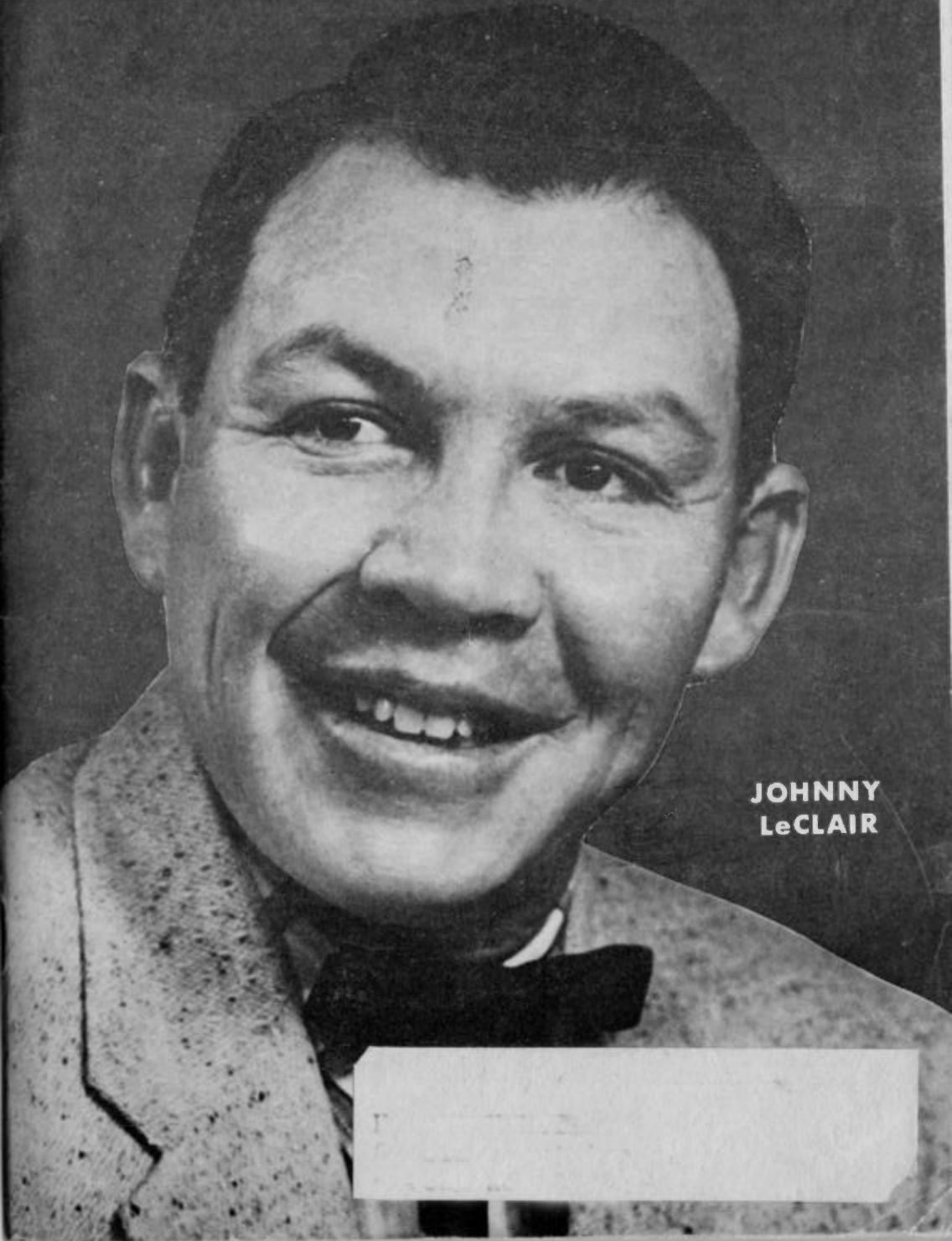


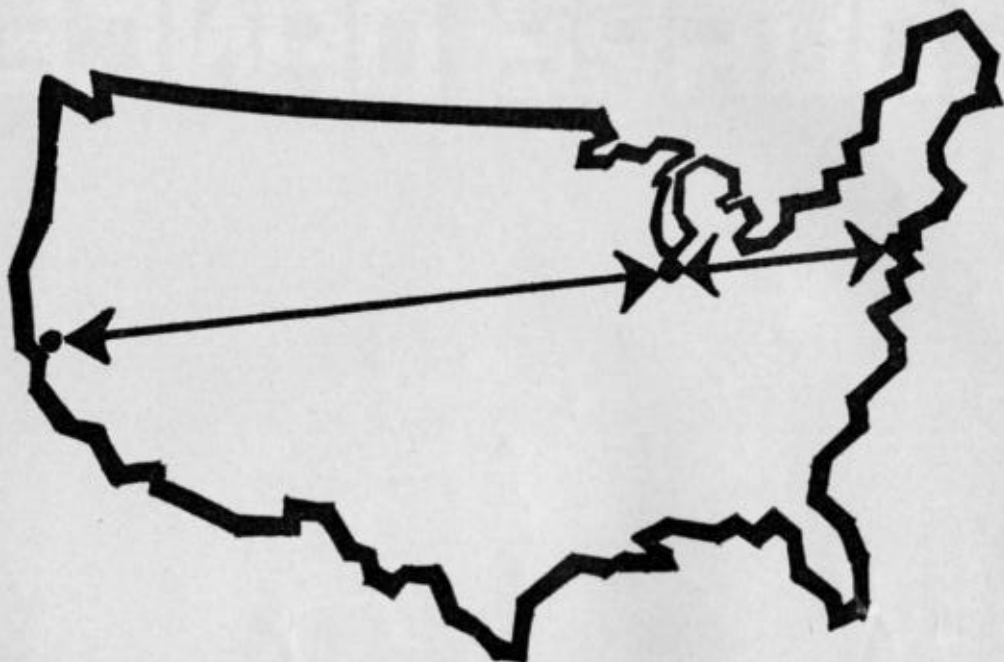
OCTOBER 1966

SQUARE DANCE



**JOHNNY
LeCLAIR**

THE
SQUARE DANCE
MAGAZINE
OCTOBER 1966
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From New York to Chicago to San Francisco

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Between Tips

Square dancing is the finest recreation in America today. It is one of the few recreational activities that husbands and wives can take part in together as couples. Although many singles and teens participate, square dancing is essentially a couple activity.

In many parts of the country, such as the Chicago metropolitan area, for example, young married couples are taking square dance lessons and joining square dance clubs in increasing numbers.

Like you, these people are leisure-oriented. They have time to square dance and want the best in facilities, program, staff and equipment, and they are willing to pay their way. This is healthy for the square dance movement. It is time to price square dancing realistically and not force municipal agencies and other groups to underwrite our activity.

An example of a top-notch square dance facility is Square Dance Center in Arlington Heights, Ill. Facilities like Square Dance Center do much to promote and publicize square dancing. During the past few weeks, the Chicago Tribune and Chicago's American,

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both metropolitan dailies, have featured articles about Square Dance Center.

In addition, many suburban newspapers have printed news releases. The Arlington Day featured a story and photo about Square Dance Center on its front page. Much interest in square dancing has been generated as a result.

All of this concentrated publicity has exposed hundreds of thousands of people in the Midwest to square dancing. As a result, more people will join square dance classes during the coming months and discover that square dancing is fun.

Bowling, golf, boating, camping, billiards, and many other recreational activities experienced tremendous growth when their respective facilities were up-graded. The same is true for the square dance movement.

Square dancers deserve the finest facilities available. The time is past when square dancers had to be content with left-over space and inadequate facilities. If your area does not have a home for square dancing, and there is sufficient interest, a Square Dance Center might be possible.

Square dancing is fun. Square dancers are fine people. You deserve the finest possible facilities for square dancing.

Arvid Olson

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WHY SQUARE DANCE ?

BY JOHNNY LE CLAIR

RIVERTON, WYOMING

Why square dance? Because square dancing as a recreation provides wholesome leisure time activity for all its participants. In addition, there are many other facets of this great activity that explain its immense popularity throughout the world.

People from all age groups are continually seeking something to do in their leisure or spare time. They may spend their time reading at the library, climbing mountains, visiting a museum, or even breaking windows. It is certain that they will be doing something, even though that "something" may not always be wholesome or constructive.

And so the question: What does square dancing have to offer the general public who is looking for various forms of entertainment and recreation? Here are several answers.

This activity of square dancing is open to participants from an early age on through the latter years of one's adult life. Although the majority of square dance clubs do consist of married couples, there are also clubs for single people, teens, and the handi-

capped. Also, clubs offer several different levels of dancing, varying their programs from quite simple routines to the more challenging dances. This available variety provides an enjoyable evening for any dancer.

Modern society tends to separate couples so they cannot share participation in many activities, including sports, school functions, business commitments, and other daily affairs. Square dancing is a recreation enjoyed by both husband and wife, free from all business and household pressures.

One of the greatest benefits one receives from square dancing is the true and everlasting friendship he shares with other dancers. The opportunity to meet and become acquainted with people from all walks of life is an important part of an evening of square dancing. Square dancers automatically are blessed with thousands of friends around the world.

From the smallest rural community to the biggest metropolitan area, when one square dancer meets another, he knows he's found a friend. This close



bond among square dancers extends across the United States, Canada, and into many foreign countries.

Square dancing offers ideal physical exercise without being too strenuous. Most other recreational programs tend to emphasize too much or too little physical participation. Square dancers can choose their own pace and dance according to their own physical abilities.

Very few recreations can offer an individual or a couple an evening's entertainment at the low cost of square dancing. The cost of a typical evening of dancing is \$2.00-\$3.00, including refreshments served by many clubs.

Special dress for square dancers consists of full skirts and flats for the ladies and slacks and long-sleeved shirts for the men. For party nights there are special costumes, but again, the prices are well within the reach of most incomes.

Evidence of the great popularity of

the square dance activity is seen in the many square dance institutes, festivals, and conventions where entire families enjoy their vacations together each year.

The National Square Dance Convention, plus hundreds of state and regional jamborees, are the favorite choices of square dancers for special week end jaunts. All of square dancing's unique aspects are available at such festivals: many levels of dancing; colorful costuming; and most important, friends from every corner of the nation.

Why square dance? These are just a few of the many valid, worthwhile reasons. This great activity continues to be enjoyed by vast numbers of people who realize that square dancing has progressed out of the fad stage into its own right as wholesome family recreation. Under capable leadership, its progress will continue. ■



by

Stan Burdick

It has been said that "One of the greatest tragedies of life is the murder of a beautiful theory by a brutal gang of facts." This idea can easily be applied to our roles as square dance callers.

We must never be so wrapped up in outmoded theories about our calling that we do not keep pace and constantly feel the pulse of a rapidly changing activity. We must adopt a scientific outlook toward both the mechanics and the human aspects of our profession.

We should approach calling as: 1) a profession; 2) an involved, technical science, worthy of training in institutes and workshops; and 3) an activity that requires as much attention to its human aspects as to the mechanics and material.

We're in an age of scientific study—an age of special and continuous training toward more excellent performances and quality outputs—an age when industry is spending millions for staff training in both mechanics and humanics. Let's apply this same attitude in our recreational realm.

The success of a caller can be measured by his sincerity, personality, and ability to adapt to the needs of dancers, as well as his technical skill. All these qualities should be studied as part of the fiber and fabric of the calling technique.

Following are a number of the most important points that could well be an outline for a textbook on calling.

- It takes time to learn. Be patient and persevering.
- Recognize that there is more to calling than just the mechanics of choreography.
- As a caller, you have special obligations off stage. Learn these and adhere to them.
- Study continually and call regularly. Keep up to date with new material even though much of it may never be widely accepted.
- Every local caller should have a home club and beginners' classes.
- Your manner during a dance reflects

what you are thinking. Don't think you can fool your dancers.

- Every program cannot be planned in advance, so you should be able to compose dances spontaneously by learning "block," "cycle", or "sequence" methodology.

- Choose good music that fits your individual style. Have a healthy respect for the beat of the music.

- Develop variety in your programs and delivery. Add to your repertoire constantly.

- Your voice is your best working tool. Use it to the fullest potential.

- Develop showmanship. Sell yourself. Select your material according to the dancers' tastes and abilities.

- Always have more material prepared than you will need. Use the best.

In developing skill as a caller, there are many subjects to study—further proof that calling is a genuine science. A few of these points are: timing and phrasing; beat and rhythm; singing call technique (64 beat foundation); choreography analysis and combination methodology; all the aspects of your voice functions (clarity, tone, style); teaching techniques; and styling's role in square dancing.

In addition to these basic mechanical calling points, every caller should have an extensive knowledge of his activity in general. Square dancing's role in the overall recreation field, organizations and their operations, promotion and public relations, and the philosophy of calling and dancing should be high on the study list of every caller, beginner or veteran.

Finally, I put before you three magic words that spell complete enjoyment for your dancers. It is your obligation to incorporate them into your dances by becoming more skilled in every way. They are: anticipation (before the dance); response (during the dance); and remembrance (after the dance). If you can create this type of thought pattern among your dancers, you've got the right approach. ■



ROUND DANCE
POTPOURRI



BY MARJ AND MEL RUMMEL

Blackhawk Waltz . . .

Hot Pretzels . . .

Varsouvianna . . .

Reminisce with us for a moment, won't you? These dances were our introduction to round dancing many years ago. We learned them at our square dance club where our caller was also our round dance instructor.

Just as today's square dance figures are a far cry from those of our early square dance days, so also are present day round dance routines. Round dancing now has something to offer everyone.

There is the fun or easy level for dancers who enjoy rounds between tips at their square dance clubs. There is the intermediate level for those who prefer more complex routines. Finally, there is the advanced level for dancers who relish a challenge to memory and ability.

As these various levels of round dancing developed, the necessity of classes and clubs especially devoted to rounds also emerged. Today, many people who are not physically able to square dance enjoy rounds suited to their own chosen pace and level.

The importance of learning round dance basics is now much more emphasized, and justly so, than it was years ago. To gain the greatest pleasure from our activity, dancers must have a complete knowledge of basic steps, positions, and terminology.

To the impatient dancer, progress often seems slow, especially in the beginning. However, we know that the dancer who expends as much effort in learning round dance basics as he did in learning how to square dance will become a more proficient dancer of both types.

Our new round dancers begin by learning to walk in time to the music. They learn proper posture and balance to insure smooth dancing. Their first round dance is Left-Footers One-Step (Windsor 4650), a good old stand-by with its side car, banjo, closed, and reverse semi-closed positions.

We progress to the two-step, sideward and forward, insisting that the forward two-step become automatic before going on to the turning two-step. Using a simple two-step routine while teaching this phase of basics is an excellent way to overcome the monotony of drills.

When new dancers progress to the waltz, they feel that they are really dancing. Especially in teaching waltz basics, choose records with a definite beat. We've received very favorable dancer reaction to Merry Widow Waltz (Grenn 14044), partially because dancers welcome a familiar melody.

How about programming? We like to see two rounds programmed between tips at square dances. One dance should be on the easy level, the other on the intermediate scale. If only one round is scheduled, it should be an easy dance to allow maximum participation.

Modern round dancing truly does offer something to everyone. There are too many dance levels, too many different rhythms and routines, too great a variety in our activity. From two-steps to waltzes, from chas to polkas, whatever the rhythm or level, we enjoy dancing them all. ■

Chicago's Marj and Mel Rummel have taught rounds for more than eight years. They have served as President of the Chicago-land Round Dance Leaders Society.

From the 'GREAT 15th' to the 'SWEET 16th'

Hoosierland square dancers are undoubtedly enjoying a well-deserved rest after seeing the 15th National Square Dance Convention in June come to a tremendously successful close.

The "Great 15th", as the Hoosiers nicknamed their Convention, drew an estimated 14,500 dancers to Indianapolis for the three-day festivities. If official Convention attendance totals bear out estimates already made, the 15th National could be one of the largest conventions on record.

Sizeable attendance records seemed almost inevitable when, on Thursday, the first day of the Convention, every one of the six major dance halls was already filled. A king-size thanks and "hats off" to General Chairmen Clare and Floyd Lively and their hundreds of co-workers for a magnificent job.

As the Indiana dancers take a breather, the Delaware Valley Square Dance Association is just setting its action wheels in motion for the 16th National Convention in Philadelphia next year. June 29, 30—July 1, 1967 are the dates set. General Chairmen Peg and Vic Wills invite one and all to "Swing Your Queen At Sweet 16" in Philadel-

phia's sparkling new air-conditioned Civic Center. All activities will be under one roof.

Information and registration forms for the "Sweet 16th" are available from: Didd and Curly Milsom, 130 Ashley Rd., Newton Square, Pa. 19073. Plan now to attend because the eager slogan of the Philadelphia Convention promises a not-to-be-missed event. The slogan: "You name it! The 16th National Square Dance Convention has it!" ■



PEG AND VIC WILLS
"Sweet 16th" General Chairmen



Edited by Willard Orlich

CHOREOGRAPHY

We have three new movements to report on this month. Buford Evans of Prairie Village, Kans. has sent the following explanation of **swing and spin**:

Turn the opposite by the right full turn. Those who can turn by the left three-quarters while the ends move up one-quarter to form a wave.

Swing and spin is a variation of spin the top, and we seem to have our hands full already with dixie spin.

Pass the clover, written by Tom Liversegde of Dearborn Heights, Mich., is done from a double pass thru set-up. Center couples pair off and cloverleaf while the outside couples move forward and pass thru. Movement ends in an eight chain thru position.

This one is a glorified version of a horseshoe turn combination. It is a different type of set-up, but who needs it? It's still a combination that requires different thinking by the way the dancers are positioned.

Finally, Ed Hollow of Niland, Calif. explains his **turn the wave** as follows:

From an ocean wave, ends move up one-quarter, centers star right (or left) three-quarters to form another wave.

This idea does move the wave position a quarter to the right or left, but it becomes confusing because of other similar movements.

We've had several questions regarding the new idea called **reverse slide thru** and the proper explanation of the

movement.

A reverse slide thru, as advocated by George Jowdy of Ohio, means to pass thru, men quarter **left** face turn, ladies quarter **right** face turn. From a normal couple facing position then, a double star thru equivalent would be broken down into slide thru, reverse slide thru. In the meantime, we have advocates of double slide thru who believe the movement should be the same as double star thru, but without using hands.

My reaction to this double type no-hand movement remains the same—too much “marching” effect for the dancers. A double slide thru should mean two slide thrus in a row. We don't use a reverse slide thru, or even a left slide thru, but rather a slide thru, U turn back, under normal conditions. If working against the same sex, it can be set up in another way to get the same results.

The point is that slide thru as such has a definite value as a “hand cancel” movement and as a two-face line (dancer) possibility. Beyond this point, it becomes movement-making with no dance value so that multiple combinations are of no value at all. For those who insist upon using reverse slide thru for a set-up of some kind, try slide thru, U turn back, for the same end results.

CALLERS' QUESTIONS

GEORGE RUSSELL, Dearborn, Mich.:
“As a subscriber I was dismayed to

read your caustic article, "What's He Trying to Prove?" in the August 1966 issue. When one caller possibly over extended himself in his eagerness to keep the level high, he was ridiculed, and his dancers were called fools. If anything drives me out of dancing it won't be the level of the calls but rather the totally unnecessary controversies that pit dancer against dancer, as your article attempted to do.

"In answer to some of the specific items in your article—'contest to remember calls'—what are we supposed to do? Forget them? The zero movements you say were lacking seem to be merely fill-ins so the caller can think of his next move. Challenge callers don't need this time, and the dancers find it repetitious. And . . . if these movements are not to be used, then why are they published?

"I am disappointed that a person (like yourself) succumbs to the complaints of dancers who are unfamiliar with published figures and callers who don't want to extend themselves to pick on a caller who takes 15 minutes out of a three day program to present a challenging dance."

George, you have a point in your statement of "pitting one dancer against another". The article was a professional one, slanted toward the professional caller, and should never have been exposed to the eyes of the client who is limited to only his own personal end results.

The article was not slanted to a specific caller, but to a principle in our recreation of square dance leadership, i.e., to keep 80 per cent of the open floor dancing and once in a while to reach the top ten per cent and the bottom ten per cent. Efforts to raise the general level is the goal of every caller.

Your mention of dancing with a group whose caller uses all new movements means you are a dancer who enjoys trying out experimental choreography. The time and place for such ex-

perimenting is in a workshop, not on the open convention floor. What is considered high level in one area could very well be low intermediate level in your area, so live and let live.

If you learn a new movement that is not generally accepted, YES, forget it. Don't expect to dance it at every dance from then on. You are a member of an experimental workshop group, but don't condemn every dancer and caller who have not had the same exposure. Your small ten per cent group (of which I am one) would have a hard time paying the total square dance costs now offered to us through the participation of the other 90 per cent. They are paying for the halls, conventions, callers, and the activity in general—not you and me.

You talk about zero movements, and your understanding is limited. They don't have to be repetitious and boring like an eight chain thru. From any eight chain thru position, a caller could use the entire Riptide figure as a zero movement. Whatever method a caller uses for collecting his thoughts is strictly his business. I don't care who he is—he's human and needs a mental breather in some form or another.

Finally, you can be sure that I don't "succumb to the complaints" of dancers. If a caller (or dancer) is good, but wants to be better, let him listen to others. They might give him something worthwhile to think about. Just because something is published doesn't mean you have to use it. Personally, I'll never attempt to swim the English Channel or drive in the Indianapolis 500 race.

BASIC BREAKDOWN

STAR THRU

by Ed Michl, Coshocton, Ohio (1960)

Man facing lady, man's right hand is joined with lady's left hand. They raise joined hands while walking to-

ward each other. The lady does a quarter left turn under the man's right hand while he makes a quarter right face turn to end up side by side with lady on man's right side.

STYLING: On command to star thru, when man raises his right hand to make an arch, he should pass the lady making a right face turn, keeping left hand down and behind on left hip pocket. Lady should hold her skirt with her right hand (to keep from using it), raise her left to form the arch with the man, and pass under and through the arch while making a left face turn. Couple keeps hands joined side by side until next call.

TEACHING EXAMPLES

by Willard Orlich, Cuyahoga Falls,
Ohio

Head couples star thru
Right and left thru across from you
Star thru and back away
Sides right and left thru across you do
Star thru, pass thru, left allemande . . .

Head couples square thru, count four
hands to the outside two
Do-sa-do all the way round, look 'em
in the eye
Star thru, square thru three-quarters
U turn back, left allemande . . .

Bow to your partner
Grand right and left around you do
Meet your partner, do-sa-do, full
around and star thru
Lady on the left, left allemande
Partner right, pull on by
Original corner left allemande
Partners all you star thru
Cross trail, skip one girl
Allemande left new corner maid
Skip one girl, promenade . . .

Head couples square thru full around
Right and left thru the outside two
Dive thru, square thru again
Sides divide, star thru
Right and left thru the outside two

Insides arch, dive thru
Left square thru in the middle you do
Sides divide, star thru
Left allemande . . .

Head couples right and left thru
Star thru, California twirl
Right and left thru the outside two
Insides arch, dive thru
(Arching couples California twirl to
face back in)
Pass thru, star thru the outside two
Square thru three-quarters round
Lady on the right, left allemande . . .

Promenade, don't slow down
Head couples wheel around, star thru
Right and left thru, star thru, pass thru
On to the next, star thru
Cross trail thru, U turn back
Star thru, California twirl
On to the next, star thru
Do-sa-do, look 'em in the eye
Star thru, left allemande . . .

Heads lead right, circle to a line
Star thru, California twirl
U turn back, star thru
Bend the line, star thru, California
twirl
U turn back, star thru
Face your partner, pass thru
U turn back, box the gnat
Pull 'em by, left allemande . . .

FIGURES AND BREAKS

MIXED HASH

by Lee Kopman, Wantagh, L. I., N. Y.
Head ladies chain, then roll away
Heads square turn thru four hands
Right and left thru the outside two
Dive thru, pass thru, circle four to a
line
Pass thru, face down the line
Substitute, triple star thru, face down
the line
Substitute, triple star thru, California
twirl, cross trail
Left allemande . . .

SPIN THE DAISY #1

by Lee Kopman, Wantagh, L. I., N. Y.
Heads spin the top into a dixie daisy
Cloverleaf, centers star thru, then do a
U turn back

Spin the top to a dixie daisy
Cloverleaf, centers star thru, then do
a U turn back

Spin the top to a dixie daisy
Cloverleaf, substitute, star thru
California twirl, then lead to the right
Left allemande . . .

SPIN THE DAISY #2

by Lee Kopman, Wantagh, L. I., N. Y.
Sides right and left thru, same ladies
chain

Heads star thru, spin the daisy (spin
the top to a dixie daisy)
Others divide and star thru
Centers in, cast off three-quarters
Right and left grand . . .

SPIN THE DAISY #3

by Lee Kopman, Wantagh, L. I., N. Y.
Heads spin the daisy (spin the top to
a dixie daisy)

Peel off, star thru, slide thru
Pass thru, bend the line
Swing star thru, left allemande . . .

SPIN THE DAISY #4

by Lee Kopman, Wantagh, L. I., N. Y.
Four ladies chain across

Heads spin the daisy (spin the top to
a dixie daisy)

Centers in, cast off three-quarters
Pass thru, girls run
Swing thru, boys trade
Swing thru to a right and left grand . . .

SPIN THE DAISY #5

by Lee Kopman, Wantagh, L. I., N. Y.
Heads lead right, circle to a line

Centers spin the daisy (spin the top to
a dixie daisy)

Ends star thru, centers in, cast off
three-quarters

Men, on a diagonal, pass thru
Centers only circulate
Wheel and deal, slide thru

Centers pass thru, California twirl
Cross trail thru, left allemande . . .

DIXIE DAISY

by Earl Neff, Buena Park, Calif.

Heads pass thru, separate, go around
two to line up four

Pass thru, wheel and deal

Dixie daisy, centers in, cast off three-
quarters round

Pass thru, wheel and deal

Girls pass thru, left allemande . . .

I PASS

by Earl Neff, Buena Park, Calif.

Heads lead right, circle to a line

Pass thru, boys run right around one
girl

Swing thru, ends run to the middle

Wheel and deal, face those two

Pass thru, girls pass thru

Gents pass thru, girls turn back

All pass thru, all turn back

Star thru, promenade, gents turn back

Left allemande . . .

PEEL - CROSS

by Earl Neff, Buena Park, Calif.

Heads swing star thru, split two

Go around one to line up four

Pass thru, wheel and deal

Double pass thru, peel off to a line
of four

Pass thru, ends cross fold, pass thru

Left allemande . . .

WHAT HAPPENED?

by Earl Neff, Buena Park, Calif.

Heads right and left thru, then roll
away

Same four lead right, circle four

Let the ladies break to lines of four

Slide thru, those who can pass thru

Left allemande . . .

WHO CAN?

by Earl Neff, Buena Park, Calif.

Heads star thru, dixie daisy

Centers in, cast off three-quarters

Pass thru, wheel and deal

Dixie daisy, centers in, cast off three-

SQUARE DANCE FASHIONS



1966-67
CATALOG

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\$30⁰⁰

DRESSES

This pretty dress is made of "Squaw Cloth," a non-iron 100% cotton fabric. Available in Red, Black, Copper, Turquoise, White, Beige, Platinum (Gray), Charcoal. Sizes: 8 to 20. You'll want at least one of these for your wardrobe.

MODEL D100
\$15⁰⁰



MODEL D101
\$17⁰⁰



One piece, assorted fabrics with ric-rac and braid trim, self belt. Sizes: 10 to 20. Colors: Red, Black, Turquoise, White and Assorted Pastels. This dress with our great assortment of braids and ric-rac makes a tremendous value for groups that require price and individuality. Usually, no two are alike. Buy assorted colors.



MODEL D102
\$23⁰⁰

MODEL D102. Zipper Dress. Graduated 3-tier skirt has wide bottom tier swinging out over 6 yds. Blouse is softly pleated at scoop neck to give figure flattery. Hard back belt has metal buckle. 100% dacron polyester georgette in flowering swirl print softly blending tones of: Yellow with Apricot; Blue with Green; **MODEL D104.** Same swirl print with sweetheart neckline.

\$23⁰⁰

MODEL D109. Zipper dress similar to those shown. 100% dacron polyester georgette in assorted pastel floral prints. Specify choice of predominate color. \$23.00



MODEL D105
\$23⁰⁰

MODEL D105. Zipper Dress. Flattering sweetheart neckline with graduated 3-tier skirt has over 6 yd. swing. Hard back belt has metal buckle. 100% dacron polyester georgette print with scattered floral print in light and dark tones of Deep Aqua or Hot Pink. **MODEL D103** same flower print with soft pleated scoop neckline.

\$23⁰⁰

ALL MODELS
ON THIS PAGE
AVAILABLE IN
LADIES SIZES
6-20
JUNIOR SIZES
5-15

SPECIALS—THESE BRAND NEW DRESS STYLES AT SALE PRICES

ONLY SQUARE DANCE SHOP OFFERS THESE FINE VALUES



MODEL D106
\$20⁰⁰



MODEL D107
\$20⁰⁰



MODEL D108

\$12⁰⁰

MODEL D106—Regular \$25.00. Our special price only \$20.00. Sizes: 8-16. Fabric: Stevens Mills 100% cotton—little or no ironing needed. Colors: Blue, Pink, Beige plaids. 18" back zipper and elastic at waist.

MODEL D107—Regular \$25.00. Our special price only \$20.00. Sizes: 8-16. Fabric: Cotton Georgette—the finest cotton made—little or no ironing needed. Colors: White, Black, Lilac, Maize. Perfect quality with full skirt.

MODEL D108—Regular \$15.00. Our special price only \$12.00. Sizes: 8-20. Fabric: Maricopa—a "non iron" 100% cotton (Squaw Cloth). Colors: Copper, Tobacco Brown, White. All trimmed with gold. Perfect quality with full skirt.

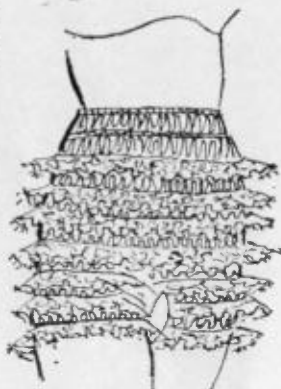
PETTICOATS AND SISSY PANTS



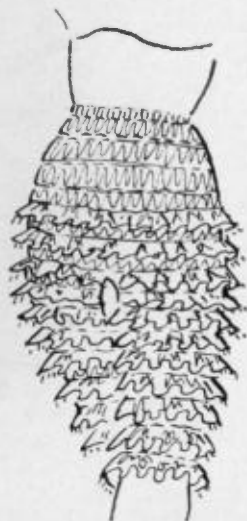
MODEL SP100
\$4⁰⁰

This style fits beautifully. Five tiers of lace. White, Pink, Blue in Dacron and cotton blend. Red and Black are in cotton broadcloth only, also White with Pink and Blue lace (Multi-colored). Sizes: P S M L and XL.

MODEL SP101
\$5⁰⁰



MODEL SP102
\$7⁰⁰



Nylon tricot sissy pants. Cut wide and shirred in with 7 rows matching lace using elastic thread to give form fitting pants of exceptional comfort and frilly beauty. White, Black, Red, Pink, Blue, Multi (Pink/Blue). Sizes: S M L and XL.

Cotton batiste pantaloons with row upon row of nylon lace sewed with elastic thread to give a form fitting all over shirred effect. White, Black, Red, Pink, Blue, Multi (Pink/Blue). Sizes: S M L and XL.

MODEL P100 **\$8⁰⁰**

A new style with tricot yoke. Outer skirt of crisp "Nylon Baby Horsehair," underskirt of soft nylon sheer to prevent scratchiness. Self-colored binding on each tier. White, Red, Black, Pink, Blue, Maise and Beige. Sizes: P S M L.



MODEL P101. Same as Model P100. Each tier variegates into several pastel colors. \$12.00.

*You Are Invited
To Visit*

SQUARE DANCE CENTER

1622 NORTH RAND ROAD



ARLINGTON HEIGHTS, ILLINOIS 60004

(312) 255-4060



Here is an exciting new concept in recreational facilities . . . a modern square dance center . . . designed and built exclusively for square dancing. Imagine, a beautiful building perfect in every detail to help you enjoy your dancing more. A dance hall that has perfect acoustics so you can hear anywhere in the hall while dancing. A dance floor of hardwood that is mounted on rubber for ease on the feet. Tastefully decorated throughout with special decorations on festive occasions. Air-conditioned for year around comfort. Then there is a square dance store that's out of this world. You'll want to browse for hours on end. Here under one roof is everything a square dancer could want to have a wonderful time. Here is a place where there's round or square dancing every night of the week. See inside for a complete schedule for November 1966.

SQUARE DANCE CENTER
1622 NORTH RAND ROAD, ARLINGTON HEIGHTS, ILLINOIS 60004
TELEPHONE (312) 255-4060

Dear Square and Round Dancers,

Our first month of operation of the all new Square Dance Center was a grand success. Dancers from throughout the midwest who visited us have been most generous with their praise of our new facility.

During the month of November, we are going to celebrate our Official Grand Opening Week End. This will take place on November 18 - 19 - 20, 1966. You are invited and urged to attend any and all of these dates (see calendar inside).

Louis Calhoun and the famous Fontana Ramblers will be on hand with live music and great calling for your dancing pleasure. These recording stars appear through the courtesy of Fontana Village, N.C. where Louis is recreation director and the Ramblers entertain regularly.

You'll enjoy a wonderful time dancing and visiting with this outstanding group. Make your plans now to be on hand November 18, 19 and 20. We'll be looking for you.

ARVID OLSON
Your Host



The Famous Fontana Ramblers



Louis Calhoun

PROGRAM

There's square or round dancing practically every night at the all-new Square Dance Center . . . see Calendar. Each week's program is designed to appeal to all levels of dancers. Every facet of the square dance movement has been covered. Whether you're just a beginner or an old "pro" you'll find that the Square Dance Center is for you.

The staff is the best in the nation. Every caller or teacher is a professional with a reputation for making your dancing evening enjoyable and memorable.

As pointed out elsewhere the facilities are the finest to be found anywhere. Every detail of this great dancing hall is designed for square and round dancing. It's an experience that will keep you coming back week after week.

NEW SQUARE DANCERS CLUB (MONDAYS)

This is an evening devoted to people with little or no dancing experience. You need not know how to square dance. Within minutes you'll be dancing and enjoying the fun and fellowship of square dancing. Arden Johnson, Assistant Professor in Recreation, Purdue University, is your instructor.

OPEN CHALLENGE CLUB (TUESDAYS)

Here is an evening for those who want the newest, latest and hardest figures and breaks. There's plenty of opportunity to "let the hammer down" and dance to top-notch challenge callers. See Calendar for callers appearing in November.

TICKET ORDER FORM

SQUARE DANCE CENTER, 1622 NORTH RAND ROAD, ARLINGTON HEIGHTS, ILLINOIS 60004

Please send me tickets for the dates indicated below

DATE..... NO. OF TICKETS.....

DATE..... NO. OF TICKETS.....

DATE..... NO. OF TICKETS.....

DATE..... NO. OF TICKETS.....

NAME.....

ADDRESS.....

CITY..... STATE..... ZIP.....

**TOTAL AMOUNT
ENCLOSED**

\$.....

NOVEMBER 1966 DANCE CALENDAR

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
MAKE RESERVATIONS NOW FOR OUR GALA NEW YEAR'S EVE PARTY 9 P.M. to 1 A.M. — \$20.00 per couple including dance, favors, and dinner featuring JIM BROWER DEC. 31, 1966		Open Challenge Club JIM STEWART 8-10:30 P.M. \$2.50	New Round Dancers Club EDNA AND GENE ARNFIELD 8-10 P.M. \$2.00	Intermediate Round Dancers Club EDNA AND GENE ARNFIELD 8-10 P.M. \$2.00	Open Club Dance ART MATTHEWS JIM SHIPORSKI 8-11 P.M. \$2.50	Callers Clinic \$5.00/CALLER 2-4 P.M. STAN BURDICK Open Dance 8-11 P.M. \$2.50 ADV. \$3.00 DOOR
6	New Square Dancers Club ARDEN JOHNSON 8-10 P.M. \$2.00	Open Challenge Club AL SOVA 8-10:30 P.M. \$2.50	New Round Dancers Club EDNA AND GENE ARNFIELD 8-10 P.M. \$2.00	Intermediate Round Dancers Club EDNA AND GENE ARNFIELD 8-10 P.M. \$2.00	Open Club Dance GENE TIDWELL WALLY SCHULTZ 8-11 P.M. \$2.50	Open Dance LENNY ROOS JERRY WHITEBREAD 8-11 P.M. \$2.50
CACA 5th CHICAGOLAND FESTIVAL McCORMICK PLACE CHICAGO, ILL. 2-10 P.M.	New Square Dancers Club ARDEN JOHNSON 8-10 P.M. \$2.00	Open Challenge Club CHUCK BROAD 8-10:30 P.M. \$2.50	New Round Dancers Club EDNA AND GENE ARNFIELD 8-10 P.M. \$2.00	Intermediate Round Dancers Club EDNA AND GENE ARNFIELD 8-10 P.M. \$2.00	Open Club Dance * ART MATTHEWS JIM SHIPORSKI 8-11 P.M. \$3.00	Callers Clinic \$5.00/CALLER 2-4 P.M. LOUIS CALHOUN Open Dance * 8-11 P.M. \$3.00 ADV. \$3.50 DOOR
Open Dance * JAMBOREE SEVERAL CALLERS M.C. LOUIS CALHOUN 3-6 P.M. \$3.00	New Square Dancers Club ARDEN JOHNSON 8-10 P.M. \$2.00	Open Challenge Club RUSS BONE 8-10:30 P.M. \$2.50	New Round Dancers Club EDNA AND GENE ARNFIELD 8-10 P.M. \$2.00	THANKSGIVING	Open Club Dance GENE TIDWELL JERRY WHITEBREAD 8-11 P.M. \$2.50	Open Dance JIM SMITH 8-11 P.M. \$2.50
27	New Square Dancers Club ARDEN JOHNSON 8-10 P.M. \$2.00	Open Challenge Club SEVERAL CALLERS 8-10:30 P.M. \$2.50	New Round Dancers Club EDNA AND GENE ARNFIELD 8-10 P.M. \$2.00	ALL PRICES ARE PER COUPLE	* NOVEMBER 18 — 19 — 20 GRAND OPENING WEEK END Featuring Live Music by the FONTANA RAMBLERS	

STAFF CALLERS



EDNA & GENE
ARNFIELD, Skokie, Ill.



RUSS BONE
Kankakee, Ill.



STAN BURDICK
Sandusky, Ohio



ARDEN JOHNSON
Lafayette, Ind.



ART MATTHEWS
Chicago, Ill.



LENNY ROOS
Chicago, Ill.



WALLY SCHULTZ
Jonesville, Wis.



JIM SHIPORSKI
Chicago, Ill.



JIM SMITH
LaGrange, Ill.



AL SOVA
Milwaukee, Wis.



JIM STEWART
Des Plaines, Ill.



GENE TIDWELL
Chicago, Ill.



JERRY WHITEBREAD
LaGrange, Ill.

STAFF ROUND DANCE LEADERS

1st and 3rd Fridays: Sonja and George
 2nd and 4th Fridays: Marie and Carl Peterson
 1st Saturdays: Marj and Mel Rummel
 3rd Saturdays: Dot and Jerry Daniels
 4th Saturdays: Dot and Ken Olson

These Top Leaders program rounds for your
 dancing enjoyment on Friday and Saturday
 evenings between square dance tips.

NEW ROUND DANCERS CLUB (WEDNESDAYS)

Like square dancers on Mondays, people with little or no dancing experience are taught to round dance. You needn't be bashful in attending these sessions for Edna and Gene Arnfield will make you feel at home and have you round dancing in no time at all.

INTERMEDIATE ROUND DANCE CLUB (THURSDAYS)

Here's an evening devoted for people who have mastered the basics of round dancing. You'll learn more and enjoy dancing more under masterful teaching of Edna and Gene Arnfield.

OPEN CLUB DANCE (FRIDAYS)

The best of the Chicago area callers are on hand every Friday night from 8 until 11 p.m. See Calendar for schedule of callers in November. You'll have a great time.

OPEN DANCE (SATURDAYS AND SUNDAYS)

You'll find all the top callers of the country making appearances every weekend at the Square Dance Center. Order your tickets early for these dances. These "name" callers are big attractions and we will sell only to capacity for comfortable dancing.

CALLERS' CLINIC (SATURDAY AFTERNOONS)

On many Saturday afternoons, "name" callers will conduct clinics for callers. See Calendar for those scheduled in November.

FREE REFRESHMENTS

There will be refreshments from our modern kitchen every Saturday evening.

ALL DANCES ARE OPEN

You are welcome to attend any dance, any night at the new Square Dance Center. Please feel free to come in at any time.

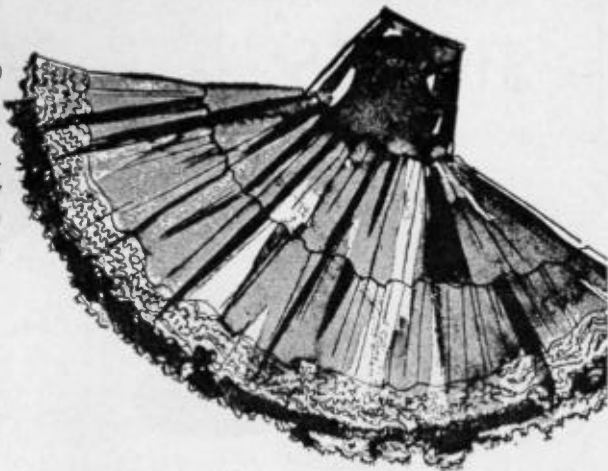
ORDER YOUR TICKETS IN ADVANCE ON SATURDAY AND SUNDAY DANCES. DON'T BE DISAPPOINTED. CHARTER A BUS AND BRING YOUR ENTIRE CLUB. YOU'LL HAVE A "BALL" DANCING AT THE FABULOUS SQUARE DANCE CENTER.

FEATURES OF THE NEW SQUARE DANCE CENTER

- 5,000 square feet of dance floor. Dance floor is hardwood mounted on rubber. There is nothing better or more comfortable to dance on.
- Air-conditioned throughout for year around comfort.
- Free parking. Room for many, many cars in private parking lot.
- Perfect acoustics. Constructed especially for square dancing.
- Beautiful decorations and landscaping. Special decorations on festive occasions.
- Complete kitchen facilities.
- Conference room available for meetings.
- Complete square dance store. The most beautiful and best stocked store in the country.
- Professionally managed. All details handled for you.
- Program includes: New clubs for beginners (classes), challenge nights, round dance clubs and classes, clubs, special dances, teen-age clubs, and much, much more.

MODEL P102**\$14⁰⁰**

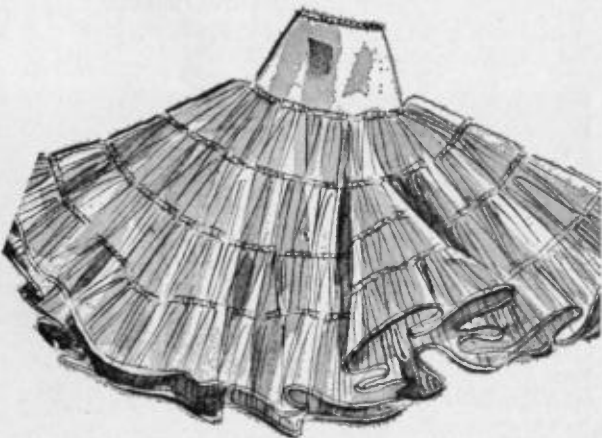
With two layers of nylon chiffon, deluxe style billows so very full it finishes with 18 yards on each layer. White, Red, Black, Pink, Blue. Sizes: P S M L.

**MODEL P103****\$14⁰⁰**

A beautiful petticoat with a metallic flower pattern in either white and gold or white and silver lurex. Edged in matching metallic lace. Underskirt of nylon sheer to protect the stockings. Tricot top. Sizes: P S M L.

**MODEL P104****\$16⁰⁰**

A new 50 to 60-yard petticoat of special silky nylon marquise designed for fullness. Adjustable waistband on cotton batiste top. White, Red, Pink, Black, Turquoise. Sized by length: 20", 21", 22", 23", 24", 25", 26".



SHOES



ANKLETTE

MODEL S101

Creatively designed for Square Dancers with a convertible ankle or instep strap. Made in soft glove leather, chrome soles and 1/2 inch celestite heels. Black or White. \$6.50.



SHUFIT

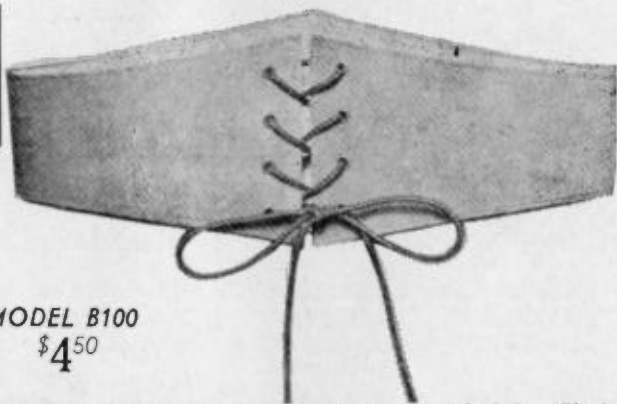
MODEL S100

Snugly hugs the foot with an elasticized binding and slips on easily with its shoe-horn tab. Designed with 1/2 inch celestite heel and chrome soles. Black or White: \$6.50. Silver or Gold: \$8.00.

NOTE: All shoes are fully lined and come in M and N widths; sizes 4 to 9 and 1/2 sizes. Sizes 9 1/2 to 10 M and 9 1/2 to 11 N cost \$1.50 extra for Black or White, \$1.00 extra for Silver or Gold.

BELTS

Cinch belt—Available in six colors: Red, Black, White, Turquoise, Gold, Silver. Sizes: Small, Medium, Large, X-Large.



MODEL B100

\$4⁵⁰



Ladies stretch belt, 1 inch wide. Sizes: Small, Medium, Large. Colors: Silver, Gold, Iridescent White, Copper, Black.

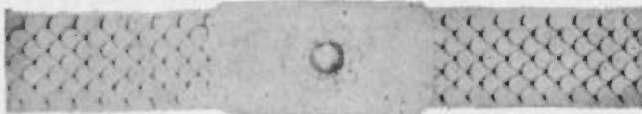
MODEL B102

\$3⁰⁰

Ladies stretch belt, 1 3/4 inches wide. Sizes: Small, Medium, Large. Colors: Silver, Gold, Iridescent White, Copper, Black.

MODEL B101

\$4⁰⁰



SHIRTS



\$7.00

MODEL S201. Plain white 65% Kodel Polyester 35% combed cotton. Wash n' Wear. Tailored edge-stitched. Sizes 14-17, Sleeves S-M-L.



\$9.00

MODEL S207. Plain white with beautiful square dance motif in black and silver. Motif shows square dancers in different poses on front and back. Wash n' wear. Sizes 14-17, Sleeves S-M-L.



\$7.00

MODEL S205. Plain white with choice of black or red piping. 100% Press-Less Cotton. Wrinkle resistant. Wash n' wear. Sizes 14-17, Sleeves S-M-L.



\$10.00

MODEL S208. Plain white with distinctive horse head motif on front, sleeve cuffs and back. 100% wrinkle resistant cotton broadcloth. Wash n' wear. Sizes 14-17, Sleeves S-M-L.

MODEL S200—Always staple and popular solid color broadcloth. Little or no ironing needed. Western high rise yoke model. Three snap fitted cuffs. Lustrous tech-pearl snaps. Solid colors: red, black, turquoise. Sizes 14-17, Sleeves S-M-L. **\$5.00**

MODEL S202—Exclusive plaid with western yoke model styling. Form fitting western trim back. Three snap fitted cuffs. Small round tech-pearl snaps throughout. All cotton, wash and wear. Colors: turquoise, brown, grey, red, blue, tan. Sizes 14-17, Sleeves S-M-L. **\$6.00**

MODEL S203—100% cotton, wash and wear. Large checks (1/8-inch squares). Colors: red, black, blue, tan. Sizes 14-17, Sleeves S-M-L. **\$6.00**

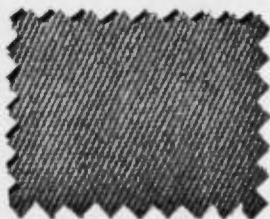
MODEL S204—Authentic, form fitting western style with finest custom details. Small checks. (1/16-inch squares). Colors: red, black, blue, tan. Sizes 14-17, Sleeves S-M-L. **\$6.00**

MODEL S206—65% Dacron, 35% combed cotton. Wash 'n wear. Colors: pastel tan, green, gray, blue. Sizes 14-17, Sleeves S-M-L. **\$7.00**

MODEL S209—Fine 100% cotton. White with black embroidery (trim). Specify plain or fancy trim. Sizes 14-17, Sleeves S-M-L. **\$9.00**

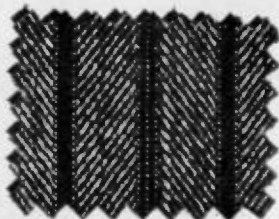
MODEL S210—Plain white 100% Dacron Tricot. Ideal square dance shirt. No ironing needed. Drip dry. Sizes 14-17, Sleeves S-M-L. **\$10.00**

PANTS



MODEL P100

A basic square dancer's pant. Made of rayon acetate gabardine. Colors: tan, black. Crease resistant finish. Snaps on back pockets. Slash style of normal wear. Sizes: 28-42.
\$10.00



MODEL P101

Gambler stripe. Add variety to your dance wardrobe. Color: Black only. Crease resistant finish. Slash style pockets. Snaps on back pockets. Sizes: 28 to 42.
\$10.00

MODEL P102

A fine wash 'n wear pant. Made of 50% Acrilan Acrylic, 43% Avril Rayon, 7% Acetate. Guaranteed for one year of normal wear. Sizes: 28-42. Colors: charcoal brown, black.
\$15.00

MODEL P103

The finest square dance western pant made. 55% Dacron, 45% wool. Practically wrinkle free. Sizes: 28 to 42. Color: black.
\$20.00

MODEL P104

Another fine square dance pant. 100% wool worsted. Sizes: 28 to 42. Colors: brown, black.
\$20.00



MODEL S104 \$12.00

Square dance oxfords. Tops in comfort for hours of dancing, yet dressy enough to wear around town. All sizes. S104: Black, S105: Brown.

SHOES

At the dance or on the town you are proper in the Dance-A-Way. Zipper closure. All sizes. S100: Brown Dress Calf, S101: Black Dress Calf, S102: Benedictine Tan Dress Calf, S103: Wine Dress Calf.



MODEL S100 \$25.00



MODEL TH101 MODEL TH102 MODEL TH103

Metal towel holders come in your choice of copper, gold, or silver. **\$1.00**



MODEL TH104

TOWEL HOLDERS



MODEL TH100. Leather towel holder with embossed square dance silhouettes. Holder colors: black, white, natural.

75c

BELTS AND BUCKLES

MODEL B100 — Man's embossed leather belt, 1½ inch, Brown or Black. **\$3.00**



MODEL B100 — \$1.00



MODEL B101 — \$2.00



MODEL B102 — \$1.00



MODEL B103 — \$2.00

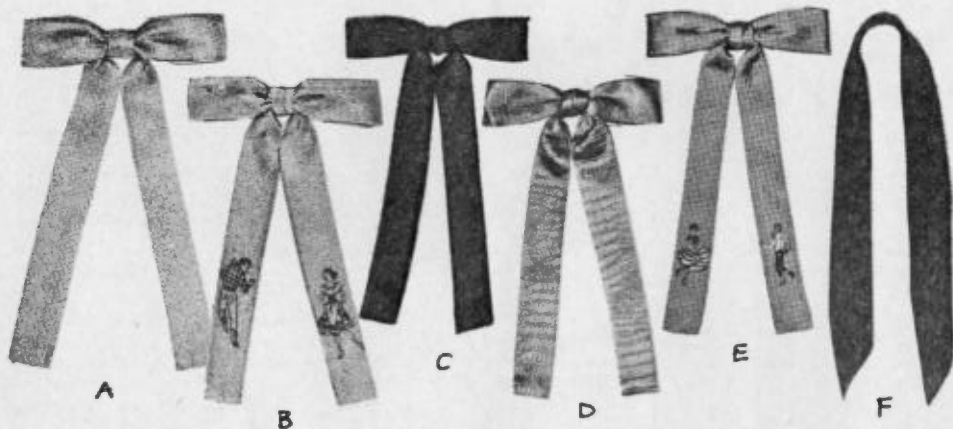


MODEL B104 — \$2.00



MODEL B105 — \$1.00

TIES



A—Model T100. *The Colonel*. Sparkling lame in gold or silver. Only \$2.00

B—Model T101. *The Colonel* with hand-screened square dancers. Sparkling lame in gold or silver. Only \$2.00

C—Model T102. *The Colonel* in black, white, red, yellow, brown, navy, kelly, gray, turquoise, pink, moss, purple, melon, royal, light blue, copen, apricot. Only \$1.00

D—Model T103. *The Colonel*, ingrain leather look fabric in black, brown. Only \$2.00

E—Model T104. Crepe with hand-screened square dancers, in black, white. Only \$2.00

F—Model T105. Crepe easy tie sewed neckband, in black, white, red, yellow, brown, navy, kelly, gray, turquoise, pink, moss, purple, melon, royal, light blue, copen, apricot. Only \$1.00

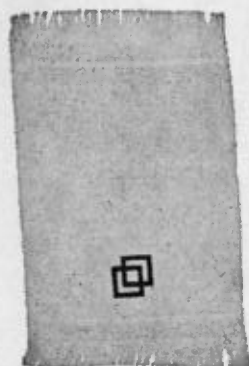
TOWELS

Towel colors: white, red, yellow, blue, brown, pink, mint, green, purple.

75c



MODEL T100
Square dancer silhouettes
screened in black.



MODEL T101
Square dance emblem screen-
ed in black.

SQUARE DANCE SHOP

1622 N. RAND RD., ARLINGTON HEIGHTS, ILL. 60004
(312) 255-4060

ORDER FORM

SHIP TO (PLEASE PRINT):

DATE _____

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

CATALOG NUMBER	HOW MANY	NAME OF ITEM	COLOR	SIZE	PRICE

TOTAL PRICE OF ORDER

☐ PAYMENT ENCLOSED ☐ CHARGE MY ACCOUNT
ILLINOIS RESIDENTS ADD 4¢ TAX FOR EACH DOLLAR OF GOODS

WE PAY POSTAGE • SATISFACTION GUARANTEED

Now in TWO convenient locations
to serve you better

SQUARE DANCE SHOPS

SQUARE DANCE SHOP

6407 NORTH CALDWELL AVENUE
CHICAGO, ILLINOIS 60646
(312) 763-8252

HOURS: Tues., Wed., Sat.: 10 AM - 5 PM
Mon., Thurs., Fri.: 10 AM - 9 PM. Sun.: 1 - 5 PM

SQUARE DANCE SHOP

1622 NORTH RAND ROAD
ARLINGTON HEIGHTS, ILLINOIS 60004
(312) 255-4060

HOURS: Mon. thru Sat.: 10 AM - 8 PM. Sun.: 1 - 5 PM.

New fall merchandise now in stock. Shop early while selections are complete. Same styles, selections and prices at both stores. Visit the store most convenient to you. Both are close to expressways, easy to get to with plenty of FREE parking after you get there. Come in and browse . . . catch up on the latest square dance happenings in the area.

quarters

Slide thru, those who can pass thru
Outside two California swirl
Those who can star thru, right and
left thru
Turn 'em around, then cross trail
Left allemande . . .

UNORTHODOX

by Earl Neff, Buena Park, Calif.

Four ladies chain across
Same ladies chain three-quarters
Heads lead right, circle to a line
Pass thru, wheel and deal
Double pass thru, centers in, cast off
three-quarters
Pass thru, wheel and deal
Girls slide thru, both turn right, go
single file
Men pass thru, left allemande . . .

SLIDE FIGURES

by Earl Neff, Buena Park, Calif.

Heads star thru, then dixie daisy
Centers in, cast off three-quarters
Pass thru, wheel and deal, dixie daisy
Centers in, cast off three-quarters
Slide thru, those who can pass thru
Face to the middle, make an eight
hand ring, circle left
Gents face your corner, all eight chain
Left allemande . . .

Heads star thru, then dixie daisy
Centers in, cast off three-quarters
Pass thru, wheel and deal, dixie daisy
Centers in, cast off three-quarters
Pass thru, all turn back
Make an eight hand ring, circle left
Four girls (or men) go up and back
Cross trail thru, left allemande . . .

ROUND OFF #5

by Gordon Blaum, Miami, Fla.

Heads star thru, then half sashay
Pass thru, split two, go around one
Lines go forward and back, pass thru
Round off, peel off, wheel and deal
Men square thru five hands
Girls divide, pass one girl
Left allemande . . .

ROUND OFF #6

by Gordon Blaum, Miami, Fla.

Heads half sashay, then lead right and
circle four
Ladies break to form lines of four
Pass thru, round off, dixie chain
Ladies left, gents right, left alle-
mande . . .

BROKEN WAVE

by Gordon Blaum, Miami, Fla.

Promenade, don't slow down
Heads wheel around, pass thru
Single wheel, dixie style to an ocean
wave, rock it
Girls trade, boys turn back
Bend the line, cross trail thru
Left allemande . . .

BROKEN WAVE #1

by Gordon Blaum, Miami, Fla.

Heads square thru, do-sa-do the outside
two to an ocean wave
Men trade, girls turn back
Wheel and deal to face those two
Roll away with a half sashay
Left square thru three-quarters round
Grand right and left . . .

BROKEN WAVE #2

by Gordon Blaum, Miami, Fla.

Side ladies chain across, heads do a
half sashay
Heads lead right, circle four
Gents break to lines of four
Forward eight, back with you
Pass thru, gents trade, girls turn back
Join hands, circle eight
Those who can right and left thru
Same four roll away, half sashay
Left allemande . . .

CAST #1

by Gordon Blaum, Miami, Fla.

Number one couple split the ring
Around one in line you stand
Line of four go forward and back
Forward again, across the floor, cast off
Couple around one, stand four in line
Forward eight, back you toss

Pass thru, cast off three-quarters
Star thru, left allemande . . .

NEW IDEAS

TURN AND SLIDE

by Sam Grundman, Berkeley, Calif.

A combination of turn thru and slide thru. Take opposite person, regardless of sex, by the right forearm, walk half way around and pull by (turn thru). Men make a quarter turn right, ladies make a quarter turn left. When the preceding call ends with a right hand, the turn and slide should start with the left hand. The quarter turn which completes turn and slide leaves either hand available for the next command.

When a man faces a lady, turn and slide equals a star thru, California twirl. When a man faces a man or a lady faces a lady, slide and turn equals

slide thru plus trade.

EXAMPLES

by Sam Grundman, Berkeley, Calif.
One and three turn and slide
Left allemande . . .

Heads lead right, circle to a line
Forward eight, back to the land
Turn and slide, left allemande . . .

Side couples right and left thru
Head couples turn and slide
Split the sides, around one, line up four
Forward eight, back you do
Ends only turn and slide
Cross trail thru, left allemande . . .

Head couples cross trail thru
Go around two, line up four
Forward eight, back you do
Turn and slide across from you
Peel off, pass thru, bend the line
Turn and slide, square thru three-quarters
Left allemande . . .

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Head couples turn and slide
 Pass thru, clover and turn and slide
 Pass thru, clover and turn and slide
 Left allemande . . .

One and three half sashay, then square
 thru while you're that way
 Turn and slide to a line of four
 Centers trade, cast off three-quarters
 Square thru three-quarters round
 Left allemande . . .

DIXIE DAISY TURN THRU

by Robert Holup, Wausau, Wis.

Start the basic dixie daisy, and on the
 last hand, do a turn thru.

EXAMPLES

by Robert Holup, Wausau, Wis.

Heads lead right, circle to a line
 Pass thru, wheel and deal
 Dixie daisy and turn thru the last hand
 Centers in, cast off three-quarters
 Pass thru, wheel and deal
 Dixie daisy and turn thru the last hand

Centers in, cast off three-quarters
 Cross trail thru, left allemande . . .

Promenade with your partner
 Gents roll in, left face whirl, prom-
 enade

One and three wheel around
 Pass thru, wheel and deal
 Dixie daisy and turn thru the last hand
 Centers in, cast off three-quarters
 Pass thru, wheel and deal
 Dixie daisy and turn thru the last hand
 Centers in, cast off three-quarters
 Slide thru, left allemande . . .

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GRENN

Newest Rounds

GR 14090

"DESERT SONG" (waltz) by Bill Lee

"FIVE MINUTES MORE" by Lee and Katie Billow

Newest Hoedowns

GR 12085

"TUBTHUMPER"

non-phrased, instrumental only

"TRAIL RIDGE"

Note: Our apologies for late release of "Get Out And Get
 Under The Moon" by Johnny Davis

Recent Rounds

14089 Okey Dokey/You and Me
 14088 Mexicali Rose/Seems Like
 14087 Taste Of Honey/Conn. Waltz
 14086 New Love/Carolina Morn

Recent Hoedowns

12083 Tomahawk/Rockfall
 12081 Whirlpool/Piney Woods Whoop
 12080 Kickin' It Up/Cornfield Holler
 12071 Rolling High/Kitatinny

TOP

Newest Flip Squares

TOP 25132 "TWEEDLE DEE" by Dick Leger

TOP 25133 "MOLLY BROWN" by Herb Keys

Recent Squares

25131 Down By The Ohio—Leger	25127 When Your Hair Has Turned to Silver—Bohn
25130 Pistol Packin' Mama—Bauer	25126 Tomatoes Are Cheaper—Hartman
25129 Nobody's Home But Me—Peterson	25125 Phila. Style—Fish
25128 Mickey's Tune—Schultz	25124 By The Sea—Keys



● **WISCONSIN**—Oct. 5-9 are the dates set for the Annual Oktoberfest celebration in LaCrosse, Wis. Five dance sessions during the city-wide festivities will feature six nationally known callers: Johnny Toth, Jack Jackson, Jerry Helt, Frank Lane, Max Forsyth, and Bob Yerington. Sponsors of the event are the LaCrosse Happy Twirlers.

● **TEXAS**—"Twirl and Whirl in the

Wool Capital of the World" is the invitation extended for the San Angelo Fall Fling Oct. 7-8. Chuck Raley, Billy Lewis, and Wanda and John Winters will handle the square and round dance chores in San Angelo's new Coliseum.

● **HAWAII**—Several tour groups of stateside dancers are combining their annual vacations with a jaunt to the Third Aloha State Convention in Honolulu this month. The Hilton Hawaiian Village Hotel is Convention headquarters during the festive week end Oct. 7-9. Among callers participating will be Tommy Stoye, Dick Weaver, Bill Mueller, and Glenn Zeno.

● **KANSAS**—The Fifth Annual Fall Festival of the Skirts and Shirts of Manhattan, Kans. will be held Oct. 8. Harold Bausch will call the squares in Manhattan's City Auditorium.

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Lakes Area Dancers) Festival will bring Stan Burdick, Emmet Illif, Deuce Williams, Don Fell, Ted Marshall, and Johnnie Wykoff to Mansfield, Ohio for the event. Date set is Oct. 9 in the YMCA in Mansfield with continuous dancing from 2 until 10 p.m. to be featured.

- **ILLINOIS**—The Western Whirlers of Kewanee, Ill. sponsor their semi-annual Night Owl Dance Oct. 15 in Princeton, Ill. Guest callers will participate in the program in the Princeton Roller Rink.

- **INDIANA**—The Annual Festival of the Indiana State Callers Association will be held Oct. 15 in Indianapolis, Ind. Dancing will be from 2 until 5 p.m. and from 8 until 11 p.m. at the Indiana State Fairgrounds, site of the recent 15th National Convention.

- **TEXAS**—Jerry Haag, Beryl Main,

and Nita and Manning Smith will be featured at the Fourth Annual Festival of the Amarillo Council Oct. 21-22. The two-day jamboree will be held in Amarillo's National Guard Armory.

- **NEBRASKA**—The Omaha Callers Association sponsors the Sixth Mid-Central States Convention Oct. 22 at the Civic Auditorium in Omaha, Nebr. A special round dance session, workshops, an official Night Owl Dance, and the appearance of a mystery guest will highlight the day-long program.

- **ILLINOIS**—Johnny Davis will call the squares at the Semi-Annual Festival of the Illinois Knotheads Oct. 23. Edna and Gene Arnfield will lead the rounds at the afternoon dance in the Blue Moon Ballroom in Elgin, Ill.

- **NEBRASKA**—Glenn Lapham of Omaha, Nebr. will be the featured caller at the Annual Festival of the Prairie



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Schooners of Sidney, Nebr. Oct. 29-30. Dancing will be in Sidney's Elks Ballroom.

● **CALIFORNIA**—Oct. 29-30 are the dates of the Seventh Annual Harvest Hoedown, sponsored by the Associated Square Dancers of Superior, Calif. Melton Luttrell, Dick Parrish, and Vonnie and Willy Stotler will headline the week end program at the Memorial Auditorium in Sacramento, Calif. In conjunction with the Hoedown, Bob Ruff will call a special dance for newer dancers on Oct. 28.

● **NEW YORK**—The Tenth Anniversary of the Long Island Federation will be celebrated with a special dance Oct. 30. Louis Calhoun will be behind the mike at Long Island's Columbus Lodge.

Address: National News and Events Editor
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Calls by Tommy Stoye

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IF YOU KNEW SUSIE—Kalox 1061
Calls by Billy Lewis

Hurray! A nifty number returns, retooled to take today's square dancers in tow through swing thru, boys trade, and the like. So whether you've got a Susie in your case or a case on Susie, put your phono arm on this gal and get acquainted with a swinger.

SQUARE DANCING GAL—Square Tunes 101

Calls by Bob Dubree

Thousands of Fontana fans will want this record just to hear the southern twang in the music of the Fontana Ramblers. And more will enjoy Bob's bubbling broadside for the "luvva the mike" and life of the party. The tune is made for square dancing, whether growled or crooned. Fast but workable figure.

MICKEY'S TUNE—Top 25128

Calls by Wally Schultz

Wally gives us a generous piece of action here, from the first dixie style to the cross trail—star—promenade, but most dancers like to keep busy. Dixieland styling by the band and a good dancing beat make this a stand-out.

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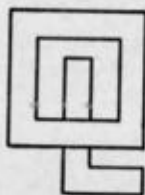
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NOBODY HOME BUT ME—Top
25129

Calls by George Peterson

Equally good, we'd say, is this flip Top box-type creation by George, by George! Its contents include a swing thru and boys trade, like others, and there's a familiar ring to the music too. Just a joyful glockenspiel.

STRUTTIN WITH MARIA—Wind-
sor 4859

Calls by Wayne West

Color this record bright yellow for originality, and maybe green too, because it may leapfrog to the top popularity position. That singing grand square with a teacup chain alternate is unique. The Latin rhythm is catchy, and West is sharp and clear. Besides, you can't hardly get a heads-sides-heads-sides sequence anymore.

NUMBER ONE DANCERS—Windsor
4858

Calls by Don Stewart

Perhaps not number one record on this month's list, this is probably number one to utilize turn thru. It has the likely qualities to popularize square dancing as "public remedy number one" (for the tension of our times). More swing thrus and stuff, interestingly done. Well, number two tries harder.

BACK IN MY BABY'S ARMS—
MacGregor 1095

Calls by Allen Tipton

The well-constructed figure (square thru to corner and thar) almost redeems this sprightly creation, but the tune is not distinctive and might be troublesome to some callers. Not bad, but this won't be the wax that makes MacGregor famous.

ROUND DANCES

ABILENE—Hi Hat 830

Choreography by Betty and Gil Wunning

A 32 measure two-part (plus interlude) two-step with a repeat of part A. Routine is a not a main dish nor the dessert type. Sideward two-steps with the usual scissors thru to a circle away, plus the currently overworked "apart, close, forward, hitch" figure wheeling around to banjo or sidecar, makes this a bland summer salad. A tasty musical recording. Easy.

BUTTONS AND BOWS—Hi Hat 830

Choreography by Betty and Chuck Moore

A 32 measure two times through two-step in three parts with repeats on part A. This one is sort of a guess along dance pattern that was possibly cut out with a pinking shears. Twisty vines, hitches, dips, and pivots all to a lively musical treatment of "Buttons and Bows". Intermediate plus.

SUNDOWN—Windsor 4718

Choreography by Vivian and Ben Highburger

A 32 measure two and a half times through two-step with a lonesome two measure repeat in the entire routine. Two-steps, hitches, scissors, rocks, and locks. A choreographic homogenous melange aims this one down toward "Sundown." Excellent music. Intermediate.

MY BABY JUST CARES FOR ME—Windsor 4718

Choreography by Es and Joe Turner

A 32 measure two-step that goes two and a half times through with repeats on the first eight measures. Old musical sounds (but good) and old works. "Baby" is still of 1961 "in between" vintage . . . neither creeping nor walking. Too mature for square dancers and too immature for round dancers. A re-release of the same 1961 routine. In-

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BOGAN: 1199—I Wonder Why, Caller: Cal Lambert, Flip/Inst.
1198—April Showers, Caller: Cal Lambert, Flip/Inst.

LORE: 1089—Ferris Wheel, Caller: Emanuel Duming, Flip/Inst.
1088—What It Means To Be Lonesome, Caller: Allen Tipton, Flip/Inst.

ROCKIN "A": 1333—Darling Dixie Lee, Caller: Bill Wilson, Flip/Inst.

SWINGING SQUARE: 2333—Hello Mary Lou, Caller: George Peterson, Flip/Inst.

KEENO: 2330—Set Me Free, Caller: Harold Bausch, Flip/Inst.

MUSTANG: 118—One Has My Heart, Caller: Billy Brooks, Flip/Inst.

BLACK MOUNTAIN: 218—John Henry, Caller: Frank Lane, Flip/Inst.
9000 (LP) Called by Les Gotcher

SQUARE 'N ROUND: 555—Pass the Clover, Partner Trade, Caller: Les Gotcher

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MEXICALI ROSE—Grenn 14088

Choreography by Na and Jack Stapleton

A 32 measure waltz two times through. Repeats on first two figures. Here's satisfying waltz choreography with a "Silk and Satin" start. Twinkle and balance play it up a bit, followed by a solo turn. An old tune re-released, well-played with a simple waltz routine that's suitable for everyone from the square dancer to the senior citizen set. Easy.

SEEMS LIKE—Grenn 14088

Choreography by Nancy and Larry Brumleve

A 32 measure two times through two-step with repeats of the first eight measures. A different vine-flare, boxes, and locks with some turning two-steps are blended into a smooth dance routine to a nostalgic rendition of Arthur Godfrey's theme song. Smooth melody and superb band. Intermediate.

IPANEMA—Sets In Order 3157

Choreography by Dru and Ed Gilmore

A 32 measure two-step, two and a half times through, with repeats on each eight measures. Uncluttered choreography in the typical Gilmore groove. Excellent teaching vehicle for two-step turns. Wistfully, we wish Ed had picked a more vivacious lady than the one from Ipanema. Her melodic attire spins a sameness through both figures. Easy.

COLONEL BOGEY—Sets In Order 3157

Choreography by Bernice and Dan Schmelzer

A 16 measure two-step mixer that goes five times through with one partner change on each sequence. Here's a zippy one with no turning two-steps to a musically contagious recording of the theme from "Bridge Over the River Kwai". Easy.

MAIL

Thank you so very much for the check you sent me for winning the July contest . . . It certainly was a thrill to win the contest for the month and to see my article printed.

Ruby Ritchey
Grand Junction, Colo.

Keep the excellent Workshop material coming as it is a great help in keeping up with the latest square dance trends.

Gary Young
Ottawa, Ont., Canada

Many thanks for the nice write-up regarding our Overseas Reunion (August 1966 issue). . . .

Thanks also for your offer of copies

for our attendees I will make a suggestion (if by any chance some are left over) that they be mailed to overseas clubs. . . .

Deloris and Ted Breske
San Antonio, Tex.

If you happen to have a small space in the magazine, please thank all the people for me who sent get well cards recently. I know they will understand that it is impossible for me to write to each one.

Al "Tex" Brownlee
Odessa, Tex.

Thanks so much for my check (August 1966 Issue Contest Winner). It was such a nice surprise. I don't often win anything.

Shirley Mehlmann
Anita, Iowa

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NATIONAL SQUARE DANCE

The dance field is divided into two major areas: the art forms and the social forms. Let's discuss the forces interested in each area and the groups interested in upgrading these types of dance.

The art forms of dance consist primarily of ballet and modern dance. Ballet is upgraded by the Ballet Masters. Standards for performances and instructors are high. The recent Ford Foundation grant of five million dollars to the ballet interests give this particular dance form a promise of excellent leadership in the future.

Modern dance standards are set by the schools. In the schools, physical education teachers are also concerned with the modern dance form and are very active in setting standards for performance and for teachers.

The social forms of dance have not been as fortunate as the art forms in establishing standards. Of the various social forms, international folk dance, square, round, and ballroom dance are almost leaderless in terms of standards.

Ballroom dance standards are generally set by private studios. Recently, however, the many fad dances and trends in music have left ballroom dancing in America in serious difficulty.

International folk dancing is in no better circumstances than ballroom dancing. Because this particular dance form is participated in by small groups of individuals, the form has become very specialized. Standards are set by individuals, many of whom differ from other authorities in the field.

Square and round dancing have remained strong in America because of the activity's many talented leaders. The popularity of square and round

dancing is due in great part to the good judgement of present leaders in regard to available material.

Now, however, these leaders are finding it increasingly difficult to recruit new dancers in many areas, and most important, to hold these dancers in the activity. The next 20 years will judge square and round dancing's ability to remain a potent recreational activity in America.

Standards for leadership and performance must be established. They cannot be set by a single magazine or individual. Only an organization of square dancers, working together for the common good, can achieve this end. This is one of the major objectives of the NSDA.

What is meant by the term standards? Let's describe the standards for leadership before attempting to illustrate standards for performance because the leaders of the square and round dance movement will eventually determine the standards for performance.

The folks at the 1966 Purdue Seminar assisted in developing a 300 word evaluation of background material necessary for competence as a square dance caller. The areas included were history, business procedures, patterns, costuming, equipment and facilities, philosophy, programming, basics, ethics, and public relations.

These phases of calling were proposed to be part of a written test that would compose one-half of the total evaluation. The second half would consist of a 30 minute teaching and calling practical evaluation with three referees making independent judgments. The score for both the written and practical evaluations would determine

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the level of performance.

This rating system would be subjected to several pilot studies to determine validity, reliability, and objectivity. If the written and oral exams are judged sound, based on the tests for validity, reliability, and objectivity, then the evaluation can be administered to any caller wishing to secure such a rating.

This proposed evaluation would point out areas of strength and weakness in square dance calling. Standards of acceptable leadership could be established ranging from master caller to apprentice caller. Different standards would be set for a local, state, and finally a national rating.

These standards would not prevent anyone from calling or teaching. Also, there are many who would never submit to such an evaluation. However, many progressive leaders will want to discover their strengths and weaknesses and will wish to strive for a master caller rating.

Perhaps the evaluation would be used by state and local callers associations to assist in solving the problem of ad-

mitting callers who have inadequate backgrounds and inferior methods. Many institutes, festivals, and conventions will be interested in a person's rating before employing him for a calling date.

There will be great objection to any plan to set standards for callers. Unfortunately, some of our highly trained and talented callers will object first. Before they object too strenuously, they should seriously discuss this subject with other callers.

Why is a set of standards necessary? What good will it do? How should it be administered? How should it be financed? How should the evaluation be updated? And finally, how many callers and associations would eventually find the evaluation useful?

These questions must be answered if an evaluation of square and round dance leadership is to be effective. Next month we'll attempt to answer several of these important questions.

Arden Johnson



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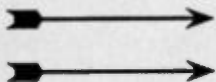
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WHY SQUARE DANCING IS AMERICA'S FINEST RECREATION

Earle Park, one of Canada's most popular callers, looks at square dancing throughout North America as he explains why it is the finest recreation today.

MASTERS ROUND DANCE TOURNAMENT

Fore! And you're off on a tour of this past summer's vacations and institutes for a repeat of last year's popular summary of round dances. Learn, through the results of our annual survey, which rounds birdied, parred, or bogeyed in the tournament of round dance champions.

FIVE EASY SINGING CALL ADAPTATIONS

Stan Burdick steps out of his role as artist/cartoonist to take a serious look at a subject he knows equally well—material for one-night stands. You'll find five popular singing calls for which Stan has written new figures especially for one-nighters and new dancer classes. This is the beginning of the series YOU requested!

RECORD DEALER ROSTER

All new square and round dance records advertised or reviewed in SQUARE DANCE Magazine are available from the dealers listed on this page. Write dealer of your choice for the Fall-Winter 1966 Square and Round Dance Record Catalog published by SQUARE DANCE Magazine.

ARIZONA

- MAIL ORDER RECORD SERVICE
P.O. Box 7176, Phoenix

CANADA

- GERRY HAWLEY RECORDS
34 Norman Crescent,
Saskatoon, Sask.

GEORGIA

- EDUCATIONAL AND DANCE
RECORDS
P.O. Box 11776, Atlanta 30305

ILLINOIS

- ANDY'S RECORD CENTER
1614 N. Pulaski Rd.,
Chicago 60639
- SQUARE DANCE SHOP
6407 N. Caldwell Ave.,
Chicago 60646
- SQUARE DANCE SHOP
1622 N. Rand Rd.,
Arlington Heights 60004

INDIANA

- MAXINE'S SQUARE DANCE SHOP
4428 S. 7th St., Terre Haute
- PARKER STUDIO OF MUSIC
Hiway 3 N. at Cree Lake
Kendallville
- STEVENS CAMERA SUPPLIES
3600 S. Main St., Elkhart

MICHIGAN

- BUCKBOARD WESTERN SHOP
R. 2, Marshall
- SCOTT COLBURN'S SADDLERY
33305 Grand River,
Farmington 48024

MINNESOTA

- "AL" JOHNSON RECORDS
4148 10th Ave., Minneapolis 7

TEXAS

- JUDY'S RECORD SHOP
Rt. 2, Box 191-Z, Denison

WASHINGTON

- AQUA RECORD SHOP
1230½ Westlake Ave., Seattle 9

WISCONSIN

- MIDWEST RADIO COMPANY
3414 W. North Ave., Milwaukee

Fashions by Nita Smith

113 WALTON COLLEGE STATION, TEXAS



NO. 6608 CIRCUS

A fashion with the Op Art Look! Drip-dry cotton border print combining gold, black and white designs. The bodice and top tier are of the gold print. The white print trims the square neck and the short middle tier, both are accented with self ruffle and black velvet ribbon. The bottom tier and the sleeves are the border print which combines all three colors. An exciting dress. Try a gold petticoat and pantalettes for even more excitement - \$14.95 and \$8.95.

\$29⁹⁵



NO. 6604 FESTIVAL

Something NEW in our line—a bias cut bodice, fashioned in aqua and white striped dacron voile. A bias ruffle of the material outlines the V neck and "criss-cross" front-bias bands trim the 3-tiered skirt. Aqua washable velvet ribbon is used lavishly for color accent. A bouffant white slip is a suggestion: \$8.95, \$11.95 or \$14.95. Also available in aqua & white or gold & white striped dacron and cotton. **\$39⁹⁵**

ORDERING INSTRUCTIONS

Each dress is custom made by an expert seamstress to your measurements. Please state Bust, Waist, and Skirt length—from bottom of your waistband to the lower edge of your skirt. Also state your usual dress size. Add \$1.00 to cover postage and handling charges.

Fashions by NITA SMITH

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