

*Sets in Order* THE OFFICIAL MAGAZINE OF

# SQUARE DANCING

SEPTEMBER 1968

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## From The Floor

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

Dear Editor:

I should like to comment on the article relative to hand signals contributed by Glen Nickerson. My wife and I have been using hand signals in order to obtain the proper balance between music and voice volume. If the music volume needs increasing, a hand, palm upward, is moved unobtrusively in an upward direction. The greater the distance of movement, the greater increase in volume is needed. To decrease the volume the same signals are used except that the hand motion is palm downward. For voice volume the same signals are used except that a hand is touched lightly to the mouth before the hand signal.

Hayes Herschler  
Colmar, Pa.

Dear Editor:

Thank you for sending us the Gift Subscription forms so promptly. We plan on giving them to members of this year's square dance class with perfect attendance.

We enjoy our own Sets in Orders so much that we would like to see all dancers subscribing to it. We can't begin to say how many times we have referred to our back copies for information on so many different things.

Bob and Jane Jaffray  
Peterborough, Ont., Canada

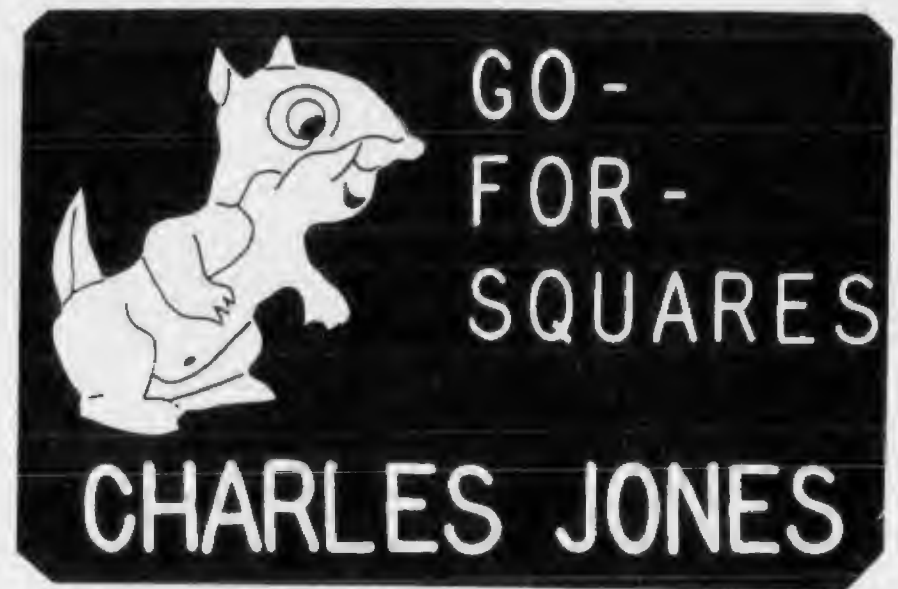
Dear Editor:

. . . I would like to tell you how much we look forward to getting your magazine — and have done so since 1955. The back cover drawings certainly are typical of all square dancers and we often glance back at them just for laughs . . . I am reading the articles you are presently printing on callers with a great deal of interest, as I have many of the same ideas on teaching and calling today.

Square dancing has changed as far as names of movements are concerned, altho' we were dancing many of the same movements 10 and 15 years ago with descriptive wording . . .

(Please turn to page 62)

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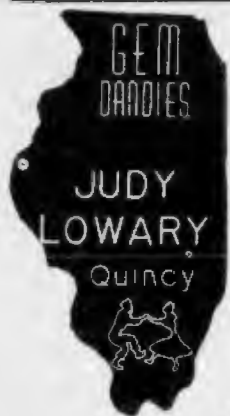
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**SINGING CALLS**

**GOOD GIRLS GONNA GO BAD — Bogan 1214**

Key: F      Tempo: 128      Range: High HA  
Caller: Billy Dittmore      Low LA  
Music: Western 2/4 — Guitar, Piano, Clarinet, Drums, Bass, Vibes

Synopsis: (Figure four times) Circle — heads (sides) square thru — do-sa-do — spin chain thru — circulate — turn thru — swing corner — allemande — weave — do-sa-do — promenade.

Comment: A country tune and a well timed dance using a "spin chain thru". Recorded in a rather low key.

Rating: ☆☆

**NELLY BLY — Top 25172\***

Key: A      Tempo: 132      Range: High HD  
Caller: Ralph Sweet      Low LB

Music: Western 2/4 — Guitar, Banjo, Bass, Piano  
Synopsis: Complete call printed in Workshop.

Comment: A familiar folk tune, well played music and a wordy but well timed and fast moving dance.

Rating: ☆☆☆+

**WHEN THE MOON COMES OVER THE MOUNTAIN — Lore 1099**

Key: E Flat      Tempo: 127      Range: High HC  
Caller: Bob Augustin      Low LC

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

Synopsis: (Break) Ladies chain — circle — allemande — allemande thar — shoot the star — do-sa-do — allemande — promenade (Figure)  
(Please turn to page 74)

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

**HOW TO USE THE RECORD REPORTS**

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

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



# Square Dance Date Book

- Sept. 6-7-11th Ann. Greater New Orleans Assn. S/D Fest. Munic. Audit, New Orleans, La.
- Sept. 6-8-6th Ann. Towne House Holiday Towne House Hotel, Fresno, Calif.
- Sept. 7-8-Teenage Advisory Board So. Calif. Square Dance Round-up Memorial Center, Hawthorne, Calif.
- Sept. 8-14-Colo. S/D Assn. Learn to S/D Week, State of Colorado
- Sept. 13-Lift Lock Squares Guest Caller Dance, Peterborough, Ont., Canada
- Sept. 13-14-Harvest Moon Hoedown Gillette, Wyoming
- Sept. 14-T.E.R.C. Guest Caller Dance Kingsport, Tenn.
- Sept. 14-2nd Ann. Quinte Twirlers Jamboree Arena, Belleville, Ont., Canada
- Sept. 14-Nixon Promenaders-Fundy Frolikers Kick-Off Dance, Paradise, Nova Scotia Canada
- Sept. 21-An Evening of Square Dancing Great Medieval Hall, Thoresby Hall nr. Ollerton, Notts., England
- Sept. 22-Shawnee Squares Dance Special Community Center, Tecumseh, Mich.
- Sept. 27-Niagara Grape and Wine Festival S/D, St. Catharines, Ont., Canada
- Sept. 27-28-9th Annual Montgomery Assn. Dixie Jamboree, Montgomery, Alabama
- Sept. 28-Merry Mixers Guest Caller Dance Reeths Puffer H.S., Muskegon, Mich.
- Sept. 28-Buckwheat Stompers Festival Dance Kingswood, West Virginia
- Sept. 28-Guest Caller Dance The Hayloft, Asbury Park, N. J.
- Sept. 28-T.E.R.C. Guest Caller Dance Kingsport, Tenn.
- Sept. 28-Duck 'n' Dive Guest Caller Dance Community Center, Rolla, Mo.
- Sept. 28-29-Prairie Schooners Assn. S/D Festival, Elks Hall, Sidney, Nebr.
- Oct. 2-6-Happy Twirlers Oktoberfest Square Dances Sawyer Audit., La Crosse, Wisc.

(Please turn to page 71)

## Sets in Order THE OFFICIAL MAGAZINE OF SQUARE DANCING

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

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### TABLE OF CONTENTS

3	From the Floor
4	On the Record and Record Report
5	Square Dance Datebook
6	Feature Fashion
7	As I See It
10	Basic Movements — Introduction and Suggested Order of Teaching
13	The Dancer's Walk-Thru
17	Dialog for Callers
19	Convention News
20	Callers of the Month: Bob Augustin, Paul Clements, Herb Keys, Harold Parker, George Ruddock, Gary Shoemake, Harry Tucciarone, Jr. and Bruno Zeni.
22	Style Series: Do Si Do
24	Round the World of Square Dancing
29	SIO Workshop
33	Handbook Supplement: The Basic Movements of Square Dancing
73	Paging the Round Dancers: Fred and Gwen Manning
76	Current Best Sellers
86	Experimental Lab: Cross Run

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# FEATURE FASHION



Pink drip-dry cupioni dotted in white makes this crisp and dainty dress for Mandy Boswell, daughter of caller Lee. Mandy makes her own and here she has trimmed the 12-gore skirt, white cotton bodice top, puffed sleeves, with white petticoat lace plus white cotton daisies centered in pink, for a neat finish.



# AS I SEE IT

bob osgood

September, 1968

PERHAPS YOU REMEMBER the story of the young lady who bought a new pair of shoes. They were so stylish and so beautiful that immediately it was obvious to her that by comparison the dress she was wearing looked shoddy and out of date. To female logic this meant one thing — a new dress.

So a new dress it was, a pretty frock in a color that matched the shoes. Ah, but something was wrong. The dress and shoes matched but the hat she was wearing (which up to now seemed perfectly fine) was a mess! You guessed it. A new hat. Then new gloves and a new coat.

Now she was in full swing and the change-over didn't stop with the new clothing. She discovered more problems the minute she stepped into her 1961 2-door coupe. "This will never do," she thought. So, across the street she went to the new car dealer. An hour later, out she came new car and all, and headed home triumphant.

Only a woman knows the feeling our young lady must have had when she started up the driveway at the place she had called home for these many years. *How could she possibly leave this beautiful new car in front of such a shabby garage?* How could it be possible for her in all that new finery to walk through the front door of that *rundown house?* She couldn't. And so, to end our little fable, her new pair of shoes started the ball rolling and led to a new outfit, finally a new automobile and eventually a brand new home.

☆ ☆ ☆

In 1950, on Sets in Order's second birthday, we found the need to move to new and larger quarters. Our original home which had housed our record store, publication offices and sleeping quarters, was getting a bit cramped. This became rather obvious to us early one Sunday morning when we woke up out of a sound sleep aware of strange voices in the room.

Finally awake, we discovered a square dancer we'd never seen before sitting on the edge of our bed using the phone asking someone at the other end where a square dance might be found in the area later that day!

Our new business home was a brand new hall occupying the second floor above a grocery store. We put in partitions for offices at the front of the hall, and the balance was designated for square dancing. The only drawback was a "hump" running lengthwise down the center of the hall. The "hump" bothered us at first, but as years went on all of those people dancing in Set's hall learned to adjust to the gentle rise and fall as they promenaded or grapevined their way across the wave.

Sometimes the urge to bring in a floor man and repair the hump got the better of us, and then we realized that people had become so accustomed to the unevenness of the floor that we would probably have them tripping all over themselves if it were ever removed.

Facing up to this as simply another excuse, we decided recently that the time had come to take drastic action. That was our downfall.

Into the scene came six different floor-laying companies. Finally one was selected to remove our "hump" and the work was started.

What a change! Now down the center of our floor was a six-foot section of sparkling new lumber running lengthwise like the characteristic markings on a polecat. Spanking brand new maple! The hump was gone. But now on both sides of where the hump once rose was an area of discouraging, splintered, brown wood. We'd never realized how worn and rugged it had become.

Another call to the floor company and out came the crews. Out came the old wood and now we have the most beautiful  $\frac{3}{4}$ " maple floor you would hope to find anywhere.

☆ ☆ ☆

We always thought that Set's hall was rather attractive, but now the caller's stand and the old serving area were reminiscent of the pov-

erty sections of our country, in contrast to the shining maple surface they fringed. We had to convince ourself that this was the same area we had enjoyed for so many years — it just looked awful. We hadn't planned to make any more changes, *but it wouldn't be too much more expensive to put in some cabinets!* So, we called in an outfit which specializes in modern kitchens. After looking over the display showrooms we made the decision to go ahead.

The day the cabinets were brought in and put in place, we realized we were trapped. Now with an elegant floor, and an even more elegant serving area and caller's stand, our antique knotty pine and green plaster walls looked like something out of a Charles Addams cartoon — they had to go. In came the painters; out went the gun collection, the old telephones, the cowskin and the deerhead. In came beautiful beige walls and white ceilings. Now we were beginning to live — and go broke at the same time!

You've probably guessed the rest long before now. Our lighting fixtures which never had bothered anyone before now stood out like so many sore thumbs. They were replaced with some of the most beautiful fluorescent fixtures we've ever seen. But the worst (or best) was yet to come.

With all the effort and expense to make the hall so beautiful, our one big problem over the years had been proper ventilation. When we opened the back doors the neighbors were inclined to be a bit uneasy. When the doors were shut it was just too warm.

We had an excellent fan in one of the walls which was removed when we decided on new paint. So, *we put in new air conditioning.* Eight tons of it — up on the roof — with fancy thermostats and do-dads to control it.

There was a new refrigerator and new cabinets for all the clubs using Set's hall. We even painted the old Coke machine and dolled up the restrooms (curtains on the windows yet!) When you see the place you'll have to admit that it's beautiful. Of course, we had only originally planned to fix the floor. It wouldn't be so bad if we owned the hall, but in all the excitement we had all but forgotten that we just have a lease arrangement on the place at the present time.

The other day a "friend" mentioned the possibility of a new freeway coming thru this way. We tossed him out!

## About The Basics

**D**URING THE LAST TEN or fifteen years, Sets in Order must have turned out, in more than a dozen different editions, several million copies of the Basic Movements of Square Dancing Handbook. The latest, which you'll find in the center of this issue, is a far cry from the originals which appeared in small pocket-size folders.

In recent years major changes have become fewer and less confusing. Despite some evidence to the contrary the general pattern of square dancing has resolved itself into a more relaxed and comfortable format.

While the introduction of experimental movements continues to be a part of the activity, we appear to have reached that stage where the basic foundation material necessary for all new dancers to conquer has become stabilized. This is a good sign.

As in recent editions, we have divided the "standard basics" into *families*. These families have nothing to do with an order of teaching, but they do relate to body mechanics and the principles involved.

One large section, for example, devotes itself to swings and includes most of the standard turns where two people, moving around a central hub or pivot spot and utilizing any number of different contact holds, turn according to the requirements of the call.

Some of our groupings may seem strange until they are studied carefully. For instance, we have now combined in the same section, the right and left through with the eight chain through. While some might suggest that an eight chain through should be grouped with a ladies chain, and others with a right and left grand, careful study of the movement will indicate that it is simply a right and left through and then a pull by two. The fact that the movement includes a courtesy turn would exclude it from grouping with a right and left grand. The fact that the men work equally with the women would exclude it from the section of ladies chains.

You will note other similar changes which have been worked out by our staff and with the assistance of several hundred who sent in their suggestions and evaluations.

To those who took time to send us suggestions for the current Handbook, we say "Thank You". Obviously we couldn't adopt



every change but we were able to incorporate a great number and we do appreciate your sending them in.

We would like to point out that we have not included a Suggested Order of Teaching in this edition. Because the Handbook is designed primarily for the learning dancer and because an order of teaching is primarily of interest to the caller, we have decided to print several lists in coming issues. The first, our own, starts on page 10.

While we have tried to be particularly painstaking in our efforts to make each definition say exactly what it was supposed to say, we were correcting inaccuracies right up to press time. To be a good definition, it should apply in more than one situation. So we have worked and twisted and grouped and re-grouped until we're blue in the face. But we must admit that we are not disappointed with the results.

We hope that you will enjoy this edition of Basic Movements. It is our desire that it will reflect a more permanent feeling of the activity than any of the lists of the past.

Reprints of these handbooks are available to callers for handing out to new dancers. Watch for more on the subject of presenting these Basic Movements in coming issues of Sets in Order.

### *Time For A New Season*

**F**OR SOME YEARS NOW the lack of attendance at a new dancers class, at a club party or even at an association event would inevitably be blamed on some other local event which wooed the square dancers away from their dancing pleasures. Over the years we came to realize that we couldn't just go out and blame the local homecoming football game, the movies or television every time our attendance went down. Instead we should take a good hard look at what square dancing was offering in competition to the other available forms of entertainment.

If square dancing was all that we claimed for it (the best possible inexpensive, friendly, couple-participation activity) then perhaps we had to work a bit harder to be sure that we were providing just that. If people weigh their choice of entertainment carefully, which indeed they should, then anything that would make square dancing hard work or unfriendly

or unsociable or expensive should be avoided.

This is a great time to assess our values and see just what we are offering to the people who join our learner classes this month and next.

Are the facilities where we will be dancing good, clean, safe, up-to-date structures? Our competition (bowling, movies, etc.) see to it that theirs are.

We tell the newcomer "Join us and have fun! Take a few lessons then come to dance with some of the most friendly people in the world." Are we being realistic? Are we providing what we promised? The biggest hurdle is crossed when we can entice the non-dancer into a class. From that point on it should be simple. Just show him what fun it can be as he learns and then keep him convinced by providing him a place to dance and to progress naturally and gradually with friends he has already made during his learning days. We must show restraint in not calling out just a few who will serve as replacements in our present club. We do have the greatest potential for the finest activity. It remains for us to study and understand just what it is we have to offer.

This year in particular, if we are planning our excuses for possible poor attendance, forget it. If square dancing is to provide entertainment and we think in terms of competing with other forms of entertainment for our crop of new dancers, then take heart—the public is good and tired of the sick offerings the motion picture and TV people have been trying to sell us over recent years. A look at the preview of what is to come this fall should convince us that our "competition" was never weaker.

So let's take a good hard look at this great activity—square dancing. Let's not try to improve it by making it faster or more difficult or more exclusive. Rather, let's discover how we can present it for what it basically is—an appealing, wholesome, refreshing, pleasant, couple-participation activity.

Square dancing already is great. It already is what so many are looking for. It already has all the joyous elements that other forms of entertainment try so hard (sometimes) to emulate. So let's quit fighting and working so hard. Let's just get out there and *let* folks have a good, old-fashioned, down-to-earth good time!

# HERE'S A SUGGESTED ORDER OF TEACHING

# *the* **BASICS**



*One of our greatest pleasures over the past twenty years has been the opportunity to teach at least one class of new dancers each year. At first, our square dancing was built around the one-night-stand theory, when all that needed to be known about square dancing was taught on the spot that same evening. With the introduction of new movements in 1947 and 1948 callers throughout the country began presenting square dancing in a series of lessons. Our first series ran seven weeks. For the last dozen years or more, our classes have started in mid-September and have been completed late the following May.*

*We recognize the fact that one caller-teacher may present material a little differently from another, although we may all use the same standard list of basics. It is because of this that we are going to run a series of articles on presenting these basics. We will start with the one we are most familiar with — our own.*

*—The Editor.*

**I**F SOMEONE WERE to tell you that square dancing was going to be difficult to learn and that before you could really enjoy the activity you were in for a series of difficult lessons, chances are you might bow out before you ever took your first step into a square dance hall. The impression given to most new dancers is that square dancing is FUN — *right from the beginning.*

In order to provide the new dancer coming to our classes what he has been promised, we have tried to devise a method where the pleasure of dancing and the fun of being with friends comes first.

When looking over the entire list of basics to be taught we find that we spend more class time on presenting and working with the first fifteen movements, than on any of the rest. This is because the non-dancer whom we are working with has not yet discovered for himself the principles of body mechanics as they apply to him in square dancing. He

has yet to discover how to work with a partner in compensating for weight, etc. and he knows little or nothing about cooperating with others in a square.

This newcomer will get his first taste of learning the importance of *listening, understanding* the commands and adjusting to the principles of timing. Then he will not react instantaneously to or even worse, anticipate a command, but will finish one movement comfortably and in the proper number of steps — before he starts the next.

### **Starting Goal**

This then is our goal in the first ten lessons with a learner group — to get the new dancer to think like and to reflect the attitudes of a good square dancer.

The most difficult movement for a dancer to learn may well be a *Right and Left Through*. Why? Simply because he has no precedence upon which to base his reactions. It is instinctive for him to turn the wrong way, but, once he has conquered this and the other early basics, he will find that even the most complicated movements are not difficult at all by comparison.

Our order of teaching has been developing over a period of more than twenty years. In that time it has changed radically. New movements have been added and older ones discarded, of course. Our theory of teaching, however, has not altered greatly over the years.

Our initial teaching has always been done in a large circle. There are many advantages in this, not the least of which is the bonus of being able to capture the attention of the greatest number during the early stages. Second, it allows the mixing of the entire group in an effortless manner — a device which we have always considered important in developing the attitude (1) that square dancing is friendly, and (2) that one should be able to dance with everyone, not just his own partner.

This is not to imply that we do not use the

square formation right from the start — we do. But in the early stages and in some cases even later in classwork, we find that initial presentation in a circle is a great advantage.

This will explain a great deal about the order of teaching which we find works for us. You can see that the movements early on our list can be done from a large circle. This includes the two-couple movements, Right and Left Through, and Two Ladies Chain with the courtesy turn. We usually get into this phase by having the dancers promenade in fours (two couples together) around the hall, then stop and while the centers turn slowly in place the ends move forward so that the two couples are facing. This explains, of course, why we introduce the movement Bend The Line at this particular stage. It's a technique which we find extremely effective.

Once the dancers have learned Two Ladies Chain and Right and Left Through we introduce many dances which provide liberal drilling of these movements. One of the dances, The Route, provides an interesting use of the Chain and Right and Left Through so at this point it appears logical for us to introduce Circle to a Line.

This is the principle used by us in presenting each movement. We'll introduce several at the beginning in order to present the simplest of dances. Usually we make a point of *not* teaching or rather appearing *not to teach*. Our first class night, which would be basically the same for us as a One-Night Stand, has us doing almost all the calling in standard English language. Bow, curtsy, go forward into the center and then back out, now circle to the left (just slide your feet softly across the floor as you shuffle — don't walk or skip — but move forward to the beat of the music), now circle to the right.

### **Moving to Music**

All this time the music is playing. Softly, perhaps, while we speak, then with increased volume as the new dancers find each beat, like a stepping stone; as they move effortlessly from one call to the next.

We use this technique of "painless" teaching as long as we can before running into basic movements that need stop-and-show teaching.

We teach styling right from the start. We don't cram it down anyone's throat, but people want to know HOW a movement should be done. Learning the correct way early means no un-learning later on. *How to do* is just as

important as *what to do*. Perhaps you've noticed the new dancer moves instinctively to the phrase of the music as well as on the beat — if you let him. Tell him on the seventh and eighth counts of a phrase to circle right and you'll find him doing what you say automatically and instinctively on the first beat of the next phrase.

As new movements are accepted and others dropped we adjust our order of teaching accordingly. Often the inclusion of a particular basic in a singing call stimulates a surge of interest in this particular movement and we may move it up temporarily in our list. Later it may become all but extinct and we may move it back a bit, but as long as it's on the list to be taught we'll teach it before the class days are over. With us class time usually runs for thirty two-and-a-half-hour lessons.

### **Use of the Glossary**

The glossary terms are treated with discretion. Often these are pulled out at a particular time when the group needs a lift or a change of pace. We find that it's important to have these terms handy where we can get to them. Our dancers (each one is furnished one of the Basic Movements Handbooks on the third class night) are told that we will never cover *all* of the terms listed in the Glossary, but not to worry about them. With perhaps 15,000 callers in the world today, it's not impossible that one day the dancers may need to look up some call they have heard, for clarification.

We don't pretend to imply that all of the new terms or all of the old ones are included in our list or in the Handbook. This would be a practical impossibility. In the past, of the many experimental movements introduced each year, (many of which are simply combinations of the existing basics shown in the Handbook) only a handful qualify as basics on the definition of a basic which you will find on page 86 and also in the Handbook.

Here, then, is our current order of teaching. Naturally, we don't expect any two callers to teach exactly alike. However, when compared with your list, perhaps this list will give you some ideas. You'll have an opportunity for comparison even further in coming months when we will present an order of teaching used by Bruce Johnson, and another developed for school use by Bob Ruff and Jack Murtha. All of these will utilize the basics you will find in the latest revision of the Basic Movements Handbook contained in this magazine.

## The BASICS — A SUGGESTED ORDER OF TEACHING

**A**LTHOUGH WE ALWAYS change our order of teaching slightly as we progress with a learner's group, this list is essentially the order in which we will present the material shown in *The Basic Movements of Square Dancing Handbook*. Those early movements marked (\*) are ones we always use at an "exciter" One-Night-Stand. Those marked (\*\*) are movements we sometimes include in a One-Nighter. Copies of this list on ruled 3-hole punched paper for the caller-instructor's use with his classes, are available (12 sheets for 35¢) by writing Sets in Order. When writing ask for Basic Movements Check-off List.

- |  |  |
|--|--|
| <ol style="list-style-type: none"> <li>1. Honors (Prelim)*</li> <li>2. Forward and Back (17a)*</li> <li>3. Circle Left and Right (Prelim)*</li> <li>4. Walk (Shuffle) (Prelim)*</li> <li>5. Do Sa Do (1)*</li> <li>6. Waist Swing (2a)*</li> <li>7. Couple Promenade (3a)*</li> <li>8. Single File Promenade (3d)*</li> <li>9. Square — Identification (Prelim)*</li> <li>10. Couples Separate (5)*</li> <li>11. Split the Ring — One Couple (5a)*</li> <li>12. Grand Right and Left (8)**</li> <li>13. Arm Turns (2b)**</li> <li>14. Courtesy Turn (2e)</li> <li>15. Do Paso (2d)</li> <li>16. Bend the Line (18)</li> <li>17. Two Ladies Chain (10)</li> <li>18. Right and Left Thru (9)</li> <li>19. Allemande (2c)**</li> <li>20. Circle to a Line (Glossary)</li> <li>21. Ladies Grand Chain (10a)</li> <li>22. Right Hand Star (6a)**</li> <li>23. Back by the Left (6b)**</li> <li>24. Star Promenade (6c)**</li> <li>25. Hub Backs Out — Rim In (Glossary)**</li> <li>26. All Around Your Left Hand Lady (1b)</li> <li>27. See Saw Your Pretty Little Taw (1c)</li> <li>28. Promenade Flourishes (Twirls) (14)</li> <li>29. Pass Thru (4)</li> <li>30. Separate — Go Round One, etc. (5b)</li> <li>31. Around One to a Line (5c)</li> <li>32. Ends Turn In (15c)</li> <li>33. Dive Thru (15a)</li> <li>34. Frontier Whirl (Calif. Twirl) (13b)</li> <li>35. Weave the Ring (8a)</li> <li>36. Cross Trail (14)</li> <li>37. Wheel Around (3g)</li> <li>38. Star Thru (13c)</li> <li>39. Grand Square (20)</li> <li>40. Rollaway Half Sashay (12a)</li> <li>41. Trade (24c)</li> <li>42. Box the Gnat (13d)</li> <li>43. Couple Backtrack (3f)</li> <li>44. (Allemande) Thar Star (7)</li> <li>45. Square Thru (16)</li> <li>46. Single File Turn Back (3e)</li> </ol> | <ol style="list-style-type: none"> <li>47. Half Promenade (3b)</li> <li>48. Balance (17)</li> <li>49. Three-Quarter Chain (10b)</li> <li>50. Sides (Heads) Divide (5d)</li> <li>51. Substitute (15b)</li> <li>52. Alamo Style Balance (17c)</li> <li>53. Dixie Chain (11)</li> <li>54. Slip the Clutch (7b)</li> <li>55. Ocean Wave (Glossary)</li> <li>56. Ocean Wave Balance (17b)</li> <li>57. Circulate (and Variations) (22)</li> <li>58. Turn Thru (2f)</li> <li>59. Turn Back, Right &amp; Left Grand (8c)</li> <li>60. Swat the Flea (Box the Flea) (13e)</li> <li>61. Eight Chain Thru (9a)</li> <li>62. Double Pass Thru (4a)</li> <li>63. Wrong Way Thar (7c)</li> <li>64. Wheel and Deal (21)</li> <li>65. Centers In (19)</li> <li>66. Cast Off (18a)</li> <li>67. Cloverleaf (5e)</li> <li>68. Swing Thru (23)</li> <li>69. Spin the Top (23a)</li> <li>70. Spin Chain Thru (23b)</li> <li>71. Fold (24b)</li> <li>72. Dixie Style (11b)</li> <li>73. Run (24a)</li> </ol> |
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### The Extra Dozen

The following movements are taught at an appropriate time during the course of instructions but not in any set order:

- Catch All Eight (2g)
- Centers Out (19a)
- Daisy Chain (8d)
- Dixie Grand (11a)
- Do Si Do (Glossary)
- Grand Sashay (8b)
- Left Square Thru (16a)
- Red Hot (Glossary)
- Right Hand Over, Left Hand Under (Glossary)
- Rip'n Snort (Glossary)
- See Saw (1a)
- Suzy Q (Glossary)

# THE DANCER'S WALKTHRU

*Sets in Order*

## SQUARE DANCE PUBLICITY

*By Mildred Feldman*

A FULL-PAGE ADVERTISEMENT with pictures and information about local square dancers in the Sunday newspaper — would that be an effective way to boost your hobby locally?

Of course, you say, but it costs too much. In the feature section of the Baton Rouge, La. Sunday newspaper a square dancer was paid for the full-page article she wrote to advertise square dancing. (The author said it came to about a penny an hour!) The feature editor of the paper was non-committal about his interest in such an article when approached by the author before she tackled her subject.

It cost her uncounted hours of research plus much time chatting, copying and editing, writing and polishing, and some film. However the enjoyment and satisfaction she received from gathering the information was worth the time and effort, she said.

Clubs and individuals seemed pleased to dig out scrapbooks and to scour memories for information about previous callers, clubs, meeting places, costumes and related interesting activities. Two well-known local political figures, the mayor and the police chief, were identified as being square dancers.

Several long-time square dancers in the city were quoted in the article with pertinent information about the history and the present status of the movement. Some of the community services performed, including exhibitions at a nearby tuberculosis hospital, were mentioned.

Square dancing was identified and the reasons why couples have become interested in this kind of dancing was described. Some personal incidents that are connected with square dancing which happened to vacationing dancers were included. Those who attended the National Convention were listed. The callers and meeting places of both local clubs were also noted.

Pictures of square dancers in action and

pictures of individual couples posing in costume were made and turned in with the almost 2500 words of typed copy. Proper identification of the participants in the pictures and explanatory cut-lines accompanied the snapshots. The author made sure that members of both local clubs were well represented in the pictures and text.

A full-page advertisement in your local newspaper? In one town of 200,000 it took a dedicated and interested square dancer with a little writing ability and the cooperation of the other dancers in town.

How about you?

### A NOVEL SQUARE DANCE CLUB

Leave it to enthusiastic square dancers to come up with a new wrinkle in square dance clubs. Such a product was recently born along Route 87, or The Northway as it is locally titled, with members joining from New York City to Montreal, Canada.

Taking the lead from its route, the group is called The Northway Squares and appropriately is limited to 87 member couples. There are no dues, by-laws, business meetings or elected officers. All members must be active members of at least one other club. Their reason for joining The Northway Squares is simply a willingness "to promote square dancing for fun and recreation — especially along The Northway."

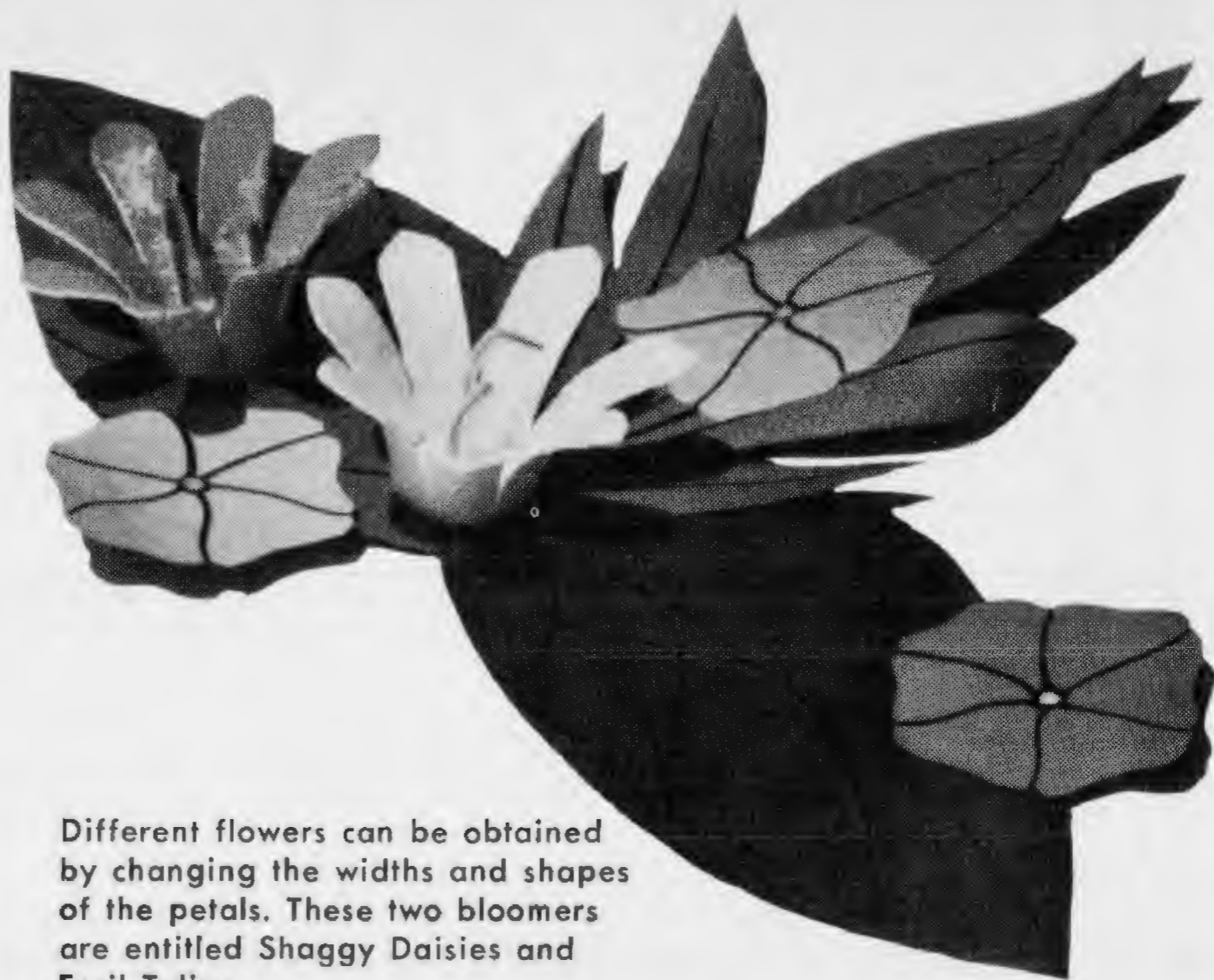
Four couples, called The Square Committee, volunteer to serve for one year. Their duties include planning a program for the year with a dance held one Sunday a month at some different locale along The Northway. Twice a year they mail a report to all members, including the schedule for the upcoming six months and a membership list.

Dances are \$2.00 per couple on a pay-as-you-attend basis. An appropriate badge in the shape and color of the Interstate sign was designed and the members are ready to dance down the highway.

# The WALKTHRU

## HOW TO DO DEPARTMENT

# DRINKING CUP FLOWERS



Different flowers can be obtained by changing the widths and shapes of the petals. These two bloomers are entitled Shaggy Daisies and Frail Tulips.

**T**HIS PAST SPRING a beautiful Blossom Ball was held in Westchester, California, by the Domino Square Dance Club. The decorations were so unique that we pass along the how-to-do directions as supplied by the originators, June and Chuck Sanders.

First, visualize the hall. Paper flowers, strung on wire, covered the ceiling. Suspended approximately 18" apart, three or four strands of the same floral color were repeated and then a second color introduced. Again, three or four wires of this color were used before another color was started.

On the stage curtain, more than 100 flowers were pinned, and it is this delightful floral idea which we are describing. Made from styrofoam drinking cups, the flowers are economical, as used cups are retrieved at previous club dances. Starting several dances prior to the big event, collect the quantity of cups needed, wash and store them until you're ready to start the project.

### Directions

1. With scissors cut straight down each cup to about  $\frac{1}{4}$ " from the bottom to make about seven equally divided sections.
2. With scissors cut each section into a petal shape.
3. Starting at the end of each petal, and using both hands, bend each petal downward, working slowly toward the center of the flower.
4. Using tempera paints, color the center

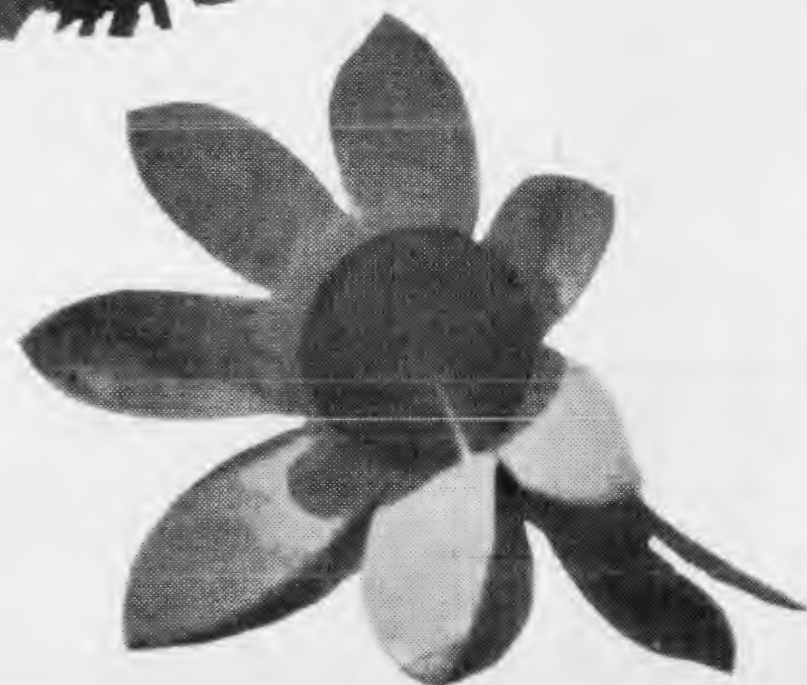
of each flower and/or the inside of the petals in contrasting hues. Using your imagination you can create some striking flowers by the use of three or four different colors or shades on each flower. Fluorescent tempera colors can be particularly effective.

5. Make a base of leaves and foliage from green construction paper. Glue two or three "cup" flowers to a base one to two feet in length. Obtain additional color by gluing on various shapes and sizes of flat flowers made from colored construction paper.

If storage space is available, the finished decorations can be stored successfully for a long period of time.



Construction-paper foliage gives the drinking-cup flowers a contrasting background as well as an attractive third-dimensional effect.



A delightful red, white and black banner is present at all Sleepy Hollow dances.

## The WALKTHRU

# SLEEPY HOLLOW WAKES UP



We wonder what percentage of SIO readers square dance in areas which to some extent are square dance oriented? Perhaps not all your neighbors square dance but it's more than likely that some of them do and that at least the name square dancing is not a foreign, misunderstood word.

There are, however, many spots which as yet are not acquainted with square dancing to any great degree, and it is in such locales that the task of square dance education lies. One area like this is New York City, but the horizon does have a glow and with great hopes it will continue to grow.

One glow at present exists at the McBurney YMCA on West 23rd Street. Square dancing has been a part of its recreational activities since 1961 when a group entitled the Sleepy Hollow Squares (originally they danced at the Washington Irving High School and thus the name) moved to the Y facilities. Each year a class was held, graduating in June, with another group starting all over again the following September. This season the Y has finally progressed to the club stage and the Sleepy Hollow-ers are looking forward to being a part of the great world-wide picture of square dancing.

It is interesting to note that the Y in many of its monthly newsletters includes information on the square dance activities. Most of the material is geared to the non-dancing readers with the hope of interesting them in the activity. The columns, frequently accompanied by an action photo, bring interesting reading to the subscribers.

One item printed dealt with the variety of people who visit the Sleepy Hollow dances

when they are in New York. These included a native Berliner who migrated to the States, an airline flight engineer traveling regularly between San Francisco and New York and so forth. Another column told of the history of the square dance as it came to us from the French.

It's not as easy as one might imagine trying to write about square dancing for people who know nothing about it. Consider the task yourself. What would you say to entice the general public to your hobby?

Now another September is here and our best wishes go to this group on its new season getting underway the fourth Monday of this month. Its part in awakening an interest in square dancing is important—and we're all behind this club.

### COURTESY ON PAPER

**G**RANDMOTHER'S SAYING, "Don't put off until tomorrow what you can do today," is aptly true when it comes to writing a letter or even a short note. And too often this is overlooked as it applies to the square dancer or square dance club.

Are you the individual responsible for obtaining guest callers for your dances? After you've contacted them either via telephone or the mails, do you take the time to reiterate the arrangements in a letter? It may save a misunderstanding and perhaps an evening sometime with no caller in attendance.

Have you ever thought of the value gained by writing a thank-you to the caller following a special guest appearance? It might be the thing he'd remember when making commit-

# The WALKTHRU

ments for the next season.

What about writing a club which has paid yours a visitation and saying, "We're glad you came; we certainly enjoyed having you." Perhaps they'll want to come again.

And what about writing a note as an entire club to your outgoing officers, expressing the group's appreciation for the time they've devoted to the cause? Or what about a note to your regular club caller sometime just telling him what his efforts mean to all of you?

Paperwork can be rewarding; more than that it can be pleasant for both writer and receiver. It can also take a minimum of time when the task is distributed among several people.

## TWO IDEAS FOR REPEAT CUSTOMERS

The Hayloft in Asbury Park, New Jersey, is an inviting locale for square dancers to partake of their hobby. To entice folks to come back again and again, The Hayloft has a unique plan. It was dreamed up by a "satisfied customer" more than four years ago and The Hayloft took his suggestion and expanded from it.

The first time a person dances at The Hayloft, he receives a small booklet. Each time thereafter that he dances on the premises, he lists the date and the name of the caller (no signature required) in the booklet. The event then is certified at the door. When all fifty pages have been filled, a Hayloft badge is earned and presented to him in a special ceremony.



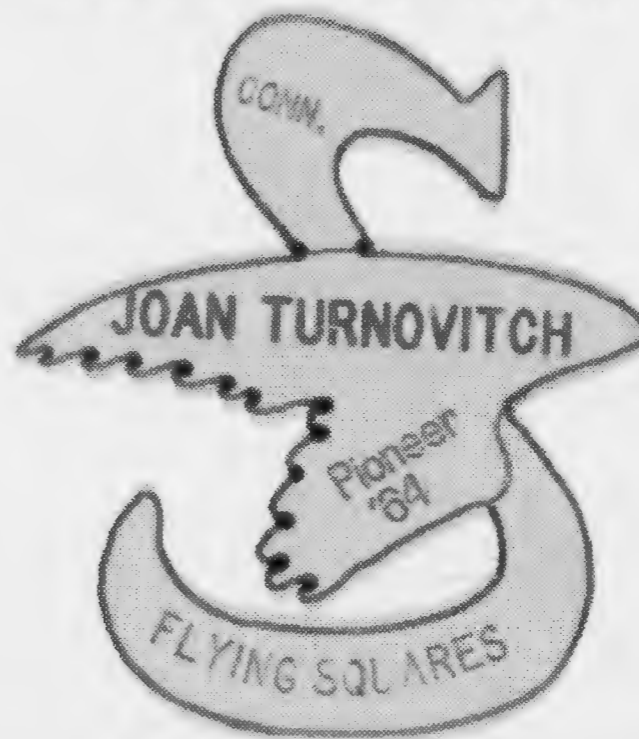
An individual square dance club in Santa Monica, California, has another idea for encouraging its members to attend dances on a regular basis. The Swinging Saints (naturally they meet in a church recreation hall) have duplicated their club badge in both a man's

belt buckle and a lavalier for the ladies.

Whenever a member has attended thirteen consecutive dances he is rewarded with the appropriate jewelry. This becomes a most appropriate and practical keepsake as well as a silent announcement to all club members of the person's dedication to the club.

The plan has a tremendous incentive behind it, but in addition, after thirteen consecutive attendances, undoubtedly the idea of being at each club dance becomes habit forming.

## BADGE OF THE MONTH



A truly unusual badge is displayed this month. Cut in the shape of an "S" with the wing of a bird across the center, the design is most appropriate for a group known as the Sikorsky Club Flying Squares.

Almost five years ago, three couples and a caller who enjoyed square dancing and were employed by the Sikorsky Division of the United Aircraft Corporation, decided to organize a class within the industry. Forty prospective dancers signed up and this nucleus became the Flying Squares, so named for the helicopters built in the plant.

As soon as the first class graduated, a second one started, and then a third, and eventually the caller was conducting two classes at the same time — one for the day shift and one for the night shift. Since that time the club has continued to grow and whether by helicopter or by car, the members enjoy "flying" about to dance with other square dance groups in the area.



*Judgment plays an important part in developing calling talents. What would you do when facing certain situations? Check your answers with those of several caller-leaders.*

# DIALOG TECHNIQUES YOU'LL NEED WHEN CALLING SQUARES

**ED GILMORE • BOB RUFF • BOB VAN ANTWERP**

*Having taken the big step you, the new caller, set out to become the best caller you possibly can. You work with a few dancers in the den at home, you take on a teen-age group and call for several One-Night Stands. Your enthusiasm continues to grow, but you begin to ask yourself certain questions regarding your calling and you wonder how you can improve. Here to help answer your questions is a team of teachers. Your first question to them, "How can I tell if my calling is too fast or too slow?"*

**Bob Van Antwerp:** I have different ways in which I try to evaluate in this calling realm and one is by watching the expressions on peoples' faces as they are dancing. If you're not calling a comfortable tempo for the dancers, they get a kind of strained look. Number two, the caller should be able to *feel* whether the tempo is proper, in his own body. This, of course, is something you work towards just by having calling experience. But, if I can't tell in either of these ways, I ask — either I ask the people over the mike or I'll ask my wife who's out there dancing.

**Bob Ruff:** Yes, you can tell a lot by watching people's reactions — their expressions and also their body movements. If they're trying desperately to get thru the movements, you're for sure calling too fast.

**Ed Gilmore:** What Van says about feeling the movement in your own body can be

checked out. One of the best ways is to place your feet slightly apart and shift the weight from one foot to the other — shift your weight from side to side. You can tell if you're having to work to shift weight that the tempo is too fast. If it's easy and comfortable and natural, then it would be that way for the dancer on the floor as he takes one step after another. He has to shift his weight from right side to left side, etc.; that's what we do when we walk. When we run, we stop shifting weight from one foot to the other and keep the feet directly under the center of the body. It would then be like patting one foot; you still don't know whether you're slow or fast. If you shift the weight you will know.

**How can the caller know if he is giving the dancers enough time to do each movement?**

**Gilmore:** The only way you can really know this is if you know how many steps it takes for each movement. This can be determined beforehand by taping yourself and listening to see if you're allowing the correct number of steps.

**Van Antwerp:** Again you can tell a lot by looking. You can detect by watching the basic movements of a person's body whether he is having to rush the movements around. You don't want them waiting all day to move, either, but by constant observation you can effect a balance.

**How can a caller tell if the dancers are having a good time?**

**Ruff:** It seems we depend on *looking* for a lot of these answers but I watch the dancers' faces for reactions.

**Gilmore:** There's a sort of relaxed, smiling expression people get when they're really enjoying themselves – if they are actually doing what you call and not with a look of grim determination, but smoothly and comfortably.

**Van Antwerp:** The expressions tell you a lot. You certainly can't tell every time because of the response you get. Some groups can have a ball but don't show it by yelling and clapping. I think you have to see how many people return when you square your sets or how eager and willing they are to get on the floor and how long they stay. If they're not going home at 10:00 P.M. when the dance lasts until 11:00; if the floor is still filled at the end of the dance, then you're giving the people a good time.

**Would you say that a person with a "dead pan" expression is having a poor time?**

**Ruff:** That's always a problem. I worry about the person with a dead pan and, if everybody's got a dead pan, then I worry about me!

**Van Antwerp:** It's not always easy to tell. I have some people who look like they're having a terrible time but they're really having a wonderful time. And some might be smiling because it's just their nature, while they're not really having too good a time. You have to go by the expressions of the *majority* of the dancers on the floor.

**Ruff:** The whole factor of having a good time is relative with different groups of people; some will show it outwardly a lot more than others.

**If you felt that your calling was in need of improvement, how would you go about improving it?**

**Van Antwerp:** I think I probably lean towards the people who dance with me often and who are not afraid to tell me if they feel I can improve. When I get to the place where I feel I can't improve, then I'd better

quit because when you stop learning you stop altogether. I depend a lot, too, on my closest right-hand person, my wife Roberta, who is not afraid to tell me in a nice way that she thinks I need to work on something a little bit. At the end of a dance I'll take maybe 15 minutes and ask what could be corrected or done better – and the dancers will level with me. I've had this relationship ever since I started my five clubs and there are still five going.

**Ruff:** Babs is a big help, too, and sometimes I have asked advice of other callers. Another thing is to listen to a tape of yourself and really be critical of what you hear. When you go to other people, you are looking for positive criticism – the negative is harder to take and you're not always willing to take it. If you're working with a group of people consistently you can, like Van says, ask for their evaluation – positive or negative. You sort of set the stage for this and are ready.

**Gilmore:** It sometimes works out best to seek advice from experienced callers as well as dancers. Get them to analyze your calling and make suggestions as to how it could be improved.

**What would be the value of a callers class to a new caller?**

**Van Antwerp:** I think the value of a callers class to the individual is that it helps him to pinpoint the areas where he needs help. Some callers do not realize how much nicer it is to call a dance that is well-timed and where the people respond whole-heartedly than one which isn't and doesn't get good response. They can't know this from just getting up and calling and watching the people on the floor floundering around and not knowing how to smooth them out. It's of value to the new caller to sit down with a person of more experience, as in a callers class, and get an honest critique of what he is doing.

**Gilmore:** Every bit of training that a caller can get from any competent source has to improve his ability – even if all that training does is to stimulate his own thinking on how he can improve. He should avail himself of every opportunity open to him to attend callers workshops or classes.

**Ruff:** That's so true, Ed, and it's of so much

more value than most callers realize at the beginning. There are so many experiences you can get out of a group reaction — as, for instance from the other callers in your class — that you can never get by yourself. You will find observations and evaluations and comments and criticisms that may surprise and shock you but you can really learn from them.

**What textbooks or reading matter are available that you might recommend?**

**Ruff:** The one that I've been recommending for years is the Training Manual of the Southern California Callers Association. It can be purchased for four dollars and is well worth it. Also, I might throw in here that I tell new callers to take our album and listen to it; I'm referring to the teaching album that I did with Jack Murtha on the Sets in Order label, of course!

**Van Antwerp:** That text of the Southern California Callers Association contains a lot of good material. There are maybe eight or ten authors represented who are well-established, experienced callers and a person could not help picking up something valuable from reading it. It's excellent.

**Gilmore:** What I would recommend is that the new caller gets every book he can get his hands on regarding square dance calling.

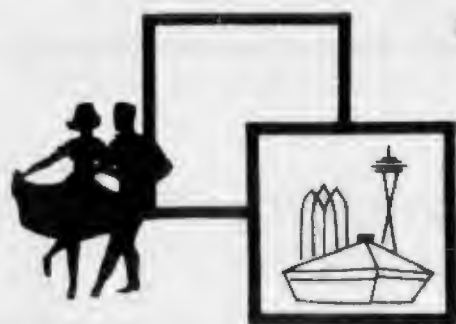
But I would point out that he shouldn't *accept* everything in these texts just because they've been written and published, as being good. He should examine all of it and seek out the best values from each source.

**How long should a caller have been calling before he takes a callers class?**

**Van Antwerp:** I think he should take a callers class before he starts calling at all.

**Gilmore:** The sooner the better, that's for sure. Once you start thinking about calling then you should get all the information that you can and help from others. The earlier in your training that you begin to form correct habits the better it will be for you in the overall picture. If you wait for a period of time you will have already created a set of calling habits that might have to be changed and changing any habit is difficult.

**Ruff:** It's kind of a relative thing, Ed. Some of the boys who are just fooling around with calling and may never call for any groups larger than one square in their own basement may not think they need anything as important as a callers class. But, once they have made the decision that they want to make something of their calling, even if they started with just the one set in the basement, they should go into it further and seek help from a callers class.



## 18th NATIONAL SQUARE DANCE CONVENTION SEATTLE, WASHINGTON JUNE 26, 27, 28, 1969

**T**O MR. AND MRS. AVERAGE SQUARE DANCER the 18th National is somewhere away off in the future. To those faced with the responsibility of producing this gigantic event, the 18th is "just around the corner". Committees are already hard at work in the planning stages. Accounts of their progress will be found in this special section in the coming months.

The task of coordinating the hundreds of ideas and efforts lands squarely on the shoulders of Kenn and Ginny Trimble (right) who, as General Chairman, have accepted the tremendous job of shaping up next year's grand daddy of all square dance events. Having square danced for the past fourteen years, the Trimbles have been presidents of four clubs and have served as president of The Rainier Council, a member of Washington State Square and Folk Dance Federation. They speak for all of the dancers in the State of Washington when they invite you to attend the "big" one and remind you that "SEATTLE IS FINE FOR '69".



The Trimbles

The  
CALLER  
OF THE  
MONTH



BOB AUGUSTIN — *New Orleans, La.*

Bob Augustin has truly made his mark in the square dance activity of his native city. With a group of dedicated square dancers he assisted, in 1958, in putting together the Greater New Orleans Square Dance Assn. which sponsors the Annual New Orleans Festival each September. Further, Bob helped to create the New Orleans Callers Assn. in 1960 and served as Vice-President. Bob is noted for the diction, timing, rhythm and beat of his calling and has made a number of records. Thru his job with a state agency he has made available to square and round dance clubs two fine halls at minimal rental fees, an advantageous situation indeed.

The  
CALLER  
OF THE  
MONTH



PAUL CLEMENTS — *Fort Hall, Ida.*

Paul and his wife, Bonnie, attended their first square dancing class in Yakima, Wash. in 1954 and found this to be the social activity for which they had been looking. Several years later Paul contracted a touch of "calling fever". He has served as Treasurer and as President of the Central Area Council; been President of the Central Area Callers and Vice-President and President of the Washington Federation. In 1966 the Clements, with the MacGregors and Trimbles, made a successful bid for the 1969 National Convention in Seattle. Paul has been with the U.S. Dept. of Interior for 23 years and the Clements have two teen-agers. Another family "all out" for square dancing.

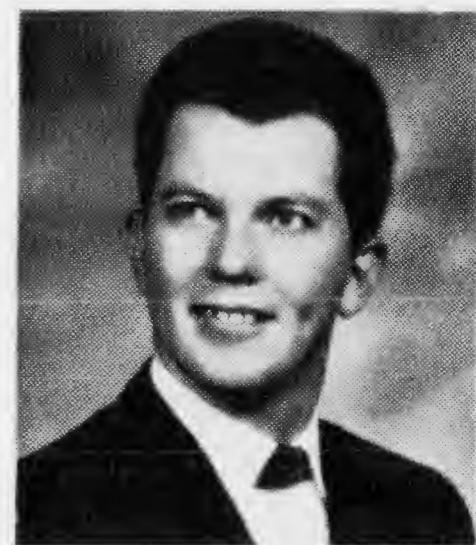
The  
CALLER  
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GEORGE RUDDOCK—*Toronto, Ont., Canada*

George Ruddock and his wife, Marg, seem to possess the capacity of inspiring intense loyalty in their square dancers. Many things go to make up this enviable position, among them George's willingness to go out and around to help establish new square dance groups in neighboring towns. He calls regularly for Grand Squares in Toronto and, with Marg, teaches the rounds. The Toronto Square Dance Convention, one of the outstanding area get-togethers, owes much to George's help in getting it started some years ago. The Ruddocks have two sons; Russell, on the Metro. Police Force and Danny, married, with one son. You can count on the Ruddocks for square dance fun!

The  
CALLER  
OF THE  
MONTH



GARY SHOEMAKE — *Fun Valley, Colo.*

Twenty-seven-year-old Gary Shoemake was born and spent most of his life in Oklahoma until, in 1966, he went to Lubbock, Texas as District Manager for a tobacco manufacturing firm. He has been calling for about 3½ years, with Circle and Square as his "home" club but also calling dances within a 200-mile radius of Lubbock. He has been on the calling staff at Fun Valley for two seasons as guest caller but on May 1, 1968, he joined Fun Valley as a full-time staff member. He has been teaching square dancing for two years and has graduated many students into square dancing. Gary and his wife, Cecelia, have two children.

The  
CALLER  
OF THE  
MONTH



HERB KEYS — *Swarthmore, Penn.*

It was in 1959, when his wife Betty was in charge of special events for their Community Recreation Program, that Herb was introduced to square dancing. The Keys both enjoyed the dancing at a "First Nighter" so much that they decided to form a class and learn more about it. The same enthusiasm prompted Herb to accept an invitation in one of the local club's annual "Hog Caller" nights, where fledgling callers could perform. From then on, Herb knew he had found an additional outlet for his hobby and he is presently calling for seven clubs, teaching classes for three of them. He makes calling tours and has recorded some singing calls.

The  
CALLER  
OF THE  
MONTH



HAROLD PARKER — *Kennewick, Wash.*

Exemplifying the best in attitude and action for furtherance of square dancing, Harold and his wife, Darline have been dancing since 1955. He has called for Prairie Shufflers Club for 11 years and held office in the Blue Mountain Council. The Parkers conduct two beginners classes a year and have raised club membership from 30 to over 200 couples. They also teach round dance basics as well as more advanced rounds. They have brought simple square dancing to a local retarded childrens' group; call for several other childrens' groups and created two squares of roller skating exhibition dancers. They have three sons and a daughter.

The  
CALLER  
OF THE  
MONTH



HARRY TUCCIARONE, JR. — *Trumbull, Conn.*

They call him, "The Chief", and for a good reason. Five years ago Harry Tucciarone organized a group of dancers who chose, as their club name, Homenoscitt Squares, taken from an early American Indian land grant in their area. In each year of his 7-year membership Harry has held office in the Connecticut Square Dance Callers and Teachers Assn., currently as Vice-President. He is an active member of the New England Council of Callers; conducts weekly beginner classes and workshops. On the serious side, Harry has for the past six years sponsored a benefit square dance for the Cooley Anemia Foundation, with well-known guest callers.

The  
CALLER  
OF THE  
MONTH



BRUNO ZENI — *Decatur, Ill.*

With plenty of encouragement from a caller-friend in Missouri, Bruno began calling in 1955. During the past 10 years he has taught more than a thousand people to square dance in Champaign, Mattoon, in Taylorville, Vandalia and at Chanute AFB. He has traveled to neighboring states to call square dances and one comment is frequently made — "You can always hear Bruno and he will keep you dancing." This faculty plus a winning smile insures his being asked back often. By day Bruno is employed by the Mississippi Valley Steel Co. He and his wife Jean have four children; Phil, Carol, Bob and Lori. Square dancing is "Big" in the Zeni family.

## STYLE SERIES:

### WHAT DO YOU KNOW IT'S THE DO SI DO



**I**N LOOKING THROUGH the latest edition of the Basic Movements Handbook bound into the center of this issue of Sets in Order, it will be noted that there are many terms and calls unfamiliar to today's most enthusiastic square dancer. The reason for including some of these movements is that they represent the foundation or grass roots portion of the activity. Such glossary terms as Grand Circle, Inside Out – Outside In, Ladies to the Center – Back to the Bar, and Make an Arch may sound foreign to the dancer coming into the activity in recent years.

Because the picture is continually changing and because singing calls often bring back movements that have been enjoyed in the past, we find it important to keep these movements alive.

Even more important is the fact that such





calls as Allemande Left, Promenade and Do Si Do are synonymous with the square dance movement. Even to the non-dancer, these terms have a familiar ring.

What is the Do Si Do? Originally it was associated with the Two Dancer Back-to-Back movement, now recognized as the Do Sa Do (or Dos A Dos).

Because of the fact that Texas also had its Do Si Do (what we call a Do Paso), the two-couple style of Do Si Do which we are going to work with this month is often referred to as the Northern Style Do Si Do.

A distinguishing feature of the Do Si Do is that it is only done with two couples (1). Customarily it starts from a circle left (2). On the call, the men release their partner's hands and the ladies make a single right face twirl in front of their corner (3). As the girls make this twirl, they are, in effect, passing left

shoulders as they move by each other.

Immediately they give their left hand to their partner's left hand (4), move around him counter-clockwise (5), and give their right hand to the opposite man (6).

They move around the opposite man in a clockwise direction (7) and head to their partner (8).

Meeting their partner they give him their left hand (9), and the movement is finished with a courtesy turn (10). The men do not turn during the entire action until the end of the figure, but move forward and back for the smooth flow of the pattern. Hand holds predominate during this movement where space permits.

Unlike so many of the more recent inventions built from an ocean wave formation, etc., the Do Si Do takes a great deal of dancing ability and provides the dancer much satisfaction with proper accomplishment.



# 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.

## Arizona

Those dancers making their plans for winter touring will want to note the up-coming 21st Annual Square and Round Dance Festival at the Ramada Inn, Tucson, on January 17-19, 1969. Jerry Haag and Beryl Main will be the featured callers; Jules and Dottie Billard will be in charge of the round dancing. Write Red Taylor, 615 W. Alturas-356, Tucson, Ariz. 85705.

Arabian Swingers dance to Calvin Jolly's calling every Monday in Tucson. They are listed as an intermediate to advanced club. The caller's telephone number is 296-9509.

## Texas

Up-coming dates for the Red River Valley Square and Round Dance Assn. include: Nov. 30 in Wichita Falls, with Harold Bausch calling; Dec. 31 in Wichita Falls with Gary Shoemaker; March 29, 1969 in Wichita Falls with Don Franklin.

The Third Annual San Angelo Fall Fling will be held at the Coliseum near San Angelo on October 4-5. Featured will be Beryl Main and Harold Smith on squares; John and Wanda Winter on rounds. Write Buddy Carr, 1342 State St., San Angelo, Tex. 76901.

— J. W. Walraven

The line-up of officers for the Texas square dance associations includes as presidents: Joe Hobbs, Texas State Fed.; Fred Wehmeyer, Austin S/R Dance Council; John Sharp, East Texas Assn.; Tommy Thompson, Golden Triangle Assn.; Wilson Dashner, Heart of Texas

Assn.; James Adcock, Houston S/D Council; Alvin Ryan, Lubbock S/D Fed; Maurice Vandever, Magic Valley Assn.; Claude Maynard, Matagorda - Brazoria Council; Brad Inman, North Texas Assn.; Cleo Billington, Panhandle Assn.; Bill Williams, Permian Basin Assn.; Johnny Choate, Red River Valley Assn.; Willie Weiss, Sam Houston Assn.; Joe Barry, San Antonio Assn.; Melvin Hoffman, South Texas S/D Assn.; Tommy Moon, Southwest Area Assn.; and Jester Pritchett, Westerners S/D Assn.

## Alabama

It's Jamboree Time in Dixie again. The Montgomery Area Square Dance Assn., Inc. is sponsoring its 9th Annual Dixie Jamboree on Sept. 27-28. Jerry Helt will be calling on Friday night in the M.A.S.D.A. Center; Jon Jones on Saturday in the Garrett Coliseum. Don and Pete Hickman will supervise the rounds. Write to Dewey Glass, M.A.S.D.A., P.O. Box 7132, Montgomery, Ala 36107.

## Georgia

The duPont Operations Recreation Assn. of the Savannah River Plant will host its 4th Annual Square Dance at Bell Auditorium in Augusta on November 23. Joe Lewis will be the caller. Write S. J. Orsini, SRP duPont ORA, Aiken, S.C., 29801. — Dan Martin

## West Virginia

On September 28 the Buckwheat Festival Dance, sponsored by Buckwheat Stompers of Kingwood, will be held in that city.

— Frank Slagle

## Maryland

Frederick will be the setting for the Frederick Fall Square Dance Festival on Oct. 19 at West Frederick Junior High School. Behind the mike will be Blackie Simmons, Fred Bell, Jim Copeland, Jimmy Heatwole, Danny Miller, Milt Neidlinger and Betty and Sam Evans on rounds. Write to Gertie Simmons, Box 572, Blue Ridge Summit, Pa. 17214.

Johnnie Weems, 23, is a graduate of Jim Copeland's Caller Clinic held last year at the Pentagon and now calls for Bachelor and Bachelorettes of Maryland. Johnnie was honorably discharged from the Marine Corps in March, 1967, after serving actively for 4½ years. His wife, Marguerite, writes: "When we first met at Quantico at the Marine Corps Ball (celebration of the 191st anniversary of the Corps), I didn't have the slightest notion that Johnnie would be interested in exchanging dress blues



for a cowboy hat and boots." But it did happen and square dancing rates another two enthusiasts.

### Tennessee

Guest callers for T.E.R.C. in Kingsport for the next few months are: Bob Yerington on Sept. 14; Red Warrick on Sept. 28; Sam Mitchell on Oct. 12; Don Franklin on Oct. 26; Sal Fanara on Nov. 9; Don Williamson on Nov. 23 and Marshall Flippo on Dec. 14.

— Bob Price

### Colorado

In line with publicizing Colorado as a top tourist attraction, the Colorado State Square Dance Assn. has again had printed for the fourth year the Learn-to-Square-Dance Posters for their Fall Learn-to-Square-Dance-Week, proclaimed by Governor Love from September 8-14. The attractive posters, with space to add club names and telephone numbers, were distributed early in June to give promotion committees time to function. Special "kick-off" dances will be held in each council area immediately preceding the above-named week.

— Jack Halfacre

The State Fair Committee named the night of August 29 as Square Dance Night at the State Fair in Pueblo. Al Horn was M.C. and trophies were awarded to couples coming the greatest distance. Informative material was passed out to prospective dancers among the spectators.

— Ed Cornelison

### Wyoming

September 13-14 are the dates for the Harvest Moon Hoedown planned for Gillette by the Levis and Lace Square Dance Club. There will be multiple callers on Friday night; on Saturday, Bob Parrish will be featured. Write Marjorie Eldridge, Box 627, Gillette, Wyo.

### Michigan

Bob Barnes will be guest caller for the Merry Mixers at Reeths Puffer High School in Muskegon on September 28.

Shawnee Squares are sponsoring a "special" square dance on Sept. 22 at the Community Center in Tecumseh. Call Musch at 423-3310 for details.

— Earl Carney

Last February Ken Schaeffer of Mt. Pleasant started a program called, "Square Dance Corners" on the local radio station. At first there were only a few clubs who offered schedules and news but now some 25 clubs participate. Guest-callers, people who have traveled to con-

ventions, etc. to square dance, those sponsoring benefit dances, add variety to the show. It is heard at 6:35-6:45 P.M. every Saturday on WCEN radio station, both AM and FM. It has no sponsor but is a community service of the station! Clubs who would like their news broadcast may just drop a note to Square Dance Corners, WCEN, Mt. Pleasant, Mich. 48858.

### Indiana

The Tri-State Dance Festival will be held in Fort Wayne on October 4-5. Write Lewis Butters, 405 N. Matteson St., Bronson, Mich. 40928.



Here are the calling Hiddings of Jacksonville, Fla. Tom and Mariann, at left, call for many pre-teen clubs and classes. Son "Li'l" Tom also calls for a group of teens. In the picture the Hiddings are calling a trio skit which they present at after parties.

### Arkansas

The 19th Annual Fall Festival of the Arkansas State Square Dance Federation is scheduled for October 19 at the Robinson Auditorium in Little Rock. The pre-festival dance on October 18 will be at Little Rock AFB. Featured festival caller is Harper Smith.

— Bud Pearrow

### Ontario

The Quinte Twirlers Second Annual Jamboree is planned for Sept. 14 at Belleville, with callers Ernie Dempster, Bob Jaffray, Garnet May, Dave Lynch, Dave Williamson and Harry Peterson and round dance directors Dick and Bea Brettingham. Write Bob Whiten, R.R. #5, Belleville, Ontario, Canada.

— Bill Bird

The Niagara Grape and Wine Festival provides dancers in St. Catharines with the ideal opportunity to put on special square dance events. On Sept. 22 square dancing will be featured in an open air concert along with

performances by German, Polish, Italian, etc. folk dance groups. A "charity" dance is scheduled for Sept. 25 inside Fairview Mall and a square dance float will be entered in the street parade on Sept. 28. A Western Square and Round Dance will take place at the Laura Secord Secondary School in St. Catharines, on Sept. 27, with Orphie Easson, Collis Wood, George Layman, Ernie Carviel, Reg and Irene Lloyd calling. Write Niagara Grape and Wine Festival, 215 Ontario St., St. Catharines, Ontario. — *Cy Howell*

Beaux & Belles Square Dance Club of Toronto recently celebrated their 14th birthday. Many old friends and present members gathered for a dinner and dance with Joe Reilly, one of the club's first guest callers, as caller for the evening. Marg Hough was M.C.; each guest was given a club history attractively prepared and all the ladies got red roses to wear. Nostalgic movies were shown at the coffee break.

#### **Nova Scotia**

The Nixon Promenaders of Paradise and the Fundy Frolikers of Digby will start their fall season with a "kick-off" dance on Sept. 14, Dick Leger calling. This will be the first "really big" dance for both young clubs which have had a full summer with family picnics, square dancing on lawns and in barns, with Reagh and Margaret Nixon doing the calling.

— *Gerald Illsley*

#### **British Columbia**

Both the dancers and callers associations in Trail have elected new officers, with Vern Jinkerson heading the dancers; H. Bieberach in the same capacity for the callers.

— *Mrs. P. Caputo*

#### **Massachusetts**

Winding up the summer square dances for Pioneer Valley Square Dance Club in Westfield will be Dave Hass calling on Sept. 7 at Stanley Park.

— *Mrs. Eugene Coombs*

The Silver Wing Stompers, Westover AFB, recently graduated a class of new dancers. As well as welcoming these people to square dancing, certain vacancies left by dancers transferring to all parts of the world, will be filled. In recent months the Earl Merritts left the service to settle in Nebraska; the Van Van-

derbecks also returned to civilian life, in Vermont; the Art Hicks left for a 3-year stint in Germany; the Vern Haggards were transferred to Georgia. And so it goes. Duffy Dauphinais is regular caller for this club which dances at the base Service Club on 1st, 3rd and 5th Fridays.

— *"Tex" Barber*

Not too long ago the 500,000th person to cross the threshold at Square Acres, East Bridgewater, was tallied. As Howard Hogue, entrepreneur of this square dance enterprise put it, "The millionth dancing feet!" Square Acres has celebrated its 15th anniversary, too, with appropriate ceremonies and many plans for continuance.

— *Emile Martel*

#### **New York**

Visiting square dancers in New York City this fall and winter are invited to dance with Sleepy Hollow Squares on 2nd and 4th Mondays, Sept. 23 to June 9. They are a group of "singletons" and couples who meet at McBurney YMCA on 23rd St. near 7th Avenue. Contact Connie Wooll at TR 7-8853.

The Syracuse Area Square Dancers Assn., Inc. will sponsor the 4th Annual International Festival on Oct. 18-19 at the Onondaga County War Memorial in Syracuse. Callers during the two-day session will be Earle Park, Doug Shultz, Dick Jones, Don Kennedy, Arnie Kronenberger, Dan Shattell, Gus Greene and Bob Cathcart. In charge of round dancing will be the Joe Turners and Charlie Tuckers. Write Jim Brown, 633 Fellows Ave., Syracuse, N.Y. 13210.

— *Chet Hitchcock*

#### **California**

The Teenage Advisory Board Southern California Square Dance Round-up, for both square and round dancers, will be held on Sept. 7-8 in Hawthorne Memorial Center. This event proposes to benefit square dancing for the teenagers in the area.

— *Ernie Hope*

The Square Dance Callers Association of Southern California will hold their Callers Carnival at Ford Park, Bell Gardens, on October 27, from 2 to 10 P.M.

#### **Germany**

Young people nine thru eighteen years of age square danced together at the First Junior Square Dance Jamboree held this year in Germany at Robinson Barracks Junior High School in Stuttgart. Sponsors were the Sassy Sashayers, a teen club, and over 100 young people attended from Heidelberg, Mannheim and Stuttgart. Plans are developing for another

Junior Jamboree this fall, hosted by the Mannheim Teen Twirlers. — *Al Hovey*

Just about now echoes are dying from the 14th Annual Fall Round-up on Labor Day Weekend sponsored by the Castoffs and Boots & Ruffles of Ramstein AFB and the Skirts & Spurs of Kaiserslautern. Bob and Shirley Dawson, Jack and Darlene Chaffee, of the American Square Dance Workshop, were on the program. — *Robert Morris*

Wearing red mortar boards to top their gay square dance attire, thirty-four elated students marched down the aisle in Stuttgart recently to receive their "degrees" in square dancing. Immediately thereafter they were made members of the Stuttgart Strutters, a German-American square dance club which dances every Friday evening at the Robinson Barracks Junior High School. — *Margaret Curtis*

### Argentina

Not all square dance clubs overseas stem from the military, as can be seen by the news reported here. There are five American couples living in Buenos Aires who are teaching a series of 12 lessons in order to start up a square dance club there. They are the Bill Rhones, Ray Pattersons, Bernie Farmers, Frank Couns and Perry Meltons. They have 30 interested couples, most of whom are American but they have British, German and Argentinian couples as well. The Rhones are in their 9th year overseas and have belonged to and helped classes in Tehran, Iran and in Tripoli, Libya, before their business took them to Argentina.

### Canal Zone

The Star in a Circle Club has been in existence since 1939 by different club names and since 1951 by that title. Four charter members of the 1939 club are still around. At the present time there are six callers and one round dance teacher who alternate calling on Saturday nights. They plan special events in addition to the square dancing and some of the more recent ones include a "home-made ice cream" social, a Charter Member Honor Night, family picnics and a moonlight cruise thru the Canal Zone locks. They have a new class of three squares in progress and a membership of 70, about half military and half civilian. Visitors may contact Fred and Beverly Ebdon, Box 2118, Balboa, Canal Zone.

— *J. O. Burlison*

### Spain

Rota Whirl-a-Ways, anchored at Rota Naval Station, hosted the Second Annual Spring Fling and played host to Madrid Squares and Pueblo Promenaders from Torrejon AFB and Moron AFB Spin-N-Wheels, one time when the Army Air Corps and the Navy got together. Jerry Long kicked off festivities on Friday and Len Bergquist, Harry Cacy and Ray Garza continued to keep the dancers swinging at David Glasgow Farragut School. Saturday's fling began at two bells aboard the one and only Spanish aircraft carrier, Dedalo, anchored in the Rota cove. An evening barbecue and dance wound up this gala weekend.

— *Chuck Majors*

Dancers move from hand to hand in the Grand Right and Left at the Virginia Reelers Festival in Charlottesville, Va. Over 730 dancers and more than 300 spectators were present. —Photo by Jones



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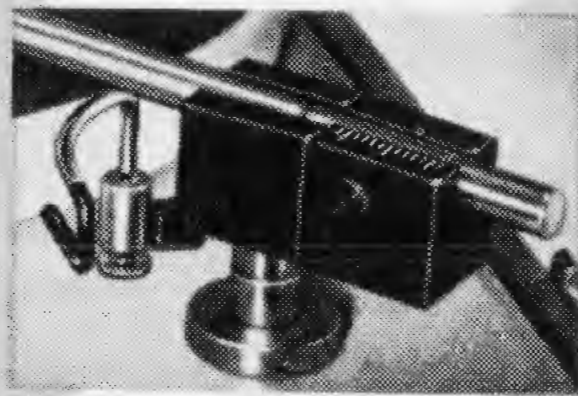
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*Sets in Order*

# WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

*September, 1968*

**W**HILE IT MAY BE TRUE that a man is known by the company he keeps, a successful caller is often identified with the extremely danceable material he calls. In these "Feature Caller" spots each month we select from a list of exceptionally successful callers, certain individuals who are noted for outstanding programming. These in turn select from their repertoires patter calls which they enjoy calling both at home and "on the road." This month Vaughn Parrish is our Feature Caller and, as in the past, we remind you that the material is not necessarily original with the spotlight caller, but is material that he enjoys presenting at his dances.

Heads half square thru  
Split the sides and line up four  
Star thru and centers arch  
"Crawdad" substitute  
Dive thru  
Pass thru  
Split two and line up four  
Star thru and centers arch  
"Crawdad" substitute  
Dive thru  
Square thru three quarters  
Allemande

Heads right and left thru  
Star thru  
Pass thru  
Slide thru  
Right and left thru  
Roll away half sashay  
Star thru and centers arch  
"Crawdad" substitute  
Dive thru  
"Regular" substitute  
Square thru three quarters  
Allemande

Heads square thru  
Slide thru  
Spin the top to a wagon wheel  
Turn full turn give her a spin  
Boys run right  
Swing thru to a wagon wheel  
Turn full turn give her a spin  
Boys fold  
Allemande

Heads half square thru  
Slide thru  
Right and left thru and one quarter more  
Girls trade  
Wheel and deal  
Right and left thru  
Dive thru  
Swing thru to wagon wheel  
Boys trade  
Boys run right to a wave  
Straight ahead  
Allemande

Head ladies chain  
Dixie style to an ocean wave  
Left spin the top  
Go straight ahead  
Around one and line up four  
Pass thru  
Bend the line  
Pass thru  
Girls run left  
Allemande

Heads square thru  
Star right with the sides  
Keep that star change hands  
Left hand star  
Gents reach back under your chin  
Right and left thru couple behind you  
Same couples star left  
Gents reach back under your chin  
Swing thru  
Box the gnat  
Right and left thru and one quarter more  
Two girls trade  
Cast off three quarters around the boy  
Same couples star right  
Heads to the center star left  
To the same corner swing thru  
Boys trade  
Pass her by  
Right and left grand

Heads right and left thru  
Star thru  
Pass thru  
Star thru  
Dixie style to ocean wave  
Left spin chain thru  
Girls run  
Bend the line  
Spin the top  
Spin chain thru  
Right and left thru  
Allemande

Heads square thru  
 Make ocean wave with corner  
 Boys run  
 Couples circulate  
 Girls run  
 All eight circulate  
 Boys run  
 Couples circulate  
 Girls run  
 All eight circulate  
 Swing thru  
 Girls circulate  
 Boys trade  
 Turn thru  
 Allemande



**VAUGHN**

**PARRISH**

*Jean and Vaughn of Boulder, Colorado began square dancing twenty-one years ago with three neighbor farm couples. They did it the hard way, with no caller, using what records were available at the time, which meant no instruction sheets. They went two years without hearing the word Allemande, for in the series of records they used the call "on the corner with your left hand" took the place of the Allemande.*

*Since that early beginning, Vaughn has called in forty-nine states, including an Air Force sponsored trek to Alaska a couple of years ago. He's called in many Canadian provinces and has been featured at some of the nation's outstanding festivals, conventions and vacation institutes. Among his favorite experiences has been the opportunity to conduct a Caller's Clinic, an assignment which seems to come easy for Vaughn who has a way of talking the language that new callers can understand.*

*Vaughn has recorded on Blue Star, Kalox and Belco, both with squares and rounds and claims that "Oh Boy" is the Parrishes' most popular achievement.*

Four ladies chain three quarters  
 Heads star thru  
 Pass thru  
 Swing thru  
 Box the gnat  
 Eight chain six  
 Swing thru  
 Box the gnat  
 Eight chain four  
 Swing thru  
 Box the gnat  
 Eight chain two  
 Swing thru  
 Box the gnat  
 Square thru three quarters  
 Allemande

Heads right and left thru  
 Keep arm around partner  
 Turn one quarter more and make a line  
 Girls trade  
 Cast off three quarters around new boy  
 Star thru  
 Pass thru  
 Triple swing thru  
 Turn thru  
 Allemande

Heads do-sa-do to ocean wave  
 Swing thru to a wagon wheel  
 Turn full turn give her a spin  
 Wheel and deal  
 Star thru  
 Pass thru  
 Do-sa-do to ocean wave  
 Swing thru to a wagon wheel  
 Turn full turn give her a spin  
 Wheel and deal  
 Dive thru  
 Square thru three quarters  
 Allemande

Promenade corner  
 Heads wheel around  
 Star thru  
 Pass thru  
 Couples wheel right one half  
 And line up four  
 Couples wheel across to the  
 Other end of same line  
 Wheel and deal  
 Pass thru  
 Couples wheel right  
 Line up four  
 Wheel across  
 Wheel and deal  
 Star thru  
 Pass thru  
 Allemande

**SPECIAL WORKSHOP EDITORS**

Joy Cramlet . . . . .	Coordinator
Bob Page . . . . .	Square Dance Editor
Don Armstrong . . . . .	Contra Dance Editor
Ken Collins . . . . .	Final Checkoff

Heads square thru  
All eight square thru  
Bend the line  
Square thru  
Centers square thru  
Everybody separate  
Allemande

Promenade partner  
Girls backtrack once around  
Same girl wagon wheel  
Turn full turn give her a spin (1 1/2)  
Star promenade once again  
Girls backtrack  
Same girl wagon wheel  
Turn full turn give her a spin  
Boys move up promenade new girl  
Heads wheel around  
Right and left thru  
Cross trail thru and skip partner  
Allemande

#### EASY DIXIE DAISY

By Bob Barnes, Phoenix, Arizona

One and three right and left thru  
Pass thru separate go 'round one  
Come into the middle box the gnat  
Dixie daisy just like that  
Two and four make a U turn back  
Left allemande

#### IT'S THRU

By Ivan Hasbrouck, Carmichael, California

Heads square thru then do-sa-do  
Spin chain thru men run  
Couples circulate wheel and deal  
Dive thru pass thru star thru  
Pass thru bend the line  
Star thru do-sa-do  
Swing thru turn thru  
Allemande left

#### SUSIE Q VARIATION

By Jeanne Moody, Salinas, California

One and three Susie Q  
Go out to the corner and turn thru  
Centers pass thru and centers in  
Cast off three quarters  
Pass thru  
Wheel and deal (men in middle)  
Men turn thru  
Left allemande

#### LET'S ALL CIRCULATE

By Gene Pearson, Groves, Texas

Head two couples square thru  
Four hands and when you do  
Right and left thru with the outside two  
Then swing thru all eight circulate  
Swing thru right and left thru  
Dive thru pass thru  
Right and left thru with the outside two  
Swing thru all eight circulate swing thru  
Right and left thru with the outside two  
Dive thru pass thru to a  
Left allemande

#### CLOVER TURN THRU NUMBER ONE AND TWO

Lee Boswell of Gardena, California offers the two dances below which are mixtures of easy, advanced, favorite and tricky movements.

Heads star thru turn thru  
Left turn thru turn thru  
Centers in cast off three quarters  
Star thru cloverleaf single file  
Turn thru left turn thru turn thru  
Centers in cast off three quarters  
Star thru cloverleaf double pass thru  
Centers in cast off three quarters  
Star thru substitute star thru  
Two ladies chain same ladies chain right  
Heads pass thru around one line of four  
Forward and back pass thru centers arch  
Dive thru substitute  
Allemande left

Heads star thru turn thru left turn thru  
Turn thru centers in  
Cast off three quarters star thru  
Cloverleaf single file turn thru  
Left turn thru turn thru centers in  
All a U turn back star thru substitute  
Centers right and left thru pass thru  
Swing thru boys trade box the gnat  
Right and left thru whirlaway pass thru  
Go right and left grand

#### SINGING CALL \*

#### NELLY BLY

By Ralph Sweet, Hazardville, Connecticut

Record: Top #25172, Flip Instrumental  
with Ralph Sweet

OPENER, MIDDLE BREAK, ENDING

Join hands circle left  
Around the ring you go  
Turn partner left a do paso  
Corner right hand round  
Partner left back to the corner  
Make a wrong way thar  
Men back in a left hand star  
Slip the clutch and then  
Box the gnat pull on by  
Left allemande grand cle right and left  
Now meet your girl promenade your lady  
Take her home and swing  
Ho Nelly Hi Nelly Ho Nelly Bly  
FIGURE

The two head couples separate  
Go round the outside track  
Star thru when you meet your girl  
Do a half square thru  
Circle up four with the outside two  
Heads break to a line  
Without a stop two ladies chain  
Turn the girl and then  
Star thru dive thru pass thru and swing  
Swing that corner lady  
Then promenade the ring  
Ho Nelly Hi Nelly  
Listen love to me I'll sing for you  
Play for you a dulcet melody  
SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending

Here's another proven favorite that rates the re-print list. You'll find it on many club and festival programs wherever square dancing is enjoyed.



### KON-TIKI

By Marge and Burt Glazier, Seattle, Washington

**Record:** Mayflower M-19

**Position:** Intro and Dance — Banjo M facing LOD.

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

#### Meas INTRODUCTION

**Wait; Wait; Fwd Two-Step; Bwd Two-Step;**

1-2 In BANJO pos M facing LOD wait 2 meas:

3 Starting with L ft do one two-step diag fwd;

4 Starting with R ft do one two-step diag bwd;

#### PART A

**Step, Close, Step, Brush; Step, Close, Step, Pivot (to SIDECAR); Step, Close, Step, Brush; Step, Close, Step, Touch;**

1 In BANJO pos M facing LOD starting with L ft do 1 fwd two-step brush R ft fwd;

2 Starting with R ft do a fwd two-step pivoting R face (W L face) on the 4th step this is a blending action, to end in SIDECAR pos M facing RLOD;

3 In SIDECAR pos M facing RLOD starting with L ft do 1 fwd two-step brush R ft fwd;

4 Starting with R ft do a fwd two-step touch L to R;

**Step, Close, Step (to TAMARA), —; Change Sides Two-Step; Change Sides Two-Step; Step, Close, Step (to L OP), —;**

5 Starting with L ft turn 1/4 L to end facing WALL and ptr as (W circles R under M's L arm) turning to face M and COH placing her L hand behind her back for TAMARA pos;

6 Starting with R ft do 1 two-step fwd while placing R hand in (W's L) passing R shoulders turning R face to face COH and ptr placing L hand behind his back as (W two-steps fwd and turning L to face WALL and ptr);

7 Starting with L ft do 1 two-step again changing sides passing R shoulders with (W placing her R hand in) M's L hand at his back;

8 Starting with R ft in 1 two-step turning L face (W R face) to end facing RLOD and in LEFT OPEN pos M's L (W's R) hands joined;

**Roll Across, 2, 3, —; Spot Turn, 2, 3 (to TAMARA), —; Change Sides Two-Step; Change Sides Two-Step (to OP);**

9 In LEFT OPEN pos M on inside facing RLOD with a little pull from joined hands M's L (W's R) roll L face XIB of (W) twd WALL L, R, L as (W rolls R face twd COH) to end facing RLOD;

10 Starting with R ft do a 1 1/4 R face spot

turn (W L face) in 3 steps to end facing COH and ptr with M's L hand behind his back for the Tamara action;

11-12 Starting with the L ft do 2 two-steps changing sides using the Tamara position actions for both side changes to end in OPEN pos facing RLOD with M on outside:

**Vine Apart, 2, 3, —; (W Full L Turn) Turn 1/2, 2, 3 (to BJO), —; Around, 2, 3, Brush; On Around, 2, 3, Touch (to OP);**

13 In OPEN pos facing RLOD starting with L ft grapevine apart M twd WALL;

14 Starting with R ft turn 1/2 R face in 3 steps R, L, R touch L to end in BANJO pos facing LOD as (W makes a full L face turn in 3 steps L, R, L touch R to end facing RLOD);

15-16 In BANJO pos facing LOD do a Banjo Wheel stepping L, R, L, brush R, step R, L, R, touch L while turning to OPEN pos facing LOD:

#### BRIDGE

**Apart, —, Together (to BJO), —;**

1 In OPEN facing LOD step apart stepping on L, hold 1 ct, step together on R (W step apart on R, hold 1 ct, step on L turning L face to BANJO pos facing RLOD) hold 1 ct;

#### PART B

**Side, Behind, Fwd, Fwd; Side, Behind, Fwd, Fwd; Dip Fwd, —, Recov, —; Dip Back, —, Recov, —;**

1 In BUTTERFLY pos M facing WALL step to side twd LOD on L, step R IB of L, turning to face LOD taking OPEN pos step fwd L, R;

2 Repeat action of meas 1;

3 Dip fwd on L, hold 1 ct, recov on R, hold 1 ct;

4 Dip bk on L, hold 1 ct, recov on R, hold 1 ct;

**(W Under) Two-Step; Two-Step (to BFY); Side, Close, Side, Close; Side, Close, Side, Close;**

5-6 Join M's L and (W's R) hands starting with L ft taking short steps do 2 two-steps fwd turning L face at end of 2nd two-step to face COH and ptr as (W starting with R ft circles R face under joined hands in 2 two-steps to end facing WALL and ptr) in BUTTERFLY pos:

7-8 In BUTTERFLY pos facing COH traveling swd twd RLOD starting with L ft do 4 side closes:

**Side, Behind, Fwd, Fwd; Side, Behind, Fwd, Fwd; Dip Fwd, —, Recov, —; Dip Back, —, Recov, —;**

9-12 Repeat action of meas 1-4 of Part B except M is on outside and action starts twd RLOD:

**(W Under) Two-Step; Two-Step (to BFY); Side, Close, Side, Close; Side, Close, Side, Close (to BJO);**

13-16 Repeat action of meas 5-8 of Part B blending to BANJO M facing LOD on last Side, Close:

*(Please turn to page 57)*





*Sets in Order*

HANDBOOK SERIES

**1969-70**

REVISION

*Reprinted from*  
The Official Magazine  
of SQUARE DANCING

The  
BASIC  
MOVEMENTS

of

**SQUARE DANCING**

## INTRODUCTION

**T**HE SQUARE DANCE TERMS that fill the following pages are not square dance calls. They are the meaningful commands from which square dance calls are made. These are the "signals" a square dancer learns through repeated practice. These are the *basic* ingredients of contemporary square dancing.

Although there are literally thousands of terms connected with square dancing, only a certain number of "basics" form the necessary language, which is used by the callers in directing the dancers through endless combinations.

*A basic is a necessary movement with a short clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with other existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.*

This book is divided into several sections. First you will find the preliminary language necessary for anyone to start square dancing. Next, you will find the basic movements of square dancing divided into twenty-four family groupings. In many instances this will mean that some very simple movements are com-

bined in the same grouping with more difficult basics. The similarity of the movements is what determines the family groupings. A glossary of square dance terms comes next, and last of all, for handy reference, is the complete index of all the terms you will find in this handbook.

The movements that follow will not include every one that has ever been written — that is not the intention of this collection. These basics comprise *all* of the *major* movements in contemporary square dancing. Know them, learn to do them effortlessly and automatically, and you will be able to follow any descriptive square dance calling.

We hope that this collection will help you in your enjoyment of square dancing and we say a special *thank you* to all the men and women who have contributed their imagination and ingenuity in inventing the movements to be found on these pages. They remain anonymous in this collection but will long be appreciated by all who share the pleasures of this activity.

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## Preliminary Language

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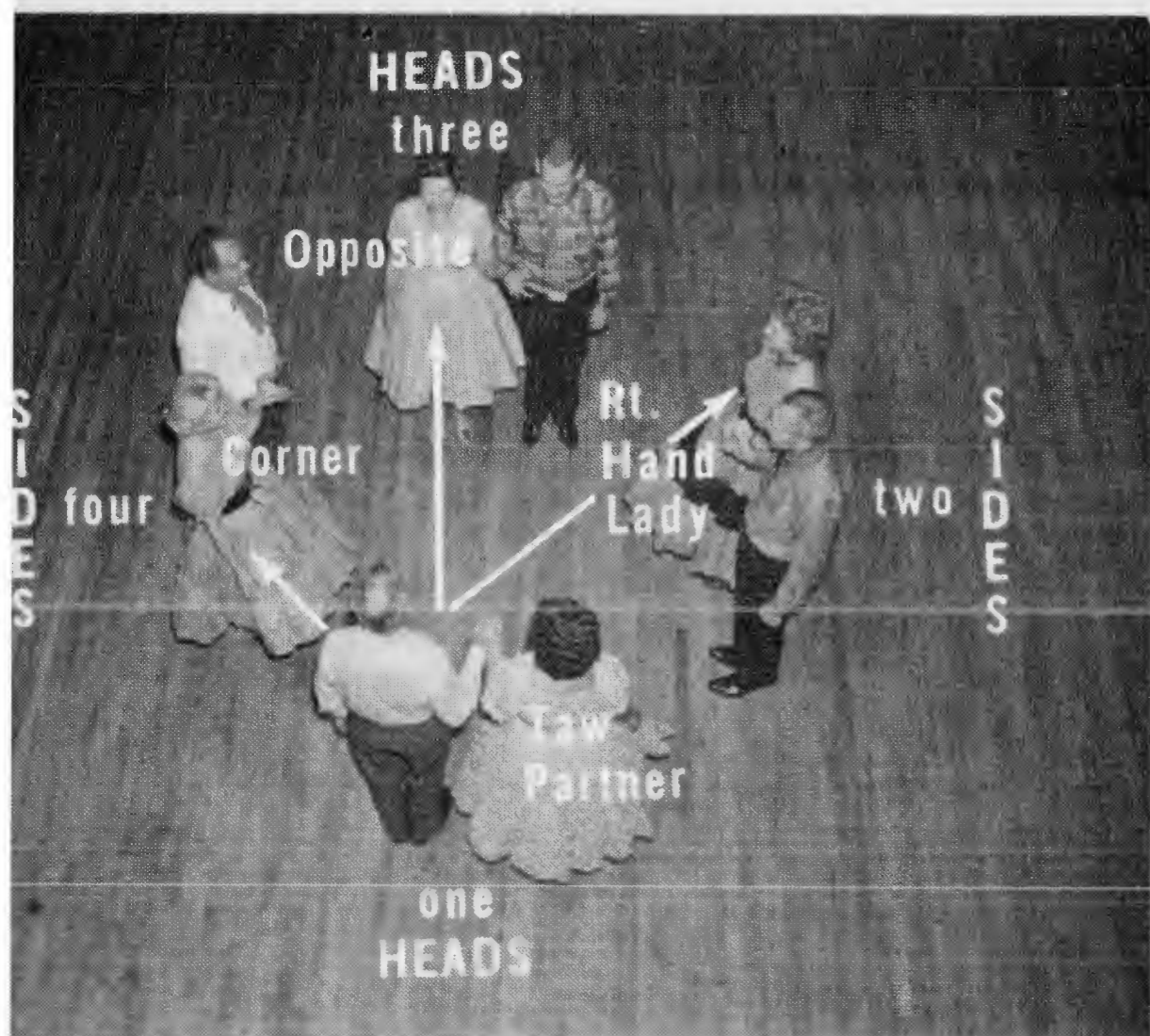
**Square:** Formed by four couples facing in with the back of each couple parallel to a different wall in the hall. Each couple is from 7 to 8 feet from its opposite couple. The lady is to the right of her gentleman.

**Positions & Designations:** The couples are numbered 1, 2, 3 and 4 around the square to the right, or counter-clockwise, starting with the couple whose backs are closest to the music. Head couples are 1 and 3. Side couples are 2 and 4.

**Walk:** A comfortable, effortless shuffle done to the beat of the music.

**Circle:** Three or more dancers can circle left (or right, if directed) using the same shuffle as in the walk. Hand holds in the circle are: Men — palms up, Ladies — palms down.

**Honors:** The men bow, by bending from the waist. The ladies curtsy by remaining erect from the waist up and bending the knees slightly.



**THE SQUARE**

# The Basic Movements of Square Dancing

**(1) Do Sa Do:** Two dancers facing each other advance and pass right shoulders. Each moves to the right in back of the other person and without turning passes left shoulders moving backward to place. (Also referred to as Dos A Dos, Do Sa, Do Sa 'Round, Do Si, and Sashay.) Count: 8 steps.)

**a. See Saw:** A left shoulder Do Sa Do. (Sometimes this is called a Sashay Left.) (Count: 8 steps.)

**b. All Around Your Left Hand Lady:** (General): Ladies take three steps into the center of the square and make a slight curtsy. While they are doing this, the men pass right shoulders (on the outside of the square) with their corners. Ladies back out of the center as soon as their corners are on the left side. Men now walk back toward their partners, going in front of their corners. Sometimes referred to as Sashay 'Round Your Corner. (Modified): The ladies do not go straight into the center. They go to the center while drifting toward the man who is going "all around." As partners are not facing during this it is not considered a Do Sa Do. (Count: 8 steps.) Figure is usually followed by See Saw Your Pretty Little Taw.

**c. See Saw Your Pretty Little Taw:** (General): The ladies move directly into the center of the square, curtsy and back out while the men continue the figure eight they started (with All Around Your Left Hand Lady) and pass left shoulders (on the outside again) with their partners and pass back to place in front as the ladies move out. (Modified): The ladies do not go straight into the center. They go to the center while drifting toward the man who is "see sawing." (Count: 8 steps.)

**Note:** Common usage has seen the movements described under (c) and (d) simplified into a Do Sa Do and Sashay Left in some areas.

**(2) Swing:** A couple revolves about a central pivot spot, usually at a point station-

ary between the two involved.

**a. Waist Swing:** Two dancers stand right side to right side facing in opposite direc-



Swings: Waist Swing (1); Arm Swing (2).

tions. The man holds the lady's right hand in his left, puts his right arm around her waist and she places her left hand on his right arm or shoulder. Footwork, either buzz step or walk around, is usually optional in the individual areas. In a buzz step the right feet of the two dancers are kept next to each other and are the hub of the clockwise movement. The left feet are behind and slightly to the right and do the pushing. Motion is similar to pushing on a child's scooter. In a walk-around the feet will just move to the beat of the music in the regular gliding walk. (Count: 8 steps for two revolutions.)

**b. Arm Turns:** Two persons facing each other use arms designated by call to walk around each other. Unless otherwise indicated, grip of a forearm turn should be past the wrist but below the elbow joint. Man should cup his hand under the lady's arm with his thumb held in while the lady rests her hand firmly on the man's forearm. Center of the turn will be at the joined arms so that each dancer is moving equally around the other.

**c. Allemande:** Two persons holding hands walk around each other. Can be called for either a left or a right hand (but should be the same hand for both) and with any person designated. An Allemande

Left is done with one's corner. Several hand holds are in evidence in different sections of the country but the most prevalent is the forearm hold and the movement is a smooth left arm turn. (Count: 4-6 steps.)



Allemande Left (1), Right and Left Grand (2).

**d. Do Paso:** Face designated person. Take left forearm and walk around counter-clockwise. Go to corner and turn corner clockwise with a right forearm. Return to partner for a Courtesy Turn in place. (Count: 16 steps.)

**e. Courtesy Turn:** This is the movement that usually ends a Do Paso, Ladies Chain, etc. Man receives lady's left hand in his left (the lady's hand just lightly resting palm down on the man's palm up), puts his right hand in the small of the lady's back and while standing side by side facing the same direction, the man backs up and the lady walks forward. The lady's right hand is either at her waist, palm out, to receive the man's hand, or she holds her skirt. (Count: 4 steps.)



Courtesy Turns (1), Couple Promenade (2).

**f. Turn Thru:** Two facing dancers simply turn their opposite by a right forearm half way around, release the arm grip and move a step forward to end back to back with the person they formerly faced. (Count: 4 steps.)



Turn Thru: (1) turn  $\frac{1}{2}$ , (2) pull by.

**g. Catch All Eight: (Double Elbow):** Each person takes his partner by the right forearm and moves forward and around (clockwise) two steps. Then each drops hold and does a quick right face pivot in place half around in two steps to take left forearm (with same person) and moves forward and around (counter-clockwise) a little more than a full turn (8 steps) or as directed by the next call. In the case of Double Elbow, which is an interrupted form of a Right and Left Grand, movement will be done with each person following the direction of a Right and Left Grand. (**Note:** Refer to glossary for Suzy Q and Red Hot.)

**(3) Promenade:** The act of moving around or within a square, either singly or with others, and, to the beat of music.

**a. Couple Promenade:** Done counter-clockwise (unless otherwise directed) with the man on the inside or on the lady's left (Western Style): Holding hands, right to right and left to left with right hands on top. The Promenade is usually at least half the distance around the square. (Count: 8 steps.)

**b. Half Promenade:** Two couples indicated by the call exchange places by moving counter-clockwise to the right (men

Double Pass Thru: Starting position (1) each couple passes thru two couples—simultaneously—and completes movement (2).



touching left shoulders) around each other (4 steps). They then wheel around to face the same couple (4 steps). When opposites are working, this will naturally occur inside the limits of the square. Couples will promenade half outside of the square when indicated by the call.

**c. Promenade Three Quarters:** Those indicated by the call promenade counterclockwise around the square to eventually end one place to the left of their starting position and having moved  $270^\circ$  around the square.

**d. Single File Promenade:** Dancers move one behind the other in the direction indicated by the call.

**e. Single File Turn Back:** From a Single File Promenade those indicated by the call turn out and promenade outside the set in the opposite direction or follow the call.

**f. (Couple) Backtrack:** In promenade position the man will pull with his right hand and push with his left so that both the man and the lady do individual about-face turns (the man right face, the lady left face), so that the couple is facing opposite to the original direction. The hand holds have not been released. The man is still on the inside of the circle; his partner is now on his left. (Count: 4 steps.)

Turn Backs: Backtrack (1) and Wheel Around (2).



**g. Wheel Around:** In promenade position the couple as a unit will execute a reverse of direction by the man (or the person in the man's position) backing up and the lady (or the person in the lady's position) walking forward, the pivot point being the spot between the two people. The turn unless otherwise called will be a little less than  $180^\circ$ , or a complete about face within the square. The man who was originally on the inside in a promenade will now be on the outside of the square. (Count: 4 steps.)

**(4) Pass Thru:** Two facing couples move thru each other, each person passing right shoulders with his opposite. Remain facing out until the next directional call. If directed to turn back, call is executed independently by each dancer. (Count: 4 steps.)

**a. Double Pass Thru:** With four couples lined up across the floor, two are on the inside facing each other while the two on the outside are facing in, directly behind the center couples. (At this point they are in starting Double Pass Thru formation.) All four couples move at once. Couples in the center pass thru the couple they face and then on to pass thru the second couple. The outside couples simply follow the leader to pass thru two couples. At the completion the lead couples are facing out and the second couples are facing directly behind them. All are ready for the next directional call.

**(5) Couples Separate:** Under certain circumstances and following certain prelimi-

nary movements, two people working as a couple will turn their back on each other and follow the direction of the next call.

**a. Split the Ring:** (One couple): Active or designated couple moves forward to opposite couple and goes thru between them. The next call will designate the directions to be followed. (Two couples): Two facing couples pass thru to the outer rim of the square and separate.

**b. Separate and Go Around One — Two, etc.:** Following a Split the Ring, this call indicates how many persons each of the active dancers should move around.

**c. Around One to a Line:** After splitting a couple the active couple separates and each dancer moves half way around the stationary person to end in a line with the inactive couple in the center.

**d. Sides (Heads) Divide:** The couples designated leave their partner and move to their corner spot. They'll remain there until the next call or unless told to execute some action with their opposite, in which case they move forward and are now in a position in the square one-quarter from their former home; i.e., "Sides Divide and Box the Gnat"; couples two and four separate, move to their corner, then across to Box the Gnat with their opposite. They will now be at the head position with new partners.

**e. Cloverleaf:** From completed Double Pass Thru position the outside couples step forward slightly, separate and move one quarter of the way around the outside of the square until they make contact with another dancer coming toward them. With this person they turn to face the square and step forward, slightly. Those couples second in line simply follow the person in front of them by first moving forward, then dividing and moving one quarter around

the square until they meet the person coming toward them. They turn, and as a couple, face directly behind the other couple, to end in starting Double Pass Thru position.

**(6) Stars:** For men, a wrist hold is most common. Just take the wrist of the man ahead. For ladies, a hand hold (often using the skirt) in making the star is recommended. This is to be formed by each person putting the arm out at a little lower than shoulder height. When ladies star across they are met with a forearm turn, **not** a courtesy turn.

**a. Right Hand Star:** Those indicated move clockwise.

**b. Back by the Left:** Those in star release right hand hold, make half right face turn and form left hand star to move forward counter-clockwise.

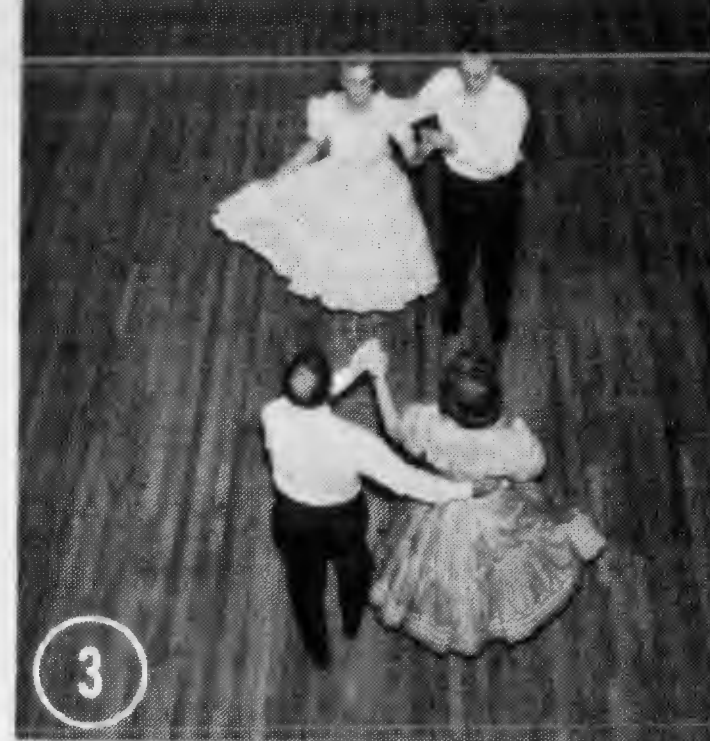
**c. Star Promenade:** In couples with arm around partner's waist (or on shoulder or hooked elbows depending on call), man would be in center for a left hand star (moving counter-clockwise). To reverse, centers could back out a half (unless directed to go a full turn around) while the outsides move in to form a right hand star which moves clockwise. Number of couples may vary. Stars may also be mixed. (Arky Stars) where some of the dancers in the center are dancing in the positions normally occupied by their partners.

**Note:** See Glossary for Arky Style.

**(7) (Allemande) Thar Star:** With either the men or the women in the center making a right hand star and backing up, their partners are on their free arm facing the opposite direction and walking forward. The Allemande Thar Star may be formed from

Four Hand Star (1), Star Promenade (2), Allemande Thar Star (3).





Right and Left Thru: Two facing couples, give right hands to opposite and pull by (1), left to partner and courtesy turn (2), end facing the other couple (3).

any left hand swing and with either men or ladies in the center as called.

**a. Shoot that Star:** From an Allemande Thar Star or a Wrong Way Thar Star, partners' holds are retained. The star is released and the dancers walk around each other to follow the next call.

**b. Slip the Clutch:** From an Allemande Thar Star or a Wrong Way Thar Star those in the center stop, release hand holds with the persons beside them, give that same hand to the next person coming toward them on the outside. Follow the call for the next figure.

**c. Wrong Way Thar:** From any right hand swing a Wrong Way Thar Star may be achieved with those backing up in the center making a Left Hand Star.

**Note:** See glossary for Throw In/Out the Clutch.

**(8) Grand Right and Left (Right and Left Grand):** In the square, partners face and take right hands with their partners. Each moves ahead (men counter-clockwise and the women clockwise) to give a left hand to the next, and right to the next, left to the next until each meets his own to follow the next call. Hand should be reached and met about waist high and should be released as dancers pass each other. While this call often follows an Allemande Left, it is independent of that call. (Count: 8 steps.)

**a. Weave the Ring:** A Grand Right and Left but without touching hands.

**b. Grand Sashay:** An interrupted Grand Right and Left movement. Dancers Do Sa Do with the first person, step back, give a right, pull by and See Saw (left shoulder

Do Sa Do, Sashay Left, etc.) the next. They step back, give a left to this person, balance slightly, pull ahead and continue on in this manner with each person around the square, or as directed by the call.

**c. Turn Back From a Right and Left Grand (Double Turn Back):** In a Grand Right and Left, instead of promenading when dancers meet their partner, they turn with a right forearm half way around to face the other way, then do a Right and Left Grand in the opposite direction or follow the call.

**d. Daisy Chain:** An interrupted Grand Right and Left movement. Dancers move forward two people in the direction of a Right and Left Grand. They turn this person with a left forearm, half way around, pull by and moving in the reverse direction, turn the first person they meet with a right forearm half way around. Again they move forward two with a left and a right and then turn that person with a right, half way around. This pattern of forward two and back one continues until each dancer meets his partner and follows the next call.

**(9) Right and Left Thru:** Executed while two couples are facing each other. Each person advances, taking right hand of opposite person momentarily as he goes by, gives left hand to partner immediately upon passing thru the other couple and the man Courtesy Turns his partner around in place. Couples are facing one another again but they have changed places. Do a Right and Left Back to starting position only if called. (Count: 8 steps.)



Eight Chain Thru: Continuing movement. Dancers give right hands and pull by (1), courtesy turn when they reach the outside (2) and continuing on, right and left across and back (3).

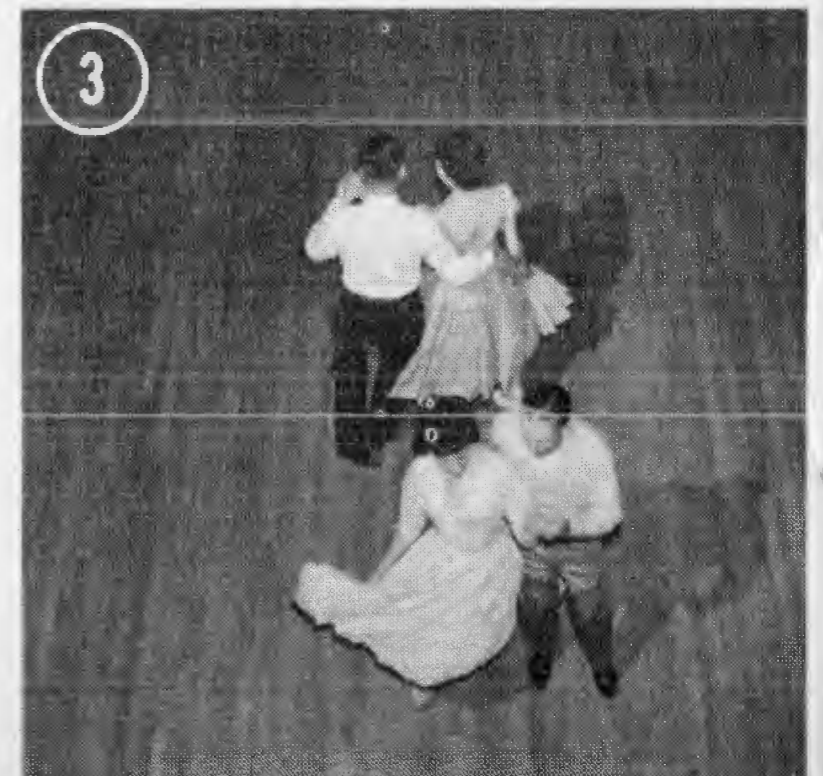
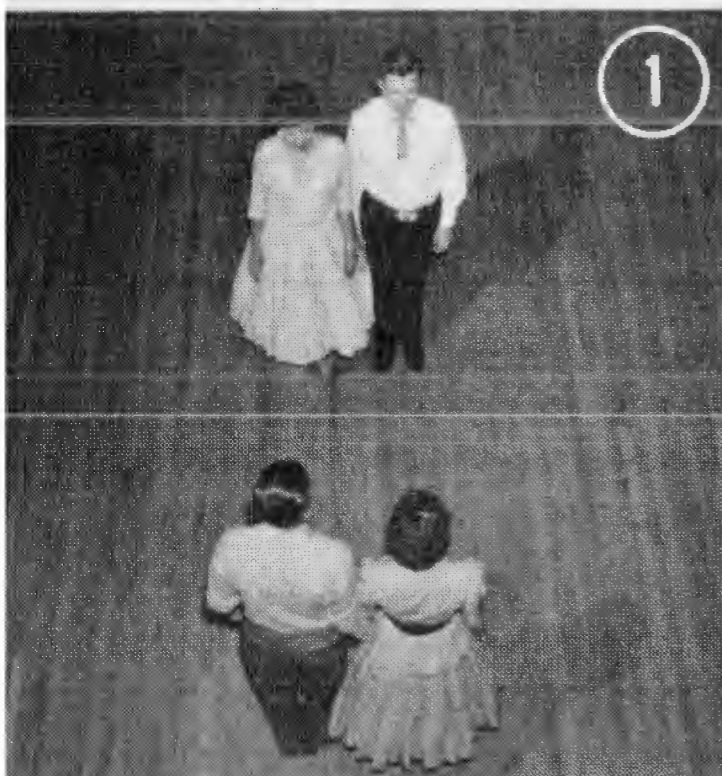
**a. Eight Chain Thru:** With four couples lined up across the floor, two are on the outside facing in while the two on the inside are back-to-back, each one facing an outside couple. Couples on the inside do a Right and Left Thru movement by giving a right to the one they face on the outside, move by and give a left to their partner and Courtesy Turn to face the set. The ones starting on the outside having given a right to the first, walk by, give a left to the next and walk by, give a right to the couple on the outside for a Right and Left Thru movement. This action is continued for about 21 steps or until all couples, working simultaneously, finish at their starting point. Eight Chain Six, Four, Three, Two, etc.: With couples in the same starting position as in Eight Chain Thru, the action continues the same thru the number of "hands" (persons) indicated by the call. Thus an Eight Chain Four is one-half of an Eight Chain Thru and dancers follow the next call after completing the action with the fourth person encountered.

**(10) Two Ladies Chain:** Two ladies advance, giving a right hand to the other, pulling by, then giving a left hand to the partner of the lady with whom she is chaining. The men Courtesy Turn them around in place. (Count: 8 steps.)

**a. Ladies Grand Chain:** In a square all four ladies form a Right Hand Star and move clockwise, skipping one man, to their opposite man who gives a Courtesy Turn. (Count: 8 steps.) The call Grand Chain Back would repeat the action and return them to their starting position. It's customary, for comfort, when the call to promenade comes prior to the end of the maneuver, that couples take promenade position and Wheel Around.

**b. Ladies Three-Quarter Chain:** The ladies designated make a Right Hand Star in the center and walk forward past two positions or  $\frac{3}{4}$  around the square to the original right hand position, where they are turned with a Courtesy Turn, or as directed. (Count: 12 steps.)

Two Ladies Chain: Two facing couples (1), ladies give right hand to each other and pull by (2), are courtesy turned by the opposite man (3), end facing other couple.







Dixie Chain: Two dancers extend rights to each other, pull by (1), give a left to the next (2), pull by. The next two give a right to each other, pull by (3) and end directly behind the lead dancers.

**(11) Dixie Chain:** Two couples meet while in single file. They move by each other as in a Grand Right and Left, using alternate hands. The first two dancers start with right hands and the second two start with left hands. Couples are in single file awaiting the next call at the completion of the figure.

**a. Dixie Grand:** The Dixie Chain action is continued as directed by the call.

**b. Dixie Style:** A movement that starts like a Dixie Chain but does not complete it. (i.e., See Dixie Style to an Ocean Wave in the glossary.)

**(12) Sashay:** Originally a series of short sliding steps. The command "Sashay" in many of today's figures refers merely to partners exchanging places, the lady passing in front of the man. In some areas a Sashay is a Do Sa Do if the call is "Sashay Right." The call "Sashay Left" means a left shoulder Do Sa Do or See Saw.

**a. Rollaway (Whirlaway) with a Half Sashay:** When two dancers are facing in the same direction with an arm around the waist or when the two people are simply holding hands, the person indicated by the call rolls across in a full turn in front of the other person. The result is that the two have changed places. (Count: 4 steps.)

**(13) Turn Unders and Twirls:** Two people take designated hands and either or both, according to the requirements of the movement, turn under a raised hand and both

end facing in new directions.

**a. Promenade Flourishes: (Twirl):** Turn the lady under the man's raised arm. A Twirl is used only to precede a Promenade. To pick up Twirl to a Promenade following a Right and Left Grand, joined right hands are held high and the lady right face turns once and a half under the joined hands to end facing the same direction as the man and in Promenade position. During this Twirl the lady moves with the man as he continues to move in a counter-clockwise direction on the inside of the circle. (Promenade Twirl from a Swing) Man's left hand retains the lady's right. As he starts walking forward, keeping to the inside of the square, the lady right face twirls once and a half under the raised hands until she faces the same direction as the man. Hands must then be changed to get into Promenade position. (Promenade Ending Twirl): The lady is right face turned under the man's raised right arm. The two dancers face each other in a slight balance and then either face the center or swing around once after which the girl is simply unfolded to the man's right side to face the center of the square:

**Note:** These flourishes are connected in some way with the command "Promenade." All such flourishes are optional and there are dances where dancers may prefer to omit them. No Twirl should be used when coming out of a Swing before a Left Allemande or Circle Left.

**b. Frontier Whirl (California Twirl):** Used to reverse direction smoothly while retain-

ing the same relative position with partner (as in the call "Dip'n Dive"). Partners take hands, the man's right hand joined with the lady's left. They change places with each other by raising their joined hands and the man walks around the lady in a clockwise direction while the lady walks forward and under their joined hands making a left face turn. Partners start out facing the same direction, side by side, and they are now facing opposite to their original direction with the lady still on the right side of her partner. (Count: 4 steps.)



Frontier Whirl

**c. Star Thru:** Called to two facing dancers. Man's right hand joins the lady's left, palm to palm, fingers up. Joined hands are raised as the two walk toward each other and the lady does a quarter left-face turn under the man's right and he does a quarter right face turn. They end up side by side with the lady now on his right. The Left Star Thru follows the same general rules using the lady's right and the man's left hands. (Count: 4 steps.)



Star Thru

**d. Box the Gnat:** Used to reverse direction and exchange places. Partners face and join right hands. The lady makes a left face turn under the man's raised right arm



Box the Gnat

as the man walks forward and around making a half right face turn. They finish facing each other. Hands have been held easily enough so that the man's hand may turn over the lady's fingers and at the completion they are in handshake position. (Count: 4 steps.)

**e. Swat the Flea (Box the Flea):** Used to reverse direction and exchange places. Partners join left hands and the lady makes a right face turn under the man's raised left arm as the man walks forward and around and does a half left face turn. They finish, facing each other. (Count: 4 steps.)



Swat the Flea

**(14) Cross Trail:** Two active couples meet and passing right shoulders Pass Thru. The lady (or person on the right) crosses in front of her partner to the left, while the man (or person on the left) crosses behind or to the right. They then follow



Cross Trail: Two facing couples (1) pass thru then cross (2).

the direction of the next call. (Count: 4 steps.)

**(15) Arch and Under:** Consisting of those movements where one or more dancers move underneath an arch made by the joined hands of other dancers.

**a. Dive Thru (Inside Arch — Outside Under, Dive To The Center):** Two couples facing. The one whose back is to the center of the square makes an arch with joined inside hands; the other couple with joined hands ducks under the arch and moves forward. The couple who made the arch moves forward and automatically does a Frontier Whirl (California Twirl) to face the square.



Substitute: Couples ready (1), rear couple moves under (2).

**b. Substitute:** With two couples facing the same direction, one in front of the other, the one in front makes an arch, backs over and becomes inactive, while the one in back ducks under to become active.



Ends Turn In: Centers arch (1) and ends come forward and duck under (2).

**c. Ends Turn In (Out):** In a line of four, where all are facing out, the two in the center make an arch. The two on the ends come forward and together and duck under the arch. The two making the arch will

at this point do a Frontier Whirl (California Twirl) in order to reverse their facing direction and face the center of the set. Ends Turn Out works in a similar manner, except that the call occurs when the line of four is facing in toward the center of the set. After the ends have gone under the arch, the two making the arch do not Frontier Whirl but release the arch and remain facing the center of the set.

**(16) Square Thru:** Executed with two facing couples. Take opposite's right hand, pull on by, turn a quarter to face partner; take partner's left hand, pull on by. (A Half Square Thru has been completed at this point.) Turn a quarter to face opposite; take opposite's right hand, pull on by. (A  $\frac{3}{4}$  Square Thru has been completed at this point.) Turn a quarter to face partner; take partner's left hand, pull on by but do not turn; follow next call. Couples may be any combination of men and/or women.

**a. Left Square Thru:** Same as Square Thru except that movement starts with a left hand to the opposite.

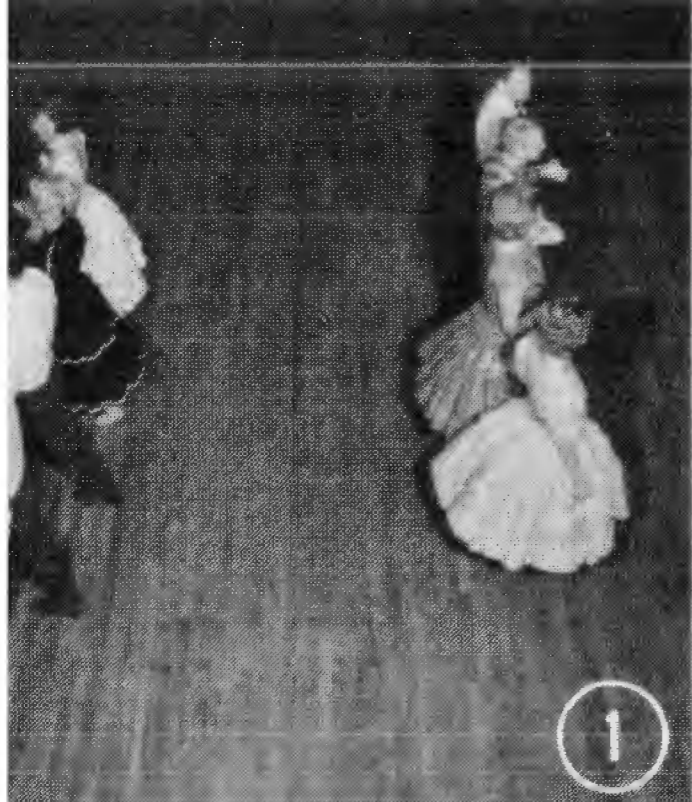
**(17) Balance:** Partners facing, take one step forward and close or touch with the other foot then step away and touch or close. (Count: 4 beats.)

**a. Forward and Back:** Those persons or couples designated move forward three steps and stop then back up three steps and stop for a total of eight counts.

**b. Ocean Wave Balance:** In an Ocean Wave formation (a line of dancers facing in alternating directions and with hands joined) rock forward two counts and then back two counts. May also be done in an



Ocean Wave: Balance forward (1), balance back (2).



**Bend the Line:** Two parallel lines (1) centers backing out as ends move forward (2) to form new parallel lines (3).

Allemande Thar type of star. (A hands up — palm to palm hand hold suggested.)

**c. Alamo Style Balance:** An even number of dancers in a circle alternately facing in or out with joined hands rock forward two counts and back two counts. (Hands up hold suggested.)

**(18) Bend the Line:** Line with an even number of dancers breaks in the middle and the ends move forward while the centers move back until both halves are facing.

**a. Cast Off:** From a line of four the center two people separate and move forward as a couple with the outside person, who pivots in place. The distance to be covered in the Cast Off is determined by the call. (In a majority of cases, in square dancing, the Cast Off will be  $\frac{3}{4}$ . This puts the dancers at right angles to their starting position.)

**(19) Centers In:** When two couples are facing in the same direction and one is behind the other, the leading couple will

step apart and the couple coming from behind will move in between, ending in a line of four.

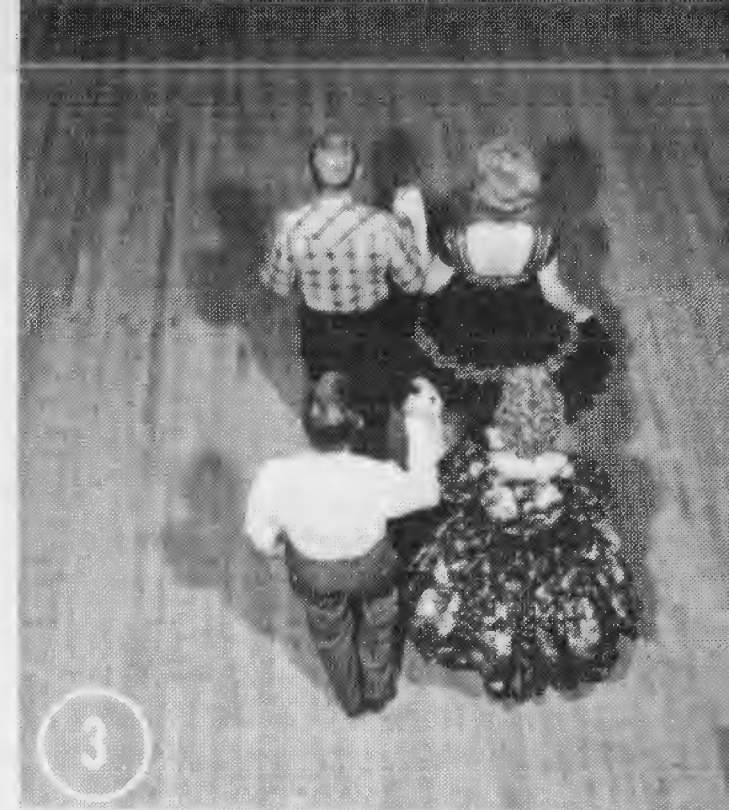
**a. Centers Out:** When two couples are facing in the same direction and one is behind the other the center or couple standing directly behind the lead couple steps apart and moves up to stand at either end of the line with the forward couple.

**(20) Grand Square:** A simultaneous movement wherein the sides are doing one movement and the heads are doing another. The action for the heads is to move forward into the square (4 steps), turn a quarter on the fourth step to face partner and back away to the side of the square (4 steps). Turn a quarter to face the opposite, back away to the corner of the square (4 steps) and then turn a quarter to face partner and walk to home (4 steps). Do not turn. (Total to here: 16 steps.) From this point the action is reversed. Heads back away from their partners (4 steps), turn a quarter on the fourth step

**Centers In:** Those in front separate while those in the rear move up (1) to form a line (2).

**Cast Off:** From the line centers move around and ends hold the pivot (3).





Wheel and Deal: From a line (1), couples begin to wheel in (2) and end, one couple behind the other (3).

and walk forward to opposite (4 steps). Turn a quarter and walk forward into the center toward partner (4 steps). Turn a quarter to face opposite and back home (total: 32 steps). While the head couples are doing the first 16 steps the sides start by facing their partners to back away and do the second 16 steps. Completing this the sides do the first 16 steps while the heads are doing the last 16. The principle of walking three steps and turning (or stopping) on the fourth, is followed thru-out.

**Note:** Grand Prowl, Grand Slam, Grand Stroll, etc. These movements follow the same basic traffic pattern but as novelties have slight variations.

**(21) Wheel and Deal:** Called from a line of four dancers. The right hand couple will do a regular left face wheel with the inside person holding the pivot. At the same time the couple on the left will move forward and wheel right to fall in behind the other couple. **Note:** For Wheel and Deal and  $\frac{1}{4}$  more, see glossary.

**(22) Circulate:** Starts from two lines of four, across the set from each other and in similar ocean wave formations. (Ends Circulate): Those on the end of each line and facing out will move forward in a  $180^\circ$  arc to the other end of the same line. Simultaneously, those on the end of the line and facing across will move directly across the set and into the other line. (Centers Circulate): Those in the center of each line will move in a similar manner. Those facing out will simply wheel  $180^\circ$  to take the place in the same line just vacated by the other center dancer. Those in the center and facing across the set will move directly across to the center of the other line. (All Eight Circulate): All dancers move at once and both movements described above occur simultaneously.

**a. Double Circulate:** The action described for the Circulate would be repeated a second time without stopping, to provide a continuous flowing movement.

**b. Couples Circulate:** Start from two identical, parallel, two-faced lines of four (in each line there are two couples, facing

All Eight Circulate: From two parallel ocean waves (1), ends and centers move (2) to form new waves (3).





Swing Thru: From a wave of four, outsides turn (1). Then centers turn (2), to end in an ocean wave (3).

in opposite directions). The couples facing out will make a 180° wheel to change facing direction and move to the position just vacated by the other couple in their line. Those couples facing across will move directly across the set and into the other line.

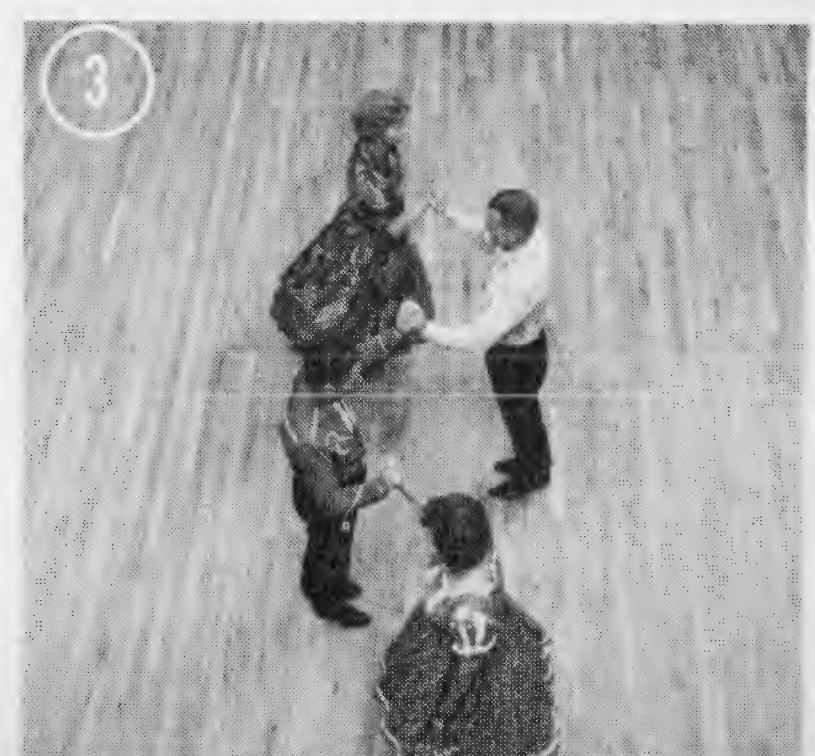
**(23) Swing Thru:** If two facing couples were to start a Pass Thru and stop at that point when they were in a line of four with individuals facing alternately they would be in a position to do a Swing Thru. On the command the line would break in the center and the two couples would turn halfway around in a right hand turn. At this point hands would be released and the two on the outside would remain facing as they are while the two in the center would take left hands, turn halfway around, moving forward, and join hands in a line of four facing alternately with the person on the outside. (A hands up position suggested). (Count: 6 steps.) A Double Swing Thru is merely a combination of two Swing Thru's without a stop.

**a. Spin the Top:** From an Ocean Wave

formation of four people facing in alternating directions, the line will break in the center and couples will turn half way around. The center two people will then take a hand hold and turn in a forward direction three-quarters of the way around. While the centers are turning, the outside two people move forward one-quarter of the way around and join the other two in another ocean wave line of four, at right angles to the former line. A hands up position is suggested. (Count: 8 steps.) A Double Spin the Top is a combination of two Spin the Top movements, without a stop.

**b. Spin Chain Thru:** From two identical, parallel Ocean Wave formations, those in the centers will release hand holds with each other and all four couples will turn with their joined hands, half way around. Next, the two in the center of each Ocean Wave will turn  $\frac{3}{4}$  round to make an Ocean Wave across the set. Without stopping, the two in the center of this new wave will turn half way around to form the wave across the set once more. Still, without a stop, the Ocean Wave across the center will break in

Spin the Top: Start with outsides turning (1), centers turn, outsides move forward (2) end in new ocean wave (3).





Fold a Girl: Starting here as a couple (1) the lady steps forward (2) and ends facing her partner (3).

the middle and the two pairs will turn  $\frac{3}{4}$  to finish in two similar, parallel Ocean Waves. (Count: 16 steps.)

**(24) No Hand Movements:** People movers requiring one or more dancers to alter either facing direction or relationship with the other dancers in the formation.

**a. Run:** (Centers Run): From a formation of four dancers in Ocean Wave formation, centers run will indicate that the center two will walk around the nearest end person to finish facing in the same direction as the end person is facing, thus becoming the new end of a two-faced line. While the center person is walking around, the person on the end will maneuver slightly toward the center to fill the gap. (Ends Run): This indicates that those on the end will walk around the centers to finish facing in the direction they face and to form a two-faced line. During the action the centers will maneuver slightly away from the middle to allow room. These movements can also be done from an eight dancer "Thar" position.

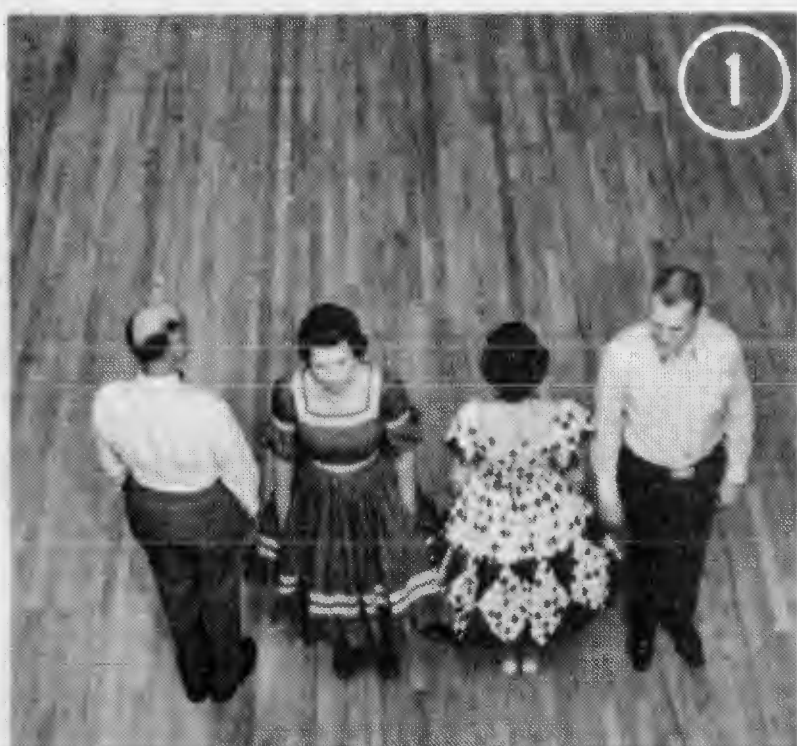
**b. Fold:** In any line consisting of two or more dancers those indicated by the call will move forward and turn to face a person formerly standing beside him. (Fold a

Girl — Fold a Boy): Whenever a man and a woman are working together as partners, either from a normal position or a Half Sashay position, they can Fold a Boy or Fold a Girl by joining inside hands and maneuvering the partner designated around to face them. (Fold the Line): From a line of four each person on the end of the line moves forward. The person coming from the right end does a half left face turn while the one on the left does a half right face turn. The two then end side by side facing the couple who had previously been in the center of the line with them.

**c. Trade:** From any line, made up of dancers facing any direction, those designated by the call (men, ladies, ends, centers, heads, sides, etc.) will trade places in the same line by walking forward and around in a half circle, to end facing the opposite direction, in the position just vacated. Couples trade by the man and the lady exchanging places. The man will normally stay to the outside allowing the lady to make the shorter turn.

**d. Slide Thru:** Two facing dancers will move past each other and pass right shoulders. Each will then immediately turn one quarter. The man always turns right and the lady always turns left.

Centers run: From wave (1), ladies step forward and move around (2) while men close up to end in two faced line (3).



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# GLOSSARY OF SQUARE DANCE TERMS

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**N**OT EVERY DESCRIPTIVE WORD or movement in square dancing can be considered a basic. Some terms are phrases introduced occasionally by callers to their groups. Others are "gimmicks" which will be used on special occasions and with extra teaching.

The terms and calls that follow are part of the "frosting" in the language of square dancing. While some are fairly recent "creations," some are part of the traditional terminology of square dancing and go back many, many years. Just as it is important to learn the new contemporary movements, so is it especially important to master some of the grassroots calls and expressions which have long been a part of this activity.

**Across the Set:** (In two facing lines of four as in the "Route") Couples will Right and Left Thru or ladies will Chain from one line to the other. (In square formation) Action will occur between two opposite couples, i.e., head ladies Chain across the set, or a Grand Chain, all four ladies will move from their partner to the men across the set.

**Active Couple (or couples):** Those designated by the caller to take action.

**All 8 Chain:** Dancers give right hand to any designated person, move past, give a left hand to the next and  $\frac{3}{4}$  Courtesy Turn the ladies in place to face the set.

**All the Way Around:** (See Full Turn Around.)

**Along the Line:** (In two facing lines of four) Couples will Right and Left Thru or ladies will Chain with the others within the same line.

**Arky Style:** Refers to figures that are done with two dancers of the same sex working together, one as the girl, the other as the man, or when some of the dancers are in positions normally filled by their partner.

**Around One (Two, etc.):** Indicates that the working person or persons will move out and around one (or more) non-active person(s) as directed.

**Balance Back:** Face partner or person indicated and take a step away, then a slight pause.

**Behind You:** Referring to the person directly in back of the one to whom the call is directed.

**Break:** To release hands, to let go.

**Break and Trail:** Change from a circle (with hands joined) to a Single File Promenade.

**Break to a Line:** (See Circle to a Line)

**Circle to a Line:** From a circle of any given number, the man (or lady) indicated by the call will break from the circle with the left hand, retaining a hold with the person on their right and with their right hand, and form a line facing the square, unless directed to "face out." The person who 'breaks' will be at the left end of the line.

**Corner:** When in a square formation, the corner is the person to the man's left or the lady's right at the time of a call.

**Corners Whirlaway (with a Half Sashay):** With the man's left hand holding his corner's right hand, the lady does a full right face turn across to the right and in front of her corner to exchange places with him or to become his partner. (Count: 4 steps.)

**Cross Fold:** In a line of three or more, those designated by the call (boys, girls, ends, centers, heads, sides, etc.) will step forward, cross over (usually passing right shoulders), then do a U-turn back. They will end in front or slightly in front and to the side of any persons remaining in the original formation.

**Cross Run:** In a line of three or more, those designated by the call will step forward, cross over (usually passing right shoulders) and make a 180° turn. Each of those involved will then move into the spot which would have been occupied by the other active dancer in a Run movement. Each will have reversed his original facing direction.

**Dixie Daisy:** Two facing single file pairs with one person behind his partner. The two facing each other in the center give right hands to each other and pull by. Next, they give a left forearm to the

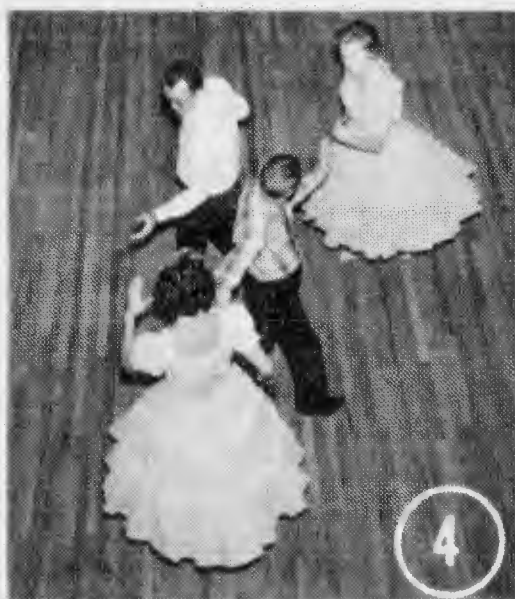
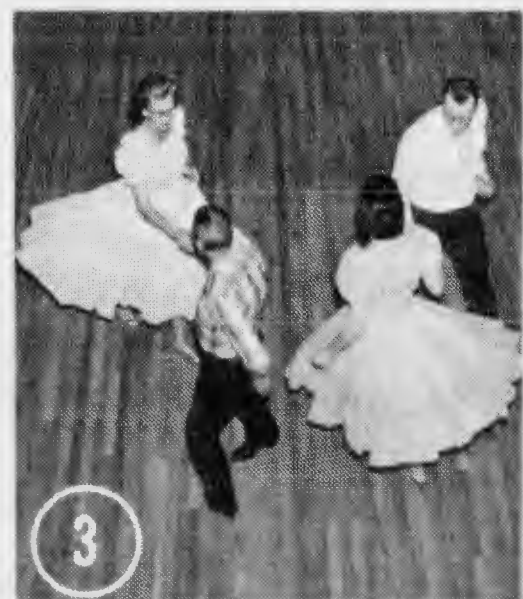
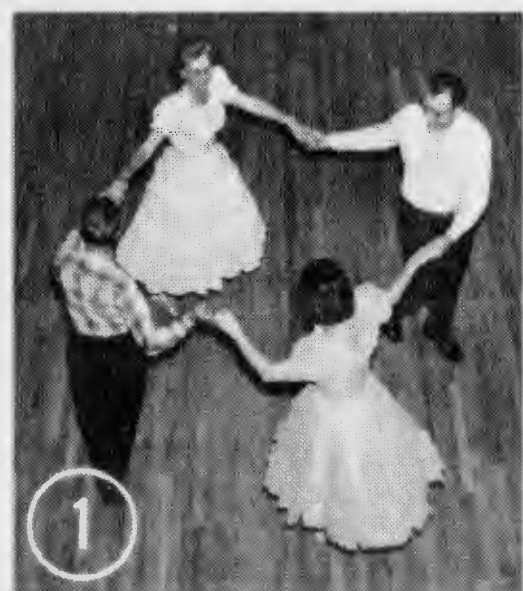


dancer on the outside and turn half way around. The person having turned remains facing out while the two actives meet in the center again, give a right, pull by and end behind one of the facing-out dancers.

**Dixie Style to an Ocean Wave:** Following the starting pattern of a Dixie Chain (see movement 11) start with two facing couples in single file, those in the lead give a right and pull by. Giving a left to the next, they all pull by. They retain their left hand holds while the two in the center take right hands and all face in alternating directions in an Ocean Wave Line.

**Don't Stop — Don't Slow Down:** Directions to keep promenading even if home is reached.

**Do Si Do:** Executed while two couples hold hands in a circle of four. Dancers



Do Si Do: Two couples circle (1), ladies walk across, give left to partner (2), walk around him. Extend right to opposite (3), walk around that person and courtesy turn partner (4).

release hands; ladies pass left shoulders moving by each other and immediately give left hands to partner's left hand. Move around him and give right hand to opposite gent. Move around him and return to partner. Give left hand to partner and Courtesy Turn in place. Men will not turn until the end of the figure but move forward and back for the smooth flow of the pattern. Hand holds seem to predomi-

nate where space permits. Ladies usually find that a three-quarter right face turn as they pass left shoulders can add to the smoothness of the dance without slowing the motion. (Count: 16 steps.)

**Down the Line:** (See Along the Line).

**Eight Rollaway with a Half Sashay:** Can be done from a standard Allemande Thar figure with the men in the center and backing up. Men release the star and turn with the person on their left arm half way around, thereby putting the ladies in the center and the men on the outside. At this point each person does an individual half left face turn. They then take right hands as the ladies now in the center make a left hand star and proceed forward. The men back up.

**Eight to the Center:** Dancers progress three steps into the center of the set, stopping on the count of four. If hands are joined arms should be down to start and then can be raised into the center on count of four.

**End Ladies Chain:** In two regular facing lines of four the two ladies at the end of each line will chain diagonally across from one line to the other.

**Face In — Face Out:** Calls for a 90° change of direction.

**Face the Sides — Face the Heads:** Directs person to turn back on partner and face outside couples.

**Face Those Two:** Designated persons will face those with whom they have just been working.

**Face to Face Sashay:** Two persons standing side by side facing in opposite directions move across and in front of each other without twirling to change places but not facing directions. Can be done from an Ocean Wave Line, an Alamo Style Ring or an Allemande Thar Star. (Sometimes called Nose-to-Nose Sashay.)

**Face to the Middle:** A call usually directed to active couples to change their present facing direction to make a quarter turn toward the center of the square. When in an even numbered line dancers should turn a quarter to face the center of that line.

**Face Your Own:** Designates a quarter turn to face partner.

**Four Couples Right and Left Thru:** In a square, men move clockwise, ladies coun-

ter-clockwise. Pass corners, men on the outside. Touch right hands while passing the next (original opposite) men still on the outside. Men slide in front of the next (original right hand lady) and pass left shoulders with her. All give left hands to partner and Courtesy Turn to face center of the set in spots opposite to starting position. (Count: about 12 steps.)

**Four Couples Suzy Q (Chinese Knot):** In a square, men start moving clockwise and the ladies start counter-clockwise. Pass corner, men on the outside. Meet opposites and turn half way around with a right forearm. Now, with the men moving counter-clockwise retrace steps, men on the outside, pass the same girl and turn partner with a left forearm. Repeat, ending by turning partner with a Courtesy Turn.

**Note:** All Four Couples Cross Trail, All Four Couples Pass Thru, etc. These movements follow the same basic traffic pattern but as novelties have slight variations.

**Four Ladies (Gents) Promenade:** Those indicated by the call will promenade single file to the right (counter-clockwise) either inside or outside of the square as indicated. The distance to be covered (half way, all the way, etc.) would be directed by the call. Those not active at the time would either move into the center while the others are promenading outside, or they would move away from the center while the others promenade inside.

**Full Turn Around:** This movement is basically descriptive of an arm turn or Courtesy Turn that is greater than half way and is completely dependent upon a good following descriptive call to direct the dancers' next movement.

**Home:** For each man, his starting position in the square; for each lady, the home position of the man whom she is with at the time of the call.

**Hub Backs Out — Rim Goes In:** (also Inside Out — Outside In): From a Star Promenade the centers back out while those on the outside move forward into the center.

**Indian Style:** (Same as Single File.)

**Inside Out — Outside In:** (1) Two couples facing each other. The one indicated ducks forward under the arch made by the joined inside hands of the other couple. At the same time the arching couple

moves over until both couples are back-to-back. Then the couple who had ducked makes an arch and moves backward and over while the other couple backs under the arch. Both couples end facing each other. (Count: 8 steps.) (2) From a Star Promenade: (See Hub Backs Out — Rim Goes In.)

**Ladies Center and the Gents Sashay:** From a square, the four ladies will move into the center and back. As they move in, the four men move to their left one quarter so that, as the ladies move back, each has a new partner. This usually works most smoothly from a circle moving in a clockwise direction. When repeated for a total of four times each dancer will have returned to his original partner.

**Ladies Center Back to Back:** The ladies indicated by the call either head toward the center or are turned in to stand back-to-back, bunched into the center.

**Ladies to the Center — Back to the Bar:** Ladies move from their home spot into the center of the square and then return to starting position, "bar" (which rhymes with "star"). Methods on this vary greatly depending on position dancers were in just prior to call. From a set square, the simplest method is for the ladies to go forward three steps and stop. Then back up to starting position.

**Lead Out to the Right:** A directional call to indicate that one couple will move out to the couple on their immediate right and face them or follow the next call.

**Line:** (definition) Dancers indicated are lined up shoulder-to-shoulder in the direction given by the call.

**Lines Divide:** In any even numbered lines, each dancer turns to face the nearest end of the line.

**Lines Pass Thru:** In two equal size, facing lines of three or four the lines will move forward so that each dancer passes right shoulders with his opposite. Having passed thru the dancers will follow the next call.

**Look Her in the Eye:** Indication that the same girls get the action. Reminder not to change facing direction.

**Make an Arch:** Two people raise joined hands. This can be a single arch if two people are standing side by side, or a double arch if they are facing and can use both hands.

**New Lines of Four:** Dancers working in a line, facing a given direction, execute a movement and upon completing it are in new lines, with other dancers, and facing at right angles to their former lines (as in Bend the Line); i.e., dancers may be in two lines of four that are facing the direction of the original side couples. Following a Right and Left Thru across the set they may get the call to form New Lines of Four which means that they will line up with the couple they have just worked with and will now be in lines parallel to the head couples' home positions.

**Ocean Wave:** A formation of three or more dancers with each dancer facing in an alternating direction. (Suggested hand position, "hands up," palms touching, fingers aimed up, elbows down.)

**Once and a Half:** (Figure): An interrupted Grand Right and Left. Also called Single Elbow. In the direction of a Right and Left Grand, turn the first person with the right arm, move ahead to the next and turn with the left, greeting each dancer in this manner until directed by the call. (Direction). This indication to turn a person once and a half usually refers to a distance of more than one full turn.

**On to the Next:** After executing a movement with a couple (or single dancer) the active person or couple will leave that position and move on to the next position in the direction they were going.

**Opposite:** The lady across the set from the man at the time of a given call.

**Partner:** The person on the man's right (lady's left). Also called Taw, Mother, Ma, Pa, etc.

**Patter:** The caller's rhyming filler material used as timekeepers, not necessarily important to the execution or direction of a movement.

**Pick Up a Couple, Make it Six (or Eight):** From a circle, the active person or the one indicated by the call will release holds with the person on his left and pick up the next couple or person, also indicated by the call, who will then become a part of the circle.

**Promenade Inside (individual):** "First little lady promenade around the inside ring." The dancer or dancers indicated move into the center and move in a counter-clockwise direction.

**Pull Her By (or Pull By):** Two dancers, each holding the other's hand, Pull By each other and move on as directed by the next call.

**Quarter More:** A one-quarter continuation of the movement then being executed.

**Red Hot:** Quite frequently called directionally. According to area standardization, the men turn the lady to the right of them with a right forearm then back to their partner with a left forearm and all the way around, then turn their corner lady with the right arm around, come back to their partner and turn with their left and promenade the corner or follow directions of the call.

**Reverse:** The call to change a Right Hand Star to a Left; a clockwise moving circle to a counter-clockwise moving circle, etc.

**Right Hand Lady:** One lady ahead or counter-clockwise from where the man is at a given call.

**Right End Over — Left End Under:** In a line of four, the couple in the center acts much as the person in the center of a line of three does in the following movement. The right end will move over and across to the left, while the left end will duck under and to the right.

**Right Hand Over — Left Hand Under:** In a line of three with hands joined, the center person raises the hand of the person on the right, making an arch, and pulls that person across and to the left. The person on the left ducks simultaneously under the arch and moves across to the right to follow next call.

**Rim:** (definition) The outside persons in a Star Promenade.

**Rip 'n Snort:** From a circle, and all keeping hands joined, those indicated by the call move across to their opposite couple who make an arch. Leading the other dancers with them the active couple ducks under the arch made by the opposite, and the lead couple, only, releases partner hands. Separating, one dancer leads the line clockwise and the other counter-clockwise away from each other and around the outside until they once again meet and join hands in the circle and facing in. After all have gone under the raised arch, the arching couple does a simple turn under their own arms without releasing hand

holds. Occasionally, the call will indicate that facing lines are to be formed rather than a circle.

**Roll Back:** If in couples, roll away from partner. If in single file, roll away from center.

**Roll Promenade:** When a Couple Promenade is called just before the completion of a Do Paso or any figure normally ending with a Courtesy Turn, the dancers will do a Wheel Around or "Roll Promenade" in Promenade position rather than awkwardly switching from Courtesy Turn position.

**Separate:** Two persons working as a couple turn backs on each other and head in opposite directions as indicated by the call. Sometimes referred to as Back-to-Back.

**Single Wheel:** Executed by a couple. The person on the right makes a left face U-turn Back while the person on the left takes a step forward, then makes a right face U-turn Back to fall in behind in single file.

**Split the Outside Two:** When dancers on the inside of the square face a couple on the outside (facing in) the outside couple will step apart sufficiently for the active dancers to move between them and follow the next call.

**Split Those Two:** A directional call which tells those active dancers to move forward and between the couple they are facing.

**Spread the Star Way Out Wide:** From a Star Promenade inside dancers retain the Star, outside dancers extend the hold with partner to a full arm length.

**Straight Ahead:** Directional instruction to pull by or move straight ahead without turning. In an Allemande Thar set-up, for example, the call Straight Ahead would be similar to a Slip the Clutch.

**Strip the Gears:** A man and lady turn with the right forearm going full around. The men give a slight push with their right hand, starting the lady into a right face turn. The men move forward, turn to face the ladies and give a left forearm to start a Do Paso or follow the next call.

**Suzy Q:** Two facing couples. Each dancer steps forward and turns his opposite with the right forearm all the way around. Returning to the starting position and without taking an extra turn, each

dancer turns his partner with a left, then repeats the movement, opposite right then back to partner for a Courtesy Turn. The men pass left shoulders each time as they move from opposites to partners. (Can be called descriptively without using the figure name if desired.)

**Swap:** (Change, Exchange, Trade) To exchange partners.

**Swing the One Across the Hall:** Call normally goes to the men. If two are involved, they just pass right shoulders while trading places. For four men they just move into the center and progress clockwise across the set, letting the man to the left have the right-of-way. In some areas, the men make a Right Hand Star while doing this movement.

**Swing the One Behind You:** Can be called from a Single File Promenade. Those indicated by the call turn out from the square (right face) and directly into the swing position with the person behind them.

**Taw:** The man's partner, sometimes referred to as Ma.

**Teacup Chain:** A gimmick in which the ladies do all of the moving and the four men in the square stay at their home positions and turn each lady with a forearm turn. The head ladies move into the center, make a right hand (pigeon wing) star, turn it clockwise three-quarters and go to their corner man. They left arm turn with him and cut across the corner of the square to their original opposite man who turns them by the right. Next, they move into the center, make a left hand star, move it counter clockwise once-and-a-quarter around the square so that lady number one goes to gent number four and lady number three goes to man number two where they are turned by the right and sent counter clockwise across the corner to their original partner who turns them by the left. While all of this is going on with the head ladies the side ladies are also busy. As the head ladies start out, moving into the center of the square, the side ladies move directly to their right, to their corner man who turns them by the right forearm. These same side ladies then move into the center of the square, make a left hand star and turn it once-and-a-quarter moving to their original opposite man who turns them by

the right. Next, they cut across the corner of the square so that lady number two goes to gent number one and lady number four goes to gent number three where they are turned by the left. Into the center again, the side ladies make a right hand star and turn clockwise three-quarters until they reach their original partner who turns them by the left. All four ladies, working simultaneously, would reach their partner at the same time and the movement would end at this point or be repeated. In some areas the men may turn the ladies with either a courtesy turn or reverse courtesy turn instead of with a forearm. The men do not alternate hands but use one hand twice and then the other hand twice, taking whichever hand is offered by the ladies. (Count: 32 steps.)

**Those Who Can:** Refers to those who are so situated that they can execute intelligently the given call. This is to assume that some of the dancers are not in the proper position.

**Three Ladies Chain:** With the active couple in the center of the square facing either their right hand or left hand couple, the active lady chains with the lady she is facing. The active man in the center joins left hands with this new lady and turns half around as she passes by to chain with the lady of the opposite couple. The center man continues to pass the ladies across the center with his left hand as they chain from one side of the square to the other as long as called, generally until each lady is back with her own partner. The ladies chaining to the outside of the square should be turned with a Courtesy Turn.

**Throw In (or Out) the Clutch:** From an Allemande Thar Star or a Wrong Way Thar Star, those in the center retain the Star but release hand holds with those on the outside. The Star then changes direction while those on the outside continue to walk forward around the outside in their original direction. Follow the call for the next figure.

**Tip:** One segment in a square dance evening from the time the squares are formed until they have completed that particular brace and have been released by the caller. Tips vary in different areas. A standard tip in some regions consists of one patter call

and one singing call.

**To the Right:** (See Lead Out to the Right.)

**Triple Allemande:** Following a regular Allemande Left, the ladies move into the center, making a Right Hand Star and move clockwise. The men independently move to the right counter-clockwise around the outside. Meeting the same corner a second time, they take left forearms, turn half way around, putting the men into the center for a right hand star. Releasing left hands, the ladies move on the outside counter-clockwise as the men move clockwise in the Star. Meeting the third time, the same corners do an Allemande Left and follow the next call.

**Turn Alone (U-Turn Back — You Turn Back):** An individual about-face.

**Turn Your Corner Under:** Man's left hand and the lady's right are joined. These hands are raised and the man walks around the lady in a counter-clockwise direction while the lady walks forward under their joined hands and makes a right face turn. (Count: 4 steps.)

**Veer to the Left (Right):** Two facing couples move diagonally to their left (right) to end in a two-faced line (one couple facing one direction as the other couple faces the other).

**Wagon Wheel:** From a square, the man and the lady turn with the right forearm, going full around until the men can make a left hand star in the center of the square. As the men form a star, they give a slight push with the right hand, starting the lady into a right face turn (either a half turn or a full turn and a half). The men move forward in the Star and the ladies progress slowly while they are turning so that when finished with the turn they are each facing the same direction as the men and are ready to hook their left arm in the man's right and travel around the square in a Star Promenade.

**Wagon Wheel Spin:** The man and the lady turn with a right forearm going full around. The man then gives a slight push with the right hand, starting the lady into a right face turn (either a half turn or a full turn and a half). Directions to be followed after the spin come from the next call.

**Wheel and Deal and a Quarter More:** Dancers complete Wheel and Deal move-

ment described earlier (21), then continue on another 90° until they are back-to-back with the other couple.

**Wheel and Deal from Line of Six:** The three persons on the right will wheel left face with the inside person holding the pivot, while the three on the left will move forward and wheel right to fall in behind the other three.

**Wheel and Deal from Line of Three:** In a line of three, the two persons on the right make a left face wheel in the same man-

ner as in a normal Wheel and Deal. At the same time the lone person on the left moves forward then wheels right (individually) to fall in behind the other two.

**Wheel Chain:** The same as a regular Two Ladies Chain except that the two ladies join right forearms and walk clockwise one full turn and then give their left hand to the opposite man for a Courtesy Turn. (Count: 12 steps.)

**Wrong Way:** The opposite from the normal or accepted direction.

## YOUR INDEX OF TERMS

**A**LL THE TERMINOLOGY contained between the covers of this book is listed alphabetically below. The listings on the right side of each column indicate the family grouping, Preliminary section or Glossary, where the full description of this particular movement may be found.

Across the Set .....	Glossary	Corners Whirlaway with a	
Active Couple (or couples) .....	Glossary	Half Sashay .....	Glossary
Alamo Style Balance .....	17c	Couple Backtrack .....	3f
All Around Your Left Hand Lady .....	1b	Couple Promenade .....	3a
All Eight Chain .....	Glossary	Couple Wheel Around .....	3g
Allemande .....	2c	Couples Circulate .....	22b
(Allemande) Thar Star .....	7	Couples Separate .....	5
All the Way Around .....	Glossary	Courtesy Turn .....	2e
Along the Line .....	Glossary	Cross Fold .....	Glossary
Arch and Under .....	15	Cross Run .....	Glossary
Arky Style .....	Glossary	Cross Trail .....	14
Arm Turns .....	2b	Daisy Chain .....	8d
Around One, Two, etc. ....	Glossary	Dive Thru (Inside Arch — Outside	
Around One to a Line .....	5c	Under, Dive to the Center) .....	15a
Back by the Left .....	6b	Dixie Chain .....	11
Backtrack .....	3f	Dixie Daisy .....	Glossary
Balance .....	17	Dixie Grand .....	11a
Balance Back .....	Glossary	Dixie Style .....	11b
Behind You .....	Glossary	Dixie Style to an Ocean Wave .....	Glossary
Bend the Line .....	18	Don't Stop — Don't Slow Down .....	Glossary
Box the Flea (Swat the Flea) .....	13e	Do Paso .....	2d
Box the Gnat .....	13d	Do Sa Do .....	1
Break .....	Glossary	Do Si Do .....	Glossary
Break and Trail .....	Glossary	Double Circulate .....	22a
Break to a Line .....	Glossary	Double Elbow .....	2g
California Twirl (Frontier Whirl) .....	13b	Double Pass Thru .....	4a
Cast Off .....	18a	Double Turn Back .....	8c
Catch All Eight .....	2g	Down the Line	
Centers In .....	19	(See Along the Line) .....	Glossary
Centers Out .....	19a	Eight Chain Thru .....	9a
Centers Run .....	24a	Eight Rollaway with a	
Circle .....	Prelim	Half Sashay .....	Glossary
Circle to a Line .....	Glossary	Eight to the Center .....	Glossary
Circulate .....	22	End Ladies Chain .....	Glossary
Cloverleaf .....	5e	Ends Run .....	24a
Corner .....	Glossary	Ends Turn In (Out) .....	15c

Face In — Face Out .....	Glossary	Look Her in the Eye .....	Glossary
Face the Sides — Face the Heads .....	Glossary	Make An Arch .....	Glossary
Face Those Two .....	Glossary	New Lines of Four .....	Glossary
Face to Face Sashay .....	Glossary	No Hand Movements .....	24
Face to the Middle .....	Glossary	Ocean Wave .....	Glossary
Face Your Own .....	Glossary	Ocean Wave Balance .....	17b
Fold .....	24b	Once and a Half .....	Glossary
Four Couples Right and Left Thru .....	Glossary	On to the Next .....	Glossary
Four Couples Suzy Q (Chinese Knot) .....	Glossary	Opposite .....	Glossary
Four Ladies (Gents) Promenade .....	Glossary	Partner .....	Glossary
Forward and Back .....	17a	Pass Thru .....	4
Frontier Whirl (Calif. Twirl) .....	13b	Patter .....	Glossary
Full Turn .....	Glossary	Pick up a Couple, Make it Six (or Eight) .....	Glossary
Grand Right and Left .....	8	Positions & Designations .....	Prelim
Grand Square .....	20	Promenade .....	3
Grand Sashay .....	8b	Promenade Flourishes .....	13a
Half Promenade .....	3b	Promenade Half .....	3b
Home .....	Glossary	Promenade Inside (Individual) .....	Glossary
Honors .....	Prelim	Promenade Three-Quarters .....	3c
Hub Backs Out — Rim Goes In .....	Glossary	Pull Her By (or Pull By) .....	Glossary
Indian Style .....	Glossary	Quarter More .....	Glossary
Inside Arch — Outside Under .....	15a	Red Hot .....	Glossary
Inside Out — Outside In .....	Glossary	Reverse .....	Glossary
Ladies Chain .....	10	Right and Left Grand .....	8
Ladies Center and the Gents Sashay .....	Glossary	Right and Left Thru .....	9
Ladies Center Back to Back .....	Glossary	Right End Over, Left End Under .....	Glossary
Ladies Grand Chain .....	10a	Right Hand Lady .....	Glossary
Ladies to the Center — Back to the Bar .....	Glossary	Right Hand Over, Left Hand Under .....	Glossary
Ladies Three-Quarter Chain .....	10b	Right Hand Star .....	6a
Lead Out to the Right .....	Glossary	Rim .....	Glossary
Left Square Thru .....	16a	Rip 'n Snort .....	Glossary
Line .....	Glossary	Roll Back .....	Glossary
Lines Divide .....	Glossary	Roll Promenade .....	Glossary
Lines Pass Thru .....	Glossary	Rollaway (Whirlaway with a Half Sashay) .....	12a
		Run .....	24a

## COMFORTABLE DANCING IN THE PROPER SPIRIT

**I**T IS NOT NECESSARILY HOW MUCH YOU KNOW ABOUT SQUARE DANCING, but how well you can do those things you already know. As explained in this handbook taken from the monthly issues of Sets In Order there is a correct way of doing every movement. The object of the game is not simply to get from point X to point Z in as few steps as possible, but to cover this distance smoothly, comfortably, and to the beat of the music. Rough dancing is not good dancing. Good dancing is smooth and effortless allowing time for pleasure as one goes along.

It is to these principles that this handbook and each monthly issue of Sets In Order is firmly dedicated. Dancers who develop style as they learn and who can move properly through each basic, stand a much better opportunity of continued dancing over the years than those who have been taught to rush.

Sashay .....	12	Three Ladies Chain .....	Glossary
See Saw .....	1a	Three Quarter Chain .....	10b
See Saw Your Pretty Little Taw .....	1c	Throw In (or Out) the Clutch) .....	Glossary
Separate .....	Glossary	Tip .....	Glossary
Separate & Go Around One —		To the Right (See Lead	
Two, etc. ....	5b	Out to the Right) .....	Glossary
Shoot That Star .....	7a	Trade .....	24c
Sides (Heads) Divide .....	5d	Triple Allemande .....	Glossary
Single File Promenade .....	3d	Turn Alone (U Turn Back —	
Single File Turn Back .....	3e	You Turn Back) .....	Glossary
Single Wheel .....	Glossary	Turn Back from Right and Left Grand....	8c
Slide Thru .....	24d	Turn Thru .....	2f
Slip the Clutch .....	7b	Turn Unders and Twirls .....	13
Spin Chain Thru .....	23b	Turn Your Corner Under .....	Glossary
Spin The Top .....	23a	Twirls .....	13
Split the Outside Two .....	Glossary	Two Ladies Chain .....	10
Split the Ring (One Couple) .....	5a	U Turn Back, You Turn Back	
Split Those Two .....	Glossary	(See Turn Alone) .....	Glossary
Spread the Star Way Out Wide.....	Glossary	Veer to the Left (Right) .....	Glossary
Square .....	Prelim	Wagon Wheel .....	Glossary
Square Thru .....	16	Wagon Wheel Spin .....	Glossary
Star Promenade .....	6c	Waist Swing .....	2a
Stars .....	6	Walk .....	Prelim
Star Thru .....	13c	Weave the Ring .....	8a
Straight Ahead .....	Glossary	Wheel and Deal .....	21
Strip the Gears .....	Glossary	Wheel and Deal and a	
Substitute .....	15b	Quarter More .....	Glossary
Suzy Q .....	Glossary	Wheel and Deal from	
Swap .....	Glossary	Line of Six .....	Glossary
Swat the Flea (Box the Flea) .....	13e	Wheel and Deal from	
Swing .....	2	Line of Three .....	Glossary
Swing the One Across the Hall ....	Glossary	Wheel Around .....	3g
Swing the One Behind You .....	Glossary	Wheel Chain .....	Glossary
Swing Thru .....	23	Whirlaway (See Corners	
Taw .....	Glossary	Whirlaway) .....	Glossary
Teacup Chain .....	Glossary	Whirlaway Half Sashay .....	12a
Thar Star .....	7	Wrong Way .....	Glossary
Those Who Can .....	Glossary	Wrong Way Thar .....	7c

## THIS PRESENTATION

**A**LL OF THE BASIC MATERIAL contained in this Handbook has appeared in the monthly issues of Sets In Order, the Official Magazine of Square Dancing. The photographic illustrations and the descriptions have been developed by the staff and editors of the publication. A basic check list of this material in a suggested order of teaching is available by writing to the editor.

Although the number of basics change slightly from time to time, the majority now appear to be quite standard in the entire world of square dancing.



**(KON-TIKI, Continued from page 32)**

SEQUENCE: Intro—A—Bridge—A ending in BUTTERFLY—B—A—ending in OPEN FACING—Ending

Ending:

(Twirl) Side, Close, Side, Touch; (Rev Twirl) Side, Close, Side, Touch (to BFY); Side, Close, Side, Close; (Twirl) Side, Close;

- 1 In OPEN FACING pos M's L (W's R) hands joined step swd on L, close R to L, swd L, touch R as (W does a R face twirl stepping R, L, R, touch L);
- 2 Starting with R ft repeat action of meas 1 in RLOD (W Rev Twirl) assuming BUTTERFLY pos;
- 3 Starting with L ft step swd on L, close R to L, swd L, close R to L;
- 4 Step to side on L, close R to L as (W twirls R face in 2 steps) and Ack.



**BONITA TWO-STEP — Scope 11**

**Music:** Musicmen — Piano, Guitar, Violins, Bass, Drums

**Choreographers:** Bob and Nita Page

**Comment:** Interesting music and a lively but easy two-step routine. Four times thru a 20 measure dance.

INTRODUCTION

- 1-2 LOOSE-CLOSED Wait; Wait;
- DANCE
- 1-4 Side, Behind, Side, Touch; Side, Behind, Side, Touch; Fwd, —, 1/4 R Turn, —; Turn Two-Step (Face RLOD);
- 5-8 Side, Behind, Side, Touch; Side, Behind, Side, Touch; Fwd, —, 1/4 L Turn, —; Side, Close, Turn to OPEN (facing LOD), —;
- 9-12 Away, 2, 3, Brush; Together, 2, 3, Brush to BANJO; Banjo Around, 2, 3, Brush; On Around, 2, 3 Brush to OPEN;
- 13-16 Fwd Two-Step; Point Fwd, —, Point Back, —; Fwd Two-Step; Point Fwd, —, Point Back, —;
- 17-20 Vine Apart, 2, 3, Touch; Together, 2, 3, Touch to SEMI-CLOSED; Fwd, Touch, Back, Touch; (Twirl) Fwd, —, 2, — to LOOSE-CLOSED;

SEQUENCE: Dance goes thru four times. End with quick twirl and Ack.



**FORTY WINKS — Grenn 14111**

**Music:** Al Russ — Trumpet, Saxophones, Piano, Drums, Bass, Organ

**Choreographers:** Chet and Barbara Smith

**Comment:** Good danceable music and an intermediate level waltz with a Viennese flavor. Eight measures are repeats.

INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;
- DANCE
- 1-4 Change Sides, 2, 3; Fwd Waltz; Change Sides, 2, 3; (W to BANJO) Fwd Waltz;
- 5-8 Fwd Waltz; Turn SIDECAR, 2, 3; Bwd

- 9-12 Waltz; Bwd Waltz to CLOSED; (R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn to SEMI-CLOSED;
- 13-16 Step, Lift, —; Twinkle, 2, 3; Twinkle, 2, 3; Thru, Side, Face to CLOSED;
- 17-20 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; Side, Behind, Side; Thru, Side, Close;
- 21-24 Dip Back, —, —; Recov, —, —; Dip Fwd, —, —; Recov, —, —;
- 25-28 Repeat action meas 17-20;
- 29-32 Repeat action meas 21-24 to end OPEN FACING pos;

SEQUENCE: Dance goes thru three times. On 3rd time thru end meas 32 as follows.

Ending:

- 1 Recov Swd, Point Fwd, —.



**MISTY EYES — Windsor 4733**

**Music:** Windsor Orchestra — Violins, Saxophones, Piano, Guitar, Flutes, Accordion, Trombone

**Choreographers:** Emmett and Monette Courtney

**Comment:** A full band recording of the tune "Dancing With Tears In My Eyes". The waltz routine is for the more experienced dancers. Eight measures are repeated.

INTRODUCTION

- 1-4 CLOSED Wait; Wait; Fwd, Side, In Place; Thru, Pivot, 2;

DANCE

- 1-4 Fwd, Turn, Close; Back, Side to BANJO, Thru; Back, Side, Fwd; Fwd, Pivot, 2 to SIDECAR;
- 5-8 Fwd, 2, 3 to BANJO; Manuv, 2, 3 to CLOSED; Pivot 2, 3 to SEMI-CLOSED; Pickup, 2, 3 to CLOSED;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8 except pickup is done in 2 steps and on 3rd step both turn to end in REV SEMI-CLOSED
- 17-20 Twinkle Out, 2, 3 to SEMI-CLOSED; Manuv, 2, 3 to CLOSED; Pivot, 2, 3 to 1/2 OPEN; Turn In to L 1/2 OPEN, Back, 2;
- 21-24 Roll In, 2, 3; Manuv, 2, 3 to CLOSED; (1/2 R) Waltz Turn; Back, Side, Thru to BANJO;
- 25-28 Recov, Side to SEMI-CLOSED, Fwd; Thru, Side/Close, Side; Thru, Side/Close, Side; Manuv, 2, 3 to CLOSED;
- 29-32 (1/2 R) Waltz Turn; Fwd Waltz; (L) Waltz Turn; (L) Waltz Turn;

SEQUENCE: Dance goes thru twice 2nd time end in CLOSED M facing WALL.

Ending:

- 1-2 (Twirl) Vine, 2, 3; Side, Behind, (Wrap) Step Back/Point.



**NEW DAWN — Grenn 14111**

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

**Choreographers:** Eloise and Ray Appel

**Comment:** Waltz music featuring strings and an intermediate level routine.

INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Apart, Point,

—; **Together** to CLOSED, **Touch**, —;  
DANCE

- 1-4 **Waltz Balance L, 2, 3** to OPEN; **Step, Lift, —; Twinkle, 2, 3; Thru, Face, Close** to CLOSED;
- 5-8 Repeat action meas 1-4 except to end in SEMI-CLOSED:
- 9-12 **Fwd Waltz, 2, 3; Pickup, 2, 3** to CLOSED; **(Canter) Fwd, Draw, Close; Fwd, Draw, Close;**
- 13-16 **(L) Waltz Turn; (L) Waltz Turn; (Twirl) Vine, 2, 3; Thru, Side, Close;**
- 17-20 **Fwd, Side, In Place** to SEMI-CLOSED; **Fwd Waltz** to OPEN; **Apart, Lift, —; Together** to BUTTERFLY, **Touch, —;**
- 21-24 **Change Sides Cross, Side, Behind; Step, Lift, —; Twinkle, 2, 3; Manuv** to CLOSED, **2, 3;**
- 25-28 **Dip Back, —, —; Pivot, 2, 3; (Twirl) Fwd Waltz; Thru, Face, Close;**
- 29-32 **Vine, 2, 3; Manuv, 2, 3; (R) Waltz Turn; (R) Waltz Turn;**

SEQUENCE: Dance goes thru three times, third time thru twirl W and Ack.



### SAN ANTONIO WALTZ — Scope 11

**Music:** Musicmen — Piano, Violins, Drums, Bass, Accordion

**Choreographers:** Bob and Helen Smithwick

**Comment:** Danceable music and a waltz routine that is easy but not for the novice. Half of the 32 measures are repeats.

#### INTRODUCTION

- 1-4 OPEN FACING **Wait; Wait; Apart, Point, —; Together** to SEMI-CLOSED, **Touch, —;**

#### PART A

- 1-4 **Fwd Waltz; M Cross** to BANJO; **Bwd Waltz; Back/Turn 1/4 R, Turn 1/4 R, In Place** to SEMI-CLOSED;
- 5-8 **Side** to OPEN, **Swing, —; Roll Across, 2, 3** to LEFT-OPEN; **Twinkle, 2, 3** to OPEN; **Fwd Waltz** to SEMI-CLOSED;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8:

#### PART B

- 17-20 **Step, Swing, —; Fwd, Side, Behind; Roll, 2, 3; Thru, Side, Close** to BUTTERFLY;
- 21-24 **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Vine, 2, 3; Thru, Side, Close;**

25-28 Repeat action meas 17-20:

29-32 Repeat action meas 21-24 except to end in SEMI-CLOSED:

SEQUENCE: Dance goes thru three times. Ending

Ending:  
1 **Thru, Apart, Point; Ack.**



### SILLY SAMBA — Windsor 4733

**Music:** Windsor Orchestra — Violins, Accordion, Clarinet, Banjo, Drums, Piano, Bass

**Choreographers:** Carmel and Pete Murbach

**Comment:** Fast moving music and a lively samba routine. Only four measures are repeated and

the dance may be a bit of a challenge for a novice but should be a good samba drill.

#### INTRODUCTION

- 1-4 OPEN **Wait; Wait; Apart, —, Cross Point, —; Together** to BUTTERFLY, **—, Point, —;**

#### DANCE

- 1-4 **Samba Away; Samba Together; Samba Away; Samba Together;**
- 5-8 **Samba Balance L; Samba Balance R; Buzz, —, 2, —; 3, —, 4** to BUTTERFLY, **—;**
- 9-12 **Samba Balance R; Samba Balance L; Buzz, —, 2, —; 3, —, 4** to BUTTERFLY, **—;**
- 13-16 **Samba Away; Samba Together; (Twirl) Fwd, —, 2** to OPEN, **—; 3, —, 4, —;**
- 17-20 **Fwd, —, 2, —; 3, —, Swing, —; (W Roll) Backup, —, 2, —; 3** to 1/2 OPEN, **—, Touch, —;**
- 21-24 **Samba Fwd; Samba Fwd; Samba Fwd; Samba Fwd** to OPEN;
- 25-28 Repeat action meas 17-20 except to end in SEMI-CLOSED:
- 29-32 **Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2** to OPEN, **—; 3, —, 4** to BUTTERFLY, **—;**

SEQUENCE: Dance goes thru three times, third time end in SEMI-CLOSED for ending.

Ending: **Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2, —; Apart, —, Point, —;**

#### SINGING CALL \*

### CRYING THE BLUES

By Red Bates, Hampden, Massachusetts

**Record:** Hi-Hat #363, Flip Instrumental with Red Bates

OPENER, MIDDLE BREAK, ENDING

Join hands circle left  
Go round that ol' ring  
Left allemande  
Your own a right hand swing  
The men star by the left hand  
Once around you go  
Now turn thru left allemande and then  
Weave in and out around  
Til you meet your lady there  
Do-sa-do that lady promenade the square  
Oh you're singing our love songs  
To somebody new  
I'm crying the blues over you  
FIGURE

The heads square thru  
Four hands around you do  
Corner do-sa-do make an ocean wave  
Rock the wave swing thru  
And here's what you do spin the top  
Then go right and left thru  
Turn the girl step lively  
Square thru from there three hands  
That corner swing promenade the square  
Oh you're singing our love songs  
To somebody new  
I'm crying the blues over you

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

## ELLIOTT'S CORNER

**T**HE HEADING THIS MONTH from George Elliott's notebook is "Change the Girls" series. In referring to these examples, George explained when he sent in the material, "To me, this could have been what started the Star Through figure." At any rate, you'll find the movements self-explanatory and enjoyable to try out in your next workshop session.

Forward eight and back with you  
One and three a right and left thru  
Turn 'em twice don't take all night  
Same two ladies chain to the right  
Right - right - right - face that two  
Box the gnat across from you  
Change girls and star thru  
Same ladies chain  
Face that two and trail thru  
Find old corner a left allemande  
Partners all a right and left grand

Forward eight and back with you  
One and three a right and left thru  
Turn the opposite lady right hand round  
Partner left as she comes down  
Go to the corner and box the gnat  
Change girls a right and left thru  
Then a right and left back  
Face your partner and box the gnat  
A right and left thru the other way back  
Dive thru and circle four  
Just one time around  
Everybody go right and left grand

One and three a half sashay  
Go up to the middle and back that way  
Then star thru  
Circle four with outside two  
Head gents break and make that line  
Forward eight and back in time  
Go into the middle the heads dive in  
An inside out and an outside in  
Bend your back and do it again  
An inside out and outside in  
Now swing his girl and she'll swing you  
Put her on the right and face the middle  
Inside four a right and left thru  
A right and left back  
Now pass thru and eight chain thru  
1 - 2 buckle my shoe  
3 - 4 shut the door  
5 - 6 pick up sticks  
7 - 8 when you get straight  
Box the gnat across from you  
Change girls and trail thru  
Find old corner a left allemande  
Come back to your partner  
And there you stand  
Face to the middle  
Head two a right and left thru  
Side ladies chain  
Partners all a right and left grand

Forward eight and back with you  
Two and four a right and left thru  
One and three go forward and back  
Box the gnat across from you  
Change girls and pass thru  
Box the gnat with the outside two  
Change girls and pass thru  
Bend the line  
Box the gnat across from you  
Change girls a right and left thru  
Face your partner and pass thru  
Bend the line  
Now a left allemande  
Partners all a right and left grand

One and three go forward and back  
Box the gnat across from you  
Change girls and pass thru  
Circle four with the outside two  
Head gents break and make that line  
Forward eight and back in time  
Box the gnat across from you  
Change girls  
The outside four pass thru two  
You all turn left go two by two  
One and three you wheel around  
Do a right and left thru  
Now California twirl  
Go on to the next a right and left thru  
Face that two and two ladies chain  
Now chain back to a left allemande  
Partners all a right and left grand

One and three go forward and back  
Box the gnat across from you  
Change girls a right and left thru  
Face that two and pass thru  
Box the gnat with the outside two  
Change girls a right and left thru  
Face that two and pass thru  
Face your partner a right and left thru  
Inside arch and outside under pass thru  
Box the gnat across from you  
Change girls a right and left thru  
Face that two and pass thru  
Face your partner a right and left thru  
Inside arch and outside under  
Box the gnat across from you  
Change girls a right and left thru  
The other four trail thru to a  
Left allemande  
Partners all a right and left grand

### EASY BREAK

By Cliff Hendricks, Clearwater, Florida

Heads right and left thru  
Half square thru  
Do-sa-do to line of four  
Swing thru ends circulate  
Centers trade swing thru  
Ends circulate centers trade  
Swing thru boys run  
Wheel and deal star thru  
Square thru three quarters  
Left allemande

### THREE IN LINE SLIDE THRU

By Beryl Main, Aurora, Colorado

Four ladies chain three quarters round  
Two and four right and left thru  
Head ladies chain three quarters round  
Side men turn 'em  
Roll away half sashay  
Forward six and back slide thru  
Left allemande

### A LITTLE ALAMO STYLE

By Cari Lovig, Miami, Florida

Two and four right and left thru  
Same ladies chain  
Walk all around your corner  
Back with the left a do-paso  
Partner left corner right  
Partner left hang on tight  
Alamo style right to the corner  
Balance there swing thru then U turn back  
Balance again in Alamo style  
Swing thru turn thru  
Left allemande

### IF YOU CAN

By Roy Haslund, Winnipeg, Manitoba, Canada

Head two go right and left thru  
Four ladies grand chain  
Head men only face your corner  
Box the gnat and change places  
Girls go forward back from there  
Men face grand square  
Patter  
Men keep facing  
Back up to lines of four  
Forward eight and back once more  
Everybody slide thru  
If you can turn thru  
Girls left turn thru  
Cloverleaf is what you do  
Four men turn thru  
Allemande left

### TWIRL AND RIPPLE

By Bob Helm, Newhall, California

One and three lead out to the right  
Circle up four  
Head gents break and line up four  
Forward eight and back with your girl  
Right end ladies start a dixie twirl  
You're facing out  
Move out and back with the little girl  
Right end lady start a dixie twirl  
Eight to the middle and back you reel  
Pass thru wheel and deal  
Center four pass thru  
Do-sa-do the outside two  
Make an ocean wave  
Rock forward and back  
Head gents ripple the wave  
Side ladies ripple the wave  
Men trade and star thru  
Bend the line is what you do  
Eight to the middle and back with you  
Forward again and cross trail thru  
Stick out your hand  
Left allemande

### SINGING CALL \*

### WHO'S WORLD

By Al Brownlee, Odessa, Texas

Record: Blue Star #1832, Flip Instrumental  
with Al Brownlee

OPENER, MIDDLE BREAK, ENDING

Well the four little ladies  
Chain across you go  
Now chain back home do a do paso  
Corner right and partner left around  
Now boys star by the right  
Go round the town well pass your own  
Go left allemande do-sa-do  
Then you promenade that land  
You leave then come home again  
Well who's world am I living in

FIGURE

Those heads a right and left thru  
And turn you know then slide thru  
And do the do-sa-do you'll swing thru  
The boys will trade and then  
Well turn thru and go left allemande  
Well do-sa-do the corner lady swing  
You swing then promenade that ring  
You leave then come home again  
Well who's world am I a living in

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

### SINGING CALL \*

### BERTIE

By Tommy Cavanagh, London, England

Record: Scope #511, Flip Instrumental  
with Tommy Cavanagh

OPENER, MIDDLE BREAK, ENDING

Four ladies chain three quarters  
Mrs. Brown you've a lovely daughter  
Promenade that girl around the ring  
One and three you wheel around  
Right and left thru  
With the couple you've found  
Slide thru and go left allemande  
Do-sa-do same girl you swing  
Swing around and then promenade  
Everyone knows me from Smith to  
Lord Rosebury co's I'm  
Burlington Bertie from Bow

FIGURE

Head two couples promenade  
Go halfway round with your maid  
Step up and swing that opposite girl  
Face to the middle pass thru  
Circle four with the outside two  
Heads break make a line go up and back  
Pass thru wheel and deal  
Centers pass thru  
Swing the girl you meet promenade  
Last week I went with Alice  
To Buckingham Palace co's I'm  
Burlington Bertie from Bow

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

# CALLERS: *Sets in Order* has produced

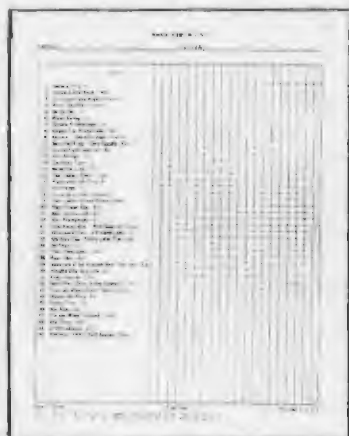
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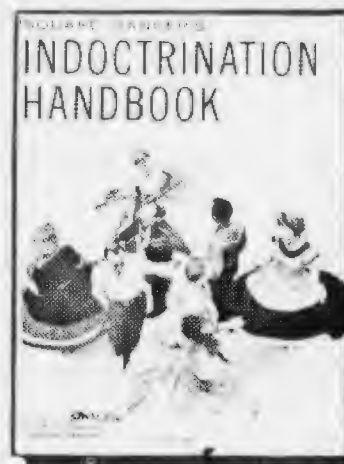
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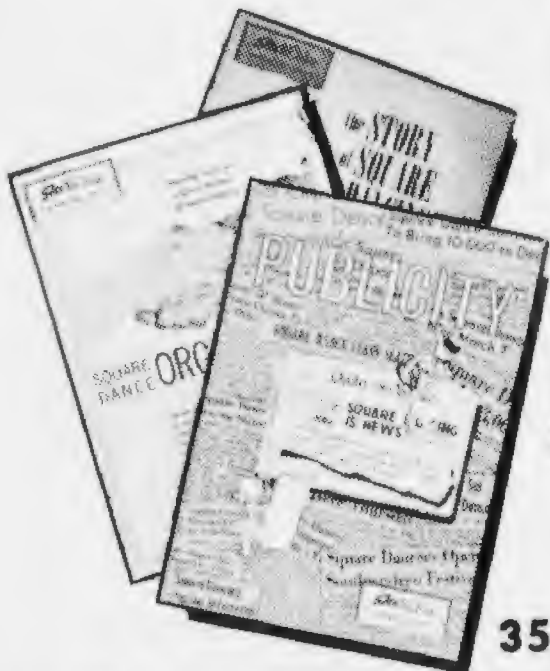
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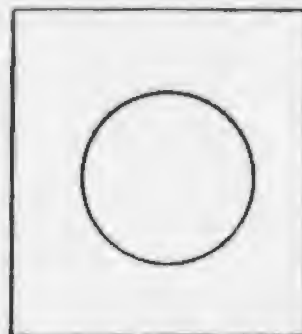
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**(LETTERS, Continued from page 3)**

Years ago one could miss a few dances and still come back to dance but today if you miss one or two dances you are lost, with the material being used today.

George R. Clapper  
Catskill, N. Y.

Dear Editor:

I was happily surprised when I opened my May issue of Sets in Order to find that you had featured Ruthie and me as Caller of the Month. It makes everything so worth the effort when you discover that you have many friends thruout the square dance world. We certainly want to thank Dick and Mick Ferguson and their many friends for writing the article and Sets in Order for publishing it.

Please don't think it strange that I say, "Ruthie and me"; her name may not be there but as a caller's wife, she is "part of my team." I couldn't do without her.

Fred Staeben  
Palmer Lake, Colo.

Dear Editor:

We thought you would like to see what happened to some of Grundeen's cartoons from Sets in Order. They wound up as the trimming

on my square dance skirt! The pictures were taken by our daughter with a Polaroid 104 Land Camera . . .

Lefa Yoch  
Parma, Ohio



Lefa Yoch is obviously enjoying her square dance skirt rimmed with Frank Grundeen cartoons from the back page of Sets in Order.

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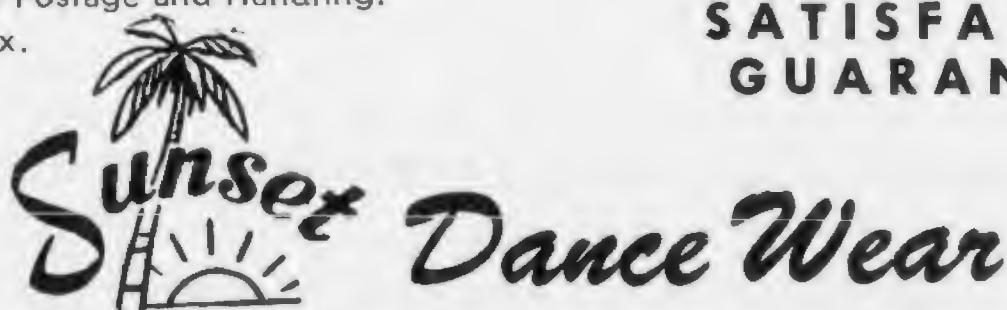
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FRANKIE LANE

STAPLETONS

DAVE TAYLOR

Dear Editor:

May we take this method to once again show what wonderful friends one can gather thru square dancing?

Due to a very serious illness I am at present disabled but am at home recuperating and have been unemployed since January.

We have received a very pleasant surprise from a group signed, "Your Square Dance Friends." We have learned that dancers came from four counties around to attend a benefit dance in our behalf. We may never learn the names of all of these very kind people and the only way we can think of extending our thanks is thru your publication, a wonderful magazine read by the vast majority of dancers.

If you will be so kind as to publish this letter, we can in this way extend our sincerest thanks to the greatest group of square dance friends. We are so grateful.

Bill and Merle Richards  
 Marquette, Mich.

Dear Editor:

My husband and I have been subscribing to and thoroughly enjoying Sets in Order for several years. We have made square dancing

our way of life for quite some time. Not only are we enthusiastic dancers but my husband, Jack, has been calling for about five years now . . .

We await each issue of Sets in Order . . . It has been a big help to us, not only for the information provided for callers, dancers and, of course, club-wise, but also as it makes us stop occasionally and take a double-check of what we are doing in square dancing . . . Your helpful hints and diagrams are of great interest . . .

Also, being female, plus being a professional "Style Designer" for Charles of the Ritz, I have even more reason for looking forward to your Feature Fashion each month . . .

I know it must take a great deal of time and effort to put forth a magazine such as Sets in Order; we want you and all your staff to know we in this area appreciate it. A Great Big Thank You for the big boost you give square dancing!

Peggy Cloe  
 Independence, Mo.

Dear Editor:

. . . We manage to stay pretty well up to



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date with the new calls and other new developments by periodically renewing our supply of records and by subscribing to Sets in Order. When our dancers return to the States on vacations they find your publication very helpful in locating dance clubs and clothing supply stores in their home-towns and in the other places they visit.

Janet H. Johnson  
Dhahran, Saudi Arabia

Dear Editor:

I have been thinking about the Caller of the

Month column and the long waiting line. Is there any reason why — with a brief explanation — a page or two couldn't be printed for this particular section until you are up to date on material sent in? . . . I am certain that 99% of your subscribers would truly enjoy this assemblage . . .

I, as a reader; my husband, as a caller-teacher; square dancers serving on committees and the general square dance minded reader need all of the articles, workshops, rating sections, interviews, etc., that make up Sets in

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2035 — "WAVE GOODBYE TO ME"  
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Mrs. Mary Harris  
Norwich, Conn.

Thank you for the suggestion. You will note that we have followed it in essence in the expanded Caller of the Month section in this magazine. Editor

Dear Editor:

In an interview with Arnie Kronenberger in a recent issue of Sets in Order, there was a

question asked of Arnie as to which letter he answers more quickly, a mimeographed or form letter, or a personal one.

Arnie's answer was that a form letter is a "dead give-away" that many other callers have been contacted and he therefore concerns himself first with the personal letter, especially when the writer has included a self-addressed, stamped envelope for a reply. The situation is this:

A caller is planning a tour; he writes several letters, one letter to a given area telling of his

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plans, when he expects to be in the area, quotes his fee but, more importantly, he includes a self-addressed, stamped envelope for the reply he expects to receive. However, only a small percentage of the clubs contacted extend the courtesy of a reply.

My question is, "When a caller writes a club should not the same courtesies be extended him as the club expects when writing a caller?" On this note I rest my case.

Fred Christopher  
St. Petersburg, Fla.

Dear Editor:

Each of us who subscribes to Sets in Order awaits it eagerly each month; it is always interesting and informative. However, I've often wondered why New York news never appeared in 'Round the World of Square Dancing. It suddenly occurred to me that perhaps none of us sent you anything to print. Hence, the enclosed contribution . . .

Kitty Hamann  
Long Island, N. Y.

**Aha! You guessed it! We have to have news**

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called by  
**RED BATES**  
HiHat 365

Hoedowns  
**"WHO DID"**  
**"YOU DID"**  
HiHat 616

to print news. And thank you for yours. Editor

Dear Editor:

Thank you for the beautiful replicas of commemorative postage stamps in the May issue of Sets in Order, featuring the dances of various nations. The disappointment that results from sincere efforts such as you have made to promote a commemorative postage stamp honoring square dancing as the only truly American Folk Dance must indeed be distressing. Could the key to the situation be in one little

word — "only?" After all, in a country of individualists, such as ours, it is difficult for any association to be successful in the advancement of any "one" or "only" group.

There are folks who claim that Modern Dance represents the truly American picture, especially those promoting the President's Council on Physical Fitness and that its pioneers, like Isadora Duncan, who did so much towards converting the mechanical, doll-like ballet dancers into real live persons, express American freedom of thought. Others claim

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that Ted Shawn's all male dancers should be representative, as men of many tribes are; others that the Fox-trot and the Lindy are truly American dances . . .

Square dancing does truly represent a very important part of the American idea — such as cooperation being necessary to a Democracy — and it is true that our ancestors developed a styling distinctly American. Maybe more than one stamp would be required to represent the American Dance. Possibly replacing the word "only" with "one of the" would do the trick

and go a long way towards developing more tolerance and understanding . . .

Pat and Louise Kimbley  
San Diego, Calif.

## PSYCHOLOGICAL LOOK AT SQUARE DANCING

Major Richard Brown wrote the following for a psychology course and it was first picked up by Footnotes, magazine of the Washington Square Dance Federation:

. . . The basic element is the "square" with four couples. This group is impermanent. It

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stays together about 15 minutes and, because of the customary method of assembly, seldom is reassembled. Relationships in this group are primary. Individuals may form or join clubs as secondary special interest groups to satisfy needs such as a hall and caller. Most clubs within a geographically defined area form a loose affiliation to coordinate dance schedules.

Because it is a custom to interchange dancing partners frequently, and squares are established at random (whoever is in your proximity) or through a prearranged method

of mixing, it can be stated that no stratification exists in the primary groups. Within the secondary groups no classes or social distinction have been observed although formation is more likely.

Relationships within the primary group are both person to person and person to group. The caller assumes the role of an authoritarian leader over all groups (squares) and issues a series of commands set to music. It is normally the goal of the group members to successfully execute all commands on time. When



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**ATTENTION ALL ASSOCIATION OFFICERS**

It has been the custom for Sets in Order to publish a general guide of contacts throughout the world of square dancing in its February issue. In making plans for the next guide, we ask all association representatives to let us know if they feel that their immediate areas are properly represented in the present guide.

Any suggestions that might improve the guide representation, or any changes that might be suggested should be sent to us at the earliest possible time. Our deadline for all material is November 15, 1968.

May we assume if we do not hear from your association that you feel the present representation is satisfactory? If, in reading this, you feel that it might not be coming to the attention of your association head, would you please let him see your copy so that action may be taken in order that the most service may be done by the guide? — Thank you.

—The staff of Sets in Order

**(DATE BOOK, Continued from page 5)**

Oct. 4-5—3rd Ann. San Angelo Fall Fling  
Coliseum, San Angelo, Texas

Oct. 4-5—Tri-State Dance Festival  
Memorial Colis., Fort Wayne, Ind.

Oct. 11-13—Fifth Aloha State S/D Convention  
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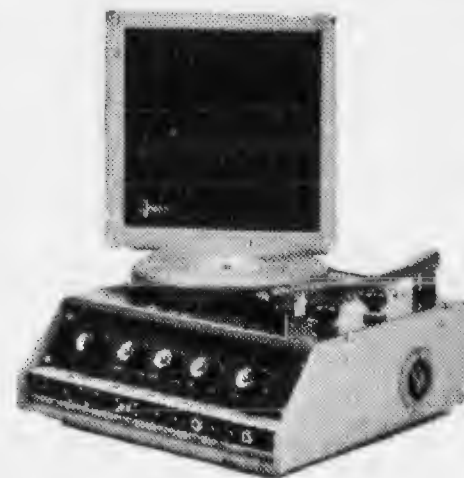
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Both Gwen and Fred have musical backgrounds; she was vocalist with a dance band and he played in one. They have always enjoyed ballroom dancing up to that night in 1959 when they found the "jive" just too much. Gwen remembered an article on square dancing she had read in Woman Magazine, where she had written for information on learning. So — that same night the Mannings went to their first square dance at Stoke-Newington, standing outside to gather up courage but soon finding themselves inside and on the floor dancing. This led to a beginner course with Pat McQuaid.

Fred and Gwen went to the Round-up in Wiesbaden in 1962 and were entranced with their first look at rounds done in a group. Later they attended a two-step institute given by the Bob Millicans in England and visited the Millicans' classes in France. Neither had teaching experience but both were used to being before the public, so they had their "baptism of fire" teaching Alley Cat at Brit-

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ain's, "California Weekend."

In 1965 the Mannings came to the States for the Washington Festival. Gwen appeared on the program as a caller, Tommy Cavanagh having encouraged her in this phase. She was well-received and she and Fred cannot say enough about the friendliness of American square dancers.

The Washington experience in round dancing as well as squares inspired them to start Greenwood Club on their return home. The idea is to develop greater round dance interest in square dance groups. Members are also members of square dance clubs; at Greenwood they learn the rounds and then take them back and teach them to their clubs.

The Mannings' schedule keeps them busy with dancing at least five and sometimes six nights a week. Fred has just stepped out of the presidency of the British Assn. of American Square Dance Clubs after three years of service in that office. Gwen, thru her own enthusiasm, has influenced the British girls to enhance their enjoyment of the activity with lovely square dance costuming.

### (RECORDS, Continued from page 4)

Heads (sides) pass thru — separate round one — right and left thru — pass thru — do-sa-do — star right — girls turn back — allemande — pass one — swing the next — promenade.

**Comment:** Danceable music. A standard tune and a good dance pattern.

Rating: ☆☆

### LET 'ER RIDE — Windsor 4900

Key: F      Tempo: 129      Range: High HD  
Caller: Bob Van Antwerp      Low LF  
Music: Western 2/4 — Piano, Guitars, Trumpet, Drums, Bass

**Synopsis:** (Sample) Heads square thru — swing thru — girls double circulate — boys trade — boys circulate — swing thru — boys double circulate — girls trade — girls circulate — right and left thru — dive thru — star thru — cross trail — allemande.

**Comment:** This is a series of fast moving patterns that are intended to be called in "patter style". The music is lively.

Rating: ☆☆

### BERTIE — Scope 511\*

Key: Several      Tempo: 131      Range: High HD  
Caller: Tommy Cavanagh      Low LC  
Music: Western 2/4 — Banjo, Piano, Vibes, Drums, Bass

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

**Comment:** Good music, an English music hall tune and a lively, well timed dance. The call is wordy but most callers will have no trouble



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Rating: ☆☆☆+

### I'LL SEE YOU IN MY DREAMS — Old Timer 206

Key: E Flat Tempo: 124 Range: High HD

Caller: Dan Schmelzer Low LC

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

**Synopsis:** (Break) Allemande — allemande thar shoot star to corner — pull by — allemande — right and left grand — do-sa-do — allemande — promenade (Figure) Heads (sides) lead right circle to a line — right and left thru — star thru — dive thru — pass thru — do-sa-do — swing thru — girls circulate — men trade — girls turn back — promenade.

**Comment:** A standard tune and a smooth flowing, well timed figure. This one is pitched slightly towards the high side.

Rating: ☆☆☆

### CRYING THE BLUES — Hi-Hat 363\*

Key: E Flat Tempo: 128 Range: High HC

Caller: Red Bates Low LB

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

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

**Comment:** A good tune, well played music and a fast moving, close timed dance routine.

Rating: ☆☆☆

### FOGGY MOUNTAIN TOP — Red Boot 107

Key: G and F Tempo: 136 Range: High HD

Caller: Don Williams Low LC

Music: Western 2/4 — Multiple Guitars and Bass

**Synopsis:** (Break) Ladies promenade — swing — circle — allemande — weave — do-sa-do —

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Fifty dealers and distributors 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 area. The following lists were made up from results of that survey as tabulated in mid-August.

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First Thing Every Morning	Blue Star 1827
Little Green Apples	Wagon Wheel 114
Tiny Bubbles	Kalox 1078
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Something Stupid	Hi-Hat 357

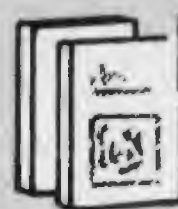
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STORES handling square dance records are welcome to write Sets in Order for information regarding a listing on these pages.

Additional Dealers on Previous Page

promenade (Figure) Heads square thru — swing thru — girls trade — boys trade — dive thru — square thru three quarters — corner swing — promenade.

**Comment:** Music is light. Dance patterns are action packed and close timed.

Rating: ☆☆

**WHO'S WORLD — Blue Star 1832\***

**Key: C**      **Tempo: 128**      **Range: High HA**  
**Caller: Al Brownlee**      **Low LC**

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

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

**Comment:** A very easy to sing country tune and a smooth flowing dance pattern.

Rating: ☆☆☆

**LITTLE GREEN APPLES — Wagon Wheel 114**

**Key: D**      **Tempo: 127**      **Range: High HA**  
**Caller: Don Franklin**      **Low LC**

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

**Synopsis:** (Break) Allemande — do-sa-do — men star left — star promenade — heads wheel — star thru — square thru three quarters — allemande — do-sa-do — promenade (Figure) Heads (sides) square thru — do-sa-do — swing thru — men run — couples circulate — wheel and deal — swing — allemande — promenade.

**Comment:** Good music and a currently popular tune. Dance patterns are standard and fast

moving. Instrumental side has a voice carrying a harmony part on one line of each chorus.

Rating: ☆☆☆

**WABASH CANNON BALL — Top 25168**

**Key: G**      **Tempo: 124**      **Range: High HD**  
**Caller: Deuce Williams**      **Low LC**

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

**Synopsis:** (Break) Circle — allemande — allemande thar — shoot star to corner — box the gnat — do-sa-do — allemande — swing — promenade (Figure) Heads (sides) separate go halfway — in the middle star thru — circle four to a line — right and left thru — spin the top — square thru three quarters — pass partner — swing the corner — promenade.

**Comment:** A fine instrumental of an often used tune. Dance patterns give an opportunity to use "fan the top".

Rating: ☆☆☆

**FALLING IN LOVE — Windsor 4899**

**Key: E**      **Tempo: 124**      **Range: High HA**  
**Caller: Dick Hoffman**      **Low LD**

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

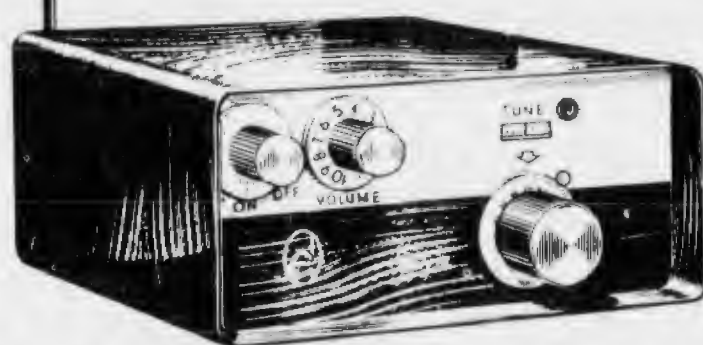
**Synopsis:** (Break) Heads right and left thru — star thru — pass thru — swing — allemande — forward two for thar star — slip clutch — allemande — turn thru — allemande — promenade (Figure) Heads right and left thru — half square thru — do-sa-do — swing thru



SM-3

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**Choreographers:** Bill and Lila Bruner

**Comment:** Swinging Dixieland music and a very easy dance pattern. Twelve measures are repeats.

**DREAM WITH ME** — (Flip side to the above)

**Music:** Memo Bernabei — Saxophones, Trumpet, Piano, Drums, Bass

**Choreographers:** Lou and Pat Barbee

**Comment:** Full band waltz music, a good tune and a waltz routine for the experienced dancer. Eight measures are repeats.

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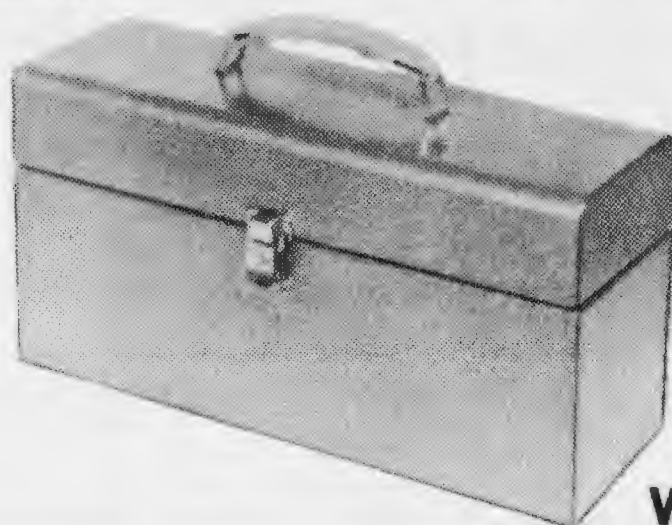
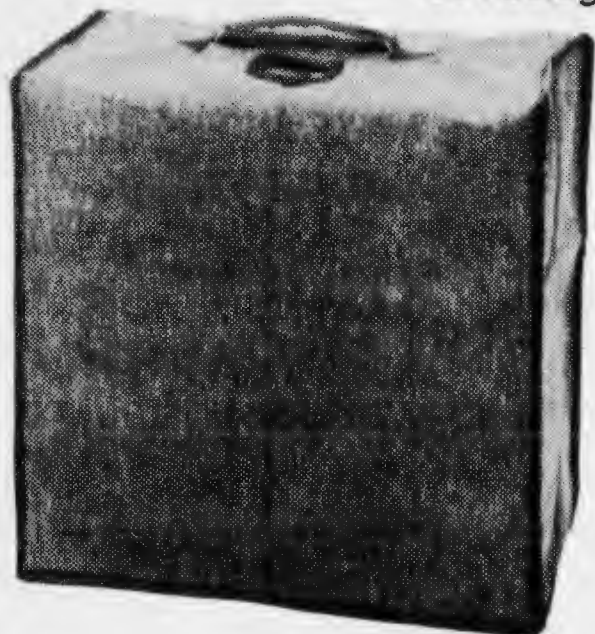


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(Flip side to the above)

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**Choreographers:** Bill and Marie Brown

**Comment:** A waltz for experienced dancers to danceable music.

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Miami, Florida, will be the setting for the American Psychiatric Association Convention on May 5-9, 1969. Dr. Irving Breakstone, who

practices in that city, is himself a square dancer and would be very willing to arrange square dances for psychiatrists attending the convention next year. They will be set up either at the convention hotels or the visitors will be invited to dance with the local groups, of which there are many dancing every night in the week. So — any psychiatrists planning on Miami for next year and also enjoying the square dance hobby, may write Dr. Breakstone at 3000 Biscayne Blvd., Miami, Fla. 33137 and indicate their interest.

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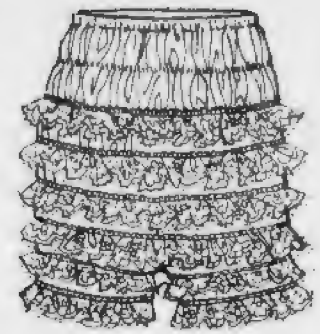


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### LEE BAUER

Past president of the Oklahoma Square Dance Federation and member of the National Convention Organizations Committee, Lee Bauer, passed away July 25th. Truly "square dancing's friend" Le devoted himself to all phases of his "favorite" activity. Square dancers, everywhere, send their sympathies to Jeanne and other members of the family. Lee will indeed be greatly missed.

### LEO D. JONES

A pioneer in Philadelphia Square Dancing

Leo D. Jones, passed away suddenly as a result of a heart attack, July 21st. Leo, a charter member of both the local callers association and the round dance teachers association leaves his widow Emilie and several children and grandchildren. Leo who has contributed greatly over the years to the activity, will be greatly missed.

### FOOD FOR THOUGHT

The Acme Printing Company of Los Angeles, California, has put out a treatise, the points of which can well be applied to every activity,

## Faulkner's

### SQUARE DANCE and WESTERN SHOP

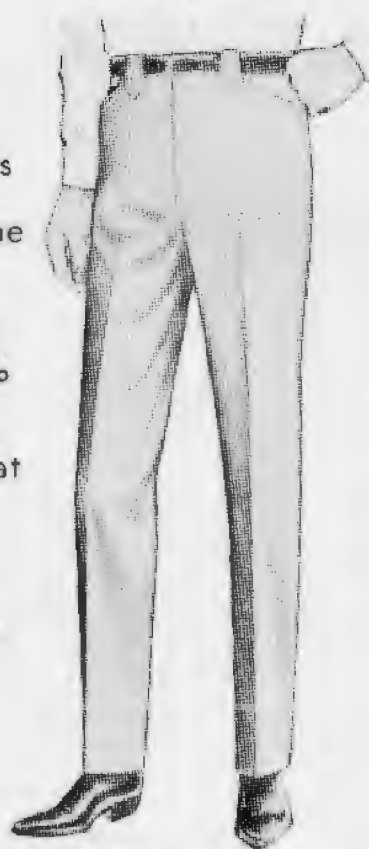
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*it is the highway of reverence and  
washes the dust of earth from our eyes*
6. TAKE TIME TO HELP  
*it is the source of true happiness*
7. TAKE TIME TO LOVE  
*it is the sacrament of life*
8. TAKE TIME TO DREAM  
*it hitches the soul to the stars*
9. TAKE TIME TO LAUGH  
*it is the singing that helps  
with life's loads*
10. TAKE TIME TO PLAN  
*it is the secret of being able to obtain*

*security, money and the time in order  
to enjoy the first nine points  
here to the fullest.*

**A THANK-YOU FROM THE FOSTERS**

Dear Round and Square Dancers:

How can we ever tell you how much we appreciate what you have done for us? Your encouraging letters, cards of cheer and most of all your prayers, have meant so much to us. How we wish we could write each and every one of you to thank you personally.

We were truly overwhelmed with the Benefit Dances and monetary gifts which helped to defray the monstrous hospital and doctor bills which descended on us so unexpectedly. Date was hospitalized for five months from November until April so you can imagine the terrific expense. Unfortunately, we were sadly lacking in a major medical policy and the minor medical coverage didn't even make a dent. So — you know how much we appreciate what all of you have done for us and we do thank you from the bottom of our hearts.

How wonderful it is now to finally be back



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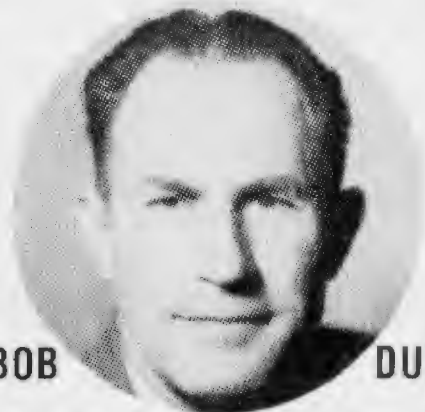
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home. We are concentrating on Physical Therapy, twice a week at the hospital and daily at home. We are so grateful and happy because the left leg has started to respond and Date is learning to walk again, with a cane. His determination and spirit are tremendous. Altho' it may take a long time we will be patient and, with God's help, we will be dancing with you all again some time.

Again — a million thanks to you all — and God Bless You!

— Dot 'n' Date Foster, Decatur, Illinois

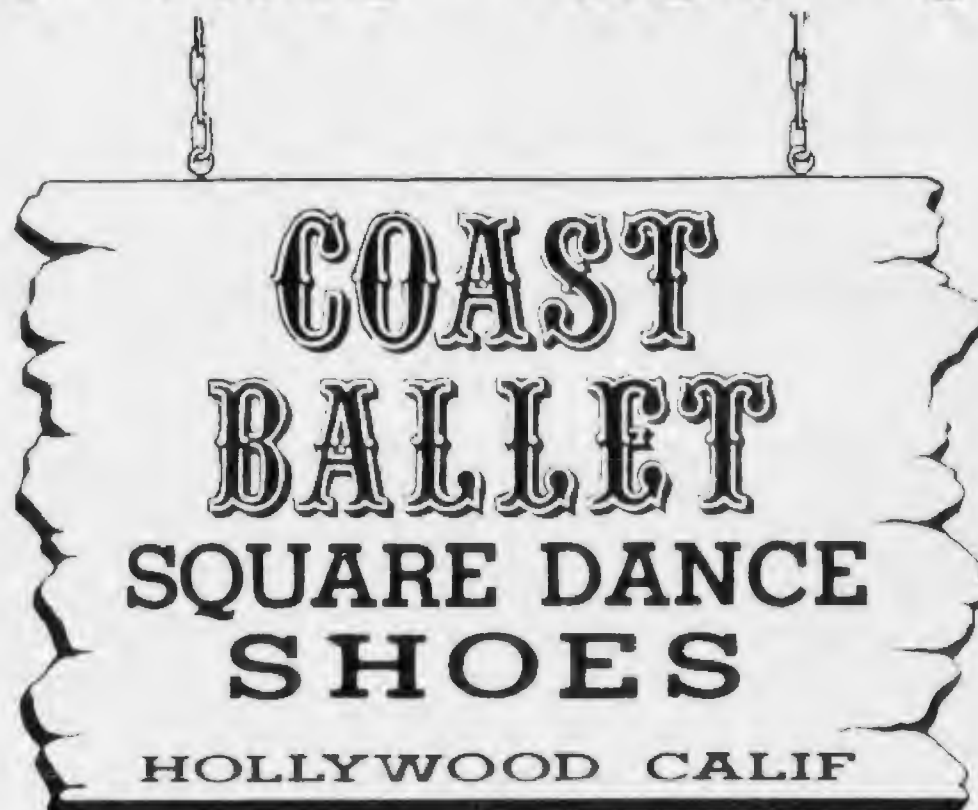
## OHIO'S TOP TEN ROUNDS

The "Buckeye Poll", choosing the Top Ten Round Dances in Ohio, listed the following for the month of June, 1968: The Last Waltz, Trumpet Talk, Too Much Love, Sweet Misery, Bramble Bush, Engine 9, Hold Me, Arms of Love, Tango Mannita and, tied in 10th spot — Moonlight Tango, Moonlight Brings Memories, Miss Frenchy Brown, Doodley Cha, Walkin' in the Sunshine, I'll Take Care, Quintango and Neapolitan Waltz. This report was supplied by the Frank Lehnerts.

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## CHUCK RALEY TRUST FUND

The mail these past few months has been filled with accounts of special benefit dances being conducted in all parts of the country to aid the widow and children of caller Chuck Raley who was killed in an automobile accident in June.

Other letters have asked where receipts from a benefit dance might be sent.

A Chuck Raley Trust Fund has been set up and contributions may be sent to any of the three appointed administrators:

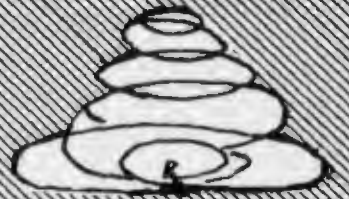
Howard "Red" Thayer - 1924 Clark Ave., Long Beach, Calif. 90815.

Allen Tipton, 5414 Lynndell Road, Knoxville, Tenn. 37918.

Harry Lackey, 2512 Argonne Blvd., Greensboro, North Carolina.

It is suggested that the dances be titled "Chuck Raley Benefit Dance" and the checks may be made payable to the "Chuck Raley Trust Fund". Reports on the monies received for this fund will be made available by the administrators at regular intervals.

# TOP



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# FAMILY SQUARES





1



2



3



4



5



6

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

IT WASN'T LONG AFTER PEOPLE had invented some of the movements which are standard today that someone else came along and made them into Cross Track movements. This simply meant that the same movement rules would be applied except that the two or more active dancers would cross by each other in the act of trading or moving into the spot usually earmarked for the other dancer. Cross Trade and Cross Fold are two examples. Another is Cross Run. None have received overwhelming acceptance but they provide interesting workshop material.

Perhaps Cross Run is a good movement to study in figuring out the principle of the *cross* action.

Let's start with a simple Run figure. Starting from an ocean wave lineup of two couples (1), the centers (or girls, in this example) will take the action. They simply leave their place in the formation, move forward and around the person beside them (2), and end up on the other side of that person, having reversed their facing directions (3).

Now, to do a Cross Run, instead of simply moving to their right around one, in the examples shown here they will reverse their forward direction. Starting from the same ocean wave formation (4), the ladies will move forward and to their left (5) *crossing* where the other active lady had been and completing the movement at the far end of the lineup. In this instance they find themselves once again in an ocean wave formation (6). A good basic movement will adapt itself well to variety.





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