

NEWSLETTER  
for Members of  
CALLERLAB



The International Association  
of Square Dance Callers

ROCHESTER, MINNESOTA

## VOLUME XX NUMBER TWO - AUGUST 1992

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### CURRENT QUARTERLY SELECTIONS:

MAINSTREAM:	Grand Swing Thru
PLUS:	Cut the Diamond
	Box the Top
ADVANCED:	All Eight Recycle
	Follow to a Diamond (Sept 1)
ROUND DANCE:	Make It Nice (thru August)
	Jeanie's Waltz (Sept 1)
TRADITIONAL:	Daisy Chain
CONTRA:	Easy Does It

### EMPHASIS CALLS:

MAINSTREAM:	Spin Chain Thru (Sept 1)
PLUS:	Follow Your Neighbor (No Spread)

### FUTURE CONVENTIONS:

APR 5-7, 1993	Galt House, Louisville, KY
APR 11-13, 1994	Hyatt Regency, Vancouver BC
APR 10-12, 1995	East - Site not yet selected
APR 1-3, 1996	Central - Site not yet selected

### CALLERLAB OFFICE HOURS:

9:00AM to 4:30PM CST Monday through Friday  
Phone: (507) 288-5121  
(800) 331-2577 (official business only)  
FAX: (507) 288-5827

### BOARD OF GOVERNORS ELECTION

In this issue of *DIRECTION*, we list the nominees for the Board of Governors. The terms of office are for three (3) years. We will be electing eight (8) members to be seated on the Board following the 1993 CALLERLAB Convention.

Gregg Anderson, Betsy Gotta, Jerry Junck, Ernie Kinney, John Marshall, Keith Rippeto and Bob Wilson will complete their current terms on the Board at the 1993 convention. All except Ernie Kinney and John Marshall are seeking reelection. A previous resignation from the Board accounts for the 8 seats to be filled with this election.

Short biographic sketches are included to aid you in making your decision. For your vote to be counted, it is mandatory that you be a Member in good standing. Each member in good standing may vote for not more than eight (8) candidates. You may, however, vote for less than eight (8) if you desire. **WE ENCOURAGE YOU TO EXERCISE YOUR RIGHT AND PRIVILEGE TO VOTE! Return your ballot NO LATER THAN OCTOBER 1, 1992!**

**NOTE:** Apprentices, Associate Licensees, Associates and Subscribers are not eligible to vote and do not have a ballot included with their mailing.

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

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

**REMEMBER - VOTE TODAY!!**

## FROM THE CHAIR

The Executive Committee recently held the first of its two annual planning sessions at the site of our next convention in Louisville, Kentucky. We were all impressed with the Galt House Hotels overlooking the Ohio River and Belvedere Plaza. The facilities are excellent and Louisville is a city with a fascinating history and many things to do.

We spent several hours going over the critique sheets from the Virginia Beach convention and thanks to the analysis prepared by our immediate Past Chairman, Ernie Kinney, we were able to more accurately plan our 1993 convention. We appreciate the professionalism and honesty displayed in the critique sheets, as each and every one was read and considered. The 1993 program promises to be productive, educational and entertaining. Plan now and budget your time and money so you can attend the Louisville convention, April 5-7, 1993. We realize the amount of commitment it takes to attend an annual convention, but the intangible benefits of sharing information, learning and laughing with your peers, can help to "charge your batteries" for quite some time. Continuing caller education and enthusiasm for what we do is the best way to improve square dancing.

This issue of *DIRECTION* contains a ballot and profiles of those callers running for the Board of Governors. Voting in a BOG election is one of the most important ways to guide the direction of *CALLERLAB*. If you feel strongly about particular candidates, discuss it with your fellow members and get their opinion. Make educated choices and most importantly, **TAKE THE TIME TO VOTE.**

The inaugural issue of the *CDP Journal* is also enclosed. I'm excited about this project and delighted to see more CDP material finally in

print. Cal Campbell, Vice Chairman of the CDP Committee, has graciously volunteered to serve as editor. The CDP has long been a destination program of tremendous potential. This *Journal* will help many of us to develop the added skills needed to teach and call a Community Dance Program. Providing variety in dance form and music is the primary challenge in making a program like this appealing, interesting and fun. Keeping it simple and entertaining is paramount. The *CDP Journal* is a great step forward.

This will be the only time the *CDP Journal* will be included with everyone's issue of *DIRECTION*. If you are interested in receiving future issues, please follow the instructions outlined later in this issue to be included on the mailing list. I would also like to encourage those who have CDP material, to send it to Cal Campbell for consideration. The success of this *Journal* will depend on your participation.

I hope this summer has allowed you the leisure time to renew your energy for the coming season. Let's gear up for Square Dance Month in September and remember that enthusiasm and desire are essential for success. Let's get excited about recruiting, have fun and enjoy your dancers to make them want to stay and plan fun activities that help to develop the friendships that will keep your dancers involved for a long time.

Keep 'em smiling,

Mike Seastrom, Chairman of the Board

## WHO WROTE 'BOX THE TOP'?

Walt Cooley informs us that Kenny Farris is the author of the most recent Plus Quarterly Selection, Box The Top.

The Home Office apologizes for leaving this information off the press release mailed with the June issue of *DIRECTION*.

*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. Telephone (507) 288-5121.

*DIRECTION* is published bi-monthly and mailed first class to all members and affiliates of *CALLERLAB*. *DIRECTION* is edited by George White, Executive Secretary.

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

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

The Editors reserve the right to exercise their discretion in accepting, editing or rejecting any material submitted for publication. Articles submitted for publication that describe square dance formations or arrangements **MUST** be in accordance with *CALLERLAB* standards.

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## CANDIDATES FOR THE BOARD OF GOVERNORS



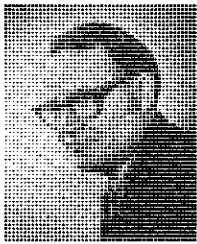
**GREGG ANDERSON**, Colorado Springs, Colorado, began calling 29 years ago. He is currently serving on the Board and the Executive Committee and is chairman of the Finance Committee. He joined CALLERLAB at its second convention and has attended fourteen conventions. In the past Gregg has been Chairman of the (former) Styling Committee and co-chairman of the (former) APD Committee. He has also served since 1984 on the Program Coordinating Committee (now BOG Program Policy Committee). As a full-time accountant he has conducted seminars for CALLERLAB on "taxes and bookkeeping" as well as being a presenter on various other panels. Gregg has been a caller and cuer for the same Colorado springs club for the past twenty-three years. His expertise in conducting programs for non-dancers has resulted in over a dozen trips to Texas, Oklahoma and Oregon. Gregg met his wife Carole while dancing with the Calico & Boots Exhibition Team (U of C - Boulder). It was also during those years that he was fortunate enough to learn some of the Heritage of our activity through the teachings of Dorothy Shaw. Gregg feels that much of CALLERLAB's ability to provide meaningful leadership to our activity is based on the diversity of the experience of its board members and committee chairmen. He would very much appreciate the opportunity to bring his perspective as a part-time regional caller to the Board of Governors for another term.



**CORKY BIRT**, Yorkton, Saskatchewan, and his wife Bjorg entered the square dance picture in 1954. After just a few nights of dancing, Corky was bitten by the calling bug and has been calling since. Corky & Bjorg call for 4 clubs, ranging from basic through to Advanced 2. Rounds have always been a part of the activity with all clubs.

In business life, Corky was advertising sales manager for CKOS TV, Yorkton. Corky believes his calling experience and his years in the business world will enable him to contribute much to CALLERLAB.

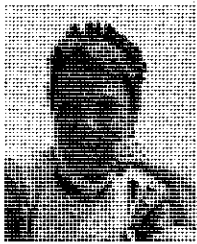
Corky has been a member of CALLERLAB for a number of years and has attended the last five conventions. He earnestly solicits your support in the upcoming Board of Governors elections.



**STAN BURDICK** calls an average of 100 dances each year, including club dates, classes, workshops and festivals. He has called in every state, ten provinces and 12 different countries. Stan conducts seminars, clinics, workshops and caller colleges nationwide.

Stan and his wife Cathie were publisher/editors of American Square Dance Magazine for 23 years. They still have a caller note service, "Mikeside Management". Stan has been a member of CALLERLAB since 1973 and has been calling since 1948. He has been on the CALLERLAB Board of Governors for 3 terms. Served with Cathie as executive secretaries and chairmen of LEGACY, served as executive secretary of CALLERLAB, awarded the Silver Spur (SIOASDS) in 1979 and the CALLERLAB Milestone Award in 1992.

He has authored several books for callers and dancers. A cartoonist, illustrator, tour leader, philatelist, Rotarian, former YMCA executive and father of three. He would appreciate your vote for the Board of Governors.



**YONA CHOCK**, Honolulu, Hawaii, attended her first square dance when she was 10 years old. She received a BA in art history from Mexico City College and did graduate work in education at American University and anthropology at the University of Hawaii. In Honolulu she met Al. After a whirlwind courtship 30 years ago, they married and have three daughters. They took lessons in western square dancing in 1971-72. Yona began calling in 1975 and they moved to Rome that same year, where they founded the Ramblin' Romans, which today is the oldest square dance club in Italy. They joined the European Callers and Teachers Association (ECTA) and the Overseas Square Dancers Association (OSDA) and subsequently founded the Mediterranean Area Square Dance Callers and Teachers Association (MACTA). Prior to returning to the States, they trained two dancers to take over the club.

Al was then a member of the Foreign Service of the US Dept of Agriculture, so they returned to Europe in 1982, this time to the Netherlands. During their six years there, Yona Called for several clubs, and taught more dancers to be callers. Since Al and Yona returned to the States in 1983, she has called contras and traditional squares for the Ohio State Convention and the Derby City Festival in Louisville KY. She has called at the National Conventions and been a part of the educational program as a panelist and clinician, and the Lloyd Shaw Foundation dance roundups. She has been an accredited caller and member of CALLERLAB since 1981. She is a member of Washington Folklore Society of Greater Washington, National Capitol Area Square Dance Leaders Association, Country Dance and Song Society and proprietor of Aardvark Adventures, an entertainment agency.



**LAURAL EDDY**, a native of Macon, Georgia, recently moved to Culpepper, Virginia, to serve as a 4-H Extension Agent. She began calling to help finance her way through college. After completing her undergraduate degree in History and Political Science and her Masters' degree in Education, Laural still finds calling challenging and rewarding. She has been a member of CALLERLAB since 1987, serving as Chairman of the Grants and Endowments Committee since 1988. She and her committee recently secured tax exempt/tax deductible status for the CALLERLAB Foundation for the Preservation and Promotion of Square Dancing. As a Board of Governors member, Laural hopes to be able to continue to help the organization grow and prosper as square dancing progresses to meet the challenges of the 1990's.



**KENNY FARRIS**, Laurel Maryland, has been square dancing for 28 years and calling regularly for 22. In addition to a weekly beginners class, a Mainstream club and two Plus clubs, he has been the guest caller for many clubs, festivals and weekends throughout Maryland, Virginia, Pennsylvania and Delaware. Kenny is an active member of the National Capital Area Square Dance Leaders Association, currently serving both as membership chairman and as editor of the association publication. As a member of CALLERLAB, he has served on several panels, is a past chairman of the Mainstream Quarterly Selection Committee and currently is serving as chairman of a subcommittee to review the Mainstream teaching order. He strongly believes in the thoughtful maintenance of our dance programs, with the growth of our activity through new dancers in mind. "I am proud to be a member of CALLERLAB and to serve in an organization that strives for excellence in every endeavor." Kenny and his wife Mary, who met in square dancing, have two children, Michael (10) and Kristin (7). Kenny has a degree in mathematics and is a senior computer systems analyst for the Congressional Budget Office of the United States Congress.



**BETSY GOTTA**, North Brunswick, New Jersey, has been square dancing for 39 years and calling for 30 years. She learned to dance as a youth, took up the microphone as a teenager and continues an active life as a leader in the square dancing activity.

She has taught over 50 sets of beginner lessons and believes that good instruction is the most important factor in maintaining a strong square dance activity.

Betsy currently calls regularly for 4 square dance clubs (Basic through A2), 1 Plus DBD workshop, 1 set of beginner lessons, 1 advanced lesson series and 1 C1 class. She calls all programs from contra through C3. Because she is one of the few callers to possess this versatility, her view of the entire activity is a valuable asset while serving on the Board of Governors. Averaging approximately 240 calling engagements per year, she has also attended the last 32 consecutive National Square Dance conventions and called at the last 30 of them.

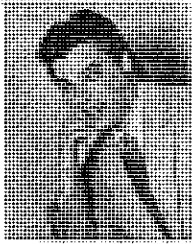
In addition to her regular home calling program, Betsy travels in a 5 state area from upstate New York to Virginia for guest calling engagements, weekends and festivals.

Betsy is the featured caller for instructional videos being produced by Square Dance Videos. She also designs and sews the square dance attire worn by herself and Roy.

Besides her regular calling schedule, Betsy is currently on the Board of Directors of LEGACY, has just completed a two year term as the Chairman of the Square Dance Council of New Jersey, was the General Chairman of the 1992 New Jersey State Square Dance Convention and helps her husband Roy, teach round dancing.

Betsy Gotta would very much like to continue as a member of the Board of Governors, where she feels that her experience and versatility as both a caller and dance leader can benefit the members of CALLERLAB.





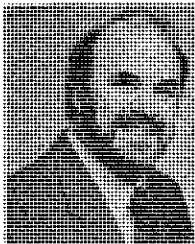
**BILL HARRISON** was born and raised in the Baltimore, Maryland, area. His interest in Square and Round dancing began at the age of 7. After dancing for a number years, Bill's interest became more apparent that he would some day like to try calling. 1970 began his calling career. Attending many callers seminars and colleges, to name a few, Mac Parkers school, Earl Johnston and Al Brundage Callers College, New Hampshire and he received a scholarship to Cal Golden's Caller College in Arkansas. Graduating high school in 1976, then attending trade school for computer field engineering and programming, he was still able to stay very active in the square dance movement.

A dream came true in 1985, the year he decided to make calling his full time profession. Bill and his wife Judy reside in Upper Marlboro, Maryland along with their daughter Cynthia. He has been calling for 22 years.

He has a full home program which include home clubs in the Baltimore, Southern Maryland and Northern Virginia areas. These home clubs range from Plus to Challenge 1. Calling all the dance programs up to Challenge 2, with a total of 6 clubs and reserves one night a week for lessons. He travels most every weekend, to 40 states, 3 provinces, Europe and New Zealand. He has been featured on many festivals throughout the country.

Bill has been a member of CALLERLAB since 1977, NCASDLA, the local callers association since 1972 and is a charter member of the Virginia Callers Association. Bill writes a choreo column for Calls N' Cues magazine and Dance magazine out of Philadelphia PA. The greatest enjoyment in his chosen profession is the friends he meets in his travels, along with the entertainment and never ending learning of the choreography involved with the business. Friends set to music, what more could one ask for.

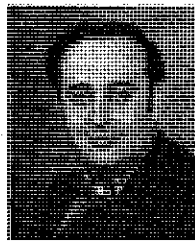
I am running for the BOG to put back into the organization what I have received over the past 16 years of belonging to CALLERLAB. He was Vice Chairman of the Full Time Callers Committee and currently the Chairman. I am very interested in what happens in the future of square dancing, as I wish to continue to call full time in the activity I love so much.



**BILL HEYMAN**, Ridgewood, New Jersey. After learning to square dance in Zurich, Switzerland, while General Manager of the Chemical Bank (New York) branch, Bill started calling as a hobby in 1979. Returning to the States in 1980, Bill and Peggy remained active in dancing, calling and teaching and in 1984, resigned his Vice Presidency after 19 years as a Vice President and Division Head with Chemical Bank to pursue square dancing full-time. Bill currently calls Mainstream and Plus for various clubs in the New York metropolitan area and with his wife Peggy, owns Supreme Audio/Hanhurst's Tape & Record Service, a major supplier of professional audio equipment and records to square and round dance professionals and clubs.

As Past Presidents of the Callers' Council of New Jersey, Bill & Peggy are still active with the council as well as the local dancers association. He has been a member and attended all conventions of CALLERLAB since 1983 and is an active member of the Mainstream Committee and served as Chairman of the Plus Committee for 3 years. Bill and Peggy currently serve as Presidents of the National Association of Square and Round Dance Suppliers.

As active members of the Country Dance and Song Society and regular participants in summer dance programs at Pinewoods they are also actively involved in the enjoyment of Traditional Dance. On July 6, 1986, Bill appeared as the caller for the Liberty Square Dancers at the nationally televised closing ceremonies to celebrate the reopening of the Statue of Liberty.



**MIKE JACOBS**, Chantilly, Virginia, started dancing in 1962 and calling in 1971, going full-time in 1979. Well known for his work in the Advanced and Challenge fields, he has also taught teens for 11 years, taught association lesson groups, been an avid Round Dancer and learned contra and folk dancing from Stew Shacklette, a well known leader in the field. This broad based background has served him well in chairing both the past and current sub-committees for the Advance Teaching Order as well as serving as Advanced Quarterly Selection Chairman and teaching at the 1991 CALLERLAB seminar and at the National Convention. "As the square dance environment looks toward the 21st Century, it faces many of the same problems our world faces. Conserving existing dancers, recruitment of new dancers, increasing costs, dwindling resources of places to dance, all confront our activity. CALLERLAB reacted with great dispatch and alacrity in dealing with the BMI/ASCAP problem, but we need to be equally adept with these and other problems. I would like to contribute to our community by serving on your Board of Governors."



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

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

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

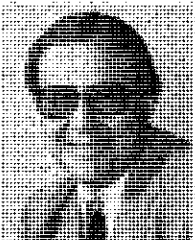
During the winter, Jerry and his wife, Sharon, live in Mesa AZ where he is the resident caller for the Good Life Trailer Village and Sunrise RV Parks in Mesa and Apache Junction. They offer a complete square dance program of Mainstream, Plus and Advanced throughout the winter months. They divide their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



**STEVE KOPMAN**, Knoxville, Tennessee, has been calling over 20 years, and has been a member of CALLERLAB since 1978. I have seen CALLERLAB improve the square dance activity 10 fold, from the BMI/ASCAP licensing to the present level system. I have been proud to be a member of this organization. I have decided to run for the Board of Governors for the following reason: 1) the time is right for new ideas & input at a management level. 2) my enthusiasm for the activity will be contagious and 3) I am comfortable working with the newer Board members as well as the "legends" in our business. Being the son of Lee Kopman (1992 Milestone Award recipient), square dancing is in my blood. I have the depth of choreography, level of integrity and love for the activity expected of a Board member.

As a full time traveling caller, calling on most major festivals across the country, I can see the positive and negative aspects CALLERLAB has brought to our community. I have a home program calling beginners thru Challenge and can identify with problems at the "grass roots" level of our activity.

As a graduate from Adelphi Univ. with a BS in education, I can effectively address callers in how to become more proficient in their teaching rolls. I hope you will consider me a worthy candidate for the Board of Governors.



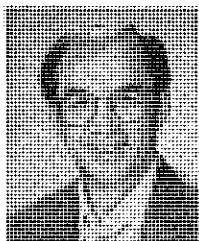
**RALPH KORNEGAY**, Wilmington, North Carolina, and Mary Ann began dancing in 1978, in Winston-Salem, NC. We moved to Wilmington NC, in the summer of 1979 and immediately began dancing with three local clubs. Two of the callers began to work with me and to let me begin to call early in 1980. In the fall of 1980, I became the club caller for the Square Wheelers, of Wilmington and the Jacks and Jills, of Jacksonville, NC.

Currently, I am the club caller for the Square Wheelers, a Mainstream/Plus club and the Diamond Flippers, a Plus club. In addition, I regularly call dances, thru the Plus program, for clubs from Richmond, VA, to Leesburg, FL. As part of my preparation I attended a Callers College in the fall of 1981, conducted by Cal Golden, Tex Brownlee and Stan Burdick.

In 1983 I joined CALLERLAB, have attended 5 conventions and am accredited. Over the past 9 years I have been a member of the Plus Quarterly Committee, the Plus Committee, the Ethics Committee, the Choreographic Applications Committee and the Education Committee Chairman.

My wife and I have served the Folk, Round & Square Dance Federation of North Carolina as Constitution & By-Laws Chairman, Vice President, President and Secretary. During my term as President, I appointed the committee that became the North Carolina Callers Association, now an affiliate of CALLERLAB. After proposing the concept of a state convention, I was appointed to serve as Chairman of the State Square Dance Convention for the first three years.

I feel that my experience with a diverse number of dance situations and several varied square dance organizations, give me a very useful background for service to the Board of Governors. My educational background, which includes a Doctorate in Adult Education Administration and my commitment to preserving and improving the square dance activity will allow me to offer valuable service during this very important time.



**JERRY MURRAY**, Rochester, Minnesota, has 25 years of calling/teaching experience and maintains a strong home program. Prior to devoting full time to calling, Jerry was an engineer from IBM in Rochester, MN. Jerry and his wife Ruth have four grown children, one of which is a popular caller in Austin, Texas.

Jerry has been a member of CALLERLAB since 1975, serving as the chairperson of the Rural Area Concerns Committee for five years. He is past president of the Minnesota Callers Association and three time president of the Minnesota SE Region Callers Clinic. In addition he has conducted callers seminars in Minnesota and in England.

Jerry's recent retirement from his full time job will provide him with more time to devote to CALLERLAB business. He feels that past job experience requiring organizational and leadership skills, will enable him to contribute in a positive way to the CALLERLAB Board of Governors. He believes it is important that our CALLERLAB leadership represent a good cross section of callers from all geographic regions.

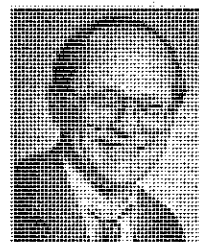


**KEITH RIPPETO**, Parkersburg, Virginia. Keith and Karen have been married since 1959, have 3 children and 5 grand children. He has been employed for the last 29 years with the E I DuPont company as an engineering technician and has held various other part time jobs until he started calling in 1974.

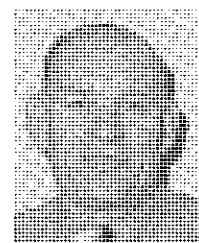
Since then he has taught at least 2 beginner through plus level classes each year while calling club and festival dances at least 4 times a week for the last 15 years.

Joining CALLERLAB in 1978, he has attended every convention but one. He has served on various committees including the Plus committee, special Ad Hoc committee for the 25 week learn to dance program, serves as state coordinator for the CALLERLAB Foundation special fund raising projects, serves as Chairman of Area Representatives Committee for CALLERLAB and most recently served on the Board of Governors Executive Committee.

If elected Keith would endeavor to have CALLERLAB find a way to recruit new dancers that would fill our halls once again. He's also very interested in the recruitment of new callers from the existing dancer population and believes that new callers could be the key to recruiting new dancers if properly trained and encouraged.



**DANA SCHIRMER**, Berryton, Kansas, has been calling since 1977 and has been a member of CALLERLAB since 1983. He has served in various positions of the Kansas Callers Association and has been conducting Callers Schools since 1985. Dana is a local caller and would like to serve on the Board to represent all local callers. He calls for four home clubs and travels throughout the state of Kansas. Dana believes in CALLERLAB goals and accomplishments and would like to work with other Board Members to insure a continued growth in square dancing. He recalls the 1984 CALLERLAB convention in Chicago when Jack Lasry stated, "many callers call simply because of their love of the activity". Dana is one of those callers who loves the activity and would like to contribute more. Dana has always been proud of his membership with CALLERLAB and would equally be proud to serve you---the membership.



**BILL STONE**, Port Orchard, Washington, started calling in 1960 and began full time calling in 1970. He has called in all the Western states and Canada, Mexico and Hawaii. He joined CALLERLAB in 1975 and developed the system used for caller accreditation of callers.

Bill is or has been a member of the Teaching, Accreditation, Plus, Advanced, Round Dance and Choreographic Applications committees. Bill teaches a caller class each year, plus teaching and calling for four clubs; two mainstream, one plus DBD and one advanced, plus helping his wife teach rounds to these clubs.

He has been able to attend most of CALLERLAB Conventions. He has recorded on McGregor label and is now recording on Blue Ribbon records. He is a member of two local callers associations.

He believes in teaching new dancers the correct way to be a square dancer (figure, styling, gentleness and timing). Bill is an accredited member of CALLERLAB and would like to contribute to our square dance community by serving on the Board of Governors.



**JOHN SYBALSKY**, Oakland, California, has been calling since 1973 and teaching beginners at every opportunity since then. Standardizing dance programs and call definitions has been an important job for CALLERLAB---one I've supported by active work on the program and definitions committees. Looking ahead is also important; I've been helping by chairing the Research & Development committee and running the caller-consensus project. To do its work, CALLERLAB must run smoothly. I was involved in the by-laws revision work a few years ago and I've been Parliamentarian for 2 years. We've done a lot, but there's more to do. I'd like to keep helping.





**AmaSing GRACE WHEATLEY**, Louisville, Kentucky, has been square dancing since Hector was a pup and calling since slightly before he developed "Paw-In-Ear" and ran off on his hind legs. She has trained with Jack Lasry, Cal Golden, Gene Trimmer, Walt Cole, Buddy Jones, Tom Trainor, and ...Caller's Angels, which recommended she consider a career in sales. She has been recording since 1983 and has many award winning records, the best known being "Tennessee Flattop Box", and the latest: "Sentimental Old You". Though she lives in a 1 horse, 2 square, 3 traffic light town, she is constantly on the road calling dances and (Don't use the word in front of BMI) festivals. Therefore, she can relate to both the large and small clubs in the cities and boonies of this and other countries. Like Lee Kopman and Don Beck, she has authored several calls: "Frazzle Circulate", "I'll Close My Eyes and Y'al Go Back Home", "Did I Do That To You", "Were You Fond Of Your Wife", etc, etc. She is a good listener, a hard worker, a nice person and dedicated to square dancing and CALLERLAB. Not only that, she has more height than Marshal Flippo, years than Laural Eddy, freckles that Tone Oxendine, hair than Jerry Haag, grandchildren than Tim Marriner and cavities than Mike Seastrom. Please vote for her, if we can get her out of the house just a little more, maybe Hector will come back.



**NORM WILCOX**, Georgetown, Ontario, has been calling and teaching since 1962, going full-time in 1990. He is currently calling for 6 clubs, calling beginners through A-2 and traveling extensively doing weekend festivals and special dances. Norm also records on Red Boot Star. He has been a member of CALLERLAB since its inception in 1974 and has attended most of the conventions since then. Norm is a member of several committees and is vice-chairman of the Caller Training Committee. Norm is an active member of the Toronto & District Square and Round Dance Association and has served several terms on its executive committee. He currently edits the association monthly Callers Note Service. He is a firm believer that caller education is vital to the preservation and growth of our activity and has run callers schools since 1969. Norm retired from his job as a computer programmer in 1990 and is now able to devote his full attention to Square Dance calling and to CALLERLAB.



**BOB WILSON**, Waukegan, Illinois, started square dancing with his wife, Liz, 25 years ago. Calls for the club he and Liz formed over 20 years ago, as well as guest calls in the Illinois/Wisconsin area. Co-founded and held offices in the Federation of Lake County Area Callers. Member of Illinois Callers Association of which he has been Junior and Senior Director. Member of LEGACY. Member of CALLERLAB since 1976. Accredited as a General Caller since the Accreditation Program began. Was Chairman of the CALLERLAB Timing Committee for 5 years, instrumental in the timing of the A1 and A2 programs. Served on the Mainstream, Mainstream QS, Plus, Ways and Means and Area Liaison Representative Committees. Participated on several interest panels. Bob & Liz have worked at the CALLERLAB Convention Registration for many years.

For the past three years Bob has served as a member of the Board of Governors. Working to inform local areas through State and County Caller and Dancer organizations about such vital subjects as the BMI/ASCAP licensing. Bob feels that the local caller should be represented on the Board of Governors as well as the professional traveling caller. Bob would appreciate your vote of confidence and if re-elected to the Board will continue to represent the membership in a pro-active manner.

## TRAIL END DANCE CALLERS

We want to thank the following callers, who gave of their time and talents to call for the CALLERLAB Foundation Trail End Dances at the National Square Dance Convention in Cincinnati, Ohio. A special thank you to Jerry Junck, John Kaltenthaler and Buddy Weaver, who MC'd the Mainstream, Plus and Advanced halls.

Thank you to all the dancers who participated, and donated a total of \$791 to the Foundation.

Whitey Aamot  
Guy Adams  
Don Brown  
Pat Castro  
Denny Caves  
Jerry Cokewell  
Dave Craw  
Dee Dee Dougherty-  
Lottie  
Bill Donahue  
Laural Eddy

Ed Foote  
Betsy Gotta  
Shane Greer  
Jerry Helt  
Bob Householter  
Ken Jeffries  
Jerry Junck  
John Kaltenthaler  
Ernie Kinney  
Phil Kozlowski  
John Kwaiser

Jim Lee  
Tommy Miller  
Swersie Norris  
Tony Oxendine  
Jim Park  
Andy Petrere  
Shirley Shores  
Jerry Sleeman  
Don & Doug Sprosty  
Torgy Thorbjorson  
Joe Varelli

Fred Walker  
Lanny Weakland  
Buddy Weaver  
Shaun Werkele  
Maarten Weyers  
Charley Wheatley  
Cindy Whitaker  
Bruce Williamson  
Mel Yohman



## MEMBERSHIP REPORT

As of July 28th, we have a total membership of 3,531 callers and are adding new members every week. It's surprising how many callers are just now hearing of the BMI/ASCAP requirement for licensing. We suspect that many of the callers are joining because of pressure by the square dance clubs seeking protection from possible litigation.

If you know of a caller who has not yet taken advantage of the benefits offered by CALLERLAB membership, please ask them to call the Home Office for an information package.

The current membership is broken down as follows:

Category	US	O/S	Canada
Members	1,680	160	85
Gold Card Holders	5	0	0
Subscribers	633	28	35
Associates	15	0	2
Associate Licensees	486	6	4
Apprentices	381	7	4
Totals	3,200	201	130

A total of 3,253 BMI/ASCAP licenses have been issued; 931 for Apprentices, Associate Licensees, partners and non-U.S. callers, 1,887 for up to 150 dances per year, 394 for 151 to 300 dances per year and 41 licenses for over 300 dances per year.

## CDP JOURNAL

The inaugural issue of the new *CDP JOURNAL* is included with this issue of *DIRECTION*. This newsletter is produced by the Community Dance Program Committee and edited by Cal Campbell, vice chairman of the CDP Committee.

The committee plans to publish the journal 3 or 4 times a year, provided there is sufficient interest in the CDP program and enough material is submitted for publication.

This first issue, and only the first issue, is being sent to all CALLERLAB members. Future issues will only be mailed to members subscribing to the Journal.

There is no charge for the subscription but you must submit your request, in writing, to the Home Office. Telephone subscriptions will not be accepted. Please mail your requests no later than September 15th in order that we can be prepared to mail the next issue to you.

## EQUIPMENT INSURANCE UPDATE

We have been informed by our insurance carrier that the brochures for the new equipment

insurance program will not be available until the end of September. We regret this delay in being able to offer you this valuable program.

We have been assured, however, that the brochures will be ready for mailing in the October issue of *DIRECTION*. If you already have a policy that will expire between now and October 15th, we suggest you renew your policy and cancel it when the CALLERLAB program is available.

## CALLERLAB MEMBERSHIP ROSTER

The Executive Committee has determined that, in order to hold down printing and postage costs, a roster of members will not be automatically distributed to all members this year. The cost of printing and mailing the 1991/92 roster to our entire membership was \$9,812.78.

If you find an address or two in the 1991/92 roster that is incorrect, contact the Home Office for the current address.

New members that have not yet received a roster or members requiring an updated roster should order one from the Home Office no later than September 4th. The Home Office will print enough rosters to fill those orders plus a small supply for occasional requests. Once this supply is exhausted, no further printing is anticipated.

## 1992 PARTNERS SURVEY

Karen Rippeto, Chairman of the Partner's Committee has provided a survey requesting information from the partners to help her committee plan the partner's sessions for the 1993 convention in Louisville.

She has had many complaints that the callers are not sharing *DIRECTION* with their partners and, many times, items included in *DIRECTION* for the partners are not given to them. Please be sure your partner gets the enclosed survey and has an opportunity to voice his/her suggestions for the convention.

Each issue of *DIRECTION* contains a "Partner's Corner" article that may be of interest to your partner. Please share every issue of *DIRECTION* with them. Partners need to know what is going on in CALLERLAB too!

Karen says "All of us attend enough dances that we see many new ideas. Whether it be a square dance purse, a new pattern, a new theme or just anything. We all see, but we don't share. We also need your help in getting things for the handout room. We have used and reused some of the articles and if new things are not added, this

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room could be a thing of the past. The partners want to continue the handout program. We are trying, but we need your help. If you have some ideas, please send them along with your survey."

### TECH-NOTES

TECH-NOTES is CALLERLAB's Technical Journal. TECH-NOTES were first featured in the Winter 1990 issue of *GUIDELINES*, a CALLERLAB publication that has since been incorporated into *DIRECTION*. *GUIDELINES* featured articles submitted for publication by CALLERLAB members.

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

Bill Davis and John Sybalsky have submitted two papers for this issue of *DIRECTION*. As in the past, TECH-NOTES are printed as 'stand-alone' documents so they can be filed separately.

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

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

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

### PARTNERS' CORNER

With the changing of seasons also comes the end of square dance classes. For some, a break during the summer months. For others workshops, summer classes and other things that seem to always keep us busy and on the go.

We would like to take a few minutes this month to explain a little about the Partners' Committee.

With so many new members in CALLERLAB, I have received letters asking "What is the Partners' Committee. When does it meet? Give us more information about the committee".

The Partners' Committee is one of the many working committees of CALLERLAB; Helping to educate and involve the partner in the many aspects of the square dance world. We meet each year at the CALLERLAB convention and endeavor to provide interesting programs as

suggested by you, the members.

A survey is taken twice a year. One by mail and the other at the convention itself. It asks what you want for convention programs and what you feel should be the direction of the committee.

The committee became an active part of CALLERLAB in 1984 and since then has been very active in providing interesting convention sessions on many topics. Partners, callers and outside educational specialists have been selected to present these sessions.

The committee has produced the Partners' Handbook which can be purchased from the Home Office for \$10.00. A collection of recipes is also available for an additional \$2.50.

This year, the Handbook was reproduced for the third and final time. The first supplement was added and the type and format changed to accommodate future additions.

Convention sessions are extremely well attended. Audiences of one hundred are common and many sessions have had over three hundred.

Partners deal with several aspects in life that sometimes can be very overpowering, especially to the new partner and even to those that have been involved for many years. The Partners' Committee gives them a chance to hear from others as to what they have done, what works and what does not.

Each year is like repeating a beginners square dance class. There is always something new to learn and benefit from. The perception from those that feel we are not an integral part of CALLERLAB has far been over balanced by those that wish to participate and learn. It is like a growing process. You learn and benefit from everything. Whether good or bad, you have learned something. It must be up to you as an individual to decide what is best for you and what direction you and your partner are headed.

With so many new members joining CALLERLAB, we see a refreshing eagerness for education. New partners want constructive advice on professionalism and developing successful careers. This gives the older members a refreshing outlook that others care about the future of square dancing and where it is headed.

The new partners, all too often, make comments such as; "This is my first year, I have nothing to offer", or "I've only been in this for three years, I don't know enough about it". You are the ones we are trying hardest to reach. New ideas come from those that are looking at something from a

completely different aspect than those that have been involved for a longer period of time. We need your ideas and input in order for CALLERLAB and its committees to grow.

The lack of involvement in the Partners' Committee can be the downfall of the committee. You show your support by attending the sessions. But in order to plan and present what you want most requires your input! It is a waste of time and effort to send out surveys if you do not take the time to complete it and send it back. Also, if you do not volunteer to be a part of the sessions we must continue using the same people over and over. Thank goodness those people volunteer, but wouldn't it be nice to see some new faces and hear some new ideas?

Please take the time to respond to the enclosed survey. Send it back as soon as possible so that planning can be done on the time schedule we have. Each year we ask for new ideas to be used in the handout room. Less than 1% respond! Eliminating the room is a real possibility if there is nothing presented to be shared. So please get involved. Make this the best response we have ever had. We need your ideas and thoughts for programs to help the Partners' Committee grow.

If you are not a member of the committee, a phone call or note to the Home Office is all that is necessary. Your name will be added to committee. We look forward to working with each and everyone of you.

Karen Rippeto, Chairman  
Judy Biggerstaff, Vice Chairman

### **USE OF STANDARD APPLICATIONS** (The End of APD/DBD)

The Choreographic Applications Committee has completed work on two very important documents; the Mainstream Standard Applications and the Plus Standard Applications books. These books are important because, for the first time, there is an exact definition of what is standard ('normal') choreography and what is not.

During the convention in Virginia Beach, one of the interest sessions was a panel discussion on the use of the Standard Applications books. Committee chairman Jerry Reed moderated and committee members Doren McBroom and Ralph Kornegay served as panelists. The session was taped by Convention Tapes International and is available for purchase. Unfortunately, due to technical difficulties, approximately half the session was not taped. The opening remarks by

Jerry and all of Doren's presentation are missing from the tape. Most of Ralph's presentation, the question/answer portion and Jerry's closing remarks are on the tape. The following is intended to fill the gap on the tape and to present the information to those members who could not attend the session.

Several years ago CALLERLAB developed a concept of calling and dancing called "All Position Dancing" or APD. Although the concept was, and still is, valid for many situations, there were no clear guidelines for the application of this concept. Many callers interpreted the APD concept to mean if a move could legally be called from a certain formation and arrangement, (no matter how complicated this made the choreography), the dancers should be expected to execute the call successfully.

After some time had passed and many, many complaints had been voiced by dancers and callers, the APD concept was reviewed and reevaluated. After considerable discussion, debate and compromise, a new concept emerged to help satisfy the requirements of callers and dancers who wanted more variety in their dance program without moving to another program.

The new concept was called "Dance By Definition" or DBD. The basis of this concept of calling and dancing was that if dancers were taught the definition of a call, they should be expected to successfully execute that call from any allowable formation and arrangement. Does this sound familiar? Well it should, because it was basically the same as APD but with a new name. Callers were cautioned to use 'good judgement' in the application of this "new" DBD concept. The complaints about DBD do not seem to be quite as numerous nor as wide spread as the complaints about APD, but there is still a considerable amount of dislike for the DBD concept. In some areas of the square dance community, there is such a strong dislike for the term DBD that simply the mention of it will bring considerable criticism.

Since the basic principals of both concepts are almost identical, there has been a lot of confusion about what the difference is, if any, between APD and DBD. Understandably, many callers and dancers continue to use both terms interchangeable, which also adds to the confusion. When asked "What is DBD?", a typical answer is "It's like APD, but different." or "I'm not sure what it is but I don't like it." Still other responses may be "It's that crazy dancing where men dance the women's part and women dance the men's

part, I don't like it and I don't call (dance) it." Some callers/dancers respond more positively with comments such as "It provides a challenging dance program without having to learn new moves." It appears there is a lot of confusion about APD/DBD.

When asked to give examples of what is DBD choreography, callers will give such a wide range of choreographic applications, it is impossible to determine, even in general terms, which specific choreography is considered APD/DBD and which is not.

Some time ago I was asked to give a presentation on the difference between APD and DBD and to explain what DBD is. I took a couple of weeks to research the material I have collected on the subject, including tapes from previous conventions and material printed by CALLERLAB and in various note services and magazines. When I had collected as much information as I thought was needed, I presented the information. During this research I began to realize there was no difference between the two concepts, only the name had been changed. While presenting the material I tried to give some examples of choreography I felt was DBD, I then began to realize the extreme importance and significance of what we were working on in the development of the concept of 'STANDARD' choreography.

One of the major problems with both APD and DBD is the ambiguity of what is and what is not APD/DBD choreography. To one caller a specific choreographic sequence may be routine and 'normal' while another caller would consider the same sequence as "very hard" APD/DBD calling. Because of this ambiguity, there has never been a consensus of what is 'standard' and what is not.

Now, all that has changed! There now is a clear, exact definition of what 'standard' choreography is. The standard formations and arrangements of each call in the Mainstream and Plus programs can be found in two books created by the Choreographic Applications Committee. These books are the **MAINSTREAM STANDARD APPLICATIONS** and the **PLUS STANDARD APPLICATIONS**. Both are now available through the home office. Because of the concept of 'standard' choreography, discussions of APD and DBD are no longer relevant. When we discuss the complexity of choreography we can use the term 'standard' and have a precise definition of what we mean.

The new concept of 'standard' choreography provides, for the first time, an exact definition of what is 'normal'. The basis of this concept can be

found in the definition of 'standard' choreography: "The formation(s) and arrangement(s) from which a move can be called with nearly 100% success". This definition and the concept of standard choreography were developed based on extensive research from all around the square dance activity by the CALLERLAB Choreographic Applications Committee.

Among the major benefits of this new concept is the idea that new students could be taught standard formations and arrangements for moves in the program being taught. This could reduce the time required to get through the class period because instructors would not have to spend time teaching 'non-standard' formations and arrangements. We have been trying for years to find a way to reduce the amount of time it takes to teach new dancers; perhaps this is a way to take less time and still use existing programs.

Armed with the definition of 'standard' choreography and the information in the Standard Applications books, callers can now discuss choreographic difficulty with an exact definition of what is 'standard' choreography. The information presented in the books is of immense value to new callers, but is also very valuable to veteran callers. New callers can study the information to learn what is standard, while veteran callers can review what they are currently calling to determine if they are calling non-standard choreography without realizing it.

The information presented here and in the standard applications books is NOT intended to dictate or restrict the choreography of any caller or dancer. The only purpose is to provide a concise definition of what 'standard' choreography is. The term 'standard', as used here and in the books, is defined as that choreography which a caller can use and expect nearly 100% success from the dancers at open or festival dances. I hope the information presented here has been thought provoking. If you disagree, let me know, I am very interested in your thoughts on this subject. If you agree, it is time to bury APD/DBD once and for all, let me know that also.

Both books will be reviewed annually. If you have any thoughts about the books, or if you disagree with the information in the books, write Jerry Reed, Chairman Choreographic Applications Committee, 1441 Manotak Ave. #2104, Jacksonville FL 32210 or call (904) 783-8911.

## ENTERTAINMENT OR EDUCATION?

by Don Armstrong

*(This article was originally printed in the American Dance Circle, a quarterly publication of the Lloyd Shaw Foundation. Permission to reprint was given by the author. ED)*

The contemporary square dance activity is experiencing another period of difficult recruiting, declining numbers and what seems to be a growing disenchantment by many formerly dedicated followers. It is still a truly fine activity and being enjoyed by many dancers, but the problems are there and growing.

Perhaps some of the difficulty stems from a misplaced or misguided emphasis on too much "education" and far too little attention to "entertainment". A new dancer to contemporary square dancing is required to make a serious commitment of time, energy and money over a period of 7 to 8 months or even longer to merely take the first step of being recognized as a square dancer. And, after weeks and weeks of lessons, drills and lots of memorization, the new dancer is still just that - a "new dancer" - usually not capable of joining the average club.

Dancers so trained have not had exposure to the great variety and fun to be found in rounds, mixers, contras and quadrilles, or even to simple line dances or folk dances. This is due to a lack of time for teaching anything other than the square dance basics.

The contemporary round dance activity mirrors these same problems as it has followed a parallel course. Ballroom dancing is in the same boat, now adding expensive costuming and even competitions. Folk dancing seems somewhat healthier, perhaps because of a constant influx of singles that dictates to the activity the need for a place for newcomers to feel welcome and able to participate.

The so called "Community Dance Activity" groups, help a lot, but are still, in many but not all cases, watered down versions of the series-of-classes approach.

On the other side of the coin however is the phenomenal growth in participation at "traditional dances, in open dance groups where emphasis is placed on ease of participation, social relationships, no dance class structure and commitment, the limited learning of basics, no clubs to join and above all the total enjoyment and understanding of the dance-music combination in a variety of dance formation and rhythms.

Please understand that this is NOT an indictment or a condemnation of these fine dance hobbies. Every activity needs a place for the truly devoted participant. Rather, this is a statement of concern in primarily two specific areas:

First, it is fervently hoped that Contra dancing will learn from what has happened to other fine dance forms and not go down a similar path. Hobby groups are fine, but keep the welcome mat out!

Second, and most important, is the absolute necessity for dance leaders to realize that they must provide a place for the dancer who does NOT wish to make a long term commitment to the activity so that those dancers can be "entertained, not educated". It is also logical to assume that from the ranks of the happy, occasional dancers, some will wish to expand their fun, knowledge and experience by joining the hobby dance groups.

Skill levels should never be the only goal. At whatever level a person chooses to participate, it's the fun and fellowship that is really important!

There are many very successful and long standing dances in this country and especially in England, which continually attract and thoroughly entertain large numbers of dancers on a regular basis. These dances are referred to as "Barn Dances", "Old Time Dances", "Town Hall Dances", "Traditional Dance Time" and similar names, although the names themselves do not do justice to the actual event. Most of these dances have one thing in common in that instruction is kept at a minimum and the goal is fun and fellowship through the medium of dance. In some, the program begins with very simple dances, walked thru quickly and then danced and progressing into additional basic actions as the evening progresses. In others, there is actually a scheduled instruction period for an hour or so prior to the beginning of the dance and first-timers are encouraged to come early and get a head start on learning some of the basics and formations they'll enjoy later on. Both approaches seem to work well. Some are held weekly, some twice weekly and some just once a month. Some feature square dances, some feature contra dances and most include a variety of dance which include circles, line dances, mixers, couple dances and Polkas and Waltzes. ALL stress entertainment, NOT education!

At this moment, most of these programs feature live music and possibly because many are sponsored or encouraged by such folks as "Friends of Folk Music", "Friends of Traditional Dance", or

by the band members themselves. But in other areas, records are used very successfully, especially in the smaller halls and groups whose numbers (or whose hall size) simply prohibits paying musicians.

Here a few guidelines which may help new groups get started:

1. There must be a willingness to accept the fact that the group will start with small numbers and remain small until the word of mouth publicity of those who have attended spreads the word.
2. The leader must be prepared to present a great variety of easier material, rather than attempting to progress in any single form of dance.
3. If live music is used, musicians must be willing to learn a variety of tunes, rhythms and types of dances. Just knowing how to play for contras or squares is simply not good enough except for specialized groups.
4. If records are used the leader should choose the very best possible music for each dance and plan the program to include musical variety as well as different dance forms.
5. Publicity is very important. Do NOT recruit from existing dance groups. Try to attract NEW people.
6. Seriously consider the value of an instructional period before each dance to give confidence to the first timers.
7. Make the admission cost high enough to hire good leaders and good musicians if using live music, and to offset the cost of an extensive advertising campaign. Consider the cost of going to a movie. Isn't an evening of fun and dancing, worth the same cost?
8. Entertain, don't educate. Keep it simple, keep it fun!

## **PROFESSIONALISM**

An aid to Membership Recruitment

by WALT & LOUISE COLE

For an organization to grow, it must first have reason and incentive to attract non-members to join and current members to retain their active membership in that organization.

The word "professionalism" is, in our books, a very misunderstood, ill-defined and overworked word, or concept. Too many folks have watched too much Sunday afternoon sports and equate the word "professionalism" with money alone!

It is rather anatomical: Professionalism is

between the ears, commercialism is in the hip pocket. One can have both, but being professional is more of an attitude and behavior rather than just earning money. Professionalism is applicable to all LEADERS in our activity whether they be caller, cuer or dancer.

Let's develop a "blueprint" for professionalism. What greater goal could a society or organization have than to promote professionalism among its members? We leaders are only as professional as we seem to non-members of our activity and to the general public. How can we be recognized as a professional organization when many of the callers do not belong to our organization. Can we expect the public to recognize our organization if we do not recognize it ourselves? That's the first challenge. Become an active member if you think you are a professional. It is an obligation of the true professional.

We have accreditation programs to ensure adequate training in our business. We must, however, improve and strengthen these programs as we cannot afford to weaken our standards if we are to promote professionalism as a number one goal.

A true professional never quits studying or learning. Could a doctor, lawyer or researcher continue in their respective "professions" if they knew only what they had learned in school? Neither can we be professional unless we keep current in our activity and build on our knowledge. This does NOT mean just keeping up with quarterlies and learning to call another program. Rather, improving teaching ability, calling techniques, methods and the myriad of technical aspects needed in the calling "profession". Yes, even returning to schools and clinics to gain knowledge and improving one's ability.

It is not enough that one adheres to moral and ethical practices. One must demand and enforce such behavior from all who claim professional (leadership) status. Our image will be only as good as we make it and maintain it through individual performance.

To round out this "blueprint for professionalism", we must assume responsibility for those things that only we can do. As a professional, we must speak out on policies and issues that affect our activity -- both beneficially and adversely. If we don't, those with less ability, less concern for the activity and more self-centered interests will make those decisions for us.

The square dance activity, as well as we callers,

has many proud traditions, but we have yet to attain the stature and recognition we need to be accepted as a truly professional organization.

## **CALLERS GET NO RESPECT - OR DO THEY?**

By Stan Burdick

### **"HIS MAJESTY"**

Like a king he come,  
They worshipped him some;  
To them he was ten feet or taller.  
They couldn't dance, him without,  
So praised, with a loud shout  
And said "Wow, now there's a caller!"

- adopted from Larry E. Bears

We think this is a good way to start a short article on respect for callers. Do you have that kind of respect? Do they treat you like a King? Do they think you're the best caller who ever came over the pike?

It's hard to analyze your own popularity, because as human beings with a fair amount of ego, we all want to be well-liked, and certainly hope we are. Even wives (spouses) can't judge the caller's popularity readily, since there's always an element of aggrandizement that creeps into the analysis.

So, let's take a yardstick of questions and answers to give as an inkling about our respect quotient:

1. Do your dancers come early or almost 100% on time to square up when you start?
2. Do the dancers help carry your equipment from your car to the stage and vice versa, at every dance?
3. Do the dancers most always stay to the very end to hear your last tip?
4. Have you ever gotten a bonus (purse) at Christmas or at other times?
5. Do dancers "follow you" in good numbers to dances you call within your area?
6. Do most of your class members graduate, then go into your club then stay in square dancing for a year? Two years? Three or more?
7. Has your club increased in size since you've called for them?
8. Are you booked in the area as much as you'd like to be?
9. Do dancers seek you out, ask your advice on varied subjects, initiate conversation

between tips, offer help if needed, mix socially with you?

10. Do you regularly get requests to call "such-and such" singing call that they say you do so well, etc.?"

If you can answer a resounding "yes" to all those ten, you're doing fine. Any less, well, maybe you need to work at it a bit more.

## **CALLERLAB SCHOLARSHIPS AVAILABLE**

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

CALLERLAB offers two types of scholarships and/or awards. The first is sponsored by Herb Egender, our former Assistant Executive Secretary. It is the Erna M. Egender Memorial Convention Award. This award provides for the convention fees for a caller couple who best exemplify the goals and ideals to which Erna & Herb subscribed.

The second type of scholarship is for callers who wish to attend a reputable callers' college. This scholarship is funded through the Jerry Schatzer Memorial Fund with additional donations from the Overseas Dancers Association, designated as the Tex Hencerling Memorial Scholarship. These, and other individual donations, make it possible to continue to offer this scholarship. Other scholarships are available through individuals and enterprises such as ASD Magazine, Supreme Audio (the Paul Brody Memorial Scholarship) and many local callers' Associations.

## **CALLER ASSOCIATION GRANTS PROGRAM**

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

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

Contact the Home Office for full details.





## Triangle Formation Naming

By Bill Davis and John Sybalsky

Triangles have been in use at Challenge since early 1974, but some confusion still remains about how to name triangles. There are also a number of common triangles that don't have convenient names.

We'll be doing two things in this article: describing existing naming conventions (to remove the confusion), and suggesting how to extend those conventions (so we can name more triangles easily). The suggested extensions all begin with the italic "*Suggestion*:".

### Base and Apex

Consider first three dancers at the points of a triangle, with each dancer facing a head wall or a side wall. In Figure 1, we show three dancers in a triangle. Two dancers are in line with each other; they're called the Base of the triangle. The third dancer is called the Apex. In Figure 1, the Apex dancer is marked A, and the Base dancers are marked B:



Figure 1.

As you'll see below, we'll often identify triangles within a formation by reference to a characteristic of the base or apex.

### Wave-based and Tandem-based

There are two basic kinds of triangle. If the dancers in the base are in a mini-wave, the triangle is called a "wave-based triangle." If the dancers in the base are in tandem, the triangle is called "tandem-based." Since the apex is usually facing parallel to the base, we get triangles like these two:



Figure 2.

The term "wave-based" is used more generally: Any triangle with the base dancers facing at right angles to the base

line is wave-based. The 8 common wave-based triangles are shown in Figure 3. Of them, only 3a and 3e allow Triangle Circulate (without causing collisions). 3a is called a "right-handed" triangle, while 3e is "left-handed."

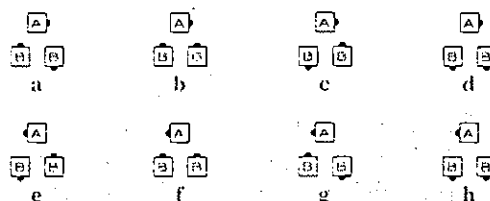


Figure 3.

Similarly, any triangle where the base dancers are facing along the base line is tandem-based (see Figure 4), with 4a being right-handed and 4e being left-handed. Once again, those are the only two where Triangle Circulate can be done without causing collisions.

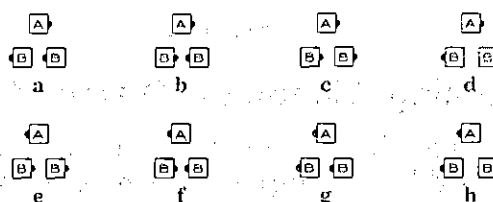


Figure 4.

All the above triangles except 3a, 3e, 4a, and 4e are called "funny triangles."

In Figure 5 (an odd galaxy), there are both tandem- and wave-based triangles. The caller couldn't call just "Triangle Circulate"—which dancers would do the call? To get dancers 2-4-6 and 3-5-7 to work, he'd call "Tandem-based Triangle Circulate." to get dancers 1-2-3 and 6-7-8 to work, he'd call "Wave-based Triangle Circulate."

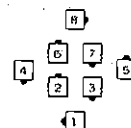


Figure 5.

One final point about this naming convention: We never said that the base dancers have to be right next to each other; they don't. For example, in the

hourglass shown in Figure 6, there are two wave-based triangles, dancers 1-2-3 and 6-7-8. Even though the base dancers are far apart, those triangles are still wave-based. *However: Identifying such a triangle only as wave-based will confuse dancers: They usually look for a hand-hold to find a wave-based triangle. So this usage should be avoided.*

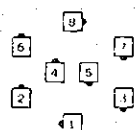


Figure 6

In Figure 7, we are faced with both right- and left-handed triangles. The caller can specify which triangles he wants by their handedness: "The Left-Handed Triangles Circulate" would have dancers 2-3-4 and 5-6-7 move; "The Right-hand Triangles Circulate" would have dancers 1-2-5 and 4-7-8 move.

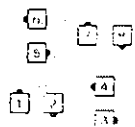


Figure 7

## Naming Triangles in Diamonds

In parallel diamonds, there are 4 embedded triangles. Each is named by describing the apex—In-Point, Inside, Out-Point, and Outside. In Figure 8, the lines define the four kinds of triangle.

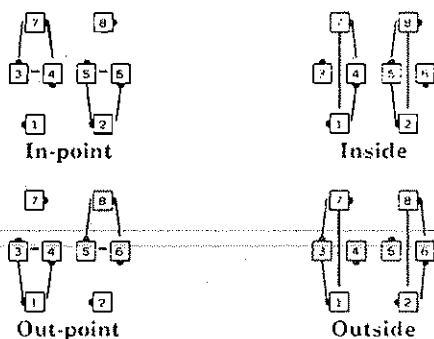
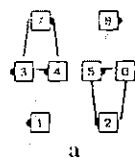


Figure 8.

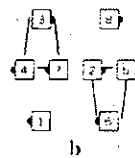
The dancers across the diamond from the named apex are *not* included in the named triangle. For example, on "In-Point Triangle Circulate," Dancer 1 above wouldn't move. Figure 8 shows right-handed triangles; left-hand diamonds would have corresponding

left-hand triangles. Facing diamonds would have funny triangles.

This identification-by-apex doesn't depend on the triangles being wave-based. Figure 9a shows in-point tandem-based triangles. Figure 9b shows the dancers after "In-point Triangle Circulate."



a



b

Figure 9

Point-to-point diamonds also have four sets of triangles. They are illustrated in Figure 10. They are named In-center, Inside, Out-center, and Outside triangles (*Suggestion: The names In-center, and Out-center aren't in common use, but dancers react correctly upon hearing them*).

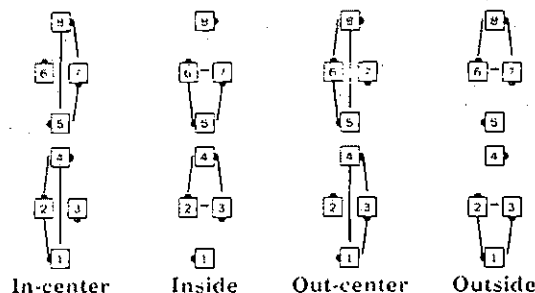
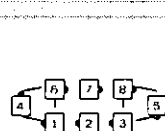
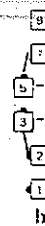


Figure 10.

There are other formations where it's possible to identify either an outside or an inside triangle. For example, Figure 11a shows the outside triangles but that formation has no inside triangles. By the same token, Figure 11b shows inside triangles in a formation where there's no outside triangle.



a



b

Figure 11

## End Triangles

Some outside triangles are also called "End triangles." The triangles in Figure

11a, and the Outside triangles in Figure 10, for example. This seems to be used when the formation is long, but no more than 2 dancers wide.

## Once-removed Triangles

Figures 12a & 12b show a siamese box-circulate formation:

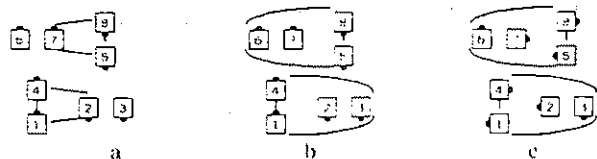


Figure 12

Figure 12a shows the two tandem-based triangles. Figure 12b also shows two tandem-based triangles; how should they be named? They're "Once removed tandem based triangles." The phrase "once removed" isn't a call, it's part of the formation name. Similarly, Figure 12c shows once-removed wave-based triangles.

These names also apply to these triangles in the siamese waves of Figure 14a-c. (*Suggestion:* In line with the distinction between Interlocked and Once-removed triangles we discuss below, we suggest that the triangles in 14d be called simply, "Once Removed." For fuller clarity, one could say "Each side, once-removed triangle....")

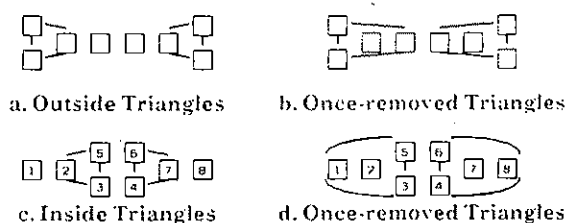


Figure 14

## Interlocked Triangles

Interlocked triangles are similar to once-removed triangles—there is an extra dancer or two inside the triangle but not part of it. While a single once-removed triangle can exist, interlocked triangles come in pairs—with part of each triangle being the "extra" in the other triangle.

Figure 15a shows an hourglass, and the two interlocked tandem-based triangles

within it (2-6-5 and 3-4-7); 15b shows a galaxy and the two interlocked tandem-based triangles within it (2-6-5 and 3-4-7); 15c shows the galaxy with its two interlocked wave-based triangles (2-8-3 and 1-6-7). The interlocked wave-based triangles in the hourglass are not used for naming.

In 15a, the apexes are interlocked; in 15b, c, and d, the bases are interlocked.

You can also combine "Interlocked" with other descriptions: Figure 15d shows "Interlocked Once-removed Triangles."

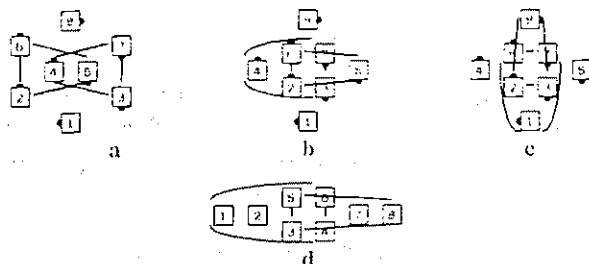


Figure 15

In the interlocked diamond formation, there are four sets of triangles. The Outside triangle (Figure 16a) is normal, as in regular diamonds, but the other three are Interlocked. They are called In-Point Interlocked Triangles, Inside Interlocked Triangles, and Out-Point Interlocked Triangles (Figure 16b-d, respectively).

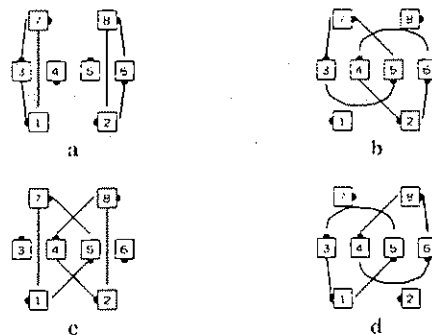


Figure 16.

*Suggestion:* Avoid identifying interlocked triangles as "once removed," even when that's accurate. Keeping the terms consistently distinct lets dancers identify the correct triangle faster.

## The Odd Cases

In some cases, you'll have to combine descriptions to identify a triangle. Or

you may have to get creative in identifying bases and apexes. Figure 17 shows a formation containing overlapping triangles. It wouldn't be enough to say "Once removed triangles." To tell which triangle you mean, you have to say something about the base or the apex. Some possibilities are "Side man is the apex of a once-removed triangle," "Head-based triangle," and "Side lady is the apex of a triangle."



Figure 17

Many other formations contain triangles; saying how to name all of them isn't practical. But you won't go wrong if you follow these guidelines:

- If saying "tandem-based" or "wave-based" is enough, say that.
- Try "Inside," "Outside," "In-Point," etc. You don't need to say "tandem-based" or "wave-based" as well, but you may.
- Try "once-removed" or "interlocked," alone, or combined with either of the above descriptions.
- Try "funny" alone, or combined with any of the above descriptions.
- If all else fails, add the names of specific dancers as the apex or base of your triangle, combined with descriptions from above.

## The Outer Limits

There are even more triangles than these rules will cover. In principle, each dancer in the square can be facing any wall (not to mention the 45° cases!). For symmetric choreography, that means there can be as many as 256 (4x4x4x4) possible formations—many of them "T-bone" based. The vast majority of those (like Figure 18) aren't used; if people start to use them, names will appear.



Figure 18

## THE ALL-EIGHT CONCEPT

By Bill Davis and John Sybalsky

The All-Four-Couples concept and the All-Eight concept are two ways of getting all 8 dancers simultaneously involved in 1, 2, or 4 person calls. Generally, All-Four-Couples has heads and sides working separately while All-Eight has some of them working together - usually in a star. For most calls there is little or no problem with which prefix (concept) to use. For some calls there are questions about which prefix to use. As a first attempt to resolve ambiguities, the authors went through all the viable 1-, 2- and 4-dancer calls through C-2 with the objective of categorizing them as appropriate for All-Four-Couples, All-Eight, or both. In going through the exercise it became clear that several calls were in a category which we called Everybody [see below]. Calls such as Everybody Partner Trade (from a Square Set) are in that category.

We also found that several calls fit in more than one category. In some cases multiple categories are necessary because different starting formations are involved. Typical of this is the situation presented by the call Swing Thru. From a square set All-Four Couples is appropriate; from a thar All-Eight is appropriate. Another dual category call is Touch 1/4. From a square set All-Four-Couples is appropriate; from a square set plus Face Your Partner, Everybody is appropriate. Usually there is no problem with these cases.

A major result of our effort, however, was the realization that some calls are in limbo because we *did not have an explicit statement of a rule for the All-Eight concept*. Specifically, we did not have a rule that is written in the same detail as the All-Four-Couples rule. An example of a situation that we wanted to fix is illustrated by the call Lead Right. We recognized that two different ending formations could be obtained. We felt it would be nice if our rules stated clearly which result should ensue.

The call Step and Fold illustrates another ambiguous situation. From a thar it is clear that ends and adjacent centers are going to change from side-on partners to tandem dancers. Now do they slide sideways to their

initial quadrant, or do they walk ahead or back up to the quadrant 90 degrees around from their initial quadrant? Both actions would be legitimate. All-Four couples would require that they take the second action. All-Eight did not specify the first action (of sliding sideways). We thought — 'perhaps it should'.

As a result we decided to take a stab at formalizing rules for the All-Eight concept. We wanted rules that did not change current practice and that would fit with the current All-Four-Couples rules in such a way as to cover the whole gamut of calls and starting formations.

The first thing we found was that we needed a rule for when to use All-Eight and when to use All-Four-Couples. We also found that the determination of which concept is appropriate for a specific call and the definition of All-Eight are linked in a chicken-and-egg type syndrome. For example, for some calls two different ending formations could be obtained from the same starting formation. Should the desired ending formation be determined by which concept was used? It seemed like a good idea. The call "Lead Right" leaves heads facing the side direction. All-Four-Couples Lead Right would have the heads end in the side positions as a couple facing out. By definition All-Eight Lead Right could have the heads in the head position back-to-back with their opposite. With these kinds of things in mind and after some iteration, we formulated a set of rules.

First, here is the rule for use of the prefix Everybody. Most agree that specific articulation of the prefix may be dropped when the desired action is clear.

*The Everybody concept is used for one- and two-dancer calls that have dancers remain in the same quadrant and that can be done without reference to the other dancers. Examples are Face [In, Out, Right, Left], Zig, Touch 1/4, etc. Most of these calls may also be done under the All-Four-Couples rule if a quadrant change is desired. There is no particular point in using the prefix All-Eight for these calls. However, if it were used, dancers would probably respond in the manner desired.*

Now, we already have a set of rules for the All-Four-Couples concept [see the 1992 Big Five or the SCVCA August, 1990 notes]. As a result of our effort to define the rules for All-Eight we realized that the All-Four-Couples rules do not say what calls are inappropriate or not allowed under the concept. We will try to clarify that here by establishing a hierarchy for the three concepts.

#### WHICH CONCEPT TO USE

1. If the **Everybody** concept applies, use it.
2. If the call requires two dancers to pass or slide by the flagpole center simultaneously in the same direction, [i.e. east, not just side] use the All-Four-Couples concept [e.g. for Right & Left Thru, Half Sashay, Touch 1/4] except for calls that start in a 1 by 4 formation [e.g. Trade the Wave, Explode the Wave] where All-Eight should be used.
3. If both the All-Eight and the All-Four-Couples concepts are allowed [e.g. Shakedown], use the one that gives the desired ending formation. These calls must all start in a 2 by 2 formation.
4. If All-Eight and All-Four Couples give the same ending formation, use All-Eight [e.g. All-Eight Chase Right].

With these rules we have established a hierarchy for invoking the appropriate and proper concept. With these guidelines we are able to formulate a rule for All-Eight that fills in all the blanks. We see that the All-Eight concept turns out to be the proper choice for most calls.

#### RULES FOR THE ALL-EIGHT CONCEPT

1. For calls that **END** in a 1 by 4 formation [typically crossed waves or lines (thar-like)], dancers move to their new positions by moving forward in arcs [e.g. Trade the Wave]. Often, four dancers will star through the center using the inside hand [e.g. 1/4 Thru]. Some, however, may move around the outside [e.g. Peel the Top]. Dancers end in the same positions as if just four dancers had done the call.

2. For calls that go from a 1 by 4 or diamond formation to a 2 by 2 formation, dancers adjust to keep the direction of the long axis the same [e.g. Diamond Step and Fold from a promenade.]
3. For calls that go from a 2 by 2 to another 2 by 2 formation, dancers end on the footprints of *their (head/side) rectangle* (as in blocks) [e.g. Box Circulate or Lead Right (see below)].

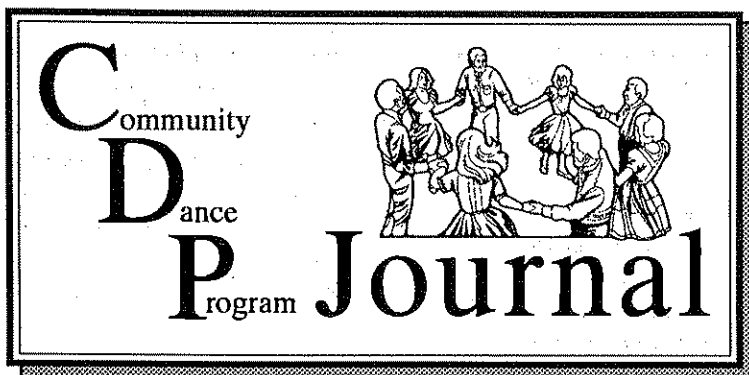
To give added insight and to elaborate on some of the rationale of these rules, we have prepared a couple of illustrations of their use and the results.

From a square set All-Four-Couples Lead Right (or Wheel Thru) has the #1 man and #1 lady facing out as a couple in the #2 position. All-Eight Lead Right (or Wheel Thru) has the #1 Man in the original #3 man's position with the #3 lady back-to-back with him [having faced out and stayed in her original position].

From a square set the call (Everybody) Hinge would give a thar [with all dancers remaining in their home quadrant]. From this setup Everybody Step & Fold is not allowed because more than two dancers are necessary to know who Steps and who Folds. All-Eight Step & Fold leaves the #1 dancers in the number 1 quadrant in tandem with the #1 lady facing the #1 man's back and so on. From the same setup All-Four-Couples Step & Fold has the #1 lady move to the #4 quadrant [and turn around] while the #1 man moves forward to the #2 quadrant. The #1 man ends in a left-hand mini-wave with the #3 lady. Dancers should use the All-Four-Couples corner passing rule to move to the adjacent quadrant.

These proposed rules have been given to the Callerlab definitions committee for in-depth review. Thus, they must be treated as *proposed* at this point. We are releasing them to give you a chance to try them and to elicit comments to help guide the definitions committee. If you have any comments, send them to either of the authors.





A publication of

The CDP Committee  
of  
Callerlab

The International Association  
of  
Square Dance Callers

Volume 1 Number 1

August 1992

Welcome to the inaugural issue of the *CDP Journal*, the voice of the Community Dance Program. This publication was created to respond to the greatly increased interest shown by many people over the last few months in learning more about community dancing.

### What is the Community Dance Program?

The CDP is designed to provide a wide variety of dancing experience through the use of square dances, mixers, simple couple dances, contras, quadrilles, solo dances, etc. Many people do not have the time to spend 30-40 weeks learning how to square dance. The CDP is designed around six easy lessons. Many people can only dance once or twice a month or less. The CDP will allow people to attend a dance any time after the short set of lessons and expect to be able to dance most of the program.

The community dance program is based upon a limited set of terminology. Only 24 of the Callerlab mainstream square dance basics are recommended. The program relies on the clever use of choreography, music and different formations to provide the variety needed to keep people interested over an extended period of time. CDP programs will also have many other fun aspects normally associated with square dancing. Special parties and other social activities are recommended as a regular part of the program.

**Want to know more?**  
Order the handbook for the  
**Community Dance Program**  
\$3.00 each from  
Callerlab

## Selling The Community Dance Program

by Calvin Campbell

*(The following material was presented at the 1992 Callerlab convention.)*

We are competing in a world where people are constantly pressured to produce more, enjoy more, be more. Leisure time is down and work demands are up. The CDP must be designed to fit into this busy world.

### Setting the Proper Goal

The Community Dance Program must be approached as a **permanent destination program**. Most people attracted into the program should find a recreation that will meet their needs for years.

Taking this approach does not threaten recreational square dancing in any way. Most of the people who will join a community dance program would probably never consider taking recreational square dance lessons under the present system. On the other hand, some of these people may eventually also try recreational square dancing.

### Reaching the Customer

One of the most successful ways to start a club has been to find existing organizations (churches, service organizations, lodges, recreation departments, etc.) that are willing to sponsor dancing.

Word-of-mouth advertising is valuable, but the Community Dance Program will have to tap into the same channels of advertisement that are currently used by other services. This will include newspapers, radio and TV.

The cost for dancing must provide enough income to enable the club or caller to set aside money to pay for advertising. Even though this increases the cost per lesson or dance, the overall cost of learning to dance is reduced. People

will only have to pay for six lessons instead of 30-40 lessons.

### Teaching the CDP

Community Dance Program lessons can be held at any time of the year and under a variety of schedule arrangements. The goal is to reach more people at a time that is convenient for them.

**Once a week** -- Evening lessons held once a week will still work for many people. You may wish to consider holding lessons in the morning or early afternoon or during weekends. Many people are primarily daytime learners. Holding lessons during the day could appeal to them.

**Six consecutive days** -- Many people who cannot or will not sign up for several weeks of lessons will set aside a week for learning. Consider holding lessons every night for a week with a special party at the end of the week.

**Learn while on vacation** -- Teaching the basics in a vacation atmosphere has the advantage of allowing people to enjoy each other's company while doing other recreational activities.

**Community Education Programs** Community Colleges and Recreation Departments are always receptive to new classes. The CDP fits very nicely into the typical school schedule.

### Maintaining a Long Term CDP

**Social Aspects** -- The most important ingredient in building and maintaining a community dance program will depend on the success of the **social interaction** aspects of the program. The dancing may be the bricks that are used to build the program, but the friendships that are formed within the group will be

the mortar that holds it together. Long term program planning should include special parties. Activities other than dancing should include potlucks, picnics, camping, etc. There should be planned time within each evening for people to become better acquainted with one another.

**CDP Leadership** -- Leading a community dance program requires a variety of skills. The leaders must be able to call, cue and prompt dances to a wide variety of music styles and instrument combinations and be excellent teachers. Many of these programs may be shared by two or more people to distribute the duties and to be able to provide the variety of dances necessary to keep people interested. None of these skills are difficult to learn, but like calling square dancing, they take time to learn.

**Music and Formation** -- The keys to a successful dance program are **variety in music and formations** and not in the number of terms learned by the participants. Once people have attended six weeks of lessons they should be able to walk in any evening and expect to be able to dance 85% or more of the program with no more than a quick walk-through of any dance. **Good music is critical.** In a successful CDP the people will gain 90% of their enjoyment from dancing to the music and not from solving a choreographic puzzle.

This does not mean a Community Dance Program must be devoid of challenge or mental stimulation. To the contrary, until they are learned, many of the dances would seem difficult to the average square dancer. Square dancers are expected to know the basics of square dancing well enough dance them on command and with no practice beforehand. CDP dancers will expect to have anything new or different briefly taught before it is danced. CDP leaders will be expected to be able to teach or walk through a dance quickly and with an economy of words.

**Frequency of Attendance** -- We are going to have to plan CDP programs for people who want to attend every week and also for people who want to come once a month or once every two months. This will be a challenge. The leaders will

have to have a wide repertoire of dances with the same skill level that can be rotated over time.

### The Benefits of a CDP

As you read the above material, I'm sure many of you said to yourself, "That sounds like a lot more than I want to tackle." For some of you that may be true, but let's look at some possible benefits of spending the effort.

First, there is a huge market for the CDP. Right now square dancing is going down in popularity and western swing is all the rage. Why do you suppose this is true? You can take a couple of western swing lessons and then attend almost any night club and dance. You don't have to be an expert to have fun. If we provide the same ease of learning in the CDP, it will be successful.

Second, most of us are in this business because we love helping people to have fun. A community dance program provides fun at many levels all the way from family get togethers to the elderly in the nursing homes. It provides a form of dancing that can be learned when you are young and danced for a lifetime. You can learn it, leave on a six month trip, and when you come back you will still be able to dance.

Finally, no one loses. Remember, the Community Dance Program will be a destination program for many people. They will join a CDP club and dance for many years. Other people will become fascinated by some particular aspect of dancing and will go on to become recreational square dancers, round dancers, ballroom dancers, and so on. Some of these people will eventually become tired of these activities or be unable to keep up and will return to the Community Dance Program. It becomes a place where people can dance for a lifetime.

Do you have some ideas to share on how to run a successful CDP?  
Send your articles to:

**Calvin Campbell**  
CDP Journal Editor  
343 Turf Ln.  
Castle Rock, CO 80104

### Square Dance Figures

Figures such as the ones below stay within the 24 basics recommended by Callerlab and still add variety to a program. The patter figure was adapted from an old standard called the Lazy H.

#### Patter Figure

First Couple Bow & Swing  
Down the Center & Split the Ring  
Around One to a Line of Four  
Line of Four Forward & Back  
Forward Again and Stand Pat  
*(The line stops in the middle between the side couples)*  
Sides Right & Left Thru down the Line  
*(The man goes down one side and the lady down the other and courtsey turn on the end)*  
Right & Left Back  
Center Four Circle Four  
Everybody Home & Everybody Swing  
Promenade

#### Singing Call Figure (64 count)

Heads Pass Thru & Promenade Left  
All the Way Around Back to Home  
Sides Pass Thru & Promenade Left  
All the Way Around Back to Home  
Allemand Left with the Corner  
DoSaDo Your Own  
Swing the Corner & Promenade  
*\*For variety you can promenade left one time and right the next time.*

#### CDP Star Thru Equivalent

Head Ladies Chain  
DoSaDo the Opposite Couple  
Circle Four to the Left 1/4  
*(The DoSaDo is used to break up the counterclockwise motion set up by the courtsey turn at the end of the ladies chain.)*

What figures and square dances do you use that fit within the 24 basics recommended by Callerlab? How do you solve the choreographic problems presented by a limited set of square dance terms? What do you use in the way of setups, zeros, getouts?

## Dancing In Trios

by Ken Kern

Trios will add variety and challenge to any CDP Program because the majority of the dancing public is not accustomed to dancing in this formation. If your group is small or not well balanced, male/female, trios will provide additional flexibility for any program. If there are a number of extra women in the group, simply ask each man to invite two ladies to dance and have them form sets of three facing three with a man in the middle and a lady on each side. Sets may also be formed with three men facing three women. If you are working with youngsters who are adverse to asking a person to dance and become a "partner", it is easy to just ask six people of any sex and any age to group together on the floor and then have them divide up into threes facing threes.

If the size of the group is large and the hall has enough room, arrange the sets of trios around the outside of the hall with one group of three facing clockwise and one facing counter clockwise like the spokes of a wheel. If the group is small or if the hall is long and narrow, arrange the sets so that one trio is facing down the hall and the other is facing up the hall. If there is not an even number of trios, the extra set of three can be placed at the end of the hall and instructed to wait for one complete sequence of the dance and to then join in when a set of three passes through from another set towards them.

The following dance is from the Community Dance Program Handbook published by Callerlab and is a good, simple dance to use when introducing trios. Pick any strongly phrased hoedown such as Arkansas Traveler, Lamon LR 10120 or a singing call with a strong marching beat. Several good examples are, New England March, Silver Sounds SSR-110 or Real Madrid TNT-157 or Down At The Twist And Shout, Chaparral C-222.

### Alternate Trios

by Ken Kern

**Formation:** Trios, line of three facing a line of three

<i>Intro</i>	---, Circle to the Left
1-8	---, Circle Right
9-16	---, Centers Only
	DoSaDo
17-24	---, Ends Only DoSaDo
25-32	---, Centers Turn One on the Right with the Right
33-40	---, Centers Turn One on the Left with the Left
41-48	---, Go Forward and Back
49-56	---, Pass Thru, on to the Next
57-64	---, Circle to the Left

\* Do any of you have Trio formation dances that could be used as part of a CDP?

## Couple Dances

The success of any long term dance program will depend on keeping the interest of enough people. This means providing a mixture of music types that will satisfy the needs of a large cross section of people.

Couple dances or mixers that do not require any footwork other than the ability to walk are a good way to introduce people to the concept of couple dancing. They provide another tool in your bag-of-tricks to keep it interesting.

Couple dances can also be used to teach basic movements used in other dance forms. The mixer shown below uses only square dance terminology. The tune has been used as a square dance singing call for years, but the rhythm is really better suited to couple dancing.

### I Don't Know Why

**Formation:** Couples in a single circle, all hands joined and facing the center of the hall (COH.)

**Record:** LS E-37

### Counts

<i>Intro</i>	---, -- Circle Left
1-8	---, -- Circle Right
9-16	---, Everybody Forward & Back
17-24	---, Just the Ladies Forward & Back
25-32	---, Face the Corner & DoSaDo
33-40	---, --- Swing
41-48	---, -- Promenade & Sing
49-56	---, ---
57-64	---, -- Circle Left

The second mixer uses an old square dance hoedown tune. The musical arrangement has several places where all the music stops for four beats. During this pause the dancers clap and stamp as described below.

It is a very effective way to teach people the importance of dancing to the music. It also presents a challenge to the dancer to see if they can clap and stamp at the right time in the routine.

## Consider Using Country Western Dancing

The Texas Two Step is being taught at most of the western night clubs in the country. Why not make it part of your Community Dance Program? It's a natural.

All you need to do is to attend a couple of free lessons at your local western night spot. Of course, you do need to be sure that the teacher at the night club knows what they are doing. Then bring home the knowledge and introduce it to your Community Dance Program.

The key to success is to keep it simple and to not expect that everyone will want to learn how to do it.

Teach the people to do the forward two step from a varsouvina dance position. You can add a few twists and turns later on. Many of them will be able to add some twists on their own.

Any number of record stores carry 45 RPM singles of the top western tunes. Pick out at least one with a female vocal lead and one with a male vocal lead and you have at least two dances to spice up your program.

When do you use it in your program? Try the beginning of the program as people are coming in and at the end of the program just before refreshments.

## Phrase Craze Mixer

Lou Hyll

**Formation:** Circle of couples facing LOD (counterclockwise), inside hands joined, lady on man's right. Begin on outside foot.

**Record:** LS E-17 or LS 3323

### Counts

**Intro** Wait 4 Counts

**1-8** Walk, 2, 3, 4; 5, 6, 7, Face

Walk 7 steps forward, turn to face partner on the 8th count.

**9-16** Back Away, 2, 3,-; Clap 3 Times, Stamp 3 Times

Back away from your partner with four steps. On counts 13 and 14 clap hands three times quickly. On counts 15 and 16 stamp feet three times quickly. The claps and the stamps will occur during a break in the music.

**17-24** Lady to Your Right ; DoSaDo, -, -, -  
Walk forward diagonally to the right to a new partner and DoSaDo.

**25-32** Swing, -, -, -; -, -, -, -  
Swing new partner. End facing in LOD, inside hands joined.

### Cues

**Intro** ----, --- Walk

**1-8** ----, --- Face, Back Away

**9-16** -- Clap and Stamp, --- DoSaDo

**17-24** ----, --- Swing

**25-32** ----, --- Walk

## Contra Dances

Contra dances are a very useful tool in any community dance program. They are an excellent for teaching because the routine repeats and the dancers have a chance to practice what they have learned. Contra dancing is done to a wide variety of musical arrangements. This allows you, as a leader, to use the music to help set or change the mood within the program for the evening. Contra dancing presents a change of pace for the dancer. The people are expected to dance to the music, the formations and routines used are intriguing and are very satisfying to dance.

For many of you, reading the CDP Journal for the first time, contra dancing will be the form of dancing you are the least comfortable leading. If you are in this category, you may want to buy *Contra Dancing* by Don Armstrong. It explains contra dancing in clear logical terms and contains many good contra dance routines.

The contra dance shown below is very simple. If you are a novice in using this dance form or teaching new dancers, it is an excellent first dance to try.

### Tunnel Contra

Author Unknown

**Formation:** Six couples or fewer. All the men in a line on the caller's right. All the ladies in a line on the caller's left.

**Record:** LS E-40 (*Compete instructions with record*)

**Tip:** The top couple slides or sashays to the foot of the set under an arch made by all the other dancers. The arch or tunnel can be eliminated if necessary.

**Intro** ----, Everybody Forward & Back

**1-8** ----, All Pass Thru, - U Turn Back

**9-16** ----, Everybody Forward & Back

**17-24** ----, All Pass Thru & U Turn Back

**25-32** ----, Top Couple Slide Down (Others Arch)

**33-40** ----, Lady Up Inside, Man Up Outside

**41-48** ----, Man Down Inside, Lady Down Outside

**49-56** ----, -- Everybody Swing

**57-64** ----, Everybody Forward & Back

The prompts shown below are abbreviated and should be used only after the dancers are completely familiar with the dance.

**1-8** ----, --- Cross

**9-16** ----, --- Forward

**17-24** ----, --- Cross

**25-32** ----, --- Top Couple Down

**33-40** ----, --- Lady Up Inside

**41-48** ----, --- Man Down Inside

**49-56** ----, --- Swing

**57-64** ----, --- Forward

The two mixers above were taken from the LSF Leadership Training Institute 1992 syllabus. Do you have any mixers you use? Please send the cue sheet, record name and number.

**Editor's Note** -- Here is the first issue of the CDP Journal. How do you like it? What would you like to see in future issues? Several people did send in letters and material that will be used in future issues. We encourage everyone to send in dances, articles, and comments. Remember, to receive future issues of the CDP Journal you must be on the interest list.

# CATEGORIZATION OF ALL 4 COUPLE AND ALL 8 CALLS

E = Everybody; 8 = All 8; 4 = All 4 Couples  
E, 4, and 8 prefixes are not appropriate/applicable to calls not listed

8 Ah So  
8 Alamo Swing Thru  
8 Alter the Wave  
E/4/8 And Roll  
E/8 And Spread  
8 And Weave  
4/8 Anything & Cross  
E/4 (Anything) to a Wave  
4/8 Arky Star Thru  
E/4 Back Track  
8 Bend the Line  
8 Bounce  
E/4 Box the Gnat  
4/8 Box Circulate  
4/8 Box Transfer  
4/8 Box Counter Rotate  
8 (Box) Recycle  
E/4/8 Boys Run  
E/8 Boys Trade  
E/4/8 California Twirl  
E/8 Cast Off 3/4  
4 Catch  
8 Centers Run  
8 Centers Circulate  
8 Centers Trade  
8 Chain Down the Line  
8 Chase Your Neighbor  
8 Chase Right  
4 Circle By X by Y  
4/8 Circle to a Wave  
4/8 Cross Back  
4/8 Cross & Turn/Reverse  
8 Cross Your Neighbor  
8 Cross Run  
8 Cross Fold  
4 Cross Trail Thru  
8 Cross Kick Off  
8 Cross Roll to a Wave  
8 Cut the Diamond  
8 Diamond Circulate  
8 Dixie Diamond  
8 Dixie Sashay  
8 Dixie Style O/W  
4 Double Star Thru  
8 Drop In/Out  
8 Ends Run  
8 Ends Trade  
8 Explode the Wave  
8 Explode And  
E/8 Extend (the tag)  
8 Fan the Top  
8 Flip Back  
8 Flip Your Neighbor  
8 Flip the Diamond

8 Flip the Line  
8 Flutterwheel  
E Fold G/B/E/C  
8 Follow Thru  
8 Follow Your Neighbor  
E/8 Girls Trade  
E/4/8 Girls Run  
E/4 Half Sashay  
8 Half Tag  
4/8 Kick Off  
4/8 Lead Right  
E/4 Left Turn Thru  
4/8 Left Wheel Thru  
4 Left Square Thru  
4/8 Left Swing Thru  
8 Linear Cycle  
8 Lock It  
E/4 Make an Ocean Wave  
8 Mix  
8 One Quarter Thru  
4 Pair Off  
E/4/8 Partner Trade  
E/4 Partner Tag  
4 Pass the Sea  
4 Pass the Ocean  
E/4 Pass Thru  
8 Pass & Roll Your Neighbor  
4/8 Pass & Roll  
E/4 Pass In  
E/4 Pass Out  
8 Peel & Trail  
8 Peel Off  
8 Peel the Top  
8 Peel to a Diamond  
8 Promenade 3/4  
E/4 Quarter In  
E/4 Quarter Out  
8 Recycle  
8 Recycle [facing]  
4/8 Remake the Setup  
8 Reverse Explode  
4/8 Reverse Swap  
8 Reverse Flutter  
4 Right & Left Thru  
E/4 Right/left Roll to a Wave  
E Rotate, Reverse/Single  
4/8 Scoot Back  
4/8 Scoot & Dodge  
8 Scoot & Weave  
4/8 Shakedown  
E/8 Shazam  
4/8 Single Cross & Wheel  
E/4 Single Circle O/W  
E Single Bounce

4/8 Single X Trade & Wheel  
E/4 Single Wheel  
E/8 Single Hinge  
8 Slide  
E/4 Slide Thru  
8 Slip  
8 Slither  
4/8 Spin the Top  
4/8 Split Swap  
4 Square Thru  
4 Square Chain the Top  
4 Square Chain Thru  
8 Squeeze  
4/8 Stack the Line  
E/4 Star Thru  
4/8 Step & Fold  
4/8 Swap Around  
8 Swap the Wave  
4/8 Sweep 1/4  
4/8 Swing Thru  
8 Swing  
8 Switch the line  
8 Switch the Wave  
8 Switch to a Diamond  
4/8 T-Bone Circulate  
8 Tag the Line  
8 Tag Back to a Wave  
8 Tag Your Neighbor  
8 3/4 Tag the Line  
8 Three Quarter Thru  
E/4 Touch 1/4  
8 Trade The Wave  
8 Trail off  
8 Turn to a Line  
E/4 Turn Thru  
8 Turn & Deal  
8 Two Thirds Recycle  
8 Veer Right  
8 Veer Left  
4/8 Vertical Anything  
4/8 Vertical Tag  
4/8 Vertical Tag Back  
4/8 Walk and Dodge  
4/8 Wheel Fan Thru  
4/8 Wheel Thru  
8 Wheel and Deal  
E/4/8 Wheel Around  
4/8 Wheel the Ocean  
4/8 Wheel the Sea  
4/8 With the Flow  
E/8/4 Zig Zag, Zag Zig  
4/8 Zing  
4/8 Zoom

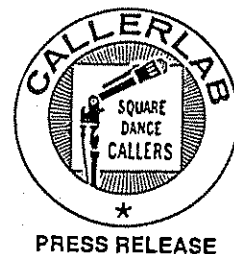
**PROPOSED**

**PROPOSED**





**FOR IMMEDIATE RELEASE**  
**August 1992**



**\*\*\*\*\* START \*\*\*\*\***

Bill Higgins, Chairman of the CALLERLAB Round Dance Committee, announces that the Round of the Quarter for September - December, 1992 is JEANIE'S WALTZ (Blue Star 2406). A cue sheet is reproduced on the back of this press release.

1992 selections were:

SHE'S A LITTLE PAST 40 - Jan - Apr  
MAKE IT NICE - May - Aug  
JEANIE'S WALTZ - Sep - Dec

CALLERLAB hopes that most clubs will use these selections in their dance programs. Squares and Rounds belong together and CALLERLAB encourages full participation in the Round Dance Program.

**\*\*\*\*\* 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**



JEANIE'S WALTZ

DANCE BY :FRANK & JEAN CUTTER 47 ORANGE BLOSSOM LN.  
RECORD :BLUESTAR# 2406 DADE CITY, FL 33525  
FOOTWORK :OPPOSITE EXCEPT AS NOTED 904/523-0664  
PHASE :11 (WALTZ RHYTHM)  
SEQUENCE :INTRO.A B A B TAG

DEDICATED TO MY WIFE, DANCE PARTNER, AND BEST FRIEND

INTRO

- 1-4 WAIT: WAIT: SWAY LEFT TCH: SWAY RIGHT TCH:  
(1-2) in BFLY fcg WALL wait 2 meas;; (3) sdL, draw R to L,  
body sway (4) sd R, draw L to R, body sway

PART A

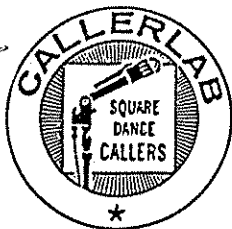
- 1-4 WALTZ AWAY; TURN-IN(LOP); BACK WALTZ; BACK FACE CLOSE (BFLY WALL);  
(1) in BFLY fcg WALL release lead hands fwd. & away from ptr L,R,  
L; (2) turn in twd ptr R,L,R to face RLOD in LOP,-; (3) back up  
waltz LOD L,R,L; (4) back R, back L trn lf & fcg WALL, cl R to L  
in BFLY WALL;
- 5-8 BALANCE LEFT; BALANCE RIGHT; CANTER; CANTER (CP WALL);  
(5) in BFLY fcg WALL sd L, XRIB (W XLIB) rising to toe step in  
place L; (6) in BFLY fcg WALL sd R, XRIB (W XRIE) rising to toe  
step in place R; (7) sd L, draw R to L, cl R; (8) sd L, draw R to  
L, cl R;
- 9-12 LEFT TURNING BOX;;;:  
(9) in CP WALL fwd L, trn LF  $\frac{1}{4}$ , sd R, cl L to R; (10) back R trn LF  
 $\frac{1}{4}$  sd L, cl R to L; (11) fwd L trn LF  $\frac{1}{4}$ , sd R, cl L to R; (12) back  
R trn LF  $\frac{1}{4}$ , sd L, cl R to L,
- 13-16 TWIRL VINE 3; THRU PACK CLOSE; DIP CENTER&HOLD; RECOVER TOUCH  
(BFLY);  
(13) sd L, twds LOD XRIB, sd L (W twirl rf under lead hands R,L,R);  
(14) thru R trng rf to fc ptr & WALL, sd L, cl R ending in CP WALL  
(15) dip back COH L,-; (16) recover to WALL R, tch L to R-;

PART B

- 1-4 WALTZ AWAY & TOGETHER:: FORWARD LIFT: SPIN MANUEVER:  
(1) in BFLY fcg WALL trng LF (WRF) & fwd & slightly away from ptr  
L, fwd R, fwd L ending in OP fcg LOD, (2) trng rf (W lf) & fwd  
R,L,R, ending BFLY fcg WALL (3) fwd L, lift R twds LOD-; (4)  
releasing hnd holds & mnvrg to fc RLOD on R, sd L, cl R ending  
in CP (W lf spin L,R,L,);
- 5-8 SPIN TURN; BACK SIDE CLOSE; TWO LF WALTZ TURNS (BFLY WALL);;  
(5) bk L pvtg rf keeping R fwd, fdw R cont trng slowly rising,  
small sd. & bk L fcg LOD; (6) bk R, sd L, cl R ending in CP fcg  
LOD; (7) starting lf trn fwd & sdL, sd R, cl L to fc DRC;  
(8) cont lf trn bk & swd R, sd L cl R blindg to BFLY fcg WALL;
- 9-12 WALTZ AWAY; PIC-UP-SCAR; TWINKLE BJO; TWINKLE TO FACE;  
(9) repeat meas. 1 of part A, (10) fwd R,L,R (W pkup L,R,L,)  
SCAR/DWL; (11) XLIFR DWL (WXIB) sd R BJO, cl L; (12) XRIFL DCL  
(WXIB), sd L SCAR, cl R blend fcg wall;
- 13-16 TWIRL VINE 3; THRU FACE CLOSE; SIDE TOUCH LEFT; SIDE TOUCH R;  
(13) repeat meas 13 part A; (14) repeat meas 14 part A; (15) sd.  
L LOD, tch R to L-; (16) sd R RLOD tch L to R-;

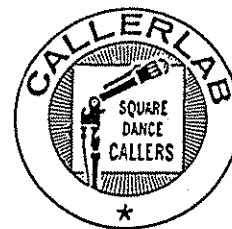
END

- 1 STEP APT. & SMILE;  
step L twd COH & SMILE



PRESS RELEASE

**FOR IMMEDIATE RELEASE**  
**August 1992**



PRESS RELEASE

\*\*\*\*\* **START** \*\*\*\*\*

Eric Henerlau, Chairman of the Advanced Quarterly Selections Committee, is pleased to announce that the committee has selected FOLLOW TO A DIAMOND as the Advanced Quarterly Selection for the period September 1, 1992 to January 1, 1993. **Callers are reminded that this selection is not to be introduced prior to September 1.**

**FOLLOW TO A DIAMOND**

**STARTING FORMATION:** Parallel Right - or Left-Hand Box Circulate

**THE ACTION:** Infacing dancers Follow Your Neighbor and Spread to become points of a diamond.  
Outfacing dancers Box Circulate once and a half to become centers of a diamond.

**ENDING FORMATION:** Diamond

**TIMING:** 6 beats

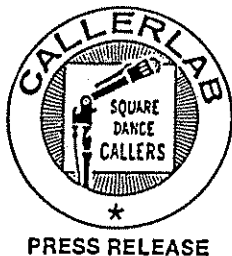
**DANCE EXAMPLE:** Zero Box: Touch 1/4, FOLLOW TO A DIAMOND, 6 x 2 Acey Deucey, Flip the Diamond, Hinge, Extend, Right and Left Grand.

**SINGING CALL EXAMPLE:** Heads Wheel Thru, Touch 1/4, FOLLOW TO A DIAMOND, Girls Swing Thru, Flip the Diamond, Boys Run, Couples Circulate, Bend the Line, Slide Thru, Swing Corner, add tag...

\*\*\*\*\* **END** \*\*\*\*\*

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

**THE CALLERLAB BOARD OF GOVERNORS**



**FOR IMMEDIATE RELEASE**  
**August 1992**



\*\*\*\*\* **START** \*\*\*\*\*

Walt Cooley, Chairman of the Mainstream Quarterly Selection Committee, is pleased to announce that his committee has selected **CROSS THE TRACK** as the Mainstream Quarterly Selection for the period beginning August 1, 1992.

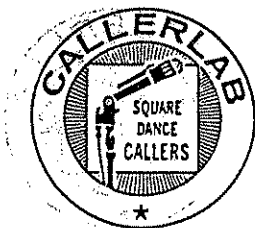
**CROSS THE TRACK**  
by Shawn Cuddy

- STARTING FORMATION:** Lines of four facing out
- THE ACTION:** Centers do a partner trade. Meanwhile, the ends cross fold. Upon reaching this momentary double pass thru formation, all extend twice (2) to parallel right hand ocean waves.
- ENDING FORMATION:** Parallel right hand ocean waves.
- DANCE EXAMPLE:** Heads pass thru, separate around one to a line, pass thru, **CROSS THE TRACK**, ladies trade, recycle, pass thru, trade by, left allemande.
- SINGING CALL EXAMPLE:** Heads star thru, double pass thru, centers in, cast off 3/4, forward and back, pass thru, **CROSS THE TRACK**, recycle, veer left, tag the line, women U turn back, swing corner.
- Heads pass the ocean, swing thru double, extend, women trade, recycle, pass to the center, double pass thru, centers in, cast off 3/4, pass thru, **CROSS THE TRACK**, corner swing.
- TIMING:** 6 beats
- TEACHING SUGGESTIONS:** **CROSS THE TRACK** is easily grasped by dancers within the Mainstream Program if first presented in HeHe/SheShe lines (CALLERLAB arrangement #1), where the men are on the left hand side of the line. This call provides the opportunity to emphasize **TRADE**, **CROSS FOLD** and **EXTEND THE TAG**, when broken down into 3 parts during the teach. Be sure to stress a right-shoulder pass throughout the movement.

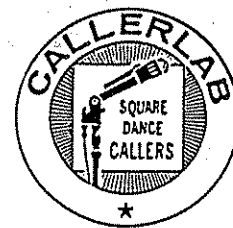
\*\*\*\*\* **END** \*\*\*\*\*

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**



**FOR IMMEDIATE RELEASE**  
**August 1992**



PRESS RELEASE

\*\*\*\*\* START \*\*\*\*\*

PRESS RELEASE

The CALLERLAB Board of Governors is pleased to announce that **Sammi Smith**, Wheeling West Virginia, **Ray Hilton**, Saco, Maine, and **Douglas E Barnett**, Greenbelt, Maryland, are recipients of the Jerry Schatzer Memorial Scholarship Fund.

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

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

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

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

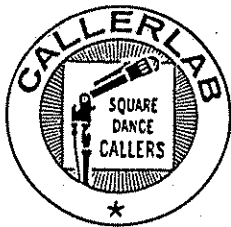
Information regarding this, and other, scholarships available through CALLERLAB can be obtained by contacting the CALLERLAB Home Office.

\*\*\*\*\* END \*\*\*\*\*

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

THE CALLERLAB BOARD OF GOVERNORS

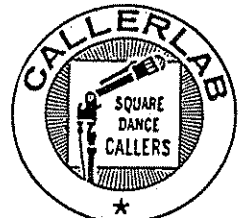




PRESS RELEASE

**FOR IMMEDIATE RELEASE**  
**August 1992**

\*\*\*\*\* **START** \*\*\*\*\*



PRESS RELEASE

**CALLERLAB RECOMMENDATIONS REGARDING  
SOUND ENHANCEMENT EQUIPMENT**

**Bulletin #1**

Square dance individuals and organizations who wish to purchase sound enhancement equipment should spend some time and effort shopping before they decide on and purchase a given set. There are at least four major companies which manufacture appropriate equipment and many local retailers who stock and sell these items. Addresses for some manufacturers and dealers will be found at the end of this bulletin.

Prices vary widely. Most manufacturers list a recommended retail price, but many retailers offer discounts and sell below the prices recommended. Purchasers should shop around both for brand and price. Many local dealers handle more than one brand of equipment and may be willing to set up at a club dance for a demonstration. If possible, it is an advantage to try out any equipment you are considering for purchase in a dance situation. Prices can range from \$400 to \$900 for a transmitter and three receivers. Extra receivers will cost from \$75 to \$200.

Receivers can be purchased that are tuned to one fixed frequency while others are available that are tunable to the full range of frequencies set aside for the hearing impaired. Each type has its advantages. The fixed frequency type works well when properly used with its matching transmitter. However, it is of no use in a hall using a transmitter set to a different frequency. The tunable receivers can be tuned to additional frequencies so they are usable in halls where the transmitters are transmitting on different channels. Again though, there are problems if the tunable receiver does not stay sharply on the frequency and must be re-tuned repeatedly.

Those buying equipment generally purchase a transmitter, patch cords to hook the equipment into the caller's amplifier, a carrying case and a few receivers for use as loaners. If only a few loaners are involved, owners might need but a name and address of the borrower to help assure the loaners is returned. At a huge festival which might have fifty to one hundred loaners, it may be important to collect something (driver's license, credit card, deposit, etc.) to hold until the loaner is returned.

If a dancer's hearing aid works well in square dance situations, then there is no need to use other equipment. If the hearing aid is not working well, there are some other types of equipment that might help. For example, a hearing aid with a "T" switch can be used with a neck loop to focus the caller's voice and reduce room noise.

Check on ways to improve hearing for those who have effective hearing aids as well as equipment for improving hearing for those whose hearing aids are no longer effective in square dance halls.

Can Infrared equipment be used?

An infrared transmitter transmits line of sight. This means if there is any type of barrier it will not pass through. At square dances with many moving people, it is almost impossible to use infrared equipment.

Are there areas where sound enhancement equipment will not work?

Yes, according to company reps there are places equipment just doesn't work and it is difficult to tell why. In some places local agencies (police, fire, TV, radio, etc.) transmit on the same bands set aside for hearing impaired or on bands close enough to interfere with the square dance transmissions. It is important to try equipment and to request a list of areas which are known to have these interference problems.

Is there personal equipment available?

Yes, an individual may buy a belt pack transmitter and lapel microphone to put on the caller and then use his own receiver to hear at a noisy dance. Be sure to check with the caller and sponsors to be sure they will agree to such use.

How can dancers know if sound enhancement equipment will be used at a dance?

There is a national symbol for use in ads and posters to signify that such equipment will be used. It has been suggested that we add to the symbol an interlocked square and circle to signify square and round dancing and leave room to write in the frequency to be used (example: 72.9 Mega Hertz Wideband).

Where can additional information be obtained?

All of the following manufacturers and dealers will send you information about the systems they carry. It has been suggested that square dancers purchase equipment which broadcasts and receives 72.9 Mega Hertz Wideband as their primary equipment. In situations where two programs (a square dance hall and a round dance hall) are nearby, the secondary program should use 72.1 Mega Hertz Wideband.

PRODUCING COMPANIES:

COMTEK  
357 West 2700 S.  
Salt Lake City UT 84115

PHONIC EAR, INC  
250 Camino Alto  
Mill Valley CA 94941

WILLIAMS SOUND CORPORATION  
10399 West 70th St  
Eden Prairie MN 55344-3459

TELEX  
9600 Aldrich Ave S  
Minneapolis MN 55420

DEALERS:

ACE SOUND, INC  
5553 S Peoria, Suite 113  
Tulsa OK 74105  
918/744-9405

CARDINAL SOUND  
Steve Auerbach  
2317 Kansas Ave  
Silver Springs MD 20910

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