

*Sets in Order* THE OFFICIAL MAGAZINE OF

# SQUARE DANCING

MAY 1966

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# From The Floor

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

Dear Editor:

**Help — Help —  
What to do?  
I'm feeling blue.  
Where did it go?  
I miss it so.  
I didn't get it.  
Did you send it?  
My Sets in Order?**

This is my way to let you know I didn't receive my February issue of S.I.O. and I sure miss it. This is one book I read from cover to cover . . .

Ivy Laurin  
Trenton, Ont., Canada

### Sorry about that. Editor

Dear Editor:

. . . Please express our thanks to the proper person for Sets in Order records . . . The latest (round) — *Marie* by Johnny LeClair — was just terrific in choreography and music. We used it at our Winter Holiday with Forsyth and Yerington and it was a sure hit . . .

Betty and Clancy Mueller  
New Whiteland, Ind.

Dear Editor:

. . . Using Ed Gilmore's teachings and those of Earle Park and Dave Taylor have made it comparatively simple for us to get things going "down under" and of course many of the ideas we have used have come from S.I.O. For my money the basic building blocks for introducing square dancing need a solid foundation and S.I.O. is the foundation for us. Smile at your corner and happy dancing.

Art Shepherd  
Christchurch, New Zealand

Dear Editor:

Our name is included in the new Sets in Order Square Dancers Guide under Texas Contacts and we have already received several pieces of mail, which are much fun. Since I am Council Reporter, I do happen to have quite a lot of information that might be helpful to

*(Please turn to page 42)*

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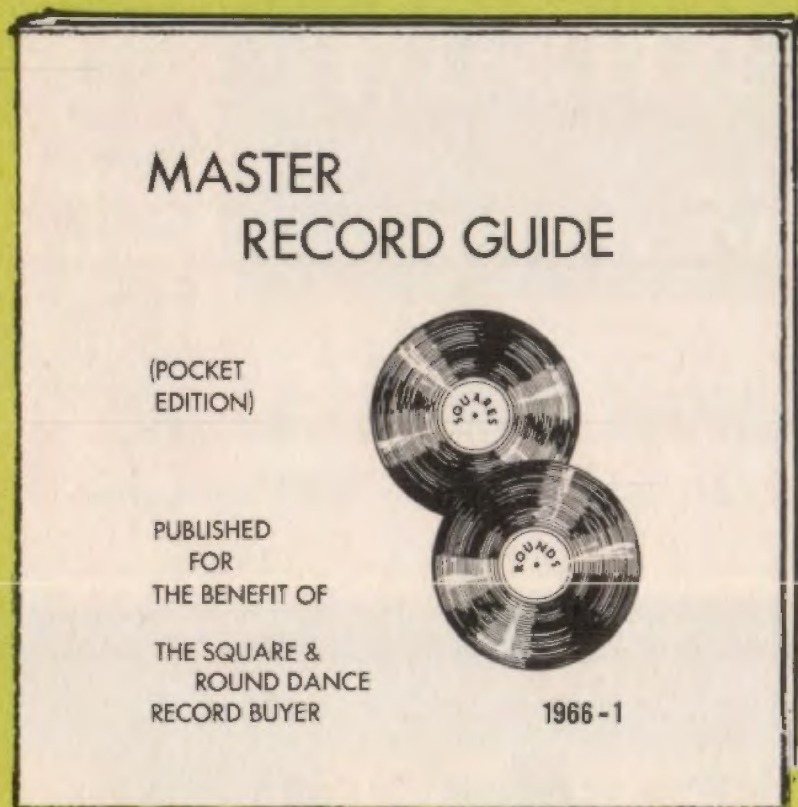
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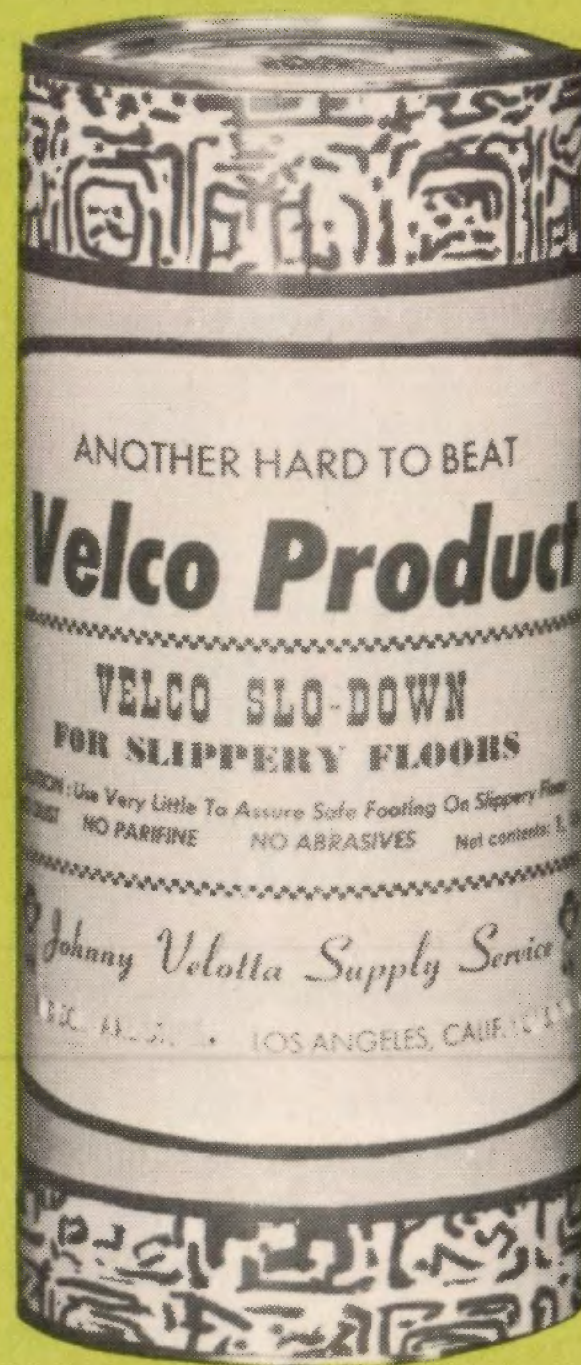
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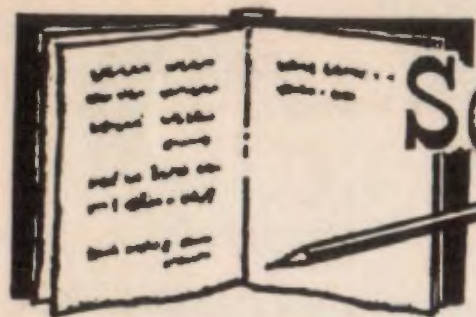


MAIL ORDER TO

*Sets in Order*

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# Square Dance Date Book

- May 1—Butterfly Ball  
Lutherville School, Baltimore, Md.
- May 1—Guest Caller Dance  
Ranchland, Mechanicsburg, Pa.
- May 1—Mayday Special Dance  
Pavilion, Palm Springs, Calif.
- May 6-7—Kansas State S/D Convention  
Sports Arena, Hutchinson, Kansas
- May 6-7—New Mexico State S/D Festival  
Chapparal Conven. Ctr., Ruidoso, N.M.
- May 6-8—Illinois Fed. May Dance  
Memorial Arena, Pekin, Ill.
- May 6-8—13th Calif. State S/D Convention  
Orange Show Grds., San Bernardino, Calif.
- May 7—26th Ann. Lincoln S/D Festival  
Pershing Munic. Audit., Lincoln, Nebr.
- May 7—20th Ann. Central Dist. Jamboree  
Munic. Audit., Oklahoma City, Okla.
- May 7—8th Green River Squarenaders Birthday  
Fest., Monroe Jr. H.S. Gym, Green River,  
Wyo.
- May 7—Town & Country Swingers Guest Caller  
Dance, Saugeen Dist. H.S., Port Elgin, Ont.,  
Canada
- May 7-8—North Central Roundup  
Stillwater, Okla.
- May 12—Merry Squares Guest Caller Dance  
Bergen Mall Audit., Paramus, N.J.
- May 13-15—19th Silver State S/D Festival  
Centenn. Colis., Reno, Nevada
- May 14—7th Ann. Cenla S/D Festival  
Conven. Hall, Alexandria, La.
- May 14—Cheney Days S/D Jamboree  
Main Street, Cheney, Kansas
- May 14—7th Tulip Time Fest. Square Dance  
West Ottawa H.S. Gym, Holland, Mich.
- May 14—Friendly Squares Guest Caller Dance  
Trin. Luth. Church, Springfield, Mass.
- May 15—Guest Caller Dance  
Ranchland, Mechanicsburg, Pa.
- May 15—1st Fun-Level Roundancer Roundup  
El Dorado Park, Long Beach, Calif.
- May 15—17th Ann. Mich. S/D Leaders S/D  
Fest., Cobo Hall, Detroit, Mich.
- May 19-21—5th Toronto Internat'l S/D Conv.  
Royal York Hotel, Toronto, Ont., Canada

(Please turn to page 68)

## Sets in Order

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

VOL. XVIII NO. 5

Printed in U.S.A.

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Second class postage paid at Los Angeles,  
California

Subscription: \$3.70 per year (12 issues)  
American Funds

PLEASE NOTE: Allow at least six weeks'  
notice on changes of address and be sure to  
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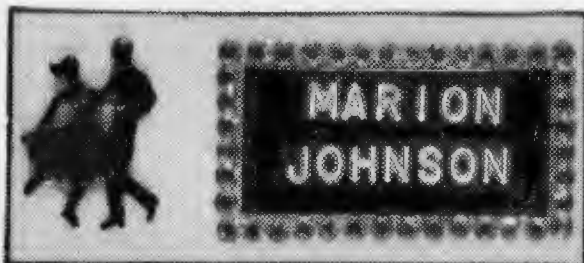
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### SINGING CALLS

#### LOVE BUG — Bogan 1192

Key: C Tempo: 127

Range: High HB

Caller: Billy Dittmore

Low LC

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

Synopsis: (Break) Ladies chain — chain back — circle — allemande — weave — do sa do — promenade. (Figure) Heads promenade half — right and left thru — Dixie chain — girls left, gents right — round one to the middle — box the gnat — square thru 3/4 — corner swing — promenade.

Comment: An excellent tune and adequate music. The call is a bit wordy but quite danceable. Rating: ☆☆

#### SUNSHINE, LOLLIPOPS & RAINBOWS — 4 Corners FC-3

Key: E flat Tempo: 126

Range: High HD

Caller: Delph Haynie

Low LC

Music: Western 2/4 — Guitar, Banjo, Drums, Bass

Synopsis: (Break) Circle — Ladies roll away — swing — allemande — forward two for a thar star — shoot star — weave by one — see saw next — allemande — right and left grand — promenade — swing. (Figure) Heads half sashay — do sa do — swing thru — cross trail — corner swing — promenade — heads wheel — chain — right and left thru — half square thru — swing — promenade.

Comment: A very well written dance to a fair tune and acceptable music. The dance uses conventional basics but shows good work.

Rating: ☆+

(Reviews continued on page 58)

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.



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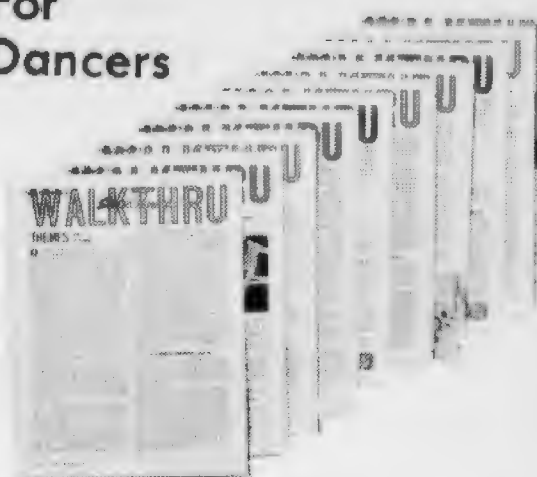
And in every issue  
you'll find . . .

For  
Callers



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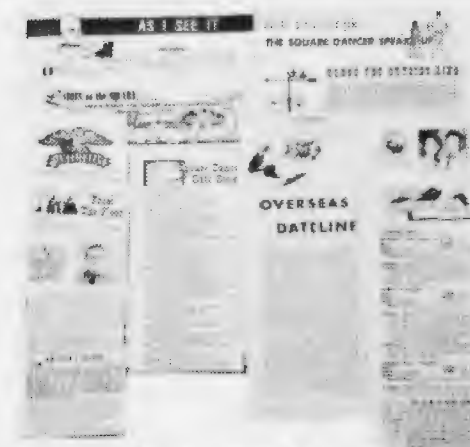
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Dancers



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of helpful hints



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everyone pictures of  
how to do the dances



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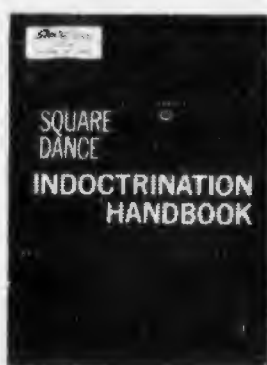
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# AS I SEE IT

bob osgood

May 1966

**I**F EVER SQUARE DANCING has had the effect of making two nations one, then the examples of Canada and the United States would hold that distinction. Enthusiasts from Michigan, Washington or Montana think little more of traveling across the border to enjoy an evening of square dancing than they might just traveling to the other side of town. Canadians have been exceptionally active in conventions, festivals and roundups in U.S. cities. U.S. citizens are continually taking part in the Toronto Convention, the Penticton Peach Festival and others of the dozens of "big events" which the Canadians produce so expertly.

When it comes to vacation institutes, you'll find that our Canadian counterparts enjoy traveling to one of these week-long or week-end affairs just as much as do their "cousins" south of the Canadian border.

Our experiences in working with the Canadians goes back to the early 1950's when we did a two-week callers course in Calgary, which attracted callers from all parts of the province of Alberta. High in our esteem are our many Canadian square dance friends from the Totemland Institutes in Vancouver and Shawnigan Lake, at the Banff Institute of Fine Arts and at the Pairs 'n' Squares Vacation Institute, 100 miles north of Toronto, just to mention a few.

If anything, the Canadians have been more successful than any dancers we know in appealing to their city governments and the non-dancing members of their community. Over the years, square dancing has become one of Canada's most popular recreational activities. When the queen and Prince Phillip toured the provinces several years ago, square dances were put on in their honor in several of the cities they visited. At one stop, in Victoria, British Columbia, when a special evening of entertainment was planned for the royal couple, it was to the square dancers that the city officials

turned for what well may be the first and perhaps the only *Royal Command Performance* of this activity.

Next year will be Canada's 100th birthday and in celebration of their centennial year, square dancing will be very much in evidence. As an official part of the program in many cities, square dancers will be attracted from both sides of the border to take part in some truly history-making square dance events.

In view of all this and certainly because of the fact that square dancing has bound us so closely together, we would like to suggest that sometime in the near future a Canadian city be selected as the site of the Annual National Square Dance Convention and that the name be changed from National to *International Convention*. This, we think, is a duty long overdue. We feel that representatives of Canadian square dance clubs and associations should be represented officially at these affairs and that our Canadian square dance cousins should share this great event with us all.

## *Department of Unproven Ideas*

**S**ITTING IN ON square dance club and association business meetings from one part of the country to another often provides us with an unlimited number of ideas which somehow become recorded on the backs of matchbooks, paper napkins and old envelopes. Occasionally, the thoughts are a bit difficult to decipher when the translating takes place some three or four months after the original writing. But once in a while when we can unscramble the hieroglyphics the ideas seem to have a degree of merit.

Almost everything we try in a square dance club, or for that matter almost everything that appears in *Sets in Order*, starts out as an *idea*. Even before that, perhaps there is a *need*. If we start with the need first, ideas often pour in for ways to meet the particular situation.

One such idea came to light recently when

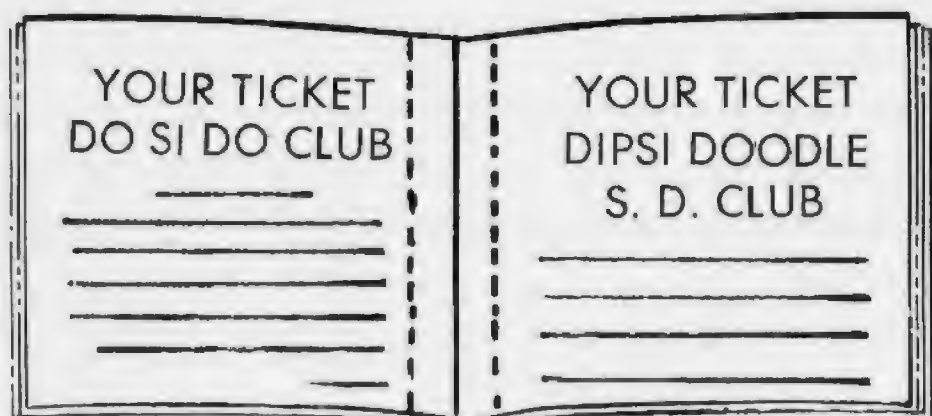


folks at a meeting were discussing ways of getting new dancers from classes into clubs in the area. Not every one of these new dancers, it was decided, could arrange his time to fit the schedule of just one club. For some people, Tuesday was a free night; others could only dance on weekends, etc. However, all those at the meeting were unanimous in feeling that there should be some *home* provided for every new dancer.

About this time, our thinking began to wander. Within the area were some twenty active square dance clubs, all interested in attracting new members. Here in the same area were many new dancers looking for a club they could call *home*. Getting the word out to them concerning which clubs met on which nights perhaps was a start, but it didn't seem to be enough of an invitation. Starting from this point, our ideas began to unravel and this is what we came up with. Who knows, it might just work?

Cooperating closely with the different groups in the area, an association could encourage each club to offer one *free* evening of dancing to each newcomer. In this way, the new dancer would be given the opportunity to meet the club members and dance to the calling of the club's caller. He would be allowed to make up his own mind whether or not he would return at some later date.

With an okay from all the twenty area clubs, the association would print a booklet containing twenty tickets or one for every participating club in the area. Each ticket would be good for one *free* admission to each of the twenty clubs.



In order to gain a little revenue for the association and at least cover the cost of printing, the association could sell the booklets to the new dancers for \$1.00 or \$1.50 each (remember, they represent anywhere from \$15.00 to \$20.00 in actual admissions).

A time limit for use of the tickets could be

stated on each ticket. As a further development of the idea, clubs could specify a particular evening when the ticket might be valid, so the twenty tickets would represent twenty specific dance parties, none of which would occur on the same evening.

We don't know whether the idea would work or not. It would have to be altered to fit a given area. But it is a starting point and it would achieve the purpose of introducing new dancers to the existing program in the area. For one evening, each club could have a capacity crowd. You might just think it over and perhaps give the idea a try. We'd be interested in hearing if you do.

### *We've Got a Problem*

**I**T'S DIFFICULT TO SAY whether the post office department can accept part of the blame or whether it's just a normal increase in business, but whatever the cause, we've been having our mail problems during these past few months.

A professional mailing house puts out the current issue of the magazine each month as soon as it comes from the printers. With modern equipment and a large staff, the entire magazine usually gets into the mail within 24 hours after the press-run. This means all the mail — not just some of it. So, if your continuing subscription copy of *Sets in Order* reaches you later than some of your neighbors in a nearby city, it is usually the fault of your local post office.

Renewals are another matter altogether. To be on the safe side and not miss any copies, we should have renewals five weeks before expiration. This gives Jane and Mike over in the subscription office an opportunity to pull the addressograph plate, if necessary make a new one, and check in the master file that your renewal has been received. New subscriptions take even longer, perhaps 6 weeks. Although quite frequently we can beat this if the load isn't too heavy, we do try to let folks know that it takes a little time to put this through.

Your LP "18" albums and the free callers hoedowns which we give as premiums also take a little time to process and ship. To be on the safe side, figure 6 weeks on these too.

One last blow. We've just discovered that the complimentary LP's and hoedown records going out to our friends in Canada are some-



times stopped in customs where a duty charge is levied on them. This has not always been the case, but some of you have written us that this has happened. We do label them for what they are: "A Free Gift."

### *Report from Keokuk*

**A**LMOST A MONTH AGO, the benefit fund for the Keokuk disaster passed the \$180,000 mark with additional proceeds amounting to approximately \$1,000 coming in daily.

To that date, the Board of Trustees had recommended disbursements of approximately \$20,000. The disbursements are just beginning, of course, as it has taken considerable time for the *ground rules* to be established and to interview the victims or their families to determine their immediate and future needs. These first expenditures have gone to pay for nurses, hospital bills, funeral bills, child care, living expenses, etc.

The death toll as a result of last November's explosion remains at 21, with two persons still hospitalized. Nola Bennett, who has been a patient at Blessing Hospital in Quincy, Illinois, since the explosion, has only recently been transferred to Iowa City for plastic surgery. It has been estimated that the plastic surgery in this single instance would cost in the neighborhood of \$20,000. Many of those released from the hospitals are unable to return to their employment and are receiving therapy treatments. These too will benefit from the fund.

Contacts with the families involved are being made to establish how they might be helped by the *adoption plan*. (See Sets in Order, February 1966, page 21.) Information on the progress of this plan will be published at a later date. A giant step for the Foundation was received recently when it was presented with its tax exempt certificate from the Federal Government. This will allow many of the local industries to proceed with the disbursement of some sizable contributions reported to exceed more than an additional \$70,000.

### *More on Vietnam*

**O**UR RECENT STORY on square dancer Shelly Blunt (Sets in Order, March 1966) and his television assignment in Vietnam, resulted in considerable reader interest. With an acceleration of activities in that distant area, it would appear that a growing number of square

dancers and callers connected with the military are being transferred to the war zone and have hopes of running into Shelly when they arrive.

Of further interest in this same vein is the following from the Air Force Communications Service INTERCOM, a U.S. Air Force publication from Scott Air Force Base, Illinois, under the heading "*Square Dances and TV Debut in Vietnam*":

*Television and square dancing are part of the servicemen's recreational diet in the Republic of Vietnam as they strive to keep contact with the outside world as well as promote Vietnamese-American relations.*

*American television for U.S. forces in the Republic of Vietnam had its debut with a live broadcast from Saigon Jan. 21.*

*Initially, telecasts for three hours daily will come from two Navy aircraft equipped with a variety of production equipment. Plans call for eight ground stations the first of which is to be activated in Saigon in April. Others are scheduled for Da Nang and Qui Nhon, July 1; Nha Trang and Can Tho, Oct. 1; Dan Me Thout and Quang Ngai, Jan. 1, 1967, and Plei Ku, April 1, 1967.*

*The cry of "swing your partner" is echoing over the landscape at the Nha Trang AB as Vietnamese and Americans gather once a week to learn the intricacies of square dancing.*

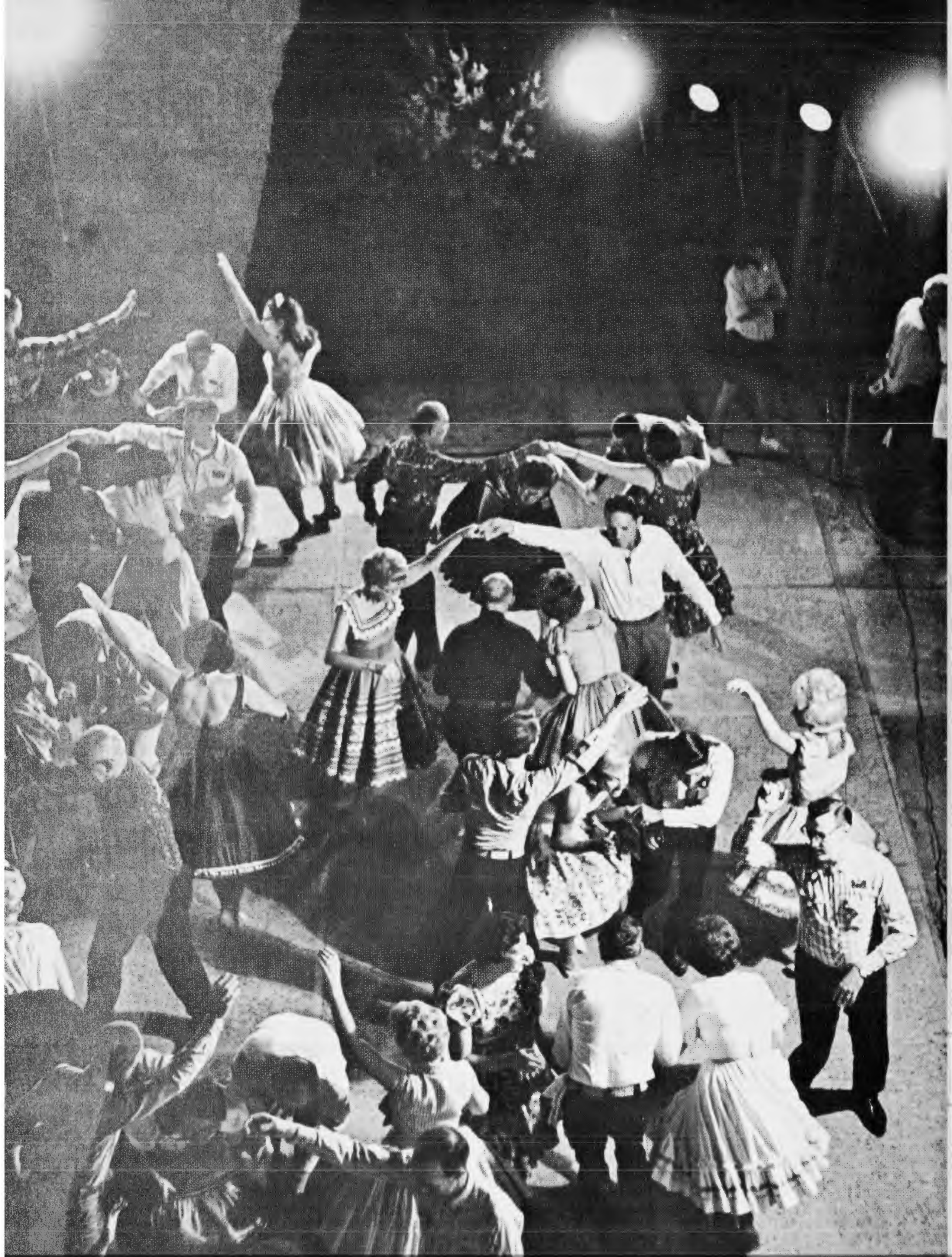
*Sponsored by the 5th Air Commando Squadron and the Vietnamese American Association (VAA), the VAA-Nha Trang Square Dance Club is rapidly becoming one of the most popular off-duty diversions at the base.*

*"The Vietnamese really seem to enjoy square dancing. They laugh at their own mistakes without embarrassment and then come back for more," says SSgt. E. D. (Dusty) Randall, 36, of Hereford, Tex. He is the club instructor and has been a professional square dance caller since 1952.*

*"It's great seeing these combat crewmen fly all week, and then give their spare time to this type of project. It's a great morale builder," said Lt. Col. Clyde Angley of Lenoir, N.C., 5th Air Commando Sq. commander.*

*Robert Murphy, VAA director, calls the club "the best people-to-people program we have." The Vietnamese love it and the Americans are getting a kick out of it, too."*







# PROMENADE ALL!

## ARIZONA EDUCATIONAL TELEVISION BRINGS SQUARE DANCE LEARNING SESSIONS TO PHOENIX

**P**HOENIX, ARIZONA, for many years the pioneering area in western square dancing, recently added a new dimension to its program. In a series of 8 half-hour, weekly television shows, thousands of local residents were afforded square dance classroom sessions in their own living rooms.

In addition to enticing many new enthusiasts into the hobby, the television series proved especially appealing to square dance *dropouts*. The original reasons for dropping out of square dancing were many and varied, but as a result of seeing the television series, those who wrote in said it looked so enjoyable that they wanted to get back into the activity.

The show itself is the combined brainchild of the Bureau of Broadcasting at Arizona State University and veteran caller Johnny Schultz and his wife, Bee. Original interest in setting up a TV series started more than a year ago when the assistant director of an education TV channel contacted the Schultz's, saying he wanted to do "something" on square dancing. He was immediately invited to look in on the 7th lesson of a learner's class which John and Bee were conducting at the Western Saddle Club just outside of Phoenix.

As a result of the visit, enthusiasm for the television series increased and it was decided that a live broadcast would be presented every Thursday from 8 to 8:30 PM. There would be

(Left) The final dance, a big party with many of the local dancers in attendance. (Right) At the controls the director monitors the show.



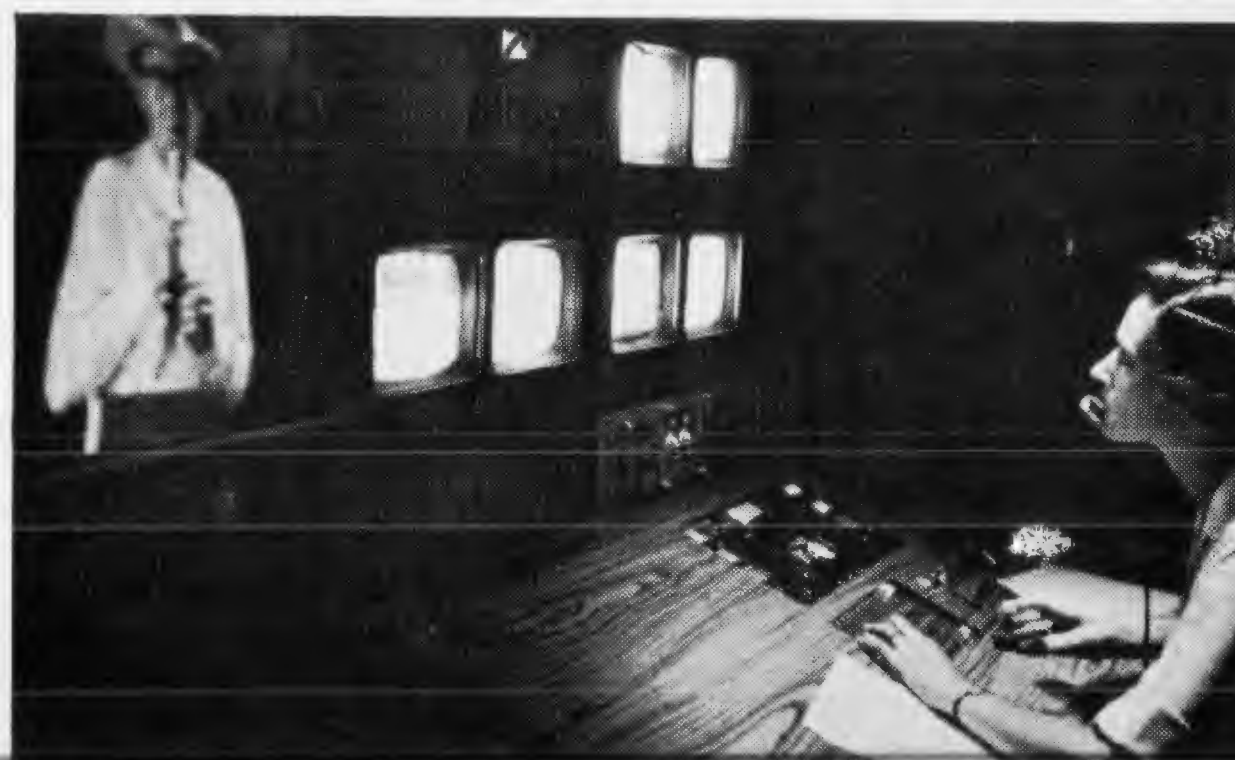
"Stand-by"—It's almost time for the show to begin as Caller Schultz and his dancers await the director's cue.

no commercials or interruptions in the half-hour show and the series would in fact be a condensation in 8 lessons of an actual square dance learners' course. Experienced dancers would be used to "play the role" of beginner dancers.

In the planning weeks that followed, many of the small details in setting up for the show were resolved. Names of the basic movements to be taught during each lesson would be provided the studio so that cards could be made in advance and shown on the screen as each different movement was being introduced. After weeks of careful planning, the first show of the series went on the air late last summer.

For each program, one square of dancers was selected from one of Johnny's local club groups. In addition, a square was selected for the following week and they too were present as a "back up" square at the broadcast in the event that they were needed. Following the actual broadcast, the "back up" square would run through the dance material that they would be presenting the following week.

For adequate coverage, it was decided that





high shots as well as eye-level shots were necessary so three cameras were assigned to the show. The need of obtaining a high angle made it necessary to move the show out of doors at the studio. Because of the rough cement surface, a large sheet of linoleum was placed on the dance area and proved to be quite satisfactory.

In general, the format for the first seven shows was the same. Roughly a minute before show time Johnny started calling a good "opening tip" and the show opened with titles over the dancing. What explanations and announcements were made were fitted in by Johnny between tips and the use of detailed closeups was most effective in illustrating each different basic as it was presented. Each show closed with another dance in progress and with titles superimposed over the dancers.

### **An Actual Learner's Course**

The program was designed not so much for providing entertainment as it was to present an actual teaching series. The very simple fundamentals were taught early in the series and in the course of seven weeks the program progressed through the more difficult basics.

Finally on the last evening the producers decided to attempt to show a regular square dance in progress. Volunteers were drawn from the local dance groups and the area was filled with dancers. Show No. 8 then served to illustrate the great fun and enthusiasm that lay ahead for any who decided to venture into the world of square dancing.

During the shows themselves, Johnny's portable public address system was utilized for the music. His voice was also amplified through this public address system for the calling but in the teaching segments he spoke to the dancers without benefit of the additional amplification and his voice was picked up over the studio mikes for broadcast.

For study and improvement of the next

show, each half-hour presentation was videotaped and these tapes were viewed by Johnny and the staff during the intervening week. In addition, a tape recording was made of each show and analyzed for future show improvement.

During rehearsals, dancers who would participate in the coming show were advised that darker colors and bold prints are most frequently televised the best. A variety of different dress and shirt designs made it easier for the viewer to follow a particular dance pattern. Also during the rehearsals, dancers were asked to smile in order to project the idea that square dancing was fun. They were requested not to chew gum and were given helpful hints regarding the placement of cameras and the general format of the show.

Publicity for the show was carried out in the regular TV sections and in feature articles in the local newspapers. Radio stations in the area also helped to publicize this non-commercial venture.

The obvious success of the show was evidenced by a repeat run of the tapes on Monday nights, during January and February of this year. Interest in this show has spread to other areas and it is suggested that anyone interested in obtaining tapes for presentation over educational television in other areas might contact his own local educational channel and request "Promenade All!" from KAET—Channel 8, Bureau of Broadcasting, Arizona State University, Tempe, Arizona.

Perhaps one of the most important phases in the success of this program was the availability of a square dance telephone question and answer exchange where interested individuals could obtain class information and "dropouts" could find where they, too, might be welcomed into the local square dance picture. Chances are the results of this project will be felt for many years in the Phoenix area.



The Dance Is On—For the dancers and the TV audience, it spells FUN!

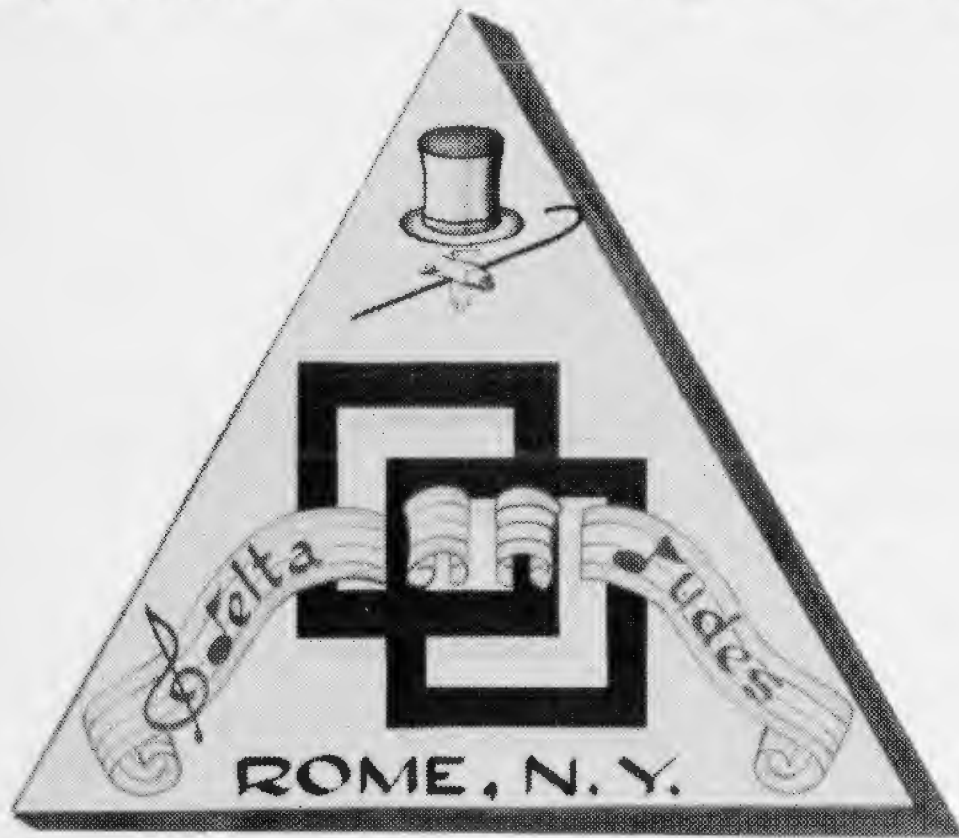


# THE DANCER'S WALKTHRU

*Sets in Order*

## INTERESTING EXTRAS FROM SQUARE DANCE CLUBS EVERYWHERE

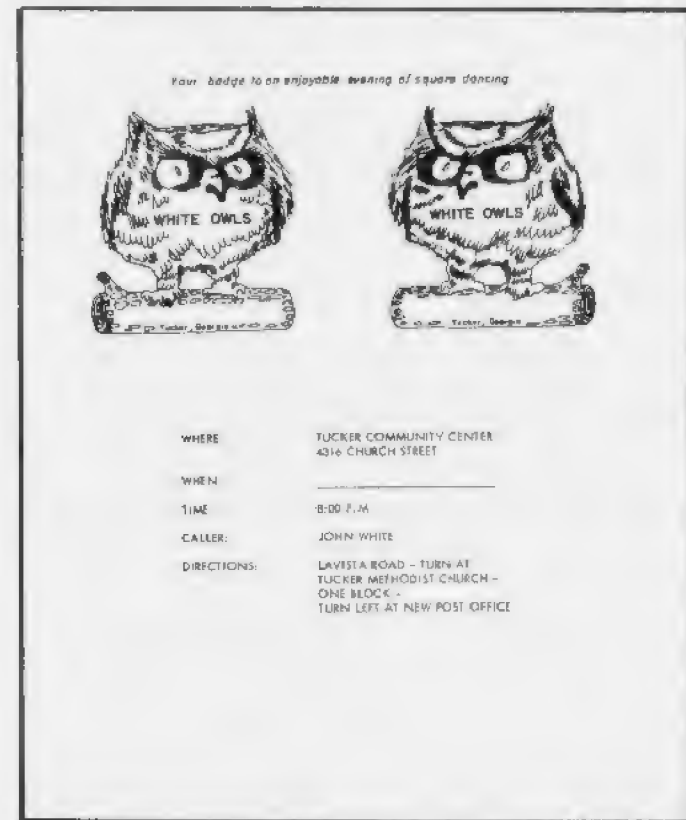
**Rome, New York** The Delta Dudes Beginners' Class, meeting in this Eastern corner of the United States, enthusiastically approaches its lessons in a manner similar to that of many seasoned club members. The class chooses its own name, elects committees to handle needed responsibilities and entertains club members from the Pairs & Squares Club into which it will graduate upon completion of its 30 weeks of lessons. In addition the class has designed a very attractive banner heralding its club days.



**Bellevue, Michigan** Chet Bryant gifts each square dance couple who attend two nights of his beginners class as assistants or who personally bring in one new couple to enroll with a Square Angel's badge he has designed. To date he has given out some two dozen badges as mementos of his appreciation.

**Tucker, Georgia** The White Owls, down Georgia way, repeat their badge design (yes, it is a white owl) on the club letterhead. Information sent to guests about upcoming dances include two such white owls with ample space below for the addition of a person's name. Couples attending a dance are encouraged to cut out these owls and wear them as guest

badges at the club. When time permits, the club members imprint the guest name under the owl before mailing out the invitation.



**Miami Beach, Florida** The Ocean Waves Club, appropriately from this beach community, has most unusual and attractive stationery. The club badge is reproduced in the upper center of the page and then square dance couple figures are art-worked and photographically pictured around two sides.

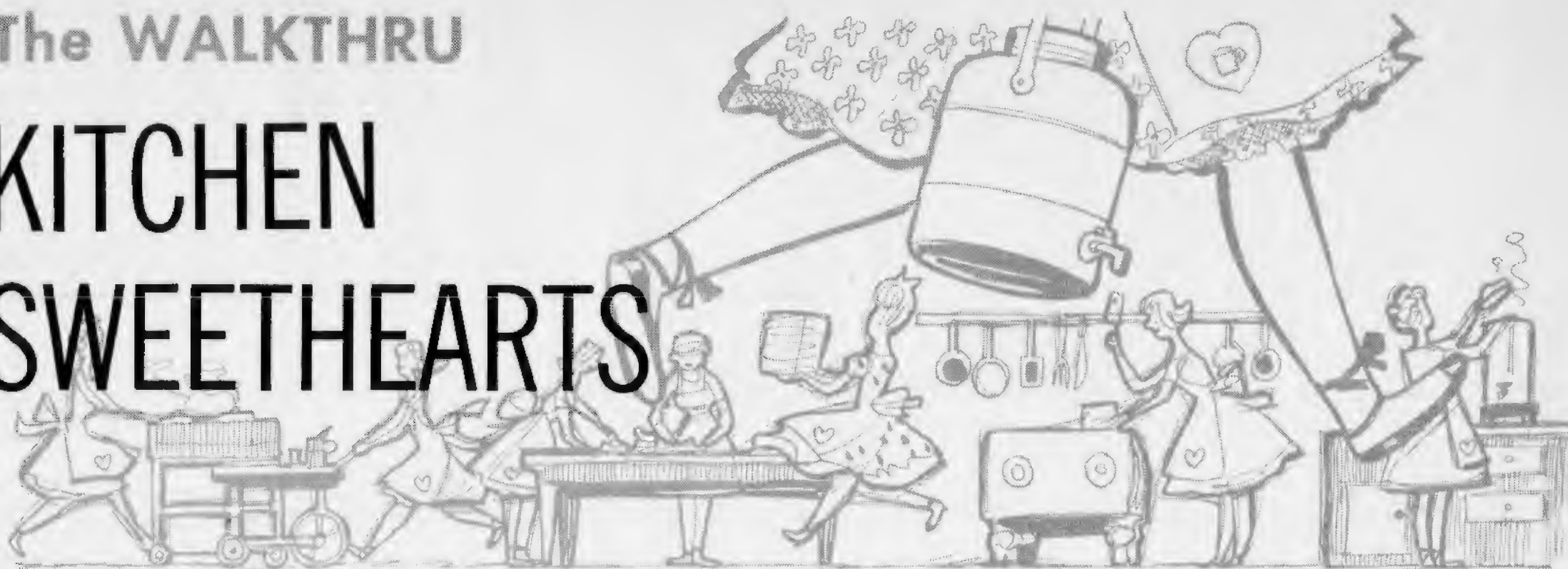




The WALKTHRU

# KITCHEN

# SWEETHEARTS



**T**HIS DELIGHTFUL TITLE is reserved for those helpful individuals responsible for the kitchen detail at the Associated Square Dancers' General Meetings. Held quarterly at various Los Angeles recreational parks, these get-togethers usually attract some 600 people. Each business meeting is followed by a potluck dinner (and later a dance) and handling the necessary arrangements for so many individuals is no mean task. The wives of the officers of the Executive Board are the willing Kitchen Sweethearts for each year.

The A Square D planning committee has worked out a schedule over a period of years and finds it has proved to be so successful that perhaps other square dance associations or clubs working with large crowds may profit from some of these details. The following, while seeming to be lengthy, is actually only a portion of some eleven mimeographed pages. These procedures are distributed to all interested parties at the beginning of each Association year. In this way the dancers can familiarize themselves with the proceedings at their own convenience and before they are actually plunged into the preparation work of serving such a dinner.

"As it would be virtually impossible for all of the delegates from all of the clubs, presidents, callers and guests, to all heat dishes, cut pies, ice salads, slice cakes, heat rolls, make coffee, etc., all at one time...or even alternately, it has become custom for the A Square D Kitchen Sweethearts to provide this essential service during their term of office." The following plan is then established.

The Associated Square Dancers are divided into Districts (similarly to most square dance associations) and one or more District acts as

official host at each meeting, such responsibilities being rotated to different Districts for the next meeting. When a District is host, the Directors and Deputy Directors of said District assume additional responsibilities in seeing that decorations are made, tables, chairs, etc., are set up properly for dinner, removed afterwards, hall and kitchen are cleaned up, and coffee is served during dinner.

The wife of the Vice-President of A Square D coordinates all activities for each potluck dinner. In addition one couple is specifically assigned the duty of brewing the "nectar of the gods"—coffee—for all meetings during a year, thus making that function flow smoothly. Also a dishwasher is provided by the Association to implement the kitchen volunteers. She is there specifically for the needs of the Kitchen Sweethearts; all dancers bringing food to the dinner take their individual service plus their serving dishes and wash them at home.

To begin with a Food Schedule for each meeting is sent to each club delegate by his District Director with both news about the meeting itself and with a breakdown of the type of food dish to share. Each couple (or single person) attending the meeting is asked to bring enough food for 12 persons (6 in the case of an individual) plus his own service (plates, cups, silverware and napkins).

A sample of such a Schedule would be:

### September 20, 1964—General Assembly Meeting

Host District—1st	Meat of any variety
2nd, 3rd, 9th	Hot casserole of any variety
4th, 5th	Salad of any variety
6th, 7th, 8th	Dessert of any variety
All Board members—	Salad of any variety



## The WALKTHRU

The club delegate in turn passes this information to his club members so that, for example, anyone planning to attend the meeting from the 7th District would know he was to furnish some type of dessert for 12 people. In addition the hosting district is responsible for bringing extra card tables and ice chests.

At the meeting itself, a copy of the Work Schedule, posted on the kitchen door, lists the Kitchen Sweetheart Chairman for each one of the following duties, with helpers, varying from two to twelve in number as needed:

**Hot Dishes**  
**Salads**  
**Rolls and Cold Meats**  
**Desserts**  
**Buffet Table**  
**Food Collectors**  
**Board Dining Room**  
**Right-hand Man**  
**Coffee Break**  
**Guardian of Food Carts**  
**Sergeant-at-Arms**  
**Decorations**

All working individuals eat before the general serving; the Board members eat in a small separate room at the end of the meeting while the main audience eats in the auditorium which has been set up for dinner following the meeting.

*Hot Dishes* — Prepare ovens, etc., to receive hot dishes to keep them hot for dinner. A rotation system is used to continually have food for service as well as additional dishes being warmed. Dishes are handed to the dining room thru a service window; empty dishes are returned in the same manner and stacked on a table in an adjoining room (unwashed) for individual collection at a later time. Help with kitchen clean-up.

*Salads* — Receives salads and stores them in refrigerator and ice chests. Salads are cut into individual servings prior to serving and are taken to dining area on food carts. Salads received in a not-ready-to-serve condition are prepared just prior to dinner. Empty dishes are stored as those under Hot Dishes. Help with kitchen clean-up.

*Rolls and Cold Meats* — Early in the afternoon rolls are cut, buttered and returned to packages to keep fresh. Rolls are taken to dining area on trays. Cold meats are cut into servings and taken to dining area on food carts.

*Desserts* — Pies, cakes, etc., are received and cut into serving pieces. Food is taken to dining room by means of food carts after main course has been served. Help with kitchen clean-up.

*Buffet Table Committee* — After the General Meeting has convened, this group makes an attendance count, plus a count of the number of dishes brought to the meeting. A determination is then made of how large or small to cut each salad, dessert, etc., and of the number of food dishes to place on each of five buffet tables. Two girls assist at each table. Committee members return empty dishes to the kitchen and replace with new dishes. The Committee clears the buffet tables after the main course is served and resets with desserts. At the end of all serving, tables are cleaned off and replaced in storage. A record is kept of the number of people and amount of food used at each meeting and compared with the previous year to help establish a pattern.

*Food Collectors* — Accept all foods at the entrance of the meeting and deliver to the kitchen on food carts.

*Board Dining Room* — Dinner is served to Board members and wives in separate room by this committee.

*Right-Hand Man* — As the title implies, this gentleman assists in many ways. Helps set up hall, gets trash containers, refills coffee, inspects kitchen for final check.

*Guardian of Food Carts* — This gentleman assists by being certain new foods are on food carts and available for Buffet Table crew but are not touched by anyone else.

*Sergeant-at-Arms* — This gentleman assumes responsibility that proper doors are locked, only authorized personnel are in kitchen, Board room, etc., and helps empty trash cans when they are full.

While this seems to be a rather vast amount of information to give anyone, the advance planning has paid off for Associated Square Dancers with a smooth and comfortable potluck dinner for all who attend. And as the work is rotated for each meeting, and is amply covered at each meeting, everyone seems to do his share, and all are able to enjoy the dance following.



# The WALKTHRU

## A SOUTHERN **THEME** FROM THE NORTH

The Sunfield, Michigan, Belles & Beaux held a "Hillbilly Heaven" square dance last October and so enjoyed the evening they hope to make it an annual affair.

The hall was appropriately decorated with paintings of cherubs climbing "the golden stairs," Lil Abner and Daisy Mae posters, and a giant dollar bill bearing the motto: "Save your confederate money, boys, the South will dance again." "Heavenly clouds" of colorful balloons, bright foil stars and a large, yellow moon covered the ceiling.

During the evening sweet cider was served from a huge wooden keg, with gallon-sized cider jugs having the double purpose of decorations and prizes.

Traditionally a pot-luck supper follows each dance and this party was no exception, except for the labels on the food. True to the Hillbilly spirit, some dishes took courage to eat if one believed the labels.

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## SQUARE DANCE **PARTY FUN**

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### **MORE FUN WITH RHYMES**

The February 1966 Sets in Order Party Fun column presented a highbrow version of the familiar song, Three Blind Mice. Upon reading that nonsense story, Kirby Todd of Folk Valley, Illinois, sent us the "college version" of Row, Row, Row Your Boat. Your erudite singing group may enjoy adding this selection to its collection of vocal ridiculousities.

**"Propel, propel, propel your oars,  
Gently down the liquid solution.  
Ecstatically, ecstatically, ecstatically, ecstatically,  
Existence is but an illusion."**

Can't you visualize the twisted tongues when that ends up in a three-part rendition?

### **LITTLE THINGS COUNT**

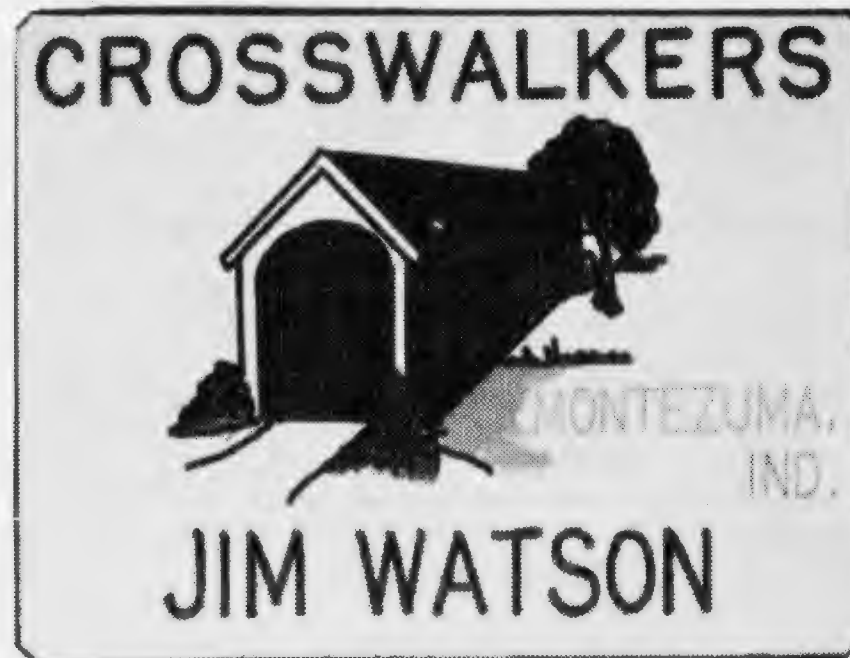
Apropos to the title, square dancers Betty and Charles Podgers from Rochester, New York, send in the following thought they garnered from M. A. Kelley.

"Small kindnesses, small courtesies, small

considerations habitually practiced in our social intercourse give a greater charm to the character than the display of great talents and accomplishments."

Certainly speaks true for what we all hope to see displayed at every square dance.

### **BADGE OF THE MONTH**



Parks County, Indiana, has more authentic covered bridges than any other county in the United States. It is justly proud of these 38 bridges and if you could read the booklet published by the local Tourist Center you might want to plan a vacation sometime to coincide with the Covered Bridge Festival held in that area each October. (Honestly we're not hired by the Chamber of Commerce; in fact we're not even Hoosiers by heritage, but it does sound delightful.)

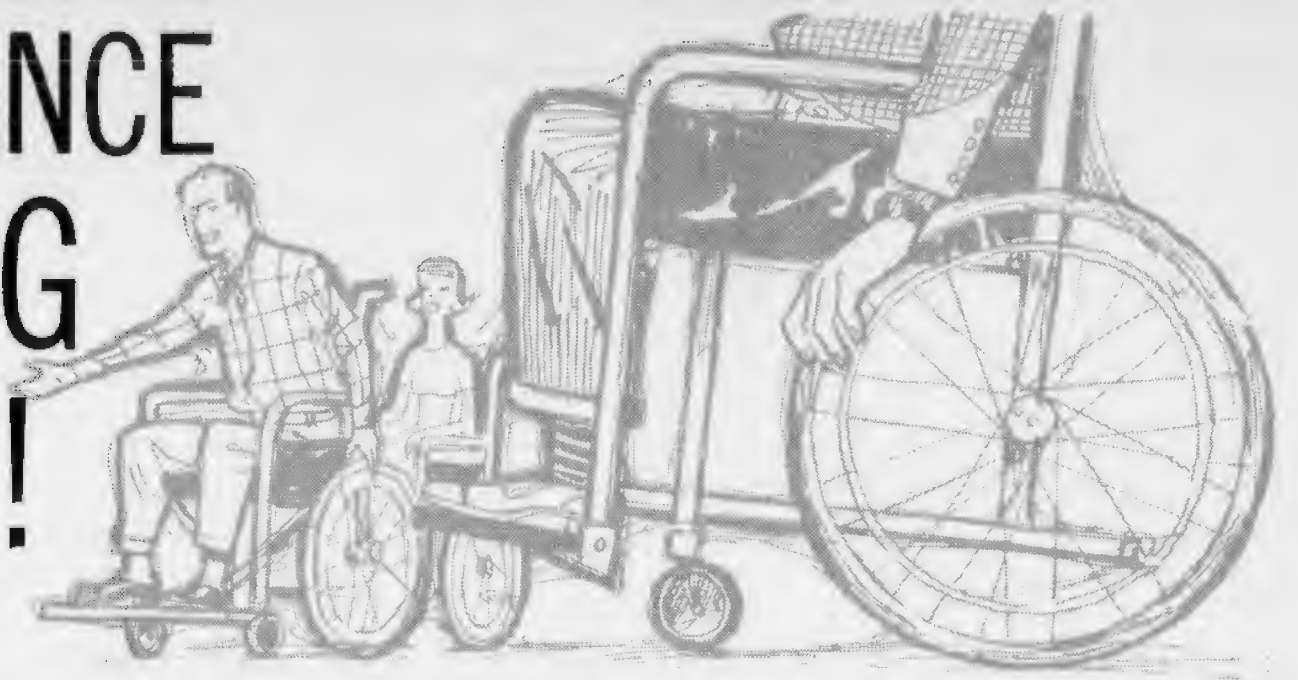
Dating back to the horse and buggy days, each bridge bears the instructions: "Cross this bridge at a walk." Some modern-day folks, interested in organizing a square dance club in 1963, took this ancient bit of advice and developed a club name: Crosswalkers. Further amplifying the story, each badge bears a picture of a covered bridge.

The Crosswalkers participate in the yearly Festival by both hosting a Covered Bridge Festival Square Dance and by entering a float in the parade. In 1963 they won first prize for their float depicting a miniature covered bridge plus live square dancers dancing to their club caller.

The Crosswalkers invite all to join them any 2nd or 4th Friday. No, they don't meet in one of the covered bridges.



# THEY SQUARE DANCE SITTING DOWN!



*By Bill Shipley, Jamestown, North Dakota*

**T**HE GROUP of square dancers pictured below are known as "The Wheelers," whom I think might possibly be the only teenage wheelchair square dance group in existence. These youngsters are from the crippled children's school, Jamestown, North Dakota, whose students in turn come from most of the states in the Union. The picture shows the majority of our dancers along with Adabell Atherton from the school staff, who is advisor for the group, Howard Clemens, another Jamestown caller who helps with the calling and instructing, and myself.

Of those shown, all are capable of propelling their own chairs. In other words they are not pushed through the movements. One or two of the bunch can walk a little, with the aid of crutches or canes, and one boy helps propel himself by pushing on the floor with one foot. Disabilities run from birth defects through crippling from polio to a couple of auto accident victims, and one who was partially paralyzed by a gunshot wound.

This school takes children from the lower grades through high school, with special emphasis on teaching the individual to take care of himself, and also teaching them to be self sufficient and self supporting after graduation. I think one of the greatest contributions of the school is teaching these youngsters to live with their defects and not complain. I have often seen one student, himself barely able to hobble along with braces, pushing another even less fortunate along down the hall in a wheelchair. In all the time I have been working with these youngsters I have never heard a complaint of any kind.

When "The Wheelers" was first started they wanted badges, similar to those worn by most square dancers. I wrote to a couple of places making badges, and quickly got more than I had bargained for. Western Plastic Products,

Long Beach, California, and also Blue Engravers, San Pedro, California, both sent badges for the bunch, free of charge, with their compliments. I would also like to take this opportunity to thank both of these companies for their help. If you look closely you will see some of both types of badges being worn, in the picture. The badges from Western Plastics feature art work done by the students themselves and show four wagon wheels, complete with heads and arms (two of each sex) happily rolling around in a circle, with hands joined. I think it is real cute, and certainly different.

These wheelchair dancers have put on demonstrations several times locally and have been on TV twice, always with very good response. We are beginning to think we may possibly have quite an attraction here and are considering the possibility of taking them to the National at Indianapolis this year.

The next time you are dancing, and do a swing through, square through, or a wheel and deal, think to yourself, "How in the dickens would I do this in a wheelchair?" It takes a bit of doing, and we have to slow things up a little, but not much. These kids are getting better all the time.





# LET'S GO DANCING THIS SUMMER



**F**OR THE VACATIONING dancer's delight — the array of summertime special dance schedules listed on these pages. Indoors, outdoors, mountains, lakes, plains — squares or rounds — the variety is here.

Information given is accurate to the point of press-time but dancers are advised to telephone the contacts listed in case of last-minute changes. The code (AC) indicates an air-conditioned hall.

## California

*Catalina Island* Street Dancing, Avalon. Fri. & Sat. July & August. Miller, Tel: Avalon 986.

*Lakeport* Clearlake Squares, Finley Grange Hall, 3 mi. so. Every Fri.; every 4th Sat. Sparks, Tel: 994-2614.

*Palm Springs* Circle O, Pavilion (AC). Sunrise Way. Every Thurs. June thru September. Mathews, Tel: 327-2330.

*Palm Springs* Highwires, Mt. Sta. Rest., top of Aerial Tramway. Free dance 2nd Sunday P.M. Harrison, Tel: 327-2290.

*Sonora* Swing Ding Dandies, Angelo's Hall (AC). Columbia State Park, 3 mi. no. 2nd & 4th Fri., 3rd Sat. Gandolfo, Tel. 532-2202.

*Whittier* Fas-N-Eighters, E. Whittier Women's Club, 2nd & Calif. Sts. 2nd, 4th & 5th Fri. Ruff, Tel: 693-5976.

*Yuba City* Sutter Beauts, Vets Hall (AC). 2nd & C Sts. 1st & 3rd Tues., 3rd Sat. June thru Aug. Tel: 673-3079.

## Colorado

*Arvada* Waggin' Heels, North Jeffco Recr. Bldg., 9101 Ralston Rd. 1st & 3rd Fri. June thru Aug. Briggs, Tel: 421-1731.

*Aurora* Jack's 'n' Darlin's (round dancing), Volunteer Fire Dept. Hall, 1400 Dallas St. Every Wed. Chaffee, Tel: 366-7398.

*Boulder* State Assn. Dances, Univ. Mem. Center Terr. Every Tues. & Thurs. starting June 21.

*Colorado Springs* Waggin Wheelers, Carriage Stop, 27th & Robinson Sts. 1st, 3rd & 5th Fri. Harrison, Tel: 634-5929.

*Denver* Belles & Beaux, Lakewood Grange, W. 14th & Brentwood Sts. 2nd & 4th Wed. June thru Aug. Grimes, Tel: 421-4946.

*Denver* Bucks & Does, Outpost, 10101 E. Colorado. Every Wed. June thru Aug. Ber-ridge, Tel: SK 6-7340.

*Denver* Grand Squares, The Outpost. 2nd, 4th & 5th Thurs. June thru Aug. Tel: 755-0377.

*Denver* Holiday Squares, Holiday Hills Resort, 2000 W. 92nd Ave. 1st & 3rd Sat. June thru Aug. Siekman, Tel: 428-3878.

*Denver* Jackstraws, 530 Knox Ct. Every Thurs. thru July 7, resuming Thurs. Aug. 11 thru Aug. Palmer, Tel: 757-1055.

*Denver* Lighted Lantern, 20 mi. west on Lookout Mt. Every Sat. June 18 thru Aug. 13. Kermiet, Tel: 238-4810.

*Denver* Melody Ranchers, 11700 N. Wadsworth. 2nd & 4th Sat. June thru Aug. Sherman, Tel: 744-6439.

*Denver* Merry Go Rounders (round dancing), Westminster Grange, 3935 W. 73rd Ave. Every Mon. Chaffee, Tel: 366-7398.

*Denver* Promenaders, Central YMCA, 16th & Lincoln. Every Wed. June thru Aug. Hamilton, Tel: 934-1010.

*Denver* Open Dancing at The Outpost. Every Sat. Tel: 755-0377.

*Denver* Rock-A-Twirlers, Kirk Hall, Fairgrounds. 1st, 3rd & 4th Thurs. June thru Aug. Beckman, Tel: 936-1382.

*Denver* Round Dancing at The Outpost. 2nd & 4th Tues. June thru Aug. Tel: 755-0377.

*Denver* Square Pegs, Aurora Tennis Courts, E. 6th Ave. & Delmar Parkway. Tues., June 14 thru Aug. 23. Carter, Tel: 364-1732.

*Denver* Titan 8's, Hayloft, 2950 W. Mississippi. 1st, 3rd & 5th Wed. June thru Aug. Watson, Tel: 922-0632.



*Englewood* Cast Offs, City Hall, 3400 S. Elati. Every Tues. June thru Aug. Cornelison, Tel: 798-6980.

*Glenwood Springs* Okanela Lodge, 8 mi. west. Every Sat. June thru August. Dawson, Tel: 945-5296.

### Connecticut

*Clinton* Homenoscitt Squares, Town Hall. 1st & 3rd Fri. Tel: 245-9081.

*Guilford* Shoreliners, Recr. Center, Water St. Every Tues. except June 7 & 28, July. 19, Aug. 16, Sept. 13, when dancing is at Guilford Jr. High School, Church St.

*Old Saybrook* Sound Steppers, Main St. School. 2nd & 4th Thurs. Tel: 669-8445.

*Stamford* Stamford S/D Club, Italian Center, 76 South St. (AC). Every Mon. Breaux, Tel: 967-6335.

*Waterbury* Roost Promenaders, The Roost, 151 Grassy Hill Rd. 1st & 3rd Sat. Tel: 754-5710.

*Waterford* Jolly Squares, Oswegatchie Firehouse Hall, Boston Post Rd. 1st & 3rd Sat. June thru Sept. Perkins, Tel: 443-1466.

### Florida

*Cocoa Beach* Space Steppers, Recr. Bldg. (AC). Every Mon. Bodden, Tel: 262-1574.

*Eau Gallie* Harbor City Squares, Civic Center (AC). Every Fri. Hansen, Tel: 254-4235.

*Wilton Manors* Open Singing Call Dance, Hogen Hall, 509 N.E. 22nd Dr. (AC). Every Sat. Tel: 565-3781.

### Illinois

*Olney* Squarenaders, K-C Hall, 531½ Whittle Ave. (AC). 2nd & 4th Sat. Tel: 5-2421.

*Springfield* Springfield Squares, YWCA, 5th & Jackson (AC). June 17 & 24; July 8 & 22; Aug. 5 & 19. Gentry, Tel: 546-7458.

### Iowa

*Algona* Promenaders, Call Street Parking Lot. 2nd & 4th Sat. June 11 thru Aug. Lemkee, Tel: 295-2579.

### Kansas

*Topeka* Jeans & Janes, Rubber Workers Hall, 1603 N. Taylor St. (AC). Sat. May 14, June 18, July 16, Aug. 20. McDaniel, Tel: CE 4-4530.

### Louisiana

*Baton Rouge* Honor Your Partner Club, Jack Tar Capitol House Hotel (AC). Every Wed. Wirth, Tel: 921-0534.

### Massachusetts

*Southwick* Town & Country Club, Southwick H.S. July 9; Aug. 13. Curtis, Tel: 569-3703.

*Westfield* Pioneer Valley S/D Club, Stanley Park Pavillion, Granville Rd. 1st, 3rd & 5th Sat. June thru Sept. 3. Filo, Tel: 568-5509.

### Michigan

*Detroit* Free Dances, Westland Shopping Center Mall (AC), Warren & Wayne Rds. Every Sat. June thru Sept. Peterson, Tel: KE 4-4590.

*Sunfield* Belles & Beaux, Sunfield Fire Sta., Main St. June 25, July 23, Aug. 27. Sayer, Tel: Sunfield 9113.

*Tecumseh* Shawnee Squares, Community Center. 2nd, 4th & 5th Sat. June thru Aug. plus July 4, Aug. 6 Specials. Meade, Tel: 423-4218.

### Missouri

*Columbia* Boots and Laces, J-Bar-H, Vandiver Dr. Every other Friday, beginning June 3. Miller, Tel: 442-3657.

### Montana

*Troy* Little Opry Home of Country Music, 11 mi. west. Every Sat. June thru Aug. Jonesy, Tel: 293-5898, Libby, Mont.

### Nebraska

*Hastings* Free Square Dancing, Prospect Park Pavilion. Every other Sat. June 4 thru Aug. 27. Mohling, Tel: 463-8036.

*Omaha* Omaha Council Summer Dances, Sokol Hall, 13th & Martha. May 8, June 12, July 3, Aug. 14, Sept. 11.

*Sidney* Prairie Schooners, 4-H Bldg., Cheyenne Co. Fairgrounds, west edge of Sidney. 1st, 3rd & 5th Sat. May 7-July 30. 2nd & 4th Sat. Aug. & Sept. Tel: 254-4809.

### New Hampshire

*Chester* Dancing at Hayloft Barn. Every Sat. June 4 thru Aug. 27. Clement, Tel: 887-3616.

### New Jersey

*Asbury Park* Cali Hoes, Hayloft, 908 1st Ave. 2nd & 4th Thurs. Whitt, Tel: 222-6640.

*Asbury Park* Dancing, Hayloft (see above). Every Sat. June, July, Aug. Keleigh, Tel: 775-0395.

*Asbury Park* Pioneer Round Dancers, Hayloft (see above). 1st & 3rd Thurs. Wiesen, Tel: 741-7629.

*Edison* No. N.J. S/D Assn. Summer Dances, Edison Lanes, Rt. 1. June 29, July 20, Aug. 17, Sept. 7.



*Paramus* No. N.J. S/D Assn. Summer Dances, Garden State Shopping Plaza. July 6, Aug. 3, Aug. 31.

*Pensauken* Grand Squares, Highland Fire Co. Hall (AC). Every Tues. June thru Aug. Seidelmann, Tel: HA 9-8537.

*Willingboro* Thunderbirds, Holiday Lake Park Pavilion, Route #130. 2nd, 4th & 5th Sat. Tel: 667-3226.

#### **New Mexico**

*Albuquerque* Square Ups, 6200 Gibson, S.E. (AC). 2nd & 4th Sat. Hostetler, Tel: 256-3803.

*Santa Fe* Sashay Rounders, Palen Hall, 311 E. Palace Ave. 2nd & 4th Sat. June thru Sept. 10. Tel: 983-7085.

#### **New York**

*East Bloomfield* Lima Grand Squares, The Barn, 1 mi. so. Rts. 5 & 20. Every Fri. June thru Sept. 9. Shanks, Tel: Lima 582-1395.

*Manitou Beach* Boots 'n' Slippers, Lake Ontario, No. End Route 261, West of Rochester. 2nd & 4th Sat. June & July; 1st & 3rd Sat. Aug. Hitzke, Tel: 865-4457.

*Rockville Center* Stardusters, Holiday Inn (AC). Every Fri. July & Aug. Van Valen, Tel: PE 5-6905.

*Snyder* Dan "D" Squares, Park School, 4625 Harlem Rd. Every Fri. Dedo, Tel: TL 4-6883, Buffalo.

#### **Oklahoma**

*Alva* Merry Mixers, High School Memorial Room (AC). 4th Sat. June thru Aug. Welch, Tel: FA 7-1190.

#### **Oregon**

*McMinnville* Braids & Braves, 2nd & Baker Sts. 2nd & 4th Sat. Tel: 472-6895.

#### **Pennsylvania**

*Lancaster* Union Suiters, United Steel Workers Bldg., Broad & E. Chestnut St. (AC). 4th Fri. Andrews, Tel: 898-8767.

#### **South Dakota**

*Rockerville* Hoedowners, Rockerville Hall, 12 mi so. Rapid City Highway #16 in Black Hills. 1st & 3rd Sat. June thru Aug. Tel: 342-7982.

#### **Texas**

*Denton* Circle D Club, American Legion Hall (AC). 1st & 3rd Sat. Scripture, Tel: 382-4229.

#### **Virginia**

*Abingdon* Burley Twirlers, Wm. King School Gym. 1st & 3rd Sat. Tel: 628-6234.

*Virginia Beach* Rip Tides Club, Bayside H.S. Every Fri. Clark, Tel: 588-7388.

#### **Washington**

*Kennewick* Prairie Shufflers, Shufflers Shanty, 4th & Union (AC). 1st & 3rd Sat. June thru Aug. Parker, Tel: 586-6448.

*Olympia* Lacey Daisys, Lac-A-Do Hall, 515 E. Bell Rd. 1st Sat. Feeney, Tel: 357-4612.

*Olympia* Round-A-Bouts, Lac-A-Do Hall. Rounds, 2nd & 4th Tues. Feeney, Tel: 357-4612.

*Tacoma* Swingin' Singles, Jose's, 10213 S. Yakima. 1st & 3rd Fri. Struckness, Tel: TH 5-3750.

#### **Wyoming**

*Laramie* Quadra Dangles, Club House. 2nd & 4th Fri. June thru Aug. Tel: 745-7229.

#### **Alberta, Canada**

*Edmonton* Whirlaways, Highland United Church Hall, 113 Ave. & 64 St. 2nd & 4th Fri. June thru Aug. Morgan, Tel: 479-6383.

*Hinton* Entrance S/D Club. 20 mi. E. of Jasper. Every Fri. Sorochan, Tel: 865-2454.

#### **British Columbia, Canada**

*North Vancouver* Dancing indoors at Swedish Park. Every Wed. May 4 thru Aug. Harris, Tel: CY 8-3184.

*Vancouver* Outdoor dancing, Ceperly Playground, Stanley Park. Every Thurs. June 9 thru Aug. 25. Harris, Tel: CY 8-3184.

#### **Ontario, Canada**

*Barrie* The Hayloft, No. on St. Vincent and 400 Hiway. Every Sat. July 2 thru Aug. 27.

*Belleville* Quinte Area Dancing, Tobe's County Gardens. Every Mon., Tues. & Thurs. June thru Aug. Williamson, Tel: 962-3077.

*Kingston* Allemanders-Promenaders, Lake Ontario Park Pavilion. Wed. June 22, July 6 & 20, Aug. 3, 17 & 31. Robinson, Tel: 546-6701.

*Kitchener* Beaux & Belles, Victoria Park Pavilion. 2nd & 4th Sat. June thru Aug.

*Peterborough* Lift Lock Squares, Lakehead Barn, Fowlers Corners, Hwy 7. Every Wed. Jaffray, Tel: 742-9565.

*Peterborough* Peterboro Squares, Rock Haven Motel (AC). Every Wed. & Sat. June 17 thru Labor Day. Cargill, Tel: 745-0937.



HOMES FOR SQUARE DANCING



## TWIRLERS HALL NICTAUK FALLS, N.S., CANADA

Dancing is good in this old apple-warehouse in Nova Scotia

ON JUNE 10, 1964 a class of square dancers graduated at Middleton, Nova Scotia, Canada and immediately formed a club. Since they were situated in the heart of the beautiful apple-growing section of Annapolis Valley they picked as their club name—Heart of the Valley Twirlers. When the new square dance season opened the following September the young club found itself without a suitable place to hold weekly meetings so they decided to do something about it.

With a bank account of some three dollars and hearts full of square dance enthusiasm they decided to purchase their own square dance hall. They found a deserted apple storage warehouse which they could buy and renovate for about five thousand dollars.

The building had a floor space of 3200 square feet which provided plenty of dancing space for the five sets of club members. With the help of a local bank which loaned them the money and the 5 other square dance clubs in the area, plus the women and children who laid almost all the 7000 tiles in the flooring, they had the hall ready for dancing in a scant two weeks. On October 1, 1964, they held their first dance.

On November 19 the hall had its official Grand Opening with the local member of par-

liament doing the honors. Since this was the first square dance hall in the area and possibly in all of Canada, the occasion took on much civic importance. Nineteen sets danced to the club's caller Gordie Skanes and guest callers from other parts of the Annapolis Valley.

The hall has been beautifully and appropriately decorated and now offers one of the pleasantest square dancing spots on the eastern seaboard. With typical square dancer get-up-and-go the Heart of the Valley Twirlers saw the need and met it, investing imagination, time and muscle as well as finances.

Hammers in hand, taws and paws of the Twirlers Club pound down the new-laid floor.





# TEEN SQUARES

IN

## SOUTH CAROLINA



**S**QUARE DANCING attracts teenagers as well as their mothers and fathers and grandparents. A typical example of a flourishing teenage square dance group operates in Rock Hill, S.C., with Harold Thomas as instructor and caller.

Harold was approached by a delegation from this age group about a year and a half ago. They wanted to learn to square dance. They did learn and soon formed their own club. They named themselves the Boots 'n' Bells and their insignia is red and white checked dresses and shirts. They have their own officers, make their own rules — and enforce them.

Three adult men who really take an interest in these teens' activities are counselors; L. K. Smith, Philip Hart and Richard Thomas. These

adults offer quite a bit of help to the younger dancers who put on exhibitions for various charitable and civic affairs and like to square dance just for fun, too.

Many of the youngsters who started with the Boots 'n' Bells have since gone on to college, gone into military service or married but all of them still keep in close touch with the club which they enjoyed so much.

There are 52 members in Boots 'n' Bells and they dance each Monday night, 7:30 till 9:30 at the Stadium Hut in Rock Hill. Their badge shows their club name and town, a boot, a bell and the member's name.

Instructor Thomas writes, "They are a very fine group of teenagers who are proud of their club. They're well known around our area and people really enjoy them."

Crisp and smiling in their red and white checked outfits are the Boots 'n' Bells, teen age club of Rock Hill, S.C. Instructor Harold Thomas is sitting in the middle of the first row.

— Photo by Rock McGee Studio





# "ABSORPTION" FORMULA for BEGINNERS PLUS

*By Jack Murtha, Yuba City, California*

**S**QUARE DANCE CLUBS in Superior California (Sacramento North) believe in getting their new dancers dancing at parties early. Every year, with coordination from the Square Dancers Association and the Callers Workshop, clubs organize a program of Beginners' Hoedowns for each Saturday night during the class season. With over fifty clubs in the Association, and most of them sponsoring beginners' classes, it is a simple matter to arrange enough dances to fill the schedule. In fact, one of the main problems of coordination is to see that there are not too many dances on the same night in the same area.

In order to inform everyone of the level at which a particular Beginners' Hoedown will be programmed, advertising carries the message: 8 week level, 10 week level, 18 week level, or whatever is appropriate. Callers at these events plan to walk thru basics that cause confusion on the floor and new dancers depend on this consideration. Callers are not uniform in their teaching progressions and these walk thrus instill confidence in both teachers and dancers that their class members won't get "clobbered."

One very successful event of this nature is sponsored annually in January by the Sutter Beaus of Yuba City. Following a tried and true formula for five years, this dance is always attended by 50 or more squares of enthusiastic dancers. An unusual feature is that almost as many club level dancers attend as new dancers and they have a grand time!

The Sutter Beaus formula is:

- a) Feature four gifted, experienced and popular callers who have particular talent as teachers of beginners' classes.
- b) Publicize to all clubs and classes the calls and round dances to be used on the program that evening. This publicity to go out at least two months in advance.

- c) Send beginners and club members to visit other beginners hoedowns and project the enthusiasm and friendliness all good square dancers radiate.
- d) Prepare a large hall with excellent sound, a genius for an M.C. and an over-size welcome mat.

The callers are limited to a list of 35 calls and the rounds are those chosen by the Callers Workshop for beginners' classes. Walk thrus are eliminated by advance publicity of the calls to be used. Dancers planning to attend the dance check the list and ask their teachers about calls they do not recognize.

### **The Association Takes the Lead**

The Associated Square Dancers of Superior California take the lead in encouraging new dancer activity. Starting with printed brochures advertising beginners' classes and sponsoring promotional and State Fair dances, the Association builds up interest in beginners' classes. At the end of October, about six weeks after most classes have started, they bring to town the finest possible teaching Caller to call the first Beginners' Hoedown. This is part of the Association's annual Harvest Hoedown, THE big event in Superior California square dancing.

This year they are also adding a special beginners' round dance party with an outstanding leader couple. A chance to see exhibition dancing and a fashion show will make this a wonderful introduction to square dancing for all novices.

Beginner dancers do not need to wait through a year of classes to start enjoying the fun and fellowship of square dance partying. Parties arranged on their level and progressively advancing as they proceed through classes can be fun, educational and inspiring. Enthusiastic and interested beginners make excellent club square dancers.



# STYLE SERIES:

## A PROMENADE GIMMICK



THERE WAS A TIME when a promenade was just a promenade. Folks would meet following an allemande left and promenade or at the end of a grand right and left they would take their partner in promenade position and head for home. Rarely in today's dancing is the promenade treated so simply.

Somewhere along the line, two square dance movements entered the picture, changing the simple promenade into an endless combination of movements. First came the wheel around and then the crosstrail. From these two movements, the promenade was immediately moved up in importance from a fairly colorless *get back home* movement to a series of combinations that could sometimes surpass the challenge of the particular dance figure that surrounded it.

Exceptions to this of course included such semi-directional antics as *red hot*, but for the most part, these interrupted promenades usually started out with either the heads or the sides doing a wheel around and most often climaxed with a crosstrail to a left allemande. Over the years, we've been on the lookout for movements that were a little different, that neither started with the wheel around nor ended with a crosstrail. As these were uncovered, we delighted in running them in the workshop section.







A year or so ago, while dancing with Ed Gilmore we met up with this one, which seemed a bit jerky at first, but which smoothed out with time and practice. It starts out, like all the others, with a regular promenade and while most callers will change the calls to fit their own needs, here is just a suggestion.

**Promenade and you don't stop and you don't slow down**  
**Heads step apart — Sides up — centers in**  
**Cast off three quarters round**  
**Star Thru and you promenade; go the wrong way around**  
 Repeat once more, ending with  
**And you promenade (you go the right way around)**

Starting from a regular promenade (1), on the direction to open up, the heads slow down slightly while the side couples move forward to split them, making a line of four (2). Without a stop the two lines break, two men together, two ladies together, and begin their cast off (3). They go three quarters around until the men are back-to-back in the center and the ladies are on the outside (4).

A star thru re-unites each man with his original (5) and all promenade in the wrong (clockwise) direction (6).

This is all repeated with the heads once again splitting and the sides moving forward into the center (7). As they cast off this time the ladies are nearest the center and the men on the outside (8) until the ladies are back-to-back with the other two and the men face them on the outside (9). A star thru (10) puts each dancer with his own partner once again in promenade position (as in figure 1).

As we say, this movement sometimes takes a little practice and the caller may want to work on his descriptive calls until he gets just what he's looking for, but the movement is smooth. It helps of course if the floor is not overcrowded.





# 15th National Square Dance Convention

INDIANAPOLIS

JUNE 16-17-18, 1966



**R**IGHT IN TUNE with the mores of our day will be the "Accent on Youth" program at the 15th National Square Dance Convention in Indianapolis, Ind., on June 16-17-18. The 4-H Building at the Indiana State Fairgrounds will become the Youth Center pro tem and most of the youth activities will be held there.

The program will feature young callers as well as adult callers; the junior sets will have their own panels, workshops and round dance activities, as well as their own After Parties at the Claypool Hotel. On June 17 there will be a "combo" for contemporary dancing in addition to squares and rounds at the After Party.

As a part of the specially planned activities the young people will also be offered tours of the 500 Mile Race Track and Museum; Powerama of General Motors; Soldiers and Sailors monument; and a day at Riverside Amusement Park. If they can get it all in they'll be doing well. Jim and Edith Hedge of Muncie are Chairmen of the Youth Program.

## Points of Interest En Route

Dancers driving to the Fabulous 15th may visit several interesting spots along the way. Southern Indiana is Lincoln Land, where he lived as a boy. At Vincennes is the George Rogers Clark Memorial; at Crawfordsville the General Lew Wallace home; at Lafayette, Purdue University, the college of the astronauts;

at Bloomington, Indiana University and the sites of great limestone quarries; Northeastern Indiana abounds in lakes and is the Gene Stratton Porter country. Covered bridges, canals, pioneer homesteads are there to be discovered by the dancing gentry.

## Organizations Committee

The Organizations Committee of the National Square Dance Convention is sponsored by the convention's Executive Committee and is to function as a central point of service and information for square dance, round dance and caller organizations. It will serve in administrative capacity only. A main duty is to gather and maintain an up-to-date mailing list of all organizations and their officers and to act as a clearing house for relaying information between organizations.

Register now for the 15th National by writing to Convention, 1205 Roosevelt Bldg., Indianapolis, Indiana 46204.

## Car Caravan to National

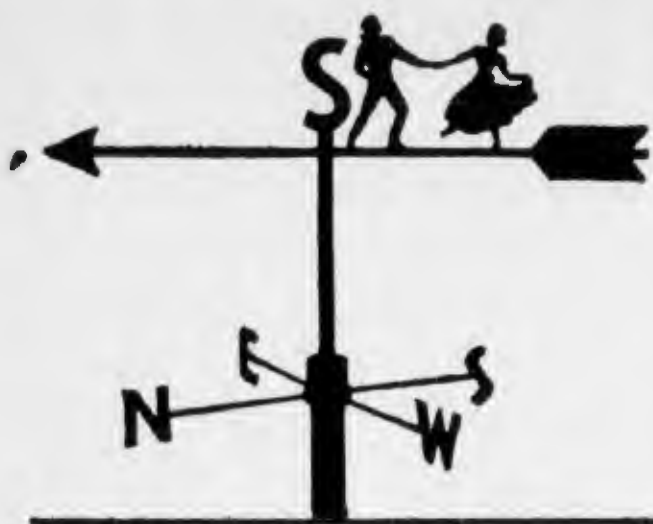
Caller Ronald Black of Los Angeles, Calif., is organizing a Car Caravan to the 15th National Square Dance Convention in Indianapolis, Ind., his home state. In March 35 cars-full of dancers had signified their intention to travel in this fashion. For further information, Ronald can be contacted at 1941 W. Imperial Highway, Los Angeles 47, California.



These are the Jesters from Crown Point, Ind., the first club to have registered 100% of their members for the National Convention. Club caller is Wally Lohse.

SETS in ORDER, MAY, '66





# 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, California 90048.

## Oregon

About 1500 people attended the Oregon Federation Winter Festival, hosted by the Emerald Empire at Eugene on Feb. 4-5, with Dick Plane as Chairman. In January Sterling Welch, chairman of the 1965 Summer Festival, presented a check for \$464.55 to Cecil Grant-ham, Treas., for the State Federation's share of the festival profits.

—Faye Rathbun

A tragic accident took the lives of two Oregon callers last November. Pete Dunster and Doug Decker were drowned in the Rogue River while on a fishing expedition. Dunster's body was recovered in January near Gold Beach but Decker's has not been found. Dunster was a steel company foreman but better known as a caller. Decker was a professional river guide and county sheriff's deputy, also known for his calling ability.

## Washington

The G and E Rounders Round Dance Club of Grandview held their first Jubilee—a Spring Fling—on April 30-May 1st in the Lower Valley Square Dance Center near Grandview. In charge were the George Delabarres who organized the club nearly 14 years ago. Dancers representing round dance clubs from all over the State planned to attend, with Ivan and Aileen Pierson of Kirkland as special guests.

—Val Barris

## Alaska

The Laskadancers of Juneau will hold their first Spring Square Dance Jamboree on May 20-22. Guest caller will be Art Sweet of Prince Rupert, B.C. A cordial invitation is extended to visiting square dancers to attend. For further information write Lee Coon, Jamboree Chairman, at Box 2121, Juneau.

## Idaho

The Third Annual Festival of the Idaho Fed. of Square and Round Dance Clubs will be held on July 8-10 at beautiful Payette Lakes, McCall. The program runs the gamut from a Friday night Welcome Party to a Barbecue on Sunday and features a "Sahara Party" (a

dry social hour), too! Ralph Kromer, 2nd Vice President and Publicity Chairman for the Federation, has more answers at 6621 Hummel Dr., Boise.

## Wyoming

May 7 is the date of the Green River Square-dancers 8th Annual Birthday Festival in Monroe Junior High School Gym, Green River. Bob Parrish will M.C.

—Geraldine Smith

## Montana

The Missoula Federation of Square Dancers will host their Annual Spring Festival on May 20-21 in the Sentinel High School Gym with Max Forsyth calling. There will be workshops on Friday and Saturday afternoons and dances both nights. A chuck wagon breakfast and after party will round out the full weekend.

—Edetta Jackman

Round A Rama is a round dance club that meets once a month in the Butte area. In the summer they put on a special affair at Columbia Gardens with "name" round dance teachers imported to conduct the proceedings.

—Mrs. Tom Mellott

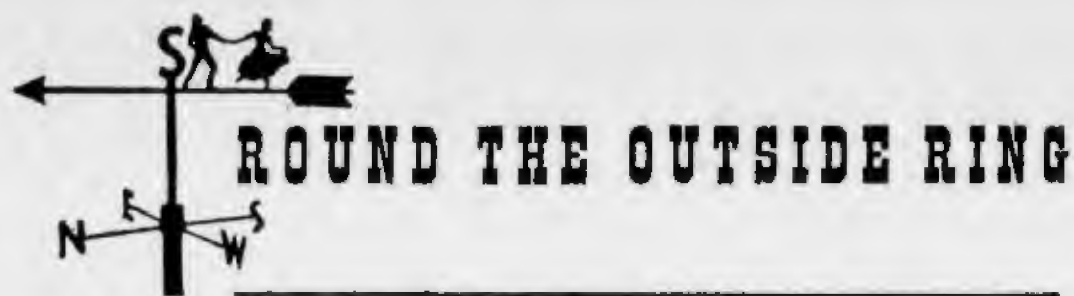
## Colorado

Some 14 squares of dancers have joined the Square Wheels Convoy to Canada leaving Denver on July 9. This trip, open to square dancers owning or renting a trailer or camper, is designed for vacation fun to visit the Calgary Stampede and points of interest in the Canadian Rockies. Intermediate overnight stops will be made at Laramie and Casper, Wyo.; Billings and Great Falls, Mont. Further information may be had from Square Wheels Club, 3050 W. Harvard Ave., Denver, Colo. 80219.

—Jack Halfacre

Skyline Squares Club is sponsored by the Ent Air Force Base Officers Club and open to all officer-members. At the present time the membership numbers 30 couples. Many of the Skyline dancers hold "Cloud Hopper" badges for dancing at Pikes Peak which is near the base. Fred Staeben is club caller. Skyline





Squares dances on Tuesday nights and is open to any of the associated Officers Clubs in the area; this would include Fort Carson and the Air Force Academy. —*Lewis and Knudsen*

#### Utah

Quarter Promenaders of Ogden swelled the membership by 8 squares from a beginner class last September, making a current membership of 82 couples. Club caller Don Smith also entertains with exhibitions and "floor shows" as a further contribution to the fun aspect of this club. —*Don Davis*

#### Oklahoma

The Oklahoma State Federation held their 5th Annual Free Statewide Callers Clinic on January 29-30 at Sooner Hall, Midwest City. Each of the 9 Districts was well represented, with 220 callers and leaders registered for the session. Registrants came to listen, learn, discuss, query, illustrate and otherwise absorb a wealth of knowledge presented by the Clinic Instructor, Ed Gilmore. —*James Talkington*

#### Michigan

Sunday, May 15, is the day the Michigan Square Dance Leaders Assn. will hold its 17th Annual Square Dance Festival at Cobo Hall, Detroit. The afternoon program features workshops; the evening program starts at 7 P.M. Members of the sponsoring association will call and for the first time, a complete round dance program will be held in a separate room, with rounds for all levels. General Chairman of the Festival is John Miller of Grand Rapids. Bob and Shanty Darby will be in charge of the round dancing. —*Betty Carlton*

The 7th Annual Tulip Time Festival is planned for May 14 at the West Ottawa High School Gym, Holland. Red Warrick from Texas will call the squares and the Wooden Shoe "Klompen" Dancers will entertain in exhibition. A Kick-Off dance on Friday, May 13, same location, will get things started. For tickets and/or information write Holland Tulip Time Festival, Civic Center, 150 W. 8th St., Holland.

—*John McClaskey*

The Traverse City High School Gym will be the locale for the 11th Annual Square Dance Festival of the Northwest Michigan Square

Dance Council on May 21-22. Michigan dancers will have to get out their bicycles to cover all of these major May events. At this one Dub Perry and Decko Deck are featured callers; round dancing will be in the charge of the Norm Beutels and Don Days. Write Dean Kuhn, 1735 Commanche, Traverse City, for further word.

#### Kansas

As part of the Cheney Days Civic Celebration on May 14, the Cheney Chainers will sponsor an outdoor square dance on Main Street with several area callers. This will follow an evening meal where citizens are expected to consume several hundred pounds of beef barbecued in an open pit. Everybody is welcome to eat and dance. —*Galen Parsons*

New officers of the Topeka Square Dance Callers Assn. are Warren Kinder, President; Frank Lanning, Vice-Pres.; and Bob "Pappy" McDaniel, Secy-Treas. Fred Wellman is Chairman of the Laws Committee.

#### Ohio

May 15 will mark the 90th birthday of a truly remarkable fella, John Trimmer of Cleveland. John and his partner, Sarah Buchwald, regularly attend the Cleveland Recreation Dept. dances and are fond of doing the "military," where both bend down and touch the floor with their knees. In his younger years John traveled the world with the Navy. He organized square dancing aboard ship where the boys had to take the girls' part. In Cuba, where he was wounded, he met Teddy Roosevelt. Happy Birthday, John! —*Gert Thompson*

#### Massachusetts

Friendly Squares of Springfield hold their dances on the 2nd and 4th Saturdays at Trinity Lutheran Church with Dana Blood calling. The club celebrated its 5th anniversary on April 23. —*Russ Moorhouse*

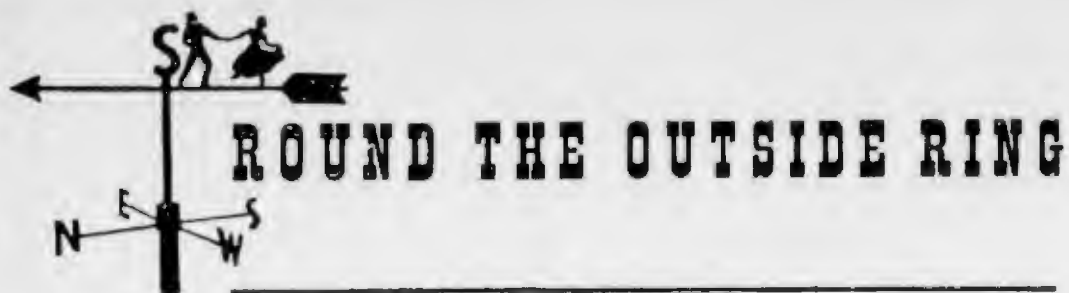
#### Texas

May 27-28 are the dates of the Texas State Federation Square and Round Dance Festival scheduled for the Austin Auditorium (air-conditioned!). There will be dancing on two floors; on the main floor dancing to live music, on the floor below to records for "challenge" dancing. Write to Al Treppke, 431 W. 31st St., Houston, for further word.

#### Arkansas

Billy Lewis will be the caller for the 12th Annual Arkansas State Federation Festival on June 4. The Fayetteville Recreation Center will





be the scene of the activities and the Dudes and Dolls are the hosting club.

—Earl Jones

### Florida

The Pensacola Square and Round Dance Council is issuing an invitation to dancers to attend the 14th Square Dance Festival in the Pensacola Auditorium. Johnnie Wykoff and Johnny Barbour will be the featured callers; Carl and Clare Bruning will direct the rounds. The dates? June 24-25.

—Julius Brady

Intrepid Floridian square dancers braved the 8-above-zero weather on January 29 to turn out for the Heart Fund Dance in DeFuniak Springs. Johnny Everett was the caller.

—Don Crim

### Illinois

Dancers will converge on the Conrad Hilton in Chicago on May 20-22 to enjoy the 2nd Illinois State Square Dance Convention. Several thousands of them are expected, to dance to an assortment of the Midwest's callers and round dance leaders.

In spite of an unbelievable temperature of 20 degrees below zero, 416 people attended the Plaids & Calicos 2nd Annual Luau last January 29 at Hoffman Estates. Perhaps just the *idea* of Hawaii's warmth drew them out. The Hawaiian dinner was under the direction of Rose Kim. On the entertainment program were Joe Battaglia as the Hopa Haole Hula Girl and the Filipino Folk Dancers from Chicago.

—Bert Burkes

### Saskatchewan, Canada

July 7-9 are the dates for the 7th International Square and Round Dance Convention to be held at the Bessborough Hotel, Saskatoon. Registration is limited to 400 couples and it was sold out in February! An extra 50 sets-worth of tickets will be sold for the Saturday night wind-up dance in the Saskatoon Arena. Martin Mallard is Chairman of the Convention Committee.

—Noreen Wilson

### British Columbia, Canada

Alma Squares, a group of charming youngsters who are taught square dancing and demonstrations by Will Deacon of Victoria, will dance again this year on the lawn of the

Empress Hotel on May 27. Their program includes mixers, rounds, quadrilles, singing calls, etc.

The Campus Cavaliers Square Dance Club, made up of students from the University of British Columbia, Vancouver, dance once a week during their noon-hours and calling is done by the students. On January 22 the Cavaliers paid an overnight visit to Hagen's Barn at Renton, Wash. The calling by Gene Dana, the Hagen hospitality and the one hour of sleep were thoroly enjoyed by all participating.

—Bob Hamilton

### California

Derrick Squares of Taft celebrated their Zero Anniversary dance on March 27 with callers Bob Van Antwerp, Don Stewart and Harris Stockard. It's a brand new club!

Cuzkeenos of Los Angeles honored their caller, Leif Hetland and his wife, Anna Lee, on the occasion of their 25th wedding anniversary, with a surprise party on February 25. Dancers attending brought walnuts which had been opened and refilled with currency, wrapped in silver foil and were later presented in a crystal and silver bowl.

Palm Springs' unique Highwire Dance celebrated its 2nd Anniversary on March 13. This is the arrangement whereby dancers board the Aerial Tramway to the Mountain Station Restaurant at its top and there square dance to Osa Matthews' calling.

—J. N. Harrison

### New Jersey

Merry Squares of Bloomfield will hold a special dance with Earl Johnston calling on May 12 at the Bergen Mall Auditorium in Paramus. The club dances every first Friday thru June at the Hilltop Barn, Bloomfield. Visitors are invited to drop by.—Mrs. Paul Franzke

May callers at the Jersey Shore include Tex Bromley on May 7 for the Hi Tiders and Alan Ingram on May 14 for the Jersey Shore Promenaders.

—Meg Barr

### Connecticut

Bill Noyes, caller for Ledyard Squares and other clubs, has been transferred to Washington, D.C. Earl Johnston will follow him as club caller. Taking his beginner class will be Harry Tucciarone (Touchyour ownknee) and John Condy and his teenage daughter Debbie will be co-callers for the Shirts and Skirts Teenage Club, so it looks as if the departing caller tended well the needs of the dancers he left behind.

—Kay Piccolo



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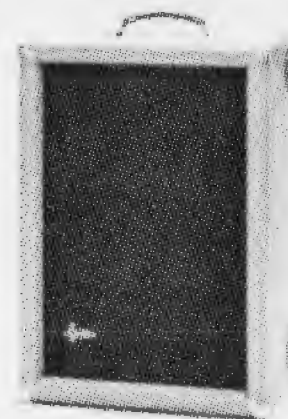
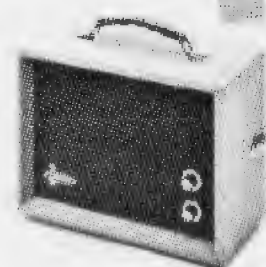
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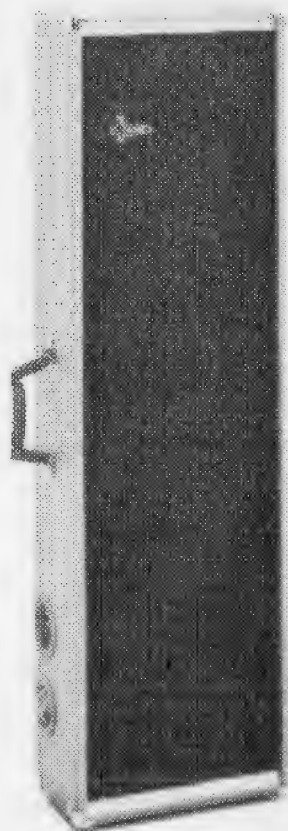
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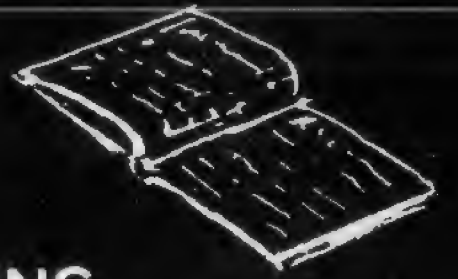
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May 1966

**T**HERE'S A TRADITIONAL square dance pattern that gets relatively little attention these days, that is called Forward Four — or — the "H." In it, a line of four dancers would move into the center of the square, between the sides, and couples two and four would do a right and left thru *along the line*, separating just enough so that the line of four would be between them during the action. For this month's drills George Elliott follows this theme.

One and three go forward and back  
Same four  
Do-sa-do one time around  
An ocean wave when you come down  
The other four  
Along the line a right and left thru  
Inside four do a right and left thru  
Corners all a left allemande  
Partner right a right and left grand

One and three go forward and back  
Same four  
Do-sa-do one time around  
An ocean wave when you come down  
The other four  
Along the line a right and left thru  
Turn your girl and go right back  
With the opposite lady Star thru  
The inside four pass thru  
Now a right and left thru two by two  
Turn your girl and star thru  
Now a right and left thru  
Ladies chain — and chain right back  
Same ladies lead a dixie chain  
The girls turn back  
Find old corner a left allemande  
Partner right a right and left grand

Forward eight and back like that  
Four ladies chain the inside track  
Turn the girl like you always do  
Two and four do a right and left thru  
One and three go forward and back  
With the opposite lady do-sa-do one time around  
An ocean wave when you come down  
Balance forward and back then step into a line  
The other four  
Along the line do a right and left thru  
Go right back  
With the opposite lady star thru  
With the ones you face do a right and left thru  
The outside four dive thru and star thru  
Now trail thru to a left allemande

Forward eight and back with you  
Two and four do a right and left thru  
Head ladies chain  
Couple one only  
Split that couple right across the floor  
Go round one — join em — make a line of four  
Forward four and four fall back  
Come back to the middle and stand pat  
The other four  
Down the line do a right and left thru  
Now the line divides and split that two  
First go left — the next go right  
Go round one  
Come into the middle and box the gnat  
Pull her by a turn back  
The two girls go forward and back  
Split the men across the floor  
Go round one — join em — line up four  
Forward four and four fall back  
Come back to the middle and stand pat  
The other four  
Down the line do a right and left thru  
The line divide and split that two  
Both turn left go single file  
Go round one  
Come back to the middle  
Ladies lead a dixie chain  
Girls left and boys right  
Find old corner and left allemande  
Partner right a right and left grand

Forward eight and back like that  
Four ladies chain the inside track  
Face to the middle like you always do  
One and three a right and left thru  
Turn the girl and don't be slow  
The opposite lady do-sa-do.  
One time around  
An ocean wave when you come down  
Side two  
Along the line a right and left thru  
Turn the girl and star thru  
Inside four pass thru  
A right and left thru  
Same ladies chain and chain right back  
Same ladies lead a dixie chain  
Girls left and boys right  
Find old corner a left allemande  
Partner right a right and left grand.

### VERY QUICKIE

By Stub Davis, Waurika, Oklahoma

Head ladies chain across the floor  
Sides divide, line up four  
Forward eight, back you reel  
Pass thru, wheel and deal  
Inside four box the gnat  
Change hands, everybody  
Left allemande, etc.



### OCEAN RUN

By Luther Bowers, San Lorenzo, California

One and three right and left thru  
Same two square thru four hands  
Do sa do to an ocean wave  
All eight circulate, rock it  
Centers run, wheel and deal  
Square thru four hands  
Cast off three quarters, pass thru  
Wheel and deal  
Square thru three quarters around  
Do sa do to an ocean wave  
Ends run, cast off three quarters  
Allemande left

### POINTCHUREARS

By Bill Stringer, Livermore, California

All four ladies chain across  
Two and four right and left thru  
First couple only face your corner  
Box the gnat, square your set  
New head couples pass thru  
Separate go around two  
Hook on the ends, two lines of four  
Star thru, California twirl  
Those who can, right and left thru — full turn  
Those who can, right and left thru — full turn  
Centers in, cast off three quarters  
Just the ends pass thru  
Behind the sides and around two  
Meet that girl and star thru  
Other four right and left thru  
Pass thru, face your partner  
Pass thru, that's your corner  
Allemande left

### SINGING CALL\*

### I NEVER KNEW

By Al Brundage, Stamford, Connecticut

Record: Windsor 4851, Flip Instrumental with Al Brundage

INTRO, BREAK & ENDING

Four ladies promenade go 'round the inside ring now

Come on home swing the one you know  
Join hands circle left and ya go left allemande  
Get home again and do a do sa do  
Men star left, home and box the gnat  
Pull 'er by, left allemande and promenade your pet, oh

I never knew I could love anybody  
Baby like I'm lovin' you

FIGURE

Head couples lead to the right, circle to a line  
Forward eight and back again you go, (pass thru)  
Move on to the next, do sa do, once around and then

Slide-thru, star thru, right and left thru and then  
Cross trail thru, your corner girl you swing  
Left allemande, come on back to promenade the ring

I never knew I could love anybody  
Baby like I'm lovin' you

SEQUENCE: Intro, Figure twice for heads, Middle break, Figure twice for sides, Closer

### SHORT FIVER

By Gene Pearson, Groves, Texas

Head two star thru  
Then square thru five hands  
While the sides do a California twirl  
Heads do a centers in  
Cast off three quarters round  
Star thru, Center four  
Square thru five hands in the middle of the land  
Corners all left allemande

### BREAK

By Fred Whiteford, Costa Mesa, California

Heads square thru, all pass thru  
Center two pass thru  
Centers in, cast off three quarters  
Star thru, center two pass thru  
All pass thru, center two pass thru  
Centers in, cast off three quarters  
Star thru, pass thru  
Allemande left, etc.

### ONE MAN SHOW

When Monty Montooth of Fayetteville, North Carolina, starts writing dances he really pours them out! Contrary to our regular policy, we this month present an even dozen by this one author. We hope you enjoy them. Editor

### YOU GOT 'EM MAN

Head couples bow, now you swing  
Take this girl and promenade  
Half way round, then no more  
Four ladies chain, grand chain four  
Sides now forward and back  
Box the gnat, pull on by  
Separate around one four in line  
Right and left thru across you do  
Turn right back and chain your Sue  
Now send her back Dixie style  
Ocean wave, balance forward up and back  
Circulate go round the track  
Rock it now, you got 'em man  
Circulate — go, left allemande

### CROSSED BACK #2

Promenade and don't slow down  
Gents roll in left face whirl  
Promenade with a brand new girl  
Two and four gonna back-track  
Pass thru, on to the next  
Half square thru, girls in the middle pass thru  
Centers in, cast off three quarters round  
Forward eight back you're told  
Pass thru, men cross fold  
Left allemande

### SPECIAL WORKSHOP EDITORS

Vonnie Stotler . . . . . Workshop Coordinator  
Joe Fadler . . . . . Round Dance Editor  
Bob Page . . . . . Square Dance Editor  
Don Armstrong . . . . . Contra Dance Editor  
Ken Collins . . . . . Final Checkoff



### SWING THRU BREAK

Promenade, don't slow down  
Heads wheel around, swing thru  
Balance forward and back pass thru  
On to the next box the gnat  
Right and left thru, pass thru  
On to the next swing thru  
Balance forward and back, pass thru  
On to the next, box the gnat  
Right and left thru  
Cross trail, find the corner  
Left allemande

### WALISCH

Sides now half sashay  
Heads cross trail round one I say  
Into the middle box the gnat  
Gents turn back, ladies follow that man  
Split the sides, turn to the right  
Down the middle Dixie Style  
Ocean wave, rock forward and back  
Pull by box the gnat  
Right and left thru, turn the girl  
Dive thru, pass thru, swing thru  
Balance again, that's Sweetie Pie  
Box the gnat, pull her by  
Allemande left

### CROSS FOLD BREAK

Four ladies chain  
Heads star thru, substitute  
Double pass thru, centers in  
Cast off three quarters round  
Forward eight back you're told  
Pass thru, ends cross fold  
Left allemande

### TULA

Heads star thru, substitute  
Right and left thru, full turn  
Circle up four with the outside two  
Side men break to a line of four  
Forward and back and when you do  
Right and left thru, turn this Sue  
Two ladies chain across I'm told  
Pass on thru, ends cross fold  
Centers turn back, square thru  
Three quarters round  
Allemande left

### BALANCING FLEA

Sides star thru, then pass thru  
Right and left thru the outside two  
Dive to the middle, box the flea  
Girls join hands and wave it please  
Swing by the left, full around  
Two ladies chain across the town  
Roll this girl a half sashay  
Star thru across the way  
Right and left thru the outside two  
Right and left back go two by two  
Dive to the middle, box the flea  
Girls join hands and wave it please  
Swing by the left, full around  
Two ladies chain across the town  
Roll this girl a half sashay  
Star thru across the way  
Allemande left

### THERE SHE IS

Promenade, don't slow down  
Gents roll back, promenade corner  
Heads wheel around, pass thru  
On to the next, right and left thru  
Turn the girl, half square thru  
Lady on the right, frontier whirl  
Lady in front, star thru  
Lady on the right, half sashay  
Center four star thru  
Same two girls half sashay  
Everybody box the gnat, pull by  
Left allemande

### DIXIE CROSS

One and three half sashay  
Circle up eight while you're that way  
All four men forward and back  
Square thru three quarters round  
Separate, around one, four in line  
Forward and back, then bend the line  
Pass thru, men cross fold  
Girls turn back  
Dixie chain on the double track  
Ladies left, gents go right  
Allemande left

### CIRCULITIS

Two and four right and left thru  
Head two ladies chain across  
Chain 'em back three quarters round  
Side men turn 'em arm around  
Roll away half sashay  
Forward six back you reel  
Pass on thru, wheel and deal  
Head men pass thru, turn to the left  
Behind that lone lady stand  
Forward eight, back with you  
Center four pass thru, circle three  
Side gents break, two lines of three  
Forward eight, back once more  
Six pass thru and circle four  
Side gents break and circle eight  
Those who can, right and left thru  
The other four, the opposite swing  
Face that couple on the side of the ring  
Allemande left

### CROSS FOLD BREAK

Promenade don't slow down  
Gents roll back, promenade corner  
Two and four back track  
Circle up four with the couple in back  
Head gents break to a line of four  
Forward eight, back you're told  
Pass thru, men cross fold  
Girls turn back, square thru three quarters round  
Allemande left

### CROSS TRAIL HASH

Promenade, don't slow down  
Heads wheel around, cross trail  
Do a left allemande  
Forward three, right, left, right  
Promenade, don't slow down  
Sides wheel around, cross trail  
Do a left allemande  
Forward three, right, left, right  
Promenade home, don't take all night



## EASY WALTZ

### TEARDROPS

By Walt and June Berlin, Northridge, California

**Record:** Sets in Order 3154

**Position:** Open-Facing for Intro, Butterfly to start dance

**Footwork:** Opposite, directions for M except as noted

**Meas** INTRODUCTION

**1-4 Wait; Wait; Apart, Point, —; Tog (to Butterfly, Point, —;**

Partners facing, M's back to COH, M's R and W's L hands joined step apart M's L ft, point R twd partner, hold 1 ct; Step together M's R slightly to side in RLOD, point L in LOD in momentary BUTTERFLY pos, hold 1 ct.

### DANCE

**1-4 Waltz Away; Step, Flare, —; Bwd Waltz; Fwd (face), Side, Close (Bfly);**

Starting M's L release M's L and W's R hands and waltz fwd and slightly away in LOD in OPEN pos; Step fwd M's R (W's L), flare L ft fwd and around keeping toe close to floor, hold 1 ct; Waltz bwd in RLOD L,R,L closing on ct 3 to check bwd movement; Step fwd R turning to face partner M's back to COH in BUTTERFLY pos, step to side L, close R to L.

**5-8 Waltz Bal L; Waltz Bal R; Roll, 2, 3; (to Bfly) Front, Side, Behind;**

Step side on L, R behind L, in place on L; Step side on R, L behind R, in place on R; Both roll down LOD (M LF, W RF) L,R,L ending in BUTTERFLY pos M's back to COH; Step thru on R XIF of L, step side on L, XRIB of L ending in momentary BUTTERFLY pos.

**9-12** Repeat Action of Meas 1-4 except end in CLOSED pos M's back to COH.

**13-16 Bal Back, —, —; Manuv, 2, 3; Waltz R; Waltz R (to Closed facing LOD);**

Balance back to COH M's L, hold 2 cts; M maneuvers in 3 waltz steps R,L,R to face RLOD in CLOSED pos; Do 2 R face turning waltzes making a 1/4 turn on each to end in CLOSED pos facing LOD.

**17-20 Fwd Waltz; Waltz R 1/2; Bwd Waltz; Waltz L 1/4 (to Butterfly);**

In Closed pos do one fwd waltz in LOD; Starting M's R do one R face turning waltz to face RLOD; Starting M's L waltz bwd one measure in LOD; Starting M's R do one L face turning waltz making 1/4 turn to end facing wall and sliding out to BUTTERFLY pos.

**21-24 Solo Waltz Turn, 2, Close; On Around, 2, Close; Roll, 2, 3; Fwd Waltz (to Semi-Closed pos facing LOD);**

Partners do a solo waltz turn (M LF, W RF) stepping fwd L, side R, close L to R making 1/2 turn to face RLOD; Complete the solo turn stepping back on R, side L, close R to L making 1/4 turn to end partners facing M's back to COH; Both roll down LOD in 3 steps to face LOD; Waltz

fwd in LOD assuming SEMI-CLOSED pos on first step.

**25-28 Fwd Waltz; Step, Swing, —; Fwd Waltz; Fwd (face), Side, Close (to Closed);**

In Semi-Closed pos waltz fwd in LOD; Step fwd M's R, swing L fwd with slight lift, hold 1 ct; Starting M's L waltz fwd in LOD; Step fwd R turning to face partner and wall in CLOSED pos, step side on L, close R to L.

**29-32** Repeat Action of meas 13-16 substituting a RF twirl in meas 16 instead of the turning waltz to end in momentary BUTTERFLY pos to repeat dance.

DANCE ROUTINE THRU THREE TIMES

**TAG:** Last time thru omit twirl in meas 32 and continue with turning waltz to face wall; then twirl and bow.

## GOOD USE OF Q STEP

### ALLEZ VOUS EN

By Phil and Norma Roberts, New Albany, Indiana

**Record:** Grenn 14083

**Position:** Intro — OP M's bk to COH. Dance — Modified bfly M's bk to COH

**Footwork:** Opposite thruout, directions for M except as noted

**Meas** INTRODUCTION

**1-4 Wait; Wait; Apart, Pt, —; Side, Draw, (to bfly);**

In OP facing ptr and wall wait 2 meas: step bwd twd COH on L, point R twd ptr, hold 1 ct; step swd twd RLOD and twd ptr on R, draw L to R ending in modified bfly pos diag facing LOD and wall, hold 1 ct.

### DANCE

**1-4 Waltz Away; Waltz Tog (W IF to CP); (LF) Pivot, 2, 3 (to SCP); Thru, Pickup (to CP), 3;**

Starting M's L ft releasing M's L and W's R hands waltz down LOD and slightly away from ptr L,R,L; waltz diag fwd twd LOD and wall R,L,R leading W IF to end in CP M facing LOD; in CP do a LF cpl pivot, L,R,L blending to SCP facing LOD; in SCP M step thru LOD on R (W L), fwd LOD L, close R to L (using a strong lead M brings W IF R,L) ending in CP M facing LOD;

**5-8 (Whisk) Fwd, Side, Hook; Thru, Step, Step (W to L OP); Twinkle, 2, 3 (to SCP); Thru, Face, Close (to BFLY);**

In CP facing LOD step fwd L, swd twd wall on R, hook L IB of R (W IB of L) to face COH in SCP; step thru twd COH on R with a reaching step, step L,R in place (W step thru twd COH on L with a reaching step, step twd wall and slightly IF of ptr on R turning sharply LF with a whip action to face LOD, step in place on L) ending in L OP facing LOD M on outside of circle; in L OP twinkle LOD L,R,L turning to face RLOD M LF (W RF) ending in SCP; step thru RLOD on R, swd RLOD on L, Close R to L blending to bfly pos M on outside of circle;

**9-12 Waltz Away; Waltz Tog (W IF to CP); (LF)**



**Pivot, 2, 3 (to SCP); Thru, Pickup (to CP), 3;**

Repeat action of meas 1-4 progressing RLOD.

**13-16 (Whisk) Fwd, Side, Hook; Thru, Step, Step (W to L OP); Twinkle, 2, 3 (to SCP); Thru, Face, Close (to Bfly);**

Repeat action of meas 5-8 ending in bfly pos M facing wall.

**17-20 Waltz Away; Fwd Wrap; Fwd Waltz; Thru, Side, Close (to Scar);**

Starting M's L repeat action of meas 1; M waltz fwd LOD R,L,R (as W makes a full LF turn L,R,L) ending in wrap pos facing LOD; waltz fwd LOD in wrap pos L,R,L; M step thru LOD on R turning approx 1/8 RF to diag face LOD and Wall, step diag swd twd LOD and COH on L, close R to L (as W steps thru LOD on L turning LF, swd diag twd LOD and COH on R, close L to R) blending to Scar Pos M facing diag twd LOD and Wall.

**21-24 Check, Recover, Close; Waltz Around, 2, 3 (W Rev twirl to Bjo); BJO Around, 2, 3 (to SCP); Face, Brush Side/Close;**

In Scar Pos diag facing LOD and Wall M step fwd on L releasing Scar Pos retaining hold with M's L and W's R hands, recover bk on R, close L to R (as W does a bwd waltz diag twd LOD and wall R,L,R) to end facing ptr with M's L and W's R hands joined; M waltz fwd and around ptr turning 1/2 RF R,L,R (as W does a rev twirl turning 1/2 LF under joined hands L,R,L) ending in Bjo Pos M facing diag twd RLOD and COH; in Bjo Pos waltz fwd and around twd COH L,R,L turning approx 3/8 and blending to SCP facing LOD; in SCP step thru LOD on R turning 1/4 RF to face ptr and wall releasing SCP retaining hold with M's L and W's R hands held slightly above shoulder height, tap L toe to floor with a slight brush (WR), step quickly swd LOD on L/close R to L (W step swd quick R/close L to R); NOTE: the quick side/close step is done to 1 beat of music and blends with meas 25.

**25-28 Side, Behind, Side; Thru to SCP, Flare Out, —; Bk, Side, Thru to LOD; Side/Close, Side, Tch (to CP);**

With just the lead hands joined facing ptr and wall step swd LOD on L, XIB of L on R (W also XIB), step swd LOD on L; step thru LOD on R (W L) blending to SCP facing LOD, flare L ft fwd and around twd COH (W flare R fwd and around twd wall), hold 1 ct; in SCP step bwd twd RLOD on L, releasing SCP but retaining hold with M's L and W's R hands M turns 1/4 RF to face ptr and wall as he steps swd RLOD on R, step thru twd RLOD on L ending in L OP M on inside of circle facing RLOD; quickly turn 1/4 LF to face ptr and wall as M steps quickly swd RLOD on R/close L to R (W swd quick L/close R to L), still with just the lead hands joined step swd RLOD on R, tch L to R assuming CP M facing wall.

**29-32 Dip, —, —; Manuv, 2, 3; (RF) Waltz Turn; Fwd Waltz (W twirl RF to OP);**

In CP dip bk twd COH on L, hold 2 cts; step fwd twd wall on R turning 1/4 RF to face RLOD, step slightly swd twd wall on L, close R to L ending in CP facing RLOD; starting bwd on M's L twd LOD do a 1/2 RF turning waltz to end in CP facing LOD; M waltz fwd LOD R,L,R (as W steps bwd LOD on L starting a 1/2 RF twirl under M's L and W's R hands) ending in OP facing LOD.

DANCE GOES THRU THREE TIMES: On meas 32 last time thru as music retards do a slow twirl to bow.

## LILTING

### CASTLES IN SPAIN

By Wayne and Norma Wylie, St. Louis, Missouri

**Record:** Windsor 4713

**Position:** Intro — Open facing. Dance — Semi CP facing LOD

**Footwork:** Opposite throughout, directions for M unless noted

**Meas.** INTRODUCTION

**1-4 Wait; Wait; Apart, —, Point, —; TOG (Semi CP), —, TCH, —;**

Open-facing pos (M's back to COH) M's R and W's L hands joined wait two meas; step apart on L, hold 1 ct, point R toe twd ptr, hold 1 ct; step tog to Semi CP on R, hold 1 ct, tch L to R, hold 1 ct.

### DANCE

**1-4 Fwd Two-Step; Fwd Two-Step; (Hitch) Fwd, Close, Back, —; Step Back, —, Side (bk to bk), —;**

In Semi CP do two fwd two-steps prog LOD: step fwd LOD on L, close R to L, step bk twd RLOD on L, hold 1 ct; step bk twd RLOD on R, hold 1 ct, releasing Semi CP turn LF twd COH (WRF) by stepping L to side and twd RLOD assuming bk to bk pos, hold 1 ct.

**5-8 Step Fwd (L-open Pos), —, (Hitch) Fwd, Close; Back, —, Back (Turn), —; Turn Two-Step; Turn Two-Step;**

Continue turn by stepping fwd twd RLOD on R and assume Left OP, hold 1 ct, step fwd RLOD on L, close R to L; step bk twd LOD on L, hold 1 ct, step bk diag twd LOD and COH on R (W twd LOD and wall) turning LF (WRF) twd ptr to CP, hold 1 ct; Starting M's L do two RF turning two-steps progressing LOD to end in Semi CP facing LOD.

**9-12 Fwd Two-Step; Fwd Two-Step; (Hitch) Fwd, Close, Back, —; Step Back, —, Side (bk to bk), —;**

Repeat action of meas 1-4.

**13-16 Step Fwd (L-open Pos), —, (Hitch) Fwd, Close; Back, —, Back (Turn), —; Turn Two-Step; Turn Two-Step;**

Repeat action of meas 5-8 except to end in Half open Pos.

**17-20 Fwd, —, Step, Step (W Roll across); Fwd, —, Step, Step (W Roll back); Pivot, , 2, ; Twirl, , 2, ;**



In Half OP step fwd LOD on L, hold 1 ct, step R, L almost in place as W rolls LF across in front of man (LR) to end on L side of M in Half OP; step fwd LOD on R, hold 1 ct, step L, R almost in place as W rolls RF across in front of M (RL) to end on R side of M in Half OP; quickly take CP and do a RF couple pivot in two slow steps L, , R, to end in Semi CP facing LOD; M walks fwd LOD two slow steps, L, , R, as W does RF twirl in two slow steps (RL) under joined M's L and W's R hands to end in Half OP.

**21-24 Fwd, —, Step, Step (W Roll across); Fwd, —, Step, Step (W Rolls back); Pivot, , 2, ; Twirl, , 2, ;**

Repeat action of meas 17-20 except to end in Open-Pos.

**25-28 Fwd Two-Step; Rock Fwd, —, Recover (Face), —; Side, Close, Turn (Left OP), —; Rock Fwd, —, Recover (face), —;**

In Open-Pos starting M's L do one two-step fwd in LOD; rock fwd in LOD on R, hold 1 ct, recover on L turning in twd ptr (M RF W LF) to assume Bfly Pos, hold 1 ct; Step to side twd RLOD on R, close L to R, continue turn by stepping fwd RLOD on R to Left OP, hold 1 ct; rock fwd RLOD on L, hold 1 ct, recover on R turning in twd ptr (M LF W RF) to CP M's back COH, hold 1 ct.

**29-32 Side, Close, Side, Close; Pivot, , 2, ; Twirl, , 2, ; Walk, , 2, ;**

In CP step swd LOD on L, close R to L, step swd LOD on L, close R to L; starting M's L do one RF couple pivot L, , R, to end in Semi CP facing LOD; M walks fwd LOD L, , R, as W does 1 RF twirl in two slow steps (RL) under joined M's L and W's R hands; start M's L both walk two slow steps prog LOD to end in Semi CP facing LOD.

PERFORM ENTIRE DANCE FOR TOTAL OF 2 TIMES

**ENDING:** On meas 32 the second time thru dance Walk, , 2 (Open-facing), ; Apart/Pt.

#### BREAK FROM PROMENADE

By Jimmy Huff, Lafayette, Louisiana

**Heads wheel around and star thru  
Pass thru, (in the middle)  
Go right and left thru full turn  
Others cross fold, right and left thru  
Pass thru, (in the middle)  
Go right and left thru full turn  
Others cross fold, right and left thru  
Square thru three quarters round  
Allemande left**

#### WHEEL AND SPREAD #2

By Jim Gammalo, Olmsted Falls, Ohio

**Head gents face your corner, box the gnat  
Square your sets just like that  
Four girls do a double swing thru  
Then square thru three quarters  
Separate, around one line up four  
Pass thru, wheel and spread  
Allemande left**

### CONTRA CORNER

#### MEGUNTICOOK REEL

1, 4, 7, etc. active, do NOT cross  
**Actives cross, go below two couples  
Into the middle, turn partner right  
Turn the third by the left hand around, back  
to your partner with the right hand around  
Up to the next with the left hand round, then  
right to your partner just half way round  
Down the center like you always do  
Turn alone, come back to place  
Cast off, right and left four  
Right and left, come back to place**

#### GET THE POINT

By George Sword, Hagerstown, Maryland

**Four ladies chain  
One and three lead right circle four to a line  
Pass thru, wheel and deal, double pass thru  
Face this partner and back away  
Go eight to the middle and back you reel  
Pass thru wheel and deal  
Girls square thru four hands around  
Get all the way around, move out  
Boys move in square thru four hands around  
Get all the way around  
Then centers in and cast off three quarters  
Eight to the middle and back you reel  
Pass thru, wheel and deal  
Double pass thru, centers in and  
Cast off three quarters  
Then cross trail thru and allemande left**

### SINGING CALL\*

#### SAVING YOUR KISSES

By Ed Keen, San Jose, California

**Record:** Hi-Hat 332, Flip Instrumental with  
Jack Livingston  
**OPENER AND MIDDLE BREAK  
Join hands and circle with baby  
You flirt with every man that you see  
Four ladies chain across and you turn 'em  
Maybe she'll chain back to me  
Walk all around your corner, see-saw your sweet  
Left allemande and then, weave on down the  
street  
Oh, why are you saving your kisses  
Do sa do, you can tell her for me  
Promenade but don't save your kisses (baby)  
Unless you're saving them for me  
FIGURE  
Heads lead right and you circle  
Make a line, dance forward, back away  
Pass thru, wheel and deal, double pass thru  
First go left, next go right, then square thru  
Four hands and then, swing the corner you meet  
Left allemande new corner, weave on down the  
street  
Oh, why are you saving your kisses  
Do sa do, you can tell her for me  
Promenade but don't save your kisses (baby)  
Unless you're saving them for me  
TAG ENDING  
Unless you're saving them for me**



## EXPERIMENTAL DRILLS

Below are examples of the experimental lab figure Slide Thru. The first three are from Square Dance Callers Association of So. California. The latter four by Garry Vrieling. The description will be found on page 70.

### SLIDE THRU EXAMPLE

One and three up to the middle and back with you  
Same old two slide thru, do a right and left thru  
Slide thru to a left allemande, etc.

### SLIDE KELLY SLIDE

One and three a right and left thru  
Turn the sue  
Same two ladies chain you do....  
Turn your sue  
Head two gents face your corner, box the gnat  
Square your sets just like that (two boys, two girls)  
Men to the middle and back with you  
Same four slide thru to a right hand star  
Three quarters 'round, find the corner and allemande left, etc.

### RIGHT SLIDE

One and three those ladies chain  
Turn that sue  
Head men and corner girl box the gnat  
Square your set just like that  
Just the girls go up and back  
Slide thru to a left hand star  
One turn around, partners all a do-sa-do  
Corners all allemande the old left hand, etc.

### SLIDE THRU #1

One and three slide thru, pass thru  
Slide thru the outside two  
Pass thru, Calif twirl  
Slide thru, pass thru  
Calif twirl, she's on your right  
Dive thru, pass thru  
Slide thru, pass thru  
Calif twirl  
Slide thru, pass thru, Calif twirl  
She's on your right  
Dive thru, Calif twirl, allemande left, etc.

### SLIDE THRU #2

Heads half sashay, circle eight  
Four men square thru four hands  
With the girls slide thru  
Substitute, back over two  
Bend the line  
Slide thru, pass thru, allemande left, etc.

### SLIDE THRU SAME SEX #1

One and three half sashay  
Heads to the right, circle four  
Ladies break to a line of four  
Forward and back  
Slide thru  
Those who can star thru  
Others do a "U" turn back  
Star thru, Calif twirl  
Line of four, forward and back  
Cross trail, allemande left, etc.

### SLIDE THRU SAME SEX #2

All four couples half sashay, heads slide thru  
With the outside two, slide thru, those who can, slide thru  
Same two star thru, across the set  
Pass thru, centers in, cast off three quarters  
Pass thru, fold the girl, allemande left, etc.

## BLENDING WELL

### RON'S DANCE

By Ron Haggarty, Oakland, California  
Head ladies chain to right  
Side ladies chain across  
Heads square thru four hands  
Do sa do an ocean wave  
And cast off three quarters  
Boys fold, girls pass thru  
Star thru, wheel and deal  
Do sa do to an ocean wave  
And cast off three quarters  
Boys fold, girls pass thru  
Star thru, wheel and deal  
Pass thru, allemande

## SINGING CALL\*

### BACK IN CIRCULATION

By Louis Calhoun, Fontana Dam, North Carolina  
Record: Longhorn 152, Flip Instrumental with Louis Calhoun  
OPENER, BREAK, ENDING  
Join hands make a big ring circle to the left you roam  
Allemande left with the corner now do sa do your own  
Hey man star by the left hand go once around that land  
Turn your partner lady by the right the corner allemande  
Grand right and left around until you meet your maid  
Do sa do with the lady take her by the hand and promenade  
Promenade that lady you can shout it to the nation  
Those other guys have gotta go I'm back in circulation  
FIGURE  
Head (Side) couples promenade and go about half way  
You lead to the right circle up four and you make a line that way  
Pass thru and you wheel and deal double pass on thru  
First couple to the left the next go right and cross trail you do  
Swing the corner lady swing the corner Jane  
Allemande left new corner then you promenade that ring  
Promenade a little lady you can shout it to the nation  
Those other guys have gotta go I'm back in circulation  
SEQUENCE: Opener, Figure twice heads, Break, Figure, twice sides, Ending.



### EASY TRADE

By Vic Harris, Burnaby, B.C., Canada

Head two ladies chain to the right-right-right  
 New side ladies chain across  
 One and three dance up to the middle and back  
 Now one and three you square thru four hands  
 around you do  
 Do sa do the outside two  
 All the way around to an ocean wave  
 Rock up and back and swing thru  
 Along that track  
 And the men trade  
 And box the gnat  
 Now pull her by, left allemande

### CIRCULATION

By Cal Lambert, Houston, Texas

Four ladies chain across you do  
 Then one and three cross trail thru  
 Go around one, make a line of four  
 Go up to the middle and back once more  
 Go right and left thru across you do  
 Tyo ladies chain and when you do  
 Just the girls — circulate, left allemande

Four ladies chain across you do  
 Then two and four cross trail thru  
 Go around one, make a line of four  
 Go up to the middle and back once more  
 Two ladies chain and when you do  
 Just the men — circulate, left allemande

GOOD

### SIR ARKY LATE

By Bob Kent, Warwick, Rhode Island

Head ladies chain you do  
 Couples two and three right and left thru  
 Side couples right and left thru  
 Same ladies chain you do  
 Couple number one stand back to back  
 With your corner box the gnat  
 Square your set, let's dance like that  
 Head couples do a half square thru  
 Do sa do and don't be vexed  
 Make an ocean wave with same sex  
 All eight circulate you do  
 Now swing thru  
 All eight circulate you do  
 Now swing thru  
 Box the gnat with that Sue  
 Those who can, right and left thru  
 The others change hands  
 Everybody, left allemande

### MY FAVORITE

By Paul Merola, W. Bridgewater, Massachusetts

All four ladies chain  
 Heads square thru three quarters  
 Separate, go around one  
 Line up four  
 Eight forward and back  
 Pass thru, arch in the middle  
 Ends turn in, substitute  
 Substitute, you turn back  
 Spin the top and double it too  
 Cross trail, you turn back  
 Allemande left

### ONE MORE DOODLE

By Ed Fraidenburg, Flint, Michigan

One and three swing thru, then spin the top  
 Pass thru and a right and left thru  
 Now dive thru, pass thru and  
 Swing thru the outside two  
 Then spin the top and do a right and left thru  
 Pass thru and bend the line  
 Go forward up and back pass thru  
 Wheel and deal two by two  
 Now double pass thru  
 First couple go left, the next go right  
 Right and left thru the first in sight  
 Now star thru, dive thru, pass thru  
 Left allemande etc.

### WILD IN DIXIE

By Bruce Elm, Provo, Utah

Lady number one chain to the right  
 Right, right, right  
 New head ladies chain across  
 Couple number four promenade  
 All the way around and a quarter more  
 While couple number two do a half sashay  
 Head two couples go right left thru  
 Turn around, put the lady in the lead  
 Go Dixie style to an ocean wave  
 Rock up, then back  
 Left swing thru in the middle of the track  
 Balance now like you did before  
 Swat the flea, and let us see  
 Left square thru  
 Six hands round in the middle of the floor  
 Wham bam, left allemande

SINGING CALL\*

### THE EASY WAY

By Chuck Raley, Lakewood, California

Record: MacGregor 1086, Flip Instrumental with  
 Chuck Raley  
 OPENER, MIDDLE BREAK, ENDING  
 Four ladies chain, turn 'em left around  
 Chain them ladies back, turn the girl you found  
 Join hands and circle, go walking 'round the ring  
 Left allemande and weave around the ring  
 The easy way is the system I use  
 Do sa do and promenade and throw away the  
 blues  
 Forget about tomorrow, start a brand new day  
 Love 'em and leave 'em, that's the easy way  
 FIGURE  
 Side ladies chain, turn 'em left around  
 Head two lead to the right and circle 'round the  
 town  
 Head gent break and make a line, go walking up  
 and back  
 Slide thru and do sa do, go full around the track  
 Swing thru go two by two, and then a catch all  
 eight  
 First by the right, back by the left, roll  
 promenade  
 Forget about tomorrow, start a brand new day  
 Love 'em and leave 'em that's the easy way  
 SEQUENCE: Opener, Figure twice heads, Middle  
 break, twice for sides; Ending  
 TAG: Love 'em and leave 'em, that's the easy way  
 If slide thru is not used in your area, use star thru



# CALLERS: *Sets in Order* has produced

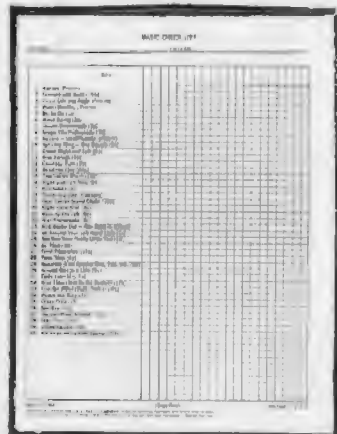
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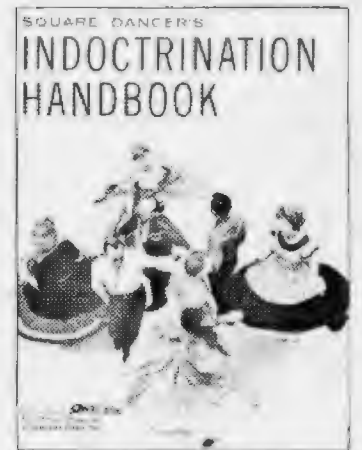
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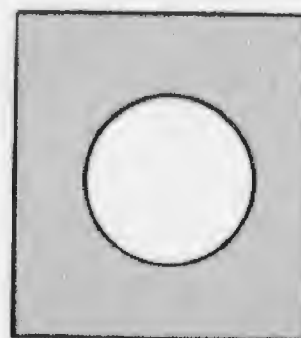
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(Letters, continued from page 3)

new people in the area or travelers and we thoroughly enjoy visiting with square dancers from everywhere. We think the Guide is great and we thank you for inventing it!

Ann Jones  
Amarillo, Texas

Dear Editor:

Ed Fraidenburg of Flint is calling for three clubs in the Flint area, BROKEN LEG and all. Ed fell from a house January 31 and spent three weeks in the hospital. He is now back calling on crutches.

Harry Dorris  
Davison, Mich.

Dear Editor:

First off, please continue to run the DISCOVERY section as it was helpful to both myself, as a caller, and then to my new dancers, as I passed the info on to them... The magazine is TOPS!

Ted Geverink  
Dearborn, Mich.

Dear Editor:

I would like to take this opportunity to thank you for the excellent square dance magazine you put out. It is not too often that we miss

reading all of it. As a caller the first thing I turn to is the Record Report; this is tops. I make many selections of the records that I buy, depending entirely on what you say about them. My opinion of singing calls is, they should be relaxing for the dancers, so I usually pick familiar tunes with conventional basics.

Bert Shire  
Longbank, Sask., Canada

Dear Editor:

...I enjoyed your article on Bill and Alyce Johnson of Korea... I am an Army MSgt. and due to report to Korea in June... I am depending on S.I.O. to keep me informed while I am in Korea; as a caller I find your magazine invaluable in keeping up with all the news.

MSgt. Paul Greer  
South Bend, Ind.

Dear Editor:

We would like to take a few minutes just to let you know how much we enjoy your magazine. We have two good magazines in our area; Square Dance News and Square Dance—Where?, which we subscribe to and which adequately cover the local news. Sets in Order completes the picture by giving us news of the

---

## GRENN

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- 13013** Loop The Loop Workshop/Chain Star Thru/Spin Top/Circulate Hash
- 13012** Arky Workshop No's. 1, 2, 3, 4

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## TOP

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**Newest  
Squares**

**TOP 25122** "FLOWERS ON THE WALL," flip by Ray Bohn  
**TOP 25124** "BY THE SEA," flip by Herb Keys

**RECENT SQUARES**

- |  |  |
|--|--|
| <b>25121</b> Happy Square Dance Way — Thornton | <b>25117</b> Under The Sun — Zents       |
| <b>25120</b> Moon Is Making Eyes — Thornton    | <b>25116</b> Green Green — Hendrickson   |
| <b>25119</b> Heartaches — Prystupa             | <b>25115</b> Harvest of Sunshine — Zents |
| <b>25118</b> Last Time I Saw Henry — Cargill   | <b>25114</b> Travelin' Shoes — Schultz   |



rest of the United States . . .

Sets in Order is just a *great* magazine all around. The new material is wonderful. We save all our magazines and would not part with one. We're even afraid to loan them out, for fear we might not get them back.

Loretta King  
Sunnyvale, Calif.

Dear Editor:

I learned of your magazine and also learned to enjoy square dancing thru Betty Casey, who has introduced this activity to several enthusiastic teen age and adult groups in Hong Kong at the YMCA, the Ladies Recreation Club, the American Club and the Missions for Seamen. Her teenagers have presented several programmes for clubs and were well received on Chinese television.

We are indeed very sorry now that Betty has left Hong Kong to return to the U.S.A. but we do hope that square dancing is here to go with a swing in Hong Kong.

Bill Kelly  
Hong Kong, B.B.C.

Dear Editor:

Every square dancer knows what a "Taw" is but Webster's does not call a "Taw" a lady

square dancer. I have asked several local callers where the term originated; so far, nobody knows. Do you have an answer for me?

Beryl Frank  
Pikesville, Md.

As nearly as we can determine the rhyming is the only reason for "Taw" being the partner of "Paw." In early collections of dances we notice almost as many references to Paw and Taw as we do to Pa and Ma. If it has any deeper significance we're not aware of it. If any of the readers can add some information on this subject, we'd be delighted to hear about it and so would reader Frank. Editor

Dear Editor:

A short time ago my fiancee and I were attending a square dance at one of the local barns. Somewhere near the midpoint in the festivities, while she and I were sitting out a tip, we were admonished by an elderly matron because my lady was sitting on my lap . . .

According to the puritanical harridan who confronted us, many people there had complained to her about it. This tall tale was not borne out by the other dancers we talked to as we indignantly vacated the premises . . .

Both my fiancee and I have been dancing for several years. During this time we have

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served as club officers and delegates. During this time, also, my wife-to-be has often occupied the space on my lap and she shall furthermore continue to do so . . .

I most sincerely hope and trust that the individual who accosted us did not speak for the movement as a whole; if she did, it was indeed the saddest day in the entire history of square dancing.

S. E. Retsel  
Los Angeles, Calif.

**Well! Editor**

Dear Editor:

Enclosed is our check to cover a one-year subscription to S.I.O. for Evelyn Hammond. Evelyn won this as a prize for correctly selecting the greatest number of baby pictures at our February party (of Sota Krackers Club), which featured a "Baby Picture Contest." Members and guests were asked to bring a picture of themselves taken sometime from birth to 5 years of age. Each picture was given a number and during the evening the dancers guessed the names and placed them on a ballot. Evelyn had the greatest number of correct ones. In 34 pictures she had se-

lected 9 correctly. It was quite a challenge as most of the pictures were over 40 years old.

Shirley Dawson  
Sarasota, Fla.

Dear Editor:

I am very happy and honored to have been featured as Caller of the Month in the February Sets in Order. As it is impossible for you to so honor all the deserving callers in Rhode Island that have done so much for square dancing, I hope that I can live up to the highest standards of a home-town caller and be a representative of the swell bunch of callers here at home . . .

Walt Swan  
Riverside, R.I.

Dear Editor:

Do you know what Max Forsyth does when he finds a couple arguing on the floor? He gives one a knife; the other a gun! . . .

Yale Carroad  
Teaneck, N.J.

Dear Editor:

. . . We are just a little mixed up. In February you put out the Square Dancers Guide and it was grand but Idaho was left out and

---

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referred to Washington. A number of people from Idaho and Washington have contacted us and asked why. We haven't the answer...

As you know, Bob, we have been Sets in Order takers for a long time—since 1949, to be exact—it is like a Square Dance Bible to us. We use it a great deal...

Penny and Ross Crispino  
Nampa, Ida.

**When we finally got the Guide together, we saw that some areas were not covered, in spite of the numbers of requests we had sent out. We are working towards more complete coverage in future issues of the Square Dancers Guide. Editor**

Dear Editor:

We enjoy Sets in Order in every way. It is an excellent help in our teaching class and club.

J. D. Hogan  
Ancaster, Ont., Canada

Dear Editor:

... Since the summer of 1963 we have moved to Philadelphia, Mineola, N.Y. and back to Baltimore. I had a wonderful experience in Mineola. My job had kept me out of dancing and calling for over a year and when I ventured forth again, I naturally felt a little shaky.



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Thru the help and encouragement of Jerry Salisbury, president of the Long Island Callers Assn., I got back into the program. Jerry was absolutely wonderful as were the Long Island dancers and then—just when things were about to jell, another transfer! . . .

Jocko Manning  
406 Catherine Ave.  
Linthicum Hts., Md.

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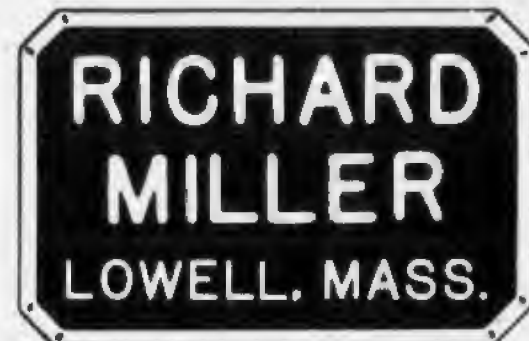
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The Left**  
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The Keokuk Mink was started on its way January 21 at Tenakill Twirlers with Pete Korzaan the first winner. The money from all auctions is forwarded to the president of the sponsoring association who in turn sends monthly checks to the Keokuk Disaster Fund. Every successful bidder, no matter how briefly he wears the tie, will receive a distinctive pin denoting his support.

### ASILOMAR ALUMNI MEET

March 4 marked the First Annual Meeting of the Asilomar Alumni Association at West Hollywood Playground in Los Angeles, Calif. Some 200 dancers were present to participate in this first reunion-type gathering, excess funds from which were sent to the Swing-Ezy Benefit Fund in Keokuk, Iowa. Dave Taylor from Detroit was the caller and kept the floor, which represented many levels and interests of dancers, moving smoothly and well. Prizes were given to the people sporting the most

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Bill Marron of Blue Engravers, also an Asilomarite, furnished souvenir identification badges — bright gold sea horses (the Asilomar insignia of Sets in Order) on a red background. So bright and merry was the atmosphere on this occasion that it may well become an annual affair. Any square dancers who have attended Asilomar since the first sessions in 1951, are eligible to attend.

### BIG ONE IN KANSAS THIS MONTH

The Kansas State Square Dance Convention will take place on May 6-7 at the Sports Arena in Hutchinson. Johnny LeClair, Frank and Ruth Lanning will be on the docket to handle squares and rounds, respectively. General Chairman, for the second year, is Jim Hopen-gardner. Write Les Keller, 101 S. Walnut, Hutchinson, for further word.

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The name of one of Bob Dawson's clubs in Sarasota, Florida, is Sota-Krackers. Oh, well.

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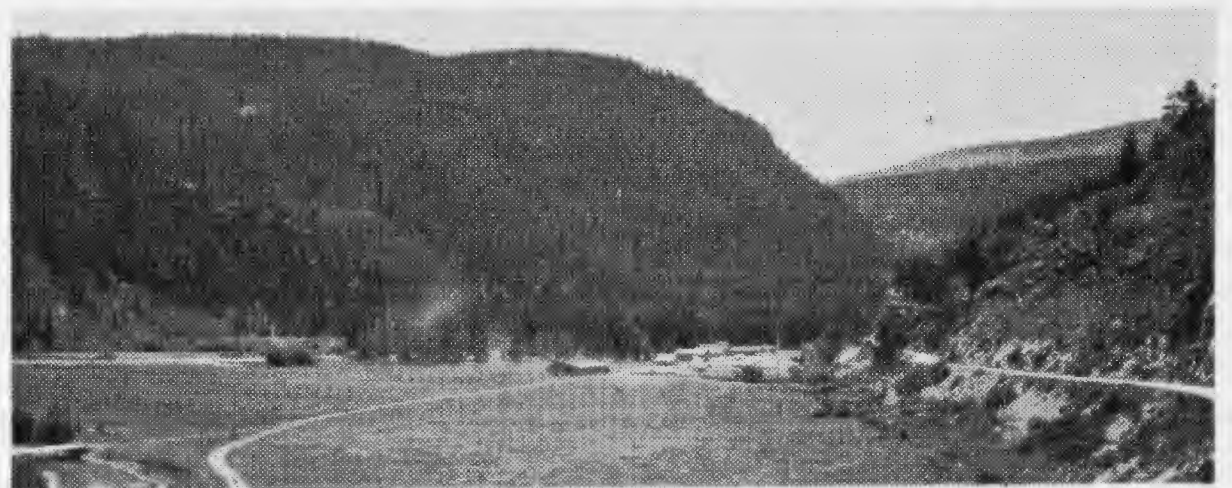
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The  
**CALLER  
 OF THE  
 MONTH**



Photo by Lyle Baker Studio

*Jack Halfacre — Denver, Colorado*

**J**ACK HALFACRE is at least a "double-threat" man for his multiple enthusiasms stir almost as quickly for trailer-ing as for square dance calling. He has found a way to combine these two hobbies, too — a good trick.

The Halfacres — Jack and his wife Peggy — had been dancing for over 21 years before Jack took up calling in 1959. It was the usual story — a group of friends in somebody's basement playroom, needing a caller. From this start came the Jackstraws Club of Denver, still going strong.

Later the Halfacres attended Ed Gilmore's Callers College in Glenwood Springs, Colo., and as many other clinics as they could get to, bent on improving their teaching techniques, for Peg was a part of it all from the first. In late 1960 Jack started instructing for the Denver Recreation Dept., calling at first to live music in the city's outdoor Civic Center in the summer and instructing beginners in the public schools in the winter.

Jack's specialty is introducing new people to square dancing and rounds. He often has something like a teen group, a 3-to-5 age group and two beginning adult classes going at the same time. He also calls for a second club, the

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Besides being Past Vice-President of the Denver Callers Assn., Jack was Past President of the Colorado State Square Dance Assn., Editor of the Denver Council Bulletin and Chairman of the Colorado State Assn. Publicity Committee.

As to how he combines his two hobbies, he is a Wagonmaster of the Square Wheels Trailer Club. This group enjoys summer week-end trips to the Colorado mountains in small vacation trailers, spending much time in dancing

and traveling on these occasions. The group has also expanded its horizons and gone on longer safaris, combining the two hobbies.

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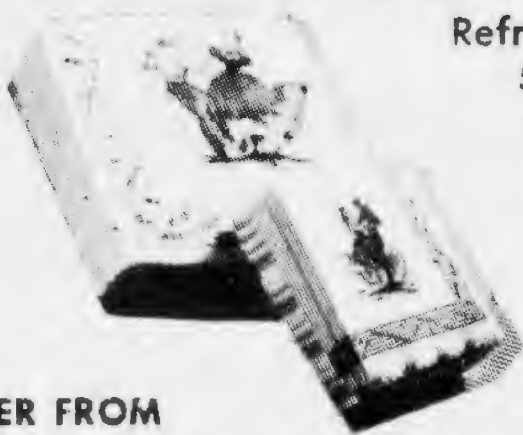
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After 6 years of attending workshops, festivals and institutes, listening to Max and the Manning Smiths and the Frank Hamiltons, Betty wanted to teach rounds. She had taught dancing as a teen-ager so teaching rounds presented a renewal for this phase.

Currently the Muellers have two clubs. One is in Columbus, Indiana, and the original one started after the first class at the Forsyth hall 10 years ago. They teach at least two basic classes each year in two-step and one in waltz starting each February. Humor goes hand in hand—or heel by toe—with their teaching. They feel that rounds are relaxing and entertaining if taught with proper basics for good foundation and then with timely cues to eliminate frustration for the dancers.

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choreography and they wrote St. Louis Blues for Grenn; the current Go-Go-Go for Windsor.

The Muellers have appeared at festivals and three National Conventions. They teach rounds and do after-parties at institutes at Turkey Run and perform the same function for Heart of America Square Dance Festivals.

The kindness of many dancers encouraged the Muellers to resume their activities after Clancy broke several bones in a fall two years ago. Their job as Round Dance Chairmen of the 15th National Square Dance Convention

in Indianapolis has its responsibility sweetened by the help of many friends who are working with them to make the round dance program outstanding.

**SQUARE HIGH-LIGHTS**

Square High-Lights is the name of the publication put out by the Lima (Ohio) Area Callers Assn. It is distributed to association members at 15¢ per copy. It contains workshop material, a monthly calendar, editorials, news items and compatible advertising. Howard and Betty Moore are editors.

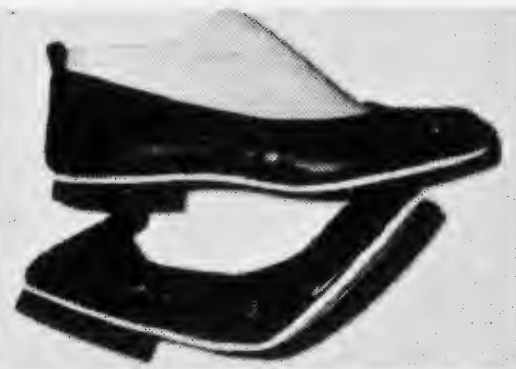
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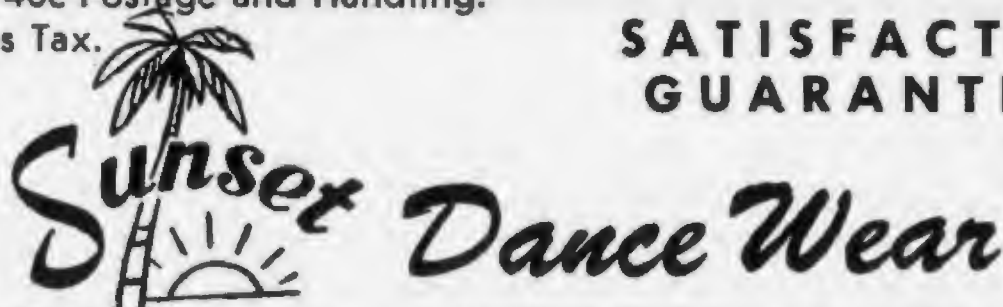
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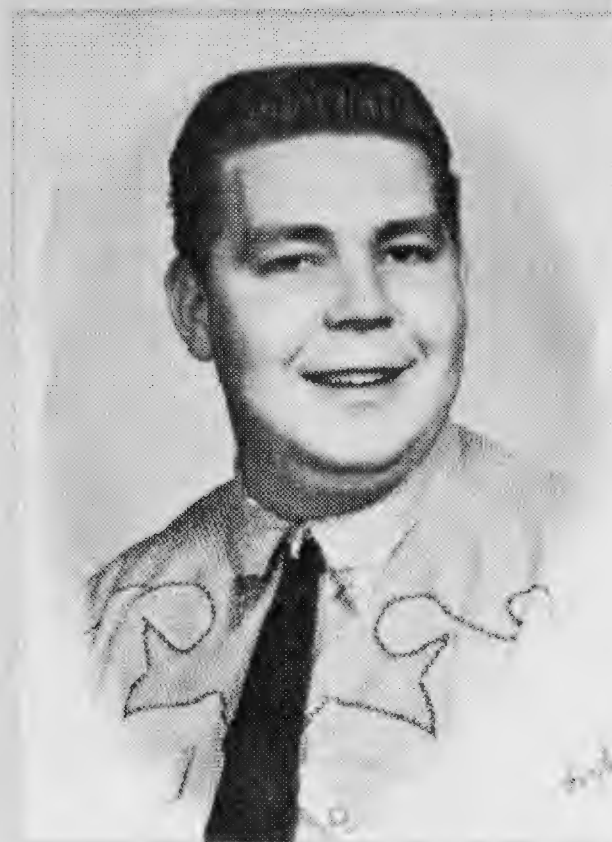
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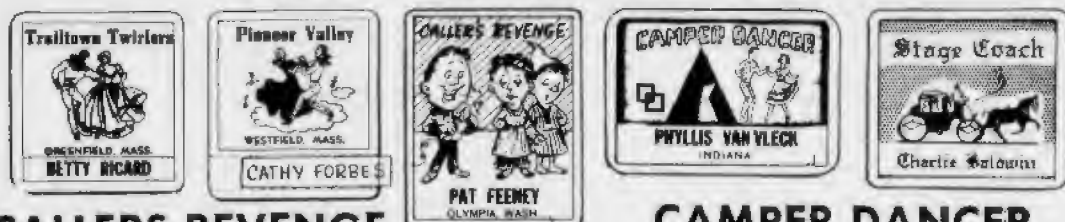
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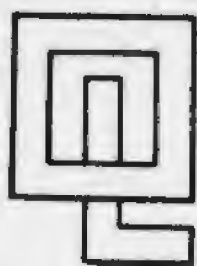
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(Record reviews, continued from page 6)

### BACK IN CIRCULATION — Longhorn 152

Key: E flat      Tempo: 125      Range: High HC

Caller: Louis Calhoun      Low LB

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

Synopsis: Complete call printed in Workshop.

Comment: Well played music and a good country  
tune. The dance patterns are conventional,  
well metered and have good timing.

Rating: ☆☆☆

### IT'S A SHAME — MacGregor 1087

Key: B flat      Tempo: 123      Range: High HC

Caller: Wayne West      Low LC

Music: Western 2/4 — Accordion, Banjo, Drums,  
Bass, Celeste

Synopsis: (Break) Ladies chain 3/4 — ladies chain  
across — sides face, grand square — allemande  
— weave — swing — promenade. (Figure)  
Heads promenade half — sides square thru —  
right and left thru — eight chain three — alle-  
mande — right and left grand — do sa do —  
promenade — swing.

Comment: Dance patterns are well timed and the  
word meter is good. Although the music is  
typically MacGregor the tune seems to lack  
excitement.

Rating: ☆☆☆

### I NEVER KNEW — Windsor 4851

Key: E flat      Tempo: 128      Range: High HD

Caller: Al Brundage      Low LE

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

Synopsis: Complete call printed in Workshop.

Comment: Good music in the modern manner  
and a very well written, close timed dance  
with good word meter and lyrics.

Rating: ☆☆☆

### WORLD OF OUR OWN — Wagon Wheel 401

Key: A      Tempo: 126      Range: High HB

Caller: Joel Pepper      Low LA

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

Synopsis: (Break) Allemande — do sa do — men  
star across — opposite right — men star 3/4 —  
turn by right — men star across — catch all  
eight — partner swing — promenade. (Figure)  
Heads promenade half — lead right, circle to  
a line — up and back — pass thru — bend the  
line — right and left thru — cross trail — alle-  
mande — do sa do — corner swing — prom-  
enade.

Comment: The dance patterns are well written  
and have good timing. The music is well  
played. The tune is not an easy one to sing  
and is pitched a bit towards the low side but  
good singers will pick this up and really put  
it over.

Rating: ☆☆☆

### SAVING YOUR KISSES — Hi-Hat 332

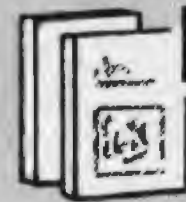
Key: B flat      Tempo: 127      Range: High HC

Caller: Jack Livingston      Low LB

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

Synopsis: Complete call printed in Workshop.



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**Comment:** A good country tune, lively music and a fast moving but well timed dance using conventional patterns. Rating: ☆☆☆+

### ECHO FROM THE HILLS — Longhorn 153

Key: C Tempo: 130 Range: High HA

Caller: Jerry Adkins Low LC

Music: Western 2/4 — Guitar, Violin, Vibes, Bass, Drums, Clarinet, Banjo

**Synopsis:** (Break) Allemande — partner right — men star left — star promenade — inside out, outside in — star promenade — roll half sashay — gents star right — girls roll back — allemande — promenade. (Figure) Heads promenade 3/4 — sides right and left thru — double pass thru — first left, second right — right and left thru — star thru — pass thru — swing — allemande — promenade.

**Comment:** Good music to a country tune. The dance patterns use standard figures and have conventional timing. Rating: ☆☆☆

### THE EASY WAY — MacGregor 1086

Key: A flat Tempo: 125 Range: High HB

Caller: Chuck Raley Low LA

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

**Synopsis:** Complete call printed in Workshop.

**Comment:** A very good job of dance writing to a good country tune. Pitched a little to the low side but it is quite easy to "fake" the low notes. Rating: ☆☆☆+

### HOEDOWNS

### NOBODY — Kalox 1056

Key: E flat Tempo: 130

Music (Rhythm Outlaws) — Fiddle, Banjo, Vibes, Drums, Bass, Piano, Clarinet, Guitar

## CURRENT BEST SELLERS

Fifty-four dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-May.

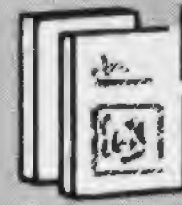
### SINGING CALLS

Houston	Wagon Wheel 302
Little Bit Of Sugar	Hi Hat 328
Bumming Around	Kalox 1054
You Call Everybody	
Darling	Blue Star 1779
Engine #9	Wagon Wheel 203

### ROUND DANCES

I'm Gonna Build A	
Fence	Hi Hat 824
Marie	Sets in Order 3153
Oh Boy	Belco 214
Philadelphia Strut	MacGregor 8555
Alabama Waltz	Grenn 14074



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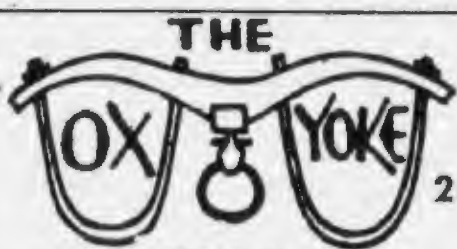
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**Key: G** **Tempo: 130**  
**Music** (Rhythm Outlaws) — Fiddle, Banjo, Vibes, Drums, Tuba, Piano, Clarinet, Guitar  
**Comment:** Swinging hoedowns with a large band.  
Rating: ☆☆☆

**KICKIN IT UP** — Grenn 12080

**Key: A** **Tempo: 130**  
**Music:** (Al Russ) — Fiddle, Banjo, Drums, Bass, Guitar

**CORNFIELD HOLLER** — Flip side to above

**Key: G** **Tempo: 130**  
**Music:** (Al Russ) — Fiddle, Banjo, Drums, Bass, Guitar

**Comment:** Excellent hoedowns for those who like theirs in the traditional style. Rating: ☆☆☆

**POOR BOY HOEDOWN** — Aqua 315

**Key: B flat** **Tempo: 136**  
**Music:** (Cross Cats) — Fiddle, Piano, Banjo, Drums, Bass

**EVERGREEN HOEDOWN** — Flip side to above

**Key: B flat** **Tempo: 136**  
**Music:** (Cross Cats) — Fiddle, Piano, Banjo, Drums, Bass

**Comment:** Extremely fast moving hoedowns in the traditional style. Both sides are very similar. Rating: ☆☆☆

### ROUND DANCES

**CASTLES IN SPAIN** — Windsor 4713

**Music:** (Pete Lofthouse) — Saxophones, Trumpet, Clarinet, Accordion, Drums, Guitar, Bass, Piano  
**Choreographers:** Wayne and Norma Wylie  
**Comment:** A full band recording of "Back In Our Own Back Yard" done in fox trot style. The two-step routine is 32 measures long with 12 of them repeats.

**GAY AND SHINY** — Flip side to the above

**Music:** (Bonnie Lee) — Piano, Trumpets, Saxophones, Drums, Bass, Clarinets  
**Choreographers:** Sy and Irene Volkart  
**Comment:** A lively full band recording to "I Love My Baby." 8 meas of the 32 measure routine are repeats. The dance is not for the novice.

**THE RIGHT LOVE** — Belco 217

**Music:** (Belco Rhythm Boys) — Guitar, Trumpets, Piano, Vibes, Drums, Bass  
**Choreographers:** Emanuel and Anne Duming  
**Comment:** Excellent music in a slow Latin style. The dance routine is not difficult and has a 16 measure (4 beats per meas) pattern and an interlude.

**CAN'T STOP LOVING YOU** — Flip side to the above

**Music:** (Belco Rhythm Boys) — Saxophones, Piano, Banjo, Drums, Bass, Vibes, Guitar  
**Choreographers:** Don and Pete Hickman  
**Comment:** Well played music in the style of a slow fox trot. The tune is long but the dance has frequent repeats and is easy to learn. learn.





# MAC GREGOR

RECORDS

## NEW RELEASES

**#1088 "ONE OF THOSE SONGS"**

CALLED BY: WAYNE WEST



**#1089 "ONE TIME TOO MANY"**

CALLED BY: BOB VAN ANTWERP

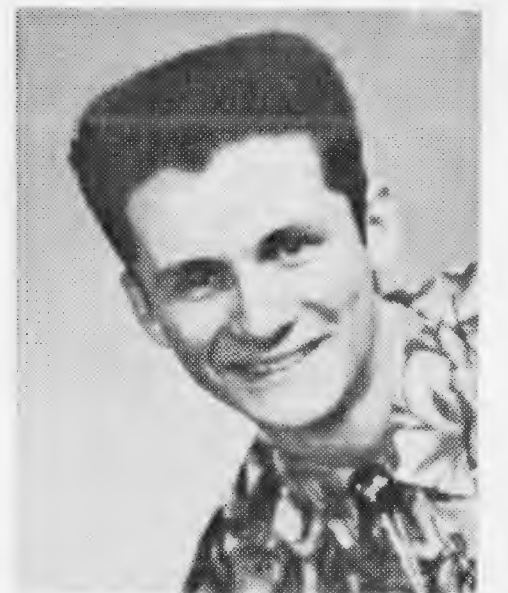


## ROUND DANCE HIT

**#1080 "SPRING FLING MIXER"**

MUSIC "(YAH, YAH, YAH)"

BY DON AND PETE HICKMAN



## BEST SELLER LIST

**#1074 "I GOT MINE"**

CALLED BY: TOMMY STOYE

**#1082 "D-T HOEDOWN"**

CALLED BY: BILL BALL

Music By FRANK MESSINA AND THE MAVERICKS



MacGREGOR RECORDS, 729 So. Western Ave., Los Angeles, Cal. 90005

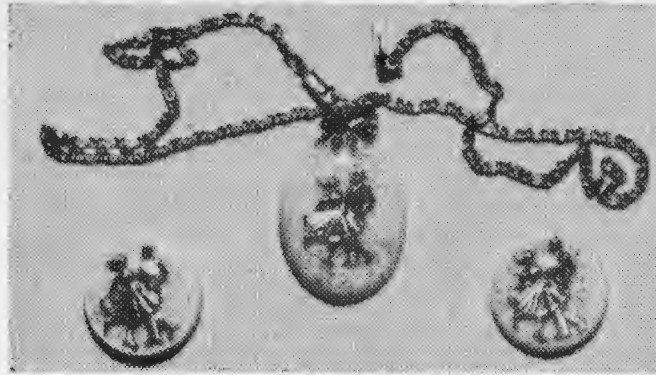


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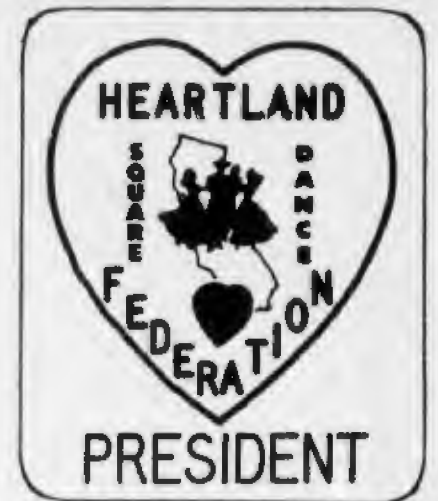
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## MOONLIGHT SAVING TIME — Grenn 14083

**Music:** (Al Russ) — Saxophones, Piano, Violins, Drums, Bass

**Choreographers:** Joe and Es Turner

**Comment:** Lively fox trot music with a good band. The dance routine is for experienced dancers and has lots of action.

## ALLEZ VOUS EN — Flip side to the above

**Music:** (Al Russ) — Violins, Saxophones, Piano, Drums, Bass

**Choreographers:** Phil and Norma Roberts

**Comment:** Good waltz music and a waltz routine for experienced dancers. Eight measures are repeats.

## WOULDN'T YOU KNOW — Hi-Hat 826

**Music:** (Gene Garf) — Saxophones, Clarinets, Flutes, Piano, Trumpet, Floogle Horn, Drums, Guitar, Bass

**Choreographers:** Jules and Dottie Billard

**Comment:** A full band record in the fox trot style. The dance routine is not difficult but is for experienced dancers.

## SHUFFLIN' — Flip side to the above

**Music:** (Gene Garf) — Trumpet, Celeste, Piano, Saxophones, Drums, Bass, Guitar

**Choreographers:** Bill and Cathi Peterson

**Comment:** Well played music with a full band. The dance is extremely easy with frequent repeats.



OT 8205

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- WALKIN' IN THE RAIN DANCE By Vaughn & Jean Parrish

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## PLANS CHANGED BY FEBRUARY "SETS"

Ray Porter of Porter's Western Wear in San Bernardino, Calif., shares a letter sent to him by an enthusiastic square dancer:

"When I wrote to you for help our A-Square-D representative mailed me a copy of the February Sets in Order, a superb first copy for a new square dancer! I have read it and read it and read it! It more than answered my questions; it has probably changed our summer plans!

"We're still going back to Jersey for a grand-

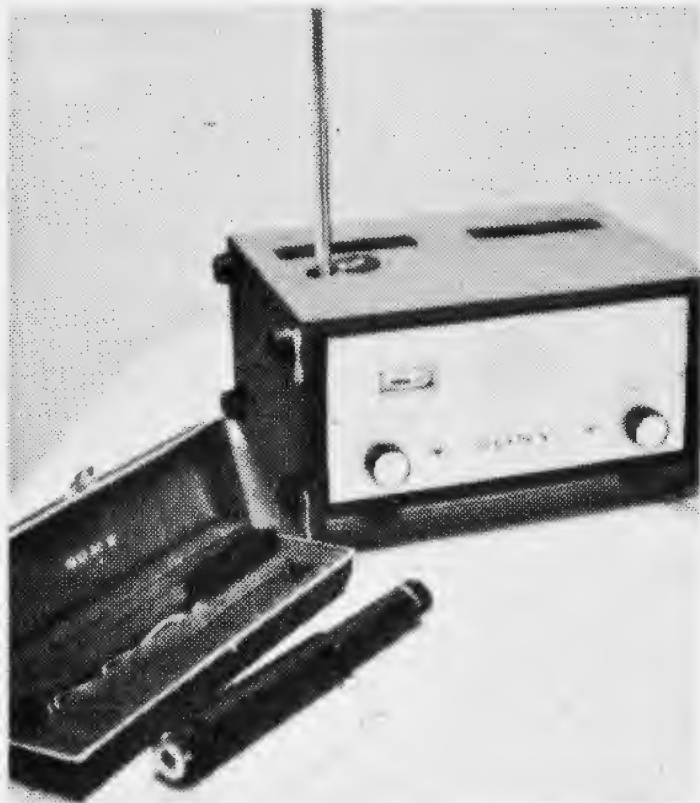
son's graduation but instead of going to Michigan, as we had planned in order to have a lot of square dancing for three weeks, I think we'll stay at home in Jersey and take in some of the special square dance weeks and weekends available at West Point, N.Y., and in what seems to be a hotbed of square dancing, Massachusetts. From Jersey to Michigan and back to Jersey is over 2000 miles. What a saving in time, energy and money!"— Mrs. Francis MacMillan, Palm Springs, Calif.

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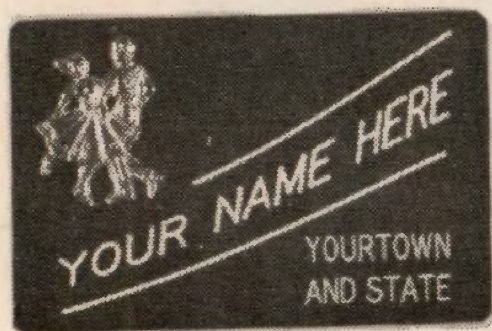
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(Date Book, continued from page 5)

- May 20-21—Ann. Missoula Fed. Spring Festival  
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Sam Houston Colis., Houston, Texas
- May 20-22—2nd Illinois State S/D Convention  
Conrad Hilton Hotel, Chicago, Ill.
- May 20-22—6th Ann. Timberline Party  
Mountain Lake House, Marshalls Creek, Pa.
- May 20-22—1st Laskadancers Spring S/D  
Jamboree, Juneau, Alaska
- May 21—Ann. Utah State Spring Festival  
Salt Lake City, Utah
- May 21—Key Hoppers Guest Caller Dance  
Marathon, Fla.
- May 21—Swingin' Bees 1st Anniv. Dance  
Fire Hall, Warrensville, Pa.
- May 21-22—11th Ann. N.W. Mich. Council  
S/D Fest., H.S. Gym, Traverse City, Mich.
- May 27—Alma Squares Demonstration Dance  
Lawn, Empress Hotel, Victoria, B.C., Can.
- May 27-28—Texas State Fed. S/ & R/D Fest.  
Auditorium, Austin, Texas
- May 27-28—15th Annual Cowtown Hoedown  
Woodland Park School, Sheridan, Wyo.
- May 27-29—8th Ann. Dudes & Dames  
Squarama, Anchorage, Alaska
- May 27-29—Dancerama  
Grosvenor's Hall, Estes Park, Colo.
- May 27-29—Fontainebleau Frolic  
Munic. Theatre, Fontainebleau, France
- May 28—Myer Mavericks S/D Round-Up  
Service Club, Ft. Myer, Arlington, Va.
- May 28—7th Gettysburg S/D Round-Up  
Student Union Bldg., College Campus  
Gettysburg, Pa.
- May 28—Friendly Squares Guest Caller Dance  
Trin. Luth. Church, Springfield, Mass.
- May 28-29—Round Dance Holiday  
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1



2



3



4



5



6

*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.*

**S**OME TIME AGO we mentioned that there was a move on among certain square dancers to encourage fewer box the gnats, twirls, star throughs and other movements that called for a stretching of arms, ducking of heads and other awkward "arm breaking maneuvers." These folks have undoubtedly taken renewed hope over the introduction of the movement Slide Through, which is basically just a star through, but "look ma—no hands!"

### SLIDE THROUGH

Credited to Harlan Moody, Elmwood, Illinois

**Two facing couples will pass through. The man will then make a quarter right face turn and the lady a quarter left face turn.**

Starting with two facing couples (1) on the call to slide through, they start a pass through (2) and then Quarter In to finish the movement as though they had just done a star through (3).

If our two facing couples (1) do a half sashay, they will be in this position (4). Doing a slide through from here, they will start a pass through (5) and then the men will face right and the ladies will face left as though the couples had just done a pass through and a quarter out (6). Dancers always retain same sex in this figure.

Now that you've had a chance to think it over, try it out with some of the examples shown on page 39.

*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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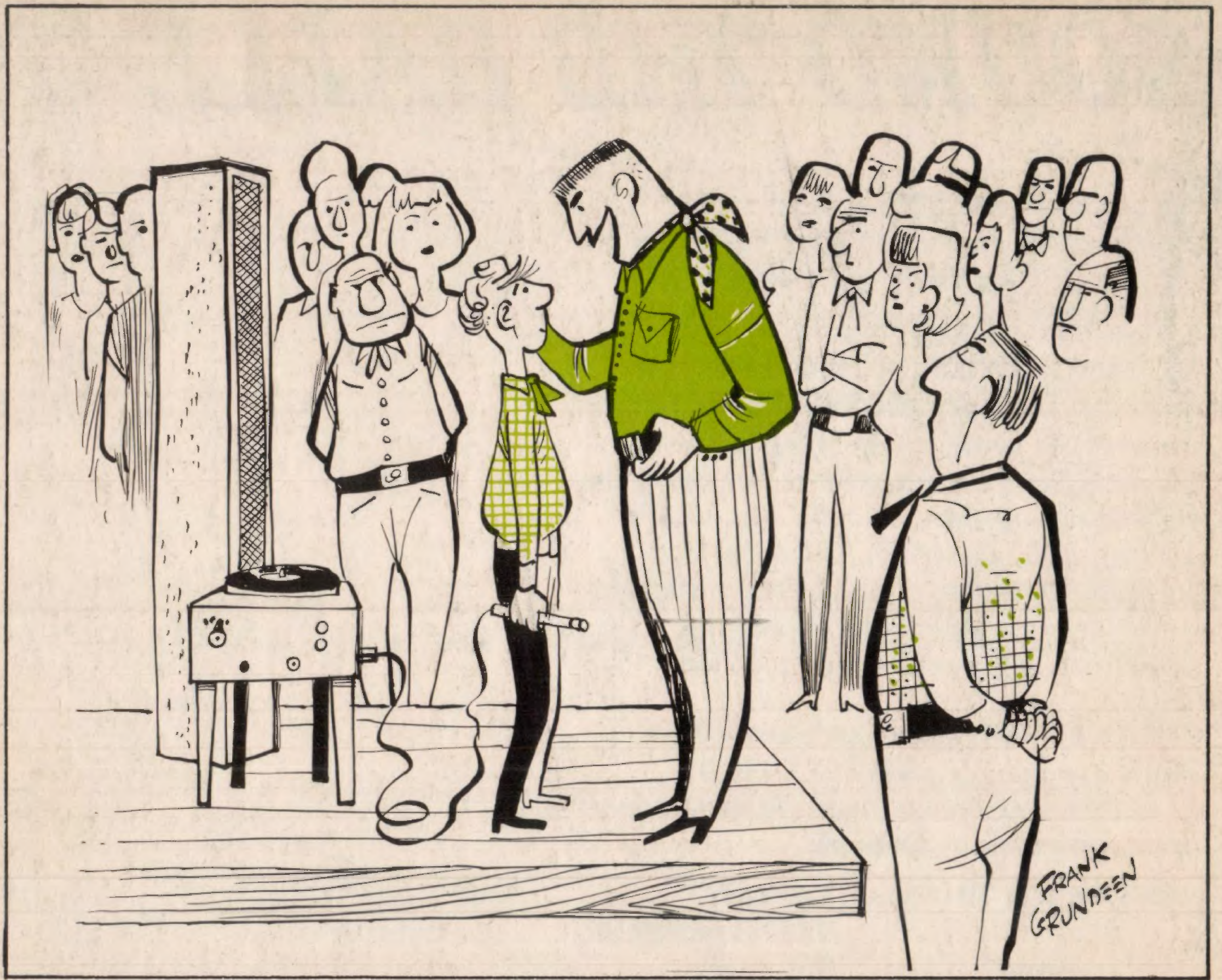
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