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AMERICAN SQUARE DANCE

THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 46, No. 12
DECEMBER 1991



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Stan & Cathie Burdick

Member of NASRDS

National Association of S&R/D Suppliers

American Squaredance Magazine (ISSN-091-3383) is published by Burdick Enterprises. Second class postage paid at Huron, Ohio. Copy deadline five weeks preceding first day of issue month. Subscription: \$15.00 per year U.S., \$16.00 per year Canada, \$25 per year Foreign. Single copies: \$1.50 each. Mailing address: PO Box 488, Huron OH 44839-0488. Copyright 1991 by Burdick Enterprises. All rights reserved.

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Orphie Marcellus

We approach this editorial with mixed emotions. For 23 years we have edited and published *American Squaredance* magazine. We have never missed a deadline in spite of other time-consuming family events and once a fire at the printing plant. We are proud of this record and very glad that we were able to maintain it for 280 issues.

Assembling copy, laying out ads and putting together a variety of issues has been interesting and challenging work. Gradually our staff has grown from one proofreader, Mary Fabik, and our three children, to a maximum of seven and, at present, six capable workers. It's been fun to reminisce about the growth of the magazine. Probably no one really knew how really low the subscription list was in 1968 when we started. ASD was then 23 years old and had had four editors. We assumed about 1700 active subscriptions. We were determined to build it up, and with much help along the way from readers and friends all over the world, this happened. ASD earned the respect of square dancers and now, for the past five years, has been the only national/international publication of its kind.

However, 23 years is a long time over which to sustain such an exacting routine. Other projects beckon invitingly, leisure-time hobbies beg for time, wide-open spaces lure us to explore them. We have decided to answer these calls.

Let us hasten to say, to stop rumors before they fly, that Stan will continue to

CO-EDITORIAL



call. He enjoys the "meandering" life. It just may be that now the ex-co-ed may accompany him once in awhile.

Waiting in the wings, with pen poised and computer turned on, is new editor/publisher Jon Sanborn. He and his wife Susan will become the full owners at year's end. (See story on page 17.) Your January issue will be mailed from Salinas, California, by Jon.

We know the Sanborns plan to continue the excellent tradition of ASD. As have all previous owners, they will put their unique stamp on it. We hope you will give them the support and encouragement that has been ours over the years. We will treasure the friendship and associations that ASD has brought us. Farewell!



Ken Croft & Elena deZordo
Salinas, CA.

RECENT RELEASES

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- BM123 TODAY'S TEARDROPS—Jeanne
- BM122 SWEET SUE—Mac McCullar
- BM121 MUSIC, MUSIC, MUSIC—Don Pfister
- BM120 ANNIVERSARY SONG—Mac
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BY-LINE

We have only three writers to mention this month: **Linda Chenoweth**, who writes about beginning to square dance; **Bev Warner**, who gives us a panoramic view of international holiday celebrations,

Ernie Kinney, who describes what membership in Callerlab means to him. Other features deal with the transition of ASD ownership and a description of your editors' African safari. Perhaps it's fitting that we wrote much of this, our final issue. This is not an editorial *we*; it means *both* of us, Cathie and Stan. We hope you will remember our years of editorship and service to the square dance world kindly, and that you will remember that we did it *together*, as a team. We enjoyed meeting the challenges and delivering each issue to our readers. We wish you the best of square dancing and square dance reading in 1992 and for many years to come!

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Just wanted to let you know how much we appreciated being featured in the July "Facing the L.O.D" article. We have had several nice comments from dancers and leaders since it was published.

You and your staff do a great service to the square and round dance community and we are pleased that we had this opportunity to tell you so. Thanks again.

Pam and Larry Wacker

I have a small problem...In November last year, we had a group of dancers tour through New Zealand with caller Dave Donaldson...My wife and I met one couple whom we started writing to. We can only remember their first names, Doris and Ike, a very delightful couple. Regrettably our house was robbed recently, and among the items stolen was a card with their address on, so we cannot write back to them. If you can help to trace these people, we would be very grateful.

Also, if you know of any other dancers who would like to pen-friend...My wife and I are 49-50 years of age, respectively, with

three grown children, second year dancers, loving every minute of it.

Bill & Joy Sharpe
84 Gordon Road

Rotorua, New Zealand

Ed. Note: Doris and Ike, please write!

We have a small club, which struggles to meet expenses. We had a square dance with fewer dancers in attendance than usual. The caller that evening traveled over 100 miles one way. When he arrived, he discovered that he had to repair his microphone, plus he had forgotten his speaker cord. He repaired the microphone and purchased an extension cord from the hall attendant. He converted the cord into a speaker cord. He proceeded to call a wonderful dance with good sound. How resourceful! More importantly, he is a true promoter of square dancing. He *reduced* his fee! Thank you, Naaman Moorehouse, square dance caller.

Marie J. Taylor, secretary
Putnam County Belles & Beaus
Spring Valley, Illinois

...I hope I've made it in time not to miss any editions...The ISAL certainly gets it here sooner and for some a great idea, for me I just get to the reading pleasure a lot sooner. Enclosed is a cheque for a couple more years of a great magazine, soon have to build a special cupboard to hold them all. (First issue, 1973)

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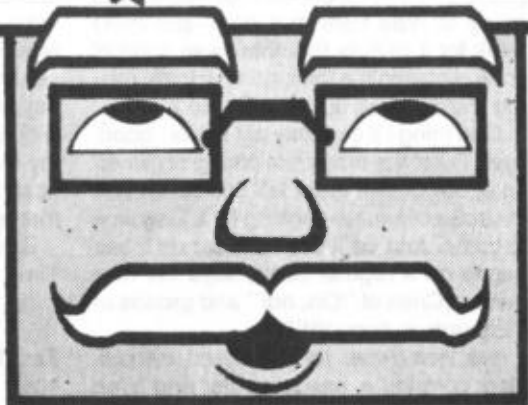
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NEVER SAY GOODBYE

Just a little *jestering* goes a long way, one could say. And just the little gesture of jotting three pages of jabberwocky to kick off these "Meanderings" columns initially for the October, 1968, issue of *ASU* was a singularly significant event for me, indeed. Yea, verily.

What does one say in one's very last issue as co-owner of a magazine, when words have been one's life and livelihood for over 23 years? Those years have brought the whole gamut of emotion—agonized deliberation, amusing thought, the sweat of toil, exhilarating sparks of inspiration, chuckles at our occasional gaffes and goofs, and a bountiful barrel of just plain fun. This is not to mention that in the process, there were 279 publication deadlines (counting three in our 24th year) and for me that meant 279 "Meanderings" rambings. (Land o' Goshen, Aunt Hepsibah, that's about 331,200 words in "Meanderings" alone!)

Many, many milestones have been passed in that score-plus of years—too many to note here and now—but don't think for a minute that this swan song of sorts represents a tombstone. (Hmm. mixing metaphores again!—Co-Ed.)

One thing I'll certainly not say is "good-bye." Sure, the magazine changes ownership, but Cathie and I will still be around in circles of square dancing for a long time to come. And we'll even appear on these pages on a regular basis, says the new owner. (Cries of "Oh, no!" and groans of "Enough is enough!")

Yes, new owner Jon has asked us to advise, contribute, assist, confer and even to solicit subscriptions as we travel. That

sounds pretty good to us. I'll continue to call dances regularly, do clinics, organize tours, publish a note service for callers, and more. (No caller ever really quits the mike mode as long as he has a lung and a tongue.—Co-Ed.)

Pardon a touch of nostalgia at this point, but I'd like to quote the first words I said from the first "Meanderings", 279 issues ago:

"What does one say to open a column that may be destined to go on indefinitely with more patter than pattern, more rambling than remembering worth, more *flower* than power? Well, I guess one just hitches up his lederhosen, sits in a corner (like Jack Horner) and proceeds to pull out a *plum* or a *ho-hum*.

"...Maybe we'll make more scents than sense. There might be a heap o' garbage sometimes instead of helpful verbiage—a mess instead of a message. But loan us an *ear* and we'll *Van Gogh* together—in *f-earless* fashion). It'll be compatible if not palatable or picturesque."



In October '68, I claimed to be good at *layout*—especially *layout* in the sun.

Well, all this remembering may be a *fruitless* endeavor, like comparing oranges and bananas—both are alike in that both have appeal (a-peal), but both are different in shape and texture. Likewise, square dance concerns are different today than they were 23 years ago, along with our reporting of those concerns, but my rumpy, rambling style of wordcrafting hasn't changed one iota. (You can say that again.—Co-Ed.)

Enough banal, bantamweight banter. Time to hit the high road reports.

A JERSEY BOUNCE

East Brunswick, New Jersey—It hadn't been my first trip to call for the merry Merri-Eights; in fact, I'd made this Garden

State stop three times before. This particular visit was a quickie—fly to Newark Friday (USAir), rent a Dollar Dodge Dynasty, call the dance, then fly home Saturday. (Economic note: I spent more than I made on that deal, but it surely saved a lot of driving cares. Once in a while in this biz, one trades convenience for contractual commission.) Dinner was at Sir John's Restaurant with prexies Bernie and Betty Koft; my overnight stay was with their son, caller Dan and Kathy. Counting the friends 'n fun of a frenzied Friday, this trip was profitable indeed.

Wooster, Ohio—Speaking of total times to call at any location, this one ranks high—for the Gnat Boxers it's been at least 15 times, almost once a year for about 20 years. In that time, there were many contacts, cuers, coordinators; this time it was Hal and Nancy Helmuth, John Crumley, Dorothy Christie; the Triway school gym was the setting; donuts and cider were featured on the midpoint snack menu. Two ingredients make this club go—fun and good function.

Kenya, Africa; Brussels, Belgium—This is just to note that our 13-day tour happened at this juncture; the full account is on page 23. For me the two most exciting memories are (1) dancing a square in a hundred square-mile field in Kenya, close to the Tanzania border, miles from civilization, with only gazelles and gnus watching us from a distance (I love good *gnus*—Co-Ed.); and (2) getting so close to dozens of lions you could see them blink and hear them growl at each other. It was a fabulous time in a fantastic place.

A FALL FLING THING

Columbia, South Carolina—Now Africa was history, October was underway, and it was time for a four-day, four-state fly-drive encounter in the sunny Southland. I landed in Charlotte, N.C. (a good *hub* for my runaround hub-bub) and rented a Hertz Geo (first time for that little bug) to take me south to Columbia. Finally we had a small ball at the Barn (Hugh Dim-

mery Memorial Hall), despite problems at that location in the past. Thanks to my host Jerry Gullede, local full-time caller, with help from good friends Barbara and LaVerne Harrelson and Earl and Fran Merchant; we had over a dozen sets. Rounds were by John and Kay Grooms; decorations were *Halloweeny*. Bobbie and Bonnie Moore were there (English Mt. grads '91.) After a Holiday *Inning*, it was breakfast with Jerry and Betty, Barbara and LaVerne, and John and Kay. Then off I shot northerly to the Tri-Cities area.

Blountville, Tennessee—Caller Wayne McDonald (formerly with the Red Boot Boys quartet) set up this one in a nearby fire hall. Small but spirited crowd—sometimes a small group can generate a real festive fandango. Leaders Jay and Polly Arnold were there, as well as caller Don and Marguerite Wiley. I stayed with Wayne and Dee. Early the next morning I tooted to the airport in Charlotte, while Wayne headed for the Tri-Cities Airport for a calling trip to Arkansas. By the way, Wayne hit a high road and a smooth one when he recorded *Detour* on Hi-Hat.

St. Rose (New Orleans), Louisiana—My plane landed in New Orleans about four, and I shuttled to the Rodeway Inn, ready for the Friday Night Special at Chuck Goodman's cavernous Bar-None Saddlettes Hall, where I'd called half a dozen times before and loved it every time. Who wouldn't love it? Chuck runs a "Festival Every Friday" with 35 to 50 sets in attendance. Just walking around that hall 'twixt tips is educational—there's a panel of callers' photos (featured there over the years), a hand-painted Swinging Sixties poster covering the large stage area, and much more. A Shoney's snack with Chuck followed the dance. Cajun country is cool.

Wilmington, North Carolina—Back I flew to Charlotte and rented an Avis Plymouth Sunbird for the four-hour flit straight eastward to another Tarheel city. Howard and Alcie Worthington set it up

with the Square Wheelers at Blair School. A bit smaller crowd came this year (It was my ninth visit to this seaport city.) but the Wheelers produced a generous 50 subs at the ASDance. El Berta Motel was *home*. Caller Ralph ("Doc") and Mary Ann Kornegay (Fontana '81 grad) set up the sound. Tom and Betsy Wallace (Vt. '84 grad; Copecrest '85 grad) were there. Next morning I got up with the sparrows, drove four hours west, flew two hours north, and landed in Cleveland just in time to attend an afternoon Cleveland Callers meeting, where our own friend and ASD staffer, Bob Howell, was honored with toasts, boasts and roasts for his many accomplishments. Congratulations, Bob and Phyllis!

PARDON MY OVER-SLIGHT

There is no good excuse for the kind of goof I made in not reporting the excellent callers school conducted at Promenade Hall in Auburn, Indiana (taught by Don and Bev Taylor and me) way back last June. My only defense is that the account got pushed into a corner of my desk at Silver Bay, N.Y., in the summertime and just surfaced again. The school was very special, with eleven very special student callers. We'll repeat it next year from June 7 to 12. Good luck to Lee and Kathrine (Oh.), Dusty (In.), John and Norma (Il.), Richard and Thelma (Il), Chuck and Barbara (Oh.), Marianne (Oh.), Cheryl and Ed (In.), Mark (Il.), Lonnie and Linda (Il.), Jody (Il.) and Dick (Mi.).

CREDIT TO CATHIE

Anyone who has ever been engaged in editing and publishing a hundred-plus page magazine every month knows it is not entirely a *picnic in the park*. Panic sometimes comes with picnics. There are gears to be oiled daily and tears to be shed occasionally. And there are fears to go with the tears. There are certain satisfactions, but there are hardships and never-ending deadlines, too. At this point I want to issue a thousand thanks to Cathie for her perseverance as well as her competence. For all these years, she had the worries

as well as most of the work. The product stands for itself. Deadlines were never missed, and delayed only once when a fire occurred at our printer's plant. The sad part of all this is that most often I got the credit out there in the public eye and Cathie had to endure the off-often-unfair complaints, the slights, the indirect put-downs that result from reference to "Stan's magazine." Not surprisingly that phrase, "Stan's magazine" created some secret sorrow in the heart of a woman who was the real force behind the product. It takes a fine hand to guide a million words into worthwhile order over thirty thousand pages for a score of years, at the same time keeping the books, supervising the staff, and creating an interesting overall product. Who's hand? Cathie's. Give her a hand!

(What can a blushing Co-Ed say? It's been a great team effort, a successful partnership that is not dissolving but moving to new endeavors. I can tell you that Stan is the innovator and the promoter who came up with new ideas when the rut tended to become too comfortable. We know why opposites attract—so they can complement each other and form a good working relationship. We've indeed been fortunate to work closely together and enjoy it, too. Give another hand to Stan!)

Now we hand over ASD to new hands. Good luck, Jon.



Oops, we must recognize our own fine monthly staff also. They're great. There's Walt Cole, expert prompter, tireless worker; Ed Fraidenburg, master of choreo, caller/cuer; Bob Howell, joke-a-minute educator; Harold and Lill Bausch, caller/cuer team whose ideas work; Mary Jenkins, long-time wheelchair dance expert; Frank and Phyl Lehnert, gentle giants of rounds; Bev Warner, versatile dynamo; and Mary Fabik, a member of our regular staff, our mainstay when we are traveling, and our good personal friend. What in the world would we have done without this exceptional team?

PrOfeSsiOnaL PROfILE

18
in a Series



MIKE AND GAIL SEASTROM

"Square dancing is the only activity I know where people of all walks of life can gather together for fun, exercise and social interaction, and have a great deal in common. It allows every participant a brief chance to leave his or her responsibilities behind and enjoy good, clean, healthy fun." Mike and Gail Seastrom, well below the "average" age of square dancers, know whereof they speak. Mike has been calling since he was twelve years old. He learned to square dance when he lost a Super Bowl bet with his mother.

Married for twenty years, the Seastroms say that square dancing has given them the opportunity to travel all over the world and meet some of the warmest, most wonderful people there are. They have toured to and called in Scandinavia, New Zealand, Japan and Austria.

Mike called while attending dental school, but he says the fees weren't high enough in those days to pay his expenses. Gail worked at USC, and they enjoyed square dancing as a diversion from dental studies. Mike established his dental practice in 1976 and continues to balance two busy careers.

Mike has served on the Callerlab Board of Governors for eight years and is now chairman-elect. He believes every organization has a place in the square dance activity. "The challenge is for all organizations (Callerlab, LEGACY, Roundalab, Contralab, USDA, NEC) to work together, minimize duplication of efforts, and bring less involved forms of dancing to more people," he states.

Mike and Gail are not just members of any organization; they get involved! Gail served for several years as chair of the Partners' Committee of Callerlab. In 1991, the Seastroms served on a panel with your editors, the Oxendines and Rippetos, during which each couple related how they coped with a calling career, with the

Seventeen outstanding Profile Personalities have been featured in the past 23 years of ASD: Harold Bausch, Tex Brownlee, Lee Kopman, Ken Bower, Orphie Easson Marcellus, Jerry Haag, Don Williamson, Wade Driver, Jack Lawry, Gary Shoemake, Osa Mathews, Cal Golden, Don Hanhurst, Jack Murtha, Bill Heyman, Walt Cole and Jim Lee. Qualifications include longevity in the activity, superior accomplishments, unselfish dedication and the respect of one's peers.

absences and the responsibilities, with the needs of a family, with everyday tensions and extraordinary stresses. (Tapes of this session are in circulation; callers and their partners may benefit from listening to it.) Mike and Gail related how they deal with their five (two for Mike, one for each other family member) busy calendars, two sons (Mark, 13; Jim, 8) and their activities, and the inevitable pressures that build. They have found ways that work for them and it is obvious that they enjoy their involvements with the square dance activity to the fullest.

Mike has presented interest sessions at Callerlab on leadership, contras, dancer entertainment, class and funshop organization, music and variety in programs. He presented a Caller Education Seminar at the Swedish National Convention and has presented several sessions at U.S. National Conventions.

If you think that the practice of dentistry and square dance calling might fill all of Mike's time, consider that he has won a Little League Coaches Award, a YMCA

Leadership Award, is involved with the Boy Scouts and is a member of Omicron Kappa Upsilon Dental Honor Society.

Mike's closing comment was, "Everyone has a place in our activity. Those who lead should lead by example, but should never forget that fun and fellowship are the main reasons that square dancing has stood the test of time." Mike and Gail do lead by example—with their enthusiasm, their humor, their expertise and their talent. They well deserve to be honored for their many years of involvement while they look forward to many more. You'll hear more about the Seastroms of Northridge, California, in years to come!

NEW BURDICK ADDRESS

Correspondence to Stan and Cathie Burdick should now be sent to 216 Williams St., Huron OH 44839 (home address), since the box number will soon be dropped. Phone number: 419-433-2188.



Daryl Clendenin



Dee Dee Dougherty-Lottie



Doug Davis



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SQUARE DANCE DIARY

By Linda Chenoweth

Introduction:

The local square dance club has been advertising that lessons will be starting soon. Their publicity is effective: several personal ads, help wanted ads, and a news notice.

I want to sign up. We need to get out, and I miss dancing. Structured lessons may be just what we need. The first lesson is free, so we'll go.

Week 1:

First lesson! I think there were seven new adults, a square of teenagers, and club members for three squares. Everyone enjoyed the evening, and the typical conversation was, "I used to do this in grade school, but I never danced. This is fun."

I hate situations where I know no one, but the club members welcomed everyone with just the right warmth.

Several times the club president mentioned that square dancing is excellent aerobic exercise: the equivalent of walking three to five miles. I feel like they're selling too hard, but maybe it convinces some folks. I just want to have fun.

One of the new dancers smokes, and I'm wondering if that is part of the reason they pointed out the "ten commandments of square dancing." After grabbing a sweaty forearm, I understand the commandment for men to wear long sleeved shirts; I should, too.

The teacher (sorry, caller) said we all know *something*, since he didn't have to explain how to form squares. Basic calls tonight, stuff that I remember from the father-daughter Valentine dances.

Brian is an excellent teacher. He knows exactly how to explain the actions everyone takes, plus he is spotting and correcting individual problems.

Brian explained that the first tip (I love the new vocabulary!) is always a review from previous lessons, and if you have to

miss a lesson, be early the following week.

Chris and I talked it over and decided to sign up for the full 30-week course.

Week 2:

The club had a nice surprise for us: name tags identifying us as students. Gave me a nice warm feeling, a sense of belonging.

Brian got confused on the day of the week, and arrived late. We don't know him well enough to tease, but it was tempting. Especially after the spiel last week asking us to be on time.

We learned several new calls tonight. My impression of Brian's skill as a teacher is being confirmed. The first time we put the sides and the heads together for grand square, it worked perfectly!

We're also beginning to get to know each other between tips. Talk about interesting people! The woman who is a National Guard cook and part-time nude model for university art classes is fascinating. One of the guys I had pegged as a club member is taking lessons, although he's been a round dancer for years. He's a delight to dance with, as he picks everything up immediately. So far, he's the only one who is even partly successful at steering me through a flourish twirl. I usually end up on the wrong side of my partner, stepping on someone's toes, and delaying the square while I scramble back into position.

The club treasurer was more than happy to take our check. Good thing we have the money now: paying week by week could run us out of money before we run out of lessons.

Week 3:

The new calls this week involve a lot of turning and spinning. After a series of *star thru* and *California twirl*, I get dizzy. The first time Brian took us through the

Continued on Page 83 15

MEET YOUR NEW EDITOR

Beginning January 1, 1992, the new owners of *American Squaredance* and its related publications for dancers, callers and leaders are Jon and Susan Sanborn of Salinas, California. Jon will be publisher and editor of the magazine; Susan is an art teacher.

Jon was born in St. Helena, California, and graduated from Vallejo High School. He has a BA in Education from Chico State University and an MA in Education from San Jose State. Jon and Susan have been married 12 years; Susan has three children, Jon has two.

Jon and Susan are the owners of Sanborn Enterprises, a square dance publication company. They publish *Dancer's Diggins' the Yellow Rock News*, *Burleson's Square Dance Encyclopedia*, and related books. Jon owns and operates his own in-plant printing facility.

Jon and Susan, in looking for an activity, decided to join a square dance class. During an amateur night, he decided calling was the thing he wanted to do, not knowing it was just the tip of the iceberg. Little did he ever imagine he would move into square dance calling and then continue on into square dance publishing.

Jon started calling lessons in 1980 under the direction of James Briscoe, and continued on to attend a caller's college through a scholarship program from SIO which was conducted by Bill Peters and Bill Davis. In 1982 he started his first beginners' class with a group of teenagers. He and Susan brought a whole van of teenagers ready to dance to festivals. He says this was quite a rewarding experience and he called for them for three years. In 1985 he started Jonnie's Applesseeds and called for them for six years. Since 1984 he has been and is currently the caller for the Golden State Road Runners in Salinas.

During a meeting in 1984 of the Monterey Bay Area Caller's Association, it was decided their newsletters needed upgrading. Jon became the editor and the name was changed to *The Yellow Rock*

News. Without Susan, this project would have been hard to start. She was the one who knew how to put a magazine together. The first issue took time but brought a feeling of great accomplishment. Later, Jon and Susan purchased the magazine from the callers association, becoming the outright owners. In 1988, they acquired *Dancer's Diggins* and combined the two publications.

Jon is a workaholic. Besides his calling career and publishing business, he holds membership in Callerlab, the National Assn. of S&R/D Suppliers and the Monterey Bay Area S/D Callers Assn, of which he has been president, vice president and treasurer. Jon and Susan are also active members of the Monterey S/D Festival.

Jon has recently retired after 30 years in education. He was the pre-release coordinator at the California Department of Corrections at Soledad, California, and taught a class which prepared felons for their return to society. With retirement, he feels he will have more flexibility in being owner, editor and publisher of *ASD*.

Susan has a MA with a major in art and a background in commercial art. She is state treasurer for the California Art Educators Assn. and, when she isn't busy helping Jon, enjoys sculpting.

Jon and Susan make their home at 661 Middlefield Road in Salinas, California, where the offices of the various publications are housed. They are a busy couple, but never too busy to sit down and have a cup of coffee with you for a few minutes of visiting.



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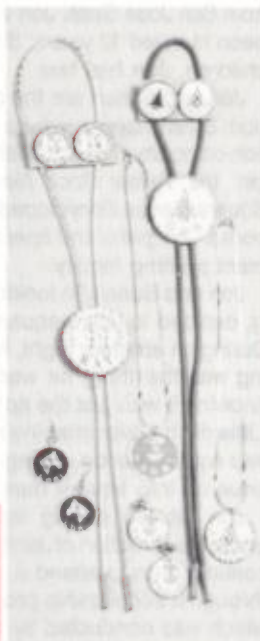
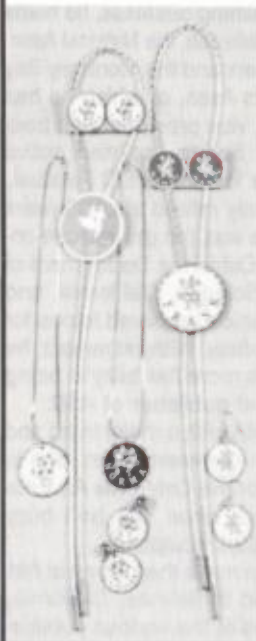
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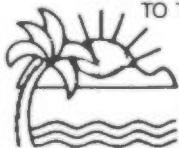
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DECEMBER CELEBRATIONS

by Bev Warner

Embodied in square dancing are a myriad of ethnic cultures. At holiday time, an array of ethnic celebrations will be held. Share with me celebrations which I gleaned from friends.

My friend Gretchen remembers the holidays she spent in a Bavarian village. "The season began on December 6 with Nickolaus Day. Nickolaus would come into the house with his book and staff. If the book said you were bad, he would give you a switch. Good children got an apple or small gift. The very good children got a special Christmas cookie, *lebkuken*. On Christmas Eve, the tree was decorated and had real candles. That night Kris Kindel (Christ Child) would bring gifts while everyone was at Midnight Mass. Christmas Day was a more church and family-oriented day. We could play with our toys, but it was very solemn, with church services and a festive meal of goose or pork. They are nice memories; we didn't get much but no one else did either. It was a very special day."

Christmas in the Philippines begins December 16 and lasts through January 6. Christmas trees are shipped in and decorated with fruit and bread as well as traditional ornaments. They also decorate lanterns made of bamboo and crepe. Huge caroling choirs serenade into the wee hours of each night, carrying pianos with them on trucks. Everyone goes to Midnight Mass on Christmas Eve; this is followed by a Christmas dinner for which the people have saved all year. Usually a pig is roasted. There is one custom born of superstition that is practiced throughout the Philippines. All windows are opened everywhere to cleanse out the old bad memories of the past year and let the prosperity and luck of the new year in.

Christmas in Poland is a very special season steeped in years of tradition, according to Leigh. "The season begins on November 1, All Saints Day, when everyone lights candles on the graves of departed relatives. The whole holiday is devoted to thinking of the dead. Christmas Eve begins with fasting, the tree is decorated with symbols. The fast is then broken with a 12-course supper, no meat is served, just seafood and vegetarian dishes.

After the meal *Swiety Mikolaj* (Santa Claus) comes to the houses with gifts and goodies for the children. Everyone attends Midnight Mass and caroling. No one is to eat alone Christmas Day, so an extra dish is placed on each table for a stranger. Whoever knocks will be let in and fed. Straw or hay is placed under the tablecloth so the smell reminds everyone of the manger. Another tradition shared is the wafer. The head of the family takes the wafer, symbolizing the host, and breaks it into small pieces; all members of the family share their wishes and problems by sharing the wafer. The celebration is continued into the next day—St. Stephen's Day."



Letty says the Jewish community today still celebrates the message of religious freedom and sacrifice made for faith in Hannukah or the Festival of Lights. The actual dates of Hannukah vary, according to the Jewish calendar.

Services are usually in the evenings when father comes home. The family begins a night of kindling lights, hymns, blessings and games. After a festive meal with the blessing of bread and an occasional glass of wine, the family kindles either the oil lamps of tradition or the more common tapers used today, and the menorahs are set in windows or other prominent places. Fried delicacies are served in the evening also. The symbol of the holiday is olive oil, so diners indulge in *latkes* (fried potato pancakes), fried jelly donuts and *blintzes* (a thin dough pancake). They play games with the *dradle* (top). It's a time of family parties and synagogue programs. The children go around to different homes to receive gifts.

From December 26 through January 1, the Afro-American community celebrates Kwanza, the only nationally celebrated Afro-American holiday in the U.S. Kwanza is not meant to take the place of Christmas, but is an addition to the holiday. Activities or speakers focus on *Nguzo Saba* or seven

Continued on Page 86

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Nairobi, of course, is a large and bustling city, complete with rush hour traffic, thousands of walkers, two airports, a university, shops and a market, several Rotary clubs (one of which we attended) and very friendly, helpful citizens. "Jambo" (Hello, welcome) was a word we heard on all sides.

The twenty in our group rode 1700 miles in Toyota vans with lift-up roofs over roads that were badly in need of repair and paths that barely existed. When the potholes in the roads were too numerous to navigate, the drivers pulled onto paths alongside the road. Our driver kept telling us there was a worse road yet and he would tell us when we reached it. We never did reach it, flying back to Nairobi from Mara Serena; Ali told us sadly, "Now you will never see the bad road."

The drivers were a storehouse of lore about the native animals and birds, and they knew how and where and when to locate them. Stan told people before the trip we would see a lion blink; we were so close, we not only saw the lions blink, but could hear them lapping up the water at the waterhole. Elephant and giraffes and ostriches were numerous; zebras and wildebeests were innumerable. Some species we saw only once. Monkeys were on hand to greet us at several of the hotels, where we were warned to keep windows and doors closed; monkeys like to search for candy in one's luggage.

One highlight was a hot air balloon trip over the Masai Mara (what the Serengeti

is called in Kenya). Up before dawn, we climbed into twelve-passenger baskets and wafted skyward in the sunrise. The wildebeest herds scattered beneath us and our pilot spotted some lions near a stream. Two of the balloons landed on schedule but as our third one, full of dancers, descended, the pilot looked askance at the thorn trees ahead of us and lifted above them again. Minutes later we descended all the way for a landing that took the top off an anthill (Anthills in Kenya range from a foot to probably three feet in height) and jarred our backs, only to find that we were in the buffer zone and the balloon was in Tanzania. Vans ferried us quickly back to the breakfast site and all was well. Breakfast was just as pictured in a movie—low camp tables and stools for us, a chef cooking omelets over a propane stove, wildebeest and zebra grazing nearby. The dancers squared up and danced on the plain, keeping a watchful eye on the droppings underfoot.

The hotels were most comfortable; minor inconveniences like rusty water or no hot water (shortage of gas) merely served to remind us that we were in the wilds of Africa. The food was delicious. Two schools of thought existed among the group—some ate no fresh food, some ate moderately of everything. No one was sick. Food was also plentiful, with many choices on the buffets. Sliced bananas in chocolate sauce, served every day, are a chocaholic's delight!

To remind us of the primitivity still existing, we visited a Masai village with its mud huts, piles of dung from the animals kept within its confines, and omnipresent flies. Africans everywhere sell their crafts and wares; the Masai had beaded bracelets for sale. Later we were to see Masai warriors dance; in the village, the women sang briefly for us.

At Samburu, a group of eleven danced for us. The two young women were most sober and the men sang and shouted as they leapt. Since only our group was the audience, Stan asked the leader if we could dance for them. They sat down in

Continued on Page 45



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C-611 LONESOME ME (Round Dance)

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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO — DECEMBER 1966

A promoter and leader of square dancing from Wichita, Kansas, defines square dancing as well as we have heard. He calls it a "package of fun containing the following: dozens and dozens of nice new friends; a hobby that both you and yours can enjoy together; a stimulating recreation for both mind and body.

When tired from the day's work, you can become rested, relaxed and refreshed. In that "package of fun," liquor is strictly taboo. Relaxation, fellowship and fun continually vie for first place in the "package."

And lastly, square dancing—that "package of fun"—is a new, wholesome way of life.

Willard Orlich offers some suggestions that will help you enjoy future dances a little bit more:

- Keep the promenade in tight;
- Don't use prolonged swings;
- If you miss a star, don't run after it;
- If you miss your corner on an allemande left, turn around for the right and left grand. Don't insist on doing a call

that's long gone.

Mail: "We need strong leaders in today's program who can look the one-half of one percent of the agitators in the eye and say, 'I will be the judge of the number of new basics I put into my program.'

"We have put many hundreds of dancers on the dance floor...but the entire world is changing...and we must change with the times or be left on the sidelines.

*Mary Hardy
Mackinac City, Michigan*

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10 YEARS AGO — DECEMBER 1981

Gifts given by dancers to dancers are always appreciated:

- A smile to the last couple filling a square.
- A firm lead on turns by a corner.
- A welcome to the new graduates.
- A thank-you to everyone in your square, not just those of the same sex nor those of the opposite.
- A willing "hand" on projects or committees.
- A round of applause for the caller.

Continued on Page 90

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- ESP-715 OH YOU BEAUTIFUL DOLL by Craig
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- ESP-168 DRINKIN' CHAMPAGNE
- ESP-713 CALIFORNIA DREAMIN'



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NEW RELEASES:

- JP/ESP-804 I'LL COME RUNNING by Jerry
- JP/ESP-326 MA SHE'S MAKING EYES AT ME by Vern
- JP/ESP-233 EL PASO by Joe

RECENT RELEASES:

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Vern Weese



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Best Club Trick

THE HAPPY SWINGERS

The Happy Swingers of Chicago Heights, Illinois, enjoy entertaining others. They normally take part in four or five parades each year, dancing on the decorated float which they purchased a few years ago. They have been awarded so many trophies that they have no storage room for them.

The Happy Swingers visit a number of nursing homes to entertain the patients. They have danced with second and third grade children who are learning to square dance in school and with adults who have English as a second language and could hardly understand English but were able to follow the square dance calls.

Each year the club holds a Santa's Ex-



press Dance, originally a Toys for Tots dance, where admission was a new toy to be distributed by the U.S. Marines. When the club learned there was a greater need for food and warm clothing, these items were collected as admission to the dance. The food and clothing, together with any money collected at this benefit dance, are sent to the Salvation Army or some other local charitable organization.


The club will celebrate its 18th anniversary in May 1992.



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WHAT IT MEANS TO ME TO BE A MEMBER OF CALLERLAB

If ever a single organization has played a major role in the square dance activity, and in my life, it has been Callerlab! I remember back not too many years, to a time when there was *no* International Callers Association, *no* recognized body-of-knowledge for callers and *no* universal guidelines for callers and teachers to follow. Area callers' associations had their own lists of basics and their own methods of styling. This was fine, up-to a point, but when the dancers we taught in our area went somewhere else to dance and became confused and embarrassed when they couldn't follow the calls, the blame fell squarely on the caller's shoulders.

I can remember back to the time when I would run across dancers who had, with no previous notice, been left standing when a caller failed to show up for a commitment. As if that were not enough, I soon discovered that all callers were being judged by this one caller's thoughtless action. What a relief it is now, to know that all callers who belong to Callerlab subscribe to a Code of Ethics that protects us all against such unprofessional behavior.

I'm proud to be a member of an international organization that, while it is neither a fraternity nor a union, has brought together some of the finest professional men and women I have ever had the pleasure of knowing. As a multi-purpose business organization, Callerlab has made it possible for me to realize excellent rates for insurance coverage, to receive up-to-date educational and training material and to obtain music usage licensing among many other advantages.

While Callerlab may have been in existence for only the past 20 years, when I look back to the time before it was formed and compare things then with the way they are for the caller today—I'm downright proud to be a member!!!

Ernie Kinney

Callerlab Chairman of the Board

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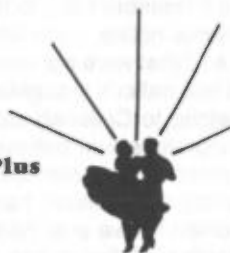
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FEEDBACK

In answer to Jo Jan Nunley's September article suggesting short refresher courses for former dancers:

Barbara and I met in the S/D club at Brigham Young University. After we were married, we began dancing with the Happy Squares in Salt Lake City and served a term as club treasurers.

When our oldest child was six months old, we decided we could no longer dance on a weekly basis. We dropped out altogether... Prompted by the news that the 40th National S/D Convention was coming to SLC, we decided to become involved again. In September 1990, we contacted the local S/D shop to inquire about refresher classes. We were referred to the Checkmates who were sponsoring a "rust remover" to help former dancers return.

That Friday we returned—some nine years and several children after we dropped out. We were welcomed with open arms, and we found that, while some calls were a little hazy, we were able to pick up the moves rather quickly... We discovered:

1. With prior dancing experience, dancers don't really "lose" the ability to dance. With quick review, skills and knowledge rapidly return.
2. Square dancing is one of the easiest ways to make new friends.
3. Although we must now include money

for babysitting in the weekly budget, square dancing continues to be one of the best entertainment values around.

We're glad we returned. We've made new friends, we have something to look forward to each week, and we had the time of our lives at the 40th National.

*Larry Eggett
Salt Lake City, Utah*

A few hours after I read the article, I started teaching our first refresher class. Last June when we were discussing how to get and keep new members, Dorothy Roth brought up the idea of a recycle class. She would do all the advertising and mailing, if someone furnished her a list of ex-square dancers... We came up with about 60 names. Dorothy set it up like our local community college tuition: class Tuesday and Wednesday nights for three weeks, paid in advance, two hours in her party room (to accommodate two squares). The first evening we had two squares prepaid, but another square showed up, plus some angels. The people remembered a lot more than they thought they would. We covered 1-50 on the MS list; that gave me five nights to cover the rest of the list. After the sixth class, all were dancing with confidence. The last night we quit dancing early for refreshments. 20 people paid to take the class; 19 completed it and most joined our club, the Lebanon Square Circles. You can bet we will have a recycle class from now on.

*Jim Vell
Lebanon, Oregon*

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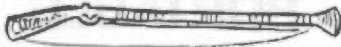
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LINE OF FIRE



TAKE AIM AT ANYTHING

Each year we see fewer and fewer dancers on the square dance floor...what is happening? In today's S/D world, we are competing with other things, such as movies, other clubs, home video games and movies. If we are able to get some people out to our lessons, they get caught up in 20 lessons, two hours a night over a 20-week span. In other words, we cram the material to them as fast as we possibly can, because of finances for club and caller, and also to get them into square dancing as quickly as possible. If they survive the lesson period, there are other problems that many get caught up in—club politics, refreshments, club officers, who's who and who is not, visitation here, there and yonder. All of that takes more time than they planned when they started.

Another major problem is that many students are not really accepted by club members. If we really want to expand our clubs, we *must* make these people feel that they are not only part of our club, but our friends. This attitude must continue after graduation, if we intend to keep them, regardless of how well they dance. It's sad to see experienced dancers avoid squaring up with new dancers.

Let's really get to the heart of what it will take to get numbers back into square dancing. Right now what we are saying

to potential new dancers (and friends) is this: Come join square dancing. We will cram it to you and then we want you to dedicate the rest of your life to square dancing. The good old days are gone and they didn't teach us anything with the way we're going. Most dancers I see started 15 to 20 years ago, were taught to dance in ten lessons, two nights a week, and were square dancers. We didn't dance as many movements then as we do now. Also a dancers could dance every night or once every two months and still have fun. These dancers evolved into the square dancers we have today, and the majority of them do not want to lower club level so we can get new people into our programs. It is either cram it to them or be in lessons for a year in order to enter clubs and be accepted and enjoyed. Neither one is very attractive to new dancers. No wonder we can't get or keep new people.

...I feel that square dancing is doomed if we don't get back to the attitude of "come square dancing; it doesn't take long to learn—two nights a week for five weeks, and have fun, meet people, come every week or once every two months and have fun." We have got to stop pushing people into levels that make them feel uncomfortable. We have already turned off too many people and we will probably never get them back. What are the people who have dropped out telling others? Are they telling how much fun square dancing is?

Can we get the numbers back into square dancing?

Troy Ray
Mabank, Texas



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Permit me to speak of what I feel are misconceptions in calling. The Callerlab definitions of calls are just that—definitions—not rules of how a call must be taught. We want the results of the definition, but we may have to teach it several different ways.

Some folks catch on to one explanation, others another. For example: the definition of a *flutter wheel* says nothing about this, but I teach it with the left-hand person (generally the man) stepping forward as soon as the right-hand person (generally the woman) is in the center. I tell the man to escort her back to her position, rather than making the women drag the men into the center and across the set.

Another example: When teaching *dixie style to an ocean wave*, I never start with facing couples. My first teach will have the women in front of the men to start. I may just do a simple *right and left thru* and say, "Put your lady in the lead, then Dixie style." Or I may use a men fold behind the women to get it started. Then, as we work from facing couples, I suggest the men may want to take a small step back as the women move forward to *dixie style*.

My point is that we can't teach effectively with one way to explain the calls.

Although most of us start our calling careers by learning a singing call or two, we are not real callers until we have taught others to dance, which means we must also patter call. You cannot really teach new dancers using singing calls. I know, I tried it when I was a new caller and found I had to learn to patter call right then and there. I learned with my first class.

No two callers are going to do things

exactly alike; we must each find our own way. We learn from others, but in the end, we do it our way.

When I started conducting caller clinics in 1965 (today we call them colleges), other callers resented it, saying, "We have enough callers." My thought at the time was that we always need more callers because none of us will last forever. I also felt that square dancing had done much for me and I wanted to put something back. Also, the more callers there are, the more classes taught, and the more dancers to call to.

Another fact of life is that we must keep learning. If we stop progressing, we will soon regress. After 37 years, I am still learning.

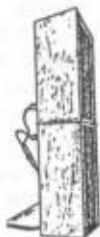
Calling is rewarding, very rewarding to me, but we all have times when things don't go 100% the way we hope. There is stress in calling just as in most any other job. Callers get worn out, frustrated and discouraged to the point where they quit, but this is true in any job. Calling is a *job*, not a hobby, once you start taking bookings and setting aside days for others. Your independence is gone. As an entertainer, you are scheduled to entertain others, which means you are not free to come and go as you choose. You had best decide you enjoy entertaining people or get out. As I said before, I get a lot from it, but not all people do. Some folks are cut out to be doctors or farmers, some even entertainers; we are not all cut out the same.

You hear of the Callers' Code of Ethics—it is not complicated, just meet your obligations and follow the Golden Rule.

The calling profession is a demanding one. Don't expect a "bed of roses." If you like people and you enjoy bringing them happiness, the calling profession may be for you. Accept the fact that not every dance will be a "barn burner" and give it your best.



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I just read a headline that said, "Happy days aren't here again." I disagree. Happy days are what you make. Sure, we can find things to worry about, we can find things that need improvement, but we can also find happy times and happy places.

Square dance club nights are usually "happy days." I, for one, have a lot of fun at our club dances; others are having a good time too or I would not be.

I recently wrote an article for our area square dance paper that related what huge crowds we had in the sixties. Were we having more fun? I believe we are enjoying dancing as much now as we did then. I also can remember when we started square dancing and the clubs danced about six to eight squares. Most of our clubs exceed that now. Our area, as most, started "folk dancing," not square dancing. We were content to enjoy the dancing with whatever numbers we had; at the same time, we were always happy to add new people to our crowd. That was in the mid-fifties.

We have gone from small clubs to big clubs, and now we seem to be going back toward smaller clubs, but that is not a death knell. Americans have always been known as folks who adapt. Now may be the time to start adapting. We may find that some old ways would be good again.

When we started square dancing, clubs didn't spend much at all. The biggest expense was probably hall rent, and in those days that was not much compared to today's rents. The dancers were also the callers, and no one received any pay. Admission was taken up in the squares by one of the dancers, usually head gent or lady. The donation was whatever the

dancers wished, but usually a dollar each. After each dance, everyone got together for a basket lunch. Coffee was furnished by the club. Each woman brought a food basket and she and her husband/partner ate the lunch she brought. I remember that the fad was to obtain a cute basket to bring the lunch in. Sometimes the women put up quite a feast, at other times it was whatever was handy in the kitchen.

When we started a club in our own hometown, we had to depend on area dancers to attend and those who could call a few numbers to do the calling. The dancers urged me to start calling so we would have a caller from Leigh, too. Because I liked to sing, Lill and I bought an album of three singing calls and I learned one. At the next dance in Schuyler, I told the local caller that I knew one number and would call it if he liked. Joe stood right up and announced that Harold would call the next number. The three-piece band knew the tune, we agreed on a key, they played and I called. I received a nice ovation and they hollered, "Call another," but I could not. That was the only number I knew. About a year later, a club 14 miles west of us asked me to call a dance for them. I had to check first with the woman who played piano accordion and had a PA system to see if I could take the date. She was available, we did the dance, and I became their regular caller.

Therein lies another story. The club became very popular and every dance became more crowded. The club officers decided they needed a larger hall and rented the local ballroom. It was so large that what had seemed like a large crowd now filled only part of the ballroom. Soon crowds were smaller. When I asked some dancers why they no longer attended, they replied, "It's not the same now, it seems so cold and unfriendly a group." This taught me that it is better to have a hall that is small and crowded than a large hall that is too big.

Happy days are here if we take time to enjoy our friends, our callers and the dances we do. It is perhaps not the time to try to outdo the past.

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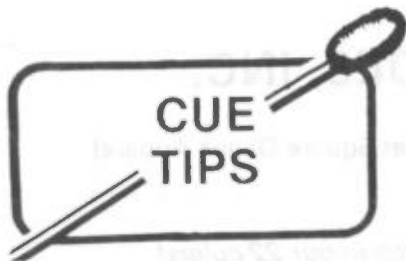
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FOOTWORK: Opposite except as noted

SEQUENCE: Intro, A, B, A, B, Ending

INTRODUCTION

- 1-4 **WAIT;; APT,—, PT,—; TOG CP LOD,—, TCH,—;**
In OP fcg DLW wait 2 meas;; Apt L,—, pt R,—; tog R to CP LOD,—, tch L,—;

PART A

- 1-4 **TWO FWD TWO-STEPS;; STRUT 4;;**
CP LOD fwd L, cl R, fwd L,—; fwd R, cl L, fwd R,—; strut L,—, R,—; L,—,R,—;

- 5-8 **REPEAT MEAS 1-4 to CP WALL;;;**

- 9-12 **STROLLING VINE;;;**

CP WALL sd L,—, bhd on r,— (WXLIF); sd L LOD, cl R, trn ½ on L to CP COH,—; sd R LOD,—, bhd on L,— (WXRIF); sd R LOD, cl L, trn ½ on R,—CP WALL;

- 13-16 **TWO TURNING TWO-STEPS;; TWIRL,—, 2,—; WALK,—,2,—;**

CP WALL sd L LOD, cl R, trn ½ on L,—; sd R LOD, cl L, trn ½ on R,—CP wall,—; sd L,—, bhd on R,—(WTWRL); walk L,—, R,— OP LOD;

PART B

- 1-4 **CHARLESTON;; 2 FWD TWO-STEPS;;**

OP LOD fwd L,—, pt R fwd,—; bk R,—, pt L bk,—; fwd L, cl R, fwd L,—; fwd R, cl L, fwd R,—;

- 5-8 **REPEAT MEAS 1-4 to OP LOD;;;**

- 9-12 **SLIDING DOOR;; LUNGE TURN IN OP RLOD; FWD TWO-STEP;**

OP fcg LOD rk apt L twd COH (W twd wall),—, rec R,—; chg sds MXIB of W (WXIF of M) XLIF (WXRIF), sd R, XLIF (WXRIF) to LOP fcg LOD,—; lunge sd LOD on R,—, turn in to rec twd RLOD on L to OP,—; fwd R, cl L, fwd R,—;

- 13-16 **REPEAT MEAS 9-12 IN SAME FOOTWORK BUT IN OPP DIRECTION TO PICK UP CP LOD (SECOND TIME THRU PART B MEAS 16 W TWO-STEP TO TANDEM POS LOD IN FRONT OF MAN);;;**

ENDING

- 1-4 **TWO FWD TWO-STEPS;; WALK,—,2,—; 3,—, CHUG BACK RLOD,—;**

Tandem pos fcg LOD (WIF of M no hnds) fwd L, cl R, fwd L,—; fwd R, cl L, fwd R,—; walk fwd L,—, R,—; L,—, both chug bkwrld RLOD,—;

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People IN THE NEWS



Remember the guy at Salt Lake who called like a "country preacher" (ASD, Sept., p. 7)? Here he is: **Craig Abercrombie** of Scappoose, Oregon. We'll say "amen" to the surprise revelation from our mails, addressed to "Brother Burdick."

In that same issue of ASD, same page, we mentioned the name of a piano-playing caller from Ft. Wayne, Indiana, **Carl Geels**. Another surprise: Carl sent us a three-full-page color photo story from the *Summit* magazine section of the *Fort Wayne News-Sentinel* all about the "Liberace of the Barnyard Circuit," as he was known in the '50s. Carl is now 71, has called 53 years, still calls hoedown style three times per week, once called for seven clubs at once, calls often for hospitals and nursing homes, started in the 30's with the Joe Geels Family Band. Whatta guy!

Staff writer **Harold Bausch** was surprised to be honored on the 25th year of his Dance-O-Rama Callers College in August, feted by callers from Illinois, Iowa, Missouri, Kansas, Minnesota, and his home state of Nebraska.



We'll bet you've seen this face on TV recently. Familiar? Yes, he's **Rusty Fennell**, alias **Cary Carrison**, recently viewed often on prime time on major networks in the Planters Peanuts commercial, filmed in Albuquerque. Rusty calls in and around San Antonio, Texas, and publishes a caller's note service with his wife, **Kay**.

Northwest caller **Doug and Priscilla Davis** have relocated in Livermore, California (Bay area) where he is now a full-time caller. He has four clubs, travels widely on weekends, records on Hoedowner.

Caller **Bud Garrett** of 29 Palms, California, points out that country western dancing, including basic line dancing, Texas Two-step, ten-step polka and others, are sweeping the country, having been integrated into many S/D festivals, including the recent Cow Counties Fall Festival.

A real *biggie* is coming in August of '92—the S/R Dance Convention of the World in The Hague, The Netherlands, we hear. Callers booked are: **Tony Oxendine, Kip Garvey, Guy Adams, Doc Gray, Ed Foote, Johnny Preston, Jerry Mitchell, Jerry Story, Dave Taylor, Phil Kozlowski, Ron Harris, Vern Weese, Lin Jarvis, Larry Letson, Al Brundage, Art Springer, Larry Ward, Chuck Bermele, Earle Park, Rick Allison**; and from

Europe, **Paul Bristow, Dave Whittington, Wil Stans, Sture Berndtsson, Tom Bernhed**. Cuers are: **Ruby Kullman, John Parker, Butch and Nancy Tracey, Dean and Jean Nelson, Charlie Lovelace, Pat Mitchell**.

Many Farewell Parties have been staged in New Jersey for well-known cuers **Doc and Peg Tirrell** who have moved to Vermont. Just one was held in October sponsored by the Northern N.J. R/D Leaders Council.



Headline in the *Clarion News* (Pa.), sent by veteran caller **Jim Kassell**: "Albuquerque couple dances across United States." The couple is shown here: **Agnes and Howard Bernhardt**, promenading with **Cindy and Bob Selker** of the Fiddle-a-Rounds Club. Like the **Hocevars** of Florida, the Bernhardts recently danced their 130th consecutive night, and have danced through Texas, Oklahoma, Arkansas, Mississippi, Tennessee, West Virginia, Pennsylvania, New York, Connecticut, Massachusetts, Maine, Rhode Island and New Jersey.

From the Galesburg, Illinois *Zephyr*, columnist/dancer **Louise Nuehe** has good words to say about the activity, ending with this quote: "Is it dancing? Is it sport? Is it foolishness? Is it a hobby or a fixation? Truth be told, it's all of the above."



by Bob Howell

easy level

Back in 1958, Edna Barnhart of Portland, Oregon, choreographed the original routine to **Jingle Bell Rock**. Here, 33 years later, we still dance it as an annual holiday tradition. Here is another dance for the same recording. Vern Wersler of Doylestown, Pennsylvania, has written a solo routine he calls...

JINGLE BELL ROCK SOLO

MUSIC: *Jingle Bell Rock*, MAC 65929 or Decca 30513

ROUTINE:

Right heel forward and return, left heel forward and return, repeat

Vine right, vine left, repeat

Full circle right face turn, four two-steps forward

Half right-face turn, four two-steps forward

Half right-face turn, three walking steps forward

With left foot, swing forward, back up starting same left foot three steps.

Repeat dance two more times. On fourth repeat, omit the four two-steps forward, half turns, and the reverse two-steps and half-turns. Instead insert a vine right and left with the third step forward, with the dance ending with the left-foot swing. (This is the leg you hang your Christmas stocking on!)

Vern states he uses the same routine to the music of *Street Fair* during the summer months.



From Burton, Ohio, Judy Hirsch shares a little dance that she wrote some time back, that I have been using quite successfully. It is a variation of the **Dream Baby** routine combined with the original **Flip Flop** routine written by Jack and Helen Todd. It fits into the Christmas spirit as many little girls wish for baby dolls. I call it...

JUDY'S DREAM BABY

FORMATION: Double circle, men with their backs toward the center of the circle, women with their backs to the wall. Inside person begins with the left foot, outside person begins on the right foot.

MUSIC: *Moonlight Saving Time*, Grenn 15016

ROUTINE:

1-8 Heel, toe, heel, toe.

9-16 Step (side), close, step, touch.

17-32 Repeat, going in the opposite direction.

33-40 With partner clap right hand slowly two times. Then clap left hand slowly two times.

41-44 Bump partner's right elbow slowly twice with your right elbow.

45-48 Bump partner's left elbow slowly twice with your left elbow

49-52 Bump right hips slowly twice.

53-56 Stomp, stomp.

57-64 Walk four steps forward to a new partner to begin again. (Men moving CCW, women moving CW).

From Oxford, Connecticut, Al Brozek shares with us a delightful sequence of movements that can be used either as a break or as a quadrille figure. It fits a 64-count pattern, so give it a whirl with any of the recorded Christmas music. Al calls this one the...

HUNTINGTON SQUARE

Head ladies chain, heads promenade outside half-way

Lead to the right, split that couple, around one to a line, forward and back

Ends do-sa-do partner, swing corner

Promenade...

On our recent trip to Scotland, Leslie and David Lewis of Elizabethtown, Kentucky, taught our group of travelers a great little four-couple dance they learned from Vicki Goodloe at last summer's Kentucky Dance Institute. It is probably the fastest quick-teach routine that I have ever seen. I have used it with very young children through my senior groups. It has been an instant hit.

THE KINGSTON FLIER

FORMATION: Four couple proper. (All of the men on one side of the set facing their partners across from them. Or, if working with families or youngsters, forget the sex identification and call one line No. 1's and the other line No. 2's).

MUSIC: Any 64-count sequence that repeats four times through. As it is a Scottish dance, I enjoy using Scottish music.

ROUTINE:

1-16 The head lady leads the line of ladies around the line of gents.

17-32 The head gent leads the line of gents around the line of ladies.

33-48 The head couple walks down the center of the set and returns to home.

49-64 The head couple separates and goes down the outside of the set, turns right-hand around to place at the foot of the set. Others have moved up one place.

ROUNDS REPORTS

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AFRICA, Continued

the small amphitheater and we danced. Smiles and grins appeared on their faces, they clapped the rhythm for us and talked excitedly. It was great fun! The dancers squared up at odd moments—in the Brussels airport, in our final hotel, on the plain, in the little theater. Always we drew a smiling audience for these tourists who were enjoying themselves during those inevitable moments of waiting around.

Not to be left out of any description is the final dinner at The Carnivore. Giant spits hold many varieties of meat over the fire, and waiters serve directly from the spits. In order, we ate sausage, chicken, ribs, beef, lamb, crocodile, eland and zebra. Crocodile is good, not unlike chicken. Eland tastes gamy, as might be expected. Zebra, in the tastes of our group, might better be left alive to roam the savannah.

With suitcases full of carved animals and wooden necklaces, with safari jackets and hats stowed away, with hundreds of photos that will jog our memories for years



to come, we wended our way back on Sabena Airlines through Brussels to JFK in New York, a little tired, a little tanned, but a lot excited and educated. Our African Adventure was behind us! Ask any one of us how it was, but be sure to save lots of time for listening. How can we describe *fantastic* in a few words?

Cathie Burdick





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Roy Hawes (GA)
Ray Donahoo (TN)
Johnny Chambers (TN)
[RDS] John & Mary
Lunn (TN)
June 5-7

Nick Hartley (IN)
Jerry Sleeman (MI)
[RDS] Chuck & Barb
Jobe (OH)
June 12-14

Buddy Trundle (GA)
[RDS] Carlene & Steve
Bohannon (GA)
June 19-21

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Drew Scarce (VA)
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Bill Everhart (IN)
Dave Crow (IN)
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July 17-19

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Keith Zimmerman (OH)
[RDS] Phyllis & Bob
Hathaway (OH)
July 24-26

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[RDS] Grant & Barbara
Pinkston (TN)
July 31-August 2

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Homer Magnet (OH)
[RDS] Ken & Mary
Carol Meyers (OH)
August 7-9

Phil Kozlowski (IN)
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& Rocky Bolton (OH)
August 14-16

Gene Record (OH)
[RDS] Carl & Vera
Poppe (OH)
August 21-23

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Wayne McDonald (TN)
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September 4-6

Stan Russell (SC)
Sam Lowe (SC)
[RDS] Larry Monday &
Gladys Guenther (NC)
September 11-13

Chuck Myers (AL)
Rick Burnette (AI)
[RDS] Chuck & Nancy
Sample (FL)
September 18-20

Mel Estes (AL)
No Rounds
September 25-27

Cecil Sayre & Ed Graham (WV)
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Hearn (WV)
October 2-4

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Ernie Haynes (OK)
Gary Shoemaker (TN)
[Rds] Merle & Maxine Montee (OK)
May 10-15

Gene Record (KY)
Dick McPherson (NC)
Harold Thomas (SC)
Gary Shoemaker (TN)
[Rds] Bonnie & Tom Tomchik (NC)
May 17-24

Scotty Sharrer (OH)
Frank Gattrell (OH)
Herb Oesterle (IL)
Gary Shoemaker (TN)
[Rds] Frank & Phyl Lehnert (OH)
May 24-28

Tony Oxendine (SC)
Wade Driver (AZ)
Gary Shoemaker (TN)
[Rds] Dick & Gail Blaskis (OH)
May 31-June 5

Paul Walker (FL)
Shelby Evers (TX)
Gary Shoemaker (TN)
[Rds] Jim & Barbara Winters (FL)
June 7-12

ROUNDS WEEK
Charlie Lovelace (FL)
Tom & Jan Kannapel (KY)
June 14-19

Darryl McMillan (FL)
Alan Schultz (KS)
Gary Shoemaker (TN)
[Rds] Phil & Becky Guenther (KY)
June 21-26

King Caldwell (LA)
James Martin (TX)
Gary Shoemaker (TN)
[Rds] Frances & Jerry
Stinson (LA)
June 28-July 3

Marshall Flippo (TX)
Jerry Haag (TX)
Gary Shoemaker (TN)
[RDS] Dan & Linda Prosser (PA)
July 5-10

A2-C1 WEEK
Darryl Lipscomb (TX)
Chuck Myers (AL)
Chuck Stinchcomb (MD)
Gary Shoemaker (TN)
July 12-17

Frank Gattrell (OH)
Scotty Sharrer (OH)
Gary Shoemaker (TN)
[RDS] Dick & Pat Winter (OH)
July 19-24

Ken Bower (CA)
Bill Harrison (MD)
Gary Shoemaker (TN)
Jim Randall (CA)
[Rds] Ozzie Ostlund (VA)
July 26-31

Tony Oxendine (SC)
Jerry Story & Larry Letson (TX)
Gary Shoemaker (TN)
[RDS] Jim & Jane Poorman (IL)
August 2-7

Jim Park (MI)
Cindy Whitaker (IL)
Gary Shoemaker (TN)
[RDS] Chuck & Sandi Weiss (MI)
August 9-14

Ramon Marsch (OH)
Gary Brown (FL)
Gary Shoemaker (TN)
[Rds] Bill Hart & Helen Lilak (OH)
August 16-21

C-1 & C-2 WEEK
Ross Howell (TX)
Bob Gambell (TX)
Mike Jacobs (VA)
August 23-28

Guy Adams (IL)
Shane Greer (OK)
Gary Shoemaker (TN)
[Rds] Bill & Betty Lincoln (AR)
August 30-Sept. 4

ROUNDS WEEK
Wayne & Barbara Blackford (FL)
Frank & Phyl Lehnert (OH)
September 6-11

Larry Prior (FL)
Gary Shoemaker (TN)
[Rds] Larry & Bernice
Prior (FL)
September 13-18

Chuck Peel (IN)
Virgil Troxell (IN)
John Paul Bresnan (AL)
Gary Shoemaker (TN)
[Rds] R & W Collier (IN)
September 20-25

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Lem Gravelle (LA)
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Hicks (MI)
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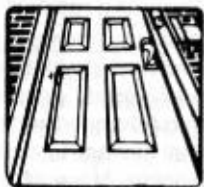
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COOKING IN OHIO—THE HEART OF IT ALL 41st National Square Dance Convention—1992

From the initial page with the recipe for chocolate Buckeyes to the final pages on fancy napkin folds, this cookbook will whet your appetite and drive you to the kitchen to experiment. Not just for women, the book contains over 25 pages of "men's favorites," including contributions by Ohio Governor Celeste, Howard Thornton and Vic Wills of the NEC, and Bob Hope. Female celebrity contributors include Barbara Bush, Doris Day (a native of Cincinnati), Janet Voinovich (current first lady of Ohio) and many well-known names from the square dance activity.

This book is ideal as a gift as well as

a great addition to your cookbook shelf. Discover what "hanky panks," sugar dogs and slush can add to your holiday party. Warm up a winter evening with pumpkin soup or winter soup. Add a ribbon salad to your holiday dinner. Try vatapa, a stir fry or a far east dinner. Be adventurous!

Sprinkled like seasoning throughout the book are little known facts about Ohio and its cities and counties.

Order from 41st National Square Dance Convention, George and Mary Heine, 5292 Serenade Drive, Cincinnati OH 45238. Cost is \$12 plus \$2. p&h.

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by
Ed Foote

It was probably inevitable, but it is still disappointing. I am referring to Advanced dancers who wish to move to C-1 having to be retaught not just the Advanced calls but also Mainstream and Plus calls.

Because "standard position" is the norm at Mainstream and Plus, it is natural to expect that "dance by definition" or "all-position," which is standard at Advanced, will be taught in Advanced classes, and this includes a re-teach of the appropriate Mainstream and Plus calls to convey the understanding of these calls. However, the boom in Advanced dancing the past ten years has resulted in many dancers seeking to do Advanced simply for the status of the name, and callers giving a watered-down level of Advanced in order to attract large crowds. This has caused Advanced in many areas to be "quasi-Advanced;" namely, no DBD of MS, Plus and Advanced, with the Advanced calls used only from one or two "standard" positions with each Advanced call followed by a dozen or so standard position Mainstream and Plus calls.

Many people say the only reason they move to Advanced is because they have

become bored at Plus, as a result of lack of creative choreography by callers in their area. Now we are finding that with the proliferation of "quasi-Advanced," people are becoming bored with Advanced and moving on to C-1 in an attempt to achieve variety in their dancing. Many of these people are finding they still do not understand Mainstream and Plus, because these calls were never used from a variety of positions at the places where they danced Advanced.

This situation came to my attention recently in three widely scattered areas of the country. C-1 callers and tape group leaders, who previously had seen only reasonably competent dancers wishing to move to C-1, now report having to take time to teach the true understanding of the Mainstream and Plus calls to people entering C-1. In addition, they also have to re-teach many of the Advanced calls in order to supply understanding that was not presented at Advanced.

These C-1 leaders expressed surprise at this situation, since they had never encountered it before, but in light of what is occurring, or should we say what is not occurring, at Advanced, it is not that unusual.

In the 1970s and '80s no one attempted Challenge without having a thorough knowledge of the basics of the preceding programs. Now we see people starting Challenge who have to relearn *circulate*. On the other hand, we do have many more people at Advanced and Challenge. So this is progress — or is it?

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SWEET LI'L ADD-A-LINES

Since this is our last issue from Ohio, would you like to know a little secret or two? Cathie has written 99% of the editorials for the past 23 years. Stan writes most of the "Co-Ed" comments. (Really?—Co-Ed.) *Nom de plumes:* P.A. Sistum is son Paul, Sue Dornyn is daughter Sue, Yeeds is Stan and Cathie together, Lib Eddy is Cathie alone. Now you know "the rest of the story."



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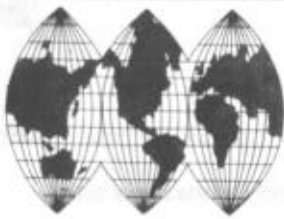


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INTERNATIONAL NEWS

SAN DIEGO CONTRA DANCE WEEKEND

A foot-stomping, handclapping dance with music by The Old Twine String Band will be the final dance session of the sixth annual San Diego Contra Dance Weekend in August. Dancing included a Swan Dive Dance in the University of San Diego swimming pool, a Rose Garden Promenade, a Grand March and a Lancers workshop. Callers were Joe McMenamin, Paul Moore and Glen Nickerson.

The seventh SDCDW will be held July 31-August 2, 1992. For information, contact Paul and Mary Moore, PO Box 897, Running Spgs. CA 92382 (714-867-5366).

NEW ENGLAND SQUARE DANCE DAY

The fourth annual Square Dance Day in September drew dancers from all six New England states and Southampton, England. Ken Ritucci, president of NEC-CA, served as emcee and called, along with Mark Castracane and Darrell Sprague. Veronica McClure cued and her Veronica's Vagabonds presented a historical dance demonstration. Granite State Cloggers also performed. Proclamations from Mass. Proclamations from Governor William Weld and Boston's Mayor Raymond Flynn were read.

Square Dance Day is held at City Hall Plaza in Boston to show non-square dancers the fun offered by the activity. It is sponsored by EDSARDA, NECCA, Worcester Area Coordinating Association, the S/D Foundation of N.E., Fairs 'n Squares Club and the Square Riggers Club in conjunction with the Boston Dept. of Business and Cultural Development.

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WILL IT PLAY IN PEORIA?

Peoria (IL) Area Callers and Instructors and most of the clubs in the PASDA joined forces to have one large square dance class. Money was pooled and used for all-out advertising. The flyers are 3x5" cards; on one side is all the information about the class and on the other are names of sponsoring clubs and a coupon good for one free session. Thousands of these have been distributed.

After graduation, the class members will visit each of the clubs involved and decide which club to join. Progress reports are promised to ASD.

SPECIAL DANCE DEDICATED TO CALLER

At the New Orleans Callers' Assn. Summer Frolic Dance in August, emcee Johnny Creel introduced president Jerry Duplantier. Jerry then announced that the dance was being dedicated to Johnny and Janie Creel for their untiring and dedicated service to the square dance art. The creels were surprised and very appreciative. The dance was a fun-filled night with a delicious meal, tips called by each member caller, rounds by Ted and Barbara May and many door prizes. This month the Assn. celebrates its 33rd anniversary.

Lora Mae Smith
New Orleans, Louisiana



CALLER AT FAMOUS CASINO

Don Karr got his start when another caller gave him a chance to do a ten-minute tip. Bill Sisler continued to help him; so did Bill Peters.

Today Don coordinates all the square and round dancing at Harold's Club in Reno, Nevada. Square dance fun starts every evening beginning at 7:30. On

weekends, dancing starts at 1:30, continues to 3:30 and is followed by a Plus Shop.

For information, call Don Karr at 702-329-0881.

IN MEMORIAM

Lee Roy Reed, a member of the National Executive Committee, and co-chairman of the Houston National Convention, passed away in September. He organized and managed the Spirits, an exhibition group, which represented the U.S. at the International Folk Dance Festival in France in July, 1991. Sympathy is extended to Lettie and their family.

Lewis Stantion Lenahan, popular yesteryear caller from Memphis, died in September. He was an optometrist by profession. Sympathy is extended to Jeanette and their children.

George Samuel "Singing Sam" Mitchell died in his sleep on October 1. He was a popular caller throughout the country, centering most of his recent calling in Florida. He was a member of Callerlab and an honorary Kentucky Colonel. He recorded on the Prairie label. Sympathy is extended to Betty and their family. Sam will be missed.

PLAN TO PURCHASE SWINGTIME CENTER

An intensive campaign by dancers in the Ft. Worth/Dallas Metroplex, a \$100,000 down payment plus about half that for improvements and operating capital has been raised by Casul, Inc., to purchase the Swingtime Center in southeast Ft. Worth, Texas. Swingtime consists of over two acres on a major loop. Specifically built for square dancing, the building holds up to 50 squares, has a natural hardwood floating floor, a spectators' gallery and ample facilities. Only \$150,000 to go and the group will cut the mortgage into 50 squares, burn it and make a Texas brag that they own the world's largest and finest square and round dance facility!

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Arizona—44th Annual Festival, Tucson Conv Ctr; January 16-19; B Fisk, T Scholl, S Kopman, C/S Parker, K/J Slater, M/M Pearson. Contact Lee/Mary Ann Moore, 1900 W Via De La Gloria, Green Valley AZ 85614.

New Jersey—15th Annual Jubilee, Hyatt Cherry Hill; January 17-19; D Hodson, M Jacobs, L Kopman, R Libby, J Marshall, B Rubright, A Uebelacker, R/J Collipi, R/R Rumble. Contact Mrs Richard Halley, POB 115, Greeley PA 18425.

Florida—34th Annual S&RD Festival, Natl Guard Armory, Panama City; January 24-25; D McMillan, K/H Waldorf.

Virginia—S/D, Theresa Social Hall, Farmville; January 25; H/P Hanke. Contact Wilson Adams, Rt 1 Box 193, Pamplin VA 23958.

Washington—Mid-Winter Round Up, Western WA Fairgrounds, Puyallup; January 25-26; E Fraidenburg, S Moore, P/J Lefeavers. Contact Carol Thompson, 4250 Shoshone St W, Tacoma WA 98466.

Arizona—5th Annual Singles S/D, Centennial Hall, Mesa; January 31-February 1; C Ross, D Parnell, R/R Fontaine, B/C Mayo. Write Arizona B&B Assn, POB 5294, Mesa AZ 85201.



HARVEST MOON SPECIAL

The Skirts 'N Flirts S/D Club of Canton, New York, enjoyed a Harvest Moon Special in September. Maurice Warner called and Blance Reome cued rounds. Credit for the success of the evening goes to new president, Charlotte Wallace. To carry out the dance theme, a gold-colored paddle balloon, illuminated by an internal bulb, was suspended from the ceiling. Hung at varying heights were foil-covered cardboard stars and sprinkle-coated blue starts to denote the Big Dipper.

Dot Reynolds

WISCONSIN CONVENTION

The 2,763 square and round dancers who joined the wave to Madison enjoyed a fun-filled weekend at the 32nd Wisconsin S&R/D Convention. General chairmen, John and Gloria Rindfleisch, thank all who attended and who contributed talents and work to make it happen. Mark your calendars now for LaCrosse, Wisconsin on August 21-23, 1992.

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RICHIE BURKHART

"With so many problems in the world, and so many news media talking (negatively) about teens, it is really great to see that square dancing bonds the generations together." This comment came from Bill and Pam Hayes of Miami, Florida, who went on to say: "In North Carolina, they are fortunate to have a young and dedicated, full-time caller, 17 years old, named Richie Burkhart. He decided to be a caller and called his first public singing call when he was eight. He donates his time free to an elementary school to teach square dancing. He organized a benefit dance that raised \$500 for Hugo relief in Charleston."

Richie Burkhart of Havelock, North Carolina, says he was influenced by Tony Oxendine at Myrtle Beach years ago; now he has arranged an out-of-school-class-schedule so he can travel and call full-time; sometimes he "puts a ten-day schedule into six days." He has recorded *Christmas in Dixie* and *The Race is On* on La Bandito. He calls Mainstream and Plus at clubs, benefits, federation dances,



and festivals, and "gives it his all. Extra help and advice came from Jack Lasry, Gary Shoemake, Elmer Sheffield and others. Richie says he worked after school for three years and on weekends delivering for a costume and ballroom firm in order to buy his Hilton 300-B.

Like the balloons he delivered, this young man is destined to rise even higher in the world of square dancing, with the support of his dancing friends in many areas.

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PHIL & JANE ROBERTSON Carterville, Illinois

Phil began square dancing in the third grade in Silver City, N.M. and continued through college where he was a member of the Aggie Haylofters exhibition team at Colorado State University. Phil and Jane met in 1966 in college and began dancing together. They began teaching and cueing rounds in 1973 after moving to southern Illinois.

The Robertsons currently teach three classes, two at phase III and IV and one at IV and V. They also cue for three square dance clubs. Both Phil and Jane cue. They have also taught social and ballroom dance classes at Southern Illinois University. They have taught and cued at dance festivals and taught at national conventions, the Illinois State Convention and at Dixie R/D Council meetings.

Phil and Jane are affiliated with Roundalab, DRDC, URDC and Chicagoland R/D Teachers Assn. They currently chair the Roundalab Teaching Progression Committee which involves the coordination of the development of Teaching Progression Guidelines. They are developing a Phase III Teaching Manual to accompany the Guidelines. They also serve on the com-



mittee that selects the Phase III and IV Round of the Quarter for Roundalab.

The Robertsons' choreography includes *Canadian Sunset Foxtrot*, *More Than A Name On the Wall*, *Carousel Waltz* and *Love Words Foxtrot*.

Phil is on the faculty of SIU at Carbon-dale and teaches in the plant biology department. Jane is the director of the Carterville Public Library. They have two children, Michael and Becky, who was a second generation member of the Aggie Haylofters in 1988.

The Robertsons believe that dancing is a creative and enjoyable art form that provides good mental stimulation, encourages physical activity and is an excellent social outlet for people of all ages. In order to become better teachers and dancers, they try to attend at least one workshop a month. Now that their children are "on their own," they hope to spend more time conducting workshops and teaching and cueing at festivals.



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b. and anything
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Flip the diamond
Follow your neighbor
Grand swing thru

Linear cycle (waves only)

Load the boat

Peel family

a. Peel off
b. Peel the top
Ping pong circulate

Relay the deucey

Remake the thar

Single circle to a wave

Spin chain and exchange
the gears

Spin chain the gears

Teacup chain

$\frac{3}{4}$ tag the line

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Trade the wave

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Triple trade

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EXPERIMENTALS

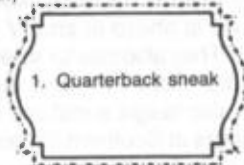
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2. Edilweiss
3. Doggie In the Window
4. Pizzazz/You've Got What It Takes

PHASE III

1. Non Dementicar
2. Die Lorelei
3. Moments of Magic
4. Axel F

PHASE IV

1. September Foxtrot
2. Rainbow Connection
3. Manuela
4. Sugar Sugar

PHASE V & VI

1. The Old House
2. Let Me Show You How

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6. Witchcraft IV (Slater)
7. Hopeless (Barton-Christmas)
8. Change Partners (Lamberty-Morales)
9. Send For Me (Goss)
10. The Wonder of You (Easterday)
11. All I Do (Moore)
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Good Alan Jackson vocal and a nice, easy three-part two-step. Phase II+2 (*fishtail*, *rock the boat*).

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I'M GONNA CLIMB THAT MOUNTAIN HIGH—Chaparral 325; Caller: Gary Shoemake

FIGURE: Heads promenade 1/2, sides right and left thru, square thru, do-sa-do, eight chain four, relay the deucey, swing, promenade.

BALLIN' THE JACK—ESP 900

Caller: Steve Kopman

FIGURE: Heads square thru, do-sa-do, swing thru, boys trade, boys run, bend the line, square thru 3/4, swing, promenade.

FOR ONCE IN MY LIFE—Eureka 1015

Caller: Kip Garvey

Mainstream. FIGURE: Heads square thru, right-hand star, heads star left, right and left thru, swing thru,

swing thru, swing corner, promenade.

I CAN'T HELP IT—Eureka 1016

Caller: Kip Garvey

Mainstream. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, couples circulate, ferris wheel, double pass thru, leaders trade, swing corner, promenade.

OBLAH-DI OBLAH—DA—Gren 12226

Caller: Dick Leger

No. 26 in the Square Dance Progression Series. FIGURE: Heads square thru, swing corner, join hands, circle left, allemande new corner, weave the ring, do-sa-do, promenade.

HEROES—Hi-Hat 5133

Caller: Ernie Kinney

FIGURE: Heads promenade 1/2, square thru, swing thru, boys run, half tag, trade and roll, pass thru, trade by, swing corner, promenade.

FIREBALL MAIL—HiHat 5134

Caller: Buddy Weaver

FIGURE: Heads square thru, right and left thru, swing thru, boys run, half tag, scoot back, boys run, square

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thru ¾, swing, promenade.

IF I COULD BOTTLE THIS UP—Hi-Hat 5135

Caller: Ernie Kinney

FIGURE: Heads promenade ½, square thru, swing thru, boys run, ferris wheel, centers square thru ¾, swing, promenade.

DAYDREAM—Silver Sounds 139

Caller: Mike Iavarone

FIGURE: Heads promenade ½, square thru, right and left thru, veer left, couples circulate, half tag, scoot back, scoot back, swing, promenade.

IF THE DEVIL DANCED—Silver Sounds 141

Caller: Red Bates

FIGURE: Heads promenade ½, pass the ocean, extend, swing thru, girls fold, peel the top, right and left thru, pass the ocean, explode the wave, swing corner, promenade.

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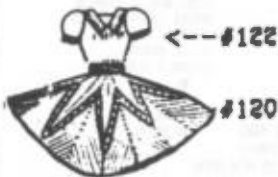
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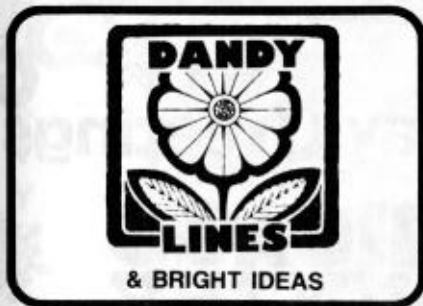
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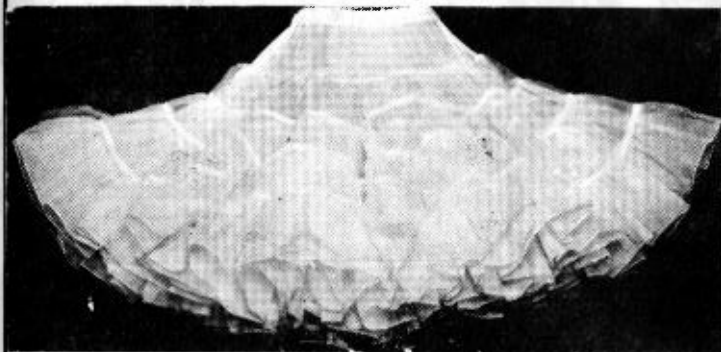
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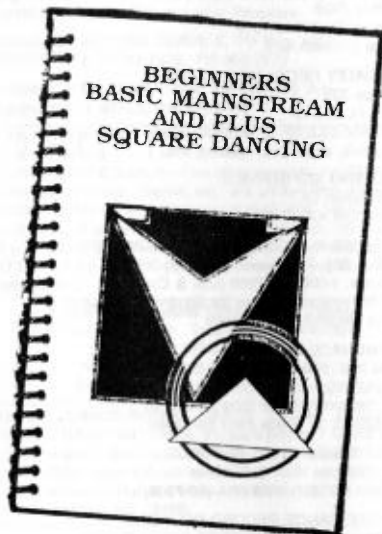
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Puzzle Page

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1. The four couples were: the couple in green, Couple #3, Susan and her partner, Philip and his partner.
2. The four couples were: the couple in white, Couple #1, Jennifer and her partner, Peter and his partner.
3. The four couples were: the couple in red, Couple #4, Rose and her partner, Stanley and his partner.
4. Susan's corner wore yellow and her opposite wore white.



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Action: All four ladies chain three-quarters while the gents single file promenade one-quarter to courtesy turn partner. All four couples will then promenade one-quarter and face in as a couple and then repeat the same movement as above. After the repeat, all four couples will be a home position with partners.

Timing: 32 beats.



TRIPLE TRADE

(Re-instated to the Plus list)

Sample choreo:

Heads lead right and circle to a line, touch $\frac{1}{4}$
Circulate $1\frac{1}{2}$, triple trade and girls spread
Boys flip the diamond, all flip the diamond
Recycle, left allemande...

Sides flutter wheel, heads lead right and

Circle to a line, right and left thru, rollaway
Touch $\frac{1}{4}$, circulate $1\frac{1}{2}$, triple trade and
Boys spread, girls flip the diamond
All flip the diamond, right and left grand...

Heads square thru four, spin the top, boys run
Triple trade, wheel and deal, star thru, pass thru
Trade by, square thru $\frac{3}{4}$, left allemande...

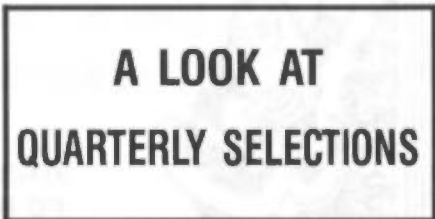
Heads pass thru, go round one to a line
Swing thru, centers run, triple trade
Wheel and deal, pass thru, wheel and deal
Left thru thru, swing thru, same sexes trade
Right and left grand...

Heads lead right and circle to a line
Right and left thru, rollaway, touch $\frac{1}{4}$
Circulate $1\frac{1}{2}$, triple trade and boys spread
Girls flip the diamond, all flip the diamond
Boys run, wheel and deal, left allemande...

Heads lead right and circle to a line, swing thru
Boys run, triple trade, girls run, triple trade
Boys run, star thru, trade by, pass thru
Left allemande...

Heads square thru four, swing thru, boys run
Couples hinge, triple trade, wheel and deal
Spin the top, right and left grand...

Heads lead right and circle to a line
Spin the top, boys run, couples hinge
Triple trade, wheel and deal, sweep $\frac{1}{4}$
Pass thru, trade by, left allemande...



BROKEN WHEEL

by Ed Fraidenburg

(Material from *Dancetime* by Dick Han
used with permission)

Starting Formation: Parallel two-faced lines.

American Sqauredance, December 1991

Action: The infacing couples do a ferris wheel and sweep a quarter, while the outfacing couples cast off $\frac{3}{4}$ (away from the other couple) and slide over (veer) behind the center couples.

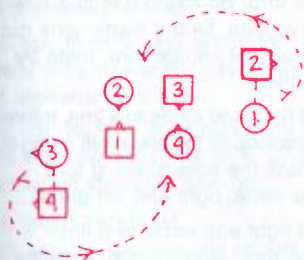
Ending: Double pass thru formation.

Note: The outfacing couples will finish behind the couple they were in line with. The cast-off is accomplished by the centers leading the action and ends acting as pivot. The outfacer's cast-off is away from the other couple in their line.

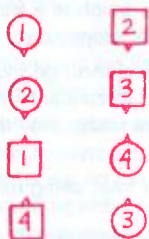
Zero box, swing thru, boys trade, girls trade



Infacers ferris wheel and sweep $\frac{1}{4}$



Outfacer's cast off $\frac{3}{4}$ and slide behind centers.



Heads touch $\frac{1}{4}$, boys run, swing thru
Boys run, girls trade, do a broken wheel
Centers square thru $\frac{3}{4}$, pass the ocean
Recycle, slide thru, left allemande...

Heads star thru, zoom, centers pass thru
Swing thru, boys run, girls scoot back
Do a broken wheel, centers swing thru
Turn thru, pass thru, left allemande...

Heads pass the ocean, extend, girls run

Tag the line right, girls trade, do a broken wheel
Centers pass thru, left allemande...

Heads square thru, slide thru, right and left thru
And $\frac{1}{4}$ more, girls trade, do a broken wheel
Centers square thru $\frac{3}{4}$, left allemande...

Heads touch $\frac{1}{4}$, boys run, pass the ocean
Fan the top, boys fold, (boys) centers in
Do a broken wheel, dixie grand, left allemande.

Singing call:

Heads pass the ocean, extend, scoot back
Boys run, girls trade, do a broken wheel
Centers square thru $\frac{3}{4}$, pass thru, trade by
Swing, promenade...

From Bill Davis:

Heads square thru four, right and left thru
Veer left, broken wheel, zoom, dixie grand
Left allemande...

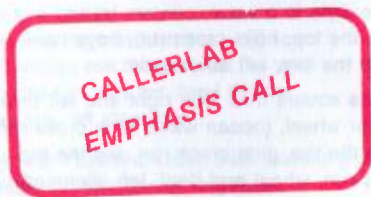
Heads square thru four (ocean wave)
Ladies trade, explode and pass the ocean
Recycle, veer left, broken wheel
Dixie grand, left allemande...

Heads square thru four, touch $\frac{1}{4}$, centers trade
Centers run, all circulate twice, broken wheel
Boys square thru $\frac{3}{4}$, single circle $\frac{3}{4}$
Half circulate, right and left grand...

Heads square thru four, right and left thru
Veer left, circulate, broken wheel
Double pass thru, peel off and roll
Dixie grand, left allemande...!

Heads square thru four, right and left thru
Touch $\frac{1}{4}$, centers trade, centers run
Couples circulate, broken wheel, girls pass thru
Touch $\frac{1}{4}$, half circulate, right and left grand...

Heads star thru, double pass thru, track two
Girls trade, boys run, broken wheel
Centers veer right, boys pass thru
Left allemande...



SPIN THE TOP

An abundance of *spin the top* material is available in past issues of this and other publications, so here we will look at it from left-hand waves.

NOTE: Using the "approved" definition, it is not necessary to preface *spin the top* with *left* when done from left-hand waves, although it sometimes can be done as a "help" for dancers.

EXAMPLES:

Heads dixie style to a wave, centers trade
Spin the top, recycle, star thru, swing thru
Boys run, ferris wheel, square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line
Right and left thru, dixie style to a wave
Boys circulate, spin the top, left swing thru
Recycle, star thru, pass thru, trade by
Left allemande...

Heads lead right and circle to a line
Dixie style to a wave, all eight circulate
Spin the top, pass thru, tag the line in
Left allemande...

Heads pass thru, partner trade
Reverse flutter wheel, dixie style to a wave
Centers trade, spin the top, recycle
Star thru, swing thru, same sexes trade
Right and left grand...

Heads lead right and circle to a line
Dixie style to a wave, girls circulate
Left swing thru, spin the top, recycle
Star thru, pass thru, trade by, left allemande...

Heads pass thru, go round one to a line
Pass thru, wheel and deal, on a double track
Dixie style to a wave, centers trade
Spin the top, left swing thru, recycle
Pass thru, wheel and deal, pass thru
Left allemande...

Heads square thru four, right and left thru
Dixie style to a wave, centers trade
Spin the top, left swing thru, recycle
Star thru, pass thru, wheel and deal
Zoom and pass thru, left allemande...

Heads square thru four, slide thru
Dixie style to a wave, centers trade
Spin the top, boys cross run, boys run
Bend the line, left allemande...

Heads square thru four, right and left thru
Flutter wheel, (ocean wave) girls cross run
Spin the top, girls cross run, fan the top
Boys run, wheel and deal, left allemande...

Heads lead right and circle to a line
Right and left thru, rollaway, ends pass thru
And trade, centers right and left thru
Dixie style to a wave, boys trade, spin the top
Recycle, all pass thru, half tag
Right and left grand...



FILL (IN) THE BLANK

by Kip Garvey

Action: From a general column: center four run (flip) out; ends (phantom) column circulate two spots.

Heads lead right and circle to a line, touch $\frac{1}{4}$
Circulate, fill the blank, centers trade
Boys trade, left allemande, right & left grand
But on the third hand, promenade...

Heads lead right and circle to a line, swing thru
Single hinge, circulate, fill the blank
Single hinge, centers trade, boys trade
Crosstrail thru, left allemande...

Heads pass thru, go round one to a line
Touch $\frac{1}{4}$, circulate, fill the blank, girls run
Bend the line, half square thru, trade by
Left allemande...

Heads lead right and circle to a line, rollaway
Touch $\frac{1}{4}$, circulate, fill the blank, left swing thru
Girls run, pass the ocean, swing thru
Same sexes trade, right and left grand...

Heads lead right and circle to a line
Grand swing thru, single hinge, circulate
Fill the blank, centers trade, girls trade
Star thru, trade by, touch to a wave
Trade the wave, left allemande...

Heads rollaway, pass thru, go round one
To a line, touch $\frac{1}{4}$, circulate, fill the blank
Centers trade, boys trade, slide thru
Left allemande...

Heads square thru four, swing thru
Boys run, crossfire
Fill the blank, ends circulate
Boys trade, square thru four, trade by
Left allemande...

Heads pass thru, go round one to a line
Pass thru, wheel and deal, girls pass thru
Split two around one to a line, slide thru
Boys circulate, fill the blank
Couples circulate, tag the line left
Ferris wheel, dixie grand
Left allemande...

P.S.: MS/QS

by Walt Cole

TIMING'S THE THING:

Intro: Heads promenade half
Same four right & left thru

Swing thru -- -- -- -- Boys run
Girls trade -- -- Tag the line -- --
Girls turn back, sw. corner -- -- Promenade

FOR THE MODULAR CALLER:

Zero line: Pass thru, tag the line in, box the gnat
Pull by, partner trade, left allemande...zero line

Zero line: Pass thru, tag the line in, pass thru
Boys trade, girls trade, left allemande...zero line

Zero line: Pass the ocean, all eight circulate
Single hinge, girls trade, flutter wheel
Left allemande...zero line

Zero box: Touch $\frac{1}{4}$, walk and dodge
Partner trade, reverse the flutter wheel, slide thru
Left allemande...zero box

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

THE BASIC PROGRAM:

Static square: Head men and corners go
Forward and back, same four square thru
Grand right and left..

Static square: Heads square thru, star thru
Change something and box the gnat, hang on
Half square thru, grand right and left...

Static square: Sides right and left thru
Heads crosstrail thru and separate around one
Into the middle to star right $\frac{3}{4}$, with the sides
Star left $\frac{3}{4}$, into the middle and star right $\frac{3}{4}$
Do paso, roll, promenade...

Static square: Heads promenade $\frac{1}{2}$, touch $\frac{1}{4}$
Same boys run, circle to a line, pass the ocean
All eight circulate, boys go twice, ladies trade
And then run, bend the line, pass the ocean
To a grand right and left...

THE MAINSTREAM PROGRAM:

Swing thru variety:

Zero line: Pass the ocean, single hinge
Centers trade, boys start a swing thru
Split circulate, boys run, pass the ocean

All eight circulate, recycle, swing thru
Turn thru, left allemande...

Zero line: Pass the ocean, swing thru
Single hinge, centers trade, boys start a
Swing thru, all swing thru, girls start a
Swing thru, walk and dodge, partner trade
(Zero line) Touch $\frac{1}{4}$, girls run
Grand right and left...

Box circulate:

Zero line: Touch $\frac{1}{4}$, single file circulate
Center four box circulate, boys run
Centers pass thru, do-sa-do (wave)
Girls trade, recycle, swing thru, turn thru
Left allemande...

Zero line: Pass thru, wheel and deal
Double pass thru, centers in, cast off $\frac{3}{4}$
Touch $\frac{1}{4}$, all eight circulate
Boys box circulate, all eight circulate
Centers box circulate, all boys run right
Pass thru, left allemande...

Zero line: Pass thru, wheel and deal
Centers touch $\frac{1}{4}$, centers box circulate
Single hinge, center girls trade, recycle
Square thru $\frac{3}{4}$, left allemande...zero box

No dixies to a left-handed wave:

Zero box (wave): Girls cross run (L-H wave)
Boys trade, left swing thru, girls run
Bend the line, right and left thru, pass the ocean
Recycle, left allemande...zero box

Zero box: Right and left thru, do-sa-do (wave)
Girls cross run, boys trade, left allemande...

Zero line: Pass the ocean, all eight circulate
Girls trade, girls cross run, girls circulate
Boys trade, boys cross run, girls trade
Recycle, left allemande...zero box

Zero line: Pass the ocean, girls cross run
Boys trade (or boys scoot back), boys cross run
Swing thru, turn thru, left allemande...

Fan to a spin:

Zero line: Right and left thru, rollaway
Half sashay, box the gnat, fan the top
Spin the top, boys run, bend the line
Pass thru, left allemande...

Zero line: Pass thru, U-turn back, box the gnat
Fan the top, spin the top, boys run
Wheel and deal, sweep $\frac{1}{4}$, square thru $\frac{3}{4}$
Left allemande...

Zero line: Centers box the gnat & fan the top
Spin the top to a single hinge, ends touch $\frac{1}{4}$
Single file circulate, boys run, pass to the center
Square thru $\frac{3}{4}$, left allemande...zero box

UNDERLINING

THE CALLER NOTE SERVICES

A helpful little note about *spin chain and exchange the gears* comes from **The New View** by Bill Davis: "*Spin chain and exchange the gears* has been on the Plus list for about three years now. Its frequency of use is low, below *spin chain the gears*, but not by much. Dancers retain the definition fairly well from the normal arrangement and do not require a re-teach every session to dance it with high success percentage. An exact equivalent of the call is the series *ends trade, eight circulate, centers circulate*. Another that we use when moving checkers is to ignore the infacing ends and *circulate* the other six two places. This gives the precise ending result of *spin chain and exchange the gears*."

From **Notes for European Callers** by Al Stevens and Rudi Pohl, we glean this little thought about callers being club leaders: "I recently read an article concerning leadership as it pertains to our activity. This article pointed a negative finger at the caller as a "club leader." True "leaders" will assert their influence either when requested or when

they feel the group is heading down the wrong road. Club callers must be concerned with club administration and will likely find themselves involved with club politics, club problems and club planning, whether they want to be involved or not. Your personal success as a caller is often closely tied to the success of your club(s). I do not mean that every caller must make decisions for the clubs, but by the same token, don't let an over-enthusiastic square dancer take away from you what is rightfully yours."

Get-well-quickly-wishes are extended to Erie Wendell of the **Callerlink A.C.F.** (Australia) after his mild stroke recently. He borrows some lines from Art Shepherd of New Zealand in quoting this: "What this country needs is a good five cent cigar...or so the saying goes! Within this activity what this country needs are square and round dance callers/cuers/leaders who will stand by the principle that calling and cueing are mind things, not things you read from pieces of paper every time you get behind the microphone. We need *callers, not readers*."

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"At the 25th National, it was shocking to see our 'leaders' blatantly reading every word they 'called' and to see the newer callers following suit, supposedly because if it is good for the goose, then it must be good for the gander.

"I personally have no objection to people using written notes if they are introduced by the MC as 'the reader from such and such a club,' but to cheat by saying 'I'm a caller,' when all I do is read, is nothing short of deceit."

Want to use all the common quarterlies in one selection? We mean *slither*, *broken wheel* and *cut the diamond*. Ok, here it is, from Wayne Morvent's **Mechanics of Choreo**:

Heads star thru, all veer left, couples extend
Broken wheel, double pass thru, track two
Single hinge, slither, broken wheel
Boys pass thru, touch 1/4, slither, girls hinge
Cut the diamond, broken wheel, zoom
Centers box the gnat, centers square thru 3/4
Outsides half sashay, left allemande...

Rusty and Kay Fennell give us a little "soapbox" in a recent **Mainstream Flow**: "I still hear a few callers express their anger at Callerlab for making them join in order to obtain a BMI/ASCAP license. I try my best to reassure those callers that they do not have to join Callerlab to get a license. But at the same time, I ask why would they not want to be a member of the only international professional organization that is dedicated to the improvement and growth of the square dance activity. Besides taking the lead to help us secure the necessary licenses, Callerlab is the professional organization that most all dancers associate with callers."

In his **Canadian Caller Notes**, Joe Uebelacker goes into some lengthy detail about party nights (O/N/S's) with some good examples like the old *visiting couple routines*, *designated couple separate stuff* and, best of all, the illusive *goal-post* material like this:

"Perhaps I should explain 'goal-



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posting' in case it's a term you're not familiar with. The most simple figure to illustrate it is *Heads pass thru, separate and go around one, come into the middle, pass thru, split two, separate and go around one and come into the middle*. Repeat the above again and then have the centers *pass thru to corner and left allemande*. With the sides standing still except to step apart and together when the heads go between them, they are, in effect, 'goal-posts.' When I start with this, I usually have the *heads promeande half way* first and then *pass thru, separate and go around one, into the middle, pass thru, left allemande*."

Normally we don't use advanced figures when digging through the note services for the average caller's little treasures, but in the **Toronto and District Notes** (with editor Norm Wilcox), we found some appropriate *gentle A-1 ideas*: Heads pass thru, U-turn back, split square thru Trade by, square thru $\frac{3}{4}$, right roll to a wave Acey deucey, boys run, couples circulate

Girls trade, bend the line, pass the ocean Single hinge and roll, right and left grand...

Zero line: Pass thru, wheel and deal Double pass thru, horseshoe turn, swing thru Boys run, girls hinge, diamond circulate Cut the diamond, cross over circulate, turn & deal Box the gnat, square thru on third hand, RLG...

All callers need to make use of *crossfire* more often in Plus programs. Warren Berquam in his **Minnesota Callers Notes** gives us helpful selections: Zero box, touch $\frac{1}{4}$, centers trade, centers run Couples circulate, crossfire, coordinate Centers trade, crossfire, boys run Outsides partner trade, slide thru, load the boat Square thru $\frac{3}{4}$, left allemande...

Static square: Heads square thru $\frac{3}{4}$, separate Go around one, make a line, pass the ocean Centers run, crossfire, boys run Start a dixie grand, allemande left...

Zero line: Pass the ocean, cast off $\frac{3}{4}$, centers trade Centers run, crossfire, girls run, centers pass thru Make a wave, swing thru, scoot back, boys run Crossfire, boys run, trade by, make a wave Boys circulate, girls trade, recycle, left allemande...

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right and left thru, I lost my right hand. We'd just finished a twirl sequence, and I was mortally certain I was holding out my right hand, and Chris was wrong. That will teach me: Brian was looking at me when he kept repeating, "Hold out your right hand." I'll watch that in the future.

I love the *rollaway*: that feels so rhythmic to swirl across the man like that.

Several club members were there tonight. They can come to lessons whenever they want, either for a refresher, or as helpers. Since we have more men than women in our class(!!!!), the members also balance the couples and complete a square.

Week 4:

Tonight it felt like we were dancing! I hadn't realized before, but previously the movement was jerky, and now it's beginning to smooth into a coordinated whole. I like the way Brian gives tips to smooth and polish our dancing, like flourish twirls and proper grip. That doggone flourish

twirl after a swing is going to defeat me. Steve's suggestion that I spin 1½ times instead of stopping after 1 spin helps.

Brian has a cute trick of describing a movement for us, then calling it as "now". After everyone has the motion down pat, he tells us the name! Those "now" calls confuse anyone who misses a lesson. The technique works, since it first teaches muscle memory, and then applies a label.

I see why the club encourages members to come for refresher lessons. The people having the biggest problems tonight were not new dancers. I guess there's hope for us.



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CELEBRATIONS, Continued

principles. Using a different symbol each night, they light a candle and talk about how that principle applies within their family, community, nation and race. The seven basic symbols are *Mazao* (crops), *Mkeka* (straw mat), *Kinara* (candle holder), *Vibunzi* (ears of corn), *Zawadi* (gifts), *Kikombe Zha Umoja* (unity cup) and *Mishuma Saba* (seven candles). During these celebrations only fresh fruit and juices are eaten, as a cleansing process, and participants fast for the seven days. The seven principles are unity, self-determination, collective work and responsibility, collective economics, purpose, creativity and faith. They use these activities to educate the whole community, especially children.

In Italy during the get-togethers, folks would play a game with two or three pecans apiece, with lots of talking and glasses of wine. Before Midnight Mass, they have a meatless dinner comprised of capitone (eel), oysters, spaghetti with oil and bacalare (salted fish). On Christmas Day with church bells ringing all day long, the families congregate in one house with more feasting, perhaps pot roast, macaroni,

wine, *dolcii* (sweet pastry full of cream and butter). Vito remembers his grandfather telling about when a strict dictatorial government was in power, the teacher would give the children of government workers presents from the government. He would watch while the other kids played with their new toys and he said, "How come I don't get a toy?" and the teacher said, "Your father is in America, that's why." "Boy, I was mad." Vito's final comment was, "Governments change, countries change, but Christmas will always be the same."

Mexico celebrates the holidays by using distinct songs and routines to re-enact the first Christmas. The season begins December 19 with *Posadas* (meaning inn or place of rest). A group of people will select a home and divide into two groups. One group goes into the house while the other, using statues of Mary and Joseph on a donkey, approaches the house and asks for a room. Specific hymns are sung, a prayer meeting is held, followed by a party with refreshments and *pinatas*. This routine is followed at different homes for nine days through Christmas Eve. That eve, a place is found and the Christ Child is placed in the

AN OPEN LETTER TO FRIENDS AND FELLOW DANCERS

Several months ago Pat and I were introduced to a new line of products. When we used them, we were so impressed with how they made us feel we knew we had to share them with our *dancing friends*. We were both aware of our lack of energy and our run-down feeling. After just two days of using one of these products, we get a terrific lift that lasts for hours. In just eight weeks, I lost 27 pounds and three inches off my waist while eating my regular food. We get all of our daily required vitamins and minerals in a mere four ounces of excellent tasting liquid. These nutritional supplements were formulated by a team of nutritional scientists and they work! We feel *great!* There's also a 100% unconditional money back guarantee. We are looking for distributors. Inquiries welcome.

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manger. This is called *Noche Buena* (it is much like New Year's Eve with noise makers, feasting and dancing). Christmas Eve ends with the traditional Midnight Mass. Christmas Day is a holy day with family gatherings and church services. Everyone goes to the home with the manger, where the Child is dressed in fine clothes and put on a throne. It is the day of the *Reyes Magos* (magic kings). There is no Santa Claus; it is the three kings who come the night before and leave Christmas gifts for the children. Festivities end with the Feast of the Circumcision on New Year's Day.



"Stay away from the windows on Christmas Eve and don't make a sound or Joulukukki won't leave your bag of gifts on the doorstep."

Hulda remembers those warnings from her childhood home in the Finnish countryside. "We would get home from our traditional sauna bath and wait inside for a sound of sleigh bells or some sound from Joulukukki (the Christmas Ghost or old man) passing by. If we made any noise, his helpers would see us through the windows and he wouldn't leave a thing." Gifts were left outside in burlap bags, just as if he tossed each bag from his sleigh. Christmas Eve is celebration day in Finland; families go to the cemeteries to light candles on the graves of relatives. Then they get a tree to decorate with candles and a Christmas star. A special meal of *lutefisk* (dried cod, rice porridge) as well as the usual ham and potatoes dinner is served before the Pukki's visit. Christmas Day was very solemn and the children were kept quiet. The following day, St. Stephen's Day, would begin a whirl of activity, visiting friends and exchanging gifts. "We still use many of the symbols of my childhood Christmases, but we make new memories also," ends Hulda.

Atheist and humanist holidays are celebrated

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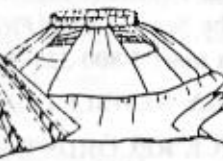


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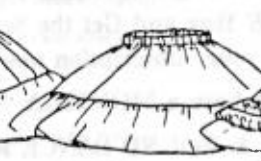
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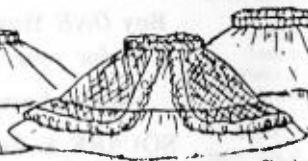
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much the same as the other cultures other than there is no religious belief. The atheists and humanists believe in one another and rely upon themselves rather than on a god. They read and listen to the religious stories but believe they are folk or fairy tales. They decorate trees, light candles, have holly, mistletoe, santa claus, give and receive gifts, serve lots of food while enjoying families and friends.

If we take all of these beliefs, traditions and memories and analyze them, you will find many similarities. Everyone uses candles or lights, decorations, symbols, gifts, foods, people (family, friends) and a belief, whether religious or spiritual. Everything different but yet alike—to make this season special the world over.

ENCORE, Continued

A positive attitude (not overly sweet, just positive) about snafus in plans.

A gracious acceptance of mistakes...

Co-Editorial

From "Speaking of Singles," Clive Frazier:
"The message we need to tell all

square dancers is that all solos are not the same. There are definite differences.

"Let's look at four different groups of solos: teens, young adults, the traditional solo and the retirement age solo.

"Several topics illustrate the similarities and differences in these four groups: age, marital status, the male/female ratio in the club and its consequence, pairing off, club square dance related activities and club non-square dance related activities."

"Where else can you have a good excuse for dressing up in colorful costumes (and even) act silly at times (than at a square dance)?" said caller Danny Robinson of Orlando in *The Little Sentinel*. He further explained to the reporter, "This is a social outlet for adults. It's an evening out with friends. It's a common denominator. You don't know where these people come from or what they do for a living. Everybody feels like a family."

New Idea: *Set your pace* (no author).

Merry Christmas and Happy New Year

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Date of Filing: October 16, 1991 Title of Publication: *American Squaredance* (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: 18,833. Paid circulation: 1. None. 2. Mail Subscriptions: 17,314. Total paid circulation: 17,314. Free distribution: 1450. Total distribution: 18,764. Office use, etc.: 69. Total: 18,833. Circulation: (Actual no. copies of single issue published nearest to filing date) Total printed: 18,000. Paid circulation: 1. None. 2. Mail subscriptions: 16,517. Total paid circulation: 16,517. Free distribution: 1400. Total distribution: 17,917. Office use, etc.: 83. Total: 18,000. We certify that the statements made by us above are correct and complete. Signed: Catherine A. Burdick, Co-owner (with Stanley B. Burdick).

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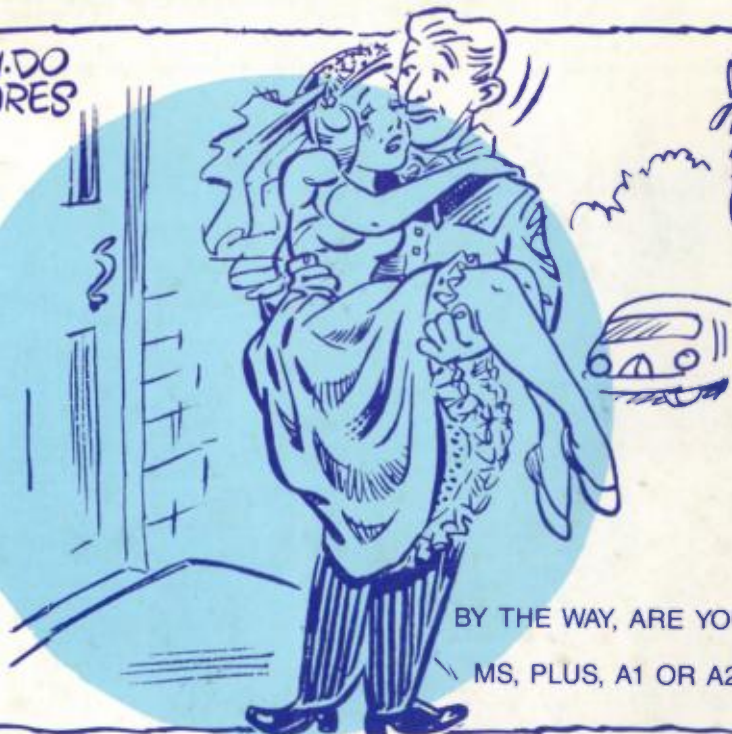
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Ken Bower (CA)
Marshall Filippo (TX)
Jerry Haag (TX), Scott Smith (UT)
Gary Shoemaker (TN)
[RDS] Ray & Bea Dowdy (WV)
May 29-31

SINGLES WEEKEND
Roy Hawes (GA)
Ray Donahoo (TN)
Johnny Chambers (TN)
[RDS] John & Mary
Lunn (TN)
June 5-7

Nick Hartley (IN)
Jerry Sleeman (MI)
[RDS] Chuck & Barb
Jobe (OH)
June 12-14

Buddy Trundle (GA)
[RDS] Carlene & Steve
Bohannon (GA)
June 19-21

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CLOSED
June 26-28

Bill Bumgarner (OH)
Dave Freidlein (OH)
[RDS] Bud & Jan Cohan (OH)
July 3-5

George Shell (VA)
Drew Searce (VA)
No Rounds
July 10-12

Bill Everhart (IN)
Dave Craw (IN)
[RDS] Judy Everhart (IN)
July 17-19

GOOD OLE BOYS
Sam Dunn (OH), Mike King (OH)
Keith Zimmerman (OH)
[RDS] Phyllis & Bob
Hathaway (OH)
July 24-26

Ray Brigrance (TN)
[RDS] Grant & Barbara
Pinkston (TN)
July 31-August 2

Dave Stuthard (OH)
Homer Magnet (OH)
[RDS] Ken & Mary
Carol Meyers (OH)
August 7-9

Phil Kozlowski (IN)
[RDS] Phil Van Lokeren
& Rocky Bolton (OH)
August 14-16

Gene Record (OH)
[RDS] Carl & Vera
Poppe (OH)
August 21-23

★ **ROYAL RECORDS** ★
Tony Oxendine (SC)
Jerry Story & Larry Letson (TX)
[RDS] Jim & Jane Poorman (IL)
August 28-30

Wayne McDonald (TN)
[RDS] Dee Smith (TN)
September 4-6

Stan Russell (SC)
Sam Lowe (SC)
[RDS] Larry Monday &
Gladys Guenther (NC)
September 11-13

Chuck Myers (AL)
Rick Burnette (AL)
[RDS] Chuck & Nancy
Sample (FL)
September 18-20

Mel Estes (AL)
No Rounds
September 25-27

Cecil Sayre & Ed Graham (WV)
Jim Durham (VA)
[RDS] Charlie & Carolyn
Hearn (WV)
October 2-4

LIGHTNING RECORDS
Jimmy Roberson (NC)
Barry Echols & Bob Price (NC)
[RDS] Wentz & Norma
Dickenson (TN)
October 9-11

Harold Kelley (GA)
John Swindle (GA)
[RDS] Hal & Sadie Roden
(GA)
October 16-18

★ **ESP RECORDS** ★
Elmer Sheffield Jr (FL)
Bob Newman (TX)
Craig Rowe (MD)
Steve Kopman (TN)
[RDS] Steve & Jackie Wilhoit (TN)
October 23-25

SINGLES WEEKEND
George Lavender (AL)
Larry Sandefur (GA)
[RDS] John & Martha
Pritchard (GA)
Oct. 30-Nov. 1

1992 5-Day Schedule

CALLER SCHOOL
Stan Burdick (OH)
Gary Shoemaker (TN)
May 3-7

Jon Jones (TX)
George Horn (OK)
Ernie Haynes (OK)
Gary Shoemaker (TN)
[Rds] Merle & Maxine Montee (OK)
May 10-15

Gene Record (KY)
Dick McPherson (NC)
Harold Thomas (SC)
Gary Shoemaker (TN)
[Rds] Bonnie & Tom Tomchik (NC)
May 17-24

Scotty Sharrer (OH)
Frank Gatrell (OH)
Herb Desterle (IL)
Gary Shoemaker (TN)
[Rds] Frank & Phyl Lehnert (OH)
May 24-28

Tony Oxendine (SC)
Wade Driver (AZ)
Gary Shoemaker (TN)
[Rds] Dick & Gail Blaskis (OH)
May 31-June 5

Paul Walker (FL)
Shelby Evers (TX)
Gary Shoemaker (TN)
[Rds] Jim & Barbara Winters (FL)
June 7-12

ROUNDS WEEK
Charlie Lovelace (FL)
Tom & Jan Kannapel (KY)
June 14-19

Darryl McMillan (FL)
Alan Schultz (KS)
Gary Shoemaker (TN)
[RDS] Phil & Becky Guenther (KY)
June 21-26

King Caldwell (LA)
James Martin (TX)
Gary Shoemaker (TN)
[Rds] Frances & Jerry
Stinson (LA)
June 28-July 3

Marshall Filippo (TX)
Jerry Haag (TX)
Gary Shoemaker (TN)
[RDS] Dan & Linda Prosser (PA)
July 5-10

A2-C1 WEEK
Darryl Lipscomb (TX)
Chuck Myers (AL)
Chuck Stinchcomb (MD)
Gary Shoemaker (TN)
July 12-17

Frank Gatrell (OH)
Scotty Sharrer (OH)
Gary Shoemaker (TN)
[RDS] Dick & Pat Winter (OH)
July 19-24

Ken Bower (CA)
Bill Harrison (MD)
Gary Shoemaker (TN)
Jim Randall (CA)
[RDS] Ozzie Ostlund (VA)
July 26-31

Tony Oxendine (SC)
Jerry Story & Larry Letson (TX)
Gary Shoemaker (TN)
[RDS] Jim & Jane Poorman (IL)
August 2-7

Jim Park (MI)
Cindy Whitaker (IL)
Gary Shoemaker (TN)
[RDS] Chuck & Sandi Weiss (MI)
August 9-14

Ramon Marsch (OH)
Gary Brown (FL)
Gary Shoemaker (TN)
[RDS] Bill Hart & Helen Lilak (OH)
August 16-21

C-1 & C-2 WEEK
Ross Howell (TX)
Bob Gambell (TX)
Mike Jacobs (VA)
August 23-28

Guy Adams (IL)
Shane Greer (OK)
Gary Shoemaker (TN)
[Rds] Bill & Betty Lincoln (AR)
August 30-Sept. 4

ROUNDS WEEK
Wayne & Barbara Blackford (FL)
Frank & Phyl Lehnert (OH)
September 6-11

Larry Prior (FL)
Gary Shoemaker (TN)
[Rds] Larry & Bernice
Prior (FL)
September 13-18

Chuck Peel (IN)
Virgil Troxel (IN)
John Paul Bresnan (AL)
Gary Shoemaker (TN)
[Rds] R & W Collier (IN)
September 20-25

Larry Letson (TX)
Lem Gravelle (LA)
[RDS] Marilyn & Cliff
Hicks (MI)
Sept. 27-October 2

Ken Bower (CA)
Gary Shoemaker (TN)
Jerry Haag (TX)
[RDS] Chuck & Voncille
Murphy (MS)
October 4-9

Dick Duckham (MI)
Woody Ussery (AR)
Gary Shoemaker (TN)
[Rds] Neal & Arthurlyn Brown
October 11-16

Tony Oxendine (SC)
Jerry Story (TX)
Gary Shoemaker (TN)
[Rds] Jim & Priscilla
Adcocks (VA)
October 18-23

Tim Marriner (VA)
Craig Rowe (MD)
Gary Shoemaker (TN)
[Rds] Barbara Stewart (NC)
October 25-29

**TO BE
ANNOUNCED**
November 1-6

FOR MORE INFORMATION CALL: ENGLISH MOUNTAIN SQUARE DANCE RETREAT
1096 ALPINE DRIVE • SEVIERVILLE TN 37862 • 615-453-0171 (TN) or 1-800-633-1281