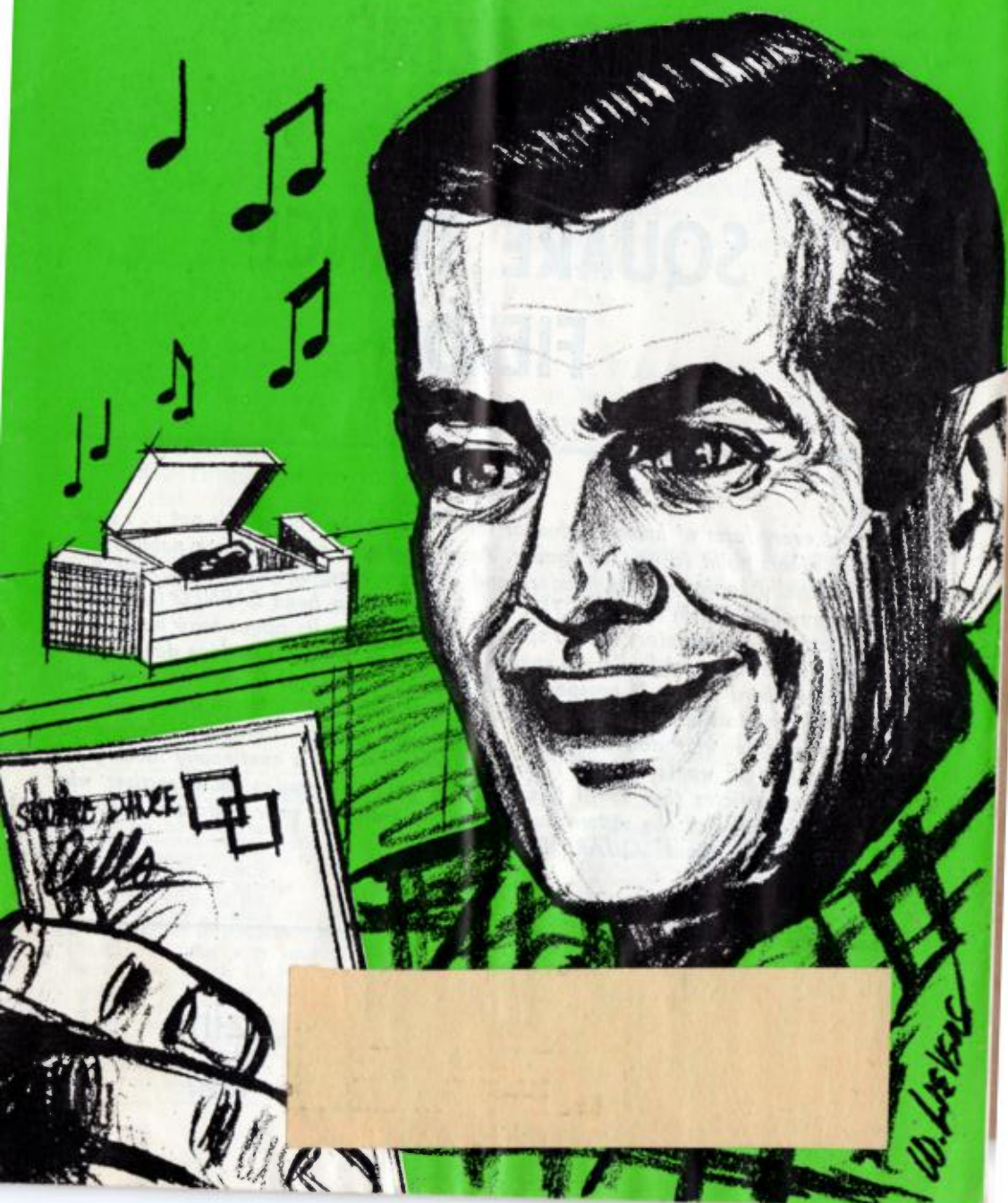


MAY 1967

# SQUARE DANCE



# THE MOST **IMPORTANT** MAGAZINE IN THE SQUARE DANCE FIELD!

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*In almost every form of human endeavor there is someone who stands out . . . someone that others point to as their leader. Among national square dance publications, most nationally known callers, leaders and dancers consider SQUARE DANCE as the leading magazine in the field. This No. 1 position has been EARNED by a dedicated staff and contributors over a span of twenty years. Its pages have been filled by some of the foremost leaders in square dancing . . . people who love dancing and have worked hard to see it prosper. SQUARE DANCE is not filled with trivia, but attempts to get to the "meat" of the subject matter quickly. It knows square dancers are busy people who don't want to waste time reading worthless information. SQUARE DANCE wants QUALITY and not quantity, and is continually looking for features and articles that fulfill this editorial policy. If you're an advertiser who wants the "cream" of the square dancers in the nation as your customers, why not get more details about SQUARE DANCE.*

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**SQUARE DANCE Magazine**

1622 North Rand Road, Arlington Heights, Ill. 60004



... Received my March issue of SQUARE DANCE Magazine and as usual went through it from cover to cover. ... As usual the articles were very good and I thought the Vacation Guidepost was a very good idea until I noticed that my name was not included in the staff of Rocky Mountain Square Dance Camp. ...

Francis Zeller  
McCracken, Kans.

We were disappointed on not seeing the Spring Fling and Oktoberfest listed among the square dance vacations in your March issue. We consider them among the better vacations available in this part of the country. If you have a supplemental list for omitted vacations, please include us.

Spring Fling, April 21-22-23, 1967.  
Jerry Helt, Bruce Johnson, Edna and Paul Tinsley.

Oktoberfest, October 5-6-7-8, 1967  
Dick Jones, Joe Lewis, Melton Luttrell, Frank Lane, Max Forsyth.

Bill Sauer  
LaCrosse, Wis.

Thank you for sending the complimentary copies of your magazine. So

many of our old and new dancers will enjoy these and realize that just maybe they might be missing some thing ...

Jon Jones  
Arlington, Texas

Enjoy reading our SQUARE DANCE Magazine very much. Keep up the good work ...

Alvin Boutillier  
New Orleans, La.

Thank you very much for using our article in SQUARE DANCE Magazine (March 1967). We were very pleased with the title you used with it. It fit perfect. We love round dancing and try to do the most we can to promote it ...

Pat and Lou Barbee  
Columbus, Ohio

... We felt the Indianapolis National Square Dance Convention was the best ever because of the high level of the dancing which was presented.

Howard Clark  
Peoria, Ill.

Your notice reminded me that my subscription had expired. ... Why didn't you say so sooner?

Bill Theede  
Hayward, Calif.

Address: Mail Editor, SQUARE DANCE Magazine, 1622 N. Rand Rd., Arlington Heights, Ill. 60004.

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# SQUARE DANCE

Formerly American Squares

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VOLUME 22, Number 9

MAY 1967

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*Publisher and Editor*  
**ARVID OLSON**

# THE EDITOR'S PAGE

One of the most valuable sections of SQUARE DANCE Magazine each month is the Workshop. Our Workshop Editor Willard Orlich gathers new square dance figures and breaks and new ideas from all over the country, analyses this material, and selects the best of it for presentation to our SQUARE DANCE Workshop.

George Jabbusch is the Workshop caller. With the cooperation of everyone, each figure which is published in SQUARE DANCE has been tried by this group to determine whether or not it is a danceable figure. As a result you know that every figure printed in SQUARE DANCE is dancer-tested and proven to be danceable.

A special thanks to all the dancers who are members of the SQUARE DANCE Workshop.

Maxine and John Becker  
Penny and Bob Braun  
Charlene Calvin  
Millie and Bob Collis  
Eileen and George Eberhart  
Ethie and John Elber  
Nancy and Bob Evans  
Bettye Jo and W. Tom Ferrell  
Margaret and Clarence Hamric  
Cleda and Warren Hawkins  
Winnie and Ed McKinley  
Gerry and Glenn Miller  
Betty and Clarence Rambo  
Dorothy and Bill Roberts  
Lucy and John Schuller  
Nancy and Dick Sikula  
Helen and Norm Strelau  
Anne and Al Wilson  
Marian and Red Wilson  
Marge and George Jabbusch  
(Workshop Caller)  
Merle and Willard Orlich  
(Workshop Editor)

Merle Orlich is an important part of the Workshop team. After the material has been danced and worked through, she assembles it and types it for publication.

All of these people work together each month so that square dancers everywhere will be assured of a steady flow of new square dance material to help them enjoy their hobby more.



# Chicago Area Callers Association

by Marvin Labahn

**T**his commentary will give an insight into the current history and activities of the Chicago Area Callers Association and some of its recent projects which are aimed at stimulating more interest in the square, round and folk dance movement in the Chicagoland area.

In 1960 the Board of Directors of the Chicago Area Callers Association announced the organizational dance for a proposed Federation of Chicago Area Square Dance clubs which was held at Shabbona Park on November 6, 1960. The outgrowth of this meeting led to the formation and activation of the present Metropolitan Chicago Association of Square Dance Clubs.

In 1961, in order to become more efficient, a re-organization of the CACA resulted in the elimination of the rotating chairmanship organizational set-up and was replaced by the permanent officer type organization.

Under the leadership of Russ Miller, President of the Chicago Area Callers Association the 1st Chicagoland Square Dance Festival became a reality on Sunday, October 28, 1962 at McCormick Place on Chicago's lake front. It was the expressed hope of the CACA that this Festival would provide the incentive necessary to re-

vitalize square, round and folk dance activities in this great midwestern area.

In 1963 the association instituted the "Golden Quill Award" which is presented to newspapers in the Chicago area that have allocated space in their columns to the square dance activity. The citation reads: The Chicago Area Callers Association presents to (Name of Newspaper) THE GOLDEN QUILL AWARD. In recognition of its outstanding contributions to the Square, Folk and Round dance movement through the publication of news stories, club activities, pictures and special features.

With the demise of the Midwest Dancer in 1964, the CACA undertook the job of compiling and publishing a directory of Square, Round and Folk Dances in the Chicago area. This directory is published four times each year to keep it up to date. The directory is published four times each year to keep it up to date.

For the past three years the association has ended its yearly activities with an annual dinner and square dance with an outstanding outside caller presenting the dance program. This event has proven to be of extreme value in allowing callers to become better acquainted with one another. □



*Above: Golden Quill Award to Paddock Publications. Left to right: Vera Meier, Dorothy Meyer, Square Dance Columnist for Paddock Publications, Marv Labahn, Dr. Ben Adams, and Walter Meier, all CACA members.*



*Left: Folk Dancers, Bettye and Michael Erlich, members of CACA.*

*Below: CACA members who appeared on the 1963 Lee Phillip Show, Channel 2, WBBM-TV. Left to right: Anna Jane Kolar and her seeing eye dog, Betty Gersh, Bernice Mills, Lee Phillip, Mickey Matthews, Marie Buckley and Evelyn Fogarty.*



**CALLERS:** Would you like a filing system for the material you use, so that you can find any square instantly, either at home while you're planning programs, or at the dance, in case you have to make sudden changes? The cue cards are, among other things, a quick-reference filing system.

Do you find that sight calling, and calling figures from memory, results in programs that are pretty much the same, night after night, and perhaps get monotonous for your dancers? You can give your dancers variety, with cue cards.

If you don't rely on memory, do

you find it is difficult to locate and organize the material that you would like to use? And that it is almost impossible to read as you call, and still keep track of how your dancers are doing? You can watch the cue cards and the floor, at the same time!

The cue cards let you plan programs in minutes—just lay out what you plan to call, then add a few extra cards in each tip, for either variety or review—you can make adjustments as you go, give your dancers more interesting programs, and challenge them without stopping the floor.

Would you like to have teaching

# THE CALLER'S CUE





drills, so you could teach any basic, whether it be wheel and deal at a beginners class, or dixie spin at a workshop, without long walk-throughs? The cue cards have carefully planned and sequenced teaching drills, so that your dancers learn easily, without any need for lengthy teaching sessions.

Would you like to call real challenge dancing, on occasion? In each set of cue cards, some of the figures are "zeroed," either into a squared set, or into lines of four, with couples in sequence and with original partners, so that the figures can flow from one

into the other without an intervening break; use as many as you like.

Want to add more of your own favorite patterns to your file? The cards are 3 x 5 file cards, available anywhere; the shorthand is simple and logical, and every symbol used can be found on a standard typewriter keyboard.

Cue cards are packaged in sets of 12 or more cards for each of the more generally used movements. The first card describes the movement, gives credit to the originator, if available, gives starting and ending positions, and gives the various positions from which the movement can be done. From here, the cards are numbered and the lower number cards utilize the movement with the simplest get-ins and get-outs for ease in teaching.

As the numbers get higher, the movement being taught is combined with other current movements, and the additional movements involved are indicated in the upper right hand corner of the cue card for easy reference.

The Callers Cue Card System was developed by Jim Mork and Jim Hilton of Hilton Audio Products. Jim Mork has done most of the choreography involved. Prior to printing, each figure used is workshopped in at least three different clubs, and tested for dancer enthusiasm, flow, and ease of learning. The set of teaching drills for beginners' classes was tested in actual use for two years, before it was printed. The Cue Card system has proven itself to be a valuable aid in teaching and in programming, and an efficient, quick-reference filing system.

The cards are available from Hilton Audio Products, 3409 Randolph Ave., Oakland, Calif. 94602. They may be purchased in individual sets covering one basic movement, in groups, or as a complete set, in its own file case, with index tabs and cross-reference cards. All cards are sold on a money-back guarantee. (So far, no takers!)

# CARD SYSTEM

# *Round Dancing On The 'Grow'*

By HELEN and BOB SMITHWICK  
SAN DIEGO, CALIFORNIA



In the past 15 years we have seen the round dance activity grow by leaps and bounds—from a few teachers and leaders to several hundred; from a few dancers to several thousand; from a few simple dances to the more difficult dances of today.

Simple dances of today would have been considered difficult 15 years ago. Round dancing has changed as it has grown. This is a result of only one thing, our teachers are more competent and our dancers are better trained today than ever before.

Our round dance records are better. The use of round dance labels has taken care of the problem of not being able to secure an out-of-date or otherwise unavailable record. Round dance leaders today rely on round dance labels for most of their music. Now and then a writer will do a dance to some of our "pop" labels.

The waltz, two-step, polka, and schottische were the main dance steps just a few years back. As we have progressed we have been able to add the variety of other rhythms such as the tango, cha cha, samba, quickstep, English waltz, and the like.

This shows that our dancers are more capable now than they ever were. We remember what a time we had learning "Neapolitan Waltz" some years back. Then it was considered an advanced dance. Now it is considered to be in the easier category for dancers who have completed a round dance basics course.

Great strides forward have also been made in writing dance descriptions and in the use of standard terms. This has been one of the important contributing factors in the growth of our hobby. Not too many years ago, if you were not fortunate enough to learn a dance from the authors, it was sometimes almost impossible to know exactly what the choreographers intended. Because of this, many good dances were never widely used around the

country.

Even our choreographers have improved. They have a wider knowledge of dancing. Because of this our material is smoother and more danceable.

With the growing number of round dance organizations, there is a better understanding among these groups, not only among the teachers who are members of these groups, but also among the organizations. Our publications have helped to spread the word so that everyone is aware of a sameness of purpose.

Yes, round dancing is growing. We shall continue to see it grow. There will be changes and if the past is any indication, they will all be for the betterment of the activity. □

\* \* \* \* \*



### ABOUT THE AUTHORS

Helen and Bob Smithwick have been teaching round dancing for over 12 years. Bob has served as president of the San Diego Square Dance Association, the San Diego Round Dance Instructors, and the Southern California Round Dance Teachers Association.

The Smithwicks have been staff members at Lighted Lantern for the past ten years and have staffed several other square dance vacations. "It's True," "Golden Gate Waltz," and "Alabama Waltz" are the most popular rounds they have written.

# ILLINOIS SQUARE DANCE CALLERS ASSN.

By Ed Jester

Let us assume for a moment that you have reached a point in your square dancing recreation that you now have thoughts of further enjoying this great activity by participating as a caller. The next thing you do is probably purchase some square dance records, a microphone and a sound system; you are then on the road to expanding your capabilities as a caller.

Most national square dance leaders feel that it takes approximately one year for a dancer to become a good dancer; however, it takes about five years for a caller to develop his abilities. It would be of particular benefit to you during this period to join a square dance callers association.

In Illinois in 1953 a group of Illinois callers formed the Illinois Square Dance Callers Association, which has been a great asset to the development of callers and the square dance movement in Illinois. The original objective of the group was to encourage the growth and development, in a proper and dignified manner, of square dancing and its related forms of dancing. The group wanted to encourage the discovery and development of those who have talents for calling and to provide an opportunity for sharing and interchange of ideas and techniques of callers, teachers and recreation leaders concerned with square dancing and its related forms.

Since the birth of the Illinois Square Dance Caller Association it has grown and expanded its operation so that it could better cope with the many problems of square dance calling and leadership. The membership soon began to realize the need and desire for learning about rhythm, clarity, pitch, command, timing, music, judgment, programming and leadership.

By 1959 the association sponsored a Square Dance Callers Institute. I personally have been Chairman or Co-Chairman of the past three Institutes



and have seen it develop into one of the finest educational benefits for square dance and round dance leaders in the midwest. This two-day institute has always been open to anyone who wishes to attend it. Each year notes are printed and given to those who attend. This book is an asset to a dancing-recreation library.

The ISDCA felt they could expand their educational program by other methods. Hence the beginning of a "Scallership" plan. The "Scallership" plan consists of choosing one member each year to attend a square dance camp, workshop or institute of his choice. The "Scaller" must gather the most up to date information available concerning square dancing and its allied forms, compile this information, see that it is printed and make a complete presentation in each of the three districts of the organization, so that the membership may be well informed of his educational gathering of material.

An important item to keep in mind is the fact that dancers are always welcome at all of the ISDCA workshops, institutes, festivals, and "Scaller" presentations, for we know there is only one formula for square dancing and that is: Callers + Dancers = Square Dancing.

If you are a caller, regardless of your abilities or capabilities, I would urge you to join a callers association. If you are a caller in an area where there is no callers association, I would urge you to help start one. From the first time you hold the mike and present an evening of fun for a group of dancers, the responsibility of doing your best for this recreational activity is resting on your shoulders until you dissect yourself from it completely. The best way for you as a caller to meet this responsibility is to learn as much as possible. Any callers association should be fertile ground for the educational desire of square dance calling and its related forms. □





## SINGING CALLS

### 8 MORE MILES—Windsor 4872

Calls by Bill Ball

This old one came back after a long absence, looking right welcome. The throb and shape of the old Louisville is there, but the new mileage has more appeal. There's that winsome Windsor band, plus a top and a star thrown by the Ball.

### EVERYBODY LOVES SOMEBODY— Grenn 12090

Calls by Ron Schneider

Just short of a masterpiece is this easy-paced but club-designed rendering. Full of melody and rhythm, it's hit stuff from stem to stern, bow to keeno. You'll flow through waves to circulates to swings.

### SWEET THANG—Jewel 141

Calls by Jewell O'Brien

Talk about different—this is as different as horseradish is to honey! Some people (dancers, too) won't like the pickled beat in this sweet dish, but we relish it! It's slow, southern, twangy, country fried, and 8-chain five-ish.

### KWALIGA—Top 25142

Calls by Ray Bohn

Certainly different. Not particularly memorable. Indian style. Standard club material. Good beat. Tom-tom flavored. Ends turn in—split two buffalo. How?

### TONIGHT WE'RE GOING TO DO THE TOWN—Square Tunes 105

Calls by Jack Livingston

Another country style offering that is well accepted in the most sophisticated circles and squares. Also distinctive is Jack's yodeling and that nice flowing swing star thru to a frontier twirl to a cross trail to a you-know-what. Git it, y'all.

### THERE'S A SQUARE DANCE HERE TONIGHT—Scope 501

Calls by Jim Mayo

Jay Orem has brought a lotta know-how into his first release and reached as far across the country as possible to pull a popular New England caller into the act. No turn has been left un-toned. Lotta drum, banjo and vibes gives it function and class. Easy multiple star figures.

### WHAT A GAL—Hi Hat 345

Calls by Dick Weaver

This one moves right along without a stop through spin the tops, trades, turn thrus, and such. Very acceptable. You might know a Weaver in Hawaii would have the gals weave while he calls 'em cuties and beauties.

### ROW ROW ROW—Top 25144

Calls by Herb Keys

Some like 'em rollicking, and this paddlin' Madeline concoction has got its git-up-and-go well placed. Swing thru and centers trade won't rock the boat. Get your key and oars from Herb; go rock'n row!

### NOBODY—Top 25143

Calls by Ben Baldwin

Kind of ordinary and average club, but marked by two novelties; a rare men sashay figure and a "nobody swing" thing. Big Ben does the swing-in'.

# ROUND DANCES

## ROAD RUNNER TWO STEP—Hi Hat 836

Choreography by Maxine and Clark Smith

32 measure two part three times through two-step to Hi Hat's usual excellent musical score of "Because." Half vines to a back to back and face to face with a couple of forward two-steps plus a twirl, gets you off at an easy gait from the starting post. Jog along with a back away and a roll together and change sides for a repeat. Come up to the finish line with a slow vine and two turning two-steps. Easy.

## MY GAL SAL—Hi Hat 836

Choreography by Nora and Archie Murrell

A 32 measure two times through two-step to an excellent Dick Cary ar-

range ment of an old favorite melody. Repeats on the first eight measures with Sal gliding along to a box two-step, then quickly going into reverse to wind up in a dip. Part B, without a repeat, requires a bit of fast, fancy, fun footwork to get out of the soup in a "soupy shuffle." From here on out just cut a nice figure with a scissors and give it a stamp for approval. Fun but not for the novice. Intermediate.

## SHOULD I—Windsor 4723

Choreography by Dolly and Ken Walker

Good music of another old familiar tune for a 32 measure two times through two-step with repeats. This one skates along into forward locks with adequate repeats for smooth gliding into pivots for Part A. Looks like spring motor tune-up time in Part B. Be sure to "change points" for "sparky" back locks. Another fun gimmick dance. Intermediate.

# 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 Spring-Summer 1967 Square and Round Dance Record Catalog published by SQUARE DANCE Magazine.*

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- GERRY HAWLEY RECORDS  
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Saskatoon, Sask.

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- EDUCATIONAL AND DANCE RECORDS  
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## WASHINGTON

- AQUA RECORD SHOP  
1230½ Westlake Ave., Seattle 9

## WISCONSIN

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

**SWEET AND HOT—Grenn 14094**

Choreography by Iris and Frank Gilbert

A 32 measure two times through two-step with an occasional two measure repeat. This platter merits a rave on its "sweet and hot" music . . . Grenn's greatest. A "guess-along" dance pattern keeps busy flarin', fannin' and brush-in' from opposite to identical "hot" feet. Advanced.

**IF I HAD MY WAY—Grenn 14094**

Choreography by Fran and Oscar Schwartz

A 32 measure two times through two part waltz with repeats on part A. The first part flows along easily with a semi-closed position box for variety. Part B is more "hand-y" than "waltz-y". Roll across, wraps, unwraps, change sides with retained hand holds is not for those with a "touch of the rheumatiz". Usual good Grenn music. Intermediate.

**MOONGLOW—Windsor 4723**

Choreography by Ginny and Kenn Trimble

Frankie Messina comes thru with a top musical arrangement of Moon-glow. A 32 measure two-step two times through. Although there are repeats on the first eight measures and comparatively easy figures on the last 16, the "glow" of the Moon is too dim to give this one a top rating. Let's say "A" for effort. Intermediate.

**MISSISSAUGA WALTZ MIXER—Blue Star 1797**

Choreography by Bill Cooper

An eight measure waltz basic drill used for a mixer. Balances, forward waltzes, twinkles and waltz rolls to a new partner. Blue Star musical arrangement of the much used "It Happened in Monterey". Ten partner changes.

---

## MONEY-MAKING OPPORTUNITY FOR STORES



You can become part of the booming square dance industry. Earn big profits selling square and round dance records in your area. The specialist record distributors listed below will set you up in business if you can qualify. They carry all square and round dance labels and books and can offer fast efficient service. If you are already a dealer of square dance accessories and clothing, here's your chance to add to your volume profitably. Contact distributor nearest you for complete details. No obligation.

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May - June 1967 Dance Calendar

*You Are Invited To Visit*

# SQUARE DANCE CENTER

1622 NORTH RAND ROAD



ARLINGTON HEIGHTS, ILLINOIS 60004

—Just south of Palatine/Willow Road on U.S. Highway 12—

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---

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 practically every night of the week.

## SQUARE DANCE CENTER

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

Dear Square Dancers:

Our first square dance class graduated a few weeks ago. You'll be seeing these folks at dances in the area from time to time. Every new graduate from Square Dance Center has a name badge that is brown, is shaped like our building, and has "Class of '67" engraved on it.

Classes will continue here on a year around schedule. All square dancers are invited to come over and help these people learn to square dance. You can help by filling in squares where needed and by sharing your enthusiasm for square dancing with others.

Watch for Square Dance Center badges with the slogan "Swinger" engraved on them. These badges are awarded periodically to people who have done something a little extra for square dancing. They are awards given to show the appreciation of square dancers everywhere for lending a helping hand to promote square dancing.

We'll be dancing all summer at Square Dance Center. If your club does not meet during the summer, come and dance with us. We'll be looking for you.

MARILYN AND ARVID OLSON  
*Your Hosts*



# DANCE CALENDAR

ARLINGTON HEIGHTS, ILLINOIS 60004 (312) 255-4060

DAY	THURSDAY	FRIDAY	SATURDAY
	<b>ROULETTES</b> Intermediate Rounds EDNA and GENE ARNFIELD 8:00-10:30 p.m. \$2.00/couple 1	<b>SQUARE DANCE CLASS</b> Intermediate ARVID OLSON 8:00-10:30 p.m. \$2.50/couple 2	<b>CENTER SQUARES</b> BOB PAGE 8:30-11:30 p.m. \$2.50 Adv. \$3.00 Door/couple 3
<b>TYROS</b> Easy Rounds E ARNFIELD 8:00-10:30 p.m. \$2.00/couple 7	<b>ROULETTES</b> Intermediate Rounds EDNA and GENE ARNFIELD 8:00-10:30 p.m. \$2.00/couple 8	<b>SQUARE DANCE CLASS</b> Intermediate ARVID OLSON 8:00-10:30 p.m. \$2.50/couple 9	<b>PALATINE SQUARES</b> LENNY ROOS 8:30-11:30 p.m. \$2.50/couple 10
<b>TYROS</b> Easy Rounds E ARNFIELD 8:00-10:30 p.m. \$2.00/couple 14	<b>ROULETTES</b> Intermediate Rounds EDNA and GENE ARNFIELD 8:00-10:30 p.m. \$2.00/couple 15	<b>SQUARE DANCE CLASS</b> Intermediate ARVID OLSON 8:00-10:30 p.m. \$2.50/couple 16	<b>CENTER SQUARES</b> JACK MAY 8:30-11:30 p.m. \$2.50 Adv. \$3.00 Door/couple 17
<b>TYROS</b> Easy Rounds E ARNFIELD 8:00-10:30 p.m. \$2.00/couple 21	<b>ROULETTES</b> Intermediate Rounds EDNA and GENE ARNFIELD 8:00-10:30 p.m. \$2.00/couple 22	<b>SQUARE DANCE CLASS</b> Intermediate ARVID OLSON 8:00-10:30 p.m. \$2.50/couple 23	<b>PALATINE SQUARES</b> JIM SMITH 8:30-11:30 p.m. \$2.50/couple 24
<b>TYROS</b> Easy Rounds E ARNFIELD 8:00-10:30 p.m. \$2.00/couple 28	<b>ROULETTES</b> Intermediate Rounds EDNA and GENE ARNFIELD 8:00-10:30 p.m. \$2.00/couple 29	<b>SQUARE DANCE CLASS</b> Intermediate ARVID OLSON 8:00-10:30 p.m. \$2.50/couple 30	

## DALLERS



EDNA and GENE  
ARNFIELD  
Skokie, Ill.



STAN BURDICK  
Sandusky, Ohio



MAX FORSYTH  
Indianapolis, Ind.



HERB JOHNSON  
Oshkosh, Wis.

# MAY 1967 DANCE

SQUARE DANCE CENTER, 1622 NORTH RAND ROAD

SUNDAY	MONDAY	TUESDAY	WEDNESDAY
	SQUARE DANCE CLASS Advanced LENNY ROOS and Guests 8-10:30 p.m. \$2.50/couple	SQUARE DANCE CLASS Learn Basic Calls ARVID OLSON 8-10:30 p.m. 2.50/couple	ROULETTE Learn Basics and EDNA and GE 7:30-10:30 \$2.00/c
	1	2	
SING-A-LONG With WALLY SCHULTZ and MAX FORSYTH 3-6 p.m. \$2.50/couple	SQUARE DANCE CLASS Advanced LENNY ROOS and Guests 8-10:30 p.m. \$2.50/couple	SQUARE DANCE CLASS Learn Basic Calls ARVID OLSON 8-10:30 p.m. 2.50/couple	ROULETTE Learn Basics and EDNA and GE 7:30-10:30 \$2.00/c
7	8	9	
	SQUARE DANCE CLASS Advanced LENNY ROOS and Guests 8-10:30 p.m. \$2.50/couple	SQUARE DANCE CLASS Learn Basic Calls ARVID OLSON 8-10:30 p.m. 2.50/couple	ROULETTE Learn Basics and EDNA and GE 7:30-10:30 \$2.00/c
14	15	16	
	SQUARE DANCE CLASS Advanced LENNY ROOS and Guests 8-10:30 p.m. \$2.50/couple	SQUARE DANCE CLASS Learn Basic Calls ARVID OLSON 8-10:30 p.m. 2.50/couple	ROULETTE Learn Basics and EDNA and GE 7:30-10:30 \$2.00/c
21	22	23	
	SQUARE DANCE CLASS Advanced LENNY ROOS and Guests 8-10:30 p.m. \$2.50/couple	MEMORIAL DAY	ROULETTE Learn Basics and EDNA and GE 7:30-10:30 \$2.00/c
28	29	30	

## STAFF



JACK MAY  
Toledo, Ohio



SINGIN' SAM  
MITCHELL  
Lansing, Mich.



ARVID OLSON  
Arlington Heights,  
Ill.



BOB P.  
Hayward,



# DANCE CALENDAR

ARLINGTON HEIGHTS, ILLINOIS 60004 (312) 255-4060

WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>E TYROS d Easy Rounds NE ARNFIELD 30 p.m. couple</p> <p>3</p>	<p>ROULETTES Intermediate Rounds EDNA and GENE ARNFIELD 8:00-10:30 p.m. \$2.00/couple</p> <p>4</p>	<p>SQUARE DANCE CLASS Intermediate ARVID OLSON 8:00-10:30 p.m. \$2.50/couple</p> <p>5</p>	<p>CENTER SQUARES STAN BURDICK 8:30-11:30 p.m. \$2.50 Adv. \$3.00 Door/couple</p> <p>6</p>
<p>E TYROS d Easy Rounds NE ARNFIELD 30 p.m. couple</p> <p>10</p>	<p>ROULETTES Intermediate Rounds EDNA and GENE ARNFIELD 8:00-10:30 p.m. \$2.00/couple</p> <p>11</p>	<p>SQUARE DANCE CLASS Intermediate ARVID OLSON 8:00-10:30 p.m. \$2.50/couple</p> <p>12</p>	<p>PALATINE SQUARES BOB POYNER and LENNY ROOS 8:30-11:30 p.m. \$2.50/couple</p> <p>13</p>
<p>E TYROS d Easy Rounds NE ARNFIELD 30 p.m. couple</p> <p>17</p>	<p>ROULETTES Intermediate Rounds EDNA and GENE ARNFIELD 8:00-10:30 p.m. \$2.00/couple</p> <p>18</p>	<p>SQUARE DANCE CLASS Intermediate ARVID OLSON 8:00-10:30 p.m. \$2.50/couple</p> <p>19</p>	<p>CENTER SQUARES VAUGHN PARRISH 8:30-11:30 p.m. \$2.50 Adv. \$3.00 Door/couple</p> <p>20</p>
<p>E TYROS d Easy Rounds NE ARNFIELD 30 p.m. couple</p> <p>24</p>	<p>ROULETTES Intermediate Rounds EDNA and GENE ARNFIELD 8:00-10:30 p.m. \$2.00/couple</p> <p>25</p>	<p>SQUARE DANCE CLASS Intermediate ARVID OLSON 8:00-10:30 p.m. \$2.50/couple</p> <p>26</p>	<p>PALATINE SQUARES JIM STEWART and SINGIN' SAM MITCHELL 8:30-11:30 p.m. \$2.50 Adv. \$3.00 Door/couple</p> <p>27</p>
<p>E TYROS d Easy Rounds NE ARNFIELD 0 p.m. couple</p> <p>31</p>			

## DALLERS



AGE  
Calif.



VAUGHN PARRISH  
Boulder, Colo.



BOB POYNER  
Joliet, Ill.



LENNY ROOS  
Lake Zurich, Ill.

# JUNE 1967 DAI

SQUARE DANCE CENTER, 1622 NORTH RAND ROAD,

SUNDAY	MONDAY	TUESDAY	WEDNESDAY
<p>DANCE-A-REE JAM SESSION HERB JOHNSON and ART WEISENSEL 2-5 p.m. \$2.50/couple</p> <p>4</p>	<p>SQUARE DANCE CLASS Advanced LENNY ROOS and Guests 8-10:30 p.m. \$2.50/couple</p> <p>5</p>	<p>SQUARE DANCE CLASS Learn Basic Calls ARVID OLSON 8-10:30 p.m. 2.50/couple</p> <p>6</p>	<p>ROULETTE Learn Basics and EDNA and GE 7:30-10:30 \$2.00/couple</p>
<p>11</p>	<p>SQUARE DANCE CLASS Advanced LENNY ROOS and Guests 8-10:30 p.m. \$2.50/couple</p> <p>12</p>	<p>SQUARE DANCE CLASS Learn Basic Calls ARVID OLSON 8-10:30 p.m. 2.50/couple</p> <p>13</p>	<p>ROULETTE Learn Basics and EDNA and GE 7:30-10:30 \$2.00/couple</p>
<p>18</p>	<p>SQUARE DANCE CLASS Advanced LENNY ROOS and Guests 8-10:30 p.m. \$2.50/couple</p> <p>19</p>	<p>SQUARE DANCE CLASS Learn Basic Calls ARVID OLSON 8-10:30 p.m. 2.50/couple</p> <p>20</p>	<p>ROULETTE Learn Basics and EDNA and GE 7:30-10:30 \$2.00/couple</p>
<p>25</p>	<p>SQUARE DANCE CLASS Advanced LENNY ROOS and Guests 8-10:30 p.m. \$2.50/couple</p> <p>26</p>	<p>SQUARE DANCE CLASS Learn Basic Calls ARVID OLSON 8-10:30 p.m. 2.50/couple</p> <p>27</p>	<p>ROULETTE Learn Basics and EDNA and GE 7:30-10:30 \$2.00/couple</p>

## STAFF C



WALLY SCHULTZ  
Janesville, Wis.



JIM SMITH  
LaGrange, Ill.



JIM STEWART  
Des Plaines, Ill.



ART WEISENSEL  
Sun Prairie, Wis.

# PROGRAM

## **ADVANCED SQUARE DANCE CLASS (MONDAYS)**

This is an evening devoted to people who have completed a series of beginning and intermediate square dance lessons. If you've just finished your lessons or if you need a brush up on newer basics, this group is for you. You'll dance and have fun while you learn under the capable calling and instructing of Lenny Roos and guests.

## **NEW SQUARE DANCE CLASS (TUESDAYS)**

This is an evening devoted to people with little or no square dance experience. You need not know how to square dance. Within minutes you'll be dancing and enjoying the fun and fellowship of square dancing. Arvid Olson, owner of Square Dance Center, is the instructor and caller.

## **ROULETTE TYROS ROUND DANCE CLUB (WEDNESDAYS)**

Round dance basics and easy rounds are the order of the day every Wednesday. You needn't be bashful in attending these sessions for Edna and Gene Arnfield will make you feel at home.

## **ROULETTES ROUND DANCE CLUB (THURSDAYS)**

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

## **INTERMEDIATE SQUARE DANCE CLASS (FRIDAYS)**

This is an evening devoted to people who have completed a series of beginning square dance lessons. If you've just finished your first lessons or if you need a brush up on intermediate basics, this group is for you. You'll dance and have fun while you learn under the capable calling and instructing of Arvid Olson, owner of Square Dance Center.

## **CENTER SQUARES (SATURDAYS)**

The Center Squares dance to the top callers in the nation on Saturday evenings. Order your tickets early for these dances. These "name" callers are big attractions, and tickets are sold only to capacity for comfortable dancing. Ask about the money-saving memberships.

## **PALATINE SQUARES (SATURDAYS)**

Dance with the Palatine Squares to the top callers in the Chicago area on Saturday evenings. Bob Poyner, Lenny Roos, and Jim Stewart are the featured callers for this club. Guest callers add to the fun, fellowship and enjoyment. Ask about memberships.

## **OPEN DANCES (SUNDAYS)**

On many Sunday afternoons and evenings, Square Dance Center presents dances featuring square dancing's most popular callers. Many of these are ticket dances, so order your tickets early.

## **MOST DANCES ARE OPEN**

You are welcome to attend any dance, any night at Square Dance Center. Please feel free to visit us at any time. Bring your non-Square dancer friends. They will enjoy watching. All dances and classes are adult activities. Please do not bring children.

## FEATURES OF THE 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 two private parking lots (overflow parking lot located directly across the street).
- Perfect acoustics. Constructed especially for square dancing.
- Beautiful decorations and landscaping. Special decorations on festive occasions.
- Complete kitchen facilities.
- Complete square dance store. The most beautiful and best stocked store in the country.
- Professionally managed. All details handled for you.
- Program includes: Classes for beginner, intermediate and advanced dancers, round dance clubs and classes, clubs, special dances, and much, much more.

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### TICKET ORDER FORM

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

*Please send me tickets for the dates indicated below (order one ticket for each couple). A self-addressed stamped envelope is enclosed.*

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

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

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

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

**TOTAL AMOUNT  
ENCLOSED**

\$ .....

NAME .....

ADDRESS .....

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



# WORKSHOP

□□□□□□□□□□□□ EDITED BY  
**WILLARD ORLICH**



## CHOREOGRAPHY

In continuation of last month's discussion on all-four-couple movements, a little more elaboration is needed on the all-four-couples cross trail thru. The traffic pattern would be the same as the pass thru but ending with a partner half sashay and facing out.

Again if in doubt, break down the all-four-couple movement into two couples at a time. **Heads** cross trail thru—stop. They have done a pass thru, then half sashayed and are facing out, lady on the man's left side. **Sides** cross trail thru and do the same. This is the ending position of an all-four-couples "cross trail thru" command.

The words to "find the corner" or "look for the corner" keeps the dancers momentum going into the next movement but is **not part of** the cross trail thru movement itself. The following command could be "U turn back" which would square up the set with everyone in original position but across the set from home.

Or, the command could be "heads separate, face the sides and circle full around, California twirl" and everyone would have their corner as a partner. There is no limit as to **what** could possibly be done if the **ending of a movement** is thoroughly understood by the caller and the dancer. Other all-four couple movements using the same traf-

fic pattern as outlined for the right and left thru pattern follow.

**All-four-couples square thru**, pass right shoulders, right hand and pull by, left shoulders, left hand and pull by (original partner), right shoulders, right hand and pull by, left shoulders, left hand and pull by (original partner again) to end up facing your original corner.

**All-four couples star thru**—pass right shoulders, star thru with opposite to end facing into center of set.

**All-four couples curlique**—pass right shoulders, right hand with opposite to curlique and end up in an alamo style circle.

**All-four-couples spin the top**—pass right shoulders, right forearm to opposite, swing half into the middle, men star left three-quarters while ladies move up one-quarter to the same man. Ends up in allemande thar position with men in the middle but the next command will tell you what to do. The command of all-four-couples starts with opposite from a squared-up position and differs from an all-eight-spin the top. The latter command starts when meeting someone on a right and left grand type movement and then swing half, centers star three-quarters while ends move up to the same one ending in allemande thar position as above.

**All-four-couples dixie chain**—does not follow the outside moving pattern. The four ladies star across, give left to

the opposite man to pull him into the center where they star right across the set (following their partner) to stand in **behind** their partner. All are facing out in single file of twos like four spokes of a wheel waiting for the next command. For example, ladies left, gents right or heads turn left, sides turn right . . .

## CALLERS' QUESTIONS

FROM MANY SOURCES—"In teaching square dancing, what 'styling' hints should be stressed to encourage smooth, comfortable dancing?"

The first "styling" point to stress is **listen**. Keep two counts behind the caller before execution of command. If the caller is prompting correctly, the dancer will be executing the command in phrase to the music with his hands and feet. He'll be **dancing** not just making movements. The mark of experience is **not** that he doesn't "goof" but that he recovers—uses firm but not "death" grips which leave fingerprints—dances rather than jerking into movements almost before the command is issued. Some general comfortable tips follow.

**The feet:** Learn to glide or shuffle step on the ball of the foot. Don't **lift** the feet off the floor but rather use a "sandpaper shuffle" movement without the heels clumping down. This applies to promenades, swings, and circles so that it becomes automatic. A step and two-step jig is comfortable in **ocean wave balances**.

**The hands:** Your hands move in the same rhythm as your feet. Today's **allemande left** is about a six count movement using forearms with the palm of the hand pressing against the forearm (no finger grip) with both slightly leaning away from each other. **Fore-**

**arm turnbacks** are normally done in four counts by eliminating the slight "float out" prevalent in a true **allemande left**.

**Promenade**, man's palms up, ladies palms down—also true of all **courtesy turns**. **Right and left grands** are done with a firm handshake (no "death" grip). **Box the gnat** or **California twirls** all use loose hand grips so that the hands clasped can turn around each other and lift 'em **high**, fellows.

Any movement in which the arches dishrag to reverse direction will find the man's hand with fingers pointed down so that the ladies going under can comfortably turn their hand around them.

**Circles** or **lines** will find man's palm up and lady's down unless the same sex are together—then compromise. **Ocean waves** and **alamos** are geared to your area acceptance, either hands up to shoulder height palm to palm or waist high forearm holds. The country at this point is split 50/50 in their practice with valid arguments on both sides as to the advantages or disadvantages.

**Chains** and **stars**: **Chains** require a courtesy turn, **stars** a forearm turn—this marks the difference. The courtesy turn is a left hand **lead** and not a push in the back with the right. Skirt work is encouraged in chains or stars, with the right hand in the middle for the ladies. Men palm star across but take the wrist of the one ahead (form a "basket") when starring  $\frac{3}{4}$  or more or in a star promenade. This lends stability and proper spacing.

**Allemand thars** always form a "basket" in the middle, forearm holds with the outsides. The "hub" or insides move slowly with short steps so that the outsides don't have to run. **Shoot the star** means to swing half way around to reverse facing direction and to go from the inside (hub) to the outside (rim) or vice versa.

**Wagon wheel spins**: The ladies take steps progressively forward (**not** in same spot) as they spin around and

then hook onto man's arm as he has been slowly starrng forward. If by some chance you miss your spot in a star, **don't run after** the star—you can't catch it—turn around and **meet** the spot you should be in.

**Lines:** The lead person should pull the line out nice and straight before allowing the line to move forward and back. The trailing person (boy or girl) should always make a left face turn under the arch to form the end of the line—don't stagger backward into place.

**Dixie twirl:** The center arch use loose hand grips to allow the right end to pull everyone through. **Bend the line** means centers back up, ends move slightly forward in order to help the body flow. **Cast-offs**, the pivot person helps by slightly backing up while the others move forward the required distance. Always measure three-quarters (circles, cast-offs) as being a half plus a quarter more. This makes for better position orientation.

**Couple movements:** **Wheel around** means the hub (insides) back out, the rim (outsides) moves forward to help reverse direction. **Back track** as couples, turn **toward** each other without dropping hands. A back track from single file means the actives to **turn away** from the center. **Wheel and deal** flows better if the **left** couple will step forward one step before wheeling to the right behind the lead couple.

All cast-offs are done with inside hands joined at waist high level but remain shoulder to shoulder with pivoting done as explained above. This also applies to "first couple, left and next couple right" movement after a double pass thru. Half sashays are step-slide—close movements, girl sliding in front of man, man behind her. Roll away **only** when so called.

**General etiquette:** When passing someone, **pass right shoulders**, no matter what sex (there are area exceptions where the lady is given the shortest route out of courtesy). **Cross trails** are done with **right** person crossing in front

of left person. **Inactive couples** should move around to facilitate the moving path of the actives. Above all, **KEEP SMILING**, it's contagious and keeps all **eight** in the set having fun. Keep yourself smelling good (deodorants, no drinking, garlic). People **really** don't want to avoid you.

Try to avoid setting up prearranged sets. If you trade a dance, just set-up **half** a set and hold up two fingers for others to join you. It's surprising how nice some other people are too—and what good dancers. **When forming sets** on the floor, **don't** walk thru another set, nor leave a set when you see a buddy in the next one.

**Dress** the part of a square dancer—and long sleeves, please. Ladies don't appreciate hairy, slimy grips. The next person she handles thinks it's her! Eliminate those extra twirls, fellows. Maybe this girl has bursitis or her eyes cross when given that extra flip. It could be that her husband might be bigger than you if an objection were raised.

**Look** like a square dancer, dance tall, wear your name badge (everybody doesn't know you) and don't be **over** exhuberant. If you can swing on your head, fine, but don't louse up the other seven in the set. When the dance is over, **then** yell, clap your hands, stamp your feet—if for no other reason than that you're glad it's over. Remember, square dancing is **F—U—N** with **YOU** in the middle.

## BASIC BREAKDOWN

### WHEEL AND DEAL

(continued from last month)

### WHEEL AND DEAL AND A QUARTER MORE

by Madeline Allen, Larkspur, Calif.

After doing a normal wheel and deal

as couples, wheel a quarter more.

### EXAMPLE

by Willard Orlich, Cuyahoga Falls,  
Ohio

Heads lead right and circle four  
Head gents break and line up four  
Forward eight and back you reel  
Pass thru, wheel and deal and a quarter  
more

You're facing out, California twirl  
Cross trail thru to the corner  
Left allemande . . .

### WHEEL AND DEAL FROM TWO- FACED LINE

by Willard Orlich, Cuyahoga Falls,  
Ohio

Head couples square thru  
Count four hands to the outside two  
Do-sa-do, all the way round  
Make an ocean wave and balance  
Ends cross over (trade)  
Centers turn around  
(Centers turn away from the other center person)

Wheel and deal to face those two  
Allemande left . . .

### WHEEL AND DEAL FROM LINES OF THREE

From lines of three, on call to wheel and deal the couple on the right wheels to the left 180° and the lonesome person wheels to the right in behind them.

### EXAMPLES

by Willard Orlich, Cuyahoga Falls,  
Ohio

Head couples right and left thru  
Same two ladies chain  
Send them back three-quarters around  
Side gent turn 'em arm around  
Forward six and back you reel  
Pass thru, wheel and deal  
Substitute, men star right three-quarters around  
Turn 'em left, send 'em back  
Dixie style to an ocean wave and rock it  
Pass thru, left allemande . . .

Head two couples pass thru

Turn left, man round one, lady move  
on (back home)

Lines of three go forward and back  
Pass thru, wheel and deal  
Two ladies chain in the middle you do  
Star thru, pass thru  
Inside arch, dive thru  
Two ladies chain three-quarters around  
At the sides, pass thru  
Turn left, man around one, lady move  
on (back home)

Lines of three go forward and back  
Pass thru, wheel and deal  
Two ladies chain in the middle you  
Star thru, pass thru  
Inside arch, dive thru, two ladies chain  
three-quarters around  
At the heads right and left thru  
Sides cross trail thru to a left hand  
swing  
Four men star across the land  
Skip one girl, left allemande  
Skip one girl, right and left grand . . .

Head couples bow and swing  
Twirl your girl to the right of the ring  
Three in line you stand  
Forward six and back you reel  
Pass thru, wheel and deal and a quarter  
more  
Circle four you're doing fine  
Gents break and form a line  
Forward eight and back so bold  
Pass thru, ends fold  
Centers turn back  
Dixie chain on a double track  
Lady go left, gent go right, left allemande . . .

### SINGLE WHEEL AND DEAL

by Gordon Blaum, Miami, Fla.

From a couple position, right person wheels left 180° in front of left person who wheels right in behind them. A quarter more would mean to keep turning body in same direction of wheel and deal movement another 90° after the wheel and deal movement is completed. Dancers will be facing in opposite directions upon completion of the "quarter more" and standing left shoulder to left shoulder.

## EXAMPLES

by Willard Orlich, Cuyahoga Falls,  
Ohio

Head couples pass thru, single wheel  
Dixie chain, lady go left, gent go right  
around one  
Into the middle and box the gnat, pull  
by, left allemande . . .

Heads lead right and circle four  
Head gents break and line up four  
Pass thru and bend the line  
Right and left thru and the same two  
Pass thru and **single wheel**—dixie chain  
Lady go left, gent go right  
Left allemande . . .

Heads pass thru, single wheel and quarter  
more  
Got a wave and balance  
Swing half by the left  
Centers swing half by the right  
Step thru and circle four  
Head gents break and line up four  
Cross trail thru to the corner, left allemande . . .

# FIGURES AND BREAKS

## FIGURES

by Jay Fenimore, Hollywood, Fla.

### ALL EIGHT PEEL OFF

Sides right and left thru  
Number one stand back to back  
Right to your corner, box the gnat  
Square your sets just like that  
Heads cross trail thru, around two  
Line of four forward and back  
Star thru, all eight peel off  
Bend the big line, pass thru  
All turn right, single file  
Girls turn around, dixie grand  
Right, left, right  
Left allemande . . .

### SLIDIN' AROUND

Couple number one half sashay

Heads slide thru  
Those who can, star thru  
Lonesome two, move to the middle  
Star thru  
Those who can, substitute  
Lead two, split the line  
Around two, line up six  
Remaining two, criss cross thru to the  
end  
Make a line of eight  
Bend the big line, star thru  
Dive thru, pass thru  
Left allemande . . .

## FIGURES

by Joe Boykin, Phoenix, Ariz.

### SHORT CLOVER LEAF TO LEFT ALLEMANDE

Four ladies chain three-quarters  
Turn the girls and roll away  
Heads go forward and back  
Turn thru and separate  
Around one and into the middle  
Box the gnat, pull by  
Left turn thru, back to the center, turn  
thru  
Cloverleaf, down the middle  
Left allemande . . .

### SHORT CLOVERLEAF VARIATION

Four ladies chain three-quarters  
Sides go right and left thru  
Four couples roll away  
Heads go forward and back  
Half square thru and then turn thru  
Back to the middle, left turn thru  
Cloverleaf, down the middle  
Left allemande . . .

### TURN THRU NUMBER ONE

Head ladies chain to the right  
New side ladies chain across  
Heads square thru four hands  
Swing thru, men trade  
Turn thru, left allemande . . .

### TURN THRU NUMBER TWO

Four ladies chain three-quarters  
Heads star thru and California twirl  
Swing thru, girls circulate  
Men trade, girls circulate

Turn thru and then left allemande . . .

### **TURN THRU NUMBER THREE**

Heads pass thru and U turn back  
Slide thru and swing thru  
Girls circulate, men trade  
Turn thru, left allemande . . .

### **TURN THRU NUMBER FOUR**

Four ladies chain  
Heads right and left thru  
Star thru and pass thru  
Swing thru, girls circulate  
Men trade, girls circulate  
Men circulate, turn thru  
Stick out a hand, left allemande . . .

### **FIGURES**

by Gus Robb, Oklahoma City, Okla.

Head two couples lead to the right  
Circle up four, don't take all night  
Head gents break and hear me say  
All four couples do a half sashay  
Pass thru and bend the line  
Turn thru and bend the line  
Pass thru and bend the line  
Turn thru and bend the line  
Star thru, California twirl  
Pass thru, left allemande . . .

Four ladies chain three-quarters around  
Turn 'em now with an arm around  
Heads to the right and circle four  
Head gents break to a line of four  
Now pass thru and wheel and deal  
Double pass thru across from you  
Centers in and cast off three-quarters  
around

Pass thru and wheel and deal  
Dixie turn thru, girls turn back  
Star thru, boys run, swing thru  
The boys circulate, girls trade  
Right and left thru across from you  
Turn on around and pass thru  
Allemande left . . .

### **FIGURES**

by Tom Rinker, Omaha, Neb.

### **GORDIE'S NIGHTMARE**

Head ladies chain you do  
Head couples turn thru

Separate go around one  
In the middle left turn thru  
Spin the top with the outside two  
Then turn thru, bend the line  
Cross trail and keep in time  
Left allemande . . .

### **TRADE AND TURN**

Side couples spin the top  
Turn thru  
Circle up four with the outside two  
Side man break, make a line  
Star thru, then swing thru  
Ends trade, turn thru  
Left allemande . . .

### **KEEP MOVING**

Heads swing thru  
Slide thru, star thru  
Spin the top, keep in time  
Slide thru, bend the line  
Star thru, then roll away  
Turn thru, left allemande . . .

### **TURN TO WHOM?**

Heads wheel around  
Star thru then do-sa-do  
Ocean wave, don't be slow  
Centers trade, swing thru  
Don't be late, all eight circulate  
Rock up and back, you're doing fine  
Circulate one more time  
Turn thru, left allemande . . .

### **COUPLES CIRCULATE NUMBER ONE**

Four ladies chain  
Heads square thru  
Swing thru, men run  
Men circulate, couples circulate  
Men circulate, couples circulate  
Wheel and deal to face those two  
Left allemande . . .

### **COUPLES CIRCULATE NUMBER TWO**

Ladies chain three-quarters  
Sides square thru  
Swing thru, men run  
Couples circulate, men circulate  
Couples circulate, men circulate  
Wheel and deal to face those two  
Pass thru, left allemande . . .



### **SQUEEZE IN!**

Heads lead right, circle up four  
Head men break, line up four  
Pass thru, wheel and deal  
Substitute back over two  
Outsides squeeze in you do  
Up to the middle and back you reel  
Pass thru, wheel and deal  
Double swing thru in the middle you do  
Spin the top but watch it, pop  
Pull on by go round one  
Pass thru in the middle, son  
Allemande left . . .

### **SMOOTH AND EASY**

Sides square thru  
Star thru then rollaway  
Star thru, California twirl  
Left allemande . . .

### **EASY TURN**

Heads cross trail go around one  
Left turn thru in the middle son  
Do-sa-do the outside two  
Then circulate go two by two  
Cross trail, but U turn back  
Left allemande . . .

### **JUST THREE!**

Ladies chain three-quarters  
Sides star thru, then roll away  
Left turn thru  
Then eight chain three  
Just three hands, count 'em, man  
Allemande left . . .

### **DON'S DOWNFALL**

Sides right and left thru  
Roll away, then turn thru  
Separate around one to a line  
Eight to the middle and back with you  
Star thru, a double pass thru  
Cloverleaf, go two by two  
Centers square thru three-quarters, man  
Allemande left . . .

### **EASY BREAK**

Heads go right and left thru, doing fine  
Cross trail around one to a line  
Up to the middle and back with you  
Star thru, then dive thru

Square thru three-quarters round  
Allemande left . . .

## **NEW IDEAS**

### **SPIN CHAIN THRU**

by Rod Blaylock, Albany, Ga.

A variation of swing chain thru using three-quarter turns instead of one-quarter turns. From two parallel ocean wave set ups, **ends** swing half, **centers** swing three-quarters, (wave across the set now) **centers** swing half (trade), then swing three-quarters again to form the same parallel ocean wave.

### **EXAMPLES**

by Rod Blaylock, Albany, Ga.

All four ladies chain across, head couples square thru  
Count four hands then spin chain thru  
Half right, left three-quarters, right, left three-quarters  
Box the gnat and pull by, left allemande . . .

Side couples star thru, pass thru, spin chain thru

Got a wave so rock it, spin chain thru  
Slide thru, cross trail thru, skip one girl, left allemande . . .

Allemande left, partners do-sa-do  
All four couples spin chain thru  
Half right, girls star left three-quarters, turn right half  
Boys star left three-quarters, turn thru to a left allemande . . .

### **EXAMPLES**

by Jack Lasry, Miami, Fla.

Head couples square thru  
Count four hands to the outside two  
Spin chain thru, ends circulate twice  
Spin chain thru, ends circulate twice  
Right and left thru, dive thru  
Square thru three-quarters to the corner, left allemande . . .

Heads pair off and spin chain thru  
Ends circulate twice

Swing thru, cast off three-quarters to  
a wave and balance  
Spin chain thru, ends circulate twice  
Swing thru, cast off three-quarters  
Right and left thru, dive thru  
Square thru three-quarters, left alle-  
mande . . .

#### EXAMPLE

by Willard Orlich, Cuyahoga Falls,  
Ohio

Side couples half sashay  
Lead right and circle four  
Side gents break and line up four  
Pass thru, wheel and deal  
Girls in front, dixie style to ocean  
wave and balance  
Spin chain thru, ends circulate and then  
fold  
Peel off, wheel across and  
Bend the line  
Cross trail thru to a left hand swing  
Boys star right across the land  
Corners all left allemande . . .

#### WHEEL CHAIN THRU

by Tom Gatewood, Blue Springs, Mo.

Normal couples facing move forward  
veering left to let the ladies hook (like  
four-in-line), man drops off to turn  
around in opposite position while ladies  
continue to turn back to original start-  
ing point where the opposite man cour-  
tesy turns her. Couples end facing each  
other (men have changed places).

#### EXAMPLES

by Tom Gatewood, Blue Springs, Mo.

Head couples go forward and back  
Wheel chain thru across the track  
Turn the girl then star thru  
Wheel chain thru in the middle  
Then California twirl, allemande  
left . . .

Heads promenade, go half way round  
Into the middle, wheel chain thru  
Turn 'em around then star thru  
Wheel chain thru in the middle you do  
A full turn to the outside two, split 'em  
Around one to a line of four  
Forward eight and back you go  
Ends only box the gnat, centers star

thru

All pass thru to a left allemande . . .

Heads right and left thru

Same two wheel chain thru

Turn the girl then star thru, pass thru

Circle four, head gents break and line  
up four

Pass thru, wheel and deal

Double pass thru

First couple left, next ones right

Wheel chain thru

Turn the girl and star thru, dive thru

Wheel chain thru, with a full turn to  
the outsides

Left allemande . . .

One and three wheel chain thru across  
the floor

Turn the girl and star thru

Right and left thru and once again

Wheel chain thru and turn the girl

Roll away a half sashay

Pass thru, split two

Turn left single file around one

In the middle dixie chain

Lady go left, gent go right around one

Same ladies chain across the floor back  
into a line

Forward eight and back

Pass thru, turn left single file

Boys turn back, dixie grand

Right, left, right, left allemande . . .

Eight to the middle and back with you

All eight wheel chain thru

Take your time, turn a new girl and  
a quarter more

Girls turn back to an ocean wave and  
rock it

Swing thru across the set

Turn thru to a left allemande . . .

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tions to Willard Orlich, Workshop Editor,  
SQUARE DANCE Magazine, 1622 N. Rand  
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● **WISCONSIN** — The Milwaukee Area Callers Council and the Square Dance Association of Wisconsin S.E. Area are sponsors of the Square Dance Jamboree, May 28, 1967, in the Bert Phillips Ballroom. The program includes a workshop, callers meeting and SDAW meeting.

● **CALIFORNIA** — Folk dancers everywhere are preparing for the International Dance Horizons to be held at the Long Beach Municipal Auditorium in Long Beach, California. The festival to be held on May 26, 27, and 28, 1967 will include exhibitions at all festival dances. For information: Liesl Barnett, 547-15th St., Santa Monica, Calif. 90402.

● **ALABAMA** — The Spring Dance of the Greater Huntsville Square and Round Dance Association will swing on May 6, 1967. Head for the Dallas Street Armory to dance to Dusty Randall's calling.

● **NEVADA** — Square dancing and a week end in Reno are in store for dancers at the 20th Silver State Square Dance Festival. Dancing will be in the new Centennial Coliseum on May 5, 6, and 7, 1967. The square dance staff includes Dick Houlton, Bob Van Antwerp and Bob Ferraud. Willie and Vonnie Stotler will lead the rounds. Write: Thelma Rowe, 1850 Lemon Lane, Reno, Nev.

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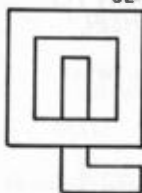
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● **MICHIGAN**—On May 13, 1967 the Michigan Round Dance Teachers Assn. will present their annual Spring Festival. Nita and Manning Smith will lead the workshop and dance in the Forsyth Jr. High School in Ann Arbor, Mich. For tickets: Donna Teufel, 526 Elmshaven Dr., Lansing, Mich. 48917.

● **MICHIGAN**—It's tulip time again and Holland, Mich. will hold its 8th Tulip Time Festival Square Dance on May 20, 1967. Bruce Johnson will be the featured caller for the evening dance. Also on the program will be an exhibition of wooden shoe klompen dances. For tickets: Holland Tulip Time Festival, Inc., Civic Center, 150 W. 8th St., Holland, Mich.

● **TEXAS**—The Texas Federation of Square and Round Dancers will hold their 5th Annual Square Dance Festival in the Memorial Auditorium in Dallas, Texas. Circle the date—May 27, 1967.

● **OHIO**—Three large halls will be reserved on the Ohio State Fairgrounds in Columbus, Ohio for the 9th Annual Ohio State Convention. The dates to remember are May 5, 6, and 7, 1967. For more information, write: 9th State Square Dance Convention, P. O. Box 6307, Columbus, Ohio 43224.

● **FLORIDA**—Florida dancers are invited to a free dance on May 13, 1967. The Fifth Annual Cotillion will be held in the Florida State University Student Union Ballroom. John Saunders of Daytona will be the caller. Sponsoring clubs are the Capital Squares and Seminole Squares.

● **NEBRASKA**—Dancers will be heading for the Pershing Auditorium in Lincoln, Nebraska for the 26th Annual Square Dance Festival on May 6, 1967. Jack Jackson will be at the mike with Edna and Gene Arnfield leading the rounds.

● **PENNSYLVANIA**—Plan now to attend the 8th Square Dance Roundup in the Student Union Building, Gettysburg College, Gettysburg, Pa. Featured callers are Gloria Rios, Curley Custer, and Dan O'Leary. Rounds will be led by Eloise and Ray Appel. Write: Richard Miller, R. D. 5, Gettysburg, Pa. 17325.

● **OHIO**—The Greater Cleveland Federation of Square and Round Dance Clubs, Inc. will present the 7th Annual Square-Round Up on May 28, 1967 at Packard Music Hall, Warren, Ohio. Featured callers include Dub Perry, Dewey Berry, Jim Gammalo, George Jabbusch and Dave Stevenson. Ann and Andy Handy will lead the rounds. Write: Tip Topics, Box 8, North Olmsted, Ohio 44070.

● **MICHIGAN**—May 27 and 28, 1967 will be busy dancing days as the NW Michigan Square Dance Council presents its 12th Annual Square Dance Festival at Traverse City High School Gym. The program includes both square and round dance workshops and dances.

● **MARYLAND**—May 6, 1967 is the date for the 9th Annual May Festival to be held at the North Hagerstown High School, Hagerstown, Md. Featured callers include Bruce Johnson, Sam Mitchell and Al Aderente. Round dance leaders are Norma and Wayne Wylie and Betty and Irv Easterday. Write: E. Bell, 637 Guilford Ave., Hagerstown, Md. 21740.

● **OKLAHOMA**—Square dancers from Central Oklahoma will hold their 21st Annual Jamboree at the State Fairgrounds Arena, Oklahoma City, Okla., on May 6, 1967. Dottie and Jules Billard and Barbara and Phil Sterker will lead the rounds.

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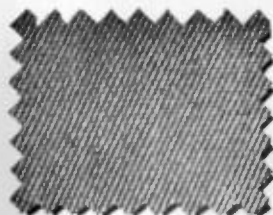
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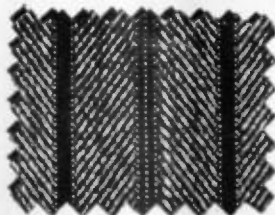


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