

NEWSLETTER
for Members of
CALLERLAB



The International Association
of Square Dance Callers

ROCHESTER, MINNESOTA

VOLUME XXIV NUMBER TWO - AUGUST 1996

IN THIS ISSUE

FROM THE CHAIR	1
OFFICE CLOSING	2
BOARD OF GOVERNORS ELECTION	2
FRANK LESCRINIER AUTHOR OF LUCKY STAR	2
CANDIDATES FOR THE BOARD OF GOVERNORS	3
ADVANCED DEFINITIONS REVISED	8
IN MEMORIAM	8
MEMBERSHIP REPORT	8
NEW CALLER TRAINING DOCUMENT	9
UNWANTED SOLICITATIONS	9
STANDARD APPLICATIONS POLICY STATEMENT APPROVED	9
CALLERLAB BOOTH AT NSDC	9
FUN THINGS TO DO IN LOS ANGELES	10
SQUARE DANCING ON TNN?	11
MULTICYCLE LESSON PLANS	11
WHAT'S IN A NAME?	11
CALLING IN CANADA REQUIRES PAYMENT OF COPYRIGHT TARIFFS	12
CALLER ASSOCIATION HELP	12
CALLER ASSOCIATION GRANTS PROGRAM	13
PROGRESSIVE SQUARES REALLY WORK!	13
CURRENT QUARTERLY SELECTIONS	13
FROM OUR MEMBERS	13
INFORMATION REQUEST	13
VIEWS ON THE STANDARD APPLICATIONS POLICY STATEMENT	13
ANOTHER VIEW ON THE STANDARD APPLICATIONS POLICY STATEMENT	15
ARE WE TEACHING THE WRONG VALUES?	16
CRYSTAL-BALLING THE SQUARE DANCE	17
WHEN DO 'NEW' DANCERS BECOME SQUARE DANCERS?	19

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INSURANCE QUESTIONS & CERTIFICATES

A.H. Wohlers & Co. 1-800-503-9227.

FUTURE CONVENTIONS:

MAR 24-26, 1997	Wyndham Hotel, Los Angeles Airport
SEP 21-23, 1997	Mini-Lab, Portland, Maine
APR 6- 8, 1998	Eastern 1/3rd of the U.S.

FROM THE CHAIR

Summer has arrived, and with it, all the summer dance activities that go with the season. It is a great time to enjoy the weekends, vacation resorts, campouts, and festivals throughout the square dance community. I hope everyone has the opportunity to participate in some of these events.

Summer is also the time that we, as callers, can use these events to promote new classes for fall. Because many of these dance activities, campouts, street dances, and fair dances, take place outdoors or in public places, it is a perfect time to showcase square dancing to the non-dancing public. Be sure that your dancers realize the importance of being ambassadors for our wonderful recreation. Part of our responsibilities as callers and leaders is to impress this fact upon the dancers.

CALLERLAB has spent a great deal of time and effort in discussing and creating new ways of recruiting and promoting square dancing. The RPM committee has done a great job in giving us ideas and methods to market our activity. Mike Seastrom's ad hoc committee has completed it's work on the multi-level program for teaching. I applaud all the CALLERLAB committees for their efforts. These committees and their members are the backbone of our organization.

However, these are ideas. Now WE must implement them. The dancers still have to make the contacts with the non-dancers. Once that is done, then WE have to follow-up those contacts before the classes start. If we BRING new dancers to class, they will come. We really need to impress that fact upon our dancers. When you do a street dance, take the names of prospective new dancers. Then follow-up and BRING these new people to class. I honestly believe that this little extra attention to make people feel welcome will produce positive results.

This edition of *DIRECTION* is the election issue. PLEASE TAKE THE TIME TO VOTE! Your Board of Governors spend a great deal of time and effort in

conducting the business of CALLERLAB. They are sincere in their desire to make square dancing better. Those who are running as candidates are doing so because they have the same desire. They feel that they can add something to the Board. Please give each candidate your serious consideration. Make your voice heard through your vote. Be a participant, not a spectator.

This is an exciting year for square dancing. We have many new things happening. The much talked about video for television has been completed. It was previewed at the National Convention. Now we have to sell it. Petitions were signed at the convention and sent to TNN.

This is the start that we have all been looking for. Other callers have been working with radio stations. Doug Waldron is working on a radio broadcast in Detroit on WJR. He had a great show last year on the same station. Jerry Story is heading up an ad hoc committee to take a hard look at our program lists. These are just a few things that are happening now. I encourage everyone to join in and make a contribution to the revitalization of our activity.

Have a great summer.

Jerry Junck
Chairman of the Board

OFFICE CLOSING

The Home Office will be closed Monday, September 2nd, through Friday, September 6th, for the Labor Day holiday and to accommodate staff vacations.

The answering machine on our 800 line announces our normal business hours, which are 9:00 a.m. to 4:30 p.m., Central Time, Monday through Friday, but does not accept messages.

The entire staff will be back in the office on September 9th. Thank you.

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 ten (10) members to serve on the Board following the 1996 CALLERLAB convention. Board members serve a term of three years. Eight (8) candidates with the highest number of votes, will serve three-year terms on the Board. Two (2) candidates with the next highest number of votes, will serve two-year terms replacing 2 Board members that resigned this year.

Larry Cole, Dee Dee Dougherty-Lottie, John Kaltenthaler, Melton Luttrell, John Marshall, Jim Mayo, Mike Seastrom and Al Stevens will complete their current terms on the Board at the 1997 convention. Melton Luttrell has chosen not to seek re-election.

Short biographic sketches are included to aid you in making your decision. Members eligible to vote in this election will find a blue ballot enclosed with this issue of *DIRECTION*. WE ENCOURAGE YOU TO EXERCISE YOUR RIGHT AND PRIVILEGE TO VOTE! Return your ballot NO LATER THAN SEPTEMBER 15, 1996!

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.

REMEMBER - VOTE TODAY!!

FRANK LESCRINIER AUTHOR OF LUCKY STAR

We are pleased to report that Frank Lescrier is the author of the current Plus Quarterly Selection, *Lucky Star*. We regret that this information was not available in time to be included with the press release announcing *Lucky Star's* selection in the June issue of *DIRECTION*. Congratulations, Frank!

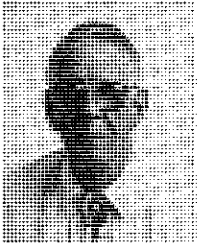
DIRECTION is the official newsletter of CALLERLAB, The International Association of Square Dance Callers, with offices located at 829 - 3rd Avenue SE, Suite 285, Rochester, Minnesota, 55904-7313. Telephone (507) 288-5121. *DIRECTION* is published bi-monthly and mailed first class to all members and affiliates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

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 based 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, 6.0 or 6.1 format. ASCII text files or MicroSoft Word for Windows files are also acceptable. Please enclose a printout of the article, report or letter.

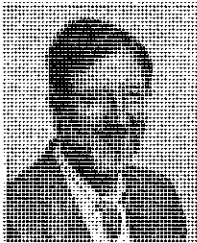
The opinions expressed in articles submitted by members or affiliates do not necessarily reflect the policies of CALLERLAB. All articles submitted for publication must be signed by the author.

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



BILL ADDISON, Brandywine, Maryland, began calling 33 years ago. He has been a member of CALLERLAB since 1976 and has attended 21 conventions. He has served on the Mainstream, Plus, and the Mainstream and Plus Quarterly Selection committees since their inception. He currently serves on these committees and the Accreditation Committee. He has called in 10 states and 9 countries and has called on more than 40 festivals. He has served as president of the National Capitol Square Dance Leaders Association and during his tenure, was coordinator and a caller for the President's Inaugural Ball in Washington, D.C. He has taught more than 55 classes of new dancers. He currently calls for three clubs and teaches at least one class per year. He works with his clubs to recruit new dancers and to ensure that the dancers appreciate the basic goals of CALLERLAB. Bill firmly supports the precepts and goals of CALLERLAB and would appreciate the honor and opportunity to bring his expertise to the Board of Governors. If elected, he would work to find ways to bring new dancers into our movement and to retain those dancers who currently share our enjoyment.



CALVIN CAMPBELL, Castle Rock, Colorado, began calling over 40 years ago. Over the years he has called for numerous clubs from beginner level to Mainstream, to Plus. His job with the United States Government meant moving several times, but he has always been active in the local caller's association and called for clubs in each area. Cal is the author of three books on square dance calling and was asked to write the 16th chapter in the American Square Dance Society "The Caller Text". He also wrote a column on square dance calling for "Square Dance Magazine" for over three years.

Cal joined CALLERLAB at the first convention in 1974. He was active on committees on styling and caller education. IN 1993 he became the vice chairman for the Community Dance Program Committee and is currently the Chairman. He has been featured on many panels at CALLERLAB Conventions.

Cal has served three terms on the Lloyd Shaw Foundation board of governors and was the director for a Leadership Training Institute sponsored by the LSF for 4 years. Cal and Judy were the historical consultants for the 1976 pageant held at the National Square Dance Convention and were the MC's for the event. Cal has been a featured educator at the last three National Square Dance Conventions.



YONA B. CHOCK, Ewa, Hawaii, first square danced at the age of ten, and began calling and teaching *American Folk Dance (AFD)* in 1975. She called for Mainstream and Plus clubs in Italy, the Netherlands, Maryland, and Hawaii. She has trained square dance callers in Italy and the Netherlands; conducted educational workshops, panels, and seminars for the American and Canadian national conventions; and written a number of contra and line dances. She joined CALLERLAB in 1981, has a Small World Award and is Vice-Chairman of the Contra and Traditional Dance Committee, and member of the Community Dance Program, Education, and Women in Calling committees. She is also a member of CONTRALAB, (past secretary and Board of Governors member); Country Dance and Song Society; and Lloyd Shaw Foundation; as well as local callers and dance organizations. In Hawaii, Yona is an Artist-in-Residence and resource teacher specialist for public and private schools; Dance Chairman of the Hawaii Association for Health, Physical Education, Recreation, and Dance; Hawaii State Vice President, National Dance Association; and calls for the Kapolei Country Dancers (CDP) and the Hawaii State Teachers Association annual convention as well as for churches, clubs, and other groups. She is also a professional entertainment specialist (clown, magician, puppeteer, and storyteller), and is the proprietor of Aardvark Adventures the Family Entertainment Agency. She believes that her varied, diverse background in square dance and education will be most important and very meaningful to CALLERLAB, as it seeks to bring square dancing back to the public-at-large. One critical factor is the need to provide a favorable impression of our activity to our youth. If elected she will work to achieve this important goal.



JIM "WHO" CHOLMONDELEY, Florissant, Missouri, began calling 30 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. He is currently on the Plus Quarterly Selection 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 Keltone 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, by the membership, he will work to improve the image and support programs to bring the activity to the forefront of the public. Jim feels that we must put the family back into the activity. His ability with computers, and his knowledge with the media will serve CALLERLAB members and the Board of Governors well, coming into the Twenty-First Century.

VOTE - VOTE - VOTE - VOTE - VOTE - VOTE



DAMON DENTON COE, Meherrin, Virginia, began his calling career in 1972. He very quickly realized that the activity combined things that he cared for deeply, music, people, and a mental challenge. He attended his first night under protest and was pleasantly surprised. He made the decision to leave a family owned business to devote his attention to full time calling in 1982.

Damon joined CALLERLAB in 1983 and has served on the Mainstream, Plus, Advanced, and Challenge Committees as well as Plus and Advanced Quarterly Selection Committees serving as the Chairman of the Advanced Quarterly Selection Committee. He was the founder of the Triangle Callers Association, NC and served as a charter member of the NC Callers Association and Virginia Square and Round Dance Association.

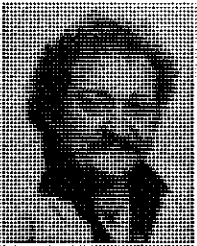
He travels 75,000 plus miles each year, runs an Advanced club and calls for two Plus clubs every week. He has also taught at least two and sometimes three beginner classes each year since 1973. Damon believes we must continue to teach new dancers and views this as an important part of our activity. Dancers appreciate his patience, broad knowledge, and wonderful sense of humor. He strives to help the dancers by assuring that they are having fun, leaving them with a desire to return.

Certainly the diversity that Damon brings to CALLERLAB and the Board of Governors will be beneficial in providing meaningful leadership. His philosophy of "Less is Better" will be one method used in the future to improve and modernize our public image of our activity.

Thank you for your support of Damon as he feels your vote for him will ensure a better future for square dancing.



LARRY COLE, Marion, Indiana, began calling in 1975. Larry became an accredited member of CALLERLAB in 1981 and has attended fifteen conventions to date. An active CALLERLAB member, Larry is past chairman of the Basic/Mainstream Committee and continues to serve on this committee, as well as the Plus and Advance Committee. He is currently serving his third year on the Board of Governors and his first year on the Executive Committee. He received a Special Award Certificate from CALLERLAB in 1995. As a part-time caller, teacher, and coach he has presented seminars for CALLERLAB and state caller associations. Larry has recently established his own callers' school and currently serves on the staff of another. A home program consisting of one Mainstream club, one Plus club, and an Advanced W/S club, coupled with a busy travel schedule, keeps Larry calling five nights a week in a six state area. He remains active in his state caller's association and has served four terms a president. Larry has a real concern for new dancer recruitment and a shorter lesson time to active club participation. He would be pleased to serve you on the Board of Governors and continue to work toward these goals.



DAVE CROW, Fountain City, Indiana, began calling 12 years ago. He is a full accredited member of CALLERLAB. Dave's calling has grown up in rural areas of central Indiana and Ohio. Seeing the problems in these areas as well as across the country, is what prompted him to seek a seat on the Board of Governors.

He travels regionally as well as several other states across the nation. He also teaches Basic through Plus dance levels.

Dave stands by the message that, "Square Dancing must be fun or there is no reason to do it." He is a member of the Chinook Record staff and has been calling for a living for the past four years. Dave Crow would like the chance to serve for you.



TIM CRAWFORD, Burlington, Ontario, began calling at the age of 10, some 22 years ago, and is currently calling 3 nights a week at his "caller-run" clubs of levels up to C-2. He has enjoyed calling in most states and in Europe as well as his home country of Canada. He joined CALLERLAB in 1987 and has participated in 6 conventions as a panelist on Showmanship and various Choreographic sessions. He presently chairs an Ad Hoc Committee investigating the issues of International Border Crossing. He owns and operates his own company at home employing 9 full time employees, runs various weekends and festivals and is fortunate to pilot his own small aircraft to numerous dances. He feels that his acquired management experience and organizational skills will be of value to CALLERLAB. He hopes that he will be able to serve the local dancing community, as well as, better serve the membership of CALLERLAB by being elected to the board. He has much positive energy and is anxious to begin the challenge of leadership through the board.

VOTE - VOTE - VOTE - VOTE - VOTE - VOTE



LARRY DAVENPORT, Foster City, California, began calling 12 years ago. He joined CALLERLAB in 1985 as an apprentice and became a full member in 1989. Larry and his wife Kathy attended their first CALLERLAB convention in 1986 and have attended regularly ever since. They worked at the convention registration desk for three years, and received an Appreciation Award in 1992. Larry is currently the Chairman of the Plus Committee, and has served in that capacity for 5 years. During that time, he has coordinated two biennial reviews of the Plus Program, and has established the Plus Committee Commentary as a regular feature in *DIRECTION*. As a part-time caller and teacher, Larry has been a regional caller in the New York, New Jersey, Pennsylvania area, and now calls regularly for three clubs in the San Francisco area, through the A-2 program. Larry works for Genentech, a biotechnology company, as a scientist and manager. He would like to have the opportunity to serve on the Board of Governors, and believes he can contribute to our leadership with his technical training and diverse background in square dancing. If elected, Larry would work towards making square dancing easier to learn and more fun to stay with.



DEE DEE DOUGHERTY-LOTTIE, Minneapolis, Minnesota, has been calling for 20 years, the last 13 years full time. She maintains a home teaching program while traveling extensively with her husband Bob who does all the driving and bookings. She started dancing at the age of 3 and calls Basic beginners through A2. She has called at 15 National Conventions and been a featured caller for numerous conventions and festivals across the country and overseas. She currently records for Rhythm Records; has been a CALLERLAB member since 1982 (serving the Board of Governors, 1994 - 1996); is a member of MSDCA (Minnesota Square Dance Callers Association); and member of National Teachers Association for Country Western Dance (NTA). Dee Dee feels CALLERLAB has greatly helped out the square dance activity and we, as CALLERLAB, must play a key leadership role in it's future today. She's most concerned about spreading her enthusiasm and new ideas to help turn things around and fill the halls with many new younger dancers, making it fun, for she wants to continue to call full time for a lot more years to come. She would love to help by serving another term on the Board of Governors so she can speak for callers and dancers around the world.



BOB HUFF, Mesa, Arizona, has been a member of CALLERLAB since 1975 and has served on the Mainstream and Plus Quarterly Selection Committees. Having been a club caller for 26 years, a traveling caller, and now a resort caller in Mesa, AZ, "I believe I can provide an insight into the club problems of recruiting and keeping dancers.

If elected to the Board of Governors I will work toward bridging the gap between students and dancers, and to keep the goals of CALLERLAB moving forward in a positive direction."



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 Cl, 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 8 of the last 9 years and Chuck would ask that you consider voting for him this year.



JOHN KALTENTHALER, Pocono Pines, Pennsylvania, began calling regularly in 1958 and conducted caller training since 1962. He joined CALLERLAB in 1974 and has attended all of the conventions since that time as well as the Mini-Lab in Australia. He earned his Caller-Coach Accreditation in 1978 and continues to work on the training of callers. Having served on many committees in the formative years and working with the members of the Board of Governors since he was elected to the position of Executive Secretary in 1976, John has a strong working knowledge of this great organization. CALLERLAB has done many fine things since it was started, but to John the greatest thing CALLERLAB has done is to provide a written record of the current thinking on the training of callers. When CALLERLAB began, much of what they knew was only in the minds of their trainers. Now CALLERLAB has it massaged, refined, and written down and continue to improve their product. He feels the most important thing they are doing is to provide materials to callers to increase their skills. He would like to continue to serve on the Board of Governors to further these projects. John solicits your vote in this election.

VOTE - VOTE - VOTE - VOTE - VOTE - VOTE



JOHN MARSHALL, Herndon, Virginia, has been calling for nearly 30 years. He has and does work with beginner dancers all the way through to Challenge dancers. He enjoys calling weekends and festivals. He has called in most of the U.S. as well as Canada, Germany, and Sweden. John also participates in callers clinics whenever possible.

John has served CALLERLAB as a Committee Chairman, Board of Governors member, Executive Board member, and as Vice Chairman. He desires to continue to serve the organization.

John feels the time is past due for CALLERLAB to update its vision, renew and revitalize its membership, and do whatever it takes to restore square dancing as a recreational mainstay of American culture. The fact that the international community has embraced square dancing is a positive sign for the future of the activity.

CALLERLAB needs to look at the successes of other countries, organizations, and individuals and then open its collective mind to any and all ideas that will strengthen dance participation throughout the world.

To lead is to think and act, but it is also to first listen and learn. John offers these skills to the membership.



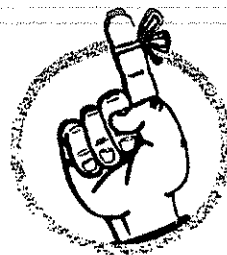
JIM MAYO, Hampstead, New Hampshire. "I have been calling for more than 40 years. I am now calling club dances from Mainstream through the A-2 Program and I do an annual one week program for my local high school. I have called all over the world. I was the first CALLERLAB Chairman and I have been on the Board of Governors since the beginning. This year I have been your Vice Chairman. I believe that our increased effort toward recruiting will be successful. The "baby boom" population bulge will make available to us millions of couples with a recreational need as their children leave home. I am concerned that, without a change of attitude, our introduction of these people to square dancing will not be as much fun for them as it should be. I want to continue to work toward increased awareness of the importance of dancer success, particularly in the transition from class into continuing square dance life. I am afraid that the emphasis that CALLERLAB (and others) have given in the past to the importance of "interesting" choreography has led to great frustration and frequent dancing failure for our customers. We must work constantly to develop a new attitude. We must use all of our skill and ability to guarantee that all dancers win as much as possible."



DOREN MCBROOM, Manchester, Maryland. "I started calling in 1968 and currently call for two clubs and do a moderate amount of traveling, calling in the central east coast region. As my full time profession, I work for Westinghouse as an electronic technician. I have been a member of CALLERLAB since 1983 and have attended eleven conventions. I have served on numerous committees since joining CALLERLAB. Currently I am serving as the Chairman of the Plus Quarterly Selection Committee and I am working with the Accreditation committee's project of developing an accreditation for square dance teachers. As a caller of 28 years, I have seen the square dance activity go through many changes; most notably, dancers do not seem to dance with the same comfort and proficiency as they once did. I want to work to restore the quality of our dance and I feel the best way to do that is through the kind of caller education and guidance that CALLERLAB provides. I also feel that differences exist in the destination of our class programs. We need a method of acknowledging those differences without fracturing the uniformity we have worked so hard to gain. I want to bring these ideas to the Board. I would appreciate your support."



TOM MOHNEY, Oil City, Pennsylvania, began calling in 1972. Tom became a member of CALLERLAB in 1978 and has attended 18 conventions. He was previously chairperson of the Rural Area Considerations Committee and is currently a member of the Mainstream, Plus, Advance, and Education Committees. Tom works as a school administrator and calls part-time. In addition to calling regularly for two square dance clubs, he has worked extensively in a three state area fulfilling various club, federation, and professional responsibilities. His professional affiliation at the local level is with the Lake Shore Callers and Cuers Association of Erie. Tom believes in CALLERLAB, in what the organization has accomplished and knows that CALLERLAB is key to the future of square dancing. Because society is changing, the challenge for our activity is to develop new perspectives and new directions. If elected, "I will work to strengthen and promote the activity that all of us so dearly love."



VOTE



MIKE SEASTROM, Thousand Oaks, California, has been calling since 1963 and has been a member of CALLERLAB since 1977. He has served as Chairman of the Plus Committee, Program Coordinating Committee, and has been active on the Board of Governors and Executive Committee. He has served for two years as Chairman of the Board and is presently Chairman of the Ad Hoc Committee charged with assembling and writing information documents on new dancers lessons with multiple starts (i.e., 10 + 10).

Mike records for Rhythm Records and balances his traveling and calling with his dental practice. Mike is active in teaching new dancers, calling contras, promoting the CDP and Basic Program, as well as calling locally, nationally, and internationally.

Mike's best half is his wife, Gail, whose talent and leadership skills make for a great team approach to their partnered activity. The Seastrom's have two rambunctious sons, Mark and Jim, who always keep life interesting. Mike feels that CALLERLAB needs balanced representation on the Board from those who call as an avocation. He also feels that active CALLERLAB leadership has tremendous potential for promoting and preserving square dancing. Mike would like to serve on the Board during this crucial time.



NASSER SHUKAYR, Shreveport, Louisiana, at age 18 graduated from college, at 20 started a computer consulting business, and at 29 discovered square dancing. Now 37, he is a family man, computer programmer, and square dance caller. Nasser calls and cues every week in Shreveport LA. His home club has grown to over 100 members. He calls out-of-town every other weekend, reserving every other weekend for his wife and three children (who all square dance). He records on Rockin' M Records.

Nasser and Shirley have organized local benefit dances, fund-raisers, and promotional projects. They were general chairpersons of the 1995 Louisiana Square Dance Convention. Nasser's writings appear frequently in square dance publications. Nasser served on the Education Committee for the 45th National Convention in San Antonio, as Vice Chairman of CALLERLAB's RPM (Recruit, Promote, Maintain) Committee and is currently chairman of the RPM Committee.

Nasser wants to emphasize the marketing, advertising, publicity, promotion and improvement of square dancing. He plans to seek valuable advice and input from all CALLERLAB members, and use these ideas to make a positive contribution to the Board of Governors. You can put Nasser to work for YOU, with your voice.



AL STEVENS, Durmersheim, Germany, has over 30 years of successful square dance calling experience, is an Accredited CALLERLAB member since 1976 and has spent over 25 years calling outside of the U.S. in over 26 different countries. Al has been on the Board of Governors for the past five years and feels that his experience as a full-time caller in the overseas area for the past ten years is an asset for the ONLY International Association of Square Dance Callers, CALLERLAB. Al spent 10 years of dedicated work for the European Callers and Teachers Association as a Board member, serving as Training Director, Vice President and a five year term as President. Al is currently the Chairman of the Overseas Advisory Group and is also an Accredited Caller Coach and has conducted at least two very successful Callers Colleges per year since 1988. He has recently been awarded the "Golden Achievement" award from ECTA along with honorary lifetime membership, for his unselfish dedication to the square dance scene in Europe. He is also the Editor/Publisher of "Notes for European Callers", a monthly note service. Al currently is a staff caller with MacGregor records. Al's ultimate goal is to continue exerting his influence and experience to watch the American Square Dance program grow bigger and better than it currently is.



JIM WASS, Riverdale, Maryland, first square danced in 1961. He began calling in 1989 and with his wife Ann created a caller-run program the next year. He now calls regularly for two Mainstream clubs in the Washington, D.C. area and does some traveling in the region. He also calls for a developmentally disabled group and has done work in local schools.

Jim joined CALLERLAB as an apprentice in 1989 and attended his first convention in 1992. Jim has served on the Education, Training, and Recruit-Promote-Maintain committees. He has chaired the Accreditation Committee for three years and is guiding the committee toward a certification program for callers who are square dance teachers.

Jim has held leadership positions in two local caller associations and is working on a coordinated new dancer recruiting effort for the Baltimore-Washington region.

Jim's day job takes considerable time away from square dance calling. But the work in business process re-engineering and computer consulting gives him a perspective on process improvement that can benefit CALLERLAB.

Jim is particularly interested in new dancer recruiting and caller training and would like to promote efforts in these areas and pursue the interests of callers and dancers everywhere through service on the CALLERLAB Board of Governors. He would be very grateful for your vote.

VOTE - VOTE - VOTE - VOTE - VOTE - VOTE



TERRY WHEELER, San Antonio, Texas, began dancing in Okinawa in 1975. After quick lessons in square and round dancing, a transfer back to the states offered the opportunity to learn to cue rounds. By 1982, she also called square dances. Terry has a degree in Organizational Management and utilized this academic knowledge as president of the Texas State Callers' Association (1989-1991) accomplishing a 40% increase in its membership. She has many published articles to include one in American Square Dance Magazine that was incorporated into the CALLERLAB Caller-Teacher Manual. She requested the creation of CALLERLAB's Women-In-Calling Committee and served as the Vice Chairman for 2 years.

"I am currently the Vice Chairman of the Research and Development Committee; have attended approximately 15 CALLERLAB Conventions; and served on many committees through the years. Our activity's future is highly influenced by each decision made in CALLERLAB. As bureaucracy often takes its toll on timeliness, progressive and positive people to organize and promote are needed. The most important direction for leaders in square dancing today is to educated dancers in leadership skills and professional advertising of our activity. Through these two avenues we will move our activity forward into the 21st Century. I want to be a part of this movement."



CINDY WHITAKER, Quincy, Illinois has been in the square dance activity since the age of 11. She has been teaching and calling square dances for 16 years, the last 6 years traveling all over the United States, as well as in Canada and New Zealand. She has taught all ages to square dance, from small children to teens to senior citizens.

Cindy has studied music since she was 5 years old, and is an alumni of Quincy University, where she studied Music Education, with an emphasis on Voice Education/Performance.

Cindy has held offices in various clubs. Ten years ago she helped found the Quincy chapter of the Bachelors & Bachelorettes International square dance club and she still teaches and calls there. She attended caller school in 1980 and soon after became club caller for clubs in Illinois and Missouri.

In her travels, Cindy has had the opportunity to talk with many dancers about their concerns and desires for the future of our activity. She believes strongly in the education of callers to further the activity, as well as in keeping classes and dances fun. She is a member of and works on the Accreditation, Women In Calling, RPM, Career Callers, and the new Alternate Program Ad Hoc Committee.

Cindy has 2 daughters and a very supportive husband who, when he can't travel with her, "keeps the home fires burning".

ADVANCED DEFINITIONS REVISED

The *CALLERLAB Advanced Definitions* document has been revised to include four very minor changes approved by the Advanced Committee.

The Home Office has prepared a 5-page update that can be used to bring your copy up to date.

To determine whether you need the update or an entirely new copy, look at the bottom of page 1. If it says *Revised 10/2/95* you need the update, which is available from the Home Office at no cost. If your copy doesn't say *Revised 10/2/95*, you do not have the current definitions. You can order the current definitions from the Home Office. Cost of the new document is \$2.00, postage included.

IN MEMORIAM

Les Gotcher, Hilo, HI, June 5, 1996
 Chuck Broad, Morton Grove, IL, June 7, 1996
 Chet Jazak, Cleveland, OH, Date unknown

MEMBERSHIP REPORT

As of July 29th, we have a total membership of 2,560 callers and are adding new members every week. The current membership is broken down as follows:

Category	US	O/S	Canada
Members	725	184	63
Gold Card Holders	7	0	0
Subscribers	885	44	34
Associates	16	0	1
Associate Licensees	368	5	6
Apprentices	211	7	4
Totals	2212	240	108

A total of 2,313 BMI/ASCAP licenses have been issued; 657 for less than 50 dances a year and 1,598 for over 50 dances per year. We have a total of 58 callers and partners licensed to teach Country Western dances.

368 callers have not renewed their membership for the current year. Their insurance coverage and BMI/ASCAP license is no longer valid. If you have not yet received a dark blue membership card from the Home Office, your membership has expired. Please contact the Home Office if you believe you paid your dues but have not yet received a membership card.

NEW CALLER TRAINING DOCUMENT

Choreographic Guidelines, a new caller training aid, is now available through the Home Office. This document is the result of nearly four years work by the Choreographic Applications Committee. It is jam-packed with information designed to help callers create smooth flowing choreography with just the right amount of challenge.

The various chapters of the book are designed to provide information directly related to improving the dance experience for dancers. The book contains a considerable amount of information intended to help callers gain an appreciation for the factors which contribute to the smooth dance experience of the dancers. Also included is information on what dancers perceive as difficult and why they view some choreography as difficult and other dance material as not difficult.

Some of the information in this document is not available from any other source. Even more of the material was only available from varied and limited access sources. This document brings all this information together in one place for the first time. There are chapters devoted to the following areas: Smooth Dancing, Anticipation, Accuracy of Execution, Choreographic Management, Degree of Difficulty, Selection of Moves, and Success With Difficult Choreography.

Callers interested in the study of how to create smooth flowing and interesting choreography are encouraged to obtain a copy of the book. New callers and callers involved with training other callers will find the information extremely valuable.

The cost of the book is \$15.00, including postage. Contact the Home Office to order a copy of *Choreographic Guidelines*.

UNWANTED SOLICITATIONS

The Home Office has received several complaints from members that they are receiving unwanted solicitations that seem to have come from companies or individuals that have somehow obtained access to our membership roster.

Members are reminded that our membership roster is provided *for the personal use of CALLERLAB members only*, as clearly stated on the front cover of the roster.

The roster is printed on 'DO NOT COPY' paper to discourage any copying or scanning for commercial purposes. If you have a legitimate need for more than one copy of the roster, please contact the Home Office. Extra copies are available at our cost of \$4.50.

STANDARD APPLICATIONS POLICY STATEMENT APPROVED

The CALLERLAB Board of Governors, at their annual meeting in Kansas City, approved a *Standard Applications Policy Statement* recommended by the Choreographic Applications Committee. A copy of this policy was mailed to all members with the June issue of *DIRECTION*, asking that the membership also approve this policy statement.

Of 1,950 ballots mailed, only 451 were returned to the Home Office. The membership approved the policy by a vote of 388 to 63. For those who took the time to vote, and especially to those who took the time to respond with comments, we sincerely thank you.

CALLERLAB BOOTH AT NSDC

For the first time ever, CALLERLAB qualified for a vendor booth at the National Square Dance Convention this year. Rebecca Holden, square dancing's spokesperson, appeared daily to sign autographs and visit with callers and dancers. A video tape of the proposed TV show *American Danceland*, was shown throughout the convention (see related article *Square Dancing On TNN!*). Information about the CALLERLAB Foundation and its projects were also displayed at the booth.

The booth gave CALLERLAB a positive presence before the dancing public and elicited a good response from everyone that stopped by to visit with Rebecca, or just to say hello or ask questions about CALLERLAB or the Foundation.

Thanks to the following CALLERLAB members that volunteered to help in staffing the booth:

Lottie & Bruce Buckbee
Stan Burdick
Robert & Billie Ferguson
Vada Fry
Ed & Phyllis Gilson
Betsy & Roy Gotta
Chuck Jaworski & Becky Ho
Larry & Vada Johnson
Dave Kenney
Jim & June Ann Morris
Jerry & Del Reed
Phyllis & Frank Rendon
Doreen & Doyne Sillery
Jim Wass
George & Pat White

We look forward to having a booth at the 1997 convention in Orlando. If you have any suggestions about how we should be using this booth, please contact the Home Office.

**Mark Your Calendar Now
for
CALLERLAB '97
Los Angeles, March 24-26, 1997**

For The Good of Square Dancing

This is where we make the decisions that benefit all of square dancing.

- It's a MS and Plus list voting year. Help decide the future of our core programs.
- Come help promote your favorite part of the activity: CDP, Mainstream, whatever!
- Join in the face-to-face committee meetings, where the real work gets done.

For Personal Growth

The convention is full of sessions that'll help your calling skill.

- Lots of training sessions; in past years they've covered voice, showmanship, teaching, controlling difficulty, business & taxes, and afterparty planning.
- Chat with legends of the activity, such as Bob Osgood, Jon Jones, and Marshall Flippo.

For A Vacation

Los Angeles is a great place to relax for a few days. Nearby, we'll have:

- Disneyland
- Knott's Berry Farm
- The J. Paul Getty Art Museum
- Universal Studios
- La Brea Tar Pits
- Frederick's of Hollywood Lingerie Museum
- Malibu Beach
- TV Studio Tours
- Catalina Island

**FUN THINGS TO DO
IN LOS ANGELES**

Some of the best things in life are free... especially in Los Angeles. Here is a sampling of the area's free, fabulous, and fun activities.

1. **HEAD FOR THE BEACH.** Everyone from the frost-bitten to the sun-dried will find refreshment at L.A. beaches. Marvel at the most muscular at Venice Beach, attend an outdoor art show or jazz concert at Marina del Rey or take in spectacular coastal views from Santa Monica Pier. L.A.'s magnificent coastline stretches for 72 miles from Malibu to Long

Beach and delights visitors and residents all year long.

2. **EXPLORE UNIQUE MUSEUMS.** Absolutely free: California Museum of Science and Industry, The J. Paul Getty Museum (parking reservations are required 310/458-2003), California Afro-American Museum, Wells Fargo History Museum, Cabrillo Marine Museum, the Drum Barracks Civil War Museum, Travel Town Museum, L.A. Municipal Art Gallery at Bamsdall Park and the Hollywood Bowl Museum. Other museums have special free admission days: Los Angeles County Natural History Museum (free first Tuesday of each month), Museum of Contemporary Art (free every Thursday after 5 pm), Los Angeles County Museum of Art (free second Tuesday of each month) and Pacific Asia Museum (free third Saturday of each month).
3. **WANDER AROUND GRIFFITH PARK.** There's lots to see and do at this 4,107 acre park, one of the nation's largest. Facilities include 28 tennis courts, many picnic and sports areas, and miles of horseback and hiking trails. Discover the Griffith Park Observatory with its planetarium theater, and Travel Town, a one-of-a-kind vehicular museum with locomotives and breathtaking views of the city. Other park features: the Los Angeles Equestrian Center, Fern Dell Park, and for a nominal fee, the merry-go-round, pony rides and train rides. Griffith Park Visitors' Center is located at 4730 Crystal Springs Drive. 213/665-5188.
4. **WALK AMONG THE STARS.** More than 1,900 Hollywood legends have been immortalized since 1958 in the terrazzo and brass stars of the Hollywood Walk of Fame. Stretching along Hollywood Boulevard from Gower Street to Sycamore Avenue and along Vine Street from Yucca to Sunset Boulevard, this famous walkway is a favorite Hollywood attraction. Among the stars most frequently sought out by visitors are Marilyn Monroe at 1644 Hollywood Blvd., James Dean at 1719 Vine St., John Lennon at 1750 Vine St., and Elvis Presley at 6777 Hollywood Blvd. Many stars have also left their signatures, hand-and foot-prints in the forecourt of Mann's Chinese Theatre, creating the world's largest autograph album.
5. **MINGLE ON MELROSE.** To mingle among L.A.'s hip avant-garde, start on Melrose Avenue at La Brea and head west. New Wave fashion boutiques, gourmet restaurants, art galleries, theaters, and nightclubs attract the trend setters and keep the street alive from early morning until late into the night.

SQUARE DANCING ON TNN?

Would you like to see square dancing on national TV? A weekly television show about square dancing will soon be proposed to The Nashville Network (TNN).

CALLERLAB member Chuck Veldhuizen, owner of Daystar Productions, video taped a pilot TV show in Nashville last April. The show, *American Danceland*, is directed by Jimmy Snow, son of country music legend Hank Snow, and features square dancing's spokesperson, Rebecca Holden. CALLERLAB members Jerry Junck, Tony Oxendine, and Chuck Veldhuizen perform in the pilot show, along with many square dancers from the Nashville area.

Following production of the video, Rebecca's booking agency arranged for square dancing to be featured on TNN's *Prime Time Country*. Rebecca, Chuck, and a square of dancers were guests of Bob Eubanks on this popular TNN talk show. The show was broadcast on June 20th, 1996, at 8 p.m. and again at midnight.

This was the first time TNN ever featured modern western square dancing on their network. A window of opportunity has been opened! The next step is up to us. TNN needs to know that we are out here.

If you would like to see more square dancing on TNN, we must let them know by sending them thousands of cards, letters, or petitions asking for more square dancing. All square dancers and callers are encouraged to help with this campaign.

Please help by sending a letter, postcard, or completed petition (sample enclosed) to:

TNN

Attn: Ann Boatman
2806 Opryland Drive
Nashville TN 37214

In your letter or postcard, simply state: "I would like to see more square dancing on TNN".

After sending your own card or letter, please ask others to do the same. Thousands of cards, letters, and signatures to TNN will demonstrate that square dancing has enough viewer interest for a weekly TV show. With help from all square dancers, TNN can be persuaded to make a decision favorable to square dancing.

MULTICYCLE LESSON PLANS

Do you want an updated and more efficient new dancer program? A preliminary report about Multicycle Lesson Plans (previously known as 10+10 Plans), is now available from CALLERLAB.

For many years, experienced market research analysts have said we don't have a product to sell if potential

new dancers can only start square dancing once or twice a year. The multiple start class system solves this problem. If you start classes more often, square dancing becomes more available to potential dancers. Instead of asking for a commitment of 6 or 8 months, new dancers commit for only 2 or 3 months each time. Instead of having to wait until next year, your enthusiastic new dancers can bring in their non-dancing friends several times a year.

The report on Multicycle Lesson Plans includes guidelines to help you start your own program. There are many ways to start a class multiple times every year. You can adapt this plan to fit your own group. In addition to information, hints, and techniques, the report contains names and phone numbers, so you can contact other callers who are successfully using this method.

Call or write the Home Office and ask for the report on Multicycle Lesson Plans. It's printed on the front and back of one sheet of paper. Using this information, you can easily create a plan which allows non-dancers in YOUR area to get into square dancing more than once per year.

WHAT'S IN A NAME?

A *partnership is a relationship involving close cooperation with specified and joint rights and responsibilities.* Thus states the edition of Webster's that sits above my computer desk.

Think about this definition. The key words are "close cooperation," "rights" and "responsibilities." These words denote that the qualities of a partnership are equally applicable to both partners.

In CALLERLAB we have a Partners Committee which seeks to meet the needs of the non-calling partners through programs, discussions, advice, fun, and fellowship. Following in the footsteps of Karen Rippetto, past chair, who has offered a wide variety of programs to attendees at CALLERLAB Conventions, is a difficult task. Your present committee is seeking to plan sessions in 1997 that will meet your needs. The questions are, "What are your needs as partners? What burning questions do you have? What reassurance do you need that you are filling your proper role in the caller partnership that is uniquely yours?"

My dictionary has a long list of what partners are and do. Let's look at these: "One who shares; an associate; a colleague; those who dance together; those who play together, as in a game or sport; husband/wife; a member of a partnership (see above)." The final one in the list, that seems inappropriate to us until one thinks about it, is that partners are "the heavy timbers that strengthen the ship's deck in order to support a mast." I'm big on "support" as a thing that both partners in a

calling team are called upon to offer. One reason that non-calling partners attend CALLERLAB Conventions is that they are supportive of their calling partners efforts to improve themselves.

They attend Partners Committee functions to gain new insights or to gain new enthusiasms for their roles. Please tell us how we may plan a program that will offer these things to you.

A group of you signed up last year to be active members of this committee. You will hear from me in the very near future. For all those other partners out there, here's a plea to drop me a line, tell me if you'd like to join the committee or if you have suggestions for next year's program. My address is PO Box 2678, Silver Bay, NY 12874.

Cathie Burdick, Chairman
Partners' Committee

CALLING IN CANADA REQUIRES PAYMENT OF COPYRIGHT TARIFFS

by Bob and Ruth Pereira, Carp, Ontario

The Canada Copyright Act of 1992 contained an exemption clause - Section 69 (2), Clause 14 (2) - regarding "gramophone" records used for dance instruction, which freed square dance clubs from paying tariffs. All other dance activities using recorded music were obligated, by law, to pay tariff fees of \$57.55, plus GST, as per Tariff #8, for each day of the event.

However, effective January 1, 1994, this clause of the Act was repealed and rewritten, requiring fees to be paid, per Tariff #8, for all use of recorded music. The consequences of this development, i.e. payment of \$57.55 per night for every club, would have been a major disaster for square dancing.

The Society of Composers, Authors, and Music Publishers (SOCAN), with 40,000 members, has been delegated by the Canada Copyright Board to file statements of proposed tariffs for each year and, following their publication by the Board in the Canada Gazette, to collect these tariffs. The funds received are disbursed, after expenses, to SOCAN's members.

Since January 1994, some square dance organizations have been caught up in SOCAN's enforcement. This matter was brought to the attention of Earl Nystrom, President, Canadian Square and Round Dance Society (CSRDS) in early fall of 1995, and he tasked caller Martin Mallard of Saskatoon, Saskatchewan, with obtaining a workable agreement with SOCAN. Martin was successful in achieving this, and his letter of November 13, 1995 to Nystrom outlined an agreement specifically beneficial to callers and cuers in the context

of the CSRDS. This letter, with copies of his SOCAN correspondence, was circulated to all Society Directors.

In summary, the Agreement provides that:

1. Callers and cuers must pay annual license fees of \$64.00 (Tariff #19), plus GST, permitting them to perform at any number of clubs in Canada, on any number of occasions. Dance instruction at clubs still remains a necessary condition. Clubs themselves are free from paying tariffs. This is similar to the BMI and ASCAP Agreements made with CALLERLAB and ROUNDALAB about 10 years ago in the U. S.
2. For all other dancing events - Conventions, Festivals, Jamborees, Open Dances, Demo Dances in parks and malls, etc., \$57.55 (Tariff #8), plus GST, must be paid for each day of the event.

Canadian square dancing is indebted to Martin Mallard and to Joanne Thompson of SOCAN for an equitable and fair Agreement.

ENFORCEMENT:

The above Agreement provided a period of grace ending January 1996 for payment of license fees (Tariff #19). Subsequent to this date, and with no further instructions from the Copyright Board's Secretariat, it is understood that SOCAN will be implementing Tariffs #8 and #19. In the worst possible scenario, parties in default of the Copyright Act could be charged and prosecuted in court.

SOCAN, whose Head Office is in Don Mills, Ontario, (Toronto area), has branch offices in all major Canadian cities. It is the duty of their field agents to patrol and monitor that the appropriate fees have been paid by parties making public use of music.

SOCAN accepts payment of fees directly from any persons or organizations. Registration forms for Tariffs #8 and #19 may be obtained from:

Society of Composers, Authors, and Music
Publishers of Canada
41 Valleybrook Drive
Don Mills, Ontario M3B 2S6

CALLER ASSOCIATION HELP

CALLERLAB now publishes a four-page journal *The Link*. The journal, prepared by Stan and Cathie Burdick for the Caller Association Liaison Committee, contains articles of interest to caller associations and provides a vehicle wherein associations can share their successes with other associations. We hope *The Link* will establish closer ties between CALLERLAB and local caller associations.

In addition, a 'rep' program has been established,

wherein over 50 representatives from CALLERLAB are available to visit your association. Reps will provide information about CALLERLAB, answer questions, and report any concerns or problems the association may have back to CALLERLAB.

If your association has not received *The Link*, or if association leaders wish to have a representative visit, contact CALLERLAB or Stan Burdick, Chairman of the Caller Liaison Committee, at PO Box 2678, Silver Bay NY 12874 (518/543-8824).

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 at 1-800-331-2577 for full details.

PROGRESSIVE SQUARES REALLY WORK!

Reprinted from a letter received at the CALLERLAB Home Office, from Sandi Boone and Bob Clark

Progressive squares were designed to follow a sequence similar to that of a progressive dinner, with the dancers moving from location "A" to location "B" and then to location "C", etc., with more dancers joining at each location. Culminating with a picnic, barbecue, dance, etc.

The goal of progressive squares is to increase the overall visibility of square dancing.

A Progressive Squares event in California resulted in over 2,000 dancers dancing at 75 different locations throughout the state.

The most frequently used locations were the parking lots at participating K-Marts, Wal-Marts, etc. In the larger cities, indoor malls were used. The steps of the state capital, amusement parks, and other unique locations could be utilized and would draw a lot of attention from tourists as well as local folk.

It's very important to get as much media coverage as

possible. Make sure your local, city, and county officials know what is going on. They may even be willing to make a proclamation or a short speech or just join in the fun.

It would bring about greater camaraderie among the clubs and dancers participating. It may bring back former dancers and you may pick up new dancers along the way. Work the crowds with smiles, flyers, and personal involvement. Let them see how much "FUN" square dancing is.

CURRENT QUARTERLY SELECTIONS

MAINSTREAM: None
PLUS: Cross Over Circulate (11/95)
Six-Two Acey Deucey (3/96)
Lucky Star (7/96)
ADVANCED: Scatter Scoot (5/94)
Pass & Roll Chain Thru (4/96)
TRADITIONAL: None
CONTRA: Becky's Wedding (7/96)
EMPHASIS CALLS:
BASIC Pass the Ocean (9/96)
MAINSTREAM: Recycle (9/96)
PLUS: Extend (7/96)

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.

INFORMATION REQUEST

We are starting a Basic square dance class for the blind, legally blind, and vision impaired, in August and would like to hear from callers who have had experience, or have any helpful hints in regard to instruction of blind dancers.

Mail all replies to:

Marg & Doug Harris
9801 S Ocean Dr 616-2
Jensen Beach, FL 34957

Thank you for your cooperation.

VIEWS ON THE STANDARD APPLICATIONS POLICY STATEMENT

by Mel Wilkerson, Kanata, Ontario

I think this policy, while sound, is going to lead to some very controversial times and many heated discussions. To the members of the committees and the individuals that made these books happen --- "CUDOS".

The Policy Statement:

Problem: Are the dancers ready to dance to the full advertised level of a scheduled dance?

Problem: Is the caller ready to call to the full advertised level of the dancers?

Note: If a caller graduates dancers into a dancing level, he/she has stamped a personal seal of excellence on these dancers. If the dancers cannot successfully dance at that level, then the caller should re-think his/her level or standard of calling.....

1. I would like to take this opportunity to voice my opinions on the aspect of standard applications dancing. This is essentially the same type of application process that has led to the current Mainstream, Plus etc., lists and definitions by CALLERLAB as well as the standardization of program levels by CALLERLAB.
2. When a dancer is challenged successfully at any level with smooth, solid choreography using the full spectrum of the advertised level, not only will the dancers succeed and have fun, they will come back for more. In turn, the caller would succeed, have more fun, and be challenged to rise to the dancers and feel the "rush" of a successful dance.
3. I both agree and approve of the Policy Statement, however I feel compelled to voice several concerns over the concept of "STANDARD". While it is essential to maintain dancer success, the long term cost to the dancers and the activity must be considered. There has been, and continues to be, a disturbing trend of limiting choreography in the name of dancer success. Too many times, the phrase, "dancer success" has been used as a crutch when the limitation is mainly callers not doing their homework.
4. I, and many like minded callers and dancers, have noticed the trend of dancer success is being translated into open dances being called as :
 - a. Mainstream - easy basics with some Mainstream movements.
 - b. Plus - Mainstream with easy Plus limited to a few movements only.
5. I feel that maximizing the use of choreography at club level dances and using consistent teaching methods and varied applications of that choreography will go much further in enhancing dance levels and ensuring dancer success, than introducing more limitations on what can or cannot be called.
6. While definitions can lead to many variations and possibilities, "standard applications "should be expanded to utilize the maximum use of the

entire dance program at each level. As an example, when was the last time a "standard" Wrong Way Thar was used at a club dance let alone an open dance. Further, movements like the "standard" Cross-Run or Cross-Fold are rarely used unless they lead directly to a corner swing or immediate get-out sequence.

7. To this point, I have been discussing maximizing use of available choreography. When referring to the "standard applications" leading to dancer success, there seems to be a lot of confusion as to what is or is not standard. From those with whom I have discussed this ,the terms seem to change depending on the sequence rather than the position of the dancers on the floor. I asked several callers about this using the movement Square Thru.
 - a. "Standard" boy-girl set-up: Square Thru is acceptable at any level
 - b. Half-Sashayed boy-girl set-up: Square Thru iffy, if not used from easily recognized positions, such as a from a static square.
8. As a caller, and having experienced this from a floor, I accept this. Knowing and reading the floor would be essential before attempting a somewhat iffy movement. The problem lies when applying the movement to a sequence such as:
(H) Square Thru
Do Sa Do
Swing Thru
Boys Run
Tag the Line
Cloverleaf
Girls Square Thru 3
Corner.....
9. In the girls Square Thru (above) clearly two of the four are in the "other position" (I hate that phrase), yet this was not considered iffy as 4 same-sex dancers were not generally considered Half-Sashayed. I found this a strange attitude from the callers but even stranger was the dancers who, when questioned, replied that it was OK because they would just dance the "boys" part.
10. We as callers, limit our choreography in many cases to a distinct boy/girl set-up and end up "introducing" rather than teaching and using any variations from the norm. This puts most of the onus of successful dancing on the dancers and forces them to adapt and adjust to unfamiliar dance routines. For example, teaching a "standard" four dancer Square Thru and using it consistently with the variety available to four dancers, would go more to achieving dancer

success and confidence building. Although I have only used Square Thru as an example, this thinking is applicable to most all of the movements from Do-Sa-Do through Recycle at the Mainstream Program and continue through the other levels.

11. Please do not misunderstand. I am not a rabid proponent of all position or dance by definition to the extremes in choreography, but I do feel that using the available movements properly and effectively is as essential as strong variety and mix of choreographic routines or sequences.
12. As a follow on thought, many people feel that the Half-Sashayed Square Thru, to be used with caution at Mainstream, is OK when calling to a Plus floor. The logic behind this is, that Plus dancers "should" be able to dance the "full" Mainstream Program before advancing. My wife, Jackie, often uses the expression "DON'T SHOULD ON ME". I think that it is very appropriate in this case as we the callers expect dancers to do what we have not asked, shown or practiced. We often, when advancing dancers into the next level, end up teaching or re-teaching unused material to the dancers before progression is possible.
13. As a closing note, I have often heard many callers claim, the dancers break down on basics in the Plus hall so they adjust my program to make it easy for them to succeed. We should ask ourselves why Plus and Advanced dancers can dance Spin Chain and Exchange the Gears but not Spin Chain Thru, or why they can - Lead to the Right and Slide and Bend and Spin Around to a Line, but cannot Lead Right, Circle Halfway then Dive Thru. Is it because as Plus dancers, they are not expected to dance easy Basics because they are beyond that, OR it that we as callers have not used the full level available to dancers and given them enough variety with the available movements rather than just give more movements less ways. These days I rarely hear comments such as "Man, I was calling some really challenging choreography out there and those dancers were good".

ANOTHER VIEW ON THE STANDARD APPLICATIONS POLICY STATEMENT

by Dave Clay, Nottingham, England

I have just received a copy of the CALLERLAB Standard Applications Policy Statement. I have read it over and over again and I am still asking the same question. What are we trying to achieve? Do we realize that by adopting a Standard

Applications concept that we are, in effect, creating a new level? I can see it now. One dance being advertised as "MS Standard", another dance "Plus Extended", or even MS "Standard" with alternating MS "Extended" tips.

Many callers advance the theory that there are already too many levels and that these damage the activity.

I corresponded with Jerry Reed whilst the committee was formulating the standard positions. I remember saying at the time that I did not want to see a prescriptive policy suggesting that all callers should stick to calling only the standard applications. I also made the point that callers needed to be made aware of and taught the extended applications as well as the standard.

There appear to be two types of classes / clubs operating today:

1. Where the callers teach and call only standard applications because they are the only ones which they understand or are aware of. They then add more social events to their club programs and create a more relaxed fun type group!

The result: dancers learning only standard choreography who believe (in ignorance) that they are fully competent at the level they are dancing.

2. Where the callers offer variety by teaching and exposing their dancers to many extended applications in the search for variety, making it challenging and interesting! In these groups the dancing tends to come first.

The result: dancers who assume (in ignorance) that all callers will call the same interesting extended choreography at open dances and quickly become bored with the routine standard material and move on to the next level and stop attending specials.

Most new dancers learn the standard position routines first and receive very little training in the extended positions. In the early stages this makes sense as we want to get them **dancing** as quickly as we can. But where do they learn the extended choreography if we don't teach it?

The biggest problem arises on transition from class to club or the Saturday dance. The newer dancers are immediately transformed from being the majority in the class situation, to the minority when mixed with the experienced dancers who get their enjoyment from more interesting routines and who have been exposed to the more infinite extended applications (in some cases for many years).

It is at this point where the newer dancers become stressed and lose faith because they can't dance the extended calls. The experienced dancer is frequently impatient with them because of what they perceive to be a lack of ability when, in fact, it is probably a lack of knowledge and practice which holds them back.

Yes, all callers should have the success rate of dancers in mind when calling an open dance, but when the large majority of dancers at a dance are clearly capable of and seeking more interesting material, then the caller has a problem in achieving a 100% success rate without boring the experienced dancers.

A further point is that those dancers who only dance standard choreography very soon become proficient at what they are doing. If they don't attend specials or any other club then they are not aware of extended choreography and believe they are competent at the level they are dancing and that they are equipped to move on to the next level.

By all means have manuals of standard choreography for callers to study. These will help them to realize that the choreography they use in their clubs every week is not necessarily the norm for all dancers.

I do not believe that the term "extended applications" in any way replaces the term "All Position Dancing" or "Dancing by Definition".

APD is a simple all-embracing phrase which should tell the dancers that they can expect a basic to be called from any combination of men and women and from right or left handed formations. What could be simpler?

DBD is a whole different ball game. It is DBD which has allowed callers to take a definition and twist it in every possible formation whilst retaining its original title. It has been used to place the responsibility for working out the end formation for a call on the dancers by claiming that they should know and understand the definition verbatim. It expects the dancers to be able to interpret what the caller meant and not what they thought he said.

Extended applications would have exactly the same effect as DBD by giving the caller license to describe calls as extended interpretations.

If we want a sensible policy, apart from identifying all the standard formations, then why don't we also identify the extended applications and categorize them by degree of difficulty. If we did this then we could outlaw the use of unreasonable applications which are not accepted and listed.

It would be a sensible policy to teach each level from standard formations only and introduce the non-standard applications in the next level. Thus Mainstream would be exclusively standard, Plus would

be extended Mainstream with standard Plus, A1 would introduce the non-standard Plus and so on.

It is entirely reasonable to expect a dancer to learn extended applications at the next level. This would go a long way towards removing the level within a level. The only time that extended applications would be appropriate would be at the next level. If we insist on this and ensure that callers only call the accepted applications at the appropriate level then we may end up with better teaching of dancers and possibly a slow down of the transfer from one level to another.

Making a CALLERLAB Policy Statement is an important matter. Each statement that CALLERLAB makes has a world-wide impact. Will the suggested statement solve any of our problems? The words can be mis-interpreted and the original meaning distorted. By making such a sweeping statement as that proposed then I believe we are "making a rod for our own backs."

ARE WE TEACHING THE WRONG VALUES?

by Calvin Campbell, Castle Rock, Colorado

I've been lurking (*on the internet. Ed.*) for some time now, just watching the comments and thinking. I'm going to start a new thread that is really drawn from several threads that have been prominent for the last several months.

Guy Adams posted an experience that one of his favorite couples felt that Plus was more interesting than Mainstream. I would be interested in knowing what Plus figures most Plus dancers find to be the most interesting. I'm going to venture a guess and speculate that it would be figures like Spin Chain the Gears, Load the Boat, Track II, and not Explode or Ping Pong Circulate or even Diamond patterns.

If you look at the Plus figures, most of them are compound dance routines made up of largely Basic moves out of the Mainstream list. They are memorized sequences of moves. Once the caller gives the command the dancers know what is coming for several beats of music.

Now let's look at Mainstream. The push for several years has been to provide variety and dance APD or DBD or whatever. This requires dancers that can hear, understand, and respond to commands in a very short time between hearing the command and executing the command. It is a mental game of puzzle solving between the caller and the dancer.

The two groups of dancers are made up of people with different mentalities. Different ways of enjoying dancing. I wonder if the people who move onto Plus aren't really saying they want a more ordered life rather than they are bored.

Let's take a realistic look at the rest of the dance world where people dance as a group and let's start with round dancing. I have danced some round dance routines for over forty years to the same piece of music. It is a memorized sequence of movements. I get ticked when someone takes this same piece of music and invents a new routine. Why? Because it is comfortable as it is.

I go CW dancing once in a while. I see the floor filled with people doing the Electric Slide to four or five different tunes in the same evening. That's an 18 beat routine and they will do the same dance the same way for night, after night, after night. I see couples doing the same routine around the floor loop, after loop, after loop.

If you look at most other dance forms you will find the same thing. Pick Scottish, English, Polish, German, Swing, etc., and people dance sequences they have memorized. Almost every contra dance has a walk thru and the contra dancers want the routine repeated at least 12 times. Their recreation is growing by leaps and bounds in the younger community. Traditional square dancing is based on memorized routines and they are thriving.

All this should be telling us something. Maybe we are teaching square dancers to value the wrong thing. Perhaps we should be teaching dancers to value being able to dance a figure from the viewpoint of the whole dance and not a series of jumbled parts.

When square dancing was enjoying it's largest popularity, most of the dances had names. Not the figures, the entire dance. When I first started calling, the dances were posted as a program and you had better know how to call a specific dance the way the locals danced it. They didn't want any surprises.

I'm not advocating that we should return to the old days. I am saying that we need to look at the real reasons the majority of people dance. Not the square dancers we currently have, but the things that attracted the people we no longer have. The majority that came and saw and left. We need to study success in other dance areas and success in our own past and learn from it.

We have the power to make any change we choose. The average square dancer dances less than 14 months. If we can find ways to keep them, then they will become the majority. Are we there to entertain dancers or are we just trying to entertain ourselves? Do we want more dancers or do we just want dancers cast in the mold we enjoy as callers and dancers? Do we really want change or are we clinging to the status quo?

CRYSTAL-BALLING THE SQUARE DANCE

by Bob and Ruth Pereira, Carp, Ontario

It was with considerable alarm that we read in Canadian Dancers/News (CDN) of April '95, the Canadian Square & Round Dance Society's (CSRDS) Membership Report, listing a total of 23,198 dancers in all of Canada! An additional shock came from the April issue of Toronto & District's Topics, featuring the "40 year History of the Peterborough Lift Lock Square Dance Club". Formerly one of Canada's largest, this club had 56 squares, or 448 dancers in 1970, dropping to 135 in 1990, a loss of 70%!

When the CSRDS was founded in 1977/78, an idea of the number of dancers in Canada was required for purposes of procuring country-wide Legal Liability Insurance, and an advisory group, consisting of Bob Pereira, Morley Merner, Herb Gainer, and CDN Magazine Editor/Publisher Art Jackson and Bob Darrell, performed this task. They concluded that there were 43,000 dancers at that time. In 1980, a more formal National Census was produced by Ottawa Caller/Leader Angus McMorrin, who happened to be Director of Canada's National Census, with results only slightly lower. The decline had already begun.

Paul and Jean Fisk, former Membership and Insurance Directors of the CSRDS, published in CDN Magazine of October '90, a "Summary Of Membership by Province and Year, 1986-1990", showing an average total of 33,000 dancers, a decrease of 10,000 since 1977, or nearly 800 per year. In the five years since 1990, an additional 10,000 have disappeared, a whopping average yearly loss in those five years of 2000!!! On reflection, many reasons for the loss come to mind. First, average dancer age is now 65-70, and our square dance population is being reduced by a rapidly accelerating attrition. Many over-65's are "snow-birds" who dance with their Canadian Clubs, "pay-as-you-go", in Fall and Spring, rather than as registered members. Regrettably, many succumb to illness or mobility problems as they grow older.

Secondly, our traditional recruitment strategies are not working, Eastern Ontario's Square Time commented in 1977: "We are top-heavy in the over-40 age bracket and should concentrate on getting new dancers between 20 and 39 years of age if our favorite activity is to continue". That goal was not achieved then, or in the years that followed. Fewer callers are interested in new dancer classes, as more dancers progress to advanced programs; those that do make an effort must often close classes, as they are not financially viable with one or two squares. We can ill afford the loss of these would-be dancers. Dancers recruiting friends has

always been our best means of showing the skeptical how much fun square dancing can be. But this source has dried up: today's dancers have run out of non-dancing friends. Most square dance clubs are for couples; now "single households" form an increasingly large percentage of the total, and Don Ward, writing in American Square Dance magazine's "Contra Corners", quoted a U.S. Department of Statistics prediction that by the year 2000, over half the adult population of the United States will be single. It has long been recognized that we have an image problem. Square dancing has become a seniors' activity, perceived and described as such by the media, whenever dancers appear in public demos or on TV. Younger people seldom wish to join a seniors' activity, especially now that vast differences in values, attitudes, and life styles have widened the generation gap to a chasm!

What are they like, these younger people that we still hope to attract? The services of demographers, futurists, and market analysts could be employed to describe them, if we could afford the bill! Alternatively, we can borrow the findings of more affluent groups.

An article in the Ottawa Citizen of April 29 by staff writer Randy Boswell, analyzed the phenomenal growth of the Garden Industry. Here are some quotes that apply equally to our situation.

"David Foot, Toronto University Economics Professor and well-known Canadian futurist, contends that the Baby-Boomers - who account for about 36% of the population - "I shape economic and social trends for decades to come, decades during which this group is expected to cocoon in the comfortable surroundings of home."

Paul Lamarche, Canada's top gardening industry analyst says, "The Baby-Boomers, especially those born between '45 and '55 are fueling this trend. These people are the home owners ... their home is their castle, and the garden, especially, is a place where they can do their own thing and where there are no rules."

Liz Primeau, editor of Canadian Gardening Magazine adds, "The Boomers are at an age when they're having families and getting more interested in hearth and home. They make up such a large portion of the population, that if they take up something, it's like they've invented it!..."

Families with two working parents must do home-related tasks in the evenings, their children are "planned" and parental responsibilities are taken very seriously. If any time is left for recreation, much needed rest and relaxation are provided by TV, VCR's, and computers at home. Urban overcrowding, rising crime rate, and an ever-larger multicultural population have diminished the sense of community characteristic

of square dancing's earlier days. These stresses, together with financial, job, and relationship insecurities have driven the Baby-Boomers into the sheltered cocoon of their own space.

Those who do go out in search of entertainment have indeed "re-invented the wheel" as far as dancing is concerned. Whether the music is Rock or Country & Western, the dances are completely individualistic. The dancers do their own thing, no one tells them what to do. There are no rules or dress restrictions, and alcohol is almost always available.

Fortunately there are exceptions. Not all younger people crave alcohol, smoke, and excessive noise with their dancing. In recent years square dancing has been "discovered" by Jewish recreation groups in Ontario and Quebec, and by the gay community across Canada, who bring with them a vigor and enthusiasm characteristic of the "Good ol' days".

Most of this may sound like "gloom and doom", but it must be said if reality is to be faced, and hard decision made about what has to be accepted and what can be changed.

Some realities, such as the social climate of the '90's, must simply be accepted. Others we can accept with pride. There are now 23,000 loyal supporters of our activity in Canada, and excellent callers and leaders who give them the recreation they love. Let's just say "our cup is half full", not that it is "half empty". If we down-size our plans and expectations, a convention that attracts 1,000 happy dancers is as big a success as one that drew 5,000 a few years ago.

Let's accept that we are a seniors' recreation and be proud that we offer the most healthful and stimulating seniors' recreation available. Good leadership has already been shown in this direction by the introduction of technology that assists the hearing - impaired.

Given our average age, membership will inevitably continue its downward spiral unless we are able to reverse recruitment trends. Let's loosen the purse strings and hire publicity and market research experts to analyze the 50 to 65 age group, and to design recruitment campaigns that will reach them. These people are preparing for retirement themselves, they should not be put off by our senior image, but rather attracted by the new directions of fun, fitness, companionship, and travel that we enjoy.

During the Square Dance Boom of the '50's and '60's, everything was fresh and new. Fresh and new is exactly what we need now! Here is just one idea that could work.

New dancer classes consistently fail to produce results worthy of the effort callers expend on them. So why not

try 'new dancer clubs'? These could be run by an established caller and club where there is only one, and by several callers and clubs, meeting in a central location, in larger areas.

The emphasis would be on 'fun', not on Lessons, with no pressure to attend every session or advance to graduation. In addition to simple basics, easy rounds, mixers, traditional squares, and other fun dances, would be taught in a party atmosphere, with the caller group planning the program and pooling their talents. Singles, couples, families would be welcome, and dress would be "come-as-you-wish". The club would stay together in subsequent years, CALLERLAB Basics could be taught at different levels in small breakout sessions on dance night. Those who wish to progress faster could attend summer workshops and join a Mainstream or Plus club.

A high degree of cooperation from callers and from the experienced dancers acting as 'Angels', club leaders, and workers would be required. Callers would need a dedication to the future of square dancing strong enough to transcend individual differences and rivalries. Strong financial backing and support would be required of club executives and associations, because a vital key to success would be to 'Advertise', 'Advertise', 'Advertise'!

If this sounds like a description of CALLERLAB's Community Dance Program it is!! With one significant exception! CDP, so carefully geared to the characteristics of today's society, has not yet "caught on" with most callers in Canada, who would have to learn a variety of new skills as entertainers, and who could no longer rely on the security of a known paid-up membership, to offset known expenses.

Our proposed version would replace the "no - commitment" feature with traditional club membership. The caller would not have to venture alone into uncharted seas, but would enjoy the cooperation of his peers, as well as the training resources available with an established CALLERLAB program.

Courage and the patience to stick with it would be required of us all. Success will only come if we are less rigid, more fluid in our approach, willing to do creative thinking and to try out new ideas, willing to try something else if the first attempts fail, willing always to adjust and adapt.

The role of Associations, Federations and society would be to set aside political skirmishes first of all. They would need to provide strong financial support for caller recruitment, caller training and retraining. They would be required to show leadership in hatching new ideas, then discussing and supporting them. The best leaders among us must be willing to come forward and

accept this responsibility.

This is all-out WAR! We have failed to take appropriate action for much too long and we have already sustained heavy losses. Will the public have the last word, with square dancing following the Minuet and the Quadrille into oblivion?

Or will we care enough to make the major changes and sacrifices needed to change the course of square dance history?

Reprinted from the Canadian Dancers News, January-March 1996

WHEN DO 'NEW' DANCERS BECOME SQUARE DANCERS?

by Kim Andreasen, Helsingør, Denmark

Having followed the endless discussions on the internet from the side line (well, from a distance, to be more accurate), I would like to put in a couple of comments on what I regard as not a square dance problem but an internal U.S. organizational/attitude problem.

What I want to emphasize is, that I simply don't understand why you say it takes so long to "become a square dancer", and that it's an important "selling point".

I never asked anybody how long it would take "before I become a square dancer". I have welcomed more than 100 new dancers, I have never heard a single one of them asking how long it takes "before I'm a square dancer".

The truth is, as you of course know, that the "time to become a square dancer" is almost zero: The very moment you start moving after you've heard you're first "CIRCLE LEFT" command, you are a square dancer.

This may sound trivial, but it's not, and I hope I'm able to explain why.

In Scandinavia, we don't distinguish that much between classes and clubs. The classes are offered by the clubs, the clubs hire the caller/instructor, rent/borrow a hall, put ads in the local paper, and do all the other advertisement stuff. To attend classes, you must be a member of the club.

Now, even when you're taking your first square dance class, under this organization you're a full member of the community made up of your square dance club. You have the same voting right as any "old" dancer, and you can participate in any events put together by the club. And it's probably easier to get experienced dancers to dance with the newcomers and help them feel at home in the community. The new dancer is not some poor soul looking at the "real" dancers from the outside, struggling to complete the entire Mainstream or Plus program to be "allowed" to enter into the promised land.

In the clubs I've been a member of, we typically have 2 to 5 classes every winter, this could be a Basic class, a Mainstream class, a Plus class, a Plus DBD class, an A1 class. In addition, we have a "club dance" every month, in order to bring people from the various classes together. Even at the first club dance after the new dancers have started, they participate fully--they even, more or less, become the center of the evening, because everybody wants them to have a successful first "non-class" dance experience.

You see, my point is that your problem seems to be that you demand that new dancers complete some sort of class before they can "graduate" (I really ****HATE**** that word in connection with square dancing!) and join a "real square dance club". There's no reason to believe that demanding 30 instead of 66 or 95 calls would be any better, and if you continue to shorten the "introductory list", you end exactly where we (in Scandinavia) are today: 1 call is enough to become a square dancer!

Another point I would like to make is that you should stop regarding classes as a "bad thing" that has to be finished as quickly as possible. Classes are/should be fun! If you talk to a Scandinavian square dancer, even right after he started his first class, and ask him what he's doing that Tuesday night, he most likely would answer: "I go square dancing!". Yep, he won't say: "I'm studying to become a square dancer", no, he's square dancing!

It doesn't take a very experienced caller to make a square dance class fun. And once a class is fun, it becomes MUCH less important how long it takes. This is why we spend a whole winter learning Basic, next winter learning Mainstream, and maybe "already" next winter learning Plus. The logic is: If a class is fun, then you get double fun if the class takes double the time - and by the way, you learn a lot more during that time.

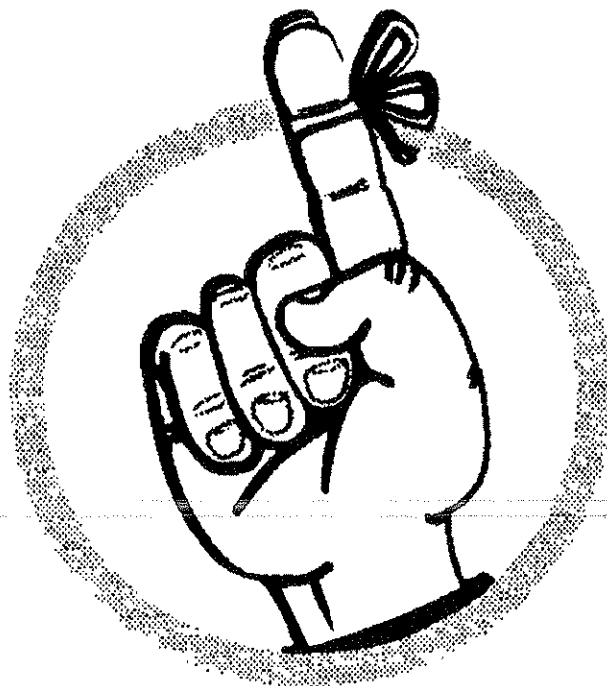
A third point I want to make is that you should start offering dancing possibilities for the newer dancers ("below" Mainstream and Plus) at most open dances. How can a new dancer feel he's a full member of the society if he must stay at home when all his new friends go off to that exciting week-end with that famous caller Tony-what's-his-name? OK, you tried to solve that problem by only offering Mainstream and Plus at the dance and then demand that Mr. New Dancer rush like h... to learn that "level" in order to go dancing with you. Here in Scandinavia we go the other way around: Typically during the autumn Sep-Dec we offer Basic as the lowest dance program at regular open dances. After December, we usually put an "artificial" program B-33 as the lowest "level" in our open dances, until the point where we again can expect most dancers to be able to dance full Basic.

And, the rule of thumb is that the dancers not capable of dancing anything "above" the lowest "level" offered, should be able to dance that lowest "level" at least every other tip.

To sum up, as I see it, the pre-requisites for this to work is: 1) No separation between classes and clubs. 2) Most open dances should offer dancing for beginners, that is Basic or part of it. 3) Start "graduating" people at Basic instead of Mainstream.

I know... there's no reason to believe that "our way" will fit perfectly in the U.S. Mentality is different, and English is your native language (which for example might mean that you could probably teach full Mainstream in one class instead of splitting it as we do). But if you would start accepting people as square dancers before they've "graduated" some lengthy class, than class length becomes unimportant and we can keep those lists which work so well on this side of the ocean!

Again, please accept these comments not as just criticism, but as an honest attempt to help by looking at your situation from "the outside". Just as many of "your" ideas, such as CDP and 10+10 program may have a hard time making their way to this part of the world, so could "our way" of organizing square dancing be impossible in the U.S., but please feel free to try.



VOTE



PRESS RELEASE

FOR IMMEDIATE RELEASE
August 1996



PRESS RELEASE

***** START *****

BASIC EMPHASIS CALL

Dana Schirmer, Chairman of the Basic/Mainstream Committee, is pleased to announce **PASS THE OCEAN** has been selected as the Basic Emphasis Call for the period beginning September 1, 1996.

PLEASE NOTE, BEGINNING WITH THIS ANNOUNCEMENT, THERE WILL BE AN EMPHASIS CALL FOR THE BASIC AS WELL AS THE MAINSTREAM PROGRAM.

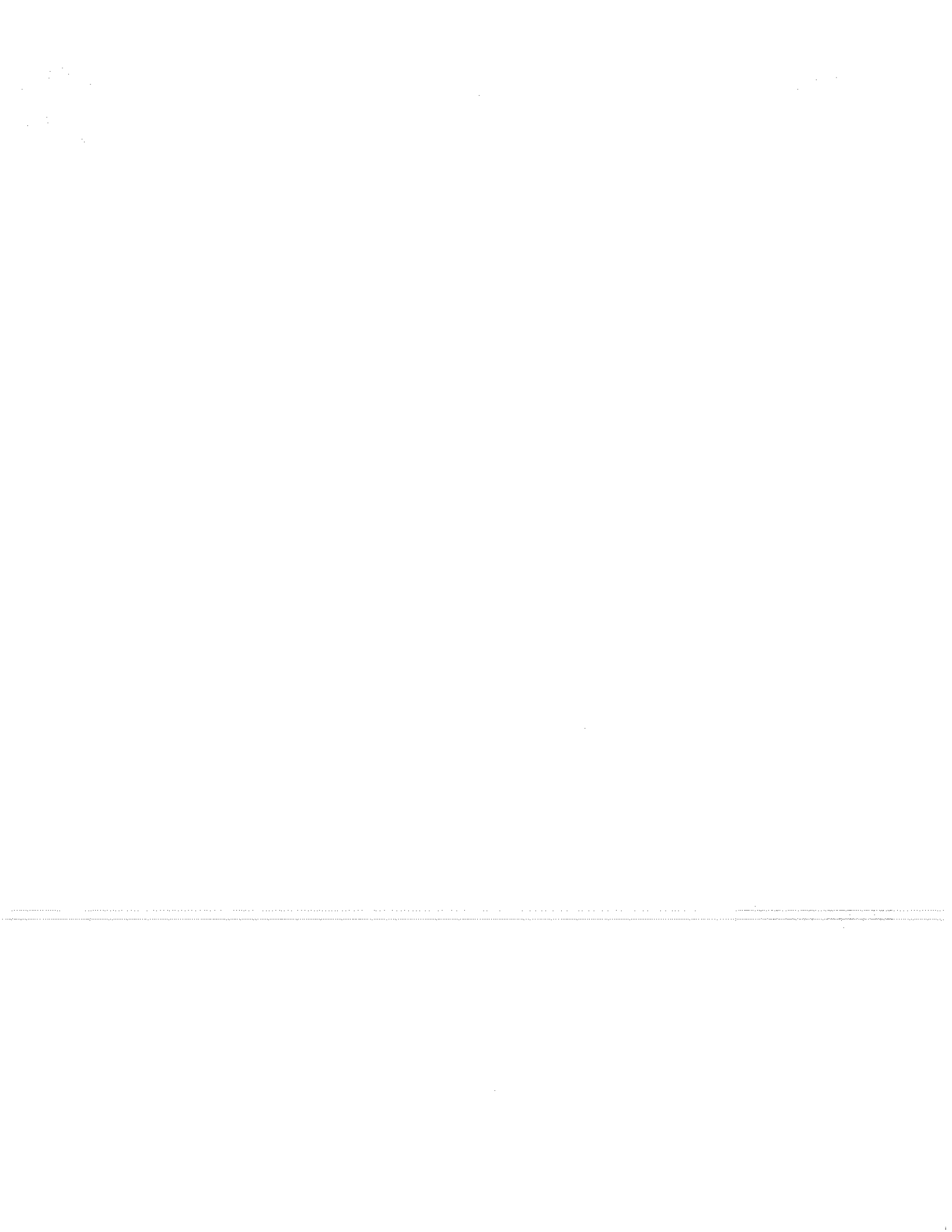
PASS THE OCEAN

- STARTING FORMATION:** Facing couples
- ARRANGEMENT:** Standard Application is Facing Couples and Lines of Four
- DEFINITION:** Dancers Pass Thru, turn to face their partners and step into a Right Hand Ocean Wave
- STYLING:** Similar to Pass Thru
- TIMING:** 4 steps
- ENDING FORMATION:** Ends in Right Hand Ocean Waves
- DANCE EXAMPLE for EMPHASIS USE:**
 - (Static square) Heads PASS THE OCEAN, Extend, Swing Thru, Boys Run, Couples Circulate, Girls Trade, Bend the Line, Right & Left Thru, PASS THE OCEAN = Zero Waves
 - (From Zero Box) Swing Thru, Boys Run, Tag the Line In, PASS THE OCEAN, Boys Run, Reverse Flutterwheel, PASS THE OCEAN = Zero Waves
- GETOUTS:**
- ALLEMANDE LEFT:** (From Zero Box) Right & Left Thru, PASS THE OCEAN, Pass Thru, Allemande Left
- RIGHT & LEFT GRAND:** (From Zero Lines) Right & Left Thru, Half Sashay, PASS THE OCEAN, Right & Left Grand
- SINGING CALL EXAMPLE:** (From Static Square) Heads Promenade Half Way, PASS THE OCEAN, Extend, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, PASS THE OCEAN, Swing and Promenade

***** END *****

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

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PRESS RELEASE

FOR IMMEDIATE RELEASE
August 1996



PRESS RELEASE

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

MAINSTREAM EMPHASIS CALL

Dana Schirmer, Chairman of the Basic/Mainstream Committee, is pleased to announce **RECYCLE** (waves only) has been selected as the Mainstream Emphasis Call for the period beginning September 1, 1996.

PLEASE NOTE, BEGINNING WITH THIS ANNOUNCEMENT, THERE WILL BE AN EMPHASIS CALL FOR THE BASIC AS WELL AS THE MAINSTREAM PROGRAM.

RECYCLE

- STARTING FORMATION:** Waves only
- ARRANGEMENT:** Standard Application is Parallel Right Hand Ocean Waves
- COMMENT:** However, RECYCLE can be done from any wave arrangement (right hand, left hand, BB, GG, GB, BG). Please note that dancers must be in waves before the caller can call this call.
- DEFINITION:** Starting formation - Ocean Waves only. The ends of the Wave Cross Fold as the centers of the Wave Fold in behind the ends and follow them around, then face in to end as facing couples.
- STYLING:** Arms in natural position, hands ready to adjust for next call as quickly as possible.
- TIMING:** 4 steps
- ENDING FORMATION:** End and Adjacent center dancer will complete the call side by side as a couple facing the couple from the opposite end of the ocean wave.

**DANCE EXAMPLE
for EMPHASIS USE:**

(Static square) Heads Pass The Ocean, Girls Trade, RECYCLE, Pass Thru = Zero Box or Allemande Left.

(Static square) Heads Lead Right, Step to a Wave, Girls Trade, RECYCLE, Sweep a Quarter = Zero Lines or use an Allemande Left Getout.

(Static square) Heads step to a Wave, Ladies Trade and RECYCLE, Star Thru, Pass Thru, Pass the Ocean, Girls Trade, RECYCLE, Reverse Flutterwheel, Ladies lead Dixie Style to a Wave, Boys Trade, RECYCLE, (emphasize to the dancers that the action is to their left), Allemande Left.

GETOUTS:

ALLEMANDE LEFT:

(From Zero Box) Right & Left Thru, Step to a Wave, Girls Trade, RECYCLE, Allemande Left

(From Zero Lines) Pass the Ocean, Girls Trade, RECYCLE, Pass Thru, Allemande Left

RIGHT & LEFT

GRAND:

(From Zero Lines) Pass the Ocean, Swing Thru, RECYCLE, Right & Left Grand

SINGING CALL EXAMPLE:

(From Static Square) Heads Square Thru, Dosado and step to a Wave, Girls Trade, RECYCLE, Veer Left, Couples Circulate, Girls Trade, Bend the Line, Star Thru, Pass Thru, Swing and Promenade

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

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

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PRESS RELEASE

FOR IMMEDIATE RELEASE
August 1996



PRESS RELEASE

***** START *****

ADVANCED QUARTERLY SELECTION

Steve Minkin, Chairman of the Advanced Quarterly Selections Committee, is pleased to announce that the committee has decided on **NO NEW MOVEMENTS** for the Advanced Quarterly for the period September 1, 1996 through December 31, 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.

The current Quarterly Selections are:

- SCATTER SCOOT (5/94)
- PASS & ROLL CHAIN THRU (5/96)

**ADVANCED QUARTERLY SELECTION
KEEP/DROP**

Doren McBroom, Chairman of the Advanced Quarterly Selection Committee, reports that in the most recent KEEP/DROP balloting, the Advanced Quarterly Selection **CROSS THE K** (September, 1995) was voted to be dropped.

***** END *****

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

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PRESS RELEASE

FOR IMMEDIATE RELEASE
August 1996



PRESS RELEASE

***** START *****

**MAINSTREAM QUARTERLY SELECTION
KEEP/DROP BALLOT RESULTS**

In the most recent KEEP/DROP balloting, the Mainstream Quarterly Selection **HINGE OVER** was voted to be dropped.

There are no current Mainstream Quarterly Selections.

***** END *****

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

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MAINSTREAM QUARTERLY SELECTION

Walt Cooley, Chairman of the MSQS announces there will be **NO NEW MOVEMENTS** for the Mainstream Quarterly Selection for the period September 1 to December 31, 1996.

***** END *****

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

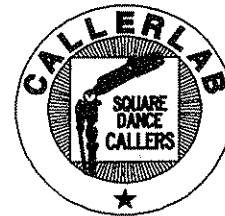
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PRESS RELEASE

FOR IMMEDIATE RELEASE

August 1996



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.

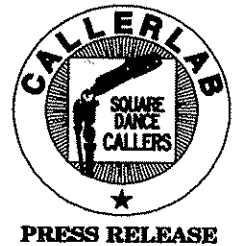
******* END *******

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



FOR IMMEDIATE RELEASE
August 1996



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

'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.

******* 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

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	\$ _____
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Dance Program Lists, Basic/Mainstream - revised 12/10/93	6.00/50	\$ _____
Dance Program Lists, Plus - revised 4/12/94	6.00/50	\$ _____
Dance Programs Lists, Advanced - revised October 1995	6.00/50	\$ _____
Dance Programs Lists, C-1 - revised October 1995	6.00/50	\$ _____
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C-2 Definitions - July 1991	2.00	\$ _____
Choreographic Guidelines - July 1996	15.00 (NEW)	\$ _____
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Standard Plus Applications (Booklet) revised June 1995	5.00	\$ _____
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Glossary50	\$ _____
Building Guidelines - revised 4/96	4.00 (NEW)	\$ _____
Partner Handbook	10.00	\$ _____
Partner Handbook w/cookbook	12.50	\$ _____
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Curriculum Guidelines For Caller Training w/Supplement	45.00	\$ _____
Supplement for above if you already own Guidelines	25.00	\$ _____
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LINED - SM, MED, LG, XLG	28.00	\$ _____
XXLG	29.25	\$ _____
XXXLG	31.25	\$ _____
CALLERLAB Logo, ___ front or ___ back (please check one)		No charge
CALLERLAB Logo, front <u>and</u> back	2.00	\$ _____
Add for embroidered name on jacket	5.00	\$ _____
UNLINED jackets available on special order only. Call the Home Office for details.		
Belt Buckles- Steel Gray	13.00	\$ _____
Gold Finish	17.00	\$ _____

*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) \$ _____

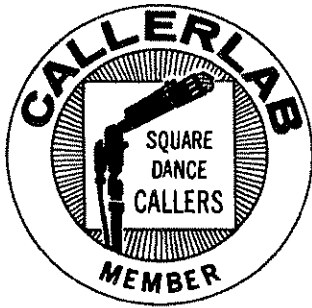
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NOTE: Decals are available for Members, Subscribers, Associates and Apprentices in the following sizes and styles:

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 Buckle Shown Actual Size

—PETITION—

Square Dancing on Television

We, the undersigned, realizing that square dancing is the state dance in 29 states and is a worldwide activity, would like to see more modern western square dancing on TNN.

Name	Address	City, State & Zip
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Send To: TNN • Attn: Ann Boatman • 2806 Opryland Drive • Nashville, Tennessee 37214