

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

SEPTEMBER 1967

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Sets in Order

462 N. Robertson Blvd., Los Angeles, Calif. 90048



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:

Recently I had one of the most fulfilling experiences I have had in the more than 12 years I have been calling and teaching square dancing.

The Yreka and Montague Rotary Clubs and the Circle and Square Dance Club of Yreka, Calif., asked me if I would entertain more than 40 foreign students on a weekend visit from the University of California.

These students representing 19 countries, plus guests and their hosts, were dancing in



Smiles on the faces of this Korean girl and Arab man show how much they are enjoying square dancing on a visit to Yreka, Calif. from their classes at U.C.

very short order such things as Oh Johnny, Hot Time in the Old Town Tonight and many
(Please turn to page 42)

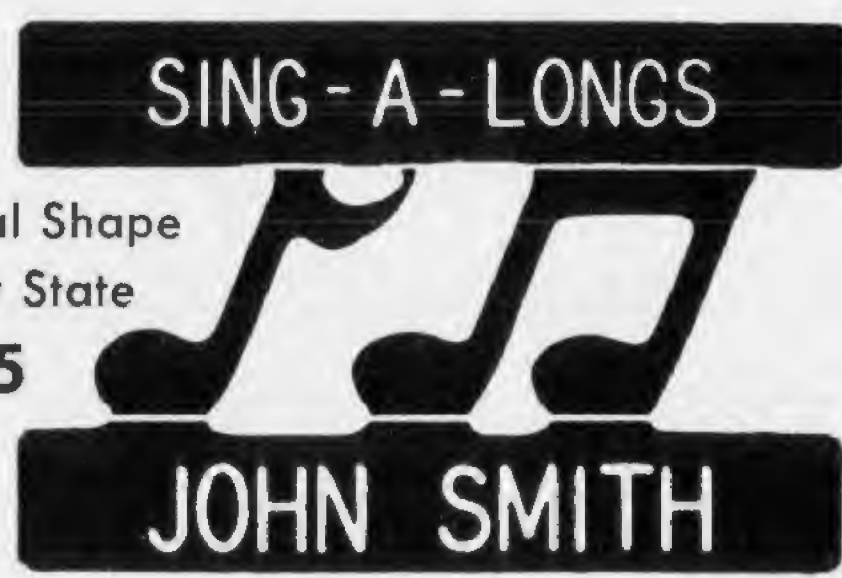
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So important are the petticoats and pantalettes to the whole look of square dance fashion that we believe if you don't have the petticoat, you don't have the look. How many petticoats should you have? At least one more...

Seasons Newest Colors:

Orange & Aqua Turquoise.....**\$14.95**
handling charge**\$ 1.00**

Send waist and length measurements.

CLOUD 9

A new soft material! Yards and yards of silky nylon marquisette that gives your favorite dress the beautiful soft-flowing fullness it deserves. 50 to 60 yard sweep...fashioned with soft cotton batiste tops and four tiers of ruffles...bound at bottom with cotton binding...A **stiff** binding is inserted in each tier for lasting fullness. **\$16.95** plus **\$1.00** handling charge.

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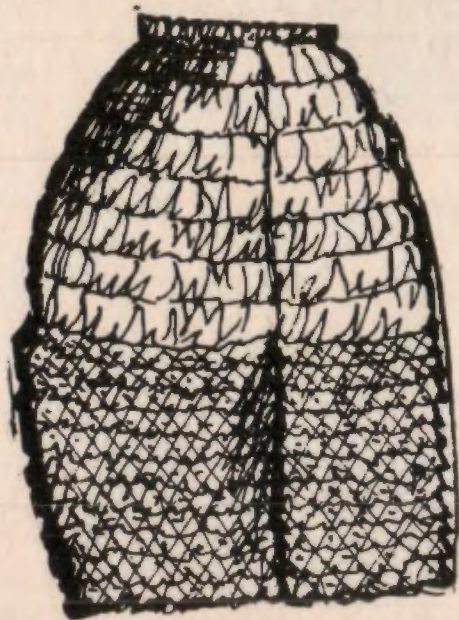
Our answer to your need for a **stiff** permanent finish marquisette slip. JUST RITE for that first bouffant to wear to clubs and classes. JUST RITE to give "lift" to tired petticoats. Custom-made JUST RITE for you alone in white. **\$9.95** plus **\$1.00** handling charge.

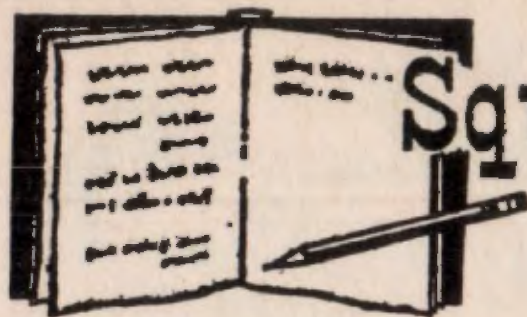
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Square Dance Date Book

- Sept. 1—Trail Dance—Knothead Jamboree
Mangum's Square Barn, Blackfoot, Ida.
- Sept. 1-3—3rd Ann. All-Europe Convention
Heidelberg, Germany
- Sept. 1-4—11th Ann. Kon Yacht Kickers
Weekend, Conneaut Lake Park, Pa.
- Sept. 2—Pioneer Valley Club Guest Caller
Dance, Stanley Park, Westfield, Mass.
- Sept. 2—1st Swingin' 6 Squar-Rama
Jackson Mill 4-H Camp, Weston, W. Va.
- Sept. 2—Provincial Centennial Dance
Stettlee, Alberta, Canada
- Sept. 2-3—Central Coast Square Affair
Vet. Mem. Bldg., San Luis Obispo, Calif.
- Sept. 2-3—2nd Ann. Klamath River Reelers Big
Foot Jamb., Happy Camp, California
- Sept. 2-4—12th Annual Knothead Jamboree
Old Faithful, Yellowstone Park, Wyo.
- Sept. 2-4—Square and Round Dance Camp
Shady Rest Lodge, Rhinelander, Wisc.
- Sept. 8-9—Greater New Orleans S/D Festival
Munic. Audit., New Orleans, La.
- Sept. 8-10—3rd Ann. Big H R/ & S/D Festival
Cedar Lakes FFA-FHA Camp, Ripley,
West Virginia
- Sept. 8-10—Wild Rose Square Dance Campers
Campout, Twin Anchors Camp Grounds,
Nevada, Iowa
- Sept. 8-10—State Teen Square Dance
Convention, Memorial Audit., South Gate,
Calif.
- Sept. 9—Benefit Dance for Grange Hall
Taylorsville, California
- Sept. 15-17—Upper Canada Capers—S/ &
R/D Weekend, Skyline Hotel, Brockville,
Ont., Canada
- Sept. 15-17—3rd Annual Mountain Lake S/D
Festival, Mountain Lake, Virginia
- Sept. 16—South Louisiana Council Guest
Caller Dance, Baton Rouge, La.
- Sept. 16—Golden Harvest, Yuba City, Calif.
- Sept. 20—Fall Festival of East Central Ohio
Federations of S/D. Lake Park,
Coshocton, Ohio
- Sept. 21-23—6th Delaware Valley S/D Con-
vention, Bellevue Stratford Hotel,
Philadelphia, Pa.

(Please turn to page 46)

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and for the general enjoyment of all.

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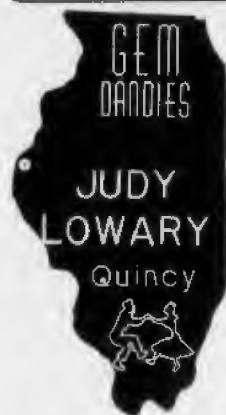
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- WW304 — "BIG SOMBRERO" — flip square
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- WW110 — "ENGLAND SWINGS" — flip square
- WW1001 — "INTRODUCTION TO WAGON WHEEL" — LP



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SINGING CALLS

HAPPINESS IS — Belco 109

Key: 3 Keys Tempo: 130 Range: High HE
Caller: Walt McNeel Low LC

Music: Western 2/4 — Two Guitars, Banjo, Piano, Bass

Synopsis: (Break) Ladies chain — rollaway — circle rollaway — do-sa-do — allemande — promenade. (Figure) Heads (sides) square thru — do-sa-do — swing thru — boys trade — swing corner — promenade.

Comment: A currently popular tune and well played music and a contemporary dance pattern.

Rating: ☆+

GOOD ADVICE — Windsor 4876

Key: G Tempo: 123 Range: High HD
Caller: Lee Helsel Low LE

Music: Western 2/4 — Two Guitars, Drums, Bass, Trumpet

Synopsis: (Break) Do-sa-do corner—see saw partner — circle — allemande — weave — do-sa-do — allemande — promenade. (Figure) Ladies promenade — swing — heads pass thru — round one — square thru three quarter — allemande — do-sa-do — swing corner — promenade.

Comment: A good tune and a typically well timed Helsel routine. Tempo is quite slow and tune is recorded on the high side.

Rating: ☆☆☆+

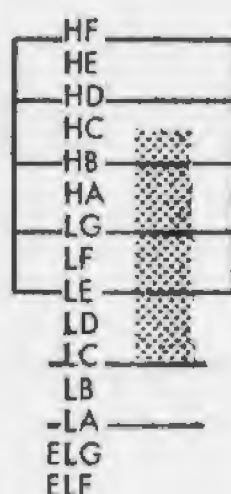
FLOATIN DOWN TO NEW ORLEANS — Belco 108

Key: F Tempo: 127 Range: High HC
Caller: Johnny Hozdulick Low LD

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

Synopsis: (Break) Circle—do-sa-do corner—swing partner — gents star left — do-sa-do partner —

(Please turn to page 56)



HOW TO USE THE RECORD REPORTS

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

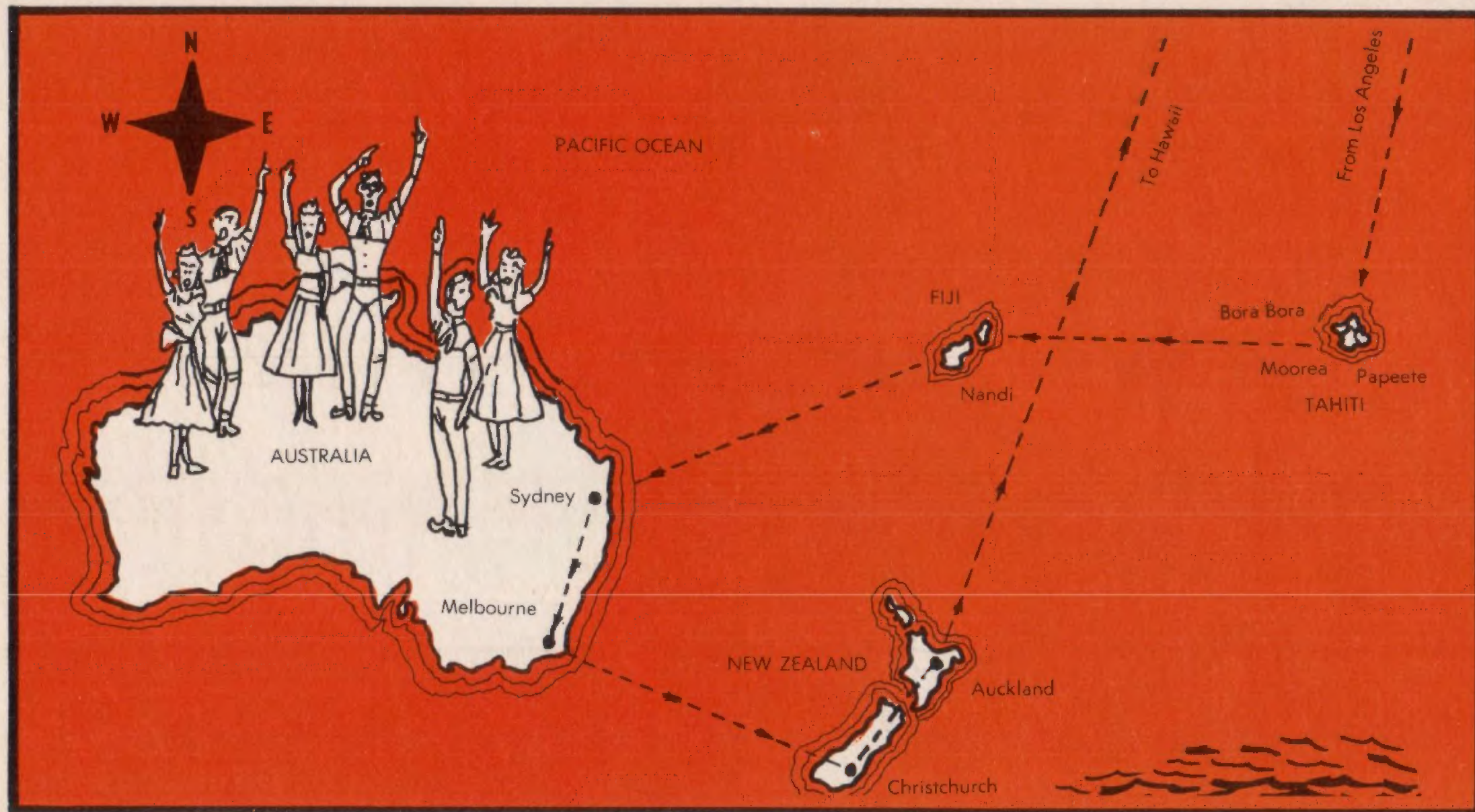
Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

FEATURE FASHION



Kay Dillinger of La Crescenta, Calif. models a 2-piece "all-purpose" dress of her own design, which looks and dances well. The "old-fashioned" cotton print is burgundy and white. Large white ric rac centered with black baby ric rac makes the trimming. The round neck, puffed sleeves with elastic, make this very wearable.

✓ CHECK YOUR SQUARE DANCE TRAVEL CALENDAR NOW a THIRD TOUR to the SOUTH PACIFIC



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The new tour will feature Frank and Carolyn Hamilton as tour escorts and will be limited in size. Check these dates:

November 1 thru 27, 1968

All the fun and excitement of traveling together with other square dancers, visiting the South Pacific wonderland made famous in Tales of Adventure and colorful motion pictures, will be your real-life adventure. Frank and Carolyn Hamilton have escorted two previous American Square Dance Workshop tours, and you'll find them and all the other dancers extremely friendly traveling companions. You'll fly across the vast South Pacific making stops in the Islands of Paradise with your ultimate destination Australia. An evening of dancing will be included in the fun that will give you a choice slice of Australian life and country. From Australia you'll have an opportunity for a leisurely view of both the south and north islands of New Zealand, another night of dancing, opportunities to watch the native dances, a visit to the famed Glacier land, and many, many extra wonderful surprises. The trip is not expensive, based on the fact that everything will be included—all meals, choice hotels (first-class and luxury). You'll find this will indeed be the vacation of your lifetime.

Space is limited so be sure and sign up early for this one. The complete itinerary as shown in the April 1967 issue of Sets in Order will also be used in this tour. If you would like an extra brochure, send to South Pacific Holiday, 462 No. Robertson Blvd., Los Angeles, Calif. 90048.

**AIR
NEW ZEALAND**



AS I SEE IT

bob osgood

September 1967

WHOEVER JUDGES A SQUARE DANCE event by size alone and weighs its total attendance in the balance with the total attendance of some earlier similar event in order to determine its success or failure is indeed missing the boat. This is particularly true in the case of the 16th Annual National Square Dance Convention held mid-Summer in Philadelphia, the city of brotherly love.

That the city was well-named could be attested to by the some 9500 who attended the three-day affair. From what we could see, Philadelphia had it where it really counted in the departments of planning, foresight, and amiability. The mighty Civic Center convention complex provided more than sufficient room for dancing, much of it on hardwood floors.

Thanks to Jim Hilton and his sound you could not only hear, but you could understand what the callers were calling in almost every location. The discretion used by some of the callers in selecting their material however, was something else.

We watched not once but a number of times in many different halls where otherwise fine callers, misled perhaps by a few of their own faithful, dancing up close to the caller's stand, called such a mish-mash of non-descriptive conglomerations that large portions of the floor stood, frustrated.

The old pros were in there pitching, however, and you could usually tell when one of them was at the mike by the surge of square dancing humanity moving from one hall to another to follow their favorites.

The panel sessions were unusually well planned and the facilities for the sessions were some of the best we've ever seen—soundproof, well lighted, acoustically well set up, etc. Two problems existed, however. Some, although not all of the panels were an extreme waste of time. And it seemed to us, as we listened, that

much of the material of past conventions was being rehashed (understandably so, perhaps, in view of the large number of first-time convention-goers). But we feel that with the outstanding panel personnel available the sessions could have been perked up enormously.

Our other objection had to do with total attendance at the panels. Perhaps percentage-wise they were no more poorly attended than any convention panels in the past, but we'll stick our neck away out and guess that if one person in ten attending the convention showed up at only one of the panels, it would be an exaggeration. We still look forward to that day when the National will prove itself to be a "Convention" by attracting every person attending to at least one panel session.

A highlight, in our estimation, was the return to the convention scene of exhibitions that are obviously *called* rather than *memorized routines*. Among the many fine groups presented, including some fine novelty numbers, were the *Flying Squares Country Steppers* from Connecticut, called by Chip Hendrickson, and the *Squaranaders* from Northern California, called by Bill Castner. The latter group, reminiscent of some of the fine exhibitions of some 15 years ago, was made up of three squares of well-indoctrinated dancers. Each square was costumed in a different electrical color (orange, green, and yellow), and the blending of the colors virtually brought the audience to its feet each time the intermingled squares were reunited.

Bill is an old pro himself and his ability to work on the emotions of the spectators was exceptionally well demonstrated. Had there been non-dancers in the many-tiered balconies of the great exhibition hall (which there didn't appear to be), we couldn't help but believe that they too would have been impressed with the well placed asides interjected between commands: "Herb Greggerson called this the Bumpgate when he saw it," "Now that we're in lines let's do a contra," etc.

It was good to see the return of the non-precision exhibitions just as it was satisfying to see so many well-known leaders among the round dance, square dance, and contra dance leaders present on the various phases of the over-all convention program.

We particularly enjoyed having the opportunity of meeting so many of our Sets in Order family. This for us is one of the true values of any of these big gatherings.

To attempt to single out members of Philadelphia's hard-working convention staff would be a tremendous task. Saying Congratulations to Vic and Peg Wills, chairmen of the 16th, is perhaps the best way of saying "thank you" to them all. There is much more that could be said on all sides of writing up one of these affairs, and there will be much discussion over this one, but before anyone becomes too critical he should certainly have his opportunity to spend 12 months as a "labor of love" in putting on one of these epics.

* * *

The National Square Dance Convention, working on new policies hoped for by so many, now has conventions set three years into the future. 1968 will see Omaha, Nebraska hosting the 17th during the third weekend in June. The 18th National heads for the West Coast to Seattle, Washington, and the 19th has been officially announced as Louisville, Kentucky, in 1970.

Starting with the Seattle Convention, each National will start on the fourth Thursday in June and run for three days. This will allow many dancers, callers and teachers to plan their vacation schedules into the future, a great move on the part of the National executive board.

Reunion Time

ONE OF THE DELIGHTFUL DISCOVERIES coming out of the recent national convention was the fact that if we stay in one place during three days of a convention we'll meet a lot more people. This year Sets in Order took a booth, and we planned to present samples of our handbooks, the new instructional album, and several other special Sets in Order items.

Unfortunately, Railway Express managed to divert our six cartons of ammunition to some unknown destination with the result that we had little responsibility once in the booth

other than saying "Howdy," making new friends, and getting re-acquainted with many old ones.

Of particular delight was the fact that in the course of the three days, we met folks we'd danced with and called for in a great variety of places. There was a couple who had danced with us in 1953 in Aruba (Dutch West Indies). Another couple had been with us in 1957, just ten years ago when we did an institute near Casablanca in Morocco. Add to this folks who had been with us in Alaska, Germany, France, England (Jim Lees and his wife Margaret were there from Nottingham), Japan, Philippines, and Hawaii, just to mention a few, and you'll know why the occasion meant so much to us.

Perhaps most unusual among our reunions were those with the several couples who at one time or another had taken square dance lessons from us here in Beverly Hills. Some, now moved to the East, were still happily active in square dancing some 12 years later.

Progress and Promotion

TO ACCOMPLISH ANYTHING—thoroughly—takes time. This is indeed the case with the study being made by Sets in Order's Gold Ribbon Committee. Each of the thirty members is taking part in the initial study of the more than 12 different phases of square dancing involved. If possible, starting next month, we hope to have reports from members of various of these committees and eventually the entire report which Sets in Order will present as Guidelines to Square Dancing's future will be presented to you.

Triggering all this action, among other things, is the need for curtailment of the excessive introduction of new language. Our feeling that it is not necessary to give a name to every combination of existing basics meets with the approval of a great percentage of the square dancing population. One of our hopes is that as a result of the studies being made, methods will be found to encourage the substitution of intelligent use of existing basics as one method of retaining our present square dance population.

* * *

The current study rests on our belief that more understanding must be directed toward the many various phases of square dancing.

We maintain that individuals with different demands on their time should be able to fit into the square dancing picture. Not everyone can spend thirty weeks in lessons and then devote three, four or more nights per week in order to "keep current."

As outlined in our earlier articles, we believe that if a person would like to dance once a year and no more, there should be a place for him. On the other hand, if he'd like to dance once or twice a month, the type of square dancing that he will find satisfying will be much less involved than the type designed for those who have limitless time to devote to the activity.

Therefore, if the brand of square dancing we are "selling" refers only to that which would appeal to those in this latter group with unlimited time to devote, then we are going to continue making the mistake of bringing people into the activity, then frustrating them because they do not have sufficient time and, as a result, force them to drop out. Until we can provide a different program for each of these groups, we are not ready for an all-out campaign to interest the general public in the square dance activity.

"We're missing the boat," we've had many people say to us. "An all-out coast-to-coast publicity and advertising campaign on radio, television, in the newspapers and magazines could attract millions into our square dance halls. What are we waiting for? Why not get all these associations, the callers and teachers groups, and everyone interested to contribute funds, hire an advertising agency and get rolling?"

Over the years we've played the part of ultra-conservative by saying repeatedly, "We're not ready for that." Here is basically what we mean.

An area such as Southern California *might* be able to adjust. The more than 300 caller-teachers and the half dozen dancer-associations might, in this community of more than eight million persons, be able to absorb a great many into classes. But whether they would be able to satisfy the time needs of all of these people and provide places for a limited basics program, a school program, a full-basics program etc., is hard to say.

Southern California is just one example. How many areas in our land do you suppose are equipped and ready, now, for a big

"boom?" We wonder.

The problem is not just to make a sudden attraction for untold thousands of newcomers but rather to convert them into *square dancers* and to keep them in the activity once they have taken the first step of joining a group of learners.

In any selling business, attracting the public to "sample" is just the first step. From that point on it takes real salesmanship to turn the curious into a "believer." The millions of dollars spent in colorful full-page advertising for automobiles is only the *front* for well-trained, well-stocked dealerships in virtually every community where this exposure will catch the eye of the public.

How useless it would be to spend thousands of dollars for magazine coverage on a certain automobile that would, as a matter of course, point to a given community if that community had no cars to show or sell. Such is the case with square dancing.

No one is more aware than we just what square dancing can provide to a public looking for wholesome recreational activity. We just don't want to see the ball fumbled, and when the time comes for an all-out advertising campaign, we'd like to be sure that any individual in any community anywhere, whose curiosity is aroused by the gaily-colored ads and the outstanding television square dance productions, will be assured of top-notch instruction and that he will be allowed to dance as little or as much as he wishes, depending on the amount of time he has available, that he will find ample facilities, friendly clubs, and well-qualified callers who can insure his place in the square dance activity.

Perhaps there are some areas that are ready for this type of square dancing growth. Great! Then we feel that a concerted cooperative localized *area* promotional project is the answer. But we feel that the promotion should not exceed the limits of where a satisfactory program can be provided.

What, then, is Step One? We believe it's already been taken. The Guidelines to the Future are being developed at the present time. Once they are released they should provide an area with the information it needs in order to develop itself into a swinging square dance community. In some areas this may not take a great deal of time. In others undoubtedly it will take a great deal longer.

DIRECTORY

OF TEEN SQUARE DANCING



AS A SERVICE TO YOUTHFUL SQUARE DANCERS everywhere, the Teen Twirlers square dance club in Germany and John "Will" Bryant in Mannheim, Germany, have compiled this extremely useful list of teen-age square dance clubs. This has been a major project with the Teen Twirlers and Bryant, and it is their wish that the findings be published for all to enjoy. The purpose of the list, of course, is to help form a line of communication for the teenagers and the adults who work with them. The name shown in each instance is that of the adult advisor for the group. For further information or additional listings in this project, write John "Will" Bryant, HHD 14th MP GP, APO N.Y., N.Y. 09028. Attempts will be made to keep this directory up to date.

ALABAMA

Rocketteens — Martha Edwards
611 Rickwood Dr., Huntsville, 35810

ARKANSAS

Teen Spinners — Jim Allen
F.C.I. Training Bldg., Texarkana

CALIFORNIA

Skirts & Flirts — Stan Cole
432 Hughes St., Clovis

Swingin' Teens — Bonnie Miles
3810 Sechest, Bakersfield

Tanglefoot Squares — Chuck Hills
10100 Independence, Chatsworth

Twiliters — Dale A. Lewis
2792 Woodstock Rd.,
Los Alamitos, 90720

Joshua Jumpers Jrs. — N. American
Rec Hall, Ave. Q & 30th St. E
Palmdale

Joshua Jrs. Jumpers — Bob Nipper
Courson Park, 10th St. E & Q 12th
Palmdale

Dancing Silhouettes — Jake Parks
26035 Cypress, Lomita

Sweetheart Squares — Bill Lockridge
3758 McNad Ave., Long Beach

Swinging Teenagers — Don Bishop
5010 Heintz, Baldwin Park

Teen 8' Ers — Ken Parkinson
2027 N. Pass Ave., Burbank

Shirts & Flirts — Ida Spuhler
1014 Starcrest Dr., Covina

Kalico Kut-Ups — Izzy Westen
7307 W. 87th St., Los Angeles

Cypress Hi Steppers — Chet Littleton
308 N. Aladdin Dr., Anaheim

Swinging Sweethearts — Lee Boswell
14905 Miller Ave., Gardena

Swing 'N' Teens — Chuck Bell
924 Alta Loma, Corona

Manor Teens — Dale A. Lewis
2792 Woodstock Rd.,
Los Alamitos, 90720

Knots & Why Knots — Walt Fagan
1109 W. Jay St., Torrance

Dots & Dashes — Herb Perry
44443 Fig Ave., Lancaster

Checkmates — Jim Jarnigan
25465 Cooley St., San Bernardino

Checkerboard Squares — Herb Leshner
1000 Westcliff Dr., Newport

Wheeling 8's — Ace Kennedy
10235 Eldora, Sunland

Gay Goofers — Neil Mayo
115 Marshall Way, Roseville

Family Squares — T. J. Talley
Lot 265 Kearney Lodge
6060 Clairmont Mesa Blvd.,
San Diego, 92117

Twilight Twirlers — Fred Geiser
11146 Meadow Terrace, Santee

Union Twirlers — Ken Steen
2348 Arguelle Place, Santa Clara

Levis & Laces — Dorothy Granger
2970 Arundel Way, San Pablo

Teen News (News Letter) —
Charles Naddeo
12050 Clara Place, El Monte, 91732

Shuffles & Ruffles — Doug Morgan
N. American Rec Hall
Ave. Q & 30th St. E, Palmdale

Boots N' Bows — Ernie Lehman
3348 Via Feliz, Lompoc

Whir-R-Lers Jrs. — Joe Griffith
12323 Maiden Stone, Norwalk

Kalico Kats — Gary Norum
60 Solano Park, Davis

Starlite Squares — Harry Lomax
673 Pierce St., El Cajon

Silver Buckles — Mike Frenette
1428 Lamowo, San Jose

Swinging Squares — Mike Frenette
1428 Lamowo, San Jose

Kenneth R. Reid
304 N. 1st St. #P, El Cajon, 92021

Weights & Feathers — Ray McMillian
1530 S. Campbell, Alhambra

Yakin Teens — Ralph Hill
15701 S. Crenshaw, Gardena

Buckles & Bells — Bob Welsh
1293 Cuyunaca, Chula Vista

Sweetheart Swingers — Sylvia Conkle
1130 S. Magnolia, El Cajon

Swinging Satellites — Ken Steen
2348 Arguelle Place, Santa Clara

Boots & Bonnets — Phyllis Hockstadt
3262 Thompson Ave., Alameda

Kalico Kickers — Tom Hightower
Edwards Youth Ctr.
Edwards Air Force Base

Royal Lancers — Charles Pickens
1139 S. Broadmoor, West Covina 91790

Tombstone Twirlers —
8929 Custer Ave., Orangevale

CONNECTICUT

Teen Twirlers — David Wilkinson
434 W. River St., Milford, 06460

Rose City Teens — John Condy
168 Lincoln Ave., New London, 06320

Shirts & Skirts — Carol Hanley
414 Pequet Ave., Mystic, 06355

Chip Henderson
Old Sib Road, Ridgefield, 06877

Harry Jensen
Betmarlea Road, Norwalk, 06877

Cliff Brodeur
36 Lobey Ave., Windsor, 06460

Dave Thomas
13 Lucien, Manchester

FLORIDA

Mary Steele
9890 SW 45th St., Miami, 33165

Bill Camp
4733 French St., Jacksonville, 32205

Kirk King
5770 Chipola Circle, Orlando

Floyd Hazen
5375 Colonial Ave.,
Jacksonville, 32210

Gordon Blaum
7400 SW 37th St., Miami, 33155

Jack Lasry
19010 NW 11th Ave., Miami, 33169

Phil Reed
1661 W. Lane, Lakeland, 33801

Haystack Hoppers

Mandarin Promenaders

Jax 'N Jills — Tom Hidding
3536 Jacqueline Dr.,
Jacksonville, 32211

ILLINOIS

Polkadot Tweens & Teens — Art Gorski
3451 North Odell, Chicago, 60634

Hagen's Heros — Danny Hagen
Rand Park, Des Plaines

Twirling Teens — Harry Glass
Rt. 1, Box 299, Roselle, 60172

Bellwood Juniors — Richard Diebold
3105 Washington Blvd., Bellwood

Squares A-Go-Go — Clarence W. Hash
1522 Briarwood Dr., Clarksville, 47130

Polkadot Teens — Art Gorski
3451 North Odell, Chicago, 60634

Keen Teens & Twenties — Anne Homan
5410 W. Waveland Ave.,
Chicago, 60641

Midwesterners — Al Schaffner
8344 W. 62nd Pl., Chicago, 60629

Calico Kids — Lloyd Larsen
3344 W. 62nd Pl., Chicago, 60629

New Teen Club — Art Gorski
3451 N. Odell, Chicago, 60634

Shoo-Teen Stars — Stan Haney
1807 Melanie Lane, Chicago, 61820

Calico Teens — Lloyd Larsen
3344 W. 62nd Place, Chicago, 60629

Promenaders — Zenous Morgan
7246 S. Champlain Dr., Chicago, 60619

Glen Epperson
6418 Ralph Rd., Rockford

INDIANA

Marciel Steed
Route 1, Markle, 46770

LOUISIANA

Johnny Creel
3905 Beauvais St., Metairie
Ken Waguespack
P.O. Box 1148, New Iberia, 70560

MARYLAND

Herb Lock
14203 Clayton St., Rockville
Warren Jacquith
2814 Kingswell Dr., Silver Spring
Paul Hartman
3603 Weller Road, Wheaton
Ed Palfrey
7820 Gateway Blvd., District Heights

MASSACHUSETTS

New England Caller (Book) —
Charlie Baldwin
Box NC Central St., Norwell, 02061

Jack O'Leary
71 Lancaster Rd., Springfield, 01104

Beverly Dodge
593 Amesbury Rd., Haverhill

Stan Kandrut
63 Thorndike Rd., North Andover

Ted Sannella
148 Cedar St., Lexington

Chuck Bemis
26 Evergreen, Natick, 31896

Jeans & Queens — John Garvey
40 Speight Arden
East Longmeadow, 01028

Ramblin Squares — Roland Beaulieu
4th St., Southwick, 01077

Chair City Squares — Kathy Dunham
75 Hale St., Winchester, 01475

Twilight Twirlers — Bob Baile
5 Ayer St., Andover, 01810

Teen Travelers — Robin Mayall
1286 Bridge St., Dracut, 01825

Papertown Twirlers — Raymond Gay
704 West St., Holyoke, 01040

Teen Camping Squares —
Francis Coolidge
585 North St., Tewksbury, 01876

Fair Town Teens — Joseph Pickard
112 Maple St., Middleton, 01949

Bob Cats — Bob Sicard
126 Thornton Ave., Lowell

T-N-Teens — Leona Ethier
Box 581, Milleville, 01529

Shirts & Skirts — Forrest Carpenter
22 Lily St., Florence, 01926

Y/L Cats — Dot Hildebrandt
12 Sumner Ave., Lawrence, 01844

Swinging Squares — Patricia Tilley
261 N. Franklin St., Hollbrook, 02043

Tex's Twirlers — Kevin Behring
95 Florida St., Dorchester, 02124

Swinging Teens — Bill Como
53 Camden St., South Hadley Falls

Westside Whirlers —
Bernard Grandmont
70 Sunset Dr., Fairview

Jr. Homesteaders — Mary Ellen Jess
7 Edlin St., Worcester, 01603

MICHIGAN

Shorty Hoffmeyer
1508 Linwood, Ann Arbor

MISSOURI

Frontier Whirlers — Cecil Ledford
7915 Ward Pkwy Plaza
Kansas City, 64114

Star Twirlers (Pre Teens) —
Clyde Houston
2712 N. 64th St., Kansas City, 66104

Go-Get-Hers — Dean Lee
5020 N. Woodland Ave.
Kansas City, 64118

Happy Hearts — Lloyd Booth
9312 E. 27th St., Independence

Hillbilly Travelers — Clyde Houston
2712 N. 64th St.
Kansas City, 66104

Lads & Lassies — Art Barnes
10718 Sycamore Terrace
Kansas City, 64134

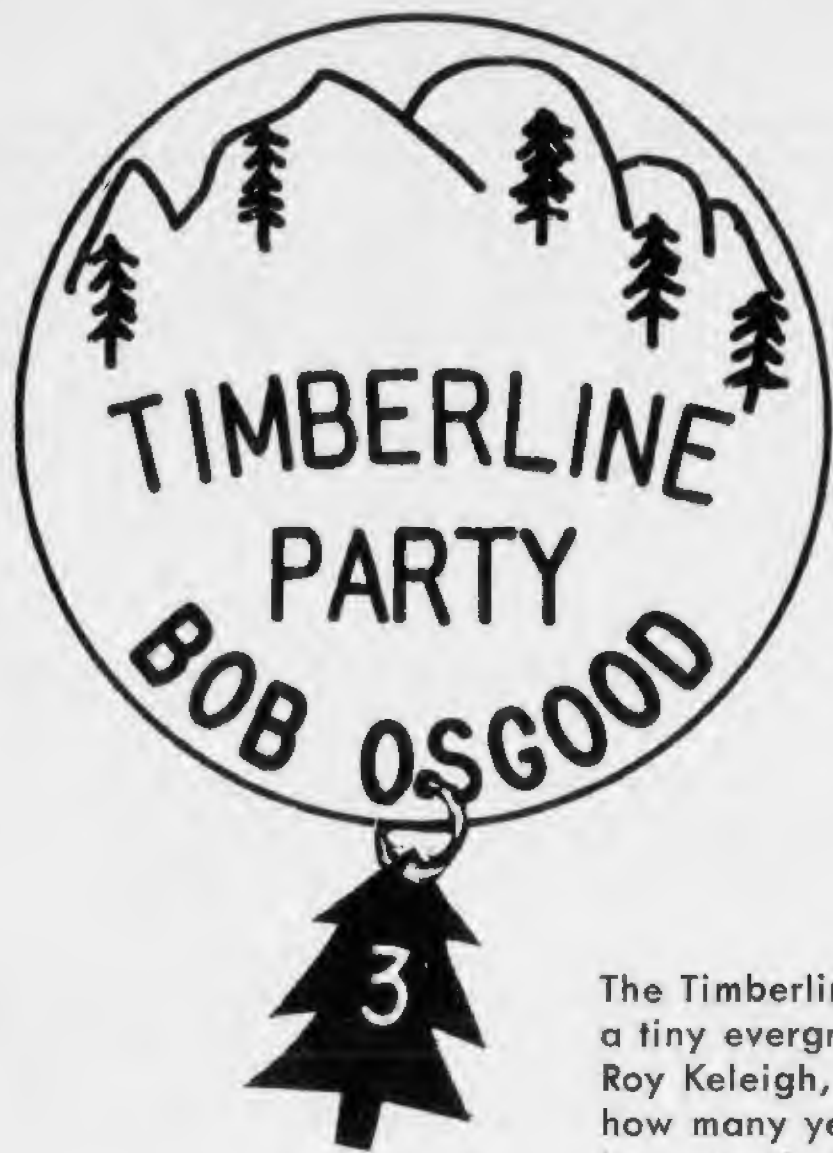
Flying Saucers — Frank Gilbert
2801 W. 90th St., Leawood, 66206

NEBRASKA

Tom Rinker
1813 N. 69th St., Omaha

Harold Bausch
Box 65, Leigh

(Please turn to page 55)



The Timberline badge sports a tiny evergreen tree, gift of Roy Keleigh, which indicates how many years the wearer has attended the Timberline Party in the Poconos.

IT STARTED IN 1961, with 32 couples attending a "Timberline Party," a weekend of fun dancing, at Mountain Lake House in the Poconos. It was an unspectacular beginning, just a few couples who danced with caller Roy Keleigh. Decko Deck was the featured caller while Winnie and John Nash handled the rounds.

The first gathering was such fun that of course the idea picked up and went ahead with callers like Dick Jones, Chuck Kides, Bruce Johnson and Melton Luttrell and round dance people like Betty Jayne and Tom Johnston. The activities increased to include theme parties and before the originators realized it they were receiving applications from out of town—even out of state. It became necessary to limit the weekend to 100 couples to preserve the intimacy of the group.

"A short time ago," recalls Keleigh, "it occurred to me that we had shared six wonderful years with friends, that many dancers had returned year after year—that we were almost like a family. What fun it would be to have a reunion—and at no charge to the participants."

What happened after that made history. The Keleighs sent out invitations to everyone who had ever attended a Timberline Party and to those scheduled to attend for the first time to come to the reunion at Keleigh's Hayloft Hall in Asbury Park, N.J. Tables were set up in

TIMBERLINE PARTY

REUNION

By Meg Barr—Long Branch, N.J.

the smaller ballroom for the buffet, souvenir programs were prepared which listed each guest, everything in the hall carried the Timberline colors of green and white.

The response was phenomenal, with 162 dancers traveling from Pennsylvania, New York, North and South Jersey to participate. They danced in the larger ballroom, watched movies taken at Timberline Parties, chattered and attacked the food with gusto. A big moment came with the awarding of "year pins," tiny evergreen trees with the number of years the individual had attended the Party in the center, to be attached to Timberline pins.

After it was all over, Roy and Sylvia Keleigh and their crew enjoyed the glow of a mission well-accomplished while considering that the guests had devoured 400 sandwiches, 12 cakes and washed it all down with 2 urnfuls of coffee. Square dancers, for sure, and an evening none will forget.

That square dancers like to eat almost as well as to dance is evident from these smiling faces at the Timberline Party reunion.



THE DANCER'S WALKTHRU

Sets in Order

HAVE YOU TALKED TO YOUR CALLER LATELY?

WHEN ONE IS A DANCER, he may sometimes forget the person behind the mike, even though he is aware that he is dancing because that person is calling. Here is an interesting viewpoint from a caller as presented by Cam York of Victoria, British Columbia, in a short article which appeared in the December 1966 *Cross Trail News*, published by the Vancouver Island Western Square Dance Association.

"In some respects your club caller could be compared to that so-called master of geometric designs in the military—the drill sergeant. Now, can you imagine the sergeant's answer if you suggested he change his design a little? Things are different in Square Dancing—you can ask your caller.

"His aim is to bring you enjoyment through the medium of his calling and his arrangement of the 'Square Dance Geometric.' He strives each night he calls to give everyone a little something that he desires in the dance, whether it be the latest basic or his version of 'Just

Because.'

"You may feel the dancing is lacking in something you want; if so, it is much better to speak to your caller about it than become an unhappy dancer and eventually a 'drop-out.' Possibly his explanation for his programme will be to your satisfaction and equally possibly he may not realize that his programme is 'in a rut.'

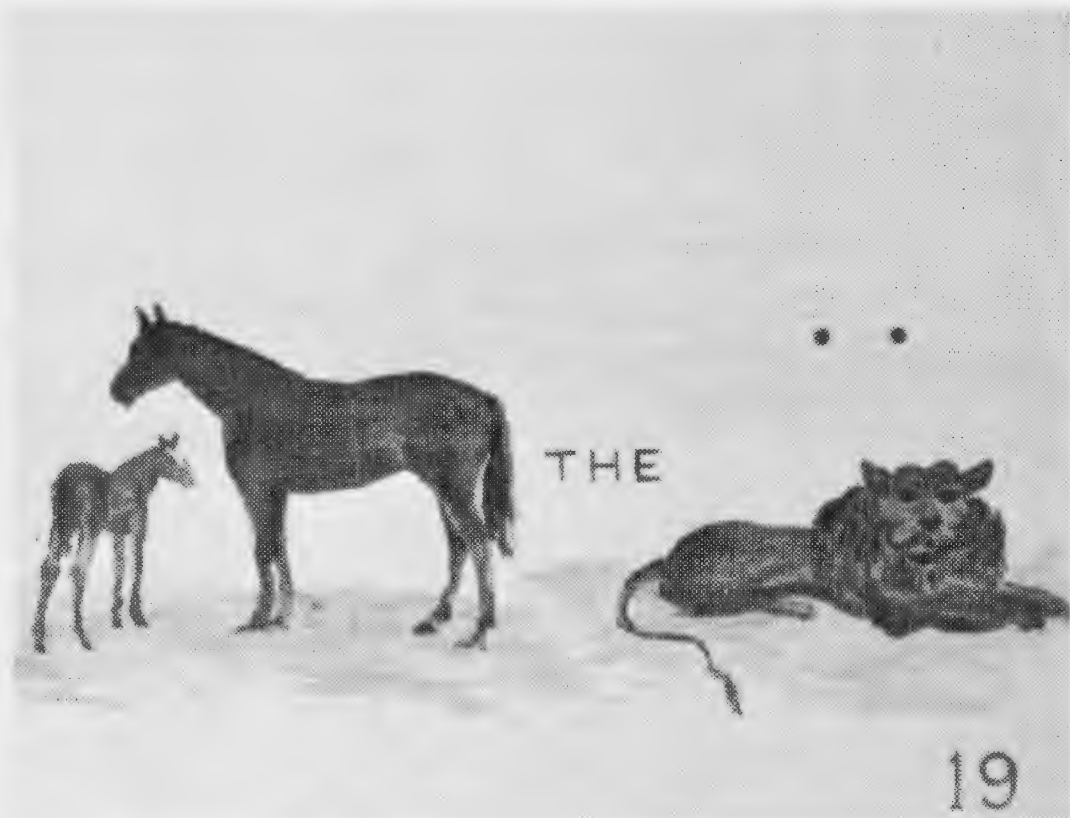
"Don't forget, however, your club is made of many people with equally as many personalities, so don't be selfish in your demands. What pleases you may be your neighbor's pet peeve. Ask a little and give a little and you will find your rewards compounded.

"Your caller is a member of your club and is as much interested in its progress and development as anyone, so confide in him. Sometimes he can be a very lonely man in a crowded room, and if you have enjoyed his programme and his calling of it, let him know that, too."

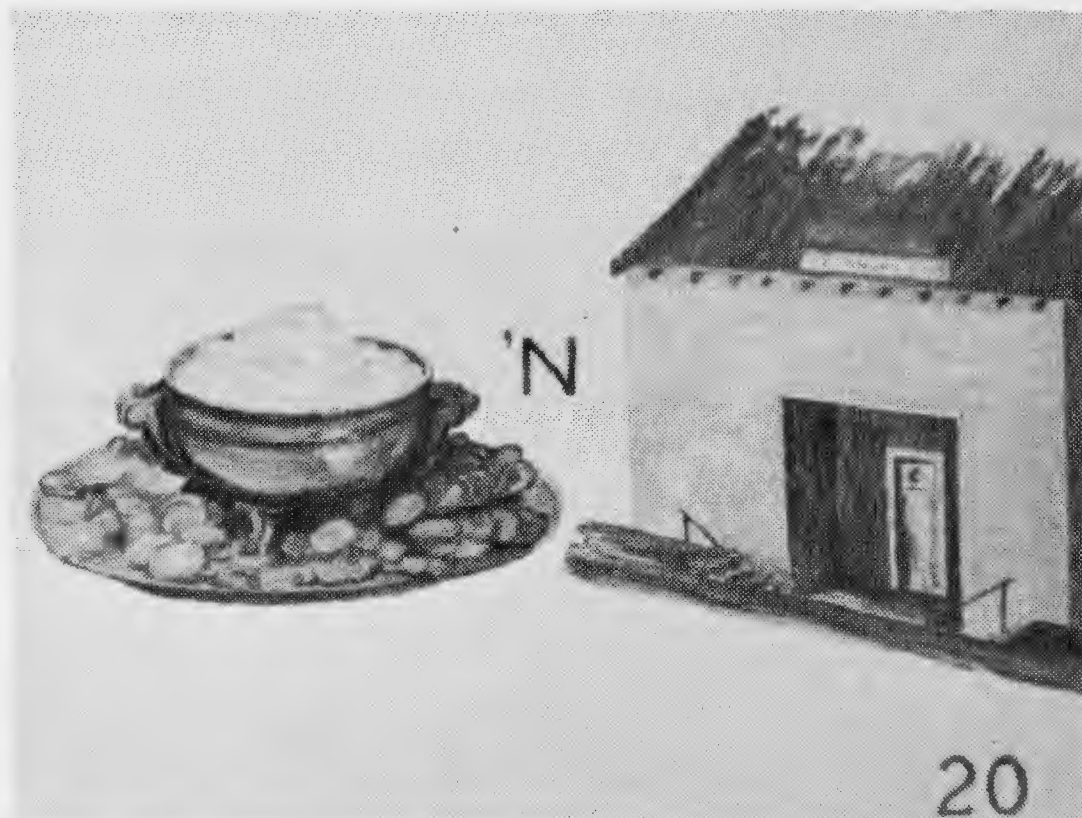
A Square Dance Quiz

To find the answer to the first picture quiz for this month, you should slur your pro-

nunciation just a bit. The second picture, on the other hand, should be guessed quite easily.



Thanks to Bernard and Jake Smith of Southfield, Michigan.



19 - Fold the Line
20 - Dip 'n Dive

The WALKTHRU

An Appropriate

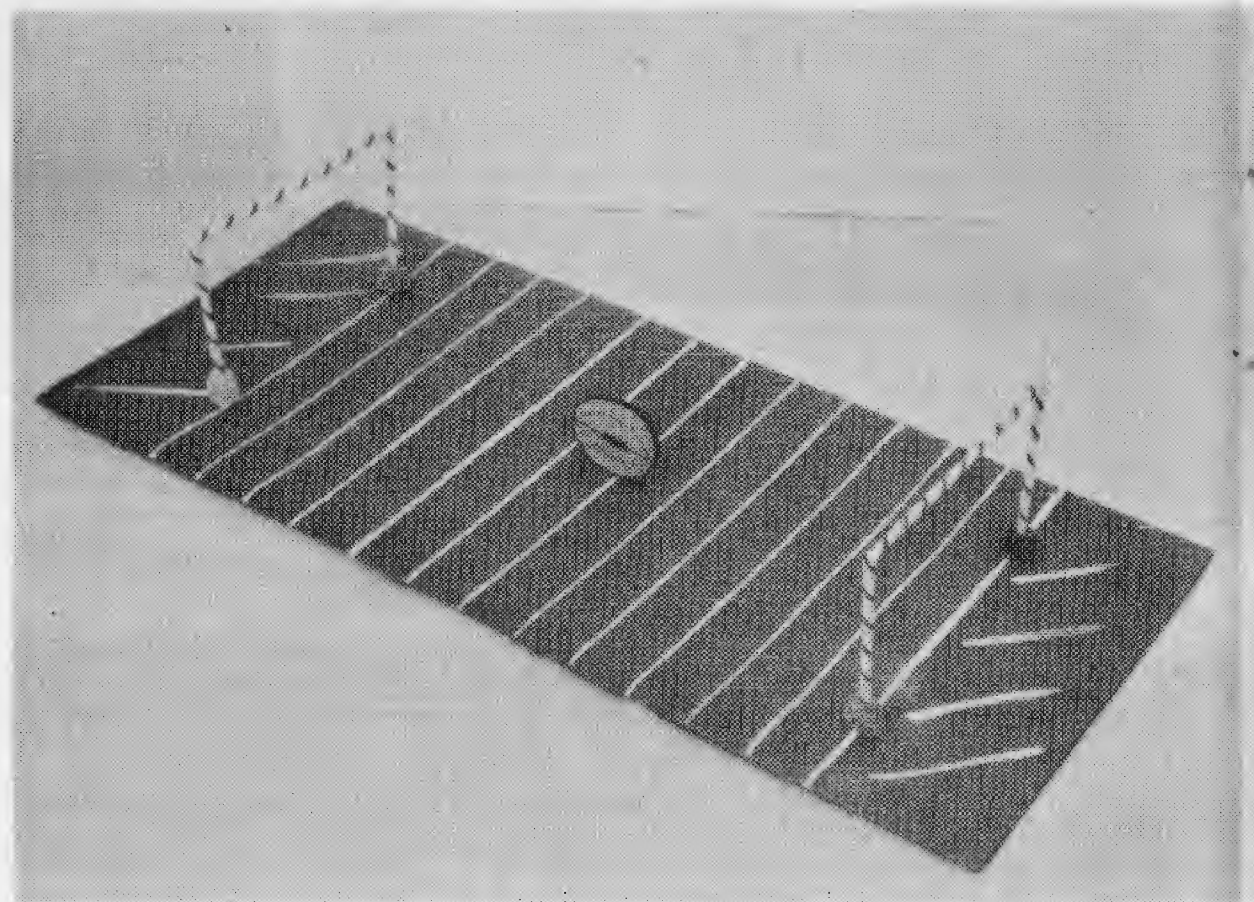
TABLE DECORATION

September means that it's time for football. Professional, collegiate, high school, backyard—all will soon resound with familiar sounds of the game. And so for this month, we carry the idea one step further—onto the refreshment table at your square dance.

A clever plan, a minimum amount of work and this intriguing centerpiece is yours, thanks to Mary and Lou Straus of Los Angeles, California.

Green construction paper, 9" x 20" serves as the playing field. Yard lines are marked off with white paint. Striped paper straws become the goalposts.

Two straws are needed for each goalpost. Each straw is bent in the middle and one stuck inside the end of the other. The lower end of each straw is placed in a colorful gumdrop and these, in turn, are held in place with



a thumb tack put through the bottom of the paper, through the gumdrop and up into the end of the straw.

A simple football is made from brown construction paper, doubled, so that both sides are the same. Markings are drawn on with a black felt pen. The football is then spread open and fastened to the center of the field with doublefaced tape.

With a flip of the coin, the game is on—or perhaps your opening dance of the season!

A DIFFERENT APPROACH TO AN EXECUTIVE BOARD

SOME CLUBS FUNCTION BEST as a caller-run activity with no officers; others seem happiest with a full Executive Board which meets monthly and directs the club's functions. There are still other methods of governing a square dance club and here is one such approach.

This club is managed by a Board consisting of a Treasurer and three General Board members. The Treasurer's term is for six months; the others for three months. All officers are selected by "chance" with names drawn from a hat. The reasoning behind this is that each member has an equal opportunity to participate in the club management and to learn what makes the club "tick." It is further suggested that such a short term of office is not a hardship on anyone.

The treasurer's name is selected each June and December for a term starting the first of the following month. One General Board Member's name is selected at the first dance of each

month. Thus a steadily rotating Board is created. Since there is nothing secret, the drawing of names is handled with a great deal of fun during a refreshment break.

As a person serves in one of these offices, his name is removed from the hat until all the names have been selected and the routine starts over again. New members do not have their names placed in the hat until they have been active in the club for six months.

All Participate

Any major change in club policy is still handled at a club get-together where it can be discussed and acted upon by all the members.

The Treasurer, in addition to handling the monies of the club, keeps a detailed but simple ledger and account so that his successor can pick up the thread with little explanation.

The General Board Members rotate among the following three offices, working at each

one month:

First Month — Secretary (keep record of members, their activities in office, attendance at dances; notify members of their turn to serve on refreshment committee, etc.).

Second Month — Hall and Supplies (Open hall and make certain it is ready for the dance and lock up following the dance; maintain supplies as they are needed).

Third Month — Chairman (Act as spokesman at the dances, hold whatever Board meetings are necessary and appoint special committees if needed).

This rather simple method of conducting a club's activities is extended further to the rest of the club members. A chart for every four months is maintained listing all the members' names. On a regular rotating basis the members are assigned either to bring a cake to the dance, to bring a guest couple, to serve on the refreshment committee, or they may have no responsibility for a particular dance. From experience this group knows how many cakes will be needed, how many guests can be accommodated and how many people will be required to serve on the refreshment committee and the chart has been worked out accordingly.

Those on the refreshment committee set up the tables and chairs, make the coffee and tea, cut and serve the cakes and clean up. The method of rotation has been worked out so all serve equally at each task.

This is a different approach than most clubs use, but you might want to try it sometime. There is certain merit to sharing the responsibility and knowledge. Perhaps the only thing

that would be needed would be someone who was familiar with all details of the club's operation and who might be willing to devote the necessary time should questions arise or help be needed from the various General Board Members during their short terms of office.

BADGE OF THE MONTH

Some two years ago a new club was organized in Washington and the graduates of the first class selected a name. Delving into the history of the locale, they found that the name of Chief Wahkiakum of the Cathlamet tribe of Indians meant "tall timber." As the club would be dancing in the city of Cathlamet, in the County of Wahkiakum, it devised a play on words and came up with the club name: Wah Kup & Kik Kum. Never meant to be taken literally, the club which meets on the first and third Saturdays extends a cordial welcome to any travelers to stop and dance with them.

A PERMANENT, CHANGEABLE DECORATION

LEST THE TITLE SEEM CONFLICTING, read on and find that it means just what it says.

The Ken Rock Community Center in Rockford, Illinois, is the locale where two square dance clubs meet. One, the Ve-Ke-Rocs is an open club dancing the first, third and fifth Sunday nights, while the Hi-Hashers, a closed club which sponsors two open dances a year, meets on the second and fourth Sundays. Some member couples belong to both clubs and so they share more than just an interest in a similar location.

Their story deals with decorations, and you

may shout, "But decorations are not new." You're right; in themselves they are not, but what these clubs have come up with is a new approach to decorating. It all began last Christmas.

"Both clubs were planning Christmas dances. In addition the Ve-Ke-Rocs had scheduled a New Year's Eve dance and a beginners' class graduation, and the Hi-Hashers Annual Winter Carnival was due in January. Since both clubs decorated for special dances, it seemed that sharing decorations which could be adapted to the plans of both was in order—and sharing

The WALKTHRU

expenses could be practical.

"One committee member suggested a carousel as a point of interest for the Winter Carnival, and that was all it took. The men engineered a rotating carousel, 42 feet in circumference, suspended from a motor box attached to the beamed ceiling by strong wires. At the flick of a switch, it revolved.

"The fun was just starting. For the Christmas dance, the carousel became a path for the orbit of Santa and his reindeer as they circled above the dancers. The red and green color scheme was repeated with poinsettia and other Christmas symbols on the walls.

"At the New Year's Eve dance, Santa's troop was replaced with twelve horses cut from silver cardboard with pink-plumed manes and sequined saddles bearing the names of the months of the year. And hundreds of silver stars hung from the ceiling on wires.

"For graduation night, square dance couple silhouettes were added to the walls, one for each graduating couple, which were autographed by club members.

"The Winter Carnival brought another transformation when almost life-sized wild animals appeared on the walls.

"By this time the members of both clubs could not bear to part with their moving carousel. It had become a trademark. In March the horses on it were replaced with silhouetted

square dance couples for a Sing-Along. Black musical notes, suspended from crepe paper streamers, replaced the silver stars.

"The theme for the Spring Hop was April Showers and the carousel became a giant garden umbrella, sporting a long handle and a perky bow. Using the words of the song, 'It isn't raining rain, you know, it's raining violets,' the decorations were in purple, violet and white. The dance hall became a courtyard with artificial windows and window boxes filled with spring flowers. Six umbrellas, stripped of their covers and decorated with white crepe paper ruching and artificial flowers adorned the ceiling and slivered, iridescent cellophane became artificial rain. Violet corsages were given to the ladies and prizes were pots of African violets.

"The clubs know that their carousel is here to stay and look forward to how future committees will put their ingenuity to work."

These two clubs found that this approach to decorating was not only a "shot in the arm" resulting in larger regular attendance, but it also stimulated the interest of guests at special dances.

One other prime way that the decorations paid off was they were unusual enough that the members were able to "sell" the club activities to the local newspapers. In a four-month period they received over 200 column inches of space, including a half-page feature article in the society section as well as excellent picture coverage.

SQUARE DANCE PARTY FUN

THE BIG BLOW

You'll need a bit of pre-planning and some props for this After Party stunt. Two flat sheets of styrofoam approximately 12" x 36" and 20 candles will be required. The candles can be bits of candles you have on hand.

At one end of each sheet of styrofoam firmly place 10 candles in graduated lines of 4, 3, 2 and 1, starting from the edge, with the rows of candles fairly close together.

At the time you are ready to present the stunt, place the two pieces of styrofoam with the candles in place, end to end, on a long table. The ends with the candles should butt up next to each other. The styrofoam should be some distance from the end of the table.

Invite two contestants to come forward.

Have them stand at opposite ends of the table with their hands behind their backs. Have someone light the candles and at the command to begin the contestants see who can blow out all the candles on that side of the table first.

The "blowers" may lean over the table but they must keep their hands behind their backs.

If you'll practice at home first you can determine a difficult but feasible distance—and thus the length needed for the table—for the "blowers" to stand.

Of course you can have as many sets of contestants as you wish. This simple stunt makes a nice change of pace if you've been doing a number of active games.

TEACHING SQUARE DANCING

by Bob Ruff and Jack Murtha
(in Two Parts)

PART ONE



YOU CAN MAKE ME DANCE, but you can't make me like it!" This is said in words, facial expressions, attitudes and lethargic movements and is all too familiar to school teachers the first time they present square dancing to their classes. This response is more prevalent among the males in class than the females and is not altogether unknown to teachers of adult beginners' class.

The big difference between school and the adult beginner class is that by the time the adult graduates he has often changed his mind and becomes an enthusiastic recruiter for square dancing. The school pupil, as often, seems to end his lessons as opposed to square dancing as when he began.

The big question is WHY???

No one could possibly have one single answer for such a complex problem, but it is worthwhile to analyze the causes and look at some successful programs.

All students have decided whether they will or will not like square dancing before they ever start.

There are no neutrals! As a rule, the girls have decided they will like it and the boys have decided they will not like it. In recreational clubs this problem resolves itself because those who don't like square dancing drop out and those who enjoy it stay. The teacher has no obligation to keep every student in the instructional unit. Indeed one of the major reasons for this type of instruction in schools is to help students explore many interesting recreational activities so later judgments can be made somewhat rationally rather than on the basis of misinformation. Of all forms of

dance, square dancing, when properly taught, seems to be particularly appealing to men, possibly more so than most other forms of dance.

The teaching materials used are out-of-date.

The driver training program conducted in Model T Fords would be as appropriate to modern driving skill as square dancing taught by the wonderful but ancient records and callers of yesteryear. Joe Lewis best describes the difference between *Traditional* and *Modern Western* square dancing. He says in *Traditional* square dancing the dancers knew in advance what the next call would be and they wanted to know. In *Modern* square dancing the dancers don't know what the next call will be and don't want to know. Teaching materials that emphasize the dance routine rather than teach the integral calls never permit the learner to go through brand new dances without methodically learning each one as a routine first. Such practices would dampen any modern square dancer's ardor for his activity.

Teachers give students the idea they are trying to replace "dance fads" with "good" forms of dancing.

Teen-agers always have and always will develop social dancing styles all their own. To have adults tell them their "fads" are in poor taste is to declare war! Such practices added to preconceived ideas about square dancing are adding insult to injury. The way to give square dancing a fair hearing is to let it stand on its own feet as one more interesting activity among several fine dance forms. Teachers should never place it in opposition or competition to other dance forms any more than

softball should be placed in competition to basketball. People can learn both and often participate in each with great pleasure.

The pupils' skill level never progresses to the point where they can just have fun with square dancing.

Modern western square dancing requires that the dancer be able to react smoothly and instantly to any one of many calls which can be combined in infinite ways. Only by really mastering the concepts of each call and by exploring many usual and unusual variations of the call can a learner reach a skill level which will allow him to square dance in the same manner recreational dancers do. To deny the class this degree of mastery is to invalidate the entire lesson. The difference between school square dance instruction and recreational square dance is in the *number of calls or concepts to be mastered*, not in the quality of dance skill. The recreational square dancer must master 80 to 100 calls and concepts, each with a number of variations, before club level competency is reached. The school should not attempt to reach this level, but should select a more limited program, then teach it skillfully.

The teaching progressions are poorly arranged and tend to jump from one discrete call to another rather than follow a logical and orderly sequence in which each call builds on prior learning.

As in learning any sensorimotor skill, learning square dance calls can be grouped in families of calls, each of which progresses from easy to complex variations. As for any skill activity, square dance instruction can be designed in logical and orderly sequences which follow the

educational principle of proceeding from the known to the unknown or from the simple to the more difficult. This is extremely important to the youngster who has trouble learning to square dance. Proper progression and practice will make it possible for him to learn, while an unorganized, scattergun approach will guarantee him constant frustration and failure.

There are no experiences with live callers included in the program.

The live caller who can skillfully add variety and fun to a square dance program is the key ingredient in the popular modern western square dance movement. Teachers with this degree of training and experience are rare, however, and it is important that comparable experiences are offered. Many of the most successful teachers learn to call or teach some of their students to call. Both of these, used in the framework of a well-designed program, are assets. However, they do not add the same dimension to the program that an experience with a professional caller brings.

There is insufficient effort to help students bridge the gap between the instructional program and the community recreation program.

Square dancing is taught because it is a fine "carryover" activity. This means it is available as a recreational pursuit after students leave the school situation. However, more than skill is involved in "carrying over" a school activity to a social-recreational activity based on the skill. Students must be aware of community opportunities, develop friendships with members of the group, meet and like the caller(s) and in general be assisted in the transition from a mandatory school experience to a voluntary recreational one.



ABOUT THE AUTHORS

Both Bob Ruff and Jack Murtha are accomplished square dance teacher-callers. Both have lives dedicated to education and are working in the schools in California. In a project that saw its start several years ago, the two men have collaborated in producing for Sets in Order an instructional series of teaching helps in recorded form. The first of the series is now out, and additions are scheduled for the near future. For information on the series write to Sets in Order. The second in this series of two articles on teaching square dancing will appear in next month's issue.

DENVER AREA SQUARE DANCE COUNCIL

SQUARE DANCE

SUMMER CALENDAR

MONDAY
INDIAN SQUAREDANCE 1000
 4011 S. W. 1st Ave. Denver, CO 80202
 Every Mon. 7:00-9:00

TUESDAY
DENVER AREA -
 2401 S. W. 1st Ave. Denver, CO 80202
 7:00-9:00

WEDNESDAY
DENVER AREA -
 2401 S. W. 1st Ave. Denver, CO 80202
 7:00-9:00

THURSDAY
DENVER AREA -
 2401 S. W. 1st Ave. Denver, CO 80202
 7:00-9:00

FRIDAY
DENVER AREA -
 2401 S. W. 1st Ave. Denver, CO 80202
 7:00-9:00

SATURDAY
DENVER AREA -
 2401 S. W. 1st Ave. Denver, CO 80202
 7:00-9:00

SUNDAY
DENVER AREA -
 2401 S. W. 1st Ave. Denver, CO 80202
 7:00-9:00

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DENVER AREA
 SQUARE DANCE COUNCIL

ANYONE DRIVING THROUGH COLORADO during the summer months would find every evidence that square dancing is in full swing. A most unique asset is the series of "moving billboards" which feature a colorful square dance couple on the back of many of Safeway Stores' vast fleet of trucks. These tractor-trailer units featuring the dancers as part of their "people on the go" promotion, cover not only the Denver area but all of Colorado, Wyoming, western Kansas, Nebraska, and northern New Mexico.

The image of the dancers applied by reflective paint on the rear doors of these trucks is the same image being printed and used on

their grocery store bags as well as in various newspaper ads.

This is just one of the crowd attractors appearing in the mile-high city these days. The Denver Area Square Dance Council, in addition, produced a summer square dance calendar. Copies were printed on attractive 8½ x 11 yellow card stock and were placed in hotels and motels throughout the area. A duplicate of the dance listings was made available in a small pocket-size flyer and passed out to dancers throughout the city.

In addition, several thousand eye-catching business card size announcements have blanketed greater Denver announcing the start of square dance classes. A pair of phone numbers insure those interested help in locating a square dance learners' group near them.

This is just part of the Denver area's plan to interest more and more people in this activity.

These traveling billboards focus the attention on America's favorite hobby. The colorful Denver cards, pocket size reminders and class info cards (Top of page) tell of area square dance activities.



LADIES on the SQUARE



A CIRCULAR CAPE DEVISED BY Mrs. Bishop of the Bishop Method of Sewing has come to be used in many variations by square dance ladies. It is large enough to offer sufficient warmth and drapes nicely over full-skirted square dance dresses.

Materials needed are: 1½ yards of 54" reversible material (or 1¾ yards of 60" material for longer cape); 5 yards of fringe with heading; 5 yards of heading; 50 inches of double woven braid.

In the version made by Barbara Ewaldt of Santa Maria, California, the cape does not have sleeves. Also, Barbara did not use fringe with heading and then separate heading for the other side of the cape. On white wool material she bound the entire circle and armholes with about 10 yards of double woven wool braid and then sewed, by hand, 5 yards of a machine-crocheted 2-inch-wide edging around the cape, giving it a distinctive look.

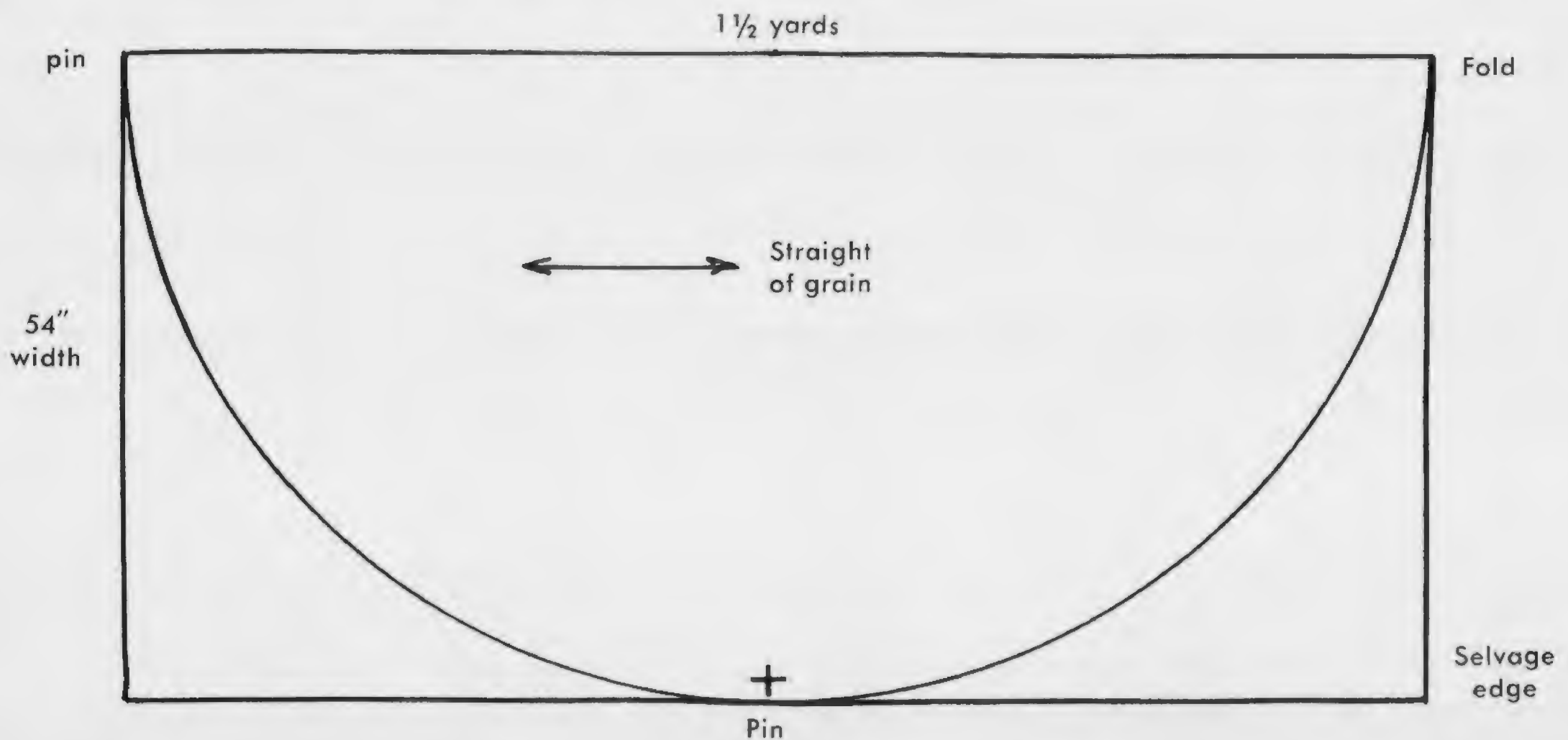
Dot Farnsworth of Buena Park, California, who has presented this cape at many square dance sewing clinics, suggests that the cape can also be made in a large black and white

plaid with black fringe. It can be worn over plain sheaths as well as square dance dresses.



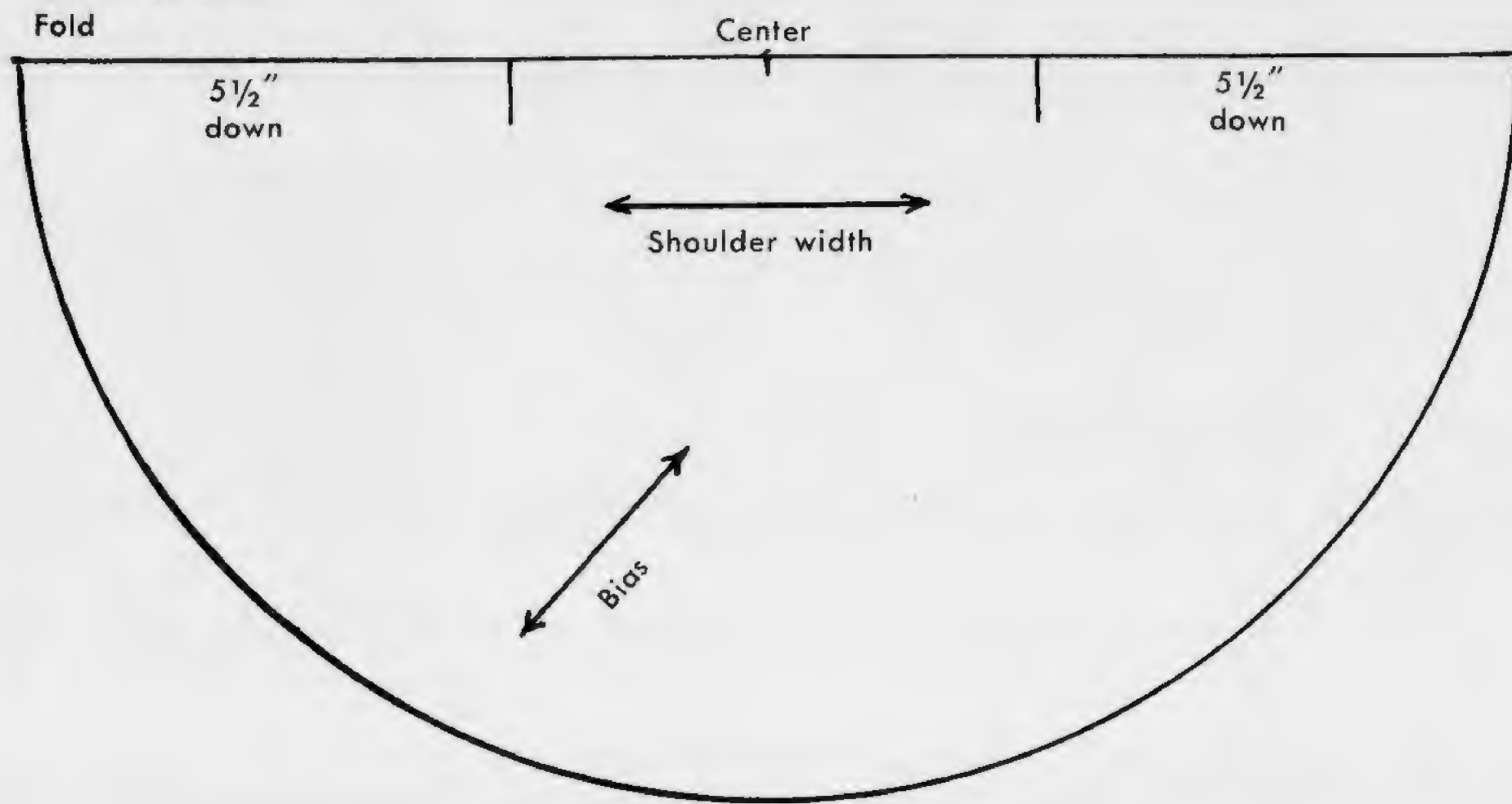
BARBARA EWALDT

Diagrams and directions for making the cape follow:

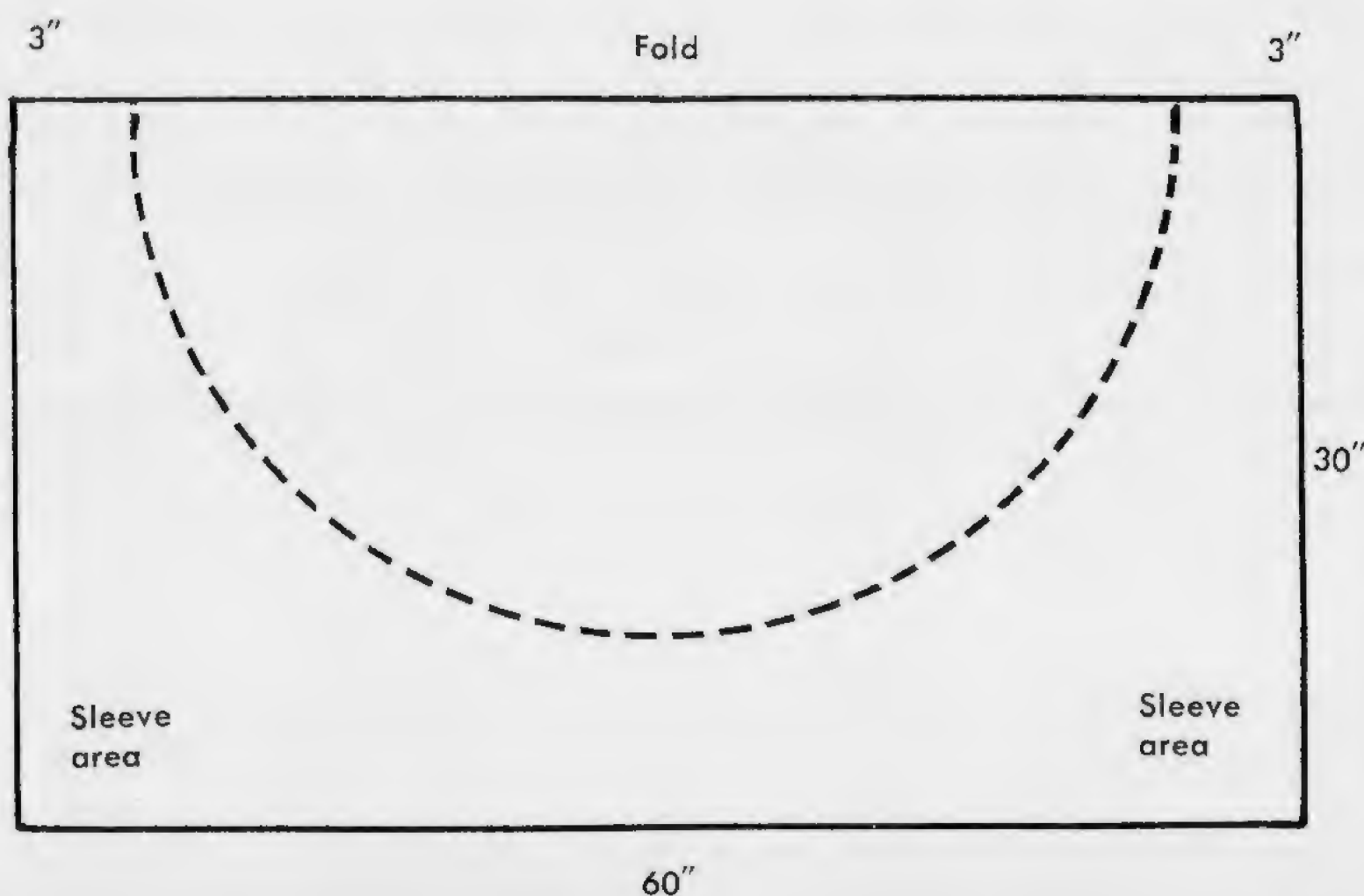
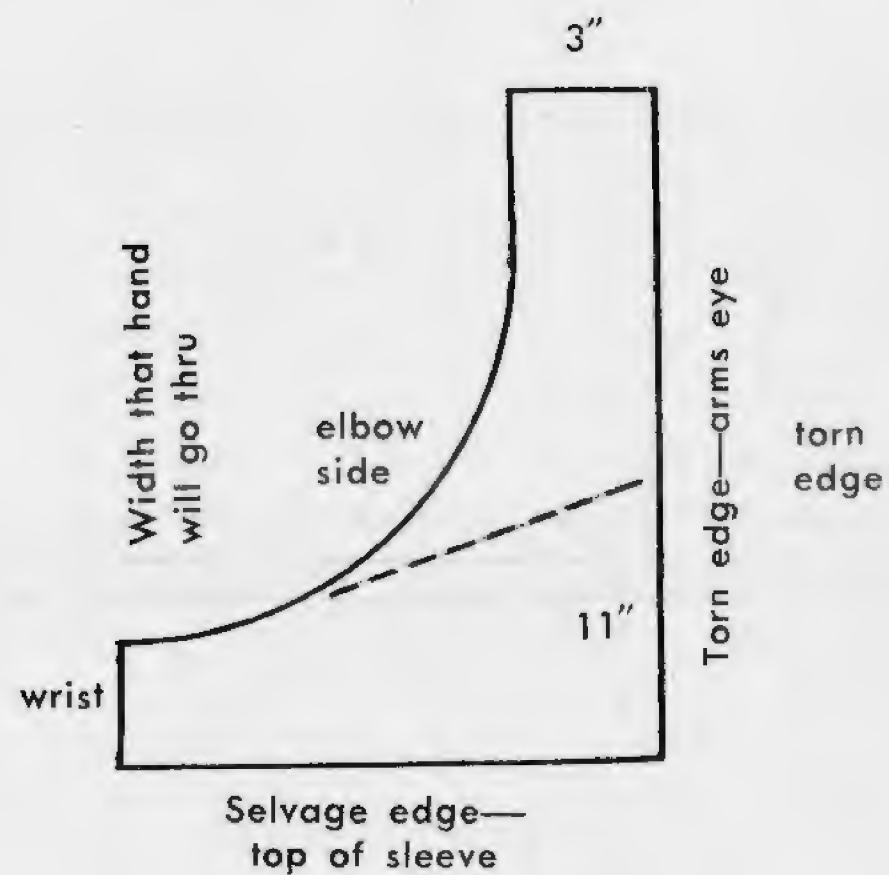


Cut out circle. Pin to pin and refold to bias.

Refolded to bias:—



Lap selvage edges and sew by hand ($\frac{1}{4}$ "")
 Lap elbow side (two unlike curves) and stitch by hand ($\frac{1}{4}$ "")
 Set in sleeve as usual.



In making cape with sleeves, make circle, leaving 3 inches on each edge. Use only 60" fabric. Cannot be done with 54" material.

INTERVIEW

WORKING WITH YOUNG PEOPLE

AND OTHER TRAUMATIC EXPERIENCES

In the last eight or ten years the name Marshall Flippo has become synonymous with pure unadulterated square dancing fun. During the winter months you'll find Marshall calling at festivals and special dances in virtually every part of the land. But when summertime comes his home is Kirkwood Lodge, where together with wife Neeca and young son John, he serves as a member of the permanent staff of the famed resort. Flippo is a versatile person indeed, and we started out our conversation talking about a special program for young people conducted at Kirkwood each Spring.

Flippo: We start out in the middle of April with high school seniors—for 50 nights straight. They're on their sneak trips or senior trips and they come from surrounding states and Missouri. We have about 225 to 250 every night. Some come for two days, some for three or four. They're mostly on their own during the day, with sightseeing trips, water sports, etc., but at night we have a program for them. The kids come from rural schools mainly, with maybe about 30 in a class so that sometimes we'll have 7 or 8 schools represented at the same time. We start our square dance program for them at 8 P.M. and this usually runs until about 12:30. We usually do about 5 tips of squares starting from a big circle mixer. Between tips they dance to the juke box, which is pretty wild sometimes.

S.I.O.: When you have youngsters of this age who can dance the pop type of dancing and you alternate it with the squares, how do they react to the squares?

Flippo: We were a little concerned before we went back to Kirkwood last year because of



**MARSHALL
FLIPPO**

all the stuff you hear about kids thruout the nation, but last year was probably our best year with the best-behaved kids in all the six years we've been there. And we had bigger participation in square dancing than in the pop dancing. Square dancing usually runs between 10 and 15 squares and the room is just about full. I've been real pleased. I was afraid it might be hard to get them up but it seems like, with meeting new people and everything, they're in for anything.

S.I.O.: If these are high school seniors, they're between 16 and 18, I would guess. Do you find that you have to program differently than in a one-night stand for adults?

Flippo: The young people seem to be quicker. They catch on to things. Some weeks are different than others but generally they can grasp things quicker than adults. They may not retain them as long but when they've been at Kirkwood for a few nights they can really go.

S.I.O.: What about discipline and conduct? Are there special provisions? Are there adults helping you on this or do you feel that you can control them fairly well yourself?

Flippo: Usually they have sponsors who come along with them. However, we have two schools who come from Illinois without any sponsors at all. They discipline themselves and I believe they're probably two of the best schools we have. It seems the schools cut out the trips but the kids voted to try it anyway. The schools let them go ahead as long as they would chaperone themselves. The bus driver is the only adult with them and they do all

right. The ones who do have sponsors often have the same sponsors year after year and the sponsors participate in the square dancing, too, which works out real well.

S.I.O.: What sort of program would this one-night-stand type be with the young people?

Flippo: We start with a do sa do right out of a big circle mixer. We tell them who their partners and their corners are, put them in a circle, then do sa do partners and corners. Next we teach them the swing, then the allemande left, then the promenade. After we've mixed them up pretty good we put them in squares and then we teach them the right and left grand. The star is next and from the star we go to the pass thrus, around twos, both turn left around one, etc.

S.I.O.: What do you use in the way of couple dances and mixers with these young people?

Flippo: We use Leftfooter's One-Step and White Silver Sands and make mixers out of both of them—also Hullygully, which is popular with the square dancers in some areas. We used Little Black Book for a long time and now Desert Blues is very popular with the kids.

S.I.O.: To change the subject a little—one thing we think of particularly in connection with you is the writing of square dances. Of the dances you've written, which seems like the best to you, in your own mind?

Flippo: That's kind of hard to answer. Seems like after I've recorded them I'm a little reluctant to call them. I always see the bad spots and the room for improvement. But I guess I like Somebody's Else's Date pretty well.

S.I.O.: While you're out on the road, is there any one of your dances that people request more than any other?

Flippo: I think it would be Auctioneer and I seldom call it any more. The figure is outdated and it usually requires a walk-thru; we've been thinking of re-recording it and updating the figure but haven't done it yet. The other one would be Blue Moon of Kentucky.

S.I.O.: How do you go about writing a singing call? Do you start with a tune you like or with a figure and then develop a tune?

Flippo: You start with a tune and mess it up with a figure, I guess. If you get the tune you

can work the figure better than trying to do it the other way around.

S.I.O.: Where does your inspiration for the tunes themselves come from?

Flippo: Mostly they're from the western-type tunes, which I like very much. Square dancers seem to like western tunes, too, and they seem to fit into our activity. They have the beat we're used to. Lately I've been going out more for popular tunes but I still like the western tune better.

S.I.O.: Your timing is always so good and I think that people who call your dances the way you worked them do very little to change them. How do you work out your timing?

Flippo: When we first started recording we had to let someone play it on the piano—the tune I had in mind—and then we put it on tape and worked to the tape. Nowadays we have "dubs" of the music which the recording company will cut for you in whatever key you want. This makes it much easier to work the dances for timing.

S.I.O.: Would you name a half-dozen singing calls that were not yours but are favorites of yours because of the timing and music?

Flippo: Any six of Bob Van Antwerp's. Currently, his One Time Too Many and then there's Kisses, also by Van Antwerp on Windsor. Love in the Country by Beryl Main on Wagon Wheel was great and I liked Good Bye My Lady Love on Top.

S.I.O.: In regular pop recordings it takes a half million or more sale to make a hit. How many do you think it would take in square dancing for a singing call?

Flippo: I'd say if they got up over 1500, it would probably be a hit—or maybe 2000.

S.I.O.: Do you think there are too many singing calls being issued now?

Flippo: I would say "Yes." And I'm as guilty as anybody else. I keep thinking I'm going to cut down to four or five releases a year and then I find myself cutting six or eight.

S.I.O.: What do you think of companies picking up tunes recorded before, updating the music and releasing a new dance—or the same figure?
(Please turn to page 70)

STYLE SERIES:

COMFORT—
IT'S AS
SIMPLE
AS THAT



HAVE YOU NOTICED in your dancing recently that some movements are enjoyable, and some are awkward or uncomfortable? A strange fact about this activity is that if something feels extremely comfortable to you it is probably equally comfortable to the other people in the square. At the same time, if it can be done step by step to the beat of the music without having to make erratic turns, jerky twirls, or quick pivoting changes of direction, it will be potentially a good movement.

Correct body mechanics are so important to square dancing. To move forward a certain distance in a movement, then to stop, retrace one's steps and then move forward again can

be awkward. For instance, one of the most natural movements in the world is for a couple to leave home (1), move out to the couple on their right and circle four (2).

If at the point shown in the picture, our #1 couple was directed to move on to couple #3, and at this point the dancers immediately left couple #2, cutting across in front of them in order to join with #3, the movement would be awkward.

However, by finishing the circling movement (3), then moving on to circle with couple #3 (4), and after completing the circling with them (5), moving on to circle with #4 (6), the movement becomes a continuing flowing





9



10



11

pattern. Following their circling with that couple (7) they merely continue their flowing motion until they reach their home spot (8).

Another good example of continuing movement or "flow" is shown from a ladies grand chain starting from a courtesy turn position. Our square of dancers (9) moves into a courtesy turn (10). Then, without a stop of motion the girls move forward into the center (11) for a ladies grand chain. Reaching their opposite (12) the same flowing figure eight motion puts them in a courtesy turn (13) with their opposite until they are once again facing the center of the square (14) and ready for another ladies grand chain.

The fact that the courtesy turn was a counter-clockwise movement, followed by the ladies grand chain, which was in a clockwise direction, made the blending of these two movements understandable.

In contrast, let's take two clockwise movements and put them together and see how awkward they can become. From a regular waist swing (15) the dancers get the call for a ladies grand chain (16). Instead of the flowing motion that would see dancers moving from a swing to an allemande left, the ladies must somehow free themselves from the swing position and get their right hands clear in order to make a star (17).



12



13



14



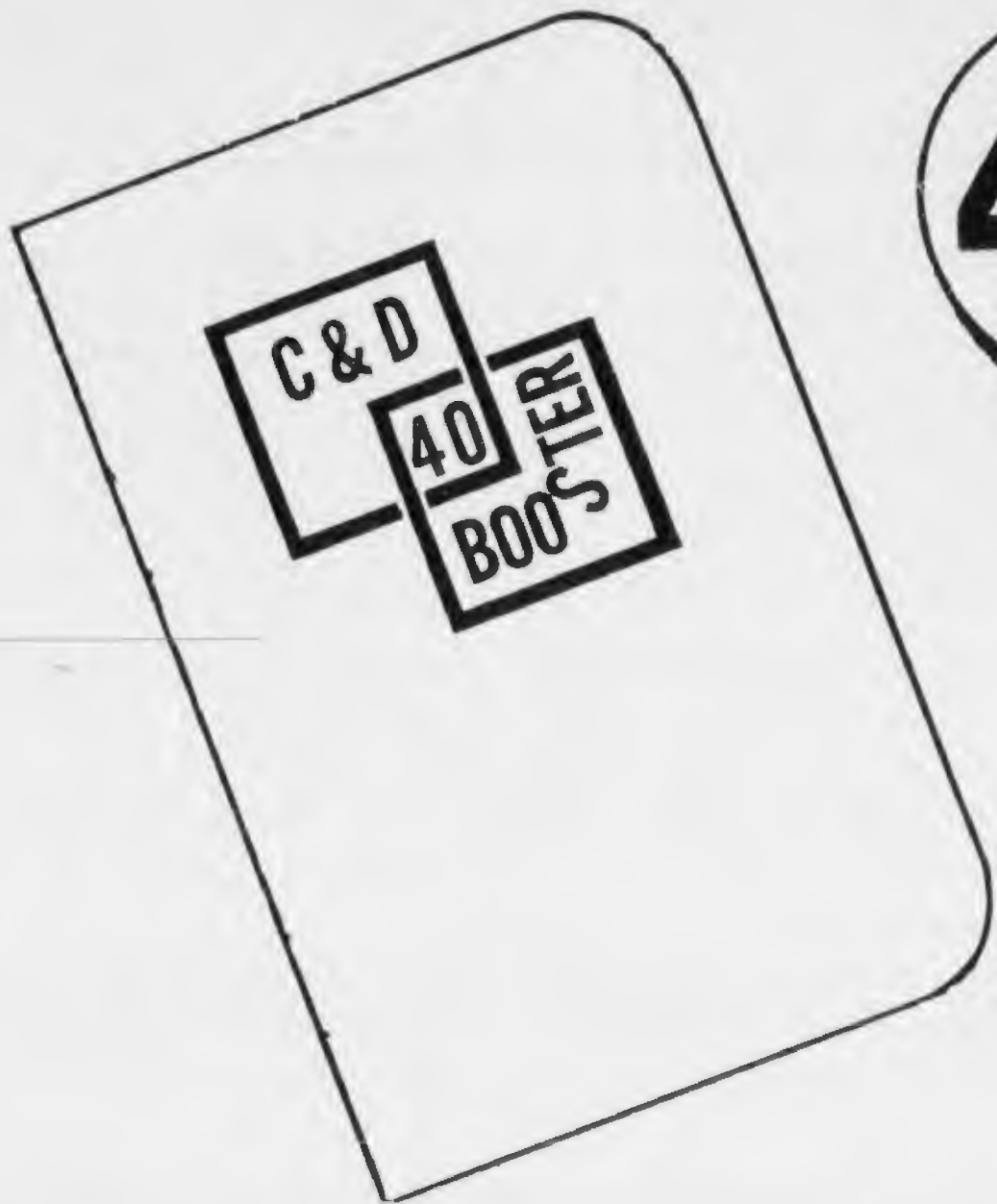
15



16



17



40

CANADIAN ASSOCIATION
PRESENTS AN AREA

PROMOTION

*By George McDonald—President,
Calgary & District Square Dancers Assn.*

ning thru the months of June, July and August. Two callers share the calling and workshop one or two movements each evening.

Experienced dancers and out-of-town visitors, of which we have quite a few, also attend and this gives the first-year dancers a sense of the wider world of square dancing. The whole idea keeps up their interest in square dancing by providing them a place to dance during the otherwise "dry" summer months. They are then ready to join in club activities in the fall.

True, this does not completely eliminate "drop-outs" but it has certainly helped to cut down the number. And one other point—the plan provides a tidy sum of money which is

IN PAST YEARS, after the first-year dancers graduated from their basics and the local clubs had their wind-up dances in the spring there were no dances for the new dancers to attend until dancing started again in the fall. By this time many first-year dancers were reluctant to move into the senior clubs, dances—and many were falling by the wayside.

Two years ago, the Calgary and District Square Dancers Assn. decided to run a series of summer dances aimed directly towards the new dancers after their graduation—and it has been tremendously successful. With the help and full cooperation of the Calgary Callers Club, a dance is held every Wednesday eve-

The Ron Hawkes and Art Burts (Below, Left) enjoy the square. (Below) Dots and Dashers caller, Jim Stoner, smilingly signs the "40" visitation booklets.



Ron and Connie Hawkes, Art and Bess Burt, sign in at the Dots and Dashers dance, wearing their "40" buttons.



all used in the fall campaign for new dancers.

Another idea, put forth by one of the local clubs, has inspired the Calgary & District Assn. to promote a club visitation booklet which has greatly increased visiting between clubs. These are the basic rules governing the use of the booklets:

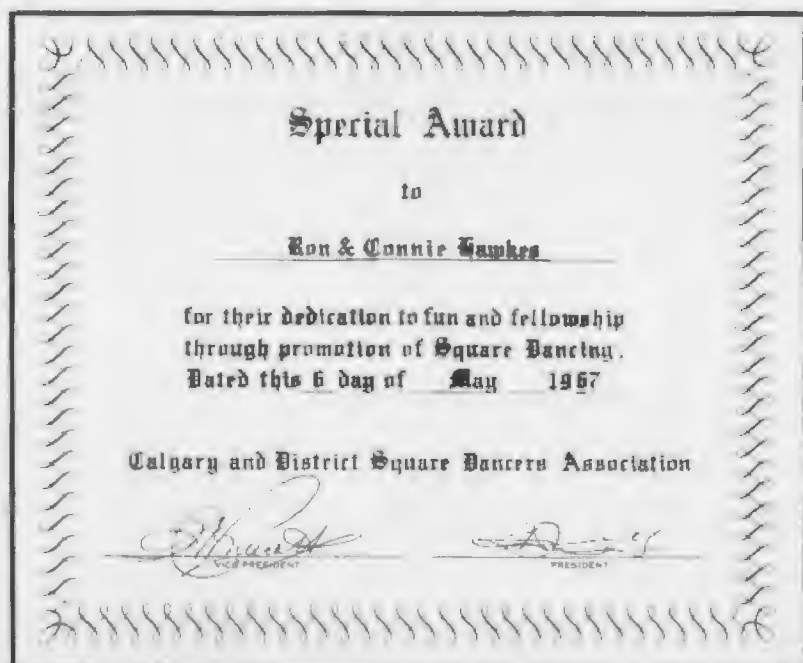
1. Each dancer is to spend an evening dancing as a visitor at a regularly scheduled C & D affiliated club dance and have the caller complete fully one section of the booklet.
2. Visiting "40" buttons must be worn when visiting and presenting booklet to caller.
3. Certifications are limited to one club visit per evening; three club visits per club in

any one calendar year and a total of four visitations to any one C & D affiliated club.

4. When 40 visits have been completed, the booklet must be returned to a C & D executive and a Merit Award, suitably framed, will be presented to the couple at the next C & D sponsored dance.

There are 23 clubs in our association and they have received great benefits from this visitation idea. The booklets are purchaseable—cost 50c which includes two "40" buttons—and more and more individual dancers are taking advantage of this idea to expand their dance horizons and generally add interest to their square dancing.

Visiting caller Lee Helsel presents the framed certification (shown below) of 40 square dance visits to the Hawkes and Burts.



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Alaska

The Polar Promenaders of Fairbanks sponsored a State Square Dance Festival in conjunction with the A-67 State Centennial. July 28-30 were the dates for this event.

—Darwin Bartels

New Jersey

A new club in Paramus is the Paramus Cloverleafs, who will open their fall season on Sept. 8 and dance on first Fridays thereafter. Dancers are invited to telephone Elsie McCutcheon at 262-7638 for information on location.

—Lee Ehrenberg

Callers at the Jersey Shore in August were Jack Livingston, Jim Cargill, Beulah Samec and Rufus Aldridge. Dances were held at the Hayloft in Asbury Park.

—Meg Barr

Bermuda

There is square dancing at St. Anthony's Hall in Warwick, Bermuda, and vacationing square dancers on that island are asked to contact Mrs. June Sloper, "Flower Villa," East Shore Road, Somerset, or telephone her at 4-8854, to know more.

England

On May 27 the Alconbury Anglo-American (Triple A) Square Dance Club at RAF Alconbury, Hunts., held their semi-annual square dance, this time in honor of Canada's 100th birthday. The theme carried out the Canada idea with badges in the form of the Canadian red maple leaf. Caller was Tommy Cavanagh from London with his Western Band; guest of honor was Col. Coberly, Wing Commander of

RAF Alconbury who, with his wife, led the Grand March.

—Bobbie Husted

Okinawa

The Annual Far East Spring Jamboree was held on June 2-3, with some 150 persons attending. Dick Zimmer from Flying Squares on Guam was the guest caller with Lee Dixon, regular caller for the hosting Rice Paddy Promenaders.

On June 10 a general membership meeting of the Rice Paddy Promenaders was held to elect club officers. President Harley Harbison presented a check for \$369.00 to go to the Kadena Air Base Summer Youth Employment Program. The money was raised from the booth sponsored by the club at the annual Kadena Karnival. Summer activities for the Promenaders included a picnic at Ishikawa Rest Center; a weekend jaunt to the island of Ie Shima where the Ernie Pyle Memorial is located; an exhibition dance on the Armed Forces TV Channel and, on July 15, the graduation and initiation into the club of 38 students.

—Hulen Greenhaw

Colorado

The 21st Annual Hoedown of the Calico and Boots will be held on November 18 in the Glenn Miller Ballroom of the University Memorial Center at the University of Colorado in Boulder. Joe Lewis will be the man at the mike.

—Bonnie Boden

Idaho

The Circle Eighters of Pocatello, under the direction of Lawrence Walker, are launching into a new season of square and round dancing. New president is Clyde Anderson.

Hawaii

Time now to finalize plans to visit the 4th Aloha State Square Dance Convention on Oct. 13-15, with headquarters at the Hilton Hawaiian Village, Honolulu. This "Square Dance in Paradise" is sponsored by the Hawaii Federation of Square Dance Clubs and more information is available by writing to P.O. Box 667, Kailua, Oahu, Hawaii 96734.

Germany

Jay Martin, President of the European Assn. of American Square Dance Clubs (EAASDC) and Jim LeBlanc, Chairman of the European Callers and Teachers Assn. (ECTA) are coordinating the European Square Dance Week which will follow the 3rd Annual EAASDC Convention on Sept. 1-3. The Convention will

be held near Heidelberg and is sponsored by the Heidelberg Hoedowners. The Bob Osgood Tour will spend Saturday night at the Convention with featured callers Johnny LeClair, Earl Johnston and round dance instructors Frank and Carolyn Hamilton.



Officers of the European Association of American Square Dance Clubs. On the left are George and Alice Lingle, Vice-Presidents; on the right, Margaret and Jay Martin (he's Lt. Col. Jason H.), Presidents.

SFC Chuck Bexley has taken over the calling chores for Berlin Dancing Bears. Chuck, a veteran of a year of calling for two square dance clubs in Saigon, may be contacted for square dance information in Berlin by writing him at Information Division, U.S. Army Berlin, APO New York 09742 any time up to May, 1970. Since Chuck's arrival the Dancing Bears and three German square dance clubs in Berlin have organized the Berlin Square Dance Assn. designed to coordinate exhibitions, plan a yearly jamboree, bring clubs together at open houses and regulate figures taught to beginner classes.

California

The Klamath River Reelers of Happy Camp will hold their 2nd Annual Big Foot Jamboree on Sept. 2-3, with Skip Graham the featured caller. The Reelers are a new club to Northern California and started the Big Foot dance on Labor Day of 1966. The name comes from the mythical Big Foot creature that is supposed to inhabit the area. —Erwin Black

Dick Enderle and Beryl Main will call at the 11th Annual Jubilee of the Santa Clara Valley Square Dance Assn. on October 20-22 at the Santa Clara County Fairgrounds in San

Jose. The Clark Smiths and Gordie Gusts will be in charge of the round dance program. Write to Phil Ouimett, 1623 Canyon View Dr., San Jose, Calif. 95132 for more details.

The Palm Springs Circle-O Square Dance Club enjoyed their annual day at the top of the Palm Springs Aerial Tramway with caller Osa Mathews. Breakfast, hiking and an afternoon dance made up the pleasant day's program. —Beverley Campbell

The California Teen Square Dance Convention is planned for September 8-10 at the South Gate Memorial Auditorium in South Gate. Theme is "Salute to the Future"—and very appropriate for this young crowd. There will be square and round dancing, exhibitions, panels, after parties and a breakfast. Contact Patti Hibbison, P.O. Box 3908, Long Beach, Calif. 90803, to know more. —Donna Eakins

Santa Maria Valley Whirlers sponsored a Trail Dance to the Sets in Order Institute at Asilomar on July 22 at the D.E.S. Hall in Santa Maria, with Arnie Kronenberger calling. —Wilma Nogues

New officers of the Valley Associated Square Dancers line up like this: President, Van Wyhe, Fresno; Vice-Pres., Emmet Bates, Clovis; Secretary, Clyde Petersen, Selma; and Treasurer, Bill Hickman, Fresno.

The Callers Patter Shop in the San Fernando Valley area has had a name-change to Valley Callers Assn. New plans for a meeting place will be disclosed later and the new president is Glenn Mann of Simi.

West Virginia

The 1st Swingin' 6 Square-Rama will be held at Jackson's Mill 4-H Camp at Weston on Sept. 2 with callers Dennis Fisher, Lou Kabulski, Buck Markley, Dick Moats, Francis Shriver and Andy Wamsley.

Georgia

The Third Southeastern Square Dance Jamboree was held on August 4-6 at Stuckey's Carriage Inn, Jekyll Island, Georgia. Staff callers were Bob Bennett and Rod Blaylock.

Virginia

The Third Annual Mountain Lake Square Dance Festival will be held at Mountain Lake on Sept. 15-17. Callers this year include Harry McColgan, Jim Harlow, Bruce Bradley, Buck Markley and Jack Miller. Jim and Joann Rose are in charge of rounds. —Bruce Guynn

Former Overseas Dancers will get together

on Sept. 30 at Baileys Elementary School in Falls Church. The program will start at 2 P.M. with a round dance workshop conducted by the Bill Higgins. Following will be a square dance workshop with Rut Rutledge and Gene Norris. The Grand March will begin at 8:30 P.M.

Louisiana

Wheelchairs whirl as "Pappy" Lipps calls the Saturday night square dance every two weeks at the Lions Club Camp for Crippled Children near Leesville. He has been providing this recreation at each of the 5 sessions of the summer camp for the campers and staff for the 7 years the camp has existed. The campers who can't keep up the pace by themselves are aided by counselors but everyone joins in the foot-stomping and hand-clapping. Lipps and his wife, Anne, are members of the Swamp Stompers of Leesville.

Tennessee

A newly-organized but un-named club is dancing first and third Saturdays in Murfreesboro at the St. Marks Methodist Church Fellowship Hall. Rev. William Moss and his young daughter are members of the group and Ed Williams is caller.

—Jan Wilkins

Nova Scotia

Reagh Nixon is caller for the Nixon Promenaders who dance in the Community Hall, Paradise, on Saturday nights. Reagh has taught three classes so far, having graduated his first adult class last February.

Ontario

As its Centennial Project, Toronto and District Square Dance Assn. decided to help in a practical way descendants of the very first Canadians, i.e., the Canadian Indians, specifically those who live and work in Toronto. Consequently, T & D held two benefit dances, one beginner level, the other club level. Callers and round dance leaders donated their services and paid for their own tickets, besides. The Association paid for the two halls so that all proceeds could go to the Canadian Indian Centre of Toronto. \$1000.00 was raised. At the 6th International Convention on June 10, the check was presented to Tom Hill, representing the Indian Centre. Hill is a Canadian Mohawk Indian, a 1967 graduate of the On-

tario College of Art, one of the designers of the Indian Pavilion at Expo '67 and a member of the Canadian Indian Centre Staff.

—Helen Horwood

Nebraska

"Swing Your Taw in Omaha" announces the fact that the 17th National Square Dance Convention will be held in that Nebraska city on June 20-22, 1968. George and Ruby Dreier, Chairman and thus the Nebraskaland hosts, urge all dancers and instructors to register early. They may write to Elvo and Geneva Pratt, Cook, Nebr. 68329, for registration forms. First to report 100% advance registration is the Omaha Area Square Dance Callers Assn.

Indiana

October 21 is the date of the Indiana Square Dance Callers Assn. Festival at the Manufacturing Bldg., State Fairgrounds, Indianapolis. Lloyd Litman is featured in the calling department; the Frank Lehnerts on rounds. This year the Indiana Dancers Assn. is promoting the Festival with a give-away lure. A Dodge Charger will be the Grand Prize and a Dart will be given to the dancer who *sells* the winning ticket.

—Ruth Moody

Ohio

Results of the Buckeye Poll for June, representing the Ohio round dance clubs, tab the following dances: Mexicali Rose, Chanson d'Amour, Call Her Your Sweetheart, Tango Mannita, Strawberry Jam, Strangers in the Night, Road Runner, Too Much Love, Prissy and Neapolitan Waltz and Heartaches vying for tenth place.

—Frank Lehnert

Governor Rhodes proclaimed the week of Aug. 27-Sept. 3 as Square Dance Week in Ohio. Send-off was the 2nd Annual State Fair Square Dance Day in Columbus on Aug. 26.

Sept. 30 is the date of the 3rd Annual Doubleheader featuring callers Deuce Williams and Jack Livingston and sponsored by the Hicks and Chicks of Pharisburg. The dance will take place at the Union Hall in Marion.

—Martin Stambaugh

Missouri

Duck 'n' Dive Western Square Dance Club of Rolla dances 1st and 3rd Saturdays and visitors are welcome. Guest callers in September are, on Sept. 2, Emery Wilson at Lion's Club Park; Sept. 16, Marshall Flippo at the Community Center and next March 2, Frank Lane will call at the High School Cafeteria—all in Rolla.

—Helen Morris



September 1967

EARLE PARK, YORKTON, SASKATCHEWAN, Canada, makes quite a collection of little dances that are easy to remember and which can be built upon with ease. As is the custom with this section of the Workshop each month, these dances are not intended to be "originals" with our spotlight caller. They are simply figures which he uses to advantage and which he feels might be enjoyable for others in their calling.

- Sides turn thru
- Separate round one
- Come into the middle
- Turn thru
- Split the heads
- Round one line of four
- Forward eight and back
- Turn thru all eight of you
- Left allemande

Using the combination of swing thru and spin the top followed by right and left thru (the equivalent of a star thru), the following examples can result:

- Heads swing thru
- Spin the top
- Right and left thru
- Square thru three quarters to a
- Left allemande

- Four ladies chain
- Sides half square thru
- Swing thru
- Spin the top
- Right and left thru
- Square thru six hands
- Give a right to the next
- A wrong way thar
- Back along now
- Shoot the star
- Skip one girl
- Left allemande

- Heads half square thru
- Swing thru
- Spin the top
- Right and left thru
- (this gives us the right hand lady, we are out of sequence)
- Cross trail
- Skip one girl
- Left allemande

- Heads square thru
- Swing thru
- Spin the top
- Right and left thru
- Square thru three quarters
- Left allemande

- Sides square thru
- Swing thru
- Spin the top
- Right and left thru
- Star thru
- Dive thru
- Star thru
- Cross trail
- Round one to line of four
- Forward eight and back
- Square thru three quarters
- Left allemande

I also like this one developed by Corky Birt, Yorkton, Sask., Canada.

- Heads lead right
- Circle to a line
- Right and left thru
- Roll half sashay
- Star thru
- Centers square thru three quarters
- Centers in
- Cast off three quarters
- Line of four star thru
- Double pass thru
- First left
- Next right
- Right and left thru
- Roll a half sashay
- Star thru
- Centers right and left thru

- Sides pass thru
- Round one
- Into the middle
- Swing thru
- Turn thru
- Circle four
- Side men break to a line
- Forward eight and back
- Pass thru
- Wheel and deal
- Center four swing thru
- Make it double
- Pass thru
- Do-sa-do the outside two
- Swing thru
- Turn thru
- Look for the corner
- Left allemande

Side ladies chain
 Heads lead right
 Circle to a line
 Bend the line
 Star thru
 Right and left thru
 Dive thru
 Pass thru
 Circle up four
 Head men break to a line
 Bend the line
 Star thru
 Left allemande

**EARLE
 PARK**



In this, the celebration of Canada's Centennial year, the entire Dominion seems to have exploded with square dancing enthusiasm. A special train, conventions, Centennial jamborees and even Canadian square dance tours abroad have let the world know that Canada is indeed a square dancing nation. Among Canadians themselves, Earle Park has indeed been a good strong right hand. A pioneer in square dancing going back quite a few years, Earle has toured the Provinces taking part in jamborees festivals, conventions, and vacation institutes. A jeweler by profession, his "hobby" has almost moved into first place as a time consumer for Earle. Smooth dancing resulting from hard work and study has been Earle's secret of success, and he and his wife, Jean, will continue to be Canadian goodwill square dance ambassadors for many years to come.

Heads pass thru
 Round one
 Into middle
 Swing thru
 Turn thru
 Circle up four
 Head men break to a line
 Pass thru
 Wheel and deal
 Center four right and left thru
 Swing thru
 Turn thru
 Look for the corner
 Left allemande

Heads turn thru
 Separate round one
 Come into middle
 Turn thru
 Left allemande

Pass thru
 Centers in
 Cast off three quarters
 Star thru
 Double pass thru
 First couple left
 Next go right
 (In sequence with opposite lady)
 Right and left thru
 Star thru
 Dive thru
 Pass thru
 Right and left thru
 Square thru three quarters
 Left allemande

Sides swing thru
 Box the gnat
 Right and left thru
 Heads spin the top
 Turn thru
 Circle four to a line
 Star thru
 Dive thru
 Star thru in the middle
 Cross trail
 Go round one to line of four
 Swing thru without a stop
 Spin the Top
 Same four right and left thru
 Circle four half way
 Dive thru
 Star thru
 Square thru four hands
 Circle four
 Head men break
 Pass thru
 Wheel and deal
 Double pass thru
 First couple left
 Next go right
 Star thru
 Dive thru
 Star thru
 Then cross trail
 Round one to a line of four
 Forward eight and back
 Star thru
 Stick out a hand
 Left allemande

SPECIAL WORKSHOP EDITORS

| | |
|-------------------------|---------------------|
| Joy Cramlet | Coordinator |
| Joe F Adler | Round Dance Editor |
| Bob Page | Square Dance Editor |
| Don Armstrong | Contra Dance Editor |
| Ken Collins | Final Checkoff |

TURN THRU

By Vern Churchill, Rohnert Park, California

Four ladies chain across
Four ladies chain three quarters
Heads half sashay, pass thru
Separate and turn thru behind the sides
Sides star thru, pass thru
Everybody U turn back
Allemande

SIMPLE ROUND OFF

By Bob Kent, Warwick, Rhode Island

Heads right circle four
Head gents break to lines of four
Forward up and back of course
Pass on thru Roundoff
Centers square thru three quarters round
Split the outside around one
Down the middle star thru
Substitute double pass thru
Centers in
Cast off three quarter round
Forward and back
Forward again box the gnat
Slide thru
Pass thru
Left allemande

WHO WROTE IT??

From notes of So. Calif. Caller's Ass'n.

Allemande left, the old left hand
Partner right, a right and left grand
Every other girl, every other hand
Meet your own with a do-sa-do
Look her in the eye
Dixie daisy
Right, pull by, left, turn half,
Right pull by
Left Allemande

TURN THRU AND STAR THRU

By Dan Schmelzer, Torrance, California

Sides right and left thru
Four ladies chain
Heads square thru four hands
Turn thru
Sides divide and star thru
Heads just star thru
Allemande left

TURN THAT JANE

By Ed Fraidenburg, Flint, Michigan

Heads lead right and circle four
Heads break and line up four
Two ladies chain across, turn that Jane
Face down the line
Two ladies chain
Pass thru
Wheel and deal
Double pass thru
First couple left
The next right
Two ladies chain
Face down the line
Two ladies chain, turn that Jane
Star thru, Frontier whirl
Left Allemande

SWINGTOPULATE

By Don Haley, Berwick, N.S., Canada

Heads lead right circle four
Head gents break make lines of four
Do-sa-do to an ocean wave
Swing thru and without a stop
Spin the top and then
Just the men circulate
Balance—change hands
Allemande left
Partners all right and left grand

TRUST ME

By Glenn Hinton, Curtis, Nebraska

Heads promenade half way you do
Come into the middle swing thru
When you do box the gnat
Right and left thru the other way back
Then lead to the right circle four
Head men break line up four
Roll away a half sashay
Forward eight and back away
Pass thru and ends turn in
Center two square thru
Four hands round stay facing out
Join hands circle eight
Two boys together trade
Those facing out divide and star thru
Centers arch substitute
Allemande left

SINGING CALL*

SHEBOYGAN

By Red Bates, Hampden, Massachusetts

Record: Hi-Hat #350, Flip Instrumental
with Red Bates

OPENER, MIDDLE BREAK, ENDING

Four ladies chain to Sheboygan
Star 'em back and do a do paso
Turn your corner right hand round
Partner left allemande thar
The men wheel in hang on tight
You got a back up star
Slip the clutch left allemande
Come back a do-sa-do left allemande
Come back and promenade
Promenade just the same
You can mention my name
Please don't tell her where I am

FIGURE

One and three you promenade half way
Lead to the right and circle to a line
Forward eight and back you reel
Pass thru — wheel and deal
Double pass thru
First couple left the next go right
Now star thru pass thru
Swing your lady there
Left allemande
Come back and promenade
Promenade just the same
You can whisper my name
But please don't tell her where I am

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

'TIL SOMEBODY LOVES YOU

By Lu and Toni Delson, Pensacola, Florida

Record: Belco 224

Position: Intro — Open Facing. Dance — Semi-Closed Pos.

Footwork: Opposite throughout — directions for M

Meas INTRODUCTION

Wait; Wait; Apt, ,; Pt,; Tog, , Tch,;

1-2 In OPEN-FACING pos wait 2 meas:

3 Step bwd away from ptr on L, point R toe twd ptr;

4 Step fwd on R touch L to R and assume SEMI-CLOSED pos;

PART A

Fwd Two-Step Brush; Fwd Two-Step; Circle Away Two-Step; Together Two-Step;

1-2 In SEMI-CLOSED pos facing LOD 2 fwd two steps L, R, L brush R; R, L, R, tch L;

3-4 M make LF small circle (W RF) away L, R, L, —; together R, L, R, tch L; to CLOSED pos M back to COH;

(Twisty) Vine, 2, 3, 4; Pivot, , 2,; Vine, 2, 3, 4; Pivot, , 2,;

5 In CLOSED pos do a twisty vine down LOD step side on L cross R (IB) of L, side on L, cross R (IF) of L as (W steps side on R, cross L (IF) of R, side on R, cross L (IB) of R;

6 Do a R face couple pivot step L, R to end CLOSED pos M back to COH;

7 Repeat action of meas 5;

8 Repeat action of meas 6 to end SEMI-CLOSED pos facing LOD;

Fwd Two-Step Brush; Fwd Two-Step; Circle Away Two-Step; Together Two-Step;

9-10 Repeat action of Meas 1-2;

11-12 Repeat action of Meas 3-4;

(Twisty) Vine, 2, 3, 4; Pivot, , 2,; Vine, 2, 3, 4; Pivot, , 2,;

13-16 Repeat action of Meas 5-8 to end OPEN-FACING pos LOD inside hands joined;

PART B

Apart, Tch, Roll Across, 2; Apt, Tch, Step, Step (W roll back); Pivot, , 2,; Fwd, , Fwd, (W Twirl);

17 In OPEN-FACING pos facing LOD M's R and W's L hands joined step apart L, tch R to L, roll behind W (W roll in front full RF turn R, L) join inside hands;

18 Apart R, tch L to R, in place step L, step R (W rolls back across R, L) blending to CLOSED pos face diag LOD and WALL;

19 R face couple pivot L, —, R, —, to end facing LOD M L and W R hand joined;

20 M fwd two slow steps L, —, R, — (as W twirls under joined hands);

Apart, Tch, Roll Across, 2; Apart, Tch, Step, Step, (W roll back); Pivot, , 2,; Fwd, , Fwd, (W Twirl);

21-24 Repeat action of Meas 17-20 ending in CLOSED pos M back to COH;

(Box) Side, Close, Fwd, —; Side, Close, Bwd, —; Apt, Step/Step, Together, Step/Step; Bal L, Step/Step, Bal R, Step/Step;

25-26 Side L, close R to L, fwd L, —; Side R, close L to R, back R, —;

27 Quickly join M's R and W's L hand swing

apart face LOD stepping side L, do two quick steps in place R/L, together side R, two quick steps in place L/R; turning to BUTTERFLY pos M's back to COH;

28 Retaining BUTTERFLY pos balance down LOD side L, step R/step L in place, balance right side R, step L/step R, blending to CLOSED pos M's back to COH;

(Twisty) Vine, 2, 3, 4; Pivot, , 2,; Vine, 2, 3, 4; Pivot, , 2,;

29-32 Repeat action of meas 5-8, Part A.

Sequence: A B A B Ending

Ending: Fwd, , Fwd,; (W Twirl) Step, Point, Step, Point; Step, Point, Step, Point; Apt, , Point,;

Two slow steps down LOD L, —, R, —; (W twirls RF under joined hands to OPEN pos facing LOD) step fwd L, point R across and IF of L, step R, point L across and IF of R; Step L, point R across and IF of L, step R, point L across and IF of R; step apart L, —, point R, —; to face partner.

THE SHEIK

By Wayne and Norma Wylie, St. Louis, Missouri

Record: Scope 4

Position: Intro — Diag Open-Facing. Dance — Open facing LOD

Footwork: Opposite — Directions for M except as noted.

Meas INTRODUCTION

Wait; Wait; Apart, —, Point, —; Together, —, Touch, —;

1-2 In OPEN facing pos M diag twd LOD and WALL wait 2 meas:

3 Step bwd away from ptr on L, hold, point R toe twd ptr, hold;

4 Step fwd (turning to face LOD and OPEN pos) on R, hold, touch L, hold;

DANCE

Fwd Two-Step; Fwd Two-Step; RK Fwd, —, Rec (Turn), —; RK Fwd (RLOD), —, Rec (Turn), —;

1-2 In OPEN pos starting with M's L do 2 fwd two-steps in LOD:

3 Rock fwd in LOD on L (W on R), hold 1 ct as you release hand hold and turn in twd ptr M R face (W L face), recover on R (W on L) to face RLOD, hold 1 ct;

4 Rock fwd twd RLOD on L (W on R), hold 1 ct as you continue turn away from ptr M R face (W L face), recover on R (W on L) to end facing LOD in OPEN pos, hold 1 ct (the turn in meas 3 and 4 is sometimes called a basketball turn and looks nice with hands held firmly at sides);

Apart, —, Touch, —; Side (Wrap), —, Close, —; Side (Unwrap), —, Close, —; Side, —, Touch, —;

5 In OPEN pos facing LOD step side twd COH on L (W twd WALL on R), hold 1 ct, touch R to L, hold 1 ct;

6 Step side twd WALL on R, hold 1 ct (as W rolls L face across LOD twd COH with 2 slow steps L R to end in front of M in Wrap pos) both facing LOD, close L to R, hold 1 ct as you change hand hold by joining M's L and (W's R) releasing (M's

- R and W's L);
- 7 Step side twd WALL on R, hold 1 ct, close L to R as (W continues L face roll twd COH unwrapping in 2 slow steps L R) ending L OPEN pos facing LOD, hold 1 ct;
- 8 Step side twd WALL on R (W twd COH on L), hold 1 ct; touch L to R, hold 1 ct;
- Side (Wrap), —, Close, —; Side (Unwrap), —, Close, —; Side, —, Touch, —; Face, —, Touch, — (to Bfly);**
- 9 Step side twd COH on L, hold 1 ct (as W rolls R face across LOD twd WALL with 2 slow steps R L to end in front of M in WRAP pos) both facing LOD, close R to L, hold 1 ct as you change hand hold by joining M's R and (W's L) releasing (M's L and W's R);
- 10 Step side twd COH on L, hold 1 ct, close R to L as (W continues R face roll twd WALL unwrapping in 2 slow steps R L) ending in OPEN pos facing LOD, hold 1 ct;
- 11 Step side twd COH on L (W side twd WALL on R), hold 1 ct, touch R to L, hold 1 ct;
- 12 Step side turning to face ptr and WALL on R (into BUTTERFLY pos), hold 1 ct, touch L to R, hold 1 ct;
- (Twisty) Vine, —, 2, —; 3, —, 4, —; Turn Two-Step; Turn Two-Step (to Open pos facing LOD);**
- 13-14 In BUTTERFLY pos do a twisty or strolling vine down LOD step side on L, cross R (IB) of L, side on L, cross R (IF) of L as (W steps side on R, cross L (IF) of R, side on R, cross L (IB) of R) (note the vine is slow) end in CLOSED pos;
- 15-16 In CLOSED pos starting with L ft do 2 turning two-steps to end in OPEN pos facing LOD:
- Fwd Two-Step; Fwd Two-Step; Roll, —, 2, —; 3, —, 4, —;**
- 17-18 In OPEN pos starting with L ft do 2 fwd two-steps in LOD:
- 19-20 Starting with L ft roll L face (W R face) with maximum progression down LOD in four slow steps R, L, R (W stepping R, L, R, L):
- Circle Away Two-Step; Walk, —, 2, —; Circle Tog Two-Step; Walk, —, 2, — (to SCP);**
- 21 Starting on L ft, do 1 two-step away from ptr circling L face twd COH R, L, (W R face twd WALL R L R);
- 22 Walk 2 slow steps R, L continuing the arc away on the first step and starting to turn in twd ptr on the second;
- 23 Starting with R ft do one two-step continuing the circle twd ptr;
- 24 Walk 2 slow steps L, R twd ptr to complete the circle and take SEMI-CLOSED pos facing LOD;
- Fwd Two-Step; Fwd Two-Step; Vine, —, 2, —; 3, —, 4, —;**
- 25-26 In SEMI-CLOSED pos starting with L ft do 2 fwd two-steps in LOD assuming CLOSED pos;
- 27-28 In CLOSED pos M facing WALL vine down

LOD side on L, cross R (IB) of L (W XIB also), side L, cross R (IF) of L (W XIF also) (the vine is slow):

- Turn Two-Step; Turn Two-Step; Pivot, —, 2, —; Twirl, —, 2, — (to OP pos);**
- 29-30 Starting with L ft do 2 turning two-steps:
- 31 In CLOSED pos do one complete pivot in two slow steps L R;
- 32 Walk fwd LOD in 2 slow steps LR as (W twirls R face under M's L and W's R hand in 2 slow steps R L) to end in OPEN pos facing LOD;
- DANCE GOES THRU TWICE PLUS ENDING
- Ending: Fwd Two-Step; Fwd Two-Step; Roll, —, 2, —; 3, —, Point, —;**
- Repeat action of meas 17-20 except to join M's R and W's L hands as M pts R ft twd ptr (W pts L) ack.

MY IDEAL

By Hi and Cookie Gibson, Hawthorne, Calif.

Record: Windsor 4725

Position: Intro — Open Facing. Dance — Semi Clo pos facing LOD

Footwork: Opposite throughout — directions for M except as noted

Meas INTRODUCTION

Wait; Apart, Point, Tog (to SCP), Tch;

- 1 In OPEN-FACING pos M's back to COH M's R and W's L hands joined wait 1 meas;
- 2 Step bk apart from ptr on L, point R twd ptr, step fwd twd ptr on R to SEMI-CLOSED pos facing LOD, tch L to R;

DANCE

Fwd Two-Step: Thru (to CP), Side, Behind, —; (Scis) Side, Close, Thru, —(to Rev SCP); Side, Close, Thru, —(to Bfly);

- 1 In SEMI-CLOSED pos starting M's L do 1 fwd two-step prog LOD;
- 2 Step R thru twd LOD to LOOSE-CLOSED pos M's back to COH, step swd LOD on L, step RXIB of L (both XIB), —;
- 3 In LOOSE-CLOSED pos step swd LOD on L, close R to L, cross L thru twd RLOD (both XIF) to Rev SEMI-CLOSED pos, —;
- 4 Step swd RLOD on R to LOOSE-CLOSED pos, close L to R, cross R thru twd LOD (both XIF) to BUTTERFLY pos M's back to COH, —;

(Vine) Side, Behind, Side, —; Change Sides Two-Step (W under to Bfly); Behind, Side, Thru, —; Change Sides Two-Step (W under to SCP);

- 5 In BUTTERFLY pos step swd LOD on L, step RXIB of L (both XIB), step swd LOD on L, —;
- 6 Starting M's R moving diag twd WALL and LOD ptrs change sides in one two-step W crosses diag twd COH and LOD under joined M's L and W's R hands to end in BUTTERFLY pos M's back to WALL;
- 7 Step L XIB of R (both XIB), step swd LOD on R, step L thru twd LOD (both XIF), —;
- 8 Starting M's R moving diag twd COH and LOD ptrs change sides in one two-step as W crosses diag to WALL and LOD under

joined M's R and W's L hands to end in SEMI-CLOSED pos facing LOD;

Fwd Two-Step; Thru (to CP), Side, Behind, —; (Scis) Side, Close, Thru, —(to Rev SCP); Side, Close, Thru, —(to Bfly);

9-12 Repeat action of meas 1-4;

(Vine) Side, Behind, Side, —; Change Sides Two-Step (W under to Bfly); Behind, Side, Thru, —; Change Sides Two-Step (W under to BJO);

13-16 Repeat action of meas 5-8 except to end in BANJO pos M facing LOD;

Fwd Two-Step; Turn to Scar; Turn to Bjo; Fwd Two-Step (W turn to SCP);

17 In BANJO pos starting M's L do 1 fwd two-step prog LOD;

18 Without releasing hand holds do 1/2 RF turn in 1 two-step (W 1/2 RF) to end in SIDECAR pos M facing RLOD;

19 Without releasing hand holds do 1/2 LF turn in 1 two-step (W 1/2 LF) to end in BANJO pos M facing LOD;

20 Starting M's R do 1 fwd two-step prog LOD as W turns 1/2 RF in 1 two-step to end in SEMI-CLOSED pos both facing LOD;

(Double Hitch) Fwd, Close, Back, —; Back, Close, Fwd, —; Fwd, Lock, Fwd, Lock; Twirl, —, 2, — (to BJO);

21 Step fwd LOD on L, close R to L, step fwd RLOD on L, —;

22 Step bwd RLOD on R, close L to R, step fwd LOD on R, —;

23 Step fwd LOD on L, lock R behind L (both lock behind), step fwd LOD on L, lock R behind L (both lock behind);

24 Step fwd LOD L, —, R, as W does 1/2 RF twirl in 2 steps under joined M's L and W's R hand to end in BANJO pos M facing LOD;

Fwd Two-Step; Turn to Scar; Turn to Bjo; Fwd Two-Step (W turn to SCP);

25-28 Repeat action of meas 17-20;

(Dble Hitch) Fwd, Close, Back, —; Back, Close, Fwd, —; Fwd, Lock, Fwd, Lock; Twirl, —, 2, — (to SCP);

29-32 Repeat action of meas 21-24 except to end in SEMI-CLOSED pos both facing LOD;

PERFORM ENTIRE ROUTINE FOR TOTAL OF 2 TIMES EXCEPT LAST TIME THRU ON MEAS 32

Ending: Step swd LOD on L, step RXIB of L, step back apart from ptr on L, point R twd ptr to ack (W does 1 RF twirl in 2 steps under joined M's L and W's R hand R, L, step back apart from ptr on R changing hand holds to M's R and W's L, point L twd ptr to ack).

CIRCULATE

By Gordon Blaum, Miami Beach, Florida

**One and three square thru
Four hands around pass thru
All eight circulate pass thru
All eight circulate
Left allemande**

Bob Ruff, who co-authored the article on teaching in this issue, submitted these two interesting routines.

**One and three lead right
Circle to a line
Pass thru
Wheel and deal
Dixie daisy
Centers in
Cast off three quarters round
Pass thru
Wheel and deal
Dixie daisy
Centers in
Cast off three quarters round
Pass thru
Wheel and deal
Dixie daisy
Centers in
Cast off three quarters round
Left allemande**

**One and three square thru three quarters
Separate
Around one to a line of four
Everybody star thru
Double pass thru
Everybody Frontier whirl
Centers half square thru
Separate
Go around one to a line of four
Everybody star thru
Double pass thru
Everybody Frontier whirl
Centers cross trail
U turn back
Pass thru
Split two, around one
Down the middle
Star thru
Pass thru
Split two
Around one
Down the middle, cross trail
Go around one
Into the middle opposite box the gnat
Pull by, split the outside
Around one to a line of four
Pass thru
Ends turn in
Center four right and left thru
Pass thru
Split the outside, around one to a line
Centers arch
Ends duck out
Go around one
Down the middle
Cross trail
Around one
Into middle, opposite box the gnat
Right and left thru
Pass thru
Split two
Around one
Into middle with right hand star
Turn it once around
Left allemande**

2 SHORT CLOVERLEAF VARIATION

By Joe Boykin, Phoenix, Arizona

Four ladies chain three quarters
Sides go right and left thru
Four couples roll away
Heads forward and back
Half square thru and then turn thru
Back to middle
Left turn thru and then cloverleaf
Down the middle
Left allemande

ELLIOTT'S CORNER

OF ALL THE OLD TRADITIONAL DANCES enjoyed some 30 to 40 years ago, few were considered to be more challenging or more difficult than the old Forward Six—Right Hand Over Left Hand Under. This month George Elliott reaches into his notebook for some contemporary patterns built around this old favorite. You should find them quite stimulating.

One and three go forward and back
Same four a right and left thru
Turn them twice don't take all night
Same two couples out to the right
And circle four
Head gents break and make that line
Forward eight and back in time
A right and left thru now two by two
Then box the gnat across from you
Face her, pass thru and join hands
Arch in the middle the ends duck thru
Box the gnat inside the square
Then pass thru and circle four with the
outside pair
Ladies break and make that line
Forward eight and back in time
Right hand high left hand low
And let them go
Now swing your own to beat the band
Then allemande left with your left hand

One and three you swing your Sue
Two and four do a right and left thru
Heads go right and circle up four
Head men break to a line once more
Forward eight and back you go
Right end high and left end low
Cross them now and let them go
Inside four pass on thru
Split two and go round one
Join them there and line up four
Forward eight and back once more
Right end high and left end low
Cross them now and let them go
Inside four pass on thru
Split two and go round one
Join them there and line up four
Forward eight and back once more
Now pass thru
You all turn right go single file
One by one Indian style
Gals roll back let one go by
There's old corner for a left allemande
Partners all a right and left grand

One and three a half sashay
Go up to the middle and back that way
Go out to the right just like you are
Circle up four but not too far
Ladies break and make that line
Forward eight and back in time
Right end high left end low
Cross em over and let em go
All four gents go forward and back
Now pass thru have a little fun
Separate go around one and line up four
Forward eight and back once more
Right end high and left end low
Cross em over and let em go
All four men forward and back
Pass thru have a little fun
Separate and go round one
Back to the center a right hand star
One time around where your corners are
To a left allemande

All four couples forward and back
Four ladies chain the inside track
Turn the girl like you always do
One and three do a right and left thru
Turn them twice don't take all night
Same two couples go out to the right
And circle four
Head gents break and make that line
Forward eight and back in time
Right end high and left end low
Cross them over and let them go
Side two go forward and back
Go out to the right just like you are
Circle up four but not too far
Two gents break and make that line
Forward eight and back in time
Right end high left end low
Cross them over and let them go
Four ladies go forward and back
Then pass thru and split two
Turn left
Gents turn out and there she is
Swing your own, don't swing his
Now a left allemande

Forward eight and back with you
One and three do a right and left thru
Four ladies chain
Turn them twice don't take all night
Side two ladies chain to the right
Turn the girl like you always do
Then one and three trail thru and separate
Behind that couple stand
Now a double pass thru
Lead couples arch the rest duck thru
Turn back and circle four
Once around and keep in time
Head gents back and make that line
Forward eight back you go
Right end high left end low
Cross them over and let them go
Side two pass thru and separate
Behind that couple stand
Now a double pass thru
Lead couple arch the rest dive thru
Turn right back for a left allemande
Partners all a right and left grand

PASS TO THE CENTER

By Dean Hood, Wheatridge, Colorado
 Heads lead right circle four to a line
 Star thru—pass to the center
 Box the gnat
 Square thru three quarters
 Pass to the center
 Right and left thru
 Left allemande

CLOVERLEAF CHAIN

By Tom Tobin, Los Angeles, California
 Head two ladies chain across, turn 'em
 One and three move up to the middle, back
 Square thru four hands around
 Star thru
 Bend the line
 Two ladies chain across turn 'em
 Forward eight and come on back
 Center four pass thru
 U turn back
 Forward eight and back with you
 Star thru
 Double pass thru
 Cloverleaf go single file
 Center four go right and left thru with full turn
 Face the outside
 Eight chain three
 Go right, left, right
 Left allemande

SINGING CALL*

BABY FACE

By Al Brundage, Stamford, Connecticut
Record: Windsor #4877, Flip Instrumental
 with Al Brundage
 OPENER, MIDDLE BREAK, ENDING
 Four ladies chain across
 Four ladies promenade inside the ring
 Go once around and then you box the gnat
 Men promenade inside
 Once around and meet that date
 Catch all eight half way round
 Back by the left turn full around
 Four ladies chain across and
 Promenade round for me
 I didn't need a shove
 Because I fell in love
 With your pretty little baby face
 FIGURE
 Head couples promenade
 Half way round and then you
 Swing star thru
 You do-sa-do round the outside two
 Swing thru and then
 Box the gnat as you come down
 Square thru three quarter round
 Left allemande, pass one by
 Take the next promenade for me
 You've got my poor heart thumpin'
 You sure started somethin'
 With your pretty baby face
 SEQUENCE: Opener, Figure twice for heads,
 Middle break, Figure twice for sides, Ending

FAST BREAK

By Frank Sanders, Ogden, Utah
 Heads go forward up and back
 Cross trail thru go round two
 Line up four forward up and back
 Star thru double pass thru
 First two left
 Next two right
 Meet two pass thru
 Wheel and deal
 Inside two square thru three quarter
 Left allemande

SPREAD IT

From notes of No. Calif. Callers Ass'n.
 Heads right and circle four
 Head gents break make a line
 Forward eight back I said
 Pass thru and wheel and spread
 Bend the line then wheel and spread
 End cross over ladies turn back
 Pass thru and wheel and spread
 Pass thru fold the girls
 Star thru wheel and deal
 Star thru cross trail thru
 Ladies go left gents go right
 Allemande left

SINGING CALL*

OH! HAPPY LUCKY ME

By Bailey Campbell, Allen, Texas
Record: Longhorn #163, Flip Instrumental
 with Bailey Campbell
 OPENER, MIDDLE BREAK, ENDING
 Four ladies chain three quarter round
 Join your hands circle left
 Go walkin' round
 Allemande left the corner
 Turn partner by the right
 Four men star left
 Go once around tonight
 Same girl turn by the right
 Your corner allemande
 Pass by one promenade the next
 Go round the land
 So you've got a new girl
 Well I've got three
 Oh! happy lucky me
 FIGURE
 Head two go right and left thru
 Turn your lady fair
 Sides promenade go half way round the square
 In the middle you square thru
 Four hands around you know
 Get full around
 And right and left thru you go
 Roll a half sashay
 Turn thru across that way
 Allemande left new corner
 And promenade I say
 She's got dimples and
 Blue eyes she's lovely to see
 Oh! happy lucky me
 SEQUENCE: Opener, Figure twice for heads,
 Middle break, Figure twice for sides, Ending

CALLERS: *Sets in Order* has produced

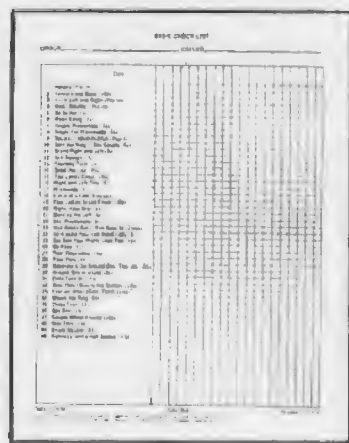
these items with YOU in mind



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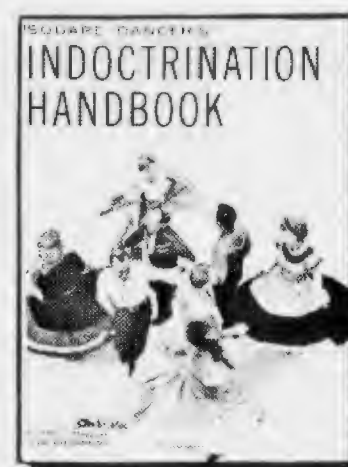
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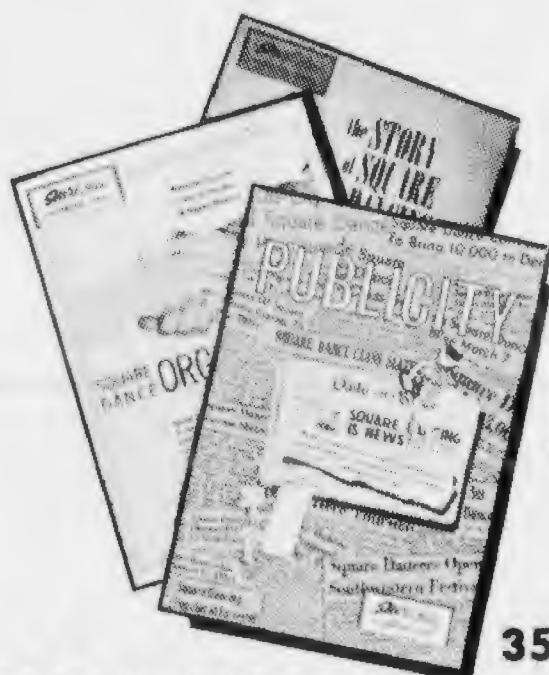
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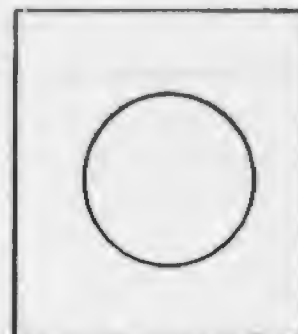
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(Letters, continued from page 3)

other old and simple calls that I use in teaching. Most of the students spoke very limited English yet grasped the commands quickly and soon were enjoying what my wife and I believe to be the most wonderful entertainment there is—square dancing.

Art Shoemaker
Central Point, Oregon

Dear Editor:

I subscribed to Sets in Order for the first time in 1953 and have never said anything about how much it has helped me in the years since then. Every once in a while I like to go back and do some of the old dances again and your magazine has been a tremendous help. This makes my 15th year of calling in most of the Rocky Mountain States.

Walter Scott
Powell, Wyoming

Dear Editor:

I have just finished reading most of the issues of Sets in Order since it was first published. It was interesting to note that the magazine was mainly geared to the interest of dancers in the West when publication began.

From my review of subsequent issues, I was glad to find that there was a gradual change to include the dancers in the East. I have certainly enjoyed each issue.

Since I want to continue enjoying the issues, and my husband does, too, enclosed is a check for a subscription to Sets in Order.

Mrs. Robert C. Hersom
Wheaton, Maryland

Dear Editor:

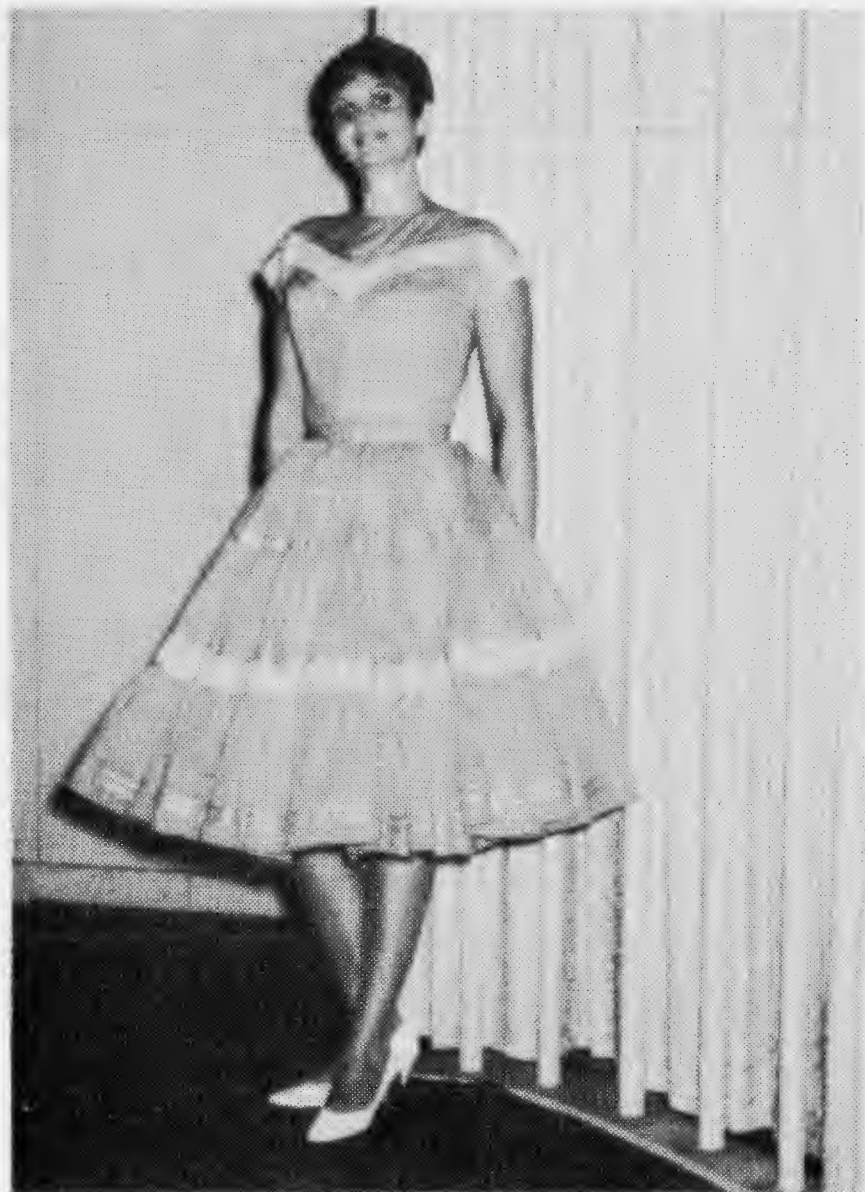
... We just moved to the Province of Alberta in March of this year. We like it very much out here and are very pleased at the amount of square dancing available. The people are just tremendous and we can't help but marvel at the fact that if we were not square dancers we would not have met so many wonderful people in such a short space of time. We regret leaving our clubs in Toronto but when business dictates you have to follow thru. And square dancing helps in the new locale!

Steph and Jo Hurst
Edmonton, Alberta, Canada

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Adding these things helps bring the square dancing image to a higher level to the public.

Lynn Dieterle
Winchester, Illinois

Dear Editor:

My husband and I were very happy to see your article on Jerry Helt in the June issue of Sets in Order. While we lived in Chicago and danced there for many years, we had occasion to visit our daughter when she attended the University of Cincinnati. We recall with pleasure the dances we attended in that area, meeting many friendly Ohio dancers and dancing to Jerry's calling. One evening he called some good "oldies" which took us 'way back to the early '50's...

Dorothy Neitzke
Vista, Calif.

Dear Editor:

... Our knowledge and interest in our favorite hobby has been sharpened by reading Sets in Order; it is a good reliable source of square and round dance information.

Harry and Thelma Bracy
Battle Creek Area Square
and Round Dance Assn.
Battle Creek, Mich.

Dear Editor:

Thank you very much for running the little story about our Beaux and Belles Club in Sets in Order. The psychological lift the club received just from seeing its name in print was a sight to behold. We are a little prouder of our club because of it...

Capt. Richard Hassheider
Frankfurt-am-Main, Germany

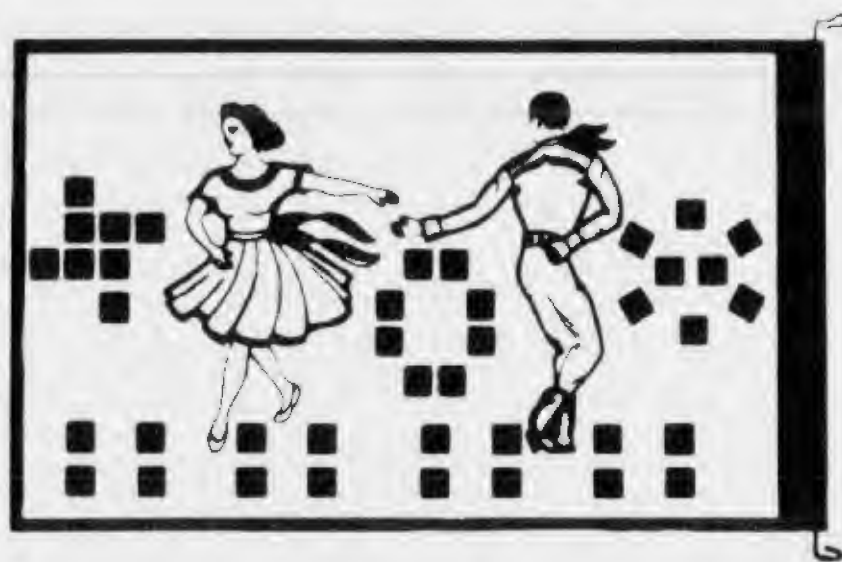
Dear Editor:

My wife and I enjoy attending the large gatherings where there are hundreds and even thousands of square dancers enjoying our mutual hobby. We also enjoy the club dances with their greater sense of intimacy.

After we had left one of the big summer gatherings (which shall remain unidentified) we talked it over in its many aspects, pro and con. There were quite a few "con," altho' because of personal friendships, etc., we had had a good time.

We decided that there was a certain criterion of good taste which is often not maintained at the large gatherings as it is in the clubs. Granted that the control may be difficult we felt that there were certain elements which simply did not give a good "public

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image" of square dancing. We will give just one example. During the daytime dancing some of the dancers on the floor were costumed in what could only be called poor taste. Some young men were in short-sleeved jerseys and sloppy trousers. Some of the girls were in tight slacks! We were appalled, especially as we had with us some friends to whom we had touted the glories of square dancing, in the hope that they would join a class in this city we were visiting. Needless to say, we lost two potential square dancers in a very few minutes

of time.

It occurs to us that there should be someone in charge of the "image" at the big square dance events.

Rich Blackburn
 Winona, Missouri

Dear Editor:

We would like to send out an S.O.S. On the island of Okinawa, square dance callers are at a premium. Any callers who have opportunity for a transfer to the island or are just passing thru, would be welcomed warmly. Our own

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SWEET GEORGIA BROWN QUADRILLE (SIO-121) Give them this when they have learned Two Ladies Chain and Right and Left Thru. They'll have a barrel of fun. Great music!

COCOANUTS (SIO-150) A fun tune easily adaptable to any number of very simple singing call routines. Great for mixers, too.

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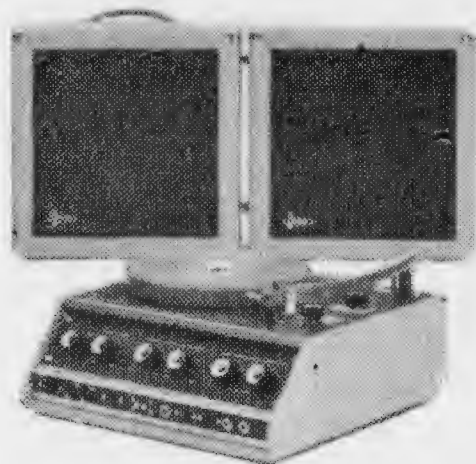
GRAND SQUARE (SIO-102) By the tenth lesson they'll be ready for this fun Quadrille.

BASIC INSTRUCTION ALBUM (SIO-6001) The perfect starter album for use by non-callers. The calling is clear and directional. (Caller Bob Ruff.) Comes complete with pictures, instructions; teaching helps, etc. A good way for a caller to learn to teach. Excellently put together.

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caller, Lee Dixon, is rotating to the States in January 1968 and we know of no other callers on the island nor of any coming in the near future. One club on the island struggled desperately after their caller left but dancing by tapes is just not the same and they are presently in inactive status. One of the military installations on the southern tip of the island is trying to form a club but they have no caller, either. There is a great interest in square dancing here but without callers we are in a bad situation. Callers or anyone desiring further

information may write to me or telephone me at 63357. We'll appreciate help.

SSgt. James H. Greenhaw AF 18533791
1962 Comm Group, Box 303
APO San Francisco 96239

(Datebook, continued from page 5)

Sept. 22—Centennial Square Dance
Nobleton, Ont., Canada

Sept. 22-23—1st Ann. San Joaquin Valley S/D
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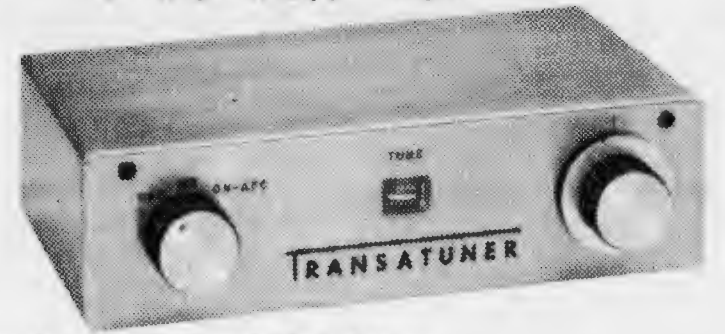


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Sept. 23—11th Iowa Fall Festival
Val Air Ballroom, Des Moines, Iowa
Sept. 29-30—Tri-State Dance Festival
Memorial Colis., Fort Wayne, Ind.
Sept. 29-30—8th Ann. Dixie Jamboree
Alabama State Colis., Montgomery, Ala.
Sept. 30—South Dakota Fed. Festival
Corn Palace, Mitchell, S.D.
Sept. 30—Overseas Dancers Get-Together
Baileys Elem. School, Falls Church, Va.

Sept. 30—Circle K Centennial Square Dance
Winfield Com. Hall, Winfield, B.C., Can.
Sept. 30—Battle Creek Assn. Guest Caller
Dance, Battle Creek, Michigan
Sept. 30—Guest Caller Dance
City Audit., Rapid City, So. Dakota
Sept. 30—3rd Ann. Hicks & Chicks Double-
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LH-162 HONEY BEE Flip/Inst. Caller: Red Warrick

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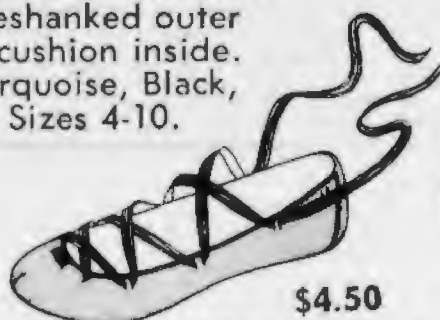
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- Oct. 6-7—San Angelo Fall Fling Coliseum, San Angelo, Texas
- Oct. 6-7—Vermont Fall Foliage Festival Nat'l. Life Ins. Cafeteria, Montpelier, Vt.
- Oct. 6-7—Moncton's Centennial S/D Jamboree Canadian Legion Hall, Moncton, N.B., Can.

- Oct. 7—South Louisiana Council Guest Caller Dance, Baton Rouge, La.
 - Oct. 13-15—4th Aloha State Square Dance Convention, Hilton Hawaiian Village, Honolulu, Hawaii
 - Oct. 15—Guest Caller Dance Ranchland, Mechanicsburg, Pa.
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Photo by Bochler Studios

Johnny Davidson—Hannon, Ont., Can.

IN 1951, JUST AFTER SHIRLEY and Johnny Davidson were married, the community council in their town asked for volunteers to attend a square dance callers course at the Hamilton, Ontario, YMCA, with Audrey and Van Van Sickle teaching. During this course Johnny was asked to dance with the Dorothy Tresham Squares who danced at the Royal Winter Fair. The next year Johnny called for the Uncle Penn Square Dancers.

By this time he was calling for his first square dance club and at the same time calling traditional squares at the Dundas Music Hall on Saturday nights.

Along came TV and for almost 11 years Johnny has been calling for the C.B.S. TV network and slowly building up his business as a professional square dance caller. He now has four regular clubs; Kitchener Beaux & Belles, Hannon Hoedowners, Merri-Eights in Guelph and Happy Twirlers in Hanover. He also teaches beginner classes for two of these clubs as well as calling on the C.B.C. for the Tommy Hunter Show.

In 1966 Johnny added round dance classes to his schedule which also includes one-night stands in many Ontario cities.

Davidson has done two long playing square

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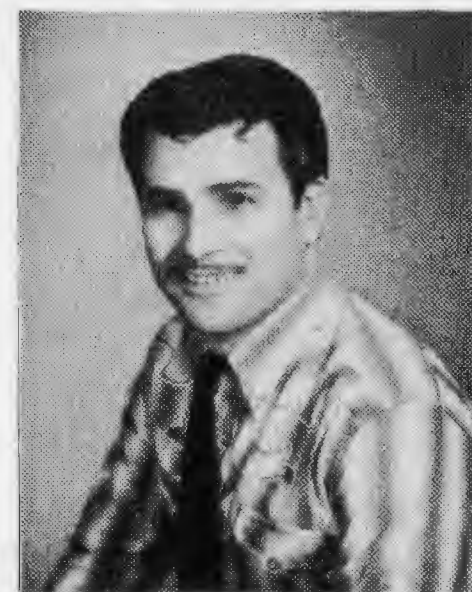
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dance record albums and was a featured caller on the commemorative record made by Sets in Order to tie in with Canada's Centennial year square dance celebrations.

Shirley has been the perfect help-mate thru all of this busy and busier program of her husband's and has managed to raise four sons at the same time.

—Charlotte Weber

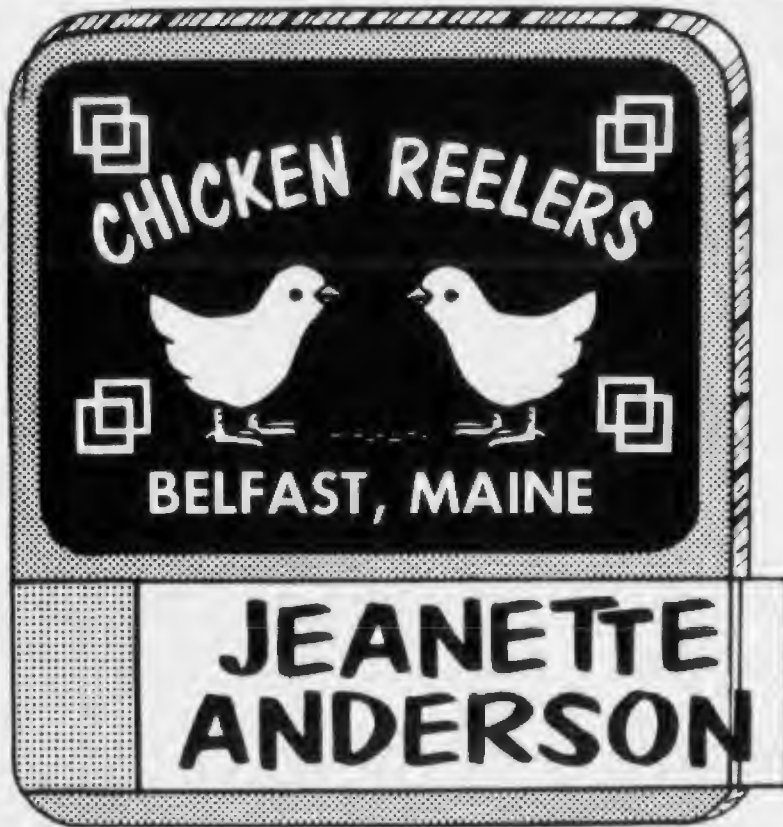
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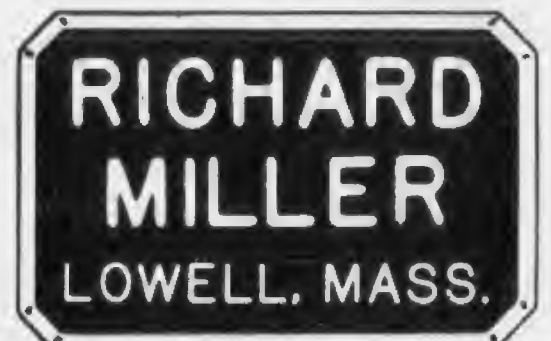
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As so often happens the Teufels were first of all “teachers” for their friends. As time passed it seemed to them that the greatest need in their area was for lessons in the basics of round dancing. They began to read all they could find about round dancing and, with the help of the Jack Stapletons, finally felt that they could venture out to begin teaching these basics. They consulted with their local Recreation Department and for six years now have been sponsored by the department, teaching basic and intermediate classes in Lansing. They have also taught basics in several nearby towns and have an advanced group that meets each week when Don and Donna are at home.

The Teufels have taught at various festivals and used to program and teach rounds for several square dance clubs until they found that

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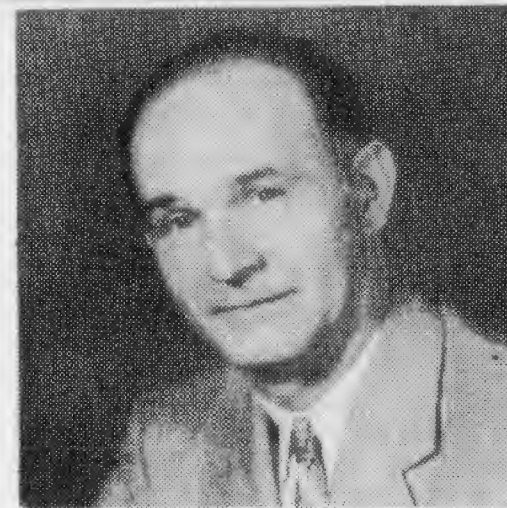


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left them no time to dance for the fun of it, so they gave up this phase except for special dances in their area.

Don and Donna were Corresponding Secretaries for the Michigan Round Dance Teachers Assn. for two years, served as Vice-Presidents and just this year were elected Presidents.

"We have no ambitions as teachers other than to help others enjoy round dancing as much as we do," say the Teufels. Don is Chief Electrician for Oldsmobile when he isn't skimming across the dance floor and there are three

married children plus four grandchildren to round out the Teufel family.

YOUR THANKSGIVING MESSAGE

The deadline to send in your nomination for a "Thank You" in the November issue is the end of the first week of September. Simply use a post card and type in three lines the pertinent information (as shown). We'll do the rest.

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(On the Record, continued from page 6)

weave — swing — promenade. (Figure) Heads (sides) square thru — swing thru — box the gnat — right and left thru — star (or slide) thru — two ladies chain — allemande — do-sa-do — corner swing — promenade.

Comment: A lively ragtime tune with well timed standard dance patterns.

Rating: ☆☆☆+

SHEIK OF ARABY — Lore 1096

Key: G **Tempo: 132** **Range: High HC**
Caller: Johnny Creel **Low LD**
MUSIC: Western 2/4 — Piano, Guitar, Drums, Bass, Banjo

Synopsis: (Break) Ladies chain — circle — allemande allemande thar — shoot star — right and left grand — promenade. (Figure) Heads promenade half — swing thru — turn thru — separate round one — swing thru — turn thru — allemande — do-sa-do — swing corner — promenade.

Comment: A good standard tune and lively music. The patterns are easy but the fast tempo keeps dancers moving.

Rating: ☆☆☆

MAME — Top 25148

Key: B Flat **Tempo: 121** **Range: High HC**
Caller: Happy Harry Pearcey **Low LC**
MUSIC: Standard 2/4 — Trumpet, Piano, Drums, Bass, Clarinet, Banjo

Synopsis: (Break) Ladies chain — circle — allemande — allemande thar — slip the clutch — allemande pass one swing — promenade. (Figure) Heads square thru — do-sa-do — ocean wave — right and left thru — dive thru — square thru three quarter — allemande — do-sa-do — swing corner — promenade.

Comment: A popular show tune modified slightly to fit the dance. Standard dance patterns. The tempo is a little slow but increasing it could make the call a bit wordy.

Rating: ☆☆☆+

BE HAPPY — Top 25147

Key: A Flat **Tempo: 127** **Range: High HB**
Caller: Bill Dann **Low LC**
MUSIC: Western 2/4 — Piano, Banjo, Guitar, Drums, Bass

Synopsis: (Break) Allemande — swing — circle — allemande — weave — do-sa-do — allemande — promenade. (Figure) Heads (sides) right and left thru — star thru — pass thru — swing thru — eight circulate — swing thru — right and left thru — allemande — do-sa-do — corner swing — promenade.

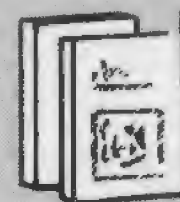
Comment: Good music, a smooth tune, standard dance patterns.

Rating: ☆☆☆

BUSTER'S SHOES — Top 25150

Key: G **Tempo: 124** **Range: High HB**
Caller: Ben Baldwin Jr. **Low LD**
MUSIC: Western 2/4 — Two Guitars, Banjo, Drums, Bass

Synopsis: (Break) Around corner — partner left — men star right — partner left for thar star — slip clutch — allemande — weave — do-sa-do — promenade. (Figure) Ladies chain — whirlaway — swing — allemande — do-sa-do — gents star left — star promenade — girls back track — box

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the gnat — pull by — allemande — promenade.
Comment: Excellent music and a novelty tune.
 Dance patterns are standard.

Rating: ☆☆☆

SHEBOYGAN — Hi-Hat 350*

Key: G **Tempo: 126** **Range: High HC**
Caller: Red Bates **Low LD**

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

Synopsis: Complete call printed in Workshop.

Comment: A fast moving, well timed dance using standard figures. The music has a Dixieland flavor and is well played.

Rating: ☆☆☆+

BLUE SIDE OF LONESOME IS ME — Blue Star 1812

Key: C **Tempo: 125** **Range: High HC**
Caller: Marshall Flippo **Low LC**

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

Synopsis: (Break) Ladies chain—chain back—circle — allemande — weave — do-sa-do — promenade. (Figure) Heads cross trail round one — make a line — star thru — do-sa-do — eight chain four — swing — allemande — promenade.

Comment: A big band and good danceable music. Patterns are standard but have the usual Flippo good timing.

Rating: ☆☆☆+

OH! HAPPY LUCKY ME — Longhorn 163*

Key: 3 Keys **Tempo: 133** **Range: High HC**
Caller: Bailey Campbell **Low LD**

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

Synopsis: Complete call printed in Workshop.

Comment: A real "get up and go" tune and well played music with a ragtime flavor.

Rating: ☆☆☆+

YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU — Top 25149

Key: E Flat **Tempo: 120** **Range: High HC**
Caller: George Peterson **Low LC**

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

Synopsis: (Break) Ladies chain—circle—allemande — forward two for a thar star — shoot star — turn thru — allemande — do-sa-do — promenade. (Figure) Side ladies chain — heads right — circle to a line — up and back — star thru — do-sa-do — swing — eight circulate — corner

CURRENT BEST SELLERS

Fifty-one dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out 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-August.

SINGING CALLS

| | |
|------------------------|-----------------|
| Sweet Thang | Jewel 141 |
| Walkin In The Sunshine | Wagon Wheel 112 |
| Oh Happy Lucky Me | Long Horn 163 |
| Coney Island | |
| Washboard Gal | Grenn 12089 |
| Fireman's Ball | Hi-Hat 348 |

ROUND DANCES

| | |
|----------------------|-------------|
| Darling | Hi-Hat 837 |
| Sweet Thang | Jewel 150 |
| Ballin The Jack | Grenn 14093 |
| Road Runner Two-Step | Hi-Hat 836 |
| Home Town Sweetheart | Belco 222 |

swing — allemande — promenade.
Comment: A good tune and interesting dance patterns. This is recorded quite slow. Increasing speed makes it much more interesting.

Rating: ☆☆☆+

BABY FACE — Windsor 4877*

Key: B Flat **Tempo: 127** **Range: High HB**
Caller: Al Brundage **Low LC**

Music: Western 2/4 — Two Guitars, Trumpet, Bass, Drums, Banjo

Synopsis: Complete call printed in Workshop.

Comment: A good standard tune and well played music. Well timed and standard dance patterns.

Rating: ☆☆☆+

RIBBON OF DARKNESS — MacGregor 2018

Key: F **Tempo: 127** **Range: High LF**
Caller: Frank Lesperance **Low HD**

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

Synopsis: (Figure) Ladies chain three quarter—head ladies chain across—gents promenade inside—promenade partners—heads wheel — right and



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Additional Dealers on Previous Page

left thru — do-sa-do — swing thru — box the gnat — square thru — swing — circle — allemande do-sa-do — weave — do-sa-do — allemande — promenade.

Comment: Music is well played but tune has a repetitive melody. The four times thru pattern uses standard figures that time out well and are easy.

Rating: ☆☆

RIDE RIDE RIDE — Grenn 12093*

Key: E **Tempo:** 125 **Range:** High HB
Caller: Johnny Davis **Low LC**

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

Synopsis: Complete call printed in Workshop.

Comment: Good music and a catchy tune. Four figures and three breaks are offered — take your choice.

Rating: ☆☆☆

SHOW ME WHERE THE GOOD TIMES ARE — Lore 1095

Key: B Flat **Tempo:** 125 **Range:** High HC
Caller: Emanuel Duming **Low LC**

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

Synopsis: (Break) Ladies promenade — swing — circle — allemande — do-sa-do — weave — do-sa-do — men star left — swing — promenade. (Figure) Heads promenade half — right and left thru — slide thru — square thru three quarters — allemande — do-sa-do — weave — do-sa-do —

allemande — pass one — swing — promenade.
Comment: Good music with a large band. Standard dance patterns.

Rating: ☆+

DO YOU EVER THINK OF ME—MacGregor 2017

Key: B Flat **Tempo:** 131 **Range:** High HC
Caller: Bill Lockridge **Low LB**

Music: Standard 2/4 — Trumpet, Saxophone, Bass, Drums, Piano, Banjo, Accordion

Synopsis: (Break) Circle — allemande — forward two for a thar star — shoot star full around — pull by corner — allemande — swing — promenade. (Figure) Heads square thru — do-sa-do — eight chain three — allemande — swing — allemande — grand right and left — promenade.

Comment: A good old standard tune, well played music and conventional dance patterns.

Rating: ☆☆

ROSE COLORED GLASSES — Bogan 1206

Key: E Flat **Tempo:** 131 **Range:** High HC
Caller: Cal Lambert **Low LC**

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

Synopsis: (Break) Allemande — allemande thar — shoot star right and left — do paso partner left allemande thar — shoot star right and left grand — do-sa-do — promenade. (Figure) Head ladies chain right — new head ladies chain — heads promenade half — sides pass thru — U turn back — circle — men (ladies) square thru — swing corner — promenade.

SEVENTH



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Key: B Flat Tempo: 130 Range: High HC
Low LE

Music: Western 2/4—Accordion, Two Guitars, Bass
CANDY STORE LADY — Flip side to above

Key: C Tempo: 130 Range: High HC
Low LC

Music: Western 2/4—Accordion, Two Guitars, Bass
Comment: This is a re-packaging of two all time favorites on the Old Timer label and offering two instrumentals on one record. These have long been best sellers on this label.

Rating: ☆☆+

HOEDOWNS

WALKIN' ON DOWN — Balance 404
Key: G Tempo: 126
Music: Boom Chuck Boys — Guitar, Banjo, Tuba, Piano

SQUARE DANCE GALS — Flip side to above
Key: D Tempo: 126
Music: Boom Chuck Boys — Guitar, Banjo, Tuba, Piano

Comment: Unusual rhythm hoedowns that some callers will find an interesting novelty.

Rating: ☆☆

ROUND DANCES

TIL SOMEBODY LOVES YOU — Belco 224
Music: (Rhythm Boys)—Piano, Clarinet, Vibes, Bass, Drums, Guitar

Choreographers: Lu and Toni Delson
Comment: Good bouncy music and an easy two-step routine. Half of the measures are repeats.

LAZY RIVER — Flip side to the above
Music: (Rhythm Boys)—Guitar, Banjo, Piano, Vibes, Clarinet, Trumpet

Choreographers: Johnny and Ginny Espinosa
Comment: Good danceable music and a very easy two-step routine that is only eighteen measures long and three times through.

THE SHEIK — Scope 4
Music: (Musicians) — Vibes, Whistler, Piano, Bass Drums



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Choreographers: Wayne and Norma Wylie
Comment: Novelty music and an easy fun two-step. A 32 measure routine, no section repeated.

DOO-DAD — Flip side to the above
Music: (Musicians)—Accordion, Organ, Drums, Bass
Choreographer: Charlie and Gertrude Tennent
Comment: A smooth flowing and easy two-step. Twenty four measures and eight are repeats.

BLOSSOM OF SNOW — Grenn 14099
Music: (Al Russ)—Saxophones, Piano, Guitar, Bass, Trumpet, Drums
Choreographers: Don and Pete Hickman
Comment: Very good waltz music to the tune Edelweiss. A waltz routine that is easy but not

for the novice. Eight measures are repeated.

RAGTIME TWO-STEP — Flip side to the above
Music: (Al Russ) — Piano, Saxophones, Trumpet, Drums, Bass, Banjo
Choreographers: Dorothy and Bill Britton
Comment: Ragtime music and a fun dance routine that is easy. Eight measures are repeated.

I DON'T WANTA — Hi-Hat 841
Music: (Gene Garf)—Accordion, Trumpet, Clarinet, Trombone, Saxophone, Piano, Guitar, Drums, Bass
Choreographers: Dick and Darleen Houlton
Comment: Well arranged and bouncy music. A country tune done with Dixieland flavor. Dance

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is easy and fun with half the routine repeats.

GAME OF LOVE — Flip side to the above

Music: (Gene Garf)—Guitar, Trumpet, Saxophone, Clarinet, Piano, Drums, Bass

Choreographers: Dean and Lorraine Ellis

Comment: Great music and a two-step with a fox-trot flavor. For the experienced dancer but not difficult.

FLORIDA WALTZ — Windsor 4727

Music: (Windsor Orchestra)—Violins, Piano, Drums, Flute, Vibes, Bass

Choreographers: Oscar and Fran Schwartz

Comment: Waltz music at a little faster pace than

currently used for most routines. This dance has 32 measures with four repeated.

I NEVER KNEW — Flip side to the above

Music: (Windsor Orchestra)—Clarinet, Saxophones, Piano, Guitar, Drums, Bass

Choreographers: Harmon and Betty Jorritsma

Comment: Good music with a medium speed fox-trot flavor. The routine is quite easy with half of the 32 measures repeats.

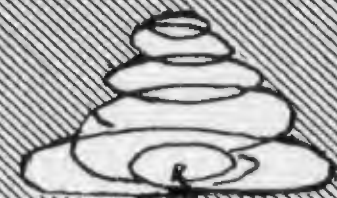
HO-HO-HO — Blue Star 1813

Music: (Sugarland Brass)—Trumpets, Organ, Saxophones, Trombone, Drums, Bass

Choreographer: Al Rowland

Comment: A big band and an extremely easy two-

TOP



GRENN

NEWEST
ROUNDS

GR 14102

"CAPRICE" (Waltz) by Edna and Gene Arnfield

NEWEST
FLIP
SQUARE

GR 12095

"NEAR YOU" by Peggy and Gerry Mace

"LAY SOME HAPPINESS ON ME" by Ron Schneider

RECENT ROUNDS

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| 14100 | Marnie/Doodley Cha | 12092 |
| 14099 | Blossom Of Snow/Ragtime Two Step | 12091 |
| 14098 | Allegheny Waltz/Too Much Love | 12090 |

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| Ride Ride Ride — Davis |
| Happy Tracks — Davis |
| Sq. Dance Blues — Johnston |
| Everybody Loves — Schneider |

TOP

NEWEST
FLIP
SQUARES

25153 "BIMBO" by Herb Keys

25154 "WALK IN BLACK FOREST" by Chip Hendrickson

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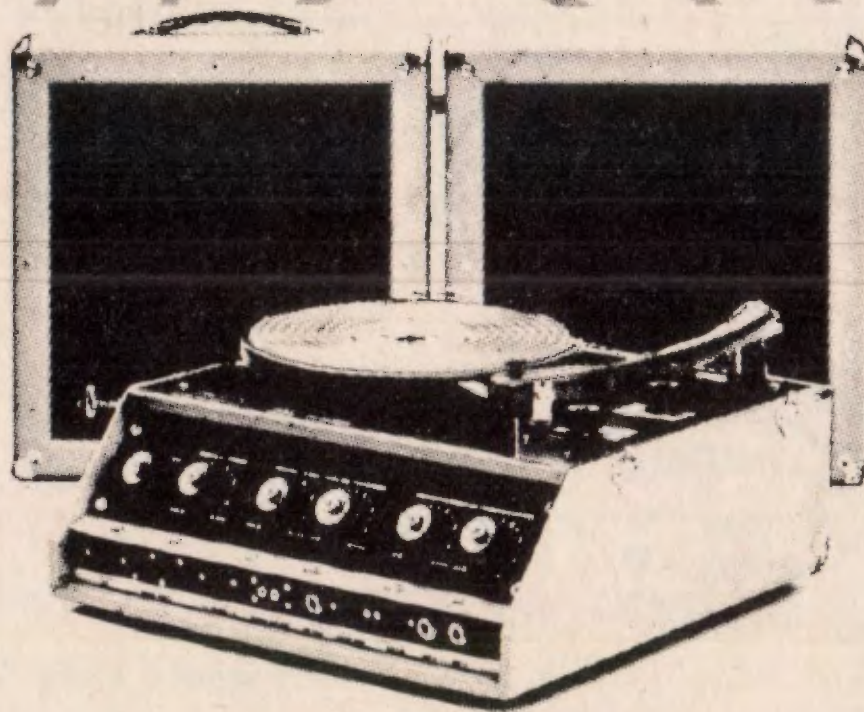
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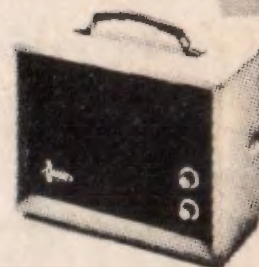
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step routine. Twenty four measures with half of them repeats.

WAIT FOR ME — Flip side to the above
Music: (Shannonaires) — Vibes, Guitar, Clarinet, Piano

Choreographer: Al Rowland
Comment: Good music to the tune "My Ideal." This is ten times through, an eight measure mixer with no turning two-steps.

LENNY'S WALTZ — Windsor 4726
Music: (Windsor Orchestra)—Violins, Saxophones, Piano, Vibes, Organ, Clarinet, Drums, Bass
Choreographers: Clancy and Betty Mueller
Comment: Good music with a full band and an easy waltz routine. Half of the measures are repeats.

SWING-A-ROO — Flip side to the above
Music: (Windsor Orchestra) — Saxophones, Piano, Guitar, Trumpet, Bass, Drums, Clarinet
Choreographers: Frank and Evelyn Hall
Comment: Good swinging music to the tune "Swinging The Blues." Routine is not easy but fun when mastered.

17TH NATIONAL SQUARE DANCE CONVENTION SHIFTS INTO HIGH GEAR

All committees are formed and working to make the 17th National Square Dance Convention — the "Nebraskaland" convention — a

truly great affair! Following a magnificent kick-off at the 16th National in Philadelphia, the area enthusiasts are going full blast with their plans.

For advance registration, write to Elvo and Geneva Pratt, Cook, Nebraska 68329.

If a trail dance is scheduled in your area and you wish it included in free listings, send complete information to Glenn and Arlene Lapham, Publicity Chairmen, 4971 South 42nd Street, Omaha, Nebraska 68107.

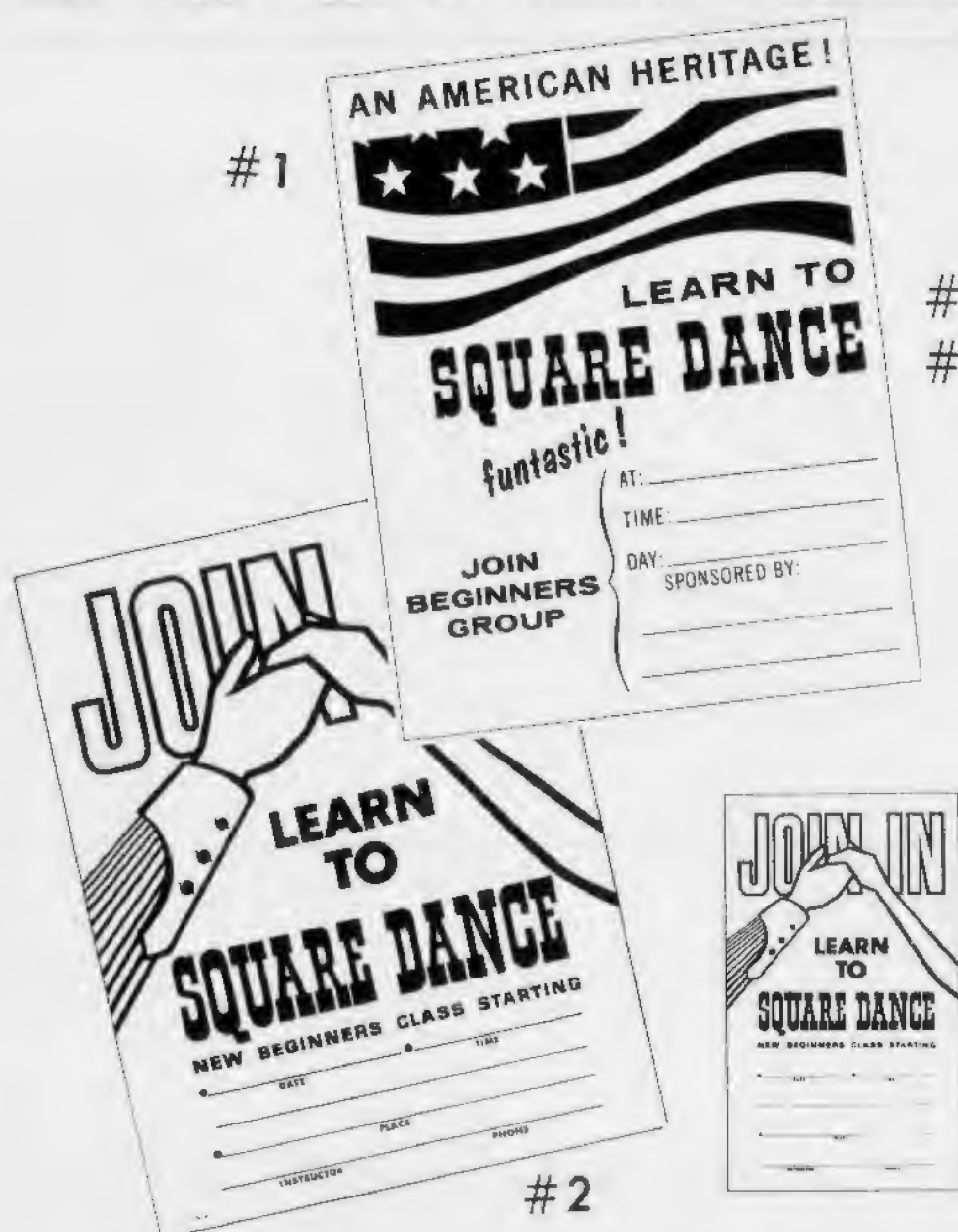
Start planning now to "swing your taw in Omaha." Mark the dates — June 20, 21, and 22, 1968.

GEMS FROM THE AREA PUBLICATIONS

*Butch Little in Tip Topics—Ohio
Never Was*

*Never was a caller that couldn't be topped,
Never a dancer that couldn't be stopped.
Never a game that couldn't be won
Except for square dancing; that's only for fun
'Cause a caller doesn't really have to be topped
A dancer doesn't really want to be stopped.
Competition may be a big part of life
Except when on man's night out with his wife.*

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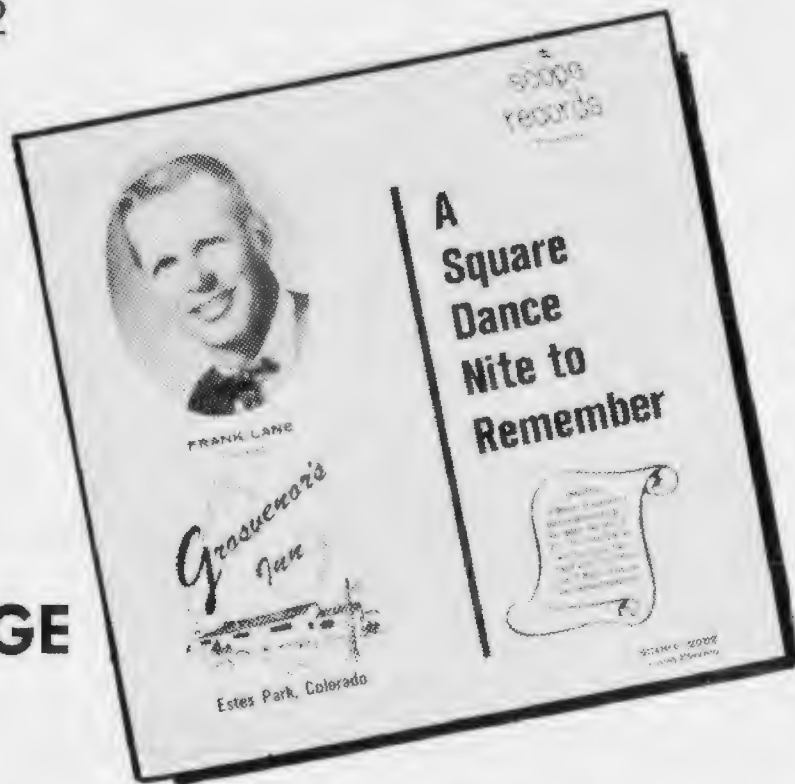
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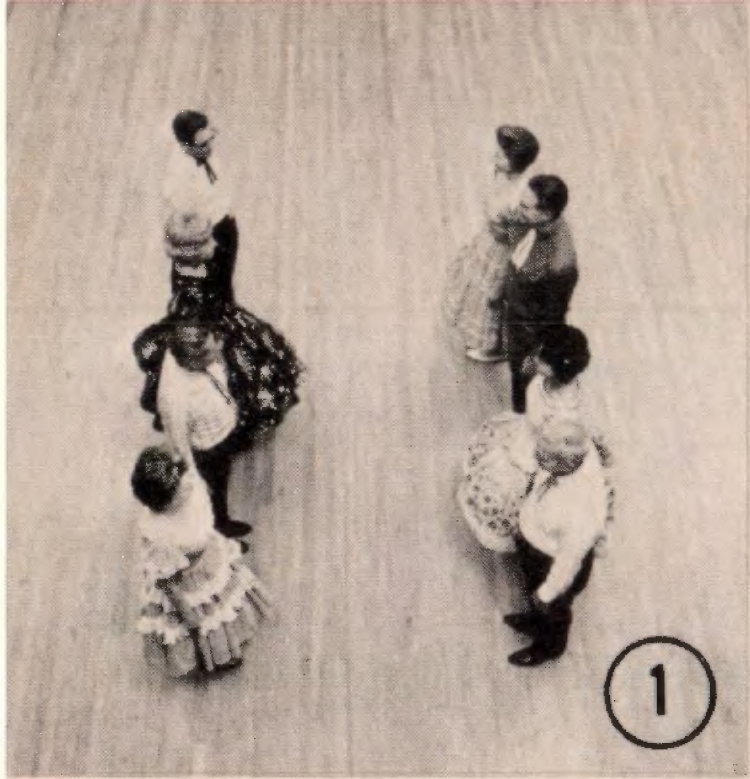
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1



2



THERE HAS BEEN MUCH DISCUSSION recently concerning the difference between a "basic" and a "gimmick." In our dictionary, a gimmick is a square dance movement that is a novelty and which, due to the fact that the heads are doing a different pattern than the sides, may have to be memorized by the dancers. It is also quite possible that the combination may not be called descriptively and for that reason may have to be re-taught each time that it is to be used. Gimmicks, of course, can be over-

done, and some feel that one gimmick an evening is plenty.

On the other hand, when it is possible to call a pattern without having to give it a new name, we feel that it should not be considered a *gimmick* (nor an experimental movement under consideration for the title of *basic*).

We've selected a good example to help develop this theory. We claim that this particular "idea" can be called descriptively and, for that reason, does not need a new name.



3



4



5

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**Heads to the right and circle four
Head men break, two lines of four
Just the ends double circulate
While the centers star twirl
(or—star thru then frontier whirl)
Ends star thru
Centers pass thru**

We use star thrus in the call because the use of hands often aids the orientation. However, the star thrus could be slide thrus and the frontier whirl could be a trade and we'll show them that way in the pictures and explanation that follow.

We have shown in pictures this same pattern only as a simultaneous or "gimmick" movement. From two facing lines of four (1) first follow the outside or end couples. They pass by one (2) and move forward toward the next (3) passing right shoulders with this person

(4) they move on one-quarter more round the square (5) and meeting the next time (6) do a slide thru (7) to face in at a head position to complete their movement (8).

In this example, simultaneously the center couples move forward (2) and slide thru with their opposite (3) continuing on without a stop (4) they do a partner trade (5) to change their facing direction (6). They then pass thru (7) and end facing the outside couples (8) in "starting eight chain thru" position.

A good six months or more ago, this combination termed "Load the Boat" was causing discussion and argument in many areas. It is obviously not a new basic. As a combination of movements done simultaneously, we would consider it an interesting "gimmick." Called descriptively, it could be a good example of versatility and callerability in using existing descriptive language.



NEW **OLD TIMER RECORDS** PRESENTS



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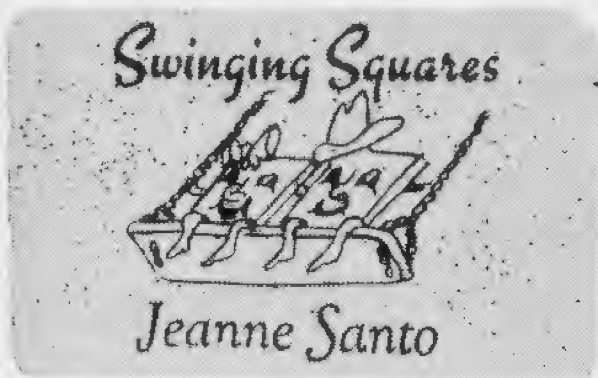
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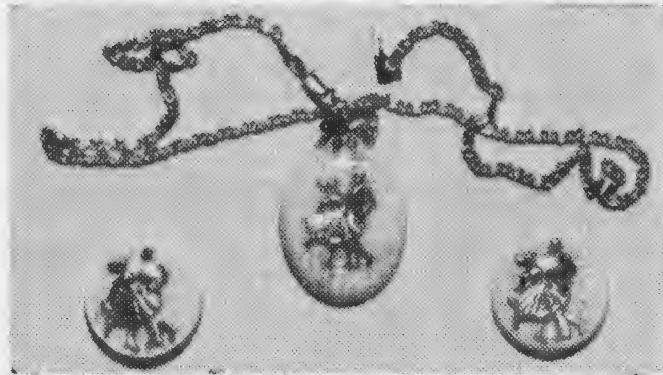
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(Interview, continued from page 25)

Flippo: I've done this myself. Some of the recording people are doing a terrific job of better music with better studios, better sound engineers, better bands. Some of the old tunes are real great and with new figures put to them, can come back real strong. For instance, Raggin' the Call, which Joe Lewis did years ago came out on Windsor with Van Antwerp and I enjoy calling it real well.

S.I.O.: Is there any advantage in formal or

informal meetings of square dance recording artists to discuss maintaining quality and other problems common to all of them?

Flippo: I wish this would happen; it would cut down a lot of duplication, probably. I think the recording callers would reward themselves if they would meet once or twice a year and try to iron out some of the things. All of them want the business to go good and they want the activity to progress. The meetings could be a very fine idea.

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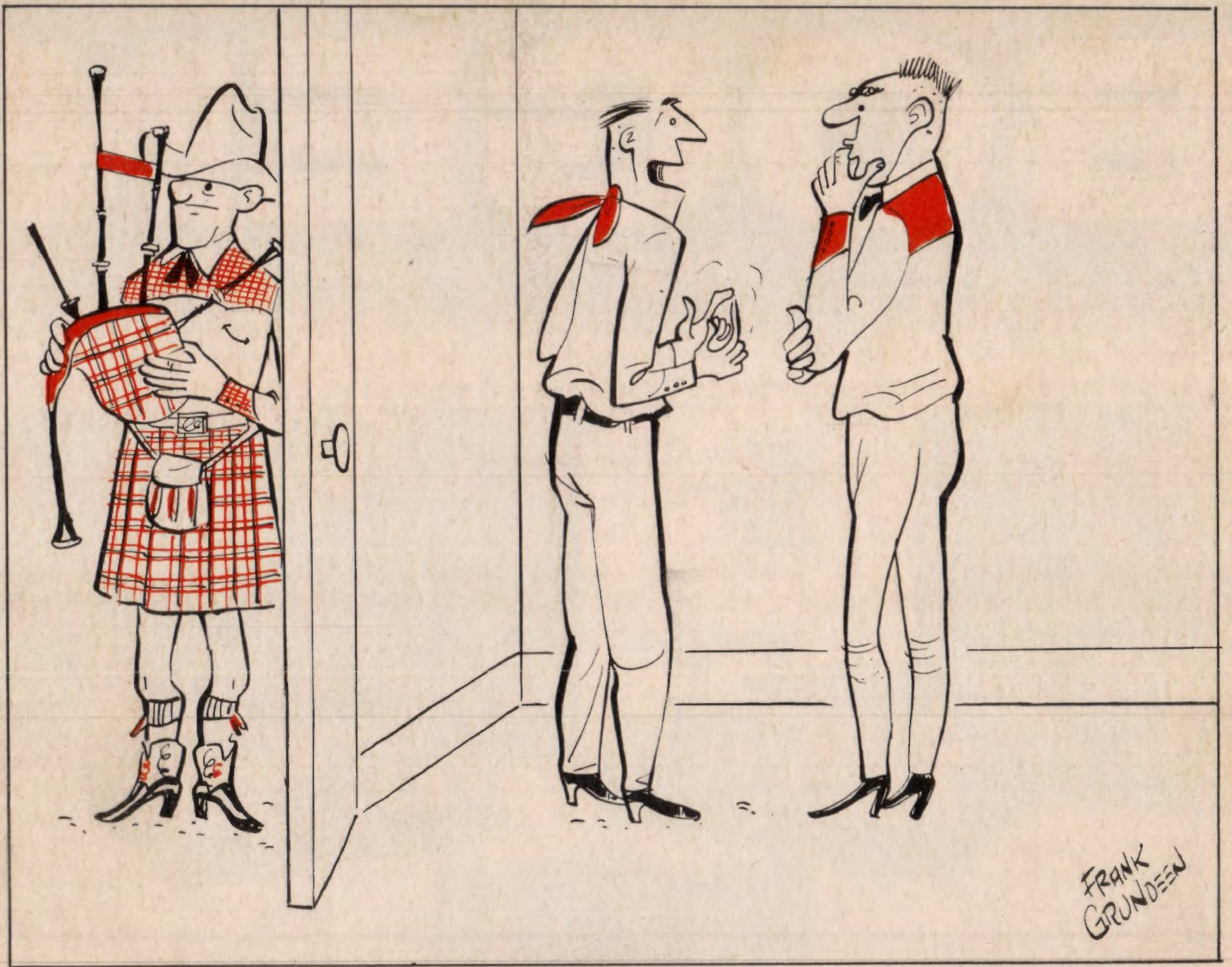
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