

# CSD NewsLetter

4 / 2002  
December



... for medlemmer af Callers' Society Denmark - Vol. 10

## Formandens ord

**Så er det snart jul... igen...  
og dette er sidste NewsLetter i år.**

Efter veloverstået Caller Træf i Tranum kan vi nu begynde at se frem mod vores Callerparade i Påsken, og samtidig fejre CSD's 10 års jubilæum.

Der er allerede mange dansere tilmeldt til Callerparade, og vi håber selvfølgelig, at det vil blive en lige så stor succes, som det plejer.

I vil med dette NewsLetter også modtage en tilmeldings-seddel, som skal bruges hvis man vil calle på Callerparade.

Til alle jer der ikke har været med før, vil man få tildelt tid efter lyst og evne, og afhængig af hvor mange der vil op på scenen. Husk at alle er velkommen. Som ny caller vil man blive sat sammen med en mere erfaren caller, så man kan få lidt støtte, hvis der er behov.

Caller Træf 2002 i Tranum i uge 42, samlede 45 callere og partnere, og vi var så heldige at også helt nye callere deltog.

Det er altid rart at hilse på nye medlemmer. Jeg håber, at alle fik noget med hjem fra Tranum, også vore indlægs-holdere. For mig, var det spændende med præsentation af forskellige computere programmer. Når man nu ikke er nørd, men i stedet er "tekniklam", er det mægtigt, at der er nogen som prøver på en forståelig måde at gøre tingene lidt begribelige.

Det gjaldt for resten også opsætning af lyd og tilkobling af højttalere og minidisc. Hvilket mysterium! Parallelsérie-forbundet ganget med ohm, og divideret med jeg skal komme efter dig. Forstod I det?

Fandt man nogensinde løsningen på Bjørns regnestykke?

Er I helt klar, over hvad man kan trække fra på selvangivelsen? Jeg blev meget forbavset, men skal da benytte mig af alle de regler, der blev beskrevet, måske med hjælp.

Der var åbenbart flere, som havde prøvet skattemøllen.

Tak til alle som gav sig tid til at lave indlæg. Også til de som rejste langt. Jeg håber, det var værd at rejse efter. Tak til alle som deltog. Nu må vi håbe, at der vil komme mange forslag på, hvad vi næste gang skal tage op.

Vi vil i vores bibliotek få tilføjet et par bøger, som sang-pædagog Lene Frederiksen anbefalede. Dem kan man

*Fortsættes side 2*

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[www.csd-denmark.dk](http://www.csd-denmark.dk)  
[www.geocities.com/csd-denmark](http://www.geocities.com/csd-denmark)

## ... Formandens ord

Fortsat fra side 1

låne, ved henvendelse til Hans Jørgen Bugge, som har check på, hvad vi har til udlån.

Vi havde også på Caller Træf lidt snak omkring CALLERLAB – Minilab, og hvilken indflydelse vi kunne få på proceduren omkring fornyelse af de forskellige programlister.

Jeg håber, at alle har benyttet sig af det udsendte spørgeskema. Det er den måde, vi kan tilkendegive vore meninger. Vi har selvfølgelig også givet udtryk for CSD's officielle holdning overfor CALLERLAB, via Kenny Reese og Al Stevens.

Fra snakken på Caller Træf kunne vi forstå, at der fandtes flere forskellige Caller kontrakter. Har man en kopi af en kontrakt, så send den til Carsten Nielsen. Han står for udarbejdelsen af nye Caller kontrakter. Det ville være smart med en til to standardkontrakter.

Vi kunne også forstå at mange slet ikke har kontrakter. Her er vi vist ude i et lidt forsømt område. Det skal vi have mere styr på. Det er vigtigt både for os og klubberne, som ansætter os.

Vi har fundet et sted på Sjælland, hvor vi til rimelig betaling kan leje os ind, og hvor vi over en weekend vil prøve at lave Caller Seminar. Et supplement til Caller Træf i Tranum. Det vil blive på Osted Fri- og Efterskole ved Roskilde i weekenden 28.-30. marts 2003.

Har du emner, du ønsker taget op, eller har du selv lyst til at komme med et indlæg, så er det bare om at melde ud. Dette gælder både erfarne og nye callere. Caller Seminar skulle gerne blive til glæde for alle.

Vi vil sørge for mere tid til diskussion og debat, som ønsket var i Tranum. Vi håber, at vi kan samle 30 deltagere. Partnere er også velkomne til at deltage. Vi er her nødt til at bede om ret hurtig tilmelding, da vi har mulighed for at aflyse på Skolen, hvis ikke der er opbakning. Men lad os prøve at få noget i gang på Sjælland.

Nogle af vore kurser i 2003 er også på plads, som I kan se i oversigten inde i bladet. Dog mangler vi steder at afholde Bente begynderkursus 1 og Bente 2 på Sjælland. Var det noget for din klub? Prøv at spørge.

Til kurset med "Bula" til sommer 2003 i Tranum er der tilmeldt 3, og til kurset med Dave Wilson er der også 3 tilmeldte.

En nyoversættelse af CALLERLAB's MS program er næsten helt på plads. Dog skal det rettes til i et ens sprog, da der er flere, som har deltaget i arbejdet.

Så snart det er klart, vil det blive lagt ud på vores hjemmeside, hvor man så kan downloade det, man har brug for.

Vi har modtaget billeder fra sommeren i Tranum, og de vil også ved lejlighed blive lagt på siden.

Tilmelding til vore Summer Square Dance 2003 går planmæssig. I starten tog PLUS dagene fart, og vi var ved at være bange for, om det ville gå for hurtigt, inden vi kunne melde udsolgt. Vi fik endda opringninger, om det var rigtigt, at der allerede var udsolgt. Det er der ikke. Der er stadig pladser tilbage på PLUS.

Det er mere stille med de andre programmer. Her må I gerne reklamere lidt. Dog skal I huske på, at vi har strammet op omkring kravet for deltagelse. Husk at vore flyers gerne må ligge fremme, både til træningsaftenerne og til åbne danse. Hvis I mangler flyers, så mail eller ring til Max Fris.

Callerparade 16. til 19. april er vores næste store arrangement. Vi vil her benytte lejligheden til at fejre CSD's 10 års jubilæum. Der er på nuværende tidspunkt tilmeldt ca. 230 dansere, hvilket vi er meget tilfredse med. Allerede nu er man velkommen til at anskaffe gevinster til vores store Amerikanske lotteri. Hans Jørgen Bugge modtager præmier med tak.

Callerparade har også en anden fordel. Uanset om man er ny eller erfaren caller, vil man modtage samme pris for at calle. Her er der ingen, der får mere end andre. Og alle vil også få tildelt arbejdsopgaver.

Husk tilmelding som Caller og hjælper til Callerparade er senest 10. januar. Efter tilmelding, i god tid inden Påsken, vil man modtage en Callerplan samt en arbejdsplan. Så ved alle på forhånd, hvad de skal lave, og med hvem de skal calle. Lad os arbejde på, at det bliver en lige så stor succes som de andre år.

Hvordan går det med at bruge MS Standard Applications?

Det er et emne, vi vil tage op til næste seminar eller træf. Jeg bruger det flittigt som en form for at checke mig selv, om jeg har rundet, det der kræves. Det er også en hjælp til nye callere, at de kan se, hvad man skal undervise i. Og selvfølgelig også til de som i flere år ikke har haft nybegyndere. Husk at MS Standard Applications er på vores hjemmeside. Det samme gælder også checklister til de forskellige programmer. Det er en hjælp, at man kan krydse af, hvor langt man er kommet i undervisningen.

Jeg vil lige her på falderebet minde jer om, at Generalforsamlingen vil blive afholdt i forbindelse med Callerparade. Det er onsdag d. 16. april 2003 kl. 19.30. Indkaldelse vil blive udsendt senere.

Til slut vil jeg håbe, at der vil komme mange gode ideer og forslag fra jer, som alle kan få glæde af. Julen er på vej, kan man allerede se, så derfor:



*Glædelig Jul og Godt Nytår!*

*Lotte Vangsgaard  
(formand)*

# CSD Bestyrelsesmøde

## Referat af bestyrelsesmøde den 22.09.2002 hos Bugge.

Deltagere: Lotte Vangsgaard, Carsten Nielsen, Max Fris, Lars Foged, Hans Jørgen Bugge.

Desuden deltog denne gang Dorthe Foged, Janni Pedersen og Nikolaj Vangsgaard for evaluering af sommerdansen.

### 1. Referat gennemgås og godkendes

Lotte synes at referatet er lovlig kort. Referat godkendt.

### 2. Evaluering kurser incl. økonomi

AI / Bula kursus i Tranum.  
Fine tilbagemeldinger - især stor begejstring for Bula.

Bronc Wise kursus i Tranum.  
Fine tilbagemeldinger vedr. kurset.  
Ikke heldigt at deltagerne skal calle sent om aftenen, når de er fuldstændig udkørt.

Dawe Wilson kursus i Tranum.  
Godt kursus - lidt ustruktureret - 6 timers indlæg om anvendelse af PC var nok lidt for lang tid for nogle deltagere.

Generelt vedr. sommerkurserne.  
Der bør være bedre struktur. F.eks. således at man ved i forvejen, hvornår man skal bruge dansere.  
Vi skal være bedre til at sørge for, at dansere og partnere ikke blander sig i undervisningen.

Bente 1 i Holbæk.  
Meget fine tilbagemeldinger - som sædvanlig. Holbæk Square Dance klub stod for arrangementet. Super. Bugge prøver at skaffe billede. (Har talt med Bente - der var ingen der fik taget billeder.)

Lotte fremsender deltagerlister for alle kurserne til NewsLetter.

Bente 1 i Herning.  
Meget gode tilbagemeldinger - vil gerne have Bente 2 på Djursland. Bugge prøver at skaffe billede (Bente

har taget billede af deltagerne - hun scanner og sender til Max, når filmen bliver fremkaldt. - sendt reminder til Bente d.d.)

Sangkursus i Hjørring.  
Godt kursus - god forplejning.

### 3. Evaluering Summerdance i Tranum incl økonomi.

Mainstream.  
Super dans. Dygtige Callere - Dygtige dansere. Bedre end sidste år. Vi vil gerne have Bula igen.

Plus og A-1.  
Der var meget stor spredning i danse-rutine på disse danse. Det er et problem vi skal have løst.  
Se under punkt 7 vedr. krav til deltagerne fremover.

Generelt vedr. sommerdansen.  
Det fungerede fint med tøjsalg. Det ville være lækkert hvis der var mulighed for at danse ude - som på Øland.  
Vi skal have undersøgt mulighed for telt eller en rulle nålefilt tæppe.  
Om ikke andet skal vi have anskaffet 8 ventilatorer, som kan sætte gang i luftcirkulationen. Lotte taler med Per.  
Der er nogen der mener, at dem der hjælper til med at arrangere kurserne bør have betaling. Vi er enige om i bestyrelsen, at vi ikke vil bruge denne ide.  
Ismaskinen fungerede ikke ordentlig. Vi må håbe den bliver udskiftet inden næste sommerdans.  
Det fungerede fint med ølbilletter til Callerne.

Flyere vedr. Sommerdans 2003 skal være klar til Sting & Snow festival om 14 dage.  
Vi må overveje om vi på længere sigt kan lave arrangementer på Sjælland.

### 4. Status Callertræf: Deltagere, anlæg

Bugge beder Bente om at medbringe Hilton 75. (Har talt med Bente og sendt reminder på e-mail.)  
Carsten beder Ejnar om at medbringe MICRO 100.  
Lotte sørger for Bula højtaler og Yak Stack.

Nogle deltagere kommer tidligere, de skal betale 140 kr. pr. nat incl. morgenmad.

### 5. Regnskab/total økonomi/ evt, nyt budget

Lars fremlagde et flot regnskab - både resultat og regnskabsteknisk. Vi vil forhøje egenkapitalen pga. flere medlemmer og dyrere aktiviteter. Evt. køb af eget anlæg. Carsten laver et tilbud.

### 6. Summerdance badges

Lars har fundet dem og udsender dem. Danserne har taget godt imod dem.  
Max sørger for at Asger får sit badge i september 2002. Vi er flove over, at det har taget så lang tid.

Klistermærker.  
Carsten har fået tilbud. Men vi har 50 stk tilbage, så vi venter med at købe til vi får behov for det.

Jakker / poloshirts med broderi.  
Carsten har indhentet tilbud. Carsten får lavet S, M, L, XL og XXL til Caller Træf.

### 7. Summerdance 2003 - budget

Der er lavet aftale med Tranum Strand. Samme priser som 2002. Jukebox / karoekanlæg i stedet for Ole og Joel Duo.  
Budget gennemgået. OK.  
Flyers - oplæg til forbedring - krav. Max laver flyer klar til Sting & Snow. Der laves tydelig på flyeren, at der vil blive caller på højt niveau på samtlige programmer! Man bør KUN tilmelde sig det program, man behersker.  
Det skal også stå tydeligt på bekræftelsen fra Lars, gerne med fed skrift, så der ikke kan forekomme nogen tvivl.

### 8. Kurser 2003

Bente 2 på Djursland. Bente 1 på Fyn efterår. Bente 3. Vi prøver at arrangere Bula sommerkursus og Nr. Felding kursus.  
Carsten Nielsen Week-end kursus. Dave Wilson. Alt på plads. Sangkursus evt. i Hadsten .

### 9. Status Callerparade

191 tilmeldte d.d.  
10 års jubilæum: Markerer vi ved at leje telt.

Fortsættes side 12

## CALLERLPARADE 2003



Få restpladser!  
Flyer kan rekvireres hos:

Lars Foged  
larsfoged@mail.dk  
Telefon 9740 3508 / 2165 3350

## US National Conventions

52nd National Square Dance Convention in Oklahoma City, Oklahoma, USA  
June 25-28, 2003.

53rd National Square Dance Convention in Denver, Colorado, USA  
June 23-26, 2004.

54th National Square Dance Convention in Portland, OR, USA.  
June 22-25, 2005.



## CALLERLAB Office Hours

### CALLERLAB

*The International Association of Square Dance Callers.*

CALLERLAB  
467 Forrest Avenue, Suite 118,  
Cocoa, FL 32922, USA

Kontortid: Mandag til fredag  
kl. 08.00-16.30 (Eastern Time)  
Telefon: 001 - 321-639-0039  
Fax: 001 - 321-639-0851  
eMail: CALLERLAB@aol.com  
Website: www.callerlab.org

Direktør: Jerry Reed  
Kontorchef: Gail Swindle  
Bogholder: Tom Stone



Her kan du avertere med eller efter Square Dance relaterede effekter. Benyt dig af det i næste nummer!

### Mini håndklæde / Men's Towel

Du har nu mulighed for at købe et mini håndklæde / svedeklud i gult med CSD's logo i sort.

CSD har forlænget aftalen med Annie Wilckens, der nu løber indtil den 31.08.2003.

Bestilling foretages direkte hos Annie Wilckens på telefon 8655 1541.

### Sony Mini Discs MZ-R30 og MZ-R35

Jeg har skaffet et par af de gamle, kendte Sony MiniDiscs MZ-R30 og MZ-R35, der vel nok er de mest solide, og allerbedst egnede til Calling.



Sony MZ-R30 (som ny)  
Sony MZ-R35 (lidt brugt)

Vil du købe en af dem, så kontakt  
Max Fris - Telefon  
(priv) 8626 0251 - (arb) 8940 4826.  
eMail: mf@fk.aarhus.dk

### Check Lists

Tjeklister for programmerne Mainstream, Plus, A1 og A2 kan downloades fra vor hjemmeside:  
www.csd.denmark.org  
www.geocities.com/csd-denmark

## CL BOG election results

Følgende otte CALLERLAB medlemmer blev valgt iblandt 15 kandidater for et 3-års periode til CALLERLAB BOARD OF GOVERNORS.

De valgte indtræder i forbindelse med afviklingen af CALLERLAB Convention i San Antonio, Texas, 2003.

Listet i alfabetisk rækkefølge:

Lone Blume,  
Sorø, Denmark.  
Calvin Campbell,  
Castle Rock, CO  
Larry Cole,  
Marion, IN  
Chuck Jaworski,  
Chicago, IL  
Tim Marriner,  
Regisirer, GA  
John Marshall,  
Sterling, VA  
Jim Mayo,  
Hampstead, NH  
Al Stevens,  
Pforsheim, Tyskland

Tillykke! - Danmark fik en repræsentant valgt ind, så Europa er nu repræsenteret ved to deltagere.

## MS Std. App. Ver. 2.0

CSD's Mainstream Standard Applications - Version 2.0 kan downloades fra vor hjemmeside:

www.csd.denmark.org  
www.geocities.com/csd-denmark

## CALLERLAB Conventions

April 14-16, 2003  
San Antonio, TX, USA  
Tema: WINNING WAYS

April 05-07, 2004  
Reno, NV, USA

March 21-23, 2005  
Louisville, KY, USA



# CSD Medlems Aktiviteter og Kurser

## **CSD Caller School - Bente 2**

for Beginner Callers - 2. del

Fredag den 17. jan. - søndag den 19. jan. 2003

Caller Coach: Bente Olsen, Sverige  
Sted: Rosmus Skole, Balle  
Værter: Djurs Square Dance Club  
Pris: Kr. 800 m/forplejning, u/drikkevarer  
Maks.: 8 deltagere  
Forkundskab: Bente 1 eller tilsvarende

## **CSD Caller School - Bente 1**

for Beginner Callers - 1. del

Fredag den 24. jan. - søndag den 26. jan. 2003

Caller Coach: Bente Olsen, Sverige  
Sted: Brenderup Skole, Brenderup  
Værter: Nordvestfyn SDC  
Pris: Kr. 800 m/forplejning, u/drikkevarer  
Maks.: 8 deltagere  
Forkundskab: Mainstream danser

## **CSD Caller School - Bente 2**

for Beginner Callers - 2. del

Fredag den 21. feb. - søndag den 23. feb. 2003

Caller Coach: Bente Olsen, Sverige  
Sted: Børnhuset Rudolf, København  
Vært: -  
Pris: Kr. 800 m/ forplejning, u/ drikkevarer  
Maks.: 8 deltagere  
Forkundskab: Bente 1 eller tilsvarende

## **CSD Caller School - Bente 3**

for New Callers

Fredag den 28. mar. - søndag den 30. mar. 2003

Caller Coach: Bente Olsen, Sverige  
Sted: Kernehuset, Hadsten  
Vært: Østjysk SDC, Hadsten Kreds  
Pris: Kr. 800 m/ forplejning, u/ drikkevarer  
Maks.: 8 deltagere  
Forkundskab: Bente 1 og 2 eller tilsvarende

**Ret til ændringer forbeholdes!  
For deltagelse fordres medlemskab af CSD!**

## **Information og tilmelding hos:**

*Formand:* Lotte Vangsgaard  
*Sekretær:* Hans Jørgen Bugge  
Tel. 9824 3663 Tel: 7564 3536

Lotte Vangsgaard: vangsgaard@vip.cybercity.dk  
Hans Jørgen Bugge: hajbu@tdk.dk

## **CSD Caller Seminar Sjælland**

For alle callere - uanset erfaring

Fredag den 28. - søndag den 30. marts 2003

Program: MS Standard Applications, Debat omkring Square Dance i fremtidens Danmark, Samarbejde Callere imellem, Uddannelse / Opdatering af Callere, Praktik for nye Callere, Brug af anlæg, Brug af PC til calling, m.m.

Sted: Osted Fri- og Efterskole  
Assenløsevej 1, Osted, 4000 Roskilde

Pris: Kr. 700 / Ikke-medlemmer kr. 850

Inkl.: Kost og logi, foredrag og workshops  
Drikkevarer skal købes på skolen

Tilmelding: Senest den 1. februar 2003

## **CSD Caller School - Dave Wilson**

Experienced Callers

Mandag den 23. juni - torsdag den 26. juni 2003

Caller Coach: Dave Wilson, Sverige

Sted: Himmerlandsfondens Kursus- og Feriecenter, Tranum Strand

Pris: Kr. 1.500

Inkl.: Kost og logi  
Drikkevarer skal købes på centret

Maks.: 8 deltagere

Forkundskab: Kurser for Beginners og Newer Callers samt ca. 5 års calling / erfaring

## **CSD Caller School - Bula**

for Newer Callers

Søndag den 20. juli - Onsdag den 23. juli 2003

Caller Coach: Bengt „Bula“ Ericsson, Sverige

Sted: Himmerlandsfondens Kursus- og Feriecenter, Tranum Strand

Pris: Kr. 1.500

Inkl.: Kost og logi  
Drikkevarer skal købes på centret

Forkundskab: Kurser for Beginners og New Callers samt ca. 3 års calling / erfaring.

# Caller Seminar - Sjælland 2003

Fredag den 28. - søndag den 30. marts 2003

*På Osted Fri- og Efterskole, Assenløsevej 1, Osted, 4000 Roskilde.*

**Pris pr. medlem / partner: Kr. 700 pr. person.**

**Pris ikke medlemmer: kr. 850 pr. person.**

**Inkl: Seminarer, Work Shops, to overnatninger med helpension.** (Drikkevarer skal købes på centret.)

Medbring sengetøj / linned / håndklæder.

## **Program under udarbejdelse:**

### **Fredag 28/03**

17.00-18.00 Ankomst og indkvartering  
18.00-19.00 Middag  
19.00-22.00 Seminar  
22.00-? Afslapning

### **Lørdag 29/03**

08.00-09.30 Morgenmad  
09.30-11.00 Seminar  
11.00-12.00 Debat  
12.00-13.00 Frokost  
13.00-15.00 MS Standard Applications  
15.00-15.30 Eftermiddagskaffe  
15.30-17.30 Seminar  
18.00-19.00 Middag  
19.00-20.30 Seminar  
20.30-22.00 Debat  
22.00-? Afslapning

### **Søndag 30/03**

08.00-09.30 Morgenmad  
09.30-11.00 Seminar  
11.00-12.00 Seminar  
12.00-13.00 Frokost  
13.00-15.00 Debat  
15.00-16.00 Kaffe og afslutning



**CSD  
Caller School  
NewsLetter  
WebSite  
Callerparade  
Summer Dance  
Caller Træf**

## **Forslag til indlæg:**

MS Standard Applications m.m.  
- Hvorfor og hvordan fungerer det?  
Debat omkring Square Dance i fremtidens Danmark  
Samarbejde Callere imellem  
Uddannelse / Opdatering af Callere  
Praktik for nye Callere  
Lydsætning / Tilkobling af anlæg og højttalere  
Brug af anlæg, MiniDisc og PC til calling m.m.

## **Tilmelding**

Bindende tilmelding senest den 1. februar 2003 til:

Lotte Vangsgaard  
Telefon 9824 3663  
eMail: vangsgaard@vip.cybercity.dk

Hans Jørgen Bugge  
Telefon 7564 3536  
eMail: hajbu@tdk.dk

*Ret til ændringer forbeholdes!*

**HAVE A  
MERRY  
CHRISTMAS!**



Ring evt. og hør om andre kurser, der måske er kommet til i mellemtiden, eller som er under planlægning.

# Er vi gode nok som callere?

Jeg vil gerne appellere til callerne i Danmark.

Vi oplever som dansere ved næsten alle stævner at niveauet er lavt, mange gange har dansere svært nok ved at klare standard positioner. Er det dansernes skyld?

På M45 kan vi vel ikke klandre nogen for at stille op. Laveste niveau må være for alle på det niveau eller....

Men efter at have danset M45 rutine, lært op til M53 og så op til M68, ja så er danserne sultne efter at prøve det næste trin.

Siger vi som callere ikke noget, så vil danserne fare ud til dans lige så snart de har lært det sidste call, for nogens vedkommende sågar når de mangler at lære et par stykker, det går jo nok.

Det er ikke kun på mainstream, plus tager ca. 2 år at lære, uha nu har vi danset mainstream længe nok – nu nu nu – aah plus.

Jeg oplevede til Convention i København det laveste niveau i mange år i Plus salen. Meget bedre blev det ikke på plus-ugen i Tranum.

Uha nu skal jeg bare have lært A1, så jeg kan komme op og få udfordringer deroppe, skubbe skubbe, - de har vel ikke problemet længere oppe i programmerne....

Vi graduerer vore dansere men er det bare performa, eller skal der hankes lidt op. Hvor mange callere kan få sig selv til at sige til en danser, du skal blive et år mere på det her hold. Blev du helt stille - Uha den sved nok. Jamen hvis de ikke kommer med op, så er vi ikke nok på holdet.

Vi har undskyldninger nok, kom bare an...!

Hvor mange har ikke sagt til et nybagt hold, tag ud og dans men lav en klumre square til at begynde med, så I ikke generer de andre dansere.

Mon calleren på podiet ved det, og hvis calleren lægger niveauet efter denne klumre-square, ja så kan tip-pet blive langt.

Hvad kan vi da gøre?

Jeg mener at callerne i langt højere grad skal bestemme hvad danserne stiller op til, du kender dine dansere og ved hvad de kan. Nogen vil kunne klare det opnåede niveau, andre skal have mere træning før de kastes for løverne.

Er vi klar til at tage det ansvar, for hold da op hvor kan vi blive upopulære og dumme svin. Hvorfor må det ene par og vi ikke.

En anden måde er at lave danse der tilgodeser disse "nye" dansere. Soft-mainstream, Tuff-Mainstream, Soft-Plus, Tuff-Plus evt. Skrive min. 2 års dans på gældende niveau for at kunne danse Tuff-M/P osv.

Jeg tror mange høj-niveau dansere gerne vil gå et niveau eller 2 ned, hvis de bliver udsat for lidt tuff på det gældende program.

En tredje måde så jeg ved en new-style dans, hvor dansen blev delt op som følger: 69-80, 81-100, 101-120 osv. hvilket krævede at der lå begrebsoversigter overalt, så man kunne finde ud af hvilke begreber det dækkede. Det vil kræve en del af callerne, og de vil sikkert ikke kunne huske om et call nu er indenfor rammerne af det ønskede.

Hvornår har du sidst været på callerkursus, tror du at du er færdig uddannet, for hvis du gør så er du ikke uddannet men færdig! Fik du den.

Vi skal mere på kursus, vi skal have CSD til at udbyde kurser, som imødegår vores krav. Stil disse krav, forelæg dine problemer for CSD, vi skal have problemløsende kurser, ikke kun kurser hvor vi udlærer nye begreber, nye programmer, lærer at calle.

Jeg synes at CSD skulle gå i tænk-boks og lave et kursus for callerne, som klæder dem på til at tackle de

skitserede problemer.

Vi kan ikke blive ved at klandre danserne, vi må hanke op i os selv og tage fat i problemet og få lavet nogen løsninger, så det igen er sjovt og udfordrende at gå til square-dans og ikke danse "line-dance"....

*Hans Pitters,  
Bredballe Square Dancers*

## MS NYT

**The Mainstream Handbook  
(MS) - 64 pages.  
More than 450 illustrations.**



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# Hoedown Biblioteket

## Åbent hele døgnet

Der er blevet lavet et ekstra sæt kopier af de tre MD'er, fordi det har været svært at klare den efterspørgsel, der har været de seneste måneder.

Men - og der er et stort MEN - det har altså også noget at gøre med, at lånerne er for langsomme til at returnere de lånte materialer.

Reglen er, at de lånte MD'er skal tilbageleveres (evt. videresendes til ny låner) efter 3 uger, men hos nogle bliver det til både til det dobbelte og flerdobbelte af den fastsatte lånetid.

Og ganske ærligt har jeg ikke meget lyst til at agere bibliotekar, der skal overvåge lånerne med efterfølgende udsendelse af rykkere m.v., så bliver det et surt arbejde i stedet for at være en service, som jeg gerne ville yde.

Derfor - skal hoedownbiblioteket fungere må det være op til brugerne at overholde de fastsatte frister.

## NYHED!

CSD har indkøbt to CD'er med singing calls udvalgt af kvindelige callere og samlet af CALLERLAB's Women In Calling Committee i 2001.

Samlingen er tænkt som en hjælp til kvindelige callere i deres valg af egnede plader.

Disse er nu overspillet til en MD, som også kan lånes hos undertegnede.

Listen over de indspillede plader er trykt i nærværende udgave af NewsLetter.

Bestil gerne via e-mail: [ib.bendtsen@skolekom.dk](mailto:ib.bendtsen@skolekom.dk)

*Ib Bendtsen*



# Women In Calling

## WIC Top Singing Calls 2001

| Mrk.:              | Titel                                    |
|--------------------|--|
| 1. ESP-177         | Achy Breaky Heart                        |
| 2. BUC-1214        | Ain't Misbehavin'                        |
| 3. ESP-717         | Ain't She Sweet                          |
| 4. RR-210          | Are You on the Road to Loving Me again   |
| 5. HH-5140         | Bare Necessities                         |
| 6. CK-120          | Breakin' up is Hard to Do                |
| 7. NIC-60          | Dancing Moon                             |
| 8. RRCD-160 (CD)   | Dream Lover                              |
| 9. HH-471          | El Paso City                             |
| 10. HH-471H        | El Paso City (with harmony)              |
| 11. RR-161         | Good Luck Charm                          |
| 12. ESP-1029       | I Just Want to Dance with You            |
| 13. C-506          | I Will Survive                           |
| 14. RYL-231        | I'll Fly away                            |
| 15. C-303          | King of the Road                         |
| 16. A-1012         | Light the Candles around the World (MP3) |
| 17. A-1012         | Light the Candles around the World       |
| 18. ESP-1040       | Live, Laugh and Love                     |
| 19. ESP-602        | Mama Don't Allowe                        |
| 20. SSR-135        | Memory (from Cats)                       |
| 21. SR-601         | Mickey Mouse                             |
| 22. RYL-311        | My Heart Skips a Beat                    |
| 23. C-1001         | Rockin' in Rosalie's Boat                |
| 24. ESP-712        | Sittin' on the Top of the World          |
| 25. BS-2442        | Sweet Georgia Brown                      |
| 26. BS-2442 (MP3)  | Sweet Georgia Brown                      |
| 27. CAS-1007       | The New Freight Train                    |
| 28. C-2001         | These Boots Are Made for Walking         |
| 29. EAG-3404 (MP3) | They Call the Wind Mariah                |
| 30. EAG-3404       | They Call the Wind Mariah                |
| 31. C-3509         | When the Saints Go Marching in           |
| 32. SSR-180        | Winter Wonderland                        |
| 33. GMP-913        | Angels Among Us                          |
| 34. RBS-1337       | Annie's Song                             |
| 35. ESP-197        | Baby Likes to Rock It                    |
| 36. CK-107         | Back in Baby's Arms                      |
| 37. HH-5207        | Blue                                     |
| 38. GMP-922        | Come Monday                              |
| 39. GMP-1002       | Don't Tell Me What to Do                 |
| 40. RYL-302        | On and On                                |
| 41. ESP-704        | Rockin' with the Rhythm of the Rain      |
| 42. SSR-171        | Someday Soon                             |
| 43. GMP-907        | Lion King                                |

**Merry Christmas**





# Heads / Sides Pass Thru Problems

## A CALLERLAB COMMITTEE

„work in progress“

(... and not yet a finished CALLERLAB work)

In my work on definitions, „Heads Pass Thru“ has been a real problem :-).

For those of you who care about such minutiae, here are my thoughts and observations:

**At Mainstream the following choreography is legal, and common:**

Heads Ladies Chain; Side Ladies Chain

Heads Right and Left Thru; Sides Right And Left Thru

Heads Pass Thru; Separate, Around 1 to a line

Heads Pass Thru and Cloverleaf

Heads Turn Thru; Separet, Aroudn 1 to a line

Heads Turn Thru and Cloverleaf

**At Challenge the following choreography is legal, and common:**

Heads Pass Thru; Split Circulate 1 1/2

Heads Turn Thru; Heads Run

**So, where are the Heads after a Heads Pass Thru?**

There are arguments on each side. The challenge folks are wrong and should be calling it „Heads Go Into The Middle and Pass Thru (or Turn Thru)“. You could even argue that „Heads“ is an abbreviation for „Heads Go Into The Middle and“.

The mainstream folks are wrong and „Heads Right and Left Thru; Sides Right and Left Thru“ is just bad calling which is only used at fun nights.

On a „Heads ...“ the heads must first step into the center before executing the call so they end in the center. The proper way to call the mainstream sequence would be „Heads Right and Left Thru and Back Away; Sides Right And Left Thru“.

Both these arguments suffer from the fact that most callers say neither „Go Into The Middle With A“ nor „... and Back Away“.

Also, dancers naturally dance the Mainstream sequences and often have problems with the Challenge ones. That is, ending in the center is not a natural dance action, it has to be taught and practiced. Of course, most of square dancing has to be taught and practiced.

Most people want one set of rules that works Basic through C4. What must this rule be to allow both MS and Challenge squared set choreography?

The best I could come up with was a complicated rule that says you end in the center but are prepared to back out if necessary.

The problem with this is that most dancers after a Head Ladies Chain are not even close to standing in the middle. You would like the rule to at least match how we dance.

I have had suggestions from other people, mostly along the lines of MS is wrong or Challenge is wrong and make the rule one or the other. I don't remember any suggestions which seemed to encompass both points of view and be acceptable to MS folks (i.e., not too complicated).

So, my current opinion is that the squared set stuff really is done one way at MS and a different way at Challenge, and there is no getting around it. An obvious question is „Where and when does it change?“. I don't know, but it probably doesn't much matter at Advanced.

In my work on the Mainstream definitions, I have written the following draft. It hasn't been approved yet (and may never be). Comments (probably just to me unless you feel the entire list wants to see it) are always welcome.

Note that this is an interesting area because, as far as I know, it hasn't been written down. If you know differently, let me know.

Also, a risk of writing something down (that is, creating more rules) is that some „smart“ caller will take the new rule and apply it in some way that was never intended (some might say that the ocean wave and facing couple rules have called this kind of problem). If anyone can envision such a problem here, let me know.

## **SS: Squared Set Convention**

Calls which are defined as starting from Facing Dancers or Facing Couples are also proper starting from a Squared Set. The caller must identify which pair of couples is active (e.g. Heads, Boys).

As necessary, the active dancers will move forward into the center of the set and execute the call. If they end with the same orientation as the inactive dancers, they will remain in the center (e.g. Heads Square Thru 4, Heads Star Thru, Heads Touch 1/4). Otherwise they end back on squared set spots (e.g. Head Ladies Chain, Heads Right And Left Thru, Heads Pass Thru, Heads Square Thru 3).

Because of the ending handhold, the call Box The Gnat

*Fortsættes side 10*

is an exception to this convention. On a Heads Box The Gnat, the Heads will remain in the center and take the next call.

The important part of this convention is that calls which are defined from Facing Dancers and Facing Couples can be danced from a Squared Set.

The ending positions where the active couple ends on the Squared Set spots are danced that way more by convention than by a taught „rule“.

Usually the exact ending position after a call from a squared set either is obvious from the next call (e.g. Heads Right And Left Thru; Sides Right And Left Thru), or doesn't matter because the next call continues the dance action (e.g. Heads Pass Thru; Separate, Around 1 To A Line).

Some callers who want the active dancers to remain in the center will precede the call with a „Heads Move In“, „Heads Move Forward“, or „Heads Move Into The Center“.

For example, „Heads Move In and Square Thru 3“ would have the Heads end in the center instead of returning to Squared Set spots.

\_Timing\_: When designated dancers have to come into the middle to execute a call, it adds an additional 2 beats to the call's time.

It may also take 2 beats to move out of middle, but that will more often be blended into the final portion of the call (as in Right and Left Thru, during the Courtesy Turn), and/or overlapped with the start of the following call (as happens in Heads Right and Left Thru, Sides Right and Left Thru).

*Clark Baker, Belmont, MA  
cmbaker@tiac.net  
Oct. 18, 2002*

**PS!**

MF: I asked Clark for permission to bring his article in our NewsLetter.

CB: I received your request. I am asking CALLERLAB if they care. If they are happy, I am happy. I will let you know.

CL: The response from CALLERLAB is - Normally I am NOT comfortable with the release of CALLERLAB committee „work in progress“. In this case, however, the work has been released to sd-callers. Therefore, I would have minor heartburn, but could live with using the release, BUT he MUST identify it as „WORK IN PROGRESS“ and he should include the entire post so that others do not get the idea that this is finished CALLERLAB work.

CB: As long as you follow their request, I am happy having this published in your newsletter.

## Modern Music?

On Thu, 24 Oct 2002, Jeff Garbutt wrote:

Most record producers are trying to use more modern music - but (generally speaking) they haven't been getting much support in the way of sales. It appears that we - the record buyers - may not be willing to give the newer material a try.

*Jeff Garbutt  
Bunbury, Western Australia  
jefftracie@westnet.com.au*

Folks:

Of late getting my tape of new music each month has been as follows:

Look at the list of titles Hmm. - some oldies, some recent music, OOh that looks interesting - Play the tape - Oh \_ why did they RUIN that song!

Some music just does not survive getting transposed to the tempo range for square dancing and modified to 7X64 beats sections for singers. Many more are simply not produced or performed well.

I have become convinced that Square Dancing is the last bastion of the „amateur“ entertainer. This is not to say they don't conduct themselves professionally or that they aren't professional about their business. But many of us (including some of the record producers and their recording „artists“) do not have what it takes to entertain in ANY other part of the entertainment industry (local bars, night clubs, etc).

It used to be that Country & Western artists could get away with being a bit flat (Johnny Cash comes to mind) but not any more. The US population out there is used to very talented people who work very hard at what they do producing and performing the music they listen to. Many of the records I hear that were produced recently suffer from too much dependance on poorly done computerized music.

I know why they are in this bind. It COSTS money to do a high quality production of music and face it we callers are not in a booming industry where they can make back the investment. In fact, I'll bet most records lose money even with cut rate production. I would rather see 1 - 2 well made songs a year from a producer than a dozen that leave me flat.

In most cases the people who paid to perform on those records sound OLD. Some I can even tell have less than perfect dentures. It is hard to get out a good clear „s“ at the end of a recording session if you have dentures and they are not a perfect fit. „Swing thru“ comes out „shwing thru“ in these cases.

*Fortsættes side 14*

# I'd Like to Teach the World to Sing



## Projekt: Børn i Afghanistan / Katastrofefonden i Dansk Røde Kors.

I januar 2002 fik jeg en, i mine øjne, god idé. Nemlig at samle penge ind til børn i Afghanistan via Dansk Røde Kors.

Og hvilken bedre måde end at sætte en flok callere fra Europa sammen og lave en plade, hvor al overskuddet skulle gå til Dansk Røde Kors.

Jeg kontaktede 9 callere, hvoraf de 6 skulle calle ved Euro Convention 2002 i København. Min plan var derfor at bestille studietid i København dagen før Convention.

2 callere havde ikke mulighed for at deltage, men alle andre takkede ja tak.

Jeg kontaktede Doug Bennett fra Global Music Productions, USA og fortalte om mit „projekt“. Han var straks med på ideen og tilbød at lave musikken til os.

Vi var nu 8 callere i alt og vi skulle deles om samtlige udgifter. Dette blev accepteret af alle.

Alle involverede...lige fra cover designer til firmaet, der trykte cd'erne har været helt utrolig hjælpsomme. Alle har ydet en stor indsats for minimum honorar.

Alle medvirkende callere har, udover

at have lånt mig deres stemme og tid, bidraget med ca. 800 Dkr hver.

Samtidig med al dette fik jeg ideen til auktionen, som skulle afholdes under selve Convention.

Convention - udvalget tillod os at fremføre vores plade „live“ samt at afholde auktionen fredag aften lige efter den officielle åbning.

Dagen oprandt og vi mødtes alle i studiet kl. 18.

Alle er: Søren Christensen, Bjørn Andersson, Kenny Reese, Thorsten Geppert, Ingvar Pettersson, Christer Bern, Paul Bristow og undertegnede.

Om ikke andet...så havde vi det vældig hyggeligt. Vi knoklede med at få det hele til at lyde som vi gerne ville have det til at lyde.

Kl. 02.15 var den sidste vokal på plads og jeg skulle nu, sammen med lydmanden, mix'e nummeret færdigt.

Da kl. var 05.45 var jeg færdig og kørte straks derefter til firmaet, der skulle trykke cd'en. Jeg var tilbage i DGI-byen kl. 08,45. Godt og vel træt.

For at gøre en lang historie kort, så har vi indsamlet ca 12.000 DKR til projektet indtil nu. Og jeg siger indtil nu, for vi er ikke færdige. Pladen er lige blevet udgivet og vi håber og tror, at den også vil indbringe en god portion penge.

De callere, der har medvirket på pladen har hver fået tilbudt at købe en del plader, som de kan sælge til de dansere / callere der måtte ønske at støtte projektet.

Projektet slutter d. 28/2-2003.

Skulle I have lyst til at støtte vores projekt ved at købe en plade eller 2, så kan den fås gennem Supreme Audio (Hanhurst) eller ved at sende mig en frankeret A4 kuvert, med navn og adresse, og vedlægge Kr. 45 som minimum pr. plade og jeg vil derefter hurtigst muligt sende det ønskede antal plader til Jer.

Vores håb er selvfølgelig, at flest muligt støtter op om dette projekt, så vi derved kan glæde Dansk Røde Kors med endnu en god slat penge.

Jeg kan samtidig oplyse, at når vi har solgt 400 plader, så går ALLE pengene ubeskåret til projektet.

Og med jeres hjælp skulle det ikke være umuligt at nå.

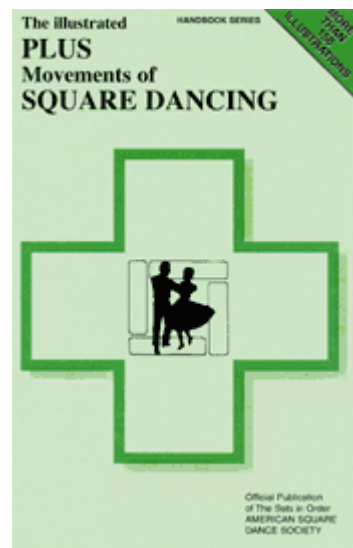
Tak for jeres interesse og hils Jeres dansere og sig det samme.

På vegne af de medvirkende på I'D LIKE TO TEACH THE WORLD TO SING (GMP-DK 2002).

Lone Blume  
Lillemarksvej 4 st.th.  
4180 Sorø  
LB@LoneBlume.dk

## PLUS NYT

**The Mainstream Handbook  
(MS) - 64 pages.  
More than 450 illustrations**



Ny udgave af The Illustrated PLUS Movements of SQUARE DANCING er udkommet.

\$ 1.50 pr. stk. eller \$ 130.00 for 100 stk.+ porto etc.

Kan rekvireres hos:  
Se side 7 under det tilsvarende Mainstream-hæfte.

Afholdelse af Afterparty i Vesterhavssalen.

Max laver flyere til Sting - 200 stk. Callerparade, 500 stk. sommerdans. Max sender sommerdans flyerer til Lars: 200 gule sommerdans, 65 hvide sommerdans, 65 gule med kurser.

Lars kuverterer og udsender til klubberne. 3 gule og 1 hvid og et kursus i hver kuvert.

Max sender det rigtige logo til Carsten.

### 10. Tilskud til MINILAB: Hvem har søgt?

De 4 CSD deltagere har modtaget tilskud.

Bugge har bedt deltagerne om indlæg til NewsLetter fra Minilab.

### 11. Kommentarer til ECTA / CALLERLAB vedr. forespørgsel.

Vi nåede ikke at få lavet svar eller udfylde spørgeskema til CALLERLAB.

Vi havde en kontant meningsudveksling vedr. vores samarbejde med ECTA.

Konklusionen blev: Max er fortsat personlig medlem af ECTA på vegne af CSD. CSD betaler kontingentet. Efter mødet har Max rykket ECTA for svar på, hvor langt de er kommet i overvejelserne omkring deres forslag til at kunne optage andre Callerorganisationer som Affiliate Members i deres organisation. Carsten tager kontakt til SACT via Stefan Sidholm og det engelske forbund via Paul Bristow, så vi evt. kan stå sammen om en formulering til Callerlab / ECTA.

### 12. Evalueringsskemaer til kurser og dans

Bugge laver evalueringsskemaer til kurser og dans.

### 13. Eventuelt

MS oversættelser.

Der mangler stadig et stort arbejde med efterbehandling.

Max lægger dem på nettet når de bliver færdig.

Næste møde 02.02.2003 kl. 10.00 - 14.30 hos Carsten Nielsen.

Ref.  
Hans Jørgen Bugge

## Survey of Overseas Members



Hi Max,

When would the next issue of your NewsLetter be after December?

I am leaving tomorrow for my caller school and a Clogging Instructor School and will be gone for 10 days.

Practically as soon as I get back from that I am on the road again, including coming back to Aarhus for dances, so doubt that I would have a chance to get anything written in time for it to be included in the December issue.

I can give you a little information if you want to include it as a short report from me as to what is happening.

Received 194 surveys back from all of the overseas areas. The countries with the highest responses were Germany, Australia, Denmark and England.

The results of the survey are not yet completely finished but the trend is very apparent. A very large majority of those responding indicated that they have problems with the methods used for reviewing the programs and with the dropping of the calls.

Many stated that they would like to see the overseas areas having a better opportunity to make their feelings known before changes to the programs are made.

I have sent a preliminary report back to the EC for their information at their annual meeting which was held in October.

There are also many things that have and are now taking place in CALLERLAB which are results of the MiniLab and also of these preliminary results.

Several committees are now looking at the concerns of the overseas problems and how they can better be dealt with in the future.

The Program Policy Committee has been expanded to include the Overseas Advisory Council Chairman and Vice Chairman, the Canadian Advisory Chair and Vice Chair and the Caller Association Liason Chair and Vice Chair.

This committee is now reviewing the Program Policy to identify problems or misunderstandings with this Policy.

There has also been a new committee formed which is to look at how Affiliated Associations can be better integrated into CALLERLAB and their concerns better heard.

This committee is also very active at the moment. There is also a tremendous amount of discussion going on at the BOG level along with the OAC.

So things are going on, it just takes time.

The best recommendation that I can make right now is for all callers to join CALLERLAB and then also join the MS and Plus committees. This way our concerns and opinions will be a part of any discussions and/or votes that take place in the future.

This is extremely important right now being as the Biennial Reviews are coming up and we need to have our opinions heard and we need to get involved in the voting.

Hopes this helps a little. Let me know when the next issue will be and I will try and get something for you then.

Kenny Reese  
Overseas Advisory Council  
Vice Chairman

# Stepping out in Style

*Good styling is smooth dancing .... Smooth dancing is Good Styling!*

**Compiled by Steve Sandeman** If you wish to improve the appearance of your dancing, consider your *style of dancing*. Stylish dancing does not make a person a „show-off“ or a snob. *Style* is the manner in which you express feeling of the music through your dancing. Good style improves the appearance of every type of dance: square, round, social, and night club dancing.

Three basic things contribute more toward good style than all others. They are **balance, posture, and small steps**. Stand tall, head up, chest up, tummy in, and „sitting room“ tucked under. Think tall....move gracefully...maintain good posture at all times. Looking at your feet will destroy your posture and balance; it causes you to bend at the hips, protrude your rear end, bend the knees, bounce, and it interferes with your thinking and the musical mood. Concentrate on the music and be motivated by it.

**Small steps contribute to good style.** Balance and good posture are easier to maintain when steps are small. Mistakes will be smaller and fewer when steps are small, and you'll find yourself not rushing through your steps.

**Learn the basic figures well...**use them naturally & properly. Good styling requires smooth well timed position and direction changes, and that figures be executed with a high degree of confidence. Confidence comes from knowing how to step or transfer weight, where to put your foot on each step, and which way to turn.

Strive to dance in a comfortable manner using relaxed body movements. When a movement or figures seem awkward, it probably *looks* awkward! Develop your own individual style and enjoy it. Avoid drastic deviations. One method of acquiring good style is to copy it, such as watching good dancers and teachers. Until you develop an understanding and appreciation for good style, don't be over impressed by „showy kid stuff.“ It also pays to watch the less stylish or qualified dancers to identify those things you would like to *eliminate* from *your* style. Style should suit YOU...with your own individual characteristics such as size, shape, and agility.

Each dancer should know - independently- the move they are to execute. There should **NEVER** be any pushing or pulling in any dance. It's okay to be wrong, but never okay to be vague. You must know what you are going to do. You should strive to be dancing with your partner, not just holding on!!

**Courtesy Turn. Ladies**, are you careful to offer the gentlemen your left hands palm down for courtesy turns? **Gents**, are you aware that the courtesy turn has its pivot point between the two of you, and as she walks forward, you will actually back up? Remember, in the „Right & Left Thru,“ after the right-hand pull by, all that is left is the Courtesy Turn, so, ladies, be sure your left hand is held

out with the palm down. If you aren't working together, this move will frequently become a „pushing & yanking contest!“

In the **Ocean Wave**, we are all aware that arms should have elbows bent, fingers up toward the sky and palm together. We remind you not to take hold of the other's thumb; rather, your thumb goes lightly around the back of the other's hand. Now!!...since we have the position right, on the „Swing Thru“ or „Fan the Top,“ use a little pressure in the handhold to aid with the turn. This will help you and your fellow dancer. A limp hand or arm, i.e., „dead fish“ handhold, during any maneuver like this is a real handi-cap-and certainly no joy-for the other dancers.

In **Promenades**, you are not walking but, rather, taking smooth, effortless gliding steps in which the ball of the foot touches and the slices across the surface of the floor before the heel is gently dropped to the floor. The length of stride should be fairly short with the movement coming mostly from the knees down. Each dance step must be coordinated with the beat of the music. If you find yourself getting behind, close up the square when promenading so that you get home on time. It's surprising just how BIG some squares get on a promenade!!

With the „**Half Sashay**,“ and not „Rollaway with a Half Sashay,“ the one in the lady's position or the right-hand person slides left while the left-hand person steps back, then to the right, and forward to complete the call. The „Rollaway with a Half Sashay“ is most widely used today, where the lady rolls across to the left as the gent side-steps to take her former position. Men, a slight firm assist with the right hand helps start the move; then quickly let go and take her right handed with your left hand. Never, ever, is there any pulling or „slinging“ the lady across!!

**Hands**, in all cases, should never be used to jerk or yank!! They serve as guides, and support. Hands are important in square dancing, and the smooth dancer is one who has discovered how his or her hands may be helpful in making the motions of the dance more comfortable for the others with whom he or she dances.

**Arm Turns.** With any arm turn using a forearm hold, don't make it a grip; the pressure of the palm on the inside of your partner's forearm is all that is required. Men, you have the advantage in strength...don't man-handle the ladies!!

**At the completion of any movement**, immediately extend your hands and take the hand(s) if those standing next to you. This will help you to see the formation you are in (line, wave, etc.) For correct square orientation. If you become completely lost, do not turn around; this will make it difficult for someone behind you to help you recover. *Do not wander around.* Stay in place until someone helps you-and be ready to respond quickly. Pointing to a

*Fortsættes side 14*

place someone should be in is *far better* than talking (or shoving!!), as you and others in the square may miss the next call. If you have executed a call correctly, do not let someone who is unsure of their position make you change yours! **Remember!**... It's better to have goofed and recovered than never to have danced at all!!

Some dancers worry that they will not have sufficient time to complete the call and tend to PUSH their way around the square. This is not necessary!...the caller will allow enough time for each move. To take fewer than the number of required steps for comfortable dancing means that you'll be rushing things. Relax and move to the beat of the music... of the music... of the music.

**QUICKEES:** Keep Stars & Promenades even and **STRAIGHT!**... Keep hands up in promenade... SMILE!!... Don't rock back, or balance, on the Grand Right or Left... Don't jerk, push, or over-exaggerate any of the movements... Try(!) completing a Grand Square in 64 beats, taking one step for each beat!! Be Unique!!... TRY(!) Dancing proper *back-to-back* Do-SA-Dos!!

#### SKIRT WORK

Ladies, there is no strict „rule“ for skirt work, as it's really an individual feeling for the music and use of your skirt. A few guidelines, however, may help. When your hand is free and there is time, you may flip the skirt forward or back, as it feels comfortable for you. On „Weave the Ring“, grasp a hand full of petticoat through your skirt and flare it (sloooowly) as you weave past the men; as you pass right shoulders, bring your right shoulder forward a bit and, with your right hand, flare the skirt; as you pass left shoulders, rotate the left shoulder slightly forward and with your left hand, flare the skirt again.

If you like the „Skaters“ promenade position with left hand joined and the gent's right hand at the small of the ladies's back, this leaves the ladies' right hand free to do skirt work-with the music-on the promenade.

There are a few other places where the ladies can exercise good skirt-work. Such is the case with „couples Circulate“ where the lady should hold the skirt and petticoat with the free hand when the ladies are on the end of a line formation.

#### SWING

Most new dancers are taught the „walk-around“ Swing because it is easier for new dancers to learn. If you use the „Buzz-Step“ Swing where right feet are forward, side by side, and the left foot pushes, much as pushing a scooter, keep in mind that the *action is to be smooth with no bouncing up and down*. If you gents think a twirl follows every Swing, we must tell you, the twirl is strictly the ladies's choice and is best left off unless you are moving into a promenade when the twirl is done as you progress forward. *Never* twirl the lady when the next call is „Circle Left“ or „Allemande left“. IF there is a twirl, remember, men, your left hand merely assists the woman, it does not wind her up!! Ladies, if you do not wish to twirl, do not

put your hand up for the gent to take hold of it. And, men, every time you Swing a lady, she becomes your new partner. Finally, on this point, *a lady will enjoy a Swing much more if her feet stay on the floor!!*

Be a Square Dancer...not a Square „Stander“. When not active, do not stand motionless in place like some bit of statuary but, rather, move slightly to the rhythm of the music. This constant being in motion keeps you alert and ready for whatever is to happen next. The importance of motion in time with the music's *tempo* cannot be overemphasized, for it is the element of which we „dance“. Don't „fall asleep at the switch“....you're really never an *inactive* dancer at any time!

Artiklen er fundet på Jeff Garbutts hjemmeside. Jeff lukker sin side i den nærmeste fremtid.



**Return** to Jeff's Square Dance page **or go to** Square Dance Article Co-op *for more great articles dedicated to the square dance movement.*

Jeff Garbutt  
P.O. Box 1179  
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Australia

## Modern Music?

Fortsat fra side 10

For of this I'm still in there swinging for the bleachers after 23 years as a caller and 43 (soon 44) years old.

Yes I know that I too will eventually sound OLD, I probably already do to teens and such. I just wish I had a better supply of better music, not necessarily brand new songs.

I'd use a high quality „Sweet Georgia Brown“ over a recent tune that was mangled. I use anything that fits (124 - 130 beats/min, 2/4 or 4/4 time with a regular beat) the needs of the dance; but it has to make me want to move before it gets into my case.

Let me go put on my asbestos suit.

Dan Koft

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# Jan's Callerkryds 1



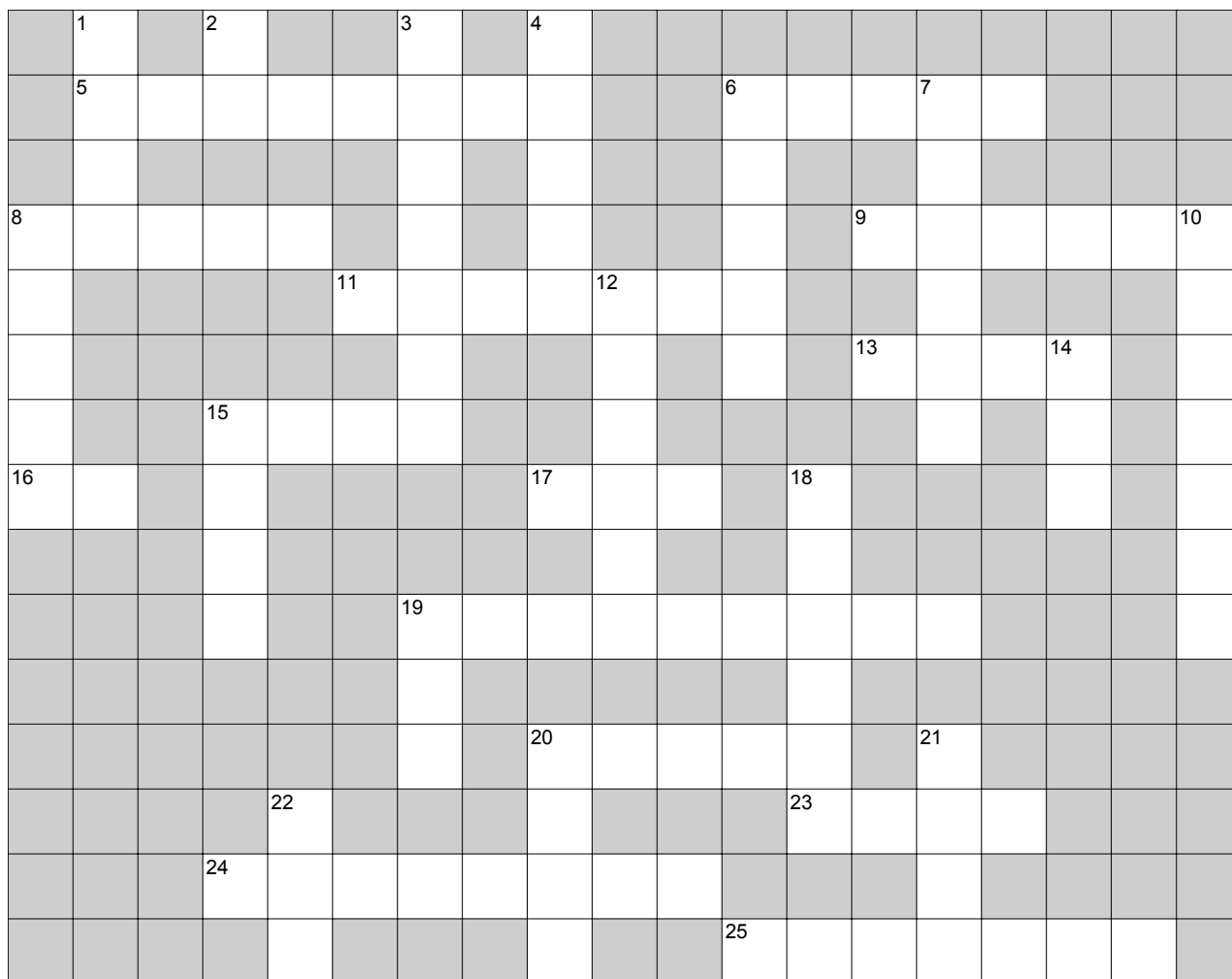
af Jan Wigh Nielsen

Vi callere kan godt lide at få tingene til at gå op – det er jo rart, når danserne kommer rigtigt hjem på plads. Så mon ikke også vi har sans for at løse krydsogtværers?

Her kommer – måske for første gang nogensinde – en krydsogtværers specielt for callere.

Indsend din løsning til Jan senest den 15. januar 2003, og deltag i lodtrækningen om en flaske vin sponseret af CSD. Løsningen bringes i næste nummer af NewsLetter.

Jan Wigh Nielsen, Halsagerstien 9, 1.C, 9800 Hjørring / janwigh@has.dk.



EclipseCrossword - <http://www.wclipsecrossword.com>

## Vandret

- Den overfor
- Ofte anvendt calling-metode
- Caller med orangerødt hår
- Sidste del af singing-call
- Nielsen Junior
- Dem, der ikke er girls
- Call på Mainstream-listen
- Noget, der tit kan købes ved en dans
- Del af Wheel and Deal
- Spadseretur
- Callerformand
- Noget man kan gøre efter visse calls
- Arbejdsredskab for callere
- Paul (engelsk caller)

## Lodret

- Blume
- .. to the Middle and Back
- Mundharmonikaspillende svensk caller
- One and Three
- Pladeselskab
- Grammofonfabrikat
- Udgået danseprogram
- Mainstream-call
- Kursus- og dansested
- Det almindeligste antal vers i en singing-call
- Noget, der er vigtigt for dansens kvalitet
- En der kigger ud
- En kvart square
- Circle-retning
- Danseprogram
- Hash-call og singing-call tilsammen

# MiniDisc Hookup Strategies ...

## MiniDisc® Hookup Strategies for Hilton Sound Systems

by Bill Heyman

Hanhurst's Tape & Record Service

It's really easy to get confused about hooking up MiniDisc® players to various sound systems. First some comments on the necessity of using a Signal Booster and then on to cable hookups!

### SIGNAL BOOSTERS:

Signal boosters are needed for PLAYBACK (only) on Hilton sound systems which use an 89 series cartridge/needle. These are the ones which look like a small torpedo (pictured right). The newer needles used on all "C" Series units as well as all recent models do not require the use of a signal booster.



Designed to increase the lower-than-normal signal output from Sony MiniDisc® players (and work well with other devices) Hilton Signal boosters increase the audio output level into your Hilton sound system. They come in either Monaural or Stereo.

The **Monaural** (pictured right - \$59.95) unit has a 1/8" stereo plug (for portable systems such as the MZ-R700 or MZ-R90/55).



The **Stereo** (pictured left - \$49.95) unit has *either* a 1/8" stereo plug (for portable systems such as the MZ-R700 or MZ-R90) **or** 2 RCA plugs (for component systems such as the MDS-940) on a short lead which connect to the minidisc player.

Please specify which MiniDisc® you have and with which Hilton your booster will be used so that we may help you select the correct stereo model.

### CABLES & ADAPTERS:

It's important to have adequate cables and adapters to ensure that connect to all systems. The following four cables and adapters should cover all Hilton sound sy-

stem inputs and outputs.

- Stereo / Stereo Cable: 1/8" (3.5mm Mini Stereo (M) / 1/8" Mini Stereo (M) (#182970)
- Dubbing Cable: 1/8" Mini Stereo (M) / RCA Phono Stereo (2 x M) (#183190)
- RCA Phono 'Y' Adapter: Two RCA jacks (F) and one RCA plug (M) (#18002)
- RCA Phono / 1/4" Phone 'Y' Adapt: Two RCA jacks (F) and one 1/4" Phone plug (M) (#18006)

### Hilton Input for MD playback:

- **Hilton 75A or B:** Use RCA mono "Music Monitor" jack on the back for both input and output. It is recommended that you ignore "Music Only" RCA jack on dashboard and the "Tape Record" jack on the rear panel.
- **Hilton 300A, B or C:** Use 1/4 "Tape Playback" jack under the tone arm on the top.
- **Hilton 201:** Use "Aux Music/Music" RCA mono input jack in the "Music Section" of the front dashboard.
- **Hilton100/205/500:** Use 1/8" Stereo cable to the "Aux Music/Music" input in the "Music Section" of the front dashboard.

### Hilton Output to MD recording:

- **Hilton 75A or B:** On these older models, use the RCA "Music Monitor" jack on the back (which functions for both input and output). It is recommended that you ignore the "Music Only" RCA jack on front dashboard as well as the "Tape Record" jack on the rear panel.
- **Hilton 300A, B or C:** Use "Tape Record" jack on the rear of the unit to the Microphone Input of your MiniDisc. The Hilton 300A, B or C units are not good combinations for MiniDisc recording.
- **Hilton 201:** Use single RCA mono jack" in the "Music Section" of the dashboard
- **Hilton100/205/500:** RCA jack "Aux Out" in the "Music Section" of the dashboard

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Fax: 800-346-4867 or 603-876-4001

Website: [www.Dosado.com/Music](http://www.Dosado.com/Music)  
E-mail: [Music@Dosado.com](mailto:Music@Dosado.com)

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# Quick Overview of Digital Media

## DIGITAL MUSIC MEDIA

Vinyl is still king! And looks like staying that way for a few years yet. But there are real alternatives available to us now that weren't there about ten years ago. And whilst I don't believe that there are any callers who have completely switched off vinyl - there are many callers who are using alternative media to supplement their vinyls.

Before going any further, let me iterate two things:

- Don't throw out your vinyl records. They will still be the main source of our music for many years to come. Vinyl, in fact, has made a comeback. So much so that one of the main vinyl pressing plants in the States is even expanding.
- Nothing is static in the music media industry. Things are changing so fast that much of what appears in this article could well be out of date within months, if not weeks.

I am not even going to attempt to cover the legal implications of copying music from vinyl records to other media. But you should consider the implications if you do start to use other media.

Why are we bothering with this new media? The obvious answer of course is to reduce space. We want to carry around more music in less (physical) space.

But, this ability to carry around „more music“ can come at a hidden cost. It can encourage bad programming habits. If you only carry around a small box of vinyl records you tend to think a lot more about which records to take. You will plan your club night to follow some type of theme and then select the records to match, (plus a few spares just in case). But when you have so much music available - it is easy to get a bit lazy with your program.

Now let's take a moment to consider the attributes of an ideal music storage system:

- 1) The media chosen should hold as much music as possible. But...
- 2) It should be easy to access whatever piece of music you want. It doesn't matter if your media can hold 1 title or 10000 titles - if you can't get access to the piece of music you want quickly - that media is useless to you. This is the main reason that tapes, (either reel to reel, cassette or DAT), were never of use to square dancing.
- 3) The media should be common. You should be able to go to another club and know that you can use the music you have on that club's equipment.
- 4) It should be possible to copy music (from any other

media) onto that media easily and without too much expense.

We currently have 3 main choices that can be used. The main choices are: Music CDs, Minidisks and MP3 players.

## MUSIC CD's

Music CDs are familiar territory to us. They are physically of similar shape and size to our vinyl 45s. And we have been using CDs in our cars and home HiFi's for a few years now. A music CD will hold about 19 to 20 square dance records, and it is easy to find the track you want.

So it should be easy to adopt them as an alternative music media. But why haven't they taken off?

The answer of course is that until recently:

- There hasn't been much square dance music available on CD. (As a corollary to that, there hasn't been much demand for square dance music to be available on CD)
- There hasn't been an easy and affordable way to copy our vinyls to CD. (But that has changed over the last 1 or 2 years).
- The CD was originally designed as a „record once only“ media. (We now have re-writable disks.)

Square dance music on CD is becoming more available. Not by every label, but enough to make one take a serious look at it when purchasing music. The labels that are making them tend to be „value adding“ to the CD. For instance, making several mixes of the music track available in a variety of keys and with the option of backing harmonies. One label is even splitting hoedowns into two tracks, the first track being the intro with the second track being the body of the hoedown. That allows one to easily reset the hoedown music. (I'm not sure if that is good or bad.)

Another trend is that some „out of print“ titles are becoming available again on CD. This includes some „Rhythm“, (original) „Chaparral“, and „Shakedown“ titles that have been un-available for a while and don't look like ever being re-pressed on vinyl.

CD-recorders have now become quite common and affordable. Not just in computers - there are several CD recorders available as Hi-Fi components now. You don't have to own a computer to create your own CDs anymore.

It is quite possible that had CD -recorders been more affordable and available back in the early 1990's, (or even mid 1990's). the minidisk format may not have become as popular as it is now.

## MINIDISKS

Mini-disks seem to be very popular in the square dance community. Many callers now use mini-disks to carry their music around. And some callers even carry their own „walkman-sized“ minidisk player with them when visiting other clubs.

The advantages of mini-disk are:

- The ability to make digital quality recordings from outside sources such as vinyl, CDs, MP3s or live music.
- Each (standard) disk can hold about 19 (standard square dance) records (in stereo) or about 38 records (in mono). And that capability has recently been expanded.
- It is generally easy to locate the track you want fairly quickly.
- It is easy to transfer your music onto minidisk.
- The disks can be erased and re-recorded many times.

Mini-disks have had mixed success in the market place. Originally targeted for the hi-fi sector, probably as a replacement for cassette tapes, they didn't sell very well. They were probably victims of their initial high cost. But whilst the hi-fi market was slow to respond, other markets saw that mini-disks had superior recording qualities. For instance, rock groups had a cheap way to make studio quality recordings of their practice sessions. Other uses have been for field recordings by radio journalists, recording native animals in the wild, medical uses and some other bizarre uses such as recording ghost sounds. If you'd like to find out more check out Mini-disk Community Web page at <http://www.minidisc.org/> and look under „Cool Uses & Stories“

In fact the interest from the professional world led to development of another minidisk format called MD-data, which allows for multi-track recording systems. (Not of interest to us, but interesting to know about).

And of course square dance callers found a use for them. It could be claimed that the square dance world played a role in making sure that the minidisk format didn't die.

So far we have been using minidisks mostly for carrying our music to the dance. But with their ability to digitally record good quality music, they are also ideal for recording club nights. (It is always a good idea to tape club nights and study how you went to help improve your calling.) I personally think the recording quality of mini-disk is their most under-used feature.

Other recent developments have been:

- Variable pitch available in some models.

- Combined CD and minidisk in one unit.
- The introduction of 80 minute disks
- A new model just released by SONY (MDSPC3) which interfaces direct with your computer to allow for high speed transfer of music files.

There have been interesting developments in minidisks in the last year or so. With the introduction of MDLP (mini disk long play), which allows for 4 times compression. (A 74-minute minidisk can hold 296 minutes of stereo music). However, I recommend that if you do get one of these MDLP systems, to keep recording your music in standard stereo or mono. Because there will be no guarantee that anyone else will also have a MDLP compatible unit.

## MP3 PLAYERS

What are MP3s? To simplify it a bit - when music is digitally recorded it creates the digital equivalent of the original sound wave, commonly known as the „WAV“ file. And because it is an exact digital equivalent to the original sound, it is a rather large file. Taking about 10 megabytes of memory per minute of (stereo) sound. MP3s use data compression techniques to reduce the file size by a factor of about 10. The end result is a much smaller file that is „not exactly the same as the original but close enough so that the average human ear wouldn't know the difference“.

Now let me emphasize here that MP3 itself is not a physical media such as vinyl, tape, CD or minidisk. It is a computer file that can be played back on a „player that is capable of reading the MP3 file“. The MP3 file can be stored on:

- A „smart card“ or computer memory chip.
- A CD data disk. (A CD data disk can hold about 200 square dance records)
- A DVD disk. (When DVD writers become available sometime in the near future, you would be able to store about 2000 square dance records in MP3 format.)
- A computer hard drive.

The actual media used to play back MP3 files that are available include:

- Purpose built MP3 players that store the music on memory chips.
- Purpose built MP3 players that are basically built around a computer hard drive. (Such as Nomad Jukebox MP3 player).
- CD players that are MP3 compatible. (New to the market - but becoming more popular)

- DVD players that are MP3 compatible. (Also new - and becoming popular)
- Computers (especially laptop computers)

The obvious advantage of MP3 is the amount of music that can be carried around. For instance with a MP3 compatible CD disk it is possible to store about 200 square dance records.

### The disadvantages?

- It is essential that you have a computer if you wish to use MP3s. There is only one MP3 players that I know of that can also create MP3 files direct from a music source, and that is the Nomad Jukebox.
- With the multitude of different MP3 players around - it is uncertain if you will be able to „transport“ your MP3 files when you go visiting.
- Not many of the players have yet developed quick and easy searching. It can be very frustrating finding the next track that you want to use.

But, it's early days yet. MP3 is the new frontier. I don't think it will be very long before more models are released that will be able to record music direct, or have improved search facilities. Watch out, in particular, for the new breed of DVD players coming onto the market - they still may not be able to record music directly - but they will have better track selection features.

Three more points before I move on from here:

- Music from the MP3 file can be recorded onto either CD or Minidisk. So it is not absolutely necessary to have a MP3 player to use MP3 files. (But you still need a computer to transfer the music onto your CD or minidisk).
- There is a trend starting with some square dance music only being made available via MP3 files. Not many yet, but there are some good titles that are already available „only in MP3 format“.

### ONE CASE WHERE MP3 PLAYERS BEATS MINIDISK

Imagine you have all your square dance music stored on your computer and you want to download your night's program onto your portable media. And you only have 5 minutes before you leave. With an MP3 player this is achievable, as your MP3 media can be finished in minutes. Minidisk transfers have to be done in „real time“ - unless you have the SONY „MDSPC3“ unit which can interface directly with a computer.

### OVERHEADS WITH DIGITAL MUSIC MEDIA

With either of these systems there are two basic overheads involved with setting things up:

- Copying all your vinyls has to be done in „real time“. If you have 200 records to copy, it is going to take you about 800 minutes to complete the task.
- Maintaining a database so that you can easily track down the tune you want.

But, copying of the vinyls only needs to be a one-time overhead if you do it correctly and set up a useful database.

In a future article I will describe how I have set myself up so that I can easily switch between medias without having to re-copy all my vinyls.

### MY DREAM MACHINE

A combined CD/MD unit with the following features:

- The CD to be able to read MP3 CDs.
- The CD to also be a CD-recorder able to record normal CD-audio and MP3-audio.
- USB interface with the computer.
- Direct selection of tracks by simply keying in a track number (on both CD and MD).
- Facility to select the next track I want whilst one is already playing

You will notice that I haven't asked for a variable pitch control. But if it came with one - I'd take it.

### WRAP UP

I could easily re-write this article in twelve months time. The music world will change so much by then. We will definitely see more developments with MP3 players - so watch out.

If you're currently thinking about getting another media to supplement your vinyl records - I think I would still recommend minidisks over other systems.

- You can have a reasonable amount of tracks on a disk.
- You should be able to transport your music to another club. A word of warning though - don't record your music in the new MDLP format - as you won't find many callers in Australia will have an MDLP compatible unit.
- Also, it isn't too difficult to copy CD-audio or MP3 files onto Minidisk.

*Jeff Garbutt  
2 January 2002  
Bunbury, Western Australia*



# CALLERLAB Membership Information



All active square dance callers are welcome to join us! You'll get BMI / ASCAP music licensing, great insurance coverage, and all the services that are available only to members. You'll also be supporting our work in training callers and promoting square dancing - a benefit for both dancers and callers!

Membership categories are based on the average number of square dance-related events called per year. Qualifying square dance events include dances, festivals, classes, demonstrations, etc.

**Membership Categories** - There are five categories of CALLERLAB membership:

- **Active Member.** This category is for callers who have been calling one dance event per week (50 per year) averaged over the 3 most recent years, have attended a CALLERLAB Convention or Mini-Lab, or have applied for and been approved as an Active Member under the provisions of the Alternate Involvement Requirement as stated in the By-Laws. Active Members enjoy all the benefits and privileges of full membership. If you are an active caller and would like to participate actively in CALLERLAB, consider this category.
- **Associate Member.** Associate Membership is open to any caller who: (a) Has not called an average of 50 dance events per year over the 3 most recent years; (b) Has not attended a CALLERLAB Convention or Mini-Lab; or (c) has not applied for or been approved as an Active Member under the provisions of the Alternate Involvement Requirement as stated in the By-Laws. Associate Members may serve on CALLERLAB committees and vote on committee business but they may not serve on the Board of Governors, vote in elections, or vote on resolutions or policies that affect CALLERLAB operations, policies, or procedures. If you have been calling for at least 3 years, but have not averaged 50 dance events per year, this category of membership is for you.
- **Apprentice Member.** This category is for newer callers who have been calling less than three years, regardless of the number of dances called during those three years. Apprentice Members may not serve on committees and have no vote.
- **Retired Member.** This category is for callers who have retired from calling but desire to remain in touch with CALLERLAB and the square dance activity. They must have been an Active Member for eight years, have attended a minimum of three conventions, and are no longer actively calling. Retired Members receive *DIRECTION*, but are not covered by a BMI/ASCAP license or insurance.
- **Licensee.** This category of membership is for those requiring only a BMI/ASCAP license. For additional information, please visit our [BMI/ASCAP licensing page](#). Licensees do not receive *DIRECTION*.

## Membership Benefits

- **Music Licensing.** Every US member is required to purchase the [BMI/ASCAP music license](#).
- **Insurance.** Active, Associate, and Apprentice Members in the US receive \$2,000,000 in [liability insurance coverage](#) - a necessity if you rent your own halls for dances. [Equipment insurance](#) is also available to our US members.
- **Newsletter.** Six times a year, you'll receive a copy of *DIRECTION*, our members-only newsletter. *DIRECTION* keep you current on CALLERLAB events, and there are articles about the square dance activity.
- **Our Convention.** Each year, we assemble for 3 days of discussions, training panels, and fellowship. The convention is an incredible experience and is a great way to recharge your batteries, hone your calling skill, and gather new ideas. The Convention is where the members help make policy decisions for the organization—a chance to affect the future of square dancing. We have provided [additional information on the convention on this website](#).

## Ready to Join?

If you are joining CALLERLAB for the first time, you will join as an Associate Member or an Apprentice Member. If you are otherwise eligible, you become an Active Member upon attending your first CALLERLAB Convention or Mini-Lab or upon approval as an Active Member under the provisions of the Alternate Involvement Requirement as stated in the By-Laws.

### CALLERLAB

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<http://www.callerlab.org>





Caller School in Oklahoma City, Oklahoma - June 21, 2003

## Board of Govenors Election Results







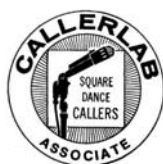


# CSD Medlemsliste pr. 02.12.2002

|                            |                               |                          |                               |               |               |
|----------------------------|-------------------------------|--------------------------|-------------------------------|---------------|---------------|
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Husk at få rettet eventuelle mangler, fejl eller ændringer hos Lars Foged



## CL Membership Report

Pr. den 11. november 2002 havde CALLERLAB i alt 1.902 medlemmer. Flere kommer til hver uge. Fordelingen ser således ud:

| Category            | US           | CAN       | OS         | I alt        |
|---------------------|--------------|-----------|------------|--------------|
| Active Members      | 798          | 37        | 162        | 997          |
| Life Members        | 8            | 0         | 0          | 8            |
| Retired Members     | 23           | 2         | 1          | 26           |
| Associate Members   | 659          | 15        | 42         | 716          |
| Apprentice Member   | 78           | 1         | 2          | 81           |
| Associate Licensees | 74           | 0         | 0          | 74           |
| <b>Total</b>        | <b>1.640</b> | <b>55</b> | <b>207</b> | <b>1.902</b> |

*Merry Christmas!*



**Berstyrelsen**  
ønsker alle  
en rigtig Glædelig Jul  
samt  
et lykkebringende Nytår



## Current Quarterly Selections Nov/Dec 2002

Quarterly Selections are provided as optional material for those callers and / or clubs that wish to include a workshop in their programs. Do not use a Quarterly Selection unless you walk it or workshop it first.

The current Advanced Quarterly Selections is:

|            |                    |
|------------|--------------------|
| MAINSTREAM | None               |
| PLUS       | None               |
| ADVANCED   | Double Down (1/01) |

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## Emphasis Calls, Nov/Dec 2002

|            |                  |
|------------|------------------|
| MAINSTREAM | Wheel Around     |
| PLUS       | 3/4 Tag the Line |

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Afskrift af CALLERLAB's direction November / December 2002

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Tallene i parentes (1/01) = måned/år  
callet er valgt som endten QS el. EC.

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### Husk opdatering af dine data på vor medlemsliste på internettet

Ændret adresse, teleoplysninger etc.  
Hvilke programmer underviser du i den indeværende sæson,  
og i hvilken klub / klubber?  
Hvilke programmer caller du?  
Hvilke arrangementer tager du?

**Alle ændringer sendes til Lars Foged**



[www.csd-denmark.org](http://www.csd-denmark.org) / [www.geocities.com/csd-denmark](http://www.geocities.com/csd-denmark)

CSD NewsLetter bliver udgivet af Callers' Society Denmark, og uddeles gratis til klubbens medlemmer.

Bladet udgives 4 gange årligt i månederne marts, juni, september og december. Oplag ca. 145 stk.

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eMail: [mf@fk.aarhus.dk](mailto:mf@fk.aarhus.dk) - eller  
[admin@csd-denmark.org](mailto:admin@csd-denmark.org)

Indlæg modtages gerne. Vær selv med til at præge bladet, så det kommer til at fremstå og leve op til dine egne forventninger og ønsker.

Send gerne en eMail. Du kan også sende en diskette tillige med en udskrift.

Bruger du ikke PC, så send teksten maskinskrevet, eller i letlæselig håndskrift.

Dedlines: 15/2, 15/5, 15/8, 15/11.

### Bestyrelse

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