

NEWSLETTER  
for Members of  
CALLERLAB

# direction



The International Association  
of Square Dance Callers

ROCHESTER, MINNESOTA

## VOLUME XXIII NUMBER FIVE - FEBRUARY 1996

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### CURRENT QUARTERLY SELECTIONS:

<b>MAINSTREAM:</b>	Hinge Over (9/95)
<b>PLUS:</b>	Cross Over Circulate (11/95) Six-Two Acey Deucey (3/96)
<b>ADVANCED:</b>	Scatter Scoot (5/94) Dixie Fire (5/95) Cross the K (9/95)
<b>TRADITIONAL:</b>	Cheat and Swing
<b>CONTRA:</b>	The Caller's Wife

### EMPHASIS CALLS:

<b>MAINSTREAM:</b>	Slide Thru
<b>PLUS:</b>	Load The Boat

### FUTURE CONVENTIONS:

APR 1- 3, 1996	Westin Crown Center, Kansas City
MAR 24-26, 1997	Wyndham Hotel, Los Angeles Airport
SEP 21-23, 1997	Mini-Lab, Portland, Maine
APR 6- 8, 1998	Eastern 1/3rd of the U.S.

### CALLERLAB OFFICE HOURS:

9:00 am to 4:30 pm Central Time, Monday through Friday  
Phone: (507) 288-5121  
(800) 331-2577 (business only)  
FAX: (507) 288-5827  
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### CALL TO CONVENTION

In accordance with the By-Laws, notice is hereby given of the Call to Convention to be held at the Westin Crown Center in Kansas City, Missouri, on April 1, 2, and 3, 1996. All Gold Card Holders, Members, Subscribers, Associates, Associate Licensees, and Apprentices are cordially invited to attend.

Convention invitations and registration packets were included in the October issue of *DIRECTION*. If you did not receive a packet and wish to attend the convention, please contact the Home Office at 1-800-331-2577.

### FROM THE CHAIR

WOW!!!! This is my last "From the Chair" article. Has it been almost two years already? Since this is going to be my last one, I really feel that I have to "wrap" some things up.

There are many people that I would like to thank for making my job (yes it IS a job) easier. First I would like to thank my wife Susan. It is not easy being the spouse of a full time caller. There are many times that I am gone from home for days (if not weeks) at a time. During the last two years, even when I was home, I wasn't home. The job of Chairman takes up quite a bit of time. Many hours are spent on the phone or on the computer keyboard. She has somehow managed to maintain our family life. More importantly, she helps me keep my priorities in order. I could not have done this without her. Next I would like to thank my three children. Sometimes it is very difficult for young children to understand why daddy has to spend so much of his free time in the office.

I would also like to thank my Executive Committee, my Board of Governors, and all of the various committee members. The amount of work accomplished in the various committees is staggering. All of the committee chairmen and their members are to be commended for their help. The Executive Committee is like a little

family. We spend an exorbitant amount of time together (on the phone, at meetings, and via e-mail). Imagine being locked in a small room with five other people for the better part of three days. If the EC is a family, then the BOG would be the rest of the "kin folks". It has been a distinct pleasure to be associated with such a hard working group of individuals.

No organization runs well without a good office staff. George White has been my right hand man for my entire term. CALLERLAB is very fortunate to have such a devoted employee. Georgi and Dar Johnson have also been irreplaceable. In order to be an effective team, the Chairman and the office staff must be able to get along personally. Over the past few years, I feel that the four of us have become good friends as well as co-workers.

There are two men that I have turned to for guidance more times than I care to remember - Jim Mayo and Mike Seastrom. Their input has been invaluable. CALLERLAB is extremely lucky to have them as members.

Over the past two years I have had many meetings and conversations with the other national organizations. During all of these, I have tried my best to keep CALLERLAB's best interest at heart by attempting to be "politically correct". With my temperament, this has not always been easy. Most of these meetings and conversations have been fruitful. Perhaps "politically correctness" is not always the best method of getting something accomplished. So...at the risk of ruffling some feathers, I would like to be politically INCORRECT and address what I think are some major problems.

We need to take a serious look at our current programs. Plus is the destination level for most of the country. Notice that I did not say the world. In many parts of the world, our current programs are doing great. But...in the good ol' US of A it just ain't happening. We have got to change something. If we cannot change our minds, then we need to somehow change the level structure. Our default entry level has become too difficult to teach to new dancers. We need to stop

taking care of the trees and start worrying about the forest.

We have to come to some type of agreement with the ACA. It doesn't matter whether you call it "square dancing" or identify it with a level. We are all in the same activity. I am a member of CALLERLAB, and I call the CALLERLAB programs. I would refuse to call a dance that was advertised as anything other than a recognized CALLERLAB program. I would like to challenge all of the CALLERLAB membership to do the same. I would also like to challenge all of the ACA members to adhere to their organization's beliefs. If "Square Dancing" is the recognized level of the ACA, then they should refuse to call a "Plus" or "Mainstream" level dance. Do I think that this is the "answer"? No, I surely do not. It can only further lead to a bigger gap between the two organizations. Right now this gap seems to show no signs of narrowing. It's time that we get egos out of the way and get on with the business of calling square dances. Surely no one truly believes that having one level of dancing in Utah and a different level in South Carolina is good for square dancing in general. If the leadership of these two organizations cannot come to some type of agreement, then maybe it's time for the membership to come together. I wonder if the main problem is one of philosophy or one of personalities.

Square dancing has in place an IRS certified charitable foundation - The CALLERLAB Foundation for the Preservation and Promotion of Square Dancing. I would like to issue a challenge to the NEC, USDA, USA WEST, ROUNDALAB, the ACA, and all of the other national organizations. The Foundation has been pretty much ignored by all of you. If you truly want to help square dancing - then put your money (and efforts) where your mouth is. The Foundation is in trouble financially. It has very little money left. The Foundation is in place strictly to promote square dancing. Without assistance from you and square dancers in general, its future is uncertain. The CALLERLAB membership has been responsible for raising over \$100,000 dollars for the Foundation. Can ANY other organization make such a claim? I would

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*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/DOSbased 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.*

like to issue this same challenge to the CALLERLAB membership. If you have the means, the Foundation could use your support. We all have an opportunity to make a difference. Give something of yourself and show the rest of the square dance world that you really DO care. My calling career has been filled with many high-lights. I have called before thousands of dancers at various festivals. Square dancing has taken me all over the world. I have recorded on several square dance record labels, and now I am part owner of one of them. My biggest sense of accomplishment, however, has not taken place in front of a microphone. It has taken place inside a board room. Being elected Chairman of CALLERLAB has been the biggest honor of my career. As I look back over the list of past Chairmen (Lasry, Mayo, Osgood, Jones, and all of the others), I realize that I have joined quite an elite group. It is really scary to think in terms like that. I probably have been in more "trouble" over the years with CALLERLAB than most members. To now be included in this list is mind boggling. The past two years have been a major learning experience. I feel that being chairman has helped me grow as a caller and as a person. I have tried very hard to maintain the stature of this important office, and I hope that in my learning process I have not been too much of a disappointment. It has been my distinct pleasure and honor to head this great organization. I thank all of you for allowing me to continue living my dream. I feel very secure in the upcoming leadership of CALLERLAB. Jerry Junck was a tremendous asset as Vice Chairman and I know he will be an even better Chairman. The future of CALLERLAB and square dancing is in very capable hands.

Tony Oxendine  
Chairman of the Board

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### FROM THE VICE CHAIR

**T**he 1996 CALLERLAB Convention is rapidly approaching. On behalf of the Board of Governors, I would like to extend an invitation to all callers and their partners to attend the convention in Kansas City, Missouri, April 1st, through April 3rd. The CALLERLAB Convention is a great time to meet with other callers and recharge your batteries. It provides a chance to share in open dialogue regarding our favorite recreation.

To me, the convention provides opportunity. The opportunity to be a part of, and to have personal input into, the many committees that make up our organization. These committees are the backbone of CALLERLAB. The work of the committee chairmen and committee members are the nuts and bolts of what CALLERLAB is all about. By attending the convention, YOU can be a part of these committees. YOU can have

your voice represented.

Another opportunity is the opportunity to attend the many educational panels offered. It's like attending a caller's school. Each panel is staffed by CALLERLAB members who are well-qualified to articulate the wide variety of subjects presented. These subjects include teaching beginners, how to run a successful home program, how to program a dance, showmanship, the contributions of partners, even how to conduct a successful after party. And this is just a few of the panels which will be available.

Again, the Board of Governors would like to extend an invitation to everyone to attend the 1996 convention. We feel the convention has something to offer everyone. Join us in Kansas City and be a member of, and a participant in, CALLERLAB. We feel it's a great opportunity.

Jerry Junck  
Vice Chairman of the Board

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### CONVENTION UPDATE

**A**s of this writing, 127 callers and 82 partners have registered for the convention. This is considerably below the number registered last year at this time so we still have plenty of room available. If you have not yet registered, we remind you that you have until March 1st to register without penalty. After March 1st, there will be a \$25.00 late charge.

If you have special dietary requirements, or are allergic to certain foods, please notify the Home Office, in writing, no later than March 1st. We are unable to guarantee special meals without written instructions.

While the convention does not officially begin until 9:00 a.m. Monday, April 1st, several activities have been planned for Sunday, March 31st, for those callers and partners arriving early for the convention. Activities scheduled on Sunday are:

- 3:00 - 5:00 pm Community Dance Program dance
- 6:00 - 7:00 pm Welcome Reception & Social Hour
- 8:00 - 9:00 pm Orientation Session
- 9:15 - 11:00 pm Country Western/Line Dancing

Convention registration will be open on Saturday afternoon from 1:00 to 5:00 p.m. and on Sunday from 10:00 a.m. to 5:00 p.m.

Casual attire is appropriate for all sessions at the convention. Square dance clothing is not required unless you have been asked to participate in demonstrations or skits that require square dance clothing. For the gents, short sleeved shirts, regular western shirts, business shirts with or without ties, sweaters and/or jackets are all appropriate attire. For the ladies, casual attire during the day with somewhat dressier clothing for the evening banquets. Formal

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we continue to get scattered requests for the 1/2" tape which we can't fill.

If any of you know of any 1/2" tapes that are not being used, please send them to the Home Office so we can send them to the people that are waiting for a copy. Thank you.

### IBM DISPLAY WRITERS

**M**any, many years ago (ancient history) CALLERLAB used two IBM Display Writers as its principle word processor and computer. In 1991 we switched over to IBM compatible PCs and retired the Display Writers. For nearly 5 years we have attempted to locate someone willing to take these off our hands, i.e. purchase them. There have been no takers.

If you know of anyone interested in acquiring these sophisticated boat anchors, either as museum pieces, word processors, paper weights, or ???, please contact the Home Office at 1-800-331-2577. They're really very, very inexpensive. We might even pay someone to haul them away!

### IN MEMORIAM

W Garland King, Sr, Haw River, NC - 11-25-95  
Bob Fisher, Brownwood TX, - 12-19-95  
Ted Sannella, Boston, MA, - 11-18-95

### PARTNERS' CORNER

**C**onvention time is just around the corner. If you haven't yet registered, please do so. Kansas City has a lot of exciting things to offer, so plan to go early or stay late! Did you know that the city boasts more fountains than any city except Rome, and more boulevard miles than Paris? Famous for steaks and barbecue, the city was declared the "Barbecue Capital of the World" in Ireland in 1989 and 1990. One of the nation's first shopping centers was build there in 1922, located just five miles from downtown. Country Club Plaza, with its red tiled roofs, encompasses 55 acres and offers the elegance of New York's Fifth Ave. and Rodeo Drive in Los Angeles.

Crown Center, the site of the CALLERLAB convention, is a privately financed project of Hallmark Cards, Inc., and is world famous for being a city-within-a-city. The international headquarters of the world's largest greeting card company sits on 85 beautifully landscaped acres. More than 80 shops and restaurants, three live theaters, fountains, and ice skating are found there. Free activities include the Hallmark Visitors Center, Kaleidoscope, and children's creative workshop. The Link, a climate controlled elevated pedestrian walkway, connects the Westin and Hyatt hotels with

the shops in the Crown Center Complex. Just a few of the FREE things to do while in Kansas City are; a bird's eye view of the stock trading in the Board of Trade Visitors Gallery, the Kemper Museum of Contemporary Art and Design, and a breath-taking view of the city from the 30th floor observation deck at the Kansas City Hall. Stroll down the Avenue of the Arts to see the Folly Theater (1900), the Midland Theater (1927), Municipal Auditorium (1934), and the Lyric Theater (1926). Other free things are the City Market, a replica of the early 1800's, the Federal Reserve Bank Visitors Center, Westport - a renovated historical area, and of course, "Harry's Place", the Harry Truman Library. Right across the street from Crown Plaza is the 217-foot Liberty Memorial Tower, which offers another panoramic view of Kansas City. The trolley stops right out front of the hotel and for \$4.00 per person you can ride all day, getting off and on as often as you would like -- or take the entire trip and enjoy the scenery for about an hour and a half. This is truly the town with a Streetcar Named Desire.

Although all of this is exciting and can be a mini-vacation, the real action will be going on Sunday through Wednesday noon as the CALLERLAB Convention will abound with various programs covering all aspects of the square dancing world. We need your input and participation, from the Orientation Session on Sunday evening through Wednesday's closing meeting. Now is the time to be heard, to share and be a part of the activity you devote so much time and energy to. The Partners' will have sessions right along with their caller-partner. These are sharing, caring times and can be helpful in knowing you are not alone and can converse with those in the same situations that you may be facing. Plan to join us and give us your views and ideas. Handouts will be present to take back and share with your clubs and other partners. We sincerely hope you plan to join us for some really informal get togethers, where you can set back, listen, and then jump right in and be a part of making our world of square dancing a better place to be!

We look forward to seeing you in Kansas...

Karen Rippetto, Chairman Partners' Committee

### PLUS COMMENTARY

**W**e all know of small clubs, or have small clubs that we call for. With a small group it can be difficult to maintain the energy of the group week after week. Different things will work in different areas, but I would like to describe one activity that is working to bring clubs together in Northern California. The San Francisco Bay area has a high density of square dance clubs. On any given night, several clubs in close proximity are holding their

weekly dances. We have revived a practice that has been popular in the past, where several clubs that dance on the same night get together the fifth week of a month, when that occurs for instance, the fifth Wednesday of the month. Clubs take turns hosting the fifth week and all of the clubs and their callers hold a dance together. Several clubs that might regularly attract three to five squares can get together and have a 12-15 square night. The callers have a good time working together, the dancers have a good time mixing with each other, and everyone enjoys the excitement of a big dance. It's working in Northern California. Maybe the same, or a similar idea, will work in your area.

For the Plus Committee  
Larry Davenport, Chairman

### CALLER EDUCATION SCHOLARSHIP AVAILABLE

**A**pplications are now being accepted for the Supreme Audio/Hanhurst's Tape Service Scholarship Fund For Caller Education. This fund was established by Bill and Peggy Heyman of Supreme Audio/ Hanhurst's Tape Service to enable both new and experienced callers to further their professional caller education by attending a Caller's College providing a full CALLERLAB curriculum.

New and experienced callers may request a scholarship application from them by writing to Supreme Audio, Inc., PO Box 50, Marlborough, NH 03455-0050, or FAX your request to (603) 876-4001. Scholarships are awarded in May for the colleges normally taking place during the summer. Applications must be received by May 31st. To date, more than a dozen partial scholarships have been awarded to colleges in the USA and Europe.

### 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.*

### UMLATA LESSONS

Submitted by Cal Campbell

**SCENE 1: A telephone call between Lester Longtimer and Jack B. Quick.**

**JACK.** Hello!

**LESTER.** Hi, this is Lester. Loretta and I are Umlata Tossers. We'd like to invite you to join Umlata Tossing lessons starting this Thursday.

**JACK.** Yes, I remember tossing Umlatas when I was in grade school. (Silence)

**LESTER.** Well, I'm sure you probably didn't think it was much fun then, but it has changed.

**JACK.** OK. I'm Listening.

**LESTER.** As you probably remember. Umlatas are clubs about a foot long colored red, green, blue, and yellow. The object is to work in teams of four couples and toss the clubs around in a pattern until you get your own club back.

**JACK.** As I recall, we had a Umlata Leader who told us where to toss them.

**LESTER.** That's right and we also had someone beating on a drum to set the rhythm.

**JACK.** Oh yeah! In my school, this was usually Larry whats-his-name beating on an old pot. And Miss Langley was usually the Umlata Leader. She had a voice like a bullhorn. So, what's changed?

**LESTER.** Well! Probably the stuff you did was pretty simple. Now we have over 60 Umlata moves where you tap, twirl, and do various other things with your clubs as you follow the pattern.

**JACK.** Man! That sounds complex. How many lessons do you have to take?

**LESTER.** It's fairly easy. Only about 30 lessons of two hours each. We have them every Thursday evening starting every fall.

**JACK.** Every Thursday evening? Man, I'm already tied up two nights a week with bowling and square dancing. Jill would kill me if we took on another night every week. I'll have to talk to her about this.

**LESTER.** I'll tell you what. Why don't you and Jill meet Loretta and me at one of the Umlata Club meetings and you can see for yourself how much fun it is.

**JACK.** I guess that's fair. You know, we haven't seen you folks in a couple of years now.

**LESTER.** I'm sure that's true. With all the time we spend Umlata Tossing we haven't had much time to do anything else.

**SCENE 2: On the sidelines at a Umlata Club.**

**LORETTA.** I'm so glad you came. We used to have so much fun playing cards.

**JILL.** Yes, and remember the great dinners we used to have along with Bob and Betty Bernstein. I wonder why we don't do those things any more?

**JACK.** So this is Umlata Tossing 1996 style. The clubs look pretty fancy in comparison to what we used in grade school.

**LESTER.** That's true. To really keep up these days you need dynamically balanced clubs and of course you need one of each of the four colors.

**JACK.** What do clubs like these cost?

**LESTER.** Around \$75 each. I must have 15 clubs or so by now. Loretta has about the same number.

**JILL.** Why don't you both use the same clubs?

**LESTER.** The lady's Umlata clubs are slightly longer and lighter.

**JILL.** I used to really like to do this in school. There was something very satisfying about all of us working together as a team.

**JACK.** That seems to have changed. I see a lot of people adding in extra flourishes with their clubs as the Umlata Leader lays out the pattern.

**LESTER.** Yeah. A lot of Umlata Tossers get bored with the patterns and like to add in their own twists.

**JACK.** Doesn't that kind of screw up the timing for the rest of the team?

**LORETTA.** Yes. And sometimes you get hit with a loose club.

**JILL.** I would think the Umlata Leader would object. Doesn't it mess him up too?

**LESTER.** I guess. We'll have to talk to the Umlata Leader Larry Longview later and see why he allows so much latitude.

**JACK.** So this is where we would toss Umlatas after lessons. It would be good to work with you folks again.

**LESTER.** Well. Not right after lessons. This is really a Umlata Hotalata Level club.

**JILL.** Umlata Hotalata???

**LORETTA.** Oh yes. The Hotalata level adds another 20 or so moves. It is really where the fun starts.

**JACK.** What do you mean starts?

**LESTER.** We also belong to a Thinkalata level club. They use an additional 25 moves.

**JILL.** Where would we find just a Umlata club?

**LORETTA.** Unfortunately there aren't any around here. Everyone has moved to the Hotalata level.

**JACK.** How do we get to the Umlata Hotalata level?

**LESTER.** We usually have a set of Hotalata lessons right after you finish your Umlata lessons.

**JACK.** And Thinkalata?

**LESTER.** We usually recommend you join a Hotalata Club and go a couple of nights a week for a least a year before attempting Thinkalata.

**JILL.** Two nights a week for a year?

**LORETTA.** Oh, yes. An you will also need to get at least one set of graphite clubs for Thinkalata. They're pretty expensive.

**JACK.** Let me get this straight. Jill and I are going to be expected to take 30 Umlata lessons so we can get ready to take a set of Hotalata lessons. To do this we will have to each purchase a set of Umlata clubs.

**LESTER.** Well, I wouldn't plan on just one set.

**JACK.** Lessons or clubs?

**LESTER.** Really both. There are so many moves at the Umlata level that you can't adequately learn them all in 30 lessons. The Umlata clubs get pretty beaten up in the learning process so they will probably need to be replaced periodically.

**JACK.** Lester, do you realize that I don't spend that much time or money on my wife, children, and church combined.

**LESTER.** What's your point?

**JILL.** Honey, we have to get home.

**LORETTA.** We'll look forward to seeing you Thursday evening.

**JILL.** Sure, it sounds like it is really fun.

**(Jack and Jill exit stage right.....)**

**JACK.** You know Loretta, they didn't ask about the street address for the lessons. I wonder how they will find their way?

### WOULD YOU JOIN THIS CLUB?

### **JUST HOW NEGATIVE ARE YOU?**

By: Guy Adams

**J**ust how negative are you? How many times over the past couple of years have you said either to yourself, or to a dancer, square dancing is down.

The one thing to remember is that dancers look to us as guides in this activity. If the guide is constantly saying that this activity is down, then the dancer is going to say square dancing is down.

A few years ago, there was a television commercial about a hair shampoo. The message that this commercial had was that if you like the product, you would tell two friends. Those two friends would tell two friends, and they would tell two friends, and they would tell two friends and so on. Well, when talking about square dancing it is very similar to this commercial, but the numbers are very much different. If you tell a square dancer that this activity is dying and is doomed, they are going to tell ten people what you said. Then each of those ten people will go to tell ten people, and each of those ten people will tell ten people. Then suddenly, square dancing is dying and it is dead.

Ok, I am sure that square dancing is not as healthy as it once was. Nevertheless, why do we have to dwell on this fact? Why can't we talk about the positive things

that happen every day in square dancing? Why must we always talk negatively? Just look at the news, or a newspaper. In our house we have stopped watching the news and we have canceled our subscription to the newspaper. I for one am sick and tired of hearing and reading about the negative things in this world. If every day was a cloudy and rainy day, people would always be in a state of depression. The human body needs sunshine and positive reinforcement.

This is where we as the leaders of this activity come in. We need to start talking more positive about this activity. We need to write more positive articles, to the square dance publications. We need to talk *UP* this activity instead of cutting it down. It disturbs me to hear some of this country's top caller's talking about the state of the square dance world. These callers have been around square dancing for many, many years and they have seen it do many things. Still, to tell square dancers that this activity has to completely die before it recovers is ludicrous (I actually heard that). If these so called "seasoned professionals" are disappointed with the activity, then they should be doing something about it instead of complaining. These callers are remembering when they could walk into a hall on a Tuesday night and have fifty squares waiting for them. You can only bleed and milk this activity so much before you have to put something back into it.

So I challenge each of you to tell three hundred people how great square dancing is this year. You have the whole year of 1996, so this would be less than one person per day. You can talk about a good dance, a good lesson and good weekend, anything that you feel is good about square dancing. I challenge each of you to write one positive article to a square dance publication, and one positive article to the *DIRECTION* newsletter. Can you imagine the impact of three-thousand callers writing to the American Square Dance Magazine? Wouldn't that be great? Can you imagine the impact on the dancers when they read the positive articles instead of the gloom and doom?

We are the only ones who can change the way square dancers look at our activity. We are the only ones who can change the attitudes of those who constantly condemn and cut down square dancing. We are the only ones that can make square dancing thrive again. If we show more enthusiasm, then our dancers will show more enthusiasm. So, just how negative are you?

### **FOOD FOR THOUGHT**

by Freddie Kaltenthaler

**T**he recent rash of letters pointing fingers or complaining about the rise and fall of dancing, clubs, and/or dress leads me to add my comments.

In the recent issue of *National Voter* an article

entitled "Bowling Alone", the point is made that Americans are no longer joining groups to actively participate. Our direct engagement in politics, civic organizations such as the Red Cross, PTA's, or LWV's, union membership, and even attendance at church has dropped significantly. People are disenchanted with organizations even though they embrace the philosophy. There are many new associations which are vital and growing such as the environmental watchdog groups or retired citizens protecting Medicare, but these memberships are supported by money and emotions, not by regular attendance. The point of the article is that even in a recreation such as "bowling", league participation is way down and individuals who go bowling sporadically for a casual night out with friends is up.

Does this sound like square dancing? People want to "try" square dancing for a while but not to join a club; people want to "try" a festival or a weekend but not travel very far. Of course there are exceptions. The Mini-Festival was very well attended with great traveling callers, but what about the home clubs? In the main, people are doing their own individual thing without taking the responsibility of active group membership. In conclusion, it is not just square dancing that is suffering; there is a whole nationwide pattern.

I am not offering this as an alibi, but as a reason. Now my hope is that we all take a look at what we are doing. Let us help CLUBS, join, promote, and enjoy being an active participant of a group and counteract this national tendency to do our own thing.

*Reprinted from the 'Grand Square', a publication of the Northern New Jersey Square Dancers Association.*

### **CONGRATULATIONS MR. SHUKAYR**

by Dick Leger

**Y**ou have discovered the secret to calling! There are a few of us that have come around to this startling way of thinking about the music and what part it should play in our calls so that the dancers have that glorious beat to dance to, instead of using it for ourselves. It may surprise you to know that several sessions have been done at CALLERLAB dealing with this same concept of calling. The timing committee at CALLERLAB has also put out several lists at the many levels of dancing pertaining to this same concept. It may also surprise you to know that there have been many caller schools that have been done in the past dealing with the fact that music, timing, and choreography should always be taught together and not at separate times. The only way one learns is to practice this from the start. Many articles have been written in the past about this same method. There are callers in the field that believe firmly in this



concept of giving the music to the dancer whenever possible, but unfortunately they are in a small minority along with myself. Now that you have stumbled onto the secret to calling, I hope you will pursue it further so that you will eventually be able to teach others how to do it, including not only the musical phrase, but include split phrases as well. I'm sure you will find that knowing how to do it and being able to teach it are two separate things.

I am really happy that maybe another voice will join with our small minority in possibly bringing about a change that will be nothing short of a revolution in thinking. If we can sell the idea that the music really belongs to the dancers, then maybe the trend will be to find out how to bring this about. I, for one, believe that the best approach would be to try to convince CALLERLAB that it is important enough to consider seriously so that we can start the process as soon as possible. You mentioned in your article that Contra, Rounds, Line Dancing and others have already been subjected to this line of thinking. It should be time for squares to be included in the other forms of dance. As a last note (no pun intended) you will also find that in just covering the three subjects, music, timing, and choreography, there will be very little time left over to do anything else in a three day school. I prefer to run for five days and include Contra on the 4th day, and Rounds on the 5th day. Even at that I strongly suggest that the callers will learn more with the work they do at home with practice. I then try to get them to come back at least one more year to cement everything down. At that point most of them will join our minority as they are convinced. The music is structured in such a way that they realize that they have the knowledge to not only call the squares with this approach, but they can cue the Contra and the Rounds also with the same consistency.

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## WE CAN'T TEACH PLUS TO BEGINNERS

by Johnny Preston

**I** think every caller should refuse to teach classes for clubs that want to teach all the way through to the Plus level in one season. The degree of frustration involved in learning this number of calls is phenomenal. It is ruining the activity in California.

I know it is hard to go against the trend. I have been fired twice by clubs when I refused to continue past the Mainstream level. There were other callers perfectly willing to come in after me and try to finish the class.

The CALLERLAB program has level breaks after 49 calls and 66 calls. These breaks are there because they pretty accurately predict a point at which dancers begin to feel this frustration. You can see it in their

faces when teaching. You notice more excuses for couples missing class. People begin to drop out, and they don't always tell you why. For every couple we lose in this manner there are countless others we will never recruit. This is bad resource management. Let the class members tell us when they've had enough. Watch their eyes. Watch their attendance. Watch their attitudes. Believe them when they say they've had enough for now. There is always plenty of time to teach more.

I have noticed in the discussions that the Basic level is all but forgotten. This is by far the most important level we have. Every dancer should be taught to be excellent at hinging ( $\frac{1}{4}$ ), trading ( $\frac{1}{2}$ ), casting ( $\frac{3}{4}$ ), running, being run around, and circulating. Everything else is just a variation. The building blocks of every call in square dancing are contained in these few maneuvers. Teach them well and everything else will fall into place. There is a good blend of traditional maneuvers with these building blocks of modern square dancing for the traditionalists. We cannot afford to skimp on the Basics. Take all the time necessary to teach this level. The time spent carefully teaching the Basics will be made up later when you discover how easy it is to teach everything else to fundamentally sound dancers.

Dancers want excellence from themselves and their callers. Let's give it to them.

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## TEACHING? PLUS

by Kip Garvey

**T**he sheer volume of knowledge we require of today's learner is enough to scare away even the most intellectually bent enthusiast.

To expect an average, suburban or urban couple to become adequate Plus dancers in 40 weeks is ludicrous. We do nothing more than promulgate mediocrity, dilute the existing dance form, encourage sloppy and inattentive dance habits, create permanent prejudice and discontent for our activity, and resolutely thrust our activity headlong into a dead end.

There's an expression: "When you hear hooves pounding, don't automatically look for stampeding elephants." The answer to dwindling participation in the dance activity is to alter our approach to the dance activity by making it more easily learned, readily acceptable, and enthusiastically embraced once again by the masses. Plus, as a stand alone level, must go. Combine it with Advanced, merge it back into Mainstream, whatever. Just get rid of it.

The calls we teach to new dancers must be easily learned, intuitive and directive by the names, and easily retained. Emphasizing the Basic Program accomplishes these goals. The dancers must be given a

chance once again to have fun and enjoy one another's company rather than to cram in an enormous vocabulary of square dance calls for the sake of hoping to be good enough to be with their friends.

Newer dancers can be entertained for months and years with stars, circulates, trades, runs, waves, columns, and lines and never need to hear Load the Boat or Relay the Deucey. My vote: Can Plus!

## ATTRITION

by Kip Garvey

**C**alls come and go with time and usage. Wheel and Deal from TFL simply isn't being called as much now as it has in the past. This is not necessarily a result of error or omission (and probably isn't even an unfortunate situation), but more an indication of choice. Selecting Wheel and Deal as an emphasis call is a good idea. But don't expect to resurrect the call and increase its usage in the long run. Take a look at Fan the Top. It was an emphasis call. And for a while we could go out and call Fan the Top and most of the floor would do it. Have you tried it recently? Once again, Fan the Top is slipping back toward obscurity.

Fact is, folks, calls become less popular because we don't call them as much. And if we don't call them as much, dancers will not be able to do them as well. Why don't we call them as often as we should? Are we being derelict in our duty, depriving the dancers of this or that great call?

I don't think so. I think there is an ongoing natural attrition of calls over time based on usage and enjoyment. Certain calls survive, others don't. We seem to call what we know the dancers enjoy doing. Likewise we avoid what the dancers have trouble doing, especially when the dancer's problems with a call persist over time despite our constant repetition and reteaching.

I think that callers have a limited repertoire of calls that they use based on some yet to be determined number--their favorites. We can add or delete from our favorite list at will, and with some purpose. But I believe the number of calls remains somewhat constant. And I believe that constant number (or small range) is universal. In Mainstream areas the number is the same as in Plus areas. This could explain why in Plus areas dancers are terribly weak on certain applications of Mainstream calls. They just don't do them often enough. For instance, try calling a Spin the Top from facing lines with your C1 group (setup: facing lines, men out of sequence, all facing original partners: Spin the Top, R&L Grand). I predict about a 50% success ratio, or smaller.

I think the number is around 70 calls. Just a guess, but

worthy of a scientific study. I know of one well known New England caller who made the emphatic statement, and made it several times, that he called all the calls on the Mainstream and Plus lists whenever he called a Plus dance. He made this statement several times over the mic at a CALLERLAB convention one year. Some one in attendance took him to task, taped one of his dances without telling the caller why, counted each call and presented the results to the rather stunned caller. Of the 98 specific calls (98 call families, 137 call iterations) the caller had not called 29 listed calls!

## LEAD, FOLLOW, OR GET OUT OF THE WAY!

by Jack Pladdys

I've been reading so much lately about the "fall of Square Dancing" and how we have to change everything to make it good again. I've been reading suggestions about using CDP, renaming the programs, having multi-level dances, changing the lists, dropping calls, etc. The only thing no one has seemed to touch on is taking care of the dancers we have now!

Now there's a concept! Have we become so wrapped up in the dancers we don't have, that we are letting the ones we do have slip through our fingers? I, for one, am not. I certainly am not going to force my dancers to go where they don't want to go (re: supporting lower programs). I teach from the very beginning to support all programs. If the dancers choose not to, then so be it.

The point being, I feel my biggest responsibility lies with the dancer that walks in the door night after night. Not the folks who just don't prefer the activity (can you believe it?) or the dancer we haven't even recruited yet.

I believe wholeheartedly that if we spend most of our energies making the dancers we have happy, then they, in turn, will be so excited about the activity, they will "sell" the activity for us. It becomes a circle of friends, so to speak (pardon the cliché).

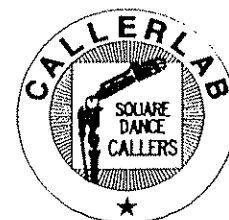
Give the dancers what they want. They started this activity to have fun, not to be harped on about the evils of level jumping. If they want to jump, let 'em jump. You chose to be a caller. That means it's your responsibility to provide entertainment and fun for the dancers, not judgement. If the dancers want to dance to tapes, don't get mad - make them a tape! They'll love you for it. Personally, I'd rather they danced to tapes than not dance at all.

The bottom line is we have a responsibility to our dancers. Live up to the commitment of being a caller. Our dancers need us now more than ever.



PRESS RELEASE

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February 1996



PRESS RELEASE

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**PLUS QUARTERLY SELECTION**

Doren McBroom, Chairman of the Plus Quarterly Selection Committee, announces that **SIX-TWO ACEY DEUCEY** has been selected as the Plus Quarterly Selection for the period March 1, 1996 to July 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.*

**SIX-TWO ACEY DEUCEY**

**STARTING FORMATION:** Any formation where the very center two and the outside six dancers can be identified.

**DEFINITION:** Outside six dancers Circulate. Very center two trade.

**ENDING FORMATION:** The same as the starting formation.

**TIMING:** 6 beats

**DANCE EXAMPLES:** Heads Lead Right, Veer Left, Ladies Single Hinge, **SIX-TWO ACEY DEUCEY**, Flip the Diamond, Scoot Back, Men Run, Star Thru, Pass Thru, Left Allemande.

Heads Square Thru, Swing Thru, Men Run, Couples Circulate, Ladies Single Hinge, Diamond Circulate, **SIX-TWO ACEY DEUCEY**, Diamond Circulate, **SIX-TWO ACEY DEUCEY**, Cut the Diamond, Ferris Wheel, Dixie Grand, Left Allemande.

Heads Square Thru, Touch 1/4, Split Circulate 1 & 1/2, **SIX-TWO ACEY DEUCEY**, Diamond Circulate, Flip the Diamond, All Eight Circulate, Centers Run, Bend the Line, Slide Thru, Square Thru 3/4, Left Allemande.

Heads Touch 1/4 and Spread, Sides Pass the Ocean, **SIX-TWO ACEY DEUCEY**, Diamond Circulate, Flip the Diamond, Explode the Wave, Wheel and Deal, Dixie Grand, Allemande Left.

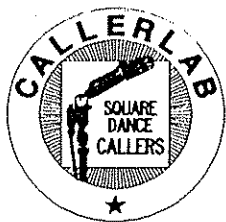
Heads Square Thru, Dosado to a Wave, Ladies Run, Ladies Circulate, Men Follow Your Neighbor and Spread, **SIX-TWO ACEY DEUCEY**, Cut the Diamond, Bend the Line, Star Thru, Centers Pass Thru, Square Thru 3/4, Allemande Left.

**SINGING CALL:** Heads Square Thru, Sides 1/2 Sashay, Swing Thru, Centers Run, Couples Circulate, Centers Single Hinge, **SIX-TWO ACEY DEUCEY**, Flip the Diamond, Explode the Wave, Wheel and Deal, Pass 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.

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

PRESS RELEASE

PRESS RELEASE

**PLUS EMPHASIS CALL**

Larry Davenport, Chairman of the Plus Committee, is pleased to announce that **LOAD THE BOAT** has been selected as the Plus Emphasis Call for the period beginning March 1, 1996. (Standard Formation, arrangement, and comment are provided from the CALLERLAB "Standard Plus Applications" document.)

**LOAD THE BOAT**  
by Holman Hudspeth, 1966

**STANDARD**

**STARTING FORMATION:** Facing lines of four

**ARRANGEMENT:** "0" Normal couples

**COMMENT:** "Ends Load the Boat" will probably succeed from any arrangement. "Centers only", usually succeeds only from half-sashayed couples ("2" lines).

**DEFINITION:** Starting Formation - Lines of four, with centers facing in and the ends of each line facing the same (in or out) direction.

The end dancers move forward around the outside, passing right shoulders with three moving end dancers and turn 1/4 in (90°) to stand beside the third person passe, facing the center of the set as a couple. Simultaneously, the center four dancers Pass Thru, turn their backs to their momentary partners, Partner Trade with their new partners, and Pass Thru.

**STYLING:** The end dancers, while moving on the outside, leave enough room for the center dancers to work comfortably. Arms are held in natural dance position throughout the action, blending into the appropriate hand position for the next call.

**ENDING FORMATION:** Eight Chain Thru (from starting formation of facing lines of four).

**DANCE EXAMPLE:** (from Zero Box) Slide Thru, Right & Left Thru, **LOAD THE BOAT** (ends in Zero Box, 180° rotated).

Note: from starting formation of facing lines of four, **LOAD THE BOAT** is equivalent to a Star Thru or Slide Thru.

**ALLEMANDE LEFT**

**GETOUT:**

(from Zero Box) Slide Thru, Right & Left Thru, **LOAD THE BOAT**, Allemande Left.

(from Zero Line) Right & Left Thru, **LOAD THE BOAT**, Pass Thru, Allemande Left.

**RIGHT AND LEFT GRAND:** (from Zero Line) Right & left Thru, Half Sashay, **LOAD THE BOAT**, Right & Left Grand.

Note: teach **LOAD THE BOAT** from Half Sashayed facing lines before trying this sequence.

**SINGING CALL EXAMPLE:** (from Static Square) Heads Right & Left Thru, Star Thru, Zoom, Centers Pass Thru, Slide Thru, **LOAD THE BOAT**, Touch 1/4, Scoot Back, Swing Corner, Promenade.

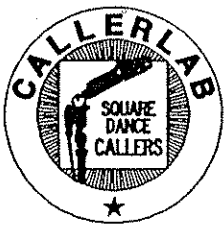
**TIMING:**

12 beats

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

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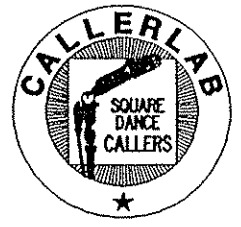


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March 1996

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PRESS RELEASE

## TRADITIONAL DANCE OF THE QUARTER

Tony McUmbler, Chairman of the Contra and Traditional Committee is pleased to announce that the committee has chosen the following dance, as the Traditional Dance of the Quarter for the period beginning March 1, 1996.

### CHEAT AND SWING

from Cowboy Dances by Lloyd Shaw

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

**FIGURE:** A: First Lady out to the couple on the right;  
Cheat or Swing or do as you like<sup>1</sup>.

B: ...and don't forget your own;  
on to the next<sup>2</sup>.

C: Now you're home, everybody swing.  
Swing your opposite,  
Swing your corner,  
Now your (original) partner,  
And promenade all<sup>3</sup>.

**Repeat all for couples 2, 3, and 4.**

Don't worry too much about timing in this dance, except in the opener. This could turn into more of a comedy than a dance and should be good for much hilarity. 1996 is a Leap Year; try this one out at a Sadie Hawkins Day dance or any time you want to fill the hall with laughter.

This is a delightful dance for those who enjoy a really good Swing. There are a lot of Swings in this dance.

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<sup>1</sup>First lady leaves her partner and goes to the second couple. Second man may either swing her or reject her and swing his own, leaving her in the lurch. Either lady may try in any way to get him to swing her. Regardless of the result, the first lady then goes home and swings her own.

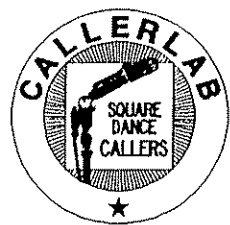
<sup>2</sup>Repeat the previous operation for the first lady and third and fourth couple. After she's been all the way around, go to C:, the break.

<sup>3</sup>After all the cheating and swinging, everyone should be with original partners again. There are no permanent partner changes in this dance.

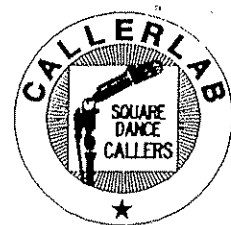
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\*\*\*\*\* START \*\*\*\*\*

PRESS RELEASE

PRESS RELEASE

**CONTRA OF THE QUARTER**

Tony McUmbert, Chairman of the Contra/Traditional Committee is pleased to announce that, in honor of the late Ted Sannella, the committee has chosen the following Contra as the Contra of the Quarter for the period beginning March 1, 1996.

**THE CALLER'S WIFE**  
by Ted Sannella

**MUSIC:** "Ain't She Sweet", ESP-717 or any other smooth, well-phrased 64 beat singing call tune.

**FORMATION:** Improper Duple (1, 3, 5, etc. Active and Crossed over).

- INTRO:** \_\_\_\_\_:With the Corner, Allemande Left  
 1- 8    Once-&-a-half<sup>1</sup> \_\_\_\_\_:Straight Across, Ladies Chain  
 9-16    \_\_\_\_\_:Long Lines Forward and Back  
 17-24    \_\_\_\_\_:Circle Four  
 25-32    3/4-Round<sup>2</sup> \_\_\_\_\_:Pass Thru; Do Sa Do<sup>3</sup>  
 33-40    \_\_\_\_\_:Brand New Corner Swing  
 41-48    \_\_\_\_\_:Face Across; Half Promenade<sup>4</sup>  
 49-56    \_\_\_\_\_:Same Four Right and Left Thru  
 57-64    \_\_\_\_\_:With (new) Corner, Allemande Left

Caller should instruct the dancers that, after the Pass Thru, those at the ends of the lines (facing no one) should immediately trade places with their partner (cross over) and face the other dancers, ready for a new corner. This is an automatic crossover due to double progression.

Consider this dance suitable for square dancers with little or no Contra dance experience.

To set up this dance formation from squares: align the squares up and down the hall, then call, "Side Ladies Chain; heads face your partner and back away; long lines go Forward and Back". You are now ready to dance!

<sup>1</sup>All the way around and a little bit more, so that the ladies are facing across again, ready to chain. Of course, this turn must be completed in 8 beats of music.

<sup>2</sup>One couple, (original partners) is looking down the hall (away from the caller), facing another couple who are looking up.

<sup>3</sup>Back-to-back!

<sup>4</sup>With inside hands joined, each couple walks across the set to the other's position and wheels around (gents passing left shoulders).

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

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February 1996

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



PRESS RELEASE

The following was reprinted from January 1994 *Mayo Clinic Health Letter*, with permission of Mayo Foundation for Medical Education and Research, Rochester, Minnesota 55905.

## SOCIAL DANCING

**Jazz up your fitness routine with a regular dose of dance.**

Evelyn resolved that in 1994 she'd exercise regularly. But it's only the beginning of the new year and she's already bored with her new stationary bike. The rowing machine and treadmill at the YWCA also hold little appeal.

When a friend coaxed her to go along for an evening of free dance lessons, she realized exercise doesn't have to be a chore.

It's true. Whether you're swirling across the floor to a Strauss waltz or doing do-si-dos to the commands of a square dance caller, you're getting exercise -- and probably having fun too.

**Dancing pairs you up with more than a partner.**

From burning calories to socializing with friends, dancing offers these health benefits:

- **Calories** - Dancing can burn as many calories as walking, swimming or riding a bicycle. During a half hour of sustained dancing you can burn between 200 and 400 calories.

One factor that determines how many calories you'll expend is distance. In one study, researchers attached pedometers to square dancers and found each person covered nearly five miles in a single evening.

- **Cardiovascular conditioning** - Regular exercise can lead to a slower heart rate, lower blood pressure and an improved cholesterol profile.

Experts typically recommend 30 to 40 minutes of continuous activity three to four times a week. Dancing may not provide all the conditioning you need, but it can help. The degree of cardiovascular conditioning depends on how vigorously you dance, how long you dance continuously and how regularly you do it.

- **Strong bones** - The side to side movements of many dances strengthen your weight bearing bones (tibia, fibula and femur) and can help prevent or slow loss of bone mass (osteoporosis).
- **Rehabilitation** - If you're recovering from heart or knee surgery, movement may be part of your rehabilitation. Dancing is a positive alternative to aerobic dance or jogging.
- **Sociability** - Dancing contains a social component that solitary fitness endeavors don't. It gives you an opportunity to develop strong social ties which contribute to self-esteem and a positive outlook.

**Would you like to dance?**

Tomorrow night when you consider settling down for a little television, turn on the music instead. After a few spins around the living room, you'll have so much fun you may forget you're exercising.



The following are excerpts printed from the USDA News, reprinted from Dancin'News of Central Florida and THE CALLER of Memphis, TN.

## **LIVE TEN YEARS LONGER!**

Square Dancing will add ten years to your life, a surprising new study shows. Dr. Arron Blackburn states, "It's clear that square dancing is the perfect exercise. It combines all the positive aspects of intense physical activity with none of the negative elements."

Dr Blackburn said square dancing is a low impact activity requiring constant movement and quick directional changes that help keep the body in shape.

The study was based on their physical examinations which indicated that both female and male square dancers could expect to live well into their "80's".

The square dance movements raise the heart rate like any good aerobic exercise should. All the quick changes of direction loosen and tone up the muscles - but not so severely as to cause injury. In square dancing, when you're not moving, you're clapping hands or tapping feet, which all contributes to long term fitness.

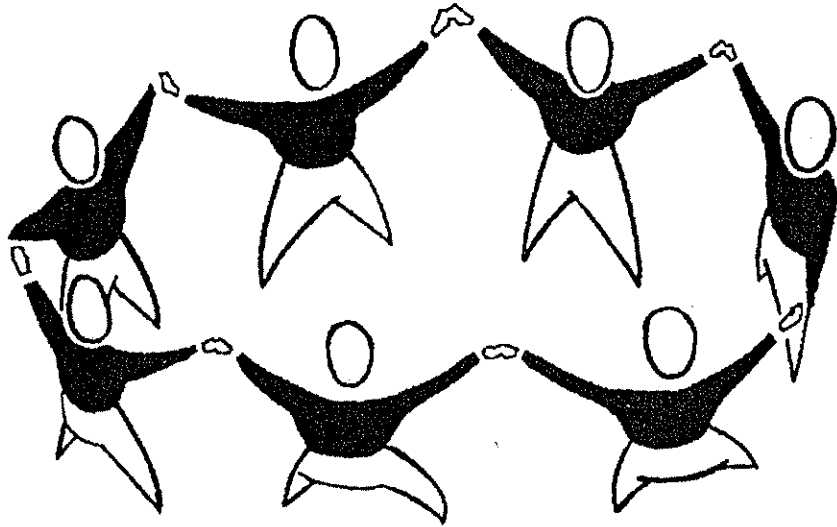
"You don't see a lot of 55-year old basketball players, but that's just the age when square dancers are hitting their peak", he said.

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

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- 1 When a dancer goes down, a second dancer attends to him/her.
- 2 Remaining couples join hands and take a step backward. This will allow the injured person and attendant air and room.
- 3 Raise joined hands as high as possible in the form of an arched circle.
- 4 On seeing this signal, the caller or hall monitor will immediately place an Emergency Call for Medical Aid.

EMERGENCY CALL  
for MEDICAL AID