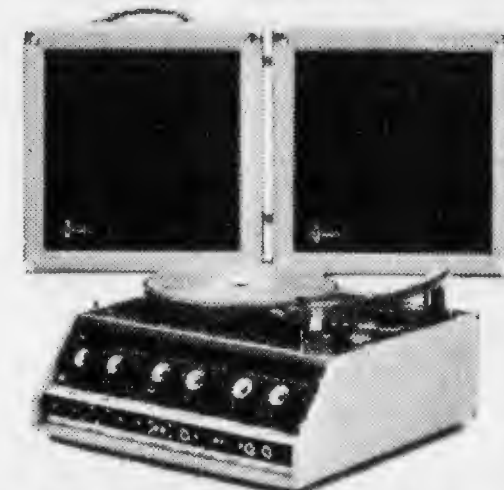


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on the caller's part. Rating: ☆☆+

HOEDOWNS

THE RATTLER — Rockin' A 1301

Key: A Tempo: 132
Music: (Whirlwinds) Banjo, Violin, Guitar, Bass.

BISCUIT JAWS — Flip side to the above.

Key: G Tempo: 132
Music: Same as above.

Comment: Traditional style hoedowns that are
well played but nothing to make them "Dif-
ferent." The Rattler alternates lead from banjo
to fiddle and Biscuit Jaws uses fiddle lead.

Rating: ☆+

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MILLERS REEL — Rockin' A 1302

Key: A Tempo: 132
Music: (Whirlwinds) Violin, Banjo, Guitar, Bass.

FISHERS HORNSPIPE — Flip side to the above.

Key: F Tempo: 132
Music: Same as above.

Comment: Traditional style hoedowns with fid-
dle lead. Millers Reel uses a "wailing bass"
and on both of these the middle tones and
bass are more prevalent. Rating: ☆+

ROUND DANCES

WESTERN SWING — Blue Star 1687

Music: (Texans) Guitar, Banjo, Piano, Drums,



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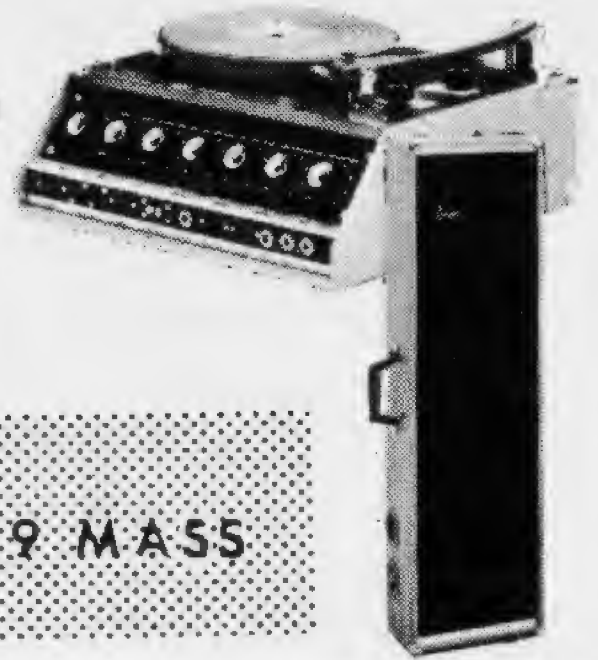
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Choreographers: Elmer & Pauline Alford
Comment: Good jazzy music with a lot of swing. Dance routines are easy and all parts are repeated.

THE STREET WHERE YOU LIVE — Flip side to the above.

Music: (Texans) Piano, Saxophone, Drums, Bass, Violin, Guitar.

Comment: A little eight measure mixer to slow fox trot music. Routine features a "hitch step."

SYNCOPATED TWO-STEP — MacGregor 994

Music: (Messina) Saxophone, Piano, Drums, Bass, Clarinet, Guitar, Bells, Accordion.

Choreographers: Burt & Marge Glazier

Comment: The music is good and is a slow syncopated arrangement of "Syncopated Clock." Routine is not difficult but is quite long going thru only once and a half times on the record.

OLYMPIC WALTZ — Flip side to the above.

Music: (Messina) Clarinet, Accordion, Piano, Drums, Bass, Guitar, Saxophone, Celeste.

Choreographers: Mary & Park Bagley

Comment: Excellent music and a waltz routine that all round dancers should enjoy. Tune is "All Over The World."

TAG-A-LONG — Blue Star 1679

Music: (Shannonaires) Saxophone, Clarinet,

DEALER INQUIRY INVITED



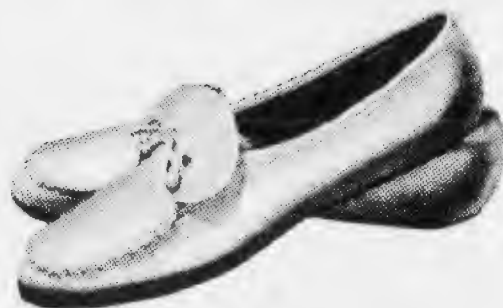
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Choreographers: Sherm & Thelma Ellis

Comment: Well played music in medium fox-trot style. The routine is not difficult and quite pleasant to dance.

BABY, LOOK AT YOU NOW — Flip side to the above.

Music: (Shannonaires) Saxophone: Clarinet, Piano, Drums, Bass, Banjo, Organ.

Comment: Lively music and a simple mixer that provides a total of 20 partner changes once thru the record.

MOONBEAMS SHINING — Lloyd Shaw 255/256

Music: (Bergin) Organ and Piano

Choreographers: Rosemarie & Elmer Elias

Comment: A slow waltz that is quite enjoyable to dance for those experienced in waltz routines. The routine has three parts with each having 16 measures. The first 32 are done twice and the last 16 only once.

MAY THE GOOD LORD BLESS AND KEEP YOU

Flip side to above.

Music: (Bergin) Organ and Piano

Choreographers: Gordon & Isobel Hill

Comment: This comes with two different mixer routines. One is for the novice dancers to enjoy waltz music with very easy steps. The other routine is for the more experienced waltzers.

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KEESHKA POLKA — Blue Star 1680

Music: (Shannonaires) Clarinet, Saxophone,
Piano, Drums, Bass, Banjo.

Choreographers: Nora & Archie Murrell

Comment: A very fast moving polka routine that
has a definite "folk dance" feel. The dance is
easy to do for any dancers who can do a fast
turning polka step.

TELL ME TRUE — Flip side to the above.

Music: (Shannonaires) Piano, Vibes, Organ, Saxo-
phone, Guitar, Bass, Drums, Clarinet.

Choreographers: Vincent & Bettye Thompson

Comment: A slow waltz routine to well played
music. The dance uses conventional material
and is quite enjoyable but easy.

HAPPY-GO-LUCKY WALTZ — Sets in Order 3142

Music: (Hi-Steppers) Two Violins, Guitar, Zither,
Bass.

Choreographers: Scotty & Doris Garrett

Comment: A fast moving and very easy waltz
routine. The music has a "continental" flavor.
This may also be used for a modified "Spanish
Circle" routine.

THE WAYWARD WIND — Flip side to the above.

Music: (The Hi-Steppers) Organ, Guitar, Trumpet,
Drums, Accordion, Vibes, Piano, Bass.

Choreographers: Ralph and Jeanette Kinnane

Comment: A slow rhythm two-step that has sev-
eral parts that are a little different. The music
is full. Experienced round dancers will enjoy
this one.

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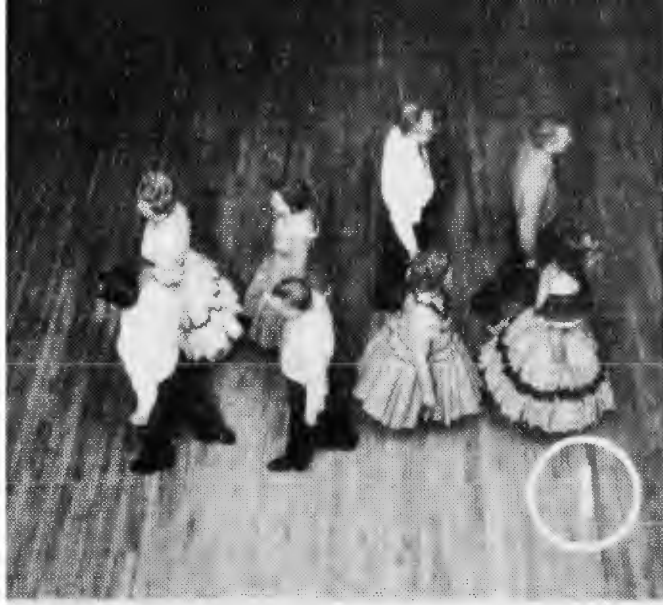
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EXPERIMENTAL LAB



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.



NOT LONG AGO we ran the description of the experimental movement Clover Leaf by Joe Prystupa. Here is a movement not unlike the Clover Leaf which requires some rather heads-up maneuvering on the part of the dancers.

U Trail In

By Gordon Blaum, Miami, Florida



From a Double Pass Thru position, facing out, those in the lead Cross Trail and move on as the second couple moves forward and does a Cross Trail to follow those in the lead. Those on the left cross over to the right and those on the right cross over to the left. Dancers will continue on to follow the next call.

From a completed Double Pass Thru position (1) those in the lead Cross Trail and start moving around the perimeter single file (2). Those behind them move slightly forward, then Cross Trail (3) and continue to follow the leader (4). This particular movement places the dancers in a position to maneuver in several different ways (5). They could turn to make lines of four, execute a Dixie Chain, etc. For examples of the U Trail In in action, please see page 40 in the workshop.



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



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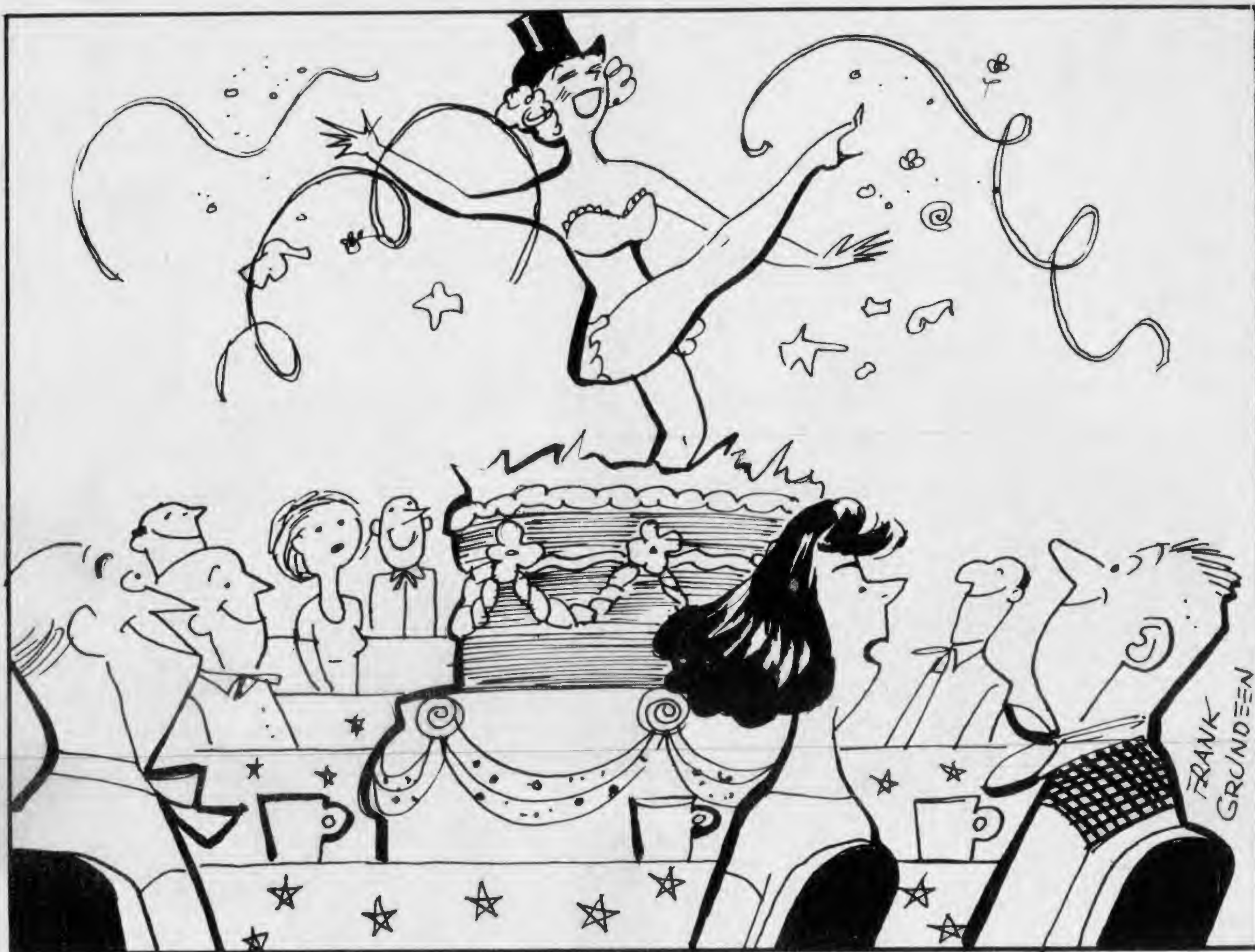
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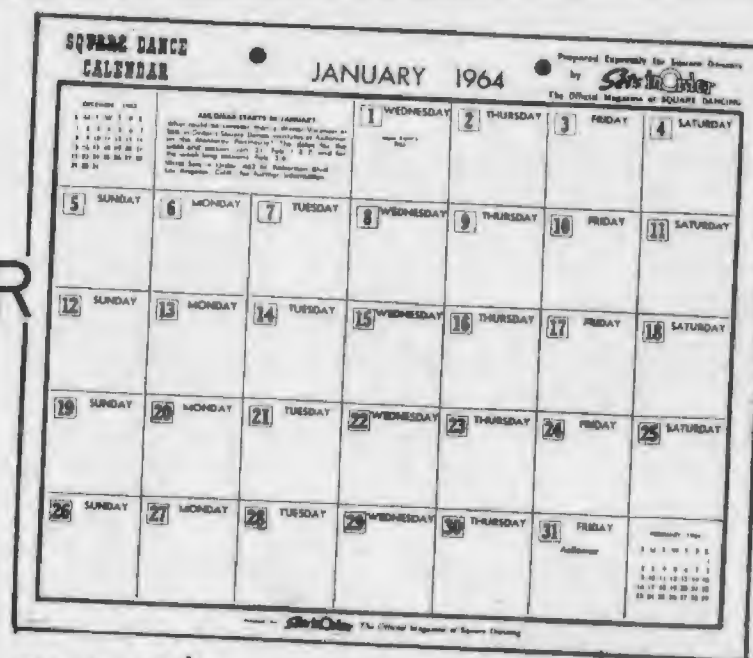
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