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FUTURE CONVENTIONS:

APR 10-12, 2017 Mesa, AZ

MAR 26-28, 2018 Albuquerque, NM

APR 15-17, 2019 Richmond, VA

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MILESTONE AWARD WINNER 1975, GOLD CARD RECIPIENT 2014 Al Brundage August 30, 2016

Alfred G. Brundage, 96, a nationally recognized square dance caller of Miami and formerly of Port St. Lucie, Florida and Connecticut, died August 30, 2016 in Miami, Florida of natural causes.

Born November 4, 1919 in Hartford, Connecticut, Brundage was the son of the late Harold A. and Mable Gene (Griswold) Brundage. He grew up in Danbury, Connecticut, and graduated from Danbury High School and the University of Maine, where he studied agriculture. However, it was Brundage's boyhood fascination with square dancing, discovered by peeking into the windows at Danbury's now defunct Hawthorne's Tavern, which would direct his career path.

Brundage, his mother, brother and several neighbors formed the 4-H club's first-ever music club, the King Street Pioneers, that helped introduce square dance music to the region. Brundage initially played trumpet for the band before filling in for the group's outgoing square dance caller and discovering his life's passion.

As square dancing grew in popularity, Brundage and the King Street Pioneers went from passing the hat after dances in a former chicken coop to becoming a sought-after attraction for local community groups and churches.

In the 1930s, Brundage began teaching square dancing at state 4-H conferences in Storrs College, Conn., now the University of Connecticut. He opened his first dance barn in 1948 in Stepney, Conn., where he taught his first

caller school, also one of the first in the Northeastern United States.

Al received broad recognition for his contributions to square dancing. He was a sought-after attraction among community groups and churches, and a regularly featured performer at the Danbury State Fair. He was admitted to the National Square Dance Hall of Fame in 1975 and in 1993, to the New England Square Dancing Hall of Fame. In addition, the Square Dance Foundation of New England presented him its highest award for distinguished service, the Yankee Clipper Award, in 2003.

In addition to calling square dances and teaching callers in Connecticut, Al established a strong dance tourism program after 1978 in Florida. Over the course of 50 years, he and his late wife led thousands of dancers to sightseeing and dance exchanges in 35 countries. Among Al's career highlights were the opportunities to call square dances on the Great Wall of China, at the Taj Mahal in India, and on the grounds of the Parthenon in Greece, the Pyramids in Egypt and at Nairobi National Park in Kenya.

As he shared his love of square dancing and travel, Brundage developed deep, lasting friendships around the world. He lived his life based on a creed he called the "3 Cs," striving never to complain, criticize or condemn.

In Memory

Al Brundage, Miami, FL
Johnny Jones, Alpharetta, GA
Tim Marriner, Rock Hill, SC
Virginia Yerta, Berryton, KS

**The Home Office will be closed on
November 24, 2016 observing U.S.A.'s
Thanksgiving Day Holiday!**



PAST CHAIRMAN OF THE BOARD OF GOVERNORS Tim Marriner August 29, 2016

Timothy E. Marriner, 55, of Rock Hill SC, died Monday, August 29, 2016. Tim was married to Donna Marriner who survives.

Tim recently wrote how he was fortunate to have been able to travel with his calling the last 43 years all across North America and into Australia, Japan, and most of Europe. His passion for music allowed him to provide vocals for Square Tunes, Grand, Rhythm, Desert Gold, Royal, Crown, Riverboat, and ESP recording companies. With all of this, he still maintained two year-round home clubs in South Carolina at two different Sun City resorts. He was passionate about teaching new dancers and did so every year he has been calling (as often as five times a year) using the Multi-Cycle approach and Condensed Teach Method with great success. He called and taught various programs from Beginners through C1 and many western dance parties.

Tim served on the CALLERLAB Board of Governors (BOG) from 1992-1995, during which time he helped establish and Chair the CALLERLAB Foundation for the Preservation and Promotion of Square Dancing. He also served on the BOG from 2000-2015. He served on 12 Executive Committees, 2 Vice Chairman positions, and 3 terms as Chairman of the Board. In 2000 he became an Accredited Caller-Coach and was re-accredited 3 times. He was very active with various Committees within CALLERLAB and served on many panels and seminars at various Conventions. He co-wrote the original "Teaching Tips for Basic/Mainstream & Plus Programs" and the newly accepted "Condensed Teach Method".

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.

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

The 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.

Tim was quoted as saying “Positive enthusiastic leadership, with a ‘can do’ attitude, is the magnet to attract more dancers and callers to rejuvenate fun back on the dance floors.”

NOTE OF GRATITUDE

From Donna Marriner

My family and I want to express our deepest gratitude to the square dance community. My husband, Tim Marriner, loved what he did. He loved touching lives all over the globe by calling square dances. Tim would be so touched by the outpouring of love and support, both verbally and financially, from his fellow dancers and callers. Our family is overwhelmed and truly appreciative. We want to say thank you for your time, your comments and your donations towards Tim's service expenses.

You all will forever be a part of some of our best memories. Tim was a phenomenal man and our family is forever changed, as is the square dance community. We thank you for your words of encouragement and dance attendance, as that is a huge part of Tim's success as a caller. We couldn't have done it without our dance community! We pray each of you will be blessed and find the joy we have experienced in sharing life with our beloved caller, husband, dad, and papa, **Tim Marriner**. We are forever grateful to you all.



FROM THE CHAIR

By Vernon Jones

Very recently I have seen two very different opinions on what callers perceive CALLERLAB to be. One caller said that CALLERLAB should be an all authoritative organization that should firmly reprimand callers for not calling correctly and adhering strictly to what CALLERLAB recommends. This caller's comments could be viewed as CALLERLAB acting as a police force designed to swoop down and punish callers and even going so far as to say that callers should be expelled from membership for not following CALLERLAB'S guidelines. In another instance, a caller became very upset when it was suggested that it was wrong to not follow CALLERLAB guidelines. This

caller was just the opposite of the aforementioned caller. This caller contends that CALLERLAB is just a maintenance company for maintaining the programs, definitions and such but the recommendations that are put out are just that, recommendations, and not to be followed if one believes they have a better way.

It became obvious to me that the thoughts on what CALLERLAB means to different people are varied. This instance led me to think about what CALLERLAB means to me. CALLERLAB is a treasure trove of information and ideas. When someone needs help, guidance, or information then all that needs to be done is to contact the CALLERLAB Home Office and the staff will help in many ways. The many committees within the CALLERLAB structure offer ideas and information to help with situations that may occur. Caller education, caller training and coaching help callers better understand their craft and offer ways and techniques to help callers of all experience levels become better at what they do. Marketing ideas for both callers and dancers to enhance their recruiting efforts, advice for caller partners, a place for callers all over the world that offers advice and gives callers a platform to voice concerns can be found within the committee structure. The list of committees is wide and varied and offers many different avenues for the caller and dancer alike to venture down and look for help and ideas. The opportunities are endless and they are available to anyone who is looking for help.

This year, two new committees have been created. The Public Relations Committee was formed to further enhance CALLERLAB and what CALLERLAB is and can offer to the square dance world. The Sustainable Square Dance Committee was formed to offer an alternative for callers and dancers alike who may be looking for something that could help with efforts to improve the overall dancing experience. Take a look at these two committees and get involved with them. Look over the entire list of committees that are located on the CALLERLAB website and you may find something of interest to you. Then, join them and help make them and you better!

The CALLERLAB Annual Convention experience is something that I look forward to every year. It is a place to renew friendships with some of the best people I have known. A place to offer ideas and concerns, a place to learn new ideas, a place to gain continuing education to further our efforts to provide a better dance experience and provide a sustainable path for the square dance activity. I find my batteries are recharged and I can't wait to get home and inform the dancers and callers in my area of what I have learned. I would hope that all callers would try to attend a Convention.

CALLERLAB is many things to many people, but there is one thing that can't be denied. CALLERLAB is the people who make up the membership. CALLERLAB is YOU! Make it better!

BOARD OF GOVERNORS ELECTION RESULTS

Congratulations to the following Members who have been elected to a three-year term on the Board of Governors: **Clark Baker, Ed Foote, Patty Greene, Bill Harrison, Vernon Jones, Tim Marriner, Tom Miller, Mike Sikorsky, Buddy Weaver, and Dottie Welch.**

Thank you to those candidates who, although unsuccessful in this election, took the time and initiative to run for the Board of Governors. They are: **Walt Burr; Al Frazier; Paul Henze; Barry Johnson; "Bear" Miller; Susan Morris; and Bob Poyner.** The newly elected Board Members will begin serving their terms at the conclusion of the 2017 Convention in Mesa, AZ.



VOTING TURNOUT

Ballots for the 2017/2018 Board of Governors election were sent to all Voting Members on July 26, 2016. This year, 727 ballots were mailed: 349 were returned, resulting in a voting percentage of 48% compared to 43.2% in 2015. All Voting Members are encouraged to exercise their right to vote. Thank you to all who did just that!

CALLER-COACHES AT 65th NSDC

In the July/August *DIRECTION*, the Home Office provided the wrong list of Caller-Coaches participating in caller education seminars at the 65th National Square Dance Convention in Des Moines, Iowa. Our apologies to these coaches and also to the membership for this mistake. CALLERLAB would like to thank those Accredited Caller-Coaches who donated their time during the Convention to staff these sessions. Thanks to: **Scot Byars; Betsy Gotta; "Bear" Miller; Tom Miller; Jerry Junck; Tony Oxendine; Deborah Carroll-Jones; Jon Jones; and Jerry Story.** Numerous other CALLERLAB Members also assisted the NSDC by serving on educational clinics, seminars and workshops, as well as calling at the Nationals.

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.

MOORE THOUGHTS

By Paul Moore

When some activity we are involved in does not go as well as we hoped (or we didn't get our way), we often look for someone or something to blame. When we can place the blame, we get excited because identifying the culprit is a big step to solving the problem.

I hope no one took that first paragraph seriously. Assigning fault does next to nothing to fix a problem. But we can feel better because we can say, "It's his fault, not mine. He set up the situation I am stuck in it. All I can do is make the best of a bad situation."

Ever since the number of people involved in square

dancing began to decrease, square dancers and callers have tried to figure out why. The blame game began. The most obvious target was CALLERLAB. For example, some critics say that since CALLERLAB held its first Convention in 1974, it weaseled its way into the National Square Dance Convention. The critics continue that in 1976, when the largest National was held in Anaheim, there were CALLERLAB level or program signs all over the place; Mainstream, Plus One, Basic, etc. The numbers attending National Conventions began to drop. Twenty-five years later, when the National was again in Anaheim there were less than half the number that attended in 1976. The 50th NSDC held in 2001 was the largest one in the 21st century. The fault must lie with CALLERLAB because of all of the levels; Basic, Plus (not Plus I & II, but a combined list), Advanced, Challenge, not to mention levels in round dancing and even in contra dancing.

The critics say that CALLERLAB, with all of its complexity of levels, and figure definitions, etc., took the fun out of square dancing.

Of course these critics and blame setters rarely look at what has happened in society as a whole. Occasionally they mention TV and DVDs. They do not see that participation in almost all social group activities have fallen off. The membership in groups like the Elks and the Shriners are not near what they had been in the 1960s or 1970s.

But once we can say with certainty that CALLERLAB is at fault, we can now look at what CALLERLAB has done and then undo it. Well, square dancing became very fractionalized, so we need to go back to just square dancing; one floor for all.

Starting in the early 1960s, before there was a CALLERLAB, callers and dancers were complaining about too many new figures: and they had good reason to complain. As many as 200 new figures a year were being published in callers' note services. CALLERLAB set out to analyze the figures to see which ones were truly new (not just combinations

of old figures jammed together and given a name). For a call to survive it must be danceable; that means flow smoothly, time out with music, etc. Most of all, the figures must meet the approval of callers and dancers alike.

To measure the approval rating of calls, CALLERLAB asked a large number of callers from around the Country and the world to respond to suggested calls that could end on the lists. That endeavor was pretty successful in helping to update and stabilize the lists.

"But", said some, "where is the input from the dancers?" So they tried counting how many times a figure was actually called at dances. This frequency counting has been used by several groups with the theory that if the lists change to what dancers want to dance and callers want to call, people will come flooding back into square dancing.

That idea was a big flop. Callers thought they had solved the problem, but it did not really cross their minds that non-dancers have no idea about lists. Non-dancers are attracted to square dancing because of what they see and hear of it. If dancers are enthusiastic about square dancing, they are more likely to bring new dancers in. On the other hand, if people try square dancing and feel like they have been driven out because they cannot keep up with the number of figures and the ways that callers can put them into sequences, they drop out. And they tell their friends that they tried and it was no fun.

There have been a number of attempts to create programs where there is much less to learn. There are two kinds of simpler programs. One is an entry program, whose goal is to get people hooked on square dancing and then send them up the ladder of programs. The other kind of program is a destination program. One example of this type of program is the Community Dance Program, which limited the number of figures to be learned, but it did use those figures in a variety of formations and with a greater variety of music. In the same style is

the modern, live-music contra dance – attend the pre-dance workshop to learn the basics, then dance the rest of the night.

The Community Dance Program did not catch on with modern square dance callers. And contra dance became a separate world.

So, the problem remains: how to attract and retain dancers. One plan is to create and advertise a program that lasts only 15 weeks (not a whole year) and, obviously has a shortened list. The vote is not in on this program, but it has attracted the attention of a number of callers nationwide. The unproven part of the program is what do the new dancers do after they have completed the 15 week course? Are the callers/teachers going to offer an on-going series of dances at that level? Or is it expected that the new dancers will then move into a new program with more figures? Can these new dancers mix with dancers who have gone through the traditional CALLERLAB program? Does the new program meet the needs of dancers and callers across the country, or is it designed for RV park residents and callers?

Those who have designed and are promoting this new program are very sincerely trying to increase participation in square dancing. Unfortunately, I see a lot of unanticipated consequences that will not be easy to repair.

If we are looking for a program that is both entry and destination, I can't think of anything better than the CALLERLAB Basic Program. I have not met a new dancer who wouldn't love to stop at Basic and just dance for a length of time. If somehow we could let new dancers get comfortable with the Basics and give the dancers time to learn to dance with grace and style, we would retain more dancers than we lose. How much better it is to make our dancers happy with square dancing and thereby change the reputation of square dancing.

Bob Osgood said it well when he said that no one ever dropped out of dancing because it was smooth and comfortable.

Help the CALLERLAB Foundation Make a Difference!

The CALLERLAB Foundation operates primarily through private contributions. Goals and objectives can only be met if funds are made available. Here are some ways that you can help:

- 1) Make a donation.
- 2) Hold a fund raising dance.
- 3) The CALLERLAB Foundation has developed a standard codicil for last will and testaments for those individuals involved in the square dance activity who would like to bequeath money to CALLERLAB and/or to the CALLERLAB Foundation for the preservation and promotion of square dancing.

WAYS AND MEANS RAFFLE TO BENEFIT SCHOLARSHIPS

The Ways and Means Committee is heading up a raffle to raise funds for the CALLERLAB Foundation Scholarship Program. Grand prize will be \$3,000! The Home Office has about 200 tickets left so call today! Tickets are \$10 each. You may contact the Home Office by calling 1-800-331-2577 or e-mailing callerlab@aol.com to purchase your ticket. Do it today!

SCHOLARSHIPS AWARDED

The following scholarships were recently approved by the Foundation Executive Directors:

Scholarships

Ray Wiles

Katja Seyler-Klement

Jeffrey Kaufman

Congratulations Everyone!

New Years Resolution

“On January 1st, I made a New Year's resolution to lose 10 pounds. I only have 15 pounds to go.”
Anonymous

**DONATIONS TO THE
CALLERLAB FOUNDATION**

Scholarship Fund

Jerry & Sharon Junck

In Memory, Stan Burdick

Tom Mohney

In Memory, John Kaltenthaler

Tom Mohney

In Memory, Johnny Jones

John & Gail Swindle

In Memory, Mike Corns

St. Louis Area Round Dance Council

In Memory, Anna Brown

Illiana Square Wheelers

In Memory, Tim Marriner

**Lottie & Bruce Buckbee.....Marshall Flippo
Bob & Ann Poyner.....Doug & Debra Jones
B.T. Ridgell.....Callers Coop of Rochester, NY
Juanita Portz.....Aqua Squares
Mike & Deborah Preskitt.....Roxanne Barrow
John & Sally Dvorak.....Norma Sedgwick
Mike & Wanda Callahan.....Virginia Reaske
Ken Ritucci.....Jerry & Sharon Junck
Paul & Pattie Henze.....David Dewey
Cindy Strickland.....John & Gail Swindle
Guy & Barbara Steele ...Bill & Judy Harrison
Mary Posey.....Kopman's Kopycats C-1
Caller's Council of New Jersey
Circle 8 Square Dance Club, Inc.
North Shore Square & Round Dance Assoc.
Dana & Donna Schirmer.....Valerie Paterson
Masaharu & Kieko Hiraga.....Patrice Hartung
Barry & Pam Clasper**

TIM MARRINER

MEMORIAL SCHOLARSHIP FUND

A new scholarship fund in Tim Marriner's memory is being planned. Tim's passion was teaching callers and dancers along with leadership seminars. If you wish to donate to this fund, please send contributions to the CALLERLAB Foundation, 200 SW 30th Street, Ste. 104, Topeka, KS 66611. Paypal donations may be made to callerlab@aol.com. Help spread the word to dance clubs, dancers and callers associations and friends to contribute to this fund.

SETS IN ORDER

1948 - 1985

The Lloyd Shaw Foundation has obtained permission to copy all of the *Sets In Order Magazines* from 1948 through 1985 and distribute as a two disc set. This includes 444 Issues, in PDF format, on two discs included in one set.

The CALLERLAB Home Office has several of these sets available at a cost of \$20.

Contact the Home Office today to purchase your set—a great idea for Christmas gifts. Phone: 1-800-331-257 or e-mail callerlab@aol.com. Paypal to callerlab@aol.com

***AMERICAN SQUARE DANCE
MAGAZINE HISTORY***

1945-2010

Jim Mayo has secured permission from **Bill Boyd** to scan all issues of *American Square Dance Magazine* dating from 1945 through 2010; 779 issues! **Gardner Patton** scanned all these publications and they are now available through the Home Office on a USB flash drive for the amazing price of \$40. Order yours today! Thanks **Jim, Bill, and Gardner** for making this history available! Be sure to purchase yours today!

“You are confined only by the walls you build yourself.”
Unknown

MEMBERSHIP NUMBERS

As of October 1, 2016, the total CALLERLAB membership is 1,470 callers with a few new and renewing Members each week. This compares to 1,476 Members on October 1, 2015. Current membership is broken down as follows:

<u>Category</u>	<u>Total</u>
Active Members	718
Associate Members	408
Apprentice Member	91
Life Members	13
Retired Members	23
Licensees	<u>222</u>
Total	1,470

As information, CALLERLAB ended the 2015-2016 Membership year on March 31, 2016 with 1,506 members. It's been a great year!

CALLERLAB FOUNDATION

In 1992, the CALLERLAB Foundation was incorporated in Georgia and is an Internal Revenue Service 501 (c) (3) corporation. The Board of Governors, Executive Committee and Home Office Staff of CALLERLAB also administers the functions of the CALLERLAB Foundation.

1) Our Mission

The mission of the CALLERLAB Foundation is to preserve and promote square dancing by providing grants and endowments to support projects that further that mission.

2) What is its purpose?

The CALLERLAB Foundation's purpose is to support the funding of projects that serve to accomplish our Mission. The CALLERLAB Foundation operates through private contributions, public grants, and endowments. Goals and objectives can be met only if funds are made available. In order to ensure that the American folk art of square dancing will continue to flourish, the CALLERLAB Foundation needs your support through your contributions.

3) Our Goals

Goals are: To develop and maintain a national

advertising campaign to promote square dancing; develop and encourage educational programs directed toward the mission of the CALLERLAB Foundation; and provide funding through grants and loans to support the mission.

4) Past Accomplishments

Over the past several years, the CALLERLAB Foundation has: funded marketing plans; done demographic surveys; educational grants; callers' scholarships; and provided various educational materials to international countries.

5) Most Recent Accomplishments

During the past two years, the CALLERLAB Foundation has: provided almost \$10,000 in callers' scholarships to attend caller schools; \$3,000 to assist in promoting square dancing in colleges; \$2,000 in square dance lesson grants; \$500 grant to assist in educating callers and dance leaders in Puerto Rico; \$1,000 grant to the San Diego Square Dance Association requesting a marketing research project and consulting report from the San Diego State University (SDSU); and a \$750 grant to assist in expenses incurred in archiving historical materials.

INVITE NON-MEMBERS TO CONVENTION

CALLERLAB would like to encourage you to invite dancers and non-member callers to attend the upcoming 44th annual CALLERLAB Convention. First time attendees will not only be very impressed, but also nearly overwhelmed with the wealth of educational material and information, entertainment, and fun available at the CALLERLAB Convention. Convention session topics available to our attendees include complex technical issues, marketing and recruiting discussions, issues of interest to club as well as association leadership, information for caller partners, topics for dancers, and much, much more. One of the most common comments expressed by first time attendees is, "I wish I had attended long ago." Think about the folks you encounter within your square dancing activities and consider inviting those whom you believe would enjoy and benefit by attending our Convention. Contact the Home Office by phone at: 1-785-783-3665 or by e-mail for further information or to obtain Convention invitations. The e-mail address is: CALLERLAB@aol.com

RESOLUTION PROCEDURES

The Board of Governors has approved a process whereby any CALLERLAB Member (Active, Life, Associate, or Apprentice) in good standing may submit a proposal (resolution) to the Membership for consideration, discussion, and vote. The resolution must be in writing, signed by the author, and seconded by a CALLERLAB Member (Active, Life, Associate, or Apprentice) in good standing. Written resolutions must be submitted to the Executive Director at the Home Office either in person, by e-mail, by U.S. mail or fax. The resolution must include the reason that the author feels the proposal is necessary.

Resolutions must be submitted by January 1st of the Convention year in order to be listed in the "Call to Convention" and placed on the Convention Agenda. Please contact the Home Office for additional information or for a Resolution Submission Form.

A Special Invitation to Attend the 44th Annual CALLERLAB Convention April 9-12, 2017, Mesa, AZ Hilton Phoenix/Mesa Hotel

The 2017 CALLERLAB Convention will be held at the Hilton Phoenix/Mesa Hotel in Mesa, AZ beginning on April 9, 2017. There's plenty to do and see for those who decide to arrive early or stay a few days following the Convention.

The CALLERLAB Convention provides tremendous amounts of educational training and materials, as well as great social time and networking with callers from around the world. Come be a part of an unbelievable experience of callers sharing and working together. Inject your thoughts and experiences. Visit with members of the Board and spend time with some of the legends of the activity. This Convention has something for everyone in square dancing. All callers, dancers, and dance leaders are invited to attend.

The Convention fee will remain at \$210 for callers and \$200 for non-callers. If you have any questions, please contact us at the Home Office by phone at: [1-785-783-3665](tel:1-785-783-3665) or by e-mail at: callerlab@aol.com, and we will do our best to assist you.

A dedicated booking website has been created for this event so you may be able to make, modify, and cancel your hotel reservations online, as well as take advantage of any room upgrades, amenities or other services offered by the hotel. To access the website, please click the following link: [http://www.hilton.com/en/hi/groups/personalized/M / M E S H P H F - L A B - 20170406/index.jhtml?WT.mc_id=POG](http://www.hilton.com/en/hi/groups/personalized/M/MESHPHF-LAB-20170406/index.jhtml?WT.mc_id=POG) .

CONVENTION OUTING TO WESTERN TOWN, RAWHIDE!

The 2017 CALLERLAB Convention Planning Committee has approved having a special event at Rawhide, old western town near Mesa. Those attending the 12th CALLERLAB Convention in Phoenix will remember the fun we had when we were bused to Rawhide back in 1985. Rawhide has now been moved in closer to Mesa. There will be a slight extra charge for those wishing to attend this event to help cover transportation and entertainment. The special event will be optional but we are hoping everyone will want to join in the fun!

If you have already registered, the Home Office Staff will be contacting you to see if you wish to add the special event to your Convention registration. We hope you will attend! This event will include dinner and a special "Old Timey" dance.

MAKE YOUR ROOM RESERVATIONS EARLY!

The room rate in Mesa, AZ is \$105 per night, so be sure to ask for the **Convention group code "LAB"**. If you wish to call the hotel to make your reservations, call 1-480-833-5555.

Save the date for the 44th CALLERLAB Convention – April 9 through 12, 2017!

SESAC MUSIC LICENSING

During the past few months, the Home Office has received various questions regarding the music licensing organization called SESAC. The following is a description of SESAC:

SESAC Holdings is the only U.S.-based Music Rights Organization that administers public performance, mechanical, synchronization and other rights. SESAC Holdings is unique in its ability to offer singular licenses for the works of its affiliated writers and publishers that aggregate both performance and mechanical rights in order to drive greater efficiency in licensing for music users, as well as enhanced value for music creators and publishers. Its businesses operates on a sophisticated information technology and data platform to provide timely, efficient royalty collection and distribution.

SESAC Holdings' subsidiaries are some of the most well-known companies in music licensing and administration. **SESAC Performing Rights** is the second oldest and most progressive performing rights organization in the U.S. SESAC Holdings' acquisition of **The Harry Fox Agency (HFA)** accelerated its transition to a "multi-rights" organization with HFA's deep publisher relations and mechanical licensing history. Following the HFA acquisition, SESAC's **Rumblefish** subsidiary was merged with HFA's Slingshot business unit under the Rumblefish brand. Rumblefish simplifies business for digital services, publishers, labels, artists and apps. Rumblefish's transparent composition and recording administration, data and royalty management, licensing and network monetization allow clients to focus on their core business.

SESAC Holdings has offices in New York, Nashville, Los Angeles, Atlanta, Portland, San Francisco, London and Munich.

SESAC Performing Rights

Since being established in 1930, SESAC Performing Rights Organization has become the nation's most innovative PRO. Songwriters and publishers are paid royalties based on many factors, including state-of-the-art monitoring and computer database information. SESAC is the first and only performing rights organization to pay royalties on a monthly rather than quarterly basis. SESAC

utilizes a selective process when affiliating songwriters and publishers, resulting in a level of service and attention unparalleled in the industry. With an international reach and a vast repertoire that spans virtually every genre of music, SESAC is the most innovative and technologically adept of the nation's performing rights organizations.

SESAC currently licenses the public performances of more than 400,000 songs on behalf of its 30,000 affiliated songwriters, composers and music publishers, which include such familiar names as Bob Dylan, Neil Diamond, RUSH, Charli XCX (PRS), Disclosure (PRS), Zac Brown, Mumford & Sons (PRS), Lady Antebellum, The Avett Brothers, Shirley Caesar, Paul Shaffer and Thompson Square. SESAC has long represented the music on some of TV's biggest shows including Grey's Anatomy, How I Met Your Mother, Parenthood, Dateline NBC, Dr. Phil, Seinfeld, and The Doctors among many others and is the PRO of choice among many of Hollywood's most sought-after film and television composers including Christopher Beck, Jeff Beal, Danny Lux, Jon Ehrlich, Dennis C. Brown, Bruce Miller and Paul Shaffer among many others.

Summation

So, in a nut shell, SESAC is a third music licensing organization that is becoming more prevalent in America and representing more music artists. CALLERLAB has retained an attorney to investigate the licensing requirements as it pertains to square dancing and round dancing. Eventually, the attorney and our Executive Committee will determine what is needed to protect our members and the square dance clubs with proper licensing.

At this time, there has been no decisions made. Once the investigation is complete, our members will be notified of the outcome.

The following are some Q & A's of SESAC:

Q: Who is SESAC?

A: SESAC was founded in 1930 as the Society of European Stage Authors and Composers. Since that time, SESAC has significantly expanded the number of songwriters and publishers represented and its repertoire now includes all music genres. As a reflection of this change, S.E.S.A.C. became SESAC, Inc.

SESAC is the second oldest of the three Performing Rights Organizations (PRO) in the United States. The Copyright Law of the United States defines a PRO as "an association, corporation, or other entity that licenses the public performance of non-dramatic musical works on behalf of copyright owners of such works".

Q: What service does SESAC provide?

A: SESAC represents songwriters' and music publishers' copyrighted works and their right under the Copyright Law to publicly perform those works. SESAC acts as a clearinghouse between the copyright owners and those who wish to publicly perform music. The Copyright Law of the United States defines a public performance as:

"(1) to perform or display it at a place open to the public or at any place where a substantial number of persons outside of a normal circle of a family and its social acquaintances is gathered; or (2) to transmit or otherwise communicate a performance or display of the work to a place specified by clause (1) or to the public, by means of any device or process, whether the members of the public capable of receiving the performance or display receive it in the same place or in separate places and at the same time or at different times."

Essentially, anytime music is performed, played, broadcasted or otherwise communicated to the public, a license is required.

Q: Why Should I Have a SESAC Performance License?

A: Musical compositions, like other intellectual property, belong to their creators. The United States Copyright Law grants certain exclusive rights to copyright owners, including the right to publicly perform and the right to authorize others to publicly perform the work.

Generally, in the United States, and in other countries of the world, permission is obtained through a licensing arrangement with the respective performing rights organization. On behalf of many thousands of songwriters and music publishers, SESAC offers blanket license agreements that authorize the performance of all the compositions in the SESAC repertoire. The SESAC Performance License is recognized in the industry as the most

convenient and cost effective method for music users to obtain the permission that is required by law.

If you are using someone's property (song) there is a moral and legal obligation to obtain the owner's permission. Under the Copyright Law of the United States, anyone who publicly performs copyrighted music is required to obtain advanced permission from the copyright owner, or their representative. If you publicly perform any copyrighted song without proper authorization you are breaking the law and can be held liable for damages from a minimum of \$750 up to a maximum of \$150,000 per song played!

Q: If I have licenses with ASCAP and/or BMI, why do I need a license with SESAC?

A: SESAC, ASCAP, and BMI are three separate and distinct Performing Rights Organizations (PRO). Each organization represents different copyright holders (songwriters, composers, publishers) and licenses only the copyrighted works of its own respective copyright holders. Licenses with ASCAP and BMI **DO NOT** grant you authorization to use the copyrighted music of SESAC represented songwriters, composers and publishers.

Since a license with ASCAP and/or BMI does not grant authorization to publicly perform songs in the SESAC repertoire, most businesses obtain licenses with all three to obtain proper copyright clearance for virtually all of the copyrighted music in the world.

Q: If others perform music in my place of business, can I, the owner/operator, still be held liable for copyright infringement?

A: YES. The Copyright Law of the United States, and subsequent case law, clearly states that the owner or operator of an establishment where music is publicly performed is required to obtain the advanced authorization required for the performance of copyrighted music on the premises.

"If you can't change your fate, change your attitude."

Amy Tan

ANGELS

by Tim Marriner

Donna Marriner has authorized CALLERLAB to post copyrighted articles and documents that Tim wrote and published on his website. As Donna noted, Tim would have wanted CALLERLAB Members to benefit from his work. Thank you, Donna, for sharing with CALLERLAB.

The article presented below seems to be very appropriate to publish at this time as many callers and clubs are conducting classes. It is presented as addressed to angels helping with a square dance class and what their role is during lessons. Please share with your clubs and class angels.

ANGELS

(Written by Tim to Angels)

First of all, I would like to thank you for your support. The area needs dancers like you taking an active role in recruiting new members. The local dancing community must have new members for it to grow. The activity thrives off the new energy beginner's manifest. They remind all of us that we too were once beginners.

Next, I would like to remind you of your responsibilities. This session is for new people to learn the basics of square dancing and **not** a workshop for you to attend to brush up on fundamentals. If you have not been dancing on a regular basis and are going back through to review, you really are not an angel.

Having sponsored someone to attend does not guarantee or reserve floor space for you. Angels are utilized to fill the odd numbers of dancers in order to complete a square. If square number cards or a computer rotation system is being utilized, you will be added as needed and should follow the number indicated on the card or screen. From time to time you still may be moved from square to square or may be asked to sit out to accommodate a late arriving new dancer. If numbers are not in use,

please allow the new dancers to square up first and then fill in where needed or as directed.

Lastly, this is a new dancer session, and they deserve the right to learn properly. Please, no extra flourishes, short cuts, or excessive talking while teaching. The goal is to provide the best possible learning environment. If a dancer has a question about a call, let the caller teaching know, but do **not** try to teach from the floor as it disrupts others. Proper hands and positioning are essential! We can still have fun and dance proper at the same time. One of our main goals for the new dancer is **fun!**

With your help, we can provide family entertainment and promote community fellowship, through the folk art of square dancing. We can harness new dancers' enthusiasm to attract more people for our next new dancer session to perpetuate this beautiful dance heritage. Thank you again for your understanding and assistance.

25 and 50 YEAR CERTIFICATES

Will 2017 be the year you reach 25 or 50 years as a caller? If so, below is the established policy and procedure regarding this very important and historic milestone in any caller's career. The following is the policy for presenting the 25 and 50 Year Certificates:

- 1) During the CALLERLAB Convention, the 25 and 50 Year Certificate will be presented to each Member who becomes eligible during that year and who is attending the Convention.
- 2) Certificates will be mailed to the Members who become eligible in that year but do not attend the Convention.
- 3) Members who became eligible in previous years and are attending the Convention will be acknowledged.

If you believe you will be eligible in 2017 (started calling in 1992 (25) or 1967 (50), please contact the Home Office to verify we have the correct information within our files.

"Being negative only makes a difficult journey more difficult. You may have been given a cactus, but you don't have to sit on it."

Anonymous



CALLERLAB COMMITTEE CHAIRMEN AND VICE CHAIRMEN

September 26, 2016

MISSION SUPPORT - Executive Committee Liaison- Barry Clasper

ADVANCED - CH Bill Harrison; VC, Skip Cleland
APPLICATIONS REVIEW - CH, Tim Crawford; VC, Jerry Story
CHALLENGE - CH, Bill Ackerman; VC, Harlan Kerr
CHOREOGRAPHIC APPLICATIONS - CH, Dottie Welch; VC, Elmer Claycomb
CHOREOGRAPHIC REVIEW COORDINATOR - Ed Foote
COMMITTEE FOR COMMUNITY DANCE- CH, Bob Riggs; VC, Calvin Campbell
DEFINITIONS - CH, Clark Baker; VC, Michael Maltenfort
MAINSTREAM - CH, Stephen Cole; VC, Jeff Palmer
SUSTAINABLE SQUARE DANCING – CH Jerry Story; VC, Noah Siegmann
PLUS - CH, Eric Henerlau; VC, Vacant

PRIORITY SUPPORT - Executive Committee Liaison-Patty Greene

CALLER-COACH - CH, Paul Henze; VC, Tony Oxendine
CALLER TRAINING - CH, Betsy Gotta; VC, John Marshall
MARKETING - CH, Mike Hogan; VC, Jack Pladdys
WAYS & MEANS - CH, Shauna Kaaria; VC, Bill Boyd

MEMBERSHIP SUPPORT - Executive Committee Liaison – Ken Ritucci

CALLERS PARTNERS - CH, Erin Byars; VC, Janet Olivieri
INTERNATIONAL ADVISORY - CH, Jeff Priest (Canada);
VC, Sweden, Finland, Denmark and Norway – Hanna Tenenbaum; VC, England -
Trevor Day; VC, Australia and New Zealand - Graham Elliot ; VC, Netherlands,
Belgium- Wil Stans; VC; Austria and Switzerland - Jeannette Staeuble; VC,
Japan – Hiroshi Nakagawa; VC, Czech Republic - Tomas Doug Machalik; VC,
Taiwan - Nancy Chen; VC Germany - Oliver Kuester;
MUSIC PRODUCERS – CH, Buddy Weaver; VC, Mike Sikorsky
PAST CHAIRMAN- CH, Barry Clasper
PROFESSIONAL CONDUCT – CH, Barry Clasper
WOMEN IN CALLING - CH, Patty Greene, VC, Susan Morris
YOUTH ACTIVITIES – CH, Peggy Pingel, VC, Donna Schirmer

OUTREACH (LIAISON) – Executive Committee Liaison – John Marshall

ARTS – Betsy Gotta
HANDICAPABLE – Charlie Wheatley
HISTORY-CH, Pam Clasper; VC, Jim Mayo
INTERNATIONAL OUTREACH
PUBLIC RELATIONS – CH, Wendy VanderMeulen; VC, Tom Rainer
WINNING WAYS – CH, Mike Olivieri; VC, Barry Clasper
RESEARCH AND DEVELOPMENT- Pam Clasper
OTHER ORGANIZATIONS



CALLERLAB



Save the Date!

44th CALLERLAB Convention

Mesa, Arizona

April 10 - 12, 2017

We will be staying at the beautiful
Hilton Hotel in Mesa, Arizona

*Register Before
September 30, 2016
To be eligible
for door prizes*

Save your spot. Save the date. Save your price.

Caller First & Last Name _____ Partner's First & Last Name (If attending) _____

Address _____

City: _____ State : _____ Zip: _____ Country _____

Email: _____

Phone: _____

Callers (\$210.00 each)	\$ _____
Partners (200.00 each)	\$ _____
Dancers (\$200.00 each).....	\$ _____

Rawhide Transportation (\$10 per person)	\$ _____
Beginner Dance Leadership Seminar (\$50)	\$ _____
2017 Convention Recording MP3 (\$25)	\$ _____

Minimum deposit is \$100.00 per person

Total	\$ _____
Deposit Amount	\$ _____
Balance Due	\$ _____

Payment in full due by March 25, 2017

MasterCard, Discover, American Express, Visa or PayPal—callerlab@aol.com

Expiration Date : _____(CID#) _____

Signature: _____

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

If you have special needs (ex: dietary) please write below, continue on back if needed.