

NEWSLETTER
for Members of
CALLERLAB

direction



The International Association
of Square Dance Callers

ROCHESTER, MINNESOTA

VOLUME XXV NUMBER ONE - JUNE 1997

IN THIS ISSUE

FROM THE CHAIR	1
AD HOC COMMITTEE RESOLUTIONS	2
CALLERLAB MEMBERSHIP ROSTER	2
CALLERLAB BADGES	3
JUST THE FAQs, MA'AM!	3
MEMBERSHIP & LICENSE CARDS	3
COMMITTEE REPORTS	4
PR COMMITTEE REPORT	4
CALLER ASSOCIATION LIAISON REPORT	4
CHASE RIGHT & ROLL	4
MISSING MAIL?	5
RADIO ADVERTISING WORKS!	5
DANCIN' N' BRANSON	6
EVEN MORE DANCING IN BRANSON	7
"FRIENDS OF THE FOUNDATION"	7
SQUARE DANCE ATTIRE	7
WEAR YOUR BADGE WITH PRIDE	7
SQUARE DANCE BUILDING GUIDELINES	8
NEED PROOF OF INSURANCE?	8
EQUIPMENT INSURANCE AVAILABLE	8
PLUS COMMITTEE COMMENTARY	8
CALLERLAB SCHOLARSHIPS AWARDED	8
SCHOLARSHIPS AWARDED	9
WHERE ARE ALL THE VOLUNTEERS	9
QUARTERLY SELECTIONS & EMPHASIS CALLS	11
FROM OUR MEMBERS	10
THINK POSITIVE	10
WHAT IT WAS, WAS SQUARE DANCING!	12
SQUARE DANCING PARADOXES	13
STANDARD APPLICATIONS	13
TECH-NOTES	14

FUTURE CONVENTIONS:

SEP 21-23, 1997 Mini-Lab, Portland, Maine
APR 6- 8, 1998 Drawbridge Estate, Cincinnati, Ohio
JUN 10-12, 1998 Mini-Lab, Adelaide, South Australia
MAR 29-31, 1999 Dallas Grand Hotel, Dallas, Texas

CALLERLAB OFFICE HOURS:

9:00 am to 4:30 pm Central Time, Monday through Friday
Phone: (507) 288-5121
(800) 331-2577 (business only)
FAX: (507) 288-5827
Email: CALLERLAB@aol.com

INSURANCE QUESTIONS & CERTIFICATES
A.H. Wohlers & Co. 1-800-503-9227.

FROM THE CHAIR

The most important element in any successful business or organization is leadership. Positive things happen with effective, consistent, and dedicated leadership. Square dancing is no different. From our leadership, we must have a love and a passion for the activity. We must have the motivation and energy to recruit and teach new dancers to appreciate the joys of square dancing. We must be able to convince new dancers that square dancing is, indeed, FUN.

However, with leadership comes responsibility. As I have written before, "...we have a responsibility to take an active role in promoting and perpetuating our square dance activity. Far too many of our callers mirror our society in the desire to be a spectator, rather than a participant. Don't let that be you. All of us who so enjoy this activity, share a common responsibility to nurture and care for it."

The arrival of summer brings the opportunity to showcase square dancing to the non-dancing public. Many of the campouts, street dances, and fair dances, take place in areas that can be viewed by spectators. As callers, we need to impress upon dancers the importance of being ambassadors for our activity. This is part of OUR responsibility to the activity. It is where we can make a difference. All of us need to understand that NOW is the time to begin recruiting for next year's class. Recruiting and teaching new dancers is the most important contribution we can make to the activity. Accepting this responsibility is vital if we are to demonstrate good leadership.

There is reason for optimism regarding classes. One question on your membership renewal asked if you had taught a class this past year. It also asked how many students had graduated. So far, over 40% of the membership taught a class last year. Graduating students numbered from one square to over 60 students! That is exciting! We are seeing our members

demonstrate their leadership capabilities, their concern, and their affection, for the activity. I salute those of you who are making this kind of effort. As I stated at the convention, "We will restore our vitality and increase our numbers... one square at a time."

We have much to be excited about. As stated above, many CALLERLAB members are working hard at starting new classes. Our convention, in Los Angeles, was one of the most positive conventions we have seen in some time. Also, for the first time, a major entertainment organization, The Lawrence Welk Theater in Branson, Missouri, is sponsoring a square dance weekend this summer. This is exciting. Let's all demonstrate our enthusiasm for the activity and let everyone know what a great activity this truly is. Let's demonstrate that we are leaders.

Have a great summer.



Jerry Junck
Chairman of the Board

AD HOC COMMITTEE RESOLUTIONS

AT THE NEXT CALLERLAB CONVENTION, THOSE WHO ARE THERE WILL VOTE ON THESE THREE RESOLUTIONS. PLAN TO JOIN US IN CINCINNATI. DURING THE NEXT YEAR, TAKE EVERY OPPORTUNITY TO DISCUSS THESE MOTIONS WITH YOUR FELLOW CALLERS.

The Alternate Dance Programs Ad-Hoc Committee, chaired by Jerry Story and Jon Jones, proposed the following recommendations to the CALLERLAB Board of Governors:

- 1) That the members of CALLERLAB adopt the existing Basic Program as a separate, stand alone dance program represented by a standing committee appointed by the Board of Governors and that the Membership of CALLERLAB endorse the Basic Program, now to be called "Square Dancing", as the official entry dance program recognizing this as a

destination program.

- 2) That the members of CALLERLAB adopt, as the next dance program after Basic ("Square Dancing"), a consolidated Mainstream and Plus program containing the current Mainstream and Plus calls that can be comfortably taught in 10-12 two hour sessions (Standard Application). This amalgamated program will be referred to as Plus Dancing, to cause the least amount of confusion for the existing club dancers.
- 3) That the members of CALLERLAB endorse Standard Applications only be used during programs one and two and that Extended Applications be a third and separate, stand alone dance program represented by a standing committee appointed by the Board of Governors and that the Membership of CALLERLAB endorse Extended Applications as an official dance program to be taught in 20-25 two hour sessions. For callers who wish to teach Extended Applications from the start, the committee recommends approximately 50 two hour sessions.

This report has generated a great deal of discussion among callers and dancers alike. Remember -- this was a report from an ad-hoc committee to the Board of Governors and should not be considered as an official position of CALLERLAB. The Board of Governors has appointed a committee to confer with the Executive Committee to determine an initial course of action. Actions will be undertaken to gather input and opinions from CALLERLAB members and square dance community in general. The information gathered will be presented to CALLERLAB members in *DIRECTION*. A decision on these proposals is expected to be made at the 1998 CALLERLAB Convention in Cincinnati.

CALLERLAB MEMBERSHIP ROSTER

The Executive Committee has determined that, in order to hold down printing and postage costs, a membership roster will not be automatically distributed to all members this year. The cost of printing and mailing a roster to our entire membership is well over \$9,000.

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.

New members that have not yet received a roster or members requiring an updated roster should order one from the Home Office by calling 1-800-331-2577 no later than July 15th. Overseas members may order by sending a fax to the Home Office. **Orders via e-mail will not be accepted nor acknowledged.** The Home Office will print enough rosters to fill those orders plus a small supply for occasional requests. Once this supply is exhausted, no further printing is anticipated.

NEW CALLERLAB BADGES

As a result of the acceptance of the new bylaws, the design of the permanent CALLERLAB badge has been altered slightly to reflect the new membership classes. All badges will now be white with red lettering and the star at the bottom of the CALLERLAB logo has been removed.

The green badge with white lettering previously issued to Associate Licensees and Apprentices are no longer available. All members, regardless of membership class, may now wear the white/red badge. Members with the green/white badge may continue to wear them if they wish or they may order new badges from the Home Office.

A badge order form has been included with this issue of *DIRECTION*. Badges are \$7.00 each, postage included (US funds only, please). Minnesota residents are reminded to include 6.5% sales tax or \$.46 per badge.

JUST THE FAQs, MA'AM!

FAQ - Frequently Asked Questions. Popularized by the internet and a new feature of *DIRECTION*. We'll try to answer some of the more frequent questions we get at the Home Office. If you have a question you'd like to have answered in this column, please send it to the Home Office.

Q: What changes were made in membership categories by the new bylaws?

A: Actually there were very few changes to membership categories by the new bylaws. The most significant change was to make all callers "members" of CALLERLAB instead of "affiliates" of CALLERLAB.

The old bylaws designated callers with full voting rights as "Members" (note the use of the capital letter "M"). Subscribers, Associate Licensees, and Apprentices were not considered members but rather "affiliates". The term "Member" was reserved for callers that called a minimum of 50 dances per year for the three most recent years and had attended a convention within the 4 most recent years (8 most recent years for overseas members). "Member" was not associated with Subscriber, Associate Licensee or Apprentice because the term

implied full membership status while the categories of Subscriber, Associate Licensee and Apprentice were not full membership categories. i.e. a Subscriber met all the qualifications of full membership except for convention attendance, an Associate Licensee had been calling too long to be considered an Apprentice but did not call the minimum of 50 dances per year to qualify for full membership, and an Apprentice was defined as a caller that had not yet been calling a minimum of 3 years.

The new bylaws combine the categories of Subscriber and Associate Licensee into one category, "Associate Member". The category of Apprentice is renamed "Apprentice Member". With these new categories, all callers are now considered "members of CALLERLAB".

Q: I've read the new bylaws and it seems Associate Members now have additional privileges. What changes were made to the Associate Member category?

A: Under the old bylaws, only full Members could serve on committees and vote on committee business. The new bylaws now allow Active Members, Life Members, and Associate Members to serve on committees and to vote on committee business. If you are an Associate Member (old Subscriber or Associate Licensee categories), and you would like to serve on one or more CALLERLAB committees, contact the Home Office for complete committee information.

Q: I had heard rumors that the new bylaws would make a change in the convention attendance requirements for members. Were there any changes made?

A: Yes, the requirements were changed for residents of Alaska, Hawaii, Mexico, The Caribbean Islands, and Canada. Residents of those states or countries were required to attend a convention once in every 4 years by the old bylaws. The new bylaws now require attendance once every 6 years instead of once every 4 years.

Convention requirements for U.S. and overseas residents were not changed.

MEMBERSHIP & LICENSE CARDS

If you do not receive your membership and/or license cards within two weeks (three weeks for overseas members) of paying your dues and required fees, please contact the Home Office. Membership cards and licenses are mailed via first-class mail within two business days of receiving your membership renewal.

COMMITTEE REPORTS

PR COMMITTEE REPORT

Although Shane Greer (VC) and I were not able to attend the convention this year, the PR Committee was very active for 1996. We have a direction to move for 1997 and I am excited about this committee and the members who are participating and helping with the Public Relations of CALLERLAB and square dancing.

1996 Accomplishments:

The committee created several ads that we published in the American Square Dance magazine to help boost the image of CALLERLAB among the dancers who read this international magazine. Four different ads ran for 1996.

The articles were:

1. What is CALLERLAB?
2. Who Makes Up CALLERLAB
3. General Chairman of CALLERLAB
4. What is a Member?

Current Focus:

Our current project is to create a packet of "damage control" to be used when square dancing receives "bad press" or "negative press." The packet will contain information about square dancing, the history of dancing, some positive articles or press releases the media can use instead of giving square dancing "bad press."

We are also working on a series of Press Release's that area publications can use to help generate interest in square dancing and square dance calling.

Guy Adams - Chairman

CALLER ASSOCIATION LIAISON REPORT

Stan Burdick, Chairman stated that over 60 associations were visited in the last 3 years, with 40 REPS to these associations being active. Seven copies of the "Link" have been published over the last 3 years also. There has been an invaluable exchange of ideas accomplished between CALLERLAB and the associations that were visited. More extensive work is hoped for.

No resolutions were proposed, but proposals for the committee are strongly advocated. The big new idea coming from this meeting is that we should enlarge our scope to visit dancer associations, where invited, as well as caller associations. Also, places where ACA is strong, going with an ACA rep for a show of cooperation. In the past year the visits have greatly diminished. Are we at a saturation point? Do we need new blood, new vitality and new ideas? The work is still very important. The last issue of the "Link" had 6

pages of good ideas for associations.

Accomplishments between now and the next convention, will see a new chairman with vitality and new ideas. The work of this committee is more important than ever. We've seen that associations are struggling, some just to stay alive with diminishing numbers. Too much bickering. We must stress programs at each local meeting.

The Board of Governors can help by finding a new chairman as I am resigning. Ask all committee members to continue serving. Ask all REPs (visitors to area associations) to continue. Continue the "Link" publication from the Home Office, with my help gladly offered at any time.

Stan Burdick, Chairman

CHASE RIGHT & ROLL

Who can roll on a Chase Right and Roll has been an issue for several years. As Chairman of the CALLERLAB Definition Sub-Committee, I am asking that you call and teach that only the original belles can roll.

The definitions should reflect what is being danced. About half of the callers I surveyed remember or believe that everyone can roll. However, Chase Right and Roll isn't called very often so the issue of who can Roll doesn't come up very often.

Depending on your point of view, in the old days, we fudged the meaning of Roll on certain calls to get better ending positions for calls (like Chase Right) or we have changed the way we dance Chase Right. Since it was defined by CALLERLAB, the beaux do two Box Circulates. I don't know if the authors of that definition considered its effect on who can roll. However, that definition has stood for a long time.

There has been an ever increasing emphasis on definitions as the true source of how calls are supposed to be used. The CALLERLAB definitions are all many callers and dancers have known. The Chase Right definition is unambiguous on what the beau does, and that the beau is walking forward and can't roll.

While we could change the definition of Chase Right so that everyone can roll, I don't believe that is how it is danced today. For those who feel that they have lost a battle to keep Chase Right the way it used to be, realize that the first step toward that end was taken when the definition didn't match how it was danced. We should be on the lookout for other cases in which the definition-tail wags the how-the-call-really-works, dog.

Along those lines, I want to reemphasize that everyone can roll on a Peel Off and Roll.

Clark Baker, Definitions Sub-Committee Chairman

MISSING MAIL?

We get occasional complaints from members about not receiving mail. You should, as a very minimum, receive 6 copies of *DIRECTION* a year plus a dues notice.

DIRECTION is mailed in February (Call to Convention issue), April (Convention FLASH issue), June (Committee report issue), August (Board of Governors election issue), October (Convention invitation and report on Board elections issue), and December. We try to mail the first week of the month for every issue except the April issue. The April issue is mailed as soon as possible following the annual convention.

Dues notices are mailed in February, as soon as we get insurance premium information from our insurance carrier and license fee information from BMI and ASCAP.

Everything we mail is mailed First Class. If it is undeliverable for some reason, it comes back to us. In most cases, mail has not been returned to us but has still failed to reach you. If this is happening, you have a problem with your local post office. Please contact them to resolve the problem.

Remember, if you move or change your address, the post office will only forward your mail for one year.

RADIO ADVERTISING WORKS!

The public knows about Line Dancing and Country Western. Most people are not even aware that square dancing exists, other than in our school systems. How did the public learn about Line and CW dancing? Media exposure! Why don't they know about square dancing? Lack of media exposure! We can't expect people to join an activity they know nothing about.

Many non-dancers believe square dancing is done in a barn to old fiddle tunes. It's time to tell the public that square dancing has been modernized and is a viable recreational choice. A good way to deliver this message is with paid radio advertising. Radio is effective, affordable, and IT WORKS. Just ask square dancers in Southern California!

In May, 1995, Lea Veronica, publisher of Open Squares magazine, bought 66 radio commercials on 5 stations. The spots were to air in September, before the start of lessons. Lea received tremendous support from area square dancers. They raised enough money to buy 173 spots on 13 stations.

The spots asked listeners to call 1-800-FUN-4-ALL to receive more information. 425 people called! 425 info packages were mailed out. Each package had a list of area beginner classes, general information about square dancing, and a free coupon for a first night of

lessons.

Lea & Jim Veronica immediately started raising funds for the next ad campaign. In January, 1996, 53 commercials ran on 2 stations. The campaign produced 189 phone calls! Lea produced 5,000 2-color brochures for future mailings and for clubs to use. The response rate from each station was analyzed. Ineffective stations were dropped, more spots were added to effective stations, and new stations were tried.

In September, 1996, 197 commercials ran on 11 stations. 225 people called! The information package, now including a 2-color brochure, was mailed to all new prospects as well as all 614 previous responders.

Fund raising is now in progress for the August, 1997, commercials. Support from area dancers makes the project possible. Donations are spent only on radio commercials. Lea personally absorbs all other costs: long distance, postage, printing, supplies, and labor.

This program brings in new dancers! Today in California you can dance with people who started square dancing because of the radio ads. August, 1997, will be the 4th time square dancing is brought to the public via paid radio. Lea & Jim have become quite skilled at radio advertising. They are a success story.

Does this story affect the rest of us? Should we try to duplicate their success? Would radio advertising work in other regions? If YOU want to use radio advertising, how do you begin?

Guess what? YOU can use radio advertising without worrying about the details! Lea & Jim are offering their successful program to other regions. You can have the same proven radio ad, the same mail-out package, the same 800 number, and the same three years of experience.

The Veronicas cannot afford to buy nationwide radio commercials. Each area must do their own fund-raising. Lea will then take care of everything else. She will negotiate with radio stations in your area to get the best price. She will activate her 800 number in your region. When prospects in your region call her office, she will mail them an info package about classes in YOUR area. All each region must do is pay for their own radio air-time.

Lea wants to give square dancing a nationwide presence. Imagine the impact if someone hears the radio ad while traveling in California, then hears the same ad while visiting relatives in Texas, and then hears the same ad back home. It's the same ad with the same 800 number all over the country. No matter where you go, you just can't get away from it! Square dancing is EVERYWHERE!

Let's not re-invent the wheel. It doesn't make sense for each region to spend years learning how to advertise on

the radio. Square dancing's premiere radio advertiser will help YOU advertise in your OWN region. Who is going to step forward and take advantage of Southern California's success story? Lea & Jim are looking for up to SIX regions to use their radio advertising program this Fall. In 1998 they're looking to expand to TWENTY regions.

If you want to use paid radio advertising in your region THIS Fall, you need to get started NOW. To find out how you can use this successful program in your own area, contact Lea Veronica at:

Open Squares
9626 Lurline Ave, Unit A
Chatsworth CA 91311
Phone (818) 993-4648

Nasser Shukayr, Chairman
CALLERLAB RPM (Recruit, Promote, Maintain)
Committee

DANCIN' N' BRANSON

A start-up business venture in Branson Missouri will soon begin regular television broadcasts of square dancing! Branson businessman Bill Simmons wanted to televise line and country western dancing. After learning about efforts to get square dancing on network TV, he decided to add modern western square dancing to his show.

Branson is the Live Entertainment and the Family Vacation Capital of the World. Square dancing takes place right in the heart of town, at The Branson Opry House, 2805 Green Mountain Drive. The facility includes a restaurant, three hardwood dance floors, and enough television equipment to broadcast square dancing around the globe.

A daily one-hour show is all set to air on LVTN (Las Vegas Television Network) and on some of the UPN (United Paramount Network) affiliated stations. LVTN reaches about 3 million homes, and there are about 200 UPN affiliated stations. Both networks are rather small, but both have ambitious plans for future growth. Before anyone decides we don't want to be involved because we've never heard of these networks, keep in mind that most of network viewers have never heard of square dancing. As these networks grow, so will square dancing. It's a partnership.

Efforts continue to feature square dancing on larger networks, such as The Nashville Network (TNN). No one knows when or if square dancing will get on a large network. But starting this month, square

dancing will be on LVTN every DAY. As LVTN grows, square dancing grows too. It will also be easier to get square dancing on a large network after we're on our first network.

Please note that network TV broadcasts from Branson will happen, with or without square dancing. The only question is do we want to step up and seize this opportunity.

The TV program is set to air six days a week. There is a tremendous need for DANCERS and CALLERS! If your future plans already include a visit to Branson, PLEASE stop by the Branson Opry House and help with the show. The networks are paying the TV costs, based upon projections of how many people will support the show. In order for this project to fly, the networks need to see support from dancers and callers. The most CRUCIAL element in the whole venture is for square dancers to come to Branson and support the show.

To help generate a steady supply of callers and dancers for the show, group tours are being arranged. Callers and clubs who help organize a chartered bus tour will be reimbursed handsomely for their time and trouble.

While enjoying a great vacation in America's premiere resort destination, you'll be helping to publicize square dancing to the rest of the world.

In partnership with the Dancin' N' Branson TV show, vacation packages at

very competitive prices are available from At Cost Vacations of Branson. An excellent club project would be to charter a bus trip, enjoy a great vacation, receive much-needed funds for the club treasury, and then take the videotape of your TV appearance and air it for free on your local cable station the next time your club starts a square dance class.

As you leave Branson, you'll receive your very own video tape of the TV show YOU were in. This video is designed to be aired on the cable access channel in your home town, to further promote square dancing. Cable access channels are specifically for local viewers to air their own programs. When local viewers are involved, cable stations are always anxious to put your program on the air.

For more information on setting up a group tour, contact CALLERLAB member Jim Cholmondeley at 800-333-7449 or 314-741-7799. If you will be in Branson anyway and would like to appear on the show, contact Dancin' N' Branson at 1-800-318-2622.

By visiting Branson and supporting this project, you'll be publicizing square dancing on TV and appearing on

IN MEMORIAM

Larry Lund, New Town, North Dakota 3/6/97
Gene Tidwell, Tuscumbia, Alabama, 4/97
Bill Branam, Memphis, Tennessee, 4/14/97
Drew Anderson, Livermore, California, 5/8/97

TV yourself, in addition to having a great time. The stage is set and the cameras are rolling. Will we step onto the stage and take advantage of this opportunity before us?

Nasser Shukayr, Chairman
RPM (Recruit, Promote, Maintain) Committee

EVEN MORE DANCING IN BRANSON

Square dancing sponsored by The Lawrence Welk Theater in Branson, Missouri! Wouldn't that be great for square dancing? Isn't that what we have been looking for as a way to promote our activity? Wouldn't sponsorship by big-time entertainment greatly enhance the image of square dancing to the non-dancing public?

Well, it's no longer a dream. Instead, it is a reality! For the first time, major entertainment organizations are going to sponsor square dance events. And national television exposure is planned.

Hopefully, this will be only the first of the major entertainment organizations to showcase square dancing. It's an exciting opportunity for us to promote and market our recreation. For more information, call the Lawrence Welk Resort at 1-800-505-WELK.

"FRIENDS OF THE FOUNDATION"

On behalf of the Board of Directors of the CALLERLAB Foundation, we wish to express our appreciation for the generous donations from the following "Friends of the Foundation":

Gerry & Chuck Hardy
Ed Foote
The Indiana Square Dance Callers Association
The Square Dance Foundation of New England
George & Pat White
Arlen Miller
Heartland Singles Square Dance Club, Omaha

Contributions as a memorial to Angie Taylor (wife of past-chairman Dave Taylor), were generously donated by:

Freddie & John Kaltenthaler
The CALLERLAB Board of Governors

Your contributions will enable the Foundation to increase public awareness of the fun and fellowship that makes square dancing a popular recreation today. Foundation projects that will help preserve and promote square dancing are important to the growth and image of the Foundation. Caring people are what will keep our activity alive.

All contributions will help us expand our resources and do a far more extensive job in the preservation of square dancing.

To make a tax-deductible donation to the Foundation,

send your contribution to The CALLERLAB Foundation, 829 - 3rd Ave SE, Ste 285, Rochester, MN 55904. Please indicate if you would prefer your donation to be treated as a memoriam.

SQUARE DANCE ATTIRE

USDA (United Square Dancers of America) produces several club leadership and educational pamphlets, booklets and information sheets for use by dancers, callers, and leaders to promote and perpetuate the dance activity. In a recent press release, we note they now offer two items on Square Dance Attire.

Many of the questions you get from dancers are answered or explained in these documents. We urge every caller to get a copy by contacting:

John & Janet Rothrock
USDA Education Committee
3206 SW 33rd Ct
Topeka KS 66614
(913) 272-4332

Ask for the free Information Sheet, IS-018-97, or Booklet B-018-97 (\$3.00)

USDA also offers materials on several other subjects of interest to callers and dancers. Ask for a list of USDA Educational Materials.

WEAR YOUR BADGE WITH PRIDE

CALLERLAB is a successful organization. In twenty years we've become strong and healthy. We've made major contributions to square dancing in program development, caller training, promotion, and many other areas. Our membership has grown, new leaders emerge each year, and each of our conventions brings a renewed spirit to the entire organization.

Our badge is a symbol that represents all of these accomplishments. It's a visible statement of our participation in, and support for, all that CALLERLAB stands for. Wear it with pride.

Wear it when you go out calling... whether at a dance, a festival or at major conventions. When you wear your CALLERLAB badge, you make a statement about yourself. You tell people that you belong and that you believe in the organization behind that badge.

The Orlando National Convention is coming up in a few weeks. CALLERLAB members will call over 85% of the calling slots. Many will also call at trail-end dances, afterparties, and private parties. Still others will conduct caller training seminars and serve on educational panels. CALLERLAB will be well represented. So, when you're in Orlando, be proud... walk tall, call well, and wear your badge. It's a symbol that represents a most successful and proud organization of professional square dance leaders.

SQUARE DANCE BUILDING GUIDELINES

One of the problems in square dancing is the need for suitable facilities. *SQUARE DANCE BUILDING GUIDELINES*, a CALLERLAB publication, is the result of a committee effort to provide useful information to anyone interested in building their own square dance hall. The booklet is not intended to cover all the pitfalls one will face in building their own building, but it will help plot a course to veer left or right around a few of them.

This booklet is available from the Home Office at a cost of \$4.00, postpaid.

NEED PROOF OF INSURANCE?

Members requiring proof of insurance or needing a certificate of additional insured naming a rental facility, are reminded that the necessary certificates must be obtained directly from the insurance company. **Do NOT call the Home Office for certificates.** They must be obtained by calling the A.H. Wohlers Company at 1-800-503-9227. Identify yourself as a member of CALLERLAB and they will issue the certificate after verifying your membership. Certificates are mailed no later than the next business day.

Questions regarding insurance coverage or information regarding the filing of claims should also be directed to the insurance company, 1-800-900-9772 Extension 258. This insurance program is only available to U.S. members.

EQUIPMENT INSURANCE AVAILABLE

Did you know that CALLERLAB members can purchase affordable equipment insurance through the same company that provides our group liability coverage?

Most homeowners' policies do not cover your square dance equipment once you take it from your home to call a square dance. We know of several callers that have had equipment stolen and found out too late that it was not covered by their homeowners policy.

We urge you to check with your insurance agent about coverage and cost. We think you'll find our insurance to be the best insurance bargain around. If you have any questions about this CALLERLAB benefit, call our Insurance Administrator at 1-800-323-2106, extension 229, for complete information or contact the Home Office for a brochure.

PLUS COMMITTEE COMMENTARY

Every year when the biennial review of the Plus Committee comes up, it is interesting to observe what the mood of the Plus Committee is. In 1993, the predominate mood was to add calls to the program, and Cut The Diamond, Acey-Deucey, and Partner Tag were added. One call, Triple Trade, was dropped. In 1995, the predominate mood was that the Plus Program was doing fine and no changes were made. The 1997 review is just getting underway. The mood of the individuals attending the Plus Committee meeting at the LA Convention in March was to attempt to address the length of time required for a new dancer to become a Plus dancer by deleting moves. A straw vote taken at the meeting suggested dropping three calls. It remains to be seen what the mood of the entire Plus Committee is. This will be done by a questionnaire and vote by mail in the coming months.

We must remember that the long learning time in square dancing is not just a function of the number of calls on the Plus Program. A Plus dancer must know all of the Mainstream moves as well as all of the Plus moves. The size of a particular dance program should be balanced between the teaching time required and the quality of the program used at our dances. A small reduction of moves required for a new dancer to learn will only modestly reduce the teaching time. A drastic reduction of moves will adversely affect the dancing experience for the experienced dancer and put additional pressure on these dancers to move to Advanced. This will not benefit the Plus Program.

Square Dancing as we know it today is not a simple activity. Although our numbers are smaller, we do have quality programs and we have dancers enjoying our activity and not asking for significant change. If we maintain the quality of the dance programs we have today, the time commitment for a new dancer will continue to be significant. How we recruit dancers and retain dancers is the key to our future, not drastically cutting our programs. We should review our dance programs to keep them relevant and of high quality, but we cannot solve our recruiting problems by dropping a few calls.

Larry Davenport
Chairman

CALLERLAB SCHOLARSHIPS AWARDED

The CALLERLAB Board of Governors is pleased to announce that **Thomas Law**, Winder, Georgia, **Marlon McAlister**, Colcord, Oklahoma, and **Laura Thomas**, Maple Valley, Washington, are recipients of the Jerry Schatzer Memorial Scholarship Fund.

In his lifetime, Jerry Schatzer devoted countless hours toward the development of square dancing and the calling profession; unselfishly donating his time, advice and good counsel to callers, new and established.

Sums of money have been collected from various sources, in memory of Jerry, to be used for the singular purpose of continuing education of callers.

In compliance with his wishes, proceeds from the Fund are used exclusively for disbursement to callers on a scholarship award basis.

The Overseas Callers Association is pleased to announce that **Marianne Jackson**, Cincinnati, Ohio, is a recipient of the Tex Hencering Scholarship Fund.

The above recipients will use their award to further their calling education by attending various caller schools and colleges this summer.

Information regarding these and other scholarships available through CALLERLAB, can be obtained by contacting the CALLERLAB Home Office.

SCHOLARSHIPS AWARDED

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

It is with particular pleasure that Supreme Audio announces that the recipients of partial scholarships for 1997 are:

Corben Geis, Altoona PA
Dick & Gale Hartlerode, Mosinee, WI
Bjorn Andersson, Denmark
Lynn Nelson, Kansas City, KS

They will all be attending Caller's Colleges taught by highly qualified caller coaches during the summer and fall of 1997. To date 35 partial scholarships have been awarded to new and experienced callers attending caller's colleges in the U.S.A. and overseas.

WHERE ARE ALL THE VOLUNTEERS

by Val Farmer

Reprinted from the Pilot-Independent, Walker, Minnesota.

How's your organization doing? Are you struggling to keep membership and participation? Do you have enough willing hands to share the work? If not, don't feel alone.

The decline of organizational participation. Sociologist Robert Putnam, in a classic 1995 article, "Bowling Alone," has documented the decline of volunteerism, civic engagement, and affiliation with social institutions in the United States. Here are some disturbing trends.

- Church attendance has dropped by a sixth since the '60s.
- Regular volunteers, as opposed to "occasional" volunteers, dropped by a sixth from 1974 to 1989.
- Labor Union membership has declined from a high of 32.5 percent in 1933 to 15.8 percent in 1993.
- The PTA declined in membership from 12 million in 1964 to 5 million in 1982 before making a modest recovery to 7 million in 1995.
- Membership in the National Federation of Women's Clubs is down by 59 percent from 1964.
- Membership in the League of Women voters is off 42 percent since 1969.
- A 50 percent decline in women's organizations since the late '60s. A 25 percent decline in men's organizations since the early '80s.
- Volunteers in the Boy Scouts are off 26 percent since 1970.
- Membership in fraternal organizations: Lions off 12 percent since 1983, Elks off 18 percent since 1979. Shriners off 27 percent since 1979, Jaycees off 44 percent since 1979, Masons off 39 percent since 1959.

Despite a 10 percent increase in the number of bowlers between 1980 and 1993, bowling league participation is off 40 percent. Among the college educated, total association membership declined 26 percent. Among high school graduates, the number fell 32 percent. For those who didn't finish high school, it dropped 25 percent.

At all educational and social levels, counting all sorts of group memberships, the number of association memberships has fallen by a fourth over the past quarter of a century. This has happened even though more Americans are more highly educated and middle-aged factors that favor social involvement. Membership in professional societies has risen but at rates less than one would expect.

America still ranks high worldwide. However the decline is greater than in any other country. If the trend continues, within twenty-five years the United States will fall to the midpoint between countries of the world.

Why does it matter? Members of associations are much more likely than nonmembers to engage in politics, to spend time with neighbors and to express social trust. Putnam found that in a study of 35 countries, the greater the participation in associations, the more trusting the citizens.

Putnam summarizes research showing that in fields like education, urban poverty, unemployment, control of crime and drug abuse, and even health, communities do better when people participate in voluntary associations. Social networks help with job placement

and economic collaboration.

In his own research of 20 Italian regions, Putnam found more effective government in communities where citizens participated in a variety of community organizations. He also found better schools, faster economic development and lower crime. When community members joined together, the resulting networks, norms and social trust meant greater coordination and cooperation.

Putnam says, "It is about giving back reciprocity and trust. If instead of 'I', the 'we' becomes important."

The trend away from the '50s style small town, middle class civic life, with its closely knit social, economic, and political ties is not all bad. The loosening of tight social ties has contributed to decline of intolerance and discrimination. The "in" crowd and clubby associations can lead to corruption and "back room" politics.

Why Is this happening? Here are a few explanations.

- The break down of the family.
- The movement of women into the labor force.
- More mobility in society. However, home ownership and residential stability, traditional hallmarks of stability, and community participation are greater now than in the '50s and '60s.
- Changes of scale in the economy. There is a decline of local businesses in favor of national and multinational franchises and stores. With supermarkets, Wal-Mart's, shopping malls, and electronic shopping, there are fewer and fewer communal gathering places.
- Television and other technological transformations of leisure. Entertainment and sports are now spectator activities. Leisure is more individualized. Television makes our communities wider and shallower.
- The rising disparity of incomes. Social cohesion and interest in the public good break down when there are huge gaps between the wealthy and the poor.
- Increased workplace demands. The work week is lengthened at the expense of time for community or family.
- The time crunch facing families who struggle with two income households, children's activities, commuting, materialistic aspirations and competing choices.
- Individualistic values, competition and self-centeredness are replacing communal values, trust, and cooperation.

What do you think is going on? Where *have* all the volunteers gone? What are the remedies? Write to me at the Preston Connection, PO Box 9125, Rapid City, SD, 57702 and give me, your ideas.

Val Farmer is a clinical psychologist in private practice in Rapid City, South Dakota. He specializes in rural mental health and family relationships.

Readers with Internet access can check out the home page at:

<http://www.threadimages.com/vfarmer.htm>

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.

THINK POSITIVE

by Geoff Garbutt

LET'S LOOK AT WHAT IS RIGHT WITH SQUARE DANCING. One of the most common statements about square dancing lately is that we have problems and that "something is wrong". Some people have been known to ask "what is wrong with the square dance movement"? Some say that maybe square dancing won't last.

First off - I'd like to make the following bold statement: ***Yes - square dancing is in danger of dying - not because anything is wrong with it - but because we are in danger of falling victim to a "self full-filling prophecy" if we keep looking at the negatives.***

To digress here a little bit. Most researchers of the human "thought processes" tend to agree that our actions are directed by some default program running in our "sub-conscious mind". And that if you tell yourself often enough that you behave in a particular way it will become imprinted into your sub-conscious programming to the extent of controlling your actions. Thus if you keep telling yourself that you are a failure - you will become a failure no matter how hard you try otherwise. (The self full-filling prophecy). If you program yourself for success - then your subconscious will help you to find unique solutions to problems. You may not be successful every time - but you will be most of the time. (Which is better than the alternative of always finding failure.) Now here's where we, (the square dance movement), fit in - some researchers also believe that this sub-conscious program applies to groups as well as individuals.

Now back to square dancing. Let's look at solving our "problems". Firstly I would like to take the statement "what is wrong" and turn it around by asking - "What is right with square dancing?" I'm sure we could come up with many positive statements about square dancing. For instance:

- Square dancing is easy to learn. Now you may find this hard to believe, but think about it for a while. Early in our lives we learn how to walk, and the process is permanently programmed into our subconscious. We don't have to think about where to place our feet - it is automatic. We only need to think about which direction to walk to. Well guess what square dancing involves - "walking in defined directions." It comes natural - we don't have to worry about the placement of our feet as we would need to for "ball room" or even "line dancing".
- Square dancing is fun. Well if it isn't fun at your club - there is something wrong.
- Square dancing promotes friendship. I believe we can all quote examples of life-long friends we have made over the years through square dancing.
- Square dancing promotes team work. (if 8 people working together is not a team - I don't know what is)!
- Square dancing is great to look at. (The public loves to watch demos).
- Square dancers do a lot of travelling to different places they may not have otherwise gone to.
- Square dancing is standardised world-wide. No matter where you go - it is done the same. (With some very minor Australian differences).
- Square dancing is multileveled, offering differing degrees of challenge. Some people may see this as a negative, but I think it is a bonus. What may be wrong is that we don't exploit the levels available to us, (especially Mainstream), to their full extent.

Now the above list is not complete. I'm sure *everyone* of you can add to this list. So let's exploit these positives. Surely there are people out there who are looking for activities that have some of the many positive attributes that square dancing has.

Now I would like to suggest some things that we - as dancers, callers, clubs and committees can do to help.

- Put the movement first - If you take care of the movement - the movement will take care of you. I have a theory which I call the "act of ultimate self-interest" which works on the assumption that if you are only interested in the short term and getting as much out of an activity (or *business*) as you can - you will not only damage that activity but your gains will only be short term - and you will

eventually cease to operate. But if you help that activity to thrive and grow - you and your involvement in it will thrive and grow. Surely this is the "ultimate act of self interest".

- In keeping with the above - forget petty squabbles within your club - and with other clubs. Surely they are insignificant when compared to the health of the overall movement. Clubs should resolve to work together, and committees should be working to service all of their dancers.
- Co-ordinate your clubs' activities with other clubs. (ie your beginners, party nights, etc.)

Welcome the prodigal dancer. Let's face it, people basically need to feel wanted. So when a dancer who has been absent for a while comes back - make them feel welcome! Dancers have many good reasons for missing one or two nights - and already start to feel guilty about it - don't make it worse. Don't treat them with greetings such as, "So you've finally decided to come back - where have you been" - no matter *how* innocent it may seem it will still come out badly.

CURRENT QUARTERLY SELECTIONS

MAINSTREAM: None
PLUS: Go Right/Left to a Wave (7/97)
 Fan the Boat (3/97)
ADVANCED: Swing the Fractions (5/97)
TRADITIONAL: Big Circle Square Dance (7/97)
CONTRA: Queen Ka'ahumanu Triplet (7/97)
EMPHASIS CALLS:
BASIC Zoom (5/97)
MAINSTREAM: Tag the Line (5/97)
PLUS: Coordinate (7/97)

Set positive targets. The human sub-conscious will work hard to ensure that you meet the numerical value of a target, to the extent of exceeding it to make sure - regardless of whether it is positive or negative. If you are expecting a "drop out rate" from your beginners of say 10% -you will achieve it - you *might even get* 15%. If you instead expect a

"retention rate" of 90%, you have a good chance of achieving, (or exceeding) it. Now which do you think is better ?

- Don't accept failure as an option. Planning to succeed will not guarantee - but planning to fail will guarantee failure.
- Bring the family back to Square Dancing. I can remember back 20 years or so ago to the number of children who could be found asleep somewhere in the hall. This was about the same period that we had a lot of teenagers in the movement - it was seen as a family outing.
- **Most importantly - remember that square dancing is a people business. So look after the people you have and they will look after your club-and maybe even bring in more people for you to look after.**

Of course the above will not solve our problems, and the list is not complete - but if we all work together and work towards the overall good of the movement -

we will find the answers we are all looking for.

But whatever you do - don't give up. The patient may be ill, but with some "TLC", (tender loving care), can be nursed back to health - instead of talking it into a "mercy killing".

WHAT IT WAS, WAS SQUARE DANCING!

by Nasser Shukayr

Can you name THE most watched sporting event of the year? It is (drum-roll, please) ... the Super Bowl. 800 MILLION people watch this football game. The football industry is obviously doing things RIGHT, to enjoy such widespread popularity. Maybe we can enjoy more success by doing some of the things THEY do.

Let's start every dance by dividing all the dancers into two teams: the "call EASY material or I'll get frustrated and QUIT" team, and the "call HARD material or I'll get bored and QUIT" team. Come to think of it, the square dance world is ALREADY divided into these two teams. :-) We may be closer to success than anyone realizes!

Make sure the players (oops, I meant DANCERS) are all wearing special attire just for this event. Hey, we already DO this! Some teams would try to train all their OWN players. Some teams would build strength mainly by recruiting skilled players from OTHER teams. Hey, square dancing is a LOT like football!

Make the entire game revolve around clever intricate strategy, new and improved moves, and fancy maneuvers. Hey, we're just like THEM! Start the season in September with a whole bunch of hopefuls. Gradually weed 'em out until January, when only a few of the BEST players remain. Hey, maybe THEY oughtta learn from US!

The two teams would square up in the middle of the hall, halfway between the caller and the exit door. If everyone makes it through a sequence, the two teams advance in the direction of the "call easy" team. If only the "call hard" folks make a sequence, both teams advance in the "call hard" direction. When everyone eventually reaches one end of the hall, a touchdown is scored. Then they all start over at the midpoint. The game continues until time runs out.

What happens if BOTH squares break down? The "call hard" team does not score points if their OWN square breaks down. If THEIR square breaks down, it's because the caller isn't any GOOD. :-) Everyone wants INTERESTING material. If YOUR square keeps breaking down all night, it's NOT interesting material. And if EVERY square can easily do the material, it's ALSO not interesting.

Indeed, the definition of "interesting" material might be: schtuff MY square can DO while other squares CANNOT. Still, what WOULD happen if both teams break down? THAT'S why you need referees. The referee would throw a penalty flag and blow a whistle. Then the CALLER would be moved a short distance towards the back of the stage. (Then John Madden would show up and announce what happened, and why).

John Madden: There's a flag on the play.
Caller: Penalty flags should be thrown from ALL positions.
Lee Kopman: I wrote that call.
Head Coach: What's the flag for?
Referee: (blows whistle) Roughing the Dancer!

If the caller gets moved completely back OUT of the hall, he LOSES. If he calls nothing but EASY material, the dancers inch closer and closer until they're standing on top of the caller, and the caller will suffocate, so he LOSES. If the caller calls only HARD material, the squares move further and further away until they're out the door, and again the caller LOSES. Yes, the caller loses, no matter what. What kind of a crummy game IS this? :-)

Can the RULES be changed? Competing against each other is NOT the object of the square dance "game". The object is to bring people TOGETHER. Yet there are STILL two teams; the "call EASY or I'll QUIT" team and the "call HARD or I'll QUIT" team. The two teams have many similarities. For example, if you don't please 'em, both will QUIT. :-)

There's only one DIFFERENCE between the two teams: how well they can execute square dance sequences. An acceptable square dance sequence can either be completed by BOTH teams, or by only ONE team. Any given sequence can please ONE team or the OTHER, but not BOTH. There doesn't seem to be ANY way to unite the two teams, as long as the ONLY play in the playbook (i.e., difficulty of material) is one and the same as the ONLY difference between the two teams. Does the "call easy" team merely need more training?

The problem with this approach is that some players have neither the time nor the desire to learn HUNDREDS of calls. It's SUPPOSED to be a pyramid-shaped distribution. We're supposed to have an enormous number of Basic dancers, a slightly smaller number of MS dancers, even fewer Plus dancers, etc. It's SUPPOSED to be that way, but it isn't. Where ARE all the missing Basic dancers? They're not ALLOWED to exist! They either HAVE to become more proficient (so they can join the "call hard"

team), or they have to sit on the sidelines! Square dancing is starting to sound more and more like FOOTBALL! :-)

If both teams are to play on the SAME field, choreography CANNOT be the answer. Choreographic skill is the only DIFFERENCE between the two teams, therefore it's the only way to make SURE they NEVER get to play TOGETHER. For the two teams to play on the same field, don't we need to search for elements both teams have in COMMON? Maybe someone can come up with some ideas.

Nasser "handing off the ball :-)" Shukayr
Shreveport LA

SQUARE DANCING PARADOXES

by Geoff Garbutt

Paradoxes are not confined to scientific problems. Square dancing presents us with some paradoxes that would baffle the greatest scientific minds. And as with the world of science, there appears to be no solutions. These are just two that come to mind:

"It's easy to learn" paradox:

Square dancing is easier to learn than any other dance form - but takes longer to learn than any other dance form.

One thing (able) people can do very well is walk. It is something we learn early in life. We simply put one foot in front of the other - there is no need to think about it. It is so firmly implanted in our sub-conscious that we just do it. All we have to think about is in which direction to walk. But if we are told we have to move our feet in some particular way other than walking - then we have to start concentrating on where we put our feet - and it becomes more challenging.

Of all the dance forms available to us, only square (and contra) dancing allow us to forget about our feet. Every other form of dancing requires us to learn "where our feet must go", (even the current line dance craze is affected by this problem).

This should make square dancing easier to learn shouldn't it?

Well, some say no - because it takes a commitment of many weeks to learn the moves which tell us in which direction to walk - and how far. This kind of tips the balance the other way, it takes longer to learn enough moves to be able to attend a club level dance, thus creating the "impression" that Square Dancing is more difficult to learn.

So what can we do? We have to remove the perception that square dancing is more difficult to learn. We have to actively promote the concept that square dancing is easier to learn and do something with the "time span"

part. This does not necessarily mean reducing the time span, it could also be done by turning it into a positive - (For instance we could say "sure it takes a year to learn - but there is a lot more variety available with what you learn".)

"Best teacher" paradox:

Experienced caller/instructors are essential for instructing new dancers - but to get "experience" one must "do" whilst still inexperienced.

First impressions are critical. And a new dancer's first few months, (indeed weeks), are the most critical time for the square dance movement. We must really "sell" square dancing - a bad sale will leave a lasting impression on the new dancer. It is therefore important the people who have the most to do with newer dancers make a good impression and do their jobs well. In most cases it is the caller/instructor who has the most influence.

So it naturally follows that newer callers should not instruct dancers until they are "experienced". But hold on - where do experienced callers come from? Is there some magical way to get an experienced caller - without first giving them experience. I don't think so. They have to gain that experience by "doing".

So what can we do? We have to give new callers/instructors as much help, support and training as possible. Because, like it or not, they are also an important part of the square dance movement. And while they may make a few mistakes, only a good backup team is going to keep the little mistakes from growing into bigger ones.

STANDARD APPLICATIONS

by Geoff Garbutt

So where do "Standard Applications" fit in? And why do we need another "level" - don't we have enough?

I believe that CALLERLAB may have created something which just might solve one of square dancing's biggest problems - the disappearance of "Mainstream".

As I understand it from the letters and articles I've been reading in magazines over the last 5 years, the problem goes something like this:

- Years ago, Mainstream had a strong following, even "Basic" dances existed in some places.
- Beginners classes would start every year, with graduation to Mainstream level. New dancers would go out visiting to explore their new found activity.
- Somewhere along the line the explosion of more Mainstream dancers caused a varied cross-section of dancer ability. From newer graduates to "old

hands" - from those who learned quickly to those who take a little longer - from those who learned from every possible set-up to those who learned only standard ones.

- Callers wanted to cater for all dancers - so they started calling to the "level of the floor".
- Eventually the "level of the floor" started dropping.
- "Good" dancers started getting frustrated as they couldn't get challenging "Mainstream" - so they either dropped out or moved onto "Plus".
- As each new class graduated, they also found "Mainstream" frustrating, so some of them moved onto "Plus" - others simply dropped out.
- Friends of existing dancers wanted to join the activity, but they found that when they graduated, they couldn't dance with their "experienced dancer" friends just yet. They had to learn "Plus".
- Classes started catering for those who wanted to go straight to "Plus". Nobody seemed to want to go to "Mainstream".
- "Mainstream" clubs started disappearing. And without a solid "Mainstream" club environment, the "level of the floor Mainstream" offered at big nights and festivals didn't get any more challenging.
- By default - "Plus" became the new standard.

I know I may have over-simplified the situation - and I would be happy if it were not true.

But if it is - is there any point at which it could have been stopped? The answer is yes - if there was an alternative to "level of the floor Mainstream". This would allow those who want challenging Mainstream to have it. This would also give newer Mainstream dancers something positive to aim for.

I believe that is where CALLERLAB's "Standard Applications" may save the day. If dancers are able to choose between "Full Mainstream" and "Standard Mainstream", then:

- Experienced dancers will have something challenging to dance to, without having to spend more time learning extra moves.
- Newer dancers will still have a dance level (Standard) at which they can gain experience.
- Newer dancers will be able to dance with their friends that graduated a year before.
- Newer dancers will have something to aspire for. Once they get tired of "Standard" they can get more challenge out of "Full Mainstream".
- Experienced dancers will be in less of a hurry to move into "Plus" or higher. Some might opt to stay in "Mainstream".

- "Mainstream" level may re-establish itself as the default program.

The Australian experience is different, and I'm not sure if the two levels of Mainstream would work. For some reason, maybe our isolation, we have managed to keep at a default program of "Full Mainstream". "Level of the floor Mainstream" never seemed to happen here. In fact some Basic level dances still occur.

Plus is becoming popular, but our callers and leader's seem to be united in one un-written rule: "Two years experience at Mainstream before starting in a plus class". As a result, Plus is still seen as an option rather than a necessity, and "Full Mainstream" still exists to provide the challenge experience dancers want.

But for those areas where "Mainstream" is non-existent or dying - maybe the dual Mainstream Program could be used to revitalize square dancing. If experienced dancers know that a "Full Mainstream" dance is on they may give it a try. Some might even come back. Some may form the nucleus of a new club.

There is of course a downside to all of this. "Full Mainstream" is not only more challenging to dance - it is more challenging to call. Callers will have to study more to work out more interesting, varied and challenging figures. It may be necessary to give "Full Mainstream" dancers only to those callers who are capable.

Some say that "Standard Applications" would be just another dance level. And I suppose they could be right. But I would prefer to think of giving dancers a choice to stay in "Mainstream" for a while longer - instead of having to rush into "Plus" to get the required challenge they want.

TECH-NOTES

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

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

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

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

Technical Paper
Submitted by Kip Garvey
August, 1996

Zeros: True, Geographically True, and Technical

Why Do We Use Zeros?

Many callers confuse the true value of zeros. Some callers, especially newer callers, think that zeros (modules) are a calling method used for continuous tracking of dancers. Use of zeros does not represent a calling method, i.e., a method of following the dancers. Rather they are part of tools and equipment we use in applying the tracking system we use, mental imagery, modular or sight. Some callers assert they don't use zeros in their calling method. Fact is, all callers use zeros because all callers move dancers from one known setup to another, and back through the same setups many times. I suggest if you are calling, regardless of your method of tracking dancers, you are using zeros.

The most difficult aspect of learning to track dancers when one is first learning is the mistaken idea that callers use a tracking system that is ongoing and continuous, following the dancers continually like a monitoring system in a medical application. Callers do not do that. Rather, callers use mental "jumping points" or markers where they are totally familiar with the setup of the square. Things like, Zero Box (Box 1-4, B1c), Zero Lines (1p2p lines, L1p), are the ones callers talk about the most. With more experience callers learn dozens of these favorite setups, even if they can't specifically enunciate them through use of a well defined symbol system or otherwise ("O.K. Have the heads Fan The Top, Extend, and Hinge. Now, from here.....")

These marker setups are generally connected with a known getout routine. Can you see how knowledge of many marker points and many different getouts can give the appearance of continuous tracking? In reality, callers move the dancers from one known marker setup to another, and the more of these marker points a caller knows, the more "seamless" the tracking appears.

Knowledge of zeros, and particularly technical zeros, aids callers in developing choreography. The real value is in learning and acquiring more of these important marker points.

Zeros move dancers from a known setup back to the same setup. The starting and destination setup is the same. This means the caller can call a zero routine and focus his mind's eye on other important aspects of the dance or event without worrying whether the dancers have successfully completed the routine. Callers acquire this independence of thought coupled with confidence of a known setup by learning and studying zeros.

Technical zeros are important to know about because we must be confident that zeros we apply are really zeros and result in a zero effect. If a given routine acts like a zero SOMETIMES, and not all times, then we need to know when the routine acts like a zero and when it does not.

We would be remiss if we dismiss the zeros that are not true zeros. Technical zeros have value in that they act like true zeros in certain ARRANGEMENT and SEQUENCE situations. Learning and studying these situations lend considerable depth to one's choreographic knowledge by increasing the total number of marker setups one is familiar with and by proportionate development of workable and often clever getouts.

Understanding the definition and uses of technical zeros will not make one a better caller. There are many fine callers who do not particularly care about technical zeros. However, taking the time to study this phenomenon will definitely enhance your understanding and your confidence.

Increasing the total number of marker setups we use, and the associated getouts, makes our calling and control of choreography appear interesting. It adds variety to our calling, a goal which must be of great

importance if you've been following the postings on the net and listening to all the discussions between callers at CALLERLAB and elsewhere.

What Are Zeros?

Zeros have been with us for a long time. Modular calling technique includes calling zero patterns as well as equivalents. Studies of modular technique included extensive research of zeros. Initially, callers simply wanted routines that would move dancers from a known setup back to the same setup. Thus was born the zero module.

The classic definition of a zero is a call, or a specific series of calls, that move the dancers from a known FASR (Formation, Arrangement, Sequence, Relationship) back to the same FASR. This does not necessarily mean the same spots on the floor. A Relay The Deucey is a true zero by definition, yet the call leaves the dancers "rotated" 180° from where they started. Thus, we now recognize that true zeros can be geographically true (Absolute True Zero, or Geographically True Zero), or non geographically true.

For a long time, that was the entire definition of a true zero. However, we discovered that some calls move dancers from a known FASR to the same FASR with a noted difference. Dancers interchange their positions in the formation. Bend the Line is such a call.

Bend the Line stimulated the most thinking about zeros. The original view, in today's parlance, was that Bend the Line is a true zero because it returned the same FASR when called from in facing lines. Earlier thinking referenced Bend the Line from a 1p2p line as a "zero" because the getout of "Slide Thru, Square Thru ¾, Allemande Left" worked both before and after the Bend the Line. Thus Bend the Line, called any number of times, is a "zero." The earlier concept of a zero was a call or call sequence that "did nothing" choreographically, allowing the caller to continue on with his routine, specifically a getout, after application of the zero.

What Is A True Zero?

A true zero has two discerning characteristics: (1) the FASR does not change, and (2) the roles, or positions, of the heads and sides do not change. A true zero has no choreographic effect on the setup or on the positions of all dancers in the setup. Ends remain ends. Centers remain centers. Leads remain leads, ect.

What Is A Technical Zero?

We define technical zeros as any call or call series that restores the same FASR, but interchanges the positions of dancers in the formation. One immediately recognizable characteristic is that they result in a zero effect when all dancers are in the SAME relative sequence condition, but do not result in a zero effect when dancers are not in the same relative sequence condition, or vice versa. Not part of the definition, but an important observation, is that technical zeros rotate dancers clockwise or counter clockwise one position around the formation.

What Is Meant By Relative Sequence Condition?

In any formation, the numbered order of the dancers counter clockwise around the formation can be ascending, i.e. IN sequence, or descending, i.e. OUT of sequence. When the sequence condition of the men is viewed relative to the sequence condition of the women the results are men and women can have the SAME relative sequence condition (both IN or both OUT) or their relative sequence condition can be NOT the SAME (men IN sequence, women OUT, or vice versa.)

What Differentiates a True Zero From A Technical Zero?

Let's assume for now we are discussing normally arranged couples. We will discuss other arrangements later. From normally arranged facing lines Bend the Line interchanges the roles of the heads and sides. Does interchanging the roles of heads and sides have a bearing on the definition of a true zero? Yes, because an integral characteristic of a true zero is that all dancers return to the same relative positions within a formation. We can use a getout applied before application of a true zero after the true zero and it

will still work. Well, if this is true, Bend the Line cannot be a true zero. That is to say, it only acts like a true zero sometimes when all dancers have the SAME relative sequence condition. When the relative sequence condition of dancers is NOT SAME, Bend the Line it is not a true zero since a prescribed getout will not work in both relative sequence conditions.

Why does Bend the Line ACT like a zero in some circumstances and not in others? For instance, from a 1p2p line we can call "Star Thru, Square Thru $\frac{3}{4}$, Allemande Left." We can also call "Bend the Line, Star Thru, Square Thru $\frac{3}{4}$, Allemande Left." In this case Bend the Line acts like a zero. But the roles of the heads and sides are interchanged. It is this interchanging roles of heads and sides, ends and centers, that violates the definition of a true zero. In the first case the heads are on the left end of the line. In the second case the heads are on the right ends of the line. In addition, the roles of ends and centers has changed. Therefore Bend The Line is not a true zero even though, from this specific setup, it ACTS like a true zero.

The concept of FASR does not accommodate the possible interchanging of the roles of heads and sides yet. It seems that the roles of heads and sides can be interchanged without changing the FASR. This can be a serious problem when it comes to zeros. IT IS NOT ENOUGH TO SAY THAT A ZERO, TRUE OR TECHNICAL, RETURNS DANCERS TO THE SAME FASR. More must be said to distinguish between true zeros, which work all the time, and technical zeros which act like true zeros sometimes.

A technical zero is a call or call sequence that acts like a zero sometimes, but not always. When not acting like a zero, a technical zero has no zero effect at all.

In the example of Bend the Line, the relative sequence condition is the SAME. Interchanging the heads and sides appears not significant. But a major significance occurs when the relative sequence condition is NOT SAME. The significance is that a predetermined getout will no longer work after application of the technical zero in this OTHER relative sequence condition.

We therefore recognize that some calls or call routines result in a zero effect in some instances, but not in other instances. What do we call these anomalies? Technically, they are zeros sometimes, but not at all times. We cannot say they are not zeros. We cannot say they are zeros. We say they are technical zeros. Sometimes they act like zeros, and sometimes they do not.

How Do We Use Technical Zeros?

A technical zero exists for EVERY setup. That's right. We can discover a call or series of calls that will return dancers to the same setup regardless of the setup from which we start. It's takes more work to develop or discover technical zeros than true zeros because in discovering technical zeros the six different arrangements as well as relative sequence conditions must be considered.

The importance of identifying a call or call series as being a technical zero is in realizing that technical zeros must be researched more carefully than true zeros. True zeros can be applied where appropriate at any time with predictable results. Technical zeros need to be studied to see which relative sequence condition (SAME or NOT SAME) produces the zero effect and which arrangements yield the zero effect. Likewise, a call or call series that first appears to be a true zero should be tested in different relative sequence conditions and in different arrangements to be proved a true zero.

In proving various routines a curious characteristic appears. A call or call series that is a technical zero works as a zero in one relative sequence condition but will result in a four ladies chain effect when applied in the other relative sequence condition. Also, every technical zero is $\frac{1}{2}$ of a true zero, regardless of the relative sequence condition. That means, calling the technical zero twice in a row from any applicable arrangement and relative sequence condition will produce a true zero effect.

The four ladies chain effect is a curious effect of technical zeros because we have all experienced this at one time or another. Ever resolved the square in a way that you think all dancers have corners but they return to opposites instead of partners? Then you may have experienced the technical zero culprit. For

example: From 1o2p lines, relative sequence condition NOT SAME, "Touch ¼, Men diagonally Left Pull By, Swing and Promenade" is successful in that all dancers will be in sequence with original partners for the Promenade. But call a "Bend the Line" first, then complete the call sequence of "Touch ¼, Men diagonally Left Pull By, Swing and Promenade." This results in all dancers promenading with original opposites for partners. The TZ "Bend the Line" works as a zero from the SAME relative sequence condition, but yields a four ladies chain effect when used in the NOT SAME relative sequence condition.

Bill Davis wrote a stimulating demonstration regarding technical zeros utilizing two (rather bogus) calls, Up Escalate and Down Escalate defined as follows: From any formation, all dancers move into the position of the same sex dancer having the next higher number (Up Escalate) or next lower number (Down Escalate). This might require dancers doing an Un Circulate (backing up) in some cases. These calls are not meant to be danced. They only demonstrate the main characteristic of technical zeros—that they are based on relative sequence of men and women.

Start with right faced two faced lines for example, couples normally paired. When both men and women are in the same relative sequence condition, either both IN or both OUT, rotating the dancers to the same sex position ahead of them (Up Escalate) or behind them (Down Escalate) results in exactly the same pairings. But when the relative sequence condition of men and women is NOT SAME, i.e. men are IN sequence and women are OUT of sequence, or vice versa, rotating the dancers in the same manner produces a four ladies chain effect!

Start with parallel waves gotten by having the Heads Pair Off and Step to a Wave. Here all dancers are IN sequence. Up Escalate still causes the dancers to move in the SAME relative directions, clockwise. The result of Up Escalate is a return of the same FASR, an apparent zero, but with heads and sides interchanged. Likewise with using Down Escalate in place of Up Escalate. What is more, all men are adjacent to the same lady they were adjacent to prior to the Up or Down Escalate moves.

Now before doing the Up Escalate, have the Centers Trade, thus leaving the men IN sequence and the women OUT of sequence. Now the result of an Up Escalate is once again an apparent zero with the roles of heads and sides interchanged. Using Down Escalate in place of Up Escalate yields the same result Due to the change in relative sequence, the men end up adjacent to the relative opposite lady from the one they started with, the four ladies chain effect!

Changing the initial relative sequence condition by going from SAME relative sequence condition to NOT SAME relative sequence condition results in this four ladies chain effect.

The two commands (Up Escalate and Down Escalate) illustrate completely the universal concept of technical zeros especially in regard to relative sequence condition.

Are Technical Zeros Based On Anything Other Than Relative Sequence Of Men And Women?

We have seen that true zeros (1) return the same FASR and (2) never interchange the roles of heads and sides, ends and centers, etc.

We have seen that some calls (Bend the Line, Couples Circulate) return the same FASR, but also interchange the roles of heads and sides. These calls are technical zeros (herein after, TZs) in that they have a zero effect in the SAME relative sequence condition, but not in the NOT SAME relative sequence condition, or vice versa.

It also seems that technical zeros have a zero effect when called from certain ARRANGEMENTS, but have no zero effect when called from other ARRANGEMENTS of the same formation(s).

There are six arrangements of any formation in symmetric choreography. For **right faced 2-faced lines and right hand waves:**

		FROM RIGHT FACED 2-FACED LINES:	
0	B G GB	Technical Zero Group I	Couples Circulate Is a zero here in when applied to the Normal and 1/2 arrangement in this formation.
Normal	B G GB		
1/2	GB BG GB BG		
1	B B GG	Technical Zero Group II	Couples Circulate Is NOT a zero here. Does not yield the same FASR. Goes from Arrangement 1 to 2
	G G BB		
2	G G BB B B GG		
3	B G BG	Technical Zero Group III	Couple Circulate Is NOT a zero here. Does not yield the same FASR. Goes from Arrangement 3 to 4
	GB GB		
4	GB GB B G BG		

Any symmetric formation has six men-women arrangements. The arrangements themselves are grouped into 3 Groups of 2 each (Group I, Group II, Group III.) A TZ will yield a zero effect within the 2 arrangements of any one Group, but will not yield a zero effect when applied to any of the remaining 4 arrangements. The noted caveat here is that no sex dependent calls can be used in the TZ series. TZs will not cross Groups. The zero effect will appear in one Group, but not the other 2 Groups. The conclusion is that TZs are NOT just sequence dependent, but are also arrangement dependent based on the above Groupings.

	Start -- Column A	Result -- Column B
Relative Sequence Condition SAME		
I	1 1 4 4 2 2 3 3	2 2 1 1 3 3 4 4
II	1 1 4 4 2 2 3 3	2 2 1 1 3 3 4 4
III	1 4 1 4 2 3 2 3	3 2 1 4 2 3 4 1
Relative Sequence Condition NOT SAME		
I	1 3 4 4 2 2 1 3	2 2 1 3 1 3 4 4
II	1 3 4 4 2 2 1 3	2 2 1 3 1 3 4 4
III	1 4 3 4 2 1 2 3	1 2 1 4 2 3 4 3

Group I Waves include normal and 1/2 waves.

Group II Waves include men faced in, girls out, and vice versa.

Group III Waves have men on one end, girls on other, and vice versa.

Analysis: The TZ call "Spin Chain Thru, Ends Circulate" is equivalent to "Centers U-Turn Back, Couples Circulate, Ends Run."

Only the Group II resulting setups are zero relative to the starting setup. In the Group I and Group III examples, the resulting arrangement is the other arrangement in the respective Group. Repeating the TZ results in returning to the starting setup in each Group (two 1/2 zeros = true zero)

We can clearly see the 4 ladies chain effect. A getout for row II, same sequence of men and ladies, "Hinge, Scoot Back, R&L Grand", applied to either column A or column B, works.

But for row II, different sequence of men and women, "Hinge, Centers Trade, Extend, Swing" gets partners in column A and opposites in column B.

The next question: Why does the TZ call work as a zero in Group II and not in Groups I and III? Because in Groups I and III, the TZ fails to return the same FASR, a requirement of all zeros. The 'A', or arrangement, of the FASR changes.

Follow this example. We like zeros to return the same "thing" to us choreographically speaking. Let's say you are messing around with these calls: "Heads Square Thru, Touch 1/4, Spin Chain Thru, Ends Circulate." Note that the resulting FASR is the same as the FASR at the point prior to the Spin Chain Thru (see table above.) Ah! Ha! You have discovered a zero. "Spin Chain Thru, Ends Circulate" must be

a zero. Eureka! But you will have to throw in another call to smooth things out because the Touch $\frac{1}{4}$, Spin Chain Thru is a bit of over flow. Try a Scoot Back. Will this zero work with men facing out, girls facing in just like it did when men were facing in, girls facing out? Let's see. (Move your checkers.) Eureka! It does. You have a great new zero! And since it worked in two different arrangements, it's probably a true zero! "My genius cannot be denied!", you say.

Well, let me be the second to congratulate you! However, if you'd taken the time to check your zero from at least three arrangements of the starting formation, or from two arrangements that are not in the same Group, you'd know that what you discovered is the elusive "sometimes" zero or technical zero. If a suspect zero routine works from three different arrangements of your starting formation, or from two arrangements that are not in the same Group, then you have a true zero. Otherwise, you have a technical zero.

If the combination of "Spin Chain Thru, Ends Circulate" is a true zero, we should be able to do it from any parallel right hand wave and return all dancers to the same setup. One try from normal right hand waves (men on ends, ladies in center) reveals this does not happen. The normal right hand wave becomes a $\frac{1}{2}$ right hand wave. The resulting arrangement is different from the starting arrangement. Thus the call combination of "Spin Chain Thru, Ends Circulate" cannot be a true zero. It must be a technical zero.

Well then, exactly where can we apply this TZ and expect it to have a zero effect? Since we began the exercise from the #1 arrangement of parallel right hand ocean waves, we can expect the TZ to work in the other arrangement in the same Group, the #2 arrangement. Set up the #2 arrangement by doing a Scoot Back from the #1 arrangement. Therefore, from the setup of "Heads Square Thru, Touch $\frac{1}{4}$ " we can call the TZ "Spin Chain Thru, Ends Circulate" and expect a zero effect. We can also call "Scoot Back", then the TZ, and expect a zero effect back to the setup gotten after the Scoot Back.

What we cannot do is cross into another Group and expect the zero effect of the TZ to occur. For instance, from the setup of "Heads Square Thru, Touch $\frac{1}{4}$ " we cannot call "Centers Trade" (goes from #1 arrangement to #3 arrangement), then call the TZ and expect a zero effect. Why? Because the Centers Trade crossed us from a Group II arrangement to a Group III arrangement. TZs will not work across Groups.

So, How Do I Use This Technical Zero?

We have stumbled across a TZ - technical zero. We explored the TZ routine of "Spin Chain Thru, Ends Circulate" and discovered it is a TZ. Now what do we do with it? We develop choreography around it that's interesting for dancers to dance. This adds a little variety and spice to things.

Look what we know about this TZ routine. It can be applied to parallel right hand ocean waves with men facing in, ladies facing out (arrangement #1) or men facing out, ladies facing in (arrangement #2). Both these arrangements MUST be in the same Group, and they are. They are in Group II. This means that the TZ routine will not work in the other 4 arrangements of parallel right hand ocean waves, the #0, #1/2, #3 or #4 arrangements.

Let's take advantage of this particular TZ routine. It has a lot of nice features. First, dancers do not do a lot of things from #1 and #2 parallel right hand waves. This gives us something different to do from these arrangements. Let's start with a singing call figure.

Heads Square Thru, Touch $\frac{1}{4}$, Scoot Back

This sets up #2 parallel right hand waves. Here all dancers are adjacent to corners and in sequence. From here we could Swing and Promenade. But it's too soon for that. We have lots of music left in the figure. If we could insert a zero at this point we could still Swing and Promenade after it. So continuing on, insert our TZ routine:

Spin Chain Thru, Ends Circulate

This yields a zero effect, so we could Swing and Promenade right here. But the men are only 1 quadrant from their home positions. That's a real short promenade (these days, anyway) and there is still some music left before the tag. We need a true zero here that takes only about 8 beats and will rotate the dancers at least 180 degrees.

All 8 Circulate Twice, Swing and Promenade

That's great! The dancers get further exposure in dancing Spin Chain Thru from an arrangement that's probably unusual, and the singing call figure dances real nice and is easy to do once over the Spin Chain Thru hurdle (this is the spice aspect.) *To add some more flavor, after the Spin Chain Thru call "Ends Circulate 3 times, Centers when you finish, Circulate Twice, Swing and Promenade." That eliminates the need for All 8 Circulate Twice and adds a dynamic flavor to the figure.*

Now, if this particular setup of "Heads Square Thru 4, Touch ¼, Scoot Back" was not in your repertoire as a "marker point," it is now. What about some getouts to associate with this particular setup? How about "Hinge, Scoot Back, Extend, R&L Grand", or "Men Fold, Girls Turn Thru, Allemande". There are dozens of them. Choose your own favorite(s).

What is more, we can develop other marker points using the same 2 arrangements of right hand waves that are set up differently. For instance, start with 1p2p lines. "Slide Thru, Touch ¼, Scoot Back" yields the same #2 arrangement of right hand waves. Apply the new zero "Spin Chain Thru, Ends Circulate." Now apply one of many appropriate getouts, like "Split Circulate, Girls Turn Back, Spin the Top, R&L Grand", or "Hinge, Girls Trade, Swing Thru, R&L Grand", or "Boys Trade, All Fan The Top, Circulate, R&L Grand."

Are There Other Aspects Of Technical Zeros I Can Use?

We can take advantage of the 4 ladies chain effect of technical zeros by taking our standard corner progression singing call figures, inserting a technical zero, and end up with a right hand lady progression figure.

Take the singing call figure:

**Heads Square Thru, Do Sa Do, Swing Thru, Boys Run
Ferris Wheel, Centers Pass Thru, Swing and Promenade**

Insert a technical zero, **Couples Circulate**, before the Ferris Wheel and see what happens.

**Heads Square Thru, (leave out the Do Sa Do for timing), Swing Thru, Boys Run,
Couple Circulate, Ferris Wheel, Centers Pass Thru, Swing and Promenade**

Voila! A right hand lady progression instead of a corner progression. All because of the 4 ladies chain effect of a technical zero. A 4 ladies chain yields the opposite girl relative to the one you have. The relative opposite of the corner is the right hand lady.

Let's look at another technical zero. "Pass Thru, Trade By" is a technical zero routine.

Have the "Heads Lead Right." Note that the relative sequence condition is NOT SAME in that men are OUT of sequence, women are IN sequence in the resulting 8-chain thru box formation. From here, "Swing Thru, Swing, Promenade" is a successful getout.

Instead, call "Pass Thru, Trade By." Can we now successfully apply the getout of "Swing Thru, Swing, Promenade"? Yes, we can. That suggests that "Pass Thru, Trade By", our TZ routine, has a zero effect in normally or ½ arranged NOT SAME relative sequence 8-chain thru boxes. It returns the same FASR.

The first hint that the routine is a technical zero is that heads and sides are interchanged. Prior to the TZ, heads are inside, sides are outside. After the TZ, heads are outside, sides are inside. Since the roles of heads and sides are interchanged, if "Pass Thru, Trade By" is any kind of zero it must be a technical zero. And in fact, it is.

What's more, if it is a TZ from the #0 arrangement of eight chain thru boxes, it will also be a TZ from the #1/2 arrangement of eight chain thru boxes since the #0 and #1/2 arrangements are in Group I. But it will NOT be a TZ from arrangements #1, #2, #3 or #4 (Groups II and III respectively), meaning it will not have any zero effect from those arrangements.

Now, let's change from NOT SAME relative sequence condition to SAME relative sequence condition and play with the TZ routine of "Pass Thru, Trade By."

"Heads Pair Off." Men and women both are IN sequence. They carry the SAME relative sequence condition. From here we can Allemande Left and Promenade. Outside couple is paired with partner, inside man is paired with opposite lady. This is a MIXED pairing state (using laterally adjacents as pairs) even though all dancers have the SAME relative sequence condition.

If we call our TZ routine, and since we are in the other relative sequence condition, we expect to experience the 4 ladies chain effect. "Pass Thru, Trade By, Allemande Left, Promenade." Look at that! We end up with original opposite ladies instead of partners.

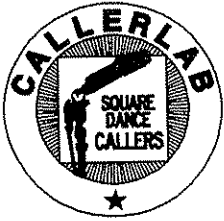
Another practical application is a getout of Allemande Left, R&L Grand. Then we can successfully call: "Heads Pair Off, Pass Thru, Trade By, Allemande Left, R&L Grand, But on the 3rd hand, Promenade."

The dancers are all back with original partners. Why? Because the "...on the 3rd hand" equated to 1/2 of a R&L Grand, which we all know is the same as a four ladies chain. So, we create a four ladies chain by application of the TZ "Pass Thru, Trade By", then nullify it with the four ladies chain effect of "...on the 3rd hand...".

Why Should I Go Thru All This Trouble?

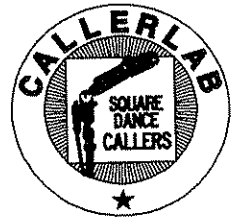
Playing with these ideas by moving your checkers around will enhance your understanding of square dance choreography from a technical view. You will enjoy the comfort of understanding intermediate points and you will develop these points into your own collection of marker points. The more marker points you own, the more getouts you will acquire, and the more seamless your calling will appear. This is critical if you want to develop your sight calling skills now or in the future.

These characteristics are what to look for when determining if a zero is a true zero or a technical zero. In the process of studying any call or routine in this manner, you will gain tremendous insight into intermediate points, many of which will become marker points to you. Your dancers will begin to enjoy your calling more as you add more depth to your choreography. The variations you will be able to deliver your dancers just may persuade them to wait another year before jumping to the next dance program.



PRESS RELEASE

FOR IMMEDIATE RELEASE
June 1997



PRESS RELEASE

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

PLUS QUARTERLY SELECTION

Doren McBroom, Chairman of the Plus Quarterly Selection Committee, announces that **GO RIGHT/LEFT TO A WAVE**, has been selected as the Plus Quarterly Selection for the period July 1 to November 1, 1997.

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

GO RIGHT/LEFT TO A WAVE
Author, Tim Marriner

STARTING FORMATION: General Lines with the couple on the Right (Left) facing out.

DEFINITION: The Couple facing out on the Right (Left) side of the line will do their part of a Chase Right(Left) and Single Hinge. The other dancers Tag the Line and that lead dancer Right (Left) face Turn Back and step to a Right(Left)wave.

ENDING FORMATION: Parallel Waves

TIMING: 8 Beats

Teaching note: This call can be introduced directionally by setting up lines with same genders together and cueing each part.

TEACHING EXAMPLE: Heads Star Thru and Spread, Lines Pass Thru, **GO RIGHT TO A WAVE** (Ladies Chase Right and Single Hinge, Men Tag the Line and the Lead Boy Right Faced U-Turn Back and step to a Wave.) Centers Trade, Men Run, Pass Thru, Wheel and Deal, Square Thru 3/4, Allemande Left.

DANCE EXAMPLES: Heads Lead Right, Circle to a Line, Pass Thru, **GO RIGHT TO A WAVE**, Recycle, Veer Left, Men Fold, Right and Left Grand.

Heads Square Thru, Slide Thru, Pass Thru, **GO LEFT TO A WAVE**, Men Trade, Recycle, Allemande Left.

Sides 1/2 Sashay, Heads Touch 1/4, Centers Walk and Dodge, Veer Right, Couples Circulate, **GO RIGHT TO A WAVE**, Right and Left Grand.

Heads Pass Thru, Separate around one to a Line, Pass Thru, **GO RIGHT TO A WAVE**, Centers Trade, Men Run, Pass Thru, Wheel and Deal, Dixie Grand, Allemande Left.

Heads Pass the Ocean, Swing Thru, Extend, Explode the Wave, **GO LEFT TO A WAVE**, Split Circulate, Acey Deucey, Left Swing Thru, Ladies Run, Ferris Wheel, Dixie Grand, Allemande Left.

SINGING CALL:

Heads Square Thru, Dosado, Star Thru, Pass Thru, **GO RIGHT TO A WAVE**, Girls Trade, Recycle, Pass Thru, Allemande Left, Swing, Promenade.

PLUS QUARTERLY SELECTION

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

The current Plus Quarterly Selections are:

FAN THE BOAT
GO RIGHT/LEFT TO A WAVE

***** **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

***** START *****

PLUS EMPHASIS CALL

Larry Davenport, Chairman of the Plus Committee, is pleased to announce that **COORDINATE** has been selected as the Plus Emphasis Call for the period beginning July 1 thru November 1, 1997. (Standard formation, arrangement and comment are provided from the CALLERLAB "Standard Plus Applications" document.)

COORDINATE

STANDARD STARTING FORMATION:

Right-hand column

ARRANGEMENT:

"O" Zero (#1 & #3 dancers are girls and #2 & #4 are boys)

COMMENT:

From any other arrangement, expect considerable breakdown.

DEFINITION:

Starting formation - Columns.

All dancers Single File Circulate once and a half. The center six (three adjacent pairs) Trade (turn 180°). The very center two dancers release handholds and walk diagonally outward to the end of the forming lines. The two lonesome dancers walk ahead, moving in a quarter circle, to become the other ends of the forming lines.

STYLING:

The center six dancers (three adjacent pairs) use hands up position for trading action. After the very center two dancers release handholds and move forward, all dancers join hands with a couple handhold. No time allowed for skirt work.

ENDING FORMATION: Two-Faced Lines.

DANCE EXAMPLE:

(from Zero Box) Slide Thru, Touch 1/4, **COORDINATE**, Centers Circulate, Bend The Line, Right and Left Thru, Slide Thru (ends in Zero Box)

(from Zero Line) Touch 1/4, **COORDINATE**, Centers Circulate, Couples Circulate, Bend The Line (ends in Zero Line)

ALLEMANDE LEFT GETOUT:

(from Zero Line) Flutter Wheel, Touch 1/4, **COORDINATE**, Wheel and Deal, Allemande Left

**RIGHT AND LEFT
GRAND:**

(from Zero Line) Touch 1/4, **COORDINATE**, Ends Run, Extend,
Right and Left Grand

**SINGING CALL
EXAMPLE:**

(from Static Square) Heads Promenade 1/2, Lead Right, Right
and Left Thru, Pass the Ocean, Single Hinge, **COORDINATE**,
Ferris Wheel, Pass Thru, Swing Corner, Promenade

TIMING:

8 beats

* * * * * **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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June 1997



PRESS RELEASE

***** START *****

TRADITIONAL DANCE OF THE QUARTER

Yona chock, Chairman of the Contra and Traditional Dance Committee is pleased to announce that the committee has chosen **BIG CIRCLE SQUARE DANCE** as the Traditional Dance of the Quarter for the period July 1 to November 1, 1997.

BIG CIRCLE SQUARE DANCE

from *Dance A While, Handbook of Folk, Square, Contra, & Social Dance*
by Jane A. Harris, Anne M. Pittman and Marlys S. Waller

MUSIC: Big Circle mountain Dance Music LP 36L, "Boil The Cabbages Down"; MacGregor 1100, "Old Joe Clark"; Folkraft 1071 or any rowdy, long lasting tune.

FORMATION: This dance can be done in a square with as few as four couples, or in a big circle with an even number of couples. In the square one couple at a time is active and dances with each couple to their right in turn (#1 couple dances with #2, then #3, then #4). In the large circle couples count off 1, 2, 1, 2 around the circle. All #1's are active and will dance with the #2 couple to their right and than move on to the next #2 couple.

FIGURE # 1 * BIRD IN A CAGE: Circle four hands around.

Cage the Bird with three hands 'round. Active lady steps into the center. Inactive couple and active man join hands and circle left around the active lady.

Bird flies out and the Crow hops in. Active man steps into the center as the active lady joins the circle left with the inactive couple.

Ring up three and you're gone again. Circle left.

Crow hops out and you make a ring. Still circling.

Swing your partner and on to the next. All swing partners. #2's stay at home while #1's move on to the next #2 couple to the right. Repeat this figure or change to...

FIGURE #2 * LADY 'ROUND THE LADY

Lady 'round the lady, and the gent solo. Active lady leads, her partner following, and goes between the inactive couple; the active lady turns left around behind the inactive lady and around in front of her while the active man goes right behind the inactive man and around in front to end facing him.

Lady 'round the gent, but the gent don't go. The active lady again goes between the inactives this time, turning right behind the inactive man and around in front of and facing him; the active man stays in place until his partner arrives on his right side, when he shifts slightly to the left.

Now circle four go once around and on to the next. The two couples circle left one time, then veer left to face new couples. Repeat this figure or change back to #1 or use any other familiar figure such as: Mountaineer Loop, Butterfly Twirl, Box the Gnat and Swat the Flea, Dive For The Oyster, Take a Little Peek, Shoot the Owl, Pop Them Through.

RESOLVE. Swing your partner and Promenade. When all are promenading Line of Direction, they can wheel to face in and do an Allemande Left and a Right and Left Grand. This is a great way to say "Good Night" to all of the friendly folks in the hall.

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

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

THE CALLERLAB BOARD OF GOVERNORS



PRESS RELEASE

FOR IMMEDIATE RELEASE
June 1997



PRESS RELEASE

***** START *****

CONTRA OF THE QUARTER

Yona Chock, chairman of the Contra and Traditional Dance Committee, is pleased to announce that the committee has chosen **QUEEN KA'AHUMANU TRIPLET** as the Contra Dance of the quarter for the period July 1 to November 1, 1997.

QUEEN KA'AHUMANU TRIPLET

by Yona Chock

MUSIC: Any 64 beat tune that can be played through 3, 6, or 9 times so that the #1 couple ends back at the head of the set where they started.

FORMATION: Three couple proper sets. Ladies to the caller's left men to the right facing their partners.

FIGURE:

INTRO:

---, Lines of three go forward and back. Facing partners about 5 feet apart; take 3 steps toward each other and bow/curtsy on the 4th beat; back out 4 steps to lines.

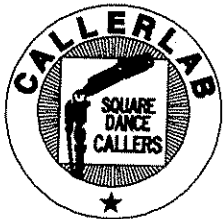
- 1 - 8 ---, #1 man and #3 lady Dosado diagonally in the center of the set.
- 9 - 16 ---, #1 lady and #3 man Dosado
- 17 - 24 ---, #2 couple Dosado partner across the set.
- 25 - 32 ---, #1 couple promenade down the center 8 steps.
- 33 - 40 ---, #1 couple turn alone and promenade up the set to cast off
- 41 - 48 ---, #1's lead the lines down the outside to the foot where the #1's meet and make a four hand arch.
- 49 - 56 ---, The following #2's and #3's go past them and turn in to go through the arch and promenade up the set to stop at the top.
- 57 - 64 ---, Lines go forward and back.

The dance is repeated with the former #2 couple as the new #1.

***** END *****

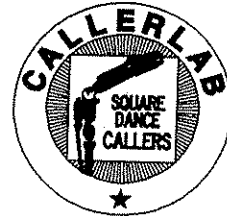
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PRESS RELEASE

***** START *****

CALLERLAB SCHOLARSHIPS AWARDED

The CALLERLAB Board of Governors is pleased to announce that **Thomas Law**, Winder, Georgia, **Marlon McAlister**, Colcord, Oklahoma, and **Laura Thomas**, Maple Valley, Washington, are recipients of the Jerry Schatzer Memorial Scholarship Fund.

In his lifetime, Jerry Schatzer devoted countless hours toward the development of square dancing and the calling profession; unselfishly donating his time, advice and good counsel to callers, new and established.

Sums of money have been collected from various sources, in memory of Jerry, to be used for the singular purpose of continuing education of callers.

In compliance with his wishes, proceeds from the Fund are used exclusively for disbursement to callers on a scholarship award basis.

The Overseas Callers Association is pleased to announce that **Marianne Jackson**, Cincinnati, Ohio, is a recipient of the Tex Hencerling Scholarship Fund.

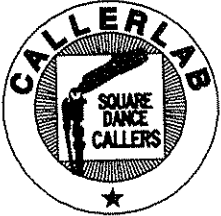
The above recipients will use their award to further their calling education by attending various caller schools and colleges this summer.

Information regarding this, and other, scholarships available through CALLERLAB can be obtained by contacting the CALLERLAB Home Office.

***** END *****

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THE CALLERLAB BOARD OF GOVERNORS



PRESS RELEASE

FOR IMMEDIATE RELEASE
June 1997



PRESS RELEASE

***** START *****

SQUARE DANCE PROMO-PAKS

September is Square Dance Month and it's not too soon to start planning a campaign to interest folks in your community in learning to square dance. Don't wait until August 31 to make your plans. Start now--focus on making square dancing interesting and available to younger square dancers. While younger dancers are being courted, it important also to retain those who are now enjoying the activity.

Square dancing has traditionally been an inter-generational activity, where folks of all ages could have fun together. The activity will benefit by gaining the enthusiasm and energy of young dancers and mixing it with the estimable experience of seasoned dancers.

Plan now for your fall recruitment campaign. Appoint a committee, study the materials, make plans for a blitzkrieg of publicity. Use all the media and resources available. The clubs that really plan a campaign and use new ideas are still teaching sizable classes.

Are you unsure how to go about this campaign?

Order the LEGACY Promo-Pak, from Stan and Cathie Burdick, PO Box 2678, Silver Bay NY 12874. The cost is \$5, which includes postage. (Make checks out to Stan or Cathy) The Pak includes a poster with the 1995 theme, *Square Dancing Ties Us Together*, information on ways to promote and methods of accomplishing your goals. Every caller and club promotion chairman should have one of these kits.

***** END *****

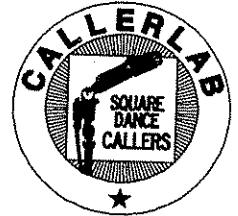
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PRESS RELEASE

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PRESS RELEASE

***** START *****

WHAT IS CALLERLAB DOING FOR SQUARE DANCING?

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

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

CALLERLAB - SQUARE DANCING'S PROFESSIONAL LEADERSHIP

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

***** END *****

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