

NEWSLETTER  
for Members of  
CALLERLAB

# direction



The International Association of Square Dance Callers

'80 Convention Special March 31 - April 2, 1980 Miami Beach, Florida

## WELCOME TO CALLERLAB

## ATTITUDE JUDGEMENT



As your Chairman, may I take this opportunity to welcome you to CALLERLAB 1980. This is our 7th Convention and with the planning that your Executive Committee has made and the effort put into the presentations by all of the committee chairmen and presenters it should be one of the best ever. We have over 900 people in attendance and more than 150 callers attending for the first time. During the opening session, our Executive Secretary will be going over the entire program with you. However, there are a couple of items that I want to emphasize. The best estimate that anyone can come up with would indicate that there are approximately 9 - 10,000 callers throughout the world. Our current membership is just over 1200 (by the end of this Convention) and this means that we have only 12% of our potential. As I travel around the country and as I get reports from other callers who travel, there is a widespread belief that there has to be some way of getting more people involved with CALLERLAB. Last year, we approved a method of affiliate memberships for Caller Associations, but this is not enough. We must open up our membership to all qualified callers. This will be a major topic at the Membership Committee meeting with Bob Osgood on Tuesday morning at 10:30 AM. Please try to attend this critical meeting. Another major point I want to emphasize is the composition of our various lists. We continue to receive communications from many sources about our list for teaching being too long. Perhaps we have made some mistakes in the lists or the names selected for the lists. If so, let us be realistic and honest and admit it and then try to come up with a better solution. Let us face it, we, CALLERLAB, are looked upon as the natural leadership of the activity. Let us accept our roles and responsibilities. Let us look to the future and not be shortsighted. Each of you has a say in what we do and what we propose. Let your voice be heard. Work within the framework of this Convention and when the votes are cast on Wednesday, let us all, repeat ALL, follow the actions we adopt. Have fun and enjoy this 7th Annual Convention.

## 1980 THEME

## ATTITUDE - JUDGEMENT

# HOW TO GET THE MOST OUT OF THIS CONVENTION



Your Convention planning committee has scheduled a very busy three day Convention so that you can get the most out of it. We do not expect that you will agree with everything that is said or presented. You may not even agree with the majority vote taken on Wednesday morning. However, we want each of you to feel free to express your views during the meetings. We have arranged to have floor microphones in the larger rooms so that all delegates will be able to hear your view. We do ask that you get recognized by the chair for that session before you speak. We also recognize that in some instances, you will not be able to attend all of the sessions that you care to attend. For this we are genuinely sorry. However, many of you will be here with your calling partners, and this gives you the opportunity to attend two sessions concurrently and double your research or knowledge. When there are committee meetings as well as Interest sessions, you must make up your own mind which one you will attend. We have only requested you attend specific sessions for the General Sessions on Monday and Wednesday.

We expect that all delegates will attend all general functions and all meals.

Since some of you are attending for the first time, we ask that you share some of the initiatives by speaking to a committee chairman if you desire to help with committee work. We have enclosed a list of the committee chairmen and the committees which they chair. However, please do not volunteer unless you wish to become actively involved. The volunteer chairman who gets no response from his committee people gets very frustrated and we waste time and money. If you want to help, there is a great need on many of the committees. Make CALLERLAB an ongoing project in your career. We concentrate our actions to the three days of the Convention. Yet, a great deal of the selling of our actions must take place during the year by each of you to your clubs and dancers.

We mentioned in previous Direction Newsletters that you are welcome to use your tape recorders. However, we will be providing a complete Convention wrapup in the June issue of Direction so don't panic if you can't attend each session. While we will be making certain recommendations here in Miami, don't let it stop here. Please follow our approved actions and not just give lip service to the votes. The judicious use of square dance figures and terms is the classic case in point. Stick to the approved CALLERLAB position when it is voted upon. Previous Convention themes have included "Working Together", St. Louis, 1974, "Time For Action", Chicago, 1975, "Professional Leadership", Chicago, 1976, "YOU ARE CALLERLAB" Kansas City, 1977, "Working Toward Tomorrow", St. Louis, 1978 and "Comfortable Dancing in the Proper Spirit" in Los Angeles, 1979. They are all good themes and certainly provide us the guidance to practice during the year. Do your bit to support CALLERLAB and their approved actions. This year our theme is "ATTITUDE - JUDGEMENT".

THE BOARD OF GOVERNORS. All members of CALLERLAB play an important part in the selection and election of the members of the Board of Governors. Our Board consists of 25 callers with one fifth of them being elected each year. Each year, petitions for nominations to the Board are circulated by members or their sponsor for those seeking office to the Board. The By-Laws require that in order to run for the Board, a member must have been a member of CALLERLAB for at least three years and the petition requires at least 25 signatures. We have provided a listing of the current Board and their terms of office. If you are signing

a petition for someone, please make sure that your signature is legible and perhaps even print your name so that we can perform the necessary administrative checks and verifications required. Completed petitions may be turned in to the Convention Headquarters or directly to the Executive Secretary. Blank forms are also available from him. Our rules also require that at least 50% of the membership must vote in order for the election to be valid. The Ballots will be included in the September Direction.

DUES: If you have not already paid your dues in advance, please do so at this Convention so that our records are updated. We would appreciate it if you would make out a check or money order and give it to the registration people. Or, if you prefer and it is by check, hand it directly to the Executive Secretary. If possible, we would prefer you not pay in cash.

EXHIBITORS: Elsewhere in the handout is the list of the Exhibitors who are here to show you the products and services they offer for sale. Please take the time to visit them in their booths and meet the guys and gals who do so much for us in our calling. The exhibit areas are open during all free time and all choice sessions but not open during general sessions, nor the Banquets.

CALLERLAB SALE ITEMS: CALLERLAB sells selected items to enhance the recognition for the individual members. The list of the items and the related prices are contained elsewhere in the packet. If you have an idea that you feel we should explore to sell to our membership, please see either Bob Wilson or Herb Egender - Co-Chairmen of the Ways and Means Committee.

#### 1980 CALLERLAB CONVENTION - AMERICANA of BAL HARBOUR, Miami Beach, Florida

We have attempted to list all of the significant aspects of the scheduled events from the time of your arrival. We have indicated which sessions are committee meetings and which are interest sessions. In some cases, we have scheduled a meeting as a closed meeting to permit the committee work to be accomplished. Most meetings are open and if you desire to attend a closed meeting, you could probably get permission from the chairman if you spoke to him or her prior to the start of the meeting. In most instances, we have provided a short narrative to enable you to decide which sessions you would like to attend. We have indicated which sessions are to be taped. It is up to you. We expect all delegates to attend the opening ceremonies and the final Business meeting as well as all meals from noon on Monday through breakfast on Wednesday. Please also note that we have provided some more lengthy writeups of certain sessions and even some commercials to entice you to attend. Handouts will be available in some sessions as well.

Saturday March 29, 1980

3:00 to 5:00 PM Early Bird Registration in the Ballroom Foyer. This enables you to get your Convention packets and badge(s) and read what is scheduled to happen over the next three days. Some of the CALLERLAB sale items will be available at that time as well.

Sunday March 30, 1980

10:00 AM Early Bird Registration continues. Ballroom Foyer. Since the exhibitors will be setting up on Sunday, you might wish to see if some of them need or would like help in setting up. You may be able to browse and purchase some items then as well. CALLERLAB sale items will be available.

Noon We officially begin the set up at this time in rooms 204 through 212 in the corridor off of the main lobby level. Coordinator for the exhibitors is Tom O'Brien and his capable assistants include Gordon Blaum, Carl Walker, Ron Ray, Vern Johnson, Frank Bedell, Bill Roundtree and Paul Greer.

CALLERLAB Sales personnel include Gil Crosby, Chairman assisted by Jack Cook, Jerry Seeley, Dale McClary, Paul Greer, Art Seele and Anida Seele.

Registration people this year include Charlie and Phyllis Plimpton, Chairmen, assisted by Colin, Peggy and Wendy Walton and T. Emery and Crystal Wilson.

- 10:00 AM LEGACY meeting in WESTWARD II. This meeting is only for those trustees of LEGACY who are in the area or in attendance at the CALLERLAB Convention.
- 1:00 PM EXECUTIVE Committee meeting Closed. WESTWARD V. Mezzanine level.
- 2:00 PM BOARD of Governors meeting Closed. WESTWARD V. Mezzanine level.
- 6:30 PM Board of Governors Dinner Closed. EASTWARD. Mezzanine level.
- 8:00 PM SOCIAL HOUR. An opportunity to meet and relax with the other delegates and the members of the Board of Governors. Two kinds of punch will be available, to and for those who desire something else, a cash bar will also be available. Pretzels and chips are also provided. Please note, this is prior to the start of the Convention and purely voluntary. This event will be in the Main Ballroom.

Monday March 31, 1980

- 7:30 AM Board of Governors Breakfast - Closed. EASTWARD Mezzanine level.
- 8:00 AM Registration continuing Ballroom Foyer.
- 10:30 AM OPENING CEREMONIES - BALLROOM. Main Lobby level. This is the initial session and will include the swearing in of the new members of the Board of Governors. We will review how this Convention will operate and give you an overview of the activities for Monday. After the initial session, all new members as well as those who desire to be updated should remain for the ORIENTATION SESSION. The Orientation session will be chaired by Jon Jones and will feature Bob Osgood, Johnny LeClair and Bill Peters covering various aspects of important actions taken in previous Conventions.

Also during this first session, we will have several concurrent committee meetings open to all who desire. These will include the following:

**MAINSTREAM BASICS:** Jack Murtha Chairman. A review of the vote by the membership as well as the thinking of the committee which has been working for the past several years on this subject. Meeting to be held in FLORIDIAN Room Lower Lobby level.

~~QUARTERLY SELECTION Committee with Dave Taylor Chairman. A review of the vote by the membership as well as some thoughts for continuation and improvements to this ongoing committee. One of our most visible and tangible areas of actions by CALLERLAB. This meeting will be held in the CARIBBEAN Room on the Main Lobby level near the street side.~~

**RECORD TUNE CLEARINGHOUSE** Committee chaired by C. O. Guest. A review of where the committee stands to date. All callers who are involved with record production should attend this meeting to discuss mutual concerns. WESTWARD V Mezzanine level.

**DEFINITIONS** Committee for the Mainstream Basics with Ken Kernan Chairman and assisted by Kip Garvey, Art Springer and Elmer Sheffield. A review of where we stand to date on the Mainstream Basics Definitions. Do any definitions need revisions that we approved last year on a trial basis? EASTWARD Mezzanine level.

PROFESSIONAL ETHICS Committee CLOSED Session. Bob Van Antwerp Chairman with Angus McMorran assistant. The committee will meet to map strategy for the open meeting scheduled for Tuesday at 1:30 PM. WESTWARD III Mezzanine level.

Noon Ballroom - Reception line to meet the Board of Governors. This precedes lunch and gives you an opportunity to meet the Board of Governors if you missed them last night. After going through the line, please proceed directly to the dining area and fill all tables completely. As soon as a table is full, we have instructed the hotel personnel to begin serving.

Special luncheon for Caller Education Specialist Accreditors only. This will be held in Jon Jones' Suite.

Note: Exhibitor area will be open right after lunch. The rooms are located off of the main lobby in rooms 204 through 212. The exhibits will remain open until 6:00 PM and then closed until after the banquet.

1:30 PM Committee meetings and Interest sessions as shown below:

STYLING Committee. Melton Luttrell Chairman. A continuation of the work begun last year and the first of three sessions this year to complete the Mainstream program. These sessions will all be taped. CARIBBEAN SUITE on the Main lobby level near the main entrance.

CREATIVE CHOREOGRAPHY at the Mainstream and Quarterly Selection levels as affected by Attitude and Judgement with Jack Lasry and Frank Lane. This session will be taped. For those of you who missed this last year, it was an outstanding session and we are putting this in the MAIN BALLROOM to handle the large attendance we expect.

MAINSTREAM Committee with Jack Murtha. A committee meeting to formulate the resolution(s) to be presented to the floor on Wednesday morning. This will include the possibility of freezing the list, portions of the list, additions to the list and deletions from the list. It is your opportunity to be heard and serve on the committee which is the backbone of our movement today. This meeting will be held in WESTWARD IV on the Mezzanine level.

THINK TANK with Herb Egender Chairman. Open meeting to get your ideas as to what is important. What projects should we be working on? Are there any items where we should try to insure conformity? What do you think? This is your opportunity to shape and aim the efforts of CALLERLAB. The meeting will be held in WESTWARD III in the Mezzanine level.

CALLER ASSOCIATION LIAISON Committee with Bruce Bird Chairman. Continued discussion on efforts within the Caller Associations. A discussion of some suggested programs and input on how to implement the Affiliate Memberships. Since most of us are also involved in local associations, here is an opportunity to aid those groups less fortunate than yours. The meeting will be held in EASTWARD and WESTWARD I on the Mezzanine level.

FORMATIONS Committee with Bill Davis Chairman. Last year we approved 53 discrete formations that can be obtained by use of the Mainstream calls. We will review these and also look at some other concerns in the area of technical concerns. Such things as the uniform terminology for various formations as well as descriptive terms for the various possibilities of the boy girl arrangements possible. Can we Standardize? Should we standardize? Attend and find out. Give us your thoughts. This meeting will be held in WESTWARD II & V. Mezzanine level.

- 3:00 PM Coffee/Tea/Coke/Tab break. There will be three stations for service. Ballroom area, Caribbean area and Mezzanine area. Please return to your next session and be ready to start promptly at 3:30 PM. Thank you.
- 3:30 PM CREATIVE CHOREOGRAPHY - ATTITUDE and JUDGEMENT at the Plus levels with Jerry Schatzer and Bob Fisk. Since we presented this last year at the Mainstream level, there were many requests to have it for the Plus levels as well. Keep in mind, however, that our theme is the dominant force. It is the Attitude and Judgement that you display through the mike that affects the well being of the dancers. Come see how Jerry and Bob recommend this to be handled. Contribute your own thoughts as well. This meeting will be held in the BALLROOM. This session will be taped.
- STYLING with Melton Luttrell. A continuation of the first session. The session will be taped. Located in the CARIBBEAN SUITE on the Main Lobby level.
- ACCREDITATION by Invitation only. A special meeting to be held in WESTWARD IV. In the event that you want additional information on this, contact Bill Peters prior to the start of this meeting.
- TAXES and RECORD KEEPING with Gregg Anderson. A special interest session that affects us all. Gregg presented this originally in St. Louis and is back by popular request. The meeting will include slides and script and will be taped. It will be held in the WESTWARD II & V meeting rooms on the Mezzanine level.
- QUARTERLY SELECTION Committee with Dave Taylor. A meeting to determine the wording and resolution(s) to be presented at the main business session on Wednesday. Dave and his committee will take the actions of the Mainstream Basics committee and determine what to do with the calls on the current QS list. This session will be held in EASTWARD/WESTWARD I on the Mezzanine level.
- ROUND DANCE COMMITTEE with Herb Egender as Chairman. A review of the ROUNDALAB Phase I which we asked them to submit to us. A copy of their proposal was included in each Convention packet. If we include some round dancing as a part of our teaching, where do we fit it in and how long do we extend the lessons? Your input to this session will help us form our position. This meeting will be held in WESTWARD III on the Mezzanine level.
- 5:00 PM Special Interest Group for Canadians. Held in WESTWARD IV.
- 6:40 PM Doors open for Evening Banquet. Wear your badges, you won't get in without them. We have four Board of Governors couples to greet you before entering. Please sit at your tables by filling them up from the rear first and do not save seats for anyone. We will be asking a blessing before we start to eat. If you want to eat with someone special, please enter the dining area together.
- 7:00 PM BANQUET. Blessing will precede the meal. Bob Van Antwerp MC. Tonight will see the Small World Awards as well as the Quarter Century Certificates presented. Featured tonight will be BJORN SECHER, a specialist in Leadership and Motivation. He will be addressing us during the banquet and after the banquet, he will conduct a workshop on Leadership for all of us in the BALLROOM.
- 9:00 PM POST BANQUET Lecture and Discussion by BJORN SECHER.
- 11:00 PM Activities cease for the day (night). Remember breakfast at 7:30 AM is included in your package price.

Tuesday April 1, 1980

7:30 AM Breakfast in the Ballroom. Wear your badges since it is your meal ticket. Please fill in all tables and don't save spaces. As soon as a table is complete, the hotel people will serve.

Note: Exhibit area open at 8:00 AM.

9:00 AM THINK TANK closed with Herb Egender in the WESTWARD IV.

STYLING continuation with Melton Luttrell in the CARIBBEAN room. This session will be taped.

LEVEL IDENTIFICATION Committee with Jerry Schatzer and Bob Fisk. This committee will take the actions recommended by the Mainstream Basics and the Quarterly Selections committees and make their recommendations on calls that have been dropped. They may also recommend a change in procedure for the QS committee to consider moves currently on one of these lists. They might also recommend changes to the existing list. Attend this meeting and provide your input. The meeting will be held in EASTWARD/WESTWARD I on the Mezzanine level.

PROGRAMMING FOR SURVIVAL with Jim Mayo and Bill Peters. See the complete write-up later in this handout. Jim and Bill will conduct a debate on the Attitude and Judgement used concerning challenge at all levels. This session will be taped and will be held in the FLORIDIAN room on the Lower Lobby level. This session should be a sell out crowd so get there early and get a seat.

CREATIVE CHOREOGRAPHY as affected by ATTITUDE and JUDGEMENT at the Advanced level with Ed Foote and Lee Kopman. There is a writeup elsewhere in this handout that presents some of the items to be discussed. This is the third in the series of ATTITUDE and JUDGEMENT as it affects choreography. This session will be taped and will be held in the BALLROOM.

EDUCATION with Jack Lasry. This session will deal with several kinds of education and perhaps a restructuring of the CALLERLAB organization. CALLER Training, Dancer Training as well as Caller Coach Training will all be addressed to some degree or other. This session will be taped and will be held in WESTWARD II & V.

10:20 AM Coffee Breaks at four locations - Ballroom, Caribbean, Floridian and Mezzanine. Please get to your next session on time promptly at 10:40 AM. Thank you.

10:40 AM LEVEL IDENTIFICATION - Advanced and Challenge Committee meeting with Ed Foote Chairman. One topic to be discussed will be the formation and creation of a screening committee (sub committee) for considering moves (experimentals) suitable for use in Advanced Programs. Norm Poisson and Jim Davis are working on a proposal for consideration. This session will be held in EASTWARD/WESTWARD I on the Mezzanine level.

WAYS and MEANS Committee, with Herb Egender and John Kaltenthaler. A review of the budget as well as soliciting ideas from the membership on other ways to fund our activities. May have input to the funding for the Affiliate Memberships. This session will be held in WESTWARD V on the Mezzanine level.

WOMEN CALLERS with Gloria Roth assisted by Orphie Easson, Betsy Gotta and Birdie Mesick. A special interest session to discuss the special concerns of the women callers. Meet the others who share a common ground with some special considerations. Find out how others cope with record selections, voice projections and other techniques. This session will be held in WESTWARD IV on the Mezzanine level.

TEACHING with Ernie Kinney, Johnny LeClair and Colin Walton. This session will be taped and will be held in the FLORIDIAN room on the Lower Lobby level. Can we be more effective with our teaching? Can CALLERLAB lead the way in new techniques or provide research on how to improve? There will be opportunities for each of you to be heard on this important subject as well.

MEMBERSHIP Committee with Bob Osgood Chairman. This open meeting will deal with several important topics. The Affiliate Memberships for Caller Associations and the necessary administrative procedures to handle will be one topic. Another topic will surely be the subject of some additional type(s) of memberships as well as some possible changes to the By-Laws dealing with memberships. Since membership affects us all, please try to get to this meeting and voice your opinions. It is your organization. This meeting will be held in the GRAND BALLROOM.

COMMUNICATIONS AND PUBLIC RELATIONS with Charley Engelhardt Chairman. This session will deal with the duties of the new Assistant Executive Secretary and the role to be played for Press Releases. The session will be held in WESTWARD III on the Mezzanine level.

MAINSTREAM LTD Committee with Jim Mayo Chairman. This committee will deal with the subject of an LTD program - the successes and failures and recommendations for the group. The session will be held in the CARIBBEAN SUITE on the Main Lobby level.

Noon Lunch for all in the Ballroom. Wear your badges and please fill in the tables from the rear and completely. Do not try to save spaces as this complicates serving for the hotel as well as mess up the meal count. Your cooperation is appreciated.

Noon EXECUTIVE COMMITTEE special luncheon for 1980-81 Executive Committee. This luncheon will be in Jon Jones' Suite.

1:30 PM PROFESSIONAL ETHICS Committee with Bob Van Antwerp and Angus McMorran. This session will be held in WESTWARD IV and will deal with the subject of Ethics and Dress. The committee will review some complaints (generically) and suggest areas where we can do more.

RURAL AREA CONSIDERATIONS Committee with Jerry Murray Chairman moderated by Curley Custer. This session will be held in WESTWARD II & V and will deal with concerns peculiar to Rural Area Callers. If you are in a rural area or you are calling for a small club, attend this session and share your ideas.

~~RECORD TUNE CLEARINGHOUSE Committee. Closed meeting for members only. By members, we refer to those who have joined the Record Tune Clearinghouse. WESTWARD III.~~

CALLERS' PARTNER with Erna Egender, Chairman assisted by Kip Garvey, Ruthie Custer and Carole Manning. This session was a sell out for the past two years and will deal with a variety of topics. Kip Garvey will be making a special presentation on mike techniques for the partner. All of the panelists have years of experience and would welcome your attendance and input. The session will be held in the BALLROOM and we have provided for a continuation session if demand warrants it. This session will be taped.

ACCREDITATION Committee with Bill Peters Chairman. This committee will deal with any questions on the Caller Education Specialist or Caller Coach concerns that any of you may have. Routine Accreditation matters will also be discussed. The session will be held in the CARIBBEAN SUITE.



TRADITIONAL Committee with Al Scheer. Traditional dancing as an introduction and a fun portion of the activity. See the additional writeup elsewhere in this issue. The meeting will be held in EASTWARD/WESTWARD I on the Mezzanine level.

3:00 PM Coffee, Tea, Coke and Tab break at four stations - Ballroom, Caribbean, Floridian and Mezzanine area. Please be at your next session on time to start at 3:30 PM promptly. Thank you.

3:30 PM TIMING Committee with Dick Leger, Chairman. This continuing committee work will include a review of where we are to date as well as any additions to the Mainstream List. Perhaps some discussions on how to time new moves as they are introduced into the various lists. This session to be held in WESTWARD II & V on the Mezzanine level.

CONTRA Committee and Interest session with Bob Howell Moderator assisted by Leif Hetland, Art Seele and Stew Shacklette. A discussion on the recently completed CONTRA Handbook and other committee matters. See additional writeup elsewhere in this packet. This meeting will be held in EASTWARD/WESTWARD I on the Mezzanine level.

CALLERS' PARTNER Continued with Erna Egender, Ruthie Custer and Carole Manning. A continuation of the earlier session located in the BALLROOM. This session will be taped.

FESTIVAL CALLERS with Kip Garvey and Marshall Flippo. A discussion on some of the considerations in Festival calling. How to get started, what to do and what to avoid. Come and ask some of the foremost callers what they do and what they suggest. This Interest session will be held in the FLORIDIAN room on the Lower Lobby level. This session will be taped.

THINK TANK with Herb Egender. A closed committee meeting to discuss the ideas you submitted in previous meetings. This meeting will be held in WESTWARD IV.

DUTIES of an MC with Bob Van Antwerp, Al Brundage and Cal Golden. This Interest session is designed to familiarize you with some of the duties and responsibilities of being an MC at various type functions. Come and learn what some successful callers have done over the years. Seek new research areas and ask questions. This session will be taped and is to be held in the CARIBBEAN SUITE on the Main Lobby level.

5:00 PM Standby Meeting rooms available for special supplementary meetings in WESTWARD II, III, IV & V. See the Executive Secretary for coordination and permission before committing to any meeting.

6:00 PM Exhibit area closes for dinner and award Banquet.

6:40 PM Doors open for dinner. Four Board of Governor couples will act as greeters, please fill in all tables completely and wait for grace before eating. Wear your badge, it is your meal ticket.

7:00 PM AWARDS BANQUET - This is the dressy affair of the Convention. We will have a blessing before dinner. After dinner, we will hear the talk by the Chairman of the Board as well as the presentations of the MILESTONE AWARDS. Please note that nothing is scheduled after the Banquet but the Exhibit area will be open.

11:00 PM Activities cease for the night.

Wednesday April 2, 1980

- 7:30 AM Breakfast in the Ballroom. Please wear your badge and fill in all tables completely. As soon as a table is full, we have instructed the hotel personnel to serve the food. If you wish to eat with someone, please enter together and do not try to save spaces. Thank you for your cooperation.
- 9:00 AM General Business Meeting in the BALLROOM. This is where the resolutions and formal actions of CALLERLAB are voted upon. We will have a coffee break during the morning and three floor mikes available so that each of you may express your opinion on any matter before the group.
- Noon Adjournment at or before noon so that you can catch your transportation to depart the Miami area. If you are going to the airport, please make the Red Top arrangements the day before. Travel safely and plan on Kansas City in 1981 at the Radisson Muehlebach Hotel on April 13 - 15, 1981.
- 12:15 PM Board of Governors Luncheon and wrap up meeting in the EASTWARD room on the Mezzanine level.

Plan on the eighth CALLERLAB Convention next year and have a good year.

Please complete the critiques and give us your suggestions. Boxes for the completed forms have been placed in various areas. Your help is appreciated.

Thank you for attending CALLERLAB 1980.

Especial Thanks to Jon Jones, Chairman of the Board and his Executive Committee of Al Brundage, Herb Egender, Bill Peters and Dave Taylor.

Also thanks to those other members who helped share in the many areas that made this Convention possible and successful. These include: (In no special significant order): Melton Luttrell, Jack Lasry, Frank Lane, Jerry Schatzer, Bob Fisk, Ed Foote, Lee Kopman, Jim Mayo, Bob Howell, Art Seele, Leif Hetland, Stew Shacklette, Don Armstrong, Cal Golden, Bob Van Antwerp, Marshall Flipppo, Kip Garvey, Gregg Anderson, Ernie Kinney, Colin Walton, Johnny LeClair, Carl Anderson, Don Beck, Joe Casey, Bill Davis, Orphie Easson, Garnet May, Darryl McMillan, Reed Moody, Jerry Murray, Al Stevens, C. O. Guest, Bruce Bird, Angus McMorran, Erna Egender, Carole Manning, Ruthie Custer, Gloria Roth, Birdie Mesick, Betsy Gotta, Bob Osgood, Jack Murtha, Dick Leger, Ken Kernen, Art Springer, Elmer Sheffield, Charley Engelhardt, Tom O'Brien, Carl Walker, Gordon Blaum, Vern Johnson, Frank Bedell, Bill Roundtree, Gil Crosby, Jack Cook, Jerry Seeley, Paul Greer, Dale McClary, Art Seele, Anida Seele, Charlie Plimpton, Phyllis Plimpton, Peggy Walton, Wendy Walton, T. Emery Wilson, Crystal Wilson, Al Scheer, Sharon Kernen, Don Hanhurst, Shirley Jones and my wife and partner Freddie Kaltenthaler.

Thanks, too, to all of you who came to make this one a success.

#### MISCELLANEOUS INFORMATION

##### COMPUTER ROSTERS

<u>Codes</u>	<u>Description</u>	<u>Count</u>	<u>Codes</u>	<u>Description</u>	<u>Count</u>
M	MEMBER	1175	WMS	WAYS AND MEANS	70
I	INVITEE	1100	MBR	MEMBERSHIP	57
ECA	EXT. CHAL. CHAL. ADV.	129	MSB	MAINSTREAM BASICS	37
E	EXPERIMENTAL (QS)	102	DAN	DANCERS ASSOCIATIONS	300
P	PUBLICATIONS	264	CNT	CONTRA	56
C	CALLER ASSOCIATIONS	231	STY	STYLING	92
ID	LEVEL IDENT + PROG	78	RRL	RURAL AREA	92

Board of Governors and their terms of office expiration date.

Don Armstrong '82	*Al Brundage '83	Curley Custer '83
*Herb Egender '83	Bob Fisk '85	Marshall Flippo '84
Cal Golden '84	C. O. Guest '80	Jerry Haag '85
Lee Helse1 '80	Bruce Johnson '81	**Jon Jones '82
Lee Kopman '82	Frank Lane '81	Jack Lasry '81
Johnny LeClair '82	Joe Lewis '80	Melton Luttrell '84
Jim Mayo '85	Angus McMorran '83	Bob Osgood '82
Bob Page '84	*Bill Peters '81	Jerry Schatzer '84
*Dave Taylor '85	Bob Van Antwerp '83	Don Williamson '85
Bob Yerington '81	* Executive Committee	** Chairman of the Board

CALLERLAB MERCHANDISE FOR SALE

Belt Buckles in Pewter	\$10.00
Recognition Pins	5.00 available for men or women
Decals	.50 available in three types Interior and Exterior
Bumper Stickers	.50
Confirmation Agreements	1.50 per pad of 25 approx.
"Halls" Booklets	1.75
Three Ring Notebooks	2.00 plus postage
Portfolios	1.25 plus postage

Information and Fee Structure for Convention Tape Sales:

As a reminder, the following fourteen (14) sessions will be taped and will be available for sale in the Ballroom Foyer: Styling (all 3 sessions), Caller's Partner (2 sessions), Creative Choreography (3 levels - MS/QS, +, Advanced and Challenge), Taxes and Record Keeping, Programming for Survival, Education, Festival Callers, Duties of an MC, Teaching.

Any one tape	\$ 5.00
Any four tapes with holder	20.00
Any 8 tapes with holder	38.00
Any 10 tapes with holder	45.00 plus two singles
Any 12 tapes with 2 holders	52.00
Any 14 tapes with 2 holders	59.00 with two empty slots

COMMITTEES

BENEFITS  
 ACCREDITATION  
 CONTRAS  
 TRADITIONAL DANCING  
 STYLING  
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 EDUCATION  
 COMMUNICATIONS & PR  
 CALLER ASSOC. LIAISON  
 RECORD TUNE CLEARINGHOUSE  
 ROUND DANCE  
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 QUARTERLY SELECTIONS  
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 WAYS & MEANS  
 LEVEL ID ADVANCED & CHALLENGE  
 LEVEL ID PLUS PROGRAMS  
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 JACK MURTHA  
 HERB EGENDER/BOB WILSON  
 ED FOOTE  
 JERRY SCHATZER/BOB FISK  
 BILL DAVIS  
 NORM POISSON/JIM DAVIS  
 JIM MAYO

LIST OF EXHIBITORS AND THEIR ROOM LOCATIONEXHIBIT AREASNAME OF EXHIBITOR

LOBBY

AMERICAN SQUARE DANCE MAGAZINE

CALLERLAB

ROOM 204

HILTON AUDIO

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TNT RECORDS

YAK STACK, INC. (SPEAKERS)

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CLINTON INSTRUMENTS (JIM HARRIS)

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CHINOOK RECORDS

KENTUCKY DANCE INSTITUTE

PROGRAMMING FOR SURVIVAL

A caller's programming choices are at the very heart of square dancing. They determine the variety, interest and, in particular, the degree of difficulty the dancers will experience. Clearly the attitudes and judgement we use in programming are important factors in the long term survival of our activity.

Jim Mayo has some strong personal opinions about the product we are selling. His part of this discussion will be weighted heavily by his belief that choreographic complexity is but one of many elements of variety. We must use it sparingly in our effort to keep all of our programs interesting at whatever level we are working. Jim is certain that callers' fascination with geometric puzzles is one of the major reasons that we have been willing to tolerate drop-out rates of 80% of class graduates in the first year. Callers force dancers to seek choreographic challenge by offering no alternative and by believing that those who move on to further levels of complexity are better dancers.

Although many callers give lip service to the idea that a limited number of calls can still provide an interesting dance, very few callers are able to call such a dance. Too often the caller attempting to add interest does it with APD variations which can not be executed by most dancers without workshopping and/or stop and go timing. Jim believes that the goal of the program at any level up to at least MS&QS should not be to challenge the dancers' ability, but rather to avoid excessive repetition. Furthermore, we can not afford to give up the experience of moving with music which has all but disappeared from modern square dancing.

Bill Peters holds a somewhat different view and will contribute to the discussion his belief that choreographic challenge is an important part of any square dance program and that APD variation is only one of many ways in which a caller can provide such challenge. He would like to see choreographic challenge presented in ways that are appropriate for the skill of the dancers present at any dance - but he does believe that most dancers enjoy, and therefore prefer, their caller to provide at least some challenge. How much and what kind of challenge are matters of JUDGEMENT and ATTITUDE - and that's what our discussion is all about.

The right ATTITUDE and proper JUDGEMENT can not be found in books. They are the result of experience and they are expressed in each of the hundreds of decisions we each make during every tip we call. This session will give you a chance to hear the different ATTITUDES of two very experienced home-program callers (both Bill and Jim have called for one of their home clubs for more than 20 years.) They will share with you the way their different ATTITUDES are expressed in behind-the-mike JUDGEMENT. Your contributions to the discussions will be welcome. Come and join the debate.

Jim Mayo - Bill Peters

RECORD TUNE CLEARINGHOUSE REPORT

As most of you know by now, the Record Tune Clearinghouse was set up primarily as a communications center for the record producers in an effort to reduce duplications of the same tune.

At this time, there are about 38 square dance record producers and 28 are members of the Clearing House. Duplications are going to occur from time to time and this has been known to occur with both members and non-members.

If I were a new record producer and wanted to get off to a good start and show sound judgement in my procedures, I would join just for the valuable information that my membership would afford me. In this way, I would not be wasting my time and money in producing a

record that would duplicate a particular tune. I really don't want to wave good-bye to money that quickly.

Working together within the framework of the activity shows a good attitude on the part of all. Some will choose to go their own ways no matter what the results, but we can all recognize the poor attitude and faulty judgement in this path.

Recently, there have been comments made on songs with suggestive tag lines and I've done some research on this. Producers and dealers alike agree that tunes of that type seem to sell the best. Unfortunately, this seems a carryover from the world around us since any radio will give the same kind of thing to us at any hour of the day. As long as these pop and country tunes continue to sell well, we're probably going to have to put up with it. It's a commentary on the current society and our only recourse appears to be a complaint to the station who airs such "music" and the company that produces the record. The real point to be considered is that the record companies produce what sells and the public can refuse to buy.

The Record Tune Clearinghouse has made progress and continued working together with a proper attitude and the exercise of good judgement will help us continue to work for the good of Square Dancing.

C. O. Guest

#### ATTITUDE - JUDGEMENT IN ADVANCED DANCING

Attitude is a feeling or a state of mind an individual has toward a particular endeavour. A positive attitude creates an atmosphere of good feelings, the priceless ingredient essential to an evening of fun and relaxation. This attitude is conveyed in a number of ways.

THRU COMMENTS - Dancers are trained to listen intently. Whatever you say is important. Never treat your comments lightly. Prepare yourself carefully - be positive in your approach. For example - you may not care for a CALLERLAB Quarterly Selection, however as a responsible leader it is your job to teach it to your group. A negative comment will turn your dancers off - making it more difficult for them to learn the move. Approach your presentation in terms of its being your responsibility to keep them abreast of what is currently popular in our dance activity. This will solicit a more positive response from your dancers.

TONE OF VOICE - In terms of feelings - this is your most obvious give-a-way. You can command and still be gentle. If we can "Walk Softly and Carry a Big Stick", we can "Talk Softly and Carry a Big Mike".

FACIAL EXPRESSIONS - Your eyes speak for you in many ways. One smile is worth a thousand words. An expression reveals feeling without uttering a word.

JUDGEMENT - Good judgement is having the ability to HONESTLY evaluate the strengths and weaknesses of yourself and your group.

The following list of criteria can be used by callers in evaluating your judgement skills.

1. Do I understand the material?
2. Does it have long range potential?
3. Can I clearly define and quickly teach - whatever?
4. Will it fit smoothly into my present choreography?

## 5. Are my dancers prepared to handle the material?

It is not easy for us to judge what has merit. Many of us have a tendency to jump on everything that comes out in our note services. It takes "guts" to use what you personally feel is good and worthwhile. What's good for your colleagues may not be appropriate for you and your group of dancers. You're the only one that can make the decisions on what's best for the dancers. The recommended criteria offers a set of simple guide lines to help you make the proper decisions.

Careful planning - thoughtfulness, and honesty - are essential if you are going to develop a sound relationship with your dancers. This is your primary objective - never treat it lightly.

Lee Kopman

### WHAT IS TRADITIONAL DANCING?

Traditional dancing is a lot of things to many people and its beauty lies in the fact that it is not strictly delineated but varies with the area and background of the individual caller.

In general, the beautifully timed quadrilles and precise New England Contras are equally as enjoyable as the wild swinging Texas and Colorado visiting couple dances. As our population shifted westward, dancing became less formal. Square dance figures were not available in print, but were passed from caller to caller by word of mouth. By this process, frequently something was either lost or gained in the transition.

Thus Birdie in the Cage as called in Vermont may bear only a slight resemblance to the same figure called in Nebraska or Colorado.

Traditional calling fits the bill for the One Night Stand. Folks who have not danced since the third grade or those who have never danced enjoy the simple traditional routines just as our ancestors loved them. We plan to explore and develop One Night Stand programming.

Much of traditional material is still not in print. At this meeting, we place emphasis on an interchange of ideas and calls. Those of us who have been calling for years frequently get into a rut and it will be refreshing to see and hear what callers from other areas are doing.

It appears we have an excellent representation of traditional callers from many parts of the country and good workable ideas should be as numerous as fleas on a cur dog.

When I started calling at a tender age, singing calls were done to tunes which had been around for generations. We had such classic tunes as Red River Valley, Pony Boy, Red Wing, Glory Glory Hallelujah, and Life on the Ocean Wave.

So when did the transition to the so-called popular music happen? In the 40's an imaginative caller from Oklahoma City, Paul Phillips put together a singing call to a currently popular tune. For the record, the tune was You Call Everybody Darling. Victor recorded it and it became an overnight hit on our primitive 78's. That event opened Pandora's Box. Today we have about a dozen new singing calls released each week on a plethora of labels to tunes largely ground out in Nashville.

One of our problems is that most of our traditional singing calls were recorded on the old 78's; not many of the real classics are available on 45's. We are in a position to make some of these venerable tunes available thru a dubbing service.



My own record case is filled with dubs, many of excellent quality, and through judicious filtering, frequently these dubs are of better quality than the 78's from which they were taken.

Then too, the 78's were plagued with a short playing time and many visiting couple dances would only accommodate two changes; with dubbing, it is possible to double these short recordings and make it possible to work all four couples without resetting the needle.

Reports from our committee indicate that many traditional callers have successful clubs and give lessons in traditional dancing. In our area we give just ten easy lessons and if folks want them, I give five more in which I cover simple Contras and traditional rounds.

My two clubs have many drop-outs from modern dancing. They enjoy being able to dance on the beat of the music, not being rushed and doing routines which are just fun, not brain-wracking. Our program is geared to the once-a-month dancer and the casual visitor. We feature good solid programs based on dancing for fun and fostering good-fellowship.

We have no intentions of taking square dancing back to the dark ages. Those who want a challenge and want to make square dancing a career do not come to us.

It makes sense to us that the modern caller should be familiar with our roots -- our heritage. A well rounded modern caller should find it fun to be able to do a capable job of Duck and Dive and Grapevine Twist. Think about this while you are doing your APD.

We have something to offer you -- to help you. You all come!

Al Scheer

#### CONTRA COMMITTEE

This year's meeting of the Contra Committee and all those interested or involved with Contras is shaping up to be one of extensive decision making. The well-rounded and informed caller of today certainly should have a working knowledge of just what Contras are and where they fit best in the field of American Dance. Any caller who is unaware of Contra dancing and its mechanics and nomenclature is not fully equipped as a dance leader.

The subjects for discussion at our session will surely include the draft of the newly completed "Contra Prompting Handbook" written by committee members; accreditation of Contra prompters; standardization of Contra movements and calls; levels of Contra dancing; the need for a clearer definition; attitudes and judgement of prompters; and whatever else might be brought up to lend a basis for some healthy discussion.

Be a part of the decision making and come join the Contra Committee and share your wisdom with those who wish to help carve the future of Contras.

Bob Howell

# COLOR SLIDE PRESENTATION

# BOOKKEEPING & TAXES FOR THE CALLER

by Gregg Anderson

\*\*\*\*\*

(DON'T MISS THIS SESSION!!! STANDING ROOM ONLY IN ST. LOUIS 1978)

HINTS ABOUT:

\*\*\*\* LETTING THE GOVERNMENT HELP BUY THAT NEW CAR

\*\*\*\* ANALYZING THE AFTER TAX COST OF NEW EQUIPMENT

\*\*\*\* GETTING RETURN ENGAGEMENTS BY USING GOOD FOLLOW-UP METHODS

\*\*\*\* KEEPING GOOD RECORDS TO SIMPLIFY YOUR TAX RETURN PREPARATION

----THERE WILL BE TIME FOR QUESTIONS & ANSWERS----

\*\*\*\*\*

March 1980

STYLING FOR BASIC SQUARE DANCE CALLS

This Committee Report has been prepared to be presented to the 1980 Convention as a continuation of last year's report. The purpose of this report is to update the styling notes for basics not approved at the 1979 Convention. We have taken care to work in conjunction with the approved Basics Definition list.



Melton Luttrell, Chairman  
Basics Styling Committee

Definitions of Styling Terms and

Styling for Basic Program 1-20, 31-34, 40 and 41

were approved for a one-year trial basis in 1979 Convention.

\* Denotes either title or number change.

\*\* Denotes basics submitted for 1980 Convention approval.

DEFINITION OF STYLING TERMSArms in Natural  
Dance Position

Arms should be held slightly bent in comfortable position in anticipation of the next movement.

Dance Step

Should be smooth, effortless gliding step in which ball of foot touches and slides across surface of floor before heel is gently dropped to floor. The length of stride should be fairly short with the movement coming mostly from knees down.

Dance step must be coordinated with the beat of the music.

In general terms short gliding steps which utilize both ball and heel of the foot make a comfortable dance step.

DANCING HAND POSITIONS:

- Couple Handhold Inside hands joined. Gents should always hold palms up, Ladies hold palms down. In the event same sex couple, left-hand dancer turns palm up, right-hand dancer turns palm down. Arms should be bent with hands held slightly higher than elbow. Forearms adjacent and can be held close together in locked-in position for wheel around type movement.
- Forearm The arms are held past the wrist but not past the elbow joint. Each dancer places the hand on the inside of the arm of the person with whom he is to work. The fingers and thumb are held in close. The center of the turn will be at the joined arms, so, while turning, each dancer is moving equally around other.
- Handshake Hold Use a comfortable handshake with hands reached and touched at about average waist height. Thumb should overlap the back of opposite dancer's hand.  
  
It is important in Right & Left Grand to release hands when passing. Do NOT stretch or lean over to reach the next hand.
- Loose Handhold Hands revolve around each other maintaining contact and certain degree of security or stabilization. Slight palm pressure is all that is required.
- Hands Up Hands are joined in a crossed palm position, i.e. opposing dancers place palms together with fingers pointing up, then tilt hand out slightly which will result in a crossed palm position. Thumbs are gently closed on the back of the opposing dancers hand. As the turning action starts, wrists are straightened.
- Box Star/Packsaddle Four Gents with palms down take wrist of gent ahead and link up to form a box.

Posture

Dancers should stand erect and tall, shoulders back. Often tall people have tendency to stoop, but should not.

Pull By

The action brings two people toward each other. Hands should be dropped before bodies cross a common plane.

Skirt Work

Ladies hold skirt in free hand using very slight rhythmical flourish to move skirt in front and back, right hand moving with left foot, left hand moving with right foot.

## Definitions for Styling Continued:

Promenade Ending Twirl

Gent raises right hand holding lady's right hand loosely as she twirls clockwise underneath, ending in a squared up, couples position.

STYLING FOR BASIC SQUARE DANCE CALLS

## BOW (HONOR)

To Your Partner

**Gents:** Turn slightly to face your partner making eye contact. Place left hand behind back or at left hip, palm out. Place right foot in front of left foot. The right foot should be pointed toward the lady with the toe touching the floor. Gent's right hand holds lady's left hand. Both legs are straight, with weight on the back foot.

**Ladies:** Turn slightly to face your partner making eye contact. Left foot should be pointed forward with toe touching floor, right foot in back. Right hand holds skirt toward center of square, right arm bent at elbow. Place left hand in partner's right hand. Both legs are straight with weight on back foot.

An acceptable traditional variation of styling is that the Gents bow slightly from the waist as the Ladies acknowledge with a curtsy.

To Your Corner

**Gents:** Right hand holding partner's left hand, turn slightly to face corner, making eye contact. Place left hand behind back or at left hip, palm out. Place left foot in front of right foot. The left foot should be pointed toward corner with toe touching floor. Both legs are straight with weight on the back foot.

**Ladies:** Left hand in partner's right hand, turn slightly to face corner, making eye contact. Place right foot in front of left foot with the right foot pointed toward corner and the toe touching floor. Both legs are straight with weight on back foot.

An acceptable traditional variation of styling is that the Gents bow slightly from the waist as the Ladies acknowledge with a curtsy.

## BASIC PROGRAM

\* 1. CIRCLE LEFT AND RIGHT

All dancers walk (dance) forward with joined hands, men's palms up and ladies palm down, elbows bent comfortably so that hands are above elbows.

2. FORWARD AND BACK

Couples have inside hands joined. As couples meet in the center outside hands may be touched palm to palm. As the foot is brought to the touch (on the 4th and 8th counts) it should remain on the floor.

3. DO SA DO

**Gents:** Arms in natural dance position, right shoulder forward as right shoulders pass, left shoulder forward as left shoulders pass.

**Ladies:** Both hands on skirt moving skirt forward and back to avoid opposite dancer, right hand forward as right shoulders pass, left hand forward as left shoulders pass.

4. SWINGStarting Position:

**Gents:** Left arm bent at elbow, palm slightly up, right hand on lady's back slightly above waist. Posture erect.

**Ladies:** Right hand palm down on gent's left hand, left hand on gent's right shoulder, arm resting on gent's right arm. Posture erect.

**Footwork:** Walk around. Use short walking or shuffling steps around the central point.

**Buzz Step.** Right foot moves in small steps around the pivot point while the left foot pushes -- as in a scooter motion.

Ending Position:

Ladies roll off man's right arm blending smoothly to position for next call.

OR

Twirl (to a Promenade only -- Lady's Option).

Gent raises his left hand over lady's head, holding lady's right hand loosely. Her hand revolves around his for stability as she turns clockwise moving down line of dance three steps, into a promenade position by joining inside hands on the 4th step. While lady turns the gent will move forward down line of dance to be in position for the promenade.

\* 5. COUPLE PROMENADE

**Gents:** Hands are palms up, right forearm over lady's left arm.

**Ladies:** Hands are palms down in gent's hand.

**Comment:** Joined hands should be positioned equally between partners.

Single File:

**Gents:** Arms held in natural dance position.

**Ladies:** Both hands on skirt, working skirt with natural swinging motion.

\* 6. ALLEMANDE/ARM TURNS

The arms are held past the wrist but not past the elbow joint. Each dancer places the hand on the inside of the arm of the person with whom he is to work. The fingers and thumb are held in close. The center of the turn will be at the joined arms, so, while turning, each dancer is moving equally around other.

7. GRAND RIGHT AND LEFT/WEAVE

**All dancers.** Hands are involved with alternating pull-by movements, no twirls. Arms should be held in natural dance position, and the handhold position should be released as dancers pass each other. Men particularly should stand tall and resist the temptation to lean over and stretch out their hand to get the next person. Just a comfortable extension of the arm and hand is all that is necessary.

WEAVE

Ladies will work skirt with both hands as they move around the square, not exaggerated but with hands on skirt. Men hold hands in natural dance position. The motion is one with the circle not too large and with the dancers leading with their right shoulders as they pass the dancer on their right, then with the left shoulder as they pass the dancer on the left. Brief eye contact should be

made as you meet each dancer.

8. PASS THRU

Gents: Right shoulder slightly forward as right shoulders pass. Arms in natural dance position.

Ladies: Work skirt with hands, right hand leading as right shoulders pass.

9. "U" TURN BACK

Gents: Arms in natural dancing position.

Ladies: Arms in Natural dancing position.

\*10. SPLIT COUPLE/RING

Normal styling. Gents arms in natural dance position; Ladies may work skirt. The couple that is separated by the active couple simply moves out of the way so that the active couple may move between them. Once the active couple has moved thru and is out of the way, the couple who separated will move together once again.

11. COUPLES SEPARATE/DIVIDE

Those not active will move forward so those moving do not have to go so far. Men's arms in natural dance position. Ladies skirt work optional.

12. COURTESY TURN

Gents: The extended left hand serves as a direction indicator and the man uses his left hand to lead, not pull. Place right hand in small of lady's back.

Ladies: Use right hand to work skirt.

13. CHAIN FAMILY

Gents: Release partner then turn right shoulder slightly toward center of the square to begin Courtesy Turn portion of call, step back with left foot.

Ladies: Two Ladies Chain  
Use handshake pull by. No skirt work except as part of Courtesy Turn.

Four Ladies Chain  
Hands up (Palm Star), touching right hands in star pattern.

3/4 Chain  
Same styling as in Four Ladies Chain.

Comments: Important that Gent clears path for receiving Lady after chain by moving slightly to the right and starting Courtesy Turn motion before Lady arrives.

14. DO PASO

Gents: Hands in position for arm-turns, alternating left and right.

Ladies: Use forearm turn positioning.

Comment: When the courtesy turn portion of Do Paso is replaced by a different logical basic, then the styling reverts to that basic.

15. RIGHT AND LEFT THRU

Each dancer takes regular handshake hold (right hands) with opposite as they move by each other. They release hands immediately as they pull by. For Courtesy Turn styling refer to #12.

\* 16. RIGHT/LEFT HAND STAR

Gents: In forward moving star inside hands should be joined in a Palm Star Position, average eye level, arms bent at elbow. Outside arm in natural dance position.

Ladies: Inside hands same as for gents, outside hands to work skirts.

17. STAR PROMENADE

Gents: Inside hand same as in Right or Left Hand Star, outside arm around lady's waist.

Ladies: Inside arm around Man's waist under his arm, outside hand works skirt.

\* 18. INSIDE OUT/OUTSIDE IN

Normal styling.

\* 19. COUPLES LEAD TO THE RIGHT

Normal couple hand-hold between Gent and Lady, outside hands free in natural dance position.

20. CIRCLE TO A LINE

The circle portion is the same styling as Circle Eight. As the Man breaks with his left hand to form a line, he should lead the line several steps before turning. After the end lady has released right hands, and while retaining the right hand of the Man beside her, she will raise her left arm (hand) and make an arch. Then as the line begins to straighten out, she will move forward under this arch turning left-face gradually under her own left arm so that instead of backing up she is moving forward to the end of the line.

\*\* 21. BEND THE LINE

As ends move forward, centers back up equally. Use normal couple handhold and in the event new line is formed, immediately join hands in the new line.

\*\* 22. ALL AROUND YOUR LEFT HAND LADY

Gents: Arms in natural dance position.

Ladies: Both hands on skirt, moving skirt forward and back to avoid opposite dancer.

\*\* 23. SEE SAW (TAW)

When combined with All Around your Corner, styling to be same as in All Around Your Left Hand Lady except that left shoulders are kept adjacent and left hand and left shoulder should be kept forward.

When used as a left shoulder Do Sa Do, styling to be the same as Do Sa Do except left shoulder leads first.

\*\* 24. GRAND SQUARE

Gents: Arms in natural dance position.

Ladies: Skirt work with natural swinging motion.

Comment: When moving forward or backward as a couple, normal couple handhold is desired



\*\* 25. BOX THE GNAT

Use loose handhold. The joined hands must be held so that the gent's hand may turn over the lady's fingers easily while still providing some degree of security or stabilization. At the completion of the movement, the hands should be in a handshake position.

\*\* 26. SQUARE THRU

Styling should be similar to that in Grand Right and Left. Corners should be rounded off rather than pulling through and doing a square military turn.

\*\* 27. CALIFORNIA TWIRL

Gents and ladies use loose handgrip. Outside hand in natural dance position.

Comment: It is important that the man does not "wind" the lady. Man's hand should be used to stabilize as lady provides her own momentum. It is also important that man's arm remain well above lady's head. Hands should be adjusted to normal couple handhold after completion of the basic.

28. DIVE THRU

Couple making the arch:

Use loose handhold. Stand far enough apart to allow another couple to dive under. It is permissible for dancers making arch to drop hands momentarily if it is uncomfortable to reach over diving dancers. After hands are rejoined styling should be the same as previously described for California Twirl.

Couple diving under:

Use couple handhold. Bend low enough and stay close enough partner to partner to move comfortably underneath the arch.

29. CROSS TRAIL THRU

Gents: Right shoulder slightly forward as right shoulders pass; left shoulder forward as left shoulders pass. Arms in natural dance position.

Ladies: Work skirt with hands. Right hand leading as right shoulders pass; left shoulder leading as left shoulders pass.

30. WHEEL AROUND

Styling same as in Couple Promenade.

\* 31. SINGLE FILE TURNBACK  
Refer to styling for #5

\* 32. ALLEMANDE THAR

When the Men are in the center backing up, their Right hands will form a packsaddle/box star, taking the wrist of the man in front of him. When the ladies star they will simply touch hands in the center. The dancers forming the star must remember to allow those on the outside to set the pace, since they have to travel a much further distance. If the centers move too fast, the result is that those on the outside will have to run to maintain the pace. As in any star, the ladies, while on the outside, may elect to hold the skirt.

\* 33. SHOOT THAT STAR

Forearm position shall be used for shooting the star. Outside hands free and in natural dance position. Lady will remain holding skirt until hand is needed for next command.

34. SLIP THE CLUTCH

Despite the change of moving direction you can make the switch flowing and comfortable if the armhold is released effortlessly and that same hand is held ready to turn the next person as directed.

\*\* 35. HALF SASHAY FAMILY

Standard: Hands held in normal couple handhold; man and lady each use slight pulling motion toward each other as they initiate the Sashay movement.

Rollaway: Handhold same as joined couples. Man should slightly pull lady as both gent and lady reach to join hands and continue pulling motion with outside hand. Man steps back with left foot, to the side and across.

Ladies In, Men Sashay:

Gents: Hands held in slightly up position ready to rejoin lady's in circle.

Ladies: Should have both hands on skirt when moving to the center and momentarily bunch skirts before returning to circle.

\*\* 36. ALAMO STYLE/BALANCE

Styling same as in Ocean Wave/Balance.

\*\* 37. STAR THRU

All dancers. Hands are joined in arch, palm to palm, fingers point up. Handgrip should be readjusted to couple handhold after the basic is completed.

Comment: Join hands in raised position approximately eye level. It is important that hands not be joined before that point. Man's hand should be used to stabilize as lady provides her own momentum. It is equally important that the man's arm remain well above the lady's head. (In the event tall lady is dancing with short man, lady might have to dip slightly to help avoid contact.)

\*\* 38. TURN THRU

Use normal forearm grip as previously described.

Gents: Free hand in natural dance position

Ladies: Skirt work desirable for free hand.

\*\* 39. EIGHT CHAIN THRU

All dancers. Styling same as Grand Right and Left and as in Courtesy Turn.

Comment: Emphasis should be placed on Courtesy Turn or Modified Courtesy Turn in that portion of the Basic so that dancers can maintain an Eight Chain Thru formation and not be allowed to drift into a Grand Right and Left type movement.

\* 40. OCEAN WAVE FAMILY

Dancers should use hands up position. Forward distance between dancers should be determined by the arm position of the dancer which is extended forward and bent slightly at the elbow. Care should be taken not to pull down on partner's arm.

Balance (Companion Movement)

Step forward touch, step back, touch; or as a pleasing variation use a Two Step (step, close, step, hold) forward, and Two Step Back (step, close, step, hold).

Hands should never come behind shoulders. Hands may be used to resist forward motion to prevent stepping too far through.

Mini Wave: Same styling as in Ocean Wave.

Tidal Wave: Same styling as in Ocean Wave.

Right/Left Handed Ocean Wave:

Same styling as in Ocean Wave.

Pass the Ocean:

Couples who pass thru and face partner use styling similar to that previously described in Pass Thru.

\* 41. SWING THRU FAMILY

All dancers. Hands are joined in hands up position, elbows in close. Exert slight pressure to assist opposite dancer in turning. Arcing turns should be utilized rather than pull by type movements and should flow effortlessly from one turn to the other so that you are in a sense "weaving" along the line.

\*\* 42. TRADE FAMILY

A. Boys      B. Girls      C. Ends      D. Centers

All dancers: Any two adjacent opposite facing dancers use normal hands up position for turning as in Swing Thru type movements. Girls trading (i.e., from end of line) will use normal skirt work while trading places.

E. Couples Trade:  
Use normal couple handhold and styling similar to Wheel and Deal.

F. Partner Trade:  
Use inside hands to exert slight pressure to assist each other in trading.

\*\* 43. FLUTTER WHEEL

All dancers: Dancers turning in the center should remember the principle of the forearm turn. Dancer being picked up can enhance the movement by anticipating the approach of the opposite dancer and step beside that person, taking normal couple handhold. If girls are on the outside, skirt work is desirable with free hand.

Reverse Flutter Wheel: Same styling as previously described in Flutter Wheel.

Grand Flutter Wheel: Same styling as Flutter Wheel except dancer in center should use Star Family handgrip.

Reverse Grand Flutter Wheel: Same styling as Grand Flutter Wheel.

\*\* 44. SWEEP A QUARTER

All dancers: Use couple handhold.

Comment: Couples working together should smoothly disengage previous handhold and blend into Sweeping basic.

\*\* 45. VEER LEFT/RIGHT

All dancers: Use couple handhold. Outside hands in normal dance position.

\*\* 46. RUN FAMILY

All dancers: Hands should blend into handhold required for following formation, i.e., Wave or Line.

\*\* 47. PASS TO THE CENTER

All dancers: Styling same as Pass Thru and Partner Trade.

\*\* 48. CIRCULATE

All variations with the exception of Couples Circulate:

All dancers: Arms in natural dance position.

Comment: Depending upon the formation, some dancers are required to travel a shorter distance than others and should adjust with shorter steps to coincide with those traveling the longer distance.

Couples Circulate:

All dancers: Use couple handhold.

Comment: Couples traveling the shorter distance should adjust with shorter steps to coincide with those traveling the longer distance. Those traveling the longer distance should avoid rushing.

\*\* 49. SPIN THE TOP

Styling same as in Swing Thru.

Comment: Dancers who become new ends should have arms in natural dance position and hands ready to assume appropriate position for next call.

\*\* 50. TRADE BY

Styling same as Pass Thru and Partner Trade.

\*\* 51. ZOOM/SUBSTITUTE

Zoom: Lead dancers

Gents: Hold arms in natural dance position

Ladies: Skirt work optional.

Comment: It is important that lead dancers initiate roll out movement with a slight forward motion and allow sufficient room for trailing dancers to step through comfortably.

Trailing dancers

Use couple handhold.

Substitute: Couple making the arch:

Use loose handhold. Stand far enough apart to allow another couple to dive under. It is permissible for dancers making arch to drop hands momentarily if it is uncomfortable to reach over diving dancers. Hands should be rejoined in couple handhold.

Substitute (Cont'd)Couple diving under:

Use couple handhold. Bend low enough and stay close enough partner to partner to move comfortably underneath the arch.

\*\* 52. WHEEL AND DEAL

All dancers: Use couple handhold.

Comment: Inside dancers serve as pivot point and should exert slight pressure to assist as in any Wheel Around movement.

\*\* 53. FERRIS WHEEL

All dancers: Use couple handhold.

Comment: It is important that those couples doing a half circulate form a momentary two-faced line in center. (Might touch inside hands to ensure the two-faced line position.)

Important to stress that couples DO NOT start Wheel and Deal motion from the original starting position - must half circulate to the momentary two-faced line.

\*\* 54. DOUBLE PASS THRU

Styling same as in Pass Thru.

Comment: Dancer leads slightly with right shoulder and therefore lady could use right hand to work skirt by putting it in front of her as she passes.

\*\* 55. CENTERS IN

Active couple should use couple handhold and if stepping in between couples facing the same direction, join hands as in a line of four. If active couple steps in between couple facing opposite direction, use hands up position with end dancers.

\*\* 56. CAST OFF 3/4

If joined dancers are in opposite facing directions, the handhold should be hands up position; for example, as in Swing Thru. If joined dancers are in same facing direction, handholds are as in couples handhold position.

Comment: Cast Off: End dancers serve as pivot and should exert slight pressure to assist as in any Wheel Around movement.

Cast: Hands are joined in hands up position, elbows in close. Exert slight pressure to assist opposite dancer in turning.

\*\* 57. CLOVER LEAF

Gents: Arms in natural dance position.

Ladies: Skirt work optional.

Comment: It is important to move slightly forward before turning away. When lead dancers meet and become partners, use couple handhold. Trailing dancers should follow footsteps of lead dancers and not cut the corners. When trailing dancers become partners, use couple handhold.

\*\* 58. SLIDE THRU

Gents: Arms in natural dance position.

Ladies: Skirt work optional.

Comment: Hands should be rejoined in the appropriate position for the next call.

\*\* 59. FOLD FAMILY

All dancers: Hand position depends on starting formation, i.e., hands up from a Wave, couple handhold from a line or Circulate.

Comment: Using appropriate hand position inactive dancer should exert slight pressure to adjacent dancer and assist in initiating folding action.

\*\* 60. DIXIE STYLE TO AN OCEAN WAVE

Lead dancers initially pulling by in center should use handshake hold, i.e., as in Grand Right and Left. When forming Mini Wave with trailing dancer, use hands up position and use same styling as in Swing Thru.

\*\* 61. SPIN CHAIN THRU

Styling same as in Swing Thru.

Comment: It is important that waiting ends remain in static position with hands ready to assume appropriate position for the next call.

\*\* 62. PEEL OFF

All dancers: Arms in natural dance position and ready to assume appropriate position for next call.

Comment: It is important that lead dancers move slightly forward before starting "peeling" motion.

\*\* 63. TAG FAMILY

All dancers: Arms in natural dance position, hands ready to assume appropriate position for next call.

Comment: A flowing type movement can be achieved by taking a slight step forward before turning toward the center of the line thus avoiding the abrupt military type pivot.

\*\* 64. CURLIQUE

All dancers: Use loose handhold. Hands should be held well above head in order that lady can turn comfortably under gent's arm. Basic ends in hands up position.

Comment: Many dancers prefer that lady turn back of hand to gent to initiate a Curlique action.

\*\* 65. WALK AND DODGE

Gents: Arms in natural dance position.

Ladies: Skirt work optional.

Comment: Hands should be ready to assume appropriate position for next call.

\*\* 66. SCOOT BACK

Styling similar to that of Turn Thru and Fold.

\*\* 67. FAN THE TOP

Center dancers:

Use hands up position and styling similar to that of Swing Thru.

End dancers:

Arms in natural dance position and hands ready to assume appropriate position for next call.



\*\* 68. HINGE FAMILY

- A. Couple Hinge: Use couple handhold position and styling similar to that of Wheel and Deal.
- B. Single Hinge: Use hands up position.
- C. Partner Hinge: Basic ends in a mini wave, hands up position.

\*\* 69. RECYCLE

All dancers: Arms in natural dance position, hands ready to adjust for next call as quickly as possible.

Addition to Definition of Styling Terms

DANCING HAND POSITIONS

- . Palm Star - Place all hands together with fingers pointing up and thumbs closed gently over back of adjacent dancer's hand to provide a degree of stabilization. Arms should be bent slightly so that the height of the handgrip will be at an average eye level.

# CALLERLAB

The International Association  
of Square Dance Callers

Box 679, Pocono Pines, Pa. 18350  
717-646-8411

## PROPOSED BUDGET 1980-81

March 31, 1980

<u>Item</u>	<u>Amount</u>
Executive Secretary Salary	\$21,600
Office Salary (two people + part time)	12,000
Printing	7,000
Postage	8,000
Rent	2,400
Office Supplies	1,000
Executive Secretary's Travel	1,500
Taxes	2,700
Furniture and Equipment	1,000
Computer Services	1,000
Telephone	1,200
Accreditation (regular general callers)	300
Accreditation (Caller-Coaches)	1,000
Committee Expenses	750
Insurance	2,500
Contingency	750
CALLERLAB Seminar - NSDC	900
Assistant Executive Secretary	9,000
Total budgeted amount (non-Convention)	<u>\$74,600</u>

Convention expenses include approximately \$15,000 for site selection visits, Convention planning, phone, printing, postage etc. However, Convention income more than offsets this by an earned surplus of approximately \$5,000.

<u>Income</u>	<u>Amount</u>
Dues	\$48,000
Sales over costs	2,000
Accreditation	4,000
Interest	8,000
Fund Raising and Donations	1,500
Affiliate Memberships	6,000
Total Income	<u>\$69,500</u>

Earned net surplus is a function of the Convention

BASIC PROGRAM (B)  
Calls 1-37

KEEP

DROP

1. Circle Left/Right
2. Forward & Back
3. Do Sa Do
4. Swing
5. Promenade Family (Full, 1/2, 3/4)
  - a. Couples
  - b. Single File
  - c. Wrong Way
6. Alle Left/Arm Turns
7. Grand R&L/Weave
8. Pass Thru
9. U Turn Back/Backtrack
10. Split the Couple/Ring (around one, two)
11. Couples Separate/Divide
12. Courtesy Turn
13. Chain Family
  - a. Two Ladies
  - b. Four Ladies
  - c. 3/4 Chain
14. Do Paso
15. Right & Left Thru
16. Star Family (2 - 8)
  - a. Right
  - b. Left
17. Star Promenade
18. Inside Out - Outside In
19. Couples Lead Right
20. Circle to a Line
21. Bend the Line
22. All Around Left Hand Lady
23. See Saw (Taw)
24. Grand Square
25. Box the Gnat
26. Square Thru Family (R&L) (Full, 1/2, 3/4)
  - a. Standard
  - b. Left
  - c. Mixed Sex
  - d. Same Sex
27. California Twirl
28. Dive Thru
29. Cross Trail Thru
30. Couples Wheel Around
31. Single File Turnback
32. Alle Thru/Wrong Way Thru
33. Shoot the Star (1/2, Full)
34. Slip the Clutch
35. Half Sashay Family
  - a. Standard
  - b. Roll Away
  - c. Ladies In Men Sashay
36. Alamo Style/Balance
37. Star Thru

KEEP

DROP

- 5  
19  
3  
8  
78  
5  
24  
39  
14  
19  
35  
21  
3  
18  
13  
21  
43  
26  
27  
21  
95  
1  
80  
3  
10

EXTENDED BASIC PROGRAM (EB)  
Calls 1-54

KEEP

DROP

38. Turn Thru
39. Eight Chair Thru (1-8)
40. Ocean Wave Family
  - a. Right
  - b. Left
  - c. Balance
  - d. Pass the Ocean
41. Swing Thru Family
  - a. Right
  - b. Left
  - c. Alamo
42. Trade Family
  - a. Boys
  - b. Girls
  - c. Ends
  - d. Centers
  - e. Couples
  - f. Partners
43. Flutterwheel/Reverse
44. Sweep a Quarter
45. Veer Left/Right
46. Run Family
  - a. Boys
  - b. Girls
  - c. Ends
  - d. Centers
  - e. Cross
47. Pass to the Center
48. Circulate Family
  - a. Boys
  - b. Girls
  - c. All 8
  - d. Ends
  - e. Centers
  - f. Couples
  - g. Box
  - h. Single File
  - i. Split
49. Spin the Top
50. Trade By
51. Zoom/Substitute
52. Wheel and Deal
53. Ferris Wheel
54. Double Pass Thru

KEEP

DROP

- 4  
9  
3  
21  
25  
16  
16  
11  
14  
2  
6  
7  
1  
1  
30  
61  
2  
2  
1  
2  
2  
43  
14  
52  
2  
3  
4  
3  
44  
4

MAINSTREAM PROGRAM (MS)  
Calls 1-69

KEEP

DROP

55. Centers In/Out
56. Cast Off 3/4
57. Cloverleaf
58. Slide Thru
59. Fold Family
  - a. Boys
  - b. Girls
  - c. Ends
  - d. Centers
  - e. Cross
60. Dixie Style
61. Spin Chain Thru
62. Peel Off
63. Tag Family (Full, 1/2)
  - a. Line
  - b. Partner
64. Curlique
65. Walk & Bodge
66. Scootback
67. Fan the Top
68. Hinge Family
  - a. Couples
  - b. Single
  - c. Partner
69. Recycle (waves only)

KEEP

DROP

- 54  
5  
2  
5  
5  
2  
37  
18  
70  
1  
55  
59  
8  
96  
60  
53  
17  
22

reverse only

3 drop backtrack only  
9 drop ring only  
10 drop divide only

1 drop wrong way thar only

3 - 44 drop subs. only

PLEASE COMPLETE AND RETURN TO THE OFFICE AS SOON AS POSSIBLE BUT, IN ANY CASE, NO LATER THAN FEBRUARY 1, 1980.

REMEMBER - THE MAINSTREAM DANCER IS ONE WHO DANCES NO MORE OFTEN THAN ONCE A WEEK.

# MAINSTREAM BALLOT

## QUESTIONNAIRE 1979 - 80

THESE FIGURES REFLECT THE RECEIPT OF 624 BALLOTS AND ARE CURRENT AS OF MARCH 10, 1980. FOR EASE IN UNDERSTANDING, ONLY THE VOTES TO DROP ARE NOTED.

MAINSTREAM QUARTERLY SELECTIONS BALLOT

Dear CALLERLAB Member, Invitee and Caller Association,

The 1976 Convention established the method of regulating the "experimental" movements selected by our Quarterly Selections Committee as your vote of the Quarterly Selections on the list. The list as it now stands includes 9 movements, within our stipulation of no more than 10 quarterly selections at the start of a new year. Any basic remaining on the list for a period of three years is eligible to be reviewed for addition to the Mainstream Basics list.

Eligible for inclusion in the Mainstream list at this time are ROLL (AS AN EXTENSION), TRACK II and TOUCH (TO A WAVE,  $\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$ )

Please complete and return your ballots as soon as possible but in no case later than February 15, 1980. Please send to CALLERLAB, Box 679, Pocono Pines, PA 18350

- - - BALLOT - - - mark with an "X" or "✓". No mark will count as a vote to drop. - - -

BASIC	KEEP	DROP	KEEP on QS if not selected for MS
ROLL as an extension	<u>403</u>	<u>93</u>	<u>385</u>
TRACK II	<u>435</u>	<u>37</u>	<u>428</u>
TOUCH Family to a wave	<u>355</u>	<u>140</u>	<u>349</u>
$\frac{1}{4}$	<u>437</u>	<u>40</u>	<u>379</u>
$\frac{1}{2}$	<u>201</u>	<u>331</u>	<u>219</u>
$\frac{3}{4}$	<u>183</u>	<u>366</u>	<u>200</u>
EXTEND (the tag)	<u>559</u>	<u>150</u>	
DIXIE DERBY	<u>499</u>	<u>210</u>	
MAKE ME A COLUMN	<u>298</u>	<u>411</u>	
PING PONG CIRCULATE	<u>466</u>	<u>243</u>	
TRACK & TRADE	<u>460</u>	<u>249</u>	
TWO STEPS AT A TIME	<u>163</u>	<u>546</u>	

Thank you for your early response and attention to this ballot. Your vote is important and we earnestly urge your further comments.

Dave Taylor -- Chairman, Quarterly Selections Committee

THESE FIGURES REFLECT THE RECEIPT OF 709 BALLOTS AND ARE CURRENT AS OF MARCH 10, 1980.

# CALLERLAB PROGRAMS

## BASIC PROGRAM (B)

Calls 1-37

1. Circle Left/Right
2. Forward & Back
3. Do Sa Do
4. Swing
5. Promenade Family (Full,  $\frac{1}{2}$ ,  $\frac{3}{4}$ )
  - a. Couples
  - b. Single File
  - c. *Wrong Way*
6. Allemande Left/Arm Turns
7. Grand Right & Left/Weave
8. Pass Thru
9. U Turn Back/*Backtrack*
10. Split the Couple/Ring (around one, two)
11. Couples Separate/Divide
12. Courtesy Turn
13. Chain Family
  - a. Two Ladies
  - b. Four Ladies
  - c.  $\frac{3}{4}$  Chain
14. Do Paso
15. Right & Left Thru
16. Star Family (2-8)
  - a. Right
  - b. Left
17. Star Promenade
18. Inside Out-Outside In
19. Couples Lead Right
20. Circle to a Line
21. Bend the Line
22. All Around the Left Hand Lady
23. See Saw (Taw)
24. Grand Square
25. Box the Gnat
26. Square Thru Family (Right/Left) (Full,  $\frac{1}{2}$ ,  $\frac{3}{4}$ , 5)
  - a. Standard
  - b. *Left*
  - c. *Mixed Sex*
  - d. *Same Sex*
27. California Twirl
28. Dive Thru
29. Cross Trail Thru
30. Couples Wheel Around
31. Single File Turnback
32. Allemande *Thar/Wrong Way Thar*
33. Shoot the Star ( $\frac{1}{2}$ , Full)
34. Slip the Clutch
35. Half Sashay Family
  - a. Standard
  - b. Roll Away
  - c. *Ladies In Men Sashay*
36. Alamo Style/Balance
37. Star Thru

\*\* Calls listed are emphasis calls for the quarter in parenthesis.

## EXTENDED BASIC PROGRAM (EB)

Calls 1-54

38. Turn Thru
39. Eight Chain Thru (1-8)
40. Ocean Wave Family
  - a. Right
  - b. Left
  - c. Balance
  - d. Pass the Ocean
41. Swing Thru Family
  - a. Right
  - b. *Left*
  - c. *Alamo*
42. Trade Family
  - a. Boys
  - b. Girls
  - c. Ends
  - d. Centers
  - e. Couples
  - f. Partners
43. Flutterwheel/*Reverse*
44. Sweep a Quarter
45. Veer Left/Right
46. Run Family
  - a. Boys
  - b. Girls
  - c. Ends
  - d. Centers
  - e. *Cross*
47. Pass to the Center
48. Circulate Family
  - a. Boys
  - b. Girls
  - c. All 8
  - d. Ends
  - e. Centers
  - f. Couples
  - g. *Box*
  - h. *Single File*
  - i. *Split*
49. Spin the Top
50. Trade By
51. Zoom/Substitute
52. Wheel and Deal
53. Ferris Wheel
54. Double Pass Thru

## MAINSTREAM PROGRAM (MS)

Calls 1-69

55. Centers In/Out
56. Cast Off  $\frac{3}{4}$  \*\* (4/79)
57. Cloverleaf
58. Slide Thru
59. Fold Family
  - a. Boys
  - b. Girls
  - c. Ends
  - d. Centers
  - e. *Cross*
60. Dixie Style
61. Spin Chain Thru
62. Peel Off
63. Tag Family (full,  $\frac{1}{2}$ ) \*\* (4/79)
  - a. Line
  - b. Partner
64. Curlique
65. Walk & Dodge
66. Scootback
67. Fan the Top
68. Hinge Family
  - a. Couples
  - b. Single
  - c. Partner
69. Recycle (from waves only) (A no Hands Move-please)

## QUARTERLY SELECTIONS (QS)

The following calls are suggested for workshops during MS Club Dances. Quarter in which selected follows the call in parenthesis.

- Extend (the Tag) (1/77)
- Dixie Derby (4/79)
- Make Me A Column (3/79)
- Ping Pong Circulate (1/78)
- Roll (as an Extension) (4/76)
  - Use only from the following
    - a. Adjacent Columns Trade & Roll
    - b. Centers of Wave or 2 Faced Lines Trade & Roll
    - c. Half Tag Trade & Roll
    - d. Partner Trade & Roll
- Track II (3/76)
- Track & Trade (3/79)
- Touch (4/76)
  - a. To a Wave
  - b.  $\frac{1}{2}$
  - c.  $\frac{1}{2}$
  - d.  $\frac{3}{4}$
- Two Steps at a Time (1/79)

CALLERLAB recommends 41 sessions of 2-2½ hours each or approximately 80 hours of instruction to teach the MAINSTREAM PROGRAM (Calls 1-69). Do not teach from just a single position/formation and remember to teach styling as well. Calls with asterisks are featured for the current quarter only. Calls in italics may be deferred until later.

These lists are furnished through the courtesy of CALLERLAB and your local CALLERLAB members.

Current as of 10-1-79

CALLERLAB  
Box 679  
Pocono Pines, PA 18350

## ALL POSITION DANCING (APD)

## PLUS I (+1)

MS, QS, +1

1. Anything & Roll
2. Chase Right
3. Coordinate
4. Diamond Circulate
5. Flip the Diamond
6. Pair Off
7. Peel the Top
8. Single Circle to a Wave
9. Spin Chain the Gears
10. Teacup Chain
11. Trade the Wave
12. Triple Scoot
13. Triple Trade
14. Turn & Left Thru

## PLUS II (+2)

MS, QS, +1, +2

1. All Eight Spin the Top
2. All Eight Swing Thru
3. Anything & Spread
4. Crossfire
5. Curley Cross
6. Dixie Grand
7. Explode the Wave
8. Follow Your Neighbor
9. Load the Boat
10. Relay the Deucey
11. Remake the Thar
12. Swap Around

Please limit your calls to the advertised level. Do not use a call from a list other than advertised unless you walk it or workshop it first. If doing a Plus I workshop, please use calls from the Plus I List only.

These lists are furnished through the courtesy of CALLERLAB and your local CALLERLAB members.

Current as of 10-1-79

CALLERLAB

Box 679

Pocono Pines, PA. 18350

APD figures for use during MS teaching and dancing may include some judicious use of the following calls. (Please note that we refer to a Mainstream Dancer as one who dances once a week or perhaps twice a month). No attempt has been made to include the QS or either + list in the following APD variations.

Do Sa Do - Same Sex

Pass Thru - all variations

Star Family 2-8 all variations

Star Promenade all variations of same or mixed sex

Couples lead Right - all variations

Bend the Line all variations

Grand Square - Use fractional grand squares

Square Thru - as on list but use variety

Cross Trail Thru - normal or  $\frac{1}{2}$  sashayed only

Slip the Clutch normal or from Dixie Style

Ocean Wave Family - all variations

Swing Thru Family - all variations

Trade Family - all variations

FlutterWheel - all variations

Sweep a Quarter - right and left variations

Veer Left & Right - all variations

Run Family all variations

Circulate Family all variations but not facing lines at the MS level.

Pass to the Center - all variations

Spin the Top - all variations but not left handed at the MS level.

Trade By - same as Trade

Zoom/Substitute - all variations including back to back or crowdad.

Wheel and Deal - all variations

Centers In all variations

Cast Off  $\frac{3}{4}$  - vary the casters

Cloverleaf - all variations

Slide thru - normal and  $\frac{1}{2}$  sashayed only

Fold Family - all variations

Dixie Style - all variations

Spin Chain Thru - normal and  $\frac{1}{2}$  sashayed only

Peel Off - all variations

Tag Family - all variations

Walk & Dodge - all variations

Scootback - all variations

Fan the Top - all variations

Hinge - all variations

Recycle - from waves only but please no hands

Keep them flowing and try to build on what the dancers know. Do not try to clobber them. Please teach according to the approved definition of CALLERLAB. Apply the same approach to the use of APD during the QS or + lists. If the variation is not listed here, then please do not use it for the MS level dance.

Have Fun - but keep them dancing.

TIMING - THE BASIC PROGRAM

## DEFINITIONS:

SS-Static Square. BOX-Box 1-4. OW-Ocean Wave. TFL-Two Faced Line. FL-Facing Lines.

## BASICS:

Circle. SS 8 people full around  $\frac{16}{8}$   $\frac{3}{4}$   $\frac{12}{6}$   $\frac{1}{2}$   $\frac{8}{4}$   $\frac{1}{4}$   $\frac{4}{2}$   
 BOX 4 people full around  $\frac{8}{4}$   $\frac{3}{4}$   $\frac{6}{3}$   $\frac{1}{2}$   $\frac{4}{2}$   $\frac{1}{4}$   $\frac{2}{1}$   
 Forward & Back. SS All 8 heads or sides 8 rock F & B 4 balance 4  
 Dos sa dos. SS corner 6 partner 6 BOX 6 SS across set 8  
 Swing. Advancing skill, usually 4-8 beats of music, used at caller's discretion.  
 Promenade. SS couples full around  $\frac{16}{8}$   $\frac{3}{4}$   $\frac{12}{6}$   $\frac{1}{2}$   $\frac{8}{4}$   $\frac{1}{4}$   $\frac{4}{2}$  4 people inside 8  
 Allemande turns. full around  $\frac{8}{4}$   $\frac{3}{4}$   $\frac{6}{3}$   $\frac{1}{2}$   $\frac{4}{2}$   $\frac{1}{4}$   $\frac{2}{1}$   
 Grand Right & Left. 10 weave the ring 10 (until you meet partner other side.)  
 Pass Thru. SS heads or sides across set 4 BOX 2  
 U Turn Back. 2  
 Split. SS Couple # 1 split couple # 3 around one to a line 8  
 Heads or sides pass thru around one to a line 8 around two to a line 10  
 To home 12 BOX insides split outsides to a line 4 to home position 6  
 Couples Separate or divide 2  
 Courtesy turn. 4  
 Chains. SS two Ladies across set  $\frac{8}{4}$   $\frac{3}{4}$  10 four ladies across  $\frac{8}{4}$   $\frac{3}{4}$  10  
 Do pas so. SS from start to finish of courtesy turn 16 to next call 12  
 Right & Left Thru. SS heads or sides across set 8 BOX 6 OW 6  
 Stars. four people full around  $\frac{8}{4}$   $\frac{3}{4}$   $\frac{6}{3}$   $\frac{1}{2}$   $\frac{4}{2}$   $\frac{1}{4}$   $\frac{2}{1}$   
 eight people full around  $\frac{16}{8}$   $\frac{3}{4}$   $\frac{12}{6}$   $\frac{1}{2}$   $\frac{8}{4}$   $\frac{1}{4}$   $\frac{4}{2}$   
 Star promenade. four couples full around  $\frac{12}{6}$   $\frac{3}{4}$   $\frac{9}{3}$   $\frac{1}{2}$   $\frac{6}{3}$   $\frac{1}{4}$   $\frac{3}{2}$   
 four couples full around with back out at home 16  
 Inside out-outside in 4 with full turn 8  
 Couples lead right or left 4  
 Circle to a line. 8  
 Bend the line. Lines of four 4 six 4 eight 4  
 All around your left hand lady. 8  
 See saw saw. 8  
 Grand Square 32  
 Box the gnat or flea. 4 (from point of contact)  
 Square Thru. SS four people full  $\frac{10}{5}$   $\frac{3}{4}$   $\frac{8}{4}$   $\frac{1}{2}$   $\frac{6}{3}$   $\frac{1}{4}$   $\frac{4}{2}$   
 BOX four people full  $\frac{8}{4}$   $\frac{3}{4}$   $\frac{6}{3}$   $\frac{1}{2}$   $\frac{4}{2}$   $\frac{1}{4}$   $\frac{2}{1}$   
 California Twirl. 4  
 Dive thru. BOX couple diving 2 couple facing out 6  
 Cross Trail Thru. SS heads or sides across set 6 around one to a line 10  
 around two to a line 12 across the set to corner 6  
 Wheel Around. 4  
 Single file turn back. 2  
 Allemande Thru. SS from allemande left to point of back up star. 12  
 Shoot the star. 4 full around 8  
 Slip the clutch 2  
 Half sashay. standed 4 roll away 4 ladies in, men sashay 4  
 Alamo Style. each balance 4 each turn 4  
 Star Thru. 4 (from point of contact)  
 Couples backtrack. 2

- \* From point of contact means exactly what it says, if it takes you two steps or beats of music to get to the contact point, then add that to the numbers.
- \* From facing lines spaced a normal distance apart such as heads lead right and circle to a line, your timing would be the same as SS-Static Squares. If the line is closer to the other line, the timing would be the same as BOX-Box 1-4....

TIMING THE EXTENDED PROGRAM

## BASICS:

Turn Thru. 4 (from point of contact)  
 Pass to the Center. BOX couples facing in 2 couples facing out 6  
 Eight chain thru. BOX eight hands 20 four hands 10  
 Ocean Wave. formation....  
 Swing Thru. 6 (from point of contact)  
 Flutter Wheel. SS head or side ladies 8 all four ladies 12  
 Sweep 1/4. two couples 2 all four couples 4  
 Veer left or right. BOX 2 SS heads or sides 4  
 Run. OW centers 4 cross run 6 ends 4 ends cross run 6  
 Trades. SS partner 4 OW centers 4 ends 4 from TFL couples 6  
 Circulates. OW centers 4 ends 4 all 4 TFL couples 4  
 Spin the top. 8 (from point of contact)  
 Trade By. 4  
 Zoom. 4  
 Wheel & Deal. 4  
 Double Pass Thru. 4

TIMING THE MAINSTREAM PROGRAM

## BASICS:

Centers In/Out. 2  
 Cast Off. (same facing direction) full 8 3/4 6 1/2 4 1/4 2  
 Cloverleaf. 4  
 Slide Thru. SS heads or sides 6 BOX 4  
 Folds. any fold 2 any cross fold 4  
 Dixie Style. SS heads or sides to the wave 6 all four couples to the wave 8  
 Spin Chain Thru. BOX 16  
 Peel off. 4  
 Tags. FL with pass thru tag the line full 8 3/4 7 1/2 6 1/4 5  
 TFL tag the line full 6 3/4 5 1/2 4 1/4 3 partner tag 3  
 Curlique. 4 (from point of contact)  
 Walk & Dodge. 4  
 Scootback. OW 6  
 Fan the top. 4  
 Hinge. Couples 3 singles 2

This list is furnished through the courtesy of CALLERLAB. It may be reproduced as desired for subsequent distribution to callers, clubs, associations or dancers.


If you have comments regarding the content of this list, please write to CALLERLAB or call 717-646-8411.

These lists are the result of a CALLERLAB committee and have been approved at CALLERLAB 79.

Dick Leger, Chairman  
 Len Bergquist  
 George Gargano  
 Joe Obal  
 Colin Walton  
 Bob Brundage

Box 679  
 Pocono Pines, PA  
 18350

Thank you,

  
 John Kaltenthaler, Executive Secretary

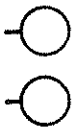
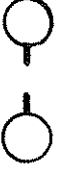



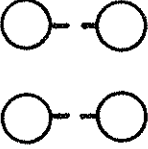
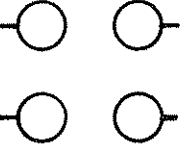
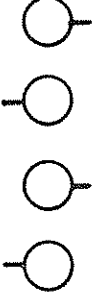

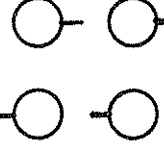
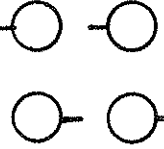
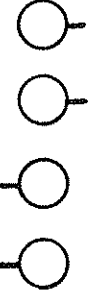
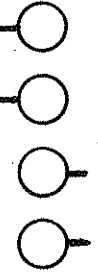
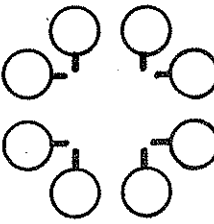
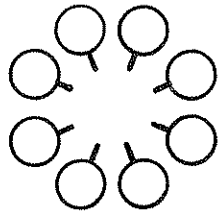
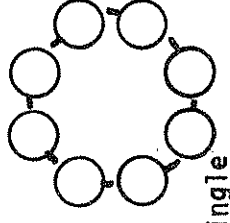
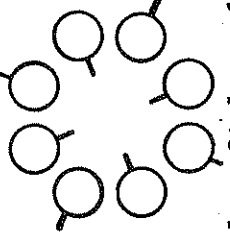
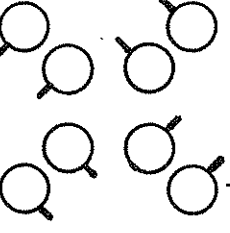
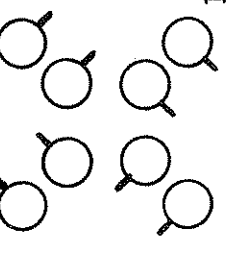
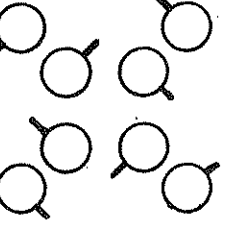
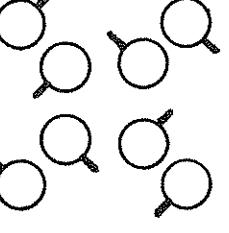
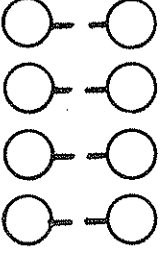
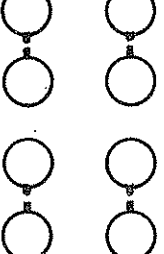
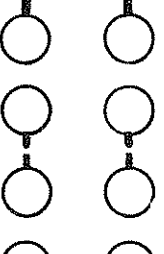

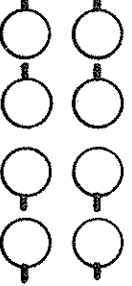
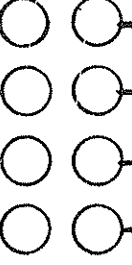
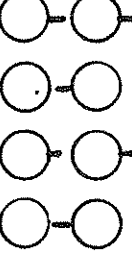
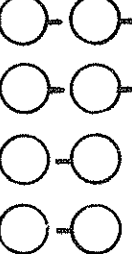
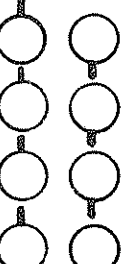


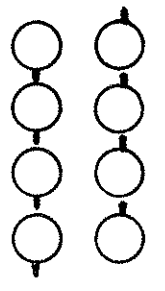
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BOX 679, POCONO PINES, PA. 18350

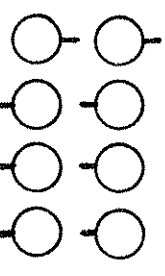
The International Association of Square Dance Callers

CALLERLAB Approved Formations 4/11/79

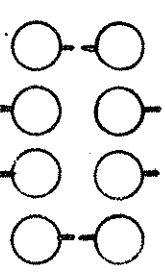
<p>1 Couple</p> 	<p>2 Facing Dancers</p> 	<p>3 Back to Back Dancers</p> 	<p>4 Right Hand Mini-Wave</p> 	<p>5 Left Hand Mini-Wave</p> 	<p>6 Facing Couples</p> 
<p>7 Back to Back Couples</p> 	<p>8 Right Hand Ocean Wave</p> 	<p>9 Left Hand Ocean Wave</p> 	<p>10 Right Hand Box Circulate</p> 	<p>11 Left Hand Box Circulate</p> 	<p>12 Right Hand Two Faced Line</p> 
<p>13 Left Hand Two Faced Line</p> 	<p>14 Static Square</p> 	<p>15 Circle</p> 	<p>16 Single File Promenade</p> 	<p>17 Alamo Style</p> 	<p>18 Promenade</p> 
<p>19 Wrong Way Promenade</p> 	<p>20 Thar Star</p> 	<p>21 Wrong Way Thar</p> 	<p>22 Facing Lines</p> 	<p>23 Eight Chain Thru</p> 	<p>24 Trade By</p> 
<p>25 Double Pass Thru</p> 	<p>26 Completed Double Pass Thru</p> 	<p>27 Lines Facing Out</p> 	<p>28 Parallel Waves</p> 	<p>29 Parallel Two Faced Lines</p> 	<p>30 Right Hand Columns</p> 



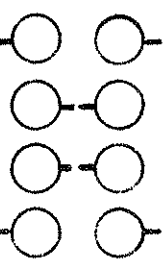
Left Hand Columns 31



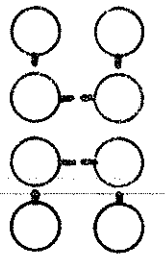
Three and One Lines 32



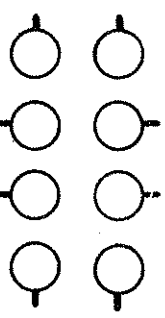
Centers In Lines 33



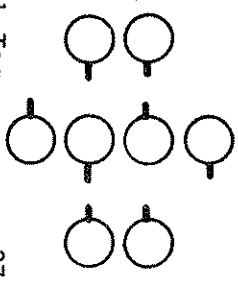
Centers Out Lines 34



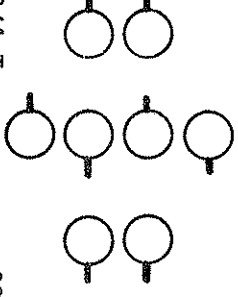
In T-Bone Lines 35



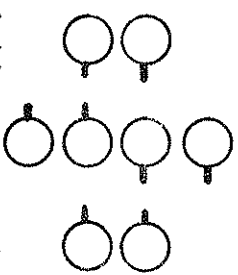
Out T-Bone Lines 36



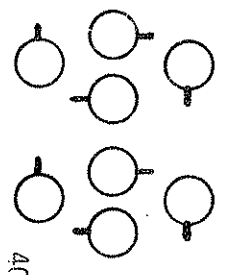
1/4 Tag 37



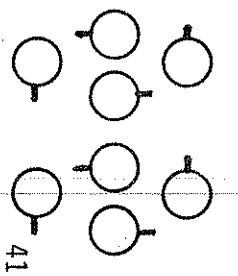
3/4 Tag 38



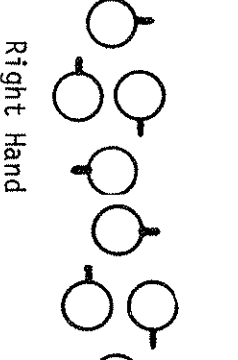
1/2 Line 39



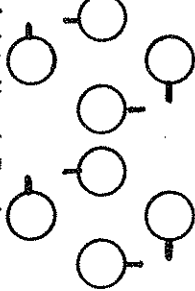
Right Hand Diamonds 40



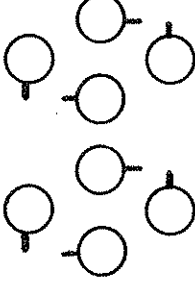
Left Hand Diamonds 41



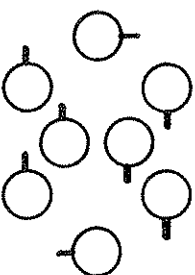
Right Hand Pt-to-Pt Diamonds 42



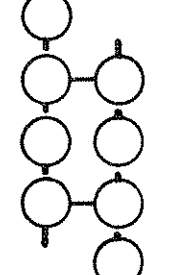
Right Hand Facing Diamonds 43



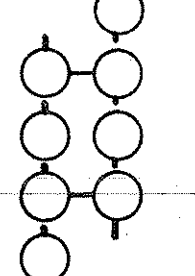
Left Hand Facing Diamonds 44



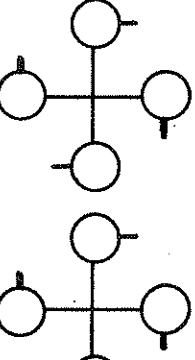
Hourglass 45



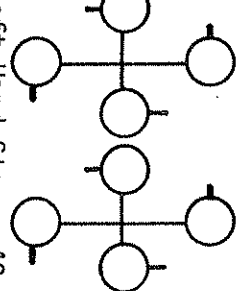
Left Hand Z 46



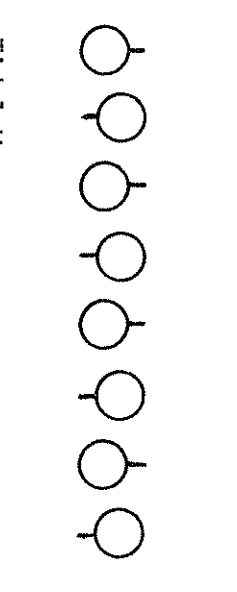
Right Hand Z 47



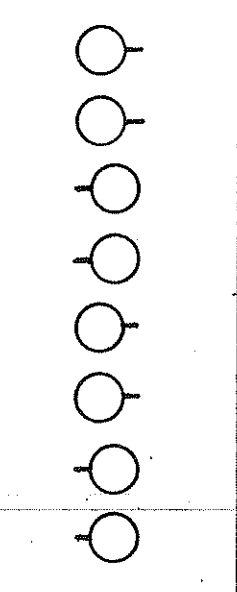
Right Hand Stars (2-8) 48



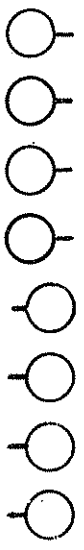
Left Hand Stars 49



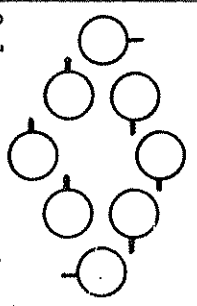
Tidal Wave 50



Tidal Two Faced Line 51



Tidal Line 52



Galaxy 53