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CURRENT QUARTERLY SELECTIONS:
MAINSTREAM: Single Circle to a Wave Wahoo
PLUS: Double Your Neighbor Follow Thru
ADVANCED: Chase Chain Thru Checkover Scatter Scoot
TRADITIONAL: Two And Two
CONTRA: Allyn's Mountain Reel

EMPHASIS CALLS:
MAINSTREAM: None selected
PLUS: Acey Deucey

FUTURE CONVENTIONS:
APR 10–12, 1995 Westin William Penn, Pittsburgh
APR 1–3, 1996 Westin Crown Center, Kansas City
MAR 24–26, 1997 West – location not yet determined

CALLERLAB OFFICE HOURS:
9:00AM to 4:30PM CDT Monday through Friday
Phone: (607) 288-5121
(800) 331-2677 (official business only)
Fax: (607) 288-5827

INSURANCE QUESTIONS & CERTIFICATES

FROM THE CHAIR

Much has been said, in the last year or so, regarding CALLERLAB and the ACA. Callers have been talking. More importantly, dancers have been talking.

Regardless of the reasons, it had almost become an "us against them" issue. "We" didn't like what "they" were doing. "They" didn't like what "we" were doing. When all of the dust settles, however, all of us must realize that even though the two organizations differ philosophically, our final goal must be one in which the dancers win.

I'm sure that most of us have very close friends that are not members of CALLERLAB. Some are ACA members and some are not. The issue is that they are FRIENDS and fellow callers. To that end, we need to treat them as such (and the reciprocal is true as well).

Contrary to popular belief, there IS room in the square dance activity for more than one major callers organization. For either organization to be effective, however, there must be cooperation between the two. We all (both organizations) must realize that our primary objective should be to take care of our activity. It doesn't matter how good a "list" is if we don't have dancers to call to.

Communication is the key. On July 25th and 26th, representatives from CALLERLAB and the ACA met in St Louis, Missouri, to discuss not only our differences, but to work out goals that are common to both organizations. CALLERLAB was represented by Larry Cole, Jerry Junck and myself. The ACA representatives were Mac Letson (Executive Secretary) and Bob Fisk (President). The general attitude of the meeting was positive. Admittedly there were volatile times, but the meeting started off and ended positively. As an aside, I was extremely proud (and our membership should be as well) of the manner in which our representatives handled themselves.
Many items were discussed and documented in a full report to the CALLERLAB Board of Governors for their review and recommendations. Mac Letson is to send a report to the ACA board for their recommendations as well. As soon as both boards have come to their respective conclusions, I hope to have another meeting with the ACA to discuss these issues.

I am in hopes that we (CALLERLAB and the ACA) can work out our differences. Our primary difference naturally, is the "list" issue. Can we resolve this? I honestly don't know. I do know, however, that SOMETHING must be done. Having two different "lists" is already fragmenting our too-fragile activity. SQUARE DANCING CANNOT AFFORD TO HAVE TWO DIFFERENT "LISTS". This could very well be the "straw that breaks the camel's back".

It's time that we address the REAL problem. We (CALLERLAB members as well as non-CALLERLAB members) have become lazy. We teach the next level instead of allowing our dancers to enjoy the dance experience. The argument that I hear from callers (not dancers) is that the "popular" Plus calls are "fun". Maybe it's time we put some of the "fun" back into the foundation of our activity – the Basic and Mainstream programs. The problem with this solution is that we can no longer rely on Trade the Wave to get out of a left-handed wave. Maybe dancers will have to learn to "quack - quack, whoopie - whoopie" to something besides Track II. Callers may have to become creative again....HEAVEN FORBID!

No "list" in the world is going to attract and keep dancers in square dancing. We need to get people into the mainstream (no pun intended) of the activity in as few weeks as possible. Then we MUST allow them to enjoy that entry level until THEY are ready to climb the "level ladder". Let's not allow our shortcomings to destroy the activity that we all love.

How does this tie in with the ACA issue? Well...when all is said and done, the main problem in our activity is not a "list". To quote the great philosopher Pogo, "We have met the enemy and they is us". We (all callers) need to clean up our own act before we try to clean up someone else's. When all of the dust has cleared the final winner must be the dancers. Think about it....

Tony Oxendine, Chairman
CALLERLAB Board of Governors

BOARD OF GOVERNORS
ELECTION RESULTS

We would like to offer our congratulations to the following members who have been elected to a 3-year term on the Board of Governors.

RED BATES, Maine & Florida
DARYL CLENDENIN, Oregon & Arizona
RANDY DOUGHERTY, Minnesota & Arizona
MIKE JACOBS, Virginia
MARTIN MALLARD, Saskatchewan
TONY OXENDINE, South Carolina
DEBORAH PARNELL, California
KEN RITUCCI, Massachusetts
JOHN SYBALSKY, California

We also would like to thank those candidates who, although unsuccessful in this election, took the time and initiative to run for the Board of Governors. They are:

CORKY BIRT, Saskatchewan
MITCH BLYTH, Manitoba
SKIP BROWN, Maine
JIM CHOLMONDELEY, Missouri
WALT COOLEY, California
CHUCK JAWORSKI, Illinois
DOREN MC BROOM, Maryland
RON NILSON, California
JERRY REED, Florida
STEFAN SIDHOLM, Sweden
BUDDY WEAVER, Hawaii

The newly-elected board members will begin serving their terms at the conclusion of the 1995 convention in Pittsburgh.
Members currently serving on the Board of Governors are:
*GREGG ANDERSON (Vice Chairman), RED BATES, DON BECK, JACK BERG, STAN BURDICK, LARRY COLE, *RANDY DOUGHERTY, DEE DEE DOUGHERTY–LOTTIE, LAURAL EDDY, BETSY GOTTA, BILL HEYMAN, JERRY JUNCK, JOHN KALTENTHALER, MELTON LUTTRELL, MARTIN MALLARD, TIM MARRINER, JOHN MARSHALL, JIM MAYO, WAYNE MCDONALD, *TONY OXENDINE (Chairman), KEITH RIPPETO, *KEN RITUCCI, *MIKE SEASTROM, AL STEVENS, and GRACE WHEATLEY.

* indicates members of the 1994–95 Executive Committee

MINILAB '94 U.K.
by Gregg Anderson, Vice Chairman

It is very difficult to put into words, the realization of how truly international our activity is. It is also sobering to experience how far-reaching the decisions we make as leaders of the square dance activity are. These, and other thoughts, are overflowing my mind and emotions faster than I can get them recorded on the word processor – such is the impact of participating in the first European Minilab which was held in August.

The Square Dance Callers Club of Great Britain, under the direction of Pete Skiffins, sponsored this event in East Grinstead, West Sussex just outside of London. There were over a dozen countries represented by the 110 callers and 75 partners present (Australia, Belgium, Czech Republic, Denmark, England, Germany, Netherlands, New Zealand, Saudi Arabia, Spain, Sweden, Switzerland, and USA). The format was similar to a CALLERLAB convention, with multiple interest sessions happening at the same time. The fact that so many of the partners were present made it possible for attendees to cover more than one concurrent session. Also, a taping service was on hand which made audio cassettes available.

Gregg Anderson, Betsy Gotta, Jon Jones and George White represented CALLERLAB at this three-day event. They were programmed to call a Trail End Dance for the attendees on Friday evening. They also worked with several of the European callers and partners as presenters at many of the training sessions. Roy Gotta’s talents were used as well; cuing rounds at the Friday evening dance and presenting in some of the sessions.

Other presenters were: Jens Bockettin, Ulrich Brandt, Paul & Hazel Bristow, Dave & Leigh Clay, Alan Covacic, Malcolm Davis, Bula Ericsson, Alan Evans, Heiner Fischle, Al Green, Regina Kolshorn, Andreas Macke, Ian McConnell, Carol Packer, Marine Ramsby, Jim & Lorna Robar, Gert-Jan & Susie Rotschied, Pete & Beryl Skiffins and Wil Stans.


Even more meaningful for these representatives from the Board of Governors, however, was the opportunity for the two-way exchange of ideas. We had the opportunity, in groups or individually, to share a lot about CALLERLAB – how we operate, why certain decisions have been made, how the voting process works, the impact we have felt from articles and letters coming from callers outside the North American continent, etc.

As I said, the exchange of ideas went both ways. In addition to the presentations made by the panelists, we made a conscious effort to also hear what their concerns are. Some of those concerns are easily taken care of by providing more information (where not enough communication had taken place before) whereas some concerns can only have the response “Yes, that worries us as well. Please keep communicating your thoughts and, together, we will try to find a solution in the future”.

The Minilab concept is very important for communication. To draw an analogy from what one of the European callers said: When they come to our house (CALLERLAB convention) they are less inclined to voice an opinion, but will probably speak up when we come to their house (Minilab) where they are surrounded by “relatives” and have just a few guests (the Board members). So, while we were in their “house”, we did a lot of listening. I am thankful for callers like Tommy, who shared with me, very honestly, something that CALLERLAB had done which was really bothering him. But then he went on to say that he attended one of the sessions to learn more about it and found out that he had misunderstood CALLERLAB’s intention.

I won’t bother with the particulars here but I mention the circumstance for a couple of reasons. Firstly, we at CALLERLAB need to continually find ways to improve our communications, especially with the Non–North American portion of our leadership. Secondly, we absolutely must continue to think globally when it comes to finding solutions to the challenges which face us. I have seen that affect me since serving on the
Board of Governors, where I initially understood things from my perspective as a regional caller and gradually had my thought horizon expanded to view things in more global terms.

Well, enough philosophizing for one day. As with a CALLERLAB convention, the event is concluded but the memories and the work yet-to-do still remain. There are the notes that George, Jon, Betsy and I took of ideas to be presented to the Board of Governors; there is the newly found realization that driving in England shouldn’t really be that difficult if you just keep focused on the basic call “Pass Thru”; there is the vision at the banquet of the baron of beef being carried on a platform into the hall by four chefs, preceded by a Scotman playing the bagpipes; there is the recollection of the hospitality demonstrated by our hosts, the Callers Club of Great Britain; there is the vision of the electrifying camaraderie throughout the convention, but especially at the Sunday evening social; and, yes, there is that beer concoction I hadn’t heard of before. I really must tell you about sometime...

### REVIVE IN ’95

Our Executive Committee has selected “REVIVE IN ’95” as the theme of the 1995 CALLERLAB Convention, to be held in Pittsburgh, Pennsylvania.

This theme, and several others suggested by CALLERLAB members, were considered by the Executive Committee. “Revive In ’95” was suggested by Ron McCravy of O’Fallon, Missouri. Ron will receive his 1995/96 dues as a token payment for his efforts in helping to set the tone and direction of the 1995 convention.

An important observation by many callers is that new dancers learn best when the material is presented with skill, judgement and an assurance of dancer success.

The 1995 convention program will include several sessions in support of these observations and presented in a college-like atmosphere. You’ll be able to take courses from the Institute of Technology, the College of Liberal Arts, the College of Education and the College of Human Ecology. The University of CALLERLAB at Pittsburgh will offer courses in Human Resource Development, Business Education, Music, Engineering and MORE!... MUCH MORE! Consider, for instance, three sessions on Successful Choreography; six sessions on Self Improvement; sessions on Marketing and Management... and sessions on Vocational Education and Phys. Ed.

Those who attend this year’s convention may also be involved in the work of several of CALLERLAB’s standing committees. The Accreditation Committee, Education Committee and Choreographic Applications Committee are working on projects that need your input. An ad-hoc committee is working on a “Teaching Techniques” manual and video tape. Another ad-hoc committee will be presenting recommended changes to the membership requirements and to the by-laws. Changes proposed by these committees will certainly have an impact on the teaching of square dancing for many years to come. We urge all of you to join in the spirit of this convention theme. Take part, contribute and learn from others while we work together to make square dancing even more fun for everyone. Complete details are included with this issue of DIRECTION. Make your reservations NOW!

### 128 NEW COUPLES IN 1 YEAR!

RPM Committee Report

The RPM Committee (Recruit, Promote, Maintain) has been very active the past four months. We (the committee) feel we’re making things happen as far as recruiting new dancers is concerned. Our committee has nearly one hundred dedicated callers working for the common good of square dancing. Our committee is open to anyone interested in working for the good of the square dance activity.

Using CALLERLAB’s Voice-Mail system, we’ve established communications that we never dreamed possible. We’re able to record our ideas and allow others to listen to them in hopes it will help recruiting. I’m very impressed with the results so far and I’d like to share some of the ideas with you. I’m also painfully aware that by the time you read this, our traditional recruiting “window” may be past. Who cares? We can start lessons anytime! Right? Let’s do it!

Listed below are several ideas that have been taken from the RPM Committee’s Voice-Mail box. If you choose to use them please, let us know the results! I’ve listed them in no particular order, but the one idea getting the most press is the Ten-Plus-Ten Program, a year ‘round learn-to-dance program.

**The Ten-Plus-Ten Program**

Several professional promoters, advertisers and marketers have told us that we don’t have a product to sell because we only offer lessons once a year! They have also stated that no matter how much advertising money we throw at it, the results will never be worth the amount of money we spend! Plain enough? Why is it that the hardest things to see are right before our eyes?

Several callers are now using a program they refer to as a Ten-Plus-Ten Program. Many more callers plan on using some form of the program this fall. The callers who’ve tried it, report very positive results. The idea is
to start a new class every ten weeks. This will require at least two different levels of classes on the same night. One caller we know of conducts three sets of lessons on the same night. Ten weeks is only a suggestion. You can use as many weeks as it takes. Whatever the number, make sure it's workable for you and don't wait too long between classes. One of the best things about this program is that it makes lessons available year 'round. I assume we'll be able to sell it then. Right? The program works something like this, using ten weeks as an example.

Start your class at 7 o'clock in the evening (Sunday evenings you can start at 6 o'clock if it doesn't interfere with the area church schedules). Let's say you only have four new couples (eight would be great, twelve would be out of sight). Encourage experienced dancers to help you get started. Don't let only four couples get you down because they're going to be the foundation of your new one hundred and twenty eight couple club. Be enthusiastic! When you get things rolling, make sure you continually mention that you're going to start another class in a few weeks so your new students can start talking to their friends. A cookout on about the fourth week would do wonders for your new students. They should be encouraged to bring some of their non-dancing friends. On the eighth night, inform the students that you're starting a new class in three weeks (week eleven) for their friends and anyone else that may be interested. Strongly suggest that each one of them bring at least one couple out for lessons. Make them feel important by telling them they'll still come in at 7 o'clock, but it'll be to "Angel" the new class. It's also a good time to mention that they can use this as a refresher course to brush up on some of the calls they're not sure of. Now you have them dancing with their friends and you're only into week eleven! Make sure your ten-weekers understand they'll be continuing their dancing and education at 8:30 and that the new class is welcome to stay and watch if they like. Are we building a strong group or what? Don't forget to visit with them as much as possible. Become their friend, it's very important!

What happens next is quite exciting. You have students that have had only ten weeks of classes coming in at 7 o'clock to help the new dancers. This creates a win-win situation for you and the "Angels". They feel important and you're building a strong relationship with them!

If you analyze this progressive program, you can see that those in the first class that may have been having problems, now have a chance to go back through the first ten weeks without feeling like they're inferior and dropping out never to return. Wow! Where was this program when what's-his-name was taking lessons but dropped out because he was a little slow or missed too many nights?

I feel there are many benefits to this plan. It doesn't change the teaching order or the list. It simply splits the pie into more pieces, but you still get the whole pie. It also allows a repeat class without any hassle. It also provides a stopping point for the individual that is satisfied with a program that only requires ten to twenty weeks to learn. Some people simply enjoy the lessons and never want to move any higher. Most of all, our activity becomes available to the public all year long!

One other thing that will happen, or should happen, is the creation of MAINSTREAM clubs in areas where there are none! It's predictable when you look at what's happening when you reach week twenty. You've got another new class coming in at 7 o'clock and the ten week class moving to 8:30 and going till 10:00 p.m. What are you going to do with the ones that have now completed twenty weeks? Unless you can convince them to stay after 10 o'clock, you're going to have to go to another night or send them to a club that dances their level. What a dilemma! We've got too many dancers and we're going to have to start up another night! If you do a little math, and assuming everyone brought out at least one couple for your first three sets of lessons, you now have sixteen couples (four squares) in lessons on your twenty-first week! At the end of one year it's possible that starting with only four couples initially, you can have one hundred and twenty-eight couples using ten weeks as the approach for lessons. Is it legal to pyramid square dance lessons?

Some will say this is too much commitment on the callers part, not to mention the "Angels' commitment. To some extent I must agree. But may I suggest that where possible, callers get together and share the workload by combining classes. They should at least agree to relieve each other when needed. I'll bet a Yellowrock to a Reverse Wrap-A-Round Back Flip The Diamond, that if the program works, most callers won't ask for help! Let's see 128 X 5 = rent = $$

Let me reiterate that nothing changes as far as the Basic, Mainstream and Plus lists are concerned... or the time required to teach them. The real change is the dancers will decide what level they want to settle into. Is it possible this could double the activity in one year? YES! One other thing... while I've used only callers as an example here, I see no reason why clubs that really want to work, can't do the same. They must commit, however! I have to say that this particular program has "charged me up" and I'm looking forward to getting my own class series started! Hope we don't run out of hall
space with all these new students.

Charts
At least four weeks before lessons begin, have each club member write down, on a chart, the names of at least three couples or singles that might be prospective new dancers. Next, give a copy of the chart to all the club members and have them read it. It's very likely you'll find that several club members know some of the same prospects. Ask all dancers that know each prospect to contact them and ask them to come out and learn to dance. Even better, why not call all the prospects and invite them to a cookout with all the club members. I can't think of a better way to get acquainted or a better time to talk about square dancing. A casual approach beats the almost demanding type approach that most of us use today for recruiting.

Flyers & Sacks
Make up flyers that contain all the required information for a new dance class. Be sure to emphasize the good things; fun, exercise, etc. Leave out any mention of lesson duration! They'll be dancing the first night, so it only takes one night to learn to dance. Right? If each class night is treated like a dance, then they're dancing. Anyway, take the flyers and go to the local supermarkets and ask them if you may stuff a flyer in each customer's grocery bag. Maybe I should say sack? At the same time, have some of your club members man a registration table so you can take the names and phone numbers of prospective new dancers. You'll be surprised what one Saturday will do for your recruiting. You might even "bag" a few yourself. Sack!

Halls & Rent
If hall rent or availability is a problem, go to your local Community Education or Recreation Director and ask them to sponsor lessons. Generally they'll be more than glad to. They'll also provide a free hall and do the advertising in most cases. Great way to get youth involved! Community Colleges are always looking for dance instructors.

Go to your local Public Utility Company and ask them to sponsor your lessons or club dances. I personally know this works! Just this year, we lost a hall that we had danced in for several years. We were unable to find another hall. Desperate, I wrote a letter to the local Public Utility Company, asking them if they would sponsor our club by allowing us to use their auditorium. I made it a point to emphasize the benefits of square dancing and I suggested that lessons could be set up for their employees. I also listed the names of a few club members that were employed by them. For my troubles and proof that I had liability insurance, I got a fifty-five square, air conditioned hall with a large stage, beautiful wooden floor, kitchen facilities, free janitorial service (although we don't need it) and the pleasure of dealing with some of the finest people I've ever had the pleasure of knowing. Large corporations are very public minded and you'll be surprised what they'll do if the right approach is used.

Bribes
One caller association is offering to donate ten dollars to the local school system for every student that enrolls in a class. One caller is offering free lessons to any teacher that enrolls in his class. Another caller offers free lessons during the summer (slow time) for anyone enrolling in his class.

Why not hold a free spaghetti dinner or soup, bean and cornbread night for the non-dancing public? Have an impromptu dance during the dinner and get the non-dancers involved. Have everyone register for a door prize (10 weeks of free lessons) so you'll have names and addresses of prospective new dancers.

Offer one year of free dues to the person bringing out the most new dancers.

Advertising
Some inexpensive ideas for advertising are to use the promotional signs in bowling alleys, city buses, cabs and paper place mats in restaurants. I particularly like the place mat idea. It could be designed so that the reader could learn of the many benefits associated with square dancing. Phone numbers should be listed for those interested. They could be paid for by the local dancers and provided free to restaurants that would use them. The local restaurant that dancers patronize after a dance would be a great beginning. Another good idea is to erect "yard signs" on each square dancers lawn to expose the public to our activity. The sign would say something like "We Square Dance and Love It! Ask Us!" or "Mentally and Physically Fit. Square Dance Is It!" A block on the bottom of the sign would provide space for a phone number. I have asked the CALLERLAB Foundation to look into funding this particular project so every square dancer and club has access to them.

Media
Start sending press releases to your local newspaper, radio and TV stations! Anything that puts square dancing before the public eye can only help. An article announcing that "Mr. John Smith, a nationally known square dance caller from Hollywood, California, will be featured at the 35th annual Buckwheat Festival at the Happy Valley Conference Center, Anytown, Anywhere USA this coming Saturday, April 21st. Non-dancers are welcome and encouraged to attend. Refreshments will be served. Come out and see America's best kept secret!"
Make sure the media understands what you're doing and make sure it's good news! The point is to start using our media friends as a means of reaching the public. If you meet resistance, start a write-in, call-in campaign like some of our fellow dancers did when a local newspaper refused to put their schedules in the Sunday paper. The dancers won and their schedule still appears in Sundays' paper. I'll bet there's several people in every club that would write an article for you.

START IT NOW!

The following ad was placed in the Tulsa, Oklahoma newspapers. Shane Greer says he came across it in St. Louis. Thanks for sharing it with us, Shane. I've modified it some and you're encouraged to change it to suit your needs and have it run in your local newspaper!

**AMERICA'S NATIONAL DANCE**

**HEALTH, TRAVEL and FRIENDSHIP.** America's best kept secret! What is it? Western Square Dancing! One and one half hours of square dancing equals 30 minutes of aerobicics. When you're square dancing you won't think of those everyday problems, or let the work day brain drain bother you while dancing a figure like "Spin Chain and Exchange The Gears". Square dancing keeps the mind active and the body fit without strenuous workouts. You gain endurance muscle instead of bulk. By combining the mental and physical exercise square dancing offers, it's a win-win situation for you! There's no consumption of alcoholic beverages during Western Square Dances. You can dance any night of the week, anywhere in the WORLD because it's called in the English language only. Learn here and dance anywhere in the world! Square dance festivals and conventions are offered at the local, state, national and international level. If you square dance, you're sure to dance with people from all over the world sooner or later. Dance directories are available for clubs throughout the world. There are over 20 Square Dance clubs in this area alone. Square dance vacations abound at places like the Lake of the Ozarks in Missouri; Gatlinburg, Tennessee; Lolo, Montana; Fun Valley, Colorado; and many more. Ocean cruises and tours to Alaska or Hawaii are very popular with square dancers. You can still leave your valuables unattended at a square dance, a festival or a convention and not fear they'll be stolen. Just ask any of the 21,000 dancers that attended the 43rd National Square Dance convention in Portland, Oregon. As a social mixer it can't be beat! It blends people from all walks of life. You never meet a stranger, you simply make new friends for life. We like to think a smile is a curve that straightens out a square. We hold fund raisers and sponsor charity events, all the while having good fun! That's what it's all about, just relax, laugh, dance, make a mistake, but most of all, HAVE FUN. The SUPERDUCKS SQUARE DANCE Club of Anytown, Anywhere will hold a beginners square dance with a FREE soup, bean and cornbread supper October 3, 1994, 7:00 P.M. at the Anytown Community Building, 007 Connelly Drive, Anytown. WE CHALLENGE YOU to come out and see if you can learn to square dance (Everyone else does!).

**Video**

Several people have produced videos to promote square dancing. Most recently a four part series of articles appeared in American Square Dance magazine by Harry L. Gerwin. In his articles Harry guides you through the mechanics of producing a video. Harry even mentions another individual, Carl Fowler, that has produced his own video. They experienced the same problems many of us did when we tried to get the CALLERLAB videos "aired" on our local TV stations. The stations either refused entirely or did not play them often enough to get the desired results. I'm POSITIVE that if we had the videos we could band together in each local area and have a write-in, call-in campaign to persuade the stations to run our videos. I don't know either of these gentlemen's address or phone numbers, but I invite them to get in touch with me and join our committee. We need your help and square dancing needs your videos!

If you're excited (at least fired up) and willing to work, why don't you join me and the RPM committee in making this year the best ever for square dancing. Even if you don't wish to join, but have an idea or have used something that worked, please share it with us.

As mentioned previously, I've asked for and received permission from the Executive Board of CALLERLAB to include anyone on our committee that is willing to work for our goals. This includes all non-CALLERLAB callers, cueers, prompters, instructors, dancers and anyone with the square dance activity's interest at heart. If you feel the urge to become a member, simply drop me a note or call me. I'll send you the necessary information. I ask only that you are willing to dedicate one year to our committee, that you'll work for the betterment of our activity and that you'll respond when asked.

We've all said, "if you want it done, do it yourself". It's time!

Keith Rippeto
Chairman RPM Committee, CALLERLAB

Happy Halloween
A NEW MTO!!!

FLASH - read all about it - adopted for use this fall - a new MTO!!!

Hi, and welcome to this months CALLERLAB column. We are very pleased you chose to share your time with us. The title of this article reads "A New MTO!!!". What is an MTO? In this case, MTO stands for Mainstream Teaching Order. CALLERLAB has adopted, for a one year trial basis, a new Mainstream Teaching Order. A proper understanding of this Mainstream Teaching Order requires that you are aware of its origin.

Many committees work to keep CALLERLAB programs running smoothly. The Basic/Mainstream Committee is charged with the management of the Basic/Mainstream Program. The most recent project of this committee resulted in the recommendation of a new Mainstream Teaching Order. This process started nearly three years ago. Many CALLERLAB members who had experimented with the old teaching order, were asking for the consideration of a new teaching order. It was by their request that a sub-committee was formed. This sub-committee was charged with developing a revised teaching order. Kenny Farris was appointed chairman of this sub-committee and accepted the unenviable task of compiling all the information necessary to make a recommendation. Kenny had many fine callers on his sub-committee and they devoted well over a year to the development of a new Mainstream Teaching Order. This sub-committee included callers from all over the square dance community. It was quite a task for them to develop a consensus in a common program. Once their task was completed a recommendation was sent to the full Basic/Mainstream Committee.

The Basic/Mainstream Committee consists of nearly 250 CALLERLAB members. The proposed Mainstream Teaching Order, with a lengthy letter of explanation and a cover sheet of instructions, was mailed to the full committee. These 250 callers, worldwide, were asked to study the proposed MTO and return their comments and suggestions. Their response could be voiced in either of two directions. The first choice was to recommend the MTO to the full CALLERLAB membership for a one year trial basis, the second choice was to return it to the sub-committee for further refinement. Wow, just like the tortoise and the hare, there was no contest. The full Basic/Mainstream Committee approved the proposed MTO by a four to one margin.

We finally arrived at third base and home plate was waiting in Vancouver at the annual CALLERLAB Convention. The Basic/Mainstream Committee held a meeting for discussion of the proposed MTO. It was a lively meeting to say the least. Pros and cons from every corner of the room... each caller pushing their opinion to the limit but with inexhaustible respect for the other. At the general business meeting on Wednesday morning, as directed by the Basic/Mainstream Committee, I put a motion on the floor to adopt the proposed Mainstream Teaching Order for a one year trial basis. This motion passed with flying colors and was supported by the entire membership in the post convention balloting. Follow up action will be taken at the 1995 CALLERLAB Convention.

Here are a few facts about the new Mainstream Teaching Order:

Fact...... No caller is required to use this MTO.
Fact...... This MTO is designed to teach the full Mainstream Program. It is not meant to be used when teaching only the Basic Program.
Fact...... This MTO does not mean you must abandon your present teaching plan. If your plan works, use it.
Fact...... This MTO was conceived for new callers who are searching for guidance and experienced callers looking for a change.
Fact...... This MTO does not replace the current Basic/Mainstream Teaching Order, it only provides an alternative.
Fact...... This MTO was adopted on a year trial basis only. The adoption will expire at the 1995 CALLERLAB Convention and further action must be taken.

The new Mainstream Teaching Order was mailed to all members with the April 1994 issue of DIRECTION. If you have misplaced your copy, or need another one, please contact the Home Office.

Happy Dancing,
Larry Cole, Chairman
Basic/Mainstream Committee

CALLERLAB ACCREDITATION PROGRAMS

(Where do we go from here?)

Many people hold certification or accreditation for something. In our "day jobs", or previous careers, many of us have held a certificate. Some credentials are awarded by a government agency; CPA certificates and licenses to drive trucks or to practice law are among these. Other credentials may be awarded by a professional society or a similar interest group; "Certified Financial Planner", "Realtor" and "Certified Computer Professional" are of this type.

An accreditation or certification serves to: (1) tell
something, (2) about someone, (3) to someone else. Most accreditation programs are very effective on the first two. They answer a "what?" about a "who?" To be credible they have to answer those very clearly and have a good basis for the answers. But, in order to be really useful there has to be somebody who cares about the credential (the someone else). Sometimes the "who cares" is created by statute or regulation. Sometimes it is created by marketing (Realtor, Accredited Caller Coach). Some credentials may be obtained simply by paying a fee and signing a code of ethics. Others require additional hurdles to be jumped, such as a rigorous experience verification and examination process.

For the square dance caller, our best credential is our reputation and our demonstrated ability. Our name and audition tape usually serve adequately to represent us to clubs and festivals. The caller-coach has traditionally traded on name and reputation also. Though now, many, with and without big names, have acquired the Accredited Caller Coach credential by going through the process of verified experience and demonstration of knowledge through formal examination.

For the square dance teacher who provides the introduction into square dancing for most new dancers, our only target program is General Caller Accreditation. This program works on the premise of peer certification of experience without formal examination or clear criteria.

For years the CALLERLAB Accreditation Committee has wrestled with two questions:

Should we have accreditation programs?
Can we make an accreditation meaningful?

To the first question, many have argued that accreditation programs are elitist and serve only to divide us between those who have a credential and those who do not. To the second question, some respond that "you can't really measure" what we do and "if you could it would be too hard" and "who's gonna administer it?" etc.

I believe that accreditation programs are a valuable service that CALLERLAB can provide to its membership and that we can make them meaningful. But, we can do so only in cases where we can define who the someone is that cares and what it is that we want to tell them. The Caller-Coach and Contra committees have effectively done this in their interest areas.

Much has been said recently about our difficulty in keeping new graduates and about the quality of the instruction that they receive. Can we work to improve the quality of instruction through a certification program for square dance teachers?
What if a Certified Square Dance Teacher program could credibly test the experience, knowledge and skill of a square dance teacher? Who would care? Would clubs be more inclined to hire these teachers to run beginner classes? Would school systems and recreation programs be more inclined to accept certificate holders as instructors? Would CALLERLAB be making a strong, positive statement endorsing professional, quality square dance instruction?

I believe the answer to all of these questions is "yes." The Accreditation Committee is working on a Certified Square Dance Teacher program this year and hopes to present it to you at the Pittsburgh convention. The program will focus on the teaching of the Mainstream Program to new dancers. Other programs are possible extensions of this effort.

Thanks for your time and attention. If you want to respond to anything in this article, I welcome the opportunity to discuss it with you. Please write or call the Accreditation Committee Chairman, Jim Wass, 5903 60th Avenue, Riverdale, MD 20737-2542, phone 301/699-1477.

Register! Register! Register!

PLUS COMMENTARY

As we begin another Fall season with new classes, it seems worthwhile to reflect on the state of the Plus Program and square dancing in general, based on responses to a Plus Committee questionnaire sent out at the end of 1993.

The general health of the activity described in the responses is very familiar to all of us. In the United States, the health of the activity varies from region to region, but the Plus Program can generally be described as relatively stable. There is slight growth in some areas, and slight decline in others. Clubs are generally not getting sufficient new dancers, however, to replace dancers who leave the activity. Many Plus clubs have no direct relationship with any Mainstream club.

Mainstream is the predominate program in some areas, while Plus is the only program in others. Overall, where Plus is the predominate program, the level of Plus dancing is weaker. The standard program seems to be "soft" Plus and some callers indicated that the full Plus program is not used in their areas. This is particularly true in predominantly Plus areas, where Plus is being pushed at the expense of the dancing level. One responder stated that Plus is shrinking, because callers are not making Plus fun, and dancers are migrating to Advanced!
In areas where Mainstream is both the standard and the predominate program, square dancing and Plus appear to be growing slightly.

Responses from outside the United States were generally more encouraging. Dancing in Germany and Sweden is described as healthy. Mainstream is the predominate program and both Mainstream and Plus are growing. Growth was described as slow but constant. Germany is apparently still about 90% Mainstream. Plus is stable and showing growth in Australia and New Zealand as well. In the Toronto area, Plus is described as growing very well.

We appear to be watching an evolution. Where the activity is newer, the activity is stable or increasing. These areas generally have strong, healthy Mainstream programs as the standard program. The dancers stay with the Mainstream program longer before moving to Plus, so the Plus dance program is stronger and the program is growing.

In areas where the activity has matured, the activity is stable or slightly declining, with dancers pushing on to the next program. In a mature Mainstream area, Plus is growing at the expense of Mainstream. In a mature Plus area, Advanced is growing at the expense of Plus. The level of the "standard" program in the mature area, whether it is Mainstream or Plus, is soft. Dancers are pushed to the standard program too quickly and leave that program for the next program too quickly.

If the evolution continues to push dancers to new levels, we will eventually push the dancers right out of square dancing, since the number of programs is finite. We are seeing the problem move up a program now. Advanced is taking dancers from Plus and comments made by some Plus callers about Plus and Advanced, are the same as comments Mainstream callers have been making about Plus. Dancers who are bored with Plus are going to Advanced.

We need to stabilize the rate of the movement of dancers in the square dance activity and through the various programs of the square dance activity. We need to have dancers enjoying all programs of square dancing.

For the Plus Committee
Larry Davenport, Chairman

THANK YOU FROM THE NSDC

We would like to thank all of the callers who attended the 43rd National Square Dance Convention in Portland Oregon and hope they had a great experience here.

We have worked for five and one half years with one goal in mind; to give dancers the best convention possible, whether they are square, round, contra dancers or cloggers. Based upon the letters and cards we have received since the end of the convention, we succeeded and they are looking forward to Oregon hosting in the future.

Without the cooperation of your organization and its members we certainly would not have been as successful as we were. We tried to get around to as many dances as we could to personally thank those callers participating, but know we missed many of them due to time slots in different halls.

Again, our heartfelt thanks for all of your support.

Regards,
Don & Shirley White, General Chairman
43rd National Square Dance Convention

PARTNERS' CORNER
STOP AND SMELL THE ROSES!

Early this spring, Keith built me a beautiful rose garden. In the center is a colonial post with a sign saying "Stop and Smell the Roses". Earlier we had made a pact that this summer would be a little different and we would take some time off and do what we wanted. As we get older, our values change and we'd like a little more time for ourselves and our families. Especially when you lose part of your family. This months column is a personal experience, but I'm sure many are experiencing the same thing. Everywhere you go dancers say, "you need to slow down" and take time to "stop and smell the roses." So at our house, we decided this would be the year to do some of the things we had put off for several years. Simply because we were always too busy! Number one priority was scheduling the month of August off and taking our three children and our six grandchildren on three separate little vacations. A holiday was planned to Busch Gardens in Williamsburg with our daughter, husband and four of the six grand kids. The trip went great and Keith and I soon found out how old we really are! Keeping up with a two year old, and his sisters, gets you in shape real quick! Our oldest son was training for the National Power Lifting Championship in Houston, plus teaching, plus a second summer job, so there was no vacation for him and his wife. Our youngest son decided to change jobs in midsummer, so no vacation for him, his wife and our other two grandchildren. So our number one priority with our kids was only one third successful. We decided that because Keith was behind on projects at work and I was really behind on house projects we'd take the remaining three weeks and catch up on our things. No square dancing! He worked everyday, 5:30 in the morning until 5 o'clock at night. I (literally) tore apart
five rooms of our home. The bedrooms had not been redone since each child had married and left home. We started by having new windows and doors installed. I stripped paper, painted, bought, bought, and still bought, new curtains, new this, new that. It was like every time you stepped on the step ladder a cash register was going $$$$$$. The three weeks were going much too fast. Keith hasn't caught up at work and I'm definitely not done with the house. Time is running out! Maybe next year.

During our time off, one of our home club's brand new president, straight out of class, called for information on beginners classes and I told him several things that needed done. He called back in an hour and asked if he could appoint me chairman of that committee. I said "No. You need to get the club involved". A week later we had a demo to do (to promote classes) so I asked if anything had been done. The answer was "No" and there were no volunteers to do it anyhow. Being new, the president felt inadequate as to what to do or how to go about doing it (I know you're already ahead of me on this story). So I said I would handle publicity for classes. I've done this before and it's not easy. Keith has done his part by printing flyers, passing along suggestions from the RPM Committee and talking up recruitment everywhere we go.

Our three weeks are now over, the house is unfinished (four rooms completed) with a couple of "HONEY DOs" still missing! Keith is back to calling almost every night and his full time work is not completed. Sound like you've been there too! While driving to a festival down South over the weekend, we had a six hour drive each way...a chance to discuss things while trying to keep ourselves awake. Our discussion turned to a dancer that was a new officer for the association we had just called for. Typically, he was new, with no prior experience; his attitude was "I couldn't care less" and he knew it all. It's not surprising that this group hasn't had a beginner's class for several years. With the attitude of this officer, and the fact that none of the older, more experienced dancers will help, it doesn't look promising for this year.

On Sunday we had a another special to call for...the opening of a beautiful new dance hall. The two clubs that dance there are combining their classes this fall as neither has been able to have a class for a couple of years. During the summer, one of the class coordinators had inquired about Keith's ideas from the RPM Committee. As I received new ideas and information from Keith that other areas of the country had tried, I would put together a packet with suggestions, including the way others had gone about implementing the idea. I then sent it to him and offered our help. During the dance, a lady from the other club that was merging with the one that had written for help, told me that the other club had done several things to recruit dancers, such as a square dance information booth at the local fair. They also made life-size posters with beginners lessons information and put them in the local grocery stores, plus all kinds of other material and ideas. She said she had no idea where the ideas had come from. When I asked what their club had done to help, she said they were involved heavily in other activities, but didn't feel that both clubs needed to be working! The other club had already done so much of the work?? What kind of a conclusion is this? If it's to benefit both, why aren't both working? Driving home again that day, the discussion lead to "What has happened to leadership in the clubs and by the callers?" We repeatedly hear the same thing from those that have been in the activity since we started calling. When asked why they aren't involved the answer is always the same, "I'm tired, let someone else do it for awhile".

We just received a registered letter from a club we've called at for over 20 years. This club, in a large metropolitan area, informed us that they had folded and were canceling all future dates. We have never called to less than twenty squares at any of their dances. I called the secretary, who is a personal friend, and asked what on earth happened? She said that at their last business meeting to elect new officers, no one would run so someone asked, "Why don't we just fold?" Another asked, "Is that a motion?" Yes. A vote was taken and the club was gone. They had more than sufficient funds, a lovely dance hall and a large membership but no one wanted to be a club officer any more. When I asked my friend, "Why didn't you take office again if it meant saving the club?", she said she's involved in another activity of dance right now and that has priority over square dancing! Five clubs in this particular area have folded during the past year, simply because no one wants to take the responsibility of leadership. What we see happening is that the dancers are not dancing elsewhere, they just aren't dancing. The point to this little scenario is, if we, as leaders, simply decide we're tired and don't want to do it anymore, the activity will surely die.

Last night, as I was typing minutes for our callers association meeting and doing some publicity for the newspaper and radio for our clubs upcoming buddy night, I kept thinking "I've got to get my partners column for CALLERLAB done, why am I doing this?" Answer: Since April, when Keith took chairmanship of the RPM Committee, we have had a tremendous response from so many callers and dancers with ideas for recruiting. You wouldn't believe it! A coming together of minds with some great new ideas. TEAMWORK. They aren't saying "It's your ball game". They're volunteering. Saying "Give
me something to do! I want to be involved! I want to turn square dancing around!" Callers and dance leaders are calling our home and spending their dime to offer ideas and suggestions. This is what I'm talking about. Leaders! American Square Dance Magazine (Jon Sanborn), is giving the best coverage possible to our cause. Publications put out by Stan Burdick and John Saunders are giving us publicity too. Partners, like Linda Saunders and Cathie Burdick are writing columns. Midge Hicks, in Dayton, Ohio, took over publicity for their council to promote classes and set up demos. This is just a few cases where the partners are getting involved. Since April, Keith has had over 400 responses for the RPM committee. Every dance he does he takes a few minutes to expound on the importance of new classes and leadership in our activity. Associations are calling. Dancers are taking notes. All knowing that something needs to be done. Best of all, callers and partners everywhere are responding. You guessed it – it's the people who are tired. People who have other things to do. But they're putting square dancing first.

We hope that by November, the Partners' new booklet Especially for the New and the Not So New that was presented at the CALLERLAB convention this past year, will be in print and ready for distribution in time to help with any questions your classes or clubs may have. It's full of material taken from various sources on leadership. It has complete information on square dance etiquette and is a beneficial tool for the caller, partner and your clubs. It would make a great gift for each graduating member of your class. Every club should have a copy. There will be an announcement in DIRECTION, when the booklet is available.

By working very hard and bringing everything back into focus, training new leaders, getting national attention for our activity and recruiting new and younger dancers, maybe then we can all take the time to "STOP AND SMELL THE ROSES".

Karen Rippeto, Chairman Partners Committee Judy Biggerstaff, Vice Chairman

OMISSION IN PLUS DEFINITIONS

The latest revision (12/10/93) of the Plus Definitions does not contain the definition for 3/4 Tag The Line. The Home Office apologizes for this omission and for any confusion it may have caused.

If you have a copy of the 12/10/93 revision of the Plus Definitions and would like a corrected copy, please send the cover page, with your name printed on it, to the Home Office. We will send you a copy of the 9/1/94 revision. Please be advised that the only change in the new revision is the addition of the 3/4 Tag The Line definition.

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.

Editors' note: The following paper was presented at a 1994 NSDC Seminar in Portland. Jack has graciously granted us permission to print it in this issue of DIRECTION. – Ed.

INTRODUCING A NEW CALL
by Jack Murtha

Square dance callers who get to teach people how to square dance have a job that is fun, rewarding and important. Every teacher has his or her own way of presenting and practicing new calls and we can all learn from each other. In this session I will share with you some of the techniques I use and I will help you understand teaching principles that may be new to you.

When the caller introduces a call new to class members, that call is really trying to permanently record a detailed set of instructions in the different brains of the class members. These instructions must be processed into the brain, stored for use when needed and quickly retrievable when called into action.

Discussing brains and how to work with them when teaching is another important and exciting topic. For today's session it is enough to realize that the target of your instruction is the brain of each class member.

There can be a big difference between 1) teachers who TEACH and, 2) teachers who HELP PEOPLE LEARN. The focus of teacher #1 is on making one effective presentation. That teacher may speak, demonstrate, show videotapes, present a guest instructor.... The effort is to produce one good presentation for everyone...
to hear, see or do. Teacher #2 may also make one
effective presentation, but realizes that no matter how
well presented, not everyone will learn from the one
effort. This teacher will seek out those who have not
learned from the initial presentation and find ways to
help each one in a personalized, effective way. Some
techniques I use are:

1. Separate couples having problems into
different squares. No more than one couple
with problems per square.
2. Set up a special square with three club couples
and one of the couples with problems.
3. Have the couples with problems come before
class or stay after class to dance the problem
call with class angels.

I use many, many other ways to help specific
individuals learn calls that are giving them problems.
Many of the ways that work best are new ideas created
for the unique specific situation! Following are some
helpful comments by some other callers who also are
expert teachers:

PROFESSOR RALPH KORNEGAY, a caller
from North Carolina, is an expert on teaching
adults. He comments, "Adults don't learn any
slower than younger people. They do, however,
have far more on their minds and in their lives
than children do and all these things interfere with
the learning process. As a result, adults require a
more thorough explanation of what they are going
to learn, supported by strong demonstration and
then perfected by the kind of practice that
thoroughly reinforces the learning process without
boring or discouraging class members."

DALE VAN WORMER, M.D., is a caller who
discovered the research done by Dr. Benjamin
Bloom and others into Mastery Learning. He says,
"The problems square dance students encounter are
identical to those of all students. They are partly a
consequence of a set of presuppositions that include
the dreary expectations that a (top) third of any
beginning class will adequately learn what is
taught, a (bottom) third will fail or just get by and
a (middle) third will learn a great deal of what is
taught, but will not really be considered good
students. In 1981 three hundred callers responded
to a questionnaire and noted that 20% of the
students who began lessons failed to complete them
and only 64% of those completing lessons were
absorbed into square dance clubs. This 33% failure
rate meets the routine expectations of the current
educational system. (In contrast) the basic tenet of
the Mastery Learning strategy is that 95% of
students, given sufficient time and appropriate
types of help, can learn a subject to a high level of
mastery."

All of us have been in classes where the expectation
was that about 1/3 of the students will master the
subject, 1/3 will learn quite a bit but not master it and
1/3 will be unsuccessful. It may be that some square
dance caller/teachers have this expectation for their
classes. Dale found that indeed a very high percentage
could master his program given enough time and
appropriate help.

The caller/teacher must be very clear about what he or
she wants learned and must be equally clear about
what will indicate that new dancers have successfully
learned it.

MY GENERAL GOALS ARE:

1. To teach square dance concepts efficiently in
such a way that 100% of my class members
will 1) move through the three stages of
introduction, 2) conscious execution into and 3)
automatic performance of each call without
allowing an error to repeatedly recur requiring
remediation.
2. To develop dancers who are confident,
competent and enthusiastic when dancing with
the other callers and dancers in my area.
3. To help dancers find enjoyment in everything
connected to square dancing and to help each
dancer develop pride (a sense of personal
satisfaction) in being part of my square dance
team.

MY SPECIFIC OBJECTIVES ARE:

1. Each class member will be able to dance each
part of each call in the Basic Program and of
each call in the Mainstream Program.
2. Each class member will know and practice the
social responsibilities accepted by square
dancers.
3. Each class member will become an active
member of a square dance club following
graduation.
4. Each class member will complete a First
Memories Book signifying that he or she has
danced to at least 20 callers prior to
graduation from Mainstream.

I have developed some policies that I follow most of the
time with my classes. These are flexible and are
modified whenever that is helpful:

1. I start each class with something I am sure
will be easily done by each class member. The
purpose is to clear their minds of all the things
they were thinking about when they walked in
and to get them thinking about square
dancing. This takes about four minutes.
2. I teach the most important thing I want
learned that evening right after the warm-up. Research indicates that when someone learns a series of items in one class setting, the item presented first is best remembered. The first 15–20 minutes of class is the most precious teaching time of that class night. This is usually when I present a new call, but I may reteach one, review a call or practice a square dance courtesy. I look over my schedule for the evening and whatever stands out as most important gets the prime teaching slot. Incidentally, the same research found that the second best remembered item is the last item taught; the least remembered is the item taught just past the midpoint of the class.

3. Often I have the new call modeled by a square of club members. I work with them in advance so they know how I want the call shown. There is a difference between modeling and demonstration. A demonstration is for entertainment and pleasure. It may or may not be a perfect picture of the call as it is being taught. In modeling a call, the dancers are presenting as perfect a model of the call as possible. They are careful not to add extra moves to the definition or to put in an error that will confuse those watching. An essential of all models is a smooth, short, rhythmic shuffle step and gentle hands released promptly. Also essential is an expression that the dancers enjoy what they are doing and are friendly and nice people.

4. During the modeling, I try to involve members of my class. I may ask them to watch one man or one lady through the call. I may ask one or more to call a man or lady through their part. I may pick out one lady and put her in the square in place of one of the club dancers and have her dance through the part with them. Many new dancers have not learned to listen and observe with anywhere near the intensity required for square dancing. I try to help them develop those skills as they learn.

5. When satisfied everyone has a clear understanding of the call and its parts, I have class angels take the number one position in each square and square up the class. My angels understand that they are not to teach, but to dance the call the very best they can and help the square repair breakdowns, pace itself, gently steer people the correct way and to remember any persistent errors or problems so they can relay that information to me.

6. Class members who miss this introduction to a call are asked to get an angel partner when they return and dance with him/her during the reteach and practice. I seldom use model squares for a reteach, but will if the class is really confused about a particular call.

Following is my plan for teaching call #58 – Walk & Dodge in my 1993–94 class:

**SUMMER 1993:**
Write up my Mainstream Class Calendar for the 1993–94 class. I decided to teach Walk & Dodge on March 30, 1994, our 27th class night. The call will become part of our area new dancers’ party schedule on April 29th, after our 29th class night.

I moved call #60 – Fold, forward to March 8th, our 25th class session. I use Fold in teaching Walk & Dodge.

**SEPTEMBER 1993:**
Class starts. I teach and continue using Half Sashay. This is good pre-teaching for the dodger’s part of Walk & Dodge. I use this call throughout class with both the gent and lady doing right and left sashay movements.

I spend time getting acquainted with class members. I schedule brief interviews with each single and couple. I take pictures of each new member to help me connect names and faces and give them a packet of class handouts.

**JANUARY 1994:**
I will start my detailed planning for teaching Walk & Dodge.

- I write up my 3–6–3 choreography for practice figures.
- I will use the calls Touch 1/4, Circulate, same sex Wheel and Deal, Fold, Right and Left Thru and Split two. The other calls I will use are prior to and include #50 – Ferris Wheel. I’ll make sure all these calls are used several times prior to March 8.

**MARCH 1, 1994:**
The week before March 8th, after class that night, I’ll evaluate lessons to date and write my lesson plan for the 8th. I will teach the call immediately after warm-up. I will also use it in a singing call to end the class that evening. The brain doesn’t stop working on the new call when I turn out the lights and lock the door. It will continue making connections and refining its information until that job is finished. Many times I’ve noticed a student dances a new call better in class the next week than he did at the end of the previous class. The brain has finished its job and the dancer performs more skillfully.

**MARCH 8, 1994:**
Class starts, we dance a quadrille for warm-up. The
class sits down and the model square forms. We dance the call so everyone can see both the call and some of the practice figures. Some people are right brain dominant. The right half of the brain "sees" things in wholes so it helps these learners if they can see the whole picture. Then they can learn how to fit pieces together. The left half of the brain deals in sequenced parts of the whole and is very comfortable taking one piece at a time and adding them into the whole action. We'll do both in our modeling.

After the class has seen, heard, thought about and asked questions, they will form squares with an angel couple and start through the practice drills. Because I think overuse of Partner Trade following Walk & Dodge causes errors in dancing that call, I do not include any Partner Trades or similar calls in the first two nights of dancing this new call.

FOLLOWING MARCH 8th:

We will practice the call in a variety of ways, including dancing to a recorded caller, dancing it at a new dancer's hoedown with different callers, dancing it at our monthly club potluck with club members, etc. Following Honors Night, which recognizes that class members have been taught all the calls on the Mainstream List, a weekly session of practice for three months of summer will start, followed by graduation. Several variations of Walk & Dodge will be featured at these sessions.

3-6-3 PLAN FOR PRACTICE FIGURES

CALL #58 - WALK & DODGE

Each dancer will do one part of the call six consecutive times before doing the other part of the call six consecutive times:
1. Gent Walk, Lady Dodge (6 times)
2. Lady Walk, Gent Dodge (6 times)

Mix at least 3 different calls immediately before Walk & Dodge. Example: Touch 1/4, Walk & Dodge, or Circulate, Walk & Dodge, or Wheel and deal to a Wave, Walk & Dodge.

Mix at least 3 calls immediately after Walk & Dodge. Example: Walk & Dodge, Right and Left Thru, or Walk & Dodge, Split 2, or Walk & Dodge, Men Fold.

CALL PROGRESSION:

1. 1-3 Touch 1/4, Walk & Dodge, Split 2, Round One to the Center, Touch 1/4, Walk & Dodge, Split 2, Round one to home. Repeat for 2-4.
2. 1-3 Touch 1/4, Walk & Dodge, Right and Left Thru, Veer Left, Ferris Wheel, Sweep 1/4, Touch 1/4, Walk & Dodge, Split 2, Round one to Home. Repeat for 2-4.
3. 1-3 Half Sashay, Touch 1/4, Walk & Dodge, Split 2, Round one to the Center, Touch 1/4, Walk & Dodge, Split 2, Round one to Home, Swing, Square the Set. Repeat for 2-4.
4. 1-3 Square Thru Four Hands, Swing Thru, Touch 1/4, Walk & Dodge, Lady Fold, Touch 1/4, Lady Trade, Swing Thru, Touch 1/4, Walk & Dodge, Lady Fold, Touch 1/4, Lady Trade, Star Thru, Boys Run, Ferris Wheel, Centers Pass Thru, Left Allemande to Home. Repeat for 2-4.
5. 1-3 Square Thru, Touch 1/4, (check your wave), Ends Circulate Two positions, Walk & Dodge, Men Fold, Touch 1/4, Men Trade, Touch 1/4 (check your wave), Ends Circulate Two positions, Walk & Dodge, Ladies Fold, Star Thru, Couples Circulate, Ferris Wheel, Centers Square Thru 3/4, Left Allemande to Home. Repeat for 2-4.
6. 1-3 Square Thru, Touch 1/4 (check your wave), Swing Thru, Centers Run, Wheel & Deal to a Wave, Walk & Dodge, Gents Fold, Touch 1/4, Centers Trade, Touch 1/4 (check your wave), Swing Thru, Centers Run, Wheel & Deal to a Wave, Walk & Dodge, Ladies Fold, Star Thru, Couples Circulate, Ferris Wheel, Centers Square Thru 3/4, Left Allemande. Repeat for 2-4.
7. 1-3 Touch 1/4, Walk & Dodge, Right & Left Thru, Ferris Wheel, Sweep 1/4, Touch 1/4, Walk & Dodge, Right & Left Thru, Veer Left, Ferris Wheel, Sweep 1/4 to Home. Repeat for 2-4.
8. 1-3 Touch 1/4, Walk & Dodge, Touch 1/4, Walk & Dodge, Gents Fold, Touch 1/4, Gents Trade, Swing Thru, Touch 1/4, Walk & Dodge, Gents Fold, Star Thru, California Twirl, Couples Circulate, Ferris Wheel, Centers Sweep 1/4. Repeat for 2-4, (End - Promenade Home).

OUR TRIP TO MINILAB

by Bob Gaunt, NJ

Here is an article about our thoughts on the MiniLab that was held in Great Britain this year.

I am employed in the flower business and as a result, Easter is no time to take time off. I was glad to hear about the MiniLab Convention to be held during August, 1994, in Great Britain. We registered and then packed our bags for the flight to England. When we got there, we found the hotel to be very nice and were amazed to find that there were 110 callers attending, from thirteen different countries! The topics that were presented were very similar to those that would be given at a CALLERLAB Convention in the states. The reaction to the topics was even very familiar. The open
discussions indicated that there is a common language and a shared concern for the activity held by callers worldwide.

The real treat was meal times. At lunch the first day we got to eat with a caller from Germany. We talked about how things were done ‘in the states’ compared to Germany. That night, it was the same thing at dinner only this time we got to eat with a caller from Belgium. The second day we got to meet and talk with a lot of the callers from England. It was GREAT.

The things that stick in our minds the most is, A) the average age of most dancers in Europe is about five years younger than those in the U.S. and B) the most popular program called in Europe is MAINSTREAM. It was a real good experience to be able to go to Great Britain and be a part of this MiniLab Convention. I would urge anyone who has the opportunity to attend a MiniLab in the future to do so.

After attending this convention, I can now fully appreciate the CALLERLAB concept of ‘The International Association of Square Dance Callers’.

COMMENTS RE: CROSS TRAIL THRU
by Jack Murtha

Thank you for your letters and comments regarding Cross Trail Thru.

Twenty two of you wrote and, interestingly, over half of you were from overseas. Your letters strongly reflect my feelings about, and my reasons for, trying to return Cross Trail Thru to the Basic Program, however, it just isn’t to be. If there had been a return of 300 to 500 letters, we might have had a chance, but 23 of us just have to recognize that, for dancers in the Basic and Mainstream Programs, Cross Trail Thru will not be listed.

You deserve a little explanation about my interest in this. I love the history of square dancing and the stability of our fundamental programs. I, like most of you, enjoy using Cross Trail Thru with my Basic and Mainstream dancers. I haven’t tried to trace Cross Trail Thru back to its creator or first uses, but since the early 1950’s it has been defined in the same way as it was in our Basic Program. There have been other definitions used in a few places and there was a disagreement about differences between the names Cross Trail and Cross Trail Thru, but from the 1950’s, through the SETS IN ORDER Gold Ribbon Committees and continuing through a progression of several CALLERLAB Definitions Committees, there has been only one official definition of Cross Trail Thru.

Our current problem is because of the definition of Cross Trail Thru. For many years, including the period I was chairman of the definitions committee, a few CALLERLAB members have tried to change the definition to Pass Thru and Half Sashay, but were always defeated in committee and by the general membership of CALLERLAB. Several went ahead and used it their own way which set up a controversy about the definition and use, which in turn, led to its removal from the Basic Program. It is noteworthy that the call was quickly taken by the Advanced Program and I’d be willing to bet they have already changed the definition! It has taken a long time, but the Advanced Program callers have won this round.

I am concerned because our historical roots are under attack. Several callers have written articles and voiced their opinions that we should remove more calls from the Basic Program, including Star Thru, California Twirl, Dive Thru, Dospaso and Half Sashay, to name a few. These leaders say that if calls score low on their frequency counts at the Plus dances, they should be removed from our Basic Program. There is little doubt about who is in the driver’s seat regarding our Basic Program, as is well illustrated by our Cross Trail Thru loss. All CALLERLAB members had the opportunity to vote on removal of Cross Trail Thru from the Basic Program, whether or not the member called for a Basic Program. Over 70% of CALLERLAB’s membership was not allowed to vote on adding it to the Advanced Program.

I have discovered two things since I wrote earlier:

1. In this area, many callers still teach Cross Trail Thru and it is used at many dances.
2. I’ve found that I can call it directionally as Pass Thru – cross with your partner (then the next call). Basic, Mainstream and Plus dancers have no problem with this.

Thanks again for your letters and I hope to see you at the CALLERLAB convention next year.
LITTLE THINGS MEAN A LOT
by Gloria Rios Roth

As we get our minds in gear for our new fall square dance classes, I’d like to share something that may seem very small, but has helped keep certain people in class.

Most callers have noticed on the first few class nights, the man or woman who puts a right hand in when a left hand is called for...or vice versa. Often the person is embarrassed as we callers say, “the other left (right) hand!” (Even more embarrassing is when an ‘Angel’ or other dancer corrects them). Believe it or not, this often causes a ‘drop-out’...And we all strive to keep dancers!

Four of my five children are left handed, I am right handed. In their early childhood years, I was continually amazed at how often they would do something completely opposite from what was natural for me.

Because I was also teaching square dancing and seeing certain people extend the ‘wrong’ hand, or turn the ‘wrong’ way, I wondered if it might be because they were left handed. So, one night during a break, I talked with a man who was putting the wrong hand into a star, every time.

I asked him if he was left handed and he seemed amazed that I knew. I explained to him that I was developing a theory because of my children and was just checking it out.

That incident started me on a 40 year ‘crusade’ of talking between tips at a class when I see someone with this problem.

I now know that everyone responds ‘naturally’ with their ‘strong’ hand or side of the body. Letting left handed people know that I understand and encouraging them to stay in there, because it will all even out in about 4 weeks time. This helps relax them and for sure, it keeps them in class.

Sometimes I find that person is not left handed, but when further conversation proves they are ambidextrous, and can use either hand, it once again proves this theory.

Recognizing then encouraging left handed class members, may be a little thing, “But little things mean a lot”.

DIAMONDS
By Jack Murtha

Several years ago, Jim Hilton wrote an article about the transition problems that occur when moving new dancers from the learning stages of classes into regular club level dancing. In response he received several letters and a host of suggestions. I wrote about two factors that are important parts of modern square dancing and affect this transition.

“Square dancing is a very unique recreation in several ways, but in at least two respects it imposes extremely complicated conditions for teachers and learners to overcome:

1. We dance in randomly selected teams of eight people.

2. As dancers, we have no control over the choreography of the dance.

There is just no other form of dance similar to what we do in square dancing. I’ve danced for years at social dances where each person dances with one partner and one of those two is in complete control of the choreography. I’ve danced for years in folk and round dance groups in which the choreography is set and memorized, but even if you foul up, it only affects you and your partner.

Even today in our contra and quadrille world (these are also team activities), dancers get to preview and practice the choreography and have several chances to learn it as they repeat patterns over and over again. Only in modern square dancing do we have the complex problem of adjusting to a different group of randomly selected team members and unpredictable choreography every tip!

From an educator’s standpoint, the problems of preparing Mr. and Mrs. Average Person to dance well in the Plus Program, given the above requirements, means that every class member must not just know and understand the calls and concepts being learned, but must also be able to regularly apply that learning in one unpredictable situation after another. Teaching in this manner requires a highly skilled teacher and a lot of time. These lessons must be very well learned by all class members.

What we really have now is a sophisticated screening program that encourages those class members who learn these dance skills easily, and who dance a lot, to complete classes as quickly as possible in order to seek more complex learning opportunities. Those who are ‘screened out’ by this process are virtually pushed to the side, or they are left to struggle, using their poorly developed skills in complicated dance programs.

I believe we need to redesign our new dancer programs
and commit ourselves to providing more party programs along the way. I suggest we think in terms of a two year program for this transition from new dancer into area Plus Programs. There are many ways to create interesting class and party programs for people in their first two years of square dancing! Two years is not too much time to spend on a thorough education, if our goal is to change Mr. and Mrs. Average Person into successful Plus dancers who are still dancing twenty years later. Communities can make changes in their programs once they are convinced to do so. It is in their best interests to do so. Some of the payoff for redesigning the transition period may be delayed and not converted to dollars for a year or two. However, we who derive great pleasure from our programs need also to flip the coin and accept a commitment to help increase our area’s participation and retention. We must make it more likely that all who want to learn square dance can eventually enter our area programs successfully.

Those who participate in the present programs, like them and don’t want a lot of change. Plus dancers like their program and would be unhappy to see it drastically changed or eliminated. Mainstream dancers like their programs and incidentally, there are still many areas in the world of square dancing where Mainstream is the major area program, California not withstanding. We don’t need to change the program lists -- we need to develop better area teaching and party programs using what we now have.

It is a great challenge to prepare large numbers of new dancers for an activity in which they must regularly succeed while dancing unpredictable choreography in randomly selected teams. We have the content in place - now we need to develop more effective programs to help new dancers learn that content.

Incidentally, we really don’t spend much time teaching these skills, even when all the guidelines are followed. If the 41 sessions recommended for the Mainstream Program were compressed into regular six hour days and five day weeks, typical of our high school programs, the total time to MS is less than three weeks! Not much time...

Not much has changed since 1985 when I first wrote these comments. The two factors are still essential parts of today’s square dance world.

Friendliness is still square dancing’s most important ideal. All of us have learned to join the first square we come to with an open position, to dance in different parts of the hall so we can meet more people and to avoid squaring up only with members of our own club. While rereading articles published in ASD since 1992, I found several articles stating with strong conviction,

"SQUARE DANCING IS FRIENDSHIP SET TO MUSIC."

Friendliness is the cornerstone of today’s square dance movement and nowhere is it practiced more graciously than at a national convention, where we dance with many new friends tip, after tip, after tip.

As for unpredictable choreography! It was the famous caller, Joe Lewis, who defined the difference between the traditional dances of square dancing’s early years, with the modern dancing of our current programs. He said, "In the traditional form of square dancing, everyone knew what was coming next and wanted to know. In today's form of square dancing, no one knows what's coming next and they don't want to know."

These two factors dramatically increase a square dances' level of difficulty and adds greatly to the complexity of our favorite recreations, but both are essential to the pleasure and the sense of adventure we seek. It is very important that square dance teachers give new dancers enough instruction, practice and time to learn so they can become competent and successful club dancers. The transition from class to club should be a very exciting and rewarding time for all our new dancers.

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IN MEMORIAM
Bobby Main - Tooele, Utah, 9/18/84
Charlie Pike - Lapeer, Michigan, 6/14/84
Gene Smith - Waterford, Pennsylvania, 8/6/84
Bob Schendel - Onamia, Minnesota, 9/7/94

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FOR IMMEDIATE RELEASE
October 1994

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

BOARD OF GOVERNORS ELECTION RESULTS

The 1994 balloting for the CALLERLAB Board of Governors has resulted in the election of the following individuals:

RED BATES, Maine & Florida
DARYL CLENDENIN, Oregon & Arizona
RANDY DOUGHERTY, Minnesota & Arizona
MIKE JACOBS, Virginia
MARTIN MALLARD, Saskatchewan
TONY OXENDINE, South Carolina
DEBORAH PARNELL, California
KEN RITUCCI, Massachusetts
JOHN SYBALSKY, California

Congratulations to each of these well-qualified callers! Their 3-year term on the Board will begin on April 12, 1995, following the CALLERLAB Convention in Pittsburgh, Pennsylvania.

Members currently serving on the Board of Governors are:

*GREGG ANDERSON (Vice Chairman), RED BATES, DON BECK, JACK BERG, STAN BURDICK, LARRY COLE, *RANDY DOUGHERTY, DEE DEE DOUGHERTY–LOTTIE, LAURAL EDDY, BETSY GOTTA, BILL HEYMAN, JERRY JUNCK, JOHN KALTENTHALER, MELTON LUTTRELL, MARTIN MALLARD, TIM MARRINER, JOHN MARSHALL, JIM MAYO, WAYNE MCDONALD, *TONY OXENDINE (Chairman), KEITH RIPPETO, *KEN RITUCCI, *MIKE SEASTROM, AL STEVENS, GRACE WHEATLEY.

* indicates members of the 1994–96 Executive Committee

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

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

THE CALLERLAB BOARD OF GOVERNORS
FOR IMMEDIATE RELEASE
October, 1994

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

ACA/CALLERLAB SUMMIT MEETING

On July 25 and 26, 1994, representatives of the American Callers Association and CALLERLAB had their first Summit Meeting at the Marriott Hotel in St Louis, MO. The ACA was represented by Bob Fisk and Mac Letson. CALLERLAB was represented by Tony Oxendine, Larry Cole and Jerry Junck.

The attitude of the meeting was very positive and many common goals were discussed. Some of the agenda items that were discussed are the following:

1. A reciprocal agreement between the two organizations to allow joint membership without duplicating BMI/ASCAP licensing fees.

2. ACA’s offer to share their health insurance package with CALLERLAB and other square dance associations.

3. Finding and promoting a common charity for square dancing.

4. Finding a prominent nationally known spokesperson for square dancing.

Many other goals were discussed and these issues will be addressed in future press releases.

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

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

THE CALLERLAB BOARD OF GOVERNORS
PLUS QUARTERLY SELECTION

Doren McBroom, Chairman of the Plus Quarterly Selection Committee, announces that FOLLOW THRU, has been selected as the Plus Quarterly Selection for the period November 1, 1994 to March 1, 1995.

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

FOLLOW THRU
by Dewey Berry – 1969

STARTING FORMATION:  Box Circulate.

NOTE: Equals the 1st half of a Scoot Back.

DEFINITION:  In facing dancers Extend and Single Hinge while the out facing dancers do 1/2 of a Box Circulate.

ENDING FORMATION:  Two Faced Line

DANCE EXAMPLE:  Heads Square Thru, Touch 1/4, Split Circulate, FOLLOW THRU, Bend the Line, Slide Thru, Left Allemande.

Heads Square Thru, Swing Thru, Men Run, 1/2 Tag, FOLLOW THRU, Wheel and Deal, Pass Thru, Right and Left Grand.

SINGING CALL EXAMPLE:  Heads Promenade 1/2, Square Thru, Touch 1/4, FOLLOW THRU, Couples Circulate, 1/2 Tag, FOLLOW THRU, Ferris Wheel, Pass Thru, Swing, Promenade.

TIMING:  4 beats

************* 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
Larry Davenport, Chairman of the Plus Committee, is pleased to announce that **ACEY DEUCEY** has been selected as the Plus Emphasis Call for the period beginning November 1, 1994 thru March 1, 1995. (Standard formation, arrangement and comments are provided from the CALLERLAB "Standard Plus Applications" document.)

**ACEY DEUCEY**

**STANDARD STARTING**
**FORMATION:** Parallel right hand Ocean Waves
**ARRANGEMENT:** All arrangements; "0" and "1/2" most common
**COMMENT:** Right hand two-faced lines will also generally be successful.
**DEFINITION:** Starting formation – From parallel general lines, diamonds or any formation where all the centers can trade and the ends can Circulate and not become centers.

Ends Circulate while the Centers Trade. From diamonds, the points Circulate in their 4-person box, while the centers of each diamond Trade.

Styling: Any two adjacent opposite facing dancers use normal hands up position for turning as in Swing Thru type movements. Couples use normal couple handhold and styling. Hands should blend into handhold required for following formation (i.e., wave or line).

**ENDING FORMATION:** Parallel right hand Ocean Waves
**DANCE EXAMPLE:** Conversion Modules: (Zero Box) Swing Thru, **ACEY DEUCEY**, Boys Run, Bend the Line (Zero Line)
(Zero Line) Star Thru, Swing Thru, **ACEY DEUCEY**, Boys Run, Bend the Line, Star Thru (Zero Box)

**ALLEMANDE LEFT GETOUT:** (Zero Line) Right and Left Thru, Dixie Style to an Ocean Wave, **ACEY DEUCEY**, Allemande Left

**RIGHT AND LEFT GRAND:** (Zero Box) Swing Thru, **ACEY DEUCEY**, Right and Left Grand

**SINGING CALL EXAMPLE:** (from Static Square) Heads Square Thru, Single Circle to a Wave, Boys Trade, Boys Run, **ACEY DEUCEY**, Bend the Line, Slide Thru, Pass Thru, Swing Corner, Promenade

**TIMING:** 4 Beats

********** 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
TRADITIONAL DANCE OF THE QUARTER

Traditional Dance for the period November 1, 1994 to March 1, 1995

Jim Howatt, Chairman of the Contra and Traditional Committee has submitted the dance TWO AND TWO, as the Traditional Dance of the Quarter starting November 1st.

This is a singing call figure using 64 beats. It is as old as the hills.

TWO AND TWO

Heads/Sides go Forward & Back
Same 2 Right Hand Star
Left Hand Star
Pickup corner arm around Star Promenade
All back out and Circle Left (2 men – 2 ladies)
(Caution experienced dancers not to adjust
Swing the nearest lady
Promenade Home.

Taken from the August 1994 CDP Journal.

*********** 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
CONTRA OF THE QUARTER

Jim Howatt, Chairman of the Contra/Traditional Committee is proud to announce the Contra of the Quarter is Allyn's Mountain Reel for the period November 1, 1994 to March 1, 1995.

ALLYNN'S MOUNTAIN REEL
by Allyn Riggs

MUSIC: Lloyd Shaw 194 or a good reel.

FORMATION: Contra Lines. Couple facing couple across the set. Even number of dancers.

INTRO ----, Across Two Ladies Chain
1 - 8 ----,--Ladies DoSaDo
9 - 16 ----,--Men DoSaDo
17 - 24 ----,Ladies Chain, Turn a Quarter More
25 - 32 ----,Promenade Go Up & Down (6 steps)
33 - 40 --Wheel Around,--Come Back
41 - 48 ----,Find those Two & Half Promenade (across the set)
49 - 56 ----,Slant Right & Right & Left Thru
57 - 64 ----,Straight Across Two Ladies Chain

Help:
Turn a Quarter More – Men Courtesy Turn the ladies 1/4 more to face up or down the set.
Half Promenade – Promenade across the set, Men passing Left Shoulder, and face in.
Straight Across Two Ladies Chain – They have NEW couple across from them to Chain the Ladies.

Note: Those dancers that are familiar with a "Hey for Four" will enjoy the original dance "Snow Mountain Reel". Use the "Hey for Four" in place of the Ladies & Men DoSaDo. This dance is from the August '94 CDP Journal.

Submitted for the CALLERLAB Contra Committee by Jim Howatt, Chairman.

********** 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