

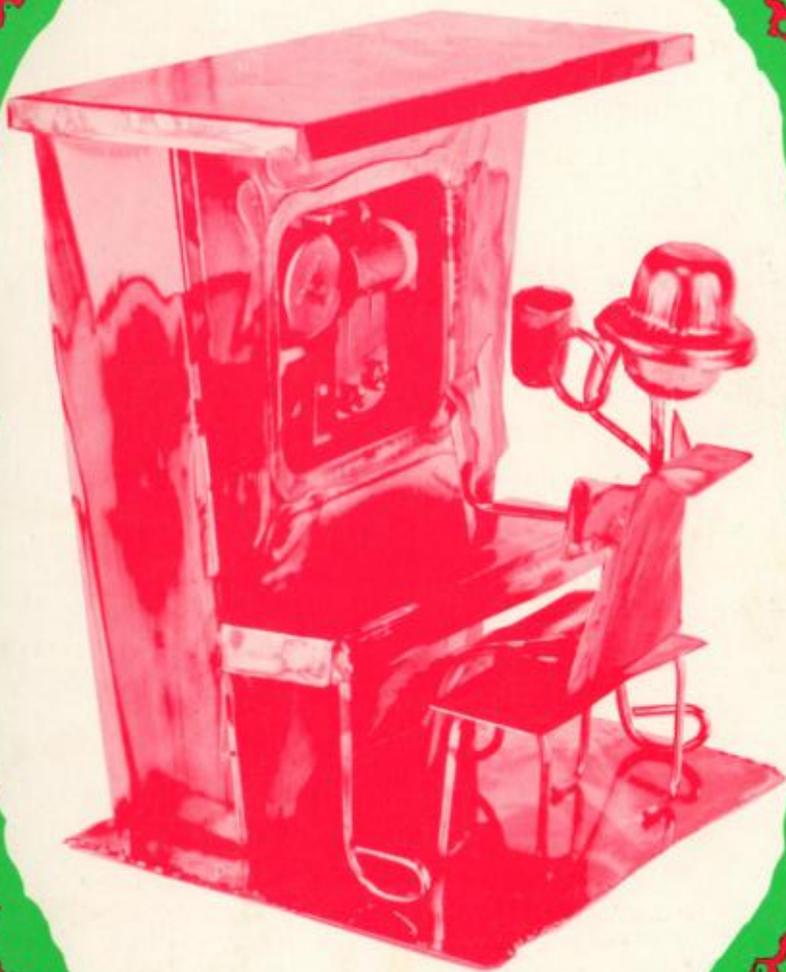
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Stan & Cathie Burdick

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AMERICAN SQUAREDANCE Magazine (ISSN 0091-3383) is published by Burdick Enterprises. Second class postage paid at Huron, Ohio. Copy deadline first of month preceding date of issue. Subscription: \$9.00 per year. Single copies; \$1.00 each. Mailing address: Box 488, Huron OH 44839. Copyright 1985 by Burdick Enterprises. All rights reserved.

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November is traditionally the month when we "count our blessings" and remember to be thankful for all we have. In square dance terms, we remember that we are free to congregate in dance clubs, that we have the money and leisure time to enjoy our activity, that we can afford the colorful clothes and the autos that take us to dances, and that we have made multitudes of friends through square dancing. Now that we've acknowledged this traditional fare, let's change the focus of our thoughts.

Let's talk facts and figures this month. We are all aware that belonging to square dance clubs costs us money. We have a substantial investment in our clubs through dues and dance fees. Through this money, of course, we support our clubs and insure their continuation.

In these days of financial awareness, none of us spends our money without assessing the returns we will get. If we buy goods or services, we want full value. If we make donations, we want our money to be used wisely. We make efforts to protect our investments and we expect the original sums to grow. That's the way it is with our investment in square dancing, too.

By our efforts we protect our investment of money by keeping the club a viable, enjoyable, effective community group. We also want our investment to

CO-EDITORIAL



grow and mature, to increase our enjoyment of this activity that becomes such a big part of our lives.

Your president alone cannot protect your investment; your officers alone cannot create a growing club; your committee chairmen alone cannot do the total job. It takes every member, every one! By concentrating on protecting *your* investment in the club, by investing your time and attention in being friendly, in helping, in making new plans and carrying them out, you will double the money investment you have made, and the returns will be long-lasting and beneficial to you and all your fellow club members!

Happy Christmas and A Prosperous New Year
from all the Staff at American Square Dance Magazine

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- GR15043 WALTZ, Ex. 3: Waltz Balance; Ex. 4: Solo Turn
- GR15041 WALTZ, Ex. 1: Side-Touch-Hold; Ex. 2: Waltz Away & Together

BY-LINE

Again this month, after our splurge of successful festival stories in the last issue, we have another success story about a caller who is coping with an all-feminine club and bringing happiness and fitness to

many single women. In today's world, we must seek many alternatives to our traditional clubs, and **Doris Read** tells about Bruce Johnson's unique program.

Larry and Clare Graham, a fledgling caller and partner, bring us a positive thought for the holiday season. Continuing with the festive spirit, **Bev Warner** tells of the origins of carols, and **Mary Heisey** has advice on what to do after the Christmas "goose" is cooked.

For those who still like romantic stories with happy endings, **Isabel Marvin**, author of another ASD story, "Encore," has penned another about true-to-life dancer/residents of an RV park.

Our final two authors appear on the "Rhyme Time" page with some lively dance poetry: **Vivian Johnson** and **Ida Reilinger**.

Among the items in this issue, of course, is our yearly index, which we hope is useful to readers and those who might research articles in future times. Since it takes up space that might be used for other features, we promise a more information-packed issue as our *Premier Issue* in January.

Merry Christmas! May this season bring the peace we all desire!

- | | | | |
|-----------------------------------|-------------------------------|-----------------------------|---------------------------------|
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| 2. Authentic Patterns | 24. Four Bar B Records | 46. Mike & Barb's Shoe Shop | 68. So Cal Callers Assn. |
| 3. B&S S/D Shop | 25. Grenn Records | 47. Militech, Inc. | 69. S/D Record Roundup |
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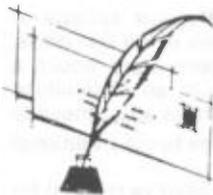
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Grand Zip

We were given the September, 1985, issue of *American Squaredance* to look through. Especially liked the article "Straight Talk," page 31. Enclosed is check for \$9.00 for a year's subscription to your magazine. *Herman & Bertha Reis*
Rockford, Illinois

We would love some of your sample copies for our new class. Thought I had saved enough from a previous shipment but we have a *wonderful* big class this year. Thanks for your generosity once again.
Rudi Smith
Northville, New York

I am writing to ask if there would be room in your publication to list our club and its activities. We are located in Whitehorse, Yukon, which is on the Alaska highway, and we often have visiting dancers join us while on holiday...Our club is called the Sourdough Stompers and we dance at MS level and include some round dances during the evening. We dance every Saturday night from late Sept. till late May, at 8 p.m. at Jeckel Jr. High School, located at the corner of Green and Duke Sts. Our caller is Clarke Blysak; his phone number is 668-6021 and he lives at 10 Aishihik Rd., Whitehorse. He is often available in the summer, and if visitors want to dance, they are welcome to call him (or write in

advance) and we can arrange to have a dance for them.

Elaine Icton

Whitehorse, Yukon

Our little girl is missing! About a year ago one of our dancers made a square dance doll. We called her "Traveling Jill." In August 1984, we sent her to visit with the couple who attended our dance from the farthest distance. They, in turn, were to send her one with the couple who attended their dance from the farthest distance. Each club was to autograph her and send her on. She was to be gone one year, and the instructions sewed to her petticoat were to send her back in August 1985, C.O.D. We have not heard from her. We miss her and want her back. Rumor once said she was in Canada. If anyone knows her whereabouts or has had her in possession, we would appreciate a letter. She is 36" tall, with brunette, yarn, afro hair. She has blue eyes. She was last seen wearing a red and white gingham check S/D dress with a red petticoat, white socks and black shoes. Our club is the Jills and Bills of Mitchell, Nebraska. If you would send her home, we would be glad to pay the expenses. Contact or send her C.O.D. to Dick Butcher, caller; Rt. 1, Morrill NE 69358.

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Meanderings with Stan



APROPOS POTPOURRI

'Twill be a December to remember with solid splendor till time's embers grow slender and still slenderer, perchance in the tender years of a new century or so, when tremble or choice may render us members of the vendor's genera.

To put it another way:

The ASD rooster got a booster. (He grew sir.) His morning dawning din got louder and prouder. His clout got stout, there's a spring in his wing. Thus our winsome bantam gets an addendum and then-some!

Yes, friends, the season of Joy has come, now that December is here and the personal joy felt by your editors at the new acquisition is boundless. What a gift we've just received from Bob and Becky Osgood of California! If you've kept in touch with both their magazine and ours you know the story (ASD, Nov. issue, p. 5).

Even our formidable IBM PC-XT purrs with delight as it devours, digests and records names and addresses from the massive printout we've now inherited. Entries are even now being fed into this green-eyed cyclops by our fellow furrow-browed staff in preparation for the double-sized mailing of our Premier issue—dateline, January; deadline for mailing, December 23.

It'll be total toil time until that date; then we'll celebrate. We'll skool the marriage of ASD and SIO subscriptions. We'll welcome close to forty thousand new readers who'll receive— not a pretty paltry pirouetting plume of poultry— but a renewed, refined hybrid cheery chanicleer!

(My oh-my. I hope we'll also have chickens in the breadpan peckin' out dough!— Co-ed.)

In a preceding paragraph we used the term *gift* of SIO subscriptions from the Osgoods. Actually their "fulfillment" was not *silver-plattered* to us like a Christmas present. It involved months of negotiation, climaxing in a business deal with fair compensation made from us to them. Furthermore, we only bought the circulation *package*, (past, present and potential future subscribers) *not the name*. We don't own *Sets in Order*, or the *Society*, or even *Square Dancing* magazine! Bob and Becky will continue with many of their projects, publications, and services for a good long while. You'll see their two-page ad in this regard every month beginning next month on our pages. Nevertheless, the real *gift* they gave us, which can't be measured in dollars and cents, is the rich *legacy* of media magic they created for the square dance reading public, plus the *good will*, generated over 37 years of producing an exemplary magazine. We wish them many more years of faithful service to the activity in a variety of ways. We sincerely hope we can measure up to the quality, competence and continuity expected from us as we produce the (now) one-and-only monthly national/international magazine of the square dance world.

One of the exciting aspects of all this integration of lists going on presently is to see for the first time who got theirs exclusively, who got ours exclusively, who got both, who switched from one to another, as we remember the names of leap-frogging friends and faithful followers. The rest is speculation. Why switch back and forth? What did one magazine have that the other didn't have? Or was there a sales gimmick that influenced divided loyalties? What's most important to most readers?

"Yours is more for callers, SIO for dancers," we hear. "No, it's the other way around." We hear both explanations. The answer seems to lie in that infinitely varying individual point of view. Both magazines have ostensibly offered a real *smorgasbord* of interest to varied tastes. One reader said: "Bob's magazine is quite *journalistic*, proper, formal; yours is more chatty, personal,

light—the *Readers Digest* of the S/D world." Someone else said: "Yours contains a few *headlines* and a lot of *sidelines*." We like that.

(Co-ed comment: My only concern is that our new readers next month will hopefully understand the rather outlandish style of this *Meanderings* column, and realize that to fathom its intermittent obscurity, its altered alliteration, its fractured verse, and its mixed metaphors, one must routinely *turn the other tongue in cheek!*")

One reader asked: "Why do you have so many ads in your magazine?" We notice it's about 50% ads, 50% reading matter." The answer is plainly and simply *economics*. Costs of publications are high these days (like everything else). If we gave you 20% more features and 20% less ads, you'd have to pay \$20. Instead of the \$10, you'll pay ('86 rate) to get the magazine. Look at it this way—ads constitute services and products offered to enhance your dance life. Read 'em and be informed. There may be more ads than usual starting in January, but we'll try to maintain an equal balance of ads to features for your enjoyment.

As long as we're quoting what people are saying this month—embracing a crazyquilt potpourri format—all corresponding to co-ed's apt *outlandish* reference to this column, we'll also pass on a most outlandish comment a dancer once made after a dance one night in Pennsylvania. The dance had ended. Most all of the dancers had left. I was packing up my equipment. He was running a large push-broom across the hall floor.

"You can tell how good a dance has been," he said, "by the number of *gigaboos* left on the floor."

He went on as I listened incredulously: "You called a good dance. I see dozens and dozens of *gigaboos*. Sometimes I only sweep up a few. Then I know it's been a bad 'un."

Of course I asked him what a *gigaboo* is and he replied: "It's an old army term. A neat soldier makes sure he's got all the G's swept out from under his cot before inspection. They're fuzz-balls. At a dance they come from fine lint and dust and thread from clothing—mostly from the swishing petticoats, I guess."

Well, that was a new one for me. As a matter of fact, since then I have often looked down on the empty floor after a dance to see how many *gigaboos* I've been responsible for producing!

I was reminded of that story recently when I read in *Time* magazine that educator Fred Cassidy says in his *Dictionary of American Regional English* that there are 176 names for dust balls under the bed. Apparently *gigaboo* is one of them.

(Wonder if a *gigolo* collects *gigaboos*?— Co-ed.)

Speaking of comments at the dance, I'll never forget the *classics*, which I've quoted here before. Like the frustrated female dancer in Georgia who said plaintively from a broken-down set: "Well, nobody *right-and-left-thru'd* me!" Or the French girl in Montreal who wrote *TB* after my signature in her autograph book, and quickly explained: "Oh, I rate the callers— you're *tres bien!*" (We wondered how many *mal hommes* there are in her little book, *n'est-ce pas?*)

And then, in North Carolina a man told the caller: "My wife has a lot of trouble with *load the boat*. Next time you call it, could I appoint a *designated dancer* for her?" (That's from the *hit and run* department.)

Now the ol' mike-side *fool-osopher* needs to shift gears and turn to the late summer summary of comings and goings, showing 'em with both glowings and groanings.

Lakemore (Akron) Ohio— It was the tail end of the month of September on a bright and sunny Sunday afternoon when I visited the new Spring Lake Center (see *ASD*, Oct., p. 63) and marveled at what an outstanding facility that is for dancing and meeting. Small crowd, however— Indian Summer was in full bloom and several blooming diversions bloomed elsewhere. Lou Lucious cued. Don Shoop *key-ordinated* my coming.

Kilgore, Texas— Caller Tim and Sissy Tyl set up this second-time Plus dance with the Crystal Squares in the Kilgore Community House. Tim is an *ASD* winner who'll be receiving this double-value magazine for life or *Tyl the end of time*, whichever comes first. (*ASD*, May, p. 72) That young couple from White Oak also manages a S/D shop, and down-to-earth friendliness stems from their ties with

the construction business, I think. This was the beginning of a three-day safari in which I flew to Dallas, drove east to Kilgore, and then southwest (during half a night) to Austin for a callers seminar there.

Austin, Texas— Here's an event I'd been looking forward to for some time— doing the two-day seminar and dance for the Texas State Callers Association in Austin at Howard Johnson's, just off the Interstate. My contacts were Bob and Margaret Cordier and "Dutch" Schultz, and about 40 callers and spouses attended from around the Lone Star state. I was a little groggy at 9 a.m. that Saturday as we kicked off the yack 'n yuck (due to the short night just past) but the old burners got fired up soon enough. Our subjects downplayed the choreo angle, and hit some professional growth matters. Refreshing. The ASDance that night was held in the spacious Bethany Lutheran church hall nearby, and was well-supported by the locals. The portals were finally parted (Remington Steele—we need you!) and we made up for lost time in jig time. Joe Castro cued. Finally I steered that smooth Avis Olds Brougham back to the Metroplex, and flew home late Sunday night.

Erie, Pennsylvania— It was a little sad to think this may be the last time I'll be calling for the top-level, highly-rated Y-Squares after umpteen years going that route, but numbers have dwindled and the curtailment of callers has resulted. That's the bad news. The good news is that Al Horn of Colorado (Prairie Records) accompanied me that night, (after calling for us in Huron), and sparked the dance, along with my cueing buddy, George Wesniewski. (Oh, he plays pool?— Co-ed.) Huron CC grad

Dick Wolfe also called one. A night to remember!

North Olmsted (Cleveland) Ohio— Caller Bill and Gerry Benhoff are the prime powers behind the Cues and Tips club in that quaint little Community Cabin which I visit often, calling either for C&T or for Square Pairs. Good time. Good team: Bud and Delores Miller on rounds.

Winchester Canal, Ohio— I suppose middle Ohio was once honeycombed with canals leading into rivers and lakes to transport bargeloads of goods. Still the remnants remain, at least in name only. The club that still *loads the boat* down there is the Winchester Whirlers, for which I called on a Friday night. Most enthusiastic bunch. Banner stealing/retrieving is important business to nearby clubs, so the Cali-Ho bunch (oldest Columbus club) retrieved theirs in demo-march style, and the Bloomin' Buckeyes of Newark stole one from the host club, also in good cadence form.

Toledo, Ohio— Our annual ASDance was a bit smaller this year, reflecting the times, with 17 □'s on hand. Jack May called with me as always and cued rounds 'twixt tips. Assisting at the door were Velda and Lee Swift (*Promenade* editors), Lil May, and Cathie. Maggie Nelson helped set up.

Shucks. Space problems have me boxed into a final paragraph, but before I'm forced to *lose phrase* in the face of this situation, I'll *undertake to pass on a grave noose* note from the *New England Caller* that'll start you *coffin* and win me an *extinguished* service award: "Mummies are Egyptians who were *pressed for time*." (Better you should lose phrase!— Co-ed.)

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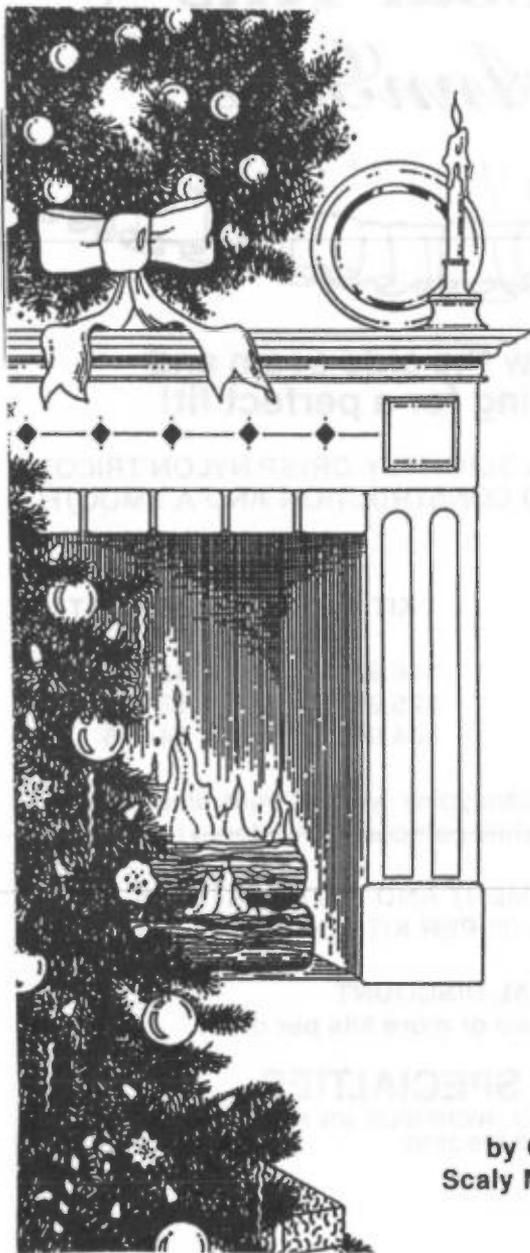
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A Square Dancer's Christmas Message



All of us are sincere in our wishes for "Peace on Earth, Good Will Toward Men." But, can we have peace and good will while the world is seething in disaster and we as individuals are torn with tension and uncertainty? Are our wishes then hollow and wasted words? Perhaps not. Where then is peace to be found? Believe me it can only be found within one's self. Further, we can actually generate this inner peace. It is easy to do and, it is very rewarding.

First, you must realize that a positive action is required. We in square dancing have a unique opportunity for such action. Square dancing did not just happen to be fun, nor did square dancers just happen to be friendly people. A positive action is repeatedly taken to bring the fun and friendliness about.

We routinely hold hands in our recreational activity. Down through the ages holding of hands has been recognized as an expression of love, friendship and good will. We need only a little added emphasis to build this holding of hands into a special expression of our Christmas wishes.

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To Cage A Bird

by Isabel R. Marvin
Northfield, Minnesota

"Everybody has to go to the meeting tonight," Alice May stated flatly. She poured Elaine another cup of coffee. The two friends took turns having coffee at each other's mobile homes all winter, and it was Alice May's turn.

Elaine considered for a minute, then agreed. "I know it's important," she said quietly. "There have been too many thefts here at Paradise Park to ignore. We have to do something."

"Not only here," Alice May reminded her. "Four other mobile home parks in McAllen have been hit, too. Jewelry, money, and lots of stereos and tape decks. All during dances at the rec halls." She smiled at Elaine and patted her shoulder. "I'm glad you're getting involved again. Bob and I'll pick you up at 7:30."

They were a little late for the meeting. "Everyone's here," Alice May whispered in Elaine's ear. "Now we'll get something done!"

Elaine nodded and looked around the large meeting room. It was good to see old friends again even if it was for the last winter. She'd had to rent out her mobile home last year. This year I'll sell it for sure, she thought. What fun is it to

be in Texas alone? Might as well stay home in Iowa near the kids.

"All right, folks," Manager Chuck Beringer boomed, "I know you're all worried about our series of mobile-home robberies. I am, too. We've asked for additional police patrols, and we've had them. But the McAllen police don't think it will help. When our little bandits see squad cars and uniforms, they don't come into the park. You all know this. Does anyone here have any suggestions?"

Fred Pilser stood up. He was a tall, greyhaired man from South Dakota and a respected leader in the winter Texan community.

"We can do it ourselves," he said firmly. "We can set a trap for the burglars." The whispering and chattering in the hall stopped.

"What are you thinking of doing?" Chuck asked.

"Yeah, Fred. Tell us!" Several voices urged.

"Okay. Here's what we could do. John Satterfield lives in the middle of the east quadrant of the park," Fred indicated John in his seat in the front. John nodded eagerly. "And Steve Bauman's trailer is centrally located on the west." Steve waved.

Mike Tuma spoke up. "I'm situated on the north end where my wife and I can see both sides of our road."

"And we're at a good angle by the entrance on the south," Jules Lancaster said.

"I think I know what you're getting at," Chuck said slowly, "but it's too dangerous. I can't let you people do this."

"We won't really deal with the thieves ourselves," Fred said. "Surely the police will have someone standing by till we need them. We'll be the lookouts. When we see someone moving around where they shouldn't be, we'll signal the police some way. You can work that out."

Members of the audience nodded. A general muttering broke out.

Chuck Beringer quieted them. "You might have something there, Fred. I'll have to discuss this with the Chief, of course, but we'll see if we can set it up for Saturday's square dance. I can't promise anything. And until we do catch them, folks, lock everything up tight!"

Alice May was enthusiastic as the Paradise Park residents filed out. "We'll

do it," she told Elaine. "I know it."

Elaine was a little sceptical of the plan. She wondered how any group of retired people could be very effective dealing with thieves. It won't be my problem much longer, she thought.

Alice May absolutely insisted that Elaine go to the square dance with them. "We're all supposed to go," she said, "except our lookouts. That way, if anyone's moving around, it's not the people who live here."

Elaine had to giggle. Alice May was so caught up in the plan. "All right, Nancy Drew, in the interest of justice, I'll go to the dance!"

It was a balmy March Saturday night when Alice May and Bob stopped for Elaine. Elaine fastened her pearls around her neck and picked up a light shawl, in case it cooled off later. She had decided to wear the pearls John had given her so long ago rather than try to hide them from thieves.

Friends greeted friends inside the hall. Elaine noted a few new faces. They were probably guests from other parks. The music was good and the crowd enthusiastic.

*All square your sets around the hall,
Four couples to a set, listen to the call.*

Alice May and Bob deposited Elaine at their usual table, then joined the dancers. The large round table behind her emptied quickly except for one man. He stood politely as the dancers walked to the floor, the ladies' stiff ruffled skirts brushing the table edges as they moved. The man looked hesitantly around, then saw Elaine sitting alone.

"If you'll be gentle with an amateur," he said, "I'd like to try." He smiled at her.

Elaine looked up at him. About 55, she thought, a touch of grey at the temples, very tan. He wore a typical Valley western suit complete with boots. "Oh, no, thank you," she said. But somehow she put her hand in the one extended to her and allowed herself to be led to the floor.

*Everybody go forward and back
Do it again on the same old track.*

He was unsure of his moves, Elaine noticed, but a graceful dancer. He caught on quickly. Finally, in a lull, they exchanged names. "Greg Compton." "Elaine Turner."

"You've danced before," Elaine accused.

"True. My wife used to love square dancing."

"Maybe you better dance with her. Wives get upset sometimes when they're left alone. I know I used to."

Greg Compton looked at her gravely. "No wife now. She didn't like what I did for a living. Split—a long time ago."

Elaine wondered briefly what his occupation was, but he volunteered nothing.

*All join hands, circle left you know
All the way around and don't be slow
Now circle to the right as back you roam
Circle to the right 'til you get back home.*

At the break, Elaine introduced Greg to Alice May and then pinched Alice under the table as they all four chatted and drank pop. Alice May smacked her hand away. Elaine knew exactly what her friend was thinking. Alice May was having her usual visions of Elaine waltzing up to the altar again with every single man around. Elaine noticed that Greg seemed slightly nervous. He appeared to glance often at the concession stand near the front door. Chuck Beringer was operating the popcorn machine himself tonight. Greg also kept glancing at his watch.

"Star Promenade coming up," Alice May told them. "I love that!"

"Would you like to try it again?" Greg asked as the music started.

She had a feeling she should say no, but his eyes were warm, and the cleft in his chin was—well, interesting. She got up.

*Gents to the center make a left-hand star
Turn it around but not too far
Pick up your partners with a left arm around
Star promenade back to your hometown.*

As Elaine's arm dropped around Greg's waist, she felt a hard bulge under his coat. She quickly shifted her hand higher. What on earth could it be? It felt like—a gun! Why would he—no, it couldn't be.

*Ladies to the center make a right-hand star
Turn it around but not too far.*

She tried to lead Greg slightly in the dance because it seemed unfamiliar to him. Her hand dipped gradually to the lump in the back of his belt. Embarrassed, she raised her hand again. What is it? As the set ended, Greg glanced again at the front door, then excused himself quickly.

"Sorry. Fun's over. I've really enjoyed this." He squeezed Elaine's shoulder briefly and walked rapidly out the front door.

Alice May hurried back to the table. "Well, I never—too bad, sugar," she consoled. "He was kinda cute."

After they went back to the floor, Elaine sat alone for a moment, then picked up her purse and went to the ladies' room. She smoothed her grey curls and looked at herself in the mirror. Should I tell someone what I suspect, she wondered. She consulted the worried blue eyes in the mirror. What in the world would I say? That he's our thief? 'My wife didn't like what I did for a living.' What wife would? All I have to do is go over to the concession stand and tell Chuck what I've discovered. But what if it's nothing? So embarrassing. "I felt this hard lump under a man's jacket, and I think it's a gun." What if it isn't? She went back to the table. It seemed an eternity before Alice May and Bob returned panting.

"You missed a good set. Did what's-his-face come back?" Alice May asked.

"Greg Compton. And no." Elaine spoke a little sharply. "He left."

When they got up to dance again, Elaine sat for a moment, then picked up her purse and walked determinedly to the concession stand. It was her duty, she thought, to tell the manager about her suspicions. How would she feel tomorrow when everybody found favorite possessions gone? She stood waiting at the stand until Chuck finished handing out bags of popcorn and paper cups of pop.

"What can I do for you, Elaine?" he asked.

"Do—do you remember the man I was dancing with earlier?" she wanted to know.

"Yes, of course I do."

"Well, I wanted to tell you that he's, that I think he's—" she stopped as another couple came up to buy popcorn.

"You were saying—?" Chuck asked. Then he looked over Elaine's shoulder. "Were you asking about this guy?"

Elaine turned to see Greg coming in the door.

"Elaine Matson," Chuck said rather formally, "I'd like you to meet my good friend Sergeant Greg Compton of the McAllen Police Force."

Then Elaine realized that there was a small two-way radio sitting on the concession counter. The nervousness, the constant checking of the front door, had been to intercept Chuck's signal! Her face began to burn. Greg was the cop on duty waiting for word from the lookouts!

Greg grinned at Chuck. "Two juveniles," he said, "with pockets full of jewelry. We've caged our birds. Squad's taking them downtown. They claim to still have all the loot. We should make a pretty good recovery. I'll be in touch." Then he smiled at Elaine. He reached for her hand. "I'm off duty as of ten minutes ago. Could we continue our lesson?"

As he led her to the floor, Elaine looked over her shoulder at Alice May, who immediately winked. Funny thing about visions, she was getting one very much like Alice May's. Must be contagious.

*First couple to the right and circle four
Cage the bird and circle three...*



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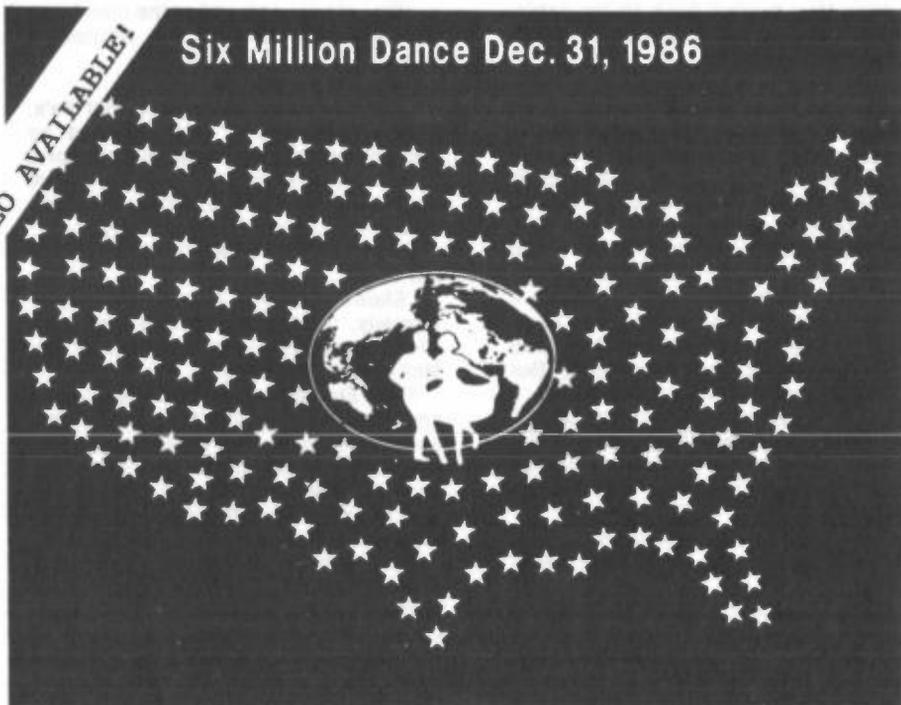
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Carols We Sing Were Once Danced— In Church



by **Bev Warner**
Saginaw, Michigan

Every year at this holiday time, we find ourselves surrounded with the music of the season. Songs and carols are everywhere. Some are familiar, others less so. Depending upon our inclination we may or may not join in the singing of these songs, but there is no escaping their happy omnipresence.

Many of these songs are extremely old. Carols were originally songs to be sung while dancing in a circle; the word first appears in English literature in the 14th century and appears to derive from the Greek word *Khoros*, which means "a dance."

Dancing was closely linked to religious celebration. The early Christian church permitted dancing in religious ceremonies, even in the church sanctuary itself. The Shakers in this country used dance as an integral part of their celebrations as well. The oldest of the songs we know as carols began as dancing songs; they were the first vernacular songs the church allowed. Up until the 14th century, all hymns were in Latin, effectively excluding most common people from participation.

At any rate, the words of these carols have, in many cases, come down to us over hundreds of years. Often the melodies to which they are sung have changed several times during that time; the words on the other hand have survived more or less intact. Although in the case of some of the oldest they have been translated from Old or Middle English or German or Old French or a host of other dialects and languages no longer spoken.

If we give careful thought to the texts of some of these songs, we can observe not only the shadings of religious fervor from one country and century to the next, but also insight into the lives of the people as well.

Take for example, the traditional English carol "The Boar's Head." This carol from the middle ages is still sung at Christmas dinner in the Queen's college, Oxford as the boar's head is brought in with great ceremony.

Have you ever eaten boar's head? Have you ever considered serving boar's head to your family at Christmas? Imagine walking into the local meat market and saying "I'd like a middle-sized boar's head please, not too fatty." Do you know what you would do to cook it? These instructions came from William King's *Art of Cookery*, published sometime between 1663 and 1712.

"At Christmas time be careful of your fame, see the old Tenant's table to be the same; then if you would send up the Brawner's Head, sweet rosemary and bays around it spread; his foaming tusks let some large Pippin grace, or midst these thundering spears and orange place, sauce like himself, offensive to its foes, the roguish mustard dang'rous to the nose. Sack and well spic'd Hippocras the wine, Wassail the bowl with ancient Ribbands fine, porridge with plumbs and turkeys with the chime." I'd like to see weight watchers come up with a lean cuisine like that!

We all know the traditional English song "Here We Come A-Wassailing" but how many of us stop to think of the

meaning "wassailing?" Wassail was the old Anglo-Saxon drinking pledge Waes-Hael which means "Be in good health." This toast to the host became a custom at feasts which the English never gave up, even after the coming of Christianity.

Now many of us serve a wassail punch to our guests in continuation of this ancient tradition, but most of us would never go to all the trouble of this old English recipe: "Simmer a small quantity of the following spices in a teacupful of water; namely cardamom, cloves, nutmeg, ginger, cinnamon and coriander. When done, put the spiced to two, four or six bottles of port, sherry or madeira with one pound and a half of fine loaf sugar to four bottles and set all on fire in a clean, bright saucepan; meanwhile have egg yolks of 12 and whites of six eggs well whisked up in it. Then, when the spiced and sugared wine is a little warm take out one cupful and son for 3 or 4 cups; after which when it boils, add the whole of the remainder pouring it in gradually and stirring it briskly all the time so as the froth it. The moment a fine froth is obtained toss in 12 fine soft roasted apples and send it up hot. Spices for each bottle of wine;

10 grains of mace, 46 grains of cloves, 37 grains of cardamon, 28 grains of cinnamon, 12 grains of nutmeg, 48 grains of ginger, 49 grains of coriander seeds."

At any rate, on one of these nights, go out to the orchard with a jug of the Wassail, then circle one of the best-bearing trees and drink a toast. Following this, all should fire their rifles together in unison. Alternate activities include singing a wassail song or beating the tree with a willow switch. Wassailing trees in this fashion was intended to help them bear fruit in the spring.

The custom of gift giving is an old one, pre-dating the celebration of Christmas by hundreds of years. The December celebration of the birth of Christ was instituted by the early church to help banish memories of the Roman Saturnalia, the annual period of feasting, gift-giving and general brotherly love which marked the shortest day of the year.

The holidays of this time of year, regardless of our faiths, celebrate the oneness of humanity, as they have since time immemorial.

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Let's Hear It For the Ladies...

by Doris Read
Santa Barbara, California

If you were asked to name two activities which traditionally require the simultaneous participation of a man and a woman, one would spring immediately to mind, but you might have trouble with the second. So I'll tell you: it is square dancing.

In order to gain access to a S/D group, a woman must be equipped with a male partner. She may have two left feet and no sense of rhythm, but if she has a man in tow, she is acceptable. Otherwise, she is excluded.

Picture the situation, then, in a part of the country like southern California, where women outnumber men 7 to 1. After a recent announcement of a new singles S/D group forming at a local school, 60 people showed up. 52 were women. Since each square requires four couples, this left 44 women sitting against the wall. Gloomsville!

On almost any evening jolly sounds float from the windows of school gyms, parish halls, and recreation centers as gaily dressed dancers cavort, the men in western cut jeans and shirts with bolo ties, the women in bright dresses with full skirts puffed by layers of petticoats. Outside, wistful and pathetic, stands a pitiful group of women with their faces pressed against the railing. A heartrending sight. Mind you, these unfortunates are not necessarily there in the flesh; they may be at home sitting in front of the tube, but in spirit they are pressed against that railing.

Ta da! Enter Bruce Johnson, burly, handsome, caller extraordinaire! Bruce has been in the S/D business since 1948. He is Mr. Big in that world, and with good reason. In 1970 he was elected to the ASDS Hall of Fame, and a year later was one of the founders of Callerlab, the



International Association of S/D Callers. He was technical advisor for *Square Dancing* magazine, has appeared in the movies, and was sent abroad by the U.S. Air Force to train recreation personnel. And much, much more.

When the plight of the lonely women came to his attention, he didn't just say, Too bad. He *did* something. He organized a group of women, half of whom wear blue ribbons designed and made by Mary, his lively wife. These women are called the Blues and dance the parts hitherto reserved for men, although there is nothing inherently masculine about the steps. With confidence and courage, Bruce the iconoclast is now conducting what is prosaically listed as Women's Square Dance, a revolutionary concept. The railings are deserted.

By 7:30 Bruce has set up his tape deck and arranged the evening's program. The women arrive in casual motley, dressed for comfort rather than chic. Low-heeled shoes are *de rigueur* for all, to avert disaster.

Bruce uses a hand mike to issue instructions. He demonstrates a new step. He arranges the Blues and Ladies in the correct formation for the coming dance—facing lines or a circle or squares. The dances call for various configurations. He starts the music and goes into his act, an attention-riveting combination of talking, singing, and a sort of auctioneer's patter. He has a clear pleasant voice and good enunciation. Those with more experience help confused beginners by pulling or pushing them in the right direction. This is not an advanced group and chances are that it never will be. No one takes it that seriously.

Once the music and the calling are

under way, there is no stopping. The dancers, set in motion, must continue to the end. Anyone turning the wrong way or grabbing the wrong partner or freezing, panicstricken, is cheerfully set right. Bruce's voice and the music carry on. At the end he makes encouraging comments. "That was really fine." "You're better than ever, Sally." (Sally has been absent for a few weeks because of surgery.) "Now let's try something different."

And off they go, twirling, skipping, swinging. *Allemande left, sashay in, split the outside couple, do-sa-do, and left-hand star.* Bewildering terminology at first. The calls keep coming, the music keeps playing, the shuffle-swish of the dancers' feet accompanies the caller's voice. There are usually a few extra dancers on the sidelines, ready to fill in when someone wants to rest or cool off.

Square dancers are noted for friendliness. An important part of the dance is to greet the partner, establish eye contact at each encounter, smile and bow to each other. This is square dance etiquette, always observed. When the dancing is over, coffee and cookies

are served, contributed by the dancers in turn.

"Mary is going to make gold ribbons for the Ladies," Bruce tells me. "Then we'll have Blues and Golds, and no sexist language at all." Another step forward.

These women are mostly in the sixties and seventies, with a few over eighty. Hildegard, one of the enthusiastic members of the group, says, "The couples' dances are fine, for couples. But we have as much fun as they do. I wouldn't miss it for the world."

Bruce Johnson is kept busy day and night, all through the week, organizing, instructing, and calling for S/D groups at every level of proficiency, including people of all ages, from children to ancients. Even handicapped people can participate. Blind people dance well in a sighted group; retarded persons and even those in wheelchairs are taught by Bruce. But surely one of his most successful innovations is the Tuesday evening Women's Square Dance. With some traditions, as with some laws, the time comes when they must be abandoned.

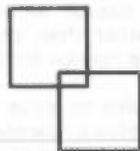
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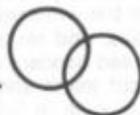
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Don't Bounce!

by Brian Bassett

Editor, *Round Dancer Magazine*

One of the first rules in dancing is *don't bounce* up and down while executing various dance figures. This rule rates right up there with "Don't look at your feet," and "Don't dance on your toes."

Beginning dancers, once they have become comfortable with their basics, find the need to relax and enjoy dancing the figures they have learned. There is nothing wrong with relaxing and enjoying dancing as long as it is done in such a way to incorporate proper body mechanics. Fun and enjoyment are often wrongly translated to mean a display of extraneous body motion—*bouncing* being the most common.

The first place you'll probably notice *bouncing* (dancers, in your own dancing—leaders in your dancers' dancing) is in the *grapevine* dance figure. This *vine* figure, whether it be a regular vine with both partners crossing in back, or a twisty vine with the Man and Woman crossing in back or in front at opposite times—suffers most in execution and appearance when dancers *bounce* their way through it.

You'll notice that the crossing steps will take on the dance-style of a *limp* with an exaggerated downward motion. You'll also notice that the sideward steps will be danced with an exaggerated upward motion, causing the dancers to rise on their toes. Put these two exaggerated motions together and the dancers will "bob like corks in the ocean."

Sure, it's fun, but "fun" at the expense of proper body mechanics, and rather comical to watch.

A responsible teacher should explain to their dancers that the legs should act

as *shock absorbers* while dancing. Knees flexed (bent slightly, not a crouch) all the while a dancer is dancing will eliminate *bobbing* or *bouncing*.

While dancing, you progress around the floor in various directions and often turn right or left even while in one spot—both these actions, progressing and turning (also pivoting), are more difficult to execute if your body weight is directed either straight down or straight up. So for more comfortable, pleasant to watch dancing, keep those knees flexed and *don't bounce!*

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Village Square in Guthriesville, Pa. (between Downingtown and Honey Brook) is owned by Cliff and Gussie Irons, who have lived in the area most of their lives. They learned to square dance with Morris Groce at the old Hibernia Church in 1972. In November 1977, the club of which they were charter members, the Flutterwheel Club, moved to Village Square, on the crossroads of Rt. 322 and Bondsville Rd. Gussie and Cliff designed the building from ideas garnered in the intervening years at dances. They built a building in keeping with the community (Their own home was built in 1782), a rural-type structure. The two-story structure houses the dance hall on the upper floor; the first floor includes a lobby and restrooms, three garage bays and a bay to house

the Irons' RV.

For several years, a church group rented the hall, and this steady income helped assure the future of Village Square. Today, it houses aerobic classes, slimnastics, a dance studio, a disco summer program, wedding receptions, retirement and birthday parties, bridal and baby showers, art shows, reunions, as well as the gathering of local S/D clubs, including Crossroad Squares, Thruway Squares and Flutterwheels.

What is unique about Village Square is the support of charities and benefits, including:

- * \$1800 to American Cancer Society, Muscular Dystrophy and Multiple Sclerosis in 1984. Gussie's newsletter, *The Weekly Call Box*, tells that some of these funds are raised by contributions from groups for whom the dancers do demonstrations and exhibitions.
- * Donations to Downingtown H.S. Band, soccer team and school play.
- * Sponsorship of a girls' basketball team, the Village Square Yankees (Champs, 1981, 1982.)
- * Demo dancing at health and retirement centers, clubs, schools, organizations all over the area.
- * First group donation made to Save Our Lady Drive in Pennsylvania.

Continued on Page 85



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by Bev Warner

Bernice King always is coordinated perfectly, from the top of her head to the tip of her toes.

Bernice's mother used Authentic pattern 312 to make this red velvet delight. The dress has an eight gored skirt with a wide white polyester ruffle at the bottom. The overskirt is velvet with gathered scallops. Everything is trimmed with white lace.

Bernice's dress alone is very beautiful, but the added accessories make it outstanding and complete. She wears it with red velvet bows, white sheer hosiery with sequins, pearls and rhinestone sparkly earrings.

Bernice's partner is Vernon Moss.



BT 83-3

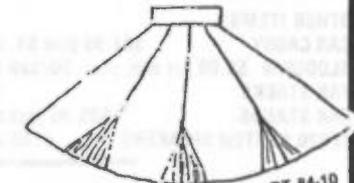
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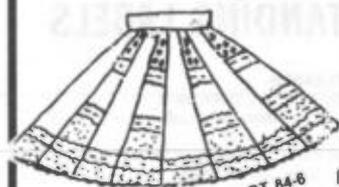
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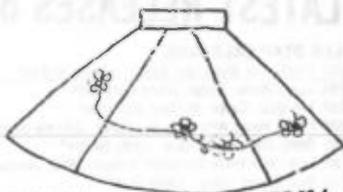
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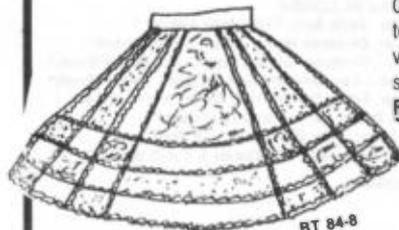
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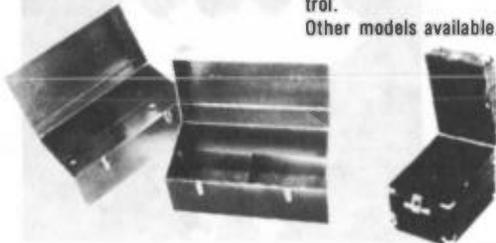
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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO— December 1960

Editor Arvid Olson tells us that as square dancers we can do a lot to promote square dancing by selling community groups such as schools, churches, 4-H, and the like on the idea of having a holiday S/D party. "Convince the group that square dancing is *fun*, sociable, and will mix people and get them better acquainted." Using familiar music will help to sell square dancing. *Parade of the Wooden Soldiers* and *Santa Claus Parade* can be used for the *Grand March* or *Virginia Reel*. Many mixers can be done to *Santa Claus Is Coming to Town*, *Winter Wonderland*, *Frosty the Snowman* and countless others.

Looking for ideas for your S/D Christmas party? Bart Haigh offers these:

A "snowball" fight: Use rolled-up paper for snowballs. Divide into two teams and line up along either wall and start throwing. Each person will be eliminated if hit by a "snowball."

After this game, the floor will be covered with "snow." Have a large cardboard box covered with Christmas "chimney" paper. Each team is told to throw the "snowballs" down the chimney and the first team to do so wins.

Christmas String Game: The committee hides different lengths of Christmas string in the dance room. Divide the group into teams or couples and send them out to find all the string they can, tying it together to see which team or couple has the most.

10 YEARS AGO— December 1975

Getting ready for Christmas means making a Christmas list, so here's the co-editors' list for square dancing:

More large square dance classes

Many new clubs

Rekindled interest because of the bicentennial

The largest S/D gathering ever in June in Anaheim.

For our readers: A New Year full of happy dancing, good health, and success in all your endeavors.

"Ladies' Choice" features Christmas goodies. A favorite is Date Fingers. Cook slowly until thick:

¼ lb. butter or oleo 1 cup sugar
1 egg ½ lb. chopped dates

Remove from heat. Add 2 cups Rice Krispies and ½ cup chopped nuts. Stir until mixed. Make into fingers and roll in coconut. Cool on waxed paper.

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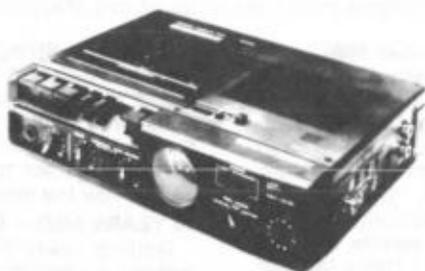
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STRAIGHT TALK

The Importance of Mixing

Submitted by a Square Dancer
Hooleyann Whirl

That was one of our earliest and yet lasting recollections of the application of traditional style American dancing in the transference of a group of strangers into a hall filled with laughing, dancing friends. From this moment on we were convinced that mixing together, holding hands, moving to music, could bring about miracles.

Over the years, particularly when working with beginners, one of the first things we discovered was that the friendliness, enthusiasm and zeal of the group is enhanced by dancing with as many different people as possible. Mixing the group right from the start breaks down any attempt at building cliques.

Even the most shy individual tends to develop an outgoing attitude when he discovers that the others want to be friends.

Round dancing was always *special* because we would work a part of the dance with one partner then move up to a new partner and dance it again. If for any reason a dancer might be upset with his or her own partner, this would soon be forgotten when original partners were left behind for the moment and each dancer would share the dancing with someone else.

Recently we've missed these mixers—the scatter promenade, scoot and scat and the grand promenade that were called from squares and the mixer round dances. Of course, things may not be this way in your area. If you're a caller, perhaps you've discovered the difference it makes when you introduce and continue to use mixers with your group as compared to when you don't.

If it ever comes around for a vote, put us down as being in favor of this important phase of the great American Dance.



Daryl Clendenin



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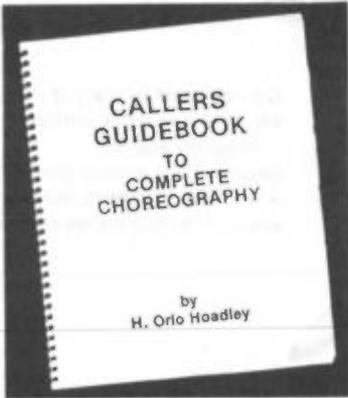
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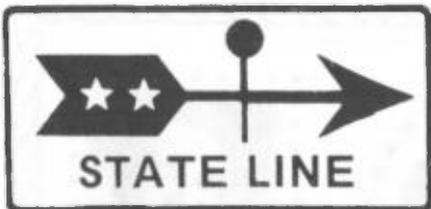
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The pictured dress is the official outfit for the 1986 state square dance festival in Colorado, "Mile High Magic," to be held at the Adams County Fairgrounds, June 13-14.

Dixie Frick in the *Denver Council Bulletin*, describes the dress: an eight-gore skirt, simple untrimmed bodice with elbow length puffed sleeves. The sleeves have lace down the centers, with the blue fabric cut away for a see-through effect. Each gore on the skirt is embellished with lace from waist to hem.

The fabric is skyblue polyester and cotton, trimmed with four-inch lace.

The attire for men includes white shirts, navy blue slacks and neckties that match the dress.



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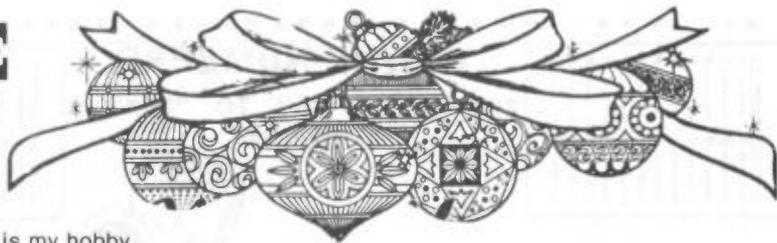
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Does lift one's spirits higher,
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Just sets one's soul on fire!

I love to go square dancing,
There's merriment everywhere,
As the callers chant, with melody rent,
Seems to fill the air!

*Vivian Johnson
Baldwin, Kansas*

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Have you climbed the highest mountain
And did your traveling never cease?
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To the days of long ago,
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End your search and you'll be tranquil,
Put an end to all your strife,
Just listen to the music sweet
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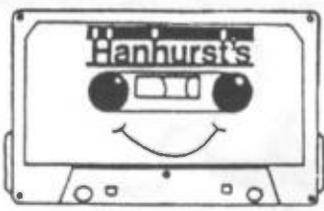


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Celebrate With A Story



by Mary F. Heisey
York, Pennsylvania

Christmas has a habit of collapsing mid-afternoon or as the holiday evening yawns on. We work so hard for this festive day that many of us wear ourselves out before it's half over. Our momentum lost, we still want the party to continue—but completely under its own power! Somehow we expect it to improve upon the morning's best presents, the great Christmas feast, and the timeless miracle of Bethlehem. Why can't this most-important day satisfy us with self-perpetuating entertainment? After all, we got it started. Why, we even decorated that big, expensive tree less than 24 hours ago!

Unfortunately, many of us never get around to planning beyond the gifts, the food, and the decorating. Year in and year out, we forget one essential ingredient: storytelling. Gathered together and reunited in love, we need to listen to the hallowed story of Christ's humble birth, hear the angels sing, and behold Him in the manger. Though we often act like kings, we need the Bible's gentle reminder that we're really just shepherds (yea, verily, sheep) God has placed on the hillside of life to love and serve and praise.

But the shepherds, weary as they were, knew how to entertain themselves. They had stories to share—folk tales and memories, gossip and dreams—when their bodies were too exhausted to dance another step.

Similarly, when we begin winding down on Christmas, we could entertain one another with stories. First, the oldest of Christmas stories—tell it sim-

ly, in your own words, from your own hearts. The characters—the innkeeper, shepherds, angels, and kings from afar—may be portrayed by a variety of people reviewing what happened in the sky and on the ground, outdoors and in the manger-stable. When the room grows hushed and the story seems done for another year, that's the time to ask: "When would you have danced?" Square danced? Of course. (Animated discussion will probably follow.)

Next, someone might read a story—fiction or non-fiction—about Christmas

To those readers who do not celebrate Christmas as a religious observance we express the hope that they will read this feature for its suggestions of including storytelling and dancing as part of the holiday gatherings.

The record reviews and ads this fall have listed many square dance records with a holiday flavor which could be used/adapted for the enjoyment of all.

in pioneer America. How simple such celebrations appear in comparison to all we spend and do in search of Christmas today! And yet those old-fashioned observances, frequently occurring in the midst of poverty, created incredible joy and engendered life-bright memories because they were "called" with devotion and danced with love.

Bess Streeter Aldrich nostalgically presents Christmas twice in her prairie novel, *A Lantern in Her Hand* (D. Appleton & Co., 1928). Chapter 14 focuses on a "soddie" holiday in 1874—the homemade preparations, an impromptu square dance, and the star over the house. Chapter 32 describes the day and its changes 50 years later—in 1924. *The Long Winter* (a "Little House" book) by Laura Ingalls Wilder also portrays a homespun Christmas with beauty and power, reminding us that sometimes the full meaning of the day doesn't touch us until weeks, months, or years later. This book has three fine read-aloud chapters: "Merry Christmas," "The Christmas Barrel" (very short), and "Christmas in May." Such stories help us sense the awe of frightened shepherds, bidden by angels and blessed by a Baby.

Clement Moore's "A Visit from St. Nicholas" annually captivates the Christmas-hearted with its beloved little

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story. Why not jostle its predictability by changing it for your guests this year; "The children were nestled all snug in their beds, While visions of cookies square danced in their heads."

Consider these possibilities and look for others as you read novels and memoirs during the year. Christmas anthologies are also a rich source of good holiday tales. Develop your own library of square dance-related stories. You'll find it inspiring to read one or two as you plan and prepare for your company. As "the telling" becomes an expected part of your holiday celebrations, children and adults alike will start admitting, "I'm looking forward to the stories."

After listening to a heartwarming story or two, the assembled multitude may lapse into "that reminds me of the time" reminiscences. When that happens, put another log on the fire, lean back and let the holiday spirit fill you with all of its precious love and joy and peace.

Finally, someone will say, "I move we have a square dance. Right now!" And everybody will second the motion because Christmas fortifies us. It reassures us, "Bad luck is only temporary." It gives us something extra—like a story to hope on—and in the process we are renewed for another year of dancing.

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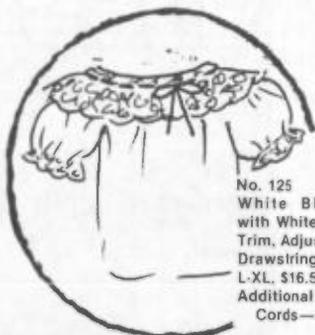
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Dancing Tips

by Harold & Lill Bausch

Have you ever had the feeling that you are making more mistakes now than you did when you were a newer dancer? Did you ever stop to realize that you now, with experience, recognize mistakes that you didn't see some time back? It is still true that the more we learn, the more we realize how much is still to be learned.

At the same time, many of the old calls are being forgotten because we must devote our time to learning the new. Recently I noted that some of the fun calls from the past are just not being done anymore, and I made a point of workshopping some of them. It is still fun to do *grand sashay*, *red hot*, *grand sweep*, and some of the gimmick dances we used to do. I know, because we've danced them recently. Note the calls we did a few years ago that we no longer use: *yo yo circulate*, *ah so*, *touchdown* and *destroy the line*. That isn't even scratching the surface, but ten years ago these were being called; today they are not. A few will still be found in Challenge or Advanced, but they are not danced in the Mainstream of our hobby.

When everything was Mainstream, we workshopped many calls we can't use now unless we want to list the dance as Advanced. It was fun workshopping, and enjoying for the night, such calls as *transfer the column*, *chain reaction*, *checkmate*, *ah so*, *ah so walk*, *cloverflo*, *coordinate* and *spin chain the gears*. Those all come from a list of my workshop calls in notes that go back nine and ten years. Of course, the problem developed when callers forgot that these were workshop calls, and started using them at clubs without workshopping them, and dancers were confused and frustrated. That is what brought on our levels, then programs, from Callerlab.

The establishment of programs is meant to give dancers more confidence when visiting other clubs, and it has certainly helped. But each time we gain, it seems we also lose something.

Programs (formerly called *levels*) en-

courage us to move from one program to another. In the process we leave behind many good calls that we could be enjoying. (We also leave behind some friends.) We may lose track of some Mainstream calls in our rush to move on. Many callers (and I'm probably as guilty as any) use the most popular calls in Mainstream, but forget to use many others. Also, we are not using the calls from other than standard or common set-ups. As a result many who are currently dancing Plus and Advanced would get lost in Mainstream if the full variety of possible calls were used.

We established programs to give dancers a better chance of visiting around without getting "clobbered," and in the process we labeled calls and divided our dancers. Overlooked by many is the fact that the best way to judge what kind of a dance you will have is still by knowing who the caller is. Some callers can call a more interesting and challenging dance at Mainstream than others can at Plus and Advanced. By creating programs, we may level out the calls to be used, but we will not make the callers of like value.

A fact of life today, too, is that many new callers, or those who are not booked regularly, establish themselves by scheduling Plus or Advanced dances and workshops. Not that they are ready for this, but it is an easy way to fill their schedules. Through this process we find dancers who know how to get through calls like *crossfire* and *square chain thru*, but fall apart on *scoot back* with a boy and girl facing, or *fan the top*.

What am I trying to say, you might ask. Simply this, we must train our callers and dancers well. We must not place too much value on what program we dance, but on how well we dance. We should dance to the music, which is more important than knowing many different calls. We should complete each call in the proper time and manner. We should value our fellow dancers and our caller, and share our enjoyment with them. We should value friendship more than status.

It is important that we have more and more people enjoying our dances, more important than continually striving to make our dances more difficult and exclusive. Let us take time to enjoy one another. Take time to smell the roses along the way!

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Calling Tips

by Allen Finkenaar

MUSIC—OUR GREATEST ALLY

Continued from November Issue

Choreography for each singing call must also fit the music. What does it mean to say "Choreography should fit the singing call music"? Remember the comments last month about the picture and how the caller's voice is the lead instrument and the choreography is the subject? If the picture was a beautiful seascape, an artist would not paint in flowers as the subject. Music has a similar need to have the subject (choreography) relate to it. Soft flowing music should not have *grand square* choreography, and a rolling *half sashay* for the ladies should not be called to march music. Exciting music needs exciting choreography. Soft music needs a soft style of choreography.

Any good musician/caller can almost always fit any 64 beats of choreography into any music that has 64 beats to each chorus. Many callers have some stock pieces of choreography they have memorized and they use these canned bits indiscriminately with any record. They do not realize (and even their dancers may not realize it consciously) but the choreography which fits well into one singing call does not always fit the next one. The caller may be "painting flowers on a seascape." The dancer will not get the right effect that the music has the ability to convey, and may even receive an effect that is unpleasant for dancing.

Callers must learn to write choreography to fit each record. This ability takes most people learning time and practice. Callers who press records need to be aware that records would be much more successful (popular) if the choreography fitted the style of the music and the level of the dancers. The caller who cuts a record should also realize that some callers who will purchase their record may not be able to write their own choreography. If the choreography that is available on the record doesn't fit the style of the music, the dancers won't enjoy it and make the record a best seller. If the choreography is too difficult it may

not be usable in a caller's program, because his dancers can't accomplish it. I have noticed that Jerry Schatzer, who has a fantastic sense of music style, quite often has alternate levels of choreography included on the "cheat sheet" and he uses each suggested choreography on his side of the record to help the purchasing caller hear how he makes it work.

Let's also examine patter music of which there are many, many varieties. The one thing that most good patter music has in common is very little melody line, or at least the melody is light and not from a well-known song. This kind of music keeps the dancer's primary attention directed to the caller's choreography and not to the melody.

Patter music is a very personal selection for each caller. The caller must choose each patter record because it is very comfortable to use. Some caller convert singing calls for the patter section of the tip. Others love "screaming fiddles" and still others like some of the modern drumbeat styles. I don't think any of these selections are incorrect, but here again we must think of how the dancer will react to the music selection.

The second requirement of patter music is that it have a danceable, well-defined beat. The dancer is listening to the caller to pick up the choreography and should not have to strain to feel a solid beat in the music. The beat should not be a rhythm that is unusual for square dancing, such as syncopation or calypso. These non-square dance rhythms require extra thinking of the dancer in order to keep time to the beat. This extra thinking requirement may cause the dancer trouble in making quick recognition of the choreographic directions being called, which in turn may cause the dancer to break down the square.

Work with your patter records until you know them phrase by phrase. At all times you must know where you are in the record so that you can call a *left allemande* as the phrase changes and give extra emphasis to the dance. You must know where each chord change takes place and again use the chord change to give an extra lift.

Music can be a great ally, if the caller uses it well. Listen to your music and work with it, and it will be a true friend and a great ally.



by Bob Howell

easy level

Coy Cowan of Tampa, Florida, suggests a new way to use your **Jingle Bell Rock** record. This routine works equally well on your **Little Black Book** record, Columbia 4-42529, so you can use it all year long.

ROCK MIXER

FORMATION: Double circle, lady on the man's right. All facing line of dance. Open position.

MUSIC: Jingle Bell Rock, Decca 30513

ROUTINE: INTRO

1-4 Two forward two-steps (man begins on L foot, woman on R, opposite footwork throughout), Rock forward and back twice.

5-8 Repeat measures 1-4.

9-12 Side two-step; Wrap two-step (side two-step apart and the lady rolls in turning L face), in wrapped position, all rock forward and back twice.

13-16 Side two-step; side two-step; walk four. (Release without an unwrap, side two-step apart, then side two-step diagonally man back and woman forward to new partner. Walk four in open position.)

NOTE: The Jingle Bell Rock record will end with dancers in wrap-up position. Cue: "Hold as long as you like."

To fit right into your Christmas shopping spree, Bob Ruff of Whittier, California, has produced a smooth dancing record which he calls...

THE RACE IS ON

MUSIC: Wagon Wheel 928

OPENER-MIDDLE BREAK-ENDING:

Sides face, grand square,

Walk, two, three, turn; walk, two, three, turn; Walk, two, three, turn; walk, two, three, reverse;

Walk, two, three, turn; walk, two, three, turn; Walk, two, three, turn; four ladies grand chain

Chain the girls across, turn 'em, chain them back

Chain them back and take your lady, promenade

I've got my gal we're in the running, got to be moving on

Take a walk, go round the ring, now the race is on.

FIGURE:

One and three (two and four) the ladies chain

Two and four (one and three) right and left thru

One and three promenade halfway

One and three lead to the right and circle half

Dive thru, circle four in the middle of the ring

Couples one and three dive under an arch made by couples two and four. Couples two and four now facing out, automatically *California twirl* to face in, ready for the next call.

Go once around and pass thru and everybody swing

Swing this girl and promenade go round the ring

Promenade two by two, now the race is on.

From Houston, Texas, Johnnie Wykoff has released a dandy tune which I have altered to fit Easy Level square dance programming:

I'LL BE HOME WITH BELLS ON

MUSIC: Blue Star 2286

INTRO-BREAK-ENDING:

Four little ladies chain, get straight across the ring

You rollaway, you circle to the left again

Four ladies rollaway, circle round the land

Allemande left that corner girl, weave the ring and sing

I'll...be home...with bells on...

Swing and you whirl, promenade her

Trim the tree and wrap the presents, turn the Christmas music on

This Christmas I'll be home with bells on...



FIGURE:

All four ladies chain, straight across that set
 Turn them round and chain them back, you're not through yet.
 Head two couples promenade just halfway around you go
 Come down the center, pass thru and face your partner so
 Pass thru once again and swing the corner maid
 Twice around will do the trick and then all promenade
 Trim the tree and wrap the presents, turn the Christmas music on
 This Christmas I'll be home with bells on...



Frieda Gratson of Moorestown, N.J., has written a delightful little trio routine with a Scottish flavor. She calls it:

SACAJAWEA, THE BIRDWOMAN

MUSIC: 32-BAR REEL

FORMATION: three facing three across the room. 1 woman between 2 men facing 1 man between 2 women.

A-1 Center dancing taking R-H partner and facing diagonally left, dance half rights and lefts (Like a *right and left thru*, except that each person pulls by with the right, turn and face partner, pull by with the left and then face *in* to the opposite line of three). Center dancer taking L-H person, facing diagonally right, dance half rights and lefts.

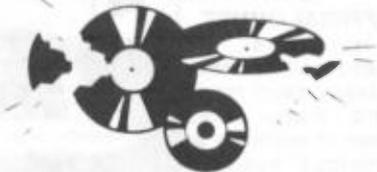
A-2 All do-sa-do facing dancer. Center dancers swing; meanwhile, the side dancers, facing opposites to start, dance half rights and lefts.

B-1 Center dancer, facing his right partner, starting with passing right shoulders, dance a reel for three.

B-2 All grand right and left along individual facing lines for 3 changes. Facing 4th trio, all forward and back ready to start anew with this trio of dancers.

LEGEND: Sacajawea led Lewis and Clark across the west to the Pacific Ocean. Her husband was the "legitimately" hired guide and interpreter, but the 17-year-old Shoshone woman was the reason for his hire. Charboneau, the husband, had three Indian wives. He was urged to take Sacajawea because the two captains realized she would be of inestimable value. This is the reason for the line-up as described above.

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Thirty-Fifth

National Square Dance Convention*

P. O. Box 44183
Indianapolis, Indiana 46204

June 26, 27, 28, 1986

WHAT IS A NATIONAL CONVENTION?

Since 1952, when the first national square dance convention was planned and held in California, dancers from all over the U.S. and many foreign countries have been attending national conventions each year on the fourth weekend in June. Square dance conventions are not limited to square dancing, but present rounds, contra and clogging, a fashion show, seminars, clinics and panels. Those attending have a chance to greet old friends and to make new ones.

The entire area organization that hosts a convention is made up of volunteers. No salary is paid to anyone involved. The reward is a successful convention.

The National Executive Committee is made up of general chairmen from all prior conventions, who have a vast fund of knowledge and experience on which a convention committee may draw. This group (NEC) guides, directs and governs the functions of all national conventions. When they award a convention four years in advance, two member couples are appointed as advisors, who attend appointed meetings of the convention board of directors to offer advice and help in all stages from early planning to the convention itself.

The Indiana committee has set a goal of assuring that their 1986 convention lives up to the fine tradition of those preceding them, and to make theirs bigger and better than ever.

REGISTRATION UPDATE

The latest news release reports 11,317 registered as of September 1, 1985.

TRAVELING TO INDIANAPOLIS

Many dancers will arrive in family automobiles or vans, while others with camping in mind will arrive in motor homes, travel trailers and campers. Other convenient means of transportation are airlines, trains and commercial buses.

Delta Air Lines is offering a 30% discount to attendees traveling on Delta round trip to the convention. Call 1-800-241-6760 (1-800-282-8536) in Georgia) seven days prior to departure to make reservations.

The Union Station, directly across from the Convention Center, has a complete new AMTRAK station, with daily trains to and from Chicago, that connect there with trains to every part of the U.S. and Canada. National Executive Committee member Howard Thornton, 2936 Bella Vista, Midwest City OK 73110, is a well-versed rail hobbyist and will be pleased to assist square dancers with plans and information.

Two of the largest bus lines have terminals within walking distance of the convention center, and one of the leading companies' mottoes advises: "Leave the driving to us!"

With all these ways to arrive comfortably in Indianapolis, and the central geographic location of the city, a large attendance is assured. Sign up *now* on the form in the center of this issue. Let's all meet in Indianapolis in June!



OFFICIAL OUTFIT

Hundreds of these outfits have already been made and many have been in evidence at previous national conventions. For the women, Authentic pattern #317 was selected, to be made in white with a black overskirt (detachable), trimmed in black bias tape. Super Vino fabric is recommended; however, a fabric of 80% polyester and 20% cotton has been used. White crinoline and white shoes complete the outfit. For the men, the outfit consists of black trousers, white western shirt, black vest, black western tie, with a white belt and white shoes.

The stunning outfit leaves no doubt that the wearers are from or supporting Indiana's effort to bring us all "back home again in Indiana."



Indianapolis Metropolitan Area



NATIONAL SQUARE DANCE CONVENTION®

"THE WORLD'S GREATEST SQUARE DANCE EVENT"

35TH JUNE 26, 27, 28, 1986

INDIANAPOLIS, INDIANA

SAVE TIME AND MONEY

Many Registration Forms must be returned because of errors. Double-check your form for accuracy and completeness. **BE SURE YOU HAVE:**

1. Printed legibly all names, address, city, state, zip code, telephone number and age(s) of child for registration and for housing, if requested.
2. Correctly entered all amounts in FEE column, including \$18 Registration Fee for each dancer and amounts for all other materials. Also included RV Reservation Fee, if reserving space in RV Parking.
3. Correctly completed SUB-TOTAL and TOTAL AMOUNT ENCLOSED and included check or money order with the Registration Form.
4. Checked **NO HOUSING REQUIRED** if not requesting housing.
5. Checked **DATES** for which rooms are needed.
6. Enclosed Registration Forms for ALL persons in a group if the group wishes rooms in the same Hotel/Motel; also

included Name of Group or Group Leader.

7. Checked **DAYS AVAILABLE** if you wish to call, cue, prompt, or direct dancing.
8. Enclosed **ALL** Registration Forms and Fees for all units if you wish to camp as a group.

Indicate your choice of Hotel/Motel noting code number above and place numbers of selected accommodations on reverse side. Be sure to indicate type of room and dates needed. One of your choices will be honored if at all possible; otherwise comparable rooms will be assigned. Hotels/Motels will not make reservations direct—only through the Housing Committee will reservations be approved. Telephone requests will not be honored. Please do **NOT** send a room deposit with this registration form—Hotel/Motel will confirm later and advise deposit required. **PERSONS WISHING TO ROOM TOGETHER SHOULD SEND IN REGISTRATION FORMS TOGETHER.**

"SQUARE DANCE EVENT"
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7, 28, 1986
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D05 Hilton-Circle	65	80	80	150-175	Walk
D06 Howard Johnson's Downtown	42	46	50	—	Walk
D07 Indpls Athletic Club	47	53	65	—	Walk
D08 Inn of Indianapolis	—	36	72	—	Walk
D09 Inn Tower	—	—	—	—	Walk
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Code Numbers	SINGLE	DOUBLE	DBL DBL	SUITE	DRIVING TIME MINUTES
MIDTOWN (M)					
M01 Econo Lodge	—	—	40	—	20
M02 North Meridian Inn	28	38	38	85-125	10
M03 Riverpointe Suites	—	—	—	53-73	10
M04 Sheraton Meridian Hotel	60	70	70	—	15

Code Numbers	SINGLE	DOUBLE	DBL DBL	SUITE	DRIVING TIME MINUTES
NORTH (N)					
N01 Brock Residence Inn	—	65	—	90	25
N02 Holiday Inn-Pyramids	57	67	67	90-115	20
N03 Marten House	—	58	66	—	25
N04 Red Roof Inn-North	—	33	35	—	20
N05 Signature Inn-North	40	—	45	—	20

Code Numbers	SINGLE	DOUBLE	DBL DBL	SUITE	DRIVING TIME MINUTES
CASTLETON-North East (C)					
C01 Radisson Plaza	—	70	90	—	20
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Code Numbers	SINGLE	DOUBLE	DBL DBL	SUITE	DRIVING TIME MINUTES
EAST (E)					
E01 Accent East Motel	36	48	—	—	15
E02 Admiral Motel	20	30	35	—	20
E03 Basic Inn Motel	25	29	—	—	20
E04 Budget Inn	—	—	23-32	—	15
E05 Camel-ot & Cloverleaf Inn	20	25-30	35	—	15
E06 Chief Motel	26	40	—	—	10
E07 Fort Motel	22	26	—	—	20
E08 Holiday Inn I-70 East	47	53	63	—	15
E09 Howard Johnson's East	40	44	48	—	20
E10 Indianapolis Marriott	59	66-80	—	—	15
E11 Indianapolis Motor 8 Inn	—	24	29	—	20
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E14 Sheraton East Hotel	41	51	61	—	15
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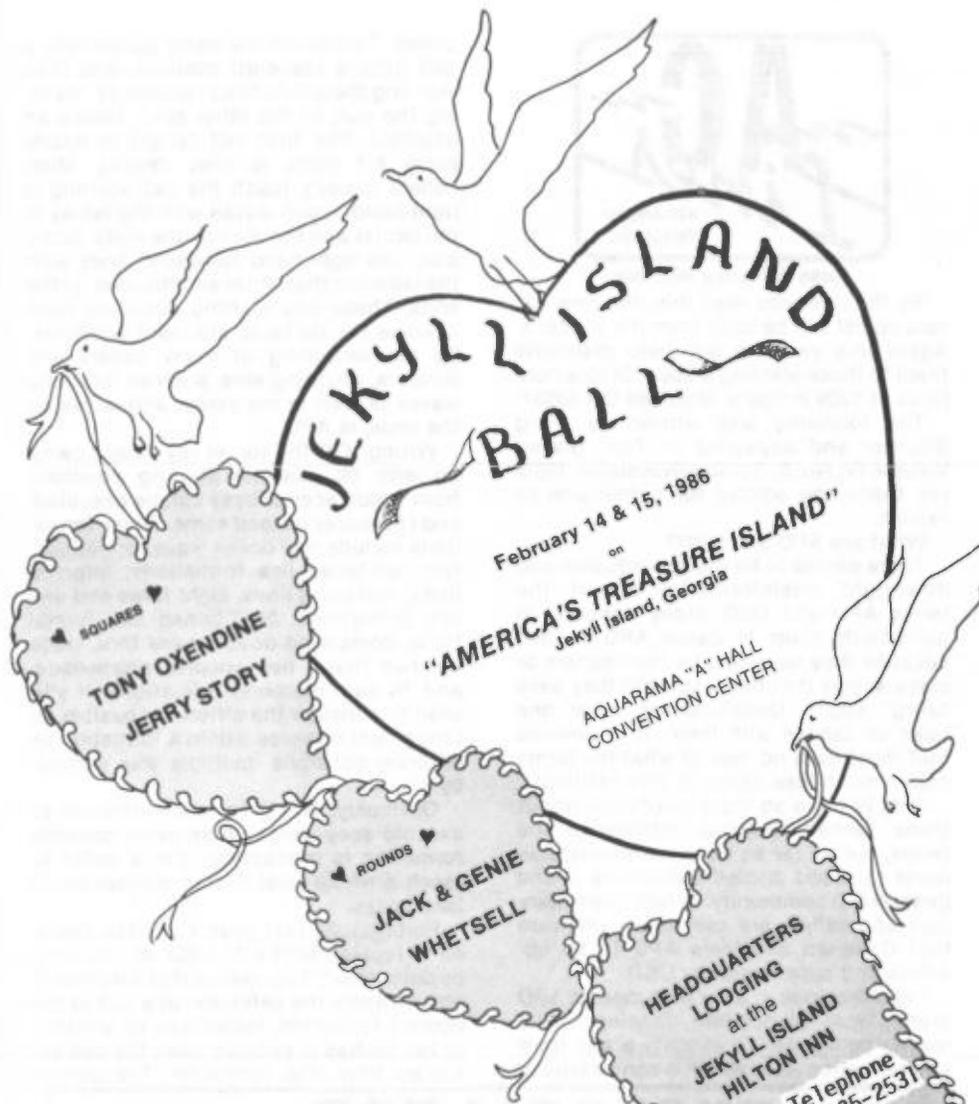
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SOUTH (S)					
S01 Comfort Inn	—	—	31	—	10
S02 Days Inn South	—	37	—	—	10
S03 Holiday Inn South	50	50	60	—	15
S04 Holiday Inn Southeast	39	44	48	96	10
S05 Howard Johnson's South	—	—	39	—	15
S06 Parke Hotel	—	—	45	100	10
S07 Quality Inn South	—	39	49	60-100	20
S08 Red Roof Inn South	—	33	—	—	15
S09 Signature Inn South	40	—	45	—	15
S10 Wishing Well Motel	—	21	28	—	20

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WEST & AIRPORT COMPLEX (W)					
W01 Adam's Mark Hotel	60	66	72	90-325	15
W02 Airport Hilton Inn	62	76	—	—	15
W03 Ashley Motel	22	25	27-30	—	20
W04 Dillon Inn	34-41	—	41-53	—	25
W05 Howard Johnson's Speedway	40	—	44	—	20
W06 Holiday Inn-Airport	—	55-60	54-59	—	15
W07 LaQuinta Motor Inn	31	36	46	—	15
W08 Midway Motor Lodge	—	65	—	—	25
W09 Best Western-Airport	—	51	41	85	15
W10 Ramada Inn-Airport	56	62	—	90	15
W11 Ramada Inn- Northwest	—	42	—	—	20
W12 Red Roof Inn- Speedway	—	27	31	—	20
W13 Regal 8 Inn- Airport	26	31	36	—	15
W14 Rodeway Inn-Airport	39	45	69	100	15
W15 Signature Inn West	40	—	45	—	20
W16 Speedway Motel	39	—	45-57	—	20
W17 Classic Motor Inn	20	24	—	—	20

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Russ & Nancy Nichols

By the time you read this, the new Advanced list will be back from the printer's. Again this year we will help distribute them to those wanting a copy. Drop a note to us at 1209 Holgate, Maumee OH 43537.

The following was written by Craig Shucker and appeared in *Trail Blazer*, Volume IV, No. 5; October/November 1985. We thank the editors for permission to reprint:

What are APD and DBD?

There seems to be much confusion and downright misinformation about the terms APD and DBD. Many dancers, in good faith, claim to dance APD or DBD because they were told by their callers or class angels that this was what they were being taught. Unfortunately, after one talks or dances with them, it is obvious that most have no idea of what the terms mean, much less dance in that fashion!

Why is there so much confusion about these terms? Callerlab introduced the terms, but as far as I can determine, has never released printed definitions to the general S/D community. In fact, many dancers and callers are completely unaware that Callerlab considers APD to be obsolete and superseded by DBD.

Let's first look at what APD means. APD stands for "all-position dancing." This means being able to execute a call from any formation from which it can be legally

called. This is not the same as learning a call from a standard position, and then learning the left-handed version, or "dancing the part of the other sex." Here's an example. The first call taught in nearly every A-1 class is *acey deucey*. Most callers usually teach the call starting in right-hand ocean waves with the ladies in the center and the men on the ends. Some also use right-hand two-faced lines with the ladies in the center and the men on the ends. These two starting positions have become the de facto standard positions. By the reckoning of many callers and dancers, anything else, such as left-hand waves or men in the center and ladies on the ends, is APD.

Wrong! Off the top of my head I came up with 56 possible starting positions from which *acey deucey* can be executed, and I probably missed some. These formations include two ocean wave formations, two two-faced line formations, infacing lines, outfacing lines, eight three-and-one line formations, 20 T-boned line formations, completed double pass thru, trade by, two thars, two couples promenade, and 16 twin diamond formations. If you wish to consider the different possible arrangement of sexes within a formation as different positions multiply this number by six.

Obviously, trying to teach dancers to execute *acey deucey* from every possible formation is impractical. For a caller to teach a whole level in this manner could take years.

Fortunately, last year, Callerlab decided to replace APD with DBD, or "dancing by definition." This means that a dancer is able to apply the definition of a call to the current formation, regardless of whether or not he has previously seen the call executed from that formation. The dancer

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only has to remember one definition. In the case of *acey deucey*, the definition is *ends circulate while the centers trade*. This is certainly a lot easier to remember.

So there you have it. APD is now virtually meaningless. DBD is a structured way of defining the activity of square dancing to those participants who view it as more than just a casual hobby or a mere social activity. Remember, these descriptions are simplification on my part; much more could be written on the subject.

Nancy and I want to take this opportuni-

ty to wish each and everyone of you the happiest of holidays. We want to thank you for all your support this past year, because without your help, this column wouldn't be possible. We look forward to the challenges of the coming year, with the increased responsibility of passing on the virtues of Advanced and Challenge dancing to a larger audience. Please keep those cards and letters coming. Happy Holidays!!

Next Month: More by Craig Shucker on "How to Learn DBD."

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Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

CALLERLAB DESIGNATED NAMES AND PICTOGRAMS OF FORMATIONS

ARRANGEMENT NUMBER	PARALLEL R-H WAVES	CW TWO-FACED LINES	R-H COLUMNS	LINES FACING OUT
0				
1/2				
1				
2				
3				
4				

CALLERLAB PLUS QS

QS: COORDINATE THE GEARS by John Swindle

DESCRIPTION: From single file R-H columns: all circulate $1\frac{1}{2}$ (as in *coordinate*) to form three pairs (column of six) with a lonesome dancer at either end. From here, each lonesome dancer and the adjacent pair make a R-H star and as the stars begin to turn, each of the two remaining (very center) dancers joins the star facing, thus blending into two four-hand R-H stars. Each star turns $\frac{3}{4}$ and the *new* very centers trade (left hand) and then turn the ones they meet by the R-H $\frac{3}{4}$, as the others spread apart to become the ends of the final two-faced lines. From L-H columns, the action is the same except the stars are L-H and the arms turns are reversed.

NOTE: The #1 and 3 column dancers are the ones who work across the ocean wave.

SAMPLE CHOREO:

Heads lead right and circle to a line
Right and left thru, touch $\frac{1}{4}$
Coordinate the gears, wheel and deal
Left allemande...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, *coordinate the gears*
Bend the line, touch $\frac{1}{4}$, coordinate
Couples circulate, wheel and deal
Square thru $\frac{3}{4}$, left allemande...

Four ladies chain, sides half square thru
Slide thru, right and left thru
Left touch $\frac{1}{4}$, *coordinate the gears*
Promenade home...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, coordinate, bend the line
Touch $\frac{1}{4}$, *coordinate the gears*
Wheel and deal, swing thru, girls trade
Right and left grand...

For additional material, see *ASD*,
February 1985, pages 49-50.

American Squaredance Magazine's choreography section features original material submitted to the editor. New ideas are presented each month. Mail creative material to Ed Fraldenburg, American Squaredance, PO Box 488, Huron OH 44839.

REVIEW



TRIPLE TRADE

CALLERLAB DEFINITION: From tidal wave, two-faced line, point to point diamond, six-dancer wave, six-dancer column: The three adjacent pairs of dancers trade as ends remain in place.
NOTE: This call may also be done from other arrangements we have identifiable ends plus three other pairs.

SAMPLE CHOREO:

Heads pass the ocean, *triple trade*
(Wave centers and outside pairs trade)
Spin the top, sides cloverleaf, extend
Swing thru, girls trade, star thru
Dive thru, square thru $\frac{3}{4}$, left allemande..

Heads lead right and circle to a line
Right and left thru, rollaway
Centers pass the ocean, ends touch $\frac{1}{4}$
Outside six circulate, *triple trade*
Outside six circulate, swing thru
Others hinge, girls turn back and
Circulate, bend the line, you're home...

Heads lead right and circle to a line
Swing thru, boys run, girls hinge
Diamond circulate, *triple trade*
Diamond circulate, girls hinge
Wheel & deal, pass thru, wheel & deal
Square thru $\frac{3}{4}$, left allemande...

Sides swing thru, heads divide, touch $\frac{1}{4}$
Triple trade, spin the top, other boys run
Recycle, sweep $\frac{1}{4}$, double pass thru
Track two, swing thru, girls circulate
Boys run, girls trade, ferris wheel
Dixie grand, left allemande...

Heads lead right and circle to a line
Centers pass the ocean, ends touch $\frac{1}{4}$
Trade the wave, column six circulate
Triple trade, trade the wave
Outside six circulate, all boys run
Centers wheel and deal, square thru $\frac{3}{4}$
Pass thru, left allemande...

Heads pass thru go round one to a line
Touch to a wave, *triple trade*

Girls spin the top, boys hinge $\frac{1}{4}$
Outside six circulate, *triple trade*
All boys run, centers wheel and deal
Pass thru, swing thru, same sexes trade
Left allemande...

Heads square thru four, pass thru
Centers touch to a wave, *triple trade*
Extend twice, *triple trade*, ping pong
Circulate, step thru, left allemande...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, circulate, center girls run
Veer left, *triple trade*, column six
Circulate, all boys run, trade the wave
Extend, swing thru, split circulate
Boys run, left allemande...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, coordinate, couples hinge
Triple trade, center boys hinge
Flip the diamond, *trade the wave*
Others bend the line, centers hinge
Boys run, zoom and pass thru
Left allemande...

Heads spin the top, boys run, *triple trade*
Centers wheel and deal, pass thru
All track two, swing thru
Same sexes trade, right and left grand...

Heads lead right and circle to a line
Swing thru, boys run, *triple trade*
Couples hinge, crossfire, triple scoot
Boys run, pass thru, trade by
Left allemande...

Sides flutter wheel, heads square thru
Four hands, swing thru, girls circulate
Once and a half, boys hinge, *triple trade*
Flip the diamond, boys run, all circulate
Bend the line, you're home...

Heads square thru four, touch to a wave
Boys circulate $1\frac{1}{2}$, girls hinge
Flip the diamond, *triple trade*
Flip the diamond, *triple trade*
Flip the diamond, boys run, promenade
Heads wheel around, crosstrail thru
Left allemande...

the line, (this produces a column of six and two lonesome out-facing dancers, one on each end); from here all finish as in *coordinate* (i.e., center six trade, very centers and lonesome ends move forward to become the ends of the final two-faced line). Those lonesome ends must turn toward their inside shoulders and walk forward.

AUTHOR'S EXAMPLES:

Zero box to zero box: heads square thru
Four hands, swing thru, boys run
Couples hinge, *zip the line*, boys hinge
Flip the diamond...zero box wave

Heads square thru four, ocean wave
Girls run, couples hinge, *zip the line*
Ladies hinge, diamond circulate
Flip the diamond, trade the wave
Left allemande...

Heads square thru four, swing thru
Boys run, couples hinge, *zip the line*
Half tag, boys run, pass the ocean
Trade the wave, left allemande...

Heads lead right and circle to a line
Pass the ocean, spin the top, boys run
Zip the line, ferris wheel, pass thru
Touch $\frac{1}{4}$, walk and dodge, partner trade
Pass the ocean, right and left grand...

Heads square thru four, swing thru
Spin the top, triple trade, girls run
Zip the line, ladies trade, bend the line
(Zero line), left allemande...

Heads square thru four, pass the ocean
Grand swing thru, boys run, *zip the line*
Couples circulate, boys cross run
Bend the line, left allemande...

Heads square thru four, swing thru
Boys run, tag the line right
Couples hinge, *zip the line*, ferris wheel
Double pass thru, track two
Trade the wave, left allemande...

Heads lead right and circle to a line
Pass thru, wheel and spread, pass thru
Wheel and deal, centers pass thru
Swing thru, centers run, couples hinge
Zip the line, couples circulate
Centers trade, tag the line in, star thru
Pass thru, left allemande...

Heads lead right and circle to a line
Two ladies chain, ocean wave, girls run
Zip the line, partner trade
Promenade home...

Heads square thru four, right & left thru
Swing thru, boys run, tag the line right
Couples hinge, *zip the line*, ferris wheel
Pass thru, left allemande...

PULPOLLEX

ZIP THE LINE

by Dick Han, Monticello, Indiana

DESCRIPTION: From a tidal two-faced line: the foursome on each end of the tidal line (two-faced line) will do a $\frac{3}{4}$ tag

Heads lead right and circle to a line
 Pass the ocean, fan the top, girls run
Zip the line, couples circulate
 Bend the line, pass the ocean
 Scootback, right and left grand...

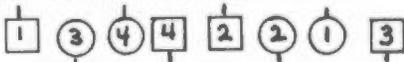
Heads lead right and circle to a line
 Flutter wheel, ocean wave, girls run
Zip the line, couples trade
 1/2 circulate, bend the line, you're home..



EXPLODE THE DEUCEY

DESCRIPTION: From parallel waves: *explode* and all step forward to a right-hand tidal wave; all arm turn 1/2 by the right, center six arm turn 1/2 by the left (*grand swing thru*), very ends half circulate, new ends of the six-hand wave step forward and do a 1/4 right-face turn where they circulate to become the ends of the final two-faced lines; meanwhile, the lonesome ends do another half circulate as the center four arm turn 3/4 by the right.

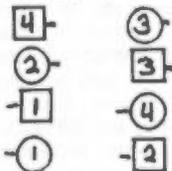
PARALLEL WAVES, EXPLODE & STEP TO A TIDAL WAVE:



GRAND SWING THRU,
 LONESOME ENDS 1/2 CIRCULATE:



WAVE ENDS STEP FORWARD, FACE RIGHT AND CIRCULATE; CENTER FOUR ARM TURN 3/4 AS LONESOME ENDS 1/2 CIRCULATE.



SAMPLE CHOREO:

Heads lead right and circle to a line
 Pass the ocean, *explode the deucey*
 Ferris wheel and spread, left allemande..

Heads pass thru, go round one to a line
 Pass the ocean, *explode the deucey*
 Wheel and deal, pass thru, trade by
 Left allemande...

Heads square thru four, ocean wave
Explode the deucey, couples circulate
 Bend the line, pass thru, ends crossfold
 Touch 1/4, centers trade, centers run
 Wheel and deal, pass thru, trade by
 Left allemande...

Heads lead right and circle to a line
 Spin the top, *explode the deucey*
 Centers circulate, wheel and deal
 Swing thru, ends circulate, single hinge
 Same sexes trade, right and left grand...

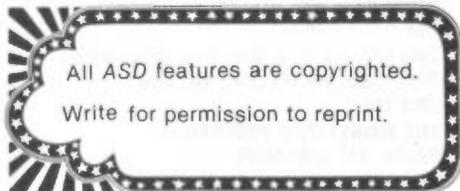
Heads square thru four, swing thru
Explode the deucey, girls trade
 Ferris wheel, turn thru, left allemande...

Heads half square thru, split two and
 Line up four, ocean wave, fan the top
Explode the deucey, ferris wheel and
 Spread, pass thru, boys trade, *explode*
The deucey, couples circulate
 Ferris wheel and spread, pass thru
 Girls crossfold, touch 1/4, recycle
 Pass to the center, square thru 3/4
 Left allemande...

Heads lead right and circle to a line
 Ocean wave, triple trade, spin the top
Explode the deucey, girls trade
 Tag the line right, ferris wheel
 Centers left turn thru, swing thru
 Girls trade, right and left grand...

Heads pass thru go round one to a line
 Spin the top, *explode the deucey*
 Wheel and deal, touch 1/4, boys circulate
 Same sexes trade, right and left grand...

Heads pass thru go round one to a line
 Pass the ocean, *explode the deucey*
 Couples circulate, crossfire, coordinate
 Ladies hinge, very centers trade
 Diamond circulate, flip the diamond
 Ladies trade, recycle, pass to the center
 Square thru 3/4, left allemande...



P.S.: MS/QS

by Walt Cole

TIMING'S THE THING!

INTRO: : Four ladies chain across
----- : Heads promenade half
----- : Sides pass thru
Around one to a line : -- Go forward
-- and back : -- Slide thru
-- right & left thru : -----
Square thru $\frac{3}{4}$: -----
Take corner, promenade : -----
----- : -----

FOR THE MODULAR CALLER:

Zero line: pass thru, girls trade, boys trade
Pass thru, boys trade, girls trade...zero line

Zero line: pass thru, girls trade
Centers trade, ends trade, girls trade...
Zero line.

Zero line: pass thru, boys run right
Swing thru, centers trade, boys run
Right and left thru...zero line.

Zero line: roll away with a half sashay
Pass thru, girls run right, swing thru
Ends trade, boys run right...zero line.

Zero square: heads turn thru, separate
Around one and into the middle
Left turn thru...zero box.

Zero square: four ladies chain $\frac{3}{4}$
Four ladies chain across, heads turn thru
Separate around one to a line...zero line.

THE BASIC PROGRAM:

TRADE 'EM:

Zero lines, pass thru, couples trade...
Zero line.

Zero lines: pass thru, ends trade
Couples trade...zero line.

Zero lines: pass thru, partner trade
Right and left thru...zero line

Zero lines: pass the ocean, all eight
Circulate, boys run, boys circulate double
Couples circulate, couples trade
Bend the line...zero line.

Zero box: touch $\frac{1}{4}$, girls trade, pass thru
Girls trade, boys run, star thru...zero box.

Zero box: touch $\frac{1}{4}$, centers trade
Swing thru, boys run, partner trade
Star thru...zero box.

Zero box: star thru, pass thru, girls trade
Boys trade, box the gnat, star thru...
Zero box.

THE MAINSTREAM PROGRAM:

TRADE 'EM SOMEMORE.

Zero lines: pass thru, tag the line in

Box the gnat, pull by, partner trade...
Zero line.

Zero line: pass thru, tag the line in
Pass thru, boys trade, girls trade...zero line

Zero lines: pass thru, half tag the line
Swing thru, girls trade, slide thru
Pass thru, trade by, slide thru
Flutter wheel, pass thru, half tag the line
Swing thru, boys run, partner trade... Zero line.

Zero lines: pass the ocean, all eight circulate
Single hinge, girls trade, flutterwheel...zero lines.

Zero box: touch $\frac{1}{4}$, walk and dodge, partner trade
Reverse the flutter wheel, slide thru...zero box.

Zero box: touch $\frac{1}{4}$, scoot back, centers trade
Swing thru, boys run, slide thru...zero box.

Zero box: touch $\frac{1}{4}$, scoot back, boys trade
Pass thru, boys trade, cast off $\frac{3}{4}$, girls trade
Recycle...zero box.

CLOVER TO A ?

Zero square: heads right & left thru, crosstrail thru
Around one, into the middle, turn thru, left turn thru
With the outside two, in the middle turn thru
All cloverleaf to a grand right and left
Promenade home...

DIXIE STYL-ISH:

Zero box: touch $\frac{1}{4}$, split circulate, boys fold
Ladies lead to a Dixie style to an ocean wave
Boys cross run, swing thru, single hinge
Boys fold, ladies lead to a Dixie style to a wave
Boys trade, left allemande...

Zero square: heads pass the ocean, swing thru
Single hinge, boys fold, ladies lead to a Dixie style
To an ocean wave, girls run, veer right
All veer right, couples circulate, bend the line
Pass the ocean, swing thru, single hinge, boys fold
Ladies lead a Dixie style to an ocean wave
Boys trade, girls cross fold, box the gnat
Hang on to a right and left grand...

RUN TO A ?

Zero lines: pass thru, wheel and deal
Double pass thru, cloverleaf, double pass thru
Leads partner trade, slide thru, right & left thru
Rollaway with half sashay, turn thru, courtesy turn
Slide thru, eight chain thru, do-sa-do to a wave
All eight circulate, swing thru, boys run
Ferris wheel, sweep $\frac{1}{4}$, square thru
Right and left thru, touch $\frac{1}{4}$, girls run
Grand right and left, promenade home...

JUST DANCIN':

Zero square: sides star thru, right and left thru
With a full turn to the outside two, pass to center
Pass thru, right and left thru, pass thru, trade by
Pass to the center, pass thru, touch $\frac{1}{4}$
Split circulate, boys run, pass thru, wheel and deal
Right and left thru with full turn to face outside two
Veer left, ferris wheel, in the middle veer left
Veer right, left allemande...

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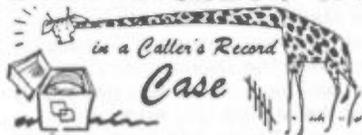
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SINGING CALLS

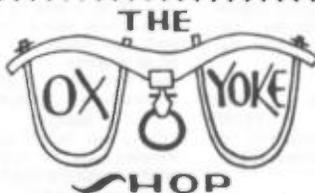
- The Rose—Rhythm
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- I Don't Know a Thing about Love—Rhythm
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INTERNATIONAL NEWS

GEORGIA HOSPITALITY

Belles and Beaux, Thunderbird Squares and Thunderbird Cloggers of Valdosta, Georgia, invite dancers coming through the area to dance with them. The schedule is: B&B, first and third Saturday nights at the Garden Center, Corner Gordon and Patterson Streets; T-S, every Tuesday night, Mathis City Auditorium; T-C, every Monday night at the same location.

A new S/D class started in June and will graduate in December. Cloggers graduated on Sept. 9, and a new class began Sept. 30. Cloggers have danced at Valdosta Mall, nursing homes, Reed

Bingham Park, the Great Hahira Pickin', Aquarama, Wire Grass Opry, and the barn at Madison, Florida. Their second clogging festival was such a success that next year the Thunderbird Clogging Festival will be held for two days, July 18-19, at the Mathis City Auditorium.

Belles and Beaux has started round dance lessons prior to regular club dances.

Vivian Bennett

WESTERN HOSPITALITY

Eight couples from Sunshine State Chapter 018 rendezvoused at Garden City, Kansas, on their way to the International Camporee in Pueblo, Colorado, and were treated to real western hospitality. They were invited to the Buffalo Stompers S/D Club, and their caller, Tom Peters, and his wife, Dalene, drove over 100 miles for this event. During the break, Mori Sogolow (018) presented Joe and Sarah York, Buffalo Stompers, with a "Wheel of Progress" pin. This honor is to the "workhorses" who make the wheels turn in the advancement of square and round dancing. Also present were Andy and Audry Ziegler (018), vice-president of the Florida Assoc. of NSDCA, who were the first to receive the

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distinction. New friendships were made and fun-filled evening of dancing and feasting that Chapter 018 will never forget.

*Marge Lundberg
Tampa, Florida*

URDC CONVENTION SITE CHANGES

Due to renovation work at the Hotel Muehlebach in Kansas City, Mo., the URDC Convention has been moved to the Kansas City Convention Center. The new headquarters hotel is the Americana Hotel, located across the street from the Convention center. The URDC convention room rate is \$48, parking included. Those who have already registered at the Muehlebach will automatically be registered at the Americana instead. Dates remain the same: July 23-26, 1986.

A teachers seminar is scheduled on Wednesday, headed by Bill and Carol Goss, education chaircouple. Wednesday evening is the Prelude Ball. For further info, write Phil and Becky Guenther, 5501 Crosswood Ct., Louisville KY 40291.

CENTRAL OHIO OFFICERS

The officers of the Central Ohio Callers Association for the current season are; Lowell Noland, president; Dave Stuthard, vice-president; Jerry Metz, treasurer; Gloria Price, secretary.

*Gloria Price
Columbus, Ohio*

IN MEMORIAM

The death of Alan Munro, Woodbridge, Ontario, on August 2 has left a gap in Toronto and District activities that will not be easily filled. His tribute in *T&D Notes* says: "always ready for a visit, always ready to offer opinions and suggestions when the need arose, always ready with a smile and sometimes a joke or two, and always ready to give support to the square and round dance world."



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- ESP314 MY BABY'S GOT GOOD TIMIN' by Paul

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IN THE NEWS

A special awards presentation was held during the National Convention in Birmingham last June at which three stars of Prairie-Mountain-Desert-Ocean recordings were given gold records for having sold 25,000 records each. Producers **Al and Donna Horn** made the awards. Shown in the photo, l. to r., are **Renny Mann, Al Horn, Chuck Donahue and Johnny Scott**. At the event a mortgage burning ceremony was also held, signifying completion/payment of the recording studio in Penrose, Colorado, owned by the producers.



On the Nashville Network of cable TV recently, a segment called *Wrap Around Nashville* featured a story called *S/D Super Stars*. The format took viewers behind the scenes to see **Gary Shoemaker** and **Ken Bower** cutting a S/D record in a Nashville recording studio. **Charlie McCoy** furnished some of the background music on his harmonica. The name of the record cut was *Old Black Magic*. As **Gary** and **Ken** called, the cameras panned the area where several squares of beautifully dressed partners danced to the recording.

Congratulations to caller **Bill and Cheryl Bumgarner** of Columbus, Ohio, on the birth of **Amy Linn** on Sept. 18.

Judith Clark of Northampton, Mass., got this colorful announcement along with a photo in the pages of *Yankee* magazine recently: "Every Saturday night at Munson Library on the green in South Amherst, Massachusetts, one and all are invited to learn contra dancing



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Photo by F. David Arm

At the Roundalab Convention held before the National Convention in June, several *maestro* trophies were presented to the reaching their 25th year of teaching round dancing. So honored this year were: (l. to r.) **Bud Parrott, Burnet Peden and Meredith Weir, Doc and Peg Tirrell, Bill and Elsy Johnson, Howard and Norma Smoyer.**

ASD staff member **Walt Cole** has been appointed as new caller/cuer host at Villa Alameda RV Park in Yuma, Arizona, where he will reside all winter. He will coordinate all programs, including new dancer class, MS, Plus, Advanced, Rounds and special events. **Louise** will continue to work in Ogden, Utah, their home, and join him later in the southwest. Address for Villa Alameda is 11451 S. Ave. 5E.

A full page pictorial feature in the *Cleveland Plain Dealer* told the story of **Jean Siffin's** new square dance barn in Solon, Ohio. (See also "Plumb Line," ASD, last issue.) Dancers shown or mentioned are **David and Cheryl Storgard, Bob Howell** (caller, ASD staffer), **Ingeborg Stamer, and Corrine Richards.**

This fall the Dandy Dancers S/D Club of Belleville, Illinois, celebrated 20 years of existence and honored their caller of

Continued on Page 93



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Choreography by Jack & Leo Ervin

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MOONLIGHT BAY—Belco 334

Choreography by Richard & JoAnne Lawson

Good music and a comfortable cue-thru two-step, cued by Richard.

LOVELAND 85—Grenn 17080 (Old: 14113)

Choreography by Bob and Martha McNutt

Pretty music and a nice, intermediate waltz, using some ballroom figures. Cued by Bob.

TAKE TIME OUT—Belco 333 (243)

Choreography by Art & Evelyn Johnson

Good music and a flowing, easy two-step cued by C.O. Guest.

PURE LOVE—Belco 333

Choreography by Woody & Kay Woodward

Good music with a three-part easy-intermediate two-step with a jive section, cued by Woody.

GOOD MORNING—HiHat EN0004 & HH845)

Choreography by Lou & Mary Lucius

Good peppy music and a nice, easy-intermediate quickstep.

EVERYWHERE YOU GO—HiHat EN0004 (949)

Choreography by Leo & Pat Fiyalko

Very pretty music and a smooth, easy-intermediate, long sequence two-step.

1986 SUBSCRIPTIONS HIGHER

As mentioned in "Meanderings," the subscription rate for this magazine will be \$10. (\$1. more) starting January 1. Foreign and Canadian postage will be \$2 per year. (Although Canadian and U.S. first class rates are the same, mailing a Canadian magazine costs about 4½ times as much as our U.S. issues.)

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Flip Side

SQUARE REVIEWS

WALKING THE FLOOR—Bee Sharp 125

Caller: Wayne Spraggins

Nice piano lead makes this old favorite tune a lively one to dance, with good boom-chuck music throughout. The unusual combination of *girls fold*, *peel off*, *ferris wheel* was nice but means a long spiral action for the active women.

DIXIE ROAD—Brendon 400

Caller: Don Whitaker

A gentle version of a popular country-western tune, this one is accented with piano, guitar, and a consistent brush-drum background sound. The figure flows nicely and is danceable. The review dancers questioned the use of the word *hell* in the lyric, since this is not common in the S/D world.

MARY LOU—Brendon 401

Caller: Don Whitaker

This popular tune will sell the record for many, although the music may not be as smooth and crisp as we'd like to hear. The figure dances smoothly, with the usual combo of Mainstream basics.

GIRLS NIGHT OUT—Buckskin 0210

Caller: Al Saunders

This new label hit the market with a rather unique sound. A full orchestration alternates with rhythm instruments only. This release has a jivey beat and good class material in the figure.

MOUNTAIN PASS—Chaparral 516

Caller: Ken Bower

The intro on both sides of this record is sung by the Chaparral callers. This is get-up-and-go music, with a good beat. Ken's figure flows and is very danceable.

Released under a new name, the following three releases are by Gerald McWhirter, whose records previously were on The Roofers label.

BAD BAD LEROY BROWN—Cimarron 101

Caller: Gerald McWhirter

It was inevitable that this one would be done again. The slow beat with a muted trumpet and discreet use of a chorus of voices adds interest. The record was well-timed, and one dancer commented that it was the first of the records that had the sides working right away.

THE PARTY'S OVER—Cimarron 102

Caller: Gerald McWhirter

"Turn out the lights" also returns with a new twist: muted trumpet, fiddle, guitar, bass, piano. This

one's got it all, including some humming voices and a more complex combo of basics. The well-timed figure featured *cross fold*.

HEARTACHES BY THE NUMBER—Cimarron 103

Caller: Gerald McWhirter

Gerald's figure is a good one, featuring a perfectly timed *spin chain thru*. The classic drumbeat-only *grand square* will help to sell this one, not to mention a nice banjo riff and other special effects.

SHE'S A MIRACLE—Dance Ranch 685

Caller: Tony Simmons

A hand-clapping sequence makes this a bit different, as does the full trumpet effect. The voice on the called side is not as clear as it might have been.

EARLY IN THE MORNING—Eagle 1204

Caller: Jim Logan

A jazzy sax mixes it up with an organ and other instruments, almost in a dueling manner, to give this unusual tune an unusual flavor. The rhythm is syn-copated, and the song requires modulation that some callers will not be able to handle.

NEW YORK MINUTE—Eagle 2008

Callers: Cindy Bond, Little Joe Goins

This release, with many interesting synthesized musical effects, kept the dancers moving. The lyrics are busy and entertaining.

Two releases arrived from a new label produced in Edmonton, Alberta:

RUNNING BEAR—Jump 101

Caller: Jerry Pierce

Here is the Dick Jones classic, revised, after many years. The opening is slow, the figure speeds up. The figure included standard MS basics. The music is good.

RETURN TO SENDER—Jump 102

Caller: Jerry Pierce

The dancers thought this would be a good change-of-pace ending to an evening. No one could recall hearing this one done before. The fiddle lead throughout, along with good guitar work, makes Jump label worth jumping at.

GONE, GONE, GONE—Lore 1222

Caller: Johnny Creel

The dancers liked this one, starting off with *grand parade*, and dancing smoothly throughout. *Grand parade* might need reviewing in advance, but it works well with this music. Johnny's is the good, clear voice of a long-time "pro," and the music is rollicking.

GEORGIA ON MY MIND—Red Boot 3002

Caller: Mike Hoose

"Yeah, yeah, yeah!" The dancers liked the nice flow, with a slightly different combo of figures. Mike's singing style makes it apparent that he knows his music. The music has muted trumpet, guitar, and xylophone seeming to play tag all over the scale. Super!

50'S MEDLEY— Red Boot 3003**Callers: The Red Boot Boys**

Our dancers felt that the voices *made* this record. Callers might have fun with it, but it may present quite a challenge, since there is not much melody on the flip. A good full beat is there. Tunes (*Let's Go to the Hop, Charlie Brown, Tooti Fruti, Whole Lot of Shakin'*) are sung by individual callers with *Jailhouse Rock* as opener, break and closer.

WALK RIGHT IN— Red Boot 3001**Caller: Wayne McDonald**

Good music and good timing, with a jazzy and syn-copated beat. Wayne's enormous range shows up in the contrast between this release and his chorus in the medley above.

LET IT ROLL— Red Boot Star 1285**Caller: Dave Stuthard**

Young rock-oriented callers and young-at-heart dancers can "take off" with this one, with its good music and good beat. There is a small discrepancy in timing on the *grand square* followed by *left allemande*.

HOUSTON— Red Boot Star 1286**Caller: Harry McColgan**

Dancers liked the laid-back music very well, although some calls sounded muffled. Harry's key figure is *half tag, trade and roll*. The tune is not the original *Houston* but the newer *Houston—One Step Closer to You* CW tune.

GOODY GOODY— The Roofers Records 127**Caller: Gerald McWhirter**

The long waits after intro and figure bothered the dancers a bit. This release contained the first Plus figure this month: *extend the tag*. The "golden oldie" has excellent music.

YES SIR SHE'S MY BABY— The Roofers Records 129; Caller: Gerald McWhirter

Note well Gerald's note to callers on the cue sheet. When done correctly, the figure is novel and flows, but might require a pre-walk or pre-dance in the hash half of the tip. Nice music. Alternate figure is more standard.

**WILL THE CIRCLE BE UNBROKEN— Wild Horse 02
Caller: Robert Bjork**

One of the better records in this group, the music was unusual, the figures varied, the caller clear. Dancing is growing by leaps and bounds in Sweden, and here is one of the callers from that country, recording on a German label. The Galaxy Studio Musicians get a *skoal* for their unusual musical effects with horn, xylophone and piano sounds. The shadow of a vocal is subtly inserted.

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Both hoedowns have some melody. *Street Fair* especially has so much that callers may take off into the song. Wide range guitar picking in *Eagle* may create a challenge for concentration on the root note.

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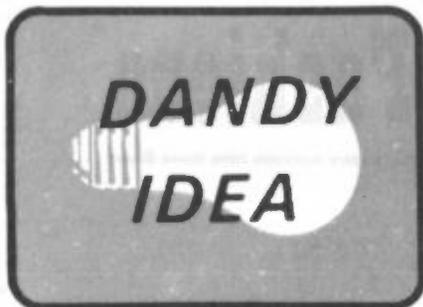
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FUND RAISER

One of the Northern New Jersey callers, Mike Foley, is going through a period of heavy medical expenses due to kidney problems, and the area dancers are having many fund raisers to help. Gloria Wyman, a local dancer, unable to get out when her husband, Bob, had sur-



gery on his eye, decided to raise money by making and selling this note card (pictured), two for \$1.00.

Taking good grade typewriter paper, she folds it twice, pinks the edges, draws on the dancers, and pastes on clothes. (Good thing she saves all her sewing scraps!) While the enclosed sample has the traditional double squares, so many round dancers have supported the venture that Gloria began putting on the square and circle emblem. This interesting and easy fund raiser could be copied in any area. The cards make great place cards for parties, too!

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John Marshall, chairman of the Advanced QS Committee announced that the committee selected *shuttle*, written by Kip Garvey, as the newest QS for December 1. DEFINITION: From an eight chain thru position, all *pass thru*. New centers *slide thru* while new outsides take a directional command of *right, left, in or out*.

PATTER EXAMPLE:

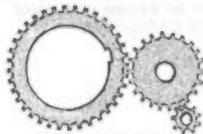
Heads square thru, shuttle in, pass thru, wheel and deal
Girls pass thru, *shuttle right*, bend the line
Square thru two, right and left grand...

SINGING CALL EXAMPLE:

Heads right and left thru, square thru, do-sa-do
Shuttle out, ends fold, double pass thru, track two
Swing, promenade...

The AQS committee voted to keep all of the current selections. The list currently includes: *change lanes, checkover, linear action, mini busy, shuttle, zing*.

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Idaho— Fall Jubilee, S/D Center; Nov. 15-16; Mike Sikorsky.
England— Autumn Weekend, Moat House Hotel, Bournemouth; Nov. 15-17; Phil Kozlowski, Johnny Hayes. Write Renee Hayes, 5 Cuckoo Hill Way, Bransgore, Christchurch, Dorset England BH23 8LE

New Zealand— Kaikousa Festival Weekend; Nov. 15-17. Write Blanche Shepherd, Box 15045, Christchurch, New Zealand.

California— Annual Holiday Magic Weekend Festival, Royer Park, Roseville; Dec. 20-22; Randy Dibble, Mike Sikorsky, Art & Jimmie Kebort.

Tennessee— Grand Finals of World Clog Dance Championships & Singers' Search, Music Village, USA, Nashville; Dec. 27-28. Write Dennis Abe, Box 283, College Park MD 20740.

Georgia— New Year's Eve Dance, Byron School Gym; Dec. 31; Larry Sandelur.

South Carolina— 8th Annual A Whale of a Dance, Landmark Resort Hotel, Myrtle Beach; Jan. 10-11; H. Kelley, T. Oxendine, B. Augustin, Roy & Jean Green, Jack & Joyce Leineke. Call Tom Heyward at (803)249-3235.

Bermuda— 7th Annual S/D Convention, Sonesta Beach Hotel; Jan. 12-19; J. Purcell, C. Hanks, C. McLean, B. Silva, Proctors, N. Silva, B. Hanks. Write Bermuda S/D Convention, P.O. Box 145, Avon MA 02322.



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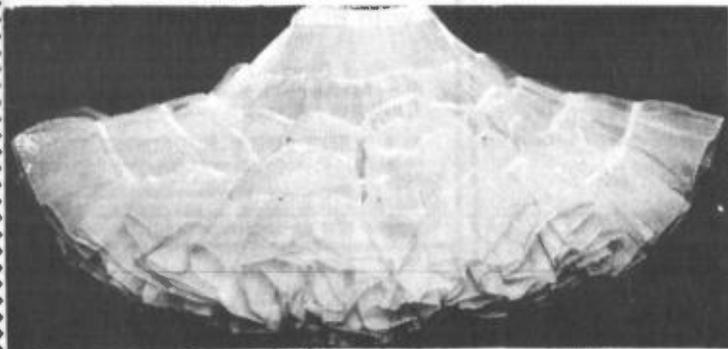
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MAINSTREAM

See list of Callerlab
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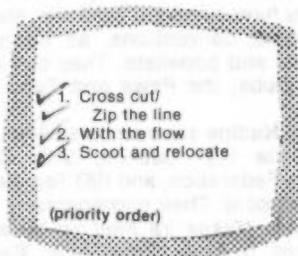
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Ping pong circulate
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Mel and Nadine are members of Roundalab, Dixie R/D Council, S.C. Callers/Cuers Federation, and R/D Teachers of the Piedmont. Their choreography includes *Love Makes Ya Feel So Young*, *T-L Foxtrot*, *In Love*, *Rise Mixer*, *Early*



Bird Rhumba. Nadine owns and operates Thee and Mee Health Store in Easley "for the health of it," and Mel is retired from the Singer Co. where he was a standards specialist. They have two married sons and four grandchildren.

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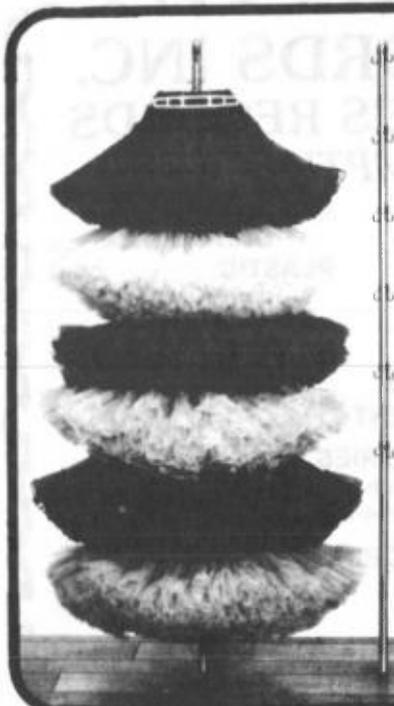
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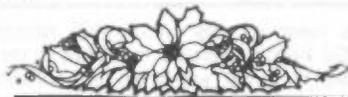
- * Bus trip to Red Boot Boys Concert, Whiting, N.J.
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- * Mystery rides
- * Strawberry and Ice Cream Night.
- * Freshman dances.
- * Special July 4 S/D Weekend
- * Class graduation party

Every special holiday or dance is highlighted in *The Call Box*. Gussie never fails to mention all who help on a project and thank them profusely. Each out-of-area visitor is noted, and return letters from them are printed. The spirit of fellowship and fun at Village Square runs high!

Cliff is a former letter carrier, retired with over 30 years' service, but now active as a full-time school bus driver, as well as Village Square's maintenance

engineer and chief cook. Gussie is secretary to the plant engineer at Pepperridge Farm, publishes the *Call Box*, and serves as hostess and mistress of ceremonies at dances.

Cliff and Gussie Irons are *People* people. They look forward to years ahead of knowing and loving a "whole bunch more" of that special breed—square dancers!



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UNDERLINING

THE CALLER NOTE SERVICES

One item among many this month from Ed Foote in **News 'n Notes** is this "phrase to avoid while calling:" From lines facing out or trade by, *chase left*. The command is technically correct, but it plays havoc with the dancers. As soon as they hear *chase*, they start to move to their right, then when they realize it is to the left, they must quickly reverse direction resulting in an awkward feeling. Even if the command is given well in advance, the natural reaction for dancers is to think *right* initially, and then they must adjust their thinking to the other direction. Solution: Call *left chase*. Say both words loud and clear. Since *left* is the first word the dancers hear, they will already be leaning in that direction mentally when they hear *chase*, and thus should react well to the call.

Toronto and District Notes, in addition to a presentation of the round, *Honeycomb*, also passes on some Plus choreo ending in *right and left grand*:

Zero line, pass thru, boys run
Centers trade, swing thru, girls run
Pass thru, girls run, centers trade
Swing thru, boys run and roll, R&L grand.

Zero line, pass thru, boys run
Centers trade, centers run, half tag
To a right and left grand...

Zero line, pass thru, chase right
Centers trade, swing thru, boys run

Pass thru, chase right, centers trade
Swing thru, boys run and roll, R&L grand.

So. Cal. Callers Assn. Notes gives us a couple of "goodies" that use *recycle* from other than standard R-H ocean waves:

Heads promenade 1/2, sides star thru
Pass thru, dodo, swing thru, centers
Cross run, all 8 circulate, centers trade
Recycle, pass thru, U-turn back, veer left
Couples circulate, wheel & deal, LA...

Heads flutterwheel, sweep 1/4, pass thru
Do-sa-do to a wave, centers cross run
Recycle, left allemande...

Heads square thru four, touch 1/4,
Swing thru, recycle, men trade
Wheel and deal, left allemande...

Minnesota Callers Notes by Warren Berquam and Gary Nevalainen gives us a bushel of material, including some nice fold figures:

Zero box, touch to a wave, swing thru
Boys fold, single circulate once, boys run
Circle to a line, pass the ocean
Swing thru, boys fold, single circulate
One spot, boys run, touch to a wave
Recycle, square thru 3/4, trade by, AL...

Zero box, touch 1/4, walk and dodge
Boys fold, star thru, couples circulate
Bend the line, pass thru, girls fold
Couples circulate, bend the line
Pass the ocean, recycle, allemande left..

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Zero box: touch 1/4, split circulate one
Boys fold, double pass thru, girls U-turn
Touch to a R-H wave, boys run
Pass the ocean, recycle, left allemande..

Choreo Breakdown by Don Beck
presents an interesting experimental
called *handle with care*. Also, we liked
this use of *track two*, which should make
it very easy for the module caller to in-
clude it in his choreography. "From a
double pass thru formation, *double pass*
thru, *track two* equals centers pass thru,
step to a wave. This equivalent is valid
whether you have normal couples or any
partner relationships. You should be
aware, however, that this also rotates
the square 180°, so that if you use it in a
a singing call sequence, and do not
rotate them back, your dancers will have
to wait 8 beats when they get home after
the promenade before the music is over.
Singing Call Figure: Heads promenade
Half-way, sides right and left thru
Square thru, swing thru, men run
Ferris wheel, double pass thru, track two
Men run, promenade (Add 16-beat tag)

Callerlink from Australia presents a

most unusual Plus Contra (so-called) by
Graham Rigny, presented at the 26th Na-
tional Australian Convention in Perth,
which could be used as a colorful exhibi-
tion number, we think:

Music: *Australian Matilda*, Top 25223
Formation: Couples, four dancers facing
four dancers, as in *heads lead right and*
circle to a line.

Set-up: Two ladies chain across, pass
the ocean.

- 8 Girls double circulate
- 8 Swing thru
- 8 Men run, wheel and deal
- 8 Pass thru, trade by
- 8 Spin chain the gears.

Dance goes through a total of 7 times.

Jack Lasry in **Notes for Callers** sug-
gests that class dancers will accept
DBD as part of the program. Many ex-
perienced dancers who had little or no
training balk at choreography that in-
cludes DBD. For an example, he
develops *cloverleaf* through DBD po-
sitions:

1. Start with heads/sides doing a *pass*
thru into a *cloverleaf*.

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2. Work cloverleaf from the completed double pass thru position.
3. Heads/sides $\frac{1}{2}$ sashay, then pass thru and cloverleaf.
4. $\frac{1}{2}$ sashayed completed double pass thru formation cloverleaf.
5. Four boys pass thru and cloverleaf/girls the same.
6. Completed double pass thru formation with boys as leaders in each column/girls as leaders...
7. Combine centers in and cast off $\frac{1}{4}$ with cloverleaf.

Figuring by Barry Wonson shows that we don't always have to start with heads square thru to get to a zero box, after which we begin the "meat." Try these instead:

Heads pass thru, cloverleaf, double pass thru, leads partner trade, zero box...

Heads star thru, outsides squeeze in To a line, all star thru, centers pass thru..

Sides face partners, all eight pass thru Ends fold, pass thru, centers square thru Three-quarters, others California twirl..

Sides rollaway, pass thru, separate Round one to a line, star thru, pass thru Trade by...

Sides right and left thru, heads pass thru Separate around one to a line, star thru Double pass thru, leads partner trade...

Northern California Notes gives a good "return to home" get out: Heads star thru, pass thru, circle to line Pass thru, wheel & deal, centers star thru Pass thru, cloverleaf, new centers Square thru three, do-sa-do, step to wave All recycle, veer left, couples circulate Chain down the line, pass thru, wheel And deal, centers star thru, you're home!

Gene Trimmer in **Mainstream Flow** says, "Once in a while it is nice to get back to some of the older square dance calls we enjoyed so much in the past, something that gave us pleasure because the pattern was the 'thing' with those calls. They were not a memorized series of basics put together, but just fun to do." One he mentions is *rip and snort*; another is *Venus and Mars*.

The Choreo Connection by Ed Fraidenburg gives us a look at flow to a diamond with examples, and change lanes, plus a dozen or so other experimental moves.

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And finally, **Geoffrey Godbey** says in his book, *Leisure in Your Life*, "Americans aren't having fun anymore!" Do you who square dance agree with that?

FRONT LINE COVERAGE

"Play it again, Sam" is our theme for the cover this month, and Sam plunks out a Christmas medley while drinking his yuletide root beer. Actually Sam is playing the theme of *The Entertainer*, and the copper music box creation is an original by the talented Caroline McFarlane. In case you want purchase information, don't write ASD. Write Caroline McFarlane, Box 1144, Bala-Cynwyd, PA 19004.



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FEEDBACK

I would like to support Dick Bayer's position as shown in the "Feedback" column of the October, 1985, issue of ASD. As a fairly new caller but one who has studied very intently over the past five years, I believe strongly that sight calling, or more appropriately sight resolution, is an extremely valuable tool in the caller's bag. It is, however, no substitute for memory and hardwork, but those who use it that way are only guilty of very bad judgment.

Judgment is the most important single factor in the success of a caller. It affects every single thing the caller does or doesn't do. The anonymous caller in the article Bayer criticized touched too lightly on caller's judgment and instead attacked sight calling, which is a symptom rather than the problem itself.

Unfortunately, judgment cannot be distributed by the spoonful or jugful. Generally it is acquired by making mistakes...but then learning from them. It can be acquired by listening to and watching other callers, sorting out the good things they do from the not so good things, and remembering which is which when you call. And don't forget your caller-hauler, who can be very objective but gentle in analyzing how well you use judgment.

All generalities are bad, including this one, but no one system of calling is perfect for every situation. Sight calling is a very powerful tool but it cannot exist at the exclusion of all others. The caller who tries to do that, however, is not a bad caller; he just lacks good judgment.

*Jim Farrough
Elkhart, Indiana*

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Please ask us for our schedule of new ad rates for 1986. All rates are increased somewhat to reflect our new double circulation (30,000 magazines per month—90,000 readers).

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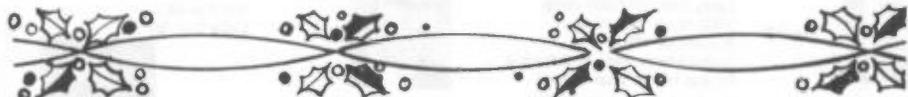
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Date of Filing: October 1, 1985. Title of Publication, *American Square Dance* (513240; ISSN 0091-3383). Frequency of issue: Monthly. Office of publication: 216 Williams St., Huron Oh 44839. General bus. office: 216 Williams St., Huron OH 44839. Name & address of publisher, editor and managing editor: Stanley B. & Catherine A. Burdick, 216 Williams St., Huron OH 44839. Owner: Same. Known bondholders, mortgagees and other security holders: None. Circulation: (Average no. copies each issue during preceding twelve months) Total printed: 14,083. Paid circulation: 1. None. 2. Mail subscriptions: 12,839. Total paid circulation: 12,839. Free distribution: 1,161. Total distribution: 14,000. Office use, etc.: 83. Total, 14,083. Circulation: Actual no. copies of single issue published nearest to filing date) Total printed: 14,062. Paid circulation: 1. None. 2. 12,482. Total paid circulation: 12,482. Free distribution: 1,518. Total distribution: 14,000. Office use, etc.: 62. Total: 14,062. We certify that the statements made by us above are correct and complete. Signed, Stanley B. Burdick, Catherine A. Burdick.



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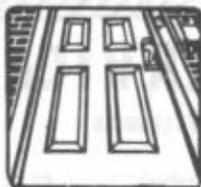
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- Room(s) with two double beds—2, 3, 4 persons (dbl-dbl)
- Room(s) with full-size bed for one person (si)
- Suite(s) with one bedroom (su)
- Campus Housing (one or two beds per room) (ca)

_____ Number of children and ages
 If Housing Request is for a Group of Dancers (under 25 rooms)
 give name of group leader: _____
 Telephone No. _____

ANY CHANGES FROM YOUR ORIGINAL REGISTRATION WILL INCUR \$2.00 SERVICE CHARGE PER REGISTRANT.

Check for Optional Tour Information

Save Time And Money. Many registration forms must be returned because of errors—double check your form for accuracy and completeness.

Make check or money order payable to:
35th NATIONAL SQUARE DANCE CONVENTION

Return Form To:
**ADVANCE REGISTRATION DIRECTOR
P.O. BOX 1986
TRAFALGAR, INDIANA 46181**

PROGRAMMING

(Callers, Leaders and Prompters ONLY)
Feb. 1, 1986 is the DEADLINE

Arrival: _____ day _____ date _____ time _____ a.m. _____ p.m.

Available: Thur. Fri. Sat.

I am: Adult Youth Male Female

Area: Basic Mainstream Plus
 Advanced Challenge
 Workshops Round Dancing
 Contra Clogging
 Education Exhibition

Calling Preference: Adults Youth Hall
 Exhibition Group _____ group name

I am the leader: Yes No

I would like housing with other exhibition groups:
 Yes No

Are any members of your exhibition group requesting programming in other areas:
 Yes No

Arriving By (circle one) Air Bus Auto

Will Arrive _____ Day _____ Date _____ AM/PM

PROPER SQUARE DANCE ATTIRE IS REQUIRED AT ALL NATIONAL SQUARE DANCE CONVENTION ACTIVITIES

RECREATIONAL VEHICLE PARKING

(No Hook-ups)
CAMPING WED. TILL NOON SUN.
 Please send \$60.00 (for 4-day Camp Reservation only) with this registration and include in total fees.

DANCERS PLANNING TO CAMP TOGETHER MUST BE REGISTERED AND ARRIVE TOGETHER

Travel Trailer Pop-up Trailer Tent
 Pick-up Camper Motor Home
 Generator Yes No
 Length of Unit _____ ft.

PLEASE SEND INFORMATION ON COMMERCIAL TRAILER PARKS AND CAMPING AREAS

ADMISSION TO ALL DANCING AREAS WILL BE TO REGISTERED DANCERS ONLY

Milwaukee 79 - Memphis 80 - Seattle 81 - Detroit 82 - Louisville 83 - Baltimore 84 - Birmingham 85

St. Paul 63 - Long Beach 64 - Dallas 65 - Indianapolis 66 - Philadelphia 67 - Omaha 68 - Seattle 69

Louisville 70 - New Orleans 71 - Des Moines 72 - Salt Lake City 73 - San Antonio 74 - Kansas City 75 - Anaheim 76 - Atlantic City 77 - Oklahoma City 78