

NEWSLETTER
for Members of
CALLERLAB



The International Association
of Square Dance Callers

ROCHESTER, MINNESOTA

VOLUME XXIII NUMBER TWO - AUGUST 1995

IN THIS ISSUE

FROM THE CHAIR	1
OFFICE CLOSING	2
BOARD OF GOVERNORS ELECTION	2
NEW PLUS DEFINITIONS	2
CANDIDATES FOR THE BOARD OF GOVERNORS	3
ALAMO RENT-A-CAR DISCOUNTS	7
MEMBERSHIP REPORT	7
CALLER ASSOCIATION HELP	8
CALLER ASSOCIATION GRANTS PROGRAM	8
PLUS COMMENTARY	8
PARTNERS' CORNER	8
FACTS THAT MAY SURPRISE YOU	9
CALLERLAB SCHOLARSHIPS AVAILABLE	9
JIM HOWATT MEMORIAL	9
WHAT IS CALLERLAB DOING FOR SQUARE DANCING?	9
SCHOLARSHIPS AWARDED	10
FROM OUR MEMBERS	10
NOW AND THEN	10
UNANSWERED QUESTIONS	11
TECH-NOTES	11
CURRENT QUARTERLY SELECTIONS:	
MAINSTREAM: Grand Parade (1/95)	
Hinge Over (9/95)	
PLUS: Split Ping Pong Circulate (3/95)	
ADVANCED: Relay the Top (1/95)	
Scatter Scoot (5/94)	
Dixie Fire (5/95)	
Cross the K (9/95)	
TRADITIONAL: Four Gents Lead Out	
CONTRA: Gem Dandy Contra	
EMPHASIS CALLS:	
MAINSTREAM: Split Circulate	
PLUS: Ping Pong Circulate	
FUTURE CONVENTIONS:	
APR 1- 3, 1996 Westin Crown Center, Kansas City	
MAR 24-28, 1997 Los Angeles, no hotel yet	
APR 6- 8, 1998 Eastern 1/3rd of the U.S.	
CALLERLAB OFFICE HOURS:	
9:00AM to 4:30PM CDT Monday through Friday	
Phone: (507) 288-5121	
(800) 331-2577 (business only)	
FAX: (507) 288-5827	

INSURANCE QUESTIONS & CERTIFICATES
A.H.Wohlens & Co. 1-800-323-2106, Extension 231 or 288.

FROM THE CHAIR

One of the benefits of being Chairman of CALLERLAB (if you ignore the seven figure salary) is that I get to write an article in this publication about any subject that I choose. Most of the time I try to generate feedback from you. I try to keep my subjects interesting without being TOO controversial. However..... Sometimes a little controversy (like confession) is good for the soul. So - Here I go.....

I will be the first to admit that our square dance activity is in trouble. I do not, however, believe that we are in our death throes. In fact, I believe that the activity is in better shape than "Conventional Wisdom" seems to think. Across the country I am seeing a major emphasis on beginner lessons. I think that Keith Rippetto and the RPM Committee are a major factor in restoring this emphasis. Many areas are witnessing a large increase in the number of students in their beginner lessons. THIS IS GREAT!!!!!! The only problem is that we are not offering these new students a place to dance after graduation. I'm sure that you've all heard this "song and dance" routine hundreds of times. "We have to teach the dancers Plus in order for them to dance with the club". BALONEY!!!!!! Make the club dance the class level. The future of our activity lies, not within the group of established Plus dancers, but with the new dancer. This is why we are in the predicament that we are in now. For years, we have catered to the existing dancers rather than catering to the new dancer. Square dance choreography has gotten more and more complicated. Consequently, we try to keep the "old" (as in dance years) dancer and the "hot dog" new dancers happy. Unfortunately, we lose the "average" dancer. These "average" people are the ones that don't have two or three days a week free to come to our workshops. Eventually, because they can't keep up, they drop out. The big problem here is that there are fewer "hot dog" dancers than "average" dancers. As our current square dance population dies off (literally),

we are finding fewer people to replace them with. We need to open our eyes and start catering our calling to these "average" people.

Do I have all the answers? Of course not. In fact, I don't think that anybody has ALL the answers. I do, however, have some observations to offer. Over the last few years, our dancer base has been steadily declining. In the meantime, the number (and complexity) of the calls that we expect our dancers to remember (and understand) has been steadily rising. It doesn't take a rocket scientist to see the correlation here. In all of our complaining about the current programs, we seem to have overlooked this small problem.

We are our own worst enemy. Over the years, we have made calling much easier for us. Can anyone question that a 3 hour Plus dance is easier to call than a 3 hour Basic or Mainstream dance? As calling gets easier for us (and ain't choreography great?) it gets more difficult for this "average" dancer. This "average" dancer then takes the Popeye stance - "That's all I can stand. I can't stand no more".

I wonder..... Could we have been wrong all these years? Do we REALLY need "star tips"? Do we REALLY need workshops? Do we REALLY need Deuceys, Boats, and Diamonds? Is the square dance activity for us, or is it for the dancer? Think about it.

Tony Oxendine, Chairman of the Board

OFFICE CLOSING

The Home Office will be closed Monday, September 24th through Friday, September 28th for the Labor Day holiday and to accommodate staff vacations.

If you wish to leave a message on our answering machine, please call our local number, (507) 288-5121. There is no answering machine on the 800 line.

BOARD OF GOVERNORS ELECTION

In this issue of *DIRECTION*, we present the nominees for the Board of Governors. Members eligible to vote will be electing eight (8) members to be seated on the Board following the 1996 CALLERLAB convention. Board members serve a term of three years.

Gregg Anderson, Stan Burdick, Laural Eddy, Betsy Gotta, Bill Heyman, Jerry Junck, Keith Rippeto, and Grace Wheatley will complete their current terms on the Board at the 1996 convention. Gregg Anderson, Stan Burdick, Bill Heyman, Keith Rippeto and Grace Wheatley have chosen not to seek reelection.

Short biographic sketches are included to aid you in making your decision. Members eligible to vote in this election will find a yellow ballot enclosed with this issue of *DIRECTION*. WE ENCOURAGE YOU TO EXERCISE YOUR RIGHT TO VOTE! Return your ballot NO LATER THAN SEPTEMBER 15, 1995!

Please read the instructions on the ballot carefully. Do not sign the ballot.

The results of this important election will be announced in the October issue of *DIRECTION*. Press releases will be mailed to publications and callers associations announcing the results.

NEW PLUS DEFINITIONS

The Home Office is pleased to announce that the *Plus Definitions* have been updated to include changes made by the Plus Committee during its biennial review.

Changes were mostly cosmetic, i.e., the *Explode Family* was deleted in favor of separate entries for *Explode the Wave*, and *Explode and ... (Anything)*. Similarly, the *Peel Family*, was deleted in favor of separate entries for *Peel Off* and *Peel the Top*.

These changes do not affect the *CALLERLAB Plus Program* list dated 4/12/94 which remains the most current list of Plus Program calls.

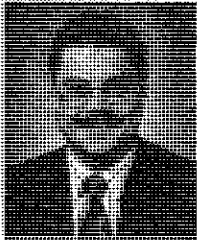
DIRECTION is the official newsletter of CALLERLAB, The International Association of Square Dance Callers, with offices located at 829 - 3rd Avenue SE, Suite 285, Rochester, Minnesota, 55904-7365. Telephone (507) 288-5121. *DIRECTION* is published bi-monthly and mailed first class to all members and affiliates 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 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 submitted for publication that describe square dance formations or arrangements MUST be in accordance with CALLERLAB standards.

CANDIDATES FOR THE BOARD OF GOVERNORS



MITCH BLYTH, Winnipeg, Manitoba, began calling in 1974 at the age of 15, and runs his own square dance programs calling Basic thru Plus. Mitch became a member of CALLERLAB in 1984 and was accredited shortly thereafter. He is chairman of the Public Relations Committee and a member of the Mainstream and RPM Committees. Mitch has been a speaker on panels at the CALLERLAB Conventions and was the M.C. for the Monday night banquet in Vancouver. Born and raised in Winnipeg, Mitch has worked extensively in his home area with the local dancer associations and has held every office of the Square Dance Callers Association of Manitoba, Eastern Division. Mitch has been very active with the recruitment and training of new callers in his area over the past 10 years, having conducted various seminars through the Callers Association and working one on one with new callers. Due to the commitments of his full time job as an Account Representative for a local window and door manufacturer, Mitch cannot travel as much as he would like, but does manage to get away for various festivals and weekends in Western Canada, Ontario and the North-Central States. As a Board of Governor member Mitch hopes to be able to help our activity prosper and feels that starting in our activity as a youth and his commitment to the grass roots level of square dancing will be of benefit to our organization.



JIM "WHO" CHOLMONDELEY, Florissant, Missouri, began calling 29 years ago in Germany. He is currently a full time caller and calls frequently at festivals and weekends. He has called in the Far East, Europe, and Canada. Jim was Chairman of the Record Producers Association for two years. He is currently on the Mainstream and Accreditation Committees and serves as the CALLERLAB Liaison Representative in Missouri. Jim produces an article in American Square Dance Magazine and has authored several books on Square and Country Western Dance. Jim and his wife Jean are owners of JJSD Company and CC CW Productions. They are co-owners of the Keitone Speaker Company and Eagle Sound Productions.

Jim realizes that we have several problems in the activity, but believes that one of the major problems is the correct marketing of the activity. If elected to the board he hopes to be able to explore new ways to market the activity and increase the number of new students each year. Jim feels that we must put the family back into the activity. Jim's expert ability with computers, marketing, and the music industries will serve CALLERLAB members and the Board of Governors well, coming into the Twenty-First Century.



WALT COOLEY, Pacific Grove, California, began calling in 1977. He works for the General Electric Company and calls on a weekly basis for three square dance clubs (one Mainstream, two Plus). He also regularly calls for local organizations of non-dancers (CDP/Line dance programs), periodic workshops to A-1, and occasionally at Hoedowns and Festivals in the Central and Southern California area. Walt began his calling career by founding a square dance club in Zurich, Switzerland, during a 6 year overseas assignment with GE, and became a CALLERLAB member after his return to the US. He has attended 7 of the past 10 CALLERLAB conventions, and has served first as Vice-Chairman, and now as Chairman, of the Mainstream Quarterly Selection Committee. Through his Chairmanship of the MSQS Committee, Walt has been working for several years with the Plus, Mainstream, and both the Mainstream and Plus Quarterly Selection Committees to find ways to adapt the QS process to today's needs and make it a positive factor in the strengthening and evolution of the CALLERLAB programs. He is a strong supporter of the CALLERLAB programs, but also believes that, to be successful, CALLERLAB must move forward to refine the programs and be willing to try new teaching approaches and program structures where there is good reason to believe that any such new ideas will lead to success in today's society. With the positive support of the Board of Governors, CALLERLAB is in the best position to provide the democratic forum necessary for all our membership to have a voice and move forward, but process improvements need to be developed so that this large organization can work together better and more easily make positive decisions. If elected, he will work to strengthen communication among the membership, seek improvements in the methods we use to test and agree on key program changes, and facilitate development of processes to improve and strengthen the CALLERLAB programs.

VOTE - VOTE - VOTE - VOTE - VOTE - VOTE



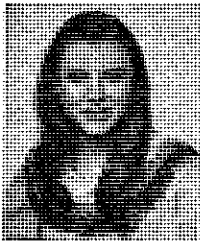
SHAWN CUDDY, Acton, Massachusetts, first called in December 1974 and by the spring of '76 enrolled in a two-year caller training program with coach Don Beck. Some of Shawn's past credits include: 1992 Recipient of the Chairman's Award for Outstanding Contribution to CALLERLAB for the design and production of "A New Song & Dance Routine" recruitment brochure, Vice Chairman of the New England Square & Round Dance Co-Operation Committee, Chairman of the Promotions Committee for Co-Op, Director to the Square Dance Foundation of New England, '92 and '93 Clinic Chairman for the New England Council of Callers Association, Publicity Chairman for the '92 Square Dance Awareness Day in Boston, Secretary of Tri-State Callers Association, and caller/leader for two youth square dance clubs for 15 years. Shawn currently serves as Event Programmer for the 25th National Singles Dance-A-Rama to be held in Boston in September 1995. He recently accepted the position of Vice Chairman of the 40th and 41st New England Square and Round Dance Convention to be held in 1998 and '99. Shawn has been fortunate to call extensively throughout the six New England states. He teaches beginner's classes for the Fairs 'N Squares of Framingham, MA and calls the Advanced Program for his club in Acton, MA. Shawn holds a BFA in Communications Design and currently enjoys work as a Design/Art Director with the Communications Collaborative in Boston. Shawn would like the opportunity to serve in CALLERLAB's program management and policy-making process and would welcome your endorsement.



LARRY DAVENPORT, Foster City, California, began calling in 1984 and joined CALLERLAB as an Apprentice in 1985. He became a full Member and was accredited in 1989. Prior to 1992 Larry and wife Kathy lived in Pennsylvania and called in the PA, NJ, and NY areas. They moved to the San Francisco area in 1992, where he calls for three clubs, Plus through A-2. They are members of the Santa Clara Valley Callers Association and the Callers Association of Northern California.

Larry and Kathy have attended CALLERLAB Conventions regularly since 1986. They assisted at the registration desk for 3 years. Larry has served as Plus Committee Chairman since 1991, during which time he initiated the Plus Commentary column in *DIRECTION* and has coordinated the 1993 and 1995 biennial reviews of the Plus Program. He also serves on several additional committees, including the Mainstream, Advanced, and Caller Training committees.

He believes in CALLERLAB, in what the organization has accomplished, and what CALLERLAB can do for the future of square dancing. He would like to have the opportunity to serve as a member of the Board of Governors. He is project and goal oriented, with a background in science and management. His experience as Chairman of the Plus Committee and as a local/regional caller in the East and local caller in California, gives him an appreciation of the issues that face square dancing today. He believes that his background and experience will enable him to make a positive contribution and he asks for your support in electing him to the Board of Governors. Thank you.



LAURAL EDDY, of Macon, Georgia, began calling in 1978 as part of her 4-H Recreation Project. When another 4-H Youth Square Dance Club was formed in a neighboring county, Laural took over the job of teaching 125 fifth through seventh graders the enjoyment and rewards of square dancing.

Wesleyan College beckoned, and square dancing was there to help pay for this education. Graduating with a double major in History and Political Science, she worked in Washington, DC for the United States Senate. Square dance calling was still a major part of her life.

Returning to Georgia, she pursued a Masters' Degree at Georgia Southern University. Teaching school made it possible for Laural to call dances and still hold down a "real" job.

Laural took her role as a member of CALLERLAB very seriously. She chaired the Grants and Endowments Committee for several years working toward the realization of an active CALLERLAB Foundation for the Preservation and Promotion of Square Dancing. Deciding to take it one more step she ran for and was elected to the CALLERLAB Board of Governors in 1992. Serving in this capacity has helped her to continue to appreciate and promote the activity which has done so much for her. Laural is currently serving on the CALLERLAB Executive Committee.

Square dancing has been an integral part of Laural's activities for more than half her life. She believes that because square dancers are the most dedicated people in the world, anything can be accomplished. She is ready to continue to pursue the excellence of the activity with commitment, energy, and enthusiasm.

VOTE - VOTE - VOTE - VOTE - VOTE - VOTE



BETSY GOTTA, North Brunswick, New Jersey, has been square dancing for 42 years and calling for 33 years. She has been active in CALLERLAB since 1976 and is past chairman of the Women in Calling Committee and a current member of the Board of Governors of CALLERLAB.

Betsy grew up in square dancing and is interested in many aspects of the activity. She calls all programs from Contra through C-3. She currently calls regularly for 6 square dance clubs (Basic through C-3A). With her husband Roy, Betsy also teaches Round Dancing. Betsy feels that her versatility and experience helps her to better understand the issues which come before the Board of Governors.

She has taught over 50 sets of beginner to Mainstream lessons. Betsy has also taught Plus, Advanced, and C-1. She believes that good instruction is one of the most important factors in maintaining a strong square dance activity. In addition to teaching beginning square dancers, Betsy also teaches callers. She is an Accredited CALLERLAB Caller-Coach. Betsy was proud to serve as a presenter at the MiniLab in England in 1994.

Betsy and her husband Roy, have served as members of the Board of Directors of LEGACY, The Executive Committee of LEGACY, Chairmen of the Square Dance Council of New Jersey, and General Chairmen of the 1992 New Jersey State Square Dance Convention. She is an active member of her local callers association, and Callers Council of New Jersey. Betsy wishes to continue to serve square dancing as a member of the Board of Governors of CALLERLAB. "We in CALLERLAB have worked hard to unify and standardize square dancing. Rather than seek "quick fixes" by changing lists, we need to focus on how to promote our activity in a changing society."



BILL HARRISON, Upper Marlboro MD, started square dancing at the age of 7, and began his calling in 1970. In 1985 he began calling full time. He attended many callers colleges and seminars. He has home clubs in Baltimore, Southern Maryland, and Northern Virginia areas, calling Plus to C1 and reserving one night a week for lessons. He calls all the dance programs up to C2. Traveling to 42 states, 3 provinces of Canada, Europe, New Zealand, and Sweden. Bill joined CALLERLAB in 1977 and writes a Choreo column for three dance magazines. He has served as Vice Chairman and Chairman of the Career Callers Committee for the past five years and is instrumental in working on Group Health Insurance and is currently working on disability insurance for CALLERLAB members. This has been an eye opening experience, but one he feels is a major issue. He also serves on the Plus, Advanced, and Challenge committees. I am running for the Board of Governors to put back into the organization what I have received over the past 16 years of belonging to CALLERLAB. He received his 25 year calling certificate at the 1995 Pittsburgh convention. I am very interested in what happens in the future of square dancing, as I wish to continue to call full time in the activity I love so much. 'Friends set to music', what more could one ask for.



CHUCK JAWORSKI, Chicago, Illinois, began dancing while in high school, started calling for his first club in 1968, became a member of CALLERLAB in 1975, and a fulltime caller in 1978. He is the owner of Dance Sounds Record Shop and Eager Beaver Engraving Company. Chuck has been President twice of both Chicago Area Callers Assn. and Lake County (IL) Area Callers Assn. He is also the current Senior Director of the Northern District of the Illinois State Callers Assn. Chuck is a member of the Lloyd Shaw Foundation Board and has been on the staff of their annual dance camp since 1981 as well as a staff member at Lloyd Shaw Foundations workshops. He currently calls for 16 clubs/groups, calling Basic through C1, the Community Dance Program (CDP), Traditional, Contra, Rounds, and CW dancing. He has conducted workshops in Contra and Traditional dancing at the Illinois State Conventions, Chicago Area Conventions, and Wisconsin State Conventions. Chuck has been active locally in caller education for 16 years and has a teaching background in math/psychology. Chuck feels with his very diverse background in all types of dance he would bring a unique perspective to the CALLERLAB Board of Governors. He has run for the BOG 7 of the last 8 years and Chuck would ask that you consider voting for him this year.





JERRY JESTIN, Alberta, Canada and Yuma Arizona, called his first square dance in July, 1967. Born and raised in Alberta, Canada, he and his sister called duets for many years before Jerry extended his travelling and calling and then relocated to Texas in 1979. He met and married Janice Lee, daughter of a local caller in San Antonio, Harold and Mary Lee Graham. In 1984, Jerry & Janice became the resident Square and Round Dance and Clogging instructors at an RV park in Yuma, Arizona and soon expanded to a second park. Jerry calls beginners through C-1 and travels extensively throughout North America, Europe, Australia, New Zealand, and Saudi Arabia. Jerry and Janice worked for four years as caller/cuer coordinator for Lionshead Resort in Montana and have worked many callers clinics. He now records for ESP/JoPat records.

Jerry has been a member of CALLERLAB since the mid 70's and is also a member of ROUNDALAB. After being a member of CALLERLAB for many years and really sitting on the outside looking in, he feels it is time for experienced and willing callers to step forward and do whatever is needed to keep square dancing all it can be. Jerry is ready to help take a leadership role in CALLERLAB and offers to do his very best in helping to make the SQUARE DANCE activity even better in the future.

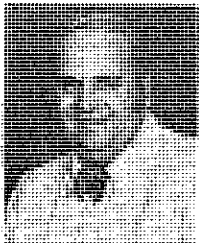


JERRY JUNCK, Carroll, Nebraska. It was here that he had his first exposure to square dancing in 1965. He began calling the following year, while still in high school. The spring of 1986 brought with it the decision to devote full time to calling.

A member of CALLERLAB since 1976, Jerry has served as past chairman of both the Rural Area Considerations Committee and the CALLERLAB Foundation. He is currently serving on the Board of Governors of that organization.

Jerry records for the Chinook Record Company of Portland, Oregon. He has always maintained an active home program while traveling extensively around the country. Jerry has called at several state and national conventions and has been a featured caller at festivals and weekends throughout the midwest. He also conducts caller's seminars and is on the staff of the Colorado Callers College held in Ft Collins Colorado each summer.

During the winter, Jerry and his wife, Sharon, live in Mesa, Arizona where he is the resident caller for the Good Life Trailer Village and Sunrise RV Parks in Mesa and Apache Junction. They offer a complete square dance program in Mainstream, Plus, and Advanced throughout the winter months. They divide their time between Mesa, AZ in the winter and Carroll NE in the summer. Jerry has continued to travel as much as possible, as he thoroughly enjoys the traveling side of calling and the many friends he has made around the country. He takes special pride in calling smooth, flowing choreography with the basic philosophy that square dancing should be FUN!



TOM MILLER, Chest Springs, Pennsylvania, started square dancing at the age of 14 and shortly thereafter decided to attend a Callers College at Troy, New Hampshire. Since that time he has made this his full time profession. He travels nationally and internationally as well as teaching calling for local clubs. He also conducts callers seminars and schools. One of the clubs is a mentally handicapped group, which he has called for, for eleven years. He calls Basic through C-1. He joined CALLERLAB in 1978 and has served on the Mainstream, Plus, and Advanced Committees.

At the present time he is Vice Chairman of the Advanced Quarterly Selections Committee and the Career Callers Committee. Tom records for Hi Hat Records.

"I would like to thank my wife Sharon and daughter Candace for being supportive with my square dancing activities."

With his many years of experience as a professional caller, he feels that he can serve you as a member of the Board of Governors.



WAYNE MORVENT, Silsbee, Texas, learned to square dance in the late 50's when his father started calling. Wayne started calling singing calls soon after he learned to square dance. In 1967, while in the Army stationed in Mannheim, Germany, he started calling patter and became the caller for the Mannheim Mixers and Heidelberg Hoedowners square dance clubs.

Wayne graduated U.S. Army Flight school in 1970 and did limited calling for the next two years due to military duties. In 1974, he was stationed at Fort Polk, LA. and calling extensively throughout Texas and Louisiana. In 1980 he retired from the Army and began calling nearly full time. After moving home to Texas he started the Golden Triangle Caller College and has been the principal instructor for two-20 week classes each year since then. In 1987 he was accredited as a general caller and in 1991 a Caller-Coach. Wayne is a full time caller and conducts caller schools and seminars throughout the United States and several overseas countries. He is the owner/producer of Rockin' M and Stampede Records as well as Mechanics of Choreography, a monthly note service for callers and has authored a book, "Surprise Get-Outs". He has called in 40 states as well as Germany, Sweden, Korea, Vietnam, Puerto Rico, and New Zealand. He would like your vote for the Board of Governors.

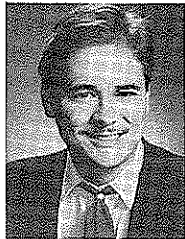


JERRY REED, Rockledge, Florida, began calling in 1978 and has been a CALLERLAB member since 1983. He strongly believes in CALLERLAB's goals and leadership role and feels his diverse background will bring a unique expertise to the board. He is a strong advocate for CALLERLAB and as an accomplished author has written numerous articles supporting our goals.

Jerry is a part-time caller and an active member of CALLERLAB. He is Chairman, Choreographic Applications, and has been instrumental in developing and implementing the Standard Applications concept. He compiled and edited the Standard Applications books and the Choreographic Guidelines manual for CALLERLAB. He serves on several committees and has been moderator and panelist for several CALLERLAB interest sessions including Smoothness, Standard Applications, and How to use the Basic Program.

Jerry believes training dancers is very important and that effective caller training translates into increased dancer success. He has over 20 years teaching and technical writing experience with the U.S. Navy and private industry.

Jerry calls for 3 Plus clubs and an Advanced club and travels extensively. He is an established and respected caller whose diverse back-ground and extensive experience make him an excellent candidate. He will bring a distinctive quality to the board and asks for your support.



BUDDY WEAVER, San Diego, California, has been calling eighteen years, thirteen of those "on the road" covering twenty one states and eight countries. His practical knowledge of Square Dancing across America along with insights into European, Japanese, and South Pacific programs would be well served on the Board of Governors. Buddy understands that CALLERLAB, it's Board and Members, must be responsible for square dancing globally.

As both Buddy's parents and grandparents were calling pioneers, he has grown up in the company of many square dance legends. From the individuals that created modern western square dancing, he developed perspectives of where we've been and where we are going. Honored to work with his respected peers on stage and in the recording industry, Buddy is on staff with Hi Hat Records.

The 1996 CALLERLAB Convention in Kansas City marks fifteen years that Buddy has been an accredited member. He has served on the Mainstream, Plus, Advanced Program, and Q.S. committees, M.C.'d the Foundation Trail End Dance at the Nationals, and aided in the Foundation's fund raising efforts. If elected, Buddy will work diligently to protect what we have and insure square dancing's future growth. "We already have the tools, but our work has just begun. As your representative, we will actively move forward."

ALAMO RENT-A-CAR DISCOUNTS

CALLERLAB is pleased to announce a new member benefit with Alamo Rent-A-Car, Inc., the largest independently owned and operated car rental company in the nation. Alamo features GM cars.

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

- A 10% discount on daily or weekly retail rates at Alamo U.S. domestic locations.
- A 10% discount on daily or weekly retail rates at Alamo International locations.
- A 10% discount on retail weekend rates (request Rate Code "A1")
- A 5% discount on daily or weekly retail rates on minivans.
- No charge for additional driver.

Your membership card was included in the June issue of *DIRECTION*. We are pleased to include discount coupons with this issue. To use this newest CALLERLAB benefit, call your professional travel agent or Alamo's Membership Line at 1-800-354-2322 and request your I.D. #420659 and Rate Code BY or Rate Code A1 for weekend specials. (This information is on the Alamo I.D. Card you received in June).

MEMBERSHIP REPORT

As of July 24th, we have a total membership of 2,712 callers and are adding new members every week. The current membership is broken down as follows:

Category	US	O/S	Canada
Members	909	196	76
Gold Card Holders	6	0	0
Subscribers	831	31	27
Associates	9	0	1
Associate Licensees	390	4	5
Apprentices	210	8	9
Totals	2,355	239	118

A total of 2,483 BMI/ASCAP licenses have been issued; 682 for less than 50 dances a year and 1,735 for over 50 dances per year. We have a total of 66 callers and partners licensed to teach Country Western dances.

441 callers have not renewed their membership for the current year. Their insurance coverage and BMI/ASCAP license is no longer valid. Please contact the Home Office if you have not yet received a 1995/96 membership card.

CALLER ASSOCIATION HELP

A four-page journal, named *The Link*, is now being published by CALLERLAB. It contains articles of interest to caller association leaders. Its purpose is to establish closer ties between CALLERLAB and local, regional, and state associations.

In addition, a program has been established wherein over 50 representatives from CALLERLAB are available to visit your association in order to answer questions about CALLERLAB and to seek input on local concerns that can be brought to the attention of CALLERLAB's leadership. There is no charge to the association for these visits.

If your caller association has not received *The Link*, or if you would like to schedule a visit by one of these representatives, contact Stan Burdick, Chairman of the Caller Association Liaison Committee, at PO Box 2678, Silver Bay NY 12874, phone (518) 543-8824.

IN MEMORIAM

Jim Howatt, Carlisle, Kentucky - 6/01/95
Henry Nitz, Warrenville, Illinois - 6/18/95

CALLER ASSOCIATION GRANTS PROGRAM

The intent of this program is to make quality caller training available to caller associations who are affiliated with CALLERLAB and who could not otherwise afford it.

Any CALLERLAB affiliated callers' association is eligible to receive a training grant of up to \$150 a day, to a maximum of \$450, under this program providing it is able to establish that the intended program could not be held without some form of financial assistance and that it has received no CALLERLAB training grant for a period of at least three years prior to the date of the proposed clinic or training program.

To qualify for a grant, the association must submit a written application at least four months prior to the date of the intended program.

Contact the Home Office for full details.

PLUS COMMENTARY

The Plus Committee has completed the 1995 biennial review of the Plus Program. The committee has voted to make no changes to the Plus Program at this time. Following is a brief description of the review process, so that all CALLERLAB members are aware of how the committee

arrived at this decision.

The 1995 biennial review was conducted using a two stage process. The first stage, conducted in April and May, was a questionnaire sent to committee members requesting suggestions for calls to be added or dropped. The second stage, conducted in May and June, was a final ballot based on the results of the April/May questionnaire. Forty-eight percent of the committee responded to the questionnaire. No calls received sufficient support (defined as at least 10% of the responses) to be considered for addition to the Plus Program. Only one call, Partner Tag, received sufficient support (13% of the responses) to be considered for deletion. By comparison, 71% of the respondents wanted no calls added and 64% wanted no calls deleted.

The ballot for voting on Partner Tag was sent to committee members in May. Sixty-eight percent of the committee responded to the ballot. Seventy-four percent voted against dropping Partner Tag, 24% voted in favor of dropping it. Thus, no changes will be made to the Plus Program.

This completes the 1995 review of the Mainstream (by the Mainstream Committee) and Plus Programs. No changes were made to either program this year, suggesting a general satisfaction with the programs, and perhaps an understanding that dancers want and need stability with the programs they are dancing. The Plus Committee clearly feels that we have a good program and that the best way to improve the program is to work effectively with what we have to provide entertainment for the dancers.

For the Plus Committee,
Larry Davenport, Chairman

PARTNERS' CORNER

I hope everyone has enjoyed a hot, but happy summer. We also hope you're getting everything in gear to come to next years CALLERLAB Convention in Kansas City. Below are some questions pertaining to the partners programs. Please take the time to read them and send your answers to me by September 25th. Your input is very important to the planning of the partners' sessions at the 1996 convention.

1. At our Partners' Committee meeting in Pittsburgh, it was suggested that we do some light-hearted, fun activities not dealing with the square dance activity. Suggestions were sightseeing, a presentation about the history of the area, an exercise program, and general chit-chat. What would you like to see as programs for the 1996 convention? Should we stay with material dealing with the square dancing world or explore other

interests? Please explain.

2. If you have selected fun-type activities, what would you like to do? Name at least four (4).
3. On the serious side, what do you feel needs to be discussed as far as square dance activities are concerned? Again, please name at least four (4) different subjects.
4. If we are to have a presentation about the history of the Kansas City area, what subject would you like to hear about?
5. If you plan to attend the 1996 convention, would you volunteer to be a moderator or panelist for an interest session?
6. We need new items of interest for the handout room. Could you please send something to me that might be of interest to the other partners?

Please send your replies to me at:

Rt 3, Box 585
Parkersburg, WV 26101

Thank you.

Karen Rippeto, Chairman Partners' Committee
Judy Biggerstaff, Vice Chairman

FACTS THAT MAY SURPRISE YOU

Marketers realize they need to do research to know what customers want. They have to know their customers and what appeals to them.

Remember that people born after you aren't reacting the same way you are to many things. If you need to do some homework, just remember that:

- Twenty-two percent of the population don't remember the American Bicentennial Celebration. (1976)
- Thirty-three percent of the people living in the United States feel people have *always* been on the moon.
- Fifty percent are too young to remember the assassination of John F. Kennedy.
- Sixty-six percent are not old enough to remember the Korean War. (1950-1953)
- Seventy percent don't remember "before TV."
- Eighty-five percent are not old enough to remember the 1929 stock market crash.
- Sixty-one percent of the CALLERLAB membership began calling after the Mainstream and Plus programs were defined.

The point: Dancers are changing. And callers who want to serve them have to change too.

CALLERLAB SCHOLARSHIPS AVAILABLE

Could you use some financial assistance in furthering your square dance calling career? Why not apply for a CALLERLAB scholarship? Applications are available from the CALLERLAB

Home Office.

CALLERLAB offers the following scholarships for callers who wish to attend a reputable callers' college.

The Jerry Schatzer Memorial Scholarship is funded by friends of Jerry Schatzer. The Tex Hencerling Memorial Scholarship is funded by the Overseas Dancers Association and individual contributors. Other scholarships are available through enterprises such as ASD Magazine, Supreme Audio, and many local callers associations.

Applications for the 1996/97 Jerry Schatzer and Tex Hencerling Scholarships must be received by the Home Office no later than May 1, 1996, in order to be considered by the Executive Committee at their May meeting.

JIM HOWATT MEMORIAL

Square dancing lost a valued friend recently in the death of Jim Howatt of Carlisle, Kentucky. Jim and Doris have been square dancers and active members of CALLERLAB for many years. Jim & Doris were active in the 4-H square dance movement and enjoyed doing one-nighters for father/daughter events and various church groups.

Jim will be sorely missed but not forgotten. A memorial fund has been established in his name. The family has designated the CALLERLAB Foundation for the Preservation and Promotion of Square Dancing to receive memorial gifts designated to perpetuate the activity in which Jim so fully believed.

Gifts for the Foundation should be sent to the CALLERLAB Home Office.

WHAT IS CALLERLAB DOING FOR SQUARE DANCING?

At the 1995 convention in Pittsburgh, Herb Egender suggested that we should do more to market CALLERLAB to the dancer. We now solicit your assistance in getting the word out.

Enclosed with this issue of *DIRECTION*, you will find a flyer titled *What Is CALLERLAB Doing For Square Dancing?*. We ask that you make several copies of this flyer and leave them out at dances you call. Ask the clubs to post a copy on their bulletin board, too. And if your area has a square dance publication, please see that they also get a copy. Thank you.

SCHOLARSHIPS AWARDED

The Supreme Audio/Hanhurst's Tape Service Scholarship Fund for caller education was established by Bill and Peggy Heyman to enable both new and experienced callers to further their professional caller education by attending a Caller's College providing a full CALLERLAB curriculum.

It is with particular pleasure that Supreme Audio announces that the following individuals are the recipients of partial scholarships for 1995:

Michael Petitbon, Cumberland, RI
Charles McClure, Owen Sound, Ontario, Canada
Monica & Ivan Stein, Canyon Country, CA
Czechoslovak Callers & Teachers Association,
Prague, Czeck Republic

They will all be attending Caller's Colleges taught by highly qualified caller coaches during the summer of 1995. To date, 26 partial scholarships have been awarded to new and experienced callers attending caller's colleges in the USA and overseas.

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.

NOW AND THEN

by Cal Campbell

I watched a film the other night of a Utah State square dance convention held sometime in the early sixties. I had forgotten how differently we danced then. The dancers were actually going Forward & Back in eight steps. Many of the figures were big patterns and nobody looked hurried or perhaps I should say harried. The hairdos looked funny, but most of the costumes could still be sold in square dance shops today.

It got me thinking about how square dancing has changed over the years and why we are where we are today. I've danced for 48 years and called for 39 years. Throughout all this time square dancing has continually evolved. The square dance of today is a product far different than ten years ago, let alone 20 or 30 years ago.

The square dancer today is having just as much fun as the square dancer 20 years ago, but their needs are far different because the make-up of the square dance population is different and the callers are trained differently. People 20 years ago wanted square dances

that were well choreographed and not extemporaneous and constantly varied. They enjoyed dancing big pattern dances organized around recognizable themes. If doing it right meant taking a little time to walk through an innovative piece of choreography, that was fine with them. Callers were expected to spend a lot of time studying choreography and to present dances that had been planned ahead of time.

The average square dancer that stays in the activity today must thrive on constantly varying choreography and often feels they must resent any walk through at a regular dance. Big pattern figures have been replaced by formation management and extemporaneous choreography has largely replaced the theme oriented patterns that used to be the bread and butter of a caller's repertoire. Several people have characterized the square dance of today as close-order drill and they are probably right. These are the goals we, as callers, have made the standards of square dancing.

I do believe there is a very large population of people in the United States who still would enjoy dancing a square dance program that is planned and choreographed and danced in time to the music. Just look at Europe and many other places in the world and you will find many examples.

I'm convinced that the majority of the people who are attracted to square dancing also enjoy planned choreography. They enjoy knowing what's coming up in the dance. They enjoy having the music and the dance related. Let's look at a couple of examples. People like figures such as Grand Square and Spin Chain Through. Did you ever analyze why? Do you suppose it's because they know what is coming up for the next several beats of music? We used to do similar things in Mainstream square dance choreography. We would build a choreographic pattern around a theme. The theme could be a particular string of basics or an interesting floor pattern. This theme was repeated for the heads and then for the sides and then variations might be added. The dancers quickly recognized the theme and soon could predict what was coming next. If we were smart, we would let their prediction come true and the dancers win.

I'm convinced that we select against retaining these people by the way we currently call square dances in the U.S. The current name of the game for many callers is to seldom plan what they intend to do from tip to tip or from moment to moment within a tip. The dancers are expected to instantly respond to what ever flows across their lips and the choreography indeed becomes close-order-drill. Now that may be fun for a little while or fun for a small group of people, but it very quickly becomes overwhelming for many dancers. They leave square dancing and we are left with a smaller

and smaller population of dancers that enjoy close-order-drill.

If we want the population of square dancers to stop decreasing and begin increasing we are going to have to change the format of recreational square dancing to appeal to a larger cross section of the American population. It is going to have to start with the new dancer. As callers, we need to closely examine how we are training the dancers and what we set forth as the real goals of square dancing. I believe many callers are going to have to do a better job of planning their lessons and their dances. I believe they are going to have to quit trying to find the easiest way to call and to spend more time studying how to create/research good choreography and then use this choreography in our dances.

If we don't change, then the current downward trend in the number of dancers will continue, because we are targeting a very narrow band of interest within the general dance population. It is a matter of choice.

UNANSWERED QUESTIONS

by Jim Cholmondeley

Life has many unanswered questions, i.e., Which came first the chicken or the egg? Why did the chicken really cross the road? What sound does a tree make if it falls and there is no one around to hear it? etc.

We also have some in Square Dancing: Why do figures that work at home never work on the dance floor? Why is it when you are running late to a dance the traffic is always bad? Why does your needle never go bad at a club dance only when you are calling a special? Why do those pants that fit last month, not fit this month? (I know the answer to this one).

We do have some questions which we have not answered to the dancers satisfaction, i.e. Why can you call a Allemande Left from lines facing out and expect the dancer to do it with the girl on his right as his corner when at the same time if we call a Partner Trade we expect him to think of her as his partner? (don't give me the answer of clockwise and counter-clockwise, because the dancers don't see that concept). Why do we confuse the dancers with Box Circulates and Split Circulate? Why do we have seven parts to a singing call? Why is it when you have them in center-to-center diamonds and call centers trade (before establishing a wave across the center), do the dancers in the, non-established wave, centers trade, not the centers of the diamonds? If we call Acey Deucey from diamonds why do some of the dancers do a 6X2?

We have so many important things to work out, yet we seem to spend all of our time talking about the ACA list and activities as well as other problems that will

never go away. Let's make the rest of this year something important, find how we can make it better for the DANCER, OUR BOSS.

TECH-NOTES

TECH-NOTES is CALLERLAB's Technical Journal. They are articles submitted for publication by CALLERLAB members.

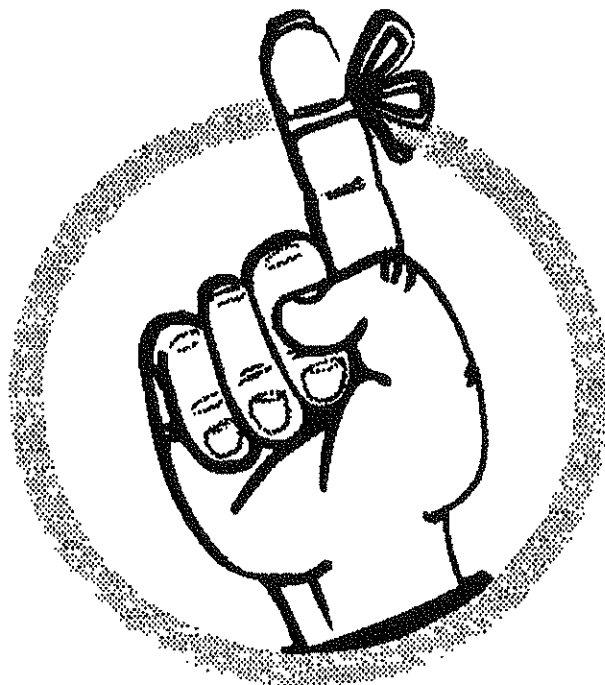
TECH-NOTES are articles of a technical nature dealing with the art or science of calling. These articles could conceivably fall into the realm of caller training, however, the articles published to date go much deeper into the art or science of square dance calling than is typically found in a caller's school or college.

Kip Garvey has submitted a document for this issue of *DIRECTION*. As in the past, TECH-NOTES are printed as 'stand-alone' documents so they can be filed separately.

The opinions expressed in TECH-NOTES are those of the author/s and are neither approved nor disapproved by CALLERLAB. A TECH-NOTES proposal does not imply that such a proposal is actively under consideration by a CALLERLAB committee.

If you choose to rebut something said in one of the articles, please submit your written response through the Home Office.

Authors should seek a peer review of their papers prior to submission for printing.



VOTE

TECH NOTES

Technical Paper

Suggested Definition Additions And Clarifications Regarding Relationship And Sequence In The Currently Adopted CALLERLAB Model.

By Kip Garvey.

June 13, 1995.

Preface

CALLERLAB has adopted many of the definitions and nomenclature designed by Bill Davis, Bill Peters and others and incorporates them into a choreographic model. The model is included in the curriculum for callers for the purpose of teaching students of the discipline whether callers or dancers. CALLERLAB recognizes the importance of having the entire choreographic model completely thought out and well defined since it is used to train other callers.

Recently, CALLERLAB has modified the choreographic model by adopting a definition that includes 8 partner pairings and 2 sequence states as an alternative to a definition in the 4-by-4 model that stipulates 4 relationship and 4 sequence states. This is well and good. In doing so, CALLERLAB needs to refine other aspects of choreographic definition that are affected by the change. The adoption of alternative definitions of relationship and sequence has created a lack of continuity in the theory regarding the elements of FARS, Technical Zeros and certain other choreographic definitions. This paper addresses those aspects and offers suggested changes that bring the 8-by-2 model to a more complete and finished stage. Hopefully, the official training document published by CALLERLAB for the purpose of conducting caller training sessions will incorporate these needed changes.

Summary Of Suggested Changes

This paper will go into detail concerning the reasons for these suggested changes and will analyze the choreographic 8-by-2 model in terms of definitions currently in use.

1. Omit references to "mixed sequence state."
 - a. Statements like, 4 same pairing states have men and women in *same sequence states* and 4 mixed pairing states have men and women in *mixed sequence states*, no longer have any meaning.
 - b. May want to simply state that in a 4-by-4 model *mixed sequence* is appropriate, but not in 8-by-2 model.
 - c. References to *mixed sequence state* in technical zeros needs cleaning up.
2. Eliminate the words "Heads" and "Sides" in the definitions of the 8 partner pairings.
 - a. Instead use the term "Reference Men". See chart, page 3.
3. The 8-by-2 model contains same and mixed pairings.
 - a. Unlike the 4-by-4 model, one cannot equate either of these relationship categories with "same" or "mixed" sequence states.
4. Define "partner pair" and "reference pair" in terms of the 8-by-2 model.
 - a. Partner pair: Laterally adjacent normally arranged men and women
 - b. Reference pair(s): Formation dependent. In lines, left end couple and couple facing them. In boxes, facing dancers. See text, page 4.
 - c. There must be 2 reference pairs, not just one.
5. Define and introduce the term "aspect."
 - a. One of the two reference pairs from which the formation is viewed. See chart, page 5.

Sequence

Eliminate “same sequence state ” and “mixed sequence state”

In the 4-by-4 model that declares 4 relationship states and 4 sequence states, sequence of the women is explicitly stated. All 4 sequence statements include the sequence of the women as well as the men. In 2 of the 4 sequence states the sequence of the women is stated as the same as the men (same sequence). In the remaining 2 sequence states the sequence of the women is stated to be opposite that of the men (mixed sequence.)

However, in the 8-by-2 model there are only 2 sequence states, in or out. And those states refer explicitly to the men. Of course, sequence of the women is a reality and can be stated explicitly. Also, *relative sequence* of men and women can be stated explicitly, and can be “same” or “mixed” or “different.” But the 8-by-2 model does not include an explicit statement of women sequence, or relative sequence, as an element of the sequence state.

In comparing pairing states with relative sequence it is necessary to first define reference dancers. For instance, defining reference dancers using lateral adjacency dancers (standard partner pair), it is not always true that the 4 same pairing states will have women in the same sequence as the men. Likewise it is not always true that the 4 mixed pairing states will have women in a different sequence than the men.

For example, *Heads Lead Right* results in women and men having different sequence even though the partner pairing has not changed (all men with original partners). Add a *Veer Left*, *Bend The Line*, and now the sequence of the women is the same as the men without a change in pairing. Continue to sweep each box 1/4 clockwise and the *relative sequence* of the men and women flip flop again without any change in pairing.

To say that same pairings carry same relative sequence and mixed pairings carry mixed sequences may not be true unless we first define a reference pair in each formation in such a way as to make the statement true. If reference pairs are *laterally adjacent in lines* and are *facing dancers in boxes*, then the statement is true. With this definition of reference pairs, *relative sequence* of men and women is the same in same pairing states and different in mixed pairing states. So it is very important to include consideration of reference pairs if we are to make accurate statements about relative sequence of men and women in relation to pairings.

The sequence of men relative to women is dependent on the definition of reference pairs. However, the sequence state itself is independent of the relationship, is independent of the relative sequence between the men and the women, and is independent of reference dancers. It is dependent only on the numbered order of the men clockwise or counter clockwise around the set.

However, in the 8-by-2 model it is never true that same pairing *states* have same sequence *states* and mixed pairing *states* have mixed sequence *states*. The word *states* represents a sequence condition defined in this model only as sequence of the men. Therefore there is no such thing as a mixed sequence *state*. Ignoring the sequence of the women, which is in essence what we have now adopted, has caused the term “mixed sequence state” to be a non sequitur. It is no longer correct to equate “same pairings” with “same sequence *state*” and “mixed pairings” with “mixed sequence *state*.”

FARS

Eliminate statements referring to “Head” or “Side” men

I am unsure how CALLERLAB has worded the 8 relationship states. The last printing I saw had the 8 relationship states written from the perspective of facing lines only. However, the 8 relationship states must be applicable to any formation. Write them so they can apply to any formation, not just facing lines.

I have also seen the 8 relationship states worded as follows, which I feel is misleading and inaccurate:

1. All men with original partners.
2. All men with original right hand ladies.

3. All men with original opposites.
4. All men with original corners.
5. Head men with partner, Side men with opposite.
6. Head men with right hand lady, Side men with corner.
7. Head men with opposite, Side men with partner.
8. Head men with corner, Side men with right hand lady.

The inclusion of the terms "Heads.." and "Sides.." in the definitions of the 8 relationship states is very limiting and creates a problem with regard to FARS. The problem can be seen clearly in this next example.

Assume a setup that has head men with original opposites as left ends of a one faced line, and side men with original partners as right ends in the setup, men in sequence. This is a very specific FARS and is a mixed pairing situation. Now, execute a *Bend The Line*. Note that the resulting setup is *NOT* the same as the original setup. The left end couples now have original partners for partners and the right end couples have original opposites as partners. The FARS has changed. But the heads still have original opposites and the sides still have original partners. Proof of an actual change in the FARS is seen in applying a specific getout. An appropriate getout that would have worked in the initial setup, like "*Touch 1/4, Men pull by, R&L Grand*", will not work in the resultant setup. If the FARS has not changed, the getout should still work. Yet it does not. Therefore the FARS must have changed.

According to the relationship states as written above, the relationship is the same, relationship #7. This is a contradiction. The relationship must be different.

The problem here is that our definitions of relationship states as currently written should accommodate this situation, but do not because of the manner in which they are worded.

Restate The Relationship Definitions

I suggest the following changes in the definition of the 8 partner pairings:

Same Pairings.

1. Reference men with original partners.
2. Reference men with original right hand ladies.
3. Reference men with original opposites.
4. Reference men with original corners.

Mixed Pairings.

5. One reference man with partner, other reference man with opposite.
6. One reference man with right hand lady, other reference man with corner.
7. One reference man with opposite, other reference man with partner.
8. One reference man with corner, other reference man with right hand lady.

Now go back to our example of the mixed paired facing lines with head men on the left end paired with original opposites and side men on the right end paired with original partners, men in sequence. The action *Bend The Line* results in the left end man being the paired with original partners and the right end man being paired with original opposites. The FARS has changed. The R has changed from a #7 state to a #5 state. Now we can unequivocally say that there has been a change in the FARS, notably the R or relationship element.

Define "partner pair", "reference pair", "aspect"

The term "reference pair" continues to be an elusive concept for some of us. Callers are primarily concerned with the question, "What woman is with each man?" Or better yet, "What are the partner pairings?" Describing a setup or FARS does not always seem to answer this question in a direct way due to the relationship state using reference pairs instead of partner pairs. Perhaps this is one reason why callers are not quick to embrace FARS and all the subtleties therein.

Partner Pair: In normally arranged couples, the man and woman standing laterally adjacent with each other.

Reference Pair: In normally arranged formations, a man and a woman who are adjacent on the “string.” The two dancers can be side by side (just like a partner pair), facing each other, or back to back.

Reference pair is actually two adjacent dancers standing in a specific location within a formation. And “reference pairs” means two pairs, which is four dancers. In the 4-by-4 model it is necessary to only define one reference pair. In the 8-by-2 model, two reference pairs must be selected.

Reference pairs can be the same as partner pairs in some instances. In a facing line, reference pairs are the same as partner pairs. No one argues this point.

The most difficult decision in developing an adequate system is the decision to align reference dancers differently as the formation changes from generalized lines to generalized columns. Lines are really no problem. But eight chain thru boxes can be viewed as containing a same partner pairing or a mixed partner pairing based on whether relationship will include actual partner pairings (laterally adjacent dancers) as reference pairs, or reference pairs who are dancers on the “string”. There are two “string” possibilities for each man: The outside man can be paired with his adjacent woman or the woman he is looking at. The center man can be paired with the woman beside him, the woman he is facing, or the woman behind him.

So, in eight chain thru boxes reference pairs can be defined in a number of ways:

1. Same as partner pairs, i.e., laterally adjacent dancers; or
2. Outside partner pair, center man and woman behind him (“L” shaped string); or
3. Outside man and woman he is facing, inside man and woman he is facing (“u” shaped string, i.e., facing dancers.)

Each choice yields a different answer regarding a relationship state. More importantly, callers can justifiably view the setup from any of these 3 possible relationships. This is not good. The entire purpose is to have one and only one expression that defines a given setup. Therefore, we need to decide: Reference pairs are adjacent, are facing (on the “U” string), or are counter clockwise from the left most reference dancer (on the “L” string.)

This author suggests we define reference pairs in boxes as the facing dancers. In the Zero Box the relationship state would be #4, reference men with (facing) corners.

For the sake of clarity in understanding the written and spoken language of FARS, we view each setup from a particular aspect. In viewing lines, we view them from the left end couple. In viewing eight chain thru boxes, we view them from the outside couples. See the chart on page 5. These viewing aspects are selected arbitrarily and are used as memory hooks in determining the exact FARS. They are not a necessary element of the FARS calculation. For the sake of viewing one faced lines, we choose to look at the left end couple. We could have chosen the other couple and arrived at the same result concerning FARS.

Where is the other reference pair? Is it the couple facing the left end pair, or the couple in the same line?

Choosing one or the other has no effect the FARS. We could choose either one. I suggest we choose the couple facing across in the other line. The reason is because of new partner acquisition. When we go from those facing lines immediately into boxes, men will acquire the same reference partner they had while in the line.

In facing lines the left end man has his adjacent dancer as a reference partner. The call *Slide Thru* will result in this man then facing the same woman. In boxes, the reference pairs are facing dancers by definition. Therefore, the man has acquired the same physical woman as a reference partner after the call. The same is true if the action was a *Pass The Ocean*. The action has the man acquiring the same woman as an adjacent in the resulting wave. The formation has changed, the sequence has changed, the arrangement and relationship is the same. That’s just a very neat way to have things happen.

Look at a Zero Box. The call *Slide Thru* has the outside reference man acquiring the same girl he was facing in the box. Another *Slide Thru* has the same man acquiring the same girl as a reference partner because the definition of the location of the reference partner changes as the formation goes from generalized lines (reference partner adjacent) to generalized columns (reference partner facing.) This is the type of continuity that is good and lends itself well toward a logical order within the model. In addition, we can easily express and appreciate it using a

symbol system. Refer to symbol charts 1 & 2. The Zero Box is a **B4i**. The *Slide Thru* results in an **L4i**, which then becomes a **B4n** as a result of the next *Slide Thru*. Another *Slide Thru* yields an **L4n**. In all cases, we are told the relationship is a box of 4 dancers, the men and women are corners to each other, and movement around the box using *Slide Thrus* only alters the formation and sequence states. This is not only elegant, but reflects the way most callers view these setups.

Reference Pairs

Suggested locations of reference dancers

We should agree on which couples in each normally arranged formation are the reference pairs and how each formation is viewed if we are to use the 8-by-2 model.

<u>Formation</u>	<u>Designator</u>	<u>View Aspect</u>	<u>Reference Pairs</u>
One Faced Lines	L	Left End	Left Couple/ Facing Couple
RF Two Faced Lines	F	Trailing Couple	Trailing Cple/Lead Cple
LF Two Faced Lines	LF	Lead Couple	Lead Cple/Trailing Cple
Eight Chain Thru	B	Outside Couple	Facing Dancers
Double Pass Thru	P	Outside Couple	Outside Adjacent Centers Facing
Wave	W	In Facing End	Adjacent Dancers
Column	C	Adjacent Traller and Leader	Lead 2 Dancers/Tralling 2 Dancers
Trade By	T	Outside Pair	Back To Back Dancers
Twin Diamonds	D	Infacing End Pt and Center Point in Front	Outfacing End Pt and Center Point in Front
Quarter Tag	Q	Outside Pair	Outside Adjacent Wave End and Adjacent

Symbolic Representation Of FARS

Significantly, the changes from the 4-by-4 model to the 8-by-2 model are the elements of relationship and sequence. The 4-by-4 model recognizes 4 relationship states and 4 sequence states. The 8-by-2 model incorporates 8 relationship states and 2 sequence states. Clearly, a symbol system that utilizes only 4 relationship states and more than 2 sequence states does not accurately describe setups using the definitions in the 8-by-2 model.

It would be nice to agree on how to symbolically represent the relationship and sequence states to properly fit the 8-by-2 model. Though CALLERLAB has not officially adopted a symbol system yet, this may be a good opportunity to explore alternatives.

4-by-4 model

O L 1 p

Arrangement, Formation, Sequence, Relationship

8-by-2 model

O L 1 i

Arrangement, Formation, Relationship, Sequence

In the Bill Davis symbol system of the 4-by-4 model the FARS is actually symbolized as AFSR as depicted by the 4 character symbol on the left. The suggested 4 character symbol on the right shows the FARS actually symbolized as AFRS. The R, or relationship aspect, has 8 possible designations numbered 1 through 8 that are taken from the definitions of the 8 relationship states previously depicted. The S, or sequence component, has only 2 possible states, IN or NOT IN, depicted as lower case "i" or "n" respectively.

(Note: This author changed the sequence designator to "i" and "n" to avoid confusion with an existing symbol system that uses lower case "o" to designate a relationship element, namely the opposite lady, as a temporary partner. Though this author believes the sequence designators "i" and "o" are more intuitive, he also recognizes the necessity of avoiding confusion and conflict wherever possible. This change is made in this draft causing the previous draft of March 3, 1995 to be obsolete.)

Changing the location of the *reference dancers* will change the symbolic designation of any particular setup. Charts 2, 3, and 4 show the resultant set of symbols in boxes when reference women are in front (chart 2), adjacent (chart 3), or CCW from the outside reference man's position (adjacent on the outside and behind on the inside-- Chart 4).

The following charts represent a set of cross reference tables that cross reference the proposed symbols with the Davis symbols. They include symbols used to describe all the 16 possible normally arranged setups in facing lines and eight chain thru boxes. The first two charts represent selections of reference dancers this author believes should be adopted by definition in the 8-by-2 model. Charts 3 and 4 depict what the setups would look like if we choose actual partner pairs for reference pairs (Chart 3) or pairings determined by position counter clockwise from a reference man in defining the reference pairs (Chart 4), and shows the resultant symbols for each setup.

Once decisions are made regarding the exact reference dancers the adoption of a symbol system is easy. Which is more desirable? You decide. One alternative might be more desirable than another, but there is no right or wrong. Definitions of what constitutes a pairing and reference pair can be arbitrary, but are definitely necessary, and must be permanent.

One aspect to consider is the ease of remembering what the symbols actually mean. Being easy to remember is a good feature and is enhanced by choosing a system that has as much logical follow through as possible when going from one setup to another.

Listing the possible partners in the order of partner, right hand lady, opposite, and corner is easy to remember because it is the order in which the women appear relative to any one man, assuming all dancers in sequence. It is also nice to be able to go from an L1i to a B1i by having the centers fold in front of the ends (and adjusting to boxes); or going from a B4i to a W4i by stepping to a wave; or going from a B4i to a W4i to an F4i by stepping to a wave and having the girls turn back. This is a good feature. This is a good, logical flow and is easy to remember. ~~It just so happens we can achieve this result by choosing reference pairs as those facing in a box and those adjacent in a line (see charts 1 & 2). Check it out.~~

There is some give and take in making these decisions. And there is no right or wrong as long as the decisions reflect reality. In any event, we must avoid incorporating definitions contained in the 4-by-4 model with definitions in the 8-by-2 model in such a way that the definitions no longer have meaning.

Chart 1

Normal Facing Lines: View Aspect=Left End: Reference Pairs = Partner Pairs

4x4	8x2	Same Pairings Pictogram	4x4	8x2	Mixed Pairings Pictogram
L1p	L1i		L3p	L5i	
L1r	L2i		L3r	L6i	
L1o	L3i		L3o	L7i	
L1c	L4i		L3c	L8i	
L2p	L1n		L4p	L5n	
L2r	L2n		L4r	L6n	
L2o	L3n		L4o	L7n	
L2c	L4n		L4c	L8n	

Bend The Line yields same FARS

Bend The Line yields different FARS

Chart 2

Symbols resulting from choosing reference pairs as facing dancers in eight chain thru boxes (the "U" string.)

Normal Eight Chain Thru Boxes: View Aspect: Outside Cple: Reference Pair=Facing Dancers

4x4	8x2	Same Pairings Pictogram	4x4	8x2	Mixed Pairings Pictogram
B1p	B1i		B3p	B5i	
B1r	B2i		B3r	B6i	
B1o	B3i		B3o	B7i	
B1c	B4i		B3c	B8i	
B2p	B1n		B4p	B5n	
B2o	B2n		B4r	B6n	
B2c	B3n		B4o	B7n	
B2r	B4n		B4c	B8n	

Chart 3

A similar cross reference table for eight chain thru boxes is illustrated next. The correlation is not as direct due to the selection of reference pairs the same as partner pairs (adjacent dancers.)

Normal Eight Chain Thru Boxes: View Aspect= Outside Couple: Reference Pairs =Partner Pairs

4x4	8x2	Mixed Pairing Pictogram	4x4	8x2	Same Pairing Pictogram
B1p	B6i		B3p	B4i	
B1r	B7i		B3r	B1i	
B1o	B8i		B3o	B2i	
B1c	B5i		B3c	B3i	
B2p	B7n		B4p	B2n	
B2r	B8n		B4r	B3n	
B2o	B6n		B4o	B4n	
B2c	B5n		B4c	B1n	

Chart 4

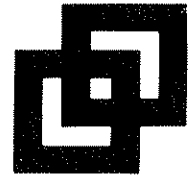
Viewing boxes from outside couple, reference pairs are the pairs established by moving counter clockwise from the outside reference man (the "L" string.)

Normal Eight Chain Thru Boxes: View Aspect: Outside Cple: Reference Pairs=Outside Man and adjacent partner, inside man and woman behind him (4 CCW Dancers)

4x4	8x2	Same Pairings Pictogram	4x4	8x2	Mixed Pairings Pictogram
B1p	B2i		B3p	B8i	
B1r	B3i		B3r	B5i	
B1o	B4i		B3o	B6i	
B1c	B1i		B3c	B7i	
B2p	B4n		B4p	B6n	
B2r	B1n		B4r	B7n	
B2o	B2n		B4o	B8n	
B2c	B3n		B4c	B5n	



WHAT IS CALLERLAB DOING FOR SQUARE DANCING?



CALLERLAB, an international organization of over 3,000 square dance callers, held its first convention in 1974. However, the roots of CALLERLAB go back to the mid 1960's. CALLERLAB people have been working in many ways to help square dancing since then. To help everyone understand CALLERLAB and what it is doing, we offer this list of accomplishments.

- More than 20 years ago, CALLERLAB members developed dance programs that have been accepted world wide. These dance programs let you go anywhere in the world and dance.
- CALLERLAB members documented and negotiated international agreement on the definition of all the calls we use. For the first time ever, calls were taught the same way in California as they were in New England – or old England, Germany, and everywhere else.
- CALLERLAB has printed and published thousands of pages of publications to help callers and dancers. These publications are used by dancers and callers everywhere, including the members of other square dance organizations.
- CALLERLAB members are featured in nearly all of the calling slots at the National Square Dance Convention and conduct the caller training sessions at these same conventions.
- CALLERLAB has established a Caller–Coach program to improve caller skills and thereby better serve dancers. CALLERLAB also provides a broad range of caller training sessions at its annual convention.
- When BMI & ASCAP threatened clubs in the U.S. with license fees for every dance, CALLERLAB and ROUNDALAB working together, negotiated a new form of licensing so that dance leaders could take over this obligation from the clubs.

CALLERLAB – SQUARE DANCING'S PROFESSIONAL LEADERSHIP

CALLERLAB, The International Association of Square Dance Callers
829 3rd Ave SE, Suite 285, Rochester, Minnesota, 55904-7313
(507) 288-5121







PRESS RELEASE

FOR IMMEDIATE RELEASE
August 1995



PRESS RELEASE

***** S T A R T *****

MAINSTREAM QUARTERLY SELECTION

Walt Cooley, Chairman of the MSQS, is pleased to announce that the committee has selected **HINGE OVER** as the Mainstream Quarterly Selection for the period September 1, 1995 to December 31, 1995.

Quarterly Selections are provided as optional material for those callers and/or clubs that wish to include a workshop in their programs. Do not use a Quarterly Selection unless you walk it or workshop it first.

HINGE OVER

Author Unknown

STARTING FORMATION: Eight Chain Thru or parallel right-hand ocean waves

THE ACTION: All momentarily step to Ocean Waves, Hinge and new centers slide nose-to-nose (Slither). From an Ocean Wave the initial action is a Single Hinge.

ENDING FORMATION: Two-faced lines

TIMING: Approximately 4 beats

DANCE EXAMPLES: CALLER'S NOTE: Starting from a normal or 0 Eight Chain Thru (normal couples) will produce boy-boy-girl-girl two-faced lines. Prepare your dancers for this situation!

Heads Square Thru 4, **HINGE OVER**, Couples Circulate, Ferris Wheel (all girls in the center), Girls Pass Thru, Touch 1/4, (check your wave), Boys Trade, Boys Run, Ferris Wheel, Zoom, centers Square Thru 3, Allemande Left.

DANCE EXAMPLES (cont) Sides Pass the Ocean, Extend, **HINGE OVER**, Couples Circulate, Bend the Line, Star Thru, centers Pass Thru, Slide Thru, Pass Thru, Wheel & Deal, Zoom, centers Pass Thru, Allemande Left, Promenade.

Routine to stir the bucket (rotate square) for singing call. This routine has all four girls coming into the center in the **HINGE OVER**, to produce normal couples in a two-faced line.

Heads Promenade halfway, Lead Right, Circle to a Line, Pass the Ocean, Swing Thru, Boys Run, Tag the Line, Girls Turn Back, **HINGE OVER**, couples Circulate Half, and Bend the Line (square is rotated).

SINGING CALL:

Heads Star Thru, Pass Thru, **HINGE OVER**, Couples Circulate, Ferris Wheel, (all girls in center), Girls Pass Thru, Touch 1/4 (check your wave), Boys Trade, Boys Run, Ferris Wheel, Zoom, centers Pass Thru, Swing corner, Promenade.

**TEACHING
SUGGESTIONS:**

Encourage the dancers to make the Touch 1/4 very brief (don't hang on!). If the dancers completely finish the Touch 1/4 before sliding nose-to-nose the move will feel uncomfortable. The dancers coming into the center during the Touch 1/4 should release early and "anticipate" the nose-to-nose sliding action.

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

We thank you for the coverage you have given us in the past and for your continued support in the future.

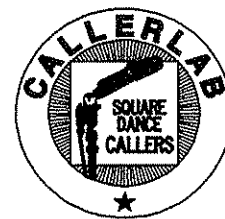
THE CALLERLAB BOARD OF GOVERNORS



PRESS RELEASE

FOR IMMEDIATE RELEASE

August 1995



PRESS RELEASE

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

MAINSTREAM EMPHASIS CALL

Larry Cole, Chairman of the Mainstream Committee, is pleased to announce **SPLIT CIRCULATE** has been selected as the Mainstream Emphasis Call for the period beginning September 1, 1995. *Emphasis call selection and examples by Dave Gipson, Fort Wayne, IN.*

SPLIT CIRCULATE

- STARTING FORMATION:** Parallel right-hand Ocean Wave
Right-hand Box Circulate
- ARRANGEMENT:** Parallel right-hand Ocean Wave "1" or "2" (Same sexes facing in/out)
- DEFINITION:** Starting Formation - Lines, waves or columns. The formations divide into two separate boxes and dancers Circulate within their own foursome, using the general rule.
- GENERAL RULE:** Directed (active) dancers move forward along the circulate path to the next position.
- STYLING:** Dancers 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. Arms should be held in natural dance position and ready to assume appropriate position for the next call.
- TIMING:** 4 steps
- ENDING FORMATION:** The ending formation remains the same as the beginning formation.
- DANCE EXAMPLE:**
 - Zero Box: Swing Thru, Scoot Back, **SPLIT CIRCULATE**, Centers Trade, Boys Run, Slide Thru, Allemande Left.
 - Zero Box: Swing Thru, Centers Trade, Boys Run, Bend the Line, Touch a Quarter, **SPLIT CIRCULATE**, **SPLIT CIRCULATE**, Girls U-Turn Back, Allemande Left.
 - Zero Line: Touch a Quarter, **SPLIT CIRCULATE**, Centers Circulate, Boys Run, Centers Pass Thru, Allemande Left.

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

We thank you for the coverage you have given us in the past and for your continued support in the future.

THE CALLERLAB BOARD OF GOVERNORS



**LEADERSHIP
EDUCATION**



**PRESS RELEASE
USDA EDUCATIONAL MATERIALS**

USDA has produced club leadership and educational materials for use by dancers and leaders to promote and perpetuate the dance activity. The following is a list of what items are available at this time:

INFORMATION SHEETS (One sheet, printed both sides, trifolds)

<u>NUMBER</u>	<u>SUBJECT</u>	<u>FREE</u>
IS-001-92	Recruiting New Dancers	"
IS-002-92	Retaining Dancers	"
IS-020-92	Square Dance Organizations	"
IS-023-92	Class Graduation	"
IS-025-93	Club Newsletters	"
IS-040-92	Club Checklist	"
IS-045-92	Master of Ceremonies	"
IS-047-92	Square Dance Floats	"
IS-050-92	Club President Responsibilities	"
IS-051-92	Vice President Responsibilities	"
IS-052-92	Past President Responsibilities	"
IS-053-92	Club Secretary Responsibilities	"
IS-054-92	Club Treasurer Responsibilities	"
IS-055-92	Social Director Responsibilities	"
IS-056-92	Club Delegate Responsibilities	"
IS-057-92	Club Member Responsibilities	"
IS-058-92	Club Caller Responsibilities	"
IS-060-92	Club President Calendar	"
IS-062-92	Vice President Calendar	"
IS-063-92	Club Secretary Calendar	"
IS-064-92	Club Treasurer Calendar	"
IS-072-93	USDA Information	"
IS-073-94	USDA Officers & Committees	"

PAMPHLETS (Pamphlets are 5 1/2" x 8 1/2")

P-023-92	Class Graduation	36 pages	\$1.50
P-025-95	Club Newsletters	48 pages	\$1.50
P-042-94	National Square Dance Convention	24 pages	(free)
P-070-92	Club Erosion	16 pages	(free)
P-Y01-93	Attention Youth Dancers	12 pages	(free)
P-Y02-93	Youth Advisor's Guide	12 pages	(free)

BOOKLETS (Booklets are 8 1/2" x 11")

B-071-93	Games, Gimmicks, Skits	40 pages	\$3.00
B-074-94	Take the First Step	42 pages	\$3.00
B-075-95	Recruiting & Keeping New Dancers	60 pages	(free)

Copies of these educational materials may be obtained from:

Joe & DeAnn Hutchinson
USDA Education Committee
Rt. 2, Box 479
Salina, OK 74365
(918) 479-6117

Copies of the two Youth Pamphlets may be obtained from:

Debra Mills
USDA Youth Advisory Committee
5102 New Mexico Lane
Cypress, CA 90630
(714) 828-6119





PRESS RELEASE

FOR IMMEDIATE RELEASE
August 1995



PRESS RELEASE

***** START *****

ADVANCED QUARTERLY SELECTION

Steve Minkin, Chairman of the Advanced Quarterly Selections Committee, is pleased to announce that the committee has selected **CROSS THE K** as the Advanced Quarterly Selection for the period September 1, thru January 1, 1996.

Quarterly Selections are provided as optional material for those callers and/or clubs that wish to include a workshop in their programs. Do not use a Quarterly Selection unless you walk it or workshop it first.

CROSS THE K

by Bill White, 1970

STARTING FORMATION: Facing lines of four.

THE ACTION: Cross Trail Thru to form lines of four facing out, centers Trade, ends U-Turn Back away from the Center.

ENDING FORMATION: Facing lines of 4.

TIMING: 10 beats.

DANCE EXAMPLES: Zero Box: Pass In, **CROSS THE K**, Pass In, Centers Pass Thru = Zero Box.

Zero Line: **CROSS THE K**, Star Thru, Centers Pass Thru, Star Thru = Zero Line.

Heads 1/2 Sashay, and Pair Off, Arky Star Thru, **CROSS THE K**, Slide Thru, Allemande Left.

Heads Pass the Ocean, Extend, 1/4 Thru, Explode and **CROSS THE K**, Pass Thru, Wheel and Deal, Dixie Grand, Allemande Left.

SINGING CALL EXAMPLE:

Heads Square Thru 4, Swing Thru, Boys Run, Bend the Line, **CROSS THE K**, Star Thru, Centers Pass Thru, Swing Thru, Swing Corner and Promenade.

***** END *****

We thank you for the coverage you have given us in the past and for your continued support in the future.

THE CALLERLAB BOARD OF GOVERNORS



PRESS RELEASE

FOR IMMEDIATE RELEASE
August 1995



PRESS RELEASE

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

ADVANCED QUARTERLY SELECTION

In the most recent KEEP/DROP balloting, the Advanced Quarterly Selection **SCATTER SCOOT** (May, 1994) was voted to be kept.

In the most recent KEEP/DROP balloting, the Advanced Quarterly Selection **CHASE CHAIN THRU** (September, 1994) was voted to be dropped.

The current Advanced Quarterly Selections are:

- SCATTER SCOOT (5/94)
- RELAY THE TOP (1/95)
- DIXIE FIRE (5/95)
- CROSS THE K (9/95)

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

We thank you for the coverage you have given us in the past and for your continued support in the future.

THE CALLERLAB BOARD OF GOVERNORS

.....

PLUS QUARTERLY SELECTION

In the most recent KEEP/DROP balloting, the Plus Quarterly Selection **FOLLOW THRU** was voted to be dropped.

The current Plus Quarterly Selection is:

SPLIT PING PONG CIRCULATE

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

We thank you for the coverage you have given us in the past and for your continued support in the future.

THE CALLERLAB BOARD OF GOVERNORS



PRESS RELEASE

FOR IMMEDIATE RELEASE
August 1995



PRESS RELEASE

***** **S T A R T** *****

'LOST SQUARES'

In 1986 CALLERLAB introduced a procedure for 'LOST SQUARES'. It was approved with some small changes in 1987 and reads as follows:

The following method of returning to dancing once a square has broken down, shall be a uniform method to be taught to all dancers for class programs through all approved CALLERLAB dance programs:

DANCERS RESPONSIBILITY:

1. Return to home position as soon as possible.
2. The head ladies will take their corner's hand and head couples will back out to form lines at the sides of the square.
3. On the caller's command, "EVERYBODY go forward and back", they enter into the dance pattern.

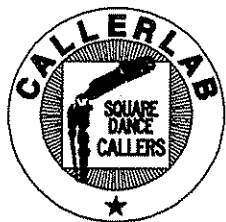
CALLERS RESPONSIBILITY:

1. Recognize that a number of sets have broken down and have formed lines at the sides of the hall.
2. Place the dancing squares into lines that they are in a normal boy/girl arrangement.
3. Give the command "EVERYBODY go forward and back" in a bold voice which is the command for the broken squares to enter into the dance pattern.

***** **E N D** *****

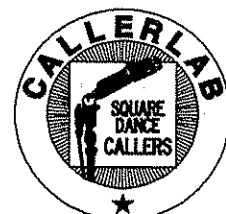
We thank you for the coverage you have given us in the past and for your continued support in the future.

THE CALLERLAB BOARD OF GOVERNORS



PRESS RELEASE

FOR IMMEDIATE RELEASE
August 1995



PRESS RELEASE

***** START *****

The following New Dancers Bill of Rights was developed by the CALLERLAB Education Committee and adopted by the general membership at the 1988 CALLERLAB Convention in Reno.

NEW DANCERS' BILL OF RIGHTS

A new square dancer has the right:

1. To a class experience that is both educationally and socially enjoyable.
2. To patient and dignified treatment by the class instructor(s) and sponsors.
3. To gain experience dancing to other callers and, if possible, with dancers from other classes, prior to graduation.
4. To receive advice and assistance in acquiring appropriate clothing for square dancing.
5. To instruction and practice using the approved definitions, timing and styling for each listed call. (Basic, Mainstream, Etc.)
6. To information about the history and heritage of our present square dance program.

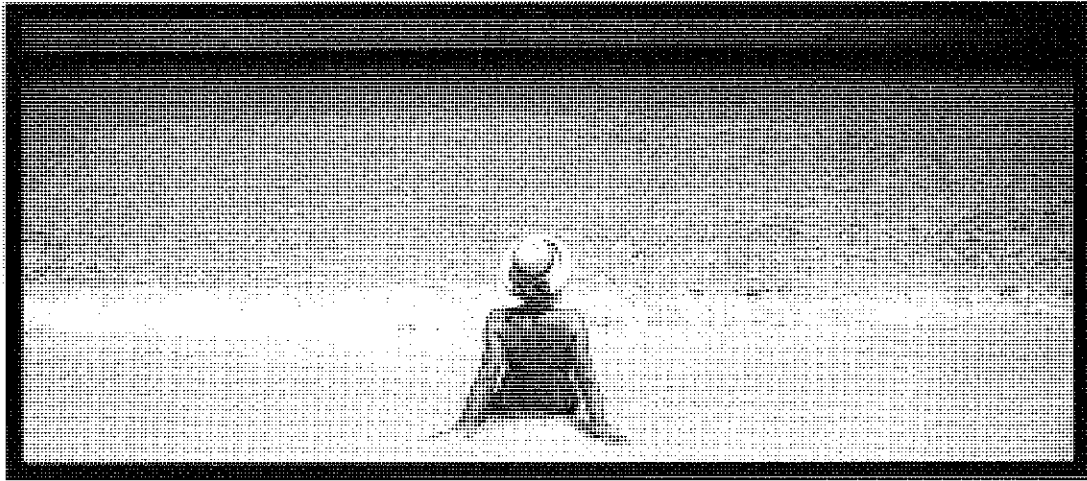
As stated above, this "Bill of Rights" was approved by our entire membership. We encourage ALL callers and square dancers alike to help put the FUN and FRIENDLINESS back into Square Dancing!

Happy Dancing! Keep 'em smiling! Remember, Friendship is Square Dancing's Greatest Reward.

***** END *****

We thank you for the coverage you have given us in the past and for your continued support in the future.

THE CALLERLAB BOARD OF GOVERNORS



Start your travel adventure with savings from Alamo.

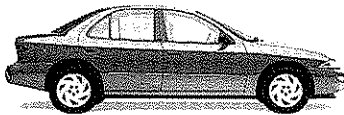
There are times when you want to get away, times when the weather turns and the open road calls. And now Alamo Rent A Car has more than 120 locations in the United States and Canada, 75 on-airport, and more than 70 throughout Europe to help you with all your special travel needs.

As a member, you will enjoy discounted daily, weekly, and weekend rates and special coupon offers. In addition, you'll receive the full privileges of Alamo's excellent frequent flyer program that includes

Alaska, American, Delta, Hawaiian, Midwest Express, Northwest, TWA, United and USAir. Also, there is no charge for additional drivers.

So when the sights and sounds call, think of Alamo and treat yourself with \$15 to \$20 off your next weekly rental or one free upgrade with a complimentary check-in through the Alamo Express® service counter (please see terms and conditions below). With Alamo, extra savings and convenience come with the territory.

For reservations, call your Professional Travel Agent or call Alamo Rent A Car at **1-800-354-2322**. Be sure to request **I.D. Number 420659** and **Rate Code BY**.



© 1995, Alamo Rent-A-Car, Inc.

Alamo features fine General Motors cars like this Chevy Cavalier.

40627AS-L1695

\$15 OFF OR \$20 OFF

Certificate is valid for \$15 OFF a rental on a compact through a fullsize car nationwide.
OR

\$20 OFF a rental on a fullsize car in Florida.

- Valid on rentals of 5 to 14 days in the U.S.A. only.
- Only one certificate per rental, not to be used in conjunction with any other certificates/offers or an Alamo Express Plus™ rental.
- A 24-hour advance reservation is required. Reservations are subject to availability at time of booking. Must request coupon code DB95 for nationwide rentals or DB96 for Florida rentals.
- Offer valid through May 31, 1996 (blackout dates apply).
- Proof of airline arrival and coupon must be presented at the Alamo rental counter.
- Certificate valid in the U.S.A. only. Once redeemed, this certificate is void.
- Certificate subject to Alamo's conditions at the time of rental.
- The maximum value of this certificate which may be applied toward the basic rate of one rental is \$15 off on a compact through a fullsize car rental nationwide or \$20 off a fullsize car rental in Florida. The basic rate does not include taxes and other optional items. No refund will be given on any unused portion of the certificate. Certificate is not redeemable for cash.
- This certificate is null and void if altered or duplicated in any way. In the event of loss or expiration, certificate will not be replaced.
- Offer not valid: 05/25/95-05/27/95, 06/29/95-07/8/95, 07/21/95-08/19/95, 08/31/95-09/02/95, 10/05/95-10/07/95, 11/22/95-11/25/95, 12/14/95-12/30/95, 02/15/96-02/17/96, 04/04/96-04/06/96 and 05/23/96-05/25/96.

For reservations, call your Professional Travel Agent or call Alamo Rent A Car at **1-800-354-2322**. Be sure to request **I.D. Number 420659** and **Rate Code BY**.

DB95 NATIONWIDE **DB95** FLORIDA



40627AS-L1695

ONE FREE UPGRADE

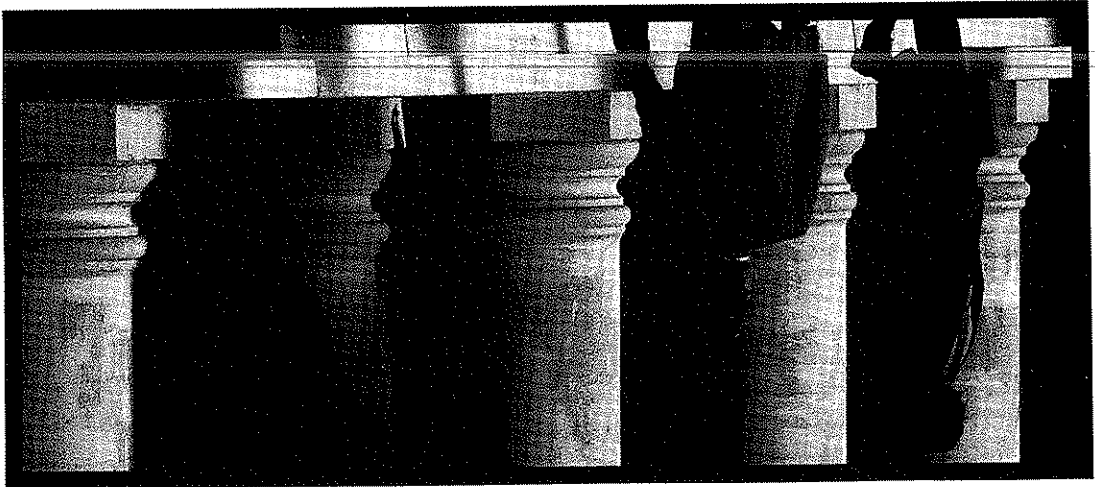
- Certificate is valid for ONE FREE UPGRADE to next car category. Upgrade subject to availability at time of rental, as certain car types may not be available.
- Valid from a compact to a midsize car on rentals of 2 to 14 days.
- Only one certificate per rental, not to be used in conjunction with any other certificates/offers or an Alamo Express Plus™ rental.
- A 24-hour advance reservation is required. Reservations are subject to availability at time of booking. Must request coupon code UB28 at time of reservation.
- Offer valid from April 1, 1995 through May 31, 1996 (blackout dates apply).
- Certificate and airline ticket or confirmation must be presented at the Alamo Express® service counter on arrival.
- Certificate valid in the U.S.A. only. Once redeemed, this certificate is void.
- Certificate subject to Alamo's conditions at the time of rental.
- Certificate does not include any taxes or other optional items.
- This certificate is null and void if altered or duplicated in any way. In the event of loss or expiration, certificate will not be replaced.
- Offer not valid: 05/25/95-05/27/95, 06/29/95-07/08/95, 07/21/95-08/19/95, 08/31/95-09/02/95, 10/05/95-10/07/95, 11/22/95-11/25/95, 12/14/95-12/30/95, 02/15/96-02/17/96, 04/04/96-04/06/96 and 05/23/96-05/25/96.

For reservations, call your Professional Travel Agent or call Alamo Rent A Car at **1-800-354-2322**. Be sure to request **I.D. Number 420659** and **Rate Code BY**.

UB28



40627AS-L1695



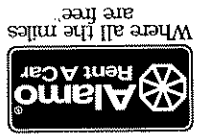
Alamo's in step with your travel needs.

As a member you can receive great savings from Alamo. Now through December 13, 1995 you can save \$30 OFF AN UPGRADE and \$10 OFF in the U.S.A. or 5% OFF in Europe*. Plus, there is no charge for additional drivers.

Alamo has over 15 locations in the U.S.A. and 34 locations in Europe (the United Kingdom, Switzerland, Republic of Ireland, The Netherlands, Germany, and Belgium). And don't forget we offer unlimited free mileage, every day at every location.

In addition, you can receive airline frequent flyer benefits with Alaska, American, Delta, Hawaiian, Northwest, United and USAir. And you'll get Hyatt Gold Passport or Hilton HHonors bonus points when your Alamo car rental is in conjunction with a qualifying stay.

For reservations, call your Professional Travel Agent or call Alamo at 1-800-354-2322. Be sure to request I.D. # 420659 and Rate Code BY.



Alamo features fine General Motors like this Buick Regal.

Where all the miles are free!

\$10 OFF IN THE U.S.A. OR 5% OFF IN EUROPE*

- Certificate is valid for \$10 OFF in the U.S.A. or 5% OFF in Europe.
- In the U.S.A., valid from a compact through a fullsize car. In Europe*, valid on an economy, through a fullsize car with manual transmission.
- Offer valid on rentals of 5 to 14 days.
- Only one certificate per rental, not to be used in conjunction with any other certificate/offers.
- A 24-hour advance reservation is required. Reservations are subject to availability at time of booking.
- Certificate must be presented at the Alamo counter on arrival.
- This certificate is redeemable at all Alamo locations in the U.S.A. and Europe*. Once redeemed, this certificate is void.
- This certificate and the car rental pursuant to it are subject to Alamo's conditions at the time of rental. Minimum age for rental is 21. All renters must have a valid driver's license.

DB39 \$10 OFF

P80B 5% OFF

For reservations call your Professional Travel Agent or call Alamo at 1-800-354-2322. Be sure to request I.D. # 420659 and Rate Code BY.



The maximum value of this certificate which may be applied toward the base rate of one rental is \$10 OFF in the U.S.A. or 5% OFF in Europe. The base rate does not include taxes and other optional items. Valid on self-drive rentals only. No refund will be given on any unused portion of the certificate. Certificate is not redeemable for cash. This certificate is null and void if altered, revised or duplicated in any way. In the event of loss or expiration, certificate will not be replaced. Certificate cannot be used in conjunction with an Alamo Express Plus™ rental.

- Offer valid through December 13, 1995 except in the U.S.A., 11/23/94 - 11/23/94.
- 12/15/94 - 01/01/95, 02/16/95 - 02/18/95.
- 04/13/95 - 04/13/95, 05/25/95 - 05/27/95, 06/29/95 - 07/08/95, 07/21/95 - 08/19/95, 08/31/95 - 09/02/95, 10/03/95 - 10/07/95, 11/23/95 - 11/25/95, in Europe*, 12/21/94 - 12/31/94 and 06/15/95 - 08/15/95.

* Offer good at European locations operating under the name of Alamo.

39729AS-D

\$30 OFF AN UPGRADE*

- Certificate is valid for \$30 OFF AN UPGRADE (not valid on time and mileage). Upgrade subject to availability at time of rental.
- Valid from an economy car and above. The maximum value of this certificate which may be applied toward upgrade charges is \$30 OFF (not valid on time and mileage). No refund will be given on any unused portion of this certificate. Certificate is not redeemable for cash. This certificate cannot be used in conjunction with or duplicated in any way. In the event of loss or expiration, certificate will not be replaced. Certificate cannot be used in conjunction with an Alamo Express Plus™ rental.
- Offer valid through December 13, 1995 except in the U.S.A., 11/23/94 - 11/23/94.
- 02/16/95 - 02/18/95, 04/13/95 - 04/15/95, 05/25/95 - 05/27/95, 06/29/95 - 07/08/95, 07/21/95 - 08/19/95, 08/31/95 - 09/02/95, 10/03/95 - 10/07/95 and 11/23/95.

• This certificate and the car rental pursuant to it are subject to Alamo's conditions at the time of rental. Minimum age for rental is 21. All renters must have a valid driver's license.
- Certificate does not include any taxes or other optional items.
- This certificate is null and void if altered, revised or duplicated in any way. In the event of loss or expiration, certificate will not be replaced.
- Only one certificate per rental, not to be used in conjunction with any other certificate/offers.
- A 24-hour advance reservation is required. Reservations are subject to availability at time of booking.
- Certificate must be presented at the Alamo counter on arrival.
- This certificate is redeemable at all Alamo locations in the U.S.A. only. Once redeemed, this certificate is void.

U88B

For reservations call your Professional Travel Agent or call Alamo at 1-800-354-2322. Be sure to request I.D. # 420659 and Rate Code BY.



39729AS-D

CALLERLAB SALES ITEMS

	Qty	Cost
CALLERLAB Permanent badges (with name engraved)	7.00	\$ _____
CALLERLAB Decals (see below for styles & sizes)50	\$ _____
CALLERLAB Logo Pins (Tie-tacs, Lapel Pins or Charms)	5.00	\$ _____
CALLERLAB Twenty-Five Year Pins	4.00	\$ _____
CALLERLAB Patches (3 1/2") iron on or sew on	2.00	\$ _____
CALLERLAB Badge Dangles (Logo)	1.00	\$ _____
Starter Kit for Newer Callers	\$15.00 + ship	\$ _____
Confirmation Agreement (20 2-part forms)	4.00	\$ _____
CALLERLAB Envelope Slitter	1.00	\$ _____
Dance Program Lists, Mainstream - revised 12/10/93	6.00/50	\$ _____
Dance Program Lists, Plus - revised 4/12/94	6.00/50	\$ _____
Dance Programs Lists, Advanced - revised December 1993	6.00/50	\$ _____
Dance Programs Lists, C-1 - revised January 1994	6.00/50	\$ _____
Dance Programs Lists, C-2 - revised March 1994	6.00/50	\$ _____
Mainstream Definitions - revised 12/10/93	2.00	\$ _____
Plus Definitions - revised June 1995	2.00	\$ _____ (NEW)
Advanced (A1 & A2) Definitions - revised 12/15/94	2.00	\$ _____
C-1 Definitions - revised 4/1/87	2.00	\$ _____
C-2 Definitions - revised July 1991	2.00	\$ _____
Standard Mainstream Applications (Booklet)	7.50	\$ _____
Standard Plus Applications (Booklet) revised June 1995	5.00	\$ _____ (NEW)
Advanced Dancing Booklets (pack of 10)	2.00	\$ _____
Glossary50	\$ _____
Partner Handbook	10.00	\$ _____
Partner Handbook w/cookbook	12.50	\$ _____
Community Dance Program (Booklet) - revised July 1995	3.00	\$ _____ (NEW)
Curriculum Guidelines For Caller Training w/Supplement	45.00	\$ _____
Supplement for above if you already own Guidelines	25.00	\$ _____
CALLERLAB Jackets		
Lined SM, MED, LG, XLG	28.00	\$ _____
XXLG	29.25	\$ _____
XXXLG	31.25	\$ _____
Unlined SM, MED, LG, XLG	24.50	\$ _____
XXLG	25.75	\$ _____
XXXLG	27.75	\$ _____
CALLERLAB Logo, ___ front or ___ back (please check one)		No charge
CALLERLAB Logo, front <u>and</u> back	2.00	\$ _____
Add for embroidered name on either jacket	5.00	\$ _____
Belt Buckles- Steel Gray	13.00 ¹	\$ _____
Gold Finish	17.00 ¹	\$ _____

¹Please note new prices, effective immediately.

*Prices include postage. Overseas shipments will be by surface mail unless additional postage is paid.

Minnesota residents add 6 1/2% sales tax.

Tax (if applicable) \$ _____

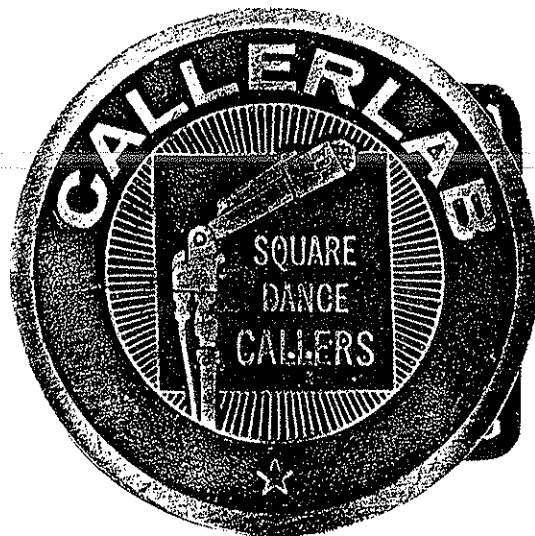
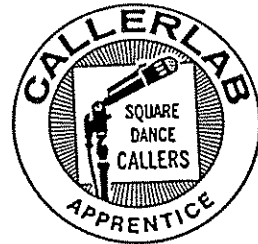
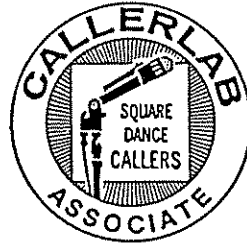
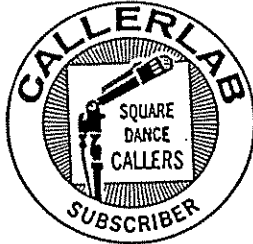
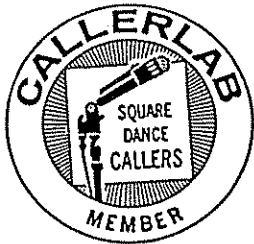
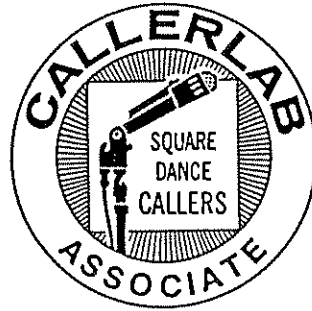
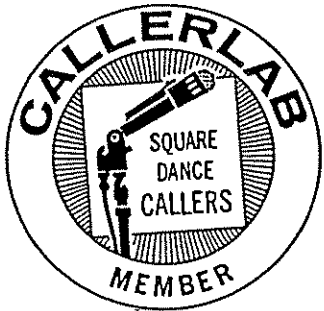
Order Total \$ _____

NOTE: Decals are available for Members, Subscribers, Associates and Apprentices in the following sizes and styles:

3 1/2" - white - outside use, 3" - clear - outside use, 3" - white - inside use.

Ship To: _____

Logos shown below may be reproduced on your stationery, flyers, etc. Please be sure to use the "Member", "Subscriber", "Associate", or "Apprentice" category as appropriate. (Important Note: The logo which appears on CALLERLAB envelopes, etc., showing a star at the bottom center, is reserved for corporate use ONLY and should not be reproduced in any form.)



BELT BUCKLES SHOWN ACTUAL SIZE