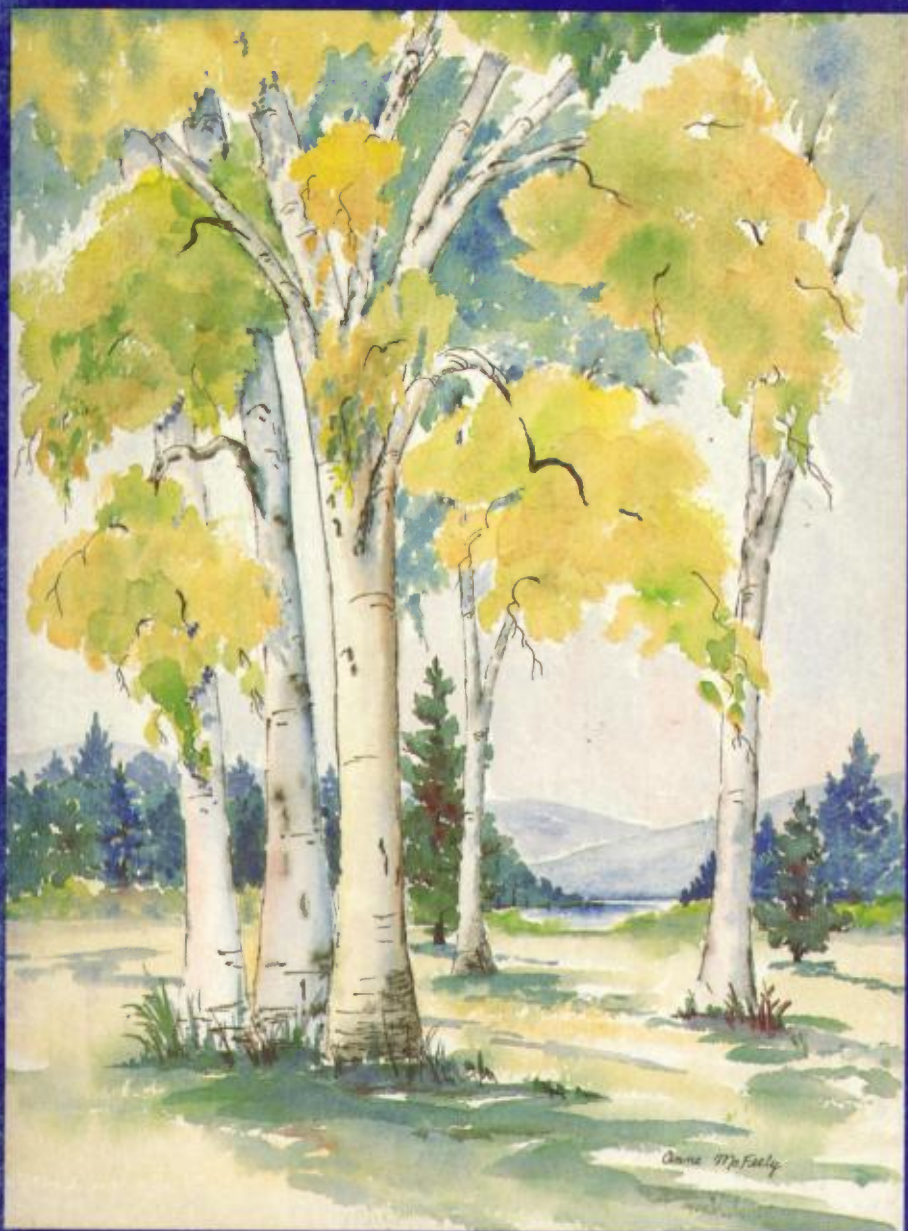


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THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

MAY 1990
VOLUME 45, No. 5



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Our adult discussion group is working its way through *Love, Medicine and Miracles* by Bernie Siegel, M.D. "Bernie," as he wants to be called, discusses treating the whole person and being a friend to patients rather than a "mechanic." An interesting book that is stimulating some thought-provoking discussion.

What does this have to do with square dancing? Well...As we prepared this issue, we were aware that the articles we were including were very people-oriented, stories that center around individuals and their relation to the square dance activity. In some issues, the focus is on events or on methods or on special techniques. Not so this one! Meet some intriguing people!

This brings us to a question about our classes this year. Have we been teaching people or have we been teaching dance figures? If we have concentrated on the people in our classes and how they will feel as they make the transition to our clubs, then that transition will be easier.

We are now at the season where present club members can enhance or destroy the dance experience that our learners have had. One sentence, one angry look, one embarrassing episode may drive a new dancing couple away from the activity, probably never to return. It's a crucial time for every club which is graduating students. It makes us want to paraphrase the old practice typing line: Now is the time for all good men to come to the aid of their clubs. Women, too, for heaven's sake! Do your utmost to be

CO-EDITORIAL



friendly, to be welcoming, to be cordial, to include the newcomers in all the fun. Let hospitality be the job of every club member, not just a special committee.

While you're reading this issue, think about the contributions made by some of these individuals—not for any monetary gain or momentary glory. So many dancers and callers in our activity are simply trying to make life better for other folks—the elderly, the handicapped, just other dancers. And so often they are unthanked and unappreciated.

In today's world, we hear about the need to build self-esteem and about positive reinforcement. The 1990's is the decade of caring about people, we're told, after the selfishness of the 80's. Make this come true; it all begins with YOU!



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BY-LINE

A whole new group of writers is showcased in this issue, with some stories about special people and special experiences. Square dancing leads many of us into very new experiences. For some folks, this has meant organizing events and meeting huge groups of dancers, as it has for **BettyLee Talmadge** in her experiences at Disney World. Some dancers drop out of the activity and who knows what will bring them back? Perhaps a trip to a national convention, as described by **Gene Berger**. Sometimes we dance to show our pride in an institution—so do the young Eagle Pride dancers described by their principal, **Alma Kelly**. A special group of square dance helpers is described by **Emilee and Dale Dennison**, who are a part of Milt's Posse. **Nancy Burton**, who writes a regular column for the Toledo *Promenade*, shares "What If..." with us. Last but not least, a familiar friend, **Jo Jan Nunley**, gives us some "first aid" tips. We found the stories inspiring. How about sharing your S/D story with us?

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* GRAND ZIP *

How wonderful it was to read the article, "How Do We Save the Baby" by Don and Pete Hickman in the March issue. As round dance teachers and cuers, we have felt the pressure to hurry our dancers along and have done our best to resist in fairness to the dancers. It was good to discover others are facing the same dilemma. Now all we have to do is come up with a solution acceptable to all—a challenge to be sure!

*Jon & Mary Benthall
Charleston, South Carolina*

What a neat centerfold in *ASD* for March! We knew it was a good picture but didn't realize how great until you printed it! And what lovely memories it evokes. Thanks...Other news is that our bill to make square dance the official folk dance of Illinois is on the floor of legislature—both houses. We'll see what happens from there...

*Harry & Doris Jackson
Ellis Grove, Illinois*

We enjoy reading *ASD* and find your articles interesting and informative...Would you be so kind as to help us recover two traveling banners which were sent off from Keystone, S.D., the summer of 1985 (royal blue burlap, rope border, red letters and a picture of Mt. Rushmore at the top). We would appreciate having the banners returned to us at 201 N. Platt St., Rapid

City SD 57702. We will be glad to reimburse the postage. During the winter of 1988, one banner was still in Canada and the other in Michigan...

Darlot & Doris Curtis

Boy, am I every sorry I slipped up and forgot to renew my *ASD*. I missed my February issue. I really enjoy and look forward to each issue. Keep up the good work.

*Sharon Woolsey
Evansville, Indiana*

...Thank you for printing my opinion and letter. The *ASD* magazine always portrays everything that is beautiful in square dancing. I use the *ASD* as my bible as I am a fanatic on square dancing and now after five years, on round dancing...I keep a record on a large calendar of where, when and what kind of dancing, plus what color outfit I wore. Last year I danced 210 times. I am 66 years old and retired.

*H.D. Snyder, Jr.
Newfield, New York*

Wow! What a nice surprise to see our round dance featured in "Cue Tips." We would like to thank those cuers who mail in ballots each month along with all those cuers worldwide, who have continued to use our dance in their programs, for giving our dance the opportunity to become so popular. Our second dance, *Hole In My Pocket*, is now starting to follow the footsteps of our first, *I Don't Care*...

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A FLING TO FLAMINGO-LAND

February was *positutely* and *absotively* the best on record, if I may fracture an adverb to kick off the recounting of it. (You've fractured many in your epic episodes.—Co-Ed.)

Here's how it went for me in this run-to-the-sun, shun-the-glum, barrel-o'-fun month:

- 10-days, early month, *Hawaii*
- Mid-month, home-style happenings
- Late month, a week in *Florida*
- Last few days, paper chase 'n catch-up

Hawaii was told in total via many weird words last month; on to Florida...

Leesburg, Florida—After landing in Orlando, I rented a truly tiny *pregnant roller skate* (a Ford Festiva) to chug all around the Gator State in comfortable 80° temp. (80° seems hotter in Florida than 80° in Hawaii, but who's complaining?) Leesburg is between Ocala and Apopka, where I also had dance dates. It was my first encounter with the Happy Hoedowners, the club's Anniversary Night at the Community Center, Venetian Gardens. A whopping 24 sets attended from just about everywhere—Florida, Indiana, Pennsylvania, Ohio, New York, Michigan, Canada, the world, more or less.

Interesting idea observed there: Red Raider points awarded to those sponsoring a new recruit. Red Raider badges and other perks are offered. Banner raids are big. That night three raiding parties attended: the two-set Starlight Promenaders (all in blue) from DeBarry, the three-set Holiday Squares of Leesburg (in yellow), and the three-couple Wheel-a-Rounds from Ocala. Each group marched

forward on cue.

Cuers that evening were Jack and Nell Jenkins. Callers attending: Anne (Earl) Helm, Marvin Boatwright and Larry Holdridge. Emcee was George (Helen) Kuhn; my contact was Frank Sutton; there was a late night chat at Perkins with former prexies Dunks and Joneses. That area is a haven for fishermen. I stayed at the Big Bass Motel. (Are you sure that *bass* referred to fish and not to low-voiced callers?—Co-Ed.)

Ocala, Florida—*Times they are a-changing*, as the expression goes. Due to numbers problems lately, the Ocala S/D Club officers have decided to relinquish the variety-caller style soon and switch to a one-caller club, more or less, and that caller will be Sam Mitchell. It's obviously a good move for them, but nostalgic for some of us who remember those big 20 to 30-set crowds in that cavernous City Auditorium. Regular annual visits may be put on *hold* for now. *Que sera, sera!*

Anyway, nice to work with cuer Andy (Trudy) Anderson again; Bob (Gladys) Weinspach was emcee; there was a quality, if not quantity, floor of dancers, whoopin' if not whoppin', more zestful than restful. The Friendship Inn was *home*; I circled the suburbs, rotated to a Rotary meeting, took in a movie, got *taken* in some area shops, and flew to a flea market or two.

Arcadia, Florida—Time for another great Gator State date, this time straight south to lower-central Florida to see old friends Everett (caller) and Jennie (cuer) Martin (Dillard grads, '79) on their ranch and in their Palace S/D Hall for the *ASDance*. It was a gala night with 16 sets—all one could easily crowd into that hall. There were friends from everywhere, a truckload of refreshments; Jennie cued; callers attending were Lee (Fran) Sycle, Dick (Gloria) Mabie (Auburn grad, '89) and Everett. The Hocevars were there, noted for having danced over a year now, every consecutive day, non-stop. Next morning, Everett and I bounced over the ditches

and hobbles in his pickup truck, over a hundred acres of his farmland, out where wild boars root, crickets chirp, deer and Angus roam, and perhaps *ants elope*.

Marathon in the Keys, Florida—Due to some highway hindrances of past years, I now fly down the Keys, and this time it was an easy ComAir shuttle to Marathon, where my host Cliff LaBar picked me up. The dance was arranged by caller Don and Marguerite Wiley, sponsored by Long Key Squares, held at a neat second floor hall at Outdoor Resorts. Cuer was Hoyt Wilson. Callers present were Jim Roper, John Richards and Don, who helped me *fracture* a singing call, all in fun. It was a full house again, about the size of the Arcadia dance. Heavy rains and wind at mid-dance cut lights and power for a half hour, but there was no loss of the kind of emotional charge that makes a dance a success.

A BEAR SEEN BY THE BUSH?

Barbara Bush said recently: "The need for hugs today has never been greater." Perhaps a square dance *yellow rock* is more than *bear-able* after all!

Mansfield, Ohio—This is the *dance that wasn't to be!* If anyone in the northeast or midwest remembers the early evening of Saturday, February 24, it may be obvious. Strong winds and driving snow. Zero visibility. Glare-icy roads. Turnpikes and major roads closed. Hundreds of accidents. I had been in 80° temperature in Florida and flew home that afternoon to try to make my way to Huron after learning of the aborted Mansfield (Appleseed Squares) dance. I somehow made it, driving 25 MPH in second gear in three hours instead of one. Joys of the road! (Due to similar problems that same night, Eddie Powell wrote his plea on Page 31, this issue.)

Savannah, Georgia—In March, there was a southern tour four out of the five weekends of the month. Here are tales of a couple of them; more next month. In a winter-spring transition month like March,



the lion-lamb theory often prevails. For me, the month started with the roar of a lion. I flew out of the bluster of Ohio on Eastern to the drizzle and fog of Atlanta. Now the *fun* started. The plane arrived two hours late due to weather. Bag arrival was slow. Car pickup (a Toyota at General) was slow. Traffic was heavy in the rain. Road construction was constricting. Almost four o'clock! 250 miles to go to Savannah for a dance at eight! Wow! Could I make it? Yes, barely. (We won't discuss the MPH. Perhaps it was that Toyota's 007 *pseudo-turbo-jet engines* with 2000 HP; maybe a good tailwind, possibly just the motivation of the driver.)

It was worth all the frustration. The Geechee Goofers dance in a new location—a Senior Center in Pt. Wentworth. The Goofers aren't goofers; they're mighty smooth *hoofers*. Rounds were by Irene (Jim) Knapp and Jerry (Anna Mae) Cook. Emcee was Harry (Willa) Steinhauser. Caller Doug Wilson was there. My hosts again were Joe and Doris Hagan. Next morning Joe gave me a tour of the downtown historic city, where Cotton was King, battles raged, pirates roamed, and one can still hobble over the cobbles. (It's also where Juliette Low gathered together the first Girl Scouts in the U.S.—Co-Ed.) I'll be back same time next year.

Valdosta—Georgia—It's been almost ten years since I called one in the Valdosta area. Pointing the Toyota's nose southward, I drove over 200 miles of Peach State roads to the Azalea City, where caller Bob (Vivian) Bennett had set up an *ASDance* for the Belles and Beaux at the historic Garden Center, which boasts an imposing, pillared colonial mansion, a true *Gone-With-the-Wind* epic edifice. Attending were five or six spirited sets with the gusto of ten. Caller Gene Geoghagan was there. It was Shoney-time both before and after the dance. *Home* was the Azalea

City Motel. Bob's doing fine now after a health setback; his Thunderbird Records were a legend; *S/O* once claimed he produced the second largest beginners class ever (close to 40 sets) in the '60's; he and Viv are also into clogging and western round dancing.

Augusta, Georgia—Back up (250 miles on back roads) I went, to Augusta, the famous Golf Capital, where *tee-time* outranks *tea-time*, and a *bogy* is better remembered than a classic movie star. I missed seeing old friends Don and Mary Martin this time; they were off on a tour. The *ASDance* was held, as usual, in that huge stone structure known as Julian Smith Casino, which may be a quarter mile long as the crow flies. Nice crowd. Marie Prather cued. Caller-husband Bill helped set the sound. Cuer Nell Knight also came. Hosts: CSRA Federation. Special thanks to Adames and Curnuttes. The Masters Inn was *home* that night; next day I said farewell to Georgia's blossoming dogwood, and after 900 miles of warm wandering, I flew back to icy Ohio.



Apopka (Orlando), Florida—According to the Seminole Indians, *Apopka* meant *potato*; to the Pirates S/D Club, *Apopka* means a high seas adventure and a barrel of fun at the old Community Center. I was privileged to be part of that scenario when 18 sets dropped anchor to hear my *yo-ho-ho* on March 10. Caller Jim and Terry Louder had set the stage for my coming. The Pirates were in good swash-buckling form. There's a salt-of-the-seas club with a treasure chest of worth. Their captains, first mates, pursers and all, set a straight course of thundering, plundering fun with banner raids galore, shipwreck (informal) dances, outings, cook-outs, swim parties, cruises and the like. Cuer was Roy Brown. Visiting callers were Larry Holdridge (again), Don Littlefield (Minn.), Jim Schaedler (Toledo), Gene

American Squaredance, May 1990



Carr (long-lost Cleveland friend), and Gary Crawford (Copecrest grad '85). Even though my late afternoon plane landed in Orlando a half hour late, with only ten minutes to eat and ten more to change for the dance, and things were further complicated by a flat tire, it was a double-doublon pleasure being hosted in the Louder home. Fred and Jane Wagner stayed over, too. There was that funny video show, lots of good stories, model train system (a mile of track around the indoor pool, lights flashing, engines puffing) that would make old Casey Jones green. *Shiver me timbers!* I'd walk the Pirates' plank with gusto anytime. (Who's Gusto?—Co-Ed.)



Charleston, West Virginia—The bad news was that my plane from Orlando through Charlotte to Charleston was a half-hour late again and this time it made me late for the Sunday afternoon dance in the capital city. The good news is that caller Fred Camp set up his equipment and called the first tip in my absence. The *ASDance* largely favored new grads 'n near-grads, a definite sign of spring along with the redbud and dogwood blossoms that brightened the landscape. Sponsors were KVSRA, the *Valley* people. A South Charleston Presby church hall was the site. Susan Smith cued, Greg Smith was the key guy. Callers Keith Angle and Jamie Stewart were there. I was home before midnight with more good weekend springtime memories to savor. On the USAir flight that day, I was able to tell two seatmates that I'm lucky to have the most fun-filled and satisfying job in the world. They brightened. They listened. Then we parted forever, and scowls crossed their faces. One was *Harried Harry*. The other was *Frenzied Frank*. Pity.

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FIRST AID FOR DWINDLING CLUBS

by Jo Jan Nunley, Canyon, Texas

How does one apply first aid to a club whose membership begins to sag? The first step is to understand first aid. Usually, first aid means applying emergency measures to save someone's life. In our meaning, then, first aid means applying measures to stop the flow of members (instead of blood) from leaving the club.

Just as in using first aid to save a person's life, we must analyze our problems before we are able to apply first aid effectively. If a person were in danger of losing his life, a first-aid trained person would try to analyze in a short a time as possible what the life-threatening problem was. We must know our problems before we can begin the solution tasks.

In an injured person, the immediate problem might be a loss of blood. In that case, first aid would mean stopping that blood loss as quickly as possible. In our club's first aid, that would be our goal. Stopping the exit of members may sound simplistic, but if a club's in trouble from sagging membership, then the present membership must remain stable or there literally won't be a club to add growth to in the future.

Just as a person bleeds for a specific reason or from a specific injury, then we must analyze why our club may be losing some of its membership. If it's just a couple who happens to be moving, then that's not a sign of exiting members. However, if three or four couples suddenly stop coming within a month, then chances are the club has a problem.

Why do members drop out of clubs? That question needs to be answered before a club can decide how to effectively seal the leak of dancers. There will always be, of course, individual reasons for dropping out of a square dance club. Ill health has forced many avid dancers off the

dance floor. Many times one member of a couple will fall ill and the couple will drop out. Just in my own experience, I can think of three circumstances like this.

In one case, a couple in their thirties had to drop out because the woman developed a serious nerve disease. Another couple in this age group dropped out because the woman developed cancer. An elderly couple ran into a problem when the wife developed a knee that couldn't tolerate dancing. In their case, they came. He danced and she visited on the sidelines.

Maybe your club has had the problem of losing couples when just one of them became incapacitated. Can this be avoided? Yes. Why should both members be forced to stop dancing when an illness stops one? The answer many times is that the club makes the remaining member feel like a "spare tire." The "better half" isn't there so he/she doesn't belong either. What a sad waste. Many times the well partner of a couple facing illness needs just a little TLC too. Wouldn't it be nice if our clubs could make those members feel just as welcome as before. Wouldn't it be wonderful if the ill spouse could still feel that just his/her presence at the club, without dancing, was an asset to the club?

There are many functions that a temporarily disabled dancer might perform if our clubs gave it a little thought. Maybe that person would enjoy making some telephone contacts to members who haven't attend in a while. Maybe the incapacitated dancer would enjoy making a club scrapbook. Who best could sit on the sidelines and capture some of those great dancing movements on film? The secret is to make the person still feel like a unique benefit to the club. If these folks were of value before, they should still be.



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When they are on their feet again, wouldn't it be wonderful to have them still in the swing of coming to square dancing each week? Once the missing starts,

it gets easier and easier to miss. Why not encourage steady participation even though that participation may not necessarily be "dancing" participation?

Some people drop out not for health reasons but because they don't feel needed or welcomed in their own clubs. Maybe they have not been offered an officer position. Maybe they are shunned as dance partners. Cliquishness should be avoided in our square dance clubs. It can and does drive off a portion of the dancers. If our clubs are to work effectively, then every member should have a definite role to fill within the club.

Some people have children who get involved in so many activities that attending square dancing regularly gets to be virtually impossible. A club should make allowances for this. It happens at one time or another with nearly any family who has children. Yet, if a club does not show understanding towards these parents, then the couple will recognize the resentment, drift away from the club and stop participating. A little patience in weathering family obligations will benefit the club, because children do grow up quickly. Then the mature dancers could come more regularly, if they have been participating on some level right along, if our club made them feel that their dancing was valued whenever they could participate.

Clubs are a little like families. Understanding the unique problems of the individuals that compose a club will personalize that club and make it a better-running club. Just as with families who have open communication, open communication in our clubs will stem an outward flow of members.

Personality conflicts could cause some

clubs to lose members. Clubs should decide if they want to function as a club or as individuals who think only of their own needs. To be in a club, the benefit of the club must be considered by all its members. There will never be a perfect club, just as there will never be a perfect church, a perfect job, a perfect family. But, individual dancers must desire to make the club work as a cohesive unit or the club will die and individual dancers will lose their club in which to dance.

The officers of a square dance club often put the lion's share of the work into the club. The result: burnout. I have known many former officers of square dance clubs who eventually drifted away from dancing all together. Clubs should show their officers that they appreciate their efforts. How is this accomplished? By all of the membership pulling some of the load off the officers. If you know an officer has done a good job, tell him or her. If you know you can help an officer with a task, offer your services. The club does not belong to the officers. It's not like a business where the boss does the lion's share of the work because it benefits him most. The membership of the square dance club benefits from a smooth running club.

Each dancer can make a club run smoothly by simply helping when possible and acknowledging the efforts of others. Officers deserve our appreciation. Protecting an officer from burnout will plug one leak from our square dance clubs.

If a club doesn't know the reason or reasons why members are leaving, then it should become top priority to find out. Ask the former members why. Sounds simple. It is simple. If we don't ask the questions and find the answers, then the future of our club and the future of square dancing itself could be in jeopardy. However, since square dancers are problem solvers, I choose to believe that the whys will be found out and that club memberships will increase.

Each dancer can make a difference. How about it, dancers?

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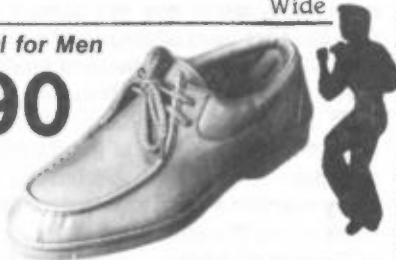


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THE DANCE MASTER

by Glenn Hall, Nashville, Tennessee

Ben Smathers' name is either the least known or most well known depending on where you are. If you are backstage at the Grand Ole Opry, everyone knows Ben, but then they ought to, he has been a regular member of the Opry for over 31 years.

Ben Smathers brought the Stoney Mountain Cloggers to the Opry in September of 1958. Since that time, every other Saturday night, Ben and the Stoney Mountain Cloggers have danced for the millions of folks who have made their way to either the old Ryman or the "new" home of the Opry since 1974 at the Opryland Hotel and Park Complex.

They toured with the Roy Rogers and Dal Evans Show for six years, and while doing so, played in some of the largest casinos in Las Vegas.

In 1977, Ben was asked to join the Charlie Daniels Show to tour as a regular act. After almost 20 years on the Opry, Ben thought perhaps the crowds would not accept him and the simple dance he had perfected and which had been so much a part of his life. He thought this was a little old-fashioned now and he knew that the crowds that followed Charlie Daniels and the CDB were much younger. Most wouldn't even know what the Grand

Look for Ben Smathers at the National Convention in Memphis in June. He will give a seminar on clogging on Saturday.

If you go to the mountains of Hendersonville or Maggie Valley, North Carolina, you'll find a lot of folks there, too, that know Ben, or at least know of him. That's where Ben grew up and learned the dance called clogging, from none other than Sam Queen. Queen was the leader of the group of dancers that went to Washington, D.C. in 1938 to dance for the President of the United States and the Queen of England.

Ben watched Sam and his dancers until he learned the dance. He then formed his own group and called them *cloggers*. He was the first to call his dancers *cloggers* and to put taps on their shoes.

From 1958 through 1963, Ben and his wife, Margaret, and all the Stoney Mountain Cloggers toured as a regular part of the Red Foley Show. During that period, in 1961, they appeared at Carnegie Hall, the first and, to date, only cloggers to have done so.

Ben Smathers and the Stoney Mountain Cloggers were also on Canadian TV for five years (1963-1968) as a regular part of the Carl Smith Show.

Ole Opry was. Much to Ben's surprise and delight, not only was he accepted, and the crowds went absolutely wild over their act. Year after year from 1977 through 1983, the crowds at the Charlie Daniels Shows looked forward to seeing Ben Smathers and the Stoney Mountain Cloggers.

Ben has received awards and honors too numerous to mention in the more than 31 years he has toured all over the U.S., Canada and Europe. He has 300-Plus network television appearances, including a recent episode on *America's Most Wanted*, where he played the part of a grandfather who is killed. He has six motion pictures to his credit, appearances in Nevada's largest casinos and showrooms, and his cloggers are the only ones ever to appear at Carnegie Hall, yet some have never heard of Ben Smathers.

Look for him at the National Convention in Memphis in June. Ben will give a seminar on clogging on Saturday and perhaps speak at the Parade of States.

We're looking forward to seeing everyone at the clogging workshops that are part of the convention program!



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EAGLE PRIDE DANCERS

During the 1988-1989 school year the teachers and staff of East Elementary School in East Liverpool, Ohio began an "effective schools" study. One suggested focus was how to foster student self-esteem. As an outgrowth of building discussion, an "Eagle Pride" committee was formed (the eagle being the school's mascot).

Head custodian Walt Lunger, his wife Janet, and Nancy Davidson, cafeteria manager, suggested they might begin a square dancing class for those boys and girls needing more than academic recognition. From a very casual beginning, the Eagle Pride Square Dancers have become a positive school community symbol.

Expanding from the original eight fifth graders of last year, who moved on to the Middle School, thirty-two current fourth and fifth grade students have met for after-school instruction since October 1989. Walt, Janet and Nancy have volunteered countless hours of their own time. In addition, Nancy and a fellow dancer, Shirley Springer, made all the

children's costumes. Supporting the project with enthusiasm, the parents through the Home and School Association purchased Eagle Pride sweat shirts for the group.

To date, the various sets have performed for citizens' banquets, school functions, the local Ohio River Regatta, and took a prize in the city Christmas parade. The children have also brightened the lives of the elderly by their visits to area nursing homes and senior citizen centers.

Eagle Pride Square Dancers have been invited to be guests of adult dancing groups such as the Pottery City Squares with callers Del Rector and Frank Gatroll and the R. & J. Lamplighters with Ron Anderson, caller.

Truly these student square dancers have accomplished far more in the way of school pride, personal commitment, and community involvement than was initially ever thought possible.

The administration of East Elementary School salutes our square dancer staff members, Walt and Nancy, for the great contribution to our "effective school" project.

Alma M. Kelly, Principal



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WHAT IF...

by Nancy Burton, Toledo *Promenade*

- WHAT IF...we had not had fun that first evening we went to square dance class?
- WHAT IF... the caller had not been the spouse of a colleague, willing to struggle along with an ill-defined group that seemed to make little progress?
- WHAT IF...some angels had not joined the group and given help and encouragement?
- WHAT IF...there had not been Beginner's Dances where we met other dancers and danced to other callers? What if we had not been encouraged to attend them?
- WHAT IF...we had not—finally—been asked to join a club and encouraged by club members, even though we were still struggling and they were "good" dancers?
- WHAT IF...we had not been invited eventually into an Advanced workshop?
- WHAT IF...because I was a slow learner (and still am), I had not been helped, encouraged—even bullied—until I became the "most improved dancer?"
- WHAT IF...we had not become part of a workshop known as the Sunday Night Fights, with no "leader," only a few couples who struggled together to figure out calls with the help of Burluson's *Encyclopedia* and one experienced couple.
- WHAT IF... when we moved to the Toledo area, there had been no clubs, no callers, dancers?
- WHAT IF... we had not been "adopted" by some friendly dancers, integrated into several clubs, and made to feel a part of the dance community?
- WHAT IF...when my partner was traveling on business, I had not been encouraged to dance anyway? And WHAT IF... when I was ill a few years back, my partner had not been encouraged to dance and I to watch and dance as much as possible? And WHAT IF... these dancers had not supported me with their friendship?
- WHAT IF... there were no callers, no clubs, no workshops, no leaders, no dancers?
- WHAT IF...I forgot these lessons I've learned?

Editorial Note: WHAT IF... we woke up one day and discovered that some of these scenarios had come to pass? Would we discover, like Pogo, that "the enemy is us." Or are we so friendly and so helpful that we are supporting square dancing and square dancers in every possible way? WHAT IF...

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July 15-19 — **PLUS**
Hall #1, Kip Garvey (CA), Tom Miller (PA)
Rounds: Tom & Rosalee Clark (IL)
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Hall #3, Texas PO Boys (TX)

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November 25-30

Hall #1 — **Ron Ross (WA), PLUS & ADV.**
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1991

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Hall #2 — **PLUS** — Rick Allison (IL)
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MILT'S POSSE

by Emillee & Dale Dennison

Located in the Minneapolis/St. Paul area of Minnesota is a small but very active club that puts on demonstrations at nursing homes and other special events. Milt Floyd has called for them for the past two years.

Milt graduated from square dance lessons in 1984. He could always be seen talking to callers at dances and conventions; the microphone and its magic with the dancers held a fascination for him. He attended the MSDCA new callers seminar and announced that he wanted to be a caller. He has since been active in the Swingmasters' training program and has called at the Minnesota, Iowa and Wisconsin state conventions and in those states. He teaches lessons three nights a week.

Milt's Posse was reorganized in January 1989 and put on a first nursing home demonstration in February. Since then, The Posse has put on demonstrations at 28 different nursing homes, as well as at Veterans Hospital on three occasions and at the Special Olympics. At the latter event, the Special Olympians joined in and danced. The Posse has also put on demonstrations at three senior citizens' homes for those who can no longer dance.

Milt's Posse built a 12x20' float and danced in the Richfield, Minnesota, parade on the Fourth of July. The Posse

sponsored the first annual 12-hour square dance-athon for Muscular Dystrophy on Labor Day at the Medina Ballroom. The members are most proud of having presented slightly over \$5400 to Jerry's Kids on the MDA Telethon. They are planning a second annual dance-athon next year at the same location, with the goal of doubling this year's donation.

The motto of The Posse is "We have only just begun."

All of the dancers in Milt's Posse belong to other area clubs. Some are on the boards, helping to run other clubs. Each and every dancer donates time and effort helping to put on the demonstrations and run the group.

Milt Floyd donates all of his calling time. C.J. Floyd cues rounds between the squares. Milt and C.J. traveled over 2500 miles last year calling and cueing at demonstrations. When anyone asks about donations to the caller, cuer or club, the answer is to donate the amount to a favorite charity in the name of Milt's Posse/The Posse.



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American Squaredance, May 1990

STATE LINE

In 1989, at the South Carolina Square and Round Dance Convention, Jim Cosman was inducted into the South Carolina Square and Round Dance Hall of Fame. Jim was presented with an engraved plaque inscribed: "In honor and deep appreciation for outstanding leadership, dedicated service and distinguished and unselfish contributions to square and round dancing in South Carolina." Jim's portrait will be placed in the Hall of Fame Showcase in the Hugh Dimmery Memorial Center in Columbia.

Jim loved square dance music from the first moment he heard it at age 14 in Hilton, New York, where dances were held on Saturdays with callers and live bands.

At 18, Jim joined the Air Force and was stationed at Keesler AFB in Biloxi, Mississippi. Here he took six or eight square dance lessons. In 1961 he was sent to Japan, where, at Yokota AFB, he had his first chance at the mike. He called *Just Because* (borrowed from the club caller) and enjoyed it so much that he borrowed more records and spent most of his free time learning and practicing. He called his first club dance in 1962 at Tachakawa AFB near Tokyo. Before his tour of duty ended, he had called and traveled all over Japan, including on top of Mt. Fuji.

His next duty post was Viet Nam. Here he found Chuck Bexley and called with him for the Viet Mai Mixers. In 1964 it was back to the U.S., and Shaw AFB in Sumter, S.C. Here he was involved in the organization of the Shaw Flying Squares and was one of the original group which met to organize the S.C. Federation.

From Sumter, Jim's next post was Tachhli, Thailand. Here there was no square dancing, so he became a member of a glee club and a church choir, and continued to practice his calling.

In 1966, he was back in the U.S. at Charleston AFB, calling for the Swamp



Stompers and the Wappoo Wigglers. In 1970 Jim attended Dick Jones Callers School and returned with great enthusiasm and a tremendous will to work toward the formation of a callers organization in South Carolina. In 1971, several meetings were held and the association was organized with Jim as president. He has worked in every aspect of the association and the state convention, even to making the coffee.

Jim retired from the Air Force and Charleston became home until three years ago, when he moved to St. Mary's, Georgia, to be supervisor of the Quality Assurance program of the Trydent Missile Base. He works sixty hours a week at this job but has found time to organize a square dance group in Kingsland and to call for a group in Jacksonville on a regular basis. Margaret had to ask his boss for time off so they could attend the S.C. convention for the special award.

In his spare time, Jim is a ham radio operator and is interested in motorcycles and cars. A new interest for him and Margaret since moving is boating. Jim calls Mainstream through A-2 and cues some rounds. He often has contra tips at this club dances. He says teaching is most rewarding and that square dancing is still, exciting, enjoyable and challenging.

"FAMOUS QUOTATIONS"

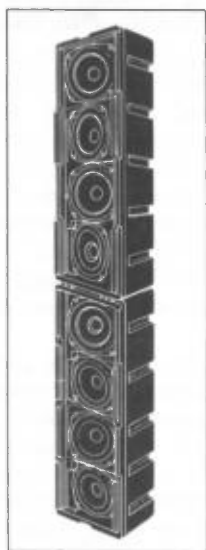
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Encore

by Mary Fabik
Highlights of Past issues of this Magazine

25 YEARS AGO—May 1965

Our theme this month is one-night-stands and the great potential these introductions to square dancing have in drawing vast numbers of people into the square dance movement.

The caller should be careful in choosing his material so it represents modern square dancing accurately...He/she should keep the primary objectives, fun and sociability, in mind. Teaching should be kept to an absolute minimum...

Square dancers and callers who participate in one-night-stands should keep in mind that a "hard sell" for square dancing is out of place at one-nighters.

American Squares is eager to promote one-night-stands as evenings of fun and friendship that can draw many new dancers into our activity. Keep it easy, keep it fun, and enjoy that next one-nighter.

Arvid Olson, editor

From Leo J. Brown, Milwaukee, Wisc., comes news of a nationwide effort just underway to see square dancing made the national dance of the U.S. Dancers are

urged to write President Johnson, local newspapers and TV stations requesting that such a declaration be made. Also, dancers should urge that the week of Sept. 19-26 be set aside as National S/D Week. Below is a sample letter to be sent to the President:

"Mr. President:

"The pioneers started square dancing, and through the years improved it by adopting parts of many national dances, making it truly the blending of nationalities and people.

"Perhaps, Mr. President, by making square dancing our national dance, it might get thousands of people who do not get enough exercise up onto their feet to get their needed exercise and have fun doing it."

New Ideas: *Pass the ocean (sea)* by Holman Hudspeth; *cross run* by Bill Jordan.

10 YEARS AGO— May 1980

Club Survival suggestions from readers: **Continued on Page 96**

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KILOWATT 8'S OF DENVER

In October, 1989, the Kilowatt Eights Square Dance Club of Denver, Colorado, held their fiftieth Anniversary Dance in the grand ballroom of the University of Denver. Gold balloons made gala decorations. The ballroom has a hardwood floor, highly polished, and will accommodate 45 squares.

Two emcees—Charlie Tuffield, club caller for 30 years, and Torgy Thorbjornson, one of Denver's popular callers—presided. Guest callers and cuers included Herb Egender, Jim and Bonnie Bahr, Fred and Elenor Hartwell (who were members of the Kilowatts for about ten years before becoming involved in calling), and Jerry Tuffield, Charlie's wife.

Refreshments were provided by the University of Denver's Catering Dept. and consisted of fresh veggies and fruit with dips, punch, coffee and an anniversary cake.

Two planned surprises were on the program. One was an interruption of a round dance by one of the members, dressed as a cleaning lady and mopping the floor. The other was an old-time dance tip with live music supplied by a club member who plays the tuba, Jerry Tuffield on the accordion, and two other musicians, one on guitar and one on violin. The tip consisted of *Solomon Levi* and *Texas Star*. Then, there was the surprise of surprises, unplanned and unknown until presented—the Bears Square, which was eighteen months in preparation and done expressly for the anniversary. The Kilowatt 8's anniversary party was a night to remember. *Dick & Jo King*



A subscription to the *LEGACY Club Leadership Journal* will be sent to this club, compliments of ASD.

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- 4B-6095 STRONG ENOUGH TO BEND—Paul

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FEEDBACK

I am a new square dancer and just love it. I love the square dance clothes, the crinolines and the festive dresses. They set the stage for square dancing. This is one activity where I feel completely feminine, because of the pretty clothes with all the ruffles and bows.

I wear my prairie skirts to square dance class and most people wear prairie or jeans. But for our regular dance I hope no one gets the idea to change the regular clothes. Let's keep square dance clothes the way they are or next they will be dancing in shorts.

*Dorothy Grace
Chambersburg, Pennsylvania*

I am writing in response to the "Square Line" article by Mary Mines in the January 1990 issue about whether or not women should learn to dance arky.

Here in Japan it is taken for granted that if there are more women than men at a dance, some of the women will take the man's part. (It is even occasionally true that if there are more men than women, some of the men will take the woman's part.) This is partly due to the fact that clubs here are not made up of singles or couples, but just a variety of members, so that the balance in each club of men and women is not always 50/50.

Also, there are a number of all-women square dance clubs, so that at dances in

some areas there are almost always more women than men. In some of the all-women clubs, some dancers learn only the man's part and don't even know how to do the man's part.

However, I think that in most cases women learn to dance arky after they are already fairly proficient dancers. I, for example, am a switch-hitter (dancer?). I dance either part equally well, even though I belong to a mixed club (although I have to admit that I do occasionally start to go the wrong way for the *grand right and left*). Often many of the men will be late in arriving because of work or whatever, and so I'll dance the man's part until enough men arrive. Or at a large dance where there are more women than men, rather than sit out because of the lack of a partner, I'll just ask another woman to dance. It seems to me that the more people who get to dance, the better. After all, isn't that the whole point of square dancing?

*Martha Ogasawara
Tajimi-shi, Japan*

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American Squaredance Association



Who makes the decision in your club to have a club dance? Who makes the decision in your club to *cancel* a club dance?

Opposite sides of the same coin. Sure, I realize the enormous amounts of time, money, and energy we exert to get dancers to attend our dances...but what happens when weather, or some other emergency, forces cancellation of a dance?

Who makes the decision? Is your club prepared with an "emergency cancellation plan"?

Your club's emergency cancellation plan should include these steps:

1. A decision by the board, president, or other designated person(s) to cancel the

dance. This decision should be based on many common sense criteria.

For instance, if the police are asking everyone to stay out of an area, or off the roads because of weather conditions, or other emergency; then, obviously, you should not endanger the lives of your dancers or callers. If freeways in the area are closed due to ice and snow, your dance should be cancelled.

2. The banner chairman or designated "temporary" banner chairman (should the appointed person/couple be unable to attend the dance) should be notified to call and cancel any clubs that have planned to attend. Those clubs' banner chairman and president should be called and they should, in turn, notify their club members.

3. The caller(s)/cuer(s) and any other special guests should be notified as early as possible of the cancellation. Many times they travel from longer distances and may even have dancers that they

Continued on Page 78

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by Bill Johnson

I have two computer programs for compiling dances on a Commodore 64, one for four couples which is basically modular and taken from tapes and the pages of *ASD*, and the other for two couples which is live and creative.

The 4C one started off being a collection of get-ins, zeros, conversions and get-outs at Plus, Advanced and C-1 levels—like four sets of building blocks that could be combined in various ways. Some of the sequences seemed rather long, however, and the idea arose to split them into wave lengths, to go from RH wave to RH wave and thus make more building blocks.

But the cart soon pulled the horse and it ended with 150 blocks for there are of course, many parallel wave configurations. It became necessary to devise a system of notation for the waves, one which might be of more general interest.

If we keep the men as 1,2,3,4 and make the ladies 5,6,7,8, then the RH waves that contain No. 1 man can be simply read off from the left; thus *Heads pass the ocean and extend* gives 1672; *Acey deucey* from there will lead to 4671, and so on. If the number ever contains the same digit twice, or contains a 3, then a mistake must have been made.

The computer adds zero to the wave numbers and stores the get-outs from there—thus for 6125 they are at 61250 to 61259 a handy and speedy reference. These get-outs will be to other waves, or to a zero box, zero line, RLG or A/L.

And that's about it—short sequences

have an automatic *wheel around* to kick them off again from a zero line, long ones go direct to the nearest RLG. *Thars* and *alamos* (although both really are waves, crossed or endless) are treated separately.

The 2C system is more creative in the sense that every move is based on the position of the dancers after the previous call; there is no set pattern or "off the hook" modules.

There's a location number for every position in the square where No.1 Man could be (and with phantoms this runs into several thousand), the number consists of four digits which reading from the left for facing direction, ends and centres; handedness, belles & beaux; and rotation.

In symmetric dancing the first three are either 0 or 1 and the fourth is 1,2,3,4—a typical number would be 1014. In asymmetry where the same sexes can be together or on the same side of a box or where original partner can be once or twice removed then the third digit can also be 4,5,7,8—too complex to explain here!

Every movement has an entry code from which the computer updates the location and resultant formation—selection can be at full random (the initial call would be one of 90) or restricted per level (Plus, Advanced, C1, C2, C3) or modified by mixed sex, APD or with or without phantoms as preselected.

If the first call were to be *spin the top* (Y11-E5) then the location would become 1012—No.1 man being the centre of a RH wave with the other woman beside him, and backing onto spot 2. The Y codes apply where all the dancers do the same (in this case change partner and move 1 place), and the E code (one of 25) says that beaux become centres and belles change handedness. Where there is irregular rotation T,U,V and W codes replace Y, and where in asymmetry there are irregular partner changes (as with *ends fold* from an inverted line) then there

Continued on Page 100

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2385 BUTTON UP YOUR PENNIES FROM HEAVEN, Johnnie Wykoff	Square Dance
2384 WITCH DOCTOR, Garland Smith	Square Dance
2383 COCOANUTS, Johnnie Wykoff,	Square Dance
2382 HERE'S JOHNNIE/THERE'S GARLAND	Hoedown
2381 TROT THE FOX, Nancy Carver	Round Dance
2380 JUST THE WAY YOU ARE, Nancy Carver	Round Dance

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Q Quiet your nerves with a *do-sa-do*
U Unwind your limbs with a *promenade*
A And see those heebie-jeebies fade
R Rollaway with a half sashay
E Each tribulation that comes your way
- D** Dispel your gloom with an outstretched hand
A A right and left and allemande
N No tonic like a toe and heel
C Completing together a *wheel and deal*
E Everyone dancing will eventually find
S Square dancing is healthy for body and mind.
- Harold Haskell*
Leominster, Massachusetts

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 Around in a circle here we go.
 One couple in and one couple out
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- ESP 162 PUT ON YOUR OLD GRAY BONNET
by Elmer
- ESP 014 IT HAD TO BE YOU (Round) by Jim



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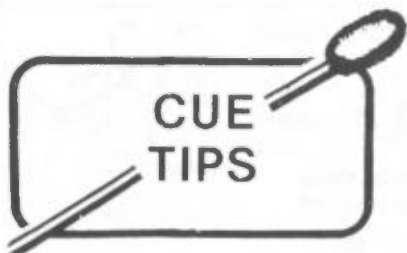
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SEQUENCE: INTRO AB AB ENDING

RHYTHM: Two-step

INTRO

1-4 **WAIT;; APT,—, PT,—; TOG SCP LOD TCH;**
 (1-2) In OP fcg wall (ptr wait 2 meas;); (3) apt L,—, pt R,—; (4) tog R to SCP fcg LOD,—, tch L,—;
 PART A

1-4 **2 FWD TWO-STEPS;; CUT BACK TWICE; DIP & REC;**
 (1) In scp fcg LOD fwd L, cl R, fwd L,—; (2) fwd R, cl L, fwd R,—; (3) XLIF, bk R, XLIF, bk R;
 (4) dip bk L,—, rec fwd R,—;

5-8 **CIRC AWAY TWO-STEP; TOG TWO-STEP CP WALL; 2 TRNG TWO-STEPS CP LOD;;**
 (5) Circ away from ptr fwd L, cl R, fwd L,—; (6) circ tog fwd R, cl L, fwd R to CP fcg wall,—;
 (7) trng rf sd L, cl R, bk L,—; (8) trng rf sd R, cl L, fwd R to CP fcg LOD,—;

9-12 **2 FWD TWO-STEPS;; PROG SCIS BJO LOD;;**
 (9) Fwd L, cl R, fwd L,—; (10) fwd R, cl L, fwd R,—; (11) sd L, cl R XRIF (W XIB) to SCAR fcg DW,—;
 (12) sd R, cl L, XRIF (W XIB) to BJO fcg LOD,—;

13-16 **FWD HITCH; HITCH SCIS SCP LOD,—; TWIRL 2; WK 2 BFLY WALL;**
 (13) Fwd L, cl R, bk L,—; (14) bk R, cl L, fwd R (W sd R twd RLOD, cl R, XLIF) to SCP fcg LOD,—;
 (15) fwd L,—, fwd R (W twl rf R,—,L)—; (16) fwd L,—, fwd R to BFLY fcg wall,—;

PART B

1-4 **SAND STEP TWICE;; 2 SD CLS; WK 2 CP WALL;**
 (1) In BFLY fcg wall tch L toe to R instep, tch L heel to R instep, XLIF,—; (2) tch R toe to L instep, tch R heel to L instep, XRIF,—; (3) sd L, cl R, sd L, cl R; (4) fwd L,—, fwd R to CP fcg wall,—;

5-8 **LF TURNING BOX DW;;;**
 (5) Trng lf ¼ sd L, cl R, fwd L to fc RLOD,—; (6) trng lf ¼ sd R, cl L, bk R to fc COH,—;
 (7) trng lf ¼ sd L, cl R, fwd L to fc RLOD,—; (8) trng rf ¾ sd R, cl L, bk R to BJO fcg DW,—;

9-12 **FWD BJO CK; FISHTAIL; WALK 2; 2 FWD LKS;**
 (9) Fwd L twd LOD,—, fwd R ckg fwd motion,—; (10) XLIB (W XIF), sd R, fwd L, lk RIB (W lk LIF);
 (11) fwd L,—, fwd R,—; (12) fwd L, lk RIB (W LK LIF), fwd L, lk RIB (W lk LIF);

13-16 **HITCH 4; WK 2 CP WALL; TWISTY VINE 4; PIVOT 2 SCP LOD;**
 (13) In BJO fcg LOD fwd L, cl R, bk L, cl R; (14) fwd L,—, fwd R trng to CP fcg wall,—; (15) sd L, XRIB (W XIF) to SCAR fcg RLOD, sd L trng to CP fcg wall, XRIF mnvrg to CP fcg RLOD (W XIB);
 (16) pvtg rf bk L,—, fwd R to SCP fcg LOD,—;

ENDING

1-4 **2 FWD TWO-STEPS;; TWIRL VINE 2; APT PT;**
 (1) In SCP fcg LOD fwd L, cl R, fwd L,—; (2) fwd R, cl L, fwd R,—; (3) fwd L trng to fc ptr,—, XRIB (W twl rf R,—,L)—; (4) apt L,—, pt R,—;



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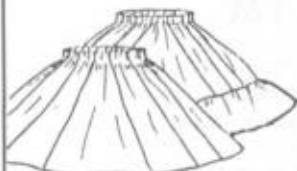
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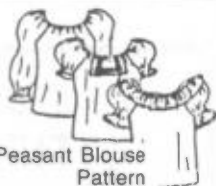


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Barbara Fisher's dress is made of green and white polyester fabric that she purchased at the Seattle National Convention from Twirl-Away Togs. The skirt is mini-pleated and the dress is cool and comfortable, as befits Hawaii's warm evenings. Barbara was chairman of the convention fashion show this year. She and her partner were happy to be dancing; Barbara has overcome a serious illness during the past year.



Hem Line



At the 1990 Hawaiian convention, many square dance outfits were made out of distinctive island fabrics. When dancers live far from square dance shops, they become innovative about using local fabrics with lovely prints.

Pictured here are John and Ahiko McGregor, chairmen of this year's convention. Ahiko's dress and the trim on John's shirt is of black and white polyester fabric in a hibiscus print.



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People IN THE NEWS

This scene could be *Anywhere, USA*, but it happens to be at a dance in Square Dance Lane, Wichita Falls, Texas, as shot by **Fred McCall**. Fred is one of our prolific photographic contributors.



While we're covering Texas, we'll report that **Lionie Montgomery** is still actively dancing in the Lubbock area at age 90, according to **Carlton and Theron Tanner** and an article in the *Avalanche-Journal*. He started in 1930 when "women wore ankle-length dresses and a steel ring to hold the skirts out."

According to **Ken and Phyllis Perry** of Jefferson City, Missouri, and seen in the *Jefferson City New Tribune*, a group of Show-Me-State square dancers (Spinning Heels and Circle Bobs) showed legislators how to swing at a hearing to designate square dancing as Missouri's official folk dance. Spokeswoman and impromptu caller was **Shirley Baxter**.

Caller **Tony McUmb** provided the next three items. First, from *U.S. News and World Report*, a photo of **Laura Hargis** shown square dancing in Centreville, Va., with friends, depicts the activity as an antidote for heart attacks in women.

American Sqauredance, May 1990

Even *Life Magazine*, in covering what goes on in the Pentagon in Washington, D.C., the largest military facility in the world, showed a photo of the B'n B Club dance there.

Finally, from *Road Rider*, we learn that the Dancing Wheels of the Willamette Valley in Oregon go on monthly motor cycle/square dance outings in both Oregon and Washington, according to **Mary Wagner** in a three-page photo-story.



Shown here are **Sam and Betty Mitchell**, recipients of the Top Prairie '85 award for *Easy Lovin'* and T.P. '86 award for *Serenade*, belatedly presented by **Al and Donna Horn** of P-M-D-O-U Records. Other recipients were **Kim Hohnholt** and **Chuck Donahue**.

It has been announced that **Bob Scrapper** has sold **Cardinal Records** to **B.J. Carnahan** of 4-Bar-B Records.

On March 8, the nationally-televised *Good Morning America* show ran a S/D segment extolling fitness, set up by **Bill and Bobbie Myriuck** of California's *Blue Book*.

Topeka, Kansas, was the location of a party and milestone in the lives of popular round dance leaders **Frank and Ruth Lanning**, celebrating sixty years of marriage.

Caller **Dean Fisher** of Collingwood, Ontario, sent us a full page *Huronian* newspaper photo-feature on square dancing, naming also **Don and Elaine Whitford** and the Midland Grand Squares.

From New Albany, Indiana, comes word that **Phil and Norma Roberts** have retired from round dance teaching.



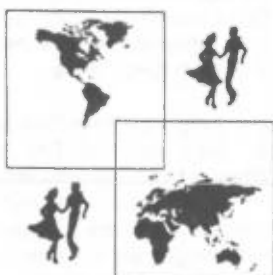
The *Catalyst*, Schenectady, N.Y. area) honored caller/leaders **Glen/Connie Young** for 30-year continuous work with the Electric City Twirlers.

A caravan of RV's will be heading down to Memphis, Tennessee, from Oregon to help promote Portland as the possible site of the 1994 National Convention, say **Rex and Sylvia Anderson**.

Michigan caller **Bill Peterson** received 40 calls and signed up four sets as a result of a *Detroit Free press* column by **Bill Laitner** quoting health benefits of square dancing from **Duane and Barbara Smith**.

Florida's non-stop dancing seniors **Charles and Eleanor Hovevar** reached 432 days of dance on March 9 at Strawberry Square, Plant City.

In Hawley, Minn., a retirement party was held for caller **Don and Martha Littlefield**, now enjoying traveling in Florida.



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by Harold & Lill Bausch

So many opinions are heard about our hobby, so many views, and all from some very different situations. It is time we bring some perspective to things.

Your opinion and mine are drawn from our own personal experiences. I must add, however, that I have been exposed to most every area of our great nation, for I have called in all sections of the U.S. and two foreign countries. Even so I have been exposed only to the clubs and festivals for which I have called, and still do not pretend to understand all situations.

Our situations are all different, just as our areas are. For example: my state of Nebraska has a population of 1,577,000, a population density of 20 people per square mile. The city of Los Angeles has 1,389,850; New York City has 5,494,649 more people than our entire state. The population density of these cities must be in the thousands, instead of 20. How can we possibly have all the types of clubs and programs? We can't. Take the state of Wyoming, population of 492,000, population density of five people per square mile. They, too, cannot have all the types

of clubs that the metropolitan areas have.

What I am trying to get across is that our areas are different and our needs and practicalities are different. That is not to say the people of Wyoming or Nebraska are not as good or as smart. It does tell me that we cannot afford the same things.

When I speak of Advanced and Challenge clubs hurting our areas, I am not speaking of Los Angeles or New York, I am speaking of the midwest and areas like this that do not have an excess of dancers, or people.

I stress that we should approach square dancing as entertainment, not challenge.

There are more parts of the U.S. that approximate our situation here in the heart of America than approximate the heavily populated areas. There are more five-to-fifteen square clubs than there are 40-or-more square clubs. There are more areas that depend on 500-1,000 square dancers to keep the area going than areas with millions of people. That is why I urge moderation in the complication in our programs. I do not believe most areas can afford to split into many groups, as our programs would have us do. I forget who it was that made the famous quote, "Divide and conquer," but to divide our dancers into many section is to dilute the strength of the overall program.

It is my belief that *in most areas*, it would be better to have only the Mainstream and Plus programs. All calls above this should be used only as a fea-

Continued on Page 94



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Calling Tips

SQUARE DANCE SOUND EQUIPMENT

Continued from April Issue

by Brian Hotchkies

Adjustment of volume was also easier to control with pre-recorded music than it was with "live" instruments. In the early days speed variation of records was difficult to obtain, but as we know now, this benefit would also come in time.

In my early days, variable speed turntables were difficult to come by, and those that were available were very heavy and bulky. We settled on a set speed unit, to which we fitted a little felt pad on an adjustable arm that would touch the side of the turntable as it rotated—a little brutal I admit, but it worked. In those days we used two independent systems (amplifier/speakers): one for music, the other for voice. The amplifiers may have been similar, but the music speaker was a *big* enclosure which measured about 3 feet high, 14 inches deep and 18 inches wide (you can convert to metric if you wish). The voice was usually reproduced via two columns which were placed on each side of the stage. In those days our amplifiers were the "valve" type with generated quite a lot of heat—look out for any records left on top of one... I still believe that because of the valve amplifiers (which produced a very "full" sound), and massive music speaker enclosure, our music reproduction in the early days was superior to that of today, but the vocal clarity is many times better today than it was then, due mainly to better quality speakers and amplification available for voice reproduction.

Specialty square dance sound systems such as Newcomb, Del-Sound, Clinton

and Hilton were not available in our early days here in Australia. As a result, many of us built our own systems, by buying an amplifier here and speakers there. The result was a "hybrid" system which required an army to bring it into the hall, and an audio engineer to set it up. One thing it did do, was to help keep us fit. The sound quality varied considerably, but in most cases the voice reproduction left a lot to be desired.

The fidelity of sound for square dancing is more critical than the usually required for general public address. The music does not need to be hi-fi, in fact some of the better systems such as Hilton have very lo-fi music. It does need to be relatively free of distortion—music that sounds mushy is not pleasant to dance or call to. Similarly, the voice reproduction should be clean. A muddy call presents major problems for the dancers and severely restricts what the caller is able to call to the floor.

Controls on the music (pre) amplifier should include independent *bass* and *treble*, so that the caller can build the sound of his music. The vocal amplification must be crisp and clear, with sufficient bass to prevent the sound from being harsh and clinical. The equalization (bass/treble) of the voice on some imported amplifiers is built into the one control, turn the knob one way and you get bass boost/treble cut, turn it the other way and the reverse effect is achieved.

Too much bass or treble in either the music or voice does not tend to produce good, clean sound. The majority of an amplifier's output energy is taken up producing bass sound, so if this frequency area can be limited, the available power for mid-range frequencies can be greatly increased. The high frequency range is also wasted in a square dance hall and can create hearing problems for the dancers, if it is excessive. For this reason, manufacturers of the most popular specialty sound systems have designed the frequency curve of their pre-amplifiers to restrict the power-consuming "bottom

Continued on Page 100

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Linear Cycle Round the Globe



Steffen Mauring recently escorted a group of German square dancers to Australia and New Zealand, the first such tour ever. En route the 25 dancers enjoyed the sun and water at the beach of Waikiki. German caller Thorsten Geppert and Hawaiian caller Doc Casey called a dance at the Waikiki Elks Club. The group also danced under open skies with the Pali Twirlers in Kapiolani Park.

Then, as Steffen tells it, "Overnight we fly to New Zealand. We cross the date line and lose a day. In Auckland Mike Saville greets us. His club members pick us up for a special dance in the Hibiscus Club."

Other sites visited were Waitomo Caves; Rotorua, the "place of geysers" and "many Maoris;" Christchurch, with a dance at Cotsworld Inn and a dance

with the Cathedral Squares of over 400 members; Mt. Cook; Queenstown, with rafting; Milford Sound; Sydney and Brisbane with more dances.

Back to Steffen: "We take the bus to Caloundra where we spend Christmas with our Australian dancers. We spend our time making trips, swimming and dancing. Here in Australia people celebrate Christmas much more cheerful than people in Germany. We are very impressed by the Australian and New Zealand hospitality. It is hard to say goodbye.

"Again we cross the date-line and this way we can celebrate Christmas a second time on Moorea. For the rest of the tour, we mostly relax at the beach and enjoy the French Food. On December 30 we are back in wintry Germany."

<p>EAST TEXAS CALLERS SCHOOL Fin & Feather Resort Hemphill, Texas August 26-31, 1990 <i>Staff: Wayne Morvent</i> <i>Stan Burdick</i> For 0-5 yrs. experience</p> <p>Write W. Morvent HC52, Box 344 Hemphill TX 75948</p>	<p>SOUTHERN CALLERS COLLEGE Grand Hotel, Pigeon Forge, TN (Scenic Gatlinburg Area) September 3-7, 1990 <i>Staff: Don Williamson,</i> <i>Stan Burdick.</i></p> <p>For new/newer callers Tuition: \$175.00 plus lodging Full Callerlab curriculum taught. Don Williamson, Rt. 8, College Hills, Greeneville TN 37743</p>	<p>PARRISH RANCH COLLEGES Berthoud, Colorado <i>Rounds: Ray & Anne Brown</i> <i>602-984-1780</i> 3 Schools; May 20-24, May 27-30, June 3-7 <i>Squares: Jack Murtha (CA)</i> <i>916-673-1120</i> June 10-16 (full week) ARIZONA CALLERS SCHOOL Feb. 4-9, 1990 <i>Vaughn Parrish, 602-982-1088</i></p>
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by Bob Howell

easy level

Hugh Macey of Bath, Ohio, has re-released a record that has been a favorite of many callers for several years. I am so pleased that it is now available again. The late Johnny Davis calls the flip side. It is a smooth-flowing routine.

THIS OLD RIVERBOAT

BREAK:

*Join hands and circle left, that Riverboat's awaitin'
 All aboard it's time to go
 Allemande left the corner girl
 Turn a right hand round your partner
 Men star left around the town
 Star promenade that gal around
 Girls step out and backtrack, same one a do-sa-do
 And then you left allemande, then come home
 And promenade, you promenade her
 It's up the river we go, forward 8 and back you go.

ALTERNATE PATTERN:

*Join hands and circle, we're churnin' muddy water, hold her steady as we go...
 *Join hands and circle, we're sailing up the river, easy now don't go aground.
 **Four little ladies chain now that paddle wheel's aturin'.
 **Four little ladies chain now, we're dancin' on the levy.

FIGURE:

**Four little ladies chain now go straight across the river
 Chain 'em back and watch 'em go
 Put the ladies back to back,
 Men go round the outside track
 Get back home do paso, don't you hear the whistle blow
 Corner box the gnat, then you do-sa-do her
 Then you left allemande and come home, promenade
 You promenade her, as up the river we go
 I see that riverboat so...

The following two dances have been selected by the Contra and Traditional Dance Committee of Callerlab to be recognized as the quarterly selections for the second quarter of 1990. The Traditional Dance, as called by Billy Lewis of Dallas, Texas, is...

RED WING

FORMATION: Square

MUSIC: *Do It Yourself Red Wing*, Kalox 1015; *Red Wing*, MacGregor 640 (638 called) or *Red Wing*, Top 25347.

OPENER AND ENDING:

Join hands and circle left, circle around that ring
 Allemande left with your old left hand
 Weave the ring, don't just stand
 Weave go in and out, until you meet your own
 Do-sa-do, it's back to back, step right up & swing
 Then you swing, swing tonight, oh pretty red wing
 Then promenade her and serenade her
 Yes you swing, swing tonight, oh pretty red wing
 While red wing cries her heart away.

FIGURE:

First old couple lead out to the right and circle 1/2 round
 You dip and dive and away you go
 The inside high and the outside low
 Hurry, hurry, let's go, it's over and then below
 You dive right thru and on to the next, circle 1/2 round
 Then dive right thru and on to the next, circle 1/2 round
 You dip and dive and away you go
 The inside high and the outside low
 Dip and dive across that track
 You dip and dive acoming back
 Dive right thru and home you go and everybody swing
 Then you swing, swing tonight, oh pretty red wing
 Then promenade her and serenade her
 Yes, you swing, swing tonight, oh pretty red wing
 While red wing cries her heart away.

Carole Howard of Mt. Pleasant, Michigan, has used a little mixer for several years which has proven to be a real crowd scrambler. She calls it her...

SUPER DUPER MIXER

FORMATION: Partners, scattered anywhere on the floor.

MUSIC: *Jingle Bells*—FolkKraft 1080 or any other seasonal, *Popcorn*—Mus 145. Currently using *I Heard It Through the Grapevine*, Marvin Gaye, C4KS7754.

ROUTINE:

- 1-8 Couples (partners) promenaded in any direction for 8 steps.
9-16 Partners face one another and back away 4 steps, then quickly clap own hands 3 times and then stamp feet quickly 3 times.
17-24 Partners walk back together again, swinging right elbow once around.
25-32 All find new partners and swing left elbows. Keep new partners to begin again by promenading.

The committee's choice of a contra is written by Ed Butenhof of Rochester, New York:

DIXIE STYLE CONTRA

FORMATION: Improper duple

MUSIC: *Is It True (What They Say About Dixie)*, County Line CL-1; *Are You From Dixie* SIO 124, or any standard 64-beat tune.

ROUTINE:

- Intro With your corner do-sa-do
1-8 - - - - - -- Same girl swing
9-16 - - - - - Straight across right and left thru
17-24 - - - - - -- Ladies chain
25-32 - - - - - -- Right and left back
33-40 - - - - - Dixie style to an ocean wave
41-48 - - Balance four, Drop hands and everybody walk
49-56 - - - - - Turn alone and come back
57-64 Same girl turn thru, New girl do-sa-do
(Every other time, those facing out must partner trade.)



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MOUNTAIN HIGH EXPERIENCE

by BettyLee Talmadge
Lake Buena Vista, Florida



December 25, 1989, Main Street, Magic Kingdom

You asked about "mountain top" experiences in "Meanderings." Boy, do I have one for you!

We left Ohio in 1965, an average family with three children who had very little time for outside activities. Our move to Florida got us into square dancing and our life did a complete turnaround.

I started working at Walt Disney World in 1971. The entertainment director heard about square dancing and asked me to invite square dancers to be the first group to dance in the Ballroom of the Americas in the Contemporary Resort Hotel. Who could turn that down? Over 1,000 dancers came from all over Florida. One group from Miami spent the day in the Magic Kingdom and danced all evening. Disney was amazed at what we had accomplished in just four weeks.

The following year I was asked to repeat the dance, but success always means larger successes, so I said, "No!" They wanted to know what would change my mind. I said, "Give me the entire Magic Kingdom," knowing that Disney did not do big parties in the kingdom. To my surprise, I was asked to host the first Magic Kingdom Mix-In. We had over 5,000 square dancers. Our parade down Main Street surprised everyone, especially when we did a *peel off* out of the Grand March to send our dancers to two separate dance locations. In the following years, we hosted nine additional mix-ins.

Many invitations for parades and exhibitions in the Magic Kingdom followed,

limited to 50-100 dancers per show. Then we were asked to invite 200 dancers to carry the American flag in the grand finale of the Kids of the Kingdom Fourth of July Spectacular. We were to wear the Main Street costume and had to be available for three shows nightly for three evenings. Dancers carried the flag for ten years, until the format of the show was changed.

When Disney officials started planning opening ceremonies for the American Adventure Pavilion in EPCOT, they felt square dancing was appropriate. Three weeks before the ceremonies, we had a 10 PM rehearsal. We were expected in casual clothes. They were totally surprised when we marched in in the red, white and blue outfits we planned to wear for the show, which drew great applause.

The Square Dancers of Central Florida is an ever-changing group. We have been a part of three New Year's Day football half-time shows from the Orlando Arena. Other fantastic experiences include the New Year's Eve show at Cinderella's Castle seven years ago, with Janie Fricke and Ricky Skaggs. I was asked to invite 300 dancers; we had 800 volunteers and Disney let them all come to the filming.

Eighteen years later, I am still working in the convention office and booking meeting rooms. Four squares of dancers and an identical number of cloggers were invited to participate in filming a sequence for the Disney World Christmas Parade. My daughter, Susanelaine Packer, a square dance caller for almost 20 years, assisted

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the show director in square dance moves to incorporate with the parade dance moves. The show director said the dancers' portion would be a "show stopper" because of the energy expended, even after a day of rehearsal.

Susanelaine and I have been very fortunate through the years to participate in these fantastic things at Walt Disney World, and we would like to extend our thanks to all the Square Dancers of Central Florida who have helped with the fun projects. We salute them all!



OFF TO GERMANY AGAIN

Nine caller-hosts with their partners and about 200 tourists will be underway this month to Germany and a four-country tour, including also a viewing of the Passion Play in Oberammergau. This marks the second German-American Friendship Festival, this year in Rudesheim. A special dance in The Hague, Netherlands, is also planned.

Royal Holiday

SQUARE & ROUND DANCE WEEKENDS

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TONY OXENDINE

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Rounds: Pat & Jim Thomas

April 20-22

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(C2 Star Tips)

March 9-11

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Rounds: Teresa & Jeff Johnson
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ROYAL ROUNDS FESTIVAL

April 27-29

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HELEN AND BILL STAIRWALT
Phases 3 thru 6
Styling Clinic and Die Hard Ball

March 16-18

DARRYL MCMILLAN — ART TANGEN
Rounds: George & Joyce Kammerer

RHYTHM RECORDS FESTIVAL

May 26-28

WADE DRIVER — TIM MARRINER
MIKE SEASTROM
2 HALLS: PLUS AND ADVANCED
Rounds: Teresa & Jeff Johnson

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English

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1990 Weekend Schedule

★
CHAPARRAL RECORDS W/E
Ken Bower (CA); Marshall Flippo (TX)
Scott Smith (UT); Beryl Main (AZ)
Gary Shoemaker (TN)
[RDS] Ray & Bea Dowdy (WV)
April 27-29

Danny Weeks (GA)
Gabby Baker (GA)
[RDS] Nettie Maitre (GA)
May 25-27

Kevin Lowe (VA)
Jos Lowe (VA)
[RDS] Judy Everhart (IN)
June 22-24

★
ROYAL RECORDS W/E
Tony Oxendine (SC)
Jerry Story (TX)
Larry Letson (TX)
[RDS] Jim & Jane Poorman (IL)
July 20-22

Phil Kozlowski (IN)
Joseph Miller (FL)
[RDS] Phil Van Lokeren (OH)
August 17-19

J. R. Sparks (KY)
Sam Lowe (SC)
[RDS] Dorothy Sanders (KY)
September 14-16

Bill Stiehl (OH)
[RDS] John & Jean Stivers (OH)
October 5-7

Ray Donahoo (TN)
Roy Hawes (TN)
[RDS] Clara & Earl Jordan (TN)
May 4-6

Cecil Sayre (WV)
Jim Durham (VA)
[RDS] Bill & Sandy Bush (WV)
June 1-3

WE'LL SEE YOU AT
THE NATIONAL CONVENTION,
LOOK FOR OUR BOOTH
June 29 - July 1

GOOD OL' BOYS W/E
Sam Dunn (OH)
Keith Zimmerman (OH)
Mike King (OH)
[RDS] Phyllis Hathaway (OH)
July 27-29

Gene Record (KY)
Mainstream
August 24-26

Colep Dyer (AL)
Ray Brigance (TN)
[RDS] John & Betty Griffin (MS)
September 28-30

George Laverider (AL)
[RDS] Judy Everhart (IN)
October 26-28

Chuck Meyers (AL)
Jimmy Roberson (NC)
[RDS] Chuck & Nancy Sample (FL)
May 11-13

Phil Kozlowski (IN)
Nick Hartley (IN)
[RDS] Chuck & Barb Jobs (OH)
June 8-10

Sam Dunn (OH)
[RDS] Dorothy Roosa (OH)
July 6-8

Mel Estes (AL)
Harry Lackey (NC)
August 3-5

Wayne McDonald (TN)
[RDS] Dee Smith (TN)
Aug. 31 - Sept. 2

LIGHTNING RECORDS W/E
Jimmy Roberson (NC)
Barry Echols (NC)
Max Arnold (NC); Bob Price (NC)
[RDS] Wenz & Norma Dickenson (TN)
October 12-14

Harold Kelley (GA)
John Swindle (GA)
[RDS] Hal & Sadie Roden (GA)
October 19-21

Frank Holland (NC)
Gary Shoemaker (TN)
[RDS] Bonnie Tomchik (NC)
May 18-20

Ron Everhart (IN)
Dave Craw (IN)
[RDS] Iven & Barb Saxton (OH)
June 15-17

Harry McCaigh (WV)
George Shell (VA)
July 13-15

Bill Bungenner (OH)
Gary Brown (OH)
[RDS] Butch & Nancy Tracy (IN)
August 10-12

Barry Vestal (TN)
Gary Shoemaker (TN)
[RDS] Ray & Bea Dowdy (WV)
September 7-9

Mark Clausing (OH)
[RDS] Glenn Anders (OH)
September 21-23

Buddy Coulter (NC)
[RDS] Nora Hutchins (NC)
November 2-4

Mountain

In The Heart of the Great Smoky Mountains

1990 5 Day Schedule

Open House
with
Gary Shoemaker

April 30-May 4

A2 Into tp C1
Darryl Lipscomb (CO)
Mike Jacobs (VA)

May 6-11

Rounds Week
Phases III thru VI
Tom & Jan Kannapel (KY)
Ralph & Joan Colippi (NH)

May 13-18

Lady Callers Week
Betsy Gotta (NJ)
Gracie Wheatley (NM)

May 20-25

Jim Randall (CA)
Ken Burke (IL)
[RDS] Bud & Ona Mighetto
(CA)

May 27-June 1

Andy Fetters (LA)
Dean Crowell (TX)
[RDS] Jacky & Juanita
Smith (AL)

June 3-8

Pat Diamond (AR)
Bob Huff (MO)
[RDS] Jerry & Dot Yockey
(KS)

June 10-15

Charles Quisenberry (TX)
Jerry Stover (OK)
[RDS] Bill & Virginia Tracy
(KS)

June 17-22

Les Greepwood (Canada)
Lorne Lockery (Canada)
[RDS] Neale & Arthurlyn
Brown (Canada)

June 24-29

Marshall Fhippo (TX)
Jerry Haag (WY)
[RDS] Dan & Linda
Prosser (PA)

July 1-6

Bob Poyner (IL)
Jack Platty (OH)
Shane Greer (OK)
Larry Prior (MI)

July 8-13

Tony Oxendine (SC)
Jerry Story (TX)
Larry Letson (TX)
[RDS] Jim & Jane Poorman (IL)

July 15-20

Frank Gattrell (OH)
Scotty Sharrer (OH)
[RDS] Dick & Pat Winter
(OH)

July 22-27

Wade Driver (TX)
Tim Marriner (VA)
[RDS] Bill & Betty Lincoln
(AR)

July 29-August 3

C-2
Separate Hall
Ross Howell (TX)
Bob Gambell (TX)

July 29-August 3

Craig Rowe (IN)
Art Tange (NM)
[RDS] Dick & Gail Blaskis
(OH)

August 5-10

C-1
Separate Hall
Darryl Lipscomb (GA)

August 12-17

John Carlen (NJ)
John Kephart (NC)
Leroy Conrad (MO)

August 12-17

Larry Prior (MI)
Curt Bruffet (IL)
Brad Carter (IL)

August 19-24

Ramon Marsch (OH)
Larry Dung (NY)
[RDS] Lloyd & Eileen
Lockerman (PA)

August 26-31

Rounds Week
Phases IV, V & VI
Wayne & Barbara Blackford (FL)
Frank & Phyllis Lynhart (OH)

September 3-7

Harold Rowden (MO)
Ron Schneider (FL)

September 9-14

Virgil Troxell (IN)
Chuck Peel (IN)
John Paul Bresnan (AL)
[RDS] John & Dimple Williford (AL)

September 16-21

Larry Letson (TX)
Lem Gravelle (LA)
[RDS] Marilyn & Cliff
Hicks (MI)

September 23-28

Ken Bower (CA)
[RDS] Chuck & Voncille
Murphy (MS)

**September 30-
October 5**

Bill Harrison (MD)
Jim Lee (Canada)
[RDS] Ozzie & Margaret
Ostlund (MD)

October 7-12

Tony Digeorge (LA)
[RDS] Barbara & Ted May
(LA)

October 14-19

Tony Oxendine (SC)
Jerry Story (TX)
[RDS] Jim & Priscilla
Adcock (VA)

October 21-26

DEJA VU?

by Gene Berger
Ontario, California

Both of us were single, we belonged to the Bachelor and Bachelorette Square Dance Clubs. At the time there were eleven clubs in California, five of which were located in southern California. Ellie belonged to the Downey chapter and I belonged to the Los Angeles branch.

The Downey club danced on alternate Saturdays and we danced every Thursday night. I was vice president of my chapter and had recently been appointed to the job of Regional Special Activities.

I asked each club if they could select one person to assist me in getting some activities started. Ellie was the only volunteer. We had known each other slightly, that is, we had talked at various times but never socialized. We decided to meet and to get better acquainted.

We went out to dinner and to a square dance. We got along very well. We

planned many activities and found that we were very similar. I told Ellie of my idea to start a new chapter in Torrance, where Ellie was living, and we found a hall, caller and night to dance. The next year we were married, and we started another B'n B chapter in Pomona. I took a trip out there and located a hall, a caller and a convenient night. We ourselves could not run this chapter also, so we found a young woman who was to do an admirable job.

We now had to change our badges to read associate members, as a married couple, and we could not long hold office. So we started an associate club. The following year we found that the National Square Dance Convention was to be in Salt Lake City, Utah. We had made many friends from the Utah group who had attended some of our dances. We took a trip there to get acquainted with the motels with the idea of attending this event.

I had realized that many dancers never attended a national because of the cost, which usually included an airplane expense. I figured that if we could put to-

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gether a package at a reasonable cost, then perhaps many of us could go. I found that the whole thing could be done by bus, including lodging and cost of dancing, for less than an air flight would cost by itself.

I was no longer special activities coordinator but no one else seemed to come forth, so we had flyers printed and distributed. We did not restrict the package to only B'nB members nor only to singles. We achieved a total of over 100 people and visited a Trail Dance in Utah. We visited Mormon Square and a few other events, as the bus stayed there with us. We stopped off in Las Vegas en route, for lunch and gambling, and only lost one person who couldn't find the bus depot (or that's what we were told later on). I made a report on the happening on my return; everyone had a great time.

Ellie and I moved a distance away from our club and we danced less and less. Every so often we went to a dance only to find that a bunch of new calls were being introduced and if you didn't keep abreast of them, you would be the cause

of breaking down the square. So we attended dances even less, and then the infirmities of age started setting in.

Now we did not know whether we could physically dance. However, we loved dancing and talked of going back once more. A few weeks ago we went to visit one of our Utah friends and found that in 1991 there is to be a National Square Dance Convention in Utah. The light relit itself and an idea arose—do you think that we dare do it again 18 years later? We are still honorary members of our Torrance club and we talked it over with our Utah friend who knew some of the people on that end, and he agreed to join with us. We have since gone to two half-way dances, which, due to the added calls, are now being held, and did pretty well. We will be going to other dances soon. We have ordered a book on the new calls.

We can't do any advertising until after the 1990 convention but we are working behind the scenes and have contacted the bus company. We intend to have a larger group than last time!

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Creative Choreography

by Ed Fraidenburg

MAINSTREAM PROGRAM

PEEL OFF

Starting Formation; One couple following another, box circulate or Z.

Definition: Each lead dancer turns away from the center of the starting formation, walks in a semi-circle and steps forward to become an end dancer of a new line. Meanwhile, each trailing dancer steps forward and does a U-turn back, turning away from the center of the starting formation to become the center dancer of the new line.

Ending: From one couple following another, the ending formation is a line of four; from a Z, the ending formation is a two-faced line; from a box circulate, dancers may have to take one step forward to adjust to a two-faced line.

SAMPLE CHOREO:

Heads lead right and circle to a line
Pass thru, wheel and deal, double pass thru
Peel off, star thru, peel off, touch $\frac{1}{4}$, boys run
Centers California twirl, swing thru
Right and left grand...

Heads square thru four, swing thru, girls fold
Peel off, ferris wheel, pass thru
Left allemande...

Heads touch $\frac{1}{4}$, box circulate, peel off
Wheel and deal, right and left grand...

Head ladies chain, heads lead right and

Circle to a line, touch $\frac{1}{4}$, circulate, peel off
Wheel and deal, right and left grand...

MAINSTREAM Quarterly Selection

SPIN CHAIN AND SCOOT THRU*

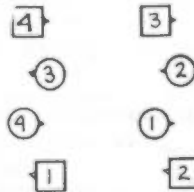
Starting Formation: Parallel Waves

Timing: 16-18 beats

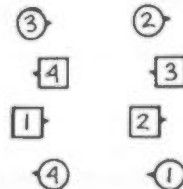
Action: Each end and the adjacent center dancer turn $\frac{1}{2}$. The new centers of each ocean wave turn $\frac{3}{4}$ to form a new ocean wave across the set. Meanwhile, the ends facing out circulate once while the ends facing in move to the center to form a four-person star with the very centers. Turn the star $\frac{1}{2}$. Now those who meet cast off $\frac{3}{4}$ while the others move forward and out to the ends of new parallel waves.

Ending formation: Parallel waves.

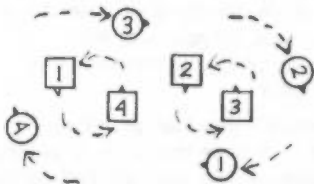
1. Z/B wave



2. Turn $\frac{1}{2}$ right

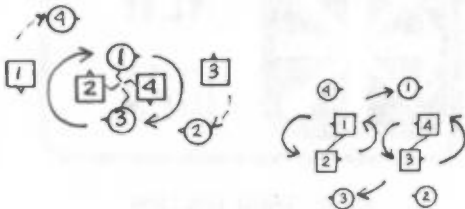


3. Men turn left $\frac{3}{4}$ and girls $\frac{1}{2}$ circulate



4. Center four star right $\frac{1}{2}$, end girls $\frac{1}{2}$ circulate

Men turn left $\frac{3}{4}$ and center girls move forward and out to the end of a wave.



Heads touch $\frac{1}{4}$, walk and dodge, spin chain
And scoot thru, girls circulate, swing thru
Recycle, pass thru, left allemande...

Heads touch $\frac{1}{4}$, boys run, star thru
Pass the ocean, eight circulate, swing thru
Scoot back, spin chain and scoot thru
Right and left grand...

Heads rollaway, star thru, spin chain and
Scoot thru, scoot back, recycle
Eight chain three, left allemande...

Singing call:

Heads touch $\frac{1}{4}$, boys run, star thru
Pass the ocean, spin chain and scoot thru
Boys run, wheel and deal, pass thru
Swing, promenade...

Heads square thru four, pass the ocean
Fan the top, spin chain and scoot thru
Boys run, chain down the line, flutter wheel
Touch $\frac{1}{4}$, boys run, left allemande...

Heads lead right, spin chain and scoot thru
Boys run, tag the line in, touch $\frac{1}{4}$
Eight circulate, boys run, centers pass thru
Eight chain five, left allemande...

Heads half square thru, touch $\frac{1}{4}$, scoot back
Boys run, pass the ocean, spin chain and
Scoot thru, recycle, right and left grand...

Heads rollaway, touch $\frac{1}{4}$, boys run
Pass thru, square thru and on third hand
Spin chain and scoot thru, boys cross fold
Right and left grand...

Heads lead right, spin chain and scoot thru
Spin chain and scoot thru, recycle
Square thru $\frac{3}{4}$, left allemande...

Heads star thru, pass thru, spin chain and
Scoot thru, spin chain and scoot thru
Girls run, couples circulate, tag the line right
Girls trade, ferris wheel, centers touch $\frac{1}{4}$
Left allemande...

Heads pass the ocean, recycle, pass thru
Swing thru, spin chain and scoot thru
Girls run, wheel and deal, pass thru
Right and left grand...

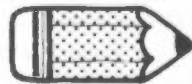
Heads touch $\frac{1}{4}$, boys run, swing thru
Eight circulate, spin chain and scoot thru
Scoot back, right and left grand...

Heads touch $\frac{1}{4}$ and roll, slide thru, swing thru
Spin chain and scoot thru, eight circulate
Single hinge, centers trade, centers run
Couples circulate, half tag, trade
Right and left grand...

Heads rollaway, touch $\frac{1}{4}$, girls run
Swing thru, spin chain and scoot thru
Single hinge, right and left grand...

*This material is from *Dancetime Callers Notes*
by Dick Han of Monticello, Indiana.

REVIEW



VEER FAMILY

Starting Formation: Facing couples, facing
dancers, mini-waves, two-faced lines.

- A. Left
- B. Right

Action: Two facing couples, working as a unit,
or dancers move (to the left or right as directed
and forward) to end in a mini-wave or two-faced
line, respectively.

From a mini-wave or two-faced line, the veer-
ing direction must be toward the center of the
mini-wave or two-faced line. Each dancer or
couple, working as a unit, moves forward and
inward to end back to back with the other
dancer or couple respectively.

Sample choreo:

Heads square thru four, ocean wave, recycle
Veer left, couples circulate, half tag
Girls trade, half square thru, trade by
Left allemande...

Heads square thru four, swing thru, boys run
Wheel and deal, veer left, ladies trade
Boys fold, star thru, cast off $\frac{3}{4}$
Pass the ocean, centers trade, recycle
Left allemande...

Heads pass the ocean, extend, centers trade
Recycle, veer left, ferris wheel
Centers pass the ocean, explode the wave
Left allemande...

Heads square thru four, swing thru, boys run
Ferris wheel, centers veer left, girls hinge
Flip the diamond, extend, centers trade,
Girls trade, star thru, pass thru, trade by
Left allemande...

Heads lead right and circle to a line
Pass the ocean, recycle, veer left*
Boys run, right and left grand...
*Or, couples circulate, bend the line
Pass the ocean, recycle, veer left
Partner trade, half circulate, bend the line
You're home...

Heads square thru four, swing thru
Centers run, couples circulate, veer right
Trade by, veer left, wheel and deal
Left allemande...

Heads lead right and circle to a line
Dixie style to a wave, centers trade
Recycle, veer right, promenade...

Heads lead right and circle to a line
Dixie style to a wave, ends circulate
Centers trade, recycle, veer right
Centers cross run and fold, star thru
Pass thru, wheel and deal, dixie grand
Left allemande...

Heads lead right and circle to a line
Pass thru, tag the line left, centers trade
Wheel and deal, veer right, couples circulate
Bend the line, centers right and left thru
Ends touch $\frac{1}{4}$, same four circulate, boys run
Left allemande...

Sides right and left thru, heads lead right and
Veer left, girls hinge, flip the diamond
Boys hinge, flip the diamond, couples circulate
Wheel and deal, veer right, girls run
Right and left grand...

Heads lead right and circle to a line
Pass thru, partner trade, reverse dixie style

To a wave, centers trade, recycle, veer left
Couples circulate, bend the line, pass thru
Partner trade, reverse dixie style to a wave
Centers trade, recycle, veer left
Couples circulate $1\frac{1}{2}$, bend the line
You're home...

Heads square thru four, slide thru
Reverse dixie style to a wave, boys circulate
Girls trade, recycle, veer left, half circulate
Bend the line, you're home...



CHAIN THRU THE LINE

By Wayne McDonald

Note: This call is designed to be used in all levels (Mainstream, Plus and Advanced) depending on the fraction used and variations used.

Starting Formation: Facing couples, lines facing, tandems or chain down the line.

Definition: From facing couples, two ladies chain across, gents courtesy turn them and as you come back to face the other couple, the gents put the ladies in the lead and follow them, passing right shoulders tag the line all the way through. The ending is as in tag the line in/out, left/right.

Timing: 16 steps (including last call—in/out, left/right.)

Sample choreo:

Lines: Heads square thru four, star thru
Chain thru the line right, half tag face right
Left allemande...

Tandems: Heads lead right and circle to a line
Pass thru, wheel and deal and spread
Lines pass thru, wheel and deal (girls in center)
Chain thru the line, same sex touch $\frac{1}{4}$
All eight circulate, boys run right, zoom
Centers square thru three, left allemande...

VARIATIONS:

Chain thru $\frac{1}{4}$: Same as above except $\frac{1}{4}$ tag the line.
Chain thru $\frac{1}{2}$: Same as above except $\frac{1}{2}$ tag the line.
Chain thru $\frac{3}{4}$: Same as above except $\frac{3}{4}$ tag the line.

**CHAIN DOWN THE LINE AND
CHAIN THRU THE LINE ¼, ½, ¾**

Action: From two-faced lines, ladies trade, courtesy turn them, and then do the tag part or fraction called. From two-faced lines, do not call *chain down the line* and then call *chain thru the line*. Just simply call *chain thru the line*.

EXAMPLES:

Heads square thru, veer left

Chain thru the line ¾...Ends in ¾ tag.

Heads square thru, slide thru

Chain thru the line ¼ and just the boys roll
(Ends in a diamond...)

Heads square thru, slide thru

Chain thru the line half trade and roll
(This ends in box 1-4)

Heads square thru, slide thru

Chain thru the line ¾ just the girls face right
(This ends in a diamond)

**CHAIN THRU THE LINE VARIATIONS
(Advanced)**

Heads square chain thru, all slide thru

Chain thru the line right, cross over circulate

Chain thru the line right, turn and deal

Pass, right roll to a right and left grand...

Heads wheel thru, slide thru

Chain thru the line right, cross over circulate

Chain thru the line ¾, spin the windmill right

Turn and deal, chain thru the line ½

Quarter in, pass, U-turn back, pass

Wheel and deal, zoom, centers pass

Left allemande...

Note: Only ½ tag can be used in MS program.

¼, ½ and ¾ tags can be used at the Plus and Advanced programs. Zig, zag can be used at the A-2 level.



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P.S.: MS/QS

by Walt Cole

TIMING'S THE THING

INTRO:	: Heads promenade ½
-----	: Into the middle & pass the ocean
--- -- Extend	: Swing thru --- --
--- -- Spin the top	: -----
--- -- Right & left thru	: -----
Flutter wheel --- --	: -----
Sweep ¼, corner swing	: --- -- Promenade
-----	: -----
-----	: -----

FOR THE MODULAR CALLER:

Zero line: Right and left thru, dixie style
To an ocean wave, boys only scoot back
Boys cross run, swing thru, turn thru
Left allemande...

Zero line: Right and left thru, dixie style
To an ocean wave, boys single hinge
Center boys trade, boys cast off ¾
Girls circulate one spot, boys cross run
Swing thru, turn thru, left allemande...

Zero box: Swing thru, spin the top
Right and left thru, dixie style to an
Ocean wave, boys trade, boys walk & dodge
Boys run, girls trade, girls walk & dodge
Girls run, lines forward and back, pass thru
Tag the line right, wheel & deal, left allemande.

Zero line: Right and left thru, dixie style to an
Ocean wave, boys trade, all left single hinge
Centers cast off ¾, new centers trade and
With the ends cast off ¾, centers run
Bend the line, star thru, California twirl
Zoom, centers pass thru, left allemande...

Zero box: Touch ¼, scoot back, boys run
Right and left thru, dixie style to an ocean wave
Boys trade, left spin chain thru
Boys circulate double, slide thru
Square thru ¾, left allemande...

THE BASIC PROGRAM:

Zero square: Heads square thru
With the sides square thru, partner trade
Star thru, dive thru, pass thru, right & left thru
Star thru, square thru, trade by, left allemande..

Zero square: Heads square thru ¾, separate
Around one to a line, ends star thru

Centers square thru, split two, around one
To a line, star thru, trade by, square thru
Five hands, trade by, left allemande...

Zero square: Heads square thru ¾
Separate around one to a line
Forward and back, pass thru, wheel and deal
Girls left square thru ¾, touch ¼, boys trade
Swing thru, girls run, couples trade
Wheel and deal, left square thru
Grand right and left...

Zero square: Heads half square thru
Right and left thru, swing thru, girls circulate
Boys trade, boys run, bend the line
Square thru, trade by, star thru, pass thru
Wheel and deal, double pass thru
Leaders turn back, swing thru, boys trade
Left allemande...

THE MAINSTREAM PROGRAM:

Zero line: Star thru, pass thru, trade by
Star thru, pass thru, wheel and deal
Centers do-sa-do to a wave, recycle
Others divide and star thru, left allemande...

Zero box: Touch ¼, split circulate, boys fold
Double pass thru, cloverleaf, girls pass thru
Touch ¼, boys trade, boys run, ferris wheel
Zoom, square thru ¾, left allemande...

Zero line: Ends pass thru, ends trade and
Star thru, centers box the gnat and fan the top
Recycle, double pass thru
Lead couple partner trade, box the gnat
Grand right and left...

Static square: Heads pass thru, cloverleaf
Centers pass the ocean, recycle, sweep ¼
Double pass thru, centers in, cast off ¾
Centers square thru, ends star thru
Spin chain thru, girls circulate double
Grand right and left...

Zero line: Pass thru, wheel and deal
Double pass thru, centers in, centers run
New centers partner trade, star thru, trade by
Star thru, pass thru, bend the line
Right and left thru, flutter wheel, star thru
Pass thru, left allemande...

Zero line: Pass thru, wheel and deal
Double pass thru, centers in, girls partner trade
Ferris wheel, girls pass thru, touch ¼
Boys trade, boys run, half tag the line
Scoot back, boys run, left allemande...

Zero line: Pass thru, wheel and deal, zoom
Double pass thru, centers in, centers crossfold
Swing thru, turn thru, left allemande...



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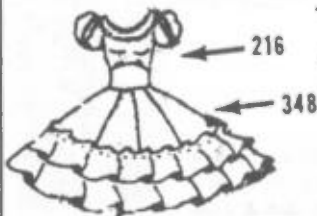
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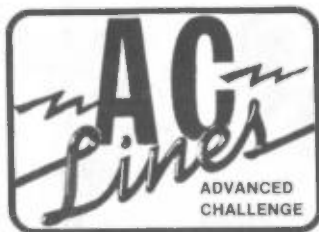
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by
Ed Foote

HISTORY OF THE NATIONAL ADVANCED & CHALLENGE SQUARE DANCE CONVENTION

The Beginning. The idea for a better level of dancing on a national basis began with three after-parties at the 1966 National Convention, organized because the National Convention was not providing any higher level dancing. A large number of callers participated and the dancing was open to all. The callers were encouraged to call a better level, and the after-parties were very successful.

For the 1967 National Convention in Philadelphia, it was decided to have formal Challenge after-parties each night. These were private events. Six callers known for their Challenge calling ability were invited to participate and only dancers who were known for their ability to handle Challenge dancing were permitted to attend. 23 sets from eleven states participated in the dancing, from 11 PM to 2 AM for three nights. This was the start of the National Challenge S/D Convention.

The overwhelming success of the 1967 Challenge after-parties combined with the continued unwillingness of the National Convention to provide better level dancing

led to the realization that it would be logical to have a separate National Challenge Convention. This was established in 1968 in Columbus, Ohio, with the Convention running from Thursday evening through Saturday night. In 1969 the Convention was held in Cleveland and the start of the event was Thursday afternoon. In 1971 a Trail End Dance was added.

Convention Level. The level of the Convention has changed along with the square dance activity. Initially, the Convention was one hall at the highest level of Challenge available. In 1972 it was recognized that an even higher level of Challenge had developed, so star tips were added to provide for this. By 1976, specific Challenge levels had been established throughout the country, and the floor level of the Convention was recognized to be C-2½ (solid knowledge of C-2, some exposure to C-3), with the star tips being C-3½ to C-4.

In 1978, a second hall was added at the C-1½ level, and the C-4 dancers were given their own special hours of dancing. In 1982, a third hall was added, and all three halls were in operation continuously; C-1, C-2, C-3, with a part-time C-4 hall. In 1985, a full-time Advanced hall was added, and the Convention name was changed to reflect this. In 1989, a part-time C-3A hall was added, and in 1990, the C-3A hall will operate full time. Thus, at present there are five halls operating simultaneously: A-2, C-1, C-2, C-3A and C-3B, with a part-time C-4 hall. Star tips



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have been continued to give all dancers a taste of more difficult material.

Advisory Board and Selection of Staff Callers. In 1971, an Advisory Board of dancers was chosen to select the staff callers and to make suggestions on all aspects of the convention. Initially, there were nine advisors; this has grown to 20 today. The advisors selected the staff callers for the 1972-77 conventions. In 1977, the advisors turned caller selection

over to the dancers. Beginning with the 1978 convention and continuing to the present, the dancers have selected the callers. Each dancer attending the convention receives a ballot and votes for the staff of the following year's convention.

In 1980, the Advisory Board expanded its role to be jointly responsible for many convention policy decisions with the staff callers. This includes input for programming of callers, selection of associate and non-staff callers and ballot procedures.

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Mike has called party dances for 23 years, western-style for a dozen years and cues rounds as well. He calls through A-1 and cues through Phases III and IV. His dance partner is Jody Mattice.

Accomplishments for this "second generation quality caller" are extensive. Callerlab and Roundalab involvement are only the beginning. He was twice co-moderator of the Callers Cooperative of Rochester and co-founder of the N.Y.

State Callers and Cuers Association. He teaches three basic classes each year and calls for the Waterwheel Squares and the Lock City Curly Q's. He is past chairman of Dance-O-Rama ('85) and current chairman of CURE (a benefit for childhood cancer). He's called in six states and in Canada and likes "smooth but intricate" choreo.

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RON & DONNA BABA
Winnipeg, Manitoba

In March 1984, Winnipeg, Manitoba welcomed Ron and Donna Baba into the dancing circle. In the fall they started a beginner class of eight couples and in five years the fold has grown to about 100 couples of "Baba's Black Sheep."

Ron and Donna started square dancing in the fall of 1966 and round dancing in 1967. After a transfer to Kimberly, B.C. in 1968, they started teaching in order to have someone to dance with. Since that day their lives have been totally dedicated to the round dance movement. In 1981 a move took them to Edmonton where they taught for a year before being trans-

ferred to Fort McMurray where two years were spent commuting to Edmonton monthly to workshop their Carosel Club.

They are members of the Manitoba Callers and Teachers Association, Manitoba S & R/D Federation, Roundalab and U.R.D.C. Elected to the board of directors of Roundalab in 1985, they have served on the executive committee, and were Video Chairman for two years. They were re-elected to the Board of Directors in 1988 and served as chairman of the teaching progression committee. Currently they are serving as coordinators for the newly-formed Teacher Training Committee.

The Babas teach Phases I to VI, have participated in two Canadian National Conventions and three U.S. ones. They have taught in many Canadian provinces, and at conventions and festivals along with weekends in the U.S. They were featured instructors at the Minnesota Round Council's 1989 teachers training seminar.

Ron is a plant manager for Westinghouse Canada Inc. Winnipeg Region. Donna looks after the preparatory work that is required in keeping all the classes in new material, bookkeeping, record ordering and organizing all the special functions. After raising three sons, the Babas have just become the proud grandparents of a granddaughter.



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- RYL 502 A DAY LATE & A DOLLAR SHORT
- RYL 402 KAYLA RAE/JAKE
- RYL 305 DO RUN RUN
- RYL 106 I'LL HAVE TO SAY I LOVE YOU IN A SONG
- RYL 206 I BELIEVE IN MUSIC
- RYL 304 WHY MUST WE EVER SAY GOODBYE

- Hoedown
- Tony
- by Jerry
- by Larry
- by Jerry
- by Tony
- by Tony & Jerry
- by Tony
- by Larry
- by Jerry
- Patter
- by Larry
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lyrics composed previously—he's not new—but his antics will make us smile when we listen once more:

"He wants to pair it, bend, shuffle the stack,
Cross twirl out and U-turn back,
Alamo cast off once and a half around
Just killed 'em off, run 'em to death
Buster looked up, out of breath, said:
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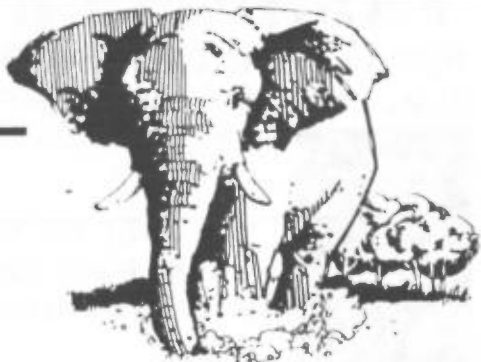
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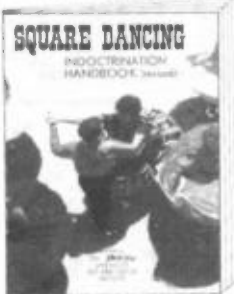
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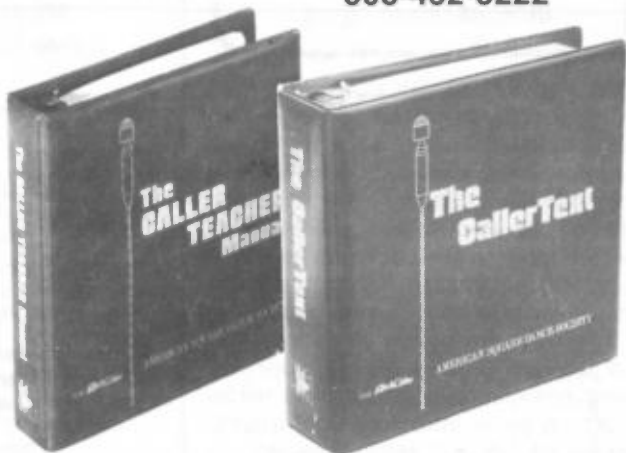
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1990'2 GREAT AT TOLEDO SEAGATE!

The 31st Buckeye Dance Convention will be a reality on May 4-6 at the Toledo Seagate. A registration desk in the main foyer will have dancing information and ribbons for singles and spectators, a singles' meeting area, tables for flyers and restaurant information. Toledo logo items will be for sale here as well.

77 callers are signed up to present a full program of dancing at all programs, basic through challenge. Cloggers will be kept busy by 15 instructors. Contra dancing will be included. Round dancers will dance to 23 cuers. A Trail End Dance is scheduled for Thursday, May 3, from 8-10:30 PM in the Riverview Ballroom. 37 shop owners are planning to be at the convention. In the sewing room, a representative from JoAnn Fabrics will design personal bodice patterns. Four dresses will be raffled. The style show will be presented at Friar Tuck's Bijou Theater at 4 PM on Saturday. Exhibition dancers will be on hand, and the Con-Weissenberger Color Guard will lead the opening ceremonies. *Bob & Kathy Lark*

NEW ZEALAND NEWS

In December, the Cathedral Squares graduated a new class of dancers who completed the Mainstream Program and Phase II of the Roundalab basics.

The Cathedral Squares enjoyed a special dance with 29 West German dancers who were visiting Christchurch, New Zealand. The German dancers were "buddy-coupled" with New Zealand dancers for the few days of their stay. Many new friendships were formed, and the

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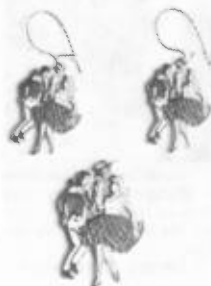
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motto of the Cathedral Squares came to the fore...Enter as a stranger but leave as a friend.

When visiting Christchurch, contact Blanche Shepherd 599-843 for all dance information.



Art Shepherd (center) welcomes Thorsten and Andrea Geper from West Germany to the Cathedral Squares' dance.

7TH CANADIAN CONVENTION

The latest pre-registration figures for the Canadian National Convention in Vancouver, B.C. on July 26-28 are at 5100. These dancers will enjoy squares, rounds and clogging, a "Sail Into Fashion" fashion show, many educational seminars (including several sessions staffed by LEGACY personnel), a Showcase of Ideas and a sewing clinic.

IN MEMORIAM

Elizabeth S. Bennett died in February. She was the first person named (in 1979) to the Hall of Fame of the Folk and S/D Federation of North Carolina. Elizabeth was well-known in the Burlington, N.C. area, having taught elementary school there. She taught her students to square dance at their grade levels. Twice she sustained broken hips from falls, but soon threw away her cane and went back to dancing. She will be especially missed by the Kentucky Dance Institute, where she presided as "tigress" at the annual initiation of new members.

Mae Fraley
Square dancing lost a talented and

much loved caller in December with the sudden passing of Kerry Stutzman of Pennsylvania. His generosity, happy personality and mike ability have left memories that will keep him alive in our hearts. Deepest sympathy is extended to his wife Mary and their family.



RONALD MCDONALD BENEFIT

The Southwestern Ohio Federation of Square Dancers held a dance to benefit Ronald McDonald House, a house near Children's Hospital where families from out of town whose child is seriously ill may stay for a nominal fee. The house is maintained largely by donations from organizations.

Pictured are Tom and Betty Josephson, chairpersons for the dance; Charles and Mary Ann Thornton, Ronald McDonald House managers; Carl and Shirley Heismann, presidents of the Greater Cincinnati Callers and Teachers Assn.; Russ and Peggy Crews, presidents of the SOSDF.
Ron & Emily Henry

SQUARE DANCING DOWN UNDER

Three major programs will take place in June 1990 in the lands "down under:" the New Zealand 24th National Convention, June 1-3, in Wellington; the Australian 31st National Convention, June 7-11, in Brisbane; the American Callerlab Convention on the Gold Coast, two hours from Brisbane, following the convention. The timing of these events provides the opportunity to visit two countries, enjoy great dancing and meet new friends. For more information, contact Convention '90, PO Box 44-058, Lower Hutt, New Zealand.
Jim Aislabie

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DATE-LINE, Continued

Canada—Alberta S/D Institute, Banff, June 17-22. Write Bert/Hazel Lays,
923 9th Av S, Lethbridge Alberta, Canada T1J 1T7.

Virginia—24th Natl Advanced & Challenge S/D Convention, VA Bch Conv
Ctr, June 21-23; E Foote, D Hodson, R Howell, M Jacobs, L Kopman,
R Libby, J Marshall, B Rubright, A Uebelacker, D Wilson. Write Ed Foote,
140 McCandless Dr, Wexford PA 15090.

Mississippi—June Bride Dance, H Wilson Rec Ctr, Gulfport; June 22,
Johnny Sicuranza. Write Gulf Coast Arts Council, PO Box 4091, Biloxi
MS 39535-4091.

Florida—38th Annual S&R/D Festival, Bayfront Auditorium, Pensacola;
June 22-23; B Newman, M Flippo, Barbara/Ted May. Write Bill Jenner,
8121 Lillian Hwy Lot 82, Pensacola FL 32506.

Tennessee—English Mt Special Trail In Dance & Campout; June 22-24;
K Lowe, J Lowe, J Everhart. Call Kevin Lowe (703)738-9580.

Colorado—Plus Week, Dance Ranch, Estes Park; June 24-29; Jerry
Thole, Frank Lane, Write Frank Lane, PO Box 1382, Estes Park CO 80517.

Kentucky—9th Annual Summer Dance School, Berea College; June
24-30. Call T Auxier (502)695-5218.

Colorado—The Lloyd Shaw Foundation Leadership Training Institute,
Canon City; June 26-July 1. Write Calvin Campbell, 343 Turf Ln, Castle
Rock CO 80104.

Tennessee—39th Natl S/D Convention, Memphis; June 28-30. Contact
NSDC, PO Box 751990, Memphis TN 38175-1990.

Canada—Cochrane S/D Festival '90, Alberta; June 30-July 2; E Kinney,
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SOME SPECIAL TURKEYS

In response to Mary Mines' letter ("Square Line," Jan. '90) about women learning the man's part (she calls it Arky) because of the shortage of males in her class, Dot Mandt of Lawton, Oklahoma, wrote to tell of her group:

"I belong to a daytime senior citizen square dance group called the Crippled Turkeys. There are 18 women and two men so, of necessity, many of these women have learned to dance the man's part. In our afternoon dances, we have no

trouble knowing which of the women is a man. But, since these same women have joined regular dance clubs which meet at night, when we dance the man's part at these open dances, we wear hats (See picture.) to alert our square, and the caller, to this fact.

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Flip Side

ROUND REVIEWS

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WALKING ON A MOONBEAM—Grenn 14241

Choreography by Helen & Slug Schmidt

Good music and a nice easy two-step using basic figures and a *fishtail*.

MAKES NO DIFFERENCE—Grenn 17132

Choreography by Dan & Doris Sabala

Excellent music and a good intermediate foxtrot/swing cued by Frank Lehnert. Phase IV.

NO DIFFERENCE—Grenn 17132

Choreography by Bill & Mary Ann Copeland

Same record as above with a good basic intermediate foxtrot cued by Frank Lehnert.

YOU BROUGHT A NEW KIND OF LOVE TO ME—MGR 073; Choreography by Jack & Aileen Cody

Good smooth music and a nice easy two-step with basic figures, cued by Pete Metzger. Phase II +1.

HEY GOOD LOOKIN'—Belco 381

Choreography by Richard & JoAnne Lawson

Good peppy music and a good fun-type easy two-step with *Charleston* and *strolling vine*. Cued by Richard.

SHENENDOAH—Belco 381

Choreography by Ken Croft & Elena DeZordo

Pretty music and a good easy waltz cued by C.O. Guest.

PASO CUATRO—Roper 249

Choreography by Bill & Lee Howell

Good lively music and a good intermediate *paso doble* including all the Roundalab Phase IV basics.

HELEN KICKS—King GT 4-2081

Choreography by Ned & Lois Hartman

Lively music with an intermediate polka routine.

WALK ON BY—MCA 60058

Choreography by Phil & Becky Guenther

Leroy Van Dyke vocal and a nice easy two step. Phase II + 1.

ALL SHOOK UP—RCA 447-0618

Choreography by John & Norma Becker

Good Elvis vocal and a good easy two-step. Phase II.

HONKY TONK HEART—WB 7-22955

Choreography by Paul & Betty Cooper

Country music by Highway 101 with an interesting easy two-step with a *chase* and *tamara*. Phase II.

ON THE STREET WHERE YOU LIVE—Spec. Pressing

Choreo by Richard Lamberty & Marilou Morales

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CREPE SUZETTE—Spec. Pressing

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IF YOU GOT THE MONEY, I GOT THE TIME—Col 13-33346; Choreo by Jerry & Diana Broadwater

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JUST ANOTHER WOMAN IN LOVE—Capitol 44432

Continued on Page 97

SUMMER 1990—Red River Community House

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Flip Side SQUARES

TRAIN WRECK OF EMOTION—Buckskin 1235

Caller: Otto Degner

FIGURE: Heads promenade $\frac{1}{2}$, pass the ocean, extend, swing thru twice, recycle, sweep $\frac{1}{4}$, square thru $\frac{3}{4}$, swing, promenade.

UNCLOUDY DAY—Buckskin 1236

Caller: Jerry Johnson

FIGURE: Heads square thru, with the sides right-hand star, heads star left, right and left thru, dive thru, square thru $\frac{3}{4}$, swing, promenade.

ANOTHER SQUARE DANCE CALLER—Chaparral 710

Caller: Marshall Flippo

FIGURE: Heads promenade $\frac{1}{2}$, right and left thru, flutter wheel, sweep $\frac{1}{4}$, pass thru, right and left thru,

swing thru, boys run, half tag, swing, promenade.

CHAINS—Four Bar B 6105

Caller: Gary Mahnken

FIGURE: Heads square thru, do-sa-do corner, swing thru, boys run, half tag, walk and dodge, partner trade, pass the ocean, recycle, swing, promenade.

ROUND AND ROUND—Grenn 12216

Caller: Dick Leger

No. 16 in the S/D Progression Series. FIGURE: Circle left, do-sa-do, see-saw, ladies chain, do-sa-do corner, turn partner twice and form a star, shoot the star, weave the ring, do-sa-do new partner, promenade.

MARINA—Grenn 12217 (122140)

Caller: Dick Leger

No. 17 in the S/D Progression Series. FIGURE: Allemande left, do-sa-do, heads promenade $\frac{1}{2}$, sides right and left thru, four ladies chain, circle left $\frac{1}{2}$, left allemande, do-sa-do partner, weave the ring, do-sa-do, promenade, swing.

UNCLOUDY DAY—Ocean 33

Caller: Gary Bible

FIGURE: Heads promenade $\frac{1}{2}$, square thru, right

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and left thru, slide thru, square thru, swing, promenade.

YOU ARE THE WOMAN—Quadrille 868

Caller: Ken Burke

Dedicated to Nancee Burke. FIGURE: Heads square thru, corner do-sa-do, swing thru, boys run, ferris wheel, centers pass thru, touch $\frac{1}{4}$, scoot back, swing, promenade.

STRAIGHT FROM THE FACTORY—Quadrille 869

Caller: Lee Main

Heads square thru, do-sa-do, swing thru, boys run, chain down the line, pass the ocean, scoot back, corner swing, promenade.

CHAINS—Rawhide 161

Caller: Stan Cole

FIGURE: Heads star thru, pass thru, circle four to a line, pass thru, wheel and deal, double pass thru, centers in, cast off $\frac{3}{4}$, star thru, centers pass thru, swing corner, promenade.

LIGHT IN THE WINDOW—Rawhide 160

Caller: Lee McCormick

FIGURE: Four ladies chain, chain 'em back, heads promenade $\frac{1}{2}$, star thru, pass thru, corner swing, left allemande, do-sa-do, promenade.



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LINE OF FIRE, Continued

know were planning to attend that they need to notify.

4. Any officer names and telephone numbers should be updated as they change with the caller(s) and the local area publication editors. They can also be a "check point" in this time of emergency.

5. A "Calling Tree" should be in place in your club. This is a fast and effective way to notify all of the members of the cancellation. A "Calling Tree" is designed so that the key decision makers call two people, who in turn call two people, who in turn call two people, until all are notified.

6. Area radio and television stations should be informed. This information can be placed in their updates. The list of stations should be prepared in advance and assigned to people in the calling tree.

7. A dancer living in the area of the dance location should be asked to post a notice on the main entrance of the building to inform any dancers that may not get the word of the cancellation.

It is unfortunate that any dance should ever necessitate being cancelled due to weather, or any type of unforeseen emergency, but it is best to be prepared! *Key: The decision should be made as early as possible, and the information distributed as quickly as possible, for the benefit of all concerned.*

Remember, in an emergency situation, you may be expecting people to risk being involved in an accident, or worse, risk their life, for your square dance...there may even be legal ramifications to consider should something happen to a caller or dancer on the way to your dance...*Is it worth it??!! Are you ready for an emergency?? Who makes the decision?*

Eddie Powell
Reynoldsburg, Ohio

DID YOU MISS OUR VACATION ISSUE?

Four pages of square dance vacations and special events were documented (from summer through 1990) in last month's special ASD issue. Order one if you missed it.



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DATE-LINE

Mississippi—May Dance, H Wilson Rec Ctr, Gulfport; May 25; Ron Burkhalter. Write Gulf Coast Arts Council, PO Box 4091, Biloxi MS 39535-4091.

Wyoming—39th Annual Cowtown Hoedown, Woodland Park School, Sheridan; May 25-26. Contact Dorin McChesney, 17 Cottontail Ln, Sheridan WY 82801.

Florida—37th Annual FL State Convention, Lakeland Civic Ctr; May 25-27. Contact Fran Miret, PO Box 7930, Port St Lucie FL 34985.

Missouri—12th Annual Chaparral KC Convention, Hilton Airport Plaza Inn; May 25-27; K Bower, B Main, J Haag, S Smith, G Shoemaker, Ray/Gerry Belanger. Contact Mary Campbell, 1425 Oakhill Dr, Plano TX 75075.

New York—Rocky's Rec Area Camping Weekend, Boonville; May 25-28. Write Cliff Brodeur, Box 914, Pittsfield MA 01202.

Virginia—Summer Square Up Anniversary, Duffield Elem School, June 1; Gary Shoemaker, Kevin Lowe. Call Kevin Lowe (703)738-9580.

Texas—Pre-Festival Dance, Lubbock Memorial Civic Ctr; June 1. Write Jon/Jean Lamberson, 8702 Joliet, Lubbock TX 79423.

Kansas—State S/D Convention, Bicentennial Ctr, Salina; June 1-2.

Utah—7th Annual Single S/Dancers of UT, Union Sta, Ogden; June 1-2; D Gilbert, W Guss, Russ/Micki Francis. Write Ella Rogers, 3542 Casino Camino, W Valley City UT 84119.

Missouri—3rd Annual Rollin' on the River Weekend, Holiday Inn, Hannibal; June 1-3; Tom Morgan, Tony McUmber. Write Tony McUmber, 1601 36th St, Hannibal MO 63401.

Texas—28th Annual State Federation S&R/D Festival, Lubbock Memorial Civic Ctr; June 2. Write Al/Gladys Manning, PO Drawer CG, Edna TX 77957.

Idaho—26th Annual State Festival, College of Southern ID, Twin Falls; June 7-9; Jon Jones, Jack/Dorothy Wright. Write Bill/Joan Sargent, 3384 N 5000 E, Murtaugh ID 83344.

Australia—31st Australian Natl S/D Convention, Brisbane; June 7-11. Call 1-800-638-5723.

Wyoming—36th Annual CO State S&R/D Festival, U of WY, Laramie; June 8-9. Write Bob/Pat Briskey, 31 University Dr, Longmont CO 80501.

California—Bishop S/D Festival, Tri-County Fairgrds; June 8-10; M Kellogg, S Moore, S Byars, S Griffith, B GeFell. Write Bill Gardner, PO Box 1677, Mammoth lakes CA 93546.

Massachusetts—Camp Kingsmont Weekend, Stockbridge; June 8-10. Write Cliff Brodeur, Box 914, Pittsfield MA 01202.

Minnesota—39th Convention & Annual Meeting, State Fairgrds, St Paul; June 8-10; Beryl Main, Don/Pete Hickman. Write 1990 S/D Convention, 217 W Nebraska 111, St Paul MN 55117.

Michigan—17th Natl Asparagus S/D Festival, Shelby; June 9. Write Don/Margaret Knapp, 4435 W Grant Rd, Shelby MI 49455.

Colorado—Advanced Week, Dance Ranch, Estes Park; June 10-15; Jerry Haag, Frank Lane. Write Frank Lane, PO Box 1382, Estes Park CO 80517.

Kentucky—24th Annual Natl Mt S/D & Clogging Festival, Natural Bridge State Resort Park, Slade; June 14-16. Contact Richard Jett, PO Box 396, Campton KY 41301.

Canada—S Cariboo S/D Jamboree, 100 Mile House; June 15-17; Ron Telford. Contact Bev Abbs, RR 1, 100 Mile House, BC Canada V0K 2E0.

Pennsylvania—11th Annual White Rose S/D Festival, York College of PA; June 15-17; A Uebelacker, J Marshall, M Jacobs, R Howell, R Leber, R Bissey, Carl/Pat Smith, Hap/AJ Wolcott. Write Don/Flo Dattisman, 1904 Donwood Dr, Dover PA 17315.

North Carolina—Family Music & Dance Week, John C Campbell Folk School, Brasstown; June 16-22. Write Registrar, John C Campbell Folk School, Rt 1 Box 14A, Brasstown NC 28902-9603.

Continued on Page 73

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DON'T MISS THE EXHIBITIONS!

25 exhibition groups representing all types of dancing—square, round, clogging, wheelchair, roller skate and heritage—have signed up to perform. 45 hours have been set aside for exhibitions in Ellis Auditorium. For further info, contact George & Deloris Leever, 110 Wilson

Ave., Clinton TN 37716.

AFTER-PARTIES ANNOUNCED

Host groups for after-parties will be Utah, Ohio, St. Louis and the Kentuckiana S/D Association. Utah will host an A-2 after-party on Thursday and a varied program party on Friday. Ohio's parties include rounds on Thursday and Saturday with Plus and contra on Saturday. A Plus dance on Thursday and a round dance on Friday will be hosted by St. Louis. Friday's square dance after party will be conducted by KSDA. Other after-parties will be announced when confirmed. Locations will be in the program book. For more info, contact George & Sharon Terrett, 8528 Cedar Circle W., Southaven MS 38671.

CAMPING

700 sites at the campgrounds will be available with 30 amp electrical services and water connections. Parking space only will be provided for rigs over the initial 700. The campground is located about 15 miles from the convention site with a shuttle bus every hour.

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
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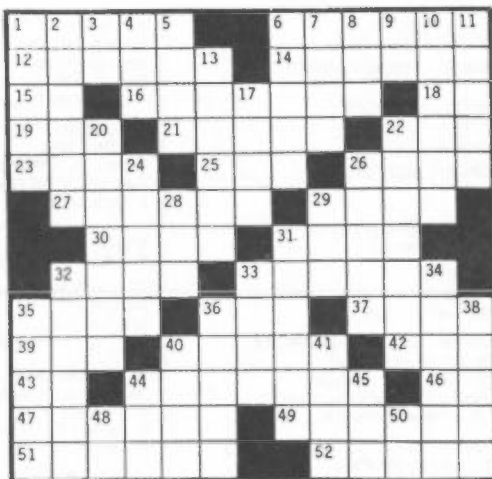
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6. Part of #1 (make it plural)
12. Aren't (2 words)
14. Congeal
15. -- Car
16. Cotton State
18. Its capital is Jefferson City.
19. Trim a tree (with "off")
21. Cain's brother's namesakes
22. Freshwater fish
23. Pub quaffs
25. Iacocca
26. 1/100 of a dollar
27. Branched horn
29. Cow sounds
30. Teen's "Okay"
31. Vikki of song
32. Falsehoods
33. Social functions
35. City in northern France
36. Mandible or maxilla
37. Yelps
39. Football pos. letters (Pl.)
40. Action words
42. Craft's companion
43. Unit of measure
44. Musicmaker (tradenname)
46. Midwestern state (Abbr.)
47. Starry
49. Frothy
51. Praying -----
52. Social engagements

DOWN

1. ----- Washington (Use one)
2. Small hollow in a surface
3. Big name in appliances (Abbr.)
4. -- - shoestring
5. Popular oldie found in 44 Across
6. Sea mammal
7. Amateur radio operators
8. Time period
9. Blue-penciler
10. City in France (2 words)
11. Horsy, loud outburst
13. Writing pad
17. ---- *Barrel Polka*
20. ----- *From Heaven*
22. *I've Been to ----- on a Fast Train*
24. Dutch painter
26. *I'm As ----- As Kansas In August...*
28. -- Vegas
29. --- tai (cocktail)
31. ----- Man, caller Mark Turner
32. California's -- ---- tarpits
33. Mend, as a sock
34. Pixie or softdrink
35. ----- bracelet
36. Blue ----- (casual wear)
38. Corset parts
40. Clock numeral
41. Husky's burden
44. Butter unit
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48. Gopher State Abbr.
50. Main or Wall (Abbr.)



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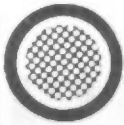


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UNDERLINING

THE CALLER NOTE SERVICES

A note of sadness comes with Don Malcom's announcement that **Lead Right Callers Notes** will not longer be published. (Don and Stan Burdick had been on the masthead as staff members in recent years; Walt Cole originally served on the staff.) The last and final issue (February 1990) contains four articles by Stan ("Long Road to Success," "Becoming A Full-time Caller," "Antidote for Discouragement," and "Variety in Singing Calls"), along with selections of choreo from various sources. Dick Han has agreed to fill all unexpired subscriptions with his **Dancetime Notes**.

Kay Fennell has a good thought in **Mainstream Flow** this time about being a caller's partner: "As a caller's partner, we are under the scrutiny of all the dancers as well as our peers in the activity. Because we are under the watchful eye of so many, we have a responsibility to set an example by our actions and our appearance. Our appearance, and the appearance of the caller, can have an influence on the clubs with which we are involved. No matter how much or how little each partner is involved with the clubs

her/his partner calls for, any time you walk into a dance your appearance is being examined by most all in the room...Many a dancer will use you as a role model."

A very interesting commentary appears in **Minnesota Callers Notes** by Warren Berquam, along with his usual bounty of choreo: "Jon Sanborn now has 4715 basics (figures) listed in his *Encyclopedia*. I use the book as a reference source for my calling. I do not search every figure that callers mail to me. To write material, a writer should check the book to see how many times the name has been used, and also include the timing for the basic. [The burden is on the writer.] I received a complaint this month from a caller who said he [originally] wrote the now-current quarterly selection...and should have received credit. He said that we as Note Services should monitor all the calls...We do have to have callers that write good new basics, but I think 4715 is a little ridiculous. There have to be many duplications."

Good ideas on doing "star tips" are given by Jack Lasry in his **Notes**



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for Callers, along with other gems: "The star tip is usually called at the plateau above the regular dance. Is it part of the dance to attract dancers to the dance who dance at a higher plateau...? Is it called to allow a small group of dancers to show off? My contention is that the star tip could be called at the *same plateau* as the dance but with choreography that is a notch above the regular dance. Additional DBD and creative choreography that stretches the dancers at the plateau that they know the vocabulary. A good star tip at a Mainstream dance can certainly challenge the Plus dancers and include the entire dance population."

Whether you're a modular or sight caller, it is handy to have good get-outs to *right and left grand*, so Dick Han gives us some in his **Dancetime Notes**:

Zero line: Pass the ocean, double swing thru Scoot back, right and left grand...

Zero line: Single circle to a wave Explode and right and left grand...

Zero box: Right and left thru, rollaway Pass thru, right and left grand...

Zero box: Slide thru twice and roll Half square thru, right and left grand...

A good analysis in **Toronto and District Notes** by Doug Holmes starts this way on the subject of *anything and roll*: "In the Plus program and beyond, the call *and roll* may be added to any call, which by its definition results in one or more of the dancers turning left or right at the completion of that call. It is an instruction to each dancer to continue the turn, individually and in place, $\frac{1}{4}$ more in the same direction that the body was turning at the completion of the previous call.

"Logically, and also by definition, the call *and roll* does not apply to any dancers who are moving straight forward at the completion of the previous call. They will dance nothing for the added call *and roll*."



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A good discussion of "Basic Dancing" is found in **Callerlink** from Australia this time. Here is an excerpt: "Caller courses seem to concentrate too much on sight calling and square resolution—not much use if you don't have a reliable pilot square and these are hard to find in a beginner class. Many callers seem to think that sight calling eliminates the need for detailed programming (this applies to all levels). There are very few callers who can create good/varied choreography instantly. Even some experienced callers who don't have current beginner groups tend to have a very limited repertoire of basic square dance material and often resort to an overabundance of gimmicks to fill their program."

From **Southern California Callers Notes**, we explore the inconsistencies of our teaching methods. For instance: "Since we consistently expect our dancers to automatically *touch to a wave* in order to do a *swing thru* from facing couples, should they not be expected to

do so all the time? After all, square dancing rules should be consistent. Because of this, our dancers are having problems with moves which end with dancers facing out since they have no one with whom to *touch to a wave*. We need to practice figures from couples facing that cannot be completed in a wave formation. Some calls to use from facing couples which emphasize this position (not a wave) are *star thru*, *California twirl*, *flutter wheel* and *ladies chain*.

For those who need to know, Bill Davis in **The New View** tells us that the Callerlab Challenge Committee has announced the C-2 list update. The following were added to C-2: *alter and circulate*, *fascinate*, *grand single cross and wheel*, *grand single cross trade and wheel*, *reverse cut/flip the galaxy*, *ripple 1,2,3*, *swing along* and *vertical tag your neighbor*. Dropped from C-2 were: *change the web*, *dodge circulate*, *latch on*, *rotary left spin*, *the windmill*, *round the horn*, *trixie* and *trixie spin*.



Jimmy Roberson

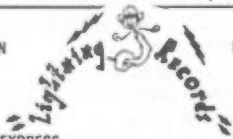


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DANCING TIPS, Continued

tured call for the evening, with the understanding that the call is for this dance, not be added to the regular program.

One well-known caller approached me with an idea that may have merit: each two years we can review the MS calls and if a call is seldom used, put it aside for a time and choose one new call to use for the next two years, then review again. His idea was to give variety to long-time dancers. I think it might work.

When we all get on our soapbox and tell what should and should not be done, we know our situation, but we do not know the next person's situation. Perhaps this applies to me, too. My excuse is that I speak from over 35 years' experience. I do not pretend to know all the answers. I told one group of callers at a seminar: "You should have hired me 20 years ago, then I knew all the answers. Now I know all the questions."

I am still learning from new dancers and new callers. Their questions and comments make me think and often open my eyes. One of my former student callers just recently told me his area has one solution to the push from MS to Plus: before new dancers can take Plus lessons, they must "angel" one class of Main-stream dancers. I think that is a good start in making dancers get involved in the club and not just think of learning more calls.

I do not believe we can set rules for a whole nation of square dancers that will fit all situations. It all goes back to the one thing that has saved us in the past and will do so in the future—leadership, local leadership. Do what is best for your club, your area, your state. Don't follow blindly what I say, what Callerlab says, or what some traveling caller says. Study your situation and act to solve your own problems. Our suggestions are just that—suggestions.

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ENCORE, Continued

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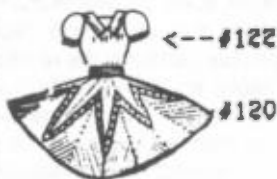
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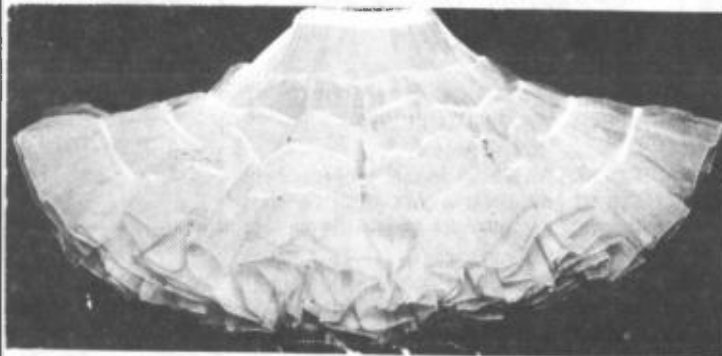
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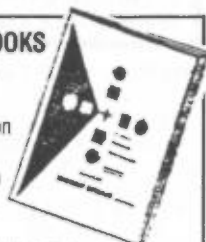
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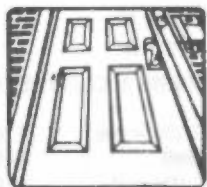


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by Mary Jenkins

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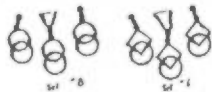
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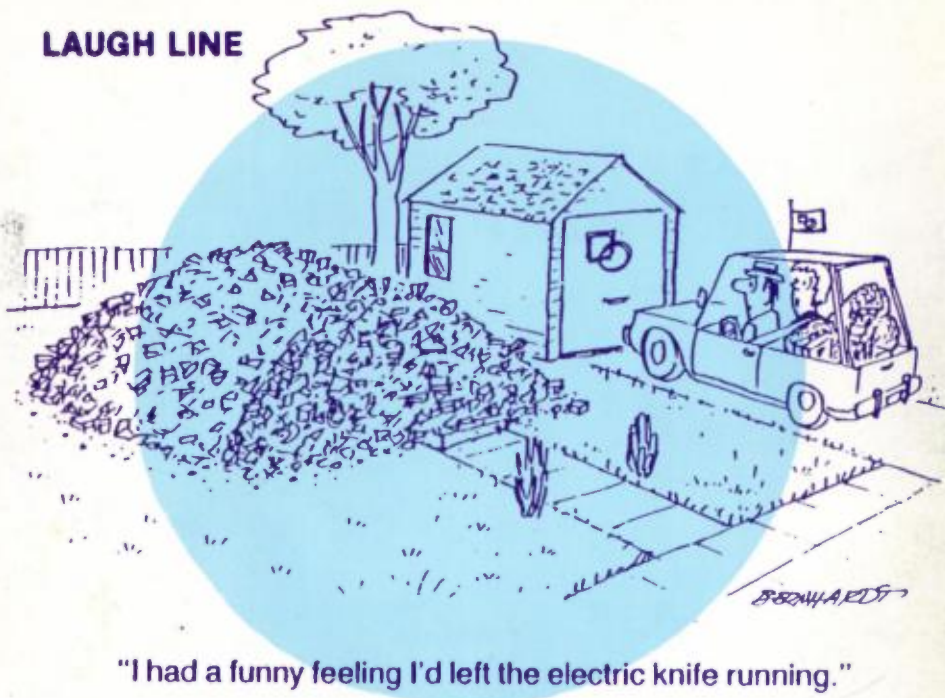


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1990 Weekend Schedule

1990 5 Day Schedule

★
CHAPARRAL RECORDS W/E
Ken Bower (CA); Marshall Flippo (TX)
Scott Smith (UT); Beryl Main (AZ)
Gary Shoemaker (TN)
[RDS] Ray & Bea Dowdy (WV)
April 27-29

Ray Donahoo (TN)
Roy Hawes (TN)
[RDS] Clara & Earl Jordan (TN)
May 4-6

Chuck Meyers (AL)
Jimmy Roberson (NC)
[RDS] Chuck & Nancy Sample (FL)
May 11-13

Frank Holland (NC)
Gary Shoemaker (TN)
[RDS] Bonnie Tomchik (NC)
May 18-20

Open House
with
Gary Shoemaker
April 30-May 4

A2 Into to C1
Darryl Lipscomb (CO)
Mike Jacobs (VA)
May 6-11

Rounds Week
Phases III thru VI
Tom & Jan Kannapel (KY)
Ralph & Joan Collij (NH)
May 13-18

Lady Callers Week
Betsy Gotta (NJ)
Grace Wheatley (NM)
May 20-25

Danny Weeks (GA)
Gobby Baker (GA)
[RDS] Nettie Maitre (GA)
May 25-27

Cecil Sayre (WV)
Jim Durham (VA)
[RDS] Bill & Sandy Bush (WV)
June 1-3

Phil Kozlowski (IN)
Nick Hartley (IN)
[RDS] Chuck & Barb Jobs (OH)
June 8-10

Ron Everhart (IN)
Dave Craw (IN)
[RDS] Iven & Barb Saxton (OH)
June 15-17

Jim Randall (CA)
Ken Burke (IL)
[RDS] Bud & Ona Mighetto (CA)
May 27-June 1

Andy Petraye (LA)
Dean Crowell (TX)
[RDS] Jacky & Juanita Smith (AL)
June 3-8

Pat Diamond (AR)
Bob Huff (MO)
[RDS] Jerry & Dot Yockey (KS)
June 10-15

Charles Quisenberry (TX)
Jerry Stover (OK)
[RDS] Bill & Virginia Tracy (KS)
June 17-22

Kevin Lowe (VA)
Jos Lowe (VA)
[RDS] Judy Everhart (IN)
June 22-24

WE'LL SEE YOU AT
THE NATIONAL CONVENTION,
LOOK FOR OUR BOOTH
June 29 - July 1

Sam Dunc (OH)
[RDS] Dorothy Roasa (OH)
July 6-8

Harry McColgan (WV)
George Shell (VA)
July 13-15

Les Greenwood (Canada)
Lorne Lockery (Canada)
[RDS] Nealie & Airthurlyn Brown (Canada)
July 24-29

Marshall Flippo (TX)
Jerry Haag (WV)
[RDS] Dan & Linda Prosser (PA)
July 1-6

Bob Poyner (IL)
Jack Platky (OH)
Shane Greer (OK)
Larry Prior (MI)
July 8-13

Tony Oxendine (SC)
Jerry Story (TX)
Lairy Letson (TX)
[RDS] Jim & Jane Poorman (IL)
July 15-20

★
ROYAL RECORDS W/E
Tony Oxendine (SC)
Jerry Story (TX)
Lairy Letson (TX)
[RDS] Jim & Jane Poorman (IL)
July 20-22

GOOD OL' BOYS W/E
Sam Dunn (OH)
Keith Zimmerman (OH)
Mike King (OH)
[RDS] Phyllis Hathaway (OH)
July 27-29

Mal Estes (AL)
Harry Lackey (NC)
August 3-5

Bill Bumgarner (OH)
Gary Brown (OH)
[RDS] Butch & Nancy Tracy (IN)
August 10-12

Frank Gatrill (OH)
Scotty Sharret (OH)
[RDS] Dick & Pat Winter (OH)
July 22-27

Wade Driver (TX)
Tim Marriner (VA)
[RDS] Bill & Betty Lincoln (AR)
July 29-August 3

C-2
Separate Hall
Ross Howell (TX)
Bob Gambell (TX)
July 29-August 3

Craig Rowe (IN)
Art Tangen (NM)
[RDS] Dick & Gail Blaskis (OH)
August 5-10

Phil Kozlowski (IN)
Joseph Miller (FL)
[RDS] Phil Van Lokeren (OH)
August 17-19

Gene Record (KY)
Mainstream
August 24-26

Wayne McDonald (TN)
[RDS] Dee Smith (TN)
Aug. 31 - Sept. 2

Barry Vestal (TN)
Gary Shoemaker (TN)
[RDS] Ray & Bea Dowdy (WV)
September 7-9

C-1
Separate Hall
Darryl Lipscomb (GA)
August 12-17

John Carlton (NJ)
John Kephart (NC)
Leroy Conrad (MO)
August 12-17

Larry Prior (MI)
Curt Braffet (IL)
Brad Carter (IL)
August 19-24

Ramon Marsch (OH)
Lairy Dunn (NY)
[RDS] Lloyd & Eileen Lockerman (PA)
August 26-31

J. R. Sparks (KY)
Sam Lowe (SC)
[RDS] Dorothy Sanders (KY)
September 14-16

Coled Dyer (AL)
Ray Brigance (TN)
[RDS] John & Betty Griffin (MS)
September 28-30

LIGHTNING RECORDS W/E
Jimmy Roberson (NC)
Barry Echols (NC)
Max Arnold (NC); Bob Price (NC)
[RDS] Wentz & Norma Dickenson (TN)
October 12-14

Mark Clausing (OH)
[RDS] Glenn Anders (OH)
September 21-23

Rounds Week
Phases IV, V & VI
Wayne & Barbara Blackford (FL)
Frank & Phyllis Lynhart (OH)
September 3-7

Harold Rowden (MO)
Ron Schneider (FL)
September 9-14

Virgil Troxell (IN)
Chuck Peel (IN)
John Paul Bresnan (AL)
[RDS] John & Dimple Williford (AL)
September 16-21

Larry Letson (TX)
Lem Gravelle (LA)
[RDS] Marilyn & Cliff Hicks (MI)
September 23-28

Bill Stiehl (OH)
[RDS] John & Jean Stivers (OH)
October 5-7

George Laverder (AL)
[RDS] Judy Everhart (IN)
October 26-28

Harold Kelley (GA)
John Swindle (GA)
[RDS] Hal & Sadie Roden (GA)
October 19-21

Buddy Coulter (NC)
[RDS] Nora Hutchins (NC)
November 2-4

Ken Bower (CA)
[RDS] Chuck & Voncille Murphy (MS)
September 30-October 5

Bill Harrison (MD)
Jim Lee (Canada)
[RDS] Ozzie & Margaret Ostlund (MD)
October 7-12

Tony Digeorge (LA)
[RDS] Barbara & Ted May (LA)
October 14-19

Tony Oxendine (SC)
Jerry Story (TX)
[RDS] Jim & Priscilla Adcock (VA)
October 21-26