

NEWSLETTER
for Members of
CALLERLAB



The International Association
of Square Dance Callers

ROCHESTER, MINNESOTA

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IN THIS ISSUE:

CALL TO CONVENTION	1
AREA LIAISON REPRESENTATIVES COMMITTEE ..	1
CONVENTION UPDATE	2
DUES NOTICE MAILED	3
FOUNDATION DONATIONS TAX DEDUCTIBLE	3
CINCINNATI TRAIL END DANCES	3
CALLERLAB PROMOTES ECMA	4
BOB "FATBACK" GREEN RETIRES	4
AL STEVENS TO SERVE ON BOARD OF GOVERNORS	4
WHAT CALLERLAB MEMBERSHIP MEANS TO ME ..	4
PARTNER'S CORNER	5
FROM OUR MEMBERS	5
What is ASCAP and What Is BMI?	5
Where Is Everybody?	6
A Response to the Martin's Article	7
A Response to Troy Ray's Article: Is Square Dancing Doomed?	7
Do We Really Know The Status of the Square Dance Population?	8
CURRENT QUARTERLY SELECTIONS	9
LOST MEMBERS	9
PLUS COMMITTEE COMMENTARY	10

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CALL TO CONVENTION

In accordance with the By-Laws, notice is hereby given of the Call to Convention to be held at the Radisson Hotel in Virginia Beach, Virginia, on April 13, 14 and 15, 1992. All Gold Card Holders, Members, Subscribers, Associates, Associate Licensees and Apprentices are cordially invited to attend.

AREA LIAISON REPRESENTATIVES COMMITTEE

Keith Rippeto, Chairman, reports that the response to his request for committee members has been less than spectacular... in fact, he has received no response at all to the request for volunteers printed in the December issue of *DIRECTION*.

This is a very important committee. Its purpose is to develop policies and programs for the entire CALLERLAB membership. We need at least one representative for each state, province and overseas country, in order to insure a balanced input of ideas, suggestions and comments on ways to recruit new members and the development of new programs and benefits for CALLERLAB members.

If you are interested in serving on this committee and providing valuable input to the policies, programs and goals of CALLERLAB, please contact the Home Office immediately. Remember, you must be a full Member in order to serve on a committee.

The committee will hold a meeting at the upcoming CALLERLAB convention. Committee members are not eligible to vote on committee resolutions unless they have been on the committee a minimum of 30 days prior to the convention.

CONVENTION UPDATE

As of this writing, 273 callers and 206 partners have registered for the convention. The Radisson Hotel reports that all rooms have been assigned and future registrants will be placed in the Quality Inn, our designated overflow hotel. If you have not yet registered for the convention, we remind you that you have until February 15th to register without penalty. After February 15th, there will be a \$10.00 per person late charge.

89% (3,615) of the membership has yet to send in their green registration card. If you read your invitation, you will note that we asked for a response from you WHETHER OR NOT YOU PLANNED TO ATTEND THE 1992 CONVENTION. Because of the significant increase in membership this year, your Executive Committee needs to know how many of you are planning to attend future conventions.

In the past, we have selected convention sites that could accommodate all who desired to attend. Without your input, convention sites will have to be planned for an estimated percentage of the membership (SWAG) and attendance will be limited by the available facilities. **Please return your green registration card.**

If you have dietary requirements, please submit your requirements to the office in writing. We will take no actions based upon a phone call. The weather in Virginia Beach at this time of year will range from 45 to 60 degrees. Dress accordingly. The Pavilion Center is 4-5 walking minutes from either the Radisson or Quality Inn.

Casual attire is appropriate for all sessions at the convention. Square Dance clothing is not required although some of you may have been requested to have suitable attire for demonstrations, etc. The contra committee will conduct one of their sessions following the Tuesday evening banquet.

This session is normally a dance session.

For the gents, short sleeved shirts, regular western shirts, business shirts with or without ties, sweaters and jackets are all appropriate attire. For the ladies, casual attire during the day with somewhat dressier clothing for the evening banquets. Formal attire is NOT required. Square Dance attire is NOT required.

Foster's Square Dance Photography, a commercial photographer offering black and white publicity photos, color business cards and color portraits, will be at the convention. You may wish to bring square dance clothing if you plan on having photos taken.

Once again, you can expect a very busy program. A full session for the callers' partners is scheduled under the very capable direction of Karen Ripeto. Karen has also arranged for The Dance Depot, a square dance apparel shop, to be at the convention.

The Texas two-step session will be scheduled so as not to conflict with other scheduled sessions. Committee meetings have been scheduled as requested by committee chairmen. There will be meeting rooms available for anyone wishing to schedule an impromptu meeting.

Convention Tapes International will again tape many of our sessions and will have these quality tapes available for you before you leave the convention. Please note that if you wish to purchase tapes for your association, do so at the convention rather than afterwards since your costs will be less and no postage will be required.

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

DIRECTION is the official newsletter of CALLERLAB, The International Association of Square Dance Callers, with offices located at 829 - 3rd Avenue SE, Suite 215, Rochester, Minnesota, 55904-7365. *DIRECTION* is published bi-monthly and mailed first class to all members and affiliates of CALLERLAB. *DIRECTION* is edited by George White, Executive Secretary.

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

The opinions expressed in articles submitted by members or affiliates do not necessarily reflect the policies of CALLERLAB.

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.

DUES NOTICE MAILED

By now, all Members, Subscribers, Associates, Associate Licensees and Apprentices should have received their dues notice for the 1992/93 dues year. They were mailed from the Home Office on January 21st.

If you have not received yours, please contact the Home Office.

We have received several phone calls with questions that would have been answered if the caller had just read the material included with the renewal application. PLEASE - with over 4,000 members, we do not have the time or the staff to read your mail for you.

When you pay your dues, you will receive a plastic membership card. For U.S. members, the BMI/ASCAP license will be printed on the back of the card. Canadian and overseas callers purchasing a BMI/ASCAP license to call in the U.S. will receive a separate license card.

If your partner is teaching rounds or squares, and is not accompanied by a licensed caller or cuer, s/he may purchase a BMI/ASCAP license through CALLERLAB. The group liability insurance coverage is also available for partners teaching rounds or squares. For further information about partner's insurance or licenses, please contact the CALLERLAB office.

FOUNDATION DONATIONS TAX DEDUCTIBLE

Laurel Eddy, Chairman of the Grants and Endowments Committee is pleased to announce that the CALLERLAB Foundation for the Preservation and Promotion of Square Dancing has obtained IRS 501(C)3 status, making the Foundation tax deductible as well as tax exempt. This ruling is effective for 1991 so all contributions made in 1991 are tax deductible.

At this time, several fund raisers are in the works for the Foundation. A benefit dance is scheduled for the kick-off of the 1992 National Convention in Cincinnati, Ohio. Also, state, province and country Foundation fund raising chairmen are being asked to organize fund raising activities.

A codicil is also available as an addition to a standard will so that those who wish to bequeath funds to the Foundation may do so easily and expeditiously. This codicil is available from the CALLERLAB Home Office.

Funds raised will be utilized to increase public awareness of square dancing as an art form and as part of our nation's history. These funds will

also help to educate the general public as to the physical, social and mental benefits of square dancing.

IRS Revenue Ruling 67-246 and Revenue Procedure 90-12 describe conditions under which an event qualifies as tax deductible. Guidelines are being prepared by the Home Office and should be available by convention time. **DO NOT, REPEAT DO NOT** advertise your event as tax deductible unless you are positive that it really is tax deductible. If you have any question as to its deductibility, please contact the Home Office for guidance.

As an example: If you conduct a square dance and advertise the admission as a \$3.00 per person donation, the donation IS NOT TAX DEDUCTIBLE. The IRS has ruled that if the donor receives something of value in return for his donation, it is not deductible. If the 'fair market value' of a dance in your area is \$3.00 per person, any donation over \$3.00 would qualify as a gift to the Foundation and, therefore, deductible. i.e. A \$5.00 donation would result in a \$2.00 deduction for the donor.

As we said before, if you have any questions regarding deductibility, contact the Home Office. We must not jeopardize the Foundation tax status by leading people to believe that their donations are tax deductible when, in fact, it may not be.

CINCINNATI TRAIL END DANCES

The CALLERLAB Foundation for the Preservation and Promotion of Square Dancing has been invited by the 41st National Square Dance Convention to host three Trail End dances at the Cincinnati Convention Center on June 24, 1992, from 8 to 11 PM.

A Mainstream, Plus and Advanced hall will be staffed by CALLERLAB members. If you will be attending the National Convention and are interested in calling at a Trail End dance, please submit your name, in writing, to the CALLERLAB office, no later than March 15, 1992. Also indicate your preference as to the dance program you would like to help with (Mainstream, Plus, A-1 or A-2).

The membership of CALLERLAB will vote on the callers they choose to represent CALLERLAB. A ballot with the names of all volunteers will be included in the April issue of *DIRECTION*.

A flyer, advertising these Trail End dances, is included with this issue of *DIRECTION*. Please make additional copies and display them at your dances or leave them with clubs you call for.

CALLERLAB PROMOTES ECMA

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

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

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

BOB "FATBACK" GREEN RETIRES

Bob "Fatback" Green has announced his retirement from calling in order to pursue other interests. He is resigning from the Board of Governors, effective April 15, 1992. Bob will certainly be missed by the square dance community and by CALLERLAB.

He was instrumental in developing the idea for the Apprentice category of CALLERLAB membership, which allowed callers not yet calling a minimum of 50 dances a year to be affiliated with CALLERLAB.

The CALLERLAB Foundation for the Preservation and Promotion of Square Dancing was also one of Bob's ideas.

Bob has continually provided new ideas to improve CALLERLAB. His dedication to the square dance activity, and to CALLERLAB, is proof that the hometown, local club caller can influence the actions of CALLERLAB. He will be missed.

AL STEVENS TO SERVE ON BOARD OF GOVERNORS

The Board has elected to award Bob Green's unexpired 1-year term to Al Stevens of Rheinstetten, Germany. Al received the next highest number of votes in the recent Board of Governor's election. Al will assume his Board responsibilities immediately following the 1992 Virginia Beach convention.

Al has been a CALLERLAB Member since 1976, is currently an Accredited Caller-Coach and is the chairman of the Overseas Advisory Committee.

His experience in the European square dance scene will bring valuable guidance to the governing board of CALLERLAB.

WHAT CALLERLAB MEMBERSHIP MEANS TO ME

by Ken Ritucci, West Springfield, MA.

Three riders on horseback were crossing a desert one night when suddenly a voice out of a cloud said, "Halt and dismount!" The men jumped down from their horses. Then the voice said, "Now reach into the riverbank and grab some stones and place them into your saddlebags". The men complied very quickly, they were afraid.

Then the voice said, "Now, remount your horses and ride away; and tomorrow when you remember this event, it will be both the happiest and the saddest day of your lives".

Well, the men didn't wait to figure that one out. They jumped back on their horses and rode away. They went as far as they could go, riding well into the night. Just as dawn was about to break, they collapsed on the ground, sound asleep. When they had awakened the next day, ready to start the journey, one of the men said, "My brothers, let us get those stones out of the saddlebags, they'll just weight us down".

They agreed and reached into the bags to get the stones. To their amazement, the stones had turned to diamonds overnight. So the men began to jump for joy, singing and shouting and clapping each other on the back at their great fortune, when suddenly one of them raised his hand and said, "Wait, my brothers, why are we celebrating? We are fools! Last night we had our chance to fill our saddlebags with stones and instead we just settled for these few. We missed the chance to become rich beyond all comprehension".

How many times have we all "missed a chance"? All of us together are involved in a great activity. One which has brought us many fond memories and great times. We belong to an organization that has developed slowly over the years. Whether we agree with the overall goals of the organization or not, we do, in fact, belong and we do, in fact, have a say.

I firmly believe that it is up to each of us, as individuals, to stand up for what we believe in and try to work together to bring about positive change. I have heard many callers tell me that they do not approve of what our organization is doing to the activity. In many cases, I agree with what they are saying. However, no organization ever grows if there are not workers to perform the

necessary duties that are needed. With a membership as large as ours, it would be impossible for everyone to agree on even the simplest ideas. With that aside, we must look beyond our own beliefs and strive to conform to some happy medium.

Do I agree with everything this organization is doing? Absolutely not! I do agree that the organization, as a whole, will not grow and/or succeed if many of us just sit back and criticize. All of us have the opportunity to become part of a winning effort for the good of the activity. We belong to a very solid organization, one that has changed the face of square dancing with many sweeping and often controversial issues.

Like all of us, I had the choice to either move forward and become part of the effort, or I could have taken the easy road and just threw my hands up and walked away. I decided not to do that because quitters never win and winners never quit.

I am proud to be a member of this organization! I will continue to concentrate my efforts towards the good of the activity. But I am only one voice. We need many more for the chorus to sing loud and clear, burning the paths towards the results that the original group of leaders had in mind when they formed the idea of such an organization.

So the next time a caller you know starts to complain, ask them what they are doing for the good of the activity. If they don't agree with something, tell them to get involved and help bring about change. In unity there is strength and only when we learn to walk beside each other, "Singing in harmony", will we realize that all of us together CAN make a difference.

So, you tell me, is the glass half full or half empty?

PARTNER'S CORNER

by Karen Rippeto, Chairman,
Partner's Committee

With our annual CALLERLAB convention rapidly approaching, we hope you've registered and intend on being part of a fun filled and enlightening time this year. I'm sure you'll enjoy Virginia Beach. If you haven't registered yet there's still time.

As I've mentioned before, we have six great sessions planned for the partners this year. Three sessions will have guest speakers and three will be hosted by our very own partners and callers. We believe there is something for everyone and

we urge you to share the partner's program with us.

We still need display items for the partner's hospitality room. I know with all the talent and different ideas out there, we would have a room full of your material. Take a minute, drop me a note and let us share your own contributions this year.

We sincerely want all of you to participate in our sessions. It's your participation that insures our growth and continued success.

FROM OUR MEMBERS

Jim "Who" Cholmondeley, chairman of the Association of Square and Round Dance Record Producers, has written a 3-part article on the history of ASCAP and BMI. Parts 1 and 2 were included in previous issues of *DIRECTION*. We conclude the series here, with part 3.

What is ASCAP and What Is BMI?

by Jim "Who" Cholmondeley, Florissant, MO.

The past two articles saw ASCAP and BMI move into the radio broadcasting field because of the change in the emphasis on music. The following is last of a series of three articles which brings us up to date in the movement.

As we rejoin the fast moving train of music copyright history, we find both organizations moving forward at lightning speed. BMI opened its arms to all composers, even if they had never had a song or piece of music published. As you can imagine, their list of composers grew by leaps and bounds. ASCAP still retained their standards and became the elite organization of established leaders and artists. Both organizations had shown the community that they played an important part in the music industry. Even though they hesitated to admit it, they complemented each other.

The bonds between radio and the record industry grew stronger as recordings increasingly replaced live music. Television became the new variety entertainment medium and the primary cultural source for mainstream entertainment. Radio therefore began to specialize in particular forms of music that fell outside the purview of this new medium: Pop, rhythm & blues, country, jazz and classical. As a result, disc jockeys who programmed their own shows held significant power in choosing what material was exposed to the public. During the 1950's, the DJ received 60 to 70 records per week. Radio air-play had become the key to record sales. To publishers and writers,

record sales meant royalties. This was a bonanza for those writers and publishers whose material could attract the DJs' attention.

In the 1980's, the media had changed again. Music videos became the new trend. Bars and dance clubs used the music videos for entertainment; TV stations used the videos to attract watchers and cable television devoted channels to videos of all types... from hard rock to country.

During this growth, both organizations had spent a great deal of time in court with persons who felt that they had the right to use music without obtaining a license. BMI and ASCAP have never lost a case. This is because the copyright law was written in such "simple" legal terms that it is very easy to enforce and interpret.

During this past year, BMI moved into the square dance activity. Obtaining a mailing list, they did a mass mailing to hundreds of square dance club officers, club contacts and callers. The recipients were informed of the copyright laws and the methods of obtaining a license. This mailing caused more upheaval than anything ever had. Clubs said they would fold; callers contemplated getting out of the activity and many people went to lawyers to find out if "they" could do this because their club was "non-profit".

The bottom line was that BMI had every right to demand a license and, in fact, were obligated to their membership to enforce the law. It was felt that ASCAP would follow suit shortly.

CALLERLAB, The International Association of Square Dance Callers, has been in a leadership role for years. They have never backed away from a problem and met this situation head on. They coordinated with ROUNDALAB and formed a unified front. They approached both organizations with the attitude that the situation could be resolved if the organizations understood the nature of the square and round dance activity. Through many meetings with ASCAP and BMI, an agreement was reached that they would deviate from their normal practice of licensing event sponsors and license the callers and cuers who were members of CALLERLAB or ROUNDALAB. This agreement would license the performers instead of the sponsors and thereby protect the clubs who hired licensed members of CALLERLAB or ROUNDALAB. Clubs who hire callers or cuers that are not members of CALLERLAB or ROUNDALAB, must insure that the performer has secured a license that will protect the club, or obtain a separate license directly from ASCAP and BMI.

The complexion of square dancing has changed, it is no longer a small activity that is hidden in small halls and done by only a few people. It is big business. Just look at our National Convention... having 20,000 or more dancers. Consider square dance weekends, festivals, state conventions, etc. The retail business is a multi-million dollar business. The impact made on some communities through square dancing is very notable.

The impact of everything that has happened in the past few years is that we must look at the activity as a business and make changes which will benefit everyone involved. The cost of the activity is going up every year. We have some callers who want \$400 to \$500 a night for a dance and are getting it. We have groups who are branching out into concerts, and doing a very good job of it. Cruising, weekends, weeks, and retirement centers are springing up all over.

Most people in the activity think this is good, except that we must grow up and follow the laws and the ethical responsibilities associated with the music industry.

We must become professional business persons and treat the activity as it really is "The Best Job In The World".

Where Is Everybody?

by Dale & Ida Mae Martin, Roswell, NM.

Have you noticed that everyone is asking the same questions at all dances today. "Where is everyone?" Is your club dance attendance down?, Are you able to get a class of any size together? How are you planning to get people to come back to dancing as well as get new dancers?

These questions are being asked over and over again in all areas. Maybe we should take a good, long look at what we are doing wrong.

There was a time when club dances were attended by at least 10 squares, District dances had 30 squares in attendance and there was a mass exodus from every village, town and city to attend the State Square Dance Festival, which was attended by over 150 squares.

There were car caravans, by each club, on the roads from all directions going to the gala affair. For weeks before the event, people were busy planning and anticipating the festivities. Where are all those people?

Maybe we who are still in the activity are to blame. This does not mean just the dancers or just the callers, but both. Callers used to be the "glue" of a club. He was interested in the club and

all the activities. He was not the governing body, but he was the "leader" of the club. He attended all the district dances as well as the state festival and was very visible at all area dances. This encouraged dancers to attend other club functions because if "he" said you would be able to dance you could. Now, callers are very conspicuous by their absence.

It is very difficult to sit on the side lines and watch new dancers try their best to dance, when there are many calls they have never heard of. It is sad to hear a caller, who cannot make a dance interesting with Mainstream calls, use 3 or 4 Plus moves in every tip. Many times, experienced dancers do not realize the Plus calls are "foreign" to some in the square and, by their actions, show disgust. The new dancer becomes discouraged and very soon are out of the square dancing scene for good. Announced Plus tips at dances is very acceptable and can be enjoyed by both the experienced dancers and the less experienced dancer sitting on the side line. It gives them something to look forward to learning.

There are more and more festivals being dreamed up. Every one is disappointed when they lose money or barely make expenses because the crowd is not there. Planning such activities on the same week-end as an old, established dance in the area, only adds to the confusion. People are torn between loyalties and will often choose not to attend either dance to keep from hurting feelings and putting friendships in jeopardy. Where has the courtesy of yesteryear gone, when consideration of others was common. We all want to interest new people in dancing, but are we also interested in keeping them dancing once they have completed their Mainstream lessons? Where can new dancers go to dance Mainstream for a while, to obtain experience prior to taking on Plus? Are we going to cram all the new dancers through Mainstream and Plus before they graduate? We feel we can say all these things because there are three generations of dancers in our family, from different cities, and there is a caller in the midst. Please bring back the spirit of square dancing.

Fun - Consideration - Friendship

A Response to the Martin's Article

by Mike Seastrom, Northridge, CA.

We have always had ups and downs in square dancing. Some areas are experiencing problems as described by the Martins, but certainly not everyone, everywhere.

There are many clubs and areas enjoying new growth and large crowds. There are many areas where callers are exhibiting positive and collective leadership. These areas are offering multiple programs for dancers of all interests. Community Dance, Basic and Mainstream programs are being used successfully as destination programs in some areas, providing a solid foundation. Callers and associations are also working together to settle differences and schedule activities that don't conflict. Many callers are now, and have always been, teaching courtesy, styling, history and heritage in their classes and to the clubs they call for. Fun, consideration and friendship is still alive and well in regions all over the world.

Callers and dance leaders alike need to remember that we are examples to those around us. If we wallow in what's wrong with our activity and complain, we fail to put our energy into making our events as friendly and as fun as they can be. Let's put our effort into making our activity better. Let's call to two squares the way we call to twenty. Let's offer solutions to help those that need positive leadership. Let's work together. Part of being a caller or leader is still being the glue.

A Response to Troy Ray's Article: Is Square Dancing Doomed?

by Bill Davis, Sunnyvale, CA.

Recently several publications contained articles once again proclaiming that square dancing, as we know it today, is doomed. Three primary reasons are cited for the eminent demise of our favorite recreational activity. We would like to focus on these three culprits from a slightly different perspective.

The first threat to square dancing, according to nearly all of the doomsday prophets, is that there are too many moves to learn in the short time span they wish to allow for classes. We feel there are at least two obvious choices for a solution to this problem. Either shorten the teaching list by eliminating the moves seldom called, or lengthen the teaching period.

Some callers adjust, and teach the most popular moves first, so that any skimping on teaching and practice time will be relegated to seldom used moves. Many clubs have also begun running their classes for a full year. This is no big deal when you are hoping to produce dancers who are committed to square dancing. Some don't have the luxury of year-round dancing. For them, a shortened list (or at least an adjusted teaching order) seems to be vital.

One writer says that most of the people he sees dancing regularly "learned to dance 15-20 years ago when they only needed 10 lessons". It is a safe bet, however, that those dancers are not dancing only the moves they learned in classes. Those dancers have remained active because they have grown as dancers. They have learned new things each year. Living things change constantly. When they stop changing, they stop growing. Then they start dying.

The finger of gloom and doom is also pointed at CALLERLAB for establishing standardized programs. A few callers may feel that structured programs have complicated their lives unnecessarily, but the vast majority of callers and dancers feel that standardized programs have been extremely beneficial to square dancing. Indeed, the programs are the saving of square dancing since they provide a universal base for communication among dancers. Anyone who learns to dance in New Jersey can also dance in Wisconsin, Idaho, Louisiana, Canada, Japan, Sweden, or anywhere else in the world where square dancers gather. This surely is an overwhelming positive result of the programs.

The third favorite theme of the doomsayers is that square dancing should return to the days when dancing was "fun" and people could dance once a month or so without any impairment to their participation. There are at least two problems with this argument.

First of all, this viewpoint implies that those people out there, dancing once a week or more, are not having fun. Then, why in the world are they there? With all the leisure-time activities available, anyone who chooses to square dance every week must think it is the best (most fun).

Secondly, once-a-monthers rarely keep any activity alive. Bowling alleys, for instance, have not survived because of the occasional bowler. The facilities, equipment, and personnel are there for the once-a-year guy because of the league players who bowl every week. By the same token, the once-a-month square dancers do not pay hall rent and caller, organize activities, call absentees, or invite new members.

We say square dancing will remain alive as long as it continues to keep pace with each new decade. Trying to stifle the program and keep it as it was 30-50 years ago is not the answer. Sure, there have been dropouts who didn't like changes. There were also people who dropped out because they were bored with the same dances. These days the various levels make it possible for

everyone to find his niche. There will still be dropouts. That is a fact of life for every activity. So rather than bemoaning the fact, let's concentrate on making square dancing progressive and lively for regular dancers -- who will then be enthusiastic about bringing in new people to perpetuate the movement.

Do We Really Know The Status of the Square Dance Population?

by Walt and Louise Cole

It is interesting to read the opinions and suppositions of others, that our square dance population is dwindling, the reasons for such and proposed cures (if needed at all).

The fact remains that there has been only one census estimating the square dance population in the US and Canada, and thus only one base from which to judge. And, to date, no followup estimate made in order to make a comparison or determine a trend. This census was conducted by LEGACY in 1990, published in the American Square Dance Magazine, Club Leadership Journal and the LEGACY Log. If the reader has not seen this report, please order from the Executive Secretary, LEGACY, or ourselves. The report was offered to both CALLERLAB and ROUNDALAB for inclusion in their respective outlets, but has not appeared in either.

The gist of the report is that there is an estimated square dance population in:

US:	374,494.24 dancers: +/- 6,818.42 with a 1.82% error
Canada:	30,729.56 dancers: +/- 1,997.47 with a 6.50% error
Total:	405,223.80 dancers: +/- 7,104.98 with a 1.75% error

The goal was to obtain an estimate of the population with a 10% error at the 90% confidence level. Judging from the errors obtained, we were well within our goal. This was due in part to a fantastic 64% return of data cards sent forth in our 15% sampling of contacts listed in the National Square Dance Directory.

So, we now have a base to start a trend picture. LEGACY will conduct this census taking every third year. During the interim years, LEGACY will do their biennial survey gathering information that is a bit subjective. For instance, the 1992 survey focuses on "Why Did We Go?" -- looking for information on why folks drop out of new dancer classes. This survey will again be a sampling scheme similar to the census sampling. Much more information was obtained from the

census, such as average club membership, percent of population dancing each program, distribution of classes conducted, class membership per program, influence of rounds per square dance program, etc.

One of the significant points of information obtained from the census, and from the preliminary survey data, is that the 1990 Census showed 34% of the active clubs were NOT offering a class in their respective programs; the 1992 survey shows, so far, 37.2% of the active clubs are NOT offering a class (or could NOT get enough for a class). This, in our opinion, is pathetic and shocking.

Another point of comparison: the 1990 Census showed 4% of the clubs had folded; the 1992 survey preliminary data shows 8.4% of the clubs have folded.

One observation we have had in the Ogden, Utah area, is that we may not really be declining as a total population. In 1960 there were 3 clubs, each dancing 25 squares, which is a total of 75 squares; in 1990 there are 25 clubs each dancing 3 squares, which is still 75 squares.

So before we start crying wolf too quickly let's keep concerned about the situation, but not become too down on things until we have data and information that can give us direction in order to improve the participation in our activity.

CURRENT QUARTERLY SELECTIONS

MAINSTREAM:	Teacup Stroll
PLUS:	Cut the Diamond Broken Wheel
ADVANCED:	Cross Cut Clean Sweep (a fraction) All 8 Recycle (March 1st)
ROUND DANCE:	She's A Little Past 40
TRADITIONAL:	Pop Goes the Weasel
EMPHASIS CALLS - 2nd QUARTER:	
MAINSTREAM:	Scootback
PLUS:	(Anything) and Roll

The only way to keep your health is to eat what you don't want, drink what you don't like, and do what you'd rather not.

Mark Twain

LOST MEMBERS

Mail directed to the following members has been returned to the Home Office as undeliverable at the address given. If you are in contact with any of the following, please have them send their current address to the Home Office.

Thomas Adamson
2233 NE 47th Ave
Portland OR 97213-1911

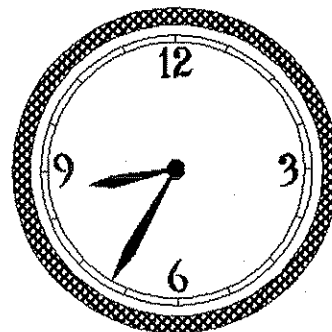
Mark Haslett
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703 67 Orebro Sweden

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Essex RM5 3JP England

Donald Seaman
Seawind RV Resort
RT 1 Box 126
Riviera TX 78379



**It's not too late to register for the
convention in Virginia Beach!**

Reminder...

February 14th is Valentine's Day!

PLUS COMMITTEE COMMENTARY

by Larry Davenport, Plus Committee Chairman

This month's column deals with a question from the October questionnaire, "What does Dancing by Definition (DBD) or All Position Dancing (APD), mean to you, and how do you use it at your dances"? Responses to the questionnaire provided a great deal of material on this topic. It is obvious that the topic is of interest to a large number of callers, as well as dancers. The following is a compilation of the responses received.

There appears to be a significant amount of confusion over the two terms. Some callers believe that they refer to different concepts. Others believe that DBD and APD are interchangeable terms. All Position Dancing can be thought of as the concept that the positions of the men and women can be interchanged when not prohibited by the definition, thus providing more challenge and adding more difficulty to the choreography. As a further concept, if dancers are taught to Dance by Definition, then they should be able to dance All Positions.

DBD and APD are basically describing the same concept. When APD was first introduced, no guidelines were provided concerning the degree to which callers should apply the APD concept. Many callers took the term APD very literally and simply overwhelmed many dancers, by trying to call very complex and confusing choreography. This frustrated many dancers to the point where some dropped out of the activity and others became disenchanted. This experience has had a long lasting, negative impact on square dancing. Many callers and dancers today are still negative about the idea of APD. The concept was renamed DBD, with some guidelines provided as to the application of DBD principals.

The term DBD seems to be better accepted by callers and dancers. There is still considerable aversion to both terms, however. Some callers don't like the term DBD ("everything we do is by definition"). Others don't like the term APD ("APD is an impossible concept!"). Some prefer one term over the other. This problem with the terms seems to come from different understandings of what the terms mean.

In brief, Dancing by Definition means that dancers are taught square dance movements by the CALLERLAB definition. It does not mean "Arky" dancing, such as same sex Courtesy Turn, same sex Star Thru, etc. Dancers should be taught to understand positions or arrangements as dancer positions, not as boy or girl positions. If dancers are taught to understand calls from all starting positions, they will be able to execute movements from "non-standard" formations and arrangements. The caller can use DBD to provide interesting material with a movement which is well known, instead of relying on teaching new moves. The result is that the caller can offer the dancer additional variety while staying within the framework of the program's calls and the dancers ability. Callers need to understand that it also means more homework on the caller's part. Callers should understand which variations of a call are easier and which variations are harder, then use judgment in using the variations at dances.

DBD implies expanding the use of a call to other than standard usage. On a strong Plus floor, the caller can use all of the Plus calls using varied formations and arrangements, depending on floor success. On a mixed or novice Plus floor, the caller can feature 1 or 2 calls and build on the positioning to ensure floor success.

Dancers need to know the definitions for the program that they are dancing, so that they will be able to dance comfortably and with success. Mainstream dancers should know the definitions well enough to dance the mainstream calls from the most frequently used standard and non-standard positions. Dancers should have enough knowledge of the definitions so that they can feel confident in themselves and will want to continue in our activity. There is fun in knowing what one is doing.

Calling successful DBD means using good judgment. Not all material is suitable to be used as DBD. Some groups enjoy the approach, other groups do not.

Dancers exposed to DBD from the beginning tend to roll with flow. Dancers exposed to DBD at a later point tend to feel uncomfortable with the concept. Some Mainstream and Plus clubs can handle DBD on only a few select calls, such as Scoot Back, Walk and Dodge, Partner Trade, etc. Other clubs can handle much more. It depends on what the dancers have been taught and how frequently they are exposed to choreographic variations on a regular basis.

Callers should ask themselves if they are doing a good job of teaching by definition. Proper teaching by definition will result in confident dancers who will stay with the activity. Judgment in using DBD is the key to keeping Mainstream and Plus fun for the dancer. DBD can provide more variety to the dance, and can be used lightly to add something new (spice). But a little bit will go a long way. For many people, challenging choreography is not the most important thing in square dancing. Let the dancers have fun.

DBD can be a problem in some areas. Some dancers may take to it, others may not. Many callers use it very sparingly. Some callers do not like DBD except for workshop material. Others use DBD as a gimmick, such as same sex squares. Some callers use fractions of moves, requiring some dancers to do their part of a move while other dancers do something

else, or some of the dancers execute a move only to a certain point. Formation awareness for the dancer can be aided by the caller through the use of appropriate helper words.

Poor judgment can result in pushing the dancers to the point where they are turned off. How much DBD to use at a given dance should be based on the success rate on the floor. More variety can generally be used at home clubs, where the caller can teach and workshop moves. A caller may or may not want to use as much variety at guest dances, depending on the ability of the dancer. Dancers who are dancing have more fun than dancers who are not dancing.

The term DBD should, perhaps, really be "Teaching by Definition", Teaching should be in strict accordance with the approved definition so that no allowable use is excluded. Callers should not try to shortcut the teaching method. Initially, the move should be taught from the normal or common formation and arrangement, showing the move for both the heads and sides as actives. When the dancers are able to handle it, the next easiest variation can be considered. Students should be taught to dance the calls as they are most often encountered in their area, i.e., all of the arrangements, formations or applications that each call is regularly called from by most of the callers. Additional possibilities or variations should only be considered in a workshop environment.

Many Plus dancers are taught standard positions only. While most calls are defined in terms of ends and centers, many callers find teaching a new call is always easier for the dancers if the desired action is described in terms of men doing this and women doing that. When dancers learn this way, they need to be in those same positions for continued success. As a consequence, many figures, such as Coordinate, become successful figures only from a single formation/arrangement.

A teaching method for a Plus Class using DBD is to introduce each basic very slowly and make sure that the dancers are comfortable with it before calling the move at dance tempo. Teaching by Definition saves time in the long run, if we don't bore people with it by long drills. We can use it as a tool to put fun in dancing and build dancer confidence. We can use it in our open dances, workshops and one night stands.

Teaching by Definition needs to go beyond the classroom. Dancers who are taught by definition, but are exposed to only one or two positions year after year at regular dances, will forget the definitions. Learning is by repetition, so without sufficient floor time, dancers may know the definitions, but cannot dance all positions comfortably or successfully.

Degree of difficulty must be controlled, based on the dancer's ability, so that the dancers win. Evaluate each call to determine how far from standard position to take the dancers. For some calls, put all the dancers half sashayed. For other calls, have only 4 dancers half sashayed. Utilize different formations. Use left hand starts instead of right hand starts. Use DBD sparingly. Use some DBD from the dance program one step below the advertised program (such as DBD Mainstream at a Plus dance). Increase the difficulty if the floor can handle it. All Position is somewhat like spice, the right amount adds flavor, too much will ruin the whole thing.

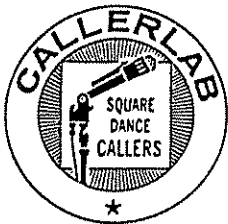
Move from the most standard formations and arrangements to other formations and arrangements and increase the level of difficulty as the dancers become familiar with the call. Try to have each dancer do the center part and the end part in appropriate calls, such as Spin Chain Thru, Spin Chain the Gears, etc. Use more left handed choreography.

If used at regular dances, many squares might break down. A lot of Boy-Boy, Girl-Girl choreography might get some comments from the floor. Read the floor. Try to use DBD in 1 or 2 tips during the evening. Over exposing the dancers to too many positions is like a magician showing the audience how the trick is done, it spoils the fun. Teach enough for the dancers to understand and perform normal variations and use the other possibilities for workshops and variety. Do not overuse, as it can turn the dancers off.

At Plus, DBD generally means using a call one additional way, perhaps two ways at most. Keep it to a minimum at Mainstream and Plus. Use it consistently at Advanced. DBD is good for novelty, a change of pace, a little challenge. Some areas use DBD for workshops, but not normally at regular dances. Some clubs have regular "DBD" specials. Use the basics with imagination. Use with discretion by not keeping dancers in unusual positions for long periods at a time. Call what the floor can do. Let the dancers have fun. Stretch them, but only to the point that success still prevails.

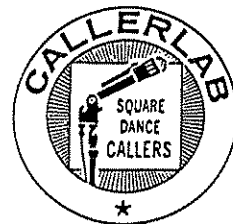
Use some DBD at all dances; more variations for regular groups, less for more occasional groups. Try to use setups with at least some of the dancers in the "normal" or "comfortable" position. This gives the dancers more confidence and improves success. Callers who want to give dancers more variety through DBD need to do their homework so that the material is good, danceable and smooth. Lots of good variety is one way of keeping regular dancers in the activity.

The caller must take into account the purpose of the dance. If the dance has been designated as a workshop to cover a given call or group of calls, the caller can cover all formations and arrangements. At open dances the caller should be aware of the degree of difficulty that dancers will have in executing the call from the different formations and arrangements. If the club is one that the caller calls for on a regular basis, the caller must be aware of the DBD capability of the group, and provide appropriate choreography. The second or third tip can be designated as a workshop tip, for DBD review of one or more basics.



PRESS RELEASE

FOR IMMEDIATE RELEASE
February 1992



PRESS RELEASE

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

The CALLERLAB Foundation for the Preservation and Promotion of Square Dancing will host three Trail End dances at the 41st National Square Dance Convention in Cincinnati, Ohio, Wednesday, June 24, 1992, 8:00 - 11:00 PM.

The Mainstream, Plus and Advanced programs will be conducted in the Cincinnati Convention Center. Prominent CALLERLAB callers and cuers, many of them top recording callers, will staff the halls. Admission is free. Tax deductible donations to the Foundation will be solicited throughout the dance.

Examples of Foundation projects, past, present and future, as well as a history of the Foundation, will be displayed near the Mainstream and Plus halls.

The Foundation hosted similar Trail End dances at the 40th National Convention in Salt Lake City, resulting in donations to the Foundations in excess of \$900.00. Trail Out dances at Anaheim, Oklahoma City and Memphis were also very successful, with many dancers proclaiming them to be the 'best dancing at the convention!'.

Donations to the Foundation have been used to provide hundreds of video tapes, featuring three, professionally produced, TV commercials, designed to recruit new dancers. These commercials have been aired over hundreds of TV stations and cable networks.

More recently, the Foundation has produced a deluxe, color brochure to be used in recruiting new dancers. Many dancers are already familiar with the 'New Song & Dance Routine' brochures. Over 250,000 have been placed in the hands of callers, clubs, organizations and associations throughout the U.S., Canada and many foreign countries. A second printing of 100,000 brochures has been approved by the Foundation.

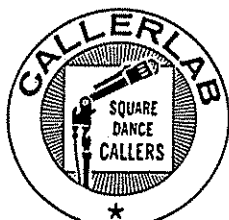
Donations to the Foundation are tax deductible as donations to non-profit, tax deductible organizations, registered with the Internal Revenue Service as 501(C)(3) corporations.

Donations may be sent to: The CALLERLAB Foundation
829 - 3rd Avenue SE, Suite 215
Rochester MN 55904-7365

***** **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

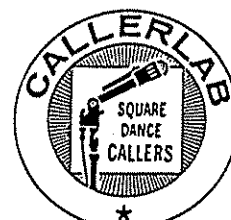


PRESS RELEASE

FOR IMMEDIATE RELEASE

February 1992

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



PRESS RELEASE

In the most recent Keep/Drop balloting, the Advance Quarterly Selection "DROP IN" was voted to be dropped as a quarterly selection.

The current Advanced Quarterly Selections are:

Cross Cut

Clean Sweep (a fraction)

All Eight Recycle (Quarter beginning March 1, 1992)

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

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

THE CALLERLAB BOARD OF GOVERNORS

FOR IMMEDIATE RELEASE

February 1992

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

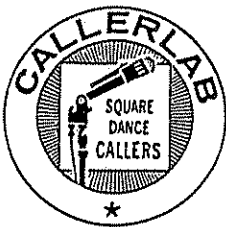
CALLERLAB is pleased to announce the election of Al Stevens of Rheinstetten, Germany to the Board of Governors.

Al will serve on the CALLERLAB Board of Governors for 1 year, filling the unexpired term of Bob "Fatback" Green who has resigned from the board, effective April 15, 1992, to pursue other interests.

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

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

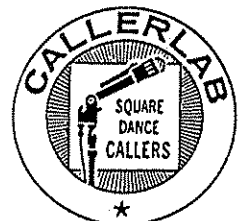
THE CALLERLAB BOARD OF GOVERNORS



PRESS RELEASE

FOR IMMEDIATE RELEASE
February 1992

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



PRESS RELEASE

Mona Cannell and Walt Cole, co-chairpersons of the CALLERLAB Contra and Traditional Dance Committee, are pleased to announce that the Traditional Dance of the Quarter for the second quarter of 1992 is "POP GOES THE WEASEL".

POP GOES THE WEASEL

FORMATION: Square

MUSIC: Pop Goes The Weasel or Caller's Choice

- A. Head lady lead to the right
Circle three hands round
Pop her through and form a ring
- B. Head lady on to the next
Head gent follows
Pop them through
Circle six and all get fixed
- C. Head lady on to the next
Head gent follows
Pop them through
- D. Circle four hands round
And pop them through
- E. Lead on home and balance on the corner
- F. Swing your partners all
- G. Promenade the pokey world.

Repeat for 2nd, 3rd and 4th couples.

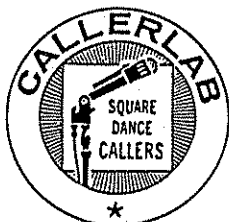
Explanation:

- A. The first lady moves to second couple, joining hands and circling left once and half, bringing the second couple with their backs to the center, the first lady facing the center in the second couple's place. The dancers raise their arms forming an arch and the first lady "pops" through between the partners, who return to place, turning as in a wheel around.
- B. The first lady repeats the figure with the third couple while the first gent follows her to the second couple where he repeats the figure.
- C. The first lady moves to the fourth couple where she repeats the figure. The first gent moves to the third couple where he repeats the figure. As the first lady is "popped" under the arch of the fourth couple, she remains in the center of the set, where her partner, coming from the third couple steps in front of her, taking her left hand in his right.
- D. Then they circle four hands with the fourth couple and both dancers of the first couple are "popped" under the arch returning to original positions.
- E. All face corners and balance once on the right foot then on the left foot.
- F. All swing.

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

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

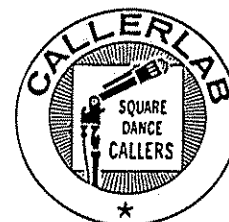
THE CALLERLAB BOARD OF GOVERNORS



PRESS RELEASE

FOR IMMEDIATE RELEASE
February 1992

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



PRESS RELEASE

Ken Ritucci, Chairman of the Advanced Quarterly Selections Committee, is pleased to announce that the committee has selected **ALL EIGHT RECYCLE** as the Advanced Quarterly Selection for the period beginning March 1, 1992. PLEASE, DO NOT USE BEFORE MARCH 1, 1992. THANK YOU!

ALL EIGHT RECYCLE
Lee Kopman

STARTING FORMATION: 1/4 Tag Formation

THE ACTION: Centers do a recycle, working wider than normal and moving outside the others. Meanwhile, the outsides move forward and do a facing couples recycle.

END FORMATION: 1/4 Tag Formation

TIMING: 6-8 Beats

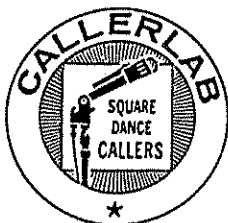
DANCE EXAMPLE: Heads Pass the Ocean, **ALL EIGHT RECYCLE**, Extend, 1/4 Thru, Boys Run, Slide Thru, Square Thru 3, Trade By, LA!

SINGING CALL: Heads Pass the Ocean, **ALL EIGHT RECYCLE**, Extend, 1/4 Thru, Boys Run, Slide Thru, Square Thru 3, Trade By, Corner Swing, (16 beat tag).

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

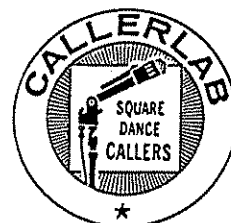
We thank you the coverage you have given us in the past and for your continued support in the future.

THE CALLERLAB BOARD OF GOVERNORS



PRESS RELEASE

FOR IMMEDIATE RELEASE
February 1992



PRESS RELEASE

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

Ed Foote, chairman of the Challenge Committee, announces changes in the C-2 program as a result of the latest balloting.

The following calls were added to the C-2 program:

Circle to a Wave
Dodge (Anything)
Drop In/Out
Inlet/Outlet

The following calls were dropped from the C-2 program:

All 4 Couples Square Chain Thru
Make Magic
Mixed Up Square Thru
Split Mixed Up Square Thru
Mixed Up Square Thru, centers do (any Call)
Wheel Fan and Cross Thru

Updated program lists may be ordered in bulk at \$4.50 per hundred or 50 for \$2.50.

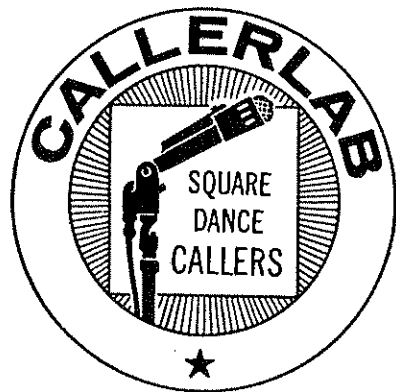
Order from:

CALLERLAB
829 - 3rd Ave SE STE 215
Rochester MN 55904-7365
Phone (507) 288-5121
FAX (507) 288-5827

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

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

THE CALLERLAB BOARD OF GOVERNORS



TRAIL END DANCES

Wednesday, June 24, 1992
8 PM – 11 PM
Cincinnati Convention Center

*Hosted by the CALLERLAB Foundation
for the Preservation and Promotion of
Square Dancing*

Three hours of prime square dancing to
many of *CALLERLAB's* prominent and
top recording callers

MAINSTREAM, PLUS and ADVANCED HALLS

Plan NOW to attend one of these exciting
dances and experience what promises
to be the best dancing of the
National Convention!

Admission is free. Donations to the *CALLERLAB
Foundation* will be solicited throughout the
dance. Donations are tax deductible.

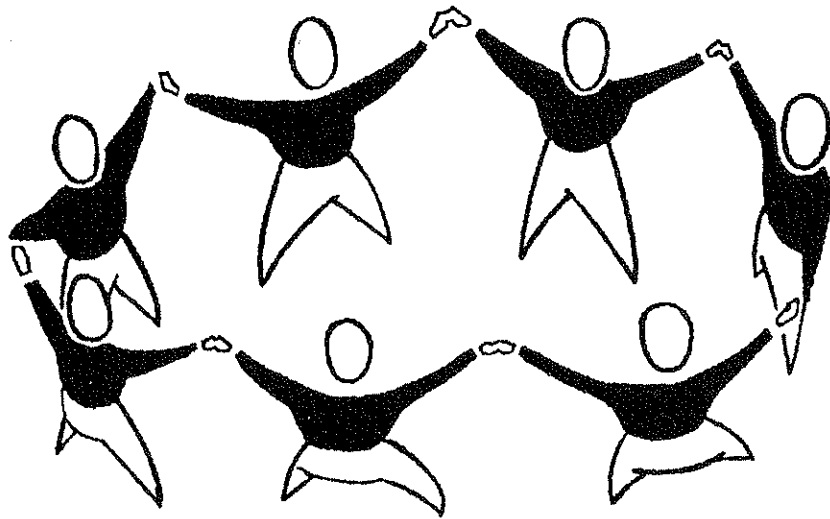


E

C

M

A



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

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

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

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

EMERGENCY CALL
for MEDICAL AID

