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PLUS EMPHASIS CALL: Cross Fire

FUTURE CONVENTIONS:

MAR 25 - 27, 2013	Raleigh (Cary), NC
APR 14 - 16, 2014	Reno, NV
MAR 30 - APR 1, 2015	Springfield, MO
MAR 21-23, 2016	Lansdowne, VA (Washington DC)

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CHAIRMAN'S CONVENTION SPEACH

Elmer Sheffield, Jr.



Let me begin this evening by thanking each of you for the kindness you have shown Margie and me since she suffered a stroke in February of 2011. Your cards, e-mails, phone calls and prayers have been overwhelming and we deeply appreciate them. As you can see, she is recovering quite well, and even though it's a long slow process, in time she will make it.

I realize that your time is valuable, and I would like to thank everyone for making time in their busy schedules to attend this year's CALLERLAB Convention. Your attendance demonstrates the genuine interest you have in our activity. I hope that this year we can accomplish many of our goals. Having attended several previous Conventions and serving this past year as your Chairman of the Board, I can tell you that what I continue to hear repeatedly is the need for change. I totally agree with this and we must recognize that the time for change is NOW.

We cannot afford to continue to procrastinate. Let me emphasize by repeating that the time for change is NOW. Unfortunately, over the years we have seen many changes not to our liking. All one has to do is to look at the shrinking attendance at our major festivals (those that are left), the shrinking membership in numerous clubs, as well as the demise of some clubs.

Some of the reasons for these changes are beyond our control. The competition for leisure time activities has been seriously impacted by the advent of satellite TV, DVDs, and the internet to mention only a few. Unfortunately, we cannot change that, but that does not mean that we cannot initiate changes to turn the tide and rescue our activity.

How has square dancing changed over the years? We offered dancers more choreography through our new programs of Plus, Advanced, and Challenge. At first we had Plus 1 and Plus 2. It required dancers with multiple years' experience several years to make the transition. Later, the two programs were tweaked and became

simply "Plus". Currently, in some areas it is expected that new dancers accomplish the same degree of skill in less than a year. To make a point, it is simply too much to expect new dancers to perform at a level, after only a year, that experienced dancers required several years to attain. It is unrealistic, and far too much to ask. Very few will survive and most will fall by the wayside.

Tim Marriner, Larry Cole, Dana from the Home Office, and I met briefly this weekend with representatives from the ACA to discuss our mutual problems, and to help strengthen our relationship. The main topic of conversation was the need for a shortened entry level program for new dancers. CALLERLAB presently has a Basic/Mainstream program while ACA has a One-Floor program, neither of which is working effectively as an entry level program.

Modifications to the current programs are needed. In my opinion, the sooner we get new dancers dancing, the more likely we are to retain them. We must devise a program that can be taught to new dancers in 12-15 weeks and have them dancing at the end of the initial instruction period. Once that has been achieved, additional calls can be introduced and expected to be learned with less effort. This is not a new idea. In reviewing previous Chairmen's speeches, this was proposed, but never acted upon. One speaker said and I quote, "The initial learning period should be restricted to a more limited number of calls."

Would implementing such a program please everyone? Certainly not. There will always be a certain amount of resistance to change and some who are dissatisfied. Over the past few months, I have made it a point to talk with new dancers and current class members to ask their opinions. They say that if the task is too difficult one cannot expect to maintain interest in the activity.

We have had the opportunity to implement changes before, but failed to do so. Doing

nothing has resulted in no benefit. Let's not miss the opportunity this time. The time for change is now, not after it is too late. We cannot continue to pass the buck. It's like pushing a heavy wheel. It takes a big effort to get it started, but as soon as it begins to move, it acquires a momentum of its own.

We as callers must also change our attitudes about calling and teaching and be aware of limitations. We must put the fun back into square dancing. Let's stop the lengthy walk-thrus and concentrate on getting our students dancing as quickly as possible. Be an entertainer, not a puzzle creator. Use your music; it's the best tool you have. Add some variety to your program by using alternative styles of music. Just don't overdo it. Use your singing talents. The dancers will love you. Do not push your dancers, new or old, beyond their capabilities. I know there are times when we think we have to do this to keep them from being bored, but how can someone who has never danced before possibly be bored? Let's face it—it's the caller who becomes bored. Let the dancer win!

Without a doubt, if we asked today's dancers to return to a simpler program, the answer would be a resounding "NO", but with determined leadership we can change this. Initially we might lose a few dancers, but in the end we will benefit. I want each of you to consider these suggestions, but more importantly I want you to take a serious and unbiased look at where we are now and consider our alternatives to turn things around. The simple truth is that the current system is not working.

I sincerely hope you enjoy the Convention and realize that it's a "Grand Ole' Opportunity" for each of us to make some changes that will benefit everyone. If I or any of the Board Members, (including the Home Office staff) can be of any service, please don't hesitate to ask. I would enjoy meeting you.

Thank you for your time and attention!

DIRECTION is the official newsletter of CALLERLAB, The International Association of Square Dance Callers, with offices located at 200 SW 30th St., Suite 104, Topeka, Kansas, 66611. Phone: 1-785-783-3665; E-mail: CALLERLAB@aol.com. *DIRECTION* is published and mailed first class or electronically to all Members and affiliates of CALLERLAB. *DIRECTION* is edited by Dana Schirmer, Executive Director.

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The Editor reserves the right to exercise 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.



THE FUTURE OF SQUARE DANCING, PART 2

By Jon Jones, Past Chairman

An article I wrote titled "The Future of Square Dancing" was published in *DIRECTION* in November, 1998. I have been asked to write another along the same lines, so here goes.

The first statement I made was, "If some drastic, immediate changes are not made, what we know today as Modern Western Square Dancing will be nearly dead within 10 years, in the United States." It has now been 13 years since that statement was made, and guess what? Square dancing is NOT dead, but it is suffering greatly. The National Convention in 1998 had slightly more than 13,000 in attendance. The National in 2011 had 3,677. That is a decrease of 72%. The location may have had an effect on the attendance, as the registration for 2012 is already more than 2011. We shall see.

The number of dancers and clubs keep decreasing due to the fact that we are NOT doing what is necessary to recruit new dancers. Existing dancers are not encouraging their friends to join the activity because IT TAKES TOO LONG TO LEARN TO SQUARE DANCE! Have you ever stopped to figure out how long it would take an average person to learn enough to dance an entire evening? Let me address it this way; one year to learn the full Mainstream Program, another 8 months to really learn the Plus Program (as most dances want at least one Plus tip), and another 8 to 12 months to learn to Round Dance through at least Phase III. This totals out to 2 1/2 to 3 years. WOW! Some people can get a college degree in that amount of time.

Many have said we need a shorter entry program. We have that in the Basic 1 and 2 Programs. However, this is NOT the answer! The problem is everything *beyond* the entry program. As soon as new dancers see the other programs being danced, they want to know where they can go to learn all the things they do not know how to dance. And believe me, they see it at every dance. We do not have any Basic clubs and there are very few pure Main Stream clubs in the entire world.

WE MUST WAKE UP! We are going downhill fast!

In the late '90s, at our CALLERLAB Convention, **Jerry Story** and I had a great debate along this very theme. Jerry was pushing for an easier entry program and I was defending our existing CALLERLAB programs. The Executive Committee at that time asked me to take on this role. I agreed to do so provided I would be permitted to express my real, true feeling before the debate was over. Permission was granted and the only person who knew what I was going to say was the moderator, **Mike Seastrom**. The room was packed with callers who were interested in the issue.

The debate between Jerry and me was very strong and we both did a good job of defending our viewpoint. After about 40 minutes, Mike told me he thought it was time for me to reveal my personal opinion. I explained to the group what the condition was for me to participate on this panel. I then stated "We need to develop a program that can be taught in 15 to 20 lessons and **ELIMINATE EVERYTHING ELSE!**" It got so quiet that you could have heard a pin drop. Then there was burst of applause. The discussion from the audience continued along these lines for the remainder of the session, and I believe that if we could have had a binding vote at that time, it would have passed by a very large majority. My personal feeling is still the same as stated above.

I have tried to stay as close to my conviction by not calling anything beyond the Plus program. Notice I said "beyond" and not above. This has caused me to not be booked for many festivals and special dances because they want callers who call through A-2 and some through C-1 or 2. Just a few weeks ago I was asked if I would be interested in calling at one of the biggest and most well known festivals in the U. S. and I said, "Yes." I was then asked if I called Challenge and I told them that I call through Plus. They told me they could not use me.

One of the problems with festivals and special dances is they are managed by Advanced or Challenge dancers who book callers and cuers to suit themselves first. Then they fill in the blanks for the other programs with much less emphasis. This, to me, is a sad situation. I don't feel comfortable working for people with that mindset because they are constantly pushing for more.

(Continued on page 16)



PRESENTATION OF MILESTONE AWARD TO BOB BRUNDAGE

Presented by Jim Mayo

More than a decade ago The CALLERLAB Award of Excellence was presented to a long-time Member. The presenter had requested a Milestone award and the Executive Committee (EC) gave long consideration to that request. The accomplishments were extensive. They covered a broad range of activities. The proposed recipient had been involved in the activity for many decades. The EC stumbled over the second of the five criteria for Milestone recognition—that the accomplishments withstand the “test of time”.

In the year 2000 our recipient had started, just a couple of years earlier, a new project. It was clear that this project would be valuable, but there was no way to judge then whether it could meet the “test of time” criteria for the Milestone Award. That year our recipient was presented with the CALLERLAB Award of Excellence.

Now, 12 years later, it is clear that the new project has become, and will continue to be, a long lasting contribution to our awareness of the origin and development of the modern form of square dancing. While it is customary to keep the identity of Milestone recipients hidden until near the end of the presentation, in this case that will be impossible. As soon as I identify the project, many will know that I am talking about **Bob Brundage**. He has spent 15 years working to build a library of interviews with leaders of our wonderful activity.

For those who may not be aware of Bob's long involvement in square dancing, let me repeat some of what his brother, Al, said in presenting the earlier award.

“He has been involved in square dancing for over 65 years. He started playing drums in a square dance orchestra organized by his mother as a 4-H club in 1933 or 1934. She traveled by horse and buggy as a young girl to play piano at square dances with her father, later played sound effects for silent movies, and eventually became a concert pianist. She wanted her sons to have some sort of a musical education and she overcame many problems to form the first music 4-H club in the U.S. Eventually, the

entire family was involved in the square dance activity.

Throughout his career, he has always had a positive effect on the square dance activity, from local and regional influence to national recognition. He has recorded on the Folkcraft and MacGregor labels. His personal style and teaching of timing and phrasing has influenced many new callers to show and teach the musical values of dancing. His philosophy is that dance steps are set to music; Music is not an incidental accompaniment to choreography.

Bob discovered a void in the documentation of the history and development of square dancing. There was very little written about the transition from what we now know as “Traditional” and our present Modern Western Square Dancing. He decided to get this history on tape to get a complete and accurate account from as many of the early leaders as possible before these leaders were no longer available. His goal was to create an unparalleled historical document for the Lloyd Shaw Foundation Archives. He has spent over two and a half years on this project. He has interviewed Hall-Of-Fame members, Milestone Award recipients, Silver Halo leaders, Silver Spur leaders, and well-known national and regional leaders from all over the world. He has recently acquired an interview and lecture tape of **Ed Gilmore** taken at Ed's Caller's School in 1949.

That was 12 years ago. Since then, Bob has continued to work on this project, still at his own expense. He has expanded the number of interviews to well over 100. Nearly all have been transcribed and both the written files and the audio files are now available on-line on the website of the Square Dance Foundation of New England. It is now clear that this work meets and exceeds the “test of time” criteria, thus supporting our award this evening of the CALLERLAB Milestone to **Bob Brundage**.

2011 Convention Photos on FaceBook

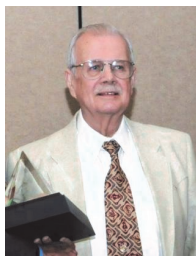
<http://www.facebook.com/callerlab?sk=photos>

Thanks.

Incidentally, my first Convention was really great! Well worth the time and money!

See you next year!

Dale Hoppers



MILESTONE TO DON WILLIAMSON Presented by Elmer Sheffield

Once again it is my honor to present a Milestone Award. As you heard previously, this is CALLERLAB's highest honor. You also heard the criteria for this award, and that the recipient must be approved by the Executive Committee. I have the privilege tonight of presenting this award to an individual that I feel meets this criteria.

He is a Charter Member of CALLERLAB, and has served on many committees. He is a Caller Coach Emeritus and has conducted many caller schools. He has been extremely instrumental in nurturing many beginning callers, myself included. He even had a short stint as a professional baseball player, but gave that up to pursue square dance calling. He and his wife were inducted into the State of Tennessee's Square and Round Dance Hall of Fame, which was quite an honor. In the 1970s he wrote several square dance figures, two of which remain very popular today—Flutter Wheel and Reverse the Flutter. In the 1980s he formed one of the first vocal groups made up of square dance callers. They proved to be quite successful, entertaining for over 20 years. For 24 years he was employed by the State of Tennessee at the Great Valley Development Center for the Mentally Handicapped. He has done extensive work in this area, including working with assisted living and nursing homes. He still works for two senior citizen centers. In the 60s he was owner and producer of one of the most successful square dance labels in the business. This, of course, was in the day of small round black things called a record or vinyl. He still produces music occasionally, but throat problems have slowed him down. While operating his label, he helped many young callers jump start their careers. I could go on and on about this man, his family and his accomplishments because we have been friends for over 40 years: but instead, it gives me great pleasure to present CALLERLAB's Milestone Award to the owner of Red Boot Records, **Mr. Don Williamson.**

ASK CALLERLAB

<http://tinyurl.com/askCALLERLAB>



PRESENTATION OF MILESTONE AWARD TO TATSUZO TAKASE Presented by Elmer Sheffield

This evening I am honored to present a CALLERLAB Milestone Award. Because of our language differences, **Tac Ozaki** will interpret my remarks.

The Milestone Award is CALLERLAB's highest honor. It is presented to an individual who has met the five point criteria in the field of square dancing and has been selected by the Executive Committee (EC) to receive it. The five points are:

1. The recipient must have worked in uncharted fields.
2. The individual's contributions to the activity much have stood the test of time.
3. These contributions must have been unselfish.
4. In the course of making these contributions, the recipient must have displayed true leadership and professionalism.
5. Finally, the recipient's work must have had a broad influence on the activity.

Tonight, I am privileged to present the Milestone Award to an individual who has truly accomplished each of the criteria listed. He is a pioneer, a leader, and a motivator; a man with visions of promise for the future.

In 1985, he became President of the Japan Square Dance Association (JSDA) at a time when it had 136 clubs and 3,035 dancers. During his leadership, JSDA has grown. It now has 503 clubs and 14,726 dancers. This growth occurred over his 26 years of leadership, with his deep commitment to see square dancing thrive in Japan.

JSDA adopted CALLERLAB's Program Policy in 2007. The information, program definitions, and guidance have been relayed to six regional branches of JSDA together with the domestic ones. With his guidance, JSDA has sent representatives to several CALLERLAB Conventions. Our recipient negotiated with the Japan Government to allow JSDA to become a public service corporation, which increased square dancing's public recognition and its population.

He was also instrumental in the development of educational programs, leading JSDA to conduct and support various schools, workshops and, clinics for callers, instructors, cuers, dancers and leaders to help them improve their qualities and skills. He developed concrete goals, courses, policies, plans, and leadership which gained popularity for square dance activities in Japan.

Ladies and Gentlemen, I am proud to present CALLERLAB's Milestone Award to the President of the Japan Square Dance Association, **Mr. Tatsuzo Takase**.

CALLERLAB MEETS WITH ACA

Before the CALLERLAB Convention in Nashville this year, Chairman **Elmer Sheffield, Jr.** organized a meeting with several leaders of the American Callers Association (ACA). This informal two-hour session covered a wide range of topics that affect our square dance activity. Both groups agreed upon some issues while others were heavily debated.

It was agreed that our activity in the U.S.A. is downsizing and aging rapidly. A number of possible factors driving this were discussed, but there was general agreement that finding a way to shorten teach times would be in the activity's best interest. A cooperative study group was formed by the attendees to research this possibility. ACA presented their ideas, and CALLERLAB is now researching theirs. A joint meeting will be held again this year after October 15th to see if a correlation can be reached.

No new program is being developed, nor has "One Floor" been endorsed.

Please be aware that any listing of calls being forwarded without our trademark or logo does not have the endorsement of CALLERLAB nor does it reflect the desires of our Membership.

No matter how carefully you choose your words, they'll always end up twisted by others.

HALF CENTURY CERTIFICATES

Presented by **Jon Jones and
Deborah Carroll-Jones**

Prior to 2012, a total of 158 CALLERLAB Members have received the Half Century Certificate. Of the 90 current CALLERLAB Members who have previously received this award, 17 attended the 2012 CALLERLAB Convention in Nashville, Tennessee.

This year four callers attended the Convention and were recognized for their Half Century Award certificate. They were: **Betsy Gotta**, New Jersey; **Kim Hohnholt**, Colorado; **Ron Nelson**, California; and **Johnny Wedge**, Massachusetts.

In addition, there were five active CALLERLAB Members who earned their Half Century Award this year but were unable to attend the Convention. They are: **Ando Hideo**, Japan; **Dave Harry**, Washington; **Jim Hayes**, Texas; **Allen Tipton**, Tennessee; and **John Walter**, California. If you know any of these callers, please congratulate them the next time you see them.

QUARTER CENTURY CERTIFICATES

Presented by **Jon Jones and
Deborah Carroll-Jones**

Quarter Century Certificates are awarded to CALLERLAB Members who have been calling for 25 or more years. The first awards were made in Baltimore in 1986 and have been awarded annually since then.

Since 1986, a total of 1,390 CALLERLAB Members have received the Quarter Century Certificate. Of those, 640 are still Active Members and 100 were at the 2012 CALLERLAB Convention in Nashville, Tennessee.

This year, four callers attended the Nashville CALLERLAB Convention and received their Quarter Century Awards. They were: **Lottie Buckbee**, **Robert Hurst**, **Jeannette Staeuble**, and **Fred Walker**.

Additionally, 15 Members who will celebrate their 25th anniversary of calling this year were unable to attend the 2012 CALLERLAB Convention. They are; **Thomas Bernhed**, **Brad Caldwell**, **Marc Chambers**, **Ken Gordon**, **Koichi**

Harada, Reine Hjartstrom, Dan Hopper, "Wild" Bill Horst, Seth Levine, Bill Odam, Marine Ramsby, Gert-Jan Rotscheid, Jim Saxe, Nasser Shukayr, and Stuart Summers. If you know any of these callers, please congratulate them the next time you see them.

SMALL WORLD AWARDS Presented by Wade and Helene Driver

The Small World Award is presented to Members residing outside Continental North America and Hawaii who are attending a CALLERLAB Convention for the first time. This year there were seven attending their first Convention. They were: **Ralf Bender**, Germany; **Juli Burr**, Germany; **Michael Franz**, Germany; **Keiji Handa**, Japan; **Oliver** and **Andrea Kuester**, Germany; **Tatsuzo Takase**, Japan; and **Motohiro Yoshimura**, Japan.

Previous Small World Award recipients attending the Convention were: **Paul Bristow**, England; **Walt Burr**, Germany; **Don Casper**, Germany; **Trevor** and **Chris Day**, England; **Masaharu** and **Keiko Hiraga**, Japan; **Robert** and **Joanna Hurst**, England; **Horst** and **Renate Mulzer**, Germany; **Shozo** and **Miyoko Nishimura**, Japan; **Tac Ozaki**, Japan; **Jeannette Staeuble**, Switzerland; and **Masaru Wada**, Japan.

BOARD OF GOVERNORS ELECTION

If you would like to be a candidate for the Board of Governors, petitions can be obtained from the Home Office. Your valid petition, a brief biographic sketch, and a current photo must be in the Home Office no later than July 1, 2012!

Candidates must have been a full Member for no less than 3 years and must obtain the signatures of 25 Active (voting) Members. Nine positions will be elected to 3-year terms on the Board, beginning with the Board of Governors' meeting immediately following the 2013 Annual Meeting.

Check out our website and blog! Had a great time at the CALLERLAB Convention!
<http://www.bergercallers.com/whats-up.html>
Teresa and Andrew Berger

ATTENTION!! EXPIRED MEMBERSHIP

The 2011/2012 CALLERLAB membership year ended on March 31, 2012. If you have not yet renewed for the 2011/2012 membership year, your membership has expired and this will be the last issue of *DIRECTION* until you renew. If you live in the U.S.A., your BMI/ASCAP licenses and liability insurance have also expired. If you have not yet received your renewal package, please contact the Home Office at: CALLERLAB@AOL.com or by telephone at: 1-800-331-2577.

BOARD OF GOVERNORS' SERVICE AWARD Presented by Chairman, Elmer Sheffield

The Board of Governors' Service Award is presented to retiring Board Members in recognition of their commitment to CALLERLAB as demonstrated by the selfless sharing of their time, talent, and leadership skills. This year, we have two retiring Board members.

Scot Byars began calling in 1971. He joined CALLERLAB in 1997 and attended his first CALLERLAB Convention in 2003. He has attended nine CALLERLAB Conventions. He has served on the Board since 2009, and has served on many CALLERLAB Committees. He is currently the Chairman of the Competition in Schools Ad Hoc Committee. I'm pleased to present the Board of Governors' Service Award to retiring Board member, **Scot Byars**.

Robert Hurst began calling in 1987. He joined CALLERLAB in 1990 and attended his first Convention that same year. He has attended 16 CALLERLAB Conventions. He has served on the Board since 2008, and has served on many CALLERLAB Committees. I'm pleased to present the Board of Governors' Service Award to retiring Board member, **Robert Hurst**.

The CALLERLAB office will be CLOSED from June 27 through July 2, 2012 while the staff is at the 61th National Square Dance Convention.

CALLERLAB AWARD OF EXCELLENCE

By Patty Greene

Good Evening,

I am very pleased to be presenting an Award of Excellence tonight. This year's recipient started calling in 2004, and joined CALLERLAB in 2007. He is an unsung, behind the scenes hero, whose work is used daily in the Home Office, and affects every Member that receives a mailing, calls in for information, attends Convention or just about anything. By day, he is a database programmer, developing complex applications for point of sales and inventory tracking. By night, he has used his talents and knowledge to develop and implement a custom database-driven application that has streamlined reporting and tracking of Membership information for the Home Office, all packaged up in an easy to use interface. He also managed to import historical data from a legacy application into a scalable system that will grow as needed, allowing the Home Office the ability to easily track of all of us—a daunting task on a good day! Congratulations to **Barry Johnson**, and hats off for a job *very* well done!

THANKS TO OUR EXHIBITORS

We wish to thank those who exhibited their products and services at this year's Convention. They were:

Palomino Records—Tom and Pam Dillander
Sandy's Square Dance Boutique
Reinhold Roedig
Suzie Q Creations—Susan Elaine Packer
Send Out Cards—Donna Schirmer

APPRECIATION AWARDS

The Appreciation Award is presented to recognize CALLERLAB Members who have given unselfishly of their time, energy, and knowledge in support of CALLERLAB Committee work, Convention assistance, or significant CALLERLAB programs.

CALLERLAB and the Foundation had a vendor booth at the 60th National Square Dance Convention in Detroit, MI. The Home Office manned the booth with the help of the following, who gave unselfishly of their time; **Barry and Pam Clasper, Patty and Steve Greene, Lawrence Johnstone, Ken Ritucci, Vernon Jones,**

Bear Miller, Tom Rudebock, Betsy and Roy Gotta, Paul Henze, Tim and Donna Marriner, Bill Harrison, and Brian Freed.

Much of the work of CALLERLAB is done by our Committees. Dedicated Committee Chairmen and Vice Chairmen are the people who make it happen within the Committee structure. Your Executive Committee has approved presenting Appreciation Awards to outgoing Committee Chairmen and Vice Chairmen: **Scot Byars**, Chairman, Ways and Means Committee; **Gary Felton**, Vice Chairman, Ways and Means Committee; **Skip Brown**, Chairman, Plus Committee; **Paul Bristow**, Vice Chairman, Plus Committee; **Janet Olivieri**, Chairman, Partners Committee; **Erin Byars**, Vice Chairman, Partners Committee; **Kris Jensen**, Vice Chairman, Challenge Committee; **Jerry Reed** Vice Chairman, Caller Liaison Committee; **Tim Crawford**, Chairman, Caller Liaison Committee.

CALLERLAB Accredited Caller-Coaches **Jerry Junck, Betsy Gotta, Ed Foote, Ken Ritucci, Jerry Jestin, Doug Davis, Randy Page, Jerry Story, Nasser Shukayr, and Tony Oxendine** participated in the caller training sessions at the 60th NSDC in Detroit, MI.

WHAT DID YOU MISS?

If you did not attend this year's Convention, what did you miss? You missed a lot! This had to be one of CALLERLAB's best Conventions with many enthusiastic surprises throughout the event. Saturday started things off with the always educational Beginner Dance Party Leadership Seminar hosted by **Bob Riggs** and many other presenters. Many of our attendees arrived early to attend the Grand Ole' Opry show on Friday and Saturday nights before the Convention. Sunday had some unique surprises with the Cripple Creek Cloggers (arranged by the Hotel Banquet Manager) followed by the group "Home Free" which was five singers performing a' cappella (arranged by **Wade Driver**). **Tom Miller** acquired a Nashville guitar and many members and guests gave a donation to sign their name on it as a monetary donation to the Foundation. The guitar was auctioned later that evening, also as a fund raiser for the Foundation. Various other auction items were donated including a Yak Stack from **Tom and Pam Dillander** and much more. Auction proceeds totaled over \$9,677. Thanks to the Ways and Means Committee for arranging this auction! Monday morning's opening session utilized

a group named “Kid Billy Music” to engage and entertain the assembly as a team to share ideas while writing a song. The enthusiasm was contagious and lasted throughout the Convention.

What surprises await next year’s Convention? Guess you’ll just have to attend to find out. It will be CALLERLAB’s 40th Convention and one you won’t want to miss. Register now!

CONVENTION VOLUNTEERS

We wish to take this opportunity to thank everyone who assisted in whatever capacity at this year’s Convention! This includes all of those who served as moderators or panelists, Partner’s Committee Members, our registration staff, those who served as emcees, presenters (invocation and award presentations), Committee Chairman and Vice Chairman, our exhibitors, the Members of the Executive Committee and the Board of Governors, and especially, all of our attendees.

To all of you who attended and helped out in any way, please accept our sincere thanks for your contributions to a great Convention!

RACE FOR RELEVANCE

Authors: **Harrison Coerver** and **Mary Byers**

The Home Office has purchased the book Race for Relevance, written by authors **Harrison Coerver** and **Mary Byers**. The book addresses organizational changes that most organizations need to maintain members and provide services in today’s society. Many of the Executive Committee have purchased the book and have read it. The book presents a very graphic explanation of why many organizations’ dwindling memberships are due to lack of meeting membership expectations and making appropriate changes.

Old ways of doing things in associations have a way of hanging around, even though trends such as rapid advances in technology, higher member expectations, increased competition, and diverse member markets have rendered these ways obsolete. Race for Relevance presents the radical change that is required to maintain, influence, and thrive in the new environment and avoid challenges associated with old association models, such as loss of market share, increased competition for members’ time, and shrinking revenue sources. Authors **Harrison**

Coerver and **Mary Byer** present five radical changes that will energize and position associations for better performance. Based on 40 years of combined experience with more than a thousand associations, they present new ideas in governance, management, and strategy that will enable associations to better capitalize on the new environment. The book includes case studies that show how some things are working and how some are not. It also includes a workable guide for implementing these changes without sacrificing influence or sanity. Finally, the authors provide worksheets and questions that both seasoned professionals and tomorrow’s leaders can use to stay focused on the what, the why, and the how. The five radical changes that the authors propose are

- Overhauling the governance model and committee operations.
- Empowering the CEO and enhancing staff competence.
- Rigorously defining the member market.
- Rationalizing programs and services.
- Building a robust technology framework.

The results of these five changes include streamlined and spryer governance: staff that is challenged and that works in true partnership with volunteers; a realistic, well-defined member market that’s easier to find and market to; products and services that members feel are desirable and beneficial; and increased financial and resource capital. In short, an association that can succeed in a brave new world.

ASAE is a membership organization of more than 22,000 association executives and industry partners representing more than 11,000 organizations. ASAE members manage leading trade associations, individual membership societies, and voluntary organizations across the United States and in nearly 50 countries around the world. ASAE is the pre-eminent source of knowledge, learning, community, and advocacy for the field of association management. ASAE’s publishing imprint, Association Management Press, reflects the ASAE mission by publishing relevant, reliable content focusing on helping professionals tackle their organizational leadership and management challenges.

There is not another artist exactly like you in the past, present or future of the universe.
Erik Wahl



QUALITY OF DANCING

Past Chairman
Jim Mayo

At the Convention this year in Nashville, there was discussion about the quality of square dancing. The Past Chairman's Committee discussed it as part of our meeting. The Board of Governors discussed it in small groups during breaks in our meeting. Everyone agreed that the quality of much of Modern Western Square Dancing has deteriorated.

There was a general agreement in these discussions that poor timing was a major factor. Those who are Caller Coaches know that a very large share of today's callers is unable to provide a well-timed dance experience. When they give a call, these callers do not know where the dancers will be when they have completed the action. They must wait until the dancers have finished the action before they can know what the next call will be. This assures that the next call will be late and the dancers will stand in place waiting a beat or two between every call or short call sequence.

Those who think they are "sight" callers are most likely to have this problem but some module callers must also see the dancers in place before they give the next command. It is essential that callers know before they give a call, what the shape of the formation and the distribution of men and women will be in that formation when the action is finished. A very large share (certainly 50% and perhaps as much as 80%) of callers do not understand choreography that well.

The CALLERLAB website has a document that can be a huge step toward learning that important calling skill. It is the "Analyzing A Call" sheet. To download the document, go to the following link: <http://www.callerlab.org/Documents/tabid/737/id/237/Default.aspx>. Caller coaches generally agree that filling out this single sheet for every call used is an important training exercise. Very few callers have ever done that. Filling out the sheet will not instantly make you know what every call does to the square in time to give you good timing, but filling it out will make clear what you do or do not know about the call action.



RIGHT BRAIN, LEFT BRAIN

Caller Coach
By Daryl Clendenin

According to research, people fall into one of two categories, right brain thinkers and left brain thinkers. The folks with right brain dominance are typically more artistic and make up a group that are good at drawing, painting, dancing, music, poetry, etc. While the ones that are left brain dominant make up the group that are deep thinkers; mechanical, analytical and heavy problem solvers. I have been told that most callers fall into a third group that becomes proficient at using both sides at the same time. Hmm—interesting!

With that in mind, consider what we have to deal with at our dances and in our beginner classes. There are those dancers that seem to have a natural rhythm and there are those that can't find the beat for their feet. There are those that can execute the moves after a brief explanation and then others that can't master a move until they have done it many, many times. Luckily, we have an activity that can appeal to both types of dancers. We need to be prepared to deal with both.

Right brain thinkers learn by rote (a fixed or mechanical procedure without thought of the meaning or definition of the moves). This is evidenced by the tendency of the rote dancers to lock into certain patterns. It also explains why some of the dancers will Explode The Wave when Explode and Star Thru is called or do a Spin Chain and Exchange the Gears when Spin Chain Thru is called. You can convince yourself that it's just because the callers don't call the individual moves often enough, but I think it goes further than that. Some dancers (probably most) are right brain dancers and dance pretty much by rote. They aren't likely to change. They lock into the rhythm, the flow, and the music and they pretty much stop thinking. They enjoy the dance for it's art.

Then there are those that learn, analyze, and apply the definition of the moves consciously. These are the left brain thinkers. They enjoy the challenge and variety which exists in the extended applications of the moves. These dancers typically dance a program until they have exhausted all the possibilities within and then

move on to the next program (if available). These folks remain happy as long as there is something keeping their left brain busy.

A good dance program will be made up of material that will satisfy the right brain dancers, while using well chosen material at key points to satisfy the left brain dancers. Let's keep them all dancing!

Women in Calling

Deborah Carroll-Jones, Chairman

The Women in Calling (WIC) Committee met during the Convention and had a great round table discussion with the members present! There was lots of good discussion on music, working with others, and topics for future discussions. Thanks to all who came and all who participated! WIC is happy to let you know that we now have a WIC-specific brochure available for you to use when speaking with women callers to explain what the Committee does and has accomplished. Please contact the Home Office for copies of this brochure. We are also in the process of updating our Top 25 Music List. Watch for it hopefully early summer.

Advanced Program

Bill Harrison, Chairman

The Advanced Program Committee met on April 3, 2012 at the annual CALLERLAB Convention in Nashville, Tennessee. The meeting was attended by 17 Committee members and 6 guests (23 participants). All of the guests expressed a desire to become members.

Committee Chairman, **Bill Harrison** thanked everyone for their spirited participation since the 2011 CALLERLAB Convention on clarifying definitions for Transfer The Column, Transfer And (Anything), Defining newly added call Swing and Mix, and providing a resolution for an issue presented to the Committee for the call Half Breed Thru. It was also noted that pictograms were updated to better clarify dancer numbering and relationship with respect to certain line and column configurations.

The Triennial for 2012 was discussed with an explanation of the process and a call for initial suggestions for Add and Drop recommendations including rationale. The Committee will aggressively pursue completion of the process starting

in August when it is expected that the Mainstream and Plus Program Committees will complete their respective triennial tasks. The Advanced Program Committee will also address clarifying use of the Reverse concept in the Advanced Program.

YOUTH ACTIVITIES

Justin Russell, Chairman

The Youth Activities Committee met on Monday during the 39th CALLERLAB Convention and established an agenda for the next year. Our first goal is to get more voices involved in the Committee. If you are calling for youth, mentoring a youth caller, or even consider yourself a youth; we would value your input into the Committee. Contact the Home Office and request to be added to the Committee. We are currently working on two projects. First, we want to implement the mentoring program for callers under the age of 25. We have 3 caller coaches that will work to improve the skills of young callers, but ultimately we hope to create a common bond among all the newer callers. The second project is creating a scholarship fund for newer callers under the age of 25 to attend their first CALLERLAB Convention or caller's school. During the meeting, we discussed some ways to raise money for the scholarship fund. If you have any ideas or suggestions, please contact me at: justinrus@gmail.com or the Home Office.

CALLER TRAINING

Betsy Gotta, Chairman

Members of the Caller Training Committee are in the process of reviewing the latest revision of the Mentoring Project document. The corrections will be incorporated and the document will be edited and published. The goal is to have this document ready and approved during the current year.

The Committee is going to work on updating the reference sources for the Curriculum Guidelines and Technical Supplement. Since this book was written, there have been some new documents available and others that have become dated and/or unavailable. In addition, the committee will be reviewing the Methods of Choreographic Management section to reconcile some noted discrepancies between the Curriculum Guidelines and the Technical Supplement.

INTERNATIONAL

Jeannette Staeuble, Vice Chairman

The International Advisory Committee met on Tuesday morning at the Nashville convention. There were 15 attendees including **Elmer Sheffied, Jr.**, Chairman of the Board; **Larry Cole**, Vice Chairman of the Board; and **Dana Schirmer**, Executive Director. Discussion was held regarding the need for translating documents to overseas languages. Translations to German and Japanese are underway for the Definitions and in the next year the committee will continue the translation process by translating applications, membership criteria and also Press Releases and News Bulletins. Ideas were discussed on improving communications to the affiliated organizations and also to the individual overseas callers. It was a very good meeting and we appreciated all who attended

COMMUNITY AND TRADITIONAL DANCE

Bob Riggs, Chairman

Committee for Community and Traditional Dance met at the 39th CALLERLAB Convention in Nashville, TN. The committee reviewed the progress of the last year and the activities planned. Several first time attendees expressed interest in participating and offered their help in achieving proposed objectives.

Plans include:

- Planning for the 2013 BDPLS on March 23 and 24, 2013 in Cary, NC. New participants want increased mic time, i.e. active participating and even more content.
- CD Journal – logistics issues with publication will be resolved and new content and topics were suggested.
- Community Dance related content on the CALLERLAB website was discussed and progress/ a plan was developed to present a plan for implementation.

HANDICAPABLE COMMITTEE ANNOUNCES FLOWERS IN THE DIRT

Help Plant a Garden with "Flowers In The Dirt"-SSR-267. Silver Sounds Records is happy to announce a new release for square dancing; "Flowers In The Dirt" (Put it There) SSR-267. Donations from the sale of this music will be

made to the U.S. Handicapable Square Dance Association to assist the clubs with transportation to and from the U.S. Handicapable Square Dance Convention in Charleston, South Carolina, July 26-29, 2012. It will be available on vinyl, MP3, and CD through Palomino Records/Hanhursts on or about April 15, 2012.

Please support Cory and all of the dancers in the handicapable community! Listen to the song and the wonderful singing by Hakuna Matatas from PA! The Hakuna Matatas are looking forward to attending their first Handicapable Convention. Everyone is invited to the U.S. Handicapable Convention! We are looking forward to our Convention, to see everyone, and to meet new friends! To get more info about the Convention, visit: www.ushandicapable.org. Thanks to Cory and Silver Sounds for doing this to support handicapable square dancing!

Don't forget to help us plant a garden with some "Flowers In The Dirt"!

FROM OUR MEMBERS

Opinions expressed in letters or articles from our Members are those of the writers and do not necessarily reflect those 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.

2012 - THE APOCALYPSE OF MWSD?

By Jim Poorman



OK. It is time to finally and really get very serious. Our beloved activity is severely hurting and is likely in its final death throes. Only a full-fledged professional intervention *may* save it. Most callers alone are not going to do anything. Most clubs are not going to do anything. Most area and state associations/organizations are not going to do anything. Even the national associations/organizations are reluctant to try anything.

Several years ago, some really great and well respected, (nationally and internationally) callers seeing that "something" needed to be done, broke away from CALLERLAB and started the ACA (American Callers Association). They had good ideas and grand ideals. But unfortunately, the majority of the callers and most clubs and associations/organizations stuck with the tried and true CALLERLAB lists. We all went right

on, keeping on, as usual. This "forced" anyone who didn't abide by the CALLERLAB lists to either become an outcast maverick or cast-out of the activity completely. Clubs stuck to their guns, the CALLERLAB lists. Even many of the ACA Callers who came in and called for clubs still called using the CALLERLAB lists.

So let's face reality; the grandiose idea of ACA did NOT work. It was not even given a true, fair and honest chance. But what is done, is done.

The only way I see a salvation is for CALLERLAB and ACA Members to come together and create a square dancing program. A *fun*, accomplishable list for the vast majority that can be easily taught in a single quarter or less. Think like maybe 60s or early 70s? Then do a huge, giant leap to the next program for the serious enthusiast or hobbyist, semi-pro dancer—Advanced!

We can keep on blaming each other. We can keep on blaming the clubs. We can keep on blaming the big travelling callers. We can keep on blaming the local teachers. We can keep on blaming everything and everyone. But until this is done, the clubs and callers have no reason or incentive to change. They will just keep on keeping on, until they both are gone.

In my area, I have seen it go from 105 clubs when I moved here in late 2001 to currently 17 clubs in the local Metropolitan Dancer Association. None of them are Main Stream (MS). None of the so-called "honchos" seem to care about it, and none of them will even consider dropping back down to MS. "Dropping back down" is perceived as a key phrase denoting failure. It does not matter what is best or is even the reality here; we are dealing with perceptions!

So, let's take the bull by the horns, be the leaders we are supposed to be, and force the change we all know we need if we are going to be honest with ourselves.

It will take time. Clubs will be slow to adapt. "Plus" will still linger for awhile as did Plus 1 and Plus 2. But what choices do we have? Hey folks...**what we are doin' ain't workin'!**

The only solution I see is for the CALLERLAB and ACA Members to step-up to the plate and do what's right; and very, very soon. It is the bottom of the 9th, 2 outs and NO ONE on base.

Without a Plus Program, clubs will adapt like before, when Plus 1 and 2 were combined. We can encourage it. We should encourage it. No more Basics A and Basics B and Mainstream; either we are square dancers who square dance and do square dancing—period. If not, we have no one to blame but ourselves when all we have left is music, clothes, and equipment for sale and no buyers anywhere in sight.

CALLERLAB took a bold leap in the past in just forming; so did ACA. Now the time has come to be bold again—together.

Lori Morin, a CALLERLAB Member from Chepachet, RI, advised the Home Office of an article she received from **Susan Morettini**, **Dick Leger's** daughter. **Tony Morettini**, Susan's husband, heard a story about the RI Music Hall of Fame and immediately thought of **Dick Leger**. He contacted **Rick Bellaire**, who encouraged him to write up a bio and send pictures. Susan found the photos, Tony wrote the bio and Rick researched Dick's contribution to square dancing and provided an addition to Tony's article.



DICK LEGER
"The Man With The Guitar" (1926-1999)
by Tony Morettini

CALLERLAB Home Office has contacted Susan, Tony and Rick and received authorization to present this article to our Members. This article may also be found at:

<http://www.ripopmusic.org/musical-artists/musicians/dick-leger>

Richard "Dick" Leger was among the world's leading square dance callers over the last half century, and arguably among the most influential in the long history of the genre. His musicianship, focus on the importance of timing, and contributions to educating dancers and callers from elementary school to adulthood are being felt to this day.

Dick was born and raised in the Riverside area of East Providence, Rhode Island. Son of French immigrant mill workers, he joined his father at the Rhode Island Lace Mill at the age of 16. During his short stay at East Providence High School, he was in the marching band, where he met his

future wife **Sue Durfee**. This fortuitous meeting, which turned into a 50+ year marriage, was the key to his becoming a caller.

After returning from the War, Dick would drive Sue, her parents, and a few other musicians around to various dances and small performances, where they played traditional and popular music. Sue was from an accomplished musical family, her uncle having been one of Artie Shaw's sax players, and her mother being a professional fiddle player. Dick would sit on the sidelines all evening during these shows watching, and began to think "I could do this – but I need to learn an instrument." This lead him to pick up a guitar and, after a few months of teaching himself some chords and simple picking, he joined the "orchestra" on stage for their dances.

A half dozen years later, Dick had his own square dance club in Warren, the "Rhody Merry-makers," for whom he acted as caller for the next 40+ years. As his popularity grew, he began calling at clubs and dances in Southern New England, eventually becoming known throughout the Northeast U.S. and into Canada.

Around this time he started becoming known as "The Man With The Guitar" for his unique practice of calling accompanied by only his guitar playing. The rest of the caller world called dances backed by records, in almost "Karaoke" fashion, *way* before there *was* Karaoke.

Dick pretty quickly realized that the timing involved in the intricate figures and steps of square dancing was central not only to the beauty of the dancing, but also to the enjoyment of the dancers. This fascination and dedication to timing became the centerpiece for all that would follow in his career.

In the middle '60s, Dick's following had grown to the point he could begin recording his singing calls, covering Country Western standards like "I Walk the Line" and "Marianne" and the not-so-Country standard "Oh Bla Di, Oh Bla Da," as well as dozens of others over the next 20 years. These records are in use to this day around the world as his influence lives on.

In the late '60s, Dick's comfort with his acquired knowledge, and earnestness to pass along what he learned, lead him to Grenn and then Kimbo records where, for the next decade, he produced a

dozen or so albums used by gym teachers around the U.S. to teach square dancing. It's fair to say that, if you learned to square dance in school, in all probability you learned listening to a **Dick Leger** album. Most of these albums are still available. In fact, a half dozen are available on Amazon!

At this time he also began teaching calling schools for aspiring callers, eventually teaching hundreds of them, many of whom are still active, as well as teaching calling, square, and round dance for over 20 years at the college level. The central focus and theme of all of his education endeavors was always the critical importance of timing – if the caller had it, their dancers would have it. If not, it wasn't truly dancing, only moving around the floor to instruction.

By the late '70s, Dick had become known internationally, and he began traveling the world calling dances, and teaching callers. His travels stretched from Australia to Japan and included most of Europe. Throughout his entire career, his wife Sue, a musician in her own right, and an elementary school teacher, accompanied him (often with many of their 6 children) who grew up spending summers crowded into a station wagon and seeing New England with their parents on their Dad's calling excursions.

Dick's contributions to the square dance world were soon recognized by major organizations in the industry. His list of awards and recognition is long: induction into the International Square Dance Hall of Fame in 1978; recipient of International CALLERLAB's Milestone Award (the highest award a Caller can receive) in 1985; induction, with Sue, into the Square Dance Foundation of New England's Hall of Fame (where his guitar and awards are now on display in 1994); and, in 1996, once again with Sue, being awarded the New England Square and Round Dance Cooperation Committee's Yankee Clipper Award for a lifetime of dedication and commitment to square dancing.

Dick Leger's impact and influence on the square dance world cannot be overstated. From teaching himself guitar to become part of a dance orchestra, to recording artist and teacher of thousands of callers and dancers, to traveling the globe as one of the best known and loved callers in the world, to recognition at the very highest level of his profession for a lifetime of achievement, for a

half century “The Man With The Guitar” made an enormous difference to the music he loved—a difference that is felt to this day.

WAYS AND MEANS ITEMS

Long Sleeve Shirt with Logo (ladies and men's)
CALLERLAB Badge
Tee Shirt - Logo Front and Back
Brass Belt Buckle
Portfolio with Embossed Logo (blue or black)
CALLERLAB Three Inch Embroidered Patch
Polo Shirts with Logo

DICK LEGER

Innovator of Modern Square Dance Music *An Appreciation by Rick Bellaire*

Dick Leger of Rhode Island can be credited with reviving and remaking the square dance tradition and ushering it into the modern era. Although the music for early American square dancing was provided by small, two or three piece string bands (such as violin plus banjo and/or guitar) accompanying the caller, by the end of the second World War, the bulk of square dance lessons and dances were presented using a phonograph beginning with the 78 rpm era and advancing into the 1950s with the advent of 45s and LPs. As a professional musician as well as a square dance caller, **Leger** saw the inevitable stagnation of the form as instructional sessions were done by strictly by rote and dances were being endlessly presented using only a handful of popular recordings. He began introducing many elements which resulted in changes to the form which are felt to this day.

His remarkable series of innovations was kicked off by simply beginning to accompany his calls on his guitar. This reintroduced the “human” element to the form and allowed for starts and stops during instructional periods and faster or slower tempos depending on the proficiency and/or age of the dancers. The less musical of the calling community countered this innovation with the introduction of variable speed phonographs, still in use to this day. The popularity of his guitar work led him to introduce more musicians into the mix resulting in the reintroduction of the live square dance band.

He then began composing original songs and writing original arrangements of other popular songs. This expansion of the repertoire, which had boiled down to just a few dozen traditional and popular numbers, resulted in a new wave of

interest in square dancing in the 1950s and '60s.

On top of this, he began to *sing* his calls rather than just shouting out the instructions. As the dance got under way, he could also segue into singing the lyrics until a change in the steps was called for. He helped square dancing return to its roots as a musical performance rather than being just an exercise in precision and formation.

And finally, he recognized that American square dancing had undergone an evolutionary process during the previous 200 years which had stagnated. Though rooted in the Southeast and based on various Celtic traditions (Scottish dancing, English Morris dancing, Irish step dancing), American square dancing by the 1950s had become an amalgamation of many ethnic traditions which had grown and mutated with each territorial expansion in North America and each wave of massive immigration. Greek and Russian folk dancing, French and Canadian quadrilles, and even the Italian Tarantella had provided new steps and new songs for the movement, but nothing had changed since the early years of the 20th century.

Leger must have reasoned that square dancing could continue to grow as we welcomed new cultural influences into American society and he began to introduce elements based on recent developments. Among the first of these was “Marianne”, an original arrangement and dance based on hit recordings of the song by **Xavier Cougat's** big band and the country version by **Terry Gilkyson's** Easy Riders. The song featured the Latin rhythms which accompanied the first great waves of Mexican, Puerto Rican and Central American immigration after WWII.

After the success of “Marianne”, he kept his ear to the ground and welcomed every new musical style as it developed and introduced the cha-cha and various rock ‘n’ roll beats into the music.

This continued throughout his career as he adapted and incorporated modern country (**Johnny Cash's** “I Walk The Line”), Broadway show tunes (“Cabaret”) and even The Beatles (“Ob-La-Di, Ob-La-Da”) into his repertoire and into the mainstream of square dancing.

Dick Leger should also be remembered for his dedication to reaching children with his work.

Besides recognizing that square dancing was a healthy and wholesome activity, he knew its future would lie in cultivating the interest of new generations of dancers, callers and musicians. Much of his work was presented in children's editions and is used as educational material in school systems throughout the country to this day.

(Continued from Page 3)

THE FUTURE OF SQUARE DANCING, PART 2 CONTINUED

By Jon Jones

I had an Advanced club at one time and the dancers got so good, new people could not keep up. The club officers would not let me back off the difficult choreography. When the club dropped down to 2 squares, from 25, I decided it was not fun for me and I resigned as caller.

WE MUST FIND A BETTER WAY!

Another reality that must be faced is the age of the dancers *and* callers. For 20 years I have said, "We old people cannot keep this activity going." Many clubs are folding because nobody wants to be an officer and do the work necessary to keep it going; like booking callers and cuers, making sure the hall is available and the refreshments are provided, setting up classes to get new dancers (that they cannot get because the existing club members don't bring them in). IT TAKES TOO LONG TO LEARN THIS ACTIVITY! Most of the club members are retired seniors and retired people don't *have* to work.

Very few young people are interested in square dancing today; mainly (in my opinion) because we do not have young callers to attract them. Where do we get young callers? From young dancers! How many young callers do you know? Right now, I know four in the U.S.

There are younger callers in several overseas countries and they are doing great! However, they told us they have a very hard time convincing young people to join the activity. One young caller we met last summer, with a lot of talent, had been calling about one and one half years and dancing for two years and was then learning C-1. WOW!

Regressing somewhat, in the earlier years of CALLERLAB, after we adopted the MS program (which took two years) some callers said there

were dancers that wanted a little more. We began the Quarterly Selection program that went real good for about two years. Some of these same callers then said there are dancers that want a little more, which produced Plus 1. The same thing came about approximately every two years and brought about Plus 2, A-1, A-2, C-1, C-2, C-3 and C-3A for a total of eleven programs. I remember stating this to the Board of Governors and asking them "Do we realize what we have created? We now have eleven programs of dancing (the common term at that time was levels); add DBD to them and we have a total of twenty-two programs or levels!" Our dancers cannot survive all of this. It is impossible!! The only response at that time was, "this seems to be what the dancers want."

My personal contention is, if callers don't provide/call it, it won't be available.

There are too many programs with too much separation or segregation of the dancers.

Along about this same period of time, in an overseas country at one of their festivals, which I attended, there were three programs of dancing: Basic, Mainstream and Plus. I, along with many area callers, called in each of the halls that were operating and I had a very good time. However, I was brought to reality by a few of the callers and dancers who stated that before the introduction of separate programs and separate halls, they all used to dance together in one hall with existing friends and meet new friends, but now they only get together at the after party. This really made me realize what we had created. Today this same area has seven programs in seven different halls. WOW!!

Folks, we better start paying attention to what we are doing. But, I fear there are not enough of us who really care enough to make the change.

Let me tell a story that has been a real eye-opener for both Deborah and me. Both of us, in our calling careers, have been known to call some difficult material that dancers could not execute on the first attempt. In other words, we have broken the floor down.

Four years ago we joined a local health club and we go every morning during the week. About six months after joining, a new class was offered titled "Gentle Yoga" which was programmed once a week. We joined and it was a good class for about six months. Then the name of the class

changed and was called “Yogalates”, which is a combination of Yoga and Pilates. Every week the instructor kept adding something new with poses and positions that were quite difficult, especially for me and somewhat for Deborah. After about two more months of this, Deborah said to me one day that she now realizes how our square dancers must feel because we callers think we have to continually give them something new/different. What a real eye opener this has been for both of us.

I went to the instructor of the class and told her that we joined originally because it was advertised as “Gentle Yoga” and it has now gotten so difficult Deborah and I would have to drop out if it didn’t change. (Many in this class are senior citizens). It is now called “Yoga Stretch” and we still go every week and it is great. All we wanted was something we could do and the class grew from 10 people to 30. There is joy and a sense of accomplishment in improving on basic poses, rather than constantly being pushed beyond our level of competency.

This relates so very much to our activity as most people get into square dancing to have fun and enjoy the experience rather than be made to look bad with choreography they cannot do. In 1991, Deborah’s father (who was a new dancer) said to her, “People join square dancing to have a positive experience—not to be made to feel stupid.”

With regard to the drop off in numbers of dancers AND callers, one thing we have lost is square dancing in the military. Many callers and dancers, in years past, were in the military on bases all over the world. This is how square dancing got started in mainland Europe and Japan after World War II. All of that is gone. Perhaps some of you know how it might get started again.

Also, I know a couple who both began calling approximately six years ago who have gotten so disillusioned with the complexity of the learning curve that they now only call square dance party events. They say they are having much more fun, don’t have to learn or teach everything necessary for a full Main Stream or Plus program, and the participants are having much more fun.

Square dance bookings have decreased dramatically over the past fifteen years. Mine and Deborah’s have dropped 40 percent from 10 years ago. Many callers have told me the same thing, especially traveling callers. Clubs that were

dancing 15 to 20 squares 15 years ago, are now having 6 to 8; some only 3 or 4 and they simply cannot afford to pay the fee for a traveling caller. And, for local clubs, the caller fees are the same as they were 25 years ago.

In our own area, North Texas, we used to have a traveling caller every month. Now it is about twice a year. The number of clubs have decreased from 150 to 32 and several of them dance only once per month. The number of callers has dropped from 100 to 30. It cannot survive if this trend continues.

New callers are beginning to be a lost breed in many areas. We used to have from six to eight every year however, we have had two in the past five years and they are not real young. Older people do not have any desire to learn to be a caller. I believe if I had to start learning to call today, I would not even think about it due to the amount of subjects we teach in callers schools to comply with our Curriculum Guidelines. It is a tremendous amount to learn and cannot be done in one caller’s school. We have made this fun recreation so difficult it is astounding and I really cannot blame people for not wanting to get involved.

Another aspect of our activity that I am compelled to comment about is how Round Dancing fits into the Square Dance picture. This has been a contention of interest ever since the mid 1950s and has generated a lot of discussion. It is my belief that some changes need to be considered to help enhance the overall for the future. Many clubs that use guest callers for every dance, seem to have what they call a “Club Cuer” but no “Club Caller.” As a result of this, the club automatically gets much better acquainted with the cuer than they ever would with any caller, therefore creating a situation whereby the round dance program becomes primary in the minds of the club members. This is confirmed by many of the clubs that are set up this way; have more emphasis placed on rounds rather than squares (e.g.: From thirty minutes to one hour of pre-rounds before every dance and two rounds between tips causes the balance of the dance to lean toward the round dance program.) Also, the club cuer is the round dance teacher for the club and in many cases, the caller who teaches the squares could be different every year. This picture seems to be backwards.

If a club has an hour of pre-rounds before a

dance, the dancers, due to the average age, only want to dance for about two hours and then leave to go home. Note that there are no breaks in the hour of rounds whereas there is a break in the square dance every 15 minutes or so. If there is a large attendance at the pre-rounds, the attendance is drastically reduced when they leave after 2 hours. There should be a more balanced program with the squares having priority.

Now, don't misunderstand me as Deborah and I love to round dance and have done so at every dance we attend whether as the caller or dancer. It is just that I feel some changes need to occur for the benefit of the future of the activity.

Yes, I stated 13 years ago that Modern Western Square Dancing would be nearly dead in 10 years, but it isn't. However, it is on life support. Perhaps it is time for MWSD as we know it to ride into the sunset. Maybe then, a rebirth would occur and we could actually have square dancing back as a recreational activity.

All of these comments are my opinion and not intended to upset anyone. If that has occurred, I apologize but, I ask each and every one of you to really think about what I have written and give it very serious consideration, if you want square dancing to survive.

CALLERLAB Donations

Ron Black

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Mike Preskitt

Bob Price

Jeannette Staeuble

Andy Shore

Carlton Trudo

John Vitollo

Walter Wall

Heinz Zbinden

2012 AUCTION

A live auction to benefit the CALLERLAB Foundation was held following the Monday evening banquet at the 39th CALLERLAB Convention.

Thank you to everyone who donated items for the Auction. Donations included:

Autographed guitar (CALLERLAB and Tom Miller)

Yak Stack (Tom and Pam Dillander)

Royal Music Recording Session (Tony Oxendine and Jerry Story)

Rhythm Music Recording Session (Wade Driver)

ESP Music Recording Session (Elmer Sheffield)

Crotched afghan (Pam Clasper)

Two blankets (Royce Dent)

Ladies Handbag (Wayne and Lura Wade-63rd NSDC)
 One Year Ad - American Square Dance (Bill Boyd)
 1000 Full color business cards (Bill Boyd)
 Riverboat Gold Package (Bob Elling)
 New Website (Brian Freed)
 Custom Caricature (Corben Geis)
 Sunflower Beach blankets (Donna Schirmer)
 Japanese small purse (Japan Square Dance Association)
 Japanese Sachets (Japan Square Dance Association)
 Japan Silk Bag (Japan Square Dance Association)
 2 Blue Leaf Bolo (Jerry & Kathy Helt)
 Ortega Indian Hand-woven vest (Jim Mayo)
 Square Dance Glass Tumblers, Mugs and Candy Jar (Jon Jones and Deborah Carroll-Jones)
 Square Dance Fill-In Patter (Jon Jones and Deborah Carroll-Jones)
 Handcrafted Hedge Hog (Jon Jones and Deborah Carroll-Jones)
 Guardian Gecko (Jon Jones and Deborah Carroll-Jones)
 2 Guardian Gecko (Tom Rudebock)
 Guardian Gecko (Larry and Paula Cole)
 Texas Rattle Snake rattles (Jon Jones and Deborah Carroll-Jones)
 Jubilee Caller School Tuition (Ken Ritucci)
 Northeast Caller School Tuition (Ken Ritucci)
 SoCal Caller School Tuition (Ken Ritucci)
 Marshall Flippo CD (Marshall Flippo)
 Music City Gift Bag (Nashville Convention and Visitors Bureau)
 Fleece throw and small tray (Raleigh Convention and Visitors Bureau)
 Nike Hooded Sweatshirts (Riverside Visitors Bureau)
 Green Stone Bolo (Ron Markus)
 Disney Child vest (Royce Dent)
 Hotel Lodging in Springfield, MO (Springfield, Mo Convention and Visitors Bureau)
 Topstyler (SusanElaine Packer)
 Square dancing glasses and vase (SusanElaine Packer)
 Composite Teaching Manual (Larry and Paula Cole)
 Caller School tuition (Tom Miller, Betsy and Roy Gotta)
 Royal Record Platinum Membership (Tony Oxendine and Jerry Story)
 Rhythm Records Exclusive Membership (Wade Driver)

Our thanks to **Jon and Vernon Jones** (auctioneers), **Gary Felton, Bill Boyd, Pam**

Clasper, Royce Dent, Tony Oxendine, Deborah Carroll-Jones and Kayla Jones and all the other helpers who made this a very successful event.

The auction raised \$9,677 for the Foundation. Thanks to those who donated and those who purchased!

WANT TO MAKE A DIFFERENCE?

CALLERLAB is an association of Members helping Members. Most of CALLERLAB's work is conducted by our Committees and is reliant on the work of the Committee Chairman, Vice Chairman and the Members of each Committee. Members' opinions and Committee decisions are the life blood of CALLERLAB.

CALLERLAB is always looking for responsible leaders to help our organization successfully meet its goals. A list of current Committees, their Chairman and Vice Chairman is found at: tinyurl.com/CALLERLAB-Committee If you are interested in joining any of these Committees, please contact Wade at the Home Office. If you are interested in serving as a Chairman or Vice Chairman of a Committee, or if you want to offer more assistance with a special task, please give that information when you contact the Home Office. If you have an idea for a project or task you think it would be valuable for a Committee to undertake, again, contact the Home Office and they will forward your thoughts to the appropriate Committee.

CALLERLAB is also interested in finding individuals who feel they possess the ability to be a moderator or panelist at an upcoming annual Convention. If you would like to serve in this capacity, please contact Wade at the Home Office. Remember — YOU are CALLERLAB!

CONVENTION SONG

MP3

<http://callerlab.org/LinkClick.aspx?fileticket=1E77BjxnwPI%3d&tabid=92>

Lyrics

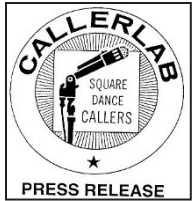
http://callerlab.org/LinkClick.aspx?fileticket=sBhC6_54V-l%3d&tabid=92

IN MEMORIAM

Milt Adams
Hank Lutchner
Bill Peterson
Harold Fleeman



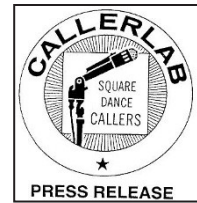




FOR IMMEDIATE RELEASE

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

Challenge Committee
Barry Clasper, Chairman
February 2012



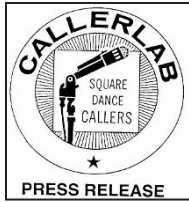
In late 2011 the Challenge Committee initiated a project to collect and publish teaching orders that have been used to teach various Challenge programs. These teaching orders have been collected into a document, titled "Challenge Program Teaching Orders". The document is available on the CALLERLAB website and may be found by searching on "teaching order". Also of interest to anyone considering creating or modifying a teaching order is the document titled "Teaching Order Design Principles", which will be found by the same search.

As of February 10, 2012, teaching orders have been collected for C-1, C-2, C-3A, and C-3B. The intent is that this document will not be static and will be updated as the Challenge Committee becomes aware of additional teaching orders. If you have a teaching order you would like to contribute to this collection, please forward it to challenge@callerlab.org.

This initial edition of the document includes the following teaching orders:

- 1) C-1 from the Interlocked Squares
- 2) C-1 from Jerry Reed
- 3) C-1 from Mike Jacobs
- 4) C-1 from the Swedish Association of Callers and Teachers (SACT)
- 5) C-2 from Clark Baker
- 6) C-3A from Clark Baker
- 7) C-3B from Clark Baker

Please note that inclusion of a teaching order in this document does not constitute a recommendation or endorsement by CALLERLAB. They are presented solely for your information. You must use your own best judgment as to whether any particular teaching order is useful for your purposes.



FOR IMMEDIATE RELEASE

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



CALLERLAB MEETING WITH ACA

Before the CALLERLAB Convention in Nashville this year, Chairman **Elmer Sheffield, Jr.** organized a meeting with several leaders of the American Callers Association (ACA). This informal two-hour session covered a wide range of topics that affect our square dance activity. Both groups agreed upon some issues while others were heavily debated.

It was agreed that our activity in the U.S.A. is downsizing and aging rapidly. A number of possible factors driving this were discussed, but there was general agreement that finding a way to shorten teach times would be in the activity's best interest. A cooperative study group was formed by the attendees to research this possibility. ACA presented their ideas, and CALLERLAB is now researching theirs. A joint meeting will be held again this year after October 15th to see if a correlation can be reached.

No new program is being developed, nor has "One Floor" been endorsed.

Please be aware that any listing of calls being forwarded without our trademark or logo does not have the endorsement of CALLERLAB nor does it reflect the desires of our Membership.



Michael Jacobs Memorial Scholarship Fund

(January 1, 2012)



Purpose of Fund:

In compliance with the wishes and objectives of the Wyman family and the Marjorie Wyman Charitable Annuity Trust, this scholarship fund is established in the memory of Michael Jacobs. Proceeds will be used exclusively for disbursement to newer callers on a scholarship award basis.

Fund Disbursements:

Scholarships shall be awarded based on the following priorities: Calling experience; previous training; need; and intentions.

The Wyman family donated funds to establish a memorial scholarship fund in the name of the Michael Jacobs Memorial Scholarship for square dance caller education. Grants shall be awarded based on the following priorities: need, existing skills; training; intentions; and educational aspects of the event/school. Applicants will possess less than two years of calling experience.

No award shall exceed \$250.

In the event that a husband/wife or other team of callers (both of whom are paying for the caller school) should apply, any award given the team shall not exceed \$500.

The school to be attended must include at least one CALLERLAB Accredited Caller-Coach on the staff and the school must offer the full 40 hours CALLERLAB Caller School Curriculum.

Applicants must complete the enclosed application form in its present or later amended form. Applications will be accepted at the CALLERLAB Home Office no later than two months prior to the start of the school to be attended. Applications received after the school will not be considered.

Each applicant must submit a written essay. This essay must include: 1) brief history of dancing and calling experience, 2) history of past caller training, including list of schools, 3) statement of need, 4) a statement of intention. Those callers who have been calling less than five years and have not yet attended a caller school shall be given priority in the selection process.

No single individual shall receive more than one scholarship award from this fund. No husband/wife or other team shall receive more than one scholarship award from this Fund, considered jointly or separately. Applications by a caller or team who has received another scholarship through CALLERLAB or the CALLERLAB Foundation will not be considered nor approved within a 24 month period of the approved grant/scholarship.

The CALLERLAB Foundation Executive Directors shall review each application and may award additional grants as deemed appropriate by the circumstances of the application.

Tax deductible Donations and Contributions may be mailed directly to:

MICHAEL JACOBS MEMORIAL SCHOLARSHIP FUND

c/o CALLERLAB Foundation,
200 SW 30th St., Suite 104
Topeka, KS 66611



CODE OF ETHICS
(Revised April 26, 2012)



Code: The professional caller must wholeheartedly subscribe to the established standards of relationships to accomplish the declared purpose and objective of callers in the square dance profession.

I Acknowledge:

1. That I have an obligation to the dancers. Therefore, I shall provide information, instruction, and leadership to enable and encourage the dancer to develop to his/her full potential so that he/she may derive the maximum satisfaction and pleasure from the activity.
2. That I have an obligation to the club organizations. Therefore, I shall participate in the development and maintenance of a sound and respected club organization, shall endeavor to discharge this obligation to the best of my ability, and advise them wisely and honestly.
3. That I have an obligation to the profession. Therefore, I shall respect the dignity of the leaders, teachers and callers as persons, and shall maintain an honorable reputation for personal integrity.
4. That I have an obligation to the activity as a whole. Therefore, in my personal, business, and social contacts I shall be conscious of its heritage and its future and conduct myself accordingly.
5. That I have an obligation to continue to work for professional growth; to adhere to uniform nomenclature; and to learn, to lead, and to contribute to the total square dance movement to the utmost extent of my ability.
6. That I have an obligation to all associations dealing with the activity. Therefore, I shall promote a spirit of cooperation between the various elements of the organization.
7. That I will conduct myself at dances in a responsible manner that would not discredit other callers in the profession. This includes: (a) Making every reasonable effort to arrive at calling engagements early enough to ensure that the dance will begin on time; (b) Refraining from using language in poor taste or telling jokes that may be embarrassing to the dancers; (c) Calling under the influence of alcohol or any controlled substance; (d) Deviating from the advertised dance program.
8. That except in extreme emergencies, I will honor all of my signed contracts. By doing so I agree to: (a) Fulfill all items of the contract; (b) Prevent a hardship to the sponsoring group by cancelling my contract. I will provide sufficient and adequate notice of any contract cancellation that may be absolutely necessary. (c) Obtain approval from the contracting group before sending a replacement caller.
9. That I will conduct my financial affairs within the square dance activity in a responsible manner. This includes paying my debts on time, or making acceptable arrangements if unable to pay on time.
10. That I will only perform music which has been obtained in a manner that properly and completely compensates the artist (s) and producer (s) responsible for its creation. I will not enable others to use copies of my music while I still retain its ownership.

As a Member of CALLERLAB (The International Association of Square Dance Callers), I accept these obligations as a personal responsibility, and solemnly pledge to be consistent with the highest standard of professional services both in spirit and in fact. I shall discharge these obligations honorably and dedicate myself to that end.



FOR IMMEDIATE RELEASE
April 14, 2012



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

ADVANCED PROGRAM

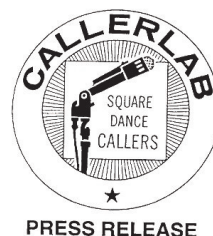
CHANGE NAME OF HALF BREED THRU TO BRACE THRU

On March 23, 2012, the CALLERLAB Advanced Committee elected to change the name of Half Breed Thru to Brace Thru. The name Brace Thru was selected based on the Half Breed Thru definition which contains the action defined in the call Brace Yourself. The original name, Half Breed Thru, will be maintained in [Burleson's](#) Square Dance Encyclopedia and noted in our history of calls. CALLERLAB requests that all callers adopt and use only the new name by April, 2013. Questions concerning this action should be addressed to CALLERLAB either by U.S. mail at 200 SW 30th Street, Suite 104, Topeka, KS 66611; by e-mail at CALLERLAB@aol.com; or by phone at 1-800-331-2577.



For Immediate Release
(May 1, 2012)

* * * * *



Plus Emphasis Call

CROSSFIRE

STARTING FORMATION: Two Faced line, Parallel Lines of four, Inverted Line (s).

DEFINITION: As the centers begin to Trade, the ends Cross Fold. Upon completing their Trade, the centers release hands and step straight forward forming an ocean wave or mini-wave with the dancers they are facing. If the Trade leaves the original centers facing no one, they step forward and remain facing out.

STYLING: If starting formation is a two-faced line, center dancers use hands up position for trading action and blend into normal mini wave styling. If starting formation is parallel lines of four that results in centers facing no one, that couple joins hands with a couple handhold.

TIMING - 6

SUGGESTED FORMATIONS:

TWO FACED LINES
PARALLEL LINES OF FOUR
INVERTED LINES

DANCE EXAMPLES:

Heads Square Thru Four, Swing Thru, Boys Run, Crossfire, Circulate, Boys Run, Right & Left Thru, Veer Left, Crossfire, Coordinate, Acey Deucey, Centers Hinge, Flip the Diamond, Right & Left Grand

Heads Pass the Ocean, Extend, Fan the Top, (Each Wave) Swing Thru, Boys Run, Crossfire, Scoot Back, Boys Run, Slide thru, Pass to the Center, Centers Pass Thru, LA

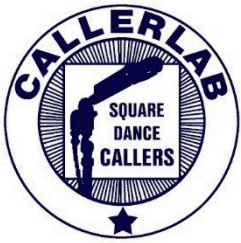
Heads Square Thru 4, Centers In, Cast Off $\frac{3}{4}$, Crossfire (ends in Parallel Waves), Recycle, Veer Left, Couples Circulate, Crossfire, Boys Run, Trade By, Spin Chain Thru, Right & Left Grand

SINGING CALL:

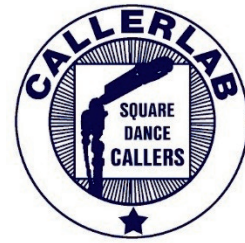
Heads Lead Right, Veer left, Crossfire, All 8 Circulate, Boys Run, Right & Left Thru. Pass Thru, Trade By, Slide Thru, Square Thru 3, Swing Corner & Promenade

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

We thank you for the coverage you have given us in the past and for your continued support in the future.
THE CALLERLAB BOARD OF GOVERNORS



CALLERLAB ORDER FORM
for
COMPLETE MP3 SET
2012 CALLERLAB
CONVENTION RECORDINGS
(RECORDED BY CCD, Inc.)



Price quote for:
CALLERLAB Members
CALLERLAB Affiliated Organizations
Members of a CALLERLAB Affiliated Organization
If ordered before April 8, 2012: Complete Set - \$25
If ordered after April 8, 2012: Complete Set - \$50

Pricing for Non Members :
Complete Set - \$75

Payment Via:
Pay Pal, Master Charge, Visa, Discover, or Personal Check

You may order by: U.S. Mail: 200 SW 30th St., Suite 104, Topeka, KS 66611
or by calling the Home Office: 1-(785) 783-3665; Fax: 1-(785) 783-3696; or
By E-mail: wade@CALLERLAB.org.

Shipping Info:

Name: _____
Mailing address: _____

If Paying by Credit Card:

Credit Card Number: _____
Exp. Date: _____ CID # _____ (three digits, back of card)



Press Release
APPLICATIONS REVIEW COMMITTEE (ARC)
May 2012



The ARC has finished the review of the questions for 2012 and the results are listed below.

1. In 2000 the ARC was asked this question: "Would the call "Chain Down the Line 3/4 be an extension of the call "Chain Down the Line?" This year a request was made to re-visit this call to determine if the call "3/4 Chain Down the Line" would be acceptable.

The ARC made the following decision: "Chain Down the Line 3/4" and "3/4 Chain Down the Line" were determined to be the same call. Therefore, they are both improper in accordance with the ARC decision made in 2000."

2. The call is DoPaso. The question is: "Is it proper or improper to call the following: From a Static Square (SS) or a circle; "DoPaso, turn partner left...turn corner right, men star left? In other words, break up or fractionalize the call DoPaso?"

The ARC voted that this is improper. The call should not be fractionalized and it is one of our traditional calls that should be preserved in its true form.

3. The formation is Lines Facing Out, the calls given were: "Wheel and Deal, Sweep a Quarter." The caller expected all four couples to Sweep 1/4.

The decision of the ARC was that this is improper due to the fact that the center couples are the only ones that can execute the call as they are the only facing couples in accordance with the definition of Sweep 1/4. The outside couples are not facing couples.
It would be proper at C-1 under the Concentric Concept.

4. The formation is parallel Two Faced Lines, the calls given were: "Ferris Wheel, Sweep a Quarter." The caller expected all four couples to execute the call.

The ARC voted this to be improper due to the fact that the center couples are the only ones that can execute the call. They are facing couples and the outside couples are not.
It would be proper at C-1 under the Concentric Concept.

5. The calls given were: "Heads Lead Right, Circle to a Line and Roll." Is this proper?

The ARC's decision was that this is proper at Plus provided the dancers execute the call according to the definition. If other variations of Circle to a Line are used, it would not be proper. The only dancer that can Roll is the very end dancer going under the arch. There seems to be a problem all over the world with the call not being danced according to the definition due to differences in Styling. Callers are cautioned that this is an extreme application of this call.

6. The formation is Facing Couples. The call given was: "Reverse Recycle." Is this a proper call at Advanced?

The decision of the ARC is that this is proper in accordance with the Reverse Concept in the Advanced program.

Respectfully submitted,
Jon Jones, Chairman
Jerry Story, Vice Chairman

CALLERLAB

40th Annual Convention

**Cary (Raleigh), North Carolina
March 25-27, 2013**

Register now with a minimum deposit (\$100) or more!

We will be staying at the beautiful [Embassy Suites Raleigh - Durham/Research Triangle](#)
201 Harrison Oaks Boulevard, Cary, North Carolina, United States 27513 Tel: 1-919-677-1840

Save the Date! Save Your Spot! Save Your Price!

GUEST FIRST & LAST NAME

PARTNER'S FIRST & LAST NAME (If attending)

Address

City: State: Zip:

Phone:



Annual Convention March 25-27, 2013

Pre-registration Price (Guaranteed until August 31, 2012)

Caller.....	\$210.00
Non-Caller	\$200.00

Caller Coaches One-on-One \$30.00

BDPLS (Beginner Dance Party Leader Seminar)..... \$50.00

Session Recordings in MP3 format \$25.00

Minimum Deposit: \$100.00 per person

Total \$

Payment in Full Due by March 15th 2013

MasterCard, Discover or Visa Card#

Expiration Date CID# (Three #s on back of card)

Other payment options include: Checks (drawn on U.S. funds); PayPal; Money Orders.

Signature

Return to: CALLERLAB
200 SW 30th Suite 104
Topeka, KS 66611

If you have special needs, please write them in any open space. Continue on back if needed.