

NEWSLETTER
for Members of
CALLERLAB

direction



The International Association
of Square Dance Callers

ROCHESTER, MINNESOTA

VOLUME XXIII NUMBER THREE - OCTOBER 1995

IN THIS ISSUE

FROM THE CHAIR	1
BOARD OF GOVERNORS ELECTION RESULTS	2
IMPROVING OUR PRODUCT	2
REVISED ADVANCED PROGRAM	3
HELP FOR SPEAKERS	3
POSITIVE PRESS	3
PARTNERS' CORNER	3
PLUS COMMITTEE COMMENTARY	4
FROM THE EDITOR	5
FROM OUR MEMBERS	9
IN RESPONSE TO.....	9
WHAT HAVE WE REALLY LOST?	10

FROM THE CHAIR

You might be getting old if...You notice that you now part your hair directly over your left ear. You might be getting old if...Your idea of exercise is bending over to get the TV remote. You might be getting old if...You have a tee shirt with a slogan that ends with "I'm just a sexy senior citizen". You might be getting old if...You own a tie that has been in and out of style more than three times. You might be getting old if...Your waistline is now bigger than your chest size. You might be getting old if...You read the obits before you read the sports section. You are FOR SURE getting old if...You find yourself starting many conversations with, "Whatever happened to...?" or "Do you remember back when...?"

Well...Do you remember when getting through "Running Bear" was a mark of being a "good" dancer? Do you remember when there were five or six guest callers at each club dance? Do you remember when it was a BIG deal when a traveling caller came to town? Do you remember when the highlight of the dance year was the class graduation? Do you remember when you bought records based on the top five listing in *Sets In Order*? Do you remember when a 40 watt Newcomb was "state of the art"?

Whatever happened to "Red Hot" and "Ice Cold"? Whatever happened to record reviews in our square dance magazines? Whatever happened to "half-way" dances? Whatever happened to amateur caller nights? Whatever happened to banner raids and mystery trips? Whatever happened to teen clubs? Whatever happened to the arguments (I'm sorry - heated debates) we used to have at the Wednesday morning sessions at CALLERLAB?

Well...Here are my answers (yours may differ). No. Yes. Yes. Yes. Yes. No. I still use both. Record producers got mad at bad reviews. There are still some - but not enough. Ditto. I don't know, but wouldn't it be nice if we had a bunch of them. I think we "blew it" on this

CURRENT QUARTERLY SELECTIONS:

MAINSTREAM:	Grand Parade (1/95)
	Hinge Over (9/95)
PLUS:	Split Ping Pong Circulate (3/95)
	Cross Over Circulate (11/95)
ADVANCED:	Scatter Scoot (5/94)
	Dixie Fire (5/95)
	Cross the K (9/95)
TRADITIONAL:	Forward Six and Fall Back Eight
CONTRA:	Swap Ends

EMPHASIS CALLS:

MAINSTREAM:	Split Circulate
PLUS:	Partner Tag

FUTURE CONVENTIONS:

APR 1- 3, 1996	Westin Crown Center, Kansas City MO
MAR 24-26, 1997	Los Angeles, no hotel yet
APR 6- 8, 1998	Eastern 1/3rd of the U.S.

CALLERLAB OFFICE HOURS:

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

INSURANCE QUESTIONS & CERTIFICATES

A.H.Wohlens & Co. 1-800-323-2106, Extension 231 or 268.

one - I miss 'em.

Just a little "food for thought". Do you remember when square dance numbers were NOT declining? Whatever happened to Mainstream???????????

BOARD OF GOVERNORS ELECTION RESULTS

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

LAURAL EDDY, Georgia
BETSY GOTTA, New Jersey
BILL HARRISON, Maryland
JERRY JESTIN, Arizona and Alberta
JERRY JUNCK, Nebraska and Arizona
TOM MILLER, Pennsylvania
WAYNE MORVENT, Texas
JERRY REED, Florida

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

MITCH BLYTH, Manitoba
JIM "WHO" CHOLMONDELEY, Missouri
WALT COOLEY, California
SHAWN CUDDY, Massachusetts
LARRY DAVENPORT, California
CHUCK JAWORSKI, Illinois
BUDDY WEAVER, California

The newly-elected board members will begin serving their terms at the conclusion of the 1996 convention.

Members currently serving on the Board are:

Gregg Anderson, "Red" Bates, Stan Burdick, Larry Cole, Daryl Clendenin, *Randy Dougherty, Dee Dee Dougherty-Lottie, *Laural Eddy, Betsy Gotta, Bill Heyman, Mike Jacobs, *Jerry Junck (Vice Chairman), John Kaltenthaler, Melton Luttrell, Martin Mallard, John Marshall, *Jim Mayo, *Tony Oxendine (Chairman), Deborah Parnell, Keith Rippetto, Ken Ritucci, Mike Seastrom, Al Stevens, John Sybalsky, and Grace Wheatley.

* indicates members of the 1995-96 Executive Committee

IMPROVING OUR PRODUCT

Your Executive Committee has selected *IMPROVING OUR PRODUCT* as the theme of the 1996 CALLERLAB Convention, to be held in Kansas City, Missouri, April 1-3.

This theme, and several others suggested by CALLERLAB members, were considered by the Executive Committee. *Improving Our Product* was suggested by Jim Mayo of Hampstead, New Hampshire. For his efforts in helping to set the tone and direction of the 1996 convention, Jim will receive complimentary dues next year.

There has been much concern lately about the decline in the number of new dancers coming into the activity. It is now more important than ever that we work to retain a higher percentage of those dancers. An important observation by many callers is that new dancers learn best when the material is presented with skill, judgement, and an assurance of dancer success.

The 1996 convention program will include several sessions in support of these observations. The Convention Planning Committee has decided that this convention will concentrate on three major topics; Teaching Techniques, Choreographic Development, and Showmanship. Each topic will be presented in two interest sessions, each dealing with a different aspect of the subject.

In addition, there will be MORE!..... MUCH MORE! Consider, for instance, sessions on Managing a Home Program, Music and Harmony, How to use a Note Service, Body Flow, People Skills and Leadership, and Adapting Singing Call Figures.

Those who attend may also become involved in the work of several of CALLERLAB's standing committees. We urge all of you to join in the spirit of this convention theme. Take part, contribute, and learn from others while we work together to make square dancing even more fun for everyone. Complete details are included with this issue of *DIRECTION*. Make your reservations NOW!

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

As *DIRECTION* is computerized, it would be most helpful to have articles, reports or letters to the editor submitted on computer diskettes whenever possible. *DIRECTION* uses WordPerfect 5.1 as its word processor, on an MS/DOS based computer. Computer diskettes (5 1/4" or 3 1/2") containing articles, reports or letters to be published should be submitted in either WordPerfect 5.1, 6.0 or 6.1 format. ASCII text files or MicroSoft Word for Windows files are also acceptable. Please enclose a printout of the article, report or letter.

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

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

REVISED ADVANCED PROGRAM

Bob Stern, Chairman of the Advanced Committee, is pleased to announce that his committee has finished the 1995 biennial review. Changes have been made to the A1 and A2 programs as follows:

- Add Reverse Swap Around to A1.
(From facing couples, the Beaus Walk while the Belles run to the left)
- Move Pass the Sea from A2 to A1.
- Add All 8 Concept to A2.
(All 8 Swing Thru, Switch the Wave, Walk and Dodge, Mix, etc.)
- Add Belles & Beaus naming convention to A2.
(couple only i.e. dancers facing same direction)
- Drop Arky Star Thru from A2.

The updated Advanced List and Suggested Teaching Order is included with this issue of *DIRECTION*. Updated definitions and timing lists are now available from the Home Office.

Callers are reminded that dancers should not be held accountable for knowing the new calls for at least 6 months. Until then, the new calls should be workshopped or walked-through until the dancers have learned them.

WANTED - AFTERPARTY SKITS

Jon Jones will be hosting an afterparty at the 1996 convention. He would like your help in making it the most successful party ever. If you have a skit, one-liner, unusual talent, or any other type of afterparty entertainment, please call Jon at (817)469-1179 or write to him at:

1523 Bluebonnet Trail
Arlington TX 76013-5009

HELP FOR SPEAKERS

If you are asked to present information about CALLERLAB at your local, regional, or state callers or dancers association, please contact the Home Office. We can supply articles about CALLERLAB, such as the history of CALLERLAB, information about becoming a member, membership benefits, information available for new callers, scholarship and education grant information, dance program lists, Quarterly Selection program information, and the history of square dancing.

We can also provide a list of handouts to be used for caller training in case you are asked to conduct a training program.

If you have any questions about BMI/ASCAP licensing, or any other aspect of the square dance activity, give us a call. If we don't have the answer readily available, we'll see that you get an answer as soon as possible. As

a CALLERLAB member, the Home Office is one of your most efficient resources. Use it!

POSITIVE PRESS

Member Tom Rudebok suggests that positive articles written about square dancing be made available to members via *DIRECTION*. If you come across such articles in local newspapers or magazines, please send them to the Home Office. If the article is copyrighted, you should also send the name of a contact from which permission may be obtained to reprint the article.

We would also like to have information about radio or TV programs that contain material about square dancing. If the material is positive, we may be able to use it to market square dancing. If the material is negative, we can at least contact the station and lodge a complaint about maligning our wonderful activity.

PARTNERS' CORNER

THE GOOD AND THE BAD

The good news is that fall is in the air and at last the thermometer has dropped below 100 degrees. The bad news is that I'm getting little response to the questions asked of the partners in the last issue of *DIRECTION* and very little response from my committee members! I would like to, once more, urge you to get your thoughts to me before mid-October, as the Convention Planning Committee meets to do the scheduling of sessions for next years convention. If you have any ideas for the partner's sessions, I must hear from you.

The other good news is that classes and clubs are getting back into full swing! The bad news is that we are hearing sad reports from many areas. Two, in particular, that I heard during the past month. One from an eastern metro area of between eight and nine hundred thousand people and another from a southwestern metro area of about the same population. The first begged, pleaded, and headed up a committee to get the association of over five thousand dancers to support the CALLERLAB videos on television. After many disagreements and probably hard feelings, the association invested \$1,200. For one solid month they had coverage on TNN, USA, and CNN, at prime times, with approximately 106 slots. On the weather channel, 800 'crawls' (along the bottom of the screen) were included in this price. End result - **ten phone calls!** Needless to say the partner and her caller husband were devastated... and the association was upset that so few responses were produced. The ten that did call got the information from the 'crawls' on the weather channel, not the videos.

In the second case, the association covers a two state

area. The new president, (who really cares about square dancing) talked for hours to Keith and I. Five years ago, there were 6,600 dancers in the association, at this year's meeting, only 1,200. A year ago there were 187 clubs, there are now 78! He looked to Keith, as a CALLERLAB member and a member of the Board of Governors, for answers. We gave him a list of all the RPM suggestions, but most have been tried.

In both cases lack of leadership and enthusiasm seemed to be the key word. No one wants to help do anything. No one wants to put forth the effort anymore.

In our case, our annual homecoming is the biggie in this area. I set it up for all the clubs to participate. For three nights we danced with at least four callers sharing the microphone. The newspaper said there were over ten thousand people. Dancers, in the 100 degree weather, supported us and danced on hot concrete during prime time, right before country western entertainers such as Lee Greenwood, Patty Loveless, and others. Literally thousands of handouts were distributed and yet, when it came time for crowd participation, one square was all that we got from the crowd. We wore different style clothes; western, prairie, casual. Used a variety of music: country top hits, oldies but goodies... everything we could possibly do to entice these people to dance, to let them see it was a fun, healthy, wholesome activity. To date, one month later, nothing! Yet the girl and boy that performed prior to us had 70 to 80 people up doing line dancing to some of the same music and in the same 100 degree weather... Everyone says, "but they're all young adults". Not so, we saw many ex-square dancers our age out there with the young, doing lines! Ever ask yourself **WHY?**

To sum up the good and bad, we're still out there plugging along, giving encouragement, advice and ideas tried elsewhere. But we're getting less and less results. The ones that have good reports, you praise and encourage, for those having the rough times, you sympathize and still encourage. The big thing we see is the callers and partners not wanting to take an active roll in helping. We see those who have done it for so many years growing older and tired, wanting to just rest and enjoy square dancing. But when they do, we see those clubs and associations falling apart.

Is it the lack of leadership training being taught by the caller/partner? I feel this is a big part of it, yet we must have dancers to teach to, and in many areas this is not happening. Responsibility and loyalty played a big role when we started dancing, back some twenty eight years ago. With today's pressure of teaching all the calls, leadership has been left out by many caller/partners. Being content with letting someone else do it, is ending in results such as the above. We can no longer sit back and wait for others to bring the dancers

to us! We must initiate the leadership so that others will want to be involved...I truly believe if the enthusiasm and fun times were instilled into the dancers we do have, getting them to bring others into the activity would be solved. The good part would then be full halls and happy dancers!

Karen Rippetto, Chairman
Partners' Committee

PLUS COMMITTEE COMMENTARY

Even though Fall classes will have started by the time you read this, I think that a few comments on new classes and a suggestion to try, if your club is small, might be helpful.

We all know that many clubs today are smaller, and recruiting and keeping new dancers is very difficult. Therefore, anything we can do to keep the new class member in the activity is extremely important to the health of our square dance activity. Even one or two couples in a class is important to a small club. Especially if the alternative is no class at all. But running a class for one or two couples creates its own problems. Running such a small class on a separate night is generally not feasible. The economics are wrong (hall, caller, etc.), and if your club is small, asking a large percentage of the club to commit to two nights will not work.

The alternative of holding class on the same night as the club also creates problems. If you plan a two and one half hour evening, with the first 90 minutes devoted to class teaching and the last hour devoted to the full Plus Program, the dancers who "angel" may be too tired to enjoy the Plus dancing at the end of the evening. And if you need most of your small club to angel, you may find that the combined class/club is turning off your club dancers.

One suggestion to address these issues if you have a small class and a small club, is to hold the class on the same night as the club, but modify the class part of the evening so that you use alternating tips of class and club material. Then switch to an all Plus Program for the last hour. This helps keep your club dancers interested. It provides an incentive for them to come out early. It gives your new class dancers a break. And it provides a setting for your club dancers and new class members to get acquainted. To maximize teaching time, class tips should be longer than club tips during the teaching part of the evening, and breaks should be very short.

It is very important to keep the FUN in the teaching time. There might be a tendency to push the material on the new dancer at a rapid rate to make up for the shorter time per week that would be devoted to the new class under this suggestion. Especially since there is so

much material for the new dancer to learn in a class where the destination is Plus. It is very important to resist this tendency. The new class member is coming out for fun and recreation. This is what we are selling. Not work! work! work! Let the class learn at a comfortable rate, even if this means not keeping to a particular schedule. Once a month or so, make the class part of the evening simply a class level dance for everybody, with no teach. Make the new class member feel part of the club sooner, without pushing him/her to Plus faster. We don't need to tell a new dancer that they are committing the next year of their life to a square dance class. We can tell and show them that they have joined the world of square dancing, have joined a square dance club, are meeting new friends, and are having a whale of a good time!

For the Plus Committee
Larry Davenport, Chairman

FROM THE EDITOR

The following is reprinted from the sd-callers mailing list of the internet. We thought the exchange would be of interest to many of our members. Ed.

Subj: What if we are wrong???
From: Cal Campbell

I find *****'s comments interesting. He speaks of being worried that if your first few weeks contain line dances, contra, gimmicks, etc. you will keep the people who like that kind of stuff and lose the ones who would thrive more on puzzles.

Now folks, let's look at the numbers. Square dancing is on a downward spiral. Maybe if we kept the people "who liked that kind of stuff " we wouldn't be on that downward spiral.

I sincerely believe that if we continue to do what we are doing now, then square dancing will continue to decrease in popularity. Tony Oxendine made some very good points in his recent article in CALLERLAB's *DIRECTION*. He said that we should spend more time taking care of the new beginners. This starts in class.

The average time the new dancer spends in the recreation is less than 18 months. This means that the average dancer is entertained by puzzles for only a very limited amount of time and then they move on to something else. Perhaps we should be looking at some other factors to see if we can come up with a program that will keep these dancers longer.

I believe that most dance leaders (this includes callers, cuers, presidents of clubs, etc.) make the assumption that the major reason people attend a dance is to dance. We direct all our efforts into trying to provide the maximum dancing pleasure through the use of innovative choreography (puzzles), good music,

showmanship, and top name performers. We have funshops, workshops, steal banners, and attend dance weekends. Then we are disappointed when dancers drop out of our programs or don't attend on a regular enough basis to 'keep up'.

Have you ever considered the fact that our present dance programs may be wrong for a large majority of the people? Over the years, square and round dancing has changed from a place where people came to socialize and dance a little, to a place where expert dancers gather to test their skills. The emphasis is away from coming to a dance to relax, to an environment where we feel we have to do more and have more.

What if we are wrong? What if the real reason the majority of people want to attend dances is to be with their friends. To have social contact with other human beings. To hold hands in a circle of friends. What if the very large number of people who try out square dancing and leave, really don't care about becoming expert square dancers, or dancing to the hottest traveling caller on the circuit or being a member of the biggest club?

One of the major reasons people cite for dropping out of square dancing is their inability to keep up. Most of them blame themselves. Is this the way it should be? Why should people have to keep up? Why should we be so intent on always dancing the latest and the greatest that we can only enjoy dancing with experts like ourselves? Shouldn't just dancing and being with these friends be enough?

When dancers and leaders talk about solving problems today, you hear comments like, "We've got to have more challenging dances, more efficient training programs, better quality callers and cuers." We all have to pay the increased bills, but do we have to get more guests to come to our dances to survive? Maybe we need to take better care of the members we already have. Maybe we shouldn't push to become Plus level square dancers or phase III or IV round dancers or banner steal or go to the dance called by the national callers. "We can't survive any other way", you say.

What if we are wrong? What if the majority of people who say they couldn't 'keep up' really were not interested in a program where they were challenged every dance? Maybe they just wanted to come and dance, enjoy the music, and be with friends. What if they could care less about learning all the basics needed to become Plus dancers and just wanted to dance something fun? Not challenging... just fun.

Over the years we have pushed many more thousands of people out of square and round dancing than we have kept. Obviously, the ones who stay like the

current programming. Unfortunately the ones who are staying are becoming a smaller and smaller group. This should tell us that, in the view of the majority of people who try square dancing, we are wrong about what we think meets their needs. We are only considering our needs. Now, those are hard words, but maybe we need to take a hard look at why square dancing is decreasing in popularity.

I don't believe that we are going to change the current avid square dancer or round dancer. They need the challenge to stay interested and they need to dance with other skilled dancers. That doesn't make it wrong, but they need to understand that because of their needs they will have to continue to consolidate into fewer clubs and continue to dance with a smaller and smaller group of people.

Maybe the rest of us need to take a new look at what social and recreational needs really fit the majority of our friends and companions and then build new programs to fit those needs.

Subj: What if we are wrong???

From: Don Beck

Cal, I agree with you. We should take (and many of us have taken) a good look at what type of program(s) will allow a greater number of people to enjoy the best parts of the activity we all know and love. And yes, the proficiency that many of us, callers and dancers alike, have attained has made this too narrow a focus for the number of people that we would like to have join us.

I would like to point out a few issues however, in no particular order, but just as they come to me. First, even if we find that a less "expert" activity would serve a greater population, I don't think that we, as callers, should not strive to become more proficient in our trade. More proficient doesn't mean to call things that are more difficult, however. It means recognizing what is difficult and what is not, and providing variety that less-than-expert dancers can dance and enjoy. It means improving your presentation skills so that you can entertain without the need of teaching new stuff. It means choosing the type of dances, be they squares, contra, rounds, lines, either traditional or contemporary, that best suits the needs of each particular group.

You mentioned that we should concentrate on allowing the dancers to have FUN, and I agree with this, but you implied that this was not possible if puzzles were involved. Different people and different groups have fun in different ways. Square dancing is wonderful, in that it offers different kinds of fun, and therefore allows a large number of people (with many different interest and ability levels) to enjoy things under the large umbrella of the activity known as square dancing.

You mentioned that people don't need the puzzle, just the companionship of fellow dancers. I strongly agree that the companionship, the fellowship, the working together with other people, both mentally and physically are very, very important issues. I have noted, however, that one of the things that many, many people over the years have said that they love (or need) about square dancing is that it helps them, for a few hours at a time, take their mind off of the problems that confront them during the rest of the week, be it at work or at home or both. "I have to concentrate so hard, I can't think of a single other thing for three whole hours."

Lastly, back to my original recommendation to *****. If you are planning to teach dancers to join a group that fits the mold of the (ever shrinking) majority of our current square dance activity (or any other type of group for that matter), you will have the best chance of keeping those people who come to check it out, by making the early stages feel as much like the end result as possible. This way, if you are going to filter some people out, it will be those who prefer a different type of program. Some of the responses that *****'s note evoked mentioned that contra, etc. are fine, if your end result is a CDP (Community Dance Program) group, or something that plans to continue using contra, and I agree.

If I someday find myself in an area that has never heard of square dancing, and has none of the outside world's goals to live up to, you can be sure that the program I start will not be a C4 group, nor will it be a Plus or Mainstream group. It also won't be a CDP group! I've been thinking of the right compromise for years and continue to do so. I admire you for following your latest vision, the CDP, and if and when I come up with a solution that I think provides the best for the most, you can be assured that I will let people know about it.

Thanks to both you and ***** for keeping us all thinking.

Subj: What if we are wrong???

From: Kristin Jensen

I agree with both Don and Cal... square dancing has evolved to become an activity with a more limited appeal. Cal seems to want to simplify it and make it more easily accessible. Don wants to be sure that people who would be attracted to the activity in its current incarnation aren't turned off by a simplified introduction. Maybe we need to acknowledge that there are (at least) two different "paths" and figure out how to market to different groups of people.

The beauty of square dancing is that the same basic stuff (a set of calls known to all the dancers and a

caller who can combine and deliver the calls in an entertaining way) can provide entertainment for many different types of people. Just as advertisers are learning to target their appeals to specific market segments, so we might try marketing square dancing in different ways to appeal to different groups and allowing the activity to evolve in different ways to appeal to those groups.

For instance, I like the puzzle-solving/game-playing aspect of square dancing. When I folk-danced, I liked to learn hard, fast, complicated dances, and I liked dances where the leader could vary the pattern on the fly (by calling out the names of different steps...sound familiar?). But I would never have tried square dancing, because my image was of people in dorky outfits doing something...I didn't know what it was and I didn't care because I knew I wouldn't want to join a group where people dressed that way.

I think there are probably lots of people out there who would like the modern square dancing activity, but who know nothing about the activity and enough about the image to know it's not for them. These folks might be future challenge dancers, but they'll never give square dancing a try. And then there are people who think square dancing would be fun (all those people in those cute outfits...) and discover that it's a complex activity that requires concentration and commitment.

I guess I'm theorizing two things. One is that there's dissonance between the square dance activity (challenging, somewhat sophisticated) and its marketing image. And the other is that instead of picking one solution (changing the image or changing the activity), we do both. Let individual entrepreneurs (the callers) in local markets try different approaches.

While I'm on my soapbox, I think modern square dancing in its current form has one big selling point: it's a three-fer activity. You get physical activity (use your bod or lose it), mental activity (the evidence is becoming clearer: use your mind or lose it), and social activity (the evidence is trickling in: people who feel like part of a community stay healthier). But square dancing needs to update its image to appeal in a modern, media-sophisticated world. Look at square dancing clip art. Most of it looks straight out of the 50's. If national organizations want to help local groups/callers market square dancing, they should (a) consult with marketing experts to figure out how to sell square dancing (both its complex and simple forms), and (b) hire some designers and copywriters and produce some sample ads/press releases/clip art that would appeal in the 90's.

Subj: Double Filtering considered harmful

From: Clark Baker

The recent mail has addressed several important subjects. I wanted to remake a point that I believe Don made because I feel that it may have gotten lost in the other messages.

The point is: Don't Double Filter

Dancers come to a first night, dance, and go home. A subset come back the next week. We have taken a group of people and divided them into two sub groups -- those that liked the product and came back, and those that didn't. We have filtered them.

Now, 3 weeks go by with new people welcome. The caller, using lots of variety (in choreography, music, etc.), entertains the new people and the people who came the first and second weeks. Everything is going good.

At week 5, the caller starts to really teach the Mainstream Program. By week 10, a subset of people continue to come back -- others have dropped out. Those who like learning more calls each week (i.e. learning Mainstream) stay. Those who don't leave. Again we have filtered them.

Notice that the group which remains is the one which survived the first 4 weeks of new people joining in each week, lots of simple, varied choreography with good music, and survived the teaching/learning mode which Mainstream entails. Potential dancers who would have stayed with only one or the other, but not both, have been lost.

This is what I call Double Filtering. It happens all the time.

We teach class on one night and graduate to a club which dances on a different night. We only keep those who have both nights available.

We do something without numbers for mixing squares and then later introduce numbers.

We teach and call Mainstream as if the definitions all don't matter and we are just there to have fun... then we teach and call Advanced as if the definitions have mattered all along.

Think of all the filtering C4 dancers have received.

**Subj: Who square dances, and for how long?
(was: What if we are wrong)**

From: Hartmut Niemann

Cal, I would like to think that it was that easy, but I doubt there is a best solution on what to do in your group. You mentioned the average dancer leaves after 18 months. Why does he? I have not met one person who admitted he/she was leaving because it became too tough, and I still believe the hardest part of learning to

square dance is learning to do what you've been told just a second before.

Some people dance because they:

- like country music.
- like dancing
- like to come only once in a while and still dance successfully
- like to dance at least three times a week
- like to solve complicated puzzles
- like to do things they never did before
- like to do things they do every week
- like to have a good time
- like to concentrate on something really different for a couple of hours
- like to meet old friends
- like to meet new people

The only thing all square dancers (at least all I care about) have in common is that they like to dance (together), and I believe that having an internationally accepted, common program of figures is the most important thing square dancing is going to lose at the moment.

Many people get bored with square dancing after some time. Either because every club night is the same, or because every year with a new class is the same. The people get the same month after month, year after year. They've heard all the stories ten times, and even the gimmicks start repeating. Just by making square dancing less challenging and introducing more things does not help anything. Some may like it and some won't.

I think we have to accept that people change over time and that most club members will leave after some years. And I should encourage them. If they square dance every Sunday only because they did it for the last 5 years, they should do something else - round dancing, starting Plus, starting calling, ballroom dancing... whatever. Most younger people change their schedule every couple of years - changing jobs, family situation, hobbies, home town, finishing university ... Very often they will stop square dancing then. That's normal.

Yes, the square dancing community is smaller than the baseball community or the (German) soccer community, and it is less on TV - but I do not mind. One of my groups is too small (which means less than enough dancers to be sure 8 will show up in time), but the other one has 60 members and normally 3 squares on the floor. There are about 100,000 people in my home town who do not square dance, but having more than 100 of them in my class ???

The bottom line:

- Square dancing is not for everybody. We have to

accept that.

- Square dancing offers different things to different people, that's a big plus we have.
- We have to fit the program we offer to the people we have, or find the people liking the part of the program we like best (i.e. I would not teach Line Dances, even if I was asked to.)
- AND we have to fit the new people we get into the group we have. This turned out to be the most challenging part for me.

Please stop worrying about the people not square dancing. Start thinking about the people who show up!

Subj: Re: Who square dances and for how long?

From: Patricia R. Wahle

I think Hartmut had a very good point in his recent article, that I would like to expand on.

At one point I was at a clinic where the clinician said that we shouldn't even try to recruit younger dancers, because they will eventually quit the activity when they get busy with children, etc.

I've been thinking about that comment for quite some time now, and thinking about the dancers that I dance with. There are some dancers in the clubs I frequent that have been dancing since they were youth and are still dancing, and I think that's great. But, I have to admit, a lot of times younger dancers do eventually drop out due to family responsibilities, etc. IS THIS A TERRIBLE THING? I don't think so.

I know a lot of dancers who have danced forever and never stopped, but I also know many more dancers who danced for a while when they were young, and are back dancing again. I think if you asked many current dancers when they first encountered square dancing, they will tell you that they danced for a while when ... and that they started back again in 19xx and have been dancing ever since and ... or something similar.

When dancers leave because they had other commitments, but were truly enjoying the activity until then, they will most likely come back when those other commitments are gone--and they might even bring with them some other people they met while they were busy doing other things. When dancers leave because they don't enjoy the activity, they likely won't come back.

I think it may be GOOD for the activity to have a higher turn-over rate. It would help keep the activity going and regenerating, and it would certainly help our intro-level dances to survive if each dancer is at the intro-level for a while both times they start dancing. Without healthy intro-level dances, we won't have any chance of getting ANY new dancers, whether they're previous dancers or totally new. As long as the dancers

know that they're always welcome back, they'll come back if they liked it the first time. When they start feeling like they HAVE to dance here or there, they will leave for good.

Yes, it's great when dancers get so involved in square dancing that they never want to do anything else, but it's more realistic to accept, and perhaps even expect dancers to try other things or have other commitments. If we truly have a good product to sell, we shouldn't have to make anyone feel like they have to stay, because they'll keep returning to their favorite activities. When they HAVE to do so-and-so to be a part of the activity, it can easily become no longer one of their favorite activities.

For years we've been trying our darndest to not let anyone leave the activity. Maybe we should be more supportive of those who need to leave the activity, and try our darndest to make sure they feel welcome to come back. The A & C dances will still survive with the diehards who dance 4 days a week all their lives, but that doesn't mean that those who dance 1 day a week for a couple years, do some other stuff, dance 3 days a week for a couple years, do some other stuff, and then dance 12 hours a day 7 days a week for the rest of their lives aren't contributing a lot to the activity as well.

FROM OUR MEMBERS

Opinions expressed in letters or articles from our members are that of the writers and do not necessarily reflect that of CALLERLAB, nor of the Editor.

The Editor reserves the right to condense, omit or re-write all or any part of material sent to CALLERLAB for publication.

IN RESPONSE TO.....

Jim Cholmondeley's August letter
by Richard Maurer

I would like to respond to a letter written by Jim Cholmondeley, published in the August, 1995 issue of *DIRECTION*. In his note, Mr. Cholmondeley posed some interesting questions:

Why can you call an Allemande Left from lines facing out and expect the dancer to do it with the girl on his right as his corner when at the same time if we call a Partner Trade, we expect him to think of her as his partner? Why do we confuse the dancers with Box Circulate and Split Circulate? Why is it when you have them in center-to-center diamonds and call centers trade (before establishing a wave across the center), do the dancers in the non-established wave, centers trade, not the centers of the diamonds?

The title of the article was "unanswered questions", as Mr. Cholmondeley says in his article, "which came first,

the chicken or the egg? Why did the chicken really cross the road?" I don't think the questions that Mr. Cholmondeley raise about square dance choreography are really as unanswerable as "which came first, the chicken or the egg?" I believe the answer is simple: square dance choreography has become too complicated. The problem isn't even that we have too many moves in square dancing. As Mr. Cholmondeley states, even a move as simple and as basic as Allemande Left has problems which confuse the dancers. The problem is not with the moves themselves, it's with us, the callers. We are trying to make square dancing too mathematical, and too precise.

When I first became a caller, I assumed that the most important things I would have to learn to do well were voice projection, good enunciation, sight calling, and learning to "read" the floor, to ascertain what the dancers want to dance and what makes them happy. After all, these are the types of things I learned at caller's school. At a state convention this year, do you know what I heard callers discussing, and arguing about the most? You guessed it, choreography. The precise definition of Cross Trail Thru. The legal name for a circulate in columns (it's wrong to say "column circulate", one must say "single file circulate"). Details. Nitpicking. Mathematics. No one at the convention was talking about what I had always presumed were the most important aspects of square dancing, that is, diction, voice projection, how to make the dancers happy, how to make the dance exciting. In fact, only one caller at this particular state convention (bless him) talked to me about diction. He pointed out some things I could improve, which I promptly did. Yet, for the most part, callers argued only about the minutiae of choreography. I thought to myself, callers are taking this whole activity way too seriously, especially since some of the arguments were causing frayed tempers and hurt feelings. In fact, the person in charge of scheduling the callers was trying very hard to de-emphasize complex choreography. As he told me, and all the callers when we first checked in, make the DBD room fun, not difficult.

I'm really concerned with what's happening to callers. I believe many of us have lost all sense of direction, and of what we're really here for. In fact, for me, a lot of the fun of calling is disappearing. I'm faced with the feelings of pressure from my peers, that I have to know the minutiae of the definitions of the moves. Now, I do agree that it's important to know the correct definitions of the moves. But I feel that some callers are getting too nit-picky. For example, if I say "column circulate" instead of "single-file circulate", I'm committing an unholy sin. Or, if I dare to actually use CALLERLAB's definition of Cross Trail Thru rather than the consensual version used by Advanced callers, I'm a

deserter to the cause of all Advanced callers. I face this kind of pressure too often from callers.

Is there any way we can de-emphasize the minutiae of choreography and put the fun back into, not only square dancing, but square dance calling, as well? I feel that if we, the callers, don't get our act together, and learn to think fun rather than advanced lessons in calculus every time we call, we may lose what dancers we have left, and screw up the activity for everyone. This subject really concerns me, and I'm wondering if I'm alone in my concerns. Another example is the "Tech-Notes" included in the August 1995 edition of *DIRECTION*. Tech-Notes are part of CALLERLAB's technical journal. These articles deal with the art or science of square dance calling. The Tech-Notes included in the August issue of *DIRECTION* were very complicated, and in fact sounded like a paper from a mathematical journal rather than a paper about square dancing. What would a caller from a barn dance of the 1920's think if he read these Tech-Notes?

As I say, I'm wondering if I'm alone in my concerns or if very many others in CALLERLAB share this same concern. If so, I'd like to be able to talk with them. If anyone else would like to discuss this please contact me at 2551 International Dr, Apt 1132C, Ypsilanti, MI 48197, (313) 434-8454. If we get together on this, we can address the issue successfully. Let's make both square dancing and square dance calling fun again.

WHAT HAVE WE REALLY LOST?

by Bob Finley

I know we, as a group, are aware to some extent of the dwindling numbers in our activity. The numbers of dancers attending dances regularly has been on the decline for a few years now. But proportionately our loss of active callers in the recent past has exceeded that of our dancers. Both death and retirement have accounted for this decline in callers as well as the fact that there are fewer clubs to call for.

Where have callers come from over the years? None of us were born wearing that CALLERLAB or ACA badge. We all were square dancers first. And believe me folks, we don't become callers for the big paychecks we receive. I believe the first thing on most callers lists of reasons for becoming so involved in this activity is love of the people and the activity itself. I drove over 14,000 miles this last season calling for five clubs in Southwest Montana. Those miles were all at night and were for regular club dances and lessons. Special dances and weekends were over and above this.

Few dancers are fully aware of the time, money, and emotional extremes that go with picking up that microphone. I'm asking for a "pity party" for callers. We know or find out in short order that "it goes with the

territory". A sincere pat on the back would not be out of order though. I have never heard a caller say, in public or private, "If I have to call another tip to beginner dancers I'll quit!"

Now I know a lot of callers, both "big name" and local, even though we get real frustrated at times, the love of the activity wins out in the end.

Well, here's the sad part. Twice last season, once in Montana and again in another western state, I overheard dancers say, and I quote, "If I have to dance another tip to a beginner caller I'm going to quit dancing!"

HEY FOLKS! We're in this together. Sometime in the past somebody went out of their way to involve you in square dancing. Dancers weren't born with the Mainstream Plus, Advanced, or Challenge Programs any more than callers were with the knowledge of calling. We all learned by instruction and experience from people who cared about us.

Granted, I'm fairly new to the activity - I have only been calling for 14 years. That's less than half the time that many of the folks I call for have been dancing. But I remember very well the first time I did a singing call at a dance. It was 1982 in Columbia Falls, MT. Wray Hutchin was the MC and the record was "You're 16". I had to start over three times. What did I get for such a lousy performance? A big round of applause, a lot of pats on the back, and a bunch of encouragement from individual dancers and other callers. So I kept working at it and I learned something new every time I picked up the mike, even today. I will never forget the patience, understanding, and encouragement I received from Montana's square dance community. I only hope I can return this to them in some measure.

Keep in mind people, that callers need dancers as much as dancers need callers. I do know of one exception to this rule though. There is a club in Nevada that has continued to dance for 15 years without a caller - they dance anywhere from 1-4 squares every week during the season and are better than average dancers. They dance to records and tapes, travel a lot, and "Shanghai" any traveling caller who gets too close.

CALLERS!! Don't forget that you are the "hired hand". Your job is ultimately to entertain people and serve as a leader and roll model to the square dance community and the public at large. Please note: "Dictator" is not in the job description.

DANCERS!! Treat your fellow dancers and your present and future callers with a big dose of the "Golden Rule". Please keep in mind that any time a caller or prospective caller steps behind that mike, they are willingly, to some degree, putting themselves into a possibly very uncomfortable and compromising

situation. We do this for a multitude of reasons. The ones of us who continue doing this for years are finding our real "paycheck" comes in the form of priceless friendships and love returned to us from "our" dancers. Remember your roots square dancers. This activity started out as just a social gathering. A bunch of friends and neighbors gathering in a one room school house with lanterns for light, wood stove for heat and "outhouses". Why did these gatherings take place? For the fun of it!! That's all this activity ever existed for. To quote a national caller I know well, "HEY FOLKS, it's just a square dance".

If we have any other main reason for continuing in the activity we'd better take a closer look at things. The activity can provide challenge, exercise, friendships, and travel, among other things, but above all else it should provide FUN!!! Which happens to be a three letter word with "YOU" in the middle.

People will run over each other to participate in something that is truly FUN.

Is that where your square dance group is? Or are we too concerned with over-organization, challenges, politics, and competition? Everybody in your group knows how to have fun - use this resource. Don't look for reasons not to use someone else's ideas.

What percent of your club or group travels at least once a month to another club for a regular or special dance? Not just across town! Compare this number with what it was 10-15 years ago. How come?

My experience has been that when a club stops traveling, the membership drops. Why? Because traveling is FUN!!

The same with a group not putting on special dances. Why? Because specials are FUN!!

Granted, there may be particular reasons for not traveling or doing specials, but the bottom line is still the same. Fewer FUN things equals fewer dancers.

So, WHAT HAVE WE REALLY LOST?

From my point of view it's - A LOT OF FUN - which is the "tap root" of our activity.

Can we reclaim what we've lost?

You're 'Durned Tootin' we can! But, we've all (callers, cuers, and dancers) got to start re-focusing all the energy that's being wasted on jealousies, politics, and "grudge matches" within the activity.

CALLERS!! Are you jealous of "your territory" or "your dancers"? Are you encouraging new callers? Are you the "hired hand" or the "dictator"?

DANCERS!! Are your ideas the only ones that are worth adopting? Do you dance all the offered programs regularly, including the less technical ones? Do you avoid dancing with the new dancers or to a new caller?

If you find yourself in any of the above situations you're taking another chunk of the FUN out of our activity.

It's amazing what can be moved by a group of people if they'll pick up the rope and all pull in the same direction at the same time.

I think a good example of how well this works is right here in Montana. Butte lost it's primary employer after 100+ years. Literally hundreds of jobs disappeared over night. Did Butte curl up and die? Not hardly! With some good leadership, a whole bunch of willing hands, a long rope, and a goal of saving a city they pulled a city out of a pit (excuse the pun). This is a city that refused to die, but everybody had to pull in the same direction at the same time.

We can do the same thing with square dancing. We aren't all big, strong, "tug-o-war" artists, but we can all pick up the rope and add whatever strength we can. Just make sure we aren't part of the load. And above all else - look around and make sure we aren't pulling in a different direction.

"IT'S JUST A SQUARE DANCE FOLKS!" But it is a part of our heritage and I hope we all feel it is worth saving. FUN WITH FRIENDS!! Don't Lose it!!

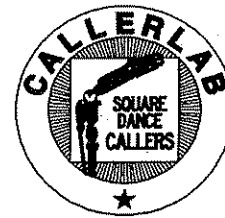


**Saddle up your doggie
and get registered for the
Kansas City Convention!**



PRESS RELEASE

FOR IMMEDIATE RELEASE
October 1995



PRESS RELEASE

***** START *****

PLUS QUARTERLY SELECTION

by Holman Hudspeth - 1968

Doren McBroom, Chairman of the Plus Quarterly Selection Committee, announces that **CROSS OVER CIRCULATE**, has been selected as the Plus Quarterly Selection for the period November 1, 1995 to March 1, 1996.

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

CROSS OVER CIRCULATE

STARTING FORMATION: Two Faced Lines (ONLY)

DEFINITION: The dancers facing out will do their part of a Cross Run. The dancers facing in will do their part of a couples Circulate, but they will also Half Sashay "On the way".

NOTE: This is a limited definition intended for the Plus Program. For the complete definition, please see the "CALLERLAB Advanced Definitions".

ENDING FORMATION: Two Faced Lines

TIMING: 6 beats

DANCE EXAMPLE: Heads Lead Right, Veer Left, **CROSS OVER CIRCULATE**, Half Tag, Single Hinge, Ladies Trade, Men Run, Promenade.

Heads Square Thru, Swing Thru, Men Run, Couples Circulate, **CROSS OVER CIRCULATE**, Ferris Wheel, Centers Pass Thru, Swing Thru, Recycle, Left Allemande.

Heads Pass the Ocean, Extend, Ladies Run, Couples Circulate, **CROSS OVER CIRCULATE**, Bend the Line, Star Thru, Pass Thru, Trade By, Left Allemande.

Heads Square Thru, Right & Left Thru, Veer Left, Ladies Hinge, Diamond Circulate, Cut the Diamond, **CROSS OVER CIRCULATE**, Half Tag the Line, Scoot Back, Walk & Dodge, Partner Trade and Roll, Pass Thru, Right & Left Grand.

SINGING CALL EXAMPLE: Heads Promenade 1/2, Square Thru, Right & Left Thru, Veer Left, **CROSS OVER CIRCULATE**, Men Single Hinge, Flip the Diamond, Ladies Trade, Swing Thru, Swing Corner, Promenade.

***** 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
November 1995**



PRESS RELEASE

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

ADVANCED QUARTERLY SELECTION

In the most recent KEEP/DROP balloting, the Advanced Quarterly Selection **RELAY THE TOP** (January 1995) was voted to be dropped.

The current Advanced Quarterly Selections are:

- SCATTER SCOOT (5/94)
- DIXIE FIRE (5/95)
- CROSS THE K (9/95)

***** **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
November 1995**



PRESS RELEASE

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

MAINSTREAM QUARTERLY SELECTION

In the most recent KEEP/DROP balloting, the Mainstream Quarterly Selection **GRAND PARADE** (January 1995) was voted to be dropped.

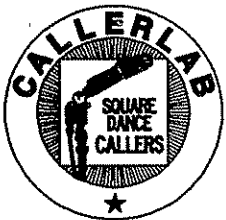
The current Mainstream Quarterly Selections are:

- HINGE OVER (9/95)

***** **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
November 1995

***** START *****



PRESS RELEASE

PLUS EMPHASIS CALL

Larry Davenport, Chairman of the Plus Committee, is pleased to announce that **PARTNER TAG** has been selected as the Plus Emphasis Call for the period beginning November 1, 1995. (Comment for **PARTNER TAG** is provided from the CALLERLAB "Standard Mainstream Applications" document.)

PARTNER TAG
Will Orlich, 1970

STARTING FORMATION: Couple

ARRANGEMENT: (See comment)

COMMENT: This call is rarely called and it would be difficult to identify any application as standard.

DEFINITION: Starting Formation - Couple

Two dancers turn to face each other and Pass Thru.

STYLING: Arms in natural dance position, hands ready to assume appropriate position for the next call. A flowing type of movement can be achieved by taking a slight step forward before turning toward the adjacent dancer, thus avoiding the abrupt, military type pivot.

ENDING FORMATION: Dancers back to back.

DANCE EXAMPLE: (from normal facing couples) "Pass Thru, **PARTNER TAG**" is equivalent to "Star Thru, (or Slide Thru), Pass Thru" ("Pass Thru, **PARTNER TAG**" can be called from any couple arrangement, whereas Star Thru or Slide Thru are sex dependent calls).

(from normal facing couples) "Star Thru (or Slide Thru), Pass Thru, **PARTNER TAG**" is equivalent to "Square Thru Three Quarters". (The use of this equivalent is limited to normal facing couples since Star Thru or Slide Thru are sex dependent calls, whereas "Square Thru Three Quarters" can be called from any couple arrangement).

**ALLEMANDE LEFT
GETOUT:**

(from Zero Box) Right & Left Thru, Pass to the Center, Slide Thru, Pass Thru, **PARTNER TAG**, Allemande Left.

(from Zero Line) Right & left Thru, Pass Thru, **PARTNER TAG**, Allemande Left.

RIGHT AND LEFT GRAND: (from Zero Box) Right & left Thru, Slide Thru, Pass Thru, Tag the Line (In), Pass Thru, **PARTNER TAG**, Right & Left Grand.

SINGING CALL EXAMPLE: (from Static Square) Heads Right & Left Thru, Square Thru, Swing Thru, Boys Run, Ferris Wheel, Slide Thru, Pass Thru, **PARTNER TAG**, Swing, Promenade.

TIMING: 3 Beats

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

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

THE CALLERLAB BOARD OF GOVERNORS



PRESS RELEASE

FOR IMMEDIATE RELEASE
November 1995



PRESS RELEASE

***** START *****

TRADITIONAL DANCE OF THE QUARTER

Tony McUmbert, Chairman of the Contra and Traditional Committee is pleased to announce that the committee has chosen the dance **FORWARD SIX AND FALL BACK EIGHT**, as the Traditional Dance of the Quarter for the period November 1, 1995 to March 1, 1996.

FORWARD SIX AND FALL BACK EIGHT

from Cowboy Dances by Lloyd Shaw

MUSIC: Your favorite hoedown or patter tune. Use your favorite opening break.

FIGURE: First couple balance and swing; Go down the center and split the ring. The lady goes right and the gent goes left, and 4 in line you stand.

Forward 4 and fall back 4; Sashay 4 to the right.¹

Forward 6 and fall back 8; Forward 8 and fall back 6; Sashay 4 to the right.²

Forward 4 and fall back 4; Sashay 4 to the right.³

Forward 6 and fall back 8; Forward 8 and fall back 6; Sashay 4 to the right.⁴

Forward 4 and fall back 4; Forward 4 and circle 4.

Same 4 turn opposite by the right; Turn partner by the left.
Everybody balance at home and everybody swing.

Allemande Left, and Right and Left Grand; Meet partner and Promenade.

Repeat all for couples 2, 3, and 4.

¹The line of four, with hands joined, step-slide sideways around the outside of the square to stand behind couple number four.

²The end dancers in the line of four join free hands with couple #4 to make a flattened circle, all facing couple #2. All six advance to #2. #2 goes with them as they fall back to place. This whole group then advances to #2's place and leaves them there. The original four then sashay to the right, leaving #2 and #4 in their places.

³To stand behind couple #2.

⁴As before, but with couple #2 in front, advancing to #4.

***** 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
November 1995



PRESS RELEASE

***** START *****

CONTRA OF THE QUARTER

Tony McUmbert, Chairman of the Contra/Traditional Committee is pleased to announce that the committee has chosen **SWAP ENDS** as Contra of the Quarter for the period November 1, 1995 to March 1, 1996.

SWAP ENDS

by Cal Campbell

MUSIC: "Ride, Ride, Ride" Grenn 32053 or any smooth, well-phrased 64 beat singing call.

FORMATION: Mescolanza (Lines of 4 facing lines of 4 in columns up and down the hall.)

INTRO: ----, Diagonal end 2 ladies Chain¹

1 - 8 ----, Other two ladies Chain

9 - 16 ----, Diagonal right ends Right & Left Thru²

17 - 24 ----, Diagonal left ends Right & Left Thru

25 - 32 ----, All Four ladies Chain³

33 - 40 ----, Lines of four Forward and Back

41 - 48 ----, Straight across Right & Left Thru⁴

49 - 56 ----, Pass Thru 2 lines⁵

57 - 64 ----, Diagonal end 2 ladies Chain

This dance is suitable for square dancers with little or no contra dancing experience.

To set up this dance from squares: Align the squares up and down the hall; the more the better, but no fewer than five squares in a row for best results. Have the sides Lead Right and Circle to a Line. You should now have lines of four facing lines of four the length of the hall. Those in the nearest line of each facing pair will have their backs to the caller.

¹Far right-hand lady in each line chains with the other far right-hand lady.

²Right-hand couple does Right & Left Thru with other right-hand couple.

³Ladies make a Right-Hand Star back to original partner for a Courtesy Turn.

⁴Each couple is now in original line of four, with partner, but on the opposite end.

⁵To face a new line of four. On reaching the end, facing out, each couple does a California Twirl to face back in, ready to dance with a new line of four.

***** END *****

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

THE CALLERLAB BOARD OF GOVERNORS

CALLERLAB ADVANCED PROGRAM

Revised October 1995

A1 PROGRAM

(Anything) and Cross
As Couples Concept
Cast A Shadow
Chain Reaction (1/4 Tag)
Clover and (Anything)
Cross Clover and (Anything)
Cross Over Circulate
Cross Trail Thru
Cycle And Wheel
Double Star Thru
Ends Bend
Explode and (Anything)
Explode The Line
Fractional Tops
Grand Quarter Thru
Grand Three Quarter Thru
Half Breed Thru
Horseshoe Turn
Left Wheel Thru
Lockit
Mix
Pair Off
Pass In
Pass the Sea
Pass Out
Quarter In
Quarter Out
Quarter Thru
Right (Left) Roll to a Wave
Scoot and Dodge
Six-Two Acey-Deucey
Split Square Thru
Square Chain Thru
Step and Slide
Swap Around/Reverse Swap Around
Three Quarter Thru
Transfer the Column
Triple Star Thru
Triple Trade
Turn and Deal
Wheel Thru

A2 PROGRAM

All 4 Couples/All 8 Concept such as
All 4 Couples Right & Left Thru, Star
Thru, Chase Right, etc.
All 8 Swing Thru, Switch the Wave, Walk
and Dodge, Mix
Belles and Beaus (couple facing same direction
only)
Checkmate the Column
Cut the Hourglass
Diamond Chain Thru
Flip the Hourglass
Hourglass Circulate
In Roll Circulate
Mini-Busy
Motivate
Out Roll Circulate
Pass and Roll
Pass and Roll Your Neighbor
Peel and Trail (from Columns)
Peel and Trail (from Completed DPT)
Recycle (from facing couples)
Remake Family
 - The Wave
 - The Box (R/H or L/H Box only)
 - The Column
 - The Diamond (facing Diamonds only)
Scoot and Weave
Scoot Chain Thru
Single Wheel
Slide
Slip
Slither
Spin the Windmill
Split/Box Counter Rotate
Split/Box Transfer
Split Square Chain Thru
Swing
Switch the Wave
Switch to a Diamond (from Waves Only)
Switch to an Hourglass (from Waves Only)
Trade Circulate (from waves)
Trade Circulate (from 2-faced line)
Trail Off
Transfer and (Anything)
Zig Zag/Zag Zig

In an Advanced Dancing program, dancers are expected to understand the Mainstream, Plus and Advanced calls from most, but not necessarily all, formations, positions and arrangements. Dancers are also expected to understand the concept of calls they dance.

These lists are furnished through CALLERLAB and your local CALLERLAB callers.

TEACHING ORDER FOR THE A1 AND A2 PROGRAMS

Revised October 1995

A1 PROGRAM

Cross Trail Thru
Triple Trade
Quarter Thru
Wheel Thru
Turn and Deal (2-faced lines, lines facing out)
Pass In
Chain Reaction (1/4 Tag)
Mix
Lockit
Right (Left) Roll to a Wave
Cast A Shadow
Six-Two Acey-Deucey
Clover and (Anything)
Turn and Deal (ocean waves & other lines)
Quarter In
Cross Over Circulate (2-faced lines)
Horseshoe Turn
Pass the Sea
Split Square Thru
Step and Slide
Transfer the Column
Cross Over Circulate (ocean waves & other lines)

Swap Around
Explode The Line
As Couples Concept
Ends Bend
Pass Out
Square Chain Thru
Scoot and Dodge
Double Star Thru
Left Wheel Thru
(Anything) and Cross
Half Breed Thru
Fractional Tops
Three Quarter Thru
Triple Star Thru
Cycle And Wheel
Grand Quarter Thru
Grand Three Quarter Thru
Quarter Out
Explode and (Anything)
Pair Off
Reverse Swap Around
Cross Clover and (Anything)

A2 PROGRAM

Single Wheel
In Roll Circulate
Slip
Scoot and Weave
Split/Box Counter Rotate
Swing
Trade Circulate (ocean waves)
Motivate
Switch the Wave
Pass and Roll
Scoot Chain Thru
Slide
Recycle (facing couples)
Spin the Windmill
Out Roll Circulate
Switch to a Diamond (ocean waves only)
Hourglass Circulate
Pass and Roll Your Neighbor
Trade Circulate (2-faced lines)
Zig Zag/Zag Zig
Checkmate the Column
Mini-Busy
Slither
Peel and Trail (completed DPT)
Remake Family
 - The Wave
 - The Box (R/H or L/H Box only)
 - The Column
 - The Diamond (facing diamonds only)
Switch to an Hourglass (ocean waves only)
Split/Box Transfer
Split Square Chain Thru
Belles and Beaus (couple facing same direction only)

Diamond Chain Thru
Peel and Trail (columns)
Flip the Hourglass
Cut the Hourglass
Trail Off
Transfer and (Anything)
All 4 Couples Concept, such as:
 All 4 Couples Right & Left Thru, Star Thru, Chase Right
All 8 Concept, such as:
 All 8 Swing Thru, Switch the Wave, Walk and Dodge, Mix

The Preface of the CALLERLAB Advanced Definitions contains important information regarding such rules as Facing Couples Rule; Ocean Wave Rule; Right Shoulder Rule; All Four Couples vs. All Eight; Split vs. Box; How dancers are named; Starting Formations; Glossary of Descriptive Terms; etc. All callers that call the Advanced Program should be thoroughly familiar with the Preface and should be able to explain how these rules are used at the Advanced Program to their dancers.