

NEWSLETTER
for Members of
CALLERLAB

Direction



The International Association
of Square Dance Callers

ROCHESTER, MINNESOTA

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FUTURE CONVENTIONS:

APR 10-12, 1995 Westin William Penn, Pittsburgh
APR 1- 3, 1996 Westin Crown Center, Kansas City
MAR 24-26, 1997 Hyatt Regency, Los Angeles Airport

CALLERLAB OFFICE HOURS:

9:00AM to 4:30PM CST Monday through Friday
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INSURANCE QUESTIONS & CERTIFICATES

A.H.Wohlens & Co. 1-800-323-2106, Extension 231 or 268.

CALL TO CONVENTION

In accordance with the By-Laws, notice is hereby given of the Call to Convention to be held at the Westin William Penn Hotel in Pittsburgh, Pennsylvania, on April 10, 11, and 12, 1995. All Gold Card Holders, Members, Subscribers, Associates, Associate Licensees, and Apprentices are cordially invited to attend.

Convention invitations and registration packets were included in the October issue of *DIRECTION*. If you did not receive a packet and wish to attend the convention, please contact the Home Office at 1-800-331-2577.

FROM THE CHAIR

Well...It's almost that time of the year again. The CALLERLAB Convention will be held at the Westin William Penn Hotel in downtown Pittsburgh this year. The dates are April 9-12, 1995. Mark your calendars!!! Be there or be square!!!

Seriously, our annual convention is an extremely important time for all of us. It is a time to renew old, as well as make new, acquaintances. It is an opportunity to discuss problems as well as solutions with some of the most caring members of the square dance community. The entire convention is devoted to helping CALLERLAB members. There will be panels on a variety of different educational subjects. Sight calling, showmanship, timing, choreography, and many other aspects of calling will be discussed. All panels will be staffed by qualified callers. All of our committees will have meetings. We will even have our own karaoke parties this year.

While you can expect to have a good time, it will be a working convention. The CALLERLAB Convention gives YOU an opportunity to have your voice heard. You can be a part of the decision making process. If you don't like something - If you have an idea for change - Here is your chance to make a difference.

THINGS HAPPEN AT OUR CONVENTION!

We will have many exhibitors in attendance as well as a western-wear shop. Everything from belt buckles to turntables will be available for purchase. You will be able to listen to all of the latest record releases as well as play them on new state-of-the-art equipment.

The Westin William Penn Hotel is a beautiful facility (wait till you see the painted dome ceiling in one of the rooms). It even has one room that is on the National Historic Register. The Executive Committee held their Spring meeting there and we were quite impressed. The staff and management are outstanding.

What the National Square Dance Convention is to square dancing, the CALLERLAB Convention is to the calling profession. CALLERLAB is square dancing's PROFESSIONAL leadership. If you want to make a difference - Be there.

See you in Pittsburgh.

Tony Oxendine

Chairman of the Board of Governors

CONVENTION UPDATE

As of this writing, 205 callers and 136 partners have registered for the convention. The convention has been planned for 300 callers and 250 partners so we still have plenty of room available. If you have not yet registered, we remind you that you have until March 1st to register without penalty. After March 1st, there will be a \$25.00 late charge.

If you have special dietary requirements or are allergic to certain foods, please notify the Home Office, in writing, no later than March 1st. We are unable to guarantee special meals without written instructions.

While the convention does not officially begin until 9:00 a.m. Monday, April 10th, several activities have been planned for Sunday, April 9th, for those callers and partners arriving early for the convention. Activities scheduled on Sunday are:

3:00 - 5:00 p.m. Community Dance Program (CDP) dance

6:00 - 7:00 p.m. Reception & Social Hour

8:00 - 9:00 p.m. Orientation Session for first-time attendees

9:00 - 10:30 p.m. After Party

Convention registration will be open on Saturday afternoon from 1:00 to 5:00 p.m. and on Sunday from 10:00 a.m. to 5:00 p.m.

Casual attire is appropriate for all sessions at the convention. Square Dance clothing is not required unless you have been asked to participate in demonstrations or skits that require square dance clothing. For the gents, short sleeved shirts, regular western shirts, business shirts with or without ties, sweaters and/or jackets are all appropriate attire. For the ladies, casual attire during the day with somewhat dressier clothing for the evening banquets. Formal attire is NOT required. We repeat: Square Dance attire is NOT required.

The theme for the 22nd CALLERLAB convention is "Revive in '95". You can expect a very busy program. Successful choreography in the Basic, Mainstream, Plus, and Advanced programs, advanced techniques of sight calling, two sessions on voice by a voice coach, working with music, square dance promotion, and showmanship are some of the sessions to be presented. Other sessions will focus on one-night stands, using the Community Dance Program, salesmanship, people skills, and teaching techniques.

We've all heard or read about the Basic and Mainstream Programs as danced and called outside the U.S. We will all be given a chance to experience this style of calling at a special dance following the Monday night banquet. Callers from overseas and Canada will call their version of Mainstream dancing for our enjoyment.

The Partner's Committee, under the very capable direction of Karen Rippetto, has planned a full program for the callers' partners.

The line/solo dance session that has been so popular has been scheduled to follow the Tuesday night

DIRECTION is the official newsletter of CALLERLAB, *The International Association of Square Dance Callers*, with offices located at 829 - 3rd Avenue SE, Suite 285, Rochester, Minnesota, 55904-7313. Telephone (507) 288-5121. *DIRECTION* is published in February, April, June, August, October and December. It is mailed first class to all members and affiliates of CALLERLAB. *DIRECTION* is edited by George White, Executive Secretary.

As *DIRECTION* is computerized, it would be most helpful to have articles, reports or letters to the editor submitted on computer diskettes whenever possible. *DIRECTION* uses WordPerfect 5.1 as its word processor, on an MS/DOS (IBM Compatible) computer. Computer diskettes (5 1/4" or 3 1/2") containing articles, reports or letters to be published should be submitted in either WordPerfect 5.1, 5.0 or 4.2 format or any of the following formats: ASCII, Revisable-Form-Text (IBM DCA format), Final-Form-Text (IBM DCA format), Navy DIF Standard, WordStar 3.3, MultiMate Advantage II, Word 4.0, DisplayWrite, Mail Merge or Spreadsheet DIF. Please enclose a printout of the article, report or letter. The deadline for the submission of articles is the 15th of the month prior to publication.

The opinions expressed in articles submitted by members or affiliates do not necessarily reflect the policies of CALLERLAB. All articles submitted for publication must be signed by the author.

The Editors reserve the right to exercise their discretion in accepting, editing or rejecting any material submitted for publication. Articles that describe square dance formations or arrangements MUST be in accordance with CALLERLAB standards.

banquet. Several of our members will teach their favorite line dance.

Committee meetings have been scheduled for many of our working committees. If you haven't been involved in CALLERLAB committee work, this is a good time to sit in on meetings of your choice and get involved. You don't have to be a committee member to attend the meetings.

Convention Tapes International will again tape many of our sessions. These quality tapes will be available for purchase before you leave the convention. Ordering information will be included in the June issue of *DIRECTION* for those unable to attend the convention.

Exhibitors will be present again this year for your convenience. Please support them by visiting with them and by purchasing some appropriate merchandise. They pay for their space and in some cases provide needed items for the convention at no charge.

Add to all this a CDP dance, an after-party, how to use the Basic and CDP programs, and Birds-of-a-feather sessions and you can begin to understand the popularity of CALLERLAB conventions.

**REGISTER NOW!
THIS WILL BE YOUR
LAST REMINDER**

1995 CONVENTION EXHIBITORS

CALLERLAB convention exhibitor information has been mailed to all exhibitors whose names we have on file. If you wish to exhibit at the Pittsburgh convention and have not received an information/application package, please contact the Home Office.

To exhibit at the convention, you must be registered at the convention hotel. If you are a CALLERLAB member you may display and sell products or services of any kind. Non-members may exhibit at the convention only if your product or service is primarily for square dance callers. If you have any questions, please contact the Home Office.

Note: The following letter was received from a concerned dancer. We have withheld the writer's name, even though the writer did not request that we do so. The title is ours. Ed.

IF THE SHOE FITS.....

Dear CALLERLAB,

I have wanted to square dance since I was 12 or 13 years old. I am writing this letter because square dancing is very important to me. (Plus a lot of other people). Most will not say, or do, anything about this. I don't know if you can help with this and if you can I

will be very happy.

I'm not very good at writing letters, especially one like this. I belong to two clubs. This year I am an angel for both clubs. The one club I enjoy, because the caller takes his time on each move until you can do it. Also, after eight weeks they have learned about 30 moves, all basic.

Now the other club has a different caller. I need to tell this before I can go on. It took me almost a year to talk this couple into trying to learn square dancing. I work with the man and he says he and his wife are very confused. His wife almost quit. He keeps telling me he's too dumb to learn this. So, I sat down and made a list of all the moves they have gone through in 8 weeks. The list will be at the end of this letter. (*Note: the writer attached a list of 68 calls. Ed.*) He still feels he hasn't learned anything, but only been exposed to the moves.

This is something I see happening. I don't feel it's right and this is why I'm writing. In this particular club, the caller taught Teacup Chain the 3rd or 4th lesson. The 9th lesson he taught Spin Chain the Gears and Spin Chain and Exchange the Gears. When he did this, a student left the square and asked why does she have to learn new moves, when she doesn't know how to do or understand what she has been shown already. She also says she has not learned anything, but only been exposed to it.

Right now I can only think of this one move, Swat the Flea. There were 2 or 3 other ones he taught that are not on the list, but I don't remember the names. This same caller, after 4 or 5 lessons, invited these students to come to his club and dance. The couple and the one girl I was telling you about said that the way they feel right now, after 10 lessons, they are so confused and always messing up, that if it wasn't for us they would quit and right now they don't feel that they will be dancing now or when they get their diploma. I think I have said enough for now on this. There is so much more, but I want to know if you, the CALLERLAB, can help me.

I believe in promoting square dancing, but I don't see where it does any good when people go through lessons and when they finish and go out to dance, and dance to a really good caller and can't get through a tip. When experienced dancers have to push and pull people through, they want to quit dancing. The people being pushed and pulled don't like it, so they quit. Now this is what I see, the club that has only learned 30 basic moves can get through a simple singing call. The ones who have been exposed to the Plus moves keep breaking down on a simple singing call.

One last thing, I don't feel it's all the callers fault. I

think the club is just as bad because they want the caller to get the students dancing to get their money faster. Please, let me know if you can help me and how to make this picture look better to me. Thank you for your time and understanding. This makes me wonder if this is happening in other clubs also. Now at 10 weeks they have been exposed to all Basic and Mainstream moves and have 10 Plus moves left to be exposed to. (Ed. note: The operative words here are "exposed to", not "understood" or "learned".)

A concerned square dancer.

AVIS RENT-A-CAR DISCOUNTS

CALLERLAB has signed an agreement with Avis Rent A Car System, Inc. that offers CALLERLAB members low, competitive, daily business rates along with special discounts for both leisure and vacation rentals. Most AVIS rentals come with free unlimited mileage, too!

AVIS offers a wide selection of reliable, professionally maintained cars. Many are equipped with luxury extras like power windows and door locks, cruise control, AM/FM stereo, and more.

As a CALLERLAB member, you qualify for the following rates:

A 10% discount on Super Value Daily Rates on rentals returned to the same city.

A 5% discount on Super Value Intercity Rates on rentals not returned to the same city.

A 5% discount on Promotional Rates, either weekly or on weekends.

A 5% discount on Super Value Daily and Weekly Rates in Hawaii.

A 10% discount on normal time and mileage rates in Western Europe, Africa, the Mid East, Asia and the Pacific, Latin America, and the Caribbean (including Puerto Rico and the Virgin Islands.)

Special discounts of up to 25% are available in Canada.

Your membership card and several discount coupons are included with this issue of *DIRECTION*. To use this newest of CALLERLAB benefits, call AVIS at 1-800-331-1212 and mention your Avis Worldwide Discount (AWD) number, T108900 (This number is on your membership card). For international reservations, call 1-800-331-1084.

Avis features GM cars.

ADVANCED DEFINITIONS UPDATED

Bob Stern, Chairman of the Advanced Committee, is pleased to announce that the Advanced Definitions booklet has been updated to include all calls currently on the A1 and A2 programs.

The booklets may be ordered from the Home Office at a cost of \$2.00 per copy.

CONTRA INTRODUCTION

Jim Howatt has written *An Introduction To Contra* to be used by callers wishing to introduce dancers to the world of Contra dancing.

This two-page article provides information for the *Covered Bridge Contra*, *Becket Reel*, *Tagger Line Contra*, and *The Virginia Reel of 1809*, along with instructions on setting up formations.

Callers wishing to receive this article may contact the CALLERLAB Home Office for a copy.

LOST MEMBERS

Mail sent to the following member has been returned to the Home Office. If you know of their whereabouts, or know of someone that might have a current address for them, please contact the Home Office at 1-800-331-2577. Thank you.

Jim Smith
206 S. Sullivan #100
Santa Anna, CA. 92704
(714) 542-9686

IN MEMORIAM

Jack Holland, Hamilton, MT - November 1994
Patrick Chambers, Lincoln, NE - December 3, 1994

BURN, BABY, BURN!

On January 10th, the Today Show, on NBC, presented the following:

To burn 100 calories...

Skiing 11 minutes
Square dancing 13 minutes
House work 20 minutes
Round dancing 28 minutes
Resting 80 minutes

From the above, if we assume an average square dance tip to be 13 minutes and the average round dance to be 4 minutes, an evening of dancing would burn approximately 850 calories.

Now if we could just forgo that 1,200 calorie piece of apple pie and ice cream!

MAINSTREAM COMMITTEE REPORT

The Basic/Mainstream Committee is busy with the biennial review of the Basic/Mainstream Program. A sub-committee, chaired by Wayne McDonald, has finished their work. This sub-committee was charged with making a recommendation to the full

Basic/Mainstream Committee as to whether or not changes should be made to the program. A questionnaire, with the recommendation of the sub-committee, was mailed to the full committee in mid-January. I will use the information from this mailing to plan a course of action for the Pittsburgh convention. Hope to see you at the committee meeting.

The proposed Mainstream Teaching Order will also be addressed in this meeting. It was approved on a one year trial basis at the Vancouver convention and will expire in Pittsburgh unless further action is taken. Do you use it? Do you like it? I have received very little feedback. The feedback I have received has been negative.

Laural Eddy is chairing a sub-committee to recommend a teaching time for the Basic Program. If you have established a teaching time that you use for the Basic Program, please forward it to Laural Eddy. Do you have an interest in this? Laural is looking for committee members. There will be a sub-committee meeting in Pittsburgh. Please come and join the fun.

The Quarterly Selection "Single Circle to a Wave" has been voted to be retained by the full membership. Of 580 ballots received, 358 voted to keep it, so it will remain as a Quarterly Selection until June of 1995. At that time it will automatically be dropped unless the Basic/Mainstream Committee moves to recommend it be included in the Basic or Mainstream program.

Larry Cole, Basic/Mainstream Committee Chairman

PLUS COMMENTARY

As we approach this year's biennial review of the Mainstream and Plus Programs, it's an appropriate time to take a look at the opinions expressed by Plus Committee members in a past (November 1993) survey. The topic was "changes in the activity that callers would like to see (or not see)", and the answers are certainly still relevant today.

There was a strong sentiment among callers responding to the survey, that the activity should not change just for the sake of change. Tradition and heritage should be kept alive. However, we need to remain fresh and appealing to our customers, both new dancers and established dancers. We need to keep the established dancers interested and at the same time

appeal to new dancers. We all know how difficult a task it is to meet both of these needs.

Our programs need to be friendlier to newer dancers. We need a new image for the 90's as we compete with other activities for the limited free time that people have. Several callers expressed the opinion that our square dance clothing may do more harm than good in our recruiting efforts.

It is a major commitment to become a square dancer today. Almost everyone has an opinion on how to make our activity more attractive to new dancers. Some suggest combining Mainstream and Plus, while eliminating infrequently used calls to reduce the overall number of calls. Others want no major changes, and ask that we keep the programs stable.

Other callers suggested that the Community Dance Program (CDP) should be promoted as the new entry level program. They argue that the changes suggested

for the present lists will not affect recruiting. Using the CDP as the entry level program would certainly require several changes, since Mainstream and Plus clubs and callers would not be recruiting new dancers directly into their programs. A strong, healthy CDP program would certainly make a big difference in bringing new dancers into square dancing, which would in turn, bring new dancers into Mainstream and Plus.

Callers responding to the survey talked about the state of our activity as a dancing and

recreation experience. We need to stress rhythm and dancing to the music. Many feel that we need to emphasize and strengthen Mainstream, while we maintain the current Plus program. We teach too much material at too fast a pace. This creates dancers who dance the programs poorly, dancers who are having less fun, and dancers who drop out. It also creates a "low level" environment that contributes to the "rush to Plus and beyond". Callers need to work harder, so dancers can play more and work less.

Finally, I think that several of the thoughts expressed in the survey give us a guideline for taking square dancing into the future. Let's put the fun back into square dancing. Let's emphasize the social side of square dancing. Let's talk about what is right with the activity and work to improve on that. Let's spend less time presenting the activity in a negative light, particularly to the newer dancers. We need more

CURRENT QUARTERLY SELECTIONS:

MAINSTREAM:	Grand Parade Single Circle to a Wave
PLUS:	Double Your Neighbor Follow Thru Split Ping Pong Circulate
ADVANCED:	Chase Chain Thru Relay the Top Scatter Scoot
TRADITIONAL:	Six Go East, Eight Go West
CONTRA:	Sweet Georgia Brown Contra

EMPHASIS CALLS:

MAINSTREAM:	Fold
PLUS:	Load The Boat

dancers, more callers, and fewer rules and regulations. Let's make square dancing more fun and less complicated. Let's not turn the programs upside down. Stay with the CALLERLAB Programs. We've come a long way.

Larry Davenport, Plus Committee Chairman

PARTNERS' CORNER

ATTITUDES AND ADJUSTMENTS

Square dancing and its future is being discussed more frequently than ever. During the past two months, reports to the RPM Committee and the Partners' Committee have pointed out two very disturbing situations. The two stories, although in different states and in different situations, have the same scenario. In both areas, square dancing is going down the tubes. Clubs are asking for help, yet when help is offered there are those in leadership roles that continually oppose trying a new approach. It's not the way "they" want to do it, or it doesn't meet "their" personal needs.

In the two following examples, the leadership had sought help from outside the organization, yet when help was offered, the leaders were reluctant to give up any of their authority, afraid that they would no longer be the POWER.

In the first case a caller and partner had volunteered their time, proposed new ideas, and offered to do the bulk of the work, if only the callers association would put personal feelings aside. Whether members belonged to CALLERLAB or the ACA shouldn't matter. The organization needed to concentrate only on the best interests of the dancers and the activity. The caller and partner offered to help by starting classes, doing the promoting and recruiting new dancers. In subsequent meetings, plans were discussed and voted on. Most agreed on what was necessary for the activity to grow and prosper, yet all of the plans fell through when one caller decided that neither he, nor his club, would support or promote the efforts of the others. They chose, instead, to do their own thing, leaving the dancers and the activity to suffer because they didn't want to adjust to new ideas. This area, which once had a strong square dance program, has seen one club fold within the past month and three other clubs are left with a membership of less than four squares.

In the second case, a dancer's federation sought help in promoting and recruiting. They wanted volunteers to help 'pull things together'. A caller's partner finally volunteered when no one else offered to help. After many successful "firsts", which produced over fifty new dancers, a vote was taken by the federation membership on whether or not to try another suggestion offered by this partner. To quote the

partner, "The first blood was spilled". Those in control of the federation would rather fold the federation than try a new idea that might help the square dance activity. Why?...because it was not something that "they" wanted. Instead of trying something that could help, those in charge went against an entire membership vote because the federation officers felt that they should be in charge. They wanted the POWER!

Listening to these stories sounded as though we were at war! Caller against caller, dancer against dancer, 'we' against 'they', etc. As in a divorce case where the child is the one that suffers, so in these cases, the activity suffers. Talking to Otto Warteman, from Texas, the other night, he commented on a statement he heard from another caller--"Our reputation precedes us". With situations like we've been hearing of, how true! For each dancer that we run off, or lose, because of the attitudes of our leaders, we spread only bad for the activity. If our leaders refuse to put their own feelings aside, what kind of a future can there be?

It's time to change our attitudes. We must put the dancers first. We must put our personal feelings aside. When we find people willing to work for the good of the activity, we must give them all our support and encouragement. We must keep a line of communication open to all callers and dancers everywhere.

We sincerely hope that you have planned to join us for the CALLERLAB Convention in Pittsburgh. Your comments and ideas are needed to put the leadership role where it should be and to secure the promise of our activity for tomorrow.

Karen Rippetto, Chairman
Judy Biggerstaff, Vice Chairman

RPM UPDATE

Now that the holidays are over and things have settled down a bit, I'll attempt to bring you up to date on our committee's activities.

As you may or may not have realized, our committee pretty much came to a standstill just after we all started lessons last September. We were sailing right along prior to September, but the responsibility of getting a good class started became number one and our highly active interchange between members slowed dramatically. I'm guilty myself, but I feel that we're all justified!

Since last April we've all listened to the voice mail and took these ideas and suggestions and put them to work looking for a better than usual beginners class. When the time came to start the lessons, all of us were excited and hopeful. What happened? Several called in to report one to three new couples for their lessons!

Many said they didn't see any change from previous seasons. Some were so disappointed they were selling their equipment!

In my case I was ecstatic! We (Karen and I) were able to recruit eighteen couples which would double the size of the club we work for. I'm sorry to report that we have only five couples left... and all but one of them are former dancers.

What happened? A few simply lost interest after three weeks. One couple's work schedule changed, but the rest simply vanished. When I contacted those that dropped out for no apparent reason, one couple said they felt they were intruding since the club also shares the night with class. The others wouldn't say anything, but I got the feeling they, too, felt like outcasts.

What is very important here, is that not one couple complained that the dancing was too complex, that the length of the lessons was too long (we never mentioned length), or that there were too many calls on the list (they never saw a list), in fact, it wasn't any of the reasons that I've read in the great debates between the dancers, the ACA or CALLERLAB! As Earl Pitts would say "Wake up America"!

It's the personal touch that makes your club, your lessons, and your popularity. An honest and sincere approach from everyone involved in this great activity is paramount. We must become the smiling faces that we all talk about and quit fooling ourselves. Take a look around. I see it at almost every dance I do anymore. No smiles, unless I cause them. No one at the door greeting visitors. No plans to ensure the visitors (or new dancers) get to dance. Rarely do I see a club member give up their spot in a square to a visitor. How about someone waiting for the caller to arrive and help him with his equipment? A couple of times lately, I've been the next-to-the-last person to leave the hall, but I was able to see the dancers afterward, all at the Pizza Hut (they'd left early to make sure they got seated)! All these things affect our activity and will continue to dampen the spirits of those of us trying desperately to hold things together.

On the bright side I hear from several snow bird resort callers that they're doing better than last year, especially beginners classes! They indicate they're up ten to thirty percent.

Finally, I must say that all the great ideas we've shared since April appear to be lukewarm. I know of many callers that spent money out of their own pocket to enhance the success of a beginners class, only to have no one show up! Several of our members have had marginal success with local TV spots. No one has called our voice mail and said "I've got a full house", or "my

plan worked".

Jerry Junck, out in Arizona, said he offered a free pass to any of his dances to anyone bringing a new student to his beginners class and was rewarded with eight and a half squares for it. What he said was even better, was the attitude of those that brought the new dancers. He said they have taken a keen interest in them and are very supportive and encouraging to them. Jerry said they take pride in the new dancers and are concerned with their feelings and progress. Because of this, Jerry's group is doing very well.

The annual CALLERLAB Convention is rapidly approaching and I'd like to see you at our RPM sessions. What I'd really like to see in attendance, is those of you that have had a better than usual year for beginners!

Keith Rippetto, RPM Committee Chairman

WHAT IS A "REP"?

Stan Burdick, Chairman of the Caller Association Liaison Committee, conceived the idea of CALLERLAB representatives visiting local, regional, and state caller associations to establish two-way communications between CALLERLAB and the associations. Presently there are over fifty REPs at work in the U.S. and Canada.

REPs are knowledgeable members of CALLERLAB who volunteer their time to make these visits. It makes no difference whether associations are affiliated with CALLERLAB or not. In a one-hour, scheduled presentation (perhaps at that association's regular meeting time), the REP will present information about CALLERLAB's history, purpose, accomplishments, and goals for the future. The REP can answer questions about CALLERLAB dance programs, BMI and ASCAP music licenses, categories of CALLERLAB membership, and benefits of CALLERLAB membership, such as our annual convention, our bi-monthly newsletter *DIRECTION*, our group liability insurance, accidental death and dismemberment insurance, accidental medical insurance, equipment insurance, rental car discount program, etc.

Be assured, this is not a 'hard sell' to join CALLERLAB, but an excellent opportunity for association members to get answers to any question they may have about CALLERLAB. In turn, and just as important, the REP will be soliciting information from association officers and members. REPs will ask: How can CALLERLAB better serve you or your association? Are there problems in your area that need attention? Has your association completed any projects or programs that would be of interest to other associations?

These matters can then be referred to the CALLERLAB Board of Governors, or passed on to CALLERLAB's membership through *DIRECTION* or *THE LINK*. Our skill as callers, dealing with the complexities of modern square dancing, can be enhanced through these exchanges of information.

Work of the Caller Association Liaison Committee has been going full steam this past fall and early winter. REPs have visited more than ten associations. Two issues of *THE LINK* have been mailed to more than 150 caller associations. A third issue will be mailed later this month. If your caller association is not receiving *THE LINK*, please contact Chairman Stan Burdick or the Home Office.

Other work of the committee is continuing. Keeping our mailing list of caller associations current is a constant effort. Your input on any of these projects is solicited.

Stan Burdick, Caller Association Liaison Committee Chairman.

CAREER CALLERS COMMITTEE REPORT

I would like to update everyone on what the Career Callers Committee has been trying to accomplish.

For the past four years, the committee has been looking into health insurance, disability insurance, and travel discounts (i.e. hotel, rental cars, airlines, etc.) We have also discussed income tax deductions for meals, lodging, and travel expenses and how they should be used to lessen the amount of tax owed the IRS.

The availability of health insurance has been a major concern for the Career Callers Committee. I personally have worked on this for over two years. The committee has been very close to acquiring a health insurance policy but has never been able to get an agreement signed. In the first case, just as we were close to an agreement, the company withdrew from the health insurance field because of the federal government's plans for a national health care program.

In the second case, the company we were dealing with withdrew their offer when we were unable to provide names of 100 members that were interested in the insurance. I am convinced that had we looked into this 10 or 15 years ago and pursued this idea, CALLERLAB would now have been able to offer health insurance to any caller, member or not.

I recently sent a proposal to the Home Office regarding disability insurance. The Board Of Governors will have to make a decision on whether or not to adopt our recommendation. Our goal is to make this insurance available to anyone wanting it. If you are interested, please let the Home Office know so they can inform the

Board of Governors.

The committee has also been working on establishing procedures for crossing the US/Canadian border to call square dances. This project was implemented several years ago, but like the health insurance issue, every time a solution was in sight, the US or Canadian government changed the rules. Member Tim Crawford has recently made contact with representatives in Washington, D.C, and the Canadian government. There will be further discussion on this at our committee meeting in Pittsburgh.

As you can see, the Career Callers Committee has been working to provide benefits for all members of CALLERLAB, not just career callers. The committee will meet at the Pittsburgh convention. I invite any member to attend and share their ideas on these issues.

This will be my last year as chairman of this committee. I have served four years as either the chairman or vice chairman and think it's time to step down and let someone else carry on the work of the committee. Thank you all for your past support.

Bill Harrison, Career Callers Committee Chairman

CALLERLAB PROMOTES ECMA

Many of you are already familiar with the Emergency Call for Medical Aid (ECMA). The 33rd NSDC Trusteeship, Inc., has asked CALLERLAB to promote this very effective method of alerting callers, club officers, and dancers to an immediate need for medical attention.

A copy of the official ECMA poster is included with this issue of *DIRECTION*. The poster explains the procedure to be followed in case of a medical emergency during a dance. Everyone involved in the square dance activity should be familiar with this procedure.

Please make copies of the poster and display them at your dances. You should also teach the procedure to your new dancers. You might also consider 'workshopping' the procedure at your dances occasionally.

CALLER EDUCATION SCHOLARSHIP FUND

Applications are now being accepted for the Supreme Audio/Hanhurst's Tape Service Scholarship Fund for caller education. This fund was established by Bill and Peggy Heyman of Supreme Audio/Hanhurst's Tape Service to enable both new and experienced callers to further their professional caller education by attending a Caller's College providing a full CALLERLAB curriculum.

New and experienced callers may request a scholarship

application from them by writing to Supreme Audio, Inc., PO Box 50, Marlborough, NH 03455-0050, or FAX your request to (603) 876-4001. Scholarships are awarded in May for the colleges normally taking place during the summer. Applications must be received by May 31st. To date, more than a dozen partial scholarships have been awarded to colleges in the USA and Europe.

FROM OUR MEMBERS

Opinions expressed in letters or articles from our members are that of the writers and do not necessarily reflect that of CALLERLAB, nor of the Editor.

The Editor reserves the right to condense, omit or re-write all or any part of material sent to CALLERLAB for publication.

MOTIVATE

Part two by Jack Murtha

One of the world's finest teachers, Dr. Madeline Hunter, has identified five elements which teachers use to move students who must be extrinsically motivated toward the intrinsic pole:

LEVEL OF CONCERN: It doesn't take a gifted teacher to read the amount of anxiety each student is experiencing. This is one of the most obvious expressions and is very visible in the face and actions of the new dancers. Some have no concern and problems. Mistakes are easily put aside or solved as part of the fun of learning something new. Others have a lot of concern and the reactions and expressions following errors or embarrassments are heart rending. It does take a skillful teacher to reduce the level of concern for those who are anxious, while sustaining the level of concern needed to keep everyone interested, learning, and dancing.

KNOWLEDGE OF RESULTS: This is something that square dance teachers do better than many others who try to motivate students. Dancers are positively motivated if they can get immediate Knowledge of Results. New dancers quickly learn that when the caller says Allemande Left, Right and Left Grand, Circle Left, Promenade or stop at home, they can instantly check to see how well they did. In one tip, the caller puts together several short figures, each with an obvious beginning and an easily identifiable end. Between beginning and end is (or should be) a very pleasant, skillfully choreographed dance with rhythm, flow, interesting variations, and lots of gentle contact with other dancers. In each dance segment that is correctly performed the "dancing team" makes it from start to finish through an interesting series of movements, makes no mistakes, and is in perfect position when the sequence comes to an end. Knowledge of Results is available several times in each

dance.

If the dancers are not able to reach the end without error, or the square breaks down, this knowledge will also motivate those dancers to improve their team's performance, but now the teacher has a challenging task. The teacher must identify what went wrong and decide how to make corrections. Then the teacher must use skillful teaching to correct and eliminate the errors.

SUCCESS: Someone said, "Nothing succeeds like success!" That's certainly true in square dancing. The positive, motivating elements of Level of Concern and Knowledge of Results become substantially more powerful if the new dancer is successful most of the time. However, the smart square dance teacher must think about success more like a COACH does than as a TEACHER might. While a teacher might accept it as a very positive result when there is individual success, a coach, band leader, and choir director all look for team success. The winning coach in square dancing keeps the team together and makes the team successful. No one can square dance alone, there must be one or more teams of eight people. Compare your square dance class to a small high school's football team. If the coach can't keep at least eleven players coming out, they can't play. A recent study of square dance dropouts, reports that the average size of a square dance club is 31 people. The average size of a September new dancers' class is 18 people by December, reduced to 12 people by January, and it will probably lose one more person before graduation. Many square dance classes cannot afford to lose anyone or the class folds! Skilled coaches find ways to keep their team together and feeling successful as a team.

FEELING TONE: Feeling Tones are very motivating. A class atmosphere that is positive, pleasant, warm, and fun leads people into many great learning experiences. However, Feeling Tone can range from Positive through Neutral to Negative. Negative is also motivating. A Negative situation is very likely to produce a learner who completes the class, but leaves square dancing as fast as possible once class ends. Neutral to Negative Feeling Tone is not helpful in taking a new dancer into the world of the club dancer. Positive Feeling Tone is very helpful.

INTEREST, NOVELTY, VARIETY: When skillfully used by a teacher, these elements can motivate all class members to keep attending class and learning.

INTEREST: Do something different or unexpected with the class: have some cookies for refreshment time, show a short video on square dancing, go visit another class, have a guest caller.

NOVELTY: Do something very unusual, something they've never done before, but easy

and fun. Move the caller's equipment to a different place for an evening, have one person in each couple wear a blindfold, dance as siamese twins, dance a patter call without using hands. (Novelty goes a long way--a little is fun--too much comes very quickly).

VARIETY: Do something they know well and have done before but, do it in a different way.

Use calls in unusual sequences, dance to records or tapes. The caller makes a tape of his singing calls, plays the tape and cuts in and out of squares, dancing with the class. Dance in different places--outside, or in a barn, at a house, on the patio, around the pool, etc. Variety truly is one of life's spices.

The teacher who motivates a class well will find ways to:

1. Make everybody's participation rewarding to them.
2. Will move those who require extrinsic motivation across the continuum toward the intrinsic pole.
3. Will skillfully motivate class members to succeed as a team and keep the team together with a winning attitude.
4. Will skillfully mix the five elements of:
 - LEVEL OF CONCERN
 - KNOWLEDGE OF RESULTS
 - SUCCESS
 - FEELING TONE
 - INTEREST, NOVELTY, AND VARIETY

In so doing, the teacher will provide many rewarding experiences that will help needy class members become more self-motivating.

CHINA TRIP

by Jon Jones

On October 15th, I returned from a tour of China and Tibet. Nita Page conducted the tour with 24 square dancers from across the U.S. I had the honor of being the first foreigner to call for the newly formed Beijing Squares in Beijing, China.

The caller/instructor for the Beijing Squares is Madam Tang Xialing. She is the first member of CALLERLAB from mainland China. We welcome her to our International organization.

I also called and taught square dancing in Lhasa Tibet, China, following up on a session I did there 5 years ago. The Chinese now use a Mainstream Program instruction book translated into their language. All calls are spoken in English, the same as other parts of the world.

Cultural dance exchanges were conducted in Shanghai

and Suzhou. Madam Tang accompanied the group on the entire trip and taught two sessions in each town before I arrived at the dance venue.

Madam Tang speaks only a few words of English and I do not speak Chinese. It was very interesting to communicate with Madam Tang in square dance terms and realize that the Chinese translators could not understand the conversation. This proves, even more, that square dance calling is the only universal language.

I received the following letter from Madam Tang:

Dear Jon Jones,

I thank you so much for your great help and valuable comments. I really feel so delighted to hear the good news and truly so proud of being a member of the CALLERLAB. It is a real honor for me, but I also feel a bit upset since I know there is still certain distance between what I have achieved in the field and the qualification of a "caller". I am not so good at my English speaking and singing, but perhaps this is the very feature praiseworthy about me, isn't it? Because I can go on despite difficulties and I think I have done my best in promoting the square dance in China and in the Sino-American square dance exchanges.....I will go on with practice in order to become a perfect square dance caller.....you know you have left us all a very nice and deep impression.....I love square dance and I love you all!

With my best wishes.

With love,
Tang Xialing

WHERE HAVE ALL THE PEOPLE GONE?

by "Decko" Deck

Articles continue to appear in various square dance publications, exploring and deploring the decline in square dance popularity. On the other hand, there are more and more articles appearing in magazines, newspapers, and professional health publications, extolling the attributes and virtues of square dancing. The public is much more aware of the identity of the term "square dance" than in previous times. Additionally, the general population is much more into Health, Exercise, and Social Networking than ever before. In view of all this, we should be seeing a resurgence of new dancer interest. Except in isolated instances this is not happening.

I submit, that the appeal of square dancing remains the same. In 1949, square dancing offered me the opportunity to participate in a program which offered: **HEALTHY EXERCISE & SOCIAL NETWORKING.**

Millions of enthusiasts, since, have embraced the same. I firmly believe the draw of square dancing remains the same. So, what is the problem?

I believe:

1. The needs and desires of our potential market have changed but we continue along the same old path.
2. Our potential clientele today, has markedly different interests than that of the 50's and 60's, when square dancing was exploding in popularity. They are no longer interested in a 30 to 40 week commitment, just to learn a recreational skill. The moderate middle class of the 90's, are all working for a living. There is less time available to devote to an exercise dance program that requires regular practice just to maintain the skill demanded by the activity.
3. That the population has changed demographically. The largest portion of our potential market, by far, is now middle aged and more. In the 60's, the age of the average square dancer was 40 to 45. Today that age average is estimated to be between the 55 to 60 age group. These people are not interested in learning as much as possible, as fast as possible. For the most part, they no longer desire, as did their counterparts, to be the best and know the most. The only thing that has not changed, is their interest in the social aspects of the square dance environment.

To attract the "new dancer" of the 90's, we must:

- A. Modify the long term demands of the program so that far less time has to be devoted to becoming and remaining an adequate dancer.
- B. Simplify our product to match the less demanding desires of our potential clientele.
- C. Diversify the product so as to offset dancer boredom with only one form of dance.
- D. Improve our technical capability to match the sophisticated tastes of a more discerning population.

A growing number of our peers are altering their approach and their program to match the perceived change in dancer interests. Many are working toward more flexibility and versatility in the dance materials they offer. They are finding that offering diverse dance forms offsets the need for complexity and long term training commitments.

Versatility and simplicity tend to reduce tension. The atmosphere becomes more relaxed and social overtones are enhanced. This results in a more avid interest in the dance and more loyalty to the activity.

Each of us, by slightly altering our approach to square dancing, will find ways to reach and hold the interest

of the potential dancer in our local environment. We each can do it in our own way without generating alterations in CALLERLAB basic lists or programs. They are only there to help us make choices. Each in our own way can choose that which we believe will most benefit our followers needs and fit best our own talents. Isn't it worth a try?

Note: The following article was written in 1986. While nearly 10 years old, it is still as applicable today as it was then. See if you agree. Ed.

PROFESSIONALISM AS IT RELATES TO CALLERS

By Marvin Labahn, Member
CALLERLAB Liaison Committee, 1986

It was with a sense of emotional humbleness and inadequacy that I responded to the assignment by Carl Brandt, Chairman of the CALLERLAB Liaison Committee to expound on the subject of professionalism as it relates to callers.

To determine a base for this subject I referred to Webster's New Collegiate Dictionary which defines professionalism as:

1. The conduct, aims, or qualities that characterize or mark a profession or professional person.
2. The following of a profession for gain or livelihood.

Bob Van Antwerp headed a committee that developed the current "Code of Ethics" that all members of CALLERLAB, as well as all members of affiliated associations, agree to accept as an obligation and personal responsibility, consistent with the highest standard of professionalism for the square dance activity.

In another action, CALLERLAB also setup a "Grievance Procedure" to be followed in the "airing of any complaints" that might appear to be a violation of the professional ethics code.

It should be noted that a complaint cannot be considered as a grievance until all attempts towards its solution have been made by one or both parties involved without satisfaction to the aggrieved party.

Despite these two vehicles to keep the square dance movement free of controversies about professional conduct, the responses from a questionnaire sent out by the CALLERLAB Liaison Committee indicated that the issue of professional conduct needed to be addressed.

Professionalism as it pertains to teaching and calling square dance programs as well as conducting "one nighters", requires ethical standards that cover a broad scope of the activity.

The basic principles of ethical conduct must exist

between callers; between members of caller associations, callers and new dancers; callers and clubs; callers and dance associations and finally, CALLERLAB members themselves adhering to the policies set up by our organization.

Presumably there are other relationships within the scope of the square dance activity that require professional behavior on the part of the participants other than those noted. Nevertheless, these are the ones of major concern at this time.

Professional conduct is a trait that is never questioned when the "golden rule" (do unto others...) is followed. However, when distasteful incidents or situations crop up the cry of "unprofessional action" rears its ugly head.

CALLERS WORKING WITH CALLERS

Today the competition for being hired as a club caller is so intense that a "caste system" has become apparent to the extent that callers are now being labeled.

The system, though not perpetrated intentionally, has created an atmosphere whereby callers, nationally, regionally, and locally are being categorized as "super stars", excellent, average, and "so-so".

Regardless of the individual's capabilities, his contribution to the success of the activity should be acknowledged from a positive viewpoint and not negatively.

By the same token, callers must recognize their strong points as well as their weak points and work within the scope of their talent.

For example, a caller with limited abilities should not profess to be more than he is by comparing himself with the caller of unlimited talent and a crowd pleaser.

One of the most "unprofessional acts" limited ability callers do, that offends the experienced caller and club dancers, is to walk into a dance with a record case expecting to be asked to call a "guest tip".

In the past, many square dance clubs permitted the club caller to allow "drop in" callers to do a guest calling tip. However, the trend today is to eliminate this policy because too many unseasoned callers were using this tactic to publicize themselves without being fully capable of doing the job.

Professionalism is a two way street and requires understanding on the part of everyone concerned with the activity.

CALLERS AND CALLER ASSOCIATIONS

A very discouraging condition currently existing within the ranks of the profession today is the total lack of interest and commitment by callers to become members

of local caller associations.

At one time, a well known local callers association counted a membership of 133 persons, but today that same association can only garner 23 persons as members of the organization.

Unfortunately, the majority of the talented members of the association quit a number of years ago saying, "why belong to the association? It can't offer me a thing".

Still others deserted the organization because "too many incompetent new callers were permitted to become members".

As a result, the organization is now made up of just a few "salt of the earth" average callers who are staying in the belief that a resurgence of the square dance movement is imminent.

Professionalism on the part of the talented callers would seem to dictate their supporting a callers association to build it up and not tear it down. Many callers do not respect the ability of callers who prompt contra, use mixers, call traditional material, and conduct "one nighters".

These callers are deemed "inadequate" when compared with the individual who calls nothing but the current western style square dances.

One particular callers association in Illinois will not accept for membership any caller who merely does "one nighters" or traditional squares.

The by-laws of that association state you must call "modern western square dance programs" to be classified as a caller.

In bygone years, square dance callers banded together for the interchange of material, developing ideas to publicize our recreational activity, share teaching techniques, standardize figures, promote new dancer jamborees, plan city-wide square dance festivals, and conduct in-house training programs to aid new callers in their quest to improve their talent.

For some unknown reason that philosophy has changed to one of--"why waste time belonging to a callers association, I can't gain any benefits".

Could it be that a change in this attitude is needed to reverse the declining membership rosters of callers associations.

Professionalism, think about it!

CALLERS AND NEW DANCERS

The teaching phase of the calling profession is critical. Preparing new recruits for the activity requires expertise and demands an understanding of human nature as well as the exercise of good judgment in teaching the program.

The qualified caller should teach the CALLERLAB Basic and Mainstream Programs by utilizing the approved definitions as printed in a teachers manual.

All figures should be taught thoroughly. Avoid the temptation to skip over the lesser used figures as a means of shortening the teaching time to get dancers ready for club dancing.

Be aware that a good instructional policy requires teaching methods that are directed to the average learner and not to the faster learner. It is a fact that with patience a slow or average learner can become an accomplished club dancer.

The dance tempo should be comfortable for new dancers. Remember, new dancers have to think before acting, since they have not acquired the ability to respond to choreographic patterns automatically during lessons.

Recently the members of a local callers association were asked, "do you follow the prescribed time frame for teaching the CALLERLAB Basic and Mainstream Programs in your classes?"

One caller responded, "No, the square dance club officers tell me when they want the new dancers brought into the club and my teaching program is geared to meet that schedule. If I don't comply with their schedule they will hire another caller to teach the class the next year."

The caller who made that statement is a member of CALLERLAB.

CALLERS AND CLUBS

The advent of the CALLERLAB programs several years ago has definitely been a plus factor in permitting dancers to patronize clubs where they can dance within the scope of their square dance knowledge and experience.

The problem now comes down to honesty in advertising and with club callers adhering to the publicized square dance program.

The most common complaint today is that callers are calling beyond the capabilities of the dancers.

An analysis of this complaint seems to indicate that the dance tempo is too fast, too much DBD in the program, interjecting experimental choreography in the program, and resorting to "star tips" from time to time.

Be professional, make it a habit to greet and "press the flesh" of all dancers attending a club dance. Don't be aloof, they are paying your salary.

Another professional tip. Evaluating other callers, at the request of club dancers, is a sensitive matter and should be avoided at all costs. Do not become involved in club controversies. Recommend that the dancers

formulate their own opinion about specific callers through first hand knowledge.

CALLERS AND DANCER ASSOCIATIONS

Throughout the world, square dancing is dependent on both callers and dancers for the perpetuation of the art.

Both groups must, within the structure of their respective organizations, be completely professional in meeting the problems of the activity as they exist today.

CALLERS AND CALLERLAB

CALLERLAB was setup as a professional organization and as professional callers we should conform to the ideals of the establishment.

When sponsoring callers for membership in the organization, be sure they meet the membership requirements as set up in the by-laws.

When asked to accredit a caller be sure the individual meets the requirements as outlined by the accreditation committee.

Honor contractual commitments to clubs, festivals, regional dances, state conventions, and the National Square Dance Convention.

Numerous instances have been cited in the past indicating that some callers have failed to honor their calling commitments.

As a member of CALLERLAB, support the policies of the organization. Once you are a member you lose the right to be "a rugged individual" and do your own thing.

Be a doer, be a leader, and above all be a PROFESSIONAL!

ON CALLERS ASSOCIATIONS

I related the following story to Carl Brandt, Chairman of the CALLERLAB Caller Association Liaison Committee. He asked me to write it down so he could share it with other callers' associations. There are no hidden messages or meanings in this story -- at least none are intended. It is not my intention to "brag on" or criticize anyone. This story simply tells what worked for us and I hope there may be an idea or thought that will work for you or your callers' association.

Ken Pierce, Amarillo, TX

Our local callers and teachers association currently has a good program for training new callers. It was not always that way. About ten years ago when six or seven of us were trying to learn to call, quite frankly, the local callers association was not a lot of help to us. It was not because the "old pros" had anything against

us learning to call (most encouraged us by letting us call singing calls at their dances). Instead, they really did not know how to help us. None of them had been to a caller training school -- they had learned by the "catch as catch can" method, and they were simply not equipped to help us.

After several frustrating months, a couple of us that wanted to learn to call went to a callers' school. At the callers' school, we learned how to learn, we learned how to practice, and we learned many, many other important aspects of being a square dance caller.

On the way home my wife and I agreed that the most important things we learned at the callers school we attended, was how to learn and how to practice. We also realized that the practice would not be as effective as it was at the callers school unless we had a square of dancers to call for on a regular basis. It was my wife's idea to organize the new callers and their partners into a learning group. This was promptly accomplished.

At our first meeting we explained our willingness to share what we had learned at the callers school with each of the other learning callers. We suggested that we meet together once a week for two to three hours of practice. Our proposal was quickly accepted and we started the next week. Each of us agreed to pay our share of the cost of the building and each agreed to bring a dancing partner to each session.

We met once a week for approximately six months. Each of us had at least thirty minutes of mike time at every session and our partners -- bless their hearts, (and feet) got plenty of dancing. We did not do any singing calls, just patter.

After a couple of months, when we got a little better, some of the singles in our areas started showing up at our sessions to dance and boy were they welcome. Each of us still have a special place in our hearts for those true angels. From time to time a member of the callers association would come by to help and encourage us, but mostly they just let us "do our thing".

Here is what happened to the seven that were involved in the program described above:

Five became club callers (one has since died) and one became a Round Dance Cuer, (we still don't know how this happened) and one is a square dancer (probably the smartest of the group)

Two are active members of CALLERLAB.

Two have been president of the local callers association and one is the current treasurer.

The local callers association has conducted five new caller training classes that lasted 3-5 months (weekly

sessions). These classes have produced several other club callers for clubs in this area. Two of the original group have been the principle instructors in these classes.

Our local callers association is now a firm believer in training. In addition to the new caller training classes we have conducted, we have had several seminars for our regular members as follows:

Cal Golden - Caller Training and Techniques (2 different sessions)

Carl Anderson - Understanding Music

Wade Driver - Programming with Music

Jerry Schatzer - Choreography

Jon Jones - Recruiting and Retention of Dancers

Arden Hopkins - Voice Techniques (2 different sessions)

Stan Burdick - Calling Methods

Ken Kernan - Community Dance Program

Jack Lasry - Two Day Seminar on Calling Methods and Techniques

Training, both by professionals and local callers sharing their knowledge, has really upgraded the calling in our area.

Most of the "old pros" that might have been a little skeptical at first, are now active supporters and participants in our training.

* * * * *

90 MINUTE WORKSHOPS TO BE USED AFTER A BUSINESS MEETING

1. Responsibilities as an entertainer
2. Formation awareness
3. Judgement
4. What preparations do you make when one accepts a calling assignment in a strange territory?
5. What do you do when getting the flu and you have 3 dances in the next 3 days?
6. How to handle a serious dancer illness at a dance.
7. How does barometric pressure, political events effect dancers?
8. History, heritage, tradition
9. Self-improvement techniques
10. Technique of handling people
11. Sight calling
12. One night stand, parties, wedding receptions, girl scout picnics, nursing homes, veterans hospitals
13. How to introduce rounds to class
14. First night of class
15. Voice & Vocal techniques
16. How to dance to the beat
17. How to help callers/cuers on timing
18. Callers partner
19. Sound/equipment
20. How to teach - preparation for teaching

21. 25 basic program
22. Taxes
23. Styling
24. Advantages/disadvantages of Angels
25. How to select singing call records
26. Showmanship
27. Module calling
28. Smooth dancing & flow
29. Master of ceremonies
30. Mental image calling
31. Timing
32. Programming
33. Advertising
34. Workshop teaching
35. Caller ethics & professionalism
36. The economics of calling
37. Dress code - callers
38. Transition from class to club
39. Helping class to get square dance clothing
40. After parties
41. How to re-sell equipment
42. What to do with old records
43. Responsibility of experienced caller to the new caller.
44. How to recruit new dancers
45. Have a caller bring in one square at the meeting & teach an unknown basic to them & have the association critique the teaching method.

LEADERSHIP

by Ted Vaile

When you decide to become a caller you should also be ready to assume the responsibility of being a leader. If you feel you just want to call a dance, collect your fee and not get involved in other matters, you are shirking your responsibility to the dancers. Leadership is not being a boss or sole authority. It should not be taken lightly and is not to be confused with popularity; the two are not synonymous.

Being on the other side of the mic, the dancers will look upon you as a person of authority and it is your responsibility to be able to assume that position. Your conduct and appearance on and off the floor will be imitated. The people you lead will be a mirror image of you. Good or bad you will be a leader.

You will be asked your opinion on such things as length of classes, teaching techniques, dance level, ethics, proper dress, questions about club policy and operation, and numerous other subjects. In many instances there is not a right or wrong answer. The answers given must be logical, sensible and above all, for the good of square dancing, not personal desires.

You might feel confident when calling, but unsure making decisions in square dance related matters. If you have never been in a position of leadership, you may be uncomfortable or feel inadequate.

If you do feel inadequate, you can acquire training through leadership seminars and workshops sponsored by organizations such as CALLERLAB and LEGACY. Leadership and motivational books are available from the library. Much can be learned by questioning and observing experienced leaders. Training can instill confidence, help in the decision making process, and benefit you in your teaching and calling programs.

Leaders must be well informed in all aspects of the square dance activity. They need a friendly exchange of ideas with callers and leaders on a local, area, and national level. They need to subscribe to magazines, note services, and leadership publications to keep abreast of changes, trends, and new ideas. Their ideas and suggestions should be guidelines (not blueprints to be followed precisely) that will develop leadership in others.

With the various recreations available today, it is imperative we have good leaders in our activity. We need dedicated people with new ideas, advertising skills, PR skills, and leadership skills to help our recreation grow.

When you accept the challenge of leadership, be sure you are ready, willing, and able to accept the responsibility that goes with it.

WHY HAVE OUR DANCERS DIMINISHED?

Just one callers opinion...

By Bob Van Antwerp

SOME POINTS TO CONSIDER:

- Some callers seem to be unaware of, or never really had the opportunity, to be exposed to recreational square dance calling. Our present day square dancing is in great need of its revival. Dancers have become the losers.
- As has been stated many times, our new dancers are being rushed through their entry level lessons. The rush to pin a club badge on them will more than likely result in losing them due to the frustration of too much to learn in too short a time. We need to motivate our new dancers in order to retain them.
- Increased hall rents and callers fees are causing some clubs to fold. These factors have to be given consideration by club leaders, callers, and round dance cuers alike. Hiring a different caller for each club dance does not seem to be the solution as the

dancers ability decreases instead of increases as it should. New dancers do not have one leader to turn to for guidance.

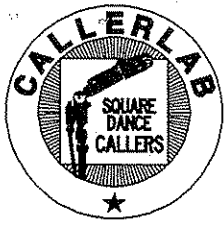
- More qualified instructors with proper knowledge of teaching techniques and a sense of compassion for people is needed. Many callers are thrust into a teaching situation without the proper qualification and are reluctant to seek assistance from other more qualified teachers because they are afraid to admit they don't know enough about teaching.
- Too much politics sometimes enters into the club picture along with some unnecessary club policies, causing friction among members. Dancers may prefer to leave the activity rather than hassle over minute situations. Members attend dances for enjoyment, not endless club discussions. This destroys their desire for belonging and some may join another club where the bickering is absent.
- Time, patience, and assistance by club members is one key to dancer retention. Give new dancers the opportunity to improve their dancing skills before involving them in club operations.
- The CALLERLAB dance programs, Basic, Mainstream, Plus, etc., may have been over emphasized to the dancers by callers attempting to attain a higher dancer proficiency. The programs are very important for identification purposes, but must not to be used as a means of pushing the dancers beyond their reach.
- Callers desires have to become secondary when dealing with the dancer retention. They must realize the sacrifices some dancers make to be present regularly at the club dances. Empty halls are usually a reflection on the caller, not on the dancers.
- The recruitment process has to be changed if we are to draw new, potential dancers away from their normal, uncomplicated and busy lifestyles. Exciting avenues for recruitment could well be a start we have not even considered.
- Over emphasis on choreography sometimes gets in the way of judgement. The judgement of knowing when to proceed with more difficult choreography has to be a key to dancer success. Newer callers do not really understand that there are many important factors to consider before getting involved in heavy choreography.
- Leadership is a very over-powering vehicle, and when placed in the wrong hands of a caller, teacher, cuer, or club officer, the dancers are sometimes placed in the position of having to decide whether or not to investigate another

activity--one that they can enjoy without underlying, pressing leadership factors.

- Class dance instruction periods must always be flexible. Patience is the key factor. A pleasing and enjoyable atmosphere must prevail each time the dancers enter the facility. They come for a learning experience mixed with fun and fellowship. This means well prepared classes and knowing how much material to present and when to change the teaching process.
- New caller/teachers must be given time to improve their teaching and calling. No one starts out as an expert. It takes time and experience to become a good caller or teacher.
- Finally, each of us in the field of square dancing, round dancing, contra dancing, and clogging, have a stake in keeping the dance movement moving toward a higher pinnacle of success. We must try to offset a gradual decline due to some of our own personal pursuits. A question for all of us to answer is "WHEN DO WE START?"



**Saddle up your doggie
and get registered for the
Pittsburgh Convention!**



PRESS RELEASE

FOR IMMEDIATE RELEASE
March 1995



PRESS RELEASE

***** START *****

MAINSTREAM QUARTERLY SELECTION

In the most recent KEEP/DROP ballot of the Mainstream Quarterly Selection, **SINGLE CIRCLE TO A WAVE (May, 1993)**, was voted to be kept. The Quarterly Selection **WAHOO (May 1994)**, was voted to be dropped.

ADVANCED QUARTERLY SELECTION

In the most recent KEEP/DROP ballot of the Advanced Quarterly Selection **SCATTER SCOOT** was voted to be kept.

CURRENT QUARTERLY SELECTIONS

Mainstream Quarterly Selections

GRAND PARADE
SINGLE CIRCLE TO A WAVE

Plus Quarterly Selections

DOUBLE YOUR NEIGHBOR
FOLLOW THRU
SPLIT PING PONG CIRCULATE

Advanced Quarterly Selections

SCATTER SCOOT
CHASE CHAIN THRU
RELAY THE TOP

Contra of the Quarter

SWEET GEORGIA BROWN CONTRA

Traditional of the Quarter

SIX GO EAST, EIGHT GO WEST

***** END *****

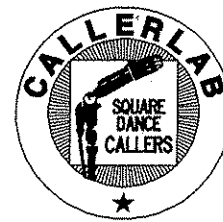
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PRESS RELEASE

FOR IMMEDIATE RELEASE
February 1995



PRESS RELEASE

***** START *****

The following was reprinted from January 1994 *Mayo Clinic Health Letter*, with permission of Mayo Foundation for Medical Education and Research, Rochester, Minnesota 55905.

SOCIAL DANCING

Jazz up your fitness routine with a regular dose of dance.

Evelyn resolved that in 1994 she'd exercise regularly. But it's only the beginning of the new year and she's already bored with her new stationary bike. The rowing machine and treadmill at the YWCA also hold little appeal.

When a friend coaxed her to go along for an evening of free dance lessons, she realized exercise doesn't have to be a chore.

It's true. Whether you're swirling across the floor to a Strauss waltz or doing do-si-dos to the commands of a square dance caller, you're getting exercise -- and probably having fun too.

Dancing pairs you up with more than a partner.

From burning calories to socializing with friends, dancing offers these health benefits:

- **Calories** - Dancing can burn as many calories as walking, swimming or riding a bicycle. During a half hour of sustained dancing you can burn between 200 and 400 calories.

One factor that determines how many calories you'll expend is distance. In one study, researchers attached pedometers to square dancers and found each person covered nearly five miles in a single evening.

- **Cardiovascular conditioning** - Regular exercise can lead to a slower heart rate, lower blood pressure and an improved cholesterol profile.

Experts typically recommend 30 to 40 minutes of continuous activity three to four times a week. Dancing may not provide all the conditioning you need, but it can help. The degree of cardiovascular conditioning depends on how vigorously you dance, how long you dance continuously and how regularly you do it.

- **Strong bones** - The side to side movements of many dances strengthen your weight bearing bones (tibia, fibula and femur) and can help prevent or slow loss of bone mass (osteoporosis).
- **Rehabilitation** - If you're recovering from heart or knee surgery, movement may be part of your rehabilitation. Dancing is a positive alternative to aerobic dance or jogging.
- **Sociability** - Dancing contains a social component that solitary fitness endeavors don't. It gives you an opportunity to develop strong social ties which contribute to self-esteem and a positive outlook.

Would you like to dance?

Tomorrow night when you consider settling down for a little television, turn on the music instead. After a few spins around the living room, you'll have so much fun you may forget you're exercising.

***** END *****

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PRESS RELEASE

FOR IMMEDIATE RELEASE
March 1995



PRESS RELEASE

***** START *****

PLUS QUARTERLY SELECTION

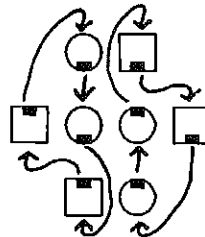
Doren McBroom, Chairman of the Plus Quarterly Selection Committee, announces that **SPLIT PING PONG CIRCULATE**, has been selected as the Plus Quarterly Selection for the period March 1, 1995 to July 1, 1995.

Quarterly Selections are provided as optional material for those callers and/or clubs that wish to include a workshop in their dance programs. They are not a part of the Plus Program. No dancer should be required to know the Quarterly Selections to attend an open Plus dance. If a Quarterly Selection is used, the caller should walk it through or workshop it first.

SPLIT PING PONG CIRCULATE

STARTING FORMATION: ¼ Tag

DEFINITION: Each dancer Circulates, or moves forward one position along the path shown in Figure 1. The movement may also be called when there is a left hand wave in the center.



ENDING FORMATION: ¼ Tag

TIMING: 4 Beats

DANCE EXAMPLES: Heads Pass the Ocean, **SPLIT PING PONG CIRCULATE**, Extend, Centers Trade, Men Run, Pass Thru, Wheel and Deal, Dixie Grand, Allemande Left.

Heads Pass the Ocean, Swing Thru, **SPLIT PING PONG CIRCULATE**, Centers Swing Thru, others face, Right & Left Grand.

Heads Square Thru, Pass to the Center, Centers Swing Thru, SPLIT PING PONG CIRCULATE, Extend, Explode the Wave, Wheel and Deal, Centers Square Thru $\frac{3}{4}$, Pass Thru, Allemande Left.

Head Ladies Lead Dixie Style, Men Trade, Left Swing Thru, SPLIT PING PONG CIRCULATE, Centers Trade the Wave, Extend, Swing Thru, Right & Left Grand.

SINGING CALL:

Heads Pass the Ocean, Swing Thru, Sides Roll Away Half Sashay, SPLIT PING PONG CIRCULATE, Swing Thru, Extend, Recycle, Sweep $\frac{1}{4}$, Slide Thru, Swing, Promenade.

Heads Pass the Ocean, Swing Thru, SPLIT PING PONG CIRCULATE, Centers Recycle, Pass Thru, Right & Left Thru, Swing Thru, Swing Thru again, Swing Corner and Promenade.

* * * * * **END** * * * * *

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PRESS RELEASE

FOR IMMEDIATE RELEASE
March 1995



PRESS RELEASE

***** START *****

PLUS EMPHASIS CALL

Larry Davenport, Chairman of the Plus Committee, is pleased to announce that **LOAD THE BOAT** has been selected as the Plus Emphasis Call for the period beginning March 1, thru July 1, 1995. (Standard formation, arrangement and comments are provided from the CALLERLAB "Standard Plus Applications" document.)

LOAD THE BOAT

STANDARD STARTING FORMATION:

Facing lines of four.

ARRANGEMENT:

"0" Normal couples.

COMMENT:

"Ends Load the Boat" will probably succeed from any arrangement. "Centers only" usually succeeds only from Half-Sashayed couples ("2" lines).

DEFINITION:

Starting formation - Lines of four, with centers facing in, and the ends of each line facing the same (in or out) direction.

The end dancers move forward around the outside, passing right shoulders with three moving end dancers, and turn one-quarter in (90 degrees) to stand beside the third person passed, facing the center of the set as a couple.

Simultaneously, the center four dancers Pass Thru, turn their backs to their momentary partners, Partner Trade with their new partners and Pass Thru.

STYLING:

The end dancers, while moving on the outside, leave enough room for the center dancers to work comfortably. Arms are held in natural dance position throughout the action, blending into the appropriate hand position for the next call.

ENDING FORMATION: Eight Chain Thru

DANCE EXAMPLE:

Zero Modules: (Zero Box) Slide Thru, Right & left Thru, **LOAD THE BOAT** (Zero Box, 180 degrees rotated)

(Zero Line) **LOAD THE BOAT**, Slide Thru, Right & Left Thru (Zero Line, 180 degrees rotated)

ALLEMANDE LEFT

GETOUT: (Zero Box) Star Thru, Right & Left Thru, **LOAD THE BOAT**,
Allemande Left.

RIGHT AND LEFT

GRAND: (Zero Line) Right & left Thru, Rollaway, **LOAD THE BOAT**,
Right & Left Grand.

SINGING CALL

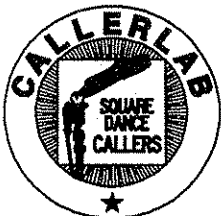
EXAMPLE: (from static square) Heads Promenade 1/2, Sides Right & Left
Thru, Heads Square Thru, Slide Thru, Pass the Ocean, Explode
&, **LOAD THE BOAT**, Swing Corner, Promenade.

TIMING: 12 beats

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PRESS RELEASE

FOR IMMEDIATE RELEASE
March 1995



PRESS RELEASE

***** START *****

TRADITIONAL DANCE OF THE QUARTER

Traditional Dance for the period March 1, 1995 to July 1, 1995

The Contra and Traditional Committee has selected the dance **SIX GO EAST, EIGHT GO WEST**, as the Traditional Dance of the Quarter starting March 1st.

SIX GO EAST, EIGHT GO WEST

First couple Split the Ring, Separate, around one

Four go forward, four fall back

Sashay four to the right

The line of four sashays one quarter to the right behind couple #4. Man #1 takes the free hand of lady #4, lady #1 the free hand of man #4 to a horse and buggy formation.

Six go East, eight go West

The group of six dances forward 4 steps toward couple #2 and back, where couple #2 closes up.

Eight go East, six go West

The group of six dances forward, couple #2 backward. Couple #2 stays at home, the group of six dances back.

Sashay four to the right

The line of four sashays one quarter to the right into the open spot.

Four go forward, four fall back

Sashay four to the right

Six go West, eight go East

Eight go West, six go East

Sashay four to the right

Four go forward, four fall back

Circle four in the middle of the track

Two boys Do-sa-do; two ladies Do-sa-do

Everybody partner Swing

And Promenade around the ring

On the repetition for couple #2 the call is: "Six go North, Eight go South"

The caller can imagine the dance floor as a map where h/she stands at the southern edge, as a map usually is laid out. If the compass points of the room are known, of course those directions may be used.

Source: FORWARD SIX AND FALL BACK EIGHT / Cowboy Dances / Lloyd Shaw
FORWARD SIX AND FALL BACK EIGHT / Square Dances of Today / Richard G Kraus
FORWARD UP FOUR, SIX, EIGHT / Honor Your Partner / Ed Durlacher

***** END *****

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PRESS RELEASE

FOR IMMEDIATE RELEASE
March 1995



PRESS RELEASE

***** **START** *****

CONTRA OF THE QUARTER

The Contra/Traditional Committee is proud to announce that the Contra of the Quarter is **SWEET GEORGIA BROWN CONTRA** for the period March 1, 1995 to July 1, 1995.

SWEET GEORGIA BROWN CONTRA

by Stan Burdick

Face corner, Do-sa-do (prompted during introduction)
Do-sa-do your corner there
And then you swing her, too
Swing that gal around, then
Face across, Right & Left Thru
Turn her now, come on back
Star Thru--Pass Thru
Swing a brand new Georgia girl
Face down the line, march South (or "Promenade down")
Four in line, you're doin' fine
California Twirl, come back
Walk along, sing a song (or "Walkin' North, chargin' forth")
At home you Bend the Line and chain
Chain, chain, chain I say
Chain 'em back, same old way
Cross on the ends, leave that gal
Face new corner, Do-sa-do
(Repeat six times from "Do-sa-do" at the top)

TIPS ON CONTRA PROMPTING FOR CALLERS

From square-up position (two sets or more), have heads *Lead Right, Circle to a Line*; all lines pull together so there is no square formation, only long double lines; *Ladies Chain across, all Roll to a Half-Sashay*. Now you're ready to dance, but *walk* the whole sequence once or twice to show traffic pattern. Insist on *back-to-back Do-sa-dos*. Listen to called side to see how the prompting is sometimes shortened, as long as pre-phrase prompting is done. Caution lone dancers at top and bottom after the *Star Thru, Pass Thru* to wait there and be "inactive" for a short time, then cross over when directed. North is toward caller, South is away from caller. This is a "double progression" contra with very little idleness on the part of any dancer. There is just a tiny bit of "cheating" to fit the action to the music, but it is 99% smooth.

***** **END** *****

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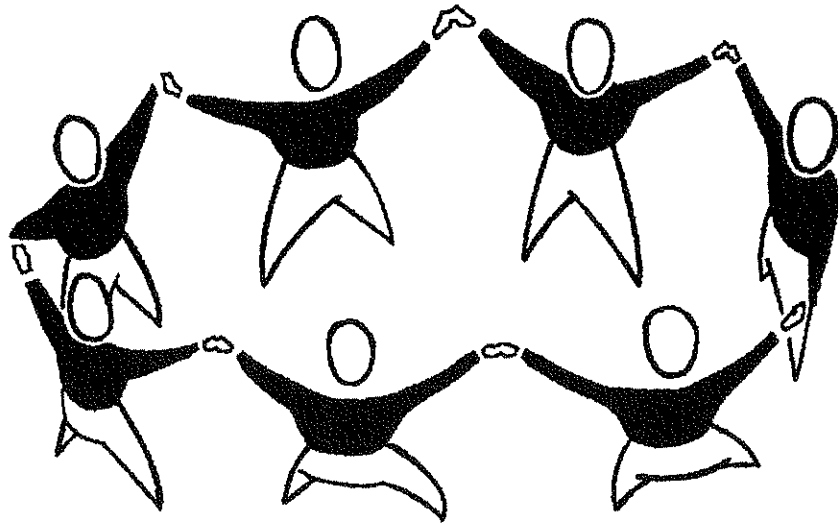
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1 When a dancer goes down, a second dancer attends to him/her.

2 Remaining couples join hands and take a step backward. This will allow the injured person and attendant air and room.

3 Raise joined hands as high as possible in the form of an arched circle.

4 On seeing this signal, the caller or hall monitor will immediately place an Emergency Call for Medical Aid.

EMERGENCY CALL

for MEDICAL AID

