AUGUST 1967 SQUARE DANCE

NORTH CAROLINA'S



ayground of The Great Smokies!

8 Great Square Dance Festivals Annually

REBEL ROUNDUP

Oct. 15-22 and May 6-12

STAFF:

Bob Baker Louis Calhoun Bob Dubree

Rounds:

Irv and Betty Easterday

> GUEST STAFF:

Stan Burdick Mick Howard Jack Livingston Bill Wilson

SWAP SHOP

Sept. 30-Oct. 8 and April 27-May 5

STAFF:

Ray Bohn Louis Calhoun Ruy Camp Fred Goodner Paul Pate Joe Robertson

Rounds:

Tom and Lib Hubbard Wray Ferrell and Ruth Jewell Frank and Phyl Lehnert

FUN FEST

Sept. 2-10 and May 25-June 2

STAFF:

Louis Calhoun A. B. Coleman Harry Lackey Jamie Newton Chuck Raley John Saunders John Stewart

Rounds: Al and Millie

Boehringer Ed and Kay Mack Louis Calhoun

ACCENT ON ROUNDS

Sept. 10-17 and May 19-26

STAFF:

John and Vic Laverty Ed and Kay Mack

Squares



Host caller LOUIS CALHOUN

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Publisher and Editor
ARVID OLSON

THE EDITOR'S PAGE

Harriet Kline, from Phoenix, Ariz., visited with us at Square Dance Center last month. Harriet writes a weekly nationally syndicated column about square dancing. Her column about Square Dance Center follows.

Arvid Olson called his way through college. His hobby is collecting square dancers.

And one of his favorite dreams has become a reality—"Square Dance Center"— at 1622 N. Rand Road, in Arlington Heights, Ill.

This young man was inspired by his father, who was active in the surge of contemporary square dancing in the late '40's, and abetted

by his understanding wife, Marilyn.

They preside at the Center, a very imposing "modern western" building on Highway 12. It represents an investment of \$250,000 in building and land; its purpose, to provide the square dancer with everything to make his dancing enjoyable. Arvid's very exacting plans have guided the construction.

The 50x100' ballroom itself is a series of superlatives. Since it opened last fall, it has danced up to 50 squares on a beautiful "float-

ing" Maple parquet floor.

Here's how such a floor is constructed: First, a cement slab is poured. Then it is sealed against moisture with a coat of plastic. On this, rubber pads, spaced eight to nine inches apart, create a 1/4" air space under a sheeting of plywood. Another diagonal sheeting of plywood covers this. Then it is ready to glue the Maple parquet squares on.

After all that, it would have to be comfort-

able to dance on!

Moreover, according to Arvid, this type of flooring eliminates the squeak that long

boards usually develop.

Almost as impressive as the floor is the acoustical perfection of this hall. Add to this, year-round air-conditioning. What more could a square dancer ask?

Arvid has thought of all the square dancer's needs, even to a shop, from which you can walk onto the dance floor appropriately

dressed.

Be sure, of course, to stop at the rack in the lobby, where you'll find square dance flyers and brochures from here, there and everywhere.

Arvid and Marilyn haven't finished planning for their favorite people. He's working on a 50'-square second-floor hall, which will extend activities of the Square Dance Center.

And when that's finished? "We'll just keep collecting square dancers," Arvid says.

SQUARE DANCE

Formerly American Squares

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watch for fall

Each year the September issue of SQUARE DANCE Magazine is something special. For the editorial staff it kicks off another new year of publishing with new ideas, new features, new enthusiasm to do a better job than the year just passed. The September issue is actually our "New Year's Issue". And to celebrate we promise something special. Watch for the September issue and all the issues to come. If your subscription is about to run out . . . be sure to renew it NOW.

SQUARE DANCE Magazine

1622 North Rand Road, Arlington Heights, III. 60004 (312) 255-4060

SQUARE DANCING AT THE ILLINOIS STATE FAIR

Grab your partners and promenade to the roof garden of the Illinois building (pictured below) at the state fairgrounds. Ten full nights of fun—Aug. 11th through 20th. This year square dancers and callers will take over the roof where formerly rhythm and blues and rock reigned supreme.

Festivities will get underway each evening at 6:30 p.m. with the great band of Marty Roberts, followed by some of the top callers in the nation, such as Joe Lewis, Dallas, Tex., Aug. 11th and 12th; Singin' Sam Mitchell, Lansing, Mich., Aug. 13th; Francis Zeller, Mc Cracken, Kan., Aug. 14th, 15th and 16th; Jack May, Toledo, Ohio, Aug. 17th, 18th and 19th; and Gaylon Shull, Dighton, Kan., Aug. 20th.

In addition to the national callers, all callers from Illinois who would like to make guest appearances are urged to contact Pam Sullivan, Roof Garden, State Fairgrounds, Springfield, Ill. 62705.

Square dance clubs wishing to attend on a certain day can also contact Pam Sullivan for advance tickets. Let her know the name of your daily newspaper. She will send out news release urging others to join you on a funpacked evening.

This is big first for the roof garden. We hope to make it a successful first, so that all who enjoy the fun of square dancing, from all over the state, can meet here, every year.

Exhibition groups will perform on Saturday, Aug. 12th in the Illinois building theatre. These groups must contact Mrs. Maurine Evans, State Fairgrounds, P. O. Box 576, Springfield, Ill. 62705. She will need to know: approximate number in group, time needed and whether you prefer before noon or afternoon time spots. Mrs. Evans will schedule the groups then send them tickets to the state fair, plus admission tickets to the Roof Garden for that evening.

For the younger set, for the first time, there will be state wide square dance competition (fun competition) beamed at the ten year through twentyfive year age group.

So plan to dance at the Illinois State Fair this year. There'll be fun for everyone.



Just as it happens in bowling, golf, photography and other hobbies, round dancing attracts a number of people who become "eager beavers". These dancers neglect their other interests and relentlessly pursue their new hobby, becoming increasingly involved with it. They find enjoyment in the learning process for its own sake, even if the new routines are never again used in a regular program.

If they are lucky enough to live in Southern California, Chicago, Detroit

must not expect all the new material they learn to be programmed at square dances or even in their round dance clubs.

All of us "eager beavers" (we count ourselves among them, though we have been doing some teaching for over three years) probably become a source of irritation to our teachers and fellow dancers at times. But let's face the issue and look for positive values. Based on our own experience, we have these suggestions for round dance

The Care and Feeding of "EAGER BEAVER" ROUND DANCERS

or any of several areas which have a large number of round dance teachers, they will find that they can spend as many nights a week as they wish in the enjoyment of their dancing in specialized groups. Some of them live in areas which have little or no round dance activity and have to travel many miles to find the dancing they seek.

If the eager beavers are to survive, they must soon recognize that not all dancers are as willing or able as they to devote such a large portion of their time and energy to this activity. They teachers who find the eager beaver is a problem.

Eager beaver round dancers will probably become recognizable in the early days of their basic classes, when their interest causes them to arrive early, linger after class, ask countless questions and spend much time practicing between lessons. Not all of them will be experienced in other types of dancing, and some of them will have to work very hard to master their basics.

What do the eager beavers want?

First, they want to know all about this fascinating new hobby. When you tire of answering their questions, refer them to the published materials: Lloyd Shaw's "The Round Dance Book", Frank Hamilton's "American Round Dancing" and "Roundance Manual", back copies of square and round dance magazines and National Convention program books. They will enjoy reading these and will probably want to add them to their personal libraries.

Also refer them to the public library



By BOB AND SALLY MURPHY Indianapolis, Indiana

section devoted to "dance". This may be primarily ballroom and ballet material and quite repitious (published works generally do not follow a progression . . . each author starts from the beginning with a different approach). All of this material, however, can add to a general background of dance information which the eager beaver seeks to acquire.

The second thing eager beavers want is routines, routines, routines . . . more than any one or even several teachers can give them. So spend a short time

teaching them how to interpret a cue sheet and suggest that they practice on the flip sides of records they already have.

As they become more proficient in working dances from cue sheets, you may find they can save you time by showing you new material. This can give you an idea whether or not you will find these dances useful for your group. (What teacher ever has enough time to work out all the new material?)

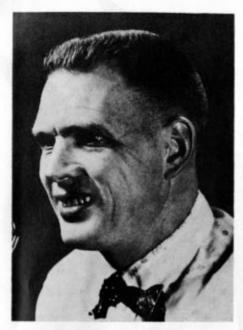
The third part of round dancing your eager beavers will welcome is concentrated dance sessions. As soon as they are ready, encourage them to attend workshops, conventions, institutes and summer vacations which emphasize the round dance program. When they return from affairs you don't get to attend, they'll be happy to share with you the new dances they have learned.

Another way eager beavers can be useful is in bringing your attention to the importance of styling. Compared with ballroom dancing as done by the occasional dancer at night clubs or parties, round dancing is highly stylized. The eager beavers are very perceptive, always looking for different or more interesting ways of executing a step or movement. In their enthusiasm they may overdo it at times, but this tendency will usually be tempered by time and experience plus a bit of tactful guidance from you, their teacher.

In no other hobby, sport or recreational activity is anyone expected to stop short of the utmost accomplishment within their capabilities. So do not squelch or dampen the spirits of your eager beavers.

Round dancing needs all its dancers, and the dancers need the activity as a means of self-expression. But no couple needs it so desperately that they can't find some other outlet if dancing fails to meet their requirements. So leave room for the eager beavers as well as for the beginners and LET'S DANCE!





VIC GRAVES

Vic Graves, from Nelson, British Columbia, has 12 years of dancing, 11 as a caller and teacher, and is active in round dancing. Vic has called at the B.C. Square Dance Jamboree in Penticton for nine years; was a featured caller at the 3rd Farwestern Square Dance Festival in Seattle, and along with wife Millie attends summer institutes.

In addition to regular activities, he has calling engagements in Washington, Idaho, Montana and in British Columbia. The Graves feel their biggest thrill was to be asked to take part in the Saskatchewan Centennial Square Dance Program. Vic called in Esterhazy, Moose Jaw, Saskatoon, Duck Lake, Fillmore and Humboldt for this celebration.

The Eastern personality is Orphie Easson, one of Canada's leading lady callers, from St. Catherine's, Ontario. Local barn dancing as a child, square dancing youth groups, 4-H camps and working for Community Program Di-

vision of Department of Education in Toronto, led the way to Orphie becoming a Charter member of Toronto and District Square Dance Association.

Aside from two regular club nights and beginners classes, Orphie and husband Wray attend summer institutes. Orphie calls one night stands throughout the Niagara Peninsula, has called on the program at the Toronto Convention and at the opening of Toronto's New City Hall.

Husband Wray, an electrical engineer, keeps sound equipment in good order. Orphie designs and makes her own square dance apparel and "thinks costume", which has a great deal to do with the popularity of square dancing. Orphie called in Stoughton, Saskatoon, Regina, Yorkton, Estevan, and Swift Current for the "Month O' Dancing."

There were dances in 29 centers throughout Saskatchewan during June and July. A grand finale for "Month O' Dancing" took place in Regina, July 14 and 15.



ORPHIE EASSON



HORSES AND HOEDOWNS

by Darrell Rowlett

Buchanan, Tennessee

Square dancing is a bug that bites you for life. But what happens when you have conflicting interests during the summer months?

In Buchanan, Tenn.—where nearly everyone can dance by the time they can walk—they mix square dancing with their regular summer fun.

At Buchanan Saddle Club, a growing community of horse lovers, cowboys turn tails to their horses for dances sponsored by the club to kick their heels all night. Last summer several all weekend dances were held from Friday evening to Sunday night—over 60 solid hours of horses and hoedown.

Utilizing the horses, a large wooden dance floor is pulled into the center of the arena and the enthusiasts dance to the music provided by local musicians. While "Turkey in the Straw" streams from the bandstand, a hearty hoedown quiets the horses for hours.

Square dance teams from a hundredmile radius journey to the localized marathon to compete with the Tennesseans.

One resident said recently, "Buchanan grows by hundreds on dance nights. Population at least doubles. We're all alike, one big family. Those who don't love horses love to dance."

It is not surprising that many people turn out just to watch. However, many spectators have found the activity enticing enough to learn. One young cowboy replied, "I'm not the first fellow to shed my spurs to hit the hardwood. It is impossible to listen to the music and keep your feet still."

During the winter months when riding is "frozen out," the club meets on many weekends in the recreation room at Paris Landing Inn at Paris Landing State Park. So little changes in the winter months, except the horses are housed.

This summer the square dance spectrum shapes up equally enticing. Dancing the "Buchanan way" has been woven into West Tennessee culture.



La Crosse, with its coulees, bluffs and rivers as natural attractions, will welcome the 9th Wisconsin Square Dance Convention August 17-20.

Air conditioned Whitney Center on the La Crosse State University campus, convention site, is a physical attraction and added reason for you to be among the thousands of dancers expected at the "9th". This new dining facility has four large halls on one floor plus room for exhibitors in a lower level snack bar. Registration will be in the main floor concourse.

The live music of Slim Hayes and his orchestra, from Des Moines, Iowa, will spark the square dancing in the Valhalla Room of the Student Union Saturday afternoon and evening. Sunday Hayes will be playing in Whitney Center.

After-parties will be both impromptu and planned. Of those planned, the Happy Twirlers of La Crosse are sponsoring Singin' Sam Mitchell from 12 to 2 a.m. both Friday and Saturday nights in the Mary E. Sawyer auditorium.

Housing in La Crosse is another plus feature of this convention. Motels and hotels are numerous and within short driving distance of Whitney Center. To be sure of your choice, registration chairmen, Charlotte and Bill Levinger, urge early registration. Dormitory housing across the street from the convention site is also available for very little cost.

Campers will enjoy a "first" in La Crosse. For the first time Pettibone Island Park will be open to campers. Park policy has previously banned campers but the Board has been persuaded to make this gesture of hospitality to the square dancers. Your visit will be enjoyable.

For further information and registration blanks write Charlotte and Bill Levinger, 1327 Main street, La Crosse, Wis. 54601.

WORKSHOP WILLARD ORLICH

CHOREOGRAPHY

This month's issue introduces BARGE THRU as a new idea with seemingly useful application. It is a take-off from another combination gimmick, Load the Boat. The latter seemed to catch the fancy of many dancers across the country for no apparent reason other than it was a challenge to remember the series of sequences each dancer was expected to go through.

It has to be walked (talked) through almost every time it is used yet the dancers don't fight its use as much as many other singular basic movements like single wheel and 1/4 more (into an ocean wave). With this in mind, your Editor feels that there might be an acceptance to this less complex idea of BARGE THRU which has a real value to the caller in its choreography accomplishment.

Repeating the rule of BARGE THRU for reference sake here, it is used from facing lines of four, normal couples. On call to BARGE THRU, everyone does ½ square thru. If you're facing out, do a partner trade (California twirl without hands). If you're facing in, just pass thru.

Movement ends here in an eightchain-thru position. But here is the choreography value—a star thru at this point gives all the men their opposite for partner in lines of four as they started, same sequence. Another BARGE THRU plus a star thru zeroes out exactly to the original starting point in lines of facing fours.

What applicable value does this have? Any time you have lines of four facing in normal couple (route) formation you can use Barge Thru, star thru (repeat again) and have the dancers at the starting point to finish the figure you had started. Since it is a two times thru zero movement, you can start with the opposite for partner, Barge Thru and star thru once, and have your original partner, same sequence. Let's say you want to end up having your original corner for a partner, the figure could go something like this:

Promenade, don't slow down

Four ladies roll back one (now have right-hand lady)

Head gents and girl with you, wheel

BARGE THRU (takes six counts)
Star thru (now have corner lady)
Roll away, right and left grand . . .

Where the same sex is encountered (boy facing boy or girl facing girl) after the Barge Thru, use a slide thru and those facing out turn back. This would substitute for a star thru with out the use of hands and abides by the rule given above for Barge Thru plus star thru to give the same end results. Good Luck!

CALLERS' QUESTIONS

C. J. SMITH, Muncie, Ind.: "My concern is for the callers who are reluctant to teach new ideas or movements for fear of curbing the square dance movement. I have found dancers in all areas generally enthusiastic about new ideas and contend that this is very essential if square dancing is to grow."

It has been shown that the square dance movement has grown, not declined in the past ten years. Sure, we have more drop-outs—because there are more in-comes. Also the "life" of a square dancer today averages six to eight years as compared to two to three years some decade ago. I don't think this is the direct results of new ideas only, but it has helped to sustain interest if it is wanted. Too many new ideas too quickly are no good, like too much candy. Spread it out so it is a "treat" and not a "trap" for frustration.

JOHNNY BARBOUR, Saratoga, Calif.: "Like to see some words on callers' lack of good timing for execution of commands and the use of good judgment in selecting program material".

The cardinal rule we maintain at all callers' workshops helps to point up the necessity of good timing—dance to yourself (from tape recording) and don't call something you can't do yourself. The lack of time given the dancers for execution of commands becomes very apparent to the dancing caller because his reaction is usually not as sharp and fast as his dancers' reaction.

I might also point out that the mark of a beginning caller is his lack of time allowance for execution of commands. It takes a good caller to be able to stay on the beat, stay with the music phrase and still allow time for the dancers to execute.

Anybody can give commands without rhyme or reason like in one breath to say "square thru, right and left thru, dive thru, square thru 3/4 to a left allemande". At the allemande left I would just be coming out of the right and left thru.

It's no trick to stop a dancing floor. The trick is to make them dance way over their heads and current ability so directional that they will come up and say, "When are you going to call Island Chain"—and they did it the

last tip!

The selection of good material for your program is strictly your good judgment. Unfortunately, it's always the Ole Busters in the group that push you. You must be ready (flexible in preparation) to change a given figure to compensate for the dancing ability of the floor-"Heads lead to the right", or "Spin the top and turn thru", or "Square chain thru". If you can't change your program to fit the occasion, you're not ready to accept money as a professional who is expected to be the "leader" of a given square dance group regardless of their capability.

BASIC BREAKDOWN

FOLD

(Ends, centers, boys, girls, heads, sides)
No credit to any one person. Came from a gradual evolution of fold the

line, (ends fold)—shake the dice, (centers fold)—cross the dice (cen-

ters cross fold).

On command to FOLD, designated person will step forward and turn back to face one he was adjacent to. The inactives will slide together in order to close ranks without changing facing direction.

TEACHING EXAMPLES by Will Orlich

Forward eight and back with you, girls fold and star thru
Promenade go two by two, head couples wheel around
Pass thru centers fold and star thru
Cross trail thru to the corner, left allemande...

Head couples half sashay, pass thru while you're that way
Turn right single file, go around two
Hook on the end and make a line, pass thru
Ends fold and star thru, bend the line and pass thru
Ends fold and star thru, bend the line
Left square thru, count four hands and pull 'em by,
Left allemande . . .

FOLDING DOORS

Heads lead right and circle four, head gents break and line up four Pass thru, ends fold
Half square thru, boys fold
Half square thru, centers fold
Half square thru, girls fold
Half square thru, bend the line
Pass thru, ends fold, centers turn back
Girls star right 3/4 around, left allemande . . .

CROSS FOLD

All four ladies chain across
Head couples cross trail thru, separate
Around two, make a line go forward
and back
Pass thru, ends cross fold, left allemande

ALL-EIGHT-FOLD

Head couples square thru, four hands around

Do-sa-do, all the way to an ocean wave

Swing right half way, all-eight-fold Right and left thru, insides arch Dive thru, square thru 3/4 around, left allemande...

FIGURES AND BREAKS

by Jim Gammalo, Olmsted Falls, Ohio Head ladies chain across
Pass thru turn left single file
Both around two, lines of four
Pass thru, wheel and spread
Left allemande

Four ladies chain 3/4 around Roll a half sashay
Heads pass thru
Turn left single file
Lady around two, gent around three
Make a line of four
Pass thru, bend the line
Pass thru, round off and spread
Left allemande . . .

Heads lead to the right and circle Head men break to a line of four Pass thru, round off and spread Cross trail thru to the corner Left allemande...

Heads lead to the right and circle Head men break to a line of four Pass thru, single wheel and spread Pass thru, bend the line, pass thru Ends run, ends fold Dixie chain on a double track Left allemande...

At the heads swing thru
Ends fold and spread
Ends trade, wheel and deal, star thru
Swing thru, ends fold and spread
Ends trade, wheel and deal, star thru
Bend the line, left allemande . . .

FIGURES by Kenny Hare QUICKY ONE

Heads square thru four hands Sides divide and turn thru Heads clover and walk by one Go right and left grand . . . QUICKY TWO

Head ladies chain across
Heads go right and left thru
Swing star thru
Go right and left thru, dive thru
Swing star thru, promenade outside
Half away round, lead to the right
Left allemande . . .

QUICKY THREE

Heads lead right, circle to a line Go right and left thru Spin the top, swing thru Four men circulate, catch all eight Left allemande . . .

FIGURES by Chuck Raley, Lakewood, Calif.

RALEY GOOD

Head ladies chain to the right
Heads go right and left thru
Do-sa-do, ocean wave, spin the top
Walk forward, do-sa-do, outside two
Ocean wave, spin the top
Men in the middle, spin the top
Everybody pass thru, left allemande...

PATTERNS BY RALEY

Head ladies chain right
One and three right and left thru
Same two do-sa-do to an ocean wave
Spin the top, pass thru, spin the top
Just the men spin the top
Everybody pass thru, allemande left...

Heads to the right, circle up four
Heads break to a line of four
Center two, box the gnat
Do-sa-do to an ocean wave
Swing thru, ends do-sa-do, join the
wave
Break in the middle, spin the top

Break in the middle, spin the top Girls circulate, men run Bend the line, star thru Square thru 3/4 Allemande left . . .

SPIN CHAIN THRU FIGURE

Four ladies chain Heads square thru four hands Spin chain thru Men run, bend the line, star thru Square thru 3/4
Allemande left . . .

DIXIE BREAK

Promenade, don't slow down
One and three wheel around, put ladies in lead
Dixie spin, when you're thru, pass thru
U turn back, star thru
Substitute, back over two
Right and left thru, pass thru
Left allemande . . .

FIGURES

by Lee Kopman, Wantagh, N. Y.
Side ladies chain
Heads square thru four hands
Swing thru
Swing by the right half way
Then circulate
Spin chain thru
Ends circulate, girls trade
Boys trade, grand right and left . . .

Heads right and circle to a line of four Slide thru
Spin the top to a curlique
Peel off, wheel and deal
Grand right and left . . .

CENTERS CROSS RUN FIGURES by Tom Tarleton, Marysville, Ohio

SWING CROSS RUN

Heads square thru four hands you do Do-sa-do make an ocean wave Centers cross run, and left swing thru Centers cross run and swing thru Right and left thru Dive thru, square thru 3/4 round Left allemande . . .

SPIN CROSS RUN

Heads right and circle to a line Opposite two, spin the top Centers cross run and left spin the top Pass thru, wheel and deal Centers pass thru, all pass thru Left allemande . . .

ARKY SPIN CROSS RUN

Head two couples square thru ¾ round Separate go around one to a line Do-sa-do that opposite two
Spin the top
Centers cross run and left swing thru
Don't stop, left spin the top
Pass thru, wheel and deal
Men pass thru and star thru
Bend the line, star thru
Dive thru and swing thru
Box the gnat
Right and left thru
Pass thru and all pass thru, left allemande . . .

LINES CROSS RUN

Heads right and circle to a line Pass thru and centers cross run New centers trade and line up four Up to the middle and back you toss Turn thru and round off Left allemande...

PEEL, CROSS RUN, TRADE AND CAST

Heads right and circle to a line

Go forward, back you reel
Pass thru—wheel and deal,
Double pass thru
Peel off to a line, centers cross run
New centers trade and cast off 3/4
round
Lines go up, back you reel
Pass thru, wheel and deal
Double pass thru and peel off to a line
Centers cross run, new centers trade
Cast off 3/4 round
Forward eight and back you reel
Pass thru and wheel and deal
Double pass thru and peel off to a line
Centers cross run, new centers trade
Round off to a left allemande . . .

SLIDE, SWING, CROSS RUN, FOLD, PEEL AND BEND

Heads right and circle to a line
Slide thru, swing thru
Centers cross run, new ends fold
Peel off and bend the line
Pass thru, on to the next and slide thru
Swing thru, centers cross run
New ends fold
Peel off and bend the line
Pass thru, on to the next and star thru

Dive thru and square thru 3/4 round Pass thru to a left allemande . . .

CROSS RUN AND CIRCULATE

Heads square thru
Do-sa-do to an ocean wave
Swing thru, centers cross run
New centers circulate and left swing
thru
Centers cross run, new centers circulate
Swing thru, centers trade
Box the gnat, change hands,
Left allemande...

CROSS RUN AND CIRCULATE

Two and four do the right and left thru

Same two ladies chain

Head two couples square thru, four hands you do

Do-sa-do the outside two make an ocean wave

Swing thru and centers cross run

New centers circulate and balance do

Left swing thru to an allemande left . . .

SWING THE SQUARE FIGURES by Ed Hall, Meadville, Pa.

Heads square thru, do-sa-do make an ocean wave
Swing thru, cast off 3/4
New centers trade, cast off 3/4 and balance
Centers run, wheel and deal
Box the gnat, change hands,
Left allemande . . .

Heads square thru, do-sa-do make an ocean wave
Swing thru, cast off 3/4
New centers trade, cast off 3/4 and balance
Swing thru, cast off 3/4
New centers trade, cast off 3/4 and balance
Girls trade to a line of four
Go forward and back
Spin the top, swing thru
Right and left thru
Dive thru, pass thru, allemande left...

Heads pass thru, separate around one

into the middle
Box the gnat, pull by
Do-sa-do make an ocean wave
Swing thru, cast off 3/4
New centers trade, cast off 3/4 and
balance
Men run right to a line of four
Go forward and back
Star thru, dive thru, pass thru,
Allemande left . . .

Heads square thru
Swing thru, cast off 3/4
New centers trade, cast off 3/4 and balance
Swing thru, men fold behind the girls
Dixie chain on a double track
Girls turn alone, allemande left . . .

FIGURES By Will Orlich

PROMENADE BREAK

Promenade, don't slow down

Head couples wheel around and back
track

Side couples back track and wheel
around

Head couples wheel around and box
the gnat

Cross trail thru to a left allemande...

DOUBLE STAR THRU BREAK

Head couples swing thru
Do-sa-do then double star thru
Wheel and deal two by two
Double pass thru
Cloverleaf, center couples square thru
³/₄ round
Slide thru and bend the line
Cross trail thru to a left allemande...

SLIDE THRU BREAK Head couples half sashay, swing thru

as you are
Slide thru, double pass thru but U turn
back
Centers swing thru, slide thru and back
away
Others star thru, California twirl, pass

thru

Left spin the top double, got lots of time and when you do

Slide thru, opposite right and left allemande...

STAR BREAK

Heads cross trail thru around one into the middle Square thru 3/4 around Left square thru 3/4 around Centers couples box the gnat and pull Centers in—cast off 3/4 Centers fold to a right-hand star Boys to the middle a left-hand star Once and a half to the other side and star thru California twirl Promenade, don't slow down Side couples wheel around Pass thru, wheel and deal And the center couples Slide thru, make a right hand star Turn it once from where you are Corners all, left allemande . . .

AN INTRODUCTION

Allemande left, allemande thar Go right and left and form a star Boys back up a right hand star Eight roll away and slip the clutch All eight spin the top To the same girl, turn thru To a left allemande . . .

DOUBLE CROSS

Heads only whirl away
Circle up eight while you're that way
Reverse back single file
Boys turn back, double star thru dixie
style
You're facing out, cross cloverleaf and
when you do
Substitute, square thru ³/₄ around
Left allemande . . .

FRACTIONAL TWIST

Heads go forward and back
Opposite box the gnat and slide thru
Swing thru once and a half and when
you do
All eight circulate
Centers twice and balance
Swing thru once and a half and when
you do
All eight circulate, centers twice and
balance

Step thru, California twirl Dive thru, square thru 3/4 Left allemande . . .

ROUND TOPS

Heads square thru four hands you do Do-sa-do the outside two
All the way like an ocean wave
Sides trade, round off, double pass thru
Face your partner and spin the top
Ladies trade, round off, double pass
thru
Face your partner and spin the top

Face your partner and spin the top Heads trade, round off, double pass thru

Face your partner and spin the top Boys trade, round off, double pass thru Face your partner and spin the top Box the gnat and change hands Swat the flea, left allemande...

KALY KLOVER

Heads to the right and circle four Head gents break and line up four Forward eight and back you reel Pass thru, wheel and deal Double pass thru, lead couple California twirl Pass thru, clover and pair off to Calif-

ornia twirl Peel off, wheel and deal and when you

do

Double pass thru lead couple Californ

Double pass thru, lead couple California twirl

Pass thru, Clover and pair off to California twirl

Peel off, wheel and deal and when you do

Double pass thru, lead couple California twirl

Pass thru, clover and pair off to a California twirl

Peel off, bend the line Cross trail thru to left allemande . . .

SLIDE THRU TRIO

Head ladies chain 3/4 around Side gents turn 'em, line up three Forward six and back, slide thru Those who can star thru Others Dixie chain Lady go left, gent go right Behind the sides star thru

Double pass thru, U turn back

Centers box the gnat and change hands

Allemande left . . .

TRAIL OFF REVIEW by Willard Orlich

TRAIL OFF could be considered a "cross peel off". Dancers cross trail before doing the peel off. Was originally introduced by Jim Gammalo, Olmsted Falls, Ohio (September 1961) as Cross to a Line and revised to Trail Off (November 1961).

TEACHING EXAMPLE

Heads right and circle four to a line
Pass thru, wheel and deal
Double pass thru, trail off
Pass thru, wheel and deal two by two
Double pass thru, trail off
Pass thru, wheel and deal two by two
Double pass thru, trail off, left allemande...

TRAIL OFF DREAM

Heads right and circle four to a line Pass thru, wheel and deal Double pass thru then trail off Those who can right and left thru Roll away a half sashay Everybody pass thru Wheel and deal two by two Double pass thru then trail off Those who can right and left thru Roll away a half sashay Those who can right and left thru Cross trail thru to a left hand swing Four boys star across the land Corners all left allemande...

TRAIL OFF PATTERN

All four ladies chain across
Head couples swing thru, ends fold
Trail off to a two-faced line
Bend it, star thru
California twirl and back away
Side couples swing thru, ends fold
Trail off to a two-faced line
Bend it, star thru
Cross trail thru to the corner
Left allemande . . .

NEW IDEAS

BARGE THRU

by Manny Amor, Lakewood, N.J. From two facing lines, start with a half square thru, the center two then pass thru while the ends trade. Ends in eight-chain-thru position. About six counts.

EXAMPLES

by Manny Amor, Lakewood, N.J.
Heads lead to the right and circle to a
line
BARGE THRU, star thru, BARGE
THRU, star thru
Right and left thru, cross trail thru
Left allemande...

Heads square thru four hands
Square thru with the outside two
Bend the line, BARGE THRU, star
thru
BARGE THRU, star thru
Square thru 3/4 round
Allemande left . . .

Heads lead to the right and circle to a line
BARGE THRU, do-sa-do to an ocean wave
Swing thru, boys run right
Wheel and deal to face those two
Star thru, BARGE THRU, do-sa-do to an ocean wave
Ends trade, centers turn alone
Wheel and deal to face those two
Star thru, right and left thru
Cross trail thru to a left allemande . . .

Heads square thru four hands around To the corner slide thru, BARGE THRU Star thru, BARGE THRU Left allemande . . .

Four ladies chain Sides do a right and left thru Heads lead to the right and circle to a line
Whirlaway with a half sashay
BARGE THRU, right and left grand...

TURN THRU DIXIE STYLE by Warren Quates, Detroit, Mich.

From single file, first persons turn thru, left to next and pull by and they do a turn thru with the one they meet. End up single file in opposite direction with lead people still in the lead.

EXAMPLES

by Warren Quates, Detroit, Mich. Heads lead right and circle four Head gents break and line up four Pass thru, wheel and deal Turn thru, Dixie style Centers in, cast off 3/4 Pass thru, wheel and deal Turn thru Dixie Style Centers in, cast off 3/4 Pass thru, wheel and deal Turn thru Dixie Style Centers in, cast off 3/4 Pass thru, wheel and deal Turn thru Dixie style Centers in, cast off 3/4 Right and left thru Cross trail thru, left allemande

Heads lead right, circle four
Head gents break, line up four
Forward eight and back you reel
Pass thru, wheel and deal
Turn thru, Dixie style
Cloverleaf two by two
Turn thru Dixie style
Cloverleaf, double pass thru
First couple left, second couple right
Right and left thru with the couple in
sight
Cross trail thru, left allemande...

SQUARE DANCE Magazine WORKSHOP features original material submitted by you. Choreography, Callers' Questions, Basic Breakdown, Figures and Breaks, and New Ideas are presented each month. Mail new and creative material and questions to Willard Orlich, Workshop Editor, SQUARE DANCE Magazine, 1622 N. Rand Rd., Arlington Heights, Ill. 60004.



SINGING CALLS

RIDE, RIDE, RIDE—Grenn 12093 Caller: Johnny Davis

Johnny Davis seldom makes a bad record and this is no exception. We will have to go along with this record as the best in the pack. Johnny gives us six alternate figures and breaks in the dance. Here is the main dance. Intro: Walk around corner, see saw partner, men star right once around, allemande corner, walk by your own, right hand round the right hand girl, left hand round your own, four ladies chain, chain 'em back and promenade.

Figure: First and third promenade half way, down the middle and swing the opposite lady round, face to the middle and pass thru, split the outside go around one, make a right hand star in the middle of the ring, once around, allemande left the corner, go home and do-sa-do, corner swing and promenade.

BABY FACE—Windsor 4877

Caller: Al Brundage

Callers have always been intrigued with baby faces, so here's your chance of getting a good one for your very own. A fine dance and the musicians go along with very good music. Here we have Al Brundage with one of his best. Break: Four ladies chain, four ladies promenade inside the ring, once around and box the gnat, men promenade inside, once around and with partner catch all eight half way, back by the left, full turn around, four ladies chain across and promenade around.

Figure: Head couples promenade

half way, then swing star thru, then do-sa-do the outside two, swing thru, box the gnat, square thru 3/4, left allemande, pass one by, take the next and promenade.

CROSS THE BRAZOS-Kalox 1071 Caller: C. O. Guest

C. O. Guest, the iron horse of the Kalox label, just will not come up with a bad record. He just seems to have the knack of making all good ones. While on the subject of C. O. Guest recordings, those of you that are looking for a real fine album with some real good club level dances on it, just can not go wrong with Kalox 2001 LET'S DANCE by C. O. Guest. Here's the dance of Cross the Brazos. Figure: Heads promenade half way, right and left thru, square thru four hands, star right with the outside pair, heads star left in the center to the same two, right and left thru, boys run, wheel and deal, dive thru, square thru 3/4, allemande the corner, do-sa-do partner, corner swing and promenade.

Break: Four ladies chain, roll away and circle left, four ladies roll away do-sa-do the next, men star left one time, star promenade with partner, four ladies back track, twice around, second time you meet and do-sa-do, bow, then weave the ring, swing and promenade.

YOU'RE NOBODY 'TIL SOME-BODY LOVES YOU—Top 25149

Caller: George Peterson

The Top label seems to be experimenting with their music, and this experiment is highly successful. On this record they use a banjo with the result that this is a toe tickling, foot stomping version of a tune that no one would ever think would make a good dance. The dance is George Peterson at his best.

All Singing Calls are reviewed and workshopped by and may be purchased from Edward's Record Service, P.O. Box 194, Park Ridge, Ill. 60068.

ROUND DANCES

DOODLEY-CHA—Grenn 14100 Choreography by Dot and Date Foster

24 measure two times through chacha to doodley-do-dancing music. A delightful cha-cha with repeats, on the easy side. "Doodley" should be a dandy for introduction of cha-cha basics to the newer dancer. A favorite at Philadelphia National. Easy-intermediate.

POSSIBILITIES—Hi-Hat 839

Choreography by Ann and Pete Peterman

Si-Si, Senor! This one has possibilities. A rumba on the easier side consisting of two parts and a break, two and a half times through. Figure repeats on both parts. That good Hi-Hat music and a pleasant routine. Intermediate.

MARNIE-Grenn 14100

Choreography by Na and Jack Stapleton

A 32 measure waltz two times through. Figure repeats on the first four measures. Twinkles, balances, vines, stars, open and closed waltzes. Try it on for size. Good music. Intermediate.

CENTENNIAL BABY—Hi-Hat 839 Choreography by Laura and Lew Wiffen

32 measure two times through twostep. Combinations of locks, scissors, hitches, buzz, box and one lonesome sideward two-step. Another dedication to our Canadian neighbors...keep your Centennial titles straight. Intermediate.

FADED LOV'-Belco 225

Choreography by Bettye and Charlie Proctor

A 32 measure two part two and a half times through two-step. Repeats

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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- ANDY'S RECORD CENTER 1614 N. Pulaski Rd., Chicago 60639
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- BUCKBOARD WESTERN SHOP R. 2, Marshall
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• AQUA RECORD SHOP 1230½ Westlake Ave., Seattle 9

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MIDWEST RADIO COMPANY
 3414 W. North Ave., Milwaukee

on each eight measures. Peppy footwork to adequate country western music. With the many "Love" routines this season to file in the record cases, could "Faded Lov'" be the end of all the "lovin" routines? Easy-Intermediate.

SOUTHTOWN U.S.A.—Belco 225 Choreography by Betty and Irv Easterday

A 32 measure two part fun-level twostep with adequate repeats . . . three times through. "Pease porridge hot . . . and pease porridge cold" adds to the fun. Note to instructors: WATCH FOR CORRECTION OF MEASURES 25-32 to READ: (In SCP) 2 fwd twosteps; (CP M fac wall) Side, Close, Fwd,-; Side, Close, Back,-; (Scissors) Side, Cl, Cross,- (W XIB);; 2 turning two-steps;; Square dance natural. Good music. Easy.

SWING-A-ROO—Windsor 4726 Choreography by Evelyn and Frank

Hall

A re-release of "Swingin' Papa Blues." This is 32 measures of swing, heel points, "tuck-in", two-step balances. Routines goes through twice and although there are repeats on several figures, this one is not for the novice. High-intermediate.

LENNY'S WALTZ—Windsor 4726 Choreography by Betty and Clancy Mueller

A 32 measure two times through waltz to "Blue Hours". Adequate repeats . . . good basics . . . good music. A natural for easy, pleasant waltzing. Should be popular at square dance events. Easy.

COO-DAD—Scope 4 Choreography by Gertrude and Charlie Tennant

A 24 measure two-step with an A,A, B, A, B, A, sequence. Figure repeats on Part A. Music is good, footwork easy. Doo-dad it a "round". Easy.

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- MICHIGAN—Every Friday night through Sept. 1, an excellent array of callers will be at the House of David Square Dances in Benton Harbor, including Ed Fraidenburg, Dave Taylor, Don Fell, Sam Mitchell, Bob Yerington, Carl Geels, Jack May, Bob Barnes. Forty squares may dance under the pavilion roof. The park has hotel rooms, cabins and trailer court as well as a famous vegetarian restaurant and cafe service for after-parties. Dances are under the direction of Lilyan and Jack King, P.O. Box 477, Benton Harbor, Mich. 49022.
- CALIFORNIA—Information about the Squaw Valley S/D Vacation featuring Chuck Raley, Dave Taylor, Dick Houlton, Bob Page, Bill and Dolly Barr may be obtained by writing P.O. Box 365, Lafayette, Calif. 94549.
- NEBRASKA—The Hotel Madison in Norfolk will be the scene of a S/D Vacation and Callers Clinic from Aug. 18-20. Special attractions of the program are tours and dancing for children, air-conditioned ballroom, low rates, after parties, style panel, callers panel and suggestions. Details are available from Lill Bausch, Box 65, Leigh, Neb. 68643.
- WISCONSIN—The Wisconsin State S/D Convention, Aug. 18-20, will provide dancing in the air-conditioned Whitney Center at Univer-

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sity Campus, LaCrosse, and live music. Further information is available from Charlotte and Bill Levinger, 1327 Main St., LaCrosse, Wis.

- WISCONSIN—The second Annual S/D Camporee in Grantsburg will be held Aug. 25-27. Round dance instructors will be Laverne and Syl Schmitt. For information contact callers Pete Peterson, 4127 N.E. Madison St., Columbia Heights, Minn. or Wally Shramek, Siren, Wis.
- WASHINGTON—On Aug. 25-27, Johnny LeClaire will call for the 11th Annual Summer Festival and Salmon Barbecue at the Western Dance Center, Sullivan Park, Spokane. The program features dancing and workshops, with the Sunday afternoon barbecue including dancing and entertainment.
- ILLINOIS—The Embassy Motor Hotel, 2930 N. Mannheim Rd., Franklin Park, Ill., will host the 8th Annual Callers and Institute and Open Dance on Oct. 26-27. Jerry Helt will be the main caller, with a Sunday R/D workshop by Marie and Carl Peterson. Registrations should be sent to Bonnie and Dan Larkin, 7747 W. Hortense Ave., Chicago, Ill. 60631.
- CALIFORNIA—Sept. 8-10 will see teens gathering in Long Beach for a Teen S/D Convention all their own. Registration chairman is Patti Hibbison, P.O. Box 3908, Long Beach, Calif. 90803.
- NEBRASKA—At the Peony Park Terrace in Omaha on Oct. 2, conductor Joseph Levine will lead a 70 piece orchestra for a S/D demonstration called by Harold Bausch. The evening includes dancing and a cookout. Contact Cy Schmitz, 5041 Arbor, Omaha, Neb. 68106.

Address: National News and Events Editor SQUARE DANCE Magazine, 1622 N. Rand Rd., Arlington Heights, Ill. 60004.

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I am overdue in writing this to you as it has been in my thoughts for some time to thank Willard Orlich for the clear, concise and thought provoking manner in which he presents the Workshop section of SQUARE DANCE Magazine.

I particularly enjoy the Choreography and Basic Breakdown sections. Figures and New Ideas are used quite readily as these figures are up-to-date and give us a chance to present to our dancers the latest and best figures

available.

I am sure Willard has left an indelible mark on our hobby by influencing many callers to think in terms of calling co-ordinated, smooth dances at a relaxed pace.

It is with pleasure and anticipation that I look forward to reading his thoughts each issue as I'm sure to add some little thing to my repertoire that is worth adding.

Emanuel A. Duming Jackson, Miss.

. . . I have been calling and teaching regularly four to five nights a week the past five years in the San Bernadino and Riverside areas, for the most part. The material given in your magazine is very interesting and I appreciate the general philosophy advanced by the magazine.

The article on the Webb Spinners (June 1967) was appreciated by the group in Sun City. I have been calling twice a month for them.

Bob Ballou San Bernadino, Calif.

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

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