

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

FEBRUARY 1969

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American Square Dance Workshop, Inc.
Holiday in South America
November 8-29, 1969



BRANIFF INTERNATIONAL



("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:

We are unable to learn the rounds in the time we have; they become a chore rather than a source of pleasure. A carefully selected few would, we feel, provide quality without the burden of quantity.

Tom and Dot Secrest
Cary, North Carolina

Dear Editor:

I am out of the square dance movement after 20 years. But I like to read about the nicest people in the world. For this reason I'll continue my subscription to Sets in Order.

Henry Passanante
New Orleans, La.

Dear Editor:

Whoa! Back up and push!

Re: Madeline Allen's statement in her article on Etiquette in November "Sets", page 15 — "After all, square dancing is and should be primarily a couple activity." My Single Trees ain't gonna take that sittin' down! We un-couple when we walk in the door and stay that way until the dance is over and we are getting along just great. Too, I think our club has as much fun as any couple club anywhere — un-coupled!

Bob Roshau
Eugene, Ore.

Dear Editor:

I would like to tell Madeline Allen how much I enjoyed her article in the November Sets in Order.

We have a plan at our Swingin' 8's Club that has worked exceptionally well regarding the caller's wife. We have a regular club badge made out — using the wife's first name, reading, "Marilyn's Partner" and early in the evening one man puts it on. After each dance he then passes it on to another man. As you can see, our "Marilyn" rarely sits out a dance. This has been successful since 1961 in our club and even though we have had three club
(Please turn to page 50)

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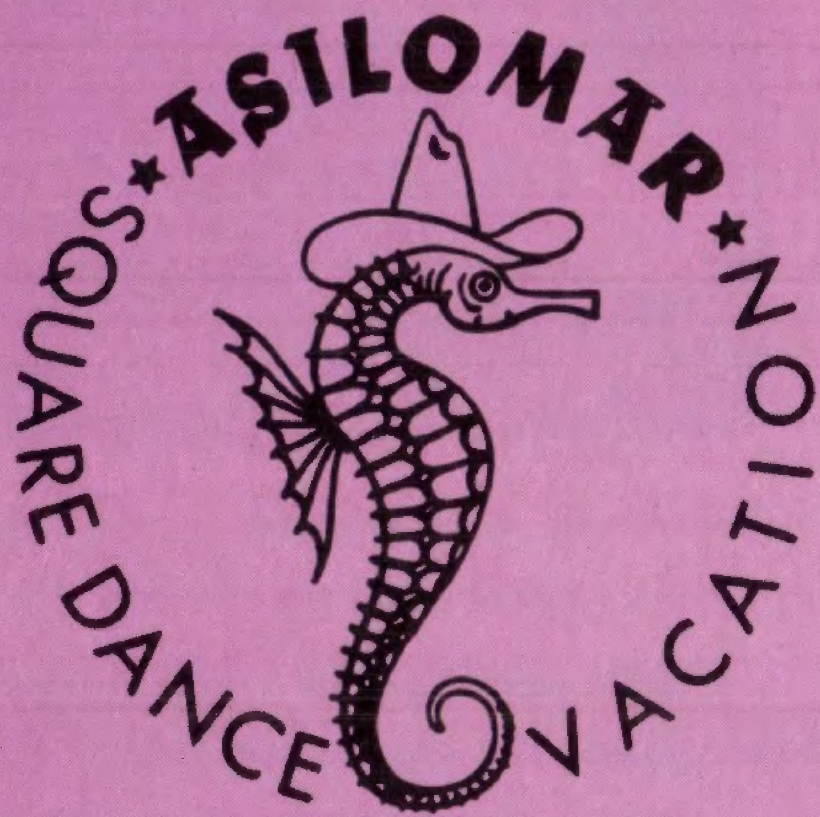
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**EARL
JOHNSTON**



Square Dance Date Book

Feb. 1—Panama City S/D Assn., Mun. Aud.,
Panama City, Fla.

Feb. 1—Timberline Reunion,
Hayloft, Asbury Park, N.J.

Feb. 8—"Y" Prom. Ann. Valentine, Huron Pk.
High School, Woodstock, Ont., Canada

Feb. 9—7th Ann. Winter Carnival Square
Dance, Rainbow Gardens, Waldemeer Park,
Erie, Penna.

Feb. 15—Do-Ci Dancers 7th Annual Festival
National Guard Armory, Greenville, Miss.

Feb. 16—Metro. Chicago Assn. of S/D Ann.
Sweetheart Dance, Melody Mill Ballroom,
North Riverside, Ill.

Feb. 22—Annual Cherry Pie Festival,
Lodge Hall, DuBois, Nebr.

Feb. 23—March of Dimes Benefit Dance,
Ranchland, Mechanicsburg, Penna.

Feb. 28-Mar. 1—14th Ann. Central Miss.
S/D Festival, Heidelberg Hotel,
Jackson, Miss.

Feb. 28-Mar. 1—16th Ann. Azalea Trail
S/D Festival, Municipal Audit.,
Mobile, Ala.

Mar. 1—5th Dixielanders Spring Festival,
High School Gym, Bossier City, La.

Mar. 7-8—22nd Ann. Valley of the Sun S/ and
R/D Festival, Ramada Inn, Phoenix, Ariz.

Mar. 7-9—Damsite Dancing,
Fort Peck, Montana

Mar. 8—Man. S/D Fed. (Eastern Div.)
Ann. Jamboree, Weston School,
Winnipeg, Manitoba, Canada

Mar. 14—Steel City Sqs., Hester St. Arena,
Hamilton, Ont., Canada

Mar. 14-15—21st Ann. Southwest Area
S/D Assn. Spring Fest.,
County Coliseum, El Paso, Texas

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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Key: E Flat Tempo: 129 Range: High HC

Caller: Dick Hoffman Low LB

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

Synopsis: (Break) Allemande — promenade — heads wheel around — star thru — dive thru — pass thru — star thru — cross trail — allemande — do-sa-do — promenade (Figure) Heads (sides) lead right circle to a line — slide thru — swing thru — men run — wheel and deal — square thru three quarters — corner swing — allemande — promenade.

Comment: A new routine to a good instrumental of the tune "Fine and Dandy."

Rating: ☆☆

GONNA HAVE TO CATCH ME — Wagon Wheel 207*

Key: B Flat Tempo: 125 Range: High HB

Caller: Jerry Haag Low LB

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

Synopsis: Complete call printed in Workshop.

Comment: A good country tune, excellent music and a fine dance.

Rating: ☆☆☆

DALLAS DARLING — Lore 1102

Key: F Tempo: 128 Range: High HC

Caller: Emanuel Duming Low LE

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

Synopsis: (Break) Heads lead right circle to a line — right and left thru — cross trail — men star

(Please turn to page 62)

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

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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.

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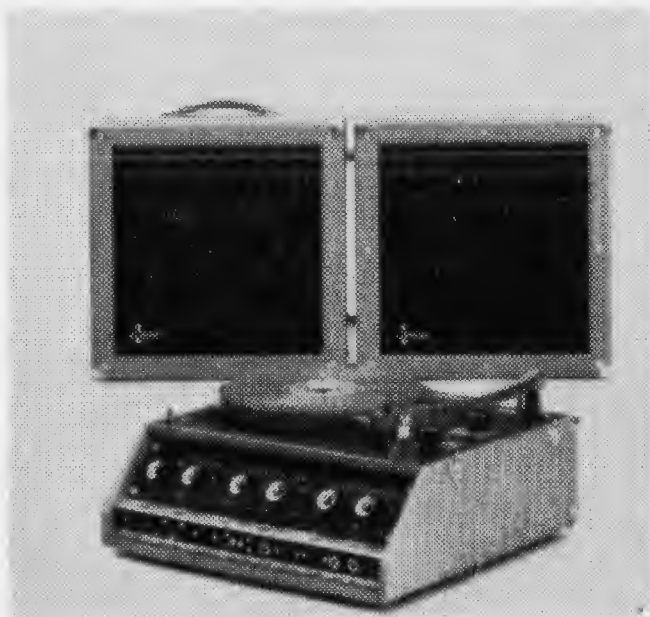
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- 1838 — Ernie B, Key of A
Cabbage, Key of F (Hoedowns)
- 1837 — Lilly of Laguna (By Stan and
Dorothea House)
One Rose (By Jo & Ed Freemtn)
Round Dance
- 1836 — Mental Journey
Caller: Ken Bower, Flip Inst.
- 1835 — Bundle of Love
Caller: Marshall Flippo, Flip Inst.
- 1834 — Water Hole, Key of G
Uh-oh, Key of F (Hoedowns)
- 1833 — Tell Maude I Slipped,
Caller: Marshall Flippo
- 1832 — Who's World
Caller: Al Brownlee, Flip Instr.
- 1831 — Rainbows Are Back in Style,
Caller: Marshall Flippo,
Flip Instr.

BOGAN

- 1217 — Bonaparts Retreat
Caller: Allen Steward
Flip Inst.
- 1216 — ROSIE
Caller: Jim Tracy, Flip Inst.
- 1215 — Juanita Jones
Caller: Billy Dittmore, Flip Inst.

ROCKIN' "A"

- 1343 — Big Mouth
Caller: Bill Wilson, Flip Inst.
- 1342 — Milk Cow Blues
Caller: DeWayne Bridges,
Flip. Instr.
- 1341 — Folsom Prison
Caller: Roger Hopper

MUSTANG

- 123 — Don't Swing Me
Caller: Henry Hayes, Flip Inst.
- 122 — Rollin' On
Caller: Harold Bausch, Flip Inst.
- 121 — Just Pretend
Caller: Henry Hayes

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Caller: Johnny Creel, Flip Inst.
- 1103 — DOES YOUR HEART BEAT FOR ME
Caller: Bob Augustin, Flip Inst.
- 1102 — Dallas Darling
Caller: Emanuel Duming,
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AS I SEE IT

bob osgood

February 1969

IDEAS, LIKE BRUSH FIRES or snow balls grow as they gain momentum. One microscopic thought added upon another leads to a flourishing idea that grows and grows the more it is nurtured.

The beauty of the recent thinking that has been going on in square dancing, is that it is unselfishly being shared by so many in all points of the square dancing world. The letters we have been receiving in the last few months have been nothing less than phenomenal.

The feedback on the initial three plateaus of square dancing published in *Sets in Order* starting last November has been most gratifying. The Basic Plateau of Square Dancing with its 50 movements and the Extended Basics Program have fallen into place naturally. Only a few minor points of "how" remain, and these will undoubtedly have taken their place by our target date this coming Fall.

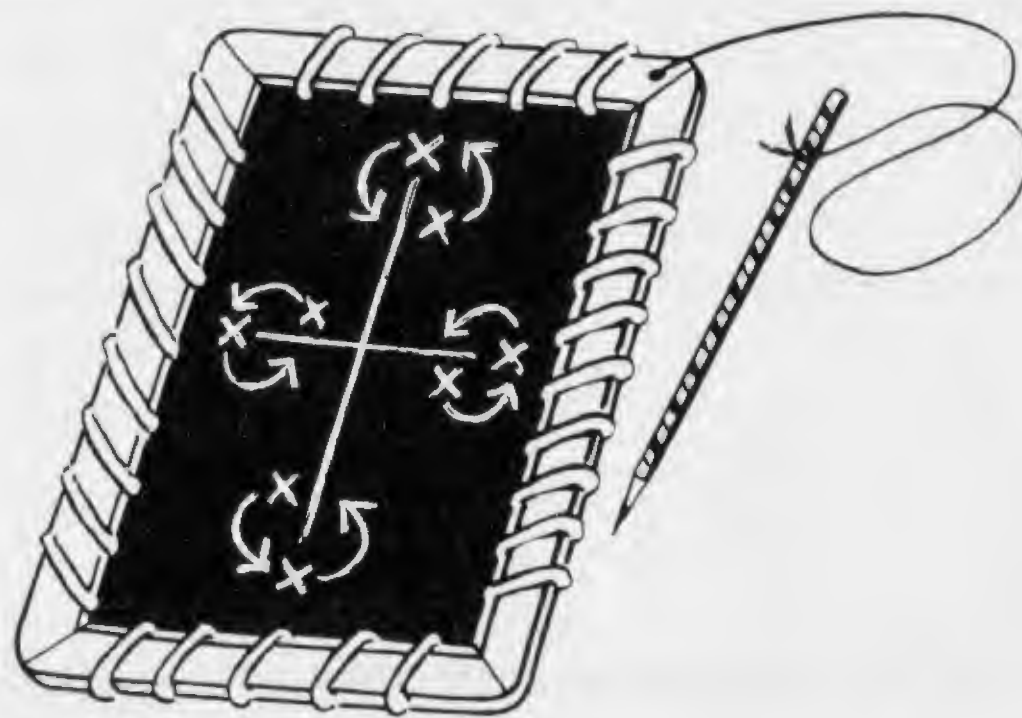
Even the One-Night-Stand program, which will come up for scrutiny next in a special handbook in the March issue, has long been needed and has established its place in the square dance way of things.

However, the third plateau is a different matter. The subject of *experimental* and *exploratory* square dancing is treated almost violently by each person we talk to. He is either *strongly for* or *madly against*; there seem to be no in-betweens. We had always hoped that the "new material" phase of square dancing would resolve itself, but because of traveling callers, callers-note-services and other publications and monthly releases of square dance recordings, the problem of "new language" does not resolve itself easily.

To say simply "live-and-let-live" is to overlook the fact that the indiscriminate use of untested new material has provided some measure of confusion and frustration, particularly

among those who choose not to become overly involved in the activity. Well-trained, considerate leadership would solve the problem, but when over seven hundred new movements come into the field faster than they can be absorbed, it is obvious that some protective measures should at least be considered.

We are very conscious of the importance of not appearing to *cram-down-the-throat* of anyone any part of the Gold Ribbon study. Instead, our goal is to present a *complete* picture of all plateaus of square dancing, no matter how incomplete or how in need of additional thought (before being put into action) they may be.



We could go several routes this month in presenting some suggestions for *exploratory* and *experimental* dancing. Because it involves the smallest percentage of the great square dance potential we could ignore it completely. On the other hand, we could be influenced by those who feel that this is the "most important" phase of square dancing and, for that reason, it could be overly emphasized.

Instead of going to either extreme, our goal here, as in the previous sections, is to present a good, possible working plan. No matter how incomplete, or how in need of additional thought these presentations may be, we are

airing each one and making definite, sometimes bold suggestions relative to their possible application.

You may not necessarily agree with what we propose in the way of a solution this month, but the point not to overlook is the fact that *it can be a solution*. Like any other solution, it stands little chance of succeeding without a degree of participatory cooperation — a willingness to *listen*, to *try*, and to *analyze*.

This then, of all the plateaus, is the most complex. On the pages that follow you will see our preliminary thinking and note our recommendations for a trial program.

The Next Plateau

AS WE HAVE SEEN, square dancing means different things to different people. To some it is an occasional recreation, a one-night-stand of fun. To others it is a pleasure-filled, couple activity involving lessons and a few nights at a regular club every month. To still others it is a wonderful involvement; a hobby that takes the better part of the year in the learning stages and frequent dancing afterward.

The final plateau involves *Exploratory* and *Experimental* material.

For years now, we have been on what we might call a “changing language” or “new-basics economy.” As dancers, we’ve learned the ground rules of square dancing and then set off to learn as many as two or three new terms per month.

These “creations,” sometimes brand-new concepts, and other times simply new names for combinations of movements, have been invented by individuals with different degrees of ability and experience and have then been exposed to dancers in a more or less haphazard manner. The result has led to a vocabulary of several hundred terms which has evolved in just the past decade. Because of the way in which new movements have been devised and exposed to the dancing public, many of them received only restricted area exposure. Others, because they were picked up in one or more of the callers’ notes services, were experimented with on a far larger scale. Some of the movements caught on. The largest percentage however, made their brief appearance and disappeared.

A lack of communications resulted in some occasional confusing situations. At times the

identical movement *discovered* by two different individuals in widely separated areas was presented with two different titles. On other occasions the same name would be given to two completely different terms. All too frequently, a fairly well-conceived movement would be by-passed because of a poor descriptive write-up. Too often movements would be given misleading or non-descriptive titles.

All of this served to confound the square dancing public rather than to entertain or challenge it. The average square dancer, bombarded with movements that either wouldn’t work or were not completely thought out, became discouraged. Attempts to “screen” the material before showing it to the dancers generally were tried in some areas, but because the material was readily available to the callers from a number of sources and because an aura of challenge seemed to go along with the presentation of the new movement whether it was good or bad, any form of screening or quality control was virtually impossible. Yet the problem of exposing all of these movements rendered a distinct disservice to the activity.

The great question that arises is “Are new movements necessary?” Looking back at the past 20 years of square dancing, the answer would have to be that a limited number of new movements systematically and thoughtfully worked into the square dance program have proven to be of value. Starting with the Allemande Thar, All Around Your Left Hand Lady, See Saw Your Taw, and going on to Cross Trail, Square Thru, etc., language other than “traditional” has played a big part in square dancing’s current development.

The point then arises: “Shouldn’t there be some system of *quality control* in square dancing just as there is in business? How long would the Coca Cola Company last, for example, if only one bottle of its product in every 25 came up to standard?”

In square dancing, the ultimate consumer (the dancer) has little to say about the movements his caller selects for him. Until now he has shown his disapproval in what amounts to the only manner at his command; *he has dropped out of square dancing*.

A well-thought-out system of quality control can benefit square dancing. But, before any system can be successful it must be tried out. This is where the *Exploratory/Experimental* plateau comes into existence.

Willard Orlich of Cuyahoga Falls, Ohio, a member of the Gold Ribbon Committee, points out that "... *exploratory* dancing is *not* the same as *experimental* dancing. Exploratory dancing is taking a raw, untried idea, using the author's explanation and examples, to a group of dancers for trial and evaluation. These dancers (he points out) must be trained and oriented for this type of *square dance choreography exploration*. Experience has shown that even most of the experienced dancers (minimum 5 years background training) do not like this frustrating type of square dancing. As an example, the group used (by Orlich) is composed of 20 couples boiled down from an initial group of 200 experienced dancers, seven years ago. Replacements are few and far between. These dancers have been exposed to everything in square dance choreography from the pre-war era through yesterday's latest thought. They are conscious of position dancing and will not *fudge* to save an idea..."

Groups such as this under the direction of capable, trained leaders can screen out the greatest number of problem movements (those with poor descriptions, that are awkward, that need a more descriptive title, etc.) before they go any further. This would be Step #1 in a plan for quality control and would be the responsibility of the *Exploratory* plateau.

The *Experimental* stage would involve the workshopping of material that has successfully passed through the *Exploratory* processes. This phase would be a broader yet still restricted function. A workshop group oriented for experimenting with still unproved movements should be used by every caller wanting to try out this type of material. Once it has passed the two workshop systems, then and only then would the movement be considered worth trying at extended basics club level.

An Obvious Problem

As pointed out by Orlich "... This trial progression should at this point, have taken from six to twelve months from conception. Unfortunately, by this time the author is champing at the bit for recognition. To short-cut this (before the idea is stolen, he thinks), the author sends copies of his idea in every direction he can think of. The result — chaos! His idea is published (or used) by a friend — or a local or state periodical — or a national note service which reports *everything*, even figures that don't work, *just because it is new*..."

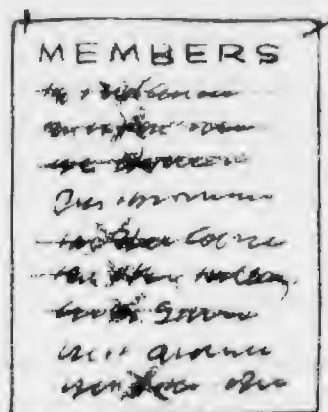
Let's be realistic. Some system is necessary to bring all this into focus and prevent premature exposure to the general dancing public of *everything* in the way of new movements.

And so, it can be seen that there are two phases to this plateau of square dancing. The first is the actual screening and the process of working over new materials for the eventual benefit of the activity. Second is the recreational value provided those dancers who enjoy this more intense type of square dancing.

In presenting a suggested quality control system we realize it will take some time before all the *bugs* and *kinks* are eliminated. Anything worthwhile takes time and time for proper testing seems important. The tendency to be the "first out with the latest" is off-set by the opportunity for greater in-depth study and practice. The non-rush idea offers an opportunity for the individual caller to *think out* every detail and to know the movement and what it will do and to be able to time it correctly when calling it, thereby giving it a better chance for survival.

Of course there are two very big "ifs." First, the reaction "who does that group think it is to tell *me* what I *should* or *should not* use? I haven't even been invited to be on any committee to voice an opinion." And second, "the Gold Ribbon Committee says that 97 out of 100 new ideas are no good, but I'll use them with my dancers anyway. I'll show them who the real challenge dancers are in the country! If you have any new basics, send them to me! I'll call them everywhere I go."

We realize that this presents a negative side, but just remember, the average dancer may not voice any resentment at such action. His only recourse is to *drop out* if he's unhappy. Here the true test of caller-leadership comes into play. *Judgment* and *intelligence* would indicate that there *is* need for a system. Hopefully we are on the right track.





THE EXPLORATORY/EXPERIMENTAL PROGRAM of AMERICAN SQUARE DANCING



IN THE VAST POTENTIAL of this world of square dancing, *ideas* are unlimited. The opportunities for stimulating dancers, clubs and the activity as a whole are endless. Proper direction of these ideas and an orderly method of evaluating them *before* they are put into general use are of vital importance.

Through the results of a study made by the Gold Ribbon Committee we present the following as a method of upgrading the quality of new material.

The purpose of such a system is to serve the dancer, to aid the caller and to provide assistance for the person with a desire to *create*.

To put into effect a system of quality control, a Gold Ribbon Committee Central Clearing House has been established and will operate as an experiment during the balance of 1969. An evaluation of its operation at the end of that period will determine if it is to continue and if so, what changes and improvements might be added.

In its simplest terms, the Clearing House will work in the following manner: A new movement with its own title, or a clever combination of movements utilizing already existing material *without* the addition of a new title or "gimmicks" (such as the Grand Square, Teacup Chain, etc., which require special teaching principles and procedures) can be submitted for study by the Clearing House Committee members.

Through a variety of methods the value of the movement to the activity will be ascertained. If the movement does appear to have sufficient value it will be distributed to workshops conducted by callers; callers groups; as-

sociations, etc. for independent experimental checking.

Those movements submitted to the workshop groups over a six month period will be voted upon by all groups experimenting with them and those which pass this test may then be exposed to club use on the Extended Basics Plateau.

Any movement that remains a part of the club program and thereby becomes a part of the normal vocabulary may (over a period of time yet to be determined) be substituted for another standard basic no longer in general use. This new movement will then be considered a *basic*.

The Pioneer Committee

The following caller-leaders from various areas have been asked to serve for one year as charter members of the Central Clearing House Committee.

Al Brundage, Stamford, Connecticut, one of the nation's pioneer callers managing successfully to bridge the time gap from the traditional to the very contemporary.

Stub Davis, Waurika, Oklahoma. Stub, a long-time leader in the field, is well versed in exploratory and experimental workshopping.

Les Gotcher, Temple Terrace, Florida. Another pioneer, Les, as Editor of "Tips to Callers," a monthly caller service, is extremely well qualified in this specialized field.

Jay King, Lexington, Massachusetts, is editor and originator of "Hashing It Over." He is a devoted student of the science of square danc-

ing and will lend depth to the committee.

Jack Lasry, Miami Beach, Florida, conducts regular workshops in his own area and has long devoted himself to the ever-changing needs of square dance choreography.

Will Orlich, Cuyahoga Falls, Ohio. Will writes the National Callers' Report, which presents monthly callers' notes. He has contributed greatly to the exploratory phase of the Gold Ribbon study.

Bob Page, Hayward, California. Bob, as Square Dance Editor of Sets in Order, conducts regular specialized study workshops in his own area and has for many years contributed in the field of education to callers around the world.

Alternates for the initial Central Clearing House Committee include Lee Helsel, Sacramento, California; Walt Wentworth, St. Petersburg, Florida and Earle Park, Yorkton, Sask., Canada.

Routine for Submitting

Material to be studied by this exploratory group should be typed or clearly printed in a standard form to facilitate checking and to avoid misinterpretation. Submit on 8½"x11" white paper utilizing one side of the sheet only. Place your name and address in the upper right-hand corner of each page, leaving approximately an inch margin at the top for a code number. To the left side put the name of the movement; following that, the description.

To be satisfactory, the write-up should hold true for the movement when considered under every possible condition of usage. Include, if you wish, a paragraph concerning the movement, why you were prompted to create it and what it accomplishes. Also, please indicate your assurance that, in order to take advantage of this service, the call is not being distributed other than in this manner. Wholesale distribution of unproven material to everyone is exactly what this committee hopes to avoid.

Following that, include a number of examples of call routines that will exhibit the versatility of the movement. To save space, avoid extraneous patten and, using the format of the dances found on the first pages of the workshop section in Sets in Order (see page 33), include just the "meat" of each call.

Limit your material, if you can, to two pages. Make certain that your second page is

properly identified with your name and the name of the movement and that the second page is stapled to the first. Do not include the write-up for more than one exploratory movement on a page or grouping.

In the initial testing phases, Sets in Order will serve as a collection point. In addition to extra personnel to help with this phase, a Xerox 880 copy machine has been leased and other equipment is available to put this experiment into operation.

Each original movement will be code numbered, copied and the original copy kept on file for future reference. Copies will be mailed to committee members soon after the material arrives and members will begin their exploratory checking. In some instances committee members may try each movement with especially selected and trained dance units. Others may decide to use the "thought method" of visualizing and evaluating

The Checking Procedure

In the exploratory phase each movement submitted will be checked against the standard definition of a basic.

A basic is a necessary movement . . . Does it accomplish something in a unique or different manner that will add to the enjoyment of square dancing?

. . . with a short, clear call . . . something that hopefully will take only a few beats to call, which tells you something about the action, utilizing "picture words," such as bend, fold, box, turn, pass, cross, etc.

. . . that cannot otherwise be given descriptively in the time needed, by using plain English language and already accepted basics.

The call should not be confused with the sound of other calls. So many terms in the past have had similar sounding titles, making it possible for a dancer to get started into an action before realizing that the movement is a different one than he had understood.

The movement itself should not be one that could be called just as well with existing basics. If it is simply a matter of a tendency on the part of the dancers to cut the timing, thereby not allowing the required number of beats for comfortable execution, then style workshops may be necessary. But, if the movement can be done as a combination of existing

IMPORTANT

So that this may be a self-sustaining program, the actual cost of Xerox copies and postage to each one of the Central Clearing House Committee will be shared on the following basis:

One sheet copied and mailed to 7 members 77 cents (35c for 7 copies, plus 42c postage).

Two sheets copied and mailed to 7 members \$1.12 (includes 42c postage).

Three sheets copied and mailed \$1.47 (includes 42c postage).

Please enclose the proper amount when you submit your material.

A special printed form for submitting exploratory material is available. For a packet of 6 copies, send a 10c stamp to cover the cost of postage. There is no charge made for the forms or for handling.

Submit material to:

*Square Dancing
Central Clearing House
Box 48547
Los Angeles, Calif. 90048*

WIND THE WHIZZENSTADT
Sam Greggson
(Second of two pages)

Code Number

EXPLORATORY EVALUATION SHEET

(PLEASE TYPE OR PRINT CLEARLY)

YOUR NAME: SAM GREGGSON
ADDRESS: 977 Kings Place
CITY: Roxville STATE Nevada ZIP 80046

(CHECK ONE)

- EXPLORATORY MOVEMENT
 NEW GIMMICK MOVEMENT
 UNIQUE COMBINATION OF EXISTING MOVEMENTS
(Not a new name — not a dance write-up)

TITLE YOU SUGGEST: WIND THE WHIZZENSTADT

Description: In any combination of two or more facing couples, facing individual dancers or facing lines, the dancers will take one step forward and turn a quarter left face. At this point they will side step four counts, do an about face and the entire working unit will tend to wind in a serpent-like formation until each dancer has either reached home, his right hand spot, or his opposite's home position except when these positions are occupied at the time. In this case the ends will fold and the inactive couples will box the gnat.

Additional explanatory remarks or background information — if any: This movement came about while looking for a simple, more descriptive way of achieving the cross file rotate. You'll discover that, while the pattern is quite simple for the ladies, it will take considerable practice for the average male to work out with any degree of proficiency.

Examples using movement:

(1)
Heads right, circle to a line
Centers slide thru
Ends divide, box the gnat
Centers Wind the Whizzenstadt
Right and left thru
Dive thru
Pass thru
Left allemande

(2)
Head men and corner girl
Right hand star
Back by the left
Pick up your partner
Star promenade
Everyone Wind the Whizzenstadt
Left allemande

(3)
Heads star thru
Pass thru
Split two
Round one to a line
Ends Wind the Whizzenstadt
Others square thru
Left allemande

(4)
(from a promenade)
One and three wheel around
Right and left thru
Ladies Wind the Whizzenstadt
Man left arm turn
Left allemande

(More on next page)

Use one side only please. Use an additional 8 1/2 x 11 sheet of white paper for more examples. Be sure that your name and the title of the movement is on the second sheet. Staple the sheets together before submitting.

Send material to SQUARE DANCING CENTRAL CLEARING HOUSE, 462 No. Robertson Boulevard, Los Angeles, California 90048.

The "approved" form for submitting Exploratory material is shown in the sample at the right. A standard form will greatly facilitate handling of the new material and should result in a great reduction of errors and misunderstandings. Copy to be sent in should be typed or carefully printed on the special forms or on plain white paper. Identification on second (or third) sheets should be included in the top right corner (above, right).

basics, submit it as a *combination of movements* rather than creating a new term.

The movement should be smooth-flowing (not erratic or awkward) . . . Stop-and-go dancing is not comfortable dancing . . . and should lend itself to rapid teaching. Remember, *teaching is not learning.* If the movement can be checked out initially with just a brief *talk-through*, or *walk-through*, its opportunity for success will be enhanced.

Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage. This will be the one unknown factor in the *Exploratory* and *Experimental* plateau. If the new movement passes all the other tests, then time and experience alone will prove whether the movement has "lasting power."

Exploratory routines and reactions will differ for the various members of the Central Clearing House Committee and this is good. The value of being tested in various areas and by individuals who do not think exactly alike should result in movements that are far above the ordinary.

The purpose of the exploratory section is not to discourage new movements, but to spare the general dancing public by conscientious screening. The members of the committee are in a position to assist by suggestion and to direct the quality of the material that will go to experimental workshops.

The Schedule

The time table for this first process is unpredictable at the present time. The exploratory material, after it reaches the committee members, may be held for a matter of a few days or it may be more than a month before it has been cleared and approved, or disapproved. Endorsement by all members means the first step has been taken successfully and

a figure is ready for the second step as an *Experimental* movement.

When material has been approved or disapproved, the committee members will send in their report and retain the Xerox copy for their own file. They may either contact the originators directly if there are questions to be answered, or if there are suggestions that might be of assistance to the "creator," they may offer them.

The experimentals approved by the members of the exploratory section, will be made available to any callers' association, workshop group or callers' note service, for workshopping purposes if such a request is made on that group's official stationery. It will then be the responsibility of each group to distribute the material to its members.

It is through these caller note services and the various local square dance callers associations, that individual callers may obtain copies for their own workshop purposes. The actual cost of reproducing the calls and mailing them out will be passed on to each group participating in the program.

After a set period of workshopping, all groups involved will send in their report on the experimental movement to the Central Clearing House and the results will be totaled, tabulated and returned to each group participating.

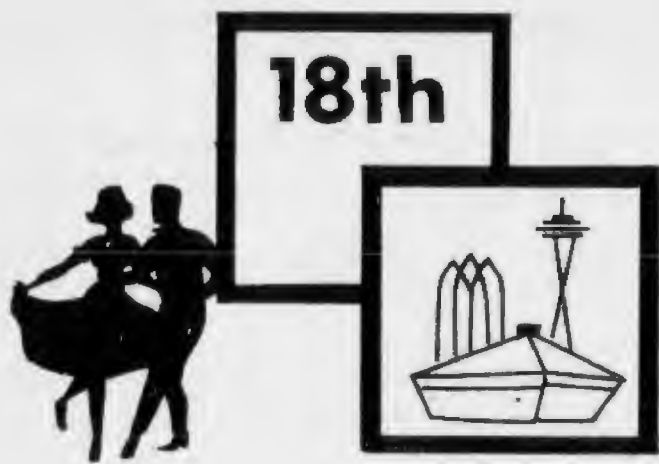
Only by trying this system will we discover whether one movement or several will move with flying colors into the regular extended basic language of square dancing.

This is all on an experimental basis and Sets in Order in volunteering to serve as a Central Clearing House Agency for a year will entertain suggestions for future operational procedures.

The activity has long needed some system to assess intelligently the value of new material. We feel that this is a vitally needed step in the right direction.

NEXT MONTH — SQUARE DANCING IN RECREATION **Featuring A New Handbook: "One-Night-Stands"**

The Gold Ribbon Report moves on in the March issue to the fourth section and interviews with Simon McNeely and Bob Van Antwerp. We focus the attention on a special form of square dancing that in the long run actually involves more people in the activity than all the other phases combined. An illustrated, 16 page handbook on "How to Direct a One-Night Stand" will take over the center section of the magazine. Add to this the special column by Madeline Allen, a new Style Series/Experimental Lab and more good ideas for the workshop section for those of you involved in club and association work. It's going to be a great issue. Don't miss it!



SEATTLE IS FINE FOR "69"

NATIONAL SQUARE DANCE CONVENTION[®]
INC.

SEATTLE CIVIC CENTER - JUNE 26, 27, 28, 1969

What is a Convention? . . . Have you ever attended a National Convention? Perhaps you'd like a reminder of what it is all about. First of all, a National Convention lasts three full days — Thursday, Friday and Saturday. It features many clinics, learning sessions and sit-down discussion sessions called panels. At the 18th National Square Dance Convention in Seattle, Wash., on June 26-28, 1969, there will be no programmed square dancing any morning from 10 A.M. to about 1 P.M. This is the time reserved for the many fine clinics and panels which have been planned. These are designed not only for the caller-teacher but for the square and round dancers themselves. There will be workshop periods each day and all of the sessions will be headed by competent leaders from across the nation.

From about 1 P.M. to 11:30 P.M. each day, there will be 10½ hours of programmed square and round dancing. At the midnight hour, 2½ hours of "after party" dancing will be available, mostly at major hotels in Seattle. Through all of the afternoon and evening, exhibition groups will entertain from time to time.

A Convention is a lot more than scheduled programs, however. It is a chance for dancers to meet old and new friends, to enjoy the surroundings, to absorb a new or continuing concept of the vastness of this square dance activity and to build for its future progress.

"Wanted" . . . Registrations are coming in fast to Seattle for the 18th National BUT there are ten states which haven't been heard from. Dancers from these states are WANTED and will be welcomed at Seattle. The dilatory states whose dancers are urged to participate in the 18th are: Arkansas, Delaware, Georgia, Maine, Mississippi, New Mexico, South Carolina, South Dakota, North Dakota and Vermont. Any takers?

Square Dance Workshops . . . Would you

like to have some of the country's leading callers teaching you new square dance material? How about Bruce Johnson, Dick Jones, Jerry Helt, Jack Lasry, Jack Livingston, Jim Mayo? This is an opportunity to latch on to at the Seattle Convention. Not only will these men be teaching but they will conduct clinics and panels with such titles as: Organization and Operation of Teacher-Caller Assns.; Sight Calling vs. Visual Aides; Selling Square Dancing to the Unbelievers; How to be a Callers Taw; Sound; Voice Projection and Diction.

Round Dance Workshops . . . If your principal interest is the round dancing, there will be much to attract you to Seattle. A highlight will be the clinics presided over by Manning and Nita Smith, Eddie and Audrey Palmquist, Louis and Lela Leon and Ivan and Aileen Pierson. Other round dance notables expected at the 18th include the Bob Smithwicks, Tom Cahoes, Jo Coosey and Lucyan Ziemba, the Maurice Sieberts and Ross Crispinos. Their material will be selected carefully to be new and interesting. In addition to a half-hour learning period delegated to each new number, a Spotlight of Rounds will be given just before the workshops start so that a selection can be made of the rounds to be taught.

Trailerites Special . . . Those people who combine their square dance hobby with trailering and camper-ing will want to know about parking places available in the Seattle area. The following is a partial list: River Bend Trailer Park, 17410 Maple Valley Hwy., Renton, Wash.; Mobil Home Wonderland, 14645 Maple Valley Hwy, Renton; Aqua Barn, 15227 Maple Valley Hwy, Renton; Holiday Trailer Park, 19230 Aurora Ave. No., Seattle. For other listings write the main information source for the 18th National in Seattle. The address is P.O. Box 7376, Bitterlake Station, Seattle, Wash. 98133.

THE DANCER'S WALKTHRU

Sets in Order

WHICH ARE YOU?

A SQUARE DANCE CLUB recently sent a mimeographed letter to all its members and found it received considerable favorable reaction and perhaps some personal re-evaluation by some individuals. Its message might well be entertained by us all:

In order for any group to grow, prosper and be successful, it must have certain ingredients. The most important ingredient for a square dance club is its members. Notice we said members, not badge wearers, for there is a vast difference between the two. Members are the heart and soul of the group, while badges may be purchased for a very nominal fee. To further define the differences of the two groups let us cite some graphic examples.

Guests, both local and distant, are an important segment of your dances. In order to have them return and bring their friends, they must have fun and be made to feel welcome. To achieve this end CLUB MEMBERS make a point to square up with the visitors at least two or three times during the evening. Badge wearers ignore the guests by continually squaring up with certain other club members and usually at certain spots on the floor. Heaven help the unfortunate who stumbles into their domain. Ask yourself — Am I a CLUB MEMBER or a badge wearer?

Classes furnish the club with new members and officers. They are your future; therefore during their learning period they must gradually be made to feel like a part of the entire group so that by the time they graduate they are CLUB MEMBERS. CLUB MEMBERS mix and mingle with the class and help them in every way possible. Badge wearers, if they do show up, usually dance only the club tip and then spend the rest of the night ignoring the class. Ask yourself — Am I a CLUB MEMBER or a badge wearer?

CLUB MEMBERS realize that the most important dances to attend are their own club dances. If they are obligated to be at another dance on their club night, they never attempt to sway other members to go with them. Badge wearers usually go where their fancy pleases and often try to persuade others to accompany them, displaying a complete lack of loyalty to the home club. Ask yourself — Am I a CLUB MEMBER or a badge wearer?

No one would think of having a party, inviting guests, and then leaving the party early letting people fend for themselves. The same thing applies to a social club such as yours. CLUB MEMBERS stay until the dance is over to make sure the guests have someone with whom to dance the last tip. Badge wearers skip out early and guests take the hindmost. Ask yourself — Am I a CLUB MEMBER or a badge wearer?

Everyone realizes that not all dancers perform with the same adeptness, but CLUB MEMBERS never pass a square needing couples to join what may be a superior group of dancers, and they would not push anyone out of a square for any reason. Badge wearers rarely have consideration for others (even other club members) and almost always alienate someone before the night is over, thus damaging the reputation of the club. Ask yourself — Am I a CLUB MEMBER or a badge wearer?

Probably the greatest difference between the two groups is that CLUB MEMBERS are always on hand to help when the club needs them. Badge wearers seem only to have time to complain and criticize. Ask yourself — Am I a CLUB MEMBER or a badge wearer?

The future of your club is determined by a clique. That clique is composed of CLUB MEMBERS. Won't you join us?

The WALKTHRU

A SETS IN ORDER PARTY IDEA

A TROPICAL PARADISE

WITH WINTER'S cold blasts making their mark via snow, ice, wind and rain, why not brighten up the horizon for your fellow square dancers and plan a tropical party? While you may not be able to change the temperature outside, you certainly can raise the spirits of those inside.

Invitations

Set the tone of your party by sending out invitations in bright, gay colors. Cut two squares of construction paper for each invitation. Paste a typed or mimeo'd information sheet on the inside of one sheet. With paint, ink or felt pen draw a bamboo stalk and leaf on the cover. Have an artistic club member make a simple line drawing of this which others, making the covers of the invitation, may copy. Punch two holes on one edge of each invitation and tie with raffia (available



in hobby, craft and some ten-cent stores).

Decorations

Set a work-date ahead of time and gather 'round you as many helpers as possible. After measuring your hall, obtain enough brown paper so that you can cover completely all the walls, both in length and height. It will be necessary to join the sheets of paper together.

With a bit of scouting you may be able to obtain the paper without charge. Perhaps you know someone who is connected with your local school system. Art departments in schools generally have this paper on hand in quantity for use in school auditoriums or gyms at various seasons and school dances. If you are not successful in your quest, you may be able to scrounge some which has already been used. If it is in good condition, you can reverse it and use the other side.

Now you will need the direction of an artist. (Surely every club has at least one such talented member?) Let him, her or they outline tropical scenes on the paper and then the follow-up crew can fill in the pictures with poster paints. These pictures can be simple or elaborate depending on the talent and time available. By making enough to cover completely all four walls as well as the back of the stage area if your hall has one, you will obtain a total effect for your guests.

Attach the murals to the walls with masking tape, which will not damage the paint.

Posters of Hawaii, Tahiti, Fiji, Samoa, etc. could be used at the entrance way or on doors, in restrooms, etc.



Colorfully attired dancers visit in front of a village scene.

The WALKTHRU

If you live in a part of the world where palm trees are plentiful, make an entrance archway to the dance by tying several palm fronds together.

Refreshments

Does any club member have bamboo shades in any room of his house? If so, borrow these (they will not be hurt) and cover the top of your refreshment table with them. Tuck real or paper leaves and flowers around the edges and down the center.

The selection of food will depend upon the part of the world you live in. In some sections, fresh fruit is available all year 'round. In others the cost of such would be prohibitive. Here are a few suggestions which can be adapted and changed as needed:

... Cubed fresh or canned pineapple served in hollowed pineapple shells, wooden bowls or large seashells

... Fresh or dried coconut served in coconut shells or on small plates

... A variety of "dips" with crackers and potato chips

... Individual skewers of different foods, made ahead of time, to be served cold or to be heated at the last minute: Ham cubes, pineapple and green pepper; baby tomatoes, mushrooms and shrimp; thinly-sliced beef and/or lobster marinated in soy sauce

... Coconut ice cream, or vanilla ice cream with shredded coconut on top

... A light, colorful fruit punch, possibly to be available all evening.

Costumes

This is an ideal party to encourage costumes as it is so easy to find something to wear.

Shifts and muumuus along with colorful Hawaiian or Polynesian shirts would be simple. Grass skirts are appropriate; walking shorts for the men; straw hats; bathing suits; sarongs. Or how about a skin-diving outfit?

To complement the costumes and add a touch of color to any dancers who might arrive in civilian clothes, why not present each person with a lei as he comes in the door? Again depending on supplies available, these might be made from real flowers or from paper. You might want to consider the Tahitian lei which is smaller than a Hawaiian lei and is worn around the top of the head.

A Mixer

To add another touch to your theme during the evening, have a mixer dance.

Fruits and flowers add a touch to the refreshment table.

How many squares are you expecting? Eight? All right, why not take the eight islands in the Hawaiian chain and make eight slips of paper for each island, distributing them to four men and four ladies. Those having the same island would form a square at the appropriate time. (Oahu, Molokai, Niihau, Kauai, Hawaii, Kahoolawe, Maui and Lanai are the names.)

Expecting more than eight squares? Then add some of the names of the Society Islands: Tahiti, Moorea, Bora Bora, Raiatea; or include Fiji: Vanua Levu, Viti Levu, Taveuni and Ovalau; or from Samoa: Savai'i, Upolu, Tutuila and Aunu'u.

Or perhaps you'd rather group the squares according to the major locales, such as Hawaii, Fiji, Samoa, Tahiti, New Caledonia, Tonga, Guam, etc.

However you do it, you'll need eight slips of paper bearing the same name with some identification that four are for men and four for ladies.

Prizes

If you plan to give door prizes or costume prizes, why not keep them simple and few this time? How about two prizes — a fresh pineapple and a fresh coconut? Or if these are not readily available, check the gourmet section of your market and find a canned item or two that would be appropriate, such as poi, macadamia nuts, coconut chips, etc.

☆ ☆ ☆

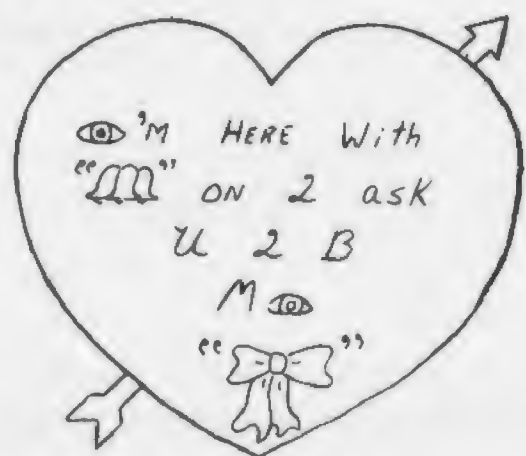
Happy dancing and a warm and sunny party to you and your island friends.



The WALKTHRU

IDEA DEPARTMENT

If you are planning on sending an unusual invitation for a square dance event and wonder whether it will meet the Post Office requirements and pass through the mails successfully, make up a sample and mail it to yourself. If you receive it, *then* you can start making them for the entire club.



VALENTINES FOR FEBRUARY

With a name like Belles and Beaux, this club from Sunfield, Michigan, could celebrate St. Valentine's Day all year through.

Timely for any club this month, the cover of its monthly newsletter, the Belles & Beaux Banner, is appropriate for its namesake twelve months of the year.



JUNIOR CALLER

No, this column is not usurping the Caller of the Month spot. Rather it's reporting on a unique baby announcement as designed by caller and taw, Orvin and Jan Logan of Grand Junction, Colorado.

As you'll notice on the card, spot illustrations from Sets in Order have served a new purpose. The inside information includes such headings as: Caller (with baby's name); First call heard (date and time of birth); Record weight and Practice calling heard at residence of (followed by the parents' name).

A new reader for Sets in Order?

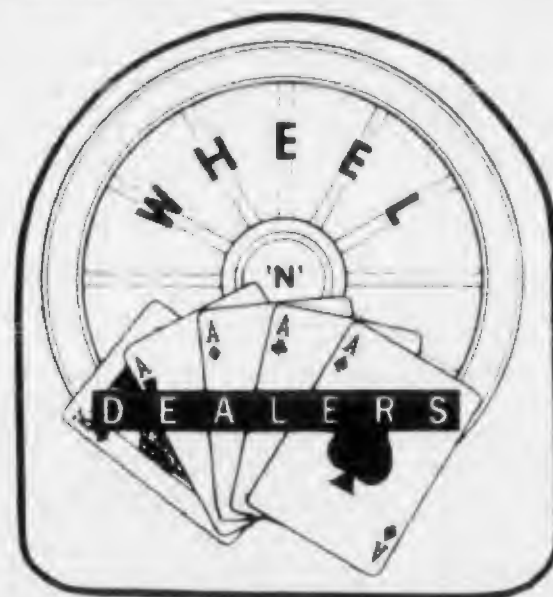
BADGE OF THE MONTH



Warm greetings to two square dance groups who perhaps are not aware of each other as yet. These two clubs have picked similar themes for their names and yet have designed badges with individual and unique patterns.

The Wheel & Deal Club of Dallas, Texas, has paralleled the four couples in a square with the four suits in a deck of cards, choosing the king and queen to identify each position. Keeping to the same colors, the badge is attractively made in red and black. Since designing the badge shown, the Wheel & Deal Club has reversed the position of the kings and queens so that each ruler has his lady on his right side.

Further east in Wyoming, Michigan, the Wheel 'N' Dealers meet on alternate Tuesday nights. Being a workshop club helping their caller try out new square dance terms, the group appropriately dances a limited number in the caller's basement recreation room. Carrying out the design of the club badge, the lady Wheel 'N' Dealers wear earrings made in the same pattern while the gentlemen carry accessory towels. This club, too, has made one change in its badge since sending in the one shown, and that has been to lengthen it enough to include the owner's name at the bottom.



The caller faces many situations that call on a bevy of talents. This month we've talked to three different leaders on three varied subjects. Perhaps some of them will furnish answers to your questions.

TALK TRIAD

- ROUNDS with the SQUARES
- SMATTERS of PATTERN
- ON GOING "BLANK"

DICK DOYLE • LEE HELSEL • SAM MITCHELL

This month our Dialog breaks off into three different segments, with three different callers being queried on a variety of subjects. Leading off is Dick Doyle of Milton, Mass., who has been dancing, calling and teaching round dances since 1950. He and his wife Evelyn are well-known in the New England area and his personal opinions from the viewpoint of both caller and round dance teacher make an interesting approach. Counsel from veteran Lee Helsel of Sacramento, Calif. is always informative and helpful. Sam Mitchell of Lansing, Mich., who spends a great deal of time as a traveling caller, has some goodies in the way of the almost-vanished "smatters of patter" which used to enliven many a square dance evening a few years back. The first question is to Dick Doyle, inquiring as to whether he spends the majority of his time in rounds or in both rounds and squares.

Dick Doyle: I have always worked to some extent in both but at present I am working much more in rounds than in squares.

Do you have a personal opinion regarding the place of round dancing in the square dance movement?

Doyle: I find it very difficult to separate the two. I know of very few round dance programs of any description that didn't start originally with all square dance people. It could be possible to develop round dance groups just out of a sort of ballroom picture but I don't know of any circumstances where it has been done successfully. I like the combination of squares

and rounds.

What is the trend in your area today? Are rounds being enjoyed as much at the square dances as they were five or six years ago?

Doyle: There is a very good balance in our general area. Most of the dancing is being done in commercial halls, owned and run by square dancers. Most of the halls operate a sort of two and two program.

If you had the magic ability to stop everything and start afresh, what would be the ideal situation in the round and square dance field in relation to new material coming in, old material that might stay?

Doyle: I am sure that we are injuring the picture with too much of too difficult — both in rounds and squares. I do believe, tho,' that the round dancers control it better than do the square dancers. At least in round dancing, they advertise a beginner or an intermediate or an advanced group. You might get all levels at an advanced dance but you can also operate as a beginner or intermediate round dancer.

Square dancing has only one level at an open dance; there the caller is going to give the new material and there is really no place an intermediate or beginner square dancer can go. This is very unfortunate.

Would you have anything along the line of where callers might get some guidelines as to the use of round dance material to fit into an overall square dance teaching program?

Doyle: In our local organization, Old Colony

Callers, we have a system whereby I introduce at each meeting the current round of the month. The caller-members respect this pretty well. Generally we teach the dance that is in our local magazines. It gives the callers an opportunity to learn the dance and it seems to work. I can think of no better way than that the callers could learn the current easier dances which are acceptable to the square dancers.

Not long ago we had occasion to visit a folk dance festival after not attending one for 20 years and we were delighted to see that almost half of the dances on the program were the same ones being done 20 years ago. In the round dance field, it would seem that it becomes almost embarrassing to use a round that is old. Is it possible that there could be a list of round dances that have weathered time—"evergreens" that could be introduced to square dance beginner classes?

Doyle: Such a thing could very well be conceived and used. We have the so-called classics but they aren't really basic enough. We need some easier ones like *Cecelia* and *Left Footers One Step* and perhaps *Gadabout*. If these were accepted by the round dance basic teachers, it would be a very good thing for round dancing as well as for square dancing.

What are some other dances you might use?

Doyle: Well, to give the dancers the basic schottische step I use *Chester Schottische*. To start, we just have them walk — one, two, three, four — instead of the step-hops, which is also more acceptable for older folks or less able dancers. I use this at one-night stands and I always introduce it to newcomers.

The interesting thing is that you talk in terms of using rounds of the month and the newer material as well as the simple. But the fact that you include some of the traditional dances is pleasing. What sort of reaction do you get from your dancers when you give them such things as the schottische and the polka?

Doyle: They accept them very well because in all cases these are tried and true dances. You don't have to wonder whether a dance like *Jessie Polka* will work even tho' it's put together so that you use the left foot twice and the right foot four times before you come back to the left foot. The fact is that it's proven and

has been very popular over the years.

Another is *Waltz of the Bells* — and then there is *Georgia Polka* where you do just very basic steps. Even the more experienced people will accept them because they are unfamiliar — and so, "new." After all, even the so-called advanced dancers enjoy something new that sounds good and that they can do well.



Now to put some questions to Sam Mitchell. What lured you into collecting these patter-smatters, Sam?

Sam Mitchell: Over the past ten years that I have been calling I have had many chuckles when I danced to another caller and heard him put into his patter calling one of the many little phrases that filled up promenade time, or something similar, and got the crowd's interest and laughter.

Give us some examples of what caught your ear.

Mitchell: One that I have always associated with Frank Lane is, "*Call your dogs and grab your gun; Circle to the left and away we run.*" He has a lot of different patter phrases but this is the one that always reminds me of Frank. Then there is another one you may recall hearing from Marshall Flippo. It goes, "*Bingo Jingo, six penny high; Little pig, big pig, root hog or die.*" I must admit I had to hear this one several times before I knew what Flip was saying. Another one I have heard Flippo use is, "*Promenade around you go, Like a barefoot rabbit on frozen snow.*"

So you were inspired to collect?

Mitchell: Yes, I enjoyed them so much that I have spent some time getting together a collection. Here are some of them that the readers might particularly enjoy:

"*He found a bonfire and went a pokin'; Here comes Paw with his shoes a-smokin'.*"

"*Go round that ring wide open throttle; Here comes Maw, hide the bottle.*"

"*Step right along and listen sonny; Here comes the gal that spends your money.*"

"*Stop your dreamin', stop your wishin'; Grab a pole and let's go fishin'.*"

"*Hoecakes, hotcakes, clamcakes, too; Here comes cookie, pitch a little woo.*"

"*She rolls out biscuits by the yard; They sure are pretty but are they hard.*"

"He met a bull and I'm not lyin'; There he goes with his shirt-tail flyin'."

"He rode a horse, don't know where he went; Here comes Paw with his knees all bent."

"Throw away your pole and can of bait; If you can't go fishin', we'll circle up eight."

"Swing your honey but not too fast; Take it easy or she won't last."

"He burned his clothes and had to take a bath; that was no putty-tat in his path."

This kind of thing can give a real folk-flavor and "lift" to our modern calling. I'm sure that some of our caller-readers will want to give these patter-smatters a try.



There is one bugaboo that callers are always hoping they will never have to face. That is the moment of horror when they "black out" and can't remember the next call. Lee Helsel has some words of advice on how to meet this. Lee, when you see the dancers out there moving and you wonder all of a sudden why you're there and what you're going to give them for the next call, what method do you use to get yourself back in the saddle again?

Lee Helsel: Generally there are two situations when that happens. One is when the dancers are definitely mixed up — either from something I've said or something they haven't been able to comprehend. The other situation is when the dancers are okay but I can't remember what comes next. In both cases I try to get each dancer to a partner — a guy swinging a girl — maybe get them in a circle so that each man has a girl on his right. I guess you would say that my basic defensive move is to get them into a circle.

What is the next move?

Helsel: As I circle them I'll say the Head couples go forward and back. Now *they* know who they are and if I'm mixed up, unless I have them out of sequence, the correct thing will happen. The two head gentlemen will take the partner, whoever it is, and go forward and back.

What if you do have them out of sequence?

Helsel: Well, if I find adjacent couples going forward and back, then I'll have one of these couples and one of the other couples right and left thru and back out and circle eight,

so now I've got the heads across from each other and the sides across from each other. Then I'll have them stop or Walk all around the left hand lady, See saw your pretty little taw, Gents star by the right, then back by the left, Pick up your original partner with the arm around, Promenade.

Does this always work pretty well?

Helsel: The thing that can really give you a bad time is that if Gent #1 is in front of Gent #4, you might find that his partner is the second girl down the line but he usually skips the first girl and gets "mother" because he really knows which one she is. At this point I go Head couples forward and back. If you want to take a long sequence you then say, Couple #1 swing your partner, Get out in the center, Split the ring. Then you know which one is #1. You have them Make a line of four, Arch in the middle, Ends duck out and come back to where you were. You do the same thing for couple #2 and you have identified where couples #1 and #2 are.

Any alternate way of getting them out?

Helsel: An easier way of getting out — and by this time the dancers sense that you're all fouled up — another way is to have Heads right and left thru and then Cross Trail to an Allemande and watch for the looks on the dancers' faces. If you've hit it and they come out to their original corner, they'll whoop and holler. If you haven't hit it, they'll get a kind of strange look because man #1 is Allemanding with girl #2 who is not his original corner. At that point Promenade them, have Heads wheel around, Cross trail again for an Allemande.

It helps then, to watch the dancers' faces for their reactions?

Helsel: Oh yes, I look for that and I try to identify the couples singly but that's more difficult. One thing I'd like to stress is that the dancers really know when you're in trouble. If you try and goof them up and blame them, they will feel it keenly. A better way is to say simply, "Hey, we're in this together; let's all try to work our way out." Then when you get out, you'll get a nice reaction from them because you have all made it.



ON SETTING UP SQUARES

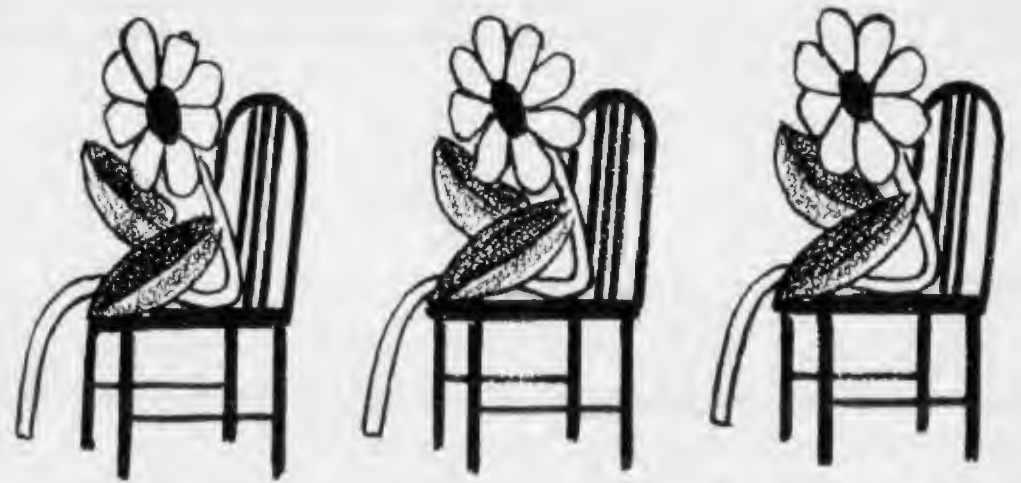
FIRST, LET ME SAY at once that I am against it. It has always been my feeling that the democratic quality of square dancing is one of its greatest charms, and I dislike any form of picking and choosing the people with whom one will consent to dance. And no matter what the advocates of setting up squares may say, all squares are *not* set up for the sole purpose of dancing with friends — plenty of them are set up for the purpose of *not* dancing with anyone who might prove unworthy of dancing with experts. And for every dancer who is flattered by being chosen, there are several who are left feeling rejected and that is not good. A sour note has crept in.

Of course, I am speaking mainly of club dances and parties. I am willing to agree that there may be open dances in some parts of the country where a good case might be made for setting up squares — places where the high level of friendliness and congeniality we have always found among square dancers does not prevail, and where you might, for instance, have to beware of drinkers or high kickers. (I remember one square at a National Convention where we really feared physical damage — but that's another story.)

Anyhow, most of us do not face risks like that — the worst we might encounter would be an incompetent dancer. And if you can't enjoy yourself at a square dance unless all the dancers in your square are at least as

The Dancer Looks at SQUARE DANCING

By Madeline Allen



good as you are, it says something, to me at least, about your own ability. Maybe you are not as good as you would like us to think you are!

Even if you agree with me so far, however, you may be guilty of other kinds of "setting up squares" that you do not intend at all and do not even realize. How about the round dancers who quickly jell into squares without a thought for those not already on the floor? Sometimes that may actually be deliberate — four couples may line up in the round with the intention of forming a square — and that is always the way it looks to those on the sidelines. More often, I am sure, it simply happens — those already up and dancing just naturally flock together.

For one thing (here goes my neck sticking away out) those who also round dance are better, smoother square dancers than those who do not. But the trouble occurs when those on the sidelines are either guests who do not know that round, or newer dancers who are still a little hesitant, or people who are just naturally slow in every way. The net result is that the better dancers dance together, leaving the others to get along with each other as best they can, usually in the back of the hall. Ask any caller what that does to his timing!

In some clubs, there used to be a custom called "Hit the Wall!", which meant that every

dancer, after the round, had to touch the wall and then come back to the floor. What happened to that fine idea? Maybe we ought to revive it. At least, if the round dancers do not want to be criticized, they ought to think a moment and step back, look around, and maybe invite those from the sidelines to join them.

(Of course, you non-round dancers can break up the act, if you really want to. All you have to do is to listen to the music and just before it ends, stand up, step into the circle, and bow. Then you are part of a square, automatically.)

Another source of "set-up squares," and an equally unintentional one, is the Old Timers' Corner, either at a club, or, more likely, at a Square Dance Camp. Nothing could be more natural than the desire of old friends to greet each other, after a year's separation, and to sit down together. And among the old friends they greet are the callers and their wives who are on the staff, who usually make their headquarters in a cozy corner near the stage.

Since there is a strong tendency, especially among ladies, to return after each dance to the spot where they left their sweaters and bags, the end result is a gathering of callers and wives and senior members of camp, all together, in one spot. Squares that form in front of that spot can't help but look "set-up", and both desirable and impossible to join. Newcomers are left scattered around the floor, dancing with other newcomers and wondering how long it will be before they are "in." Some just figure it will be too long and never come back. Surely no one wants that.

Here again, we need to *think*. Perhaps the first step should be for the staff to separate and circulate around the hall. There ought to be many centers of interest instead of just one — as many as there are staff wives, for instance. Those who are "old timers" and know the ropes should also be alert to the dangers, and force themselves to circulate, too. Make it a challenge to dance in every part of the hall every night, and, in a week of dancing, try to dance with every couple, or at least in every group. And that thought brings up another sore point — the set-up square that results from a group coming together and *staying* together.

There are many variations of this "clique" problem. Sometimes it is a question of car-

pools — couples who share a car, and never separate. They sit down together, and get up to dance together. At Camps, someone has promoted a group trip, maybe by bus, from a distance and two or three squares will come together, sit together, dance together and even eat together. Here the greatest loss is their own — they never get acquainted with anyone else, and usually never come back.



At club parties it is even worse, or at least more obvious, when another club arrives in a club costume and then sticks together. If there is anything worse than a Set-Up square, it is a Set-Up square all dressed alike. The only answer to this one is a frank discussion before the event. The group should agree to go together, yes, but then to separate, and to make sure that there are never more than two couples from the group in the same square. This can be a game, too. The one time you may be praised for walking away from one square and looking for another is when you see only close friends there. "Oh no! — not you again! Enough already!"

In case you still are not convinced that your habits need changing, think of this. Suppose you go on choosing the people you want to dance with and ignoring or brushing off the rest, what will be the final result? Your close friends aren't getting any younger, and they are dropping off one by one, at least as dancers. If you have discouraged, or alienated, all the newer, younger dancers whom will you find to dance with? *They* certainly won't want to dance with you.



IN THE VARIOUS FAMILIES that make up the square dance picture as a whole, we have single dancer movements with one person active, then single couple movements where one couple travels around the square or visits each of the other couples to perform a particular pattern.

Most familiar in the vast selection of square dance types is the "all work" variety wherein all eight dancers are involved in the calls. Many of today's dancers have become familiar with dances of yesterday which have been "modernized" into "all work" dances. The old "single visiting" dance is now done by sending two couples out to "visit" rather than just one, thereby involving all of the dancers in the action. Actually, most of the patterns originated in recent years are written so that all the dancers are active most of the time.

The majority of these figures are simultaneous action dances with all of the dancers doing the same thing at the same time. There are some movements, however, such as those belonging to the Grand Square and the Tea-cup Chain families, etc. where some dancers

STYLE SERIES:

VARIATIONS FOR ALL FOUR

Editor's Note: In recent years we've had numerous requests for descriptions of "gimmick" movements we've used in the past. We are reprinting a few of them in hopes that they will prove to be helpful.



do one series of movements while the others in the square do the counterpart.

In this attempt to involve more dancers in simple movements originally designed for just two couples, we come to an ever-growing category in which are logical extensions of standard basics. The forerunner of these, perhaps, is the Right and Left Thru. Originally intended as a simple two facing couple operation (1) it can be just as successfully done by a complete square of eight (2).

To sense the intelligence of some of these movements it's best to study them first in their simplest form and then see that the same identical rules for their operation are adhered to when they are applied to the larger group.

First let's check the definition of basic number ten. **Right and Left Thru:** Executed while two couples are facing each other (1). Each person advances, taking right hand of person opposite them momentarily as they go by (3), gives left hand to partner immediately upon passing thru other couple and the man Courtesy Turns his partner around in place (4).

Couples are facing one another again (5) but have changed places (count: approximately 8 steps).

In illustrating the comparable movements of two couples and four couples, you will note the check points where one picture is placed directly above its counterpart in the accompanying series.

Four Couples Right and Left Thru: In a square (2) men move clockwise, ladies counterclockwise (6), pass corners, men on the outside (7) touch right hands while passing the next — this is the original opposite lady — (8), men still on the outside. Men slide in front of the next — original right hand lady — and pass left shoulders with her (9). All give left hands to partner and courtesy turn (10) to face the center of the set in spots opposite to original starting position (11).

Depending on the area and the situation in which the movement is used, the simple two couple basic requires from six to eight steps while the All Four variety takes from 8 to 12 steps for comfortable execution.



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.

California

United Square Dancers Assn. of Bakersfield has elected new officers in the persons of Norman and Cliffogean Morrison, President; Bill and Judy Zimmerman, V.P.; Sharon and Michael Cross, Secretary; Jean and Dick Sprung, Treasurer.

In the China Lake area, the Hi Desert Square Dance Assn. has chosen Jay C. Oliver as President. Jay is also editor of the association's newsletter, Tumbleweed News.

The 14th Annual California State Square Dance Convention is scheduled for June 13-15, 1969, at the San Diego Concourse. General Chairman is Wally Schmick and the hosting body is Heartland Federation. Committee Chairmen assisting Schmick are Ivan McDermott, Jeanne Stevens, Jim Kofford, Carl Harpster, Bob Earnhart, Sid Parrott, Ken Parker, Evelyn Ball, Roland Smock and Curley Ingram. Caller Chairman is Jim Kofford who will coordinate the caller programming with the Teen Activities and Program directors for final scheduling. It's always the best idea to register early for these big affairs and besides, it's more economical. Pre-registration information may be had from Heartland Federation - Convention - P.O. Box 44, Lemon Grove, Calif. 92045.

— Evelyn Ball

One of the finest ways for square dancing to impress a given community as to its worth and the kind of people who square dance, is to gain recognition like the Romp 'N' Stompers of Merced did recently. This club was one of

nine organizations in California to be honored at the annual meeting of the California Association for Mental Health in San Diego. The Merced club was cited for outstanding action in the fight against mental illness on the basis of its activities on behalf of mentally ill children. The club sponsored a square dance benefit to aid patients at Napa State Hospital. In addition to a cash donation, the club sent many cartons of toys, games, clothing and other needed articles to the hospital for the children. John Staedler is president of Romp 'N' Stompers; Jerry Jones is the club caller.

Massachusetts

The guest-caller line-up for the Bay Path Barn in Boylston looks like this for February: 1st, Al Brundage; 7-8, Deuce Williams; 15th, John Hendron; 21-22, Ron Schneider; 28, Bill Dann. Barn-owner Chet Smith himself will call on Feb. 14. Bay Path Squares meet on alternate Wednesdays and Bay Path Rounds on alternate Mondays.

The Red Baron ticket dance to be held on March 21 in conjunction with the 4th Anniversary of the Silver Wing Stompers of Westover AFB will have Bob Grandpre as guest caller in addition to club caller, Duffy Dauphinais. Free souvenir discs will be given at the door; there will be door prizes and home made "goodies." Goose Air Base caller Bob Atkinson was a recent visitor to the Stompers at a special dance and fashion show. Silver Wing Stompers dance first, third and fifth Fridays and visitors are always welcome.

— The Barbers

Pennsylvania

The Pennsylvania-New York Callers and Teachers Assn. (PYCTA) presented their second annual benefit dance and in spite of bad weather more than 60 couples showed up. The dance was followed by a PYCTA dinner and business meeting where elections were held. New officers are: John Kaltenthaler, President; Red Correll, V.P.; Russ Tingue, Sec.-Treas. One of the main projects for 1969 will be Lee Helsel's Callers Clinic and Dance, to be held next July 5 at Marywood College in Scranton.

The Earl Johnston dance originally scheduled for April 13 has been switched to March 2 at Ranchland in Mechanicsburg. Ranchland's annual March of Dimes Benefit Dance will be held on Feb. 23. Other guest caller dances will take place on March 13, April 20,

May 13, May 18 and June 28.

—Tom Hoffman

Connecticut

Chug-A-Longs are a new group formed in June, 1968, with 28 charter members and have already increased to 40 members. They dance at the Butler School in Mystic every Friday, with Charlie Underwood of Groton, calling. The New London Submarine Base is about four miles from the dance location and two of the club's new member-couples, stationed there, learned to dance in Guam. Also about four miles distant is Pfizers, Electric Boat Div. of General Dynamics and the popular Mystic Seaport. Chug-A-Longs have the welcome mat out for square dancers or would-be such who have transferred, moved into the area or are visiting there.

Sunday, April 13, is a very important date for the Ledyard Square Dance Club of Ledyard for this is the date of their 7th Annual Spring Fling. Due to "Blue Laws" which have never been amended, dancing on Sunday in Connecticut is prohibited with but a few buildings being okayed for use. One is the Gam at Ocean Beach in New London, where the Spring Fling will open with dancing at 2 P.M.; a fashion show at 5 P.M.; dinner on the premises; dancing again from 7-10 P.M. The Gam is situated just off the long boardwalk only a few feet from the rolling breakers. This year the club caller, Earl Johnston, will have with him on stage, Jim Mayo of Massachusetts and "Peg" Wise of Ohio. —Mary Harris

New Jersey

Callers coming up at the Hayloft in Asbury Park will be: Feb. 8, Larry Dee; Feb. 15,

Buck Fish; March 8, Eddy Veira.

—Bernice Bonsall

New York

The 6th Annual Spring Tonic will be held at Niagara Falls on Sunday, March 23, with Dan Dedo and Bud Redmond calling; Doris and Leverage Reilly on the rounds. Write to Dan Dedo, 2505 Tonawanda Creek Rd., N. Tonawanda, N. Y. 14120.

Arizona

The Valley of the Sun Square Dance Organization, Inc. of Phoenix will present their 22nd Annual Square and Round Dance Festival on March 7-8 at the Ramada Inn, Phoenix. Write Festival, 3733 W. Ocotillo Rd., Phoenix, for further information.

Cal Jolly calls every Thursday night for Holiday Squares at Holiday Isle Mobile Homes Resort, Tucson. For a special dance on February 8, Kenn Reid was invited over from the San Diego area to call for the group.

—Susie Jolly

Texas

Circle-N-Star Square Dance Club of San Antonio welcomes all dancers to their anniversary dance to be held at Fort Sam Houston Service Club #1 on March 22. Melton Luttrell will do the calling; Don and Anne Fuller will be cueing the rounds. Write Glen Pittman, 163 Shady Hill Dr., San Antonio, Texas 78213.

New Presidents of the Westerners Square Dance Association are Gus and Shirley Gustafson of San Angelo. Assisting them will be Frenchie and Erma Steward, V.P. and A. D. and Mary Webb, Secy.-Treas. —Tom Wiley

The Merry Squares of Brownsville have organized again for the 8th year and have

A weekly radio program in Nova Scotia, Canada, called Round the Squares is presented thru the facilities of the Evangeline Radio Network and originates at CKAD Middleton. Organizer and commentator is Vera Goldston, pictured at left with Hal Sproule, the station's Regional Manager.



ROUND THE WORLD of SQUARE DANCING

about five squares, a membership made up of retired people that come to the area for the winter. The last dance is the second Friday of April and the beginning date is the second Friday of November. Last winter they danced nine squares regularly at Ringgold Park. Charles Pendroy from St. Cloud, Minn. has been president since the group organized and Paul and Bess Pless have been the callers.

Bob Yerington will be a special guest caller on February 28 for the Magic Valley Square Dance Assn. at the Woman's Club Building in McAllen.

Dancers are invited to plan a Spring Holiday in El Paso, the "International City" and enjoy the 21st Annual Spring Square and Round Dance Festival. This will be held in the County Coliseum, March 14-15. The Del Camino Motor Hotel will be festival headquarters; besides food and rooms it offers complete hook-ups for travel trailers. There will be a reservation-only breakfast for callers and their wives on March 15, to be followed by a Callers Clinic. Slated callers are Beryl Main from Colorado and Billy Lewis, a Texan, with John and Wanda Winters conducting the rounds. A gala After Party in Juarez, Old Mexico, is planned. Write Charles P. Sanders, 823 N. Oregon St., El Paso, Texas 79902.

Louisiana

March 1 is the date for the 5th Annual Spring Festival at Bossier City High School Gym. M.C. will be Sam Sanders of the Dixielanders and Cal Golden is scheduled to fly in from Ramstein, Germany, for the festival. He will be joined at the mike by Don Belvin from Manchester, Tenn. and Ray and Lillie Doyal of Grand Prairie, Texas on rounds. Write Dixielanders Spring Festival, P.O. Box 5640, Bossier City, La. 71010. —Harrison Vance

Florida

The Key West Squares invited the Nautical Wheelers of Key West and the Key Hoppers of Marathon to join them at a dinner dance and Christmas party on December 21 at the Boca Chica Chiefs Club. Steve Stevens, Key West Squares caller, started a beginner class on January 6; April will be 10th anniversary month for the club. —Mary Post

Mississippi

On Saturday, Feb. 15, the Do-Ci Dancers

7th Annual Festival will take place at the National Guard Armory, Greenville. Henry Martin from Memphis will be the featured caller. Write Bill Ford, P.O. Box 524, Greenville, Miss. 38701.

Kentucky

The 11th Annual Kentuckiana Spring Festival is scheduled for April 18-20 at the Kentucky Fair and Exposition Center, Louisville. Feature callers signed are Jack Lasry of Miami, Fla.; Dick Jones of Long Island, N.Y.; and Jim Stewart of Des Plaines, Ill. Handling the round dance program will be Jack and Darlene Chaffee of Aurora, Colo. Write Gene Wilson, 9111 Wanlou Dr., Louisville, Ky. 40272.

—Ira V. McCamish

Virginia

Hampton Roads Callers Assn. members and guests had Vaughn Parrish of Colorado in to conduct a three-day Callers Clinic in Norfolk on Nov. 1-3. New officers of the association for the coming year are: Ken Beck, President; Gene Chunn, V.P.; and Mrs. Rene Wilcox, Secretary-Treasurer.

Colorado

"Singin' Sam" Mitchell from Lansing, Mich. will do his thing on June 13-14 when he will be calling for Fiesta Time '69, hosted by the Denver Area Square Dance Council. All events will be held at the cool Denver Hilton. These include square and round dance workshops, round dancers' rounds, teen and youth program, square dancers panel, callers talk session, fashion show and luncheon, Saturday banquet, after party, breakfast, tours and, of course, plenty of square dancing. This is the 15th Annual Festival of the Colorado State Square Dance Association. Write Erwin Dobson, 180 E. 111th Pl., Denver, Colo. 80233.

—Jack Halfacre

Michigan

Carl and Rhea Bloch are new Presidents of the Michigan Council of Square and Round Dance Clubs. Assisting them on their board will be the Don Sullivans, Fred Schneiders, Fred Ries', Bill Richerts, Bueford Haas', Angelo Castigliones, Gene Albins, Harlan Coopers, Louis Coryells, Jim Dees, Burr Hinkleys and Ken Tollivers.

Merry Mixers will present Dub Perry on February 22 at the Reeths Puffer High School in Muskegon.

Boots and Sandals of Flint sponsored a March of Dimes Dance on January 26 at the

Carter Junior High School in Clio.

Wisconsin

Guest callers in February and March for Happy Twirlers of La Crosse are Wally Schultz on Feb. 16; Milt Thorpe on Mar. 9. The Annual Spring Fling will take place on April 25 in the Mary E. Sawyer Auditorium, La Crosse. The staff will be composed of Jerry Helt, Ohio; Bruce Johnson, California; and Elmer and Rosemary Elias, Wisconsin.

Minnesota

The Northeast Callers Assn. serves northeastern Minnesota and northwestern Wisconsin. The group holds eight meetings per year, October thru May, at which they workshop basics and teach the new square dancers' round each month. There are about 15 members.

Manitoba

March 8 is the date for the Manitoba Square Dance Federation (Eastern Division) Annual Jamboree. It will be held at the Weston School in Winnipeg and Arnie Kronenberger will be the caller.

—Milo W. Sheppard

Prairie Schooners of Base Shilo are an extremely active square dance club. At last year's Jamboree 28 squares representing 18 communities with dancers traveling up to 150 miles, were present. The club puts out a Square Dancing Hand Book which is of note. The first page within the bright red covers lists the 10 Commandments of Square Dancing. The material goes on to include a definition of a square dancer; requirements of a club member and a collection of "daffy" definitions for lightness.

—Mrs. Vi Game

Australia

Square dancers in Sydney, N.S.W., are already looking forward to and making preparations for the square dancing in connection with celebrating Sydney's 200th year of settlement. This will be in June, 1970, and Sydney dancers will host the 11th National Square Dance Convention. Convener (translation: Chairman) is Bill Rolph, 7 Somerset St., Huntville 2220, Sydney, N.S.W.

Italy

Over four squares of enthusiastic dancers were graduated by Jack Hensley, club caller for the Piazza Promenaders in Naples. Graduation was followed at the next weekly dance by initiation into the club. All of the new dancers earned a Knothead Badge right away when the entire club traveled to Rome for a dance with the Romanaders. The Promenaders received some good publicity when a group of their dancers appeared on the Italian National TV network in conjunction with a program on American "Western" Life. They also appeared at the National Folk Dance Festival in Salerno.

—Jackie Holmberg

West Indies

A "first" for Cayman Brac Island in the Cayman Islands group just south of Cuba took place when a charter flight of 22 people from Grand Cayman Island joined residents of the area and guests at the Buccaneer on Cayman Brac for an evening of hoedown and folk dancing. Both appropriate music and calling were furnished by Don and Marie Armstrong, residents on Grand Cayman.

Members of the American Square Dance Workshop who visited Europe in the Fall are obviously enjoying themselves as they are pictured here in Switzerland. Among other events, the dancers attended the All-Europe Annual Round-Up.

—Photo by P. Lichtensteiger



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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

February 1969

EVER WONDER what makes a caller successful? Undoubtedly there are many reasons, but the hundreds of people who dance regularly to Dick Leger, in Warren, R.I. would indicate that a part of the "secret" lies in the outstanding choice of material used by Dick at his various dances. This month we feature a collection of calls Dick uses so effectively in his programs.

Four ladies chain three quarters round
Heads lead right
Circle to a line
Whirl away with a half sashay
Go forward and back
Then star thru
Center two cross trail thru to
The ends of the line
Go forward and back
Arch in the middle
The ends duck thru
Pass thru
Star thru
Whirl away with a half sashay
Go forward and back
Star thru
Center two cross trail to
The ends of the line
Go forward and back
Arch in the middle
The ends duck in
Pass thru to a
Left allemande

Heads promenade go half way
Separate to the sides and
Circle half
Dive thru
Pass thru
Circle full around with the next two
Inside two rip and snort to a line of four
Go forward and back
All pass thru
Make an arch in the middle
The ends duck thru
Slide thru
Star thru
Pass thru to a
Left allemande
Partner right and left grand
Meet your own do-sa-do
Stay right there for the
Next old square

Heads promenade half way
Lead to the right
Circle to a line
Forward and back
Pass thru
California twirl
Right and left thru and turn
All pass thru
Turn left go single file
Men move up promenade awhile
Heads wheel around
Go right and left thru
Cross trail back to new corner
Allemande left for a
Right and left grand
Meet new girl and promenade

Head ladies chain across
Then chain to the right
New side ladies chain across
Then chain to the left
All four ladies chain
Side ladies chain back
Heads pass thru
California twirl
Separate to the sides and circle half
Make a right hand star go once around
Head gents lead 'em out to a line
Forward and back
A right hand star with opposite two
Once around and a little bit more
Head gents lead them out to a line
Forward and back
Right hand star with brand new two
Once around and a little bit more
Head gents lead 'em like you did before
Etc.

Heads go forward and back
Side ladies chain across the track
Heads lead right and circle to a line
Forward and back you reel
Pass thru and
Wheel and deal
Double pass thru
Centers move in
Cast off three quarters round
Go forward and back
Star thru
Double pass thru
Centers in and
Cast off three quarters round
Star thru
Those who can right and left thru
Then pass thru to a
Left allemande
Partners all right and left grand

Four ladies chain and don't be slow
 Star right back for a do paso
 Partner left and corner right
 Partner left like allemande thar
 Back up boys and forward girls
 Then trade places (turn left half)
 Back up girls and forward boys
 Then trade places
 Back up boys and forward girls
 Then shoot the star full around
 Turn corner right for a wrong way thar
 Back up boys and forward girls
 Then trade places
 Back up girls and forward boys
 Then trade places
 Back up boys and forward girls
 Then slip the clutch
 Grand right and left

Heads promenade half
 Separate to the sides
 Circle half
 Dive thru
 Pass thru
 Split two
 Around just one
 Into the middle
 Make a right hand star to the corner
 Left allemande



**DICK
LEGER**

Dick, known as that "man with the Guitar" has been calling square dances since 1952. As a tribute to his ability he is well known for his excellent timing and his concern for smoothness in dancing. As a result, he is often asked to give lectures or serve on panels at callers' clinics. Included in his repertoire are quadrilles and many traditional calls along with the contemporary Western figures. This combination, he asserts, helps to make a varied and interesting program.

Rightly referred to as one of the outstanding choreographers in the square dance field, Dick records several records every year. Two of his best known are "Mary Ann" on the Folkcraft Label and "Marina" on Top. As testimony of their popularity, they rank today as two of the biggest selling records in modern square dancing.

Head ladies chain
 Heads promenade half
 Separate to the sides and circle
 Full around and a little more
 Heads break make a line
 (Equal to — heads lead right and circle to a line)

Four ladies chain
 Side ladies chain back
 Heads pass thru
 California twirl
 Separate to the sides circle four
 Change that circle to a right hand star
 Head gents lead them out to a line
 Forward and back keep in time
 A right hand star with opposite pair
 Once around then all back out
 All circle left go half way round
 Then allemande left
 Go right and left grand

Three and four go right and left thru
 Number one down the center
 Split that two
 Around one line up there
 Go forward and back
 The line of four sashay to the right
 Behind that two
 Forward six and fall back eight
 (Lead couple extends hands to others)
 Forward eight and fall back six
 (Let them go)
 Number two down the center and
 Split that first pair
 Around one and line up there
 All eight go forward and back
 Inside couples California twirl
 Men star left girls star right
 Men pick up your own

Four ladies chain
 Side ladies chain back
 Heads lead right
 Circle to a line
 Go forward and back
 Then right and left thru
 Same ladies chain and turn 'em too
 Cross trail thru and
 Swing a brand new date
 Then all join hands and circle eight
 Ladies in
 The gents sashay
 Then do it again the same old way
 Allemande the corner girl
 Right hand turn your own
 Men star left three quarters round
 Pick up your corner you're homeward bound

SPECIAL WORKSHOP EDITORS	
Joy Cramlet	Coordinator
Bob Page	Square Dance Editor
Ken Collins	Final Checkoff

Four ladies chain over and back
Then all promenade don't slow down
One and three wheel around
Right hand star with couple you've found
Head gents break
Lead them to a line
All go forward and back in time
Eight people cross trail
Allemande left right and left grand
Meet your partner pass her by
Do a do-paso with the next
Roll promenade with a
Brand new maid

Heads go forward and back
Pass thru and face your partner
Box the gnat out to a line
(Ends) centers pass thru
Others turn around
Cast them off three quarters
Around to a brand new line (he he she she)
Forward and back
Centers pass thru
The others turn around
Cast off three quarters (he she she he)
Forward and back
Then all circle left
Allemande left
Weave by one
Roll promenade the next one son
(Change partners)

Heads right and left thru
Separate to the sides and
Circle half
Dive thru
Pass thru
Split two
Make a line of four
Pass thru
Arch in the middle
Ends turn in circle once
Slide thru
Star thru
Pass thru
Right and left thru with outside two
Dive thru
Star thru
Cross trail to a
Left allemande

Heads lead right circle to a line
Go right and left thru and turn
All pass thru
Turn left go single file
Put your left hand in star all eight
Put the other hand in don't hesitate
One more time reverse the star
Men step out and back track
Twice around and don't look back
When you meet again box the gnat
Do-sa-do right after that
Look her in the eye and pass her by
Turn the next one left a full turn Joe
Four ladies chain and don't be slow
Promenade with a brand new beau

Heads promenade half
Separate to the sides
Circle half
Dive thru
Pass thru
Allemande left

Heads promenade half
Separate to the sides
And circle half
Dive thru
Pass thru
Make a right hand star with outside two
Heads star left in the center to the same two
Turn your corner right
At home your partner left

Number one down the center split that pair
Separate go around three people
By your corner stand
Forward six and back
Forward six and stand pat
All face couple three (turn individually)
Split that pair
First around one
Next around two
Next around three
A line of eight come forward and back
Bend the line
Center two go right and left thru
Cross trail back
Left allemande

SINGING CALL *

CRY BABY CRY

By Dave Abbott, Redding, California

Record: Windsor #4910, Flip Instrumental with
Dave Abbott

OPENER, MIDDLE BREAK, ENDING

Join up hands and circle left you know

Left allemande come back and do-sa-do

Men star left go once around

Turn your partner a right hand round

Allemande left that corner girl

Gonna weave around that ring

Weave in and out and

Promenade around again

These ain't rain drops in my eyes

Why should I lie

You don't have to be a baby to cry

FIGURE

One and three lead right and

There you circle then make a line

And do a right and left thru

Now pass thru and wheel and deal

Centers substitute

Swing thru and then turn thru

Allemande left that corner girl

Do-sa-do go round your own

Swing that corner hey promenade home

These ain't rain drops in my eyes

Why should I lie

You don't have to be a baby to cry

SEQUENCE: Opener, Figure twice for heads,

Middle break, Figure twice for sides, Ending

ROUND DANCES

RHUMBA MAGIC — Windsor 4736

Music: Windsor — Trombone, Trumpet, Saxophones, Piano, Drums, Bass, Rhythm devices

Choreographers: Oscar and Fran Schwartz

Comment: Good rhumba music and a routine for the experienced dancer.

INTRODUCTION

1-4 **CLOSED M facing WALL Wait; Wait; Rock Fwd, Recov, Close, —; Rock Back, Recov, Close, —;**

DANCE

1-4 **Side, Close, Fwd, —; Side, Close, Back, —; (Breakaway) Turn to LEFT OPEN, Rock Back, Recov, —; Turn to OPEN, Rock Back, Recov, —;**

5-8 **Rock Fwd, Recov, Close, —; (W Roll Across) Fwd, 2, 3 to LEFT OPEN, —; Pickup, 2, 3 to CLOSED, —; Turn, Side, Close (M facing WALL), —;**

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end in BUTTERFLY:

17-20 **Side, Behind, Fwd to SEMI-CLOSED, —; Rock Fwd, Back, Fwd, —; Side, Close, Cross to LEFT OPEN, —; Spot Turn, 2, 3 to BUTTERFLY, —;**

21-24 Repeat action meas 17-20:

25-28 **(W Under R face) Side, Close, Fwd, —; (W on Arnd) Side, Close, Back, —; (W Under L face) Side, Close, Fwd, —; (W on Arnd to BUTTERFLY) Side, Close, Back, —;**

29-32 **Cross, Side, Cross, —; Side, Draw, Close, —; Cross, Side, Cross, —; Side, Draw, Close, —;**

SEQUENCE: Dance goes thru two and one half times. On meas 16 last time step fwd, face ptr, and Ack.

CHIT-CHAT — Windsor 4736

Music: Windsor — Piano, Guitar, Drums, Bass

Choreographer: Al Rowland

Comment: Light danceable music and a very easy two-step. Eight measures repeat.

INTRODUCTION

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

DANCE

1-4 **Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Back, —; Side, Close, Fwd, —;**

5-8 **Back Away Two-Step; Together Two-Step (M's R and W's L hands joined); Change sides Two-Step; On Arnd Two-Step to CLOSED (M facing COH);**

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 to end in BUTTERFLY M facing WALL:

17-20 **Side, Close, Side, —; Side, Close, Side, —; Side, Close, Cross, —; Side, Close, Cross, —;**

21-24 Repeat action meas 17-20 except to end in SEMI-CLOSED:

25-28 **Fwd Two-Step; Fwd Two-Step; Circle Away Two-Step; Circle Together Two-Step to CLOSED;**

29-32 **Turn Two-Step; Turn Two-Step to SEMI-CLOSED; (W Twirl) Walk Fwd, —, 2, —; 3, —, 4, — to CLOSED;**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:
1-2 **(W Twirl) Walk Fwd, —, 2, — (Join Lead Hands); Apart, —, Point, —.**

MOONLITE ROMANCE — Grenn 14116

Music: Al Russ — Saxophones, Piano, Guitar, Drums, Bass, Trumpet

Choreographers: Louis and Lela Leon

Comment: Tune is "A Kiss In The Dark." The waltz routine is for experienced dancers. Music is very good.

INTRODUCTION

1-4 **CLOSED (M facing LOD) Wait; Wait; Fwd, Point, —; Back, Touch, —;**

PART A

1-4 **Fwd Waltz; Fwd Waltz to SEMI-CLOSED; Fwd Waltz; (Twirl R) Fwd Waltz to MODIFIED TAMARA;**

5-8 **Fwd Waltz; Float Apart; (W Turn R) Bwd Waltz; (W Bwd Waltz) Turn L to end in BANJO M facing RLOD;**

9-12 **(W Fwd fan) Back, Point, —; Thru, Point, — to SEMI-CLOSED both facing RLOD;**

(W Arnd) Turn, Hook, —; On Arnd, 5, 6 to CLOSED M facing LOD;

13-16 **Dip, Twist, —; Pivot, 2, 3 to SEMI-CLOSED; (Twirl) Fwd Waltz; Thru, Side, Close to CLOSED M facing WALL;**

PART B

17-20 **Whisk, 2, 3; (Syncop Whisk) Thru, Close/Side, Hook; Thru, Side/Close, Side (W Turn to BANJO); Fwd, Fwd/Lock, Fwd;**

21-24 **Fwd, Fwd/Lock, Fwd; Feather to CLOSED; (L) Waltz Turn; (L) Waltz Turn to HALF OPEN;**

25-28 **Fwd Waltz; (W across to SIDECAR) Fwd Waltz; Fwd, Side, Close to BANJO; Cross Pivot, 2, 3 to SIDECAR;**

29-32 **Fwd, Side, Close to BANJO; Fwd, Side, Close to SIDECAR; (W Back Arnd, Turn, Fwd to SEMI-CLOSED) Fwd Waltz; Pickup, 2, 3 to CLOSED;**

SEQUENCE: Dance goes thru twice then as M walks fwd L, R, L, R, Close L to R (W Twirls R face in four steps) Point and Ack.

JAPANESE SANDMAN — Grenn 14116

Music: Al Russ — Clarinet, Piano, Trombone, Drums, Bass Trumpet

Choreographers: Ralph and Jeanette Kinnane

Comment: Lively music and an easy two-step routine with several measures repeated.

INTRODUCTION

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

DANCE

1-4 **Fwd, —, Fwd, —; Side, Close, Back, —; Back, —, Back, —; Side, Close, Fwd, —;**

(Please turn to page 45)

Sets in Order

HANDBOOK SERIES

SQUARE DANCERS

WORLDWIDE

1969



Square Dance Contacts Around the World-1969

Are you moving? Are you traveling? Do you want to find a square dance wherever you can? Listed on these pages are square dance contacts in various areas thruout the world who are available on a voluntary basis for directory service pertaining to the square dancing in their areas. They will willingly help find places to dance but will not serve as booking agents. These listings have been double-checked for accuracy. However, there may be recent changes of which we have not been informed. When writing these contacts be sure to use the zip code and enclose a stamped, self-addressed envelope for a reply. Again, a great deal of thanks must be expressed to these volunteers for their service to square dancing.

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Jas. T. Walker—2703 Crestview Ave.
Montgomery 36109. Tel: 272-0324

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Pearl Balzer—Box 315
Ketchikan 99901. Tel: CA 54876

Jimmy Carney—125 E. Manor Ave.
Anchorage 99501
Tel: Res. 272-3768; Bus. 272-5561

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San Francisco, Peninsula, Bay Area

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Central Coast between L.A. and S.F.

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548 Monrovia, Liberia, Bomi, West Africa

About the 1969 Edition of the Square Dancers Guide

Following this compilation of square dance information contacts in many parts of the free world, we will be listing other information useful and pertinent in the matter of square dance communication. In the months to come you will find listings of Major Square Dance Events for 1969; Square Dance Vacations; Callers and Dancers Associations; Publications. If you have any up-to-date information fitting into any of these categories please send it immediately to Sets in Order, 462 N. Robertson Blvd., Los Angeles, California 90048.

(JAPANESE SANDMAN, Cont. from page 36)

- 5-8 **Fwd, —, Fwd, —; Side, Close, Cross, —; Side, Close, Thru, —; Pivot, —, 2, —;**
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 to end in CLOSED M facing WALL:
17-20 **Side Close, Fwd, —; Rock Fwd, Back, Fwd, —; Side, Behind, Side, to OPEN —; Rock Fwd, Back, Fwd to CLOSED, —;**
21-24 **Side, Close, Side, Close; Side, —, Thru, —; Side, Behind, Side, Thru to SEMI-CLOSED; (Twirl) Fwd, —, 2, —;**
25-28 **Fwd Two-Step; Fwd Two-Step; Turn Away, —, 2, —; Together, —, 2 to CLOSED, —;**
29-32 **Side, Close, Side, Close; Side, —, Thru, —; Turn Two-Step; Turn Two-Step;**

SEQUENCE: Dance goes thru twice. Second time thru end in SEMI-CLOSED for Ending.

Ending:

- 1-4 **Fwd Two-Step; Fwd Two-Step; Side, Close, Side, Close; Side, Close, Away, Point.**

PAGAN LOVE SONG — Belco 231

Music: Rhythm Boys — Piano, Vibes, Guitar, Drums, Bass, Trumpet, Mandolin

Choreographers: Stan and Dorothea House

Comment: A waltz routine for experienced dancers. Twelve measures repeat.

INTRODUCTION

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

PART A

- 1-4 **Fwd, Side, Close; Back, Side, Close; Fwd/Turn, Point, —; Fwd/Turn to SEMI-CLOSED, Point, —;**

- 5-8 **Fwd Waltz; Pick Up, 2, 3 to CLOSED; Balance Bwd, Touch, —; Balance Fwd, Touch, —;**

- 9-12 Repeat meas 1-4:

- 13-16 Repeat meas 5-8 except to end in SEMI-CLOSED facing LOD:

PART B

- 17-20 **Step, Point, —; Step, Fan/Flare, Thru; Twinkle RLOD, 2, 3; Twinkle LOD, 2, 3;**

- 21-24 Repeat action meas 17-20 except to end in BUTTERFLY M facing WALL:

- 25-28 **Apart, Point, —; Together, Touch, —; Apart, Point, —; Manuv, 2, 3 to CLOSED M facing RLOD;**

- 29-32 **(R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn to end facing LOD; Balance Bwd, Touch, —;**

SEQUENCE: A-A-B, A-A-B, A-A- meas 17-28 part B to end in BUTTERFLY M facing WALL, Ending

Ending:

- 1-4 **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (W Twirl) In Place, 2, 3; Ack.**

TOY BALLOONS — Belco 231

Music: Rhythm Boys — Guitar, Vibes, Drums, Bass, Piano, Clarinet, Trumpet

Choreographers: Irv and Betty Easterday

Comment: Interesting music and routine that is not difficult but will require some dance experience to master. Eight measures repeat.

NO INTRODUCTION

PART A

- 1-4 **SEMI-CLOSED Walk, —, 2, —; (W L Turn to BANJO) Fwd, 2, Rock, Recov; Back, Flare to SIDECAR, Rock, Recov; Back, — to REV SEMI-CLOSED, Fwd, Close;**

- 5-8 **Fwd/Face, — to CLOSED, Side, Behind; Side, Front, (1/2 R Face) Pivot, — to SEMI-CLOSED; Rock Fwd, —, Recov to face WALL and CLOSED, —; Dip Back, —, Recov to SIDECAR, —;**

- 9-12 **Step, Close, Step, Flare to BANJO; Step, Close, Step, Flare to SIDECAR; Step, Close, Step, Check (M's L & W's R hands joined); (W Under) Back, Turn, Close to SIDECAR, —;**

- 13-16 Repeat action meas 9-12 in RLOD to end in BUTTERFLY M facing WALL:

PART B

- 17-20 **Side, Behind, Side, Behind; (Down LOD) Roll, 2, 3, 4 to SEMI-CLOSED; Fwd, Close, Back, Close; Walk, —, 2, — to BUTTERFLY;**

- 21-24 Repeat action meas 17-20 to end SEMI-CLOSED:

- 25-28 **Fwd Two-Step; Fwd Two-Step to CLOSED; Side, Close, Cross, —; Side, Close, Cross, —;**

- 29-32 **Side, Behind, Side, Front; Pivot, —, 2 to SEMI-CLOSED, —; Fwd, —, Hook, —; (Lady Arnd) Unwind, 2, 3, 4;**

SEQUENCE: A-B-A-B-B omit meas 31 and 32 last time replace with ending.

Ending:

- 1-2 **Fwd, —, 2, —; Face, Stamp, Stamp, Stamp.**

WALTZ TOGETHER — MacGregor 5002

Music: Frank Messina—Accordions, Guitar, Drums, Bass

Choreographers: Al and Eva Lampert

Comment: A re-release of an easy waltz that was very popular about ten years ago.

INTRODUCTION

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

PART A

- 1-4 **Waltz Away, 2, 3; Wrap, 2, 3; Balance Fwd, Touch, —; Balance Back, Touch, —;**

- 5-8 **Unwrap, 2, 3 to OPEN; Cross, Side, Close to BUTTERFLY; Balance Side, Touch, —;**

- 9-12 **Roll Fwd, 2, 3 to OPEN; Twinkle, 2, 3; Twinkle, 2, 3; Manuv, 2, 3 to CLOSED M end facing RLOD;**

- 13-16 **(R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn; (Twirl) Fwd, 2, 3 to OPEN;**

PART B

- 17-20 **Waltz Away, 2, 3; (Lady L Turn Under) Circle 1/2, 2, 3 to BUTTERFLY BANJO M facing RLOD; Balance Fwd, Touch, —;**

- 21-24 Repeat action meas 17-20 starting twd RLOD and end in LOOSE-CLOSED M facing WALL:

- 25-28 **Side, Behind, Side; Front, Side, Behind to BANJO; Walk Arnd, 2, 3; 4, 5, 6 to CLOSED M facing RLOD;**

- 29-32 Repeat action meas 13-16:

SEQUENCE: A-B-A-B-Ending

Ending:

- 1-4 **Waltz Away, 2, 3; Wrap, 2, 3; Balance Fwd, Touch, —; Balance Back, Touch, —;**
5-8 **Unwrap, 2, 3 to OPEN; Cross, Side, Close to BUTTERFLY; (Twirl) Side, Behind, Side; Ack.**

WALKIN' MY BABY BACK HOME

MacGregor 5002

Music: Frank Messina — Accordion, Guitar, Bass, Drums

Choreographers: Gene and Mildred Stickney

Comment: An easy two-step to light music. Eight measures repeat.

INTRODUCTION

- 1-4 **OPEN Wait; Wait; Circle Away, —, 2, —; On Arnd, —, 2 to ESCORT, —;**

PART A

- 1-4 **Diag In, 2, 3, Lift/Turn; Diag Out, 2, 3, —; Fwd, Close, Back, —; Back, Close, Fwd/Turn to CLOSED M facing WALL, —;**
5-8 **Side, Close, Fwd, —; Side, Close, Back, —; Dip, —, Recov to SEMI-CLOSED, —; Walk, —, 2 to ESCORT, —;**

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end in CLOSED M facing WALL:

PART B

- 1-4 **Side, Behind, Side, Touch; Side, Behind, Side, Touch; Side, Touch, Side, Touch; Dip Bwd, —, Recov, —;**
5-8 **Side, Behind, Side, Touch; Side, Behind, Side, Touch; Dip/Point, —, —, —; Slow Recov to ESCORT, —, —, —;**

SEQUENCE: Dance goes thru three times plus ending.

Ending:

- 1-3 **Diag In, 2, 3, Lift/Turn; Diag Out, 2, 3, —; Apart, —, Point, —;**

ALL EIGHT LEFT SPIN CHAIN THRU

By Wesley Roe, Capetown, Ontario, Canada

Allemande left to an alamo style

Right to the honey and balance awhile

All eight left spin chain thru

Left hand half right hand three quarters

Men in the middle star left straight across

Turn opposite right three quarters

To an alamo balance

Do a left swing thru

Swing left then right balance

All eight left spin chain thru

Left hand half right three quarters

Men in the middle star left across

Turn opposite right three quarters

To another alamo and balance

Do a left swing thru

Swing left then right

(Can allemande left here)

All eight left spin chain thru

Left hand half

Swing right three quarters

Men in the middle star left across

Turn opposite right three quarters

Left allemande

TWIRLING DIXIE

By Al "Homesy" Holmes, Pomona, California

Side ladies chain across

Head couples up to the center and back

Star thru California twirl

Right and left thru

Inside two California twirl

Double pass thru

Now all eight California twirl

Inside two star thru circle four

Go half way 'round and quarter more

Right and left thru in middle of the land

Walk right into a dixie grand

Right left right

Left allemande

'TIS EASY

By Ivan Hasbrouck, Carmichael, California

Three and four right and left thru

New side ladies chain

Number one couple lead to the right

And circle four

Number one break line up four

New number three lead to the right

Circle four half way dive thru

Go across the floor circle six

Number one break line up six

Everybody forward and back

Pass thru bend the line

Allemande left

SINGING CALL*

GONNA HAVE TO CATCH ME

By Jerry Haag, Cheyenne, Wyoming

Record: Wagon Wheel 207, Flip Instrumental with Jerry Haag

OPENER, MIDDLE BREAK, ENDING

*Circle left

There's a great big jealous man

Looking for me he's got

Blood in his eyes that's plain to see

Left allemande come home do-sa-do

Men star left and turn it once you know

Turn partner by the right and

Go left allemande do-sa-do

Then you promenade that land

Everytime he says my name it's with a curse

He's really out to get me but

He's gonna have to catch me first

FIGURE

One and three promenade halfway around
you go

Lead to the right circle up four you know

Make a line go up and back

Star thru then right and left thru

Turn them square thru three quarters round

Swing corner and go left allemande

Come back and promenade around that ring

He's gonna tar and feather me

Or maybe worse oh he's out to get me

But he's gonna have to catch me first

*Opener for Middle Break and Ending

Join hands circle to the left

Around you go you circle left

Go around the ring now

SEQUENCE: Opener, Figure twice for heads,

Middle break, Figure twice for sides, Ending

ELLIOTT'S CORNER

THERE IS A DISTINCT difference between *Rollaway with a Half Sashay* and *Whirlaway with a Half Sashay*. George Elliott points out that "Rollaway" is done with the arm around the waist, while "Whirlaway" starts with two dancers with hands joined. This month he gives some illustrations of the "Rollaway".

Forward eight and back with you
Two and four do a right and left thru
Turn the girl and rollaway
Go forward up and back that way
Head two trail thru and separate
Go round one and line up four
Forward eight and back once more
Pass thru and shuffle the deck
When you're thru men turn back
Now allemande left is what you do
Go grand right and left

One and three go forward and back
Same four square thru
Go four hands is what you do
When you get thru
Square four hands with the outside two
Go all the way around when you come down
Inside four make a right hand star
Outside four turn back
Back by the left in center of the town
Pick up your corner an arm around
Star promenade go round the town
Inside out and outside in
Put the other four in and star again
Inside ladies rollaway a half sashay
Gents star left the same old way
With the lady on the left
A left allemande
Partners all a right and left grand

Forward eight and back to town
Four ladies chain three quarters round
Turn the girl to an eight hand ring
And circle to the left
With the dear little thing
Circle to the left around you go
Brand new partner do paso
Her by the left and corner right
Back to her a left hand swing
Four ladies star in middle of the ring
Go once around
Pick up your new partner arm around
Star promenade go round the town
Gents roll back let one go by
Star promenade the next old guy
Four ladies rollaway a half sashay
Gentlemen star the same old way
Girls roll back let one go by
Star promenade the next old guy
Girls roll back let one go by
Left to the next allemande thar
Four gents center a right hand star
Throw out the clutch let one go by
The next a left allemande
Partners all a right and left grand

Gents to the center and back to the bar
Girls to the center a right hand star
Pick up your own an arm around
Star promenade go round the town
Gents roll back let one go by
Star promenade go round the town
Gents roll back let one go by
Star promenade the next sweetie pie
Rollaway a half sashay
Gentlemen star the same old way
Girls roll back let one go by
Star promenade the next old guy
Spread the star away out wide
Gals duck under the gents right side
Let one go by on to the next
A left allemande
Walk right into a right and left grand
Hand over hand to where she's at
Meet that girl and box the gnat
Same girl a left allemande
Partners all a right and left grand

Ladies to the center and back to the bar
Gents to the center a right hand star
A right hand star
In the middle of the hall
Back by the left to your partners all
Pick up your partner an arm around
Star promenade go round the town
Outside in and inside out
Turn that big old star about
Put the ladies in and star again
One and three you wheel around
Square thru with the couple you've found
Go four hands round from where you are
The inside four a right hand star
The other four turn alone
Back by the left in center of town
Pick up your own an arm around
Star promenade go round the town
Inside ladies rollaway a half sashay
Gentlemen star the same old way
One and three wheel right around
Do a left square thru
It's left right left right
Now a left allemande
Partners all a right and left grand

CAST OFF NUMBER ONE

By Blaine Fitzpatrick, La Puente, California
Head ladies chain across
Head men and the corner girl
Go forward and back star thru
Circle four once around and a little more
Two ladies break then forward and back
Girls pass thru
Men square thru three quarters round
Centers in
Cast off three quarters round
Go forward and back girls pass thru
Men square thru three quarters round
Centers in
Cast off three quarters round
Go forward and back
Girls pass thru
Men square thru three quarters round
Allemande left

BUCKETTE

By Bill Armstrong, Los Angeles, California
One and three right and left thru
Two and four square thru
Right and left thru
Circle four heads break
Forward up and back
Two ladies chain across
Just the ends star thru
Other two pass thru
U turn back etc.
(Bucket's been stirred)

TRICKY

By Bruce Welsh, Monroe, Louisiana
Circle eight
Head men corner girl go up and back
Same two — two ladies chain
Send them back dixie style
To an ocean wave balance
Centers trade
Left allemande

CHECK AND WHEEL NUMBER 2

By Bill Barton, Cornish Flats, New Hampshire
Heads cross trail thru
Separate around two line up four
Four men diagonally pass thru
Hook four in line one full turn
Wheel and deal star thru
Check your lines wheel and deal
Dive thru pass thru
Left allemande

SINGING CALL *

UP A LAZY RIVER

By Bruce Johnson, Santa Barbara, California
Record: MacGregor #2044, Flip Instrumental
with Bruce Johnson
OPENER, MIDDLE BREAK, ENDING
Join hands circle by that ol mill run
Lazy lazy river in the noon day sun
All around that corner lady seesaw your pet
Allemande that corner
Grand ol right and left
Up a lazy river where the robins sing
Do-sa-do that gal why don't you swing
Swing her around and then
Left allemande again
Come on back and promenade
What fun it's gonna be
Up a lazy river with me
FIGURE 1
Four little ladies promenade
Inside around that ring
Get on home and swing that man
Give him a swing one and three
Forward up come back whirlaway
Pass thru and separate
Go 'round one to the middle I say
Box the gnat across from you and a
Right and left thru and then pass thru
Swing the corner facing you my friend
Left allemande the corner maid
Come back and promenade
Up a lazy river what fun it's gonna be
Up a lazy river with me

FIGURE 2

Couples one and three go forward
Come back and whirlaway pass thru
U turn back and then star thru
Pass thru split the outside
Walk around just one make a
Right hand star in the middle turn it
One time around you run
Allemande left the corner
Do-sa-do your own
Go back and swing that corner gal
Keep her for your own
Left allemande that corner maid
Come back and promenade
Up a lazy river what fun it's gonna be
Up a lazy river with me
Tag
Home ya go to swing and whirl
Then bow to the pretty little girl
Turn and bow to the corners all
And whoa that's it that's all
Note: The caller may use either figure
exclusively, or may combine the two.
SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending and Tag

SINGING CALL *

JOGGIN' BEAR

By Ray Bohn, Louisville, Kentucky
Record: Top 25180, Flip Instrumental with
Ray Bohn
FIGURE
Four ladies chain go cross the river
Chain 'em back chain 'em home
Head ladies roll away
Same couples star thru
Do-sa-do then a right and left thru
Dive thru pass thru right and left thru
Dive thru square thru three quarters then
Left allemande do-sa-do partner
Corners swing three times and then
Left allemande new corners and
Do the right and left grand
When you meet your partner promenade
*He can cut across the square
Swing the girl who wasn't there
That's why they call him runnin' bear
ENDING
Head couples square thru
Count four hands and then
Go right and left thru turn the girl
Dive thru pass thru split two
Round one down the middle star thru
Pass thru left allemande
Partners do-sa-do corners swing and then
Circle left with the corners allemande
Grand right and left
'Til you meet your lady fair
Swing your lady promenade the square
If the moon is hanging right
You can see him here tonight
That's why they call him runnin' bear
*If you want to see him bawl
Just call an extra singing call
That's why they call him joggin' bear
SEQUENCE: Figure twice for heads, Figure
twice for sides, Ending

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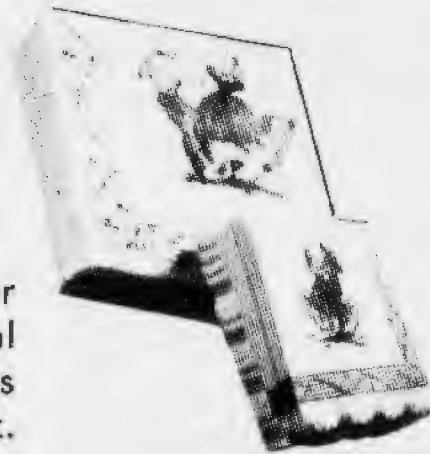


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(LETTERS, continued from page 3)
callers in that time, I'm sure all of them would agree it's a great idea.

Mrs. Wilfred Shepler
Rochester, N.Y.

Dear Editor:

I think your magazine is really tops. I have quite a struggle to get the book read before my husband gets his hands on it. Being a caller he gets it all marked up with things he is going to use. Thanks again for a wonderful job; we really need something like this to help us along up in Canada.

Audrey Isaac
Regina, Sask., Canada

Dear Editor:

We have been enriched far beyond our fondest dreams through our square dance experiences. Greatest of all our blessings are the love and respect we have gained from our countless square dance friends.

Dale Wagner
New Berlin, Wisc.

Dear Editor:

Thank you for having such a fine, worthwhile magazine. We have used many of your

ideas published in the magazine and Charlie really enjoys the feature articles and record reviews.

Liz Underwood
Groton, Conn.

Dear Editor:

As being Publicity Officer for the N.S.W. Square Dance Society, I have hosted many of your fellow citizens of your country, especially those from Vietnam on R & R leave. Many of these service personnel are sure great to meet. Some belong to square dance clubs in the States but some don't and some haven't heard of Sets in Order. We do our best to sell your marvelous publication to them all.

Bill Matthews
Sydney, N.S.W., Australia

Dear Editor:

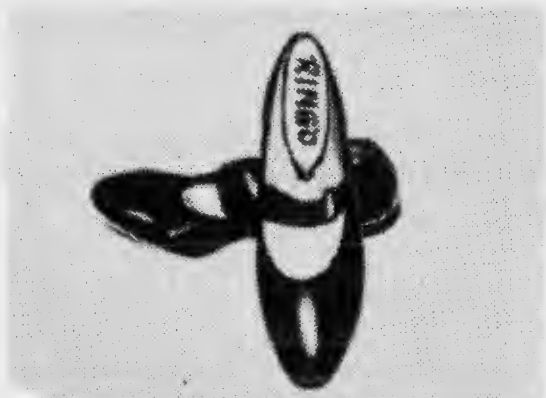
We have been a long time in answering so many wonderful letters, notes and cards that came when we were in the hospital three years ago. Now we have come to the end of them — almost. We have cards and letters that do not have names or addresses — only club names.

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We are hoping you will help us through your wonderful magazine, to thank these wonderful people and clubs for their thoughtfulness, gifts of money and all of the benefit dances to help our "Swing Ezy Fund." If any of these people would like to hear from us, will they please write again?

Walt and I were the luckier ones; we have been able to go on as before.

We say, "God bless you all" and thank you for everything.

Margaret Self
R.R. #2
Keokuk, Iowa 52632

Dear Editor:

We have been using the 1968 Sets in Order Year Book quite a bit, particularly on the patter calls but I finally ran against one that has me stumped — so this "Holler for Help!" It's on page 17 of the 1968 Year Book and called Scoot and Scat Mixer. What's with Scoot and Scat?

Wayne Jones
Ketchikan, Alaska

Scoot and Scat is an oldie. It usually works from a movement such as Star Promenade where the basic pattern can be continued during the mixing. On the call "Scat" the ladies leave the men they are with and move to any other square, finding a new partner and continuing the movement. If, for instance, the Star Promenade has the ladies in the center, then the call "Scoot" sends the men away from their partners and independently on to a new partner in another square. —Editor

Dear Editor:

Thank you so very much. We can't begin to tell you how thrilled we are at having been featured in the Paging the Roundancers sec-

tion in Sets in Order. At the last Cali Hoe Dance we had a visit from a couple in Arizona who had read about the Hayloft and us in Sets in Order. On the same evening another couple from North Carolina, en route to Canada, drove out of their way to visit us. They said they had read so much about the Hayloft in Sets in Order, they made up their minds to visit us.

It is difficult to put into words what is in our hearts about how we love square and round dancing and what it has meant to us.
Roy and Sylvia Keleigh
Asbury Park, N. J.

Dear Editor:

I would like to take this opportunity to say that since beginning my subscription about four years ago I have enjoyed Sets in Order tremendously. It provides a handy source for material as well as some fine insight to some of the more subtle aspects of our much-cherished activity. Good luck and continued success!

Joe Dombrowski
Lynnfield, Mass.

Dear Editor:

Through having our names in the Sets in Order Square Dancers Guide we have received and still are receiving many calls from the travelin' dancers from all over the world!

Bob and Rita Russell
Vancouver, B.C., Canada

Dear Editor:

For three years I have been listed in your Square Dancers Guide of contacts for square dance information in the Chicago area. I thought I should give you a report of what has happened in those three years. During this time I have received many phone calls

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and letters requesting information.

Among others who have made inquiry were Dr. Ivor Burge, Director of Physical Education for the University of Queensland, Brisbane, Australia, while he was visiting in Chicago. Dot and Jack Murphy of Melbourne, Australia, visited America on a world tour and had three full days of dancing, together with the opportunity to attend our Chicago Area Callers Association meeting.

The list of visitors ranged from residents of Seattle, Wash.; Coos Bay, Ore.; San Jose,

Calif. and Phoenix, Ariz. to Des Moines, Iowa; Detroit, Mich.; Columbus, Ohio; Dallas, Texas and Philadelphia, Pa.

We have received letters which have been most gratifying and I thought you might enjoy this report on what your directory has meant to traveling square dancers.

Marvin Labahn Chicago, Ill.

Dear Editor:

Congratulations on your 20 years of publishing Sets in Order. Through all of these years and issues, I am sure that your expe-

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riences and the hundreds of friends that you have made through this activity have been most rewarding. Rewarded you should be for giving dancers all over the world a common bond which ties our activity together from near and far.

Twenty years of writing about all different phases of the square dance activity represents many hours of work — many typewriter ribbons and reams of paper — and much love of the activity. We thank you for giving the square dancers and callers of America and

Overseas such a great publication to guide us in our efforts at promoting square and round dancing. May you continue for another 20 years!

Long-Time Square Dancers
Amarillo, Texas

Dear Editor:

When we renewed our subscription several years ago to receive the LP record, we sent a check in October. We watched the mails in December, then January, etc. Of course, it was our snowiest year. Well, at the end of March

JUST BEFORE THE BIG CONVENTION IN SEATTLE, WASHINGTON

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1969**

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Ruth E. deTurk

Reuel A. deTurk

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we had a thaw; the snow melted quite a bit. Our mailbox is along the State Road fence and I saw something sticking out of the snow in back of the fence. I dug it out and — you guessed it! — the long playing square dance record. Do you know it is still being played? When Sets in Order mailed it, I don't know, so how long it was buried in the snow during sub-zero weather is a mystery. It must be a good record to take all of that and still provide a good sound!

Mary Harris, Norwich, Conn.

ROUNDS IN OHIO

The top ten dances of the Ohio round dance clubs as compiled by 23 of the State's round dance teachers resulted in the following list for October: The Last Waltz, Just As Much As Ever, Quintango, Trumpet Talk, Makin' Whoopee, Hold Me, Engine 9, Dancing Country Style, Misty Eyes, with I'll Take Care, Doodlin' Round, Moonlight Tango, Lazy Quickstep, Tango Mannita and Dancing Shadows tying in tenth place.

In November the picture changed just

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slightly: Makin' Whoopee, Just As Much As Ever, Quintango, Trumpet Talk, Rockin' Ida, The Last Waltz, Roses, Doodlin' Round, Moonlight Tango and For You and Misty tied up at tenth place.

TRUTH IN REPORTING?

From Eastern Canada, someone announced that a dance in the area would be called by local GUST callers.

THIS WE LIKE

A nod to the imagination displayed by the Lucky Cloverleaf Square Dance Club in Eng-

land. A recent special square dance affair was called A Boot and Buckle Shuffle.

C. P. MACGREGOR

A pioneer in the field of recording and one of the first to see the great potential in recorded square dance music and calls, Charles P. MacGregor passed away Friday, December 6, 1968.

Early MacGregor recording artists in the 1940s and early '50s, were Les Gotcher and Fenton "Jonesy" Jones. Over the years many of square and round dancing's top callers ap-

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peared on the MacGregor label. Mr. MacGregor was the highest ranking Shriner in Southern California and was scheduled to become Imperial Potentate for the Fraternal Order's top office in 1971. Our activity indeed owes much to the foresight and dedication of C. P. MacGregor.

TRAVELING CALLER'S LIST

The new Traveling Caller's List, covering Jan. thru June, 1969, is now available. Just write Sets in Order and enclose a self-addressed envelope.

HEBE HÉBERT

One of square dancing's most colorful figures, Hebe Hébert, passed away at his home in Hilo, Hawaii, November 22, 1968. An enthusiastic supporter of the activity, Hébert and his wife Gladys "Sunshine" Hébert, played host to hundreds of "mainlanders" visiting the islands on square dance vacations. On his occasional trips to the mainland, Hébert visited square dances across the country, attending vacation institutes and national conventions. He will indeed be missed by his many friends.

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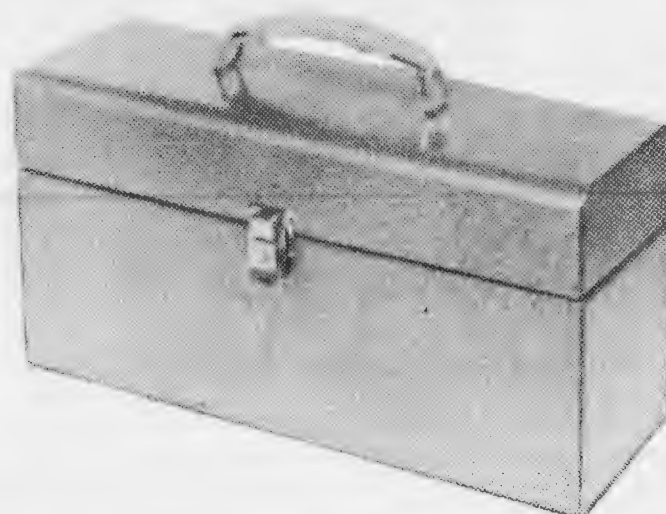


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Jim and Ann Sims—Eugene, Oregon

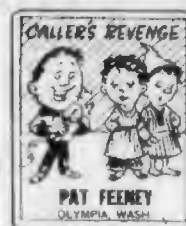
IN 1959 Jim and Ann Sims were ardent bowlers in the Los Angeles area. At a bowling banquet at the end of the season a friend told them about a square dance class starting the following night. It sounded so interesting the Sims decided to join — and have been going strong ever since.

About half-way thru the square dance class Hoppy Hopkins, the teacher, introduced the Sims to round dancing. They were so intrigued that when the square dance class was done they went into Hopkins beginner round dance class. Their interest grew and finally they found themselves in Willie and Vonnie Stotlers' advanced round dance class.

In 1963 Ann and Jim moved to Oregon. They had never looked at a cue sheet; never dreamed of teaching rounds. They did start showing a few couples some of the dances they liked and soon — the inevitable — rental of a hall so that more people could come to regular classes.

After several sessions with Frank Hamilton

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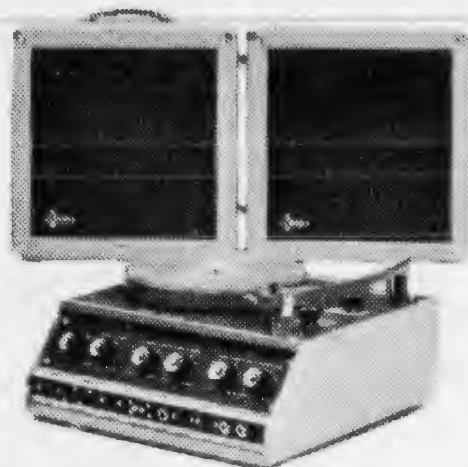
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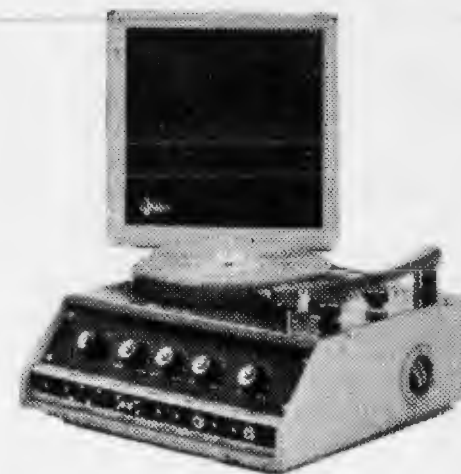
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and reading everything they could find on the subject of teaching rounds, the Sims started their first beginner class in 1964. They have at least one beginners class every year plus a regular Wednesday night Intermediate class. Some of their Wednesday dancers were received so well at the Oregon State Festival with two exhibition dances which the Sims wrote, that they have been invited to repeat them at the National in Seattle next June.

Jim and Ann have taught rounds at several of the big dance events of the Northwest; have

been chairmen of rounds for four years at the Oregon Winter Clinic.

A year ago they built a house and, since good halls at reasonable prices were hard to come by, they built their own hall — with 850 square feet of hardwood floor — in an ideal setting among the firs, looking out over the beautiful McKenzie River.

"We still do a lot of square dancing", says Ann, "but rounds have become our first love."

— Photo by Kennell-Ellis Studios

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K-1089 AUN'T GOT TIME TO BE UNHAPPY — Flip/Inst. Caller: Gary Shoemake

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K-1088 HERE'S TO YOU AND ME — Flip/Inst. Caller: Harper Smith

K-1087 THREE WAYS TO LOVE — Flip/Inst. Caller: Vaughn Parrish

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LH-173 LOAD THE WAGON — Flip/Inst. Caller: Bob Bennett

LATEST RELEASES ON LONGHORN

LH-172 HUSH HUSH — Flip/Inst. Caller: Red Warrick

LH-171 TELL MAUDE I SLIPPED — Flip/Inst. Caller: Ralph Silvius

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B-232 STARDUST — Two-Step by: Bancroft & Doris Hall

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RECENT ROUNDS ON BELCO

B-231 TOY BALLOONS — Two Step By: Irv & Betty Easterday

PAGAN LOVE SONG — Waltz By: Stan & Dorothea House

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B-116 TOO MANY CHIEFS — Flip/Inst. Caller: Walt McNeel



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Sets in Order

GETS QUESTIONS

THE CONSTANT FLOW of newcomers into the world of square dancing and eventually into the *family* of Sets in Order brings us many queries regarding our various functions and features. Perhaps if we took a look at a few of them now we might answer some of the questions that have been puzzling you.

How are records reviewed in Sets? Each month the various square dance recording companies send us their most recent releases. These include the flip-side singing calls, hoe-down instrumentals and round dance releases. By the first of each month, two months prior to publication, all the square dance records are test-workshopped by Ken Collins. Next the records are sent for actual analysis and review to Merl Olds. The reports from both of these gentlemen are then compiled here in the office by Joy Cramlet. The rating stars are always decided upon by the same person so that a degree of consistency can be achieved and maintained. If we fail to review a record in a given month it is quite frequently because the record has not been received by us and we then try to catch it the next issue.

How is the current best-seller list developed? Early each month postcards are sent to sixty or seventy square dance retailers, asking them to list their best sellers among the squares and rounds for the previous month. Those received by deadline are tabulated and the top five in each division are listed. Quite frequently the results are influenced by the availability of records. On occasion a release several months old will show up on the top of the list, thanks to the appearance in the community of a traveling caller who has presented it. However, consistent appearance on the list will usually affirm that record's success.

How are the Callers of the Month and Paging the Round Dancer People Selected?

The two features have been a part of Sets in Order for more than a dozen years. Each month we have selected a different caller and round dance couple from various areas in the country who are doing outstanding, local jobs and who are obviously deserving of the spotlight treatment. On several occasions we have found ourselves backlogged from twelve to eighteen months. In some instances, in order to catch up, we have doubled up on the features, even running as many as eight callers in one issue. Even this has frequently failed to ease the situation. Temporarily we are planning to hold up a few months on both of these categories and a new spotlight feature is being planned to fill their place. When and if the demand requires that we start these features again, dancers are invited to submit information on their favorite caller or round dance teacher, comparable to the type of material usually run in these features. A glossy photograph and the name and address of a contact should also be included. We are never able to promise when, if at all, a spotlight individual or couple will be used, but we will let you know a month or so in advance if at all possible.

What About the Feature Caller? This special section which started a little more than a year ago and runs on the first page of the Workshop section each month, is proving quite popular with square dance callers across the country. Our feeling with this particular section is that if each of the well established callers presents a dozen or so of his favorite patten call combinations, in the course of a year a collection of one hundred and fifty proven calls, all varied, some simple, some novel and some quite complicated, will add greatly to any caller's repertoire.

What is the Gold Ribbon Committee? In the past twenty years Sets in Order has depended

greatly on opinions and thoughts of others. Of course we have our own ideas and these are expressed through the column "As I See It" and in other features. But when it comes to establishing programs, when a list of basics is published or when a major research job is under way, we look to others who are outstanding leaders in specialized fields to let us have the benefit of their thoughts. When we go to a number of individuals and blend the thinking of all, we feel that the results are far more beneficial than if they expressed our thinking alone. One point we have never failed to appreciate is that square dancing means different things to different people and various areas have different needs. Only by achieving a balance will we be able to suggest truly workable solutions. The Gold Ribbon Committee is the most ambitious blending of area and independent thinking we have ever attempted. We have selected fifty active members and another dozen outstanding leaders to serve as evaluators and with such a group we are taking a good hard look at every phase in the square dance activity. The initial report appeared in the November issue of Sets in Order. This month you will find the section on Exploratory and Experimental square dancing. Other segments will appear in the coming issues of Sets in Order and the advice of this Gold Ribbon Committee will be sought in many ways during coming months.

How Does One Get a Dance Published in the Workshop Section of Sets in Order? Perhaps we had better explain our method of putting together the Workshop section each month. We have our regular features, the George Elliott "In Depth" Column and the "Feature Caller" Column. In addition, when our record reviews are being conducted, our

editors select for us four singing calls that show great promise and which we will print in detail. We attempt to publish the cues of all of the round dances that come to us on various square dance labels. These comprise our regular features. Each month we receive dozens of patten calls from "creators" all over the country. These, together with the various mimeographed caller notes that come in, are sent to Bob Page for his special monthly Sets in Order Workshop group to test out. The dances that he selects as showing the greatest originality, workability and general value are returned to us and Joy Cramlet, who acts as our coordinator, retypes all these dances and sends them on to Ken Collins who double checks and Workshops the selected material. Except in special instances we attempt to run only one call by any one caller in an issue. Those who write dances should send them to us and we will see that each one received is started out in the Workshop procedure.

How About the Badge of the Month? Here again is an instance where we have run into a great backlog of material. We attempt to run originally designed club badges that are unique and unusual and will reproduce well in our pages. When possible we try to cover as many different areas as we can. We are not always able to tell just when a badge will be featured and on some occasions have used a badge finally after having received it two years earlier.

Date Book Listings? Our deadlines for Sets in Order are the first of the month, two months prior to the date of publication. All special square dance events in the nature of round-ups, festivals and conventions can be sent in for listing in this special feature. Unfortunately space does not provide for our run-

NEW RELEASES

No. 4912 DETOUR Called by Marv Lindner

No. 4913 BELLS ON MY HEART Called by John Shallow



NEW ROUNDS

No. 4736—RHUMBA MAGIC

By Oscar & Fran Schwartz
and

CHIT-CHAT

By Al Rowland



JOHN
SHALLOW



MARV
LINDNER

5530 N. Rosemead, Temple City, Calif. 91780

ning local club and guest caller dances in this section.

Round the World of Square Dancing? Here again the same deadlines hold true. We try our best to run everything that is received. Sometimes this is virtually impossible. On many occasions a two-page story as received by us will be boiled down to a paragraph or perhaps just a few sentences, depending on the space available, but we will try to get something in if at all possible. Articles for this section should be of interest to the greatest number of readers.


How do we send in pictures? We like photographs and we feel fortunate indeed that we get some dandies sent to us by square dancers in all parts of the country. We are not able to use them all and sometimes it takes several months before your picture may get into print. The best pictures are those that show happy square dancers in action poses. A good caption should be enclosed and scotch-taped to the bottom or back of the photo. Whatever you do, don't write across the back of the photo as the marks show through when the picture is reproduced. Pictures and photos are kept on file after use and are not returned unless specifically requested and postage and envelope furnished.

How do You Decide on What Movements to Feature in the Style Series and Experimental Lab? We look for variety and we look for specific needs. If we get a number of requests as we have recently for "gimmick" dances, then these are the ones that will be featured. One of the main purposes of the Style Series is to show in photographic sequence the correct method of styling and achieving the movements being featured. The Experimental Lab section was explained more completely in Janu-

ary. Your suggestions and requests for articles to be featured in either of these sections are always appreciated.

What is the Advertising Policy of Sets in Order? Some of Sets in Order's advertisers have been with us since the beginning; many others have joined along the way and have been with us for five, ten years or more. Some are appearing in this issue for the first time and many appear occasionally on a once or twice a year basis. Because of its unique nature, Sets in Order restricts its advertising to just those products and services that affect the square dance public. As a result we have had many letters over the years saying that the advertisements constitute an interesting portion of the reading content and many subscribers start right from the beginning of S.I.O. and read the ads and articles on every page. This is something that pleases us and we are sure pleases the advertisers as well. Based on a twenty thousand copy monthly guaranteed circulation (the average monthly circulation varies from 21,000 to 26,000 copies), the rates of advertising are very low. We are always pleased to send a current advertising rate sheet to any square dance associations wishing to advertise their conventions or festivals or to dealers or square dance manufacturers who might like to reach an estimated 95% of the total square dance leadership in the field today.

We hope that through these paragraphs we have answered some of your questions regarding Sets in Order and our various departments. Now that we are in our 21st year, we find that some of our features have become mainstays in the magazine. However, we are continually looking for new ideas to be of service to square dancing.

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		Teach new dancers even though you may never have taught before?	HOW TO TEACH MODERN SQUARE DANCING . . . a 178-page book that covers 30 complete lessons in detail; \$8.00 postpaid (Canada \$9.00; airmail, U.S. & Canada \$9.25).
Order from:		Find interesting equivalents and zero movements in seconds? (Mass. residents add 3% sales tax to base pr.)	THE HASH WHEEL . . . white plastic wheel, sized like a 45 rpm record; dial your zero movements and equivalents; \$3.25 postpaid (Canada \$3.75; airmail U.S. & Canada \$3.85).
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(RECORDS, continued from page 6)

right — girls promenade outside — twice around — allemande — weave — swing partner — promenade (Figure) Heads promenade halfway — do-sa-do to ocean wave — swing thru — boys run — wheel and deal — slide thru — pass thru — corner swing — allemande — promenade.

Comment: A good dance routine. The tune is not easy to sing but most callers should handle it.

Rating: ☆☆

MENTAL JOURNEY — MacGregor 2043

Key: D Tempo: 127 Range: High HB

Caller: Bill Ball Low LB

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

Synopsis: (Break) Circle — reverse single file — girls backtrack — turn thru — allemande — weave — do-sa-do — promenade (Figure) Ladies chain three quarters — heads lead right circle to a line — slide thru — do-sa-do — double swing thru — boys run — promenade.

Comment: This is the fourth dance to come out to this tune in the last two months. This one is every bit as good as the others and the music is excellent.

Rating: ☆☆☆+

SADIE THE CLEANING LADY —

Swinging Squares 2345

Key: F Tempo: 127 Range: High HB

Caller: Ed Fraidenburg Low LC

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

Synopsis: (Break) Heads swing — promenade half-way — sides right and left thru — circle — allemande — partner right — men star left — do-

CURRENT BEST SELLERS

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-January.

SINGING CALLS

Gonna Have To Wagon Wheel 207

Catch Me

Little Ole' Winemaker Kalox 1086

Chime Bells Top 25174

Honey Love Hi-Hat 366

With two tying for fifth place

Sally Was A Good Girl Wagon Wheel 307

Junita Jones Bogan 1215

ROUND DANCES

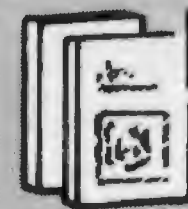
Molly 'n Me Hi-Hat 854

Because Of You Grenn 14112

Green Alligators Hi-Hat 855

Japanese Sandman Grenn 14116

Rockin' Ida Hi-Hat 853

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LEO'S WESTERN WEAR S/D SHOP
3756 Government Blvd., Mobile 36609

★ **ARIZONA**

CLAY'S BARN
P.O. Box 1863, Sierra Vista 85635

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AMOS SQUARE DANCE SQUARE
624 W. Main, Alhambra 91801

CATHY ENTERPRISES
7235B—Alabama Ave., Canoga Park 91303

MODERN RADIO
1556 Haight St., San Francisco 94117

PHIL MARON'S FOLK SHOP
1531 Clay Street, Oakland 94612

NANCY SEELEY'S RECORDS FOR DANCING
706-B Nimitz, China Lake 93555

ROBERTSON DANCE SUPPLIES
3600 — 33rd Avenue, Sacramento 95824

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424 Brentwood, Burnaby, B.C.

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34 Norman Crescent, Saskatoon, Sask.

THE SQUARE DANCE POST
833 Stafford Dr., Lethbridge, Alberta

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S. D. RECORD ROUNDUP
8575 W. Colfax, Denver 80215

★ **FLORIDA**

CROSS TRAIL SQUARE DANCE CENTER
4150 SW 70th Court, Miami 33155

RECORD-RAC
1607 Peachtree Circle N.,
Jacksonville 32207

★ **GEORGIA**

RECORD CENTER
2581 Piedmont Rd. N.E. Atlanta 30324

★ **ILLINOIS**

ANDY'S RECORD CENTER
1614 N. Pulaski Road, Chicago 60639

DELUXE MUSIC SQUARE DANCE SHOP
4063 Milwaukee, Chicago 60641

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PRESLAR'S WESTERN SHOP
3111 South 4th St., Louisville 40214

★ **LOUISIANA**

DANCE-RANCH
Carrollton Shopping Center,
New Orleans 70118

★ **MASSACHUSETTS**

PROMENADE SHOP
Square Acres, Rte. 106,
East Bridgewater 02333

SUE'S SPECIALTY SHOP
S. Main Street, Topsfield 01983

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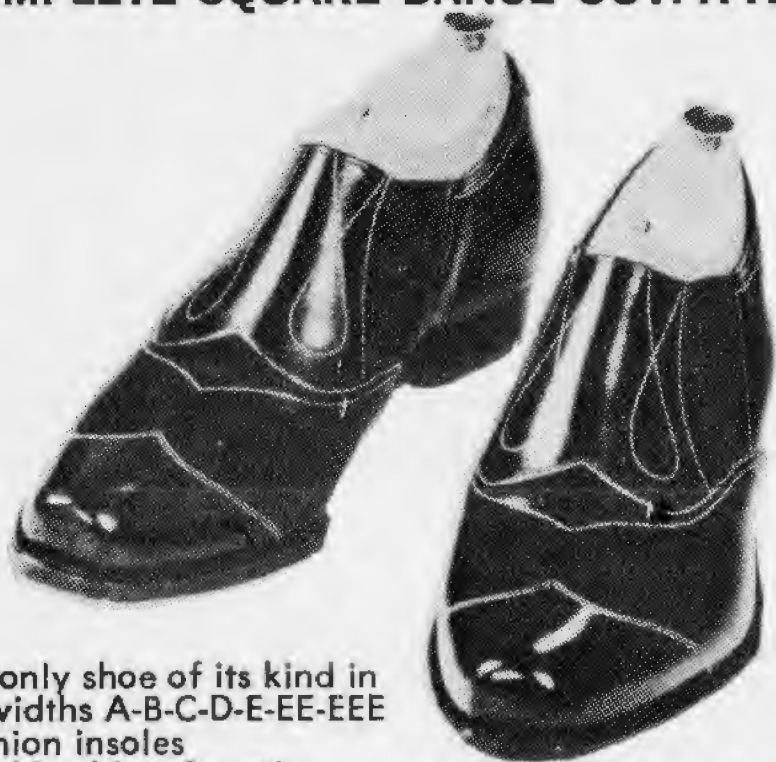
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sa-do — promenade (Figure) Heads (sides)
square thru — swing thru — boys trade — turn
thru — allemande — do-sa-do — weave — do-
sa-do — promenade.

Comment: Adequate music and a good danceable routine.

Rating: ☆☆

EVERY ROSEBUD — Grenn 12106

Key: E Flat Tempo: 129 Range: High HC
Caller: Earl Johnston Low LE

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

Synopsis: (Break) Ladies grand chain — around
corner — see saw — allemande — forward two
for thar star — shoot star — right and left
grand — promenade — (Figure) Heads lead
right and circle to a line — up and back —
right and left thru — star thru — do-sa-do —
swing thru — boys trade — turn thru — alle-
mande — pass one — swing next — promenade.

Comment: A lively dance to good music. This
tune stays to the high side of the scale and
seems higher than it is.

Rating: ☆☆

LITTLE OLE WINEMAKER — Kalox 1086

Key: F Tempo: 128 Range: High HC
Caller: Billy Lewis Low LC

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

Synopsis: (Break) Circle — allemande — weave —
do-sa-do — men star left — swing — prome-
nade (Figure) Ladies chain — rollaway — circle
— allemande — do-sa-do — men star left —
do-sa-do partner — allemande — promenade.

Comment: A novelty tune, well played music
and a good dance.

Rating: ☆☆

WASTED THE REST — Lou Mac 104

Key: E Flat Tempo: 130 Range: High HC
Caller: Jim Baker Low LC

Music: Western 2/4 — Guitars, Banjo, Bass, Violin

Synopsis: (Break) Around corner — see saw —
men star left — partner do-sa-do — corner star
thru — circle — rollaway — weave — prome-
nade (Figure) Heads square thru — corner do-
sa-do — swing thru — boys trade — turn thru
allemande — weave — swing — promenade.

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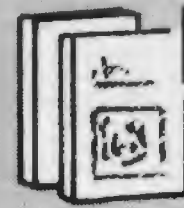
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SCOTT COLBURN SADDLERY
33305 Grand River, Farmington 48024

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J. L. BRANDEIS
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154 4th Ave., New York 10003

★ **OHIO**

F & S WESTERN SHOP
1557 Western Avenue, Toledo 43609

★ **OREGON**

GATEWAY RECORD SHOP
10013 N.E. Wasco Ave., Portland 97216

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RANGLAND RECORD SHOP
R.D. 3, Mechanicsburg 17055

RAY WARD RECORD SERVICE
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Rt. 117—Indian Trail, Coventry 02816

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SCHLEUNING'S RECORD SERVICE
Route 2, Box 15, Rapid City 57701

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114 S. Western, Amarillo 79106

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E. 3936 17th Ave., Spokane 99203

★ **WEST VIRGINIA**

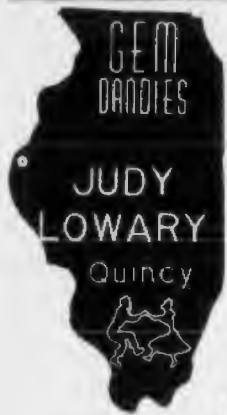
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182-A-9 Rte. 1, Wylie Ridge Rd.,
Weirton 26062

★ **WISCONSIN**

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Comment: Music played in good country style but melody is not clear and bass is light. Dance is good.

Rating: ☆☆

JOGGIN' BEAR — Top 25180*

Key: A Flat Tempo: 123 Range: High HC
Caller: Ray Bohn Low LC

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

Synopsis: Complete call printed in Workshop.

Comment: A very unusual recording of a novelty tune. Although quite slow the timing is good and it is quite danceable.

Rating: ☆☆☆+

POOR BOY — Scope 516

Key: C Tempo: 124 Range: High HC
Caller: Mac McCullar Low LC

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

Synopsis: (Break) Heads turn thru — around one — in middle pass thru — centers in — cast off three quarters — allemande — grand right and left — promenade (Figure) Heads square thru — spin chain thru — turn thru — allemande — grand right and left — promenade.

Comment: Adequate music and a contemporary dance to a good tune.

Rating: ☆+

UP A LAZY RIVER — MacGregor 2044*

Key: B Flat Tempo: 130 Range: High HB
Caller: Bruce Johnson Low LG

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

Synopsis: Complete call printed in Workshop.

Comment: A new dance to an all time popular tune. Excellent music. This recording is in a lower key than in previous records.

Rating: ☆☆☆+

CHECKING OUT — Windsor 4909

Key: Two Tempo: 127 Range: High HA
Caller: Wayne West Low LC

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

Synopsis: (Break) Allemande — forward two — back one — box the gnat — men star left — partner right — ladies promenade — partner

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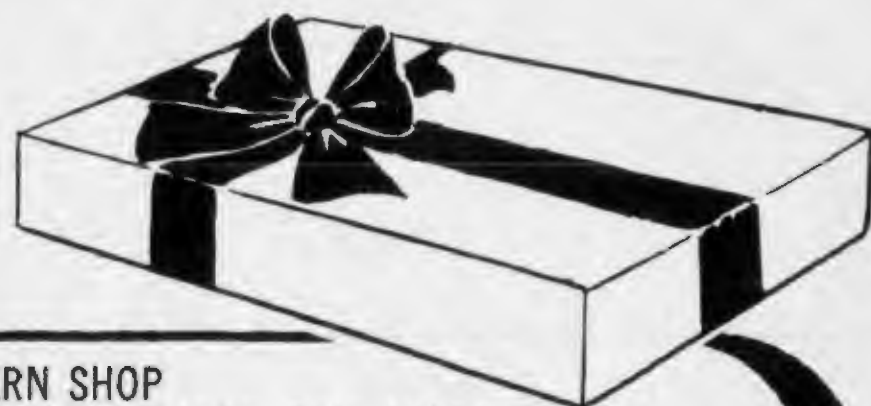
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right — allemande — promenade — (Figure) Head (side) ladies chain right — side ladies chain — heads (sides) lead right circle to a line — square thru — centers pass thru — outside two trade — allemande — pass one — promenade.

Comment: Excellent music played in country style. A well timed and interesting dance.

Rating: ☆☆☆+

CRY BABY CRY — Windsor 4910*

Key: C **Tempo:** 126 **Range:** High HD
Caller: Dave Abbott **Low LC**

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

Synopsis: Complete call printed in Workshop.

Comment: A good tune and a close timed dance.
 Rating: ☆☆☆+

ROUND DANCES

SOCK IT TO ME — Hi-Hat 857

Music: Dick Cary — Clarinet, Trumpet, Piano, Guitar, Vibes, Bass, Drums

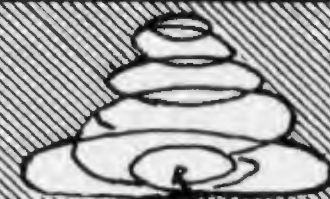
Choreographers: Opal and Joe Cohen

Comment: A very easy two-step to music with a "Dixieland" flavor. Tune is "How Come You Do Me Like You Do." Eight measures of routine are repeats.

JUST PRETEND (Flip side to the above)

Music: Gene Garf — Saxophones, Trumpet, Piano, Trombone, Organ, Guitar, Drums, Bass

TOP



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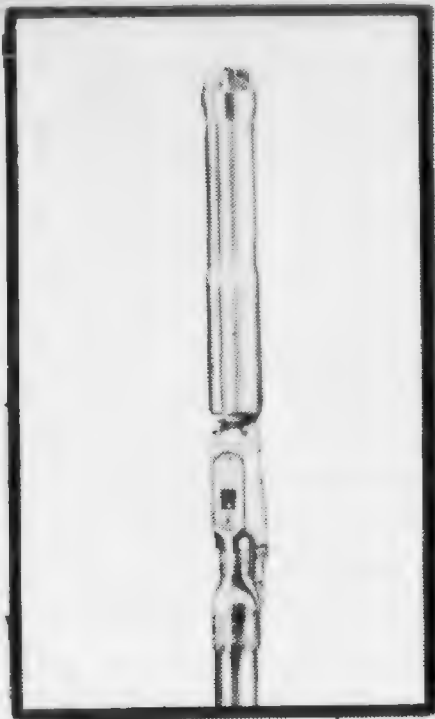
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25177 Rink-A-Tink Piano — Hartman	25174 Chime Bells — Blickenderfer
25176 Deep Water — Bauer	25173 Talk To The Animals — Stewart

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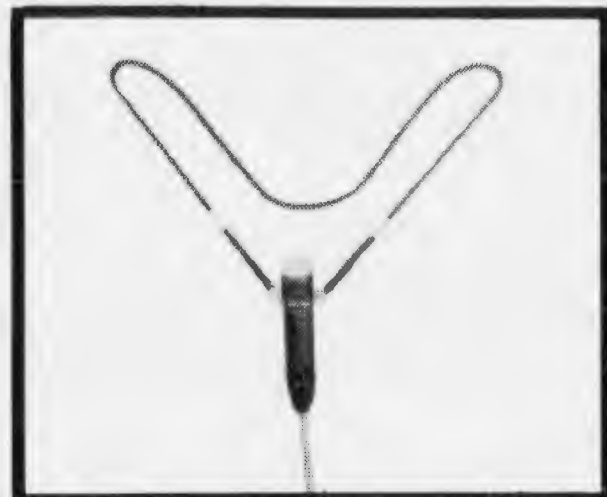


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Choreographers: Nora and Archie Murrell
Comment: Although not difficult this waltz routine is not for the novice. Eight measures are repeated.

HOEDOWNS

ERNIE B — Blue Star 1838

Key: A

Tempo: 130

Music: Ernie & The Hunters — Violin, Guitar, Drums, Bass

CABBAGE, — (Flip side to above)

Key: F

Tempo: 131

Music: Ernie & The Hunters — Violin, Guitar,

Drums, Bass

Comment: Conventional hoedowns with fiddle lead and strong "back beat."

Rating: ☆☆

BREAKAWAY — Blue Star 1839

Key: G

Tempo: 137

Music: Woodsmen — Guitar, Banjo, Drums, Bass

CHUCK'S BREAKDOWN — (Flip side to above)

Key: A

Tempo: 134

Music: Woodsmen — Banjo, Guitar, Drums, Bass
Comment: Conventional style hoedowns with banjo lead.

Rating: ☆☆

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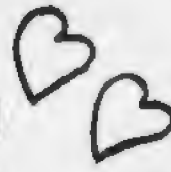
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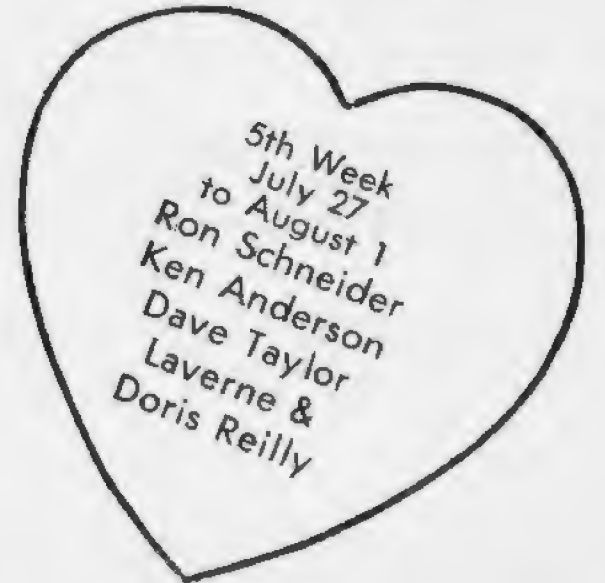
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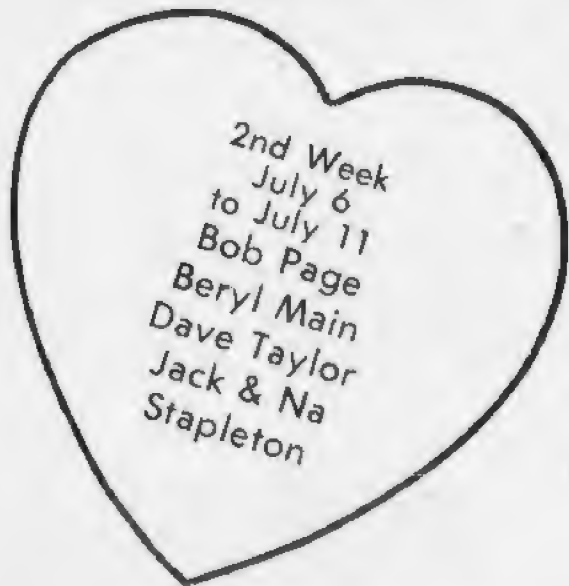
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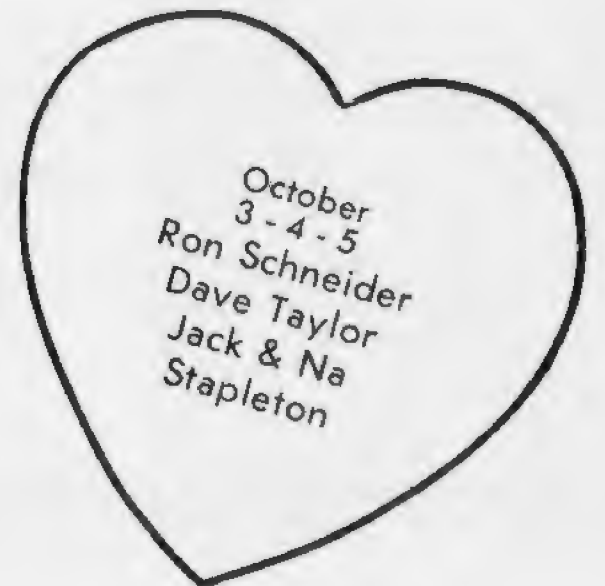
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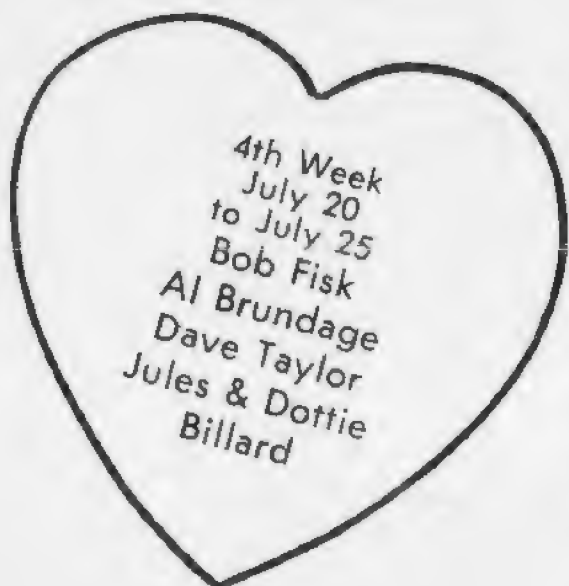


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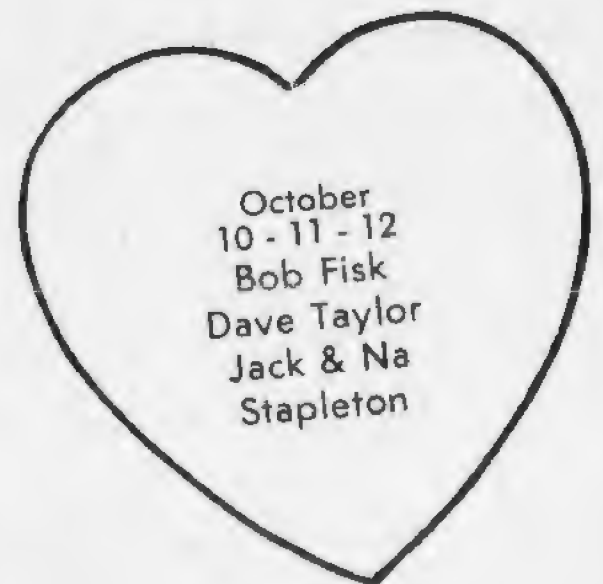


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Tommy's first dance in California was for Hi Desert Dusters of Adelanto, mainly a service group, many of whom had danced to Tommy during duty in England. At this dance Tommy built up considerable steam which

blasted off the tempo of the whole trip.

Next to Gay Squares near San Diego where he also met people who had danced with him in England. From there to Highland Swingers near San Bernardino and then to the monthly Dinner Dance at McDonald's Barn in North Hollywood. Here tables and hall were decorated with American and British flags to honor the visiting caller.

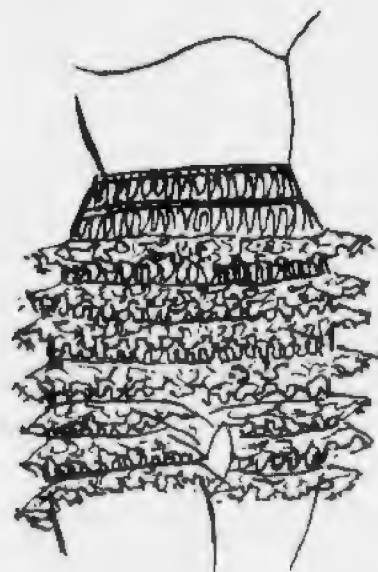
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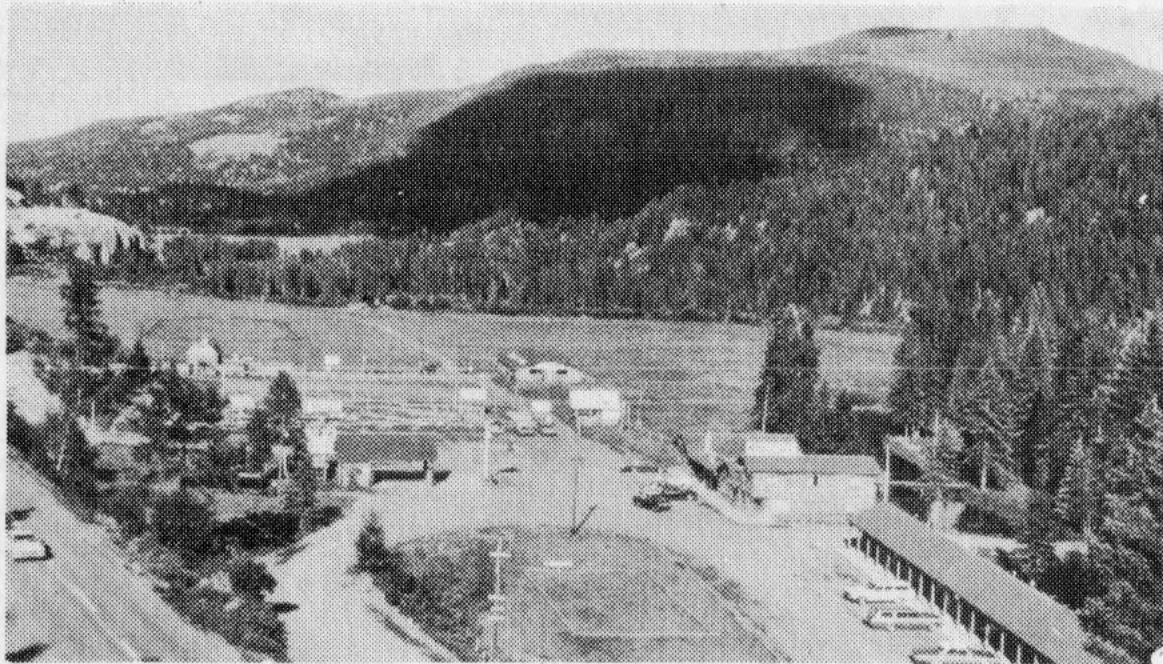


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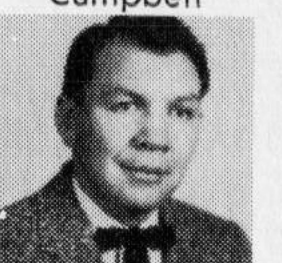
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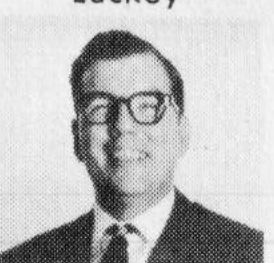
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ers in San Jose. A quicker hop to Sacramento and a "Cultural Trail Dance" sponsored by the ASDSC District VIII.

Out of California now to Seattle where Tommy called for Boots and Bonnets in Tacoma and was made an honorary citizen of that city. To Portland to perform for a hall packed with dancers for Hayloft Rounders and then to Pasco, Wash., where he called for Prairie Shufflers and was made an honorary member, with a special badge.

Now Tommy left the States behind and ventured into West Vancouver, B.C., where the

Weaver Square Dance Club welcomed him. The last stop before boarding the plane back to London was for the Calgary and District Square Dance Assn. in Calgary, Alta. Here he was presented with a white Stetson symbolic of the "Stampede" city.

Tommy was accompanied by the lovely "other half" of the team, his wife Donna. The tour was under the auspices of Scope Records, the label for which Tommy records. Perhaps the best clue to the general reaction to Tommy was the recurring phrase from sponsoring clubs, "We want him back again!"



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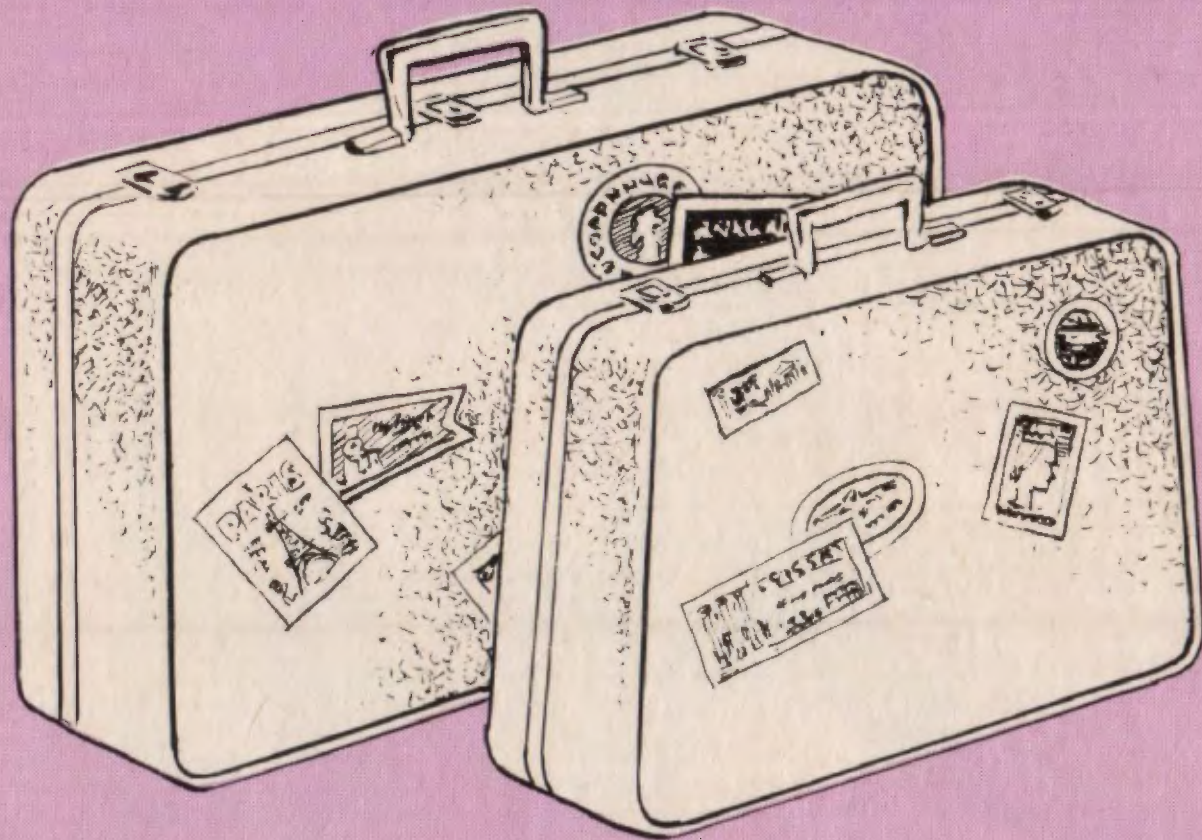
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Dick has been guest lecturer and instructor of Western Square Dance at numerous northeast universities, colleges and teacher training institutes.

Bachelors degree in Physical Education from Springfield College, Massachusetts, and Masters degree in Education and Recreation from New York University.

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LEE HELSEL — CALIFORNIA

Conducted Callers Classes since 1950 on a yearly basis. Conducted Callers Workshops in many parts of U.S., Canada, and Europe. Written articles for magazines on calling and leadership. Taught Social Recreation, Dancing Leadership and Calling Techniques at U.C.L.A., Los Angeles State College, and Sacramento State College.

Lee has served on the staffs of Asilomar, Kirkwood, Banff, Funstitutes, and Boyne Mountain. He has recorded on S.I.O., Kalox, and Windsor Label.

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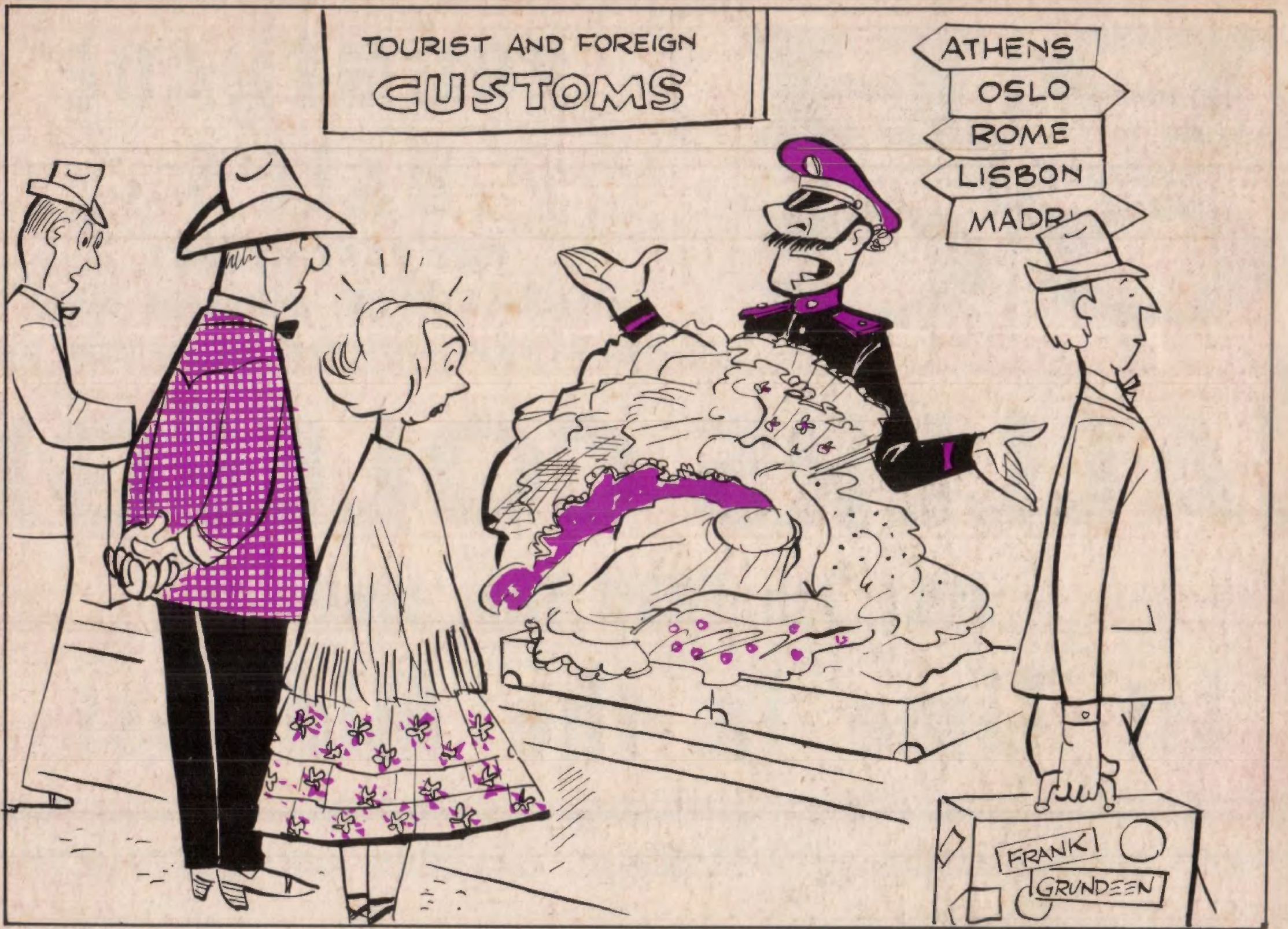
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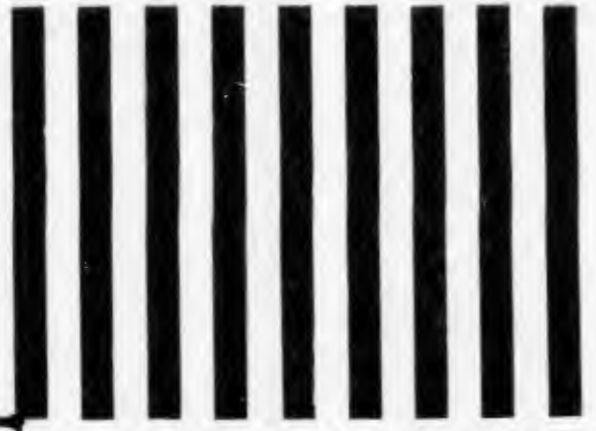
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