

NEWSLETTER  
for Members of  
CALLERLAB

# direction



The International Association  
of Square Dance Callers

ROCHESTER, MINNESOTA

## VOLUME XXIV NUMBER THREE - OCTOBER 1996

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### CURRENT QUARTERLY SELECTIONS:

<b>MAINSTREAM:</b>	None
<b>PLUS:</b>	Six-Two Acey Deucey (3/96) Lucky Star (7/96)
<b>ADVANCED:</b>	Scatter Scoot (5/94) Pass & Roll Chain Thru (4/96)
<b>TRADITIONAL:</b>	Divide the Ring and Swing the Corners
<b>CONTRA:</b>	Wind and Weave Contra

### EMPHASIS CALLS:

<b>BASIC</b>	Pass the Ocean (9/96)
<b>MAINSTREAM:</b>	Recycle (9/96)
<b>PLUS:</b>	Peel Off (11/96)

### FUTURE CONVENTIONS:

<b>MAR 24-26, 1997</b>	Wyndham Hotel, Los Angeles Airport
<b>SEP 21-23, 1997</b>	Mini-Lab, Portland, Maine
<b>APR 6- 8, 1998</b>	Eastern 1/3rd of the U.S.

### CALLERLAB OFFICE HOURS:

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### INSURANCE QUESTIONS & CERTIFICATES

A.H.Wohlers & Co. 1-800-503-9227.

### FROM THE CHAIR

The arrival of fall signals the beginning of a new square dance season. Hopefully everyone has either started, or is preparing to start lessons. This has always been an exciting time for me. The single most important thing we do, as callers, is to bring new people into the activity. It is exciting because we teach these new dancers the joys of square dancing. The feel of moving to music and providing them the medium through which they will make many and lasting friendships. If you are not teaching lessons, you are missing a very satisfying part of the calling profession. It is also a part of your responsibility, as a caller, to help perpetuate our recreation.

CALLERLAB has spent a great deal of time and effort in discussing and creating new ways of recruiting and promoting square dancing. The RPM committee has given us numerous methods to recruit dancers and market our activity. CALLERLAB has also been instrumental in attempting to open new areas of marketing. Last spring, the Board authorized a loan through the Foundation to help fund the TV video that has created so much excitement throughout the square dance world. This fall the Foundation has made another loan to help fund a radio commercial designed to advertise square dance lessons in a large metropolitan area.

These are two big steps in trying to use major commercial media to market our activity. The Board is monitoring both of these projects closely. By convention time, we are finally going to have some definitive answers as to the worth and the feasibility of major commercial media with regard to promoting square dancing. We will know if we have a product that has commercial value to television, and a much clearer idea as to how to make that idea a reality. We will also have the results of the radio ad campaign. We want to know how many calls were generated by the ads, how many people came to lessons as a result of the ads, and

how many dancers are still in class at convention time. There will be full reports at the convention in Los Angeles. Truly interesting and exciting information to look forward to.

However, we need to temper our enthusiasm with reality. I don't think that having square dancing on television, or ads on the radio, is going to be a panacea for solving our recruiting problems. Rather, they are another tool in marketing our recreation. Advertising is not designed to make people get out of their chair and purchase a product. Instead, it is designed to "soften" the customer about the product. It is designed to create a desirable image about the product. I believe we need to view the video and radio commercials in the same light. It will make people aware of square dancing and, hopefully, "soften" their attitudes about the activity. However, it is still going to take personal contact from callers and dancers to make the sale.

Please note that these projects were funded by loans through the Foundation. This points out the glaring need for proper funding of the Foundation. Had there been adequate funds in the Foundation, it would not have been necessary to make loans. We could have made a grant instead. That's what the Foundation is designed to do. Please give some serious consideration as to ways we can generate funding for the Foundation. There is so much the Foundation can do for square dancing if we make it a viable organization.

Finally, the results of the election are included with this issue of *DIRECTION*. Congratulations to those candidates elected or re-elected to the Board. Also, sincere appreciation to those candidates who ran, but were not elected. Each candidate ran with the desire to make square dancing a more popular and better recreation. I applaud all of you for your concern and effort and look forward to working with the new Board members.



Chairman of the Board

## BOARD OF GOVERNORS ELECTION RESULTS

**W**e would like to offer our congratulations to the following members who have been re-elected to the Board of Governors:

Larry Cole, Dee Dee Dougherty-Lottie, John Kaltenthaler, John Marshall, Jim Mayo, Mike Seastrom, and Al Stevens.

Congratulations also to Cal Campbell, newly elected to serve a 3-year term and to Tim Crawford and Nassar Shukayr, who have been elected to serve 2-year terms on the Board.

Reelected and newly elected board members will begin serving their terms at the conclusion of the 1997 convention in Los Angeles.

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

Bill Addison, Yona Chock, Jim "Who" Cholmondeley, Damon Coe, Dave Craw, Larry Davenport, Bob Huff, Chuck Jaworski, Tom Mohney, Doren McBroom, Jim Wass, Terry Wheeler, and Cindy Whitaker.

Members currently serving on the Board of Governors are: Daryl Clendenin, Larry Cole, Dee Dee Dougherty-Lottie, Randy Dougherty, Laural Eddy-Mosley, Betsy Gotta, Bill Harrison, Mike Jacobs, Jerry Jestin, Jerry Junck - Chairman, John Kaltenthaler, Melton Luttrell, Martin Mallard, John Marshall, Jim Mayo - Vice Chairman, Tom Miller, Wayne Morvent, Tony Oxendine, Deborah Parnell, Ken Ritucci, Mike Seastrom, Al Stevens, and John Sybalsky.

\* members of the 1996-97 Executive Committee

### A NEW BEGINNING

**Y**our Convention Planning Committee has selected "A NEW BEGINNING" as the theme of the 1997 CALLERLAB Convention, to be held in Los Angeles, California March 24-26, 1997.

This theme, and several others suggested by CALLERLAB members, were considered by the committee. "A NEW BEGINNING" is a combination of

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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/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.

two themes, "Beginning Again" suggested by Phyllis Perry of Pocatello, Idaho, and "A New Attitude" by Tom Sellner of Columbia, Maryland. Phyllis and Tom will each receive complementary dues next year as a token payment for their efforts in helping to set the tone and direction of the 1997 convention.

Selection of this theme demonstrates a commitment to a new approach to teaching and calling with an emphasis on Standard Applications. 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. Implementation of the philosophy encompassed in "A New Beginning" can help assure dancer success.

The 1997 convention program will include several sessions in support of this philosophy. The Convention Planning Committee decided to continue a format similar to recent conventions with concentration on two major topics. The two are; Teaching Techniques and Choreographic Development. There will be four sessions on Choreographic Development and two sessions on Teaching Techniques. Additionally, there will be an informative session on Multi-Cycle Teaching. The intention of the Choreo Development sessions will be to show effective ways to use the calls and to present techniques to help assure success with Standard Applications. Techniques using Extended Applications will also be demonstrated.

The 1997 convention program will also include a debate on the merits of Standard Applications versus the current system of teaching a broad range of Extended Applications. The debate on an Alternate Dance Program proved to be one of the most popular sessions in Kansas City last year. This debate promises to generate interesting and lively discussions as well. Come join us in Los Angeles to be part of this historic event.

In addition to the main topics there will be MORE!..... MUCH MORE! Consider, for example, sessions on Voice, Contra and Traditional dancing, the Community Dance Program, Music and Harmony, Body Flow, Business Management, Showmanship, and Festival Calling.

Those who attend this year's convention will have the opportunity to be involved in the work of several of CALLERLAB's standing committees. Ad-hoc committees on Alternate Dance Programs and Multi-Cycle Teaching have been busy during the past year as well. Changes proposed by these committees will certainly have an impact on the teaching of square dancing for many years to come. We urge all of you to join in the spirit of this convention theme. Take part, contribute and learn from others while we work together to make square dancing even more fun for

everyone. Complete details are included with this issue of *DIRECTION*.

## **Make your reservations NOW!**

### **WANTED - "COUCH POTATOES"**

**I**n 1989, CALLERLAB produced 3 television commercials to be used in recruiting new dancers. The three commercials were made available on 1/2", 3/4", and 1" video tapes. Many will remember the "Couch Potato" commercial!

Nearly 4,000 of these video tapes were distributed to local, regional, and state associations, and to individual callers and dancers.

With the current emphasis on recruiting new dancers, the Home Office has received several requests for a copy of these commercials. Unfortunately, all of the tapes have been distributed and reproducing a new supply is not economically feasible at this time

There must be hundreds of these tapes in private or organizational libraries that are no longer being used. If you know of a copy or copies gathering dust somewhere, we urge you to return them to the Home Office to be "recycled" to enthusiastic recruiters. Any cost involved in the return will be reimbursed by CALLERLAB -- or can be treated as a tax-deductible donation to the CALLERLAB Foundation.

**We need your help NOW! Thank you.**

### **WANTED - AFTERPARTY SKITS**

**J**on Jones will be hosting an afterparty at the 1997 convention. He would like your help in making it the most successful party ever. If you are interested in presenting or 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.

### **APOLOGY**

**I**would like to extend my personal apologies to Herb Egender, Ernie Kinney, Red Bates, and Jerry Junck. I accidentally left your names out of an advertisement placed in the American Square Dance Magazine. The ad listed past chairmen and vice chairmen of CALLERLAB and did not include your names.

I want you to know that this was an accident. We all missed the mistake when we proofread the ad before publication. Please accept my personal apology for this mistake.

Guy Adams  
Chairman, Public Relations Committee.

## FUN THINGS TO DO IN LOS ANGELES

**S**ome of the best things in life are free ... especially in Los Angeles. Here are some more of the area's free, fabulous, and fun activities.

6. **SMELL THE ROSES.** Everything's coming up roses in Exposition Park, where 150 varieties of the fragrant flower are blooming. The peak sniffing seasons are April-May and September-October. When you've had your fill of flowers, head across the street to the University of Southern California (USC) for an hour-long walking tour.
7. **TAKE A LOOK AT THE PAST.** Come see where L.A. began at El Pueblo de Los Angeles Historic Park. Here you'll find a number of restored historical buildings including Avila Adobe, the oldest existing house in L.A.: the Old Plaza Church, the Old Plaza Firehouse, and lots more. The Park is also the home of a colorful Mexican marketplace where visitors may shop, listen to lively Mexican music, watch folklore dances or dine at several restaurants.
8. **TOUR THE TOWERS.** Simon Rodia, an immigrant tile-setter from Italy, created this artistic masterpiece that consists of three 99-foot towers fashioned from cement, steel rods, broken tile, bottles, and sea shells. Located at 1765 E. 107th Street in Watts. 213/569-8181.
9. **STAR GAZE BY NIGHT.** Venture to Griffith Park Observatory for views of the sparkling city below. Dusk is a perfect opportunity to photograph the Hollywood Sign for immortality.
10. **TRAVEL WITHOUT A PASSPORT.** L.A.'s mini-nations enhance the culture and character of this international city. Meet the people and enjoy the foods, arts, music, and crafts of Mexico, China and a dozen other cultures right here in Los Angeles. Downtown's Olvera Street, Little Tokyo and Chinatown are just some of the ethnic enclaves that invite your exploration. For a more Kosher experience, head over to Fairfax Avenue and browse the boutiques, produce stands, and galleries at Farmers Market.

### SMITHSONIAN MAGAZINE

**D**id you know that square dancing was featured on the cover of the February issue of *Smithsonian* magazine? An eight-page article by Sue Hubbell, and photographs by Maggie Steber, showcases square dancing from the traditional country setting to the National Square Dance Convention, billed as the

"World's Greatest Square Dance Event." The article quotes several callers and dancers from across the country and gives square dancing a much needed boost as a modern, recreational activity that can be enjoyed by people of all ages. We should all appreciate the fact that square dancing deserves a cover story in such a well-respected and prestigious magazine as the *Smithsonian*.

The Board of Governors approved the purchase of 100 copies of the magazine to be offered to our membership at \$3.00 a copy, postage included. If you would like a copy, please call or write the CALLERLAB Home Office as soon as possible (address and phone numbers on page 1). Copies are still available on a first-come, first-serve basis.

### IN MEMORIAM

Howard Gilmore, Cambria, Wisconsin, 7-16-96  
Bob Kendall, Lyons, Colorado, 5/96

### PARTNERS' CORNER

#### PARTNERS' PROGRAM TAKES SHAPE

**T**he big news for this issue of *DIRECTION* is that the Partners' Committee has a new vice chair, MaryAnn Alexander, of Springdale, Ohio. MaryAnn is enthused about providing educational and entertaining programs for caller partners, and we are happy to have her on the planning team.

Thank you to those who contacted us with suggestions in response to our plea. In addition to MaryAnn, we received thoughts from Terry Mallard, Al Chock, Leigh Clay, Roy Gotta, Shirley Claflin, Gail Seastrom, and Jo Brandt. That's good response and we have a good list of topics to include in the partner sessions.

Now for the next round of planning. Among the interesting subjects proposed were several that demand special expertise. Read the list below and see if you might help us by doing a short presentation or if you might recommend a CALLERLAB member/partner who has the knowledge we need. Here are the topics:

Diet: what we should eat to be healthy, what not to eat before calling, how to perform microwave miracles (quick good meals).

Beautify your life: flowers, music, grooming, and relaxation techniques.

How to manage pregnancy and square dancing: (needs to be a recent mother)

Child care and square dancing: (someone who has experience where child care and lessons/dances were combined.)

For one session, we are planning a sort of mini-spiel program so these presentations would be short ones,

whetting our appetites for more, perhaps, and giving us some useful tips in a "shotgun" manner. (That means some will hit home and some will pass us by, but we hope everyone will benefit.) The suggestions are all good ones; those who wrote are concerned, as I am, that we provide help for newer partners as well as something for more experienced ones. Those listed above are not the total list, and there may be a few innovations, too. More will appear on these in the next *DIRECTION*.

Please let me hear from you with suggestions for presenters. The 1997 program will be planned by a whole team. You can be part of this team and make the CALLERLAB partner events a wonderful experience for all who attend.

### PLUS COMMENTARY

I hope that your recruiting efforts have been successful this year. We all have seen too many small classes in recent years. I would like to relate the story of one of my club's recruitment efforts this year, because it shows that hard work will still pay off. This club, by choice, only hosts a beginners class about every four years, which makes the task of successful recruitment a real challenge. But the club has an individual who heads up the campaign who is enthusiastic, motivated, and an excellent organizer. And the club supports the effort wholeheartedly. The recruitment effort started a year in advance with regular meetings of a dedicated committee. Recruitment materials were developed starting six months in advance. Materials included flyers, coupons, and business cards. The club took advantage of local newspapers with free event listings. The club invested money to place an ad with a coupon in a mailed local marketing packet. During the 3 months preceding the start of class, recruiting materials and recruiting instruction sheets were distributed on club nights to members, and training sessions in the form of skits were presented. The committee followed up with members and encouraged their recruitment efforts. On the first night of class, 60 people showed up (on a typical club night we have about 40 people). Class just started last week, so I can't tell you, yet, what the retention will be, but we kept the first night peppy, light, up tempo, and emphasized fun, success, and greeting people (class is being held on club night with the club this year). Our challenge now is to keep the enthusiasm and keep the new dancers coming back.

Larry Davenport, Plus Committee Chairman

### JACKETS & BELT BUCKLES

The Home Office now offers a nylon windbreaker with a lightweight (flannel) lining. It has a square bottom, drawstring, snap front closure, and

CALLERLAB logo. There is also, an unlined (nylon shell) jacket available by special order only. They are royal blue with a white, 3-inch logo on the front or a 6 inch logo on the back. You may also choose to have the logo on the front and back for the minimal cost of \$2.00 and your name can be embroidered on either jacket for \$5.00.

The belt buckles are very attractive and are available in two finishes - steel gray (which looks like pewter) and a gold finish. The buckle is shown, actual size, on the back of the Sales Item Order Form. At \$13 for the steel finish or \$17 for the gold finish (postage included), these buckles are a real bargain.

Prices for the jackets and buckles are listed on the Sales Item Order Form included in this issue of *DIRECTION*. Please be careful to provide all applicable information when ordering the jacket.

### SCHOLARSHIPS AWARDED

The Supreme Audio/Hanhurst's Tape Service Scholarship Fund for caller education was established by Bill and Peggy Heyman to enable both new and experienced callers to further their professional caller education by attending a caller's college providing a full CALLERLAB curriculum.

It is with particular pleasure that Supreme Audio announces that the following individuals are the recipients of partial scholarships for 1996:

Harry "Jack" Lewis, Wales, U.K.  
Terry Kenneth Lewis, Nova Scotia, Canada  
George McGibbon, Salem, New Hampshire  
Mike Mayeux, Hemphill, Texas  
Donald Wescoat, San Francisco, California

They have attended caller's colleges taught by highly qualified caller coaches during the summer of 1996. To date, 31 partial scholarships have been awarded to new and experienced callers attending caller's colleges in the USA and overseas.

### 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.

### ARE WE TEACHING THE WRONG VALUES?

by Calvin Campbell

I've been lurking (*on the internet. Ed.*) for some time now, just watching the comments and thinking. I'm going to start a new thread that is really drawn from several threads that have been prominent for

the last several months.

Guy Adams posted an experience that one of his favorite couples felt that Plus was more interesting than Mainstream. I would be interested in knowing what Plus figures most Plus dancers find to be the most interesting. I'm going to venture a guess and speculate that it would be figures like Spin Chain the Gears, Load the Boat, Track II, and not Explode or Ping Pong Circulate or even Diamond patterns.

If you look at the Plus figures, most of them are compound dance routines made up of largely Basic moves out of the Mainstream list. They are memorized sequences of moves. Once the caller gives the command the dancers know what is coming for several beats of music.

Now let's look at Mainstream. The push for several years has been to provide variety and dance APD or DBD or whatever. This requires dancers that can hear, understand, and respond to commands in a very short time between hearing the command and executing the command. It is a mental game of puzzle solving between the caller and the dancer.

The two groups of dancers are made up of people with different mentalities. Different ways of enjoying dancing. I wonder if the people who move onto Plus aren't really saying they want a more ordered life rather than they are bored.

Let's take a realistic look at the rest of the dance world where people dance as a group and let's start with round dancing. I have danced some round dance routines for over forty years to the same piece of music. It is a memorized sequence of movements. I get ticked when someone takes this same piece of music and invents a new routine. Why? Because it is comfortable as it is.

I go Country Western dancing once in a while. I see the floor filled with people doing the Electric Slide to four or five different tunes in the same evening. That's an 18 beat routine and they will do the same dance the same way for night, after night, after night. I see couples doing the same routine around the floor loop, after loop, after loop.

If you look at most other dance forms you will find the same thing. Pick Scottish, English, Polish, German, Swing, etc., and people dance sequences they have memorized. Almost every contra dance has a walk thru and the contra dancers want the routine repeated at least 12 times. Their recreation is growing by leaps and bounds in the younger community. Traditional square dancing is based on memorized routines and they are thriving.

All this should be telling us something. Maybe we are teaching square dancers to value the wrong thing.

Perhaps we should be teaching dancers to value being able to dance a figure from the viewpoint of the whole dance and not a series of jumbled parts.

When square dancing was enjoying it's largest popularity, most of the dances had names. Not the figures, the entire dance. When I first started calling, the dances were posted as a program and you had better know how to call a specific dance the way the locals danced it. They didn't want any surprises.

I'm not advocating that we should return to the old days. I am saying that we need to look at the real reasons the majority of people dance. Not the square dancers we currently have, but the things that attracted the people we no longer have. The majority that came and saw and left. We need to study success in other dance areas and success in our own past and learn from it.

We have the power to make any change we choose. The average square dancer dances less than 14 months. If we can find ways to keep them, then they will become the majority. Are we there to entertain dancers or are we just trying to entertain ourselves? Do we want more dancers or do we just want dancers cast in the mold we enjoy as callers and dancers? Do we really want change or are we clinging to the status quo?

## SO WHAT ARE YOU GOING TO DO ABOUT IT?

by Johnny Preston

Let's roll up our sleeves. The reconnaissance work is complete. We know the enemy now we must set out to win this war.

I want to hear some ideas! Here are some of mine.

### Advertising--Know your market.

Advertise where the people you want to recruit are. Young people (20-50) have one thing in common. They all work. Target the advertising towards peoples work places. Fax flyers to local businesses and ask them to post them on their bulletin board. You can fax a flyer to every business in your local area and it won't cost you a dime. Go to local companies and offer to call at their annual company picnic. Do it for free if you have to.

Square dancing is a lot of things to a lot of people, but not at the same time. Pick your target group and appeal to it in your advertising. If you want to appeal to a young country and western type crowd you better know what they like and be prepared to give it to 'em. If you want to appeal to the puzzle solving community by all means DO IT.

Advertising is hard but it works. Keep trying new techniques, and if you've got one that works, share it. Combine your efforts. If you've got 2 callers with

classes on different nights, combine your advertising budget. You'll get twice the bang for the buck.

When the class begins, make the hall look like a place to have fun. Bring refreshments, dress casually, and make friends with everyone. This is where the FUN in square dancing emanates. Teach the class with confidence and clarity, and don't rush things. Be thorough. Students only get one chance at their first time through. Have party nights and special theme evenings. This is where the FUN is. The choreography must be designed in such a way that you use each taught call in a variety of ways. Variety comes in a lot of ways. You can change the angle of a call and it will seem different to new dancers. (i.e., call Right and Left Thru from an 8 Chain Thru as well as from lines, and as often). Know when to stop and smell the roses. There's always time next week to review or reteach a call we didn't get to. If someone is struggling, help 'em out. If someone is chomping at the bit, you've got to help them out too.

We need a new square dance fashion because everyone I talk to hates the clothes. They don't mind country, but the petticoats, etc., just aren't for the 1990's. We shouldn't be forcing the clothes on new dancers anyway. Don't let the clothes become a point of contention. The dress code at classes should be neat and clean.

We all know what's wrong. I want to hear solutions. The time for criticism is over. Pick a topic, study it, and offer solutions. Be creative. Dare to be different.

## TEN COMMANDMENTS FOR SUCCESSFUL CLASSES

Submitted by Al Stevens

**P**eople learn differently, we must be able to teach differently. Here are ten recommendations that will help you to be able to teach your students successfully.

1. **FIRST IMPRESSIONS ARE LASTING** -- this statement is very true -- you should be able to "sell" your class the very first time your students step on the floor. Sell them FUN early and often.
2. **TEACH MOVEMENTS TWICE** -- try to teach all movements twice. A general rule to follow is to teach the movement from scratch this week, and again the following week as well.
3. **TEACH WITH ENTHUSIASM** -- it is easier to accept a new call if it is taught with enthusiasm, much more fun as well.
4. **TEACH ALL MOVEMENTS WITH A POSITIVE ATTITUDE** -- again, it is easier to learn if the teacher has a positive attitude about what they're doing.

5. **TEACH WITH HUMOR** -- a little bit of laughter is always the best medicine. Learn to laugh WITH your students -- never AT them.
6. **TEACH PROPER ETHICS** -- a good rule of thumb is to teach ethics in your class, students should learn about proper square dance courtesy, the difference between right and wrong.
7. **REPEAT-REPEAT-REPEAT** -- one of the ways to enforce the learning process is to repeat, repeat, repeat.
8. **SHOW MOVEMENTS** -- people learn by hearing, watching, and doing. Show as many movements as possible, use your "angels" for demonstrations.
9. **TEACH BY DEFINITION** -- never use shortcuts -- never leave yourself having to "re-teach" something later because you didn't teach the definition properly.
10. **ALLOW THEM TO LEAVE WITH A SMILE ON THEIR FACE** -- satisfied customers will normally return, try to let them leave with a smile on their face.

## TECH-NOTES

TECH-NOTES is CALLERLAB's Technical Journal. They are articles submitted for publication by CALLERLAB members.

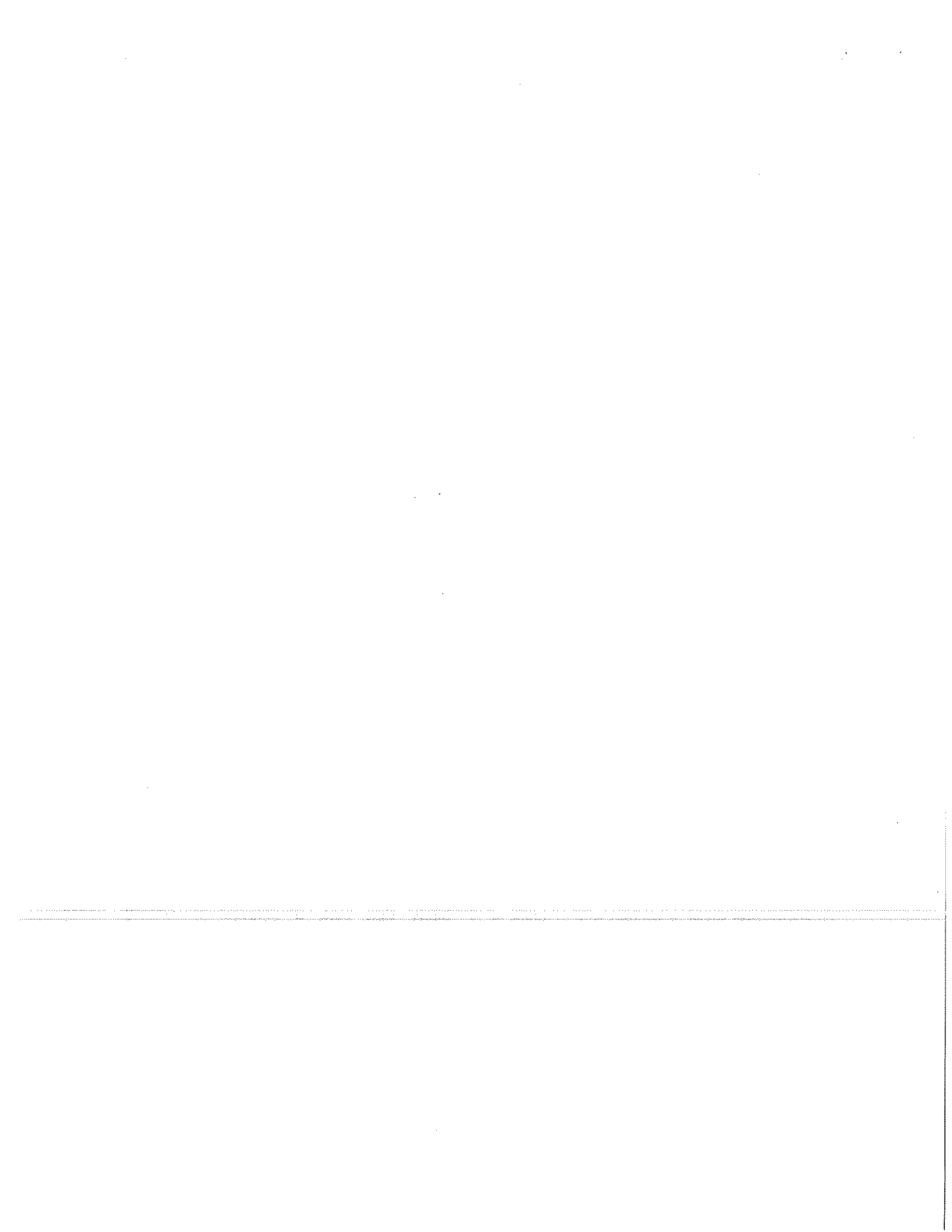
TECH-NOTES are articles of a technical nature dealing with the art or science of calling. These articles could conceivably fall into the realm of caller training, however, the articles published to date go much deeper into the art or science of square dance calling than is typically found in a caller's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

Kip Garvey has submitted a document for this issue of *DIRECTION*. As in the past, TECH-NOTES are printed as "stand-alone" documents so they can be filed separately.

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

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

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





Technical Paper  
Submitted by Kip Garvey  
August, 1996

## Zeros: True, Geographically True, and Technical

### *Why Do We Use Zeros?*

Many callers confuse the true value of zeros. Some callers, especially newer callers, think that zeros (modules) are a calling method used for continuous tracking of dancers. Use of zeros does not represent a calling method, i.e., a method of following the dancers. Rather they are part of tools and equipment we use in applying the tracking system we use, mental imagery, modular or sight. Some callers assert they don't use zeros in their calling method. Fact is, all callers use zeros because all callers move dancers from one known setup to another, and back through the same setups many times. I suggest if you are calling, regardless of your method of tracking dancers, you are using zeros.

The most difficult aspect of learning to track dancers when one is first learning is the mistaken idea that callers use a tracking system that is ongoing and continuous, following the dancers continually like a monitoring system in a medical application. Callers do not do that. Rather, callers use mental "jumping points" or markers where they are totally familiar with the setup of the square. Things like, Zero Box (Box 1-4, B1c), Zero Lines (1p2p lines, L1p), are the ones callers talk about the most. With more experience callers learn dozens of these favorite setups, even if they can't specifically enunciate them through use of a well defined symbol system or otherwise ("O.K. Have the heads Fan The Top, Extend, and Hinge. Now, from here.....")

These marker setups are generally connected with a known getout routine. Can you see how knowledge of many marker points and many different getouts can give the appearance of continuous tracking? In reality, callers move the dancers from one known marker setup to another, and the more of these marker points a caller knows, the more "seamless" the tracking appears.

Knowledge of zeros, and particularly technical zeros, aids callers in developing choreography. The real value is in learning and acquiring more of these important marker points.

Zeros move dancers from a known setup back to the same setup. The starting and destination setup is the same. This means the caller can call a zero routine and focus his mind's eye on other important aspects of the dance or event without worrying whether the dancers have successfully completed the routine. Callers acquire this independence of thought coupled with confidence of a known setup by learning and studying zeros.

Technical zeros are important to know about because we must be confident that zeros we apply are really zeros and result in a zero effect. If a given routine acts like a zero SOMETIMES, and not all times, then we need to know when the routine acts like a zero and when it does not.

We would be remiss if we dismiss the zeros that are not true zeros. Technical zeros have value in that they act like true zeros in certain ARRANGEMENT and SEQUENCE situations. Learning and studying these situations lend considerable depth to one's choreographic knowledge by increasing the total number of marker setups one is familiar with and by proportionate development of workable and often clever getouts.

Understanding the definition and uses of technical zeros will not make one a better caller. There are many fine callers who do not particularly care about technical zeros. However, taking the time to study this phenomenon will definitely enhance your understanding and your confidence.

Increasing the total number of marker setups we use, and the associated getouts, makes our calling and control of choreography appear interesting. It adds variety to our calling, a goal which must be of great

importance if you've been following the postings on the net and listening to all the discussions between callers at CALLERLAB and elsewhere.

### ***What Are Zeros?***

Zeros have been with us for a long time. Modular calling technique includes calling zero patterns as well as equivalents. Studies of modular technique included extensive research of zeros. Initially, callers simply wanted routines that would move dancers from a known setup back to the same setup. Thus was born the zero module.

The classic definition of a zero is a call, or a specific series of calls, that move the dancers from a known FASR (**F**ormation, **A**rrangement, **S**equence, **R**elationship) back to the same FASR. This does not necessarily mean the same spots on the floor. A Relay The Deucey is a true zero by definition, yet the call leaves the dancers "rotated" 180° from where they started. Thus, we now recognize that true zeros can be geographically true (Absolute True Zero, or Geographically True Zero), or non geographically true.

For a long time, that was the entire definition of a true zero. However, we discovered that some calls move dancers from a known FASR to the same FASR with a noted difference. Dancers interchange their positions in the formation. Bend the Line is such a call.

Bend the Line stimulated the most thinking about zeros. The original view, in today's parlance, was that Bend the Line is a true zero because it returned the same FASR when called from in facing lines. Earlier thinking referenced Bend the Line from a 1p2p line as a "zero" because the getout of "Slide Thru, Square Thru  $\frac{3}{4}$ , Allemande Left" worked both before and after the Bend the Line. Thus Bend the Line, called any number of times, is a "zero." The earlier concept of a zero was a call or call sequence that "did nothing" choreographically, allowing the caller to continue on with his routine, specifically a getout, after application of the zero.

### ***What Is A True Zero?***

A true zero has two discerning characteristics: (1) the FASR does not change, and (2) the roles, or positions, of the heads and sides do not change. A true zero has no choreographic effect on the setup or on the positions of all dancers in the setup. Ends remain ends. Centers remain centers. Leads remain leads, ect.

### ***What Is A Technical Zero?***

We define technical zeros as any call or call series that restores the same FASR, but interchanges the positions of dancers in the formation. One immediately recognizable characteristic is that they result in a zero effect when all dancers are in the SAME relative sequence condition, but do not result in a zero effect when dancers are not in the same relative sequence condition, or vice versa. Not part of the definition, but an important observation, is that technical zeros rotate dancers clockwise or counter clockwise one position around the formation.

### ***What Is Meant By Relative Sequence Condition?***

In any formation, the numbered order of the dancers counter clockwise around the formation can be ascending, i.e. IN sequence, or descending, i.e. OUT of sequence. When the sequence condition of the men is viewed relative to the sequence condition of the women the results are men and women can have the SAME relative sequence condition (both IN or both OUT) or their relative sequence condition can be NOT the SAME (men IN sequence, women OUT, or vice versa.)

### ***What Differentiates a True Zero From A Technical Zero?***

Let's assume for now we are discussing normally arranged couples. We will discuss other arrangements later. From normally arranged facing lines Bend the Line interchanges the roles of the heads and sides. Does interchanging the roles of heads and sides have a bearing on the definition of a true zero? Yes, because an integral characteristic of a true zero is that all dancers return to the same relative positions within a formation. We can use a getout applied before application of a true zero after the true zero and it

will still work. Well, if this is true, Bend the Line cannot be a true zero. That is to say, it only acts like a true zero sometimes when all dancers have the SAME relative sequence condition. When the relative sequence condition of dancers is NOT SAME, Bend the Line it is not a true zero since a prescribed getout will not work in both relative sequence conditions.

Why does Bend the Line ACT like a zero in some circumstances and not in others? For instance, from a 1p2p line we can call "Star Thru, Square Thru  $\frac{3}{4}$ , Allemande Left." We can also call "Bend the Line, Star Thru, Square Thru  $\frac{3}{4}$ , Allemande Left." In this case Bend the Line acts like a zero. But the roles of the heads and sides are interchanged. It is this interchanging roles of heads and sides, ends and centers, that violates the definition of a true zero. In the first case the heads are on the left end of the line. In the second case the heads are on the right ends of the line. In addition, the roles of ends and centers has changed. Therefore Bend The Line is not a true zero even though, from this specific setup, it ACTS like a true zero.

The concept of FASR does not accommodate the possible interchanging of the roles of heads and sides yet. It seems that the roles of heads and sides can be interchanged without changing the FASR. This can be a serious problem when it comes to zeros. IT IS NOT ENOUGH TO SAY THAT A ZERO, TRUE OR TECHNICAL, RETURNS DANCERS TO THE SAME FASR. More must be said to distinguish between true zeros, which work all the time, and technical zeros which act like true zeros sometimes.

A technical zero is a call or call sequence that acts like a zero sometimes, but not always. When not acting like a zero, a technical zero has no zero effect at all.

In the example of Bend the Line, the relative sequence condition is the SAME. Interchanging the heads and sides appears not significant. But a major significance occurs when the relative sequence condition is NOT SAME. The significance is that a predetermined getout will no longer work after application of the technical zero in this OTHER relative sequence condition.

We therefore recognize that some calls or call routines result in a zero effect in some instances, but not in other instances. What do we call these anomalies? Technically, they are zeros sometimes, but not at all times. We cannot say they are not zeros. We cannot say they are zeros. We say they are technical zeros. Sometimes they act like zeros, and sometimes they do not.

#### *How Do We Use Technical Zeros?*

A technical zero exists for EVERY setup. That's right. We can discover a call or series of calls that will return dancers to the same setup regardless of the setup from which we start. It takes more work to develop or discover technical zeros than true zeros because in discovering technical zeros the six different arrangements as well as relative sequence conditions must be considered.

The importance of identifying a call or call series as being a technical zero is in realizing that technical zeros must be researched more carefully than true zeros. True zeros can be applied where appropriate at any time with predictable results. Technical zeros need to be studied to see which relative sequence condition (SAME or NOT SAME) produces the zero effect and which arrangements yield the zero effect. Likewise, a call or call series that first appears to be a true zero should be tested in different relative sequence conditions and in different arrangements to be proved a true zero.

In proving various routines a curious characteristic appears. A call or call series that is a technical zero works as a zero in one relative sequence condition but will result in a four ladies chain effect when applied in the other relative sequence condition. Also, every technical zero is  $\frac{1}{2}$  of a true zero, regardless of the relative sequence condition. That means, calling the technical zero twice in a row from any applicable arrangement and relative sequence condition will produce a true zero effect.

The four ladies chain effect is a curious effect of technical zeros because we have all experienced this at one time or another. Ever resolved the square in a way that you think all dancers have corners but they return to opposites instead of partners? Then you may have experienced the technical zero culprit. For

example: From 1o2p lines, relative sequence condition NOT SAME, "Touch ¼, Men diagonally Left Pull By, Swing and Promenade" is successful in that all dancers will be in sequence with original partners for the Promenade. But call a "Bend the Line" first, then complete the call sequence of "Touch ¼, Men diagonally Left Pull By, Swing and Promenade." This results in all dancers promenading with original opposites for partners. The TZ "Bend the Line" works as a zero from the SAME relative sequence condition, but yields a four ladies chain effect when used in the NOT SAME relative sequence condition.

Bill Davis wrote a stimulating demonstration regarding technical zeros utilizing two (rather bogus) calls, Up Escalate and Down Escalate defined as follows: From any formation, all dancers move into the position of the same sex dancer having the next higher number (Up Escalate) or next lower number (Down Escalate). This might require dancers doing an Un Circulate (backing up) in some cases. These calls are not meant to be danced. They only demonstrate the main characteristic of technical zeros—that they are based on relative sequence of men and women.

Start with right faced two faced lines for example, couples normally paired. When both men and women are in the same relative sequence condition, either both IN or both OUT, rotating the dancers to the same sex position ahead of them (Up Escalate) or behind them (Down Escalate) results in exactly the same pairings. But when the relative sequence condition of men and women is NOT SAME, i.e. men are IN sequence and women are OUT of sequence, or vice versa, rotating the dancers in the same manner produces a four ladies chain effect!

Start with parallel waves gotten by having the Heads Pair Off and Step to a Wave. Here all dancers are IN sequence. Up Escalate still causes the dancers to move in the SAME relative directions, clockwise. The result of Up Escalate is a return of the same FASR, an apparent zero, but with heads and sides interchanged. Likewise with using Down Escalate in place of Up Escalate. What is more, all men are adjacent to the same lady they were adjacent to prior to the Up or Down Escalate moves.

Now before doing the Up Escalate, have the Centers Trade, thus leaving the men IN sequence and the women OUT of sequence. Now the result of an Up Escalate is once again an apparent zero with the roles of heads and sides interchanged. Using Down Escalate in place of Up Escalate yields the same result Due to the change in relative sequence, the men end up adjacent to the relative opposite lady from the one they started with, the four ladies chain effect!

Changing the initial relative sequence condition by going from SAME relative sequence condition to NOT SAME relative sequence condition results in this four ladies chain effect.

The two commands (Up Escalate and Down Escalate) illustrate completely the universal concept of technical zeros especially in regard to relative sequence condition.

*Are Technical Zeros Based On Anything Other Than Relative Sequence Of Men And Women?*

We have seen that true zeros (1) return the same FASR and (2) never interchange the roles of heads and sides, ends and centers, etc.

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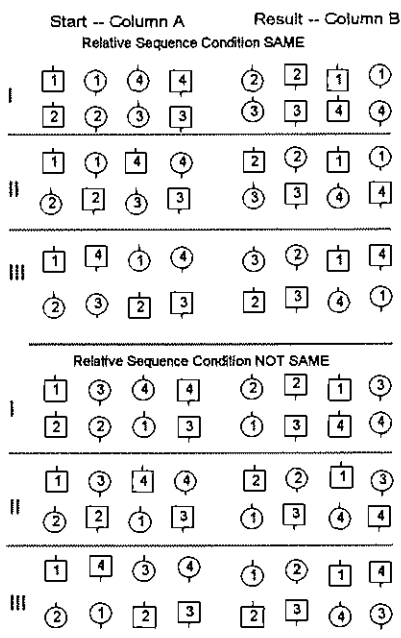
We have seen that some calls (Bend the Line, Couples Circulate) return the same FASR, but also interchange the roles of heads and sides. These calls are technical zeros (herein after, TZs) in that they have a zero effect in the SAME relative sequence condition, but not in the NOT SAME relative sequence condition, or vice versa.

It also seems that technical zeros have a zero effect when called from certain ARRANGEMENTS, but have no zero effect when called from other ARRANGEMENTS of the same formation(s).

There are six arrangements of any formation in symmetric choreography. For **right faced 2-faced lines and right hand waves**:

0	B G G B		<b>FROM RIGHT FACED 2-FACED LINES:</b>
Normal	B G G B	Technical Zero	<b>Couples Circulate</b>
½	G B B G	Group I	Is a zero here in when applied to the Normal and ½ arrangement in this formation.
	G B B G		
1	B B G G		
	G G B B	Technical Zero	<b>Couples Circulate</b>
2	G G B B	Group II	Is NOT a zero here. Does not yield the same FASR. Goes from Arrangement 1 to 2
	B B G G		
3	B G B G		
	G B G B	Technical Zero	<b>Couple Circulate</b>
4	G B G B	Group III	Is NOT a zero here. Does not yield the same FASR. Goes from Arrangement 3 to 4
	B G B G		

Any symmetric formation has six men-women arrangements. The arrangements themselves are grouped into 3 Groups of 2 each (Group I, Group II, Group III.) A TZ will yield a zero effect within the 2 arrangements of any one Group, but will not yield a zero effect when applied to any of the remaining 4 arrangements. The noted caveat here is that no sex dependent calls can be used in the TZ series. TZs will not cross Groups. The zero effect will appear in one Group, but not the other 2 Groups. The conclusion is that TZs are NOT just sequence dependent, but are also arrangement dependent based on the above Groupings.



Group I Waves include normal and ½ waves.

Group II Waves include men faced in, girls out, and vice versa.

Group III Waves have men on one end, girls on other, and vice versa.

**Analysis:** The TZ call "Spin Chain Thru, Ends Circulate" is equivalent to "Centers U-Turn Back, Couples Circulate, Ends Run."

Only the Group II resulting setups are zero relative to the starting setup. In the Group I and Group III examples, the resulting arrangement is the other arrangement in the respective Group. Repeating the TZ results in returning to the starting setup in each Group (two ½ zeros = true zero)

We can clearly see the 4 ladies chain effect. A getout for row II, same sequence of men and ladies, "Hinge, Scoot Back, R&L Grand", applied to either column A or column B, works.

But for row II, different sequence of men and women, "Hinge, Centers Trade, Extend, Swing" gets partners in column A and opposites in column B.

The next question: Why does the TZ call work as a zero in Group II and not in Groups I and III? Because in Groups I and III, the TZ fails to return the same FASR, a requirement of all zeros. The 'A', or arrangement, of the FASR changes.

Follow this example. We like zeros to return the same "thing" to us choreographically speaking. Let's say you are messing around with these calls: "Heads Square Thru, Touch ¼, Spin Chain Thru, Ends Circulate." Note that the resulting FASR is the same as the FASR at the point prior to the Spin Chain Thru (see table above.) Ah! Ha! You have discovered a zero. "Spin Chain Thru, Ends Circulate" must be

a zero. Eureka! But you will have to throw in another call to smooth things out because the Touch  $\frac{1}{4}$ , Spin Chain Thru is a bit of over flow. Try a Scoot Back. Will this zero work with men facing out, girls facing in just like it did when men were facing in, girls facing out? Let's see. (Move your checkers.) Eureka! It does. You have a great new zero! And since it worked in two different arrangements, it's probably a true zero! "My genius cannot be denied!", you say.

Well, let me be the second to congratulate you! However, if you'd taken the time to check your zero from at least three arrangements of the starting formation, or from two arrangements that are not in the same Group, you'd know that what you discovered is the elusive "sometimes" zero or technical zero. If a suspect zero routine works from three different arrangements of your starting formation, or from two arrangements that are not in the same Group, then you have a true zero. Otherwise, you have a technical zero.

If the combination of "Spin Chain Thru, Ends Circulate" is a true zero, we should be able to do it from any parallel right hand wave and return all dancers to the same setup. One try from normal right hand waves (men on ends, ladies in center) reveals this does not happen. The normal right hand wave becomes a  $\frac{1}{2}$  right hand wave. The resulting arrangement is different from the starting arrangement. Thus the call combination of "Spin Chain Thru, Ends Circulate" cannot be a true zero. It must be a technical zero.

Well then, exactly where can we apply this TZ and expect it to have a zero effect? Since we began the exercise from the #1 arrangement of parallel right hand ocean waves, we can expect the TZ to work in the other arrangement in the same Group, the #2 arrangement. Set up the #2 arrangement by doing a Scoot Back from the #1 arrangement. Therefore, from the setup of "Heads Square Thru, Touch  $\frac{1}{4}$ " we can call the TZ "Spin Chain Thru, Ends Circulate" and expect a zero effect. We can also call "Scoot Back", then the TZ, and expect a zero effect back to the setup gotten after the Scoot Back.

What we cannot do is cross into another Group and expect the zero effect of the TZ to occur. For instance, from the setup of "Heads Square Thru, Touch  $\frac{1}{4}$ " we cannot call "Centers Trade" (goes from #1 arrangement to #3 arrangement), then call the TZ and expect a zero effect. Why? Because the Centers Trade crossed us from a Group II arrangement to a Group III arrangement. TZs will not work across Groups.

#### *So, How Do I Use This Technical Zero?*

We have stumbled across a TZ – technical zero. We explored the TZ routine of "Spin Chain Thru, Ends Circulate" and discovered it is a TZ. Now what do we do with it? We develop choreography around it that's interesting for dancers to dance. This adds a little variety and spice to things.

Look what we know about this TZ routine. It can be applied to parallel right hand ocean waves with men facing in, ladies facing out (arrangement #1) or men facing out, ladies facing in (arrangement #2). Both these arrangements MUST be in the same Group, and they are. They are in Group II. This means that the TZ routine will not work in the other 4 arrangements of parallel right hand ocean waves, the #0, #1/2, #3 or #4 arrangements.

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Let's take advantage of this particular TZ routine. It has a lot of nice features. First, dancers do not do a lot of things from #1 and #2 parallel right hand waves. This gives us something different to do from these arrangements. Let's start with a singing call figure.

#### **Heads Square Thru, Touch $\frac{1}{4}$ , Scoot Back**

This sets up #2 parallel right hand waves. Here all dancers are adjacent to corners and in sequence. From here we could Swing and Promenade. But it's too soon for that. We have lots of music left in the figure. If we could insert a zero at this point we could still Swing and Promenade after it. So continuing on, insert our TZ routine:

### **Spin Chain Thru, Ends Circulate**

This yields a zero effect, so we could Swing and Promenade right here. But the men are only 1 quadrant from their home positions. That's a real short promenade (these days, anyway) and there is still some music left before the tag. We need a true zero here that takes only about 8 beats and will rotate the dancers at least 180 degrees.

### **All 8 Circulate Twice, Swing and Promenade**

That's great! The dancers get further exposure in dancing Spin Chain Thru from an arrangement that's probably unusual, and the singing call figure dances real nice and is easy to do once over the Spin Chain Thru hurdle (this is the spice aspect.) *To add some more flavor, after the Spin Chain Thru call "Ends Circulate 3 times, Centers when you finish, Circulate Twice, Swing and Promenade." That eliminates the need for All 8 Circulate Twice and adds a dynamic flavor to the figure.*

Now, if this particular setup of "Heads Square Thru 4, Touch  $\frac{1}{4}$ , Scoot Back" was not in your repertoire as a "marker point," it is now. What about some getouts to associate with this particular setup? How about "Hinge, Scoot Back, Extend, R&L Grand", or "Men Fold, Girls Turn Thru, Allem". There are dozens of them. Choose your own favorite(s).

What is more, we can develop other marker points using the same 2 arrangements of right hand waves that are set up differently. For instance, start with 1p2p lines. "Slide Thru, Touch  $\frac{1}{4}$ , Scoot Back" yields the same #2 arrangement of right hand waves. Apply the new zero "Spin Chain Thru, Ends Circulate." Now apply one of many appropriate getouts, like "Split Circulate, Girls Turn Back, Spin the Top, R&L Grand", or "Hinge, Girls Trade, Swing Thru, R&L Grand", or "Boys Trade, All Fan The Top, Circulate, R&L Grand."

### ***Are There Other Aspects Of Technical Zeros I Can Use?***

We can take advantage of the 4 ladies chain effect of technical zeros by taking our standard corner progression singing call figures, inserting a technical zero, and end up with a right hand lady progression figure.

Take the singing call figure:

**Heads Square Thru, Do Sa Do, Swing Thru, Boys Run  
Ferris Wheel, Centers Pass Thru, Swing and Promenade**

Insert a technical zero, **Couples Circulate**, before the Ferris Wheel and see what happens.

**Heads Square Thru, (leave out the Do Sa Do for timing), Swing Thru, Boys Run,  
Couple Circulate, Ferris Wheel, Centers Pass Thru, Swing and Promenade**

Voila! A right hand lady progression instead of a corner progression. All because of the 4 ladies chain effect of a technical zero. A 4 ladies chain yields the opposite girl relative to the one you have. The relative opposite of the corner is the right hand lady.

Let's look at another technical zero. "Pass Thru, Trade By" is a technical zero routine.

Have the "Heads Lead Right." Note that the relative sequence condition is NOT SAME in that men are OUT of sequence, women are IN sequence in the resulting 8-chain thru box formation. From here, "Swing Thru, Swing, Promenade" is a successful getout.

Instead, call "Pass Thru, Trade By." Can we now successfully apply the getout of "Swing Thru, Swing, Promenade"? Yes, we can. That suggests that "Pass Thru, Trade By", our TZ routine, has a zero effect in normally or  $\frac{1}{2}$  arranged NOT SAME relative sequence 8-chain thru boxes. It returns the same FASR.

The first hint that the routine is a technical zero is that heads and sides are interchanged. Prior to the TZ, heads are inside, sides are outside. After the TZ, heads are outside, sides are inside. Since the roles of heads and sides are interchanged, if "Pass Thru, Trade By" is any kind of zero it must be a technical zero. And in fact, it is.

What's more, if it is a TZ from the #0 arrangement of eight chain thru boxes, it will also be a TZ from the #1/2 arrangement of eight chain thru boxes since the #0 and #1/2 arrangements are in Group I. But it will NOT be a TZ from arrangements #1, #2, #3 or #4 (Groups II and III respectively), meaning it will not have any zero effect from those arrangements.

Now, let's change from NOT SAME relative sequence condition to SAME relative sequence condition and play with the TZ routine of "Pass Thru, Trade By."

"Heads Pair Off." Men and women both are IN sequence. They carry the SAME relative sequence condition. From here we can Allemande Left and Promenade. Outside couple is paired with partner, inside man is paired with opposite lady. This is a MIXED pairing state (using laterally adjacents as pairs) even though all dancers have the SAME relative sequence condition.

If we call our TZ routine, and since we are in the other relative sequence condition, we expect to experience the 4 ladies chain effect. "Pass Thru, Trade By, Allemande Left, Promenade." Look at that! We end up with original opposite ladies instead of partners.

Another practical application is a getout of Allemande Left, R&L Grand. Then we can successfully call: "Heads Pair Off, Pass Thru, Trade By, Allemande Left, R&L Grand, But on the 3<sup>rd</sup> hand, Promenade."

The dancers are all back with original partners. Why? Because the "...on the 3<sup>rd</sup> hand" equated to 1/2 of a R&L Grand, which we all know is the same as a four ladies chain. So, we create a four ladies chain by application of the TZ "Pass Thru, Trade By", then nullify it with the four ladies chain effect of "...on the 3<sup>rd</sup> hand...".

#### ***Why Should I Go Thru All This Trouble?***

Playing with these ideas by moving your checkers around will enhance your understanding of square dance choreography from a technical view. You will enjoy the comfort of understanding intermediate points and you will develop these points into your own collection of marker points. The more marker points you own, the more getouts you will acquire, and the more seamless your calling will appear. This is critical if you want to develop your sight calling skills now or in the future.

These characteristics are what to look for when determining if a zero is a true zero or a technical zero. In the process of studying any call or routine in this manner, you will gain tremendous insight into intermediate points, many of which will become marker points to you. Your dancers will begin to enjoy your calling more as you add more depth to your choreography. The variations you will be able to deliver your dancers just may persuade them to wait another year before jumping to the next dance program.





PRESS RELEASE

FOR IMMEDIATE RELEASE  
October 1996



PRESS RELEASE

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

**BOARD OF GOVERNORS ELECTION RESULTS**

George White, Executive Director of CALLERLAB, is pleased to announce the results of the 1996 Board of Governors election. The following members have been re-elected to serve a three-year term on the Board:

- LARRY COLE, Marion, Indiana
- DEE DEE DOUGHERTY-LOTTIE, Minneapolis, Minnesota
- JOHN KALTENTHALER, Pocono Pines, Pennsylvania
- JOHN MARSHALL, Herndon, Virginia
- JIM MAYO, Hampstead, New Hampshire
- MIKE SEASTROM, Thousand Oaks, California
- AL STEVENS, Durmersheim, Germany

The following members are newly elected to the Board and will serve two- or three-year terms, as indicated:

- CAL CAMPBELL, Castle Rock, Colorado - 3 years
- TIM CRAWFORD, Burlington, Ontario - 2 years
- NASSER SHUKAYR, Shreveport, Louisiana - 2 years

Congratulations to each of these well-qualified callers! Their term on the Board will begin on March 26, 1997, following the CALLERLAB Convention in Los Angeles, California.

Members currently serving on the Board of Governors are:

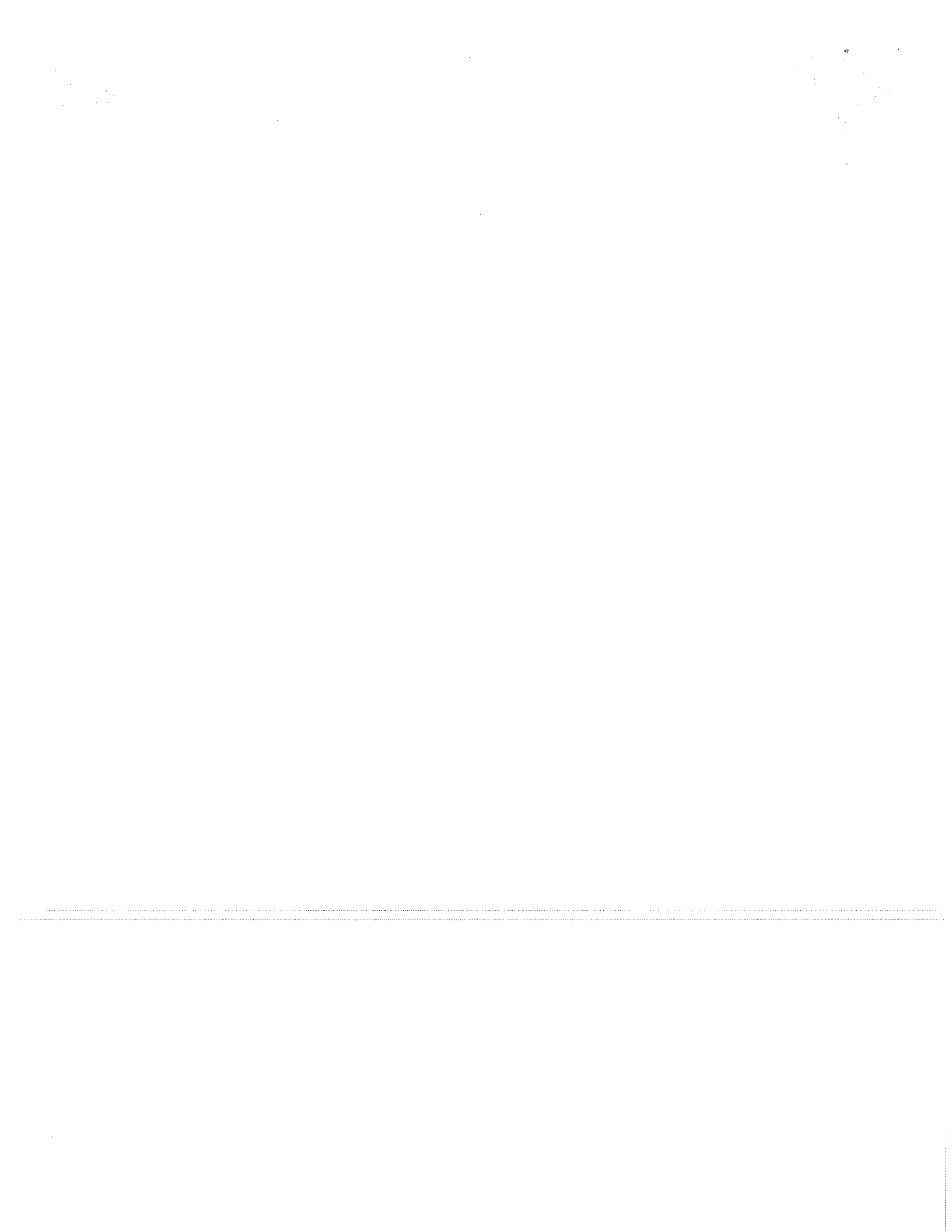
Daryl Clendenin, Larry Cole\*, Dee Dee Dougherty-Lottie, Randy Dougherty, Laural Eddy\*, Betsy Gotta, Bill Harrison, Mike Jacobs, Jerry Jestin, Jerry Junck\* - Chairman, John Kaltenthaler, Melton Luttrell, Martin Mallard, John Marshall, Jim Mayo\* - Vice Chairman, Tom Miller, Wayne Morvent, Tony Oxendine\*, Deborah Parnell, Ken Ritucci, Mike Seastrom, Al Stevens, and John Sybalsky.

\* indicates members of the 1996-97 Executive Committee

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

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

THE CALLERLAB BOARD OF GOVERNORS

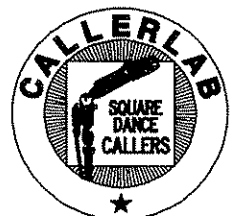




PRESS RELEASE

FOR IMMEDIATE RELEASE

October 1996



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 **DIVIDE THE RING AND SWING THE CORNERS**, as the Traditional Dance of the Quarter for the period November 1, 1996, to March 1, 1997.

### DIVIDE THE RING AND SWING THE CORNERS

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\*

Everybody swing your corner  
New corner Allemande Left  
Promenade the one you Swung

**Repeat figure for #1 man and each of the remaining women:**

Same old gent and a brand new girl, down the center and away you whirl  
The lady goes right and the gent goes wrong...etc.

**Repeat all for couple #2.**

Use any middle break of your choice, then:

**Repeat figure for couples #3 and #4.**

End with closing break of your choice.

Depending on your group, you may wish to go only once through the record without resetting the needle (cutting dance time from about 15 minutes to about 3 1/2 minutes). If so, use the following sequence:

Opener, couple 1, couple 3, middle break, couple 4, couple 2, closer; in that order.

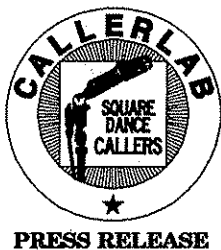
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\*After a long (16 count) balance and swing, the designated couple crosses the set and splits the opposite couple. Then they separate and walk around the side couples until they are in a position to swing their current corner. Everybody swings corners.

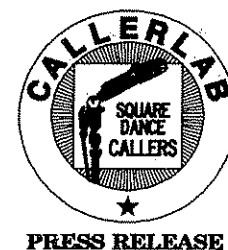
\*\*\*\*\* END \*\*\*\*\*

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

THE CALLERLAB BOARD OF GOVERNORS



**FOR IMMEDIATE RELEASE**  
**October 1996**



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

**CONTRA OF THE QUARTER**

Tony McUmbert, Chairman of the Contra/Traditional Committee is pleased to announce that the committee has chosen **WIND AND WEAVE CONTRA** as Contra of the Quarter for the period November 1, 1996 to March 1, 1997.

**WIND AND WEAVE CONTRA**

by Mona Cannell

**MUSIC:** "La Bastringue/Saut de Lapin," from the album *Heatin' Up the Hall* by Yankee Ingenuity (Warrick/Rounder Records, 1 Camp St., Cambridge, MA 02140) or any other smooth, well-phrased 64-beat tune.

**FORMATION:** Proper for Four Couples (a line of men facing a line of women, men toward the caller's right in each set); partners across from each other.

- INTRO:** \_\_\_\_\_ : **With your partner DoSaDo**
- \*1 - 8** \_\_\_\_\_ : **Left shoulder DoSaDo**
- 9 - 16** \_\_\_\_\_ : **In fours Circle Left**
- 17 - 24** \_\_\_\_\_ : \_\_\_\_\_ **Circle Right**
- 25 - 32** \_\_\_\_\_ : **Top lady Wind and Weave<sup>1</sup>**
- 33 - 40** \_\_\_\_\_ : \_\_\_\_\_
- 41 - 48** \_\_\_\_\_ : **Everybody Two-Hand Turn<sup>2</sup>**
- 49 - 56** \_\_\_\_\_ : **Long lines Forward and Back**
- 57 - 64** \_\_\_\_\_ : **With your partner DoSaDo\***

This dance is not recommended for club level modern western square dancers. For callers who like to use Contra in one-night stands or fun nights, or who present the Community Dance Program, this dance is an absolute delight for the dancers, especially the suggested music.

To set up this dance from squares: #1 couple California Twirl, side couples wheel in to stand behind them. All couples are now facing the caller. All now turn to face original partner (in lines of four, men on the caller's right).

This dance repeats from the beginning\* once the top couple has progressed to the foot. This is a proper contra, however, and ends do not cross over.

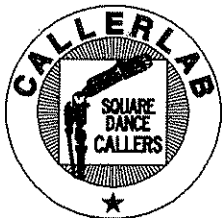
<sup>1</sup>The woman in the couple closest to the caller in each set weaves the set from top to bottom, thus: turning to her own right she rolls out around the lady below her, moves straight across between two men, goes behind the original third man, dances straight across between two women, goes behind the last lady, and crosses the set to the men's line, where she turns around to face her partner, who has been pursuing her all this time (16 beats).

<sup>2</sup>All facing partners, two-hand turn to original line (new bottom couple turn 1 1/2).

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

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**THE CALLERLAB BOARD OF GOVERNORS**



PRESS RELEASE

**FOR IMMEDIATE RELEASE**  
**October 1996**



PRESS RELEASE

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

**CALLERLAB QUARTERLY SELECTION PROGRAM**

The CALLERLAB QS program grew out of the square dance situation that existed when CALLERLAB was formed in the early 1970's. Then there were no accepted programs of square dancing and there was a nearly endless flow of proposed "new" calls. At the earliest CALLERLAB meetings, there were requests from dancers' organizations to "do something about the flood of new calls!".

CALLERLAB's response to these requests was to establish the dance programs (Mainstream and Plus) that are so well known in square dancing. Over the years the calls on these programs of dancing have changed several times to keep them up to date. The Quarterly Selections have contributed to these changes. Examples of calls added through the Quarterly Selection process are RECYCLE on the Mainstream program and SPIN CHAIN THE GEARS and PING PONG CIRCULATE on the Plus program.

The QS process was established as another response to dancer's requests to restrict the flow of new calls. However, there are other important reasons for having a QS program. One of these is to give those dancers who enjoy learning the chance to experiment with new calls. Another is to assure that dancers everywhere learn the same experimental calls.

All quarterly selection calls, both those you have liked and those you may not have liked, are chosen by a majority vote of a fairly large committee. After an eight month trial in the field, the entire CALLERLAB membership votes to keep or drop the QS calls. When a QS call remains active for 2 years, it is automatically referred to the appropriate dance program committee for a decision whether to add the call to that program.

CALLERLAB does not TELL callers to use the Quarterly Selections. That decision is made by each caller for him or herself. Quarterly Selections have always been offered FOR THOSE CALLERS AND/OR CLUBS THAT WISH TO INCLUDE A WORKSHOP in their programs.

There is serious discussion about whether the Quarterly Selection process has outlived its usefulness. Some callers and dancers are urging that we do away with the process entirely. Before we take that step we must consider how the needs that led us to establish this process will be served without it. The CALLERLAB QS process has provided very strong standardization of workshop material throughout the world. It also provides a way of introducing new material into the square dance vocabulary. Without this orderly and accepted process we might be pushed back into the confusion that existed prior to 1974.

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

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**THE CALLERLAB BOARD OF GOVERNORS**



PRESS RELEASE

FOR IMMEDIATE RELEASE  
October 1996



PRESS RELEASE

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

**PLUS QUARTERLY SELECTION**

Doren McBroom, Chairman of the Plus Quarterly Selection Committee, announces that the committee has selected **NO NEW MOVEMENTS**, for the period November 1, 1996 to March 1, 1997.

*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.*

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**PLUS QUARTERLY SELECTION**

In the most recent KEEP/DROP balloting, the Plus Quarterly Selection **CROSS OVER CIRCULATE** was voted to be dropped.

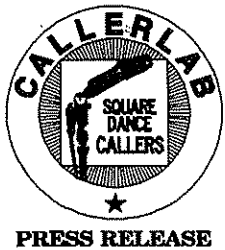
The current Plus Quarterly Selections are:

- SIX TWO ACEY DEUCEY
- LUCKY STAR

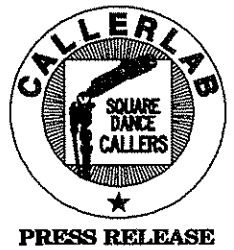
\*\*\*\*\* END \*\*\*\*\*

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THE CALLERLAB BOARD OF GOVERNORS



FOR IMMEDIATE RELEASE  
September 1996



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

## PLUS EMPHASIS CALL

Larry Davenport, Chairman of the Plus Committee, is pleased to announce that **PEEL OFF** has been selected as the Plus Emphasis Call for the period November 1, 1996 to March 1, 1997. (Standard formation, arrangement and comment are provided from the CALLERLAB "Standard Plus Applications" document.)

### PEEL OFF

STANDARD STARTING  
FORMATION:

Completed Double Pass Thru

ARRANGEMENT:

"0" (Normal couples)

COMMENT:

**PEEL OFF** is not called with any regularity and no variation is considered safe (at this time). Most often called from "0" Completed Double Pass Thru.

DEFINITION:

Starting formation - one couple following another, Box Circulate or Z Formation.

Each lead dancer turns away from the center of the starting formation, walks in a semi-circle and steps forward to become an end dancer of the new line. Meanwhile, each trailing dancer steps forward and does a U-Turn Back, turning away from the center of the starting formation to become the center dancer of the new line. From one couple following another, the ending formation is a line of four; from a Z, the ending formation is a Two-Faced Line; from a Box Circulate, dancers may have to take one step forward to adjust to a Two-Faced Line.

STYLING:

Arms should be held in natural dance position and ready to assume appropriate position for the next call. It is important that lead dancers move slightly forward before starting the "peeling" motion.

ENDING FORMATION:

See above definition.

DANCE EXAMPLE:

(from Zero Box) Swing Thru, Girls Fold, **PEEL OFF**, Ferris Wheel, Pass Thru (ends in Zero Box)

(from Zero Line) Touch 1/4, **PEEL OFF**, Bend the Line, Right and Left Thru (ends in Zero Line)

ALLEMANDE LEFT  
GETOUT:

(from Zero Box) Right and Left Thru, Veer Left, Tag the Line Out, Partner Trade, Pass Thru, Wheel and Deal, Double Pass Thru, **PEEL OFF** Slide Thru, Allemande Left

RIGHT AND LEFT  
GRAND:

(from Zero Line) Right and Left Thru, Pass Thru, Wheel and Deal and Spread, Pass Thru, Bend the Line, Left Touch 1/4, **PEEL OFF**, Half Tag, Right and Left Grand

SINGING CALL  
EXAMPLE:

(from Static Square) Heads Square Thru, Pass Thru, Centers Pass Thru, **PEEL OFF**, Forward and Back, Touch 1/4, Boys Run, Square Thru 3/4, Swing Corner, Promenade

TIMING:

4 beats

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

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# CALLERLAB SALES ITEMS

	Qty	Cost
CALLERLAB Permanent badges (with name engraved) . . . . .	\$ 7.00	\$ _____
CALLERLAB Decals (see below for styles & sizes) . . . . .	.50	\$ _____
CALLERLAB Logo Pins (Tie-tacs, Lapel Pins or Charms) . . . . .	5.00	\$ _____
CALLERLAB Twenty-Five Year Pins . . . . .	4.00	\$ _____
CALLERLAB Patches (3 1/2") iron on or sew on . . . . .	2.00	\$ _____
CALLERLAB Badge Dangles (Logo) . . . . .	1.00	\$ _____
CALLERLAB Envelope Slitter . . . . .	1.00	\$ _____
Starter Kit for Newer Callers . . . . .	15.00 + ship	\$ _____
Caller Contracts (Confirmation) (20 2-part forms) . . . . .	4.00	\$ _____
Dance Program Lists, Basic/Mainstream - revised 12/10/93 . . . . .	6.00/50	\$ _____
Dance Program Lists, Plus - revised 4/12/94 . . . . .	6.00/50	\$ _____
Dance Programs Lists, Advanced - revised October 1995 . . . . .	6.00/50	\$ _____
Dance Programs Lists, C-1 - revised October 1995 . . . . .	6.00/50	\$ _____
Dance Programs Lists, C-2 - revised October 1995 . . . . .	6.00/50	\$ _____
Styling Handbook - Basic, Mainstream, & Plus . . . . .	1.50 (NEW)	\$ _____
Basic/Mainstream Definitions - revised 12/10/93 . . . . .	2.00	\$ _____
Plus Definitions - revised June 1995 . . . . .	2.00	\$ _____
Advanced (A1 & A2) Definitions - revised 10/1/95 . . . . .	2.00 (NEW)	\$ _____
C-1 Definitions - revised 5/96 . . . . .	2.00 (NEW)	\$ _____
C-2 Definitions - July 1991 . . . . .	2.00	\$ _____
Choreographic Guidelines - September 1996 . . . . .	15.00 (NEW)	\$ _____
Standard Basic/Mainstream Applications (Booklet) . . . . .	7.50	\$ _____
Standard Plus Applications (Booklet) revised June 1995 . . . . .	5.00	\$ _____
Advanced Dancing Booklets (pack of 10) . . . . .	2.00	\$ _____
Glossary . . . . .	.50	\$ _____
Building Guidelines - revised 4/96 . . . . .	4.00 (NEW)	\$ _____
Partner Handbook . . . . .	10.00	\$ _____
Partner Handbook w/cookbook . . . . .	12.50	\$ _____
Community Dance Program (Booklet) - revised July 1995 . . . . .	3.00	\$ _____
Curriculum Guidelines For Caller Training w/Supplement . . . . .	45.00	\$ _____
Supplement for above if you already own Guidelines . . . . .	25.00	\$ _____
<b>CALLERLAB Jackets</b>		
LINED - SM, MED, LG, XLG . . . . .	28.00	\$ _____
XXLG . . . . .	29.25	\$ _____
XXXLG . . . . .	31.25	\$ _____
CALLERLAB Logo, ___ front or ___ back (please check one) . . . . .		No charge
CALLERLAB Logo, front <u>and</u> back . . . . .	2.00	\$ _____
Add for embroidered name on jacket . . . . .	5.00	\$ _____
UNLINED jackets available on special order only. Call the Home Office for details.		
Belt Buckles- Steel Gray . . . . .	13.00	\$ _____
Gold Finish . . . . .	17.00	\$ _____

*\*Prices include postage. Overseas shipments will be by surface mail unless additional postage is paid.  
Minnesota residents add 6 1/2% sales tax.*

Tax (if applicable) \$ \_\_\_\_\_

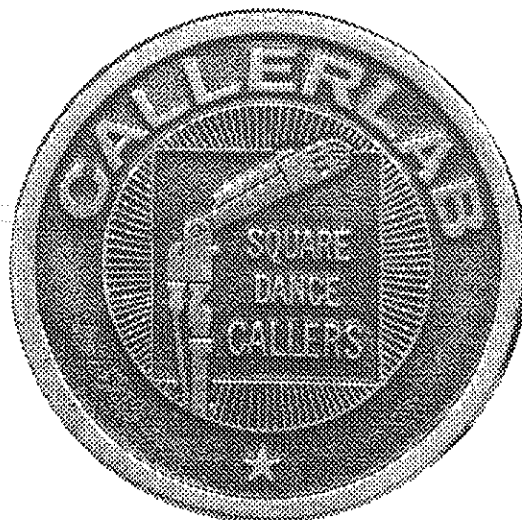
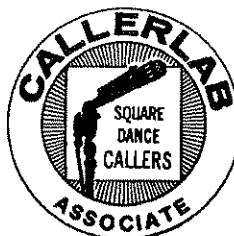
Order Total \$ \_\_\_\_\_

NOTE: Decals are available for Members, Subscribers, Associates and Apprentices in the following sizes and styles:

3 1/2" - white - outside use, 3" - clear - outside use, 3" - white - inside use.

Ship To: \_\_\_\_\_  
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Logos shown below may be reproduced on your stationery, flyers, etc. Please be sure to use the "Member", "Subscriber", "Associate", or "Apprentice" category as appropriate. (Important Note: The logo which appears on CALLERLAB envelopes, etc., showing a star at the bottom center, is reserved for corporate use ONLY and should not be reproduced in any form.)



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