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AMERICAN SQUARE DANCE

THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 46, No. 10
OCTOBER 1991



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As you read this, a new square dance season is developing, with classes perhaps two or three weeks under way. As we write this, we are just back from a summer sojourn that included more square dance events than ever before.

We have an important finding to repeat once again! Our annual summer survey continues to show that youngsters and teens and young adults do like to square dance! They're eager! They hop onto the floor, they search for partners, they fill the squares and they have a ball!

The moans we hear that "young people don't seem to take to square dancing anymore" are not true! We're sure other callers will back up this "finding" from our surveys, those callers who work with informal groups and with young people.

So if square dancing is appealing (the main product), then we need to look at the packaging that is being rejected. Is it the club scene? Is it the clothing? Is it the pressure to keep up?

Suppose one of your new class dancers says to you, "I sure like this square dancing but I can only dance about once a month?" Can you recommend a place to dance on an occasional basis? Or isn't there one in your area?

Suppose another says, "I love the dancing but I'm supporting a family (or whatever) and I can't afford the clothes," will you suggest that a long-sleeved shirt or a full skirt and blouse will do? Or will they feel unwanted unless they conform?

Suppose we could gather a hundred-

CO-EDITORIAL



member class by being relaxed and friendly? Would we?

Now, briefly, another topic. Occasionally, we have received letters about the loudness and the high decibel level set by some of our callers. Granted, some dancers are not used to loud dance music and some are quite acclimated to it.

Today it is no longer a matter of personal preference. This summer has seen the release of findings that loud noises, including music, are damaging the hearing of thousands, from young people right up through the age levels.

Perhaps it's time to remind callers and club officers that loud noise is harmful to the health and is not necessarily an ingredient of a fun evening.

Happy Halloween!!

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BY-LINE

October is a fun month for social get-togethers with its built-in theme of Halloween and eeriness and costumes. **Jo Jan Nunley** suggests ideas for October dances and **Tom Fobbe** describes

an actual event in Minnesota that has become an annual horror-fest. This issue has a story on another kind of masked dancing in the Persian Gulf and a picture of a masked clown/square dancer described by **Bev Warner**.

A man who always sees the positive side of events is **Al Eblen**, who tells us what he likes about square dancing. We hope his article will be a reminder to all of us to focus on all the benefits and blessings of square dancing, rather than on the occasional negatives. **Norma Alexander** tells us what is good about her callers' association—another benefit not too often mentioned. Don't miss our semi-annual full-color section or the Halloween cover by **Cory Geishauer**. Have a boo-tiful October!

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✻ GRAND ZIP ✻

Words seem so inadequate as I try to express my thanks for the many cards, phone calls and inquiries about my health. During those bleak winter days when no answers were forthcoming from the various doctors, I re-read those cards and letters many times. When I'd be at home wondering if I would ever feel better again, a phone call would come just at the right moment.

Each day I am feeling a little better, even though the medical profession has not yet determined my illness. However, I wanted you all to know there has been some improvement. Fellow leaders and square dancers—thanks for caring!

*Jim Lee
Flesherton, Ontario*

Thank you for sending sample copies of your publication for our graduating class. We hope you received some subscriptions as a result. Also, thanks for sending the New Dancer Notes for our new classes this fall. I have included a check to cover postage in these mailings.

*Phil Van Lokeren & Rocky Bolton
Glendale, Ohio*

Clubs in England are always delighted to welcome dancers from overseas, but some of you, we find, are spending needless time and money trying to find details

of dancing in this country. I would like to suggest that dancers planning to visit Britain and wishing to dance while here, write either to the secretary of the British Assn., Mrs. Carole Last (21 Barsonmeade Rd., High Wycombe, Bucks. HO12 3PQ, England) or to me, since we can provide all the information nationwide that anyone might need to know.

*Kath Spinney
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If anyone has square dance records from SIO, Wild West, Folkraft or any other out-of-print label, please write to me.

*Russ Campbell
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We wish to thank you for the copies of ASD magazines. Our club members really enjoyed them. We have been subscribers for several years. Our square dance club, Circle Eight of Clarinda, Iowa, observed their 40th anniversary in September, 1991, with an open house for former and present square dancers.

*Clark & Marie Means
Villisca, Iowa*

The response to our ad in ASD for our book, *Basic Round Dancing*, has been immediate and very positive. There certainly is a lot of truth in the saying, "Advertising doesn't cost, it pays."...

*Jeff Grossman
Tualatin, Oregon*

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A BITING ISSUE

Last month an explosive letter came slithering and coiling across our desk like some reptilian, amphibian, garrulous, gargoyleish garrote gone astray. It concerned a caller's inability to be open, fair and understanding to someone of lesser ability. We countered this with some straight talk in strong words about compassion today and predictions tomorrow.

Never in the world did we believe that we'd be mounting our soap box again this month to set the record straight on quite a different matter, as a result of receiving an equally misguided missile. Jeepers-creepers, one may be inclined to ask "How many grippers and vipers, sleepers and creepers are there all a-dither and a-slither out there, anyway?" Have we totally failed in our marketing of information? I'm agast.

Listen to this letter and note my notes that follow each line:

"Concerning the current discussion over licensing callers so that BMI/ASCAP can collect more money to keep harassing honest people trying to enjoy life, I am disgusted."

Note: BMI/ASCAP only collect for the composers of copyrighted tunes. Composers have a right to royalty payments each time a tune is used for profit, just as artists and authors have a right to royalty payments when their works are copied or "borrowed" for profit-earning purposes. It's the law, just like income tax laws, and these copyright laws have been in effect for 80 years. "Honest people," you mention, may enjoy life more if they *stay honest*.

"No one has seen one of these licenses and I doubt anyone will ever see one." Note: I have mine from Callerlab. Most all callers now have licenses in their possession.

"I don't think [officials] will take time from [crime] to pursue a case no one understands or really wants before the court."

Note: A law is a law. Suits have already been won against violators. No such case has ever been lost.

"...We spent years to get square dancing declared the state folk dance, now we are asking the [legislators] to create licenses for callers..."

Note: Legislators and officials only carry out a fair, long-standing law. That's nothing new. Callers, for the most part, aren't responsible for paying the tariff. Dancer-sponsors, clubs are responsible. Callers have intervened via Callerlab to save the situation at a low and fair fee, in lieu of dancer-sponsors paying that fee. Thank heavens for that intervention or square dancing would be in a worse pickle, country-wide.



"The whole mess makes me wish I'd taken up bowling or some other form of exercise ten years ago when I started square dancing."

Note: Everything has its price. Bowlers pay a lot more for a night of bowling than square dancers pay for a night of square dancing. And so it goes. You pay to bowl. The bowling alley managers pays a lot of your money to cover his dues, organizational fees, equipment, IRS taxes. Knock it if you must, but don't leave it. You've still got a heckuva bargain in square dancing!

GABBY ACADEMY

Hague, New York—Once again our annual Northern NY Callers School was held for almost a week, with lecture/discussion sessions morning, afternoon and evening in that cool, rustic Hague Community Center. All seven callers who attended agreed that on a bunch of 90-degree days in mid-July, the air-conditioning in that new building was ideal. The other ideal situation I found, as the instructor, was that each new caller was in his or her first or second year of experience, which gave us all a good rapport, a good bond, a good learning slant, and a double dip of Good Humor. It was interesting that so many of the group were Canadians. (That's a way to turn over a new maple leaf.—Co-Ed.) Of the seven caller schools I'm working this year, this one in particular is always geared to brand new and aspiring callers, both fledglings and *fidgetings*, and it's a treat to see progress. Take a peek at the eager-leader faces of both callers and partners shown here. Some day some of them will *flip* and *slip* and *slither* and *zoom* right into your ever-loving hearts! Watch for this bunch: Russ (and Pat), Chuck (and Nancy), Mike (and Janet), Des (and Ruth), John (and Lynn), Sam (and Nancy), and Vi (and Reuben).

GADABOUT ROUTE

Erie, Pennsylvania—Towards the end of July, a quick trip back to Ohio from our summer home to deliver the raw September issue of *ASD* to our printer also in-

involved a visit to call for the Squaws & Paws, right on my route. (Could we say you took an *Erie twist*?—Co-Ed) There have been perennial visits to this ever-blooming, colorful club over the years, a club whose roots go deep and from which lots of leaders have sprouted. George Wisniewski was the cuer. Thanks to Wayne and Peggy Phillips, the Prestons, the Kelloggs and others.



Silver Bay, New York—As we said in last months "Meanderings" column, there was no shortage of dances in both July and August, but most of them were centered around our summer location in the northern Lake George/lower Adirondack area—at Silver Bay, where we breeze through outdoor dances at the Y resort each Monday; in Hague also, where we did a couple of yacht slots in a clubhouse; in Ticonderoga, where we called under a large tent for a Merchant's Festival; in Minerva, where we did the annual *ASD* dance in the Jenkins' home; in Scotia (Schnectady), where one of the last Northway Squares dances was held in that lovely Ponderosa Hall; and this doesn't even include an outdoor marriage reception fling, a hospital benefit dance, a teen dance for 250 young leaders, and dances in connection with our annual Callers School program. Whatta summer!



Did you know comic books have become a real art form? This was an eye-opener for me, when I saw some of the examples in the book/game/magic shop of our son Paul in Kent, Ohio. Honestly, some are designed with such meticulous style and composition they deserve to be displayed in the Metro Museum of Art, or at least in some graphic hall of fame.



As always, words must be curtailed to fit this limited space, so I'll hush 'n shush 'n sashay off the page until next month.

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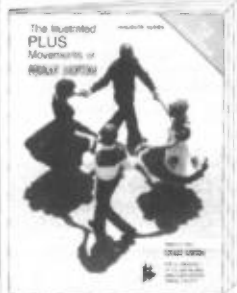
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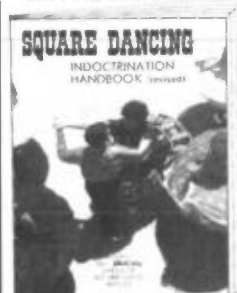
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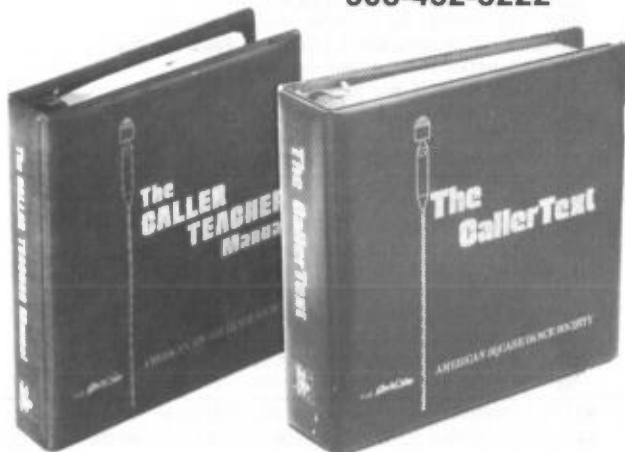
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Know What I Like About Square Dancing? Everything

by Al and Nell Eblen



Just after our marriage, Nellebelle gave me a little figurine. It was a shy bashful little pixie with an adoring expression upon his face. It asked a question and gave an answer. "Know what I like about you—everything!" This little figurine and the love behind it has been cherished for many years. It resides in my bathroom, so I look upon it each morning when I shave, and remember the wonderful years with Nell.

Today I thought of how much I like square dancing, and how much it has done for me and others.

I remember the enjoyment of my beginner lessons. They were so much fun, and I made friends that are still true to this day. After a few rewarding lessons, we graduated and started dancing on a regular basis with the club. After each dance we would go to a dancer's home for

refreshments and, usually, more dancing. Beginning callers would provide the calling.

Our first visit to another club was a beautiful surprise in that we could actually dance to this strange caller. The club furnished special refreshments and extended an unusually warm welcome. By this time I had become a beginning caller and the host caller even permitted me to call a tip.

The next surprise was a festival in Amarillo, Texas. We had live music in the form of Pancho Baird's band. There were excellent callers there, and I never missed a tip.

Another great surprise was being a feature caller at a festival in Oklahoma City. Again, we had live music by Cliff and Smilie's band. It was my first experience to call to over a hundred squares on the floor at one time.

One time I sent an article to *American Squaredance Magazine* and to my surprise, it was printed. Since that time many more have been printed, and I surely do appreciate the many people who ask, "Are you the Al Eblen that writes for *American Squaredance*?" I thank Stan and Cathie Burdick with all my heart for this pleasure.

In 1965, we had the National Convention in Dallas, Texas. I worked many days and hours helping to get ready for that great convention. I was not on the program as a caller, however I was an M.C. I was so proud to introduce Marshall Flippo, Jim Brower, Lee Helsel and Bob Van Antwerp, along with other great callers. This was joy indeed. In later years I did call from the stage at Nationals.

Never to be forgotten was our trip as caller host to Switzerland. It was one long enchanted evening, lasting an entire week, we walked into a Swiss bank to change our money and, lo and behold, the tellers knew us from pictures in the local papers. The bank president visited with us and presented us with pictures of Nell from their paper.

We do not call much now, but we still dance. As long as gimpy knees and arthritis permits, we shall continue to dance. Over and over, we meet old friends from the past, and we still make new friends as we attend various dances.

When we travel, we often stop in strange cities to dance with new people and to make new friends. However, like as not, we run into someone we know from dancing. Always we enjoy a wonderful evening.

In view of all of the above, there is something I would like to say. Know what I like best about square dancing? Everything!

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OCTOBER GOBLINS

by Jo Jan Nunley

The Irish have a Halloween tale about the origin of jack-o'-lanterns. According to the fable, a man named Jack could not enter heaven because of his miserliness. Likewise he could not enter hell because he had played practical jokes on Satan. Jack's punishment was to walk the earth with his lantern until Judgment Day.

The ancient order of Druid priests believed that Halloween brought out ghosts, spirits, fairies, witches and elves to harm people. These priests considered cats former people who received punishment for evil acts. Therefore, cats, preferably black cats, entered the Halloween mystique.

Today we modern people recognize these fables for what they are: tales of Halloween. However, in all of us, a spine-tingling chill secretly runs down the backbone as we remember past trick-or-treat evenings. Dressing up in our scary costumes and bringing home a sack full of treats signals the end of October in our memories. Breathing the chilly autumn night air and passing other costumed children on their rounds—can anyone forget Halloween? Can you? I can't. Especially not when I look at pictures of my three children, now too mature for such foolishness as dress-up. In those pictures, however, they are forever ages 5, 4 and 2. They are princesses and cowboys and monsters. In our hearts, if we look hard enough, maybe we are all still the ages that appreciated wearing costumes and becoming someone else just for a single night.

Why should our memories stay just fading memories in a picture album? Why not combine a Halloween celebration this October with a square dance night? Possibly your club could host a Halloween dance for clubs in your area. The cost of admission: free with costume. This will encourage participants to get into the spirit of dancing fun, Halloween style. Dancers

could be encouraged to disguise their true identities with prizes going to the best costumes.

Costume prizes could be donated by club members who have access to special features. For instance, if a club member owns a car wash, he might donate a free car wash. Or, the club could make the prizes more significant, for example a quilt. Determination of the worth of the prizes could create excitement for other clubs to join your club's festivities in a Halloween celebration.

Why host such a dance? Mixing with other clubs establishes good contacts in our square dancing entertainment. The more people we become acquainted with through square dancing, the more people become potential club members. Fostering goodwill brings benefits to our club. If we are remembered as a friendly, fun-loving club, it can only bring beneficial results to our dances.

Halloween represents an exciting holiday that children look forward to with eager anticipation. Unfortunately, in recent years, the fun has become tainted with contaminated candy given to trick-or-treating youngsters. With some original thinking, your club could choose to combine your square dance with an activity that would include the children.

For example, one of our Halloween dances in the past called for all members to dress in costumes and meet at a member's barn. Once there, members shared a potluck picnic supper along with a costume judgment and dancing. The children of the club and children whose parents danced also were encouraged to wear costumes. A separate category for children's costumes allowed them to win prizes in the costume judging.

In response to the problems of trick-or-treating, one small Texas town incorporated a hobgoblin hike. The park was

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Sam Lowe
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was transformed by willing adult volunteers into a spooky place with adults dressed as ghosts and other appropriately frightening Halloween dress. Eerie, ghostly sound effects echoed through the darkened park and local merchants donated candy for the volunteers to prepare goody bags for the youngsters. Local police provided protection against anyone who wished to crash the fun for the young children.

With organization from your square dance club, the same sort of activity could take place in your community. Included in the children's goody bag could be information about your square dance club. Perhaps a ticket for three free lessons could be included. If your club has an age limit, the free lessons could be designated for "Parents Only." This is one more way square dance clubs can donate beneficial services to their communities and also bring recognition to square dancing.

The more we break our isolation in our square dance clubs and let the general public know how much fun square dancers have, the better the chance to increase our numbers. Leaving nothing to chance, anytime our clubs donate services to the community, whether it's an exhibition dance or a hobgoblin hike, the news media should be contacted. Free publicity is the name of the game. If we dancers don't toot our own horns, many people won't know we are alive and high-stepping it!

High-stepping into this Halloween, encourage your club members to try and disguise themselves so completely that no one will recognize them. The "goblin" who succeeds in no one recognizing him for the whole evening would win the grand prize. One Halloween dance I attended, the caller's wife came dressed as an old hag. No one guessed her identity until she revealed it at the end of the evening. Even the caller did not have a clue because his better half had assured him she really couldn't attend that evening. Didn't feel well, you see.

Acting like carefree children once in awhile allows adults to see things with

fresh, new eyes. Looking upon our clubs with new eyes, we may discover to our surprise that we have a great deal of fun.

Planning special events for our clubs takes time and effort. If your club decides to pursue this Halloween activity, don't allow all of the hard work to fall on officers' shoulders. With each member sharing the responsibility load, the outcome will be more fun. Why? True leaders inspire others to follow their example. In participating in the planning stage and the work stage, members will have more of an investment in seeing that the event is successful.

If not a Halloween celebration, then maybe your club will pull together on another project. A club that plans, works, dances, and has fun together stays together. It stays together despite ghosts, ghouls, spiders, and even jack-o'-lanterns.

Happy Halloween!

Happy dancing!





Elmer Sheffield Jr.



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Allen Tipton

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A SCARE DANCE

by Tom Fobbe

Goblins and witches galore were seen shuffling and stomping about the Brooten, Minnesota, Knights of Columbus Hall this past All Hallows Eve. Like its predecessors, the Third Annual Halloween Scare Dance (October 31, 1990) was a spooky success for dancers coming from as far away as Iowa and the Dakotas to join locals in celebration.

The hat count for this particular hoedown totalled 446, up 98 from the 1989 square dance. Success this time around could be credited to the efforts of Brooten residents Clarence and Marlene Childress, who chaired the third annual event. And they made sure mention was given to Bob and Florence Holter for their help in advertising the dance, and numerous other locals, under the direction of Bea Simpkins, for providing food and beverages in addition to getting the hall ready.

The annual fall shindig has become so popular that a new site had to be selected for the 1991 gathering, namely the Pope County Fairground 4-H Exhibit Building in Glenwood, Minnesota.

"I can't believe the great response we get each year. It started out with just a few of us (about 80) in 1988 and now we're over 400. This next dance should bring in over 500, maybe even 600!" smiled Clarence Childress. "We hardly have to do a thing to bring in a big crowd," added Marlene Childress. "Those who have been here once keep coming back, and they bring many of their friends with them. There's no way the KC Hall would hold the numbers we've been getting."

The crowd was unanimous in their praise of guest caller, Frank Walgren of nearby Belgrade. "He's as good as we've ever heard," said Ben and Bev Belsdorf of Aberdeen, SD in unison. "And we've been square dancin' for over 30 years, added Ben. "He made a great evening greater...He was marvelous," said Doris Farthen of Esterville, IA, who was accom-

panied to Brooten by her husband Charlie and 10 guests. "We rented a motor home just for this occasion," Doris noted. "And you can bet we'll be back next year, and in years to come."

Walgren was just as pleased with the event from his caller's perspective, saying, "When you've got as many people together as we had tonight who all love to square dance, it can be a lot of fun. It actually makes my job a lot easier."

The success of the Third Annual Scare Dance and the growing interest shown each year has prompted the Brooten dance contingent to form yet another committee that would be responsible for a big dooing around Christmas of this year.

"We enjoy ourselves so much when we all get together like this that we decided to have another dance each year," said Christmas dance committee chairperson Walter and Georgia Fudlow, Brooten. "We're sending out letters to all Scare Dance attendees and expect it to be as big as our October get-together," said Georgia Fudlow.

"Yeah, and we already know what we're going to call it," quipped Walter. "It's gonna be the First Annual Christmas Ho-Ho-Hoedown."

The 1991 Scare Dance takes place Halloween Evening (Thursday), October 31, and the Ho-Ho-Hoedown is slated for Saturday, December 21st. Both events will be held at the Pope County Fairground 4-H Exhibit Building, Glenwood.



The Third Annual Halloween Scare



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C-3515 WE'VE GOT THE MEMORIES

Marshall Flippo, Gary Shoemake, Scott Smith

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In the late fall of 1988 and 1989, my wife Lessie and I traveled to the Soviet Union with groups of Square Dancers. We had a wonderful time with many great experiences. Some of the unusual things we did included square dancing in the Sacramento and Belgrade, Yugoslavia, Airports. While refueling in Chicago, we had a pillow fight, and while on a Soviet train going from Moscow to Minsk we danced to Glen Miller tapes. Two of our dancers clogged in four inches of snow at a war museum in Minsk. We were allowed to square dance in the lounges of our hotels in Minsk and Vilnius.

The cities we visited included Moscow, Leningrad, Minsk, Vilnius and Brest. In Moscow and Leningrad, we went sight seeing and shopping. Leningrad is breathtaking and is a trip by itself. We were in Vilnius just eight weeks after the people of Lithuania were allowed to fly their original flag. Hundreds of flags were everywhere, and when we spoke with someone, they would point to the nearest flag and say, "See, there is no hammer and sickle." They were very proud of their flag.

We spent a great deal of time in Minsk, the capital of Byelorussia, a beautiful city of about 1.3 million people. It was almost completely destroyed by the Nazis, and

over half of the citizens died in the war.

In Minsk we met with several dance groups. The first group we met was the Byelorussian State Choir, made up of 110 members, 45 of which are dancers. 20 are musicians and the others are singers. We were invited to a rehearsal at the Byelorussian State Theatre of Opera and Ballet, also called the Bolshoi Theatre, and for the next 60 minutes, we heard one of the finest choirs ever and saw the most incredible display of folk dancing possible. These young people, (18 to 30 years), are so talented and well-trained only our video does them justice.

Later, we danced for them. (Yes, we were nervous.) We then asked them to dance with us. It was amazing how fast they caught on and they were so graceful and smooth. They seemed to enjoy square dancing very much, and as a caller I noticed the similarity in many of the dance steps (stars, turns, do-sa-do, swing, promenade and many others.)

I also had the pleasure of meeting with a kindergarten class. They danced for us and we danced for them. One of the highlights of the trip came when the kids asked us to dance with them. They had a special dance to show us. It turned out to be the "Birdie Dance" that we have used for years, only I have never heard it sung in Russian.

On our second trip, we spent some time in the city of Brest. This is a beautiful city of about one million people, near the Byelorussian border with Poland. Here we met the Radost-Joy dance group. They were giving a concert and we were invited to dance on stage during a break, and dance with them at the end of the show. We taught them some routines, and for the first time, Byelorussian folk dancers and American Square Dancers danced together on stage for a live audience. It

Continued on page 86

Dancin' & Chancin'

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MASK-IN-EIGHTS

The Desert Diamond Square Dance Club dancers in Al Khobar, near Dhahran, Saudi Arabia. The club was founded in February, 1990, under the guidance of John Morgan, president, and Tone Mak, caller.

Last fall, the dancers did a fun tip called "mask-in-eights," where a square of dancers dressed up in N.B.C. suits and masks. The original tip was repeated because three squares of dancers attended and only one set of suits was available.



This dance was done during the Persian Gulf Crisis build-up in fall, 1990. The club members hope they are the only club to dance in NBC suits! They dance at the Al Rowdha Compound in Khobos, with a regular attendance of three squares. When the Gulf War started in January, dances were postponed until March. Now that families are allowed back, attendance is up to three squares again.

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"OHIO, THE HEART OF IT ALL"

When many dancers first heard "Ohio, the heart of it all" associated with the 41st NSDC we questioned the origin of this theme and wondered why we weren't referring to "Ohio, the Buckeye State." It has become evident, however, that square dancers did not "invent" this catchy slogan. Instead, in 1984 an ad agency was hired by the Department of Tourism and the slogan was born.

Starting this year, in early 1991, Ohio license plates will boast "The Heart of it All" in red letters, and numbers will be in blue on a white background.



State bird - Cardinal

State flower - Red carnation

State song - "Beautiful Ohio"

State tree - Buckeye

Nickname - "Buckeye State"

Motto - "With God All Things Are Possible"

Ohio originally had the motto, "Imperium in Imperio," meaning an "Empire within an Empire." Many people thought that the motto was much too royal and pretentious and it was recalled after a few years. In 1959 the schoolchildren of the state were reminded that Ohio needed a motto. Twelve-year-old James Mastronardo of Cincinnati is credited with suggesting the Biblical line, "With God all things are possible." The motto, from Matthew 19:26, was adopted in 1959.

"Beautiful Ohio," the state song was written by natives of New York and Oregon and not by an Ohioan. The song really paid tribute to the river and not the state. Because of this, the General Assembly attempted to have a contest to have the song replaced, but the people of Ohio overwhelmingly supported the choice of "Beautiful Ohio" - becoming official in 1969.

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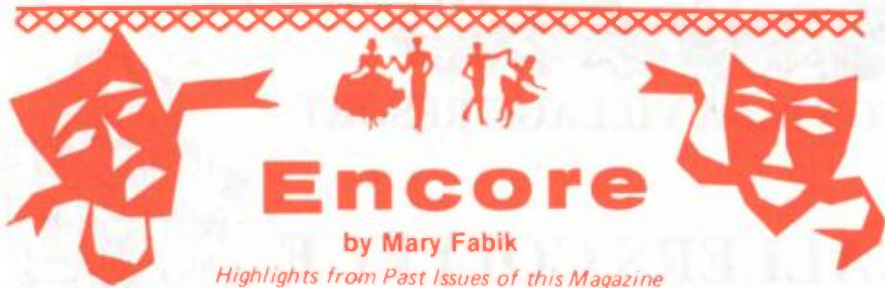
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25 YEARS AGO—OCTOBER 1966

"Square and round dancing have remained strong in America because of the activity's many talented leaders. The popularity of square and round dancing is due in great part to the good judgment of present leaders in regard to available material.

"Now however, these leaders are finding it increasingly difficult to recruit new dancers in many areas, and most important, to hold these dancers in the activity. The next twenty years will judge square and round dancing's ability to remain a potent recreational activity in America."—*From NSDCA News.*

"The 'Great 15th,' as the Hoosiers nicknamed their Convention, drew an estimated 14,500 dancers to Indianapolis for the three-day festivities. If official convention attendance totals bear out estimates already made, the 15th National could be one of the largest conventions on record," say Peg and Vic Wills, General Chairmen.

From Stan Burdick:

"I put before you three magic words that spell complete enjoyment for your dancers. It is your obligation to incorporate them into your dances by becoming more skilled in every way. They are: anticipation (before the dance); response (during the dance); and remembrance (after the dance). If you can create this type of thought pattern among your dancers, you've got the right approach."

New Ideas: *Turn and slide* by Sam Grundman, Berkeley, California; *Dixie daisy turn three* by Robert Holup, Wausau, Wisconsin. Start the basic *dixie daisy*, and on the last hand, do a *turn three*.

10 YEARS AGO—OCTOBER 1981

Dancers should take pride in their club and be there to greet and socialize with their guests and with each other. Their enthusiasm and friendliness will give the club a "10" and guests are sure to come

Continued on page 88

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NARRAGANSETT CALLERS' ASSOCIATION

Is our association unique? At the April meeting of the Narragansett Callers' Assn, the nominating committee, headed by Art Anthony, presented the following slate: President, Pat Juaira; Vice president, Norman Meunier; Secretary, Lori Morin; Treasurer, Dick Leger. The slate was unanimously accepted.

Pat will be the very first woman president for the Narragansett Callers' Association. Is she the first in New England to head a callers' association? Does she have counterparts in any of the 50 states? Yes!! She is the same Pat Juaira who, with her husband Ed, edits the *Northeast Square Dancer* magazine. Ask a busy woman to do a job and it will be done well.

The first Sunday in April was steamy hot inside the North Cumberland Middle School, but this did not stop over 300 dancers from enjoying seven hours of dancing produced by the callers from the Narragansett Callers' Association. 21 callers took part, with "Rube" Alexander as chairman and Pat Juaira assisting. Babe Postle, Norm Meunier and Ed Juaira handled the sound. All 21 callers and their partners helped out collecting tickets and selling and drawing tickets, under the supervision of Art and Pat Anthony. The

first pot was won by Carol and Herb Johnson, the second by your correspondent, Norma Alexander. (Well, at least I got half). The dancing would not have been complete without the help of 11 round dance cuers.

An award for the club traveling the farthest with at least one square was presented to the Riverside Squares of Danvers, Mass., who came by bus.

Speaking of awards, Art Anthony, who had been president in 1989, was given his plaque for that office.

The money realized from the Spring Swing is used to provide education for the callers of our association. Two callers have been selected this season to receive scholarship awards to attend an approved callers school.

The Narragansett Callers' Association will sponsor a callers seminar, featuring Ed Foote. The program, which will benefit both new and experienced callers, will be held at the German Hall in Pawtucket, R.I. on Sunday, November 17, from 10 am to 4 pm, with a buffet lunch included. Info is available from the Narragansett Callers Association, PO Box 777, North Scituate, R.I. 02857.

Norma Alexander



Bob Scrapper
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Bill Roles
913-585-1241



Jim Jefferies
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Jerry Routh
417-282-6340

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Quarterly Selection Tips

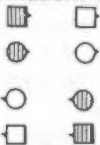
A Callerlab Quarterly Selection diagrammed and explained for the dancer's benefit

Tom Sellner, chairman of the Plus Quarterly Selection Committee, has announced that his committee selected *broken wheel* as the Plus Quarterly Selection for the quarter beginning August 1.

BROKEN WHEEL

Author: Ed Fraidenburg

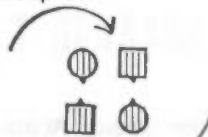
Starting Formation: Two-faced lines



In-facing couples ferris wheel...



And sweep $\frac{1}{4}$



Outfacing couples cast off $\frac{3}{4}$...




And slide over behind the centers



The timing of the figure is eight beats.


Here is a dance example:

Heads square thru, right and left thru
 Veer left, couples circulate, broken wheel
 Zoom, centers pass thru, left allemande...



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Patches The Clown

by Bev Warner

Callers have been lovingly referred to as clowns, but dancer Tom Holmes of the Flushing Roadrunners, known also as Patches, is a real clown.

Whenever it is dress up night, we can count on Patches being around. His trunk act on New Year's Eve is always a hit. Many still scratch their heads in amazement when a pretty girl pops out of an empty trunk.

Tom says, "I'm a clown by nature anyway and I like the love that I get from the kids and grownups. They are all kids when they go to a circus or see a clown. I'm a 50-year-old kid." He also says, "Ever see the odd couple? Well, I'm the sloppy one." He loves being a bum—he designed and sewed his own costume.

Tom or Patches has been with the Shrine Troupe for 13 years. When the circus is in town, clowns are committed to the rigors of performing without any com-

penensation. That is dedication and a love of their art. They always frequent schools, hospitals and convalescent centers. Handicapped children are generally their favorites.

Tom and Patches are really different people. "I'm a joker," says Tom, "but the clown costume definitely changes your personality. You're a little more on the quiet side when you're out of the outfit, but when you're a clown you can get away with more. If you are a shy person you get into your costume and makeup and it makes you more forward."

Tom teaches clown classes to adults or children who want to learn the trade. Among his pupils are some of the Roadrunner dancers. Bet even a few callers could become better clowns with a few of Tom's classes, or maybe vice versa.

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FEEDBACK

I can't tell you how appalled I was when I read the article in the June issue entitled "A Slow Learner On a Fast Track." I have been teaching and calling square dancing for fourteen years, most of which time involved four clubs with a class for each club every year. I stopped counting the couples I taught to square dance after reaching 1,004, which was about three years ago...Never have I ever failed to graduate a person or a couple who completed the course of classes.

In my fourteen years of teaching there have been two occasions where both people in a couple had extreme difficulty in retaining what they were taught from one week to the next. Even with extra help between classes by club members who held practice sessions in their homes, they just could not keep up with the rest of the class. As painful as it was, I felt it was *my* responsibility to take these people aside and discuss their situation with them.

It was *my* obligation to the other class members, to the club who was sponsoring them, and to whomever they may have danced with in the future to explain that maybe square dancing was just not for them. In both cases I left it up to them to decide to drop out. But this was done at about a third of the way through

classes, before they went to the expense of buying square dance attire and long before graduation was even thought about.

There have been several cases where one person in the couple was having a lot of trouble but the other was doing well. I hold private discussions with these people and suggest that after graduation they dance only with the club until they gain the experience and confidence needed to dance with strangers. I have found over the years that this kind of frankness and openness is appreciated, and as a result they become loyal club members.

I cannot imagine any caller/instructor allowing his class members to be put under the pressure experienced by the person in the article. No one, whether it be learning to square dance or something else, can do their best when they feel that someone is scrutinizing every move they make. It's enough that they know (or feel) the instructor sees every little mistake they make without adding undue pressure from the people who are helping them.

My club members attend classes for one reason and one reason only...to serve as helpers. They know this, and to my knowledge none have ever attempted to "bully" a class member into "doing better." To the contrary, they are extremely empathetic to the class members and go out of their way to make them feel as comfortable and relaxed as possible. If I had the kind of so-called helpers that the club mentioned in the article has, I would invite them not to help any more.

Bob Boswell, Cumberland, Maryland

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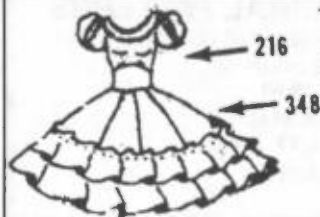
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Continued from Last Month

Every club should support a beginner class, either entirely or with the club caller donating part of the time and effort. You say you put on a demonstration somewhere and showed the public what square dancing was all about. You wasted your time: all you did was give club members a free dance and let them show off in front of the public. Do you realize that the people watching were not impressed if you did *load the boat*, *spin*, *chain and exchange the gears*, or anything else from the Plus, Advanced or Experimental list? They don't know what you are doing or how complicated it is or is not. Besides they are so used to programmed shows that they just expect that you have rehearsed it all for two weeks and are putting on a show. To be of any use at all, you must get the public involved and actually doing some dancing. It must be simple so no one is confused and they will say, "Hey, I can do this." With good music and timing, a caller can make it fun.

How do you make a club and the dancers take part in this? Easy, tell them they should have a beginner's class this year and if there are not enough to pay the bills, the club will have to make up the shortage. Next, the club says we are not going to have a beginners class, what does the caller do? Easy—just say "I don't call for a club that does not support a class."

Most callers in the area call as a hobby and are making a living out of a job outside of square dancing so you can afford to be a little choosy.

If you are a caller who does not take much interest in your club but likes to do a lot of guest calling at other clubs, where do you think you will get places to call if everyone keeps on letting clubs go flat or completely out of business? If all the callers work hard at their own clubs, there

will continue to be places for them to guest call and festivals to call at. Right now, clubs, festivals and conventions are folding up all over the country.

While attending the Canadian National Convention in Vancouver, I sat in on a discussion panel held by LEGACY, where a very well-known caller in both LEGACY and Callerlab and who has served in many executive positions made the remark that these people are parasites. I have said this before but it was the first time I had heard someone else using my expression. I know instantly you who are parasites will jump up and down, using all kinds of reasons why you are there and trying to justify what you are doing. At the same time this well-known gentleman made reference to new callers who want to start at the top and work down. It was expressed that a good many who do this are not able to make a passable job of normal Mainstream, Plus and beginner calling, so they have to go higher. In the confusion of giving dancers a lot of experimentals and difficult choreography, they will not notice what a bad caller he is.

There may be a good many of you mad at me for some remarks I have made but if you look at it from the other side, stand back and watch, tape your program and see what it sounds like (I am sure many will be surprised at how awful some of it sounds.)

Bob Jaffray
Ennismore, Ontario

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In all there were 21 entries, and a lively dance featured the products of some mighty creative imaginations.

Peter Andreach

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DESIGNING MINI-FLYERS

If you are a caller, cuer or club leader who has to do his/her own fliers, here are some money-saving tips for you. If you can't afford to have your fliers sent out to a typesetter, but have a computer, or a word processor, (or even a typewriter) you can still do your own fliers and save yourself a bundle of money.

After retiring from 38 years in a graphic arts job, the last ten years of which I was a typesetter, I would like to pass along some of the methods I came up with to save time, paper and money.

I figured out some time ago that it isn't really necessary to run a flier on a full sheet. I put four fliers on an 8½" x 11" sheet. When cut, each flier will measure 4¼" x 5½"—just the right size to fold once or twice and slip into a purse or a wallet. People can't readily do this with an 8½" x 11" flier. This size is more convenient and you can get just as much information on them as a large sheet. You just use a smaller type size. I use an Orator font on a word processor now that I don't have access to a typesetter. These fonts are available in both the *golf ball* type or the *daisy wheel*.

If you have a computer or word processor, set your margins at zero for the left margin and 84 for the right margin. Then set a centered tab at 21 and 63 (this is the center of your tab). The center of your 8½" horizontal area is half of 84 or 42. Then half of 42 is 21 (tab 1, centered) and 63 is the center of 84 (84 minus 42). I set my line spacing at 1½. You will need

three line returns at the top. My first line is the sponsoring club name, then two line returns. Then in all capital letters and bold print, put the theme. Each line return is done *twice* calling tab 1 and 2 across. Then I put two line returns and type the date in caps and bold. Then two more line returns. Next comes the time, i.e., 7:30-10:30, a return, the place, a return, the town, return, the caller, return, the cuer (and pre-round time, return). The last line is in bold—the info line with phone numbers of contacts. Then three more returns. This will read out at line 22 on word processors with 1½ line spacing. A computer (or typesetter) may read at 33 or 33.06.

The spacing may be varied. You can put more space at the top or middle for artwork as long as you have about three spaces minimum at the top *and* bottom for cutting margins. When you get the two fliers typed across and end on line 22, you can place a *marker* at the top and bottom, place the cursor at line 23 and repeat (or copy) the block and you will have four forms (two across and two down). Print your original out and take to a copier and run your copies.

Having fliers printed with colored ink is usually very expensive, but running on colored paper makes the form more eye-catching and is much less expensive than colored ink. Your fliers will usually stand out from the plain white fliers almost everyone uses.

Next, cut each sheet at 5½" and each 5½" at 4¼". If you run off 25 sheets, you will have 100 fliers—a great savings. Forms may be dressed up with any artwork by gluing or pasting on *each* of the four fliers on the original artwork. If you, or someone in your club is artistic, you may draw directly on the original, or have them do one drawing, then copy four times and paste on the original. The results will surprise you. Use your imagination—the possibilities are unbelievable, adding your own special touch to each flier you design. Try it—you'll like it!

Lila Moss

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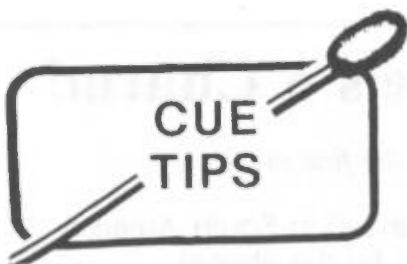
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INTRO

1-2 WAIT; APT, PT, PICKUP CP LOD, TCH:

1-2 In open fcg DW wait; apt L, pt R, tog R to CP LOD, tch L;

PART A

1-4 TWO FWD TWO-STEPS; STRUT FOUR; TWO FWD TWO-STEPS; STRUT FOUR CP WALL;

1-4 In CP LOD fwd L/cl R, fwd L, fwd R/cl L, fwd R; fwd L,R,L,R; fwd L/cl R, fwd L, fwd R/cl L, fwd R; fwd L,R,L,R to CP WALL;

5-8 TWO TRNG TWO-STEPS OP LOD; WALK THREE KICK; REV TWIRL TCH BFLY WALL; TWO SD CLOSES SD & THRU;

5-8 In CP WALL starting RF turn sd L/cl R, bk L, continue RF turn sd R/cl L, fwd R to OP LOD; fwd L,R,L, kick R; bk R, bk L trng to face WALL, sd R RLOD (W twirl LF L,R,L) to BFLY WALL, tch L; sd L/cl R, sd L/cl R, sd L, thru R to SCP;

PART B

1-4 HEEL TOE & SD TWO-STEP; HEEL TOE & SD TWO-STEP; TWO TRNG TWO-STEPS; TWISTY VINE;

1-4 In SCP tch L heel fwd, tch L toe blending to CP WALL, sd L/cl R, sd L; tch R heel sd RLOD, tch R toe to L, sd R/cl, sd R; starting RF turn sd L/cl R, bk L, continue RF turn sd R/cl L, fwd R to CP WALL; sd L, XRIB, sd L, XRIF (W sd R, XLIF, sd R, XRIB) to BJO LOD;

5-8 FWD LK TWICE WALK TWO; TWO SD CLOSES SIDE THRU OP LOD; CIRCLE AWAY TWO-STEP & TOG; TWIRL TWO WALK & PICKUP;

5-8 In BJO LOD fwd L/lk R, fwd L/lk R, fwd L, fwd R to CP WALL; sd L/cl R, sd L/cl R, sd L, thru R to OP LOD; circle away from ptr fwd L/cl R, fwd L, circle twd ptr fwd R/cl L, fwd R; joining lead hands fwd L,R,L,R (W twirl RF R,L, fwd R, fwd L pivoting LF) picking W up to CP LOD;

TAG

1-2 TWO FWD TWO-STEPS CP WALL; TWO SD CLOSES APT PT;

1-2 In CP LOD fwd L/cl R, fwd L, fwd R/cl L, fwd R to CP WALL; sd L/cl R, sd L/cl R, apt L, pt R;

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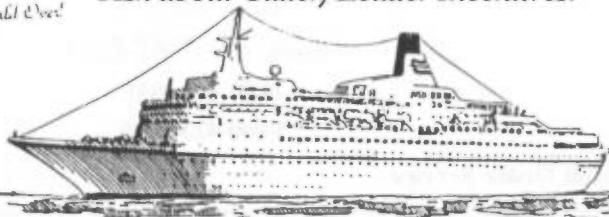
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People IN THE NEWS



Hearly congratulations to **Earle and Fran Merchant**, 20-year caller and cuer from Prosperity, S.C., who were recently inducted into the South Carolina Hall of Fame. Clubs called/cued for are Western Squares of Chapin as well as the Smilin' Swingers of Newberry and the Columbia Twirlers.

Caller **Jerry and Sharon Junck** start this month as resident callers for Good Life and Trailer Village RV Parks in Mesa, Az. (See also *ASD*, August '83, p. 27.)



Veteran caller **Les Gotcher**, who started calling in 1916 in Texas at age 11, the "King of Hash," the most traveled caller (4 million miles), recording artist for four labels, author, movie double for **Clark Gable**, classic film caller, Milestone awardee and more, married another "living legend," **Gladys "Sunshine" Sahr** in July in Hawaii. Sunshine, also a long-time caller-teacher in Hawaii, well-known Hawaii hostess and S/D fashion designer, has been

honored by Hawaii's S/D Federation. They will reside at 1333 Wailuku Dr., Hilo Hawaii 96720, continuing to call and write. *Buddy Weaver*

Photo by *Chick Boudreau*



Square dancers are "survivors," says **Pat Johnson**, as shown by these gas-masked Riyadh, Saudi Arabia dancers during the Gulf War, where her father, **Tom Johnson** (rear center) called.

Franks **Lane** of Estes Park, Colorado, is actively calling again after total double knee replacement surgery.



As a prison guard at notorious Alcatraz from '56 to '61, caller **Paul Haas**, now retired in Northumberland, Pa., could bend your ear for hours; now he prefers to call *bend the line* for Pennsylvania dancer and do woodcarving.—*Daily Item, Pa.*

Unfortunately, AP wire service and many news outlets greatly exaggerated the somewhat-S/D-related incident that occurred in Salt Lake City in June, according to **Glenn and Lois Baldwin**, NSDC chairmen. (*ASD* has the full report.)



Proud winners of the quilt (raffled by Washington Area Co-op Assn.) were **Laura and Steve Kennish** on the night they graduated and joined the Kent Island Dancers.

Hank & Vel Garlington

Eagle Records has produced a special souvenir record, *Meet Me in St. Louis*, to promote the 42nd National Convention in '93. Six St. Louis callers on it are **Bob Fehrman**, **Bo Semith**, **Dan Fletcher**, **Jim Trible**, **Breez Graham** and **Jim Cholmondeley**.

Slowing down but "still calling and cueing" about five nights weekly (after 32 years) are **Glen and Esther Maynard** of Spencerville, Ontario, who fly via their Mooney for some dates.



One hundred dancers and friends attended the 50th wedding anniversary party of **John and Mary O'Leary** of Glastonbury, Connecticut, at the home of their son and daughter-in-law, caller **Jack and Kathy O'Leary** (Silver Sounds Records).



by Bob Howell

easy level

I was calling for the 103rd Ohio Volunteer Infantry (Civil War Legacies) last September when a young girl asked if I had the record for the **Beer Barrel Polka**. I thought that she wanted to do a square dance to it, but when I put on the record, she and several of her friends began to do a rather strenuous dance that resembled the *Jessie Polka*, but moved about twice as fast. I asked her for the routine as I thought that it would fit beautifully into an Octoberfest theme. Then it dawned on me that I had already submitted my October copy to the *Burdicks*. So, I have been sitting on this dance for a year. Coincidentally, Mac McCullar has since released the record. Everything fell into place. The youngster who shared this one with me is Joy Bemis from Avon lake, Ohio.

BEER BARREL POLKA SOLO

FORMATION: Solo (Dances well as a couple dance or as a chorus line.)

MUSIC: Beer Barrel Polka: Big Mac 099

ROUTINE:

- 1-2 Right heel forward and diagonally to the right, return right foot beside the left. Repeat with the right.
- 3-4 Left toe back and return beside right foot. Repeat with the left.
- 5-6 Left heel forward and diagonally to the left, return left foot beside the right. Repeat with the left.
- 7-8 Right heel forward and diagonally right and then sweep that foot across and in front of the left calf.
- 9-16 Do four two-steps forward around the room.

This past summer I had the privilege of dancing again to Toots Tousignant while on Cape Cod. His Wednesday evening dances done on the wharf at Wellfleet are the best kept secret in all of New England. The following routine was enjoyed by the young and old alike. I didn't get the name so I'm calling it...

TOOT'S FOURSOME

FORMATION: Couple facing couple around the circle, one couple facing clockwise, while the other faces counter-clockwise. Dance begins with each person joining both hands with the opposite person.

MUSIC: Toots was using *Flop Eared Mule* on Grenn.

ROUTINE:

- 1-8 Heel, toe, two-step away; Heel, toe, two-step together. (Holding hands with the opposite person, not partner, you do a heel and toe with the outside foot and then a step, close, step away from your partner. Repeat the footwork in opposite direction, moving back toward partner).
- 9-16 Repeat counts 1-8
- 17-24 8-count hand clap sequence with opposite person. (Clap own hands, pat opposite's right hand; clap own hands, pat opposite's left hand; clap own hands, pat opposite's right hand; clap own hands, pat opposite's left hand).
- 25-32 Face partner and repeat hand clap sequence with partner.
- 33-40 Do-sa-do partner.
- 41-48 All four circle left.
- 49-56 Circle right.
- 57-64 All pass thru to a new couple.

*Toots also suggested a piece of music that fits the dance, **Al-Burke-Q**, (May 91). He has been using **Kalvelts** on *Folkdancer* (NH1016) with great success. He says that music fits the dance beautifully.*

Pappy Shaw had many favorite dances, but here is one that I remember him calling with great delight, as it kept everybody in the set wide awake.

LLOYD SHAW'S FOUR GENTS STAR BREAK

- Four gents star in the center of the square,
- Turn the opposite lady and leave her there.
- Four gents star in the middle of the set,
- Turn your own, you're not through yet,
- Four gents star in the center of the town
- Turn the right-hand lady with the left-hand round.



Four gents star in the center of the floor
Turn the left-hand lady or she might get sore.
Turn right back and you should know
How to meet your pard with a do-paso.
It's a partner by the left, corner by the right.
Partner with the left with a left all around
And promenade your corner when she comes down.

The month of July saw the contra world lose another wonderful friend in the person of Eda Weger of Cleveland, Ohio. She was on her way home from a dance when she had a heart attack. Following is one of the dances that she had choreographed, calling it the ...

KEESHKA KONTRA

FORMATION: Contra lines, alternate duple (1, 3, 5, etc. crossed over and active)

MUSIC: *Who Stole The Keeshka*, (Frank Yankovic) Cleveland International, PO Box 783, Willoughby OH 44094.

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Actives face couple below, Inactives face up—join hands. Start with outside foot and move away from center. Then with inside foot move to center with the one below.

- 1-8 Heel and toe and out you go. Heel and toe and in you go.
- 9-16 Repeat above.
- 17-24 Join hands and circle to the left.
- 25-32 Circle to the right
- 33-40 Break the line—go down in four.
- 41-48 Turn alone come back—cast off.
- 49-56 Ladies chain.
- 57-64 Chain back. (Cross every other) Face below for the heel and toe.



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When a person writes about dancers, callers and square dancing in general—the article is admittedly slanted by personal experience. Most opinions are formed by what we see and do, but sometimes also by what we are told. So I admit that what I am about to write is my opinion.

First, each club has a personality. A club's personality is a combination of the caller's personality and the overall personality of its members. Now, a club with a regular caller is easy to understand, but, a club with a different caller each dance is hard to classify.

If the club caller is one who feels he must "push" his dancers to be exceptional dancers, he may try to call every call in the program in every way they may be done. If the caller is one who believes that he must keep all the dancers dancing all the time, he might ease off and limit the calls—or he may do a lot of walk-thrus and explanations. If the club caller is one who feels a relaxed and fun attitude must be maintained, he will strive to have a party atmosphere. I feel most of our callers today strive to do part of these things.

When I mention the different attitudes of callers, and the way they use a program, some may be confused. Let me try to explain. The Mainstream program has a list of 68 calls, but some of these calls have a lot of variations. Some are listed as families, example: #1 call on the list is Circle family. This consists of a. *circle left*, b. *circle right*. #5. Promenade family: a. *couples (full, 1/2, 3/4)* b. *single file*, c. *wrong way*. By the way, do you remember the last time you did a *promenade the wrong way*?

Then there is #13. Turn back family: a. *U turn back*, b. *gents or ladies backtrack*. I would venture to say most of you have

not done a *ladies or gents backtrack* lately.

There are many calls that are used so seldom that some dancers do have difficulty with them—not because they are hard to do, but because the dancers do not react to the call automatically, such as *cross trail thru*, *wrong way thar*, *box circulate*, *partners hinge* and even *fan the top*. Again, the only reason they hesitate is because we callers do not call them often enough...

Am I trying to make a point? Yes. The point is that we have a good program that we are not using to its full worth. While I admit I am one of these callers (I am trying to get better), I really believe there are many other callers who do not use the Mainstream Program to its full potential. Let's not throw away a good program, lets use it better.

At the same time let me mention that dancers (and callers) do make mistakes and always will. The newer dancers really feel embarassed when they make a mistake, but the seasoned dancers usually just laugh and enjoy. Recently at dances I have called I have made a point of doing some calls new and old that make the dancers think. Squares broke down but there was a lot of laughter to be heard and a lot of dancers hurrying to recover and do the calls. Some of the calls were workshopped before I called them because they were not Mainstream calls—the dancers then had the challenge of remembering these calls as the evening progressed. Other calls were Mainstream calls not used so frequently. The result was that we had new and seasoned dancers alike being challenged. At the end of these dances the hall was alive with chatter and laughter. I was told by many dancers, "This was a fun evening."

We must remember that square dancing is to be enjoyed for the good fellowship more than for the exact completion of calls. To paraphrase a statement made by Dorothy Shaw, "When you get to the stage where you have everyone doing the same thing, in the same way, at the same time, you won't have dancers. You will have robots."

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by
Ed Foote

ADVANCED LIST CHANGE. The 1991 voting for calls to be on the Callerlab Advanced List has been completed. The only change is the wording for *remake*. Previously, the call was shown as *remake the (set-up)*. Now the call will be shown as: *Remake family: the wave, the box, the column, the diamond*. In other words, a specific formation is to be named, and the words *set up* are no longer to be used.

It should be noted that *remake the diamond* can only be done from facing diamonds, since the definition of *remake* says that arm turns will be used throughout the call.

There were no other changes made to the Advanced List. The next voting will be in 1993.

AMERICAN CONVENTION. The 10th American Advanced & Challenge Square Dance Convention was held in Toledo, Ohio, in August. 1,180 dancers, the largest attendance in the history of the event, danced for three days to a staff of 14

callers. There were five floors of dancing: A-2, C-1, C-2, C-3A & C-3B.

Next year's convention will be Aug. 13-15, 1992 in Dayton, Ohio. For information write: Larry & Pat Perkins, 2030 Geiger Rd., Ida, MI 48140.

CALLER TIPS. A common sequence at Advanced is: *Heads wheel thru, veer left*. It enables callers to use the Advanced call of *wheel thru* instead of the more common *heads lead right*. Unfortunately, the combination requires a reversal of body flow for the heads and thus should not be used. Instead callers should use: *Heads lead right and veer left*.

Some may say the latter also involves a reversal of body flow. Yes, it does if there is a pause between each call. But the normal way to call the sequence is all at one time, and this provides good flow; the dancers will adjust and not finish the *lead right*, but will instead blend directly into the *veer left*. One could argue that it is technically possible to blend these two calls, but the dancers never do so, even when they hear the two calls all as one sequence, and this is why the combination is awkward.

A nice Advanced combination—From columns: *Split counter rotate 1/4, walk & dodge, chase right*. The commands must be said quickly to provide steady flow. At C-1, try substituting *shakedown* for the *chase right*.



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8th ILLINOIS CONVENTION

More than 2800 dancers attended the eighth Illinois S&R/D Convention in Peoria last spring. The event featured halls for Mainstream, Plus, Plus DBD, Advanced, Challenge, Contra, Country and Western and Rounds. Other activities included a sewing clinic, fashion show, after-parties, and two educational features—a seminar on leadership and a roundtable discussion on BMI/ASCAP.

The opening ceremonies included a greeting by Peoria's singing mayor, Jim Maloof, who for the third time started the dancing after the ceremonies with a singing call.

The Crossing Trails S/D Heritage Society presented "The Illinois Square Dance—Our American Heritage, 1673-1990. Wearing traditional dress from different periods, the dancers presented the French quadrille, English contra, Kentucky running sets, Appalachian-style dancing, Irish jig, Scottish reel, play party games, Constitution Hornpipe, Virginia Reel, schottische, hoedown barndance, a Lancers, the basic square dance and modern western square dance, round

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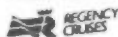
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dance and clogging.

A Trail-Out Concert featured the Red
Boot Boys.

Jerry Holtz

DIABETES BENEFIT

Square and round dancers from Ohio
and West Virginia enjoyed a July weekend
of dancing and camping fun at Noble
County Fairgrounds in Caldwell, Ohio. A
record contribution of \$2641 was donated
to the American Diabetes Assn. Leaders
who donated their talents and time were
Jim and Laura Wilbur, Bob and Margaret
McNabb, Bob and Ann Jones, Emma Lou
and Dan Risley, Don and Ethel Schaaf.

\$859 was raised from a Saturday morn-
ing auction, to which the campers
donated items. Food was prepared by
teams of campers in turn. John and Mary
Hostasa were surprised by a party on Fri-
day evening to celebrate their 50th an-
niversary.

The annual event will be held on July
24-26 in 1992. Information is available
from Bob and Margaret McNabb, Rt. 1
Box 58, Lowell OH 45744.

IN MEMORIAM

George Eddins of Pensacola, Florida,
passed away in July. He and Johnnie
were long-time teachers of square and
round dancing. Their popular rounds in-
cluded *Snap Your Fingers*, *Could I Have
This Dance*, *A Taste of the Wind* and *Crazy
Eyes*. In June, the Eddinses received the
Distinguished Service Award from Round-
alab. George is survived by Johnny, three
sons, one daughter, four brothers, ten
grandchildren and nine great-grand-
children.

HOSPITAL BENEFIT DANCE

Dancers raised \$480 in August for the
benefit of Moses Ludington Hospital in
Ticonderoga, New York. Mary and Bill
Jenkins were chairmen of the dance held
at the Hague Community Center. Stan
Burdick started the program with a grand
march; Allen Crossman, Reuben Mer-
chant and Mary Jenkins also called the
squares; Walter and Maureen Wall of
Glens Falls gave a round dance demo.

Square dance music was played by Violet Merchant on accordion, Roland Swinton on fiddle, Lynn Williams on guitar and banjo, Art and Marlene Anouo on guitar and mandolin. The latter duo also entertained between dances.

The 1992 Benefit Dance will be held in Hague on August 12. *Mary Jenkins*

WALTONS RECEIVE AWARD

Colin and Peggy Walton of Melbourne, Florida, were presented the Julius and Miriam Nestor Award at festivities during the Overseas Dancer Assn.'s annual meeting held in July in Calgary, Alberta. The Nestor Award is the OSDA's most prestigious award and the Waltons are only the tenth couple to receive it in the 29-year history of the OSDA. They are the historians for the association and have now attended 19 annual reunions. The announcement of their selection was met with a standing round of applause from the attendees present from Saudi Arabia, Germany, the Netherlands, England, four Canadian provinces and 20 of the United States.

Len & Elly Berquist



URDC CONVENTION NEWS

Because of their many contributions to round dancing in leadership, teaching and choreography on both national and international levels, Peter and Beryl Barton received the 1991 Golden Torch Award.

Tampa Jive, choreographed by John and Mary Macuci, was selected as the Hall of Fame Dance. TAC Committee Chairman Mike and Sally Poehler announced that the URDC Dance Manual will be ready for distribution at the convention in 1992. *John & Mary Macuci*

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TNT277 SHE'S A LITTLE PAST FORTY by Ron Noble

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California—41st Annual Fiesta de la Cuadrilla, Balboa Park Club, San Diego; November 1-3; W Driver, J Saltel, M Haworth, D Parnell, F Lescrinier, J Lane, J Hanzel. Contact Marjory Reid, 4235 Cartulina Rd, San Diego CA 92124.

California—Fall Frolic '91, Solvang; November 1-3; M Sikorsky, R/C Mathewson. For more info call (714)838-3013.

Indiana—Weekend Dance, Potawatomi Inn, Pokagon State Park; November 1-3; F Gatrell, A Bentley, B Peterson, B/D Miller. Contact Bill Peterson, 30230 Oakview, Livonia MI 48154.

Ohio—Maple Leaf Weekend, Burr Oak State Park Lodge, Glouster; November 1-3; A Brownlee, W Mills, D/E Riskey. Contact Elsie Mills, 315 W Myrtle Av, Newark OH 43055.

Bermuda—Elbow Beach Hotel; November 3-9; D/S Leger, S/P Smith. Contact Skip Smith, 4855 Walton Av, Titusville FL 32780.

New Brunswick—22nd Maritime S&RD Convention, Hilton Int & St John Trade & Conv Ctr; November 8-9; callers & cuers from NS, NB, PEI & ME. Contact Ken/Fran Eagles, POB 797, Sackville NB Can EDA 3C0.

Idaho—Fall Jubilee, SD Ctr, Boise; November 8-9; B Helms, R Young/A Shaw. Contact Oscar/Marilyn Swinney, 409 Bacon Dr, Boise ID 83712.

West Virginia—9th Annual S&RD Weekend, Golden Dome Auditorium, Bluefield; November 8-9; M Flippo, G Shoemaker, K Bower, R/B Dowdy. Contact Gary Shoemaker, 1096 Alpine Dr, Sevierville TN 37862.

California—21st Annual Grape Festival SD, Napa Town & Country Fairgrounds, Napa Valley; November 8-10; B Baier, K Garvey, J Saltel, D Nordbye, T Miller, B/D Perriera. Write Napa Valley Grape Festival, POB 4112, Napa CA 94558.

West Virginia—Festival of Trees SD, Pine Room, Oglebay; November 10 & 17; P Teufel, E Riskey. Contact Ivan Myles, Rte 88 N, Oglebay Wheeling WV 26003.

Connecticut—Happy Travellers A-2 Weekend, Harley Hotel, Enfield; November 15-16. Contact Jim Purcell, 340 Highland Av, Randolph MA 02368.

Ontario—Round Dance Gala, Ottawa; November 17, S/W Bradt. Contact Chris Lawrence (613)526-2824.

Tennessee—29th Annual Mid-South S&RD Festival, The Peabody Hotel, Memphis; November 22-23; B Price, W Ussery, K/I Slater; Contact Lee/Belinda Summers, 4961 Clinchstone Circle, Memphis TN 38128.

Virginia—27th Annual Roanoke Valley SD Festival, Natural Bridge; November 22-23; C Hanks, A Springer, R/B Dowdy. Contact Norman/Yvonne Bull, 1911 Bridle Ln SW, Roanoke VA 24018.

Kentucky—1st Annual Fall Ball, Cumberland Falls State Park, Corbin; November 22-24; T Marinne, W McDonald, D Smith. Contact Jack/Peggy Anthony, 21 Arrowhead Estates, Erwin TN 37650.

Tennessee—8th Annual National Clogging Convention, Opryland Hotel, Nashville; November 28-30. Write Annual CLOG Convention, 507 Angle Way, Lilburn GA 30247.

South Carolina—9th Annual Thanksgiving Holiday, Myrtle Beach Hilton Hotel; November 29-30; M Jacobs, R Denny, D Coe. Contact Shirley Heyward, POB 198, N Myrtle Beach SC 29597.

Hawaii—7-Day Cruise, 4 Islands; November 30; V Weese, J Lane. For more info call Jane or Don (818)883-3004 or 884-8395.

DOUBLE DEAL

Callers: come early (Thursday, December 5) to Las Vegas for caller school sessions; stay for the big Festival through December 8. (See P. 20.) Instructors; Walt Cole and Stan Burdick.



SHELBY DAWSON
Albuquerque, N.M.

Shelby Dawson laughed as he shared, "No one ever plans a career as a pro caller, they just drift into it as I did. I found that I liked calling, it was a lot of fun, and the pay was good."

Shelby is celebrating his twentieth anniversary as a professional square dance caller. At age 13, he started teaching piano and organ. At age 16, he had 36 students per week in private lessons. He smiled as he recalled, "At age 10, my mother took me to our local college and enrolled me in private lessons with one of the professors."

Shelby finished college at age 19, and entered a program at Texas Christian University in preparation for a career as a Methodist minister. After finishing at TCU, he entered a doctoral program at Claremont College in California. He did not know how to square dance and had never learned any form of dancing. When he signed a contract to work as director of the Community House in Red River, New Mexico, he had six months to learn to call. His ability as a caller developed rapidly, and by the time he had finished



at Claremont, he had become a well-known, full-time caller.

His experience as a caller plus his broad knowledge of music enabled him to become the producer of Windsor Records. He also formed companies of his own and wrote and produced his own records. Shelby shared, "The basic elements of music I learned starting at age 10 equipped me to move into this field."

Shelby is a complicated and multi-talented man. No matter what personal problems he might have, when he is calling he is his usual happy, smiling self. He never allows his personal life to interfere with his ability to provide the dancers with the most enjoyable time possible. He shared, "There are two things that have kept me going—my love for people, and the belief that square dancing is an ideal outlet for their need to socialize."

John Coleman

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WAYNE & DEE HOCHHALTER
Marshalltown, Iowa



The Hochhalters started square dancing in Crystal Lake, Illinois with the *Hip Huggers* in 1970 and began round dancing with George and Joyce Kammerer. In April 1976 they were transferred to Marshalltown, Iowa. The square dance club there was reorganized. George encouraged Wayne to start cueing and this began their teaching and cueing career.

Wayne and Dee are presently members of Roundalab, URDC, Central Iowa Round Dance Association and Missouri Round Dance Association. They are Ethics Committee Chairman, and co-chairman of Education for Roundalab with Clancy and Betty Mueller. They served as vice president and president couple of the Iowa State Square and Round Dance Associa-

tion. They have attended 15 National Conventions in the past 18 years, and have taught or cued at nearly all of them. They also teach yearly at the Iowa State Convention. Other credits: taught in Hawaii and Australia, been on the staff for three years at Copecrest Resort, done several weekends and festivals, cue for a local square dance club and have three groups of dancers in their round dance club, *Happy Hearts*. They have built a new home and now hold dances there. *Wandering Eyes*, *Demaris* and *Hey Look Me Over* are three of their original round dances.



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(Anything) and spread

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Coordinate

Crossfire
Diamond circulate

Dixie grand

Explode family

- a. waves
- b. and anything

Flip the diamond

Follow your neighbor

Grand swing thru

Linear cycle

Load the boat

Peel family

- a. Peel off
- b. Peel the top

Ping pong circulate

Relay the deucey

| | |
|-------------------------|----------------|
| Remake the thar | Teacup chain |
| Single circle to a wave | ¾ tag the line |
| Spin chain and exchange | Track two |
| the gears | Trade the wave |
| Spin chain the gears | |

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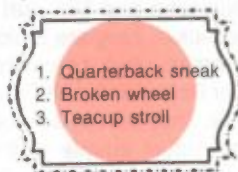
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2. Pizzazz
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4. Salty Two Step
5. Doggie in Window

PHASE III

1. Non Dimenticar
2. Moments of Magic
3. Axel F
4. Die Lorelei
5. Twistin' the Night Away

PHASE IV

1. September Toxtrot
2. Rainbow Connection
3. Manuela
4. Night Train
5. Sugar Sugar

PHASE V & VI

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

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6. All I Do (Moore)
7. One (Shibata)
8. Tequila (Rother)
9. The Wonder of You (Easterday)
10. Happy Ever After (Goss)
11. All Right You Win (Childers)
12. Almost There (Childers)
13. Change Partners (Lamberty/Morales)
14. Rainy September (Moore)
15. Let Me Show You How (Slater)
16. Witchcraft IV (Slater)

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Phase IV—Witchcraft
Phase V&VI—Tequila

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- Buffy
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- Buffy
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- Baby O'Mine
- Piano Roll Waltz
- All Night
- Little White Moon
- Pearly Shells
- St Louis Blues
- Cab Driver
- Kon Tiki
- My Song
- Mission Bell Waltz

PHASE III

- Maria Rumba
- Apres L'Entriente
- That Happy Feeling
- Lisbon Antiqua
- Hallelujah
- Butterfly
- Third Man Theme
- In the Arms of Love
- Shiek of Araby

- Beautiful River
- Three A.M.
- Games Lovers Play
- Begin the Beguine
- Don't Cry For Me Argentina
- Inner Harbor Waltz

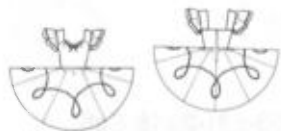
PHASE IV

- Adios
- Gazpacho Cha
- I Want A Quickstep
- Biloxi Lady
- Hooked on Swing
- Years May Come
- Fascination Waltz
- Pennsylvania 6-5000
- Girl in My Arms
- Twelfth Street Rag

PHASES V & VI

- Rainbow Toxtrot
- Tampa Jive
- Cavatina
- Andante Waltz
- Till There Was You
- Carmen
- La Pura
- Sweet Ida Foxtrot
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ROUND REVIEWS

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MEET IN THE MIDDLE—Arista AS2182

Choreography by Susan Heala

Good Diamond Rio vocal with an interesting intermediate cha. Phase IV + 1 (*open hip twist*).

Choreography by Kay & Joy Read

Same music with an easy intermediate cha. Phase III + 1 (*alemana*).

KIMBERLY MOON—BR 1006

Choreography by Bob & Frances Ford

Good music with easy standard figures cued by Bob. Phase II + 1 (*fishtail*).

BABY ELEPHANT WALK—SP DE 003-2

Choreography by Don Waldal & Ellie Bushue

Good music with an interesting two-part jive, including an *elephant walk*. Phase V.

ROY G.B. FOXTROT—SP DE 003-01

Choreography by Don Waldal & Ellie Bushue

Excellent big band music and a good foxtrot. Phase IV + 2.

WAKE UP LITTLE SUSIE—Eric 256

Choreography by Jerry & Perry Lefeaver

Good peppy music with an Everly Brothers vocal and a nice, fun-type, easy two-step. Phase II (*fishtail* and lots of *susie q's*).

BLAME IT ON TEXAS—MCA AS7-54053

Choreography by Gene & Linda Krueger

Good country music by Mark Chestnutt with an easy two-step routine. Phase 1 + 1 (*fishtail*).

A LOVER'S QUESTION—Mercury 872-856-7

Choreography by Rich & Sherry Little

A Clyde McPhatter vocal with easy basic figures in a two-step. Phase II.

GROOVIN'—Grenn 17151

Choreography by Lynn & Donna Roumagoux

Catchy music and a good easy two-step cued by Donna. Phase II.

LOVIN' TWO-STEP—Belco 395

Choreography by Richard & JoAnne Lawson

Good music with a good easy two-step, cued by Richard. Phase II + 1 (*fishtail*).

STREET OF DREAMS—Belco 395

Choreography by Ed & Mary Susans

Nice music and a good easy basic two-step cued by Ed. Phase II.

WALK ON FAITH—Col 38-73623

Choreography by Aaron Smith

Good Mike Reid vocal with a comfortable easy two-step. Phase II + 1 (*fishtail*).

STUCK ON YOU—Col 4509A

Choreography by Mark & Pam Prow

Good Elvis vocal with a good intermediate jive. Phase IV + 2 (*she go he go and whip throwaway*).

THE EAGLE—Epic 34-73718

Choreography by Lloyd & Joyce Goode

Waylon Jennings vocal with an easy two-step. Phase II.

DOWN HOME—RCA 2778-7

Choreography by Aaron Smith

Alabama's vocal with a basic easy two-step. Phase II.

DOWN AT THE TWIST AND SHOUT—Col 38-73838


Choreography by Bob & Jeanette Graham

Lively Mary Chapin Carpenter vocal. Combination five-step and two-step with some step-hops. Phase II.

IT'S HEAVEN—Grenn 17150 (14153)


Choreography by Joe & Jo Carnevale



Pretty music and a good easy intermediate waltz cued by Jo. Phase III.




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THOSE STOMPIN' SAINTS—Blue Star 2401

Caller: Johnnie Wykoff

Key: E

Mainstream. FIGURE: Heads promenade $\frac{1}{2}$, square thru, right and left thru, rollaway, pass thru, U-turn back, square thru $\frac{3}{4}$, trade by, left allemande, pass one, swing, promenade.

LET A SMILE BE YOUR UMBRELLA—Blue Star 2402

Caller: Tommy White

Key: G

Plus. FIGURE: Heads promenade $\frac{1}{2}$, pass the ocean, extend, linear cycle, slide thru, right and left thru, swing thru, boys run, half tag, swing, promenade.

CHATTANOOGA CHOO CHOO—Blue Star 2403

Caller: Ben Goldberg

Key: C

Mainstream. FIGURE: Heads promenade $\frac{1}{2}$, square

thru, right and left thru, pass thru, trade by, slide thru, square thru $\frac{3}{4}$, swing corner, promenade.

ROCKY TOP—Buckskin 1240

Caller: Chuck Hansen

FIGURE: Heads square thru, do-sa-do, touch $\frac{1}{4}$, walk and dodge, partner trade, pass the ocean, recycle, pass to the center, square thru $\frac{3}{4}$, swing and promenade.

RUB-A-DUB-DUB—Cardinal 9

Caller: Bill Roles

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

YOU STILL DO—Chicago Country 25

Caller: Curt Bruffet

FIGURE: Heads promenade $\frac{1}{2}$, square thru, right and left thru, veer left, circulate, half tag, scoot back, corner swing and promenade.

FIVE FOOT TWO CHARLESTON—Chicago Country 26

Caller: Jack Pladdys

FIGURE: Heads promenade $\frac{1}{2}$, sides rollaway and star thru, right and left thru, veer left, ferris wheel, double

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pass thru, track two, swing, promenade.

COUNTRY ROADS—Dance Ranch 709

Caller: Ben Goldberg

Key: F

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, centers pass thru, touch 1/4, scoot back, scoot back again, swing, promenade.

I LOVE YOU MOST OF ALL—ESP 170

Caller: Elmer Sheffield Jr.

FIGURE: Heads promenade 1/2, square thru, right-hand star 1/2, veer left, couples circulate, half tag, scoot back, scoot back again, swing, promenade.

IN THE EVENING BY THE MOONLIGHT—Grenn 1602Z

Caller: Bob Howell

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I BELIEVE IN SANTA CLAUS—Magnolia 106

Caller: Jay Wiggins

FIGURE: Heads promenade 1/2, sides right and left thru, flutter wheel, sweep 1/4, pass thru, right and left thru, touch 1/4, walk and dodge, partner trade, reverse the flutter, promenade.

I'LL BE SWINGIN' TOO—Rawhide 168

Caller: Dale McClary

FIGURE: Heads promenade 1/2, square thru, swing thru, boys run, couples circulate, half tag, scoot back, corner swing, promenade.

OUT BEHIND THE BARN—Silver Sounds 136

Caller: Bruce Williamson

Key: C

FIGURE: Heads square thru, right and left thru, pass thru, trade by, swing thru, boys run, ferris wheel, square thru 3/4, swing corner, promenade.

MUSIC, MUSIC, MUSIC—Silver Sounds 137

Caller: Tony McUmbur

Key: D Flat

FIGURE: Heads flutter wheel, sweep 1/4, pass thru, swing thru, spin the top, square thru 3/4, courtesy turn, slide thru, swing corner, promenade.

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ROUNDALAB'S 15TH ANNUAL CONVENTION

284 round dance teachers, representing 152 teaching units from 34 states, two Canadian provinces and New Zealand attended the 15th Annual Convention of Roundalab, the International Association of Round Dance Teachers, Inc., in Salt Lake City, Utah last June.

Also in attendance were Herb and Cathy Egender representing Callerlab; Walt and Louise Cole from Contralab; Pres and Kay Minnick, Chairmen of LEGACY; Don and Shirley Blanchard from the National Executive Committee of the National Square Dance Convention; John and Mary Macuci representing U.R.D.C.; and Walt and Sally Baechle, Vice-Presidents of the Eastern Region of the United Square Dancers of America.

It was a very busy three days as leaders from various backgrounds shared their expertise and knowledge in a free interchange of ideas. Roundalab attendees added a new category of membership to their organization, that of "cuer". This will enable those who only "cue" rounds to join Roundalab and receive its printed materials, partake of its educational opportunities, be covered by insurance and secure their BMI/ASCAP licensing.

New figures, including some from the mambo rhythm, were phased and descriptions written. A tentative Phase II Teaching Progression Guideline was adopted. The herculean task of standardizing the cues for the Roundalab Golden Classic Listing was accomplished. These cues were adopted as a tentative standard for a two-year period.

Five tuition scholarships were awarded to members planning to attend round dance teachers' schools. At the Awards Banquet, Ann McCreary accepted the Distinguished Service Award for George and Johnnie Edins who were unable to attend. The Silver Circle Award was presented to Charlie and

Edith Capon and Harmon and Betty Jorritsma. The Silver Halo was awarded to Wayne and Norma Wylie, the first chairmen.

While at the convention, all teachers had the opportunity to attend teacher training seminars and workshops, figure execution sessions in various rhythms and phases and a clinic on Argentine Tango. The Wednesday Teachers' Seminar concentrated on figures in the foxtrot and mambo rhythms.

Roundalab also conducted its usual daily two-hour seminars at the National Square Dance Convention. These sessions were also very well attended. About 92% of the Roundalab teaching units remained in Salt Lake City to share their talents at the 40th NSDC.

Elected to the Board of Directors were Barbara and Jim Connelly (VT), Betty and Irv Easterday (MD), Sharon and Casey Parker (CA), and Larry and Pam Wacker (KS). Continuing on the Board are Ray and Anne Brown (AZ), Joe and Jo Carnevale (TX), and Pat Rardin (CA), Carmen and Mildred Smarrelli (MD) and Jo and Dale Zumwalt (MA).

Ralph and Joan Collipi were elected chairman with Irv and Betty Easterday as vice chairmen. Continuing on as executive secretaries will be Peg and Doc Tirrell. Barbara and Jim Connelly will remain as *Journal* Editors.

Roundalab's 16th Convention will be June 21-23, 1992 at the Holiday Inn Eastgate in Cincinnati, Ohio.

PUZZLE ANSWERS:





DANCE WITH ME

AUG - 101

MIDNIGHT FLYER

AUG - 102



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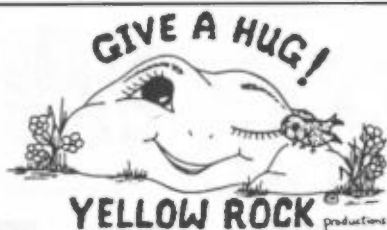
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CALLING TIPS, continued

4. Put the square back together and demonstrate the *grand square* once more.
5. Remember to applaud the demonstration square.
6. Form the students into square.
7. Walk the head couples through the *grand square* by themselves.
8. Walk the side couples through by themselves.
9. Finally, do the *grand square*, working all four couples together.
10. Remember to give positive reinforcement for proper performances.

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Continued next month



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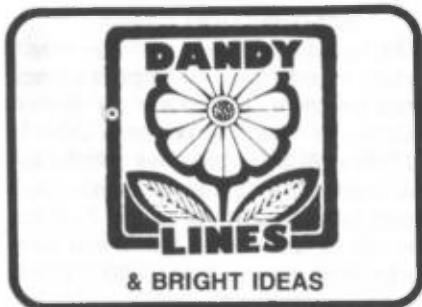
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Calling Tips

Rick Conner

WHAT ARE YOU TEACHING?

Teaching square dancing today offers all callers/teachers a challenge that is perplexing, to say the least. Most of us try teaching weekly two to three hour classes with a student-to-instructor ratio as high as two to one for 25 to 30 weeks, in which we try teaching the Callerlab-approved standardized Mainstream movements. If that sentence was a mouthful, just consider how confused the new students must be when we push them through that much information in 25 sessions. Hey folks, square dancing is not work. Square dancing is entertainment. Why are we making our classes work for the students? Can't we make lessons more enjoyable? Can't we teachers improve our techniques so that we present the steps efficiently and logically? I am not going to give you any answers. But I have some concepts that may work for you and some concepts that may not work for you.

Have you ever considered teaching two nights a week instead of one night a week? The students' retention over a two-to-four-day span will be greater than a seven-day span. Also, many students believe they are coming to school. Well, don't most colleges teach on a two-day-a-week schedule? Maybe we should, too. Anne Woolfolk adapted a learning process model from the January 24, 1984 *New York Times Magazine* article by M. Hunt, "How the Mind Works," (Woolfolk, 1990, M. Hunt 1982). The learning process is likened to a computer. The individual receives information through sensory registers, (sight, touch, hearing).

These registers pass the information along to the short term memory for initial processing. Here the mind makes a decision on how important remembering the

input will be. If the information is judged unimportant, the information is discarded, all in about 20 seconds, (Woolfolk, 1990, R. Gagne, 1985). For longer retention, the information must transfer into the mind's long-term memory. We usually accomplish long-term memory transfer by rehearsing the step over and over again. Would not rehearsing two nights a week be of greater value than one-night-a-week? Two nights-a-week works well for my program. I have taught nine programs under this concept. The student drop-out rate averages 10 percent. Although I have not used a formal measurement of the students' performance after graduation, informal comments from other callers and our own observations have been quite encouraging. The sampling of students is too small and too new for any comments on how long the individuals remain with the activity after graduation.

While we are on sensory registers, let us consider the way we present most of the steps to the students. Most of the time we talk the students through the flow of the step. Several years ago, I was faced with teaching a group of Filipino students. Many of them did not understand English. I resorted to a lot of demonstration to get the students to perform. Demonstration is not a new concept to square dancing. The traditional visiting couples concept is one example. We placed the novice in the fourth couple position and the novice watched the other three couples perform the dance prior to the fourth couple's turn. Here's an example of the demonstration/performance concept today. Place the students on bleachers or another place where they can look down on a square. Using a square of dancers, demonstrate a *grand square*;

1. Have the students pick a dancer and follow that dancer's movements.
2. Have the side couples step out of the square and let the head couples do a *grand square* by themselves.
3. Do the same with the side couples performing and the head couples standing out.

Continued on Page 67

American Squaredance, October 1991

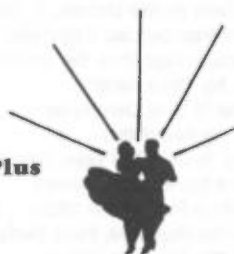
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Pictured are southwestern-style square dance outfits worn by Bobby and Ann Cooper of Texarkana, Arkansas. Ann made her outfit using material with an Aztec design. It is sold by the yard, but is printed in squares using a coordinating material as a border. The skirt took eight squares of material. The color of the material uses varying shades of turquoise, orange, brown and black.

The poncho top is made of two squares of the same material and trimmed with the border material. It is reversible. The poncho and skirt are trimmed with fringe.

Bobby's shirt is a factory-made western shirt with the yoke covered with material to match Ann's outfit. This outfit is very bright and colorful and very easy to make.

Bobby is a recent student of the English Mt. Caller School and Ann is "his chief booking agent, choreographer, critic and wife."



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UNDERLINING

THE CALLER NOTE SERVICES

Once in a while, we like to list all the experimentals passed on to us in **The New View** from Bill Davis. There are a big bunch of them this time: *backfire, can of worms, cast a spell, chase the ferris, choo choo chain, circle back 1/4, 1/2, 3/4, count your blessings, dixie chain thru, grand wheel, grand square and wheel, grand wheel and square, half breed circulate, reverse half breed circulate, mix to a diamond, motivate the deucey, pail of worms, peel by, revelation, scoot rattle and roll, scoot to a diamond, swap across, track to a diamond, trail (peel) to an hourglass, splice it, (wave) slip the clutch.*

From Germany come some good teaching tips, such as this excerpt, from Al Stevens and Rudi Pohl in their **Notes for European Callers**: "I believe that it is just as important to teach dancers *how* to dance as *what* to dance. I tell my newer students to take one shuffle step for each beat of music they hear. I also teach good posture and considerate handling of the ladies. The geometry of the calls we use should be secondary in importance. *How* we get there is more im-

portant than getting there—it is the determining factor in the enjoyment of the dance rather than which route we take and the *how* should include smooth transition flow from one basic to another.

"When teaching the basics themselves, our students must know the starting and ending formations of each movement. The point of contact is also necessary knowledge and should be explained to our students. Point of contact is the point where adjacent dancers will join hands or arms in any formation. For example, the point of contact is important for all arm turns and if the point is not established in the dancers' minds, how can we expect them to understand where they should be at the completion of a fractional turn?"

We always pick up new ideas from Eric Wendell's **Callerlink ACF**, coming to us from Australia. Peter Heath gives us good sound advice about marketing square dancing. Here's an excerpt from his long article: "We cannot sell square dancing as a product that suits all people. We cannot sell square dancing in



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the same brown package for everyone. Each square dance outlet should cater for a different market so that it gets the maximum market possible. People have different ages and often prefer to be with others of their own age. People have different levels of ability to learn. People have different speeds of learning. People have different uses for the product: socializing, exercise, mind expansion.

"When marketing a new product, a good entrepreneur will do some market research before releasing the product. He will locate a target clientele most likely to want the product. He will locate the places most likely to find the clientele and place his publicity in those places for maximum effect for minimum publicity cost. We need to put a similar sort of market research into our product."

A new note service, called **Mechanics of Choreography** by Wayne Morvent of Beaumont, Texas, makes its appearance this month. Wayne has some neat stuff, particularly some innovations we've

not seen in any other note service. We like his *degree of difficulty* designations. If *swing thru* always starts with the right hand, try this figure for a little variety: Heads pass the ocean, extend, girls hold on Left swing thru, boys run, couples circulate Chain down the line, dixie style to a wave Boys hold on, swing thru, girls trade Left swing thru, boys cross fold, slide thru Pass thru, wheel and deal, centers pass thru Star thru, dixie style to a wave, boys hold on Swing thru, girls trade, girls cross fold Pass thru, right and left grand...


Dick Han in his **Dancetime Notes for Callers** really takes off with much usable stuff this month, from surprise endings galore to other good novelty ideas. Here are some samples:

Heads lead right, swing thru, spin the to (Tidal wave) center four spin the top All rare back and slide thru, you're home...

Heads square thru four All do it again (square thru four) Bend the line, star thru, slide thru, do it again (Slide thru), left allemande...

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| 33 | X | X | X | X | X | | | | |
| 34 | X | X | X | X | X | X | X | | |
| 35 | X | X | X | X | X | X | X | X | X |
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PUZZLE PAGE

Each clue in this Cryptic Crossword contains either a definition or direct reference to the answer, as well as a play on words. The numbers in parenthesis indicate the number of letters in the answer word or words.

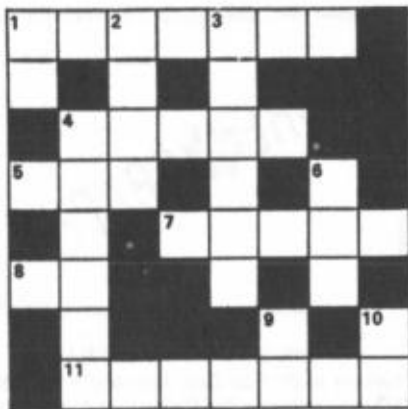
ACROSS

- Cowboy movie shows poor taste in cast eating eagle stew (7)
- Certain Christmas tree varieties are the backbone of the forest (5)
- At the half mark lights not bright (3)
- Coin flip call out of the sun (5)
- Elevated train or Le Car as transportation option (2)
- State of confusion follows fledgling's cry O my wing (7)

DOWN

- Preamble opener is the nominative case form (2)
- Spoken on dais (4)
- Embroidered cutout fabric can be made with a caustic substance in a nice season (6)
- Headrest confiscated for ill POW (6)
- Calculate on Dad as usual (3)
- A musical note is it (2)
- Silver symbol is southern state (2)

by Arlene Lane
Sacramento, California



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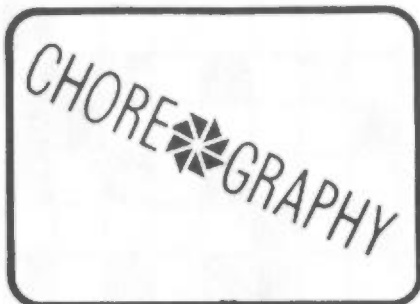
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Creative Choreography

by Ed Fraidenburg



8 CHAIN 3 TO LEFT ALLEMANDE

Material written by Dick Han and taken from Dancetime Notes For Callers with permission.

Heads pass the ocean, fan the top, single hinge
Walk and dodge, slide thru, touch ¼
Eight circulate, boys run, eight chain three
Left allemande...

Heads pass the ocean, extend, explode and
Touch ¼, coordinate, bend the line, slide thru
Eight chain three, left allemande...

Heads touch ¼, boys run, pass the ocean
Fan the top, girls run, tag the line right
Chain down the line, touch ¼, eight circulate
Boys run, eight chain three, left allemande...

Heads pass thru, U-turn back, star thru
Slide thru, pass thru, wheel and deal
Centers slide thru, touch ¼, walk and dodge
Eight chain three, left allemande...

Heads touch ¼, walk & dodge, pass the ocean
Fan the top, eight circulate, linear cycle
Load the boat, eight chain 3, left allemande...

Heads lead right, touch ¼, split circulate
Boys run, load the boat, pass the ocean
Explode the wave, trade by, eight chain three
Left allemande...

Heads pass the ocean, girls trade
Ping pong circulate, extend, linear cycle
Pass thru, wheel and deal, double pass thru
Track two, girls trade, recycle, pass thru

Trade by, eight chain three, left allemande...

RIGHT AND LEFT GRAND AND ON THE THIRD HAND PROMENADE (Sometimes Called BABY GRAND)

The following group of modules can be used as get-outs to replace the eight chain three in the figures above. This is another way to add variety to your program with a minimum amount of memory. You can double your mileage, so to speak. Also used by permission of Dick Han.

Right and left thru, rollaway, right and left grand
But on the third hand, promenade...

Box the gnat, right and left grand but
On the third hand, promenade...

Pass the ocean, fan the top, girls run
Wheel and deal, square thru but
On the third hand, right and left grand but
On the third hand, promenade...

Star thru, pass thru, chase right
Follow your neighbor and spread
Right and left grand but
On the third hand, promenade...

Pass thru, left allemande, right and left grand
But on the third hand, promenade...

Eight chain five, left allemande
Right and left grand but on the third hand
Promenade...

Single circle to a wave, right and left grand
But on the third hand, promenade...

Slide thru and roll, right and left grand but
On the third hand, promenade...

Swing thru, girls fold, peel the top
Explode the wave, left allemande
Right and left grand but on the third hand
Promenade...

More "on the third hand..."

Heads pass the ocean, recycle, pass thru
Pass the ocean, fan the top, eight circulate
Swing thru, recycle, right and left grand but
On the third hand, promenade...

Heads pass the ocean, girls trade, extend
 Girls trade, eight circulate, swing thru $1\frac{1}{2}$
 Girls run, wheel and deal, right and left grand
 But on the third hand, promenade...



(DO A) BROKEN WHEEL
 by Ed Fraidenburg

From parallel two-faced lines: In-facing couples ferris wheel and sweep $\frac{1}{4}$. Out-facing couples cast off $\frac{3}{4}$ and slide over behind the centers. Ends in a double pass thru formation. NOTE: From right-face two-faced lines, the cast is left and from left-face two-faced lines, the cast is right.

SAMPLE CHOREO:

Heads square thru four, right and left thru
 Veer left, (do a) broken wheel, square thru $\frac{3}{4}$
 Left allemande...

Heads square thru four, ocean wave, boys run
 (Do a) broken wheel, double pass thru
 Track two, recycle, left allemande...

Heads rollaway, square thru four, swing thru
 Centers run, couples circulate
 (Do a) broken wheel and spread
 Right and left thru, slide thru, left allemande...

Head ladies chain, rollaway, sides lead right
 And veer left, (do a) broken wheel
 Right and left grand...

Heads lead right and veer left
 (Do a) broken wheel, double pass thru
 Promenade home...

Heads square thru four, swing thru, boys run
 (Do a) broken wheel, square thru $\frac{3}{4}$
 Left allemande...

Heads square thru four, swing thru, girls run
 (Do a) broken wheel, swing thru
 Ping pong circulate, swing thru, recycle
 Double pass thru, track two, single hinge
 Girls trade, crosstrail thru, left allemande...

Four ladies chain $\frac{3}{4}$, four ladies chain across
 Heads rollaway, square thru four, swing thru
 Centers run, couples circulate
 (Do) broken wheel, left allemande...

Heads lead right and veer left
 (Do) broken wheel, pass thru, swing thru
 Right and left grand...

Heads lead right and circle to a line
 Spin the top, centers run, couples circulate
 (Do a) broken wheel, centers pass thru
 Square thru $\frac{3}{4}$, left allemande...

Heads lead right and circle to a line
 Dixie style to a wave, centers trade, centers run
 Couples circulate, (do a) broken wheel
 And spread, touch $\frac{1}{4}$, circulate, trade and roll
 Pass thru, ends fold, star thru
 (Do a) broken wheel, square thru but
 On the third hand dixie grand, left allemande...

Heads lead right and circle to a line
 Pass the ocean, ends run, (do a) broken wheel
 Double pass thru, track two, swing thru
 Same sexes trade, right and left grand...

Heads lead right and circle to a line
 Touch $\frac{1}{4}$, coordinate, (do a) broken wheel
 *Boys only zoom, square thru $\frac{3}{4}$
 Left allemande...
 *Or, girls only zoom, dixie grand
 Left allemande...

Heads pass thru, go round one to a line
 Pass thru, wheel and deal, girls pass thru
 Veer left, centers trade, (do a) broken wheel
 And spread, square thru four, trade by
 Left allemande...



UNLOAD THE BOAT
 by Ricky Chatwell

From an eight chain thru formation: Outsides pass in (pass thru and turn $\frac{1}{4}$ in to face partner); they then pass thru and do a partner trade to become centers of facing lines. Meanwhile the insides (after pass thru with the outsides) crosstrail and separate to go around two positions to become the ends of the final lines of four.

NOTE: Although the name has been used twice before, this choreo is quite unique and can make for a fun workshop tip, if not overused.

From lines, load the boat, unload the boat = right and left thru.

From eight chain thru, unload the boat, load the boat = right and left thru.

SAMPLE CHOREO:

Heads lead right and circle to a line
Load the boat, unload the boat, pass thru
Partner trade and roll, right and left grand...

Heads lead right and circle to a line
Pass thru, wheel and deal, pass thru
Unload the boat, spin the top
Right and left grand...

Heads rollaway, lead right and circle
Ladies break to lines, pass thru, wheel and deal
Zoom and pass thru, unload the boat, star thru
First couple go left, next go right
Left allemande...

Heads square thru four, right and left thru
Unload the boat, load the boat
Left allemande...

Four ladies chain $\frac{3}{4}$, four ladies chain across
Heads square thru four, unload the boat
Left allemande...

Heads pass thru, go round one to a line
Pass thru, wheel and deal
Pass thru, unload the boat
Pass thru, girls fold, unload the boat
Pass thru, wheel and deal, swing thru, recycle
Pass thru, left allemande...

Heads rollaway, lead right and circle four
Ladies break to lines, pass thru, wheel and deal
Pass thru, unload the boat, star thru
Pass thru, swing thru, right and left grand...

Heads lead right and circle to a line
Ends load the boat, centers star thru
Unload the boat, load the boat, pass thru
Trade by, touch $\frac{1}{4}$, split circulate twice
Single hinge, right and left grand...

LINEAR CYCLE, Continued

was the thrill of a lifetime. We received a standing ovation. On the second trip, we shared the calling duties with Richard and Mollie Brewer from Palm Springs.

In Brest, we were able to do a lot of roaming around, going into shops and stores and exploring on our own. The people were very friendly and they seem to love Americans. We also had our home visits in Brest. This was the thrill of a lifetime, and we felt very close to these people.

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P.S.: MS/QS

by Walt Cole

TIMING'S THE THING:

| | |
|-------------------|---------------------|
| — — — — — | Heads — square thru |
| — — — — — | — — — — — |
| Swing thru — — | — — Boys run |
| — — Ferris wheel | — — — — — |
| Pass thru touch ¼ | — — Scoot back |
| — — — — — | Scoot back — — |
| — — Star thru | — — Promenade |
| — — — — — | — — — — — |
| — — — — — | Heads — Square thru |

(Note: Each dash line represents one beat of music and one step of choreography. Number of steps per movement are taken from the callerlab timing charts. Correct timing gives smooth, continuous dancing.)

FOR THE MODULAR CALLER:

Zero box: Swing thru, boys trade, girls circulate, Grand right & left...

Zero box: Turn thru, left turn thru in the middle, All cloverleaf, grand right and left...

Zero line: Right and left thru, pass thru, Ends fold, grand right and left...

Zero box: Swing thru, boys trade, girls circulate, Scoot back, boys run, promenade...

Zero Line: Right and left thru, spin the top Swing thru, boys run, promenade...

THE BASIC PROGRAM:

Zero box: Square thru (four more), U-turn back Box the gnat, right and left thru Square thru ¾, left allemande...

Zero box: Swing thru, boys run Couples circulate, girls cross-run, boys trade Boys cross-run, bend the line, star thru Pass thru, trade by, left allemande...

Zero line: Pass thru, boys trade, girls run Lines pass thru, girls trade, boys run All cross-trail thru, left allemande...

Zero box: Swing thru, boys run Couples circulate, partner trade, girls circulate Boys trade, bend the line...zero line

THE MAINSTREAM PROGRAM:

Zero box: Swing thru, girls fold, peel off Girls trade, ferris wheel, double pass thru Centers in, cast off ¾, centers square thru Ends star thru, do-sa-do to a wave, recycle Dive thru, square thru ¾, left allemande...

Zero line: Pass thru, tag the line right Couples circulate, wheel and deal, swing thru Boys run, left allemande...

Zero Line: Centers box the gnat and fan the top, Ends star thru, centers recycle Double pass thru, centers in, cast off ¾ Centers rollaway ½ sashay, star thru Pass thru, left allemande...

Half Tags:

Zero line: Pass thru, wheel & deal Double pass thru, peel off, pass thru Half tag the line, girls circulate, boys trade Boys run, bend the line, star thru Pass to the center, square thru ¾ Left allemande...(zero box)

Static square: Heads star thru Double pass thru, centers in, cast off ¾ Pass thru, partner trade, pass thru Half tag the line, boys trade, boys run Ferris wheel, zoom, square thru ¾ Left allemande...(zero box)

Zero box: Touch ¼, centers trade, centers run Half tag the line, girls trade, girls circulate Boys trade, turn thru, left allemande... (Or, after boys trade — grand right and left...)

Static square: Heads pass thru, separate Go around one to a line, pass thru, tag the line Right, couples circulate twice, ½ tag the line Boys trade, spin the top, recycle, sweep ¼ Left allemande...(zero box)

Half Tag Get-Out:

Zero line: Pass thru, wheel & deal, zoom Centers square thru ¾, outsides rollaway Do-sa-do to a wave, swing thru, centers trade Centers run, as couples trade, ½ tag the line Grand right and left...

Single Hinge:

Zero line: Pass thru, wheel and deal Double pass thru, centers in, cast off ¾ Lines forward & back, centers swing thru and Single hinge, ends touch ¼ (columns), Single file circulate, boys run, square thru ¾ Left allemande...

Zero line: Pass thru, wheel & deal Centers right and left thru, rollaway, pass thru All swing thru, single hinge, boys trade Boys run, wheel & deal, square thru ¾ Left allemande...

Turn Thru Opener:

Static square: Heads turn thru, separate Around one to a line, right and left thru Slide thru, left allemande...(zero box)

ENCORE, continued

back. Members should introduce themselves to guests they do not know and introduce the guests around to others, then during the night, exchange partners with them or ask them to join their squares. Here is where we can use the old cliché, 'Square dancing is friendship set to music!'—Lill Bausch, "Dancing Tips."

From the Co-Editorial:

About a year ago, we heard mention several times of an idea that clubs run open dances, perhaps monthly—the open, fun-type, easy dances where folks who like to dance can participate. Some will go on to classes; some will never find the time for the long-term commitment. But we need to re-think our general attitudes toward non-dancers and occasional dancers. A once a month dancer is a square dancer!

Dick Han from Indiana says he believes a caller should avoid the "toughie tip" or "hot hash" tip that some clubs request, since it is unfair to the greener dancers

who are often shut out by this practice. Dick maintains that most of the same material contained in the hot hash tips can be scattered through the evening program in easier doses to accomplish a better effect for all. From "Encore," October 1971.

New Ideas: *Touch and flutter* by Al Appleton; *hinge and flutter* by Ron Schneider.



FRONT LINE COVERAGE

Cory Geishauer, frequent contributor to ASD covers, cartoons and articles, has done it again. The young artist, cartoonist and caller from Altoona, Pennsylvania gives us a little brew-who for two at a "Boo"-do. Hmm. We wonder if it's refreshment time at that Halloween bash, and each of the gory Cory characters are getting a taste of their *juice desserts!*

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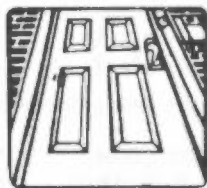


Style
#1102
\$59⁰⁰



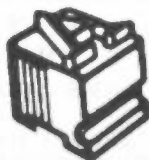
Rich white lace and ruffles are a very romantic look. Note the sheer lace treatment on the sleeves and skirt ruffle. Small dainty white lace trims the sleeve and skirt edges. The U-neck and sleeves have spaghetti bows, and a sash finishes the waistline.

Sizes: 6-20
Colors: Raspberry, Aqua



Book Nook

by Mary Jenkins



KINDLY KEEP IT CONTRA!
by Henry Garfath
Published by Discofolk Kinreece

This is a collection of 101 contra dances composed by Henry Garfath. All the dances are original although some ideas were "borrowed" from other callers.

All dances are written using abbreviations which are explained in the back of this 32 page booklet. One who uses this book must be familiar with modern square dance terms as well as traditional. For example, the fifth dance entitled *Black Mountain Rag* has *flutter wheel*, *reverse*

the flutter and *grand spin* in it.

Some of the titles are rather unique. *Not So Much the Dancing*, *It's the Eating I Come For*, *Pork and Beans* and *Hoot, Toot and Whistle* are a few examples.

The entire book has very small print which makes it rather difficult for some to read.

You may order the book from: **Henry Garfath, 6 Oatfield Rd., Orpington, Kent, England BR6 OER**

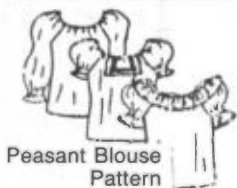
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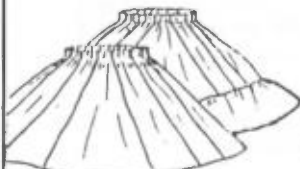
Includes all 7 skirt styles shown
and Peasant Blouse pattern, too!

Shirley's Patterns are also
available at your local S/D Shop.



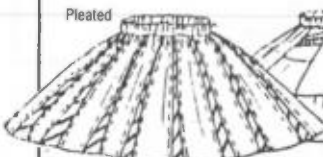
Peasant Blouse
Pattern

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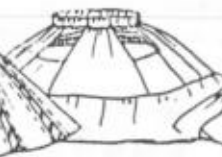


8-Gore
8-Gore with
Ruffle

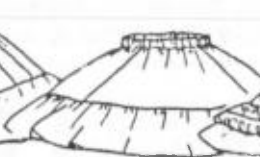
Pleated



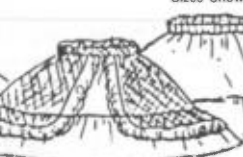
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10-Gore
With pockets



4-Gore



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King Caldwell (LA)
James Martin (TX)
Gary Shoemake (TN)
[Rds] Francis & Judy Stinson (LA)
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Ken Bower (CA)
Bill Harrison (MD)
Gary Shoemake (TN)
[Rds] Ozzie Ostlund (VA)
July 26-31

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Bob Gambell (TX)
Mike Jacobs (VA)
August 23-28

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Virgil Troxell (IN)
John Paul Bresnan (AL)
Gary Shoemake (TN)
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Jerry Story (TX)
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George Horn (OK)
Ernie Haynes (OK)
Gary Shoemake (TN)
[Rds] Merle & Maxine Montee (OK)
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Shelby Evers (TX)
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[Rds] Jim & Barbara Winters (FL)
June 7-12

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Gary Shoemake (TN)
[RDS] Dan & Linda Prosser (PA)
July 5-10

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Jerry Story & Larry Letson (TX)
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[RDS] Jim & Jane Poorman (IL)
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Shane Greer (OK)
Gary Shoemake (TN)
[Rds] Bill & Betty Lincoln (AR)
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Lem Gravelle (LA)
[RDS] Marilyn & Cliff Hicks (MI)
Sept. 27-October 2

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Craig Rowe (MD)
[Rds] Barbara Stewart (NC)
October 25-29

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

ROUNDS WEEK
Charlie Loveless (FL)
Tom & Jan Kannapel (KY)
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A2-C1 WEEK
Darryl Lipscomb (TX)
Chuck Myers (AL)
Chuck Stinchcomb (MD)
July 12-17

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

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Frank & Phyl Lehnert (OH)
September 6-11

Ken Bower (CA)
Gary Shoemake (TN)
[Rds] Chuck & Voncille Murphy (MS)
October 4-9

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Frank Gatrell (OH)
Herb Osterle (SC)
Gary Shoemake (TN)
[Rds] Frank & Phyl Lehnert (OH)
May 24-28

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Alan Schultz (KS)
Gary Shoemake (TN)
[RDS] Phil & Becky Guenther (KY)
June 21-26

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

Ramon Marsch (OH)
Ron Schneider (FL)
Gary Shoemake (TN)
[Rds] Bill Hart & Helen Lilak (OH)
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Gary Shoemake (TN)
[Rds] Larry & Bernice Prior (FL)
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Gary Shoemake (TN)
[Rds] Neal & Arthurlyn Brown
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