

# CSD 3 / 2008 September NewsLetter



... for medlemmer af Callers' Society Denmark - Vol. 16

## Formandens ord

### Kære CSD medlem

Så er sommeren ved at være slut og square dansen skal til at starte på en ny sæson. Så jeg håber du er klar?

Siden sidste NewsLetter har vi afholdt Lynkursus. Der var 19 deltagere på A2 kurset – vi kunne desværre ikke gennemføre de andre kurser.

Vi blev desværre også nød til at aflyse kurset med Bronc, da der ikke var nok tilmeldinger. Vi forsøger at gennemføre det i september.

Som i sikkert har kunne følge i de sidste NewsLetter, har arbejdet for bestyrelsen ikke været helt nemt. Ligeledes snakkede jeg med store bogstaver på vores generalforsamling.

Dette bliver den sidste omgang "formandens ord" fra min side. Jeg har valgt at fratæde CSD som formand her i august 2008.

Denne beslutning har ikke været helt nem, men jeg føler ikke jeg kan forsætte på den måde som tingene har udviklet sig.

### Ekstraordinær generalforsamling

Søndag den 7. september 2008 kl 10.00

Join Hands' klublokaler  
Enggade 6A, 8700 Horsens

- Valg af dele af bestyrelsen, herunder bl.a. formand og kasserer.
- Diskussion omkring vedtægter

Se hele indkaldelsen på side 2

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

Normalt er jeg ikke en person der giver op og kaster håndklædet i ringen – men dette må jeg desværre gøre i dette tilfælde.

Jeg vil gerne her benytte lejligheden til at sige tak til alle medlemmerne i CSD for de år jeg har siddet i bestyrelsen. Ligeledes tak til bestyrelsen medlemmerne.

Jeg håber at der kan findes nye kræfter som kan sørge for at CSD kommer op på et godt og sundt aktivitetsniveau.

MVH  
Carsten Nielsen



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# Ekstraordinær Generalforsamling 2008

23. august 2008

## Indkaldelse til

### Ekstraordinær generalforsamling

i Callers' Society Denmark

**Søndag den 7. september 2008 kl. 10.00**

Afholdes i Join Hands klublokaler, Enggade 6A, 8700 Horsens.

#### Dagsorden:

#### Valg til dele af bestyrelsen, herunder bl.a. formand og kasserer.

■ Specielt gennem det sidste år i foreningen og i bestyrelsen, har der været problemer, som har vokset sig større og større. Formanden talte en del om dette på sidste generalforsamling og lagde ikke skjul på, at der meget hurtigt skulle ske synlige ændringer herpå. Ligeledes har dette været klart formuleret i bestyrelses-henseende. Tingene er desværre ikke lykkedes og har bevirket, at foreningen nu sidder uden formand og kasserer.

#### Diskussion omkring vedtægter.

■ Foreningens vedtægter siger ikke noget om, hvad der skal ske, hvis formand og kasserer forlader bestyrelsen. Flertallet i den tilbageværende bestyrelse har besluttet at indkalde til ekstraordinær generalforsamling for at forsøge at få løst de mest presserende beslutninger. Der skal findes personer, der kan arbejde målrettet i bestyrelsen frem til næste ordinære generalforsamling. Endvidere står, at et af bestyrelsesmedlemmerne skal redigere foreningsbladet. Dette kan også være en uheldig formulering/binding.

Da der ligeledes har været meget ringe deltagelse af foreningens medlemmer til de forskellige aktiviteter gennem de sidste par år (har ofte været Tordenskjolds soldater), har vi besluttet at drage foreningens medlemmer ind i beslutning omkring foreningens fremtid.

Vi håber meget på, at du vil komme og være med til at give dit besyv med.

Vi beder om tilkendegivelse inden den 4. september, om du kommer, med henblik på planlægning af det praktiske.

På "bestyrelsens" vegne

Ruth Pedersen  
Næstformand

Dette brev sendes til medlemmerne både via e-mail og almindelig brevpost

## NewsLetter udsendes elektronisk

Ønsker du alligevel at modtage NewsLetter i papirudgave,  
bedes du meddele dette til Ruth Pedersen.  
Telefon: 8664 2686 - eMail: ryle@tdcadsl.dk

# Attracting Younger Newer Dancers

56th National Square Dance Convention  
Charlotte, North Carolina June 29, 2007  
Attracting Younger Newer Dancers Panel  
By: Justin Russell

First off, I appreciate everyone coming to this panel, because it means you truly care about this activity and want to see it continue to the next generation. Young dancers are the future of this activity so recruiting and maintaining these dancers are crucial.

When you look at CALLERLAB; many of the Board of Governors and members of the Executive Committee started as youth dancers.

The information I use today comes from my own opinion, other youth dancers from across the country, and from surveys done by young callers.

## Questions Often Asked

- 1) **How did you get into square dancing?** An older couple from my church asked my family to come to lessons and for two years we said "no thank-you." We finally decided we would go once so they would quit asking, and we enjoyed it and stayed. It has been 6 years now.
- 2) **Why are you still square dancing / calling?** I have been calling for 5 years and have called in 13 states. I have also been to the last 4 National Conventions. I enjoy calling and meeting new people. Dancers have been extremely kind and supportive over the past 5 years.
- 3) **What do your friends think of square dancing?** All my friends know that I square dance and when I first tell new people I get the usual jokes, but my friends are really supportive.
- 4) **Is your family involved?** My Mom, Dad, Grandma, and Brother all took the class at the same time. My brother stopped when he entered college but the rest of us dance usually once a week.
- 5) **Are you friends involved?** A square of my friends were involved but between school, work, and other activities I am the only one still dancing. Now that I divide my time between Denver and Memphis, I have become involved with the Colorado Rocky Mountain Dancers, a group of young dancers.
- 6) **How have you balanced outside life and square dancing as a youth dancer?** I go through phases of being really involved and then taking a step back. The summer is a big time for me since I am out of school and can travel more.
- 7) **If you had to bring a friend into square dancing how would you do it?** I don't think there is an easy

way to attract new dancers because of the stereotypes that come with the name.

Usually it takes a couple times and after awhile my friends come around. In a survey one girl answered, "I started square dancing to have the right to make fun of it."

- 8) **How would you describe your experiences with "adults" in dancing? How had this impacted your and maybe your friends in continuing to dance?** Sadly, every youth has a story of being unwelcome into an adult group. Overall though I must say that square dancers are the nicest people and I am still in the activity because of friendships I have made.

## Recruiting

The key to having a successful club is recruiting. In the past we have only used friendship as a way to attracting dancers. Now if you are like me, everyone you know either square dances or has told you a hundred times no!

In a survey on the Yahoo! youth\_squares list everyone said they started because of parents, grandparents, or friends.

There has been other ways to recruit new dancers that were pretty successful. In CA, over 12,000 flyers were distributed through the schools. In NC, radio advertisement has been used to reach people who know nothing about the activity.

I believe a youth club in most areas isn't a realistic goal. "Old" callers can not recruit and attract youth dancers, but I believe there are other ways to accomplish that goal.

Family clubs are a good way to attract not only youth dancers but the parents as well. The teenagers who stick with it usually have other family members in the activity. (If it wasn't for my parents I probably wouldn't still be in the activity.)

## Square Dancing in Schools: Helpful or Harmful?

When I was in fifth grade we had a six-weeks devoted to dances. I remember learning the electric slide and trying to square dance.

It was a horrible experience because no one knew what they were doing. The caller was an old record and there

*Fortsættes på side 6 ...*



# Diverse

## Callerparade 2009



Program er under udarbejdelse

Indtegning foretages hos:

Ruth Pedersen  
ryle@tdcadsl.dk  
Telefon 8664 2686 / 3033 4389



Keep them Square Dancing  
and not Square Walking

## CALLERLAB Office Hours

### CALLERLAB

*The International Association of  
Square Cance Callers*

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

Kontortid: Mandag til fredag  
kl. 09.00-16.30 (Eastern Time)  
Telefon: 001 - 321-639-0039  
Fax: 001 - 321-639-0851  
eMail: CALLERLAB@aol.com  
Web site: www.callerlab.org

Executive Director: Jerry Reed  
Asst. Executive Dir.: Mike Callahan  
Office Mgr./Sec.: Gail Swindle  
Finance Admin: D. Robinson  
Office Support: John Swindle

## Standard Applications

CSD's Mainstream Standard Applications - Version 2.1 - kan downloades på:

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

## Byttecentral / Swap Shop

Her kan du efterlyse eller afsætte brugte Square Dance relaterede effekter. Der mangler emner!

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



## Program forkortelser

CALLERLAB Dance Programs og deres respektive forkortelser er:

■ Basic	B
■ Mainstream	MS
■ Plus	PL
■ Advanced 1	A1
■ Advanced 2	A2
■ Challenge 1	C1
■ Challenge 2	C2
■ Challenge 3A	C3A

## Udskiftningskort

### Square Rotation Cards

Ideelle til brug f.eks. i undervisningssituationer - eller ved mindre danse hvor der ikke er deltagere nok til at danne hele squares. Fair udskiftning, alle danser med alle.

Download dem på:

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

## Check Lists

Tjeklister for programmerne Basic, Mainstream, Plus, A1 og A2 kan downloades på:

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

## CSD Web-site

### Kontinuerlig opdatering af Medlemsfortegnelsen på Nettet

Hold dine data opdateret på CSD's Member Roster / Medlemsliste.

Både nye og gamle medlemmer opfordres til at sender opdateringer af deres data ind, således Rosteren kan fremstå så aktuel som mulig.

Send også gerne dit foto ind. Selvom du måske ikke kan lide at se dig selv på et foto, så kan alle andre.

Fotos er med til at gøre siden mere seværdig, og man kan lettere genkende hinanden, hvor medlemmer end måtte mødes, og dermed få en dialog i gang.

Uanset om man er helt ny i faget, eller man har stor erfaring med undervisning og calling, så vil det for alle være en god mulighed for også at lade omverden være orienteret - især med de rigtige data.

Send dine opdateringer og et billed pr. mail eller brev. Jo bedre billedkvalitet, jo bedre resultat.

Tilføjelser, opdateringer og fotos m.v. bliver indsat på web-sitet, i den rækkefølge de modtages.

Vær opmærksom på, at oplysninger kun vil blive rettet / tilføjet, såfremt du selv retter en skriftlig henvendelse omkring dine egne data.

Du kan ikke rette på andres vegne.

Vi arbejder på en løsning, hvor du på vor web site kan hente og udfylde en indmeldelsesblanket - eller foretage rettelser.

Tjek din profil på CSD's web site:  
[www.csd-denmark.dk](http://www.csd-denmark.dk)

Send dine ændringer pr. eMail til:

[member-roster@csd-denmark.dk](mailto:member-roster@csd-denmark.dk)

Max Fris  
redaktør

# Diverse

## MS på dansk

Udgave 1.05 pr. 01/2008 er lagt ud på vor web site i pdf-format, hvorfra de 52 sider kan downloades gratis.

Publikationen er lavet med den originale engelske tekst og den danske oversættelse, således man parallelt kan følge både den engelske og den danske tekst.

Interesserede kan også uanset medlemskab af CSD købe hæftet i en færdig printet udgave, dels som et enkelt eksemplar, eller med rabat ved køb af 10 stk. eller flere.

Kan rekvireres hos:

CSD v/ Ruth Pedersen  
Rylevej 1, Hjarbæk, 8831 Løgstrup  
Tel 8664 2686  
ryle@tdcadsl.dk

## New Song & Dance Routine Brochure

The CALLERLAB Foundation for the Preservation and Promotion of Square Dancing is pleased to announce the availability of the revised „New Song and Dance Routine“ brochure.

The price for the brochures is \$15.00 per hundred, plus postage or shipping charges. Brochures are shipped by UPS whenever possible.

They are available in a fan-fold with a blank panel for adding your own local information or you can now order them „flat“ for printing by a professional printer or on your home computer.

Nearly 1,000,000 of these deluxe brochures have been distributed world wide. They have proven to be a very effective tool for recruiting new dancers.

Please Contact John at

johnCALLERLAB@aol.com or  
(1-800) 331-2577 to place an order.



## Starter Kit for Newer Callers

A „Starter Kit for Newer Callers“, produced by the Caller Training Committee, is available from the Home Office. The kit contains information important to new and relatively new callers. If you are involved in the training of new callers, you should strongly encourage them to purchase their own copy of this manual.

Those of you who are involved with local caller association training programs may also wish to add this informative manual to your library

The manual includes the Formations and Arrangement charts as well as common definitions currently in use by most callers. It also includes many CALLERLAB papers on such topics as Music, Smooth Body Flow, Helper Words for Callers, Timing, Modules, Mental Image, Sight Calling, Code of Ethics, two papers dealing with Degree of Difficulty, Reference Sources and the two Standard Application booklets on Basic / Mainstream and Plus.

A list of the CALLERLAB Accredited Caller-Coaches is included, as well as information on available scholarships.

The manual is arranged and published in spiral bound or three hole punch format.

Cost is \$22.00.

## US National Conventions

58th National Square Dance Convention in Long Beach, California.  
June 24-27, 2009.  
[www.58nsdc.com](http://www.58nsdc.com)

59th National Square Dance Convention in Louisville, Kentucky.  
June 23-26, 2010.  
[www.59thnsdc.com](http://www.59thnsdc.com)

60th National Square Dance Convention in Detroit, Michigan.  
June 22-25, 2011.  
[www.60nsdc.com](http://www.60nsdc.com)

61st National Square Dance Convention in Spokane, Washington.  
June 27-30 2012.  
[www.61nsdc.com](http://www.61nsdc.com)



**Keep them Square Dancing and not Square Walking**

## CALLERLAB Conventions

April 6-8, 2009  
Kansas City,  
Missouri, USA  
This years theme: „Show Me“.

March 29-31, 2010  
Niagara Falls,  
NY State, USA

April 18-20, 2011  
US West



Der var i alt ca. 250 deltagere til CALLERLAB Convention i 2008



... fortsat fra side 3 (Attracting Younger Newer Dancers)

was no excitement in his voice. The PE teachers did not care about the activity so it gave square dancing a bad image.

Even today when I try to invite non-dancers. I hear the same story, "I tried that in elementary school and it wasn't my thing." On the other hand, there has been some successful stories about callers going into the schools and teaching square dances to students.

Clark Baker, an amazing caller from MA, goes and teaches seventh graders in gym class using contemporary music. Even if he doesn't get a mainstream dancer from that group, he at least showed the students a positive image of square dancing.

### Music

Music has become a debate within the activity over whether to stay "traditional" or to become more contemporary and I say the answer is YES!

While I am not a big fan of "Turkey in the Straw" some dancers / callers really like it. I like to use modern music but an entire night of techno is not enjoyable either.

As callers we should learn to use a variety of music. I was trying to avoid corny phrases but: Be the Best you can be! If you are more comfortable performing traditional songs then DO IT!

Young dancers will respond more to a caller who is in his element than one who is frontin'. (Frontin' is slang for trying to be something you aren't.)

In a survey taken at the 2003 National Square Dance Convention in OK City, 50 teenagers were asked what their favorite singing calls were. You may be surprised to see that some of these songs are "classics."

- 1.) Pink Cadillac
- 2.) Fisherman's Luck
- 3.) Light the Candles
- 4.) Neutron Dance
- 5.) Who's Your Daddy
- 6.) Devil Went Down to GA
- 7.) Butterfly Kisses
- 8.) Will It Go Around in Circles?
- 9.) Good Night Sweetheart
- 10.) Friends in Low Places
- 11.) Sold
- 12.) Sweet Country Music
- 13.) Old Time Rock and Roll
- 14.) American Pie
- 15.) Amarillo By Morning

In another poll taken from Yahoo! youth\_squares the following were top choices:

- 1.) Pink Cadillac
- 2.) Sweet Home Alabama

- 3.) Want to Talk about Me
- 4.) Sold
- 5.) Living Next Door to Alice

As you can see, whether traditional or contemporary, young dancers want something with a lot of energy.

I have found that the youth / young dancers open enough to try square dancing will also be open-minded about music.

### Square Dance Attire

This has been an issue that I get asked about the most.

What I think about the dress code?



My answer is, "I didn't like it in high school and I don't like it on the dance floor." Now, I am not against square dance clothes!

As a caller, I love looking out and seeing a floor of dancers wearing matching colors with their partners. I just don't believe it should be required. Square Dancing is a hobby and I want to be able to go from school to a dance without having to change into a "costume".

While many dancers enjoy it, I do not believe it should be required because in doing so we are eliminating future dancers from the start.

And I never think it is appropriate to ask a dancer to leave the floor just because they are not wearing proper square dance attire. That is ridiculous and the people who do it are killing the activity.

### Why Do We Dance?

This seems like a simple question... we dance to have fun!

Then the next question is: what is fun for you?

My idea of a perfect square dance is: casual clothes, DBD Plus, sink or float!

Now, I know that is only my idea of a great dance. Others want a relaxed atmosphere, time to socialize, good music, a lot of food. So, sit down with club members, ask what kind of club they want to be? There is a middle ground that will be something everyone will enjoy!

*I want to say thank-you to Kristy Jacobs and Sarah Reigelhaupt-Herzig for letting me use their surveys in my presentation.*

# CSD Medlems Aktiviteter og Kurser

## CSD Caller School Experienced Callers

Fredag den 19. - søndag den 21. september 2008

**Caller Coach:** Bronc Wise  
**Sted:** Motel Spar 10, 8800 Viborg  
**Pris:** Kr. 1.350 (efter DGI-tilskud)  
**Inkl.:** Forplejning og logi  
**Antal:** 8 deltagere  
**Forkundskab:** Intermediate Part 3 - eller tilsvarende  
**DGI Kursusnr:** 2008 23 47 3000  
**Tilmelding:** [www.dgi.dk](http://www.dgi.dk)

## CSD CallerTræf

Fredag den 17. - søndag den 19. oktober 2008

**Sted:** Motel Spar 10, 8800 Viborg  
**Pris:**  
**Inkl.:** Forplejning og logi  
Drikkevare skal købes på motellet  
**Deltagere:** For callere og partnere  
Partnerprogram laves

## CSD Caller School Inspirations og Square-Control II

Fredag den 07. - søndag den 09. november 2008

**Caller Coach:** Søren Lindergaard  
**Sted:** Motel Spar 10, 8800 Viborg  
**Pris:** Kr. 900  
**Inkl.:** Forplejning og logi  
**Antal:** 8 deltagere  
**Indhold:** Kontrol over Squaren. Sværhedsgrad i calling. Individuel hjælp til den enkelte caller. Undervisnings teknik. Flere Get-Out stationer udover Lead Right og Left Box, Zero Box, Zero Line. Opbygning af Get Outs og præsentation af samme. Redskaber til at flytte danserne. Timing i Get Outs. Flow.  
**Forkundskab:** Minimum Intermediate Part 3 - eller tilsvarende + Square Control I



## CSD PC-kursus

Hvordan indspiller og redigerer jeg musik

Løndag i efteråret 2008 kl. 10.00-17.00

**Coach:** Carsten Nielsen  
**Sted:** Viborg eller Stoholm  
**Pris:** Kr. 500  
**Inkl.:** Frokost  
**Minimum:** 8 deltagere

Kontakt Ruth for nærmere info

## CSD Caller School Inspirations og Square-Control I

Fredag den 30. jan. - søndag den 01. februar 2008

**Caller Coach:** Søren Lindergaard  
**Sted:** Viborg - / Stoholm-området  
**Pris:** Kr. 900  
**Inkl.:** Forplejning og logi  
**Antal:** 8 deltagere  
**Indhold:** Kontrol over Squaren. Sværhedsgrad i calling. Individuel hjælp til den enkelte caller. Undervisnings teknik. Flere Get-Out stationer udover Lead Right og Left Box, Zero Box, Zero Line. Opbygning af Get Outs og præsentation af samme. Redskaber til at flytte danserne. Timing i Get Outs. Flow.  
**Forkundskab:** Minimum Intermediate Part 3 - eller tilsvarende

## Information

Vi har netop fået kursusaftale på plads med DGI. Dvs. at kurserne fremover afholdes i DGI regi.

Vi bestemmer stadig indholdet og opretter kurserne på DGI's hjemmeside. DGI giver tilskud til kurserne, hvilket indebærer, at vi kan afholde kurserne under komfortable forhold.

Dette indebærer også, at I fremover skal tilmelde jer kurserne på DGI's hjemmeside. På nuværende tidspunkt, har vi kun modtaget kursusnummer på Bronc Wise kurset i september. De øvrige følger snarest. I og med at kurserne ligger i DGI regi, er de åbne for at andre end CSD callere kan deltage.

## Tilmelding og information

Næstformand, Ruth Pedersen, Tel 8664 2686, eMail [ryle@tdcadsl.dk](mailto:ryle@tdcadsl.dk)

# CSD Aktiviteter og Kurser under planlægning

## CSD Sangkursus

Forår og efterår 2009

**Coach:** Lene Rom  
**Sted:** Ikke fastsat  
**Pris:** Kr. 500  
**Inkl.:** Frokost  
**Antal:** 8 deltagere

## CSD Caller School Beginners - Part I

Forår 2009

**Caller Coach:** Ikke fastsat  
**Sted:** Ikke fastsat  
**Pris:** Kr. 900  
**Inkl.:** Forplejning og logi  
**Antal:** 8 deltagere  
**Forkundskab:** Danse Mainstream solidt

## CSD PC-kursus

i „Poul Eriks Player“

Forår 2009

**Coach:** Poul Erik Sørensen  
**Sted:** Ikke fastsat  
**Pris:** Kr. 500  
**Inkl.:** Frokost  
**Minimum:** 8 deltagere



CSD  
Caller School  
NewsLetter  
WebSite  
Callerparade  
Summer Dance  
Caller Træf

Ret til ændringer forbeholdes.

Mangler du et kursus - eller har du forslag til et helt nyt kursus, hører vi meget gerne fra dig.

## Information

Næstformand, Ruth Pedersen, Tel 8664 2686, eMail ryle@tdcadsl.dk

## Post-Convention Vote Result 2008

Following the 2008 CALLERLAB Convention, 885 ballots were mailed to eligible voting members, asking whether or not the action taken at the 2008 CALLERLAB Convention should be rescinded (overturned). The results of the convention action were reported in the minutes of the Annual Meeting which were mailed to all members with the F lash 2008 issue of DIRECTION.

The bylaws specify that a minimum of one-third of the mailed ballots (this year 295) must be returned in order to constitute a quorum for mail ballots. Additionally, two-thirds of those responding must vote to rescind the vote taken at the convention or the vote will stand as taken.

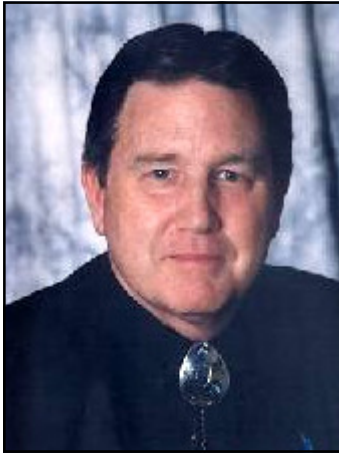
The MOTIONS printed below were presented to the membership during the 2008 Annual Meeting on Wednesday, March 19, 2008. All three MOTIONS were approved by the Membership at the meeting and were submitted to the Voting Members by mail ballot. Of the 885 ballots mailed, 268 valid ballots were returned by the May 31, 2008 deadline. Therefore, the number of ballots returned is not sufficient to constitute a quorum and the votes taken at the 2008 CALLERLAB Convention stand as approved at the convention.

The following MOTIONS stand as approved by the Voting Members at the 2008 Annual Meeting of the Members:

- 1) BE IT RESOLVED, that the current CALLERLAB Dress Code for Members be replaced with the following:  
“DRESS CODE - All callers should recognize that their attire and appearance at any event sets an example for dancers and others in the profession. We are in the business of entertainment and audiences will hold us to a higher standard.  
Our attire may reflect our individual style, but the idea of "dress for success" always applies. Consideration and respect should be given to the type of event in which a caller is participating. Proper dress should be neat, clean, and professional.”
- 2) BE IT RESOLVED, That the Executive Committee be given the responsibility for assigning total responsibility for the maintenance and approval of changes to Formation Pictograms and the Formations/Arrangements Charts.
- 3) BE IT RESOLVED, that the Glossary Document be retired, no longer updated, and be placed into an archive as an historical document.



# CALLERLAB Chairman's Article



**JOHN MARSHALL,  
CHAIRMAN**

This being my inaugural article for *DIRECTION* I believe it is proper for me to share with you something of my goals for CALLERLAB, my hopes for square dancing and a bit about what our organization has been doing since our convention in Los Angeles.

As many of you are aware there are 2 Mini-Labs scheduled for 2008. Each is scheduled in conjunction with the National Square Dance Conventions in Australia and Canada.

In June the Australian National was held outside of Brisbane and counted more than 1,000 attendees from Australia, New Zealand, Japan, Canada and the US. They danced the CALLERLAB Mainstream, Plus and Advanced programs, and did so quite well.

The Mini-Lab was held in an area named Coolangatta and included approximately 55 callers and many partners. CALLERLAB's invited representatives were **Jerry Reed**, for the Home Office, **Tim Marriner**, for the Board of Governors, and myself as the current CALLERLAB Chairman.

Happily each of us was able to have our wives, Del, Donna and Mary, travel with us to the Mini-Lab convention. As a point of information, the hosting Mini-Lab pays the economy airfare for each requested CALLERLAB individual representative; in addition they pay for the couples' food and lodging convention package. The couples themselves pay all other expenses.

The organizers did a fine job of running a very successful event. The panels and interest sessions were staffed by a number of very fine Australian callers along with Jerry, Tim and myself. I'm pleased to report that CALLERLAB has had its membership increased by a dozen or more active Australian and New Zealand callers.

By the time you read this, the Canadian Mini-Lab and National Convention will also be over and I will fill you in on that in the next issue of *DIRECTION*.

In June I represented CALLERLAB at the ROUNDALAB Convention. This was a great experience during which I was made to feel more than welcome, gained a better understanding of our mutual concerns and hopefully strengthened the relationship between our two great organizations.

During the US National Square Dance Convention in

Wichita KS, CALLERLAB provided staffing for a number of the education panels, and the Home Office once again set up and staffed our vendor booth. They are an amazingly dedicated and effective group of fine people.

While no one has the perfect answer for how to rejuvenate square dancing, we are seeing bright spots of success.

I believe there is no one solution, but if each of us continues to do what works in their area, and those who are willing to experiment continue to try different ideas, we will begin to regain dancer population.

At times we get discouraged and it's harder to keep plugging away. Please don't give in to discouraging results or even failed attempts to bring in new dancers. Try again, make sure your current dancers don't give up, and check-out Winning Ways on the CALLERLAB web site for different, tried and true, approaches to gaining new dancers.

If as leaders we give up, coast along, or present a negative attitude (always bemoaning "how good it was in the old days") we're sure to fail. Our most important job is to keep trying, keep the fun, and keep the faith. We must each make sure that we are having a good time as well.

Always remember, everything we do for the dancers does make a positive difference in their lives and in ours!

Now for CALLERLAB, I find myself with a unique opportunity, having been reelected to the Chairmanship along with the reelection of the same Executive Committee members for the 2009-2010 year; we now have almost 2 years to achieve a set of commonly agreed upon goals.

One of my most important goals is to grow our membership. To that end, I'm looking for ways to "add value" to being a member of CALLERLAB.

I'm requesting and welcoming any and all suggestions as to what the Board of Governors, Executive Committee, Home Office, and General Membership might do to make being a member of CALLERLAB more valuable to you and to others who don't yet belong, as well as for those who have not renewed their membership.

Let us hear from you.

If you happen to be reading this, and are not a member, I want to hear from you as well.

I can be reached via the home office or by email at [jmclub@comcast.net](mailto:jmclub@comcast.net).

Please help me with this effort.



# CALLERLAB Informations

## 56th NSDC Donation

During the 2008 CALLERLAB Convention in Los Angeles, the Foundation received a donation from the 56th National Square Dance Convention (NSDC).

**Wayne and Janice Bowman**, General Chairman, presented Chairman **Tim Marriner** with a check for \$10,000. This very generous donation will help support the goals and purpose of The Foundation. Donations are used to provide funds for marketing research, financial assistance for caller education, and promotion of square dancing through other organizations.

We thank the 56th NSDC for this very generous donation and their continued support of The Foundation.

For further details and information contact The Foundation, 467 Forest Ave., Suite 118, Cocoa, FL 32922; phone 1-800-331-2577 or Email Foundation-CALLAB@aol.com.

## Glossary Document listed as historical

The Glossary document has been designated as a *Historical Document*. The Glossary is now posted on the web site.

## Latest Multi-Cycle Document posted

We are pleased to announce the latest version of the Multi-Cycle Lesson Plan has been posted on the web site.



## Formation Pictograms updated

In 1980 CALLERLAB established the identification of numerous Formations which can be created using Modern Western Square Dancing choreography.

These Formations were presented on a document titled Formations Pictograms. The Formations identified and presented were by no means all the possible Formations; they merely represented many of the most popular.

We are now pleased to announce the Formations Pictograms have been updated and are now available through the Home Office and on the web site.

## ARC History updated

In the Flash 2008 issue of *DIRECTION* we reported the results of the recent voting by the Applications Review Committee (ARC) on several questions which had been submitted for review.

The questions were regarding the following calls:

All Eight Circulate, Coordinate, CrossFire, Relay The Deucey, Spin Chain Thru, Spin Chain The Gears, Spin Chain and Exchange The Gears, Chain Reaction, Transfer The Column, All 8 Turn and Deal, Checkmate The Column, All 4 Couples DoSaDo, All 4 Couples Box The Gnat, and All 8 Spin Chain Thru.

We are pleased to announce the document with the history of past ARC actions has been updated and is now available through the Home Office.

The document has been posted on the web site.

## Experimental (Proposed) MS teaching order review

Enclosed in the issue of *DIRECTION* is a copy of an Experimental (Proposed) Mainstream Teaching Order.

This teaching order was developed by the Mainstream Teaching Order Ad-Hoc Committee using CALLERLAB's *Teaching Order Design Principles* which considers Formations, Analyzing Individual Calls, Call Sequences, Dancing and the Dance Environment and Teaching Process and Review.

The Proposed Teaching Order and the design principles document are posted on the CALLERLAB web site.

You are encouraged to review and try this Experimental Teaching Order.

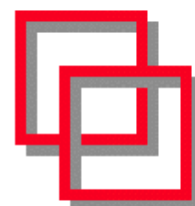
Please submit comments to **Tom Rudebock** [trudesdc@localnet.com](mailto:trudesdc@localnet.com) and **Lanny Weakland** [sqemup@netzero.net](mailto:sqemup@netzero.net).

## New CALLERLAB Web Site

We are very pleased to announce the new and improved CALLERLAB web site is now online.

The URL ([www.callerlab.org](http://www.callerlab.org)) has not changed.

The new site has been reformatted and the navigation has been revised.



**Keep them Square Dancing and not Square Walking**

# Calling for Youth

By Kristy Jacobs

Youth dancers are the future of square dancing.

They may be future callers, club leaders, or festival directors. In fact, every current member of the Executive Committee of CALLERLAB and over half of the current board began as youth dancers.

Recruiting youth dancers is essential to keeping our activity alive, but just as important is retaining the dancers we already have. This is a hard task.

Youth dancers are busy with school, activities, family, friends and a lot more. The only way to keep them involved in square dancing is to make sure they have fun!

## Tips for youth club callers

- **Teach square dance etiquette.**

Don't assume that your dancers will know how to act at a square dance. Especially those who don't have family members in the activity may have no idea how to act, and no one but you to guide them.

Teach them to square up when the music starts, to applaud at the end of a tip, to thank everyone in their square, etc.

Keep an eye on your dancers at festival and conventions. It is important that they know they are representing all youth dancers when they are traveling.

- **Organize visits to adult clubs.**

Not only will they impress the adult dancers; your youth dancers will begin to feel more comfortable dancing with adults. This will help make the transition from youth dancer to adult dancer much easier on them.

It may also help to change the attitude that many dancers have towards youth dancers.

- **Involve your dancers in the organization and running of their club.**

Make sure they know that their ideas and feelings count.

- **Keep parents involved.**

Encourage them to support their kids in this activity. They should be able to trust you with their children.

Also, remember that parents who don't dance could easily be recruited to your adult clubs.

- **Take a personal interest in your dancers.**

They should feel comfortable coming to you with any problems they may have. A relationship should be established so that you are able to tell them if

their behavior is inappropriate.

If you are not dedicated to your youth dancers, you are doing them a disservice.

If you really care, you can help ensure that they will want to stay involved in square dancing.

## Tips for all callers

### Be Patient

- Remember that many of these dancers are young and inexperienced. They may have just learned to dance, they may be dancing for the first time without their parents, or they may have only danced to their club caller.
- Help dancers with calls or figures they are having problems with. If they feel like they can't get it right, they'll get frustrated and want to quit. Help them to succeed.
- Don't be surprised if youth dancers seem to want to do more socializing than dancing. Socializing is a huge part of the activity to them, even more so than it is to adult dancers.

### Correct any behavioral problems in private.

- Never scold a dancer from the stage. They are easily embarrassed. Speak to them privately, or speak to another adult who they know and would feel comfortable talking to.
- If you do choose to speak to the dancer yourself, be calm. Assume that the dancer is acting this way because they don't know any better. Gently explain what they have done wrong and what they should do in the future.

### Interact on and off the stage.

- Youth dancers appreciate callers who take an interest in their lives. Talk and joke with them between tips and feel free to make comments over the microphone as well. They'll love you if you make them laugh.

Just be sure not to say anything that might embarrass them or hurt their feelings.

- Be available if a dancer is having a problem and needs help or someone to talk to.

### Choreography does not have to be basic.

- Most youth dancers like to be challenged. Just be sure that the dancers are capable of executing the material you're calling.

If you have a floor of experienced youth dancers, go ahead and challenge them.

**Music choice doesn't have to be a source of anxiety.**

- Don't think you have to play the newest, hippest song.

If you're not comfortable performing a certain singing call, don't do it! Stay within your comfort zone and use music that accentuates your strengths.

- You may be surprised to find that almost any singing call that is popular with adult dancers will probably be popular with youth dancers as well.

I took a survey of about 50 youth dancers in my area and at the National Convention in Oklahoma.

**Here are the 15 singing calls they said were their favorites**

1. Pink Cadillac
2. Fisherman's Luck
3. Light the Candles
4. Neutron Dance
5. Who's your Daddy?
6. Devil Went down to Georgia
7. Butterfly Kisses
8. Will it go Round in Circles?
9. Good Night Sweetheart
10. Friends in Low Places
11. Sold
12. Sweet County Music
13. Old Time Rock and Roll
14. American Pie
15. Amarillo By Morning

- Play a variety of music. Very often, especially at the National Conventions, youth dancers hear the same music over and over again.

**And most importantly ...**

Have fun!

- Youth dancers will appreciate the fact that you're enjoying yourself and that you really want to be there.

Unfortunately, many callers have a bad attitude towards youth dancers and it shows.

Just the fact that you're having fun will make a big difference!

*(presented at CALLERLAB 2004)*



## About Jim Mayo

Jim Mayo has been calling square dances for more than 50 years. He calls regularly for clubs in his home area of New England and travels to call for festivals, weekends and clubs throughout the North American Continent. His club calling includes programs from party dances through Mainstream to Advanced.

The teaching of callers has been an important aspect of Jim's experience also. He is accredited by CALLERLAB as a Caller Coach and was chairman of the Caller Training Committee and editor of the Caller Training Technical Supplement to the CALLERLAB Curriculum Guideline.

During more than forty years of teaching callers he has helped many of the callers in his home area get started. He has been on the staff of clinics, institutes and caller's schools throughout this country and in Canada, Europe, New Zealand and Australia.

Jim is particularly noted for his knowledge and teaching skill in the areas of voice use, smooth dancing and timing. His own calling reflects these specialties in the musical style and the uninterrupted flow of the dance action.

Jim has been active in the organizational aspects of square dance calling. He helped form the Tri-State Callers' Association and was one of the founding members of the New England Council of Caller's Associations, an organization he served in every office.

He has been the Chairman of the New England Co-op Committee, a coordinating group of dancers, callers and round dance cuer organizations. Jim also served CALLERLAB from 1975 to 1977 as its first Chairman, was re-elected Chairman in 2001 and is currently a member of the Board of Governors of this international association of square dance callers.

Jim's involvement in square dancing has been recognized by membership in the Sets in Order ASD Hall of Fame, The New England Square Dance Foundation Hall of Fame, award of the CALLERLAB Milestone Award and Gold Card Lifetime membership. Jim and JoAnn together were given the New England area's Yankee Clipper award in April 1993 for lifelong and contribution to the square dance activity.

Jim's book Step By Step Through Modern Square Dance History was published in 2003. This is the only book that has yet been written about the history of modern western square dancing. It describes the development of this special and extremely popular recreation from its traditional roots through extraordinary growth in the last half of the 20th century.



Er set til \$10 på [http://product.half.ebay.com/\\_W0QQtgZinfoQQprZ30219487](http://product.half.ebay.com/_W0QQtgZinfoQQprZ30219487)



## Comment by Jim Mayo



*Northeast Square Dancer,  
July - August 2008*

I just came home from the 50th NESRDC. It was an outstanding convention and it seemed that most of the folks there were having a great time.

Often at these (and other) conventions I come away thinking that the dancing could be a lot better if most callers worked a bit harder at their craft. This one was not different for the most part but there was one outstanding exception.

I share the view of many that we have made modern western square dancing too complicated so I went to the "Take No Prisoners" PLUS session expecting to see the dancers struggling with material that was unnecessarily complicated and beyond their ability. I was pleasantly surprised as I watched Ted Lizotte do the best job of calling that I have seen in at least a couple of decades.

The choreography was, indeed, beyond the usual ability of most of the dancers there. But Ted called with such skill that they were able to succeed and, for the most part, to do it with smooth and accurate execution.

He chose the material perfectly, called it with near flawless timing and was able to offer the extra helping words and fractional second timing adjustments that made it possible for the dancers to succeed way beyond what they could have done with "ordinary" calling.

The figures he was calling were very challenging. He did many of the PLUS calls in fractions and in unusual directions and combinations that few dancers ever encounter.

The reason the dancers were able to succeed was that Ted put the calls together so that each action flowed smoothly into the next. If the dancers did what felt "right" it probably was and that made many successful with material that, in the hands of nearly every other caller, would have crashed the floor repeatedly.

This experience leaves me thinking again about how we got to where we are. Clearly a skilled caller working with dancers who are interested in stretching their ability can make the experience fun. These were the dancers willing to turn out at 10:00 AM for a program labeled "Take No Prisoners." They were probably more committed than most. As I watched more dancing through the rest of the day I saw many callers do a good job.

There were many experienced callers there. Their job was to call less challenging material to dancers who were on the floor to enjoy each other at least as much as the dancing. New England callers are, on average, better than

most. They mostly kept the dancers happy and having a good time.

Unfortunately, there were also some callers who didn't do their job as well. I saw callers reading their calls and many whose timing left an extra beat or two between many of the actions. There were times when the caller's choice of words was not helpful at best and often was confusing.

In the hands of a good caller with committed dancers even the complexity we have built into our dancing can be smooth, comfortable and very satisfying. Few of us can even approach the skill I saw Ted use but some could work harder to be sure they do the best job they can.

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*Northeast Square Dancer, September 2008*

At a recent meeting I was asked to report on what CALLERLAB has been doing. I told the group about publication of the first part of the revised definitions of the Mainstream Program calls. This first part covers about 30 of the 68 calls on the MS Program. The entire set of definitions can be viewed on (and downloaded from) the CALLERLAB web site, [www.callerlab.org](http://www.callerlab.org).

The revised definitions are being worked out by a committee under the leadership of New England's own Clark Baker. It is a huge project and even to complete this first part has taken several years. Now that the first "new" definitions have been published there have been many criticisms. That probably happens with anything new but in this case many folks find these definitions incredibly complex. In my report I observed that the complexity is not the fault of the committee. It has been created over more than 50 years of modern western square dancing (MWSD) by us, callers and dancers together.

We started the process back in the 1940's when some dancers unwilling to wait their turn to be "active" in a visiting couple dance started doing the active part before their turn. We've been revising square dancing ever since.

For a couple of decades we made it more "interesting" by inventing new calls. Then in 1975/6 we standardized the call list and over the next decade pretty much stopped adding new calls. To keep it "interesting" we then started looking for new ways to do the calls we had accepted as the standard list.

We succeeded in that way more than we could have guessed we would. With the help of technically minded callers and dancers all over the world we now do many of our calls inside out and backwards, in fractions and with any combination of he's and she's. We're bored with just dancing so we've found more ways to do each of the calls

*Fortsættes på side 15 ...*



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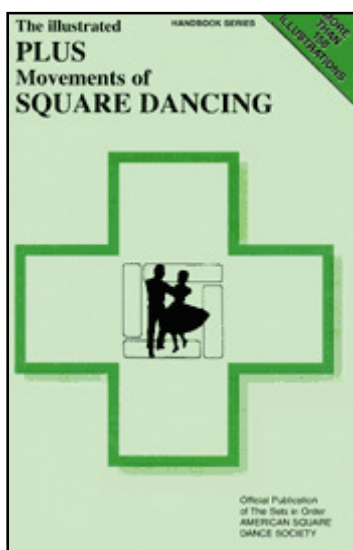


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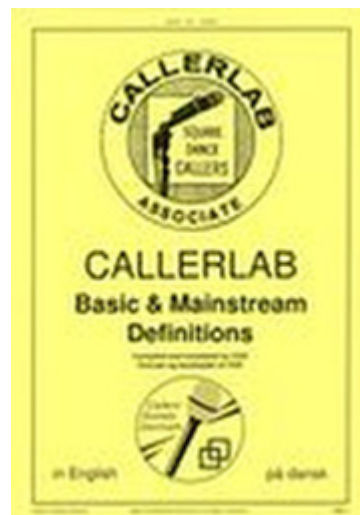
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More than 150 illustrations



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

# Two Wings of the Square Dance Bird

By Ed Foote



## An ancient proverb says:

"Two wings of the bird: right heart and right method. A bird cannot fly with only one wing."

In square dancing virtually everyone has the RIGHT HEART, which means the desire to be successful, dance well, and avoid breaking down.

Unfortunately, RIGHT METHOD leaves much to be desired.

RIGHT METHOD consists of two parts: (A) knowing call definitions and (B) knowing how to dance, which means knowing how to move one's body through the square.

Most dancers realize it is important to know call definitions, but for some reason they do not think about them.

Dancers assume that because they have danced a call several times, they will automatically remember the definition, and this is just not true.

The problem is compounded by callers. Many callers only use a call from one position, so dancers get a warped view of the definition.

For example, dancers may think the definition of Spin the Top is: "Swing half, girls cast 3/4 and the boys move up," because many callers only call it from waves starting with the boys in the center.

Callers further compound the problem by excessive and incessant directional cuing of definitions. Cuing is fine, but some callers do this so much that the dancers say: "I don't have to know definitions, because the caller will always talk me through." Then dancers wonder why they break down.

Dancers and callers share equal blame here: dancers because they never think about definitions, and callers for the reasons named.

A GENERAL RULE OF THUMB FOR DANCERS IS: "If you cannot verbalize the definition of a call, you probably do not know the call."

This results in people being dependent on watching other dancers to know what to do and where to go. This will cause dancers to break down many squares, but it is never their fault (they claim), because the person they were watching made a mistake so they are to blame.

This type of convoluted logic is rampant throughout square

dancing.

On the other hand, dancers can know all the definitions, but if they do not control their bodies in the square, breakdowns result. The most important rules here are: (1) take hands immediately after each call is completed, and (2) keep sets small.

These two rules have been heard by everyone, so why do most dancers ignore them? Because they do not THINK about them!

Dancers hear these rules and say: "That's nice, I agree," and then totally forget about these rules until they hear them again, whereupon they say: "That's nice, I agree," etc.

If dancers reminded themselves about these two rules every time they square up, breakdowns would be greatly reduced. Soon dancers could stop thinking about these rules, because they would become automatic.

But nothing becomes automatic unless you think about it for a while initially, and dancers are not thinking about these two rules.

Two wings of the bird, and most dancers are flying on one wing. This is why so many squares flap around with low success rates and produce a product that is not SQUARE DANCING but rather is SQUARE STAGGERING.

Dancers who do use both wings find that they soar, and the resulting fun and boundless joy they experience is what square dancing is truly meant to be.

*Northeast Square Dancer  
June 2008*

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... fortsat fra side 13 (Comment by Jim Mayo)

than any of us would have thought possible back when the first set of definitions was written in the early 1980's.

The new definitions are an attempt to document all the ways we now use calls and the rules and conventions that we have built into MWSD that go beyond a simple description of the action. This is complicated by the fact that our activity is now enjoyed by dancers all over the world many of whom do not speak English. In addition to those who just like to move with the music in the company of other people, we now have perhaps a majority of dancers who enjoy complexity and look for the challenge of doing calls in different ways.

If, when you read the definitions you find them a bit confusing, don't blame the Definitions Committee. They didn't create the complexity. All they did was try to write down what we have created.

# ARC Actions - Press Release

The Applications review Committee (ARC) Action History document has been updated the updated document (Rev H, dated July 30, 2008) has been posted on the CALLERLAB web site under "General Documents"

<http://www.callerlab.org/Default.aspx?TabId=737>

The information from Jon Jones, ARC Chairman and Jerry Story, ARC Vice Chairman is printed below.

The Applications Review Committee (ARC) was formed in 1998 as a sub-committee under the Choreographic Application Committee.

Later it was designated as a CALLERLAB Standing Committee.

The purpose and charge of this committee is to review the proper or improper use of square dance calls.

Caller and dancers may submit questions concerning proper or improper application of calls to:

Jon Jones - 1523 Bluebonnet Tr. - Arlington, TX 76013-5009 or E-mail: [JonJonesSDC@aol.com](mailto:JonJonesSDC@aol.com), or to the CALLERLAB office or E-mail: [CALLERLAB@aol.com](mailto:CALLERLAB@aol.com)

## Here is the Information from Jon Jones:

The Applications Review Committee has completed the review of three application questions that are listed below and are ready for publication.

### 1. The formation is Alamo Ring. The arrangement is boys adjacent and girls adjacent, all with right hands joined. The call given was Boys Run. (the caller intended for the boys to trade)

Question: Does this application comply with the CALLERLAB written Basic definition?

The committee voted this to be improper as there are no inactive dancers to run around. The call should simply be "Boys Trade."

### 2. From a Completed Double Pass Thru formation, with zero arrangement, the calls given were Girls Peel Off and Transfer The Column.

Question: Does this application comply with the CALLERLAB written A-1 definition for Transfer the Column?

ARC voted this to be an improper application. After the girls Peel Off, the Column does not exist any longer to describe the action of all four in the original column.

### 3. The formation is Ends Out Inverted Lines and the call given was Mini-Busy.

Question: Does this application comply with the CALLERLAB written A-2 definition?

The committee voted this to be improper. There is no couple facing out in the line and the extend in the center is not proper.

The ARC also added some stipulations to their procedures as follows:

"First of all, the ARC will review ALL application questions through the lens of said call's program of origin ONLY (the program where the call is currently listed).

Occasionally, extended applications take on a greater dynamic beyond the program listings. In these situations, the ARC will rule in which program, if any, the extended application would be proper.

Advanced and Challenge concepts, formations and call applications from incomplete or phantom formations would not be proper at MS and Plus without a detailed explanation and a thorough workshop.

The committee must be very careful to NOT approve call applications that would, in any way, cause damage to the MS and Plus programs."

*Respectfully submitted,  
Jon Jones, Chairman  
Jerry Story, vice Chairman*



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# TIMING - THE BASIC MAINSTREAM PROGRAMS

Revised January 01, 2008



## DEFINITIONS:

SS-Static Square. BOX-8ChTh. OW-Ocean Wave. FL-Facing Lines. TFL-2 Faced Line.

## TIMING - THE BASIC PROGRAM

Allemande Thar .....	SS from allemande left to point of back up star	12
Allemande turns .....	full around	8 3/4 6 1/2 4 1/4 2
Bend the Line .....	Lines of Four	4 six 4 eight 4
Box the Gnat .....	4 (from point of contact)	
California Twirl .....		4
Chains .....	SS two ladies across set	8 3/4 10 four ladies across 8 3/4 10 down the line 8
Circle .....	SS 8 people full around	16 3/4 12 1/2 8 1/4 4
.....	Box 4 people full around	8 3/4 6 1/2 4 1/4 2
Circle to a Line .....		8
Circulates .....	OW centers 4 ends 4 all 4 TFL couples	4
Couples Lead Right or Left .....		4
Couples Separate .....		2
Courtesy turn .....		4
Dive Thru .....	BOX couple diving 2 couple facing out	6
Do Paso .....	SS from start to finish of courtesy turn	16 to next call 12
Dosado .....	SS corner 6 partner 6 BOX 6 SS across set	8
Double Pass Thru .....		4
Extend .....		2
Ferris Wheel .....		6
Flutterwheel .....	SS head or side ladies 8 all four ladies	12
Forward & Back .....	SS All 8 heads or sides 8 rock F & B 4 balance	4
Grand Square .....		32
Half Sashay .....	4 roll away 4 ladies in, men sashay	4
Ocean Wave is a formation .....	In an alamo style each balance 4 each turn	4
Pass the Ocean .....		4
Pass Thru .....	SS heads or sides across set 4 BOX	2
Promenade .....	SS couples full around 16 3/4 12 1/2 8 1/4 4 4 people inside	8
Right & Left Grand .....	10 weave the ring 10 (until you meet partner other side.)	
Right and Left Thru .....	SS heads or sides across set 8 BOX 6 OW	6
Run .....	OW centers 4 centers cross run 6 ends 4 ends cross run	6
See Saw .....		8
Shoot the Star .....	4 full around	8
Slip the Clutch .....		2
Split .....	Heads or sides pass thru around one to a line 8 around two to a line	10
.....	To home 12 BOX insides split outsiders to a line 4 to home position	6
Square Thru .....	SS four people full 10 3/4 8 1/2 6 1/4 4	
.....	BOX four people full 8 3/4 6 1/2 4 1/4 2	
Star Promenade .....	four couples full around 12 3/4 9 1/2 6 1/4 3	
.....	four couples full around with back out at home	16
Star Thru .....	4 (from point of contact)	
Stars .....	four people full around 8 3/4 6 1/2 4 1/4 2	
.....	eight people full around 16 3/4 12 1/2 8 1/4 4	

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Sweep 1/4 .....	two couples 2 all four couples 4
Swing .....	Advancing skill, usually 4-8 beats of music, used at caller's discretion
Swing Thru .....	6 (from point of contact)
Touch 1/4 .....	2
Trade By .....	4
Trades .....	SS partner 4 OW centers 4 ends 4 from TFL couples 6
U Turn Back .....	2 Backtrack 2
Veer Left or Right .....	BOX 2 SS heads or sides 4
Walk Around the Corner .....	8
Wheel & Deal .....	4
Wheel Around .....	4
Zoom .....	4

### TIMING - THE MAINSTREAM PROGRAM

Cast Off 3/4 .....	6
Centers In .....	2
Cloverleaf .....	6-8 beats from a completed double pass thru; if called for only ..... four people, the timing is 6
Dixie Style to an Ocean Wave .....	SS heads or sides to the wave 6 all four couples ..... to the wave 8
Eight Chain Thru .....	(Eight Hands = 20)(Four Hands = 10)
Folds .....	any fold 2 any cross fold 4
Half Tag the Line .....	4
Hinge .....	Couples 3 singles 2
Pass to the Center .....	BOX couples facing in 2 couples facing out 6
Recycle .....	4
Scoot Back .....	OW 6
Slide Thru .....	SS heads or sides 6 BOX 4
Spin Chain Thru .....	16
Spin the Top .....	8 (from point of contact)
Tag the Line .....	6
Turn Thru .....	4 (from point of contact)
Walk & Dodge .....	4

\* From point of contact means exactly what it says, if it takes you two steps or beats of music to get to the contact point, then add that to the numbers.

\* From facing lines spaced a normal distance apart such as heads lead right and circle to a line, your timing would be the same as SS-Static Squares. If the line is closer to the other line, the timing would be the same as BOX-ZERO BOX.

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# PROPOSED CALLERLAB BASIC and MAINSTREAM PROGRAMS TEACHING ORDER

(Draft 7 - August 1, 2008)

BASIC PROGRAM - PART A		MAINSTREAM PROGRAM
1. CIRCLE LEFT/CIRCLE RIGHT 2. FORWARD & BACK 3. DOSADO/DOSADO TO A WAVE 4. SWING 5. PROMENADE FAMILY A. COUPLES (FULL, 1/2, 3/4) B. SINGLE FILE PROMENADE C. <i>WRONG WAY PROMENADE</i> D. <i>STAR PROMENADE</i> 6. ALLEMANDE LEFT 7. ARM TURNS 8. RIGHT & LEFT GRAND FAMILY A. RIGHT AND LEFT GRAND B. WEAVE THE RING C. <i>WRONG WAY GRAND</i> 9. LEFT-HAND STAR/RIGHT-HAND STAR 10. PASS THRU 11. HALF SASHAY FAMILY A. HALF SASHAY B. ROLLAWAY C. LADIES IN, MEN SASHAY 12. TURN BACK FAMILY A. U-TURN BACK B. BACKTRACK 13. SEPARATE AROUND 1 OR 2 A. TO A LINE B. AND COME INTO THE MIDDLE 14. SPLIT TWO 15. COURTESY TURN 16. LADIES CHAIN FAMILY A. TWO LADIES CHAIN (REG & 3/4) B. FOUR LADIES CHAIN (REG & 3/4) C. <i>CHAIN DOWN THE LINE</i> 17. DO PASO 18. LEAD RIGHT 19. VEER LEFT/VEER RIGHT *16 C. <i>CHAIN DOWN THE LINE</i> 20. BEND THE LINE 21. CIRCULATE FAMILY A. (NAMED DANCERS) CIRCULATE B. ALL 8 CIRCULATE C. COUPLES CIRCULATE D. <i>SINGLE FILE CIRCULATE</i> E. <i>SPLIT/BOX CIRCULATE</i> 22. RIGHT AND LEFT THRU 23. GRAND SQUARE 24. STAR THRU 25. CIRCLE TO A LINE 26. ALL AROUND THE CORNER	27. SEE SAW 28. SQUARE THRU (1, 2, 3, 4)/ LEFT SQUARE THRU (1, 2, 3, 4) 29. CALIFORNIA TWIRL 30. DIVE THRU  <b>BASIC PROGRAM - PART B</b> 31. WHEEL AROUND 32. THAR FAMILY A. ALLEMANDE THAR B. ALLEMANDE LEFT TO AN ALLEMANDE THAR C. <i>WRONG WAY THAR</i> 33. SHOOT THE STAR/ SHOOT THE STAR FULL AROUND 34. SLIP THE CLUTCH 35. BOX THE GNAT *8 C. <i>WRONG WAY GRAND</i> 36. TRADE FAMILY A. (NAMED DANCERS) TRADE B. COUPLES TRADE C. PARTNER TRADE 37. OCEAN WAVE FAMILY A. STEP TO A WAVE B. BALANCE 38. ALAMO STYLE 39. SWING THRU/ <i>LEFT SWING THRU</i> 40. RUN/ <i>CROSS RUN</i> 41. PASS THE OCEAN 42. EXTEND (From 1/4 TAG only) 43. WHEEL & DEAL 44. DOUBLE PASS THRU 45. FIRST COUPLE GO LEFT/RIGHT, NEXT COUPLE GO LEFT/RIGHT 46. ZOOM 47. FLUTTERWHEEL/ <i>REVERSE FLUTTERWHEEL</i> 48. SWEEP A QUARTER 49. TRADE BY 50. TOUCH 1/4 *21 D. <i>SINGLE FILE CIRCULATE</i> *21 E. <i>SPLIT/BOX CIRCULATE</i> 51. FERRIS WHEEL	52. CLOVERLEAF 53. TURN THRU 54. EIGHT CHAIN THRU EIGHT CHAIN 1, 2, 3, etc. 55. PASS TO THE CENTER 56. SINGLE HINGE/ COUPLES HINGE 57. CENTERS IN 58. CAST OFF 3/4 59. SPIN THE TOP 60. WALK & DODGE 61. SLIDE THRU 62. FOLD/ <i>CROSS FOLD</i> 63. DIXIE STYLE TO AN OCEAN WAVE 64. SPIN CHAIN THRU 65. TAG THE LINE (IN/OUT/LEFT/RIGHT) 66. HALF TAG 67. SCOOT BACK 68. RECYCLE (From a wave only)  CALLERS ARE REMINDED TO LIMIT THEIR CALLS TO THE ADVERTISED PROGRAM. CALLS FROM A LIST OTHER THAN ADVERTISED SHOULD NOT BE USED UNLESS THEY ARE WALKED THROUGH OR WORKSHOPPED FIRST.

\* Calls in *italics* may be deferred until later in the teaching sequence. Recommended placement of some of these calls has been indicated with an asterisk.

This proposed teaching order is being tested starting September 2007. Please Email feedback to: [CALLERLAB@aol.com](mailto:CALLERLAB@aol.com)

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# CALLERLAB PROGRAMS

## BASIC and MAINSTREAM Why Programs and Lists?

CALLERLAB programs define a world-wide standard of square dance calls to be taught in square dance classes or workshops. Program lists, such as this one, list the set of calls that may be called at a dance advertised to be a specific dance program i.e. Basic, Mainstream, Plus, etc. Dance promoters are encouraged to list the program to be danced on flyers, brochures and other advertisements of open dances. Dancers should refer to the program designations to seek out dances that will consist of material with which they are familiar. Program lists are used by callers in programming an appropriate dance for a specific group of dancers. Including the desired program in the caller's confirmation agreement will provide programming guidance to the caller as well as protection for the sponsoring organization.

The program(s) are not intended to segregate dancers into exclusive groups or to indicate that one who chooses to dance at his or her own preferred program is any better, or any worse, than any other dancer. Dancing skill can be achieved at many programs, and the quantity of calls is not necessarily an indication of dancer proficiency. It is hoped that the program lists will be used to aid in a logical teaching progression and thorough coverage of basics in classes and to provide an enjoyable modern square dance for dancers of all inclinations. In addition, CALLERLAB's intent is that approved styling and timing of square dance movements will be an integral part of all classes and dance programs. It is also hoped that proper teaching, including timing and styling, will result in smooth dancing for the greater enjoyment of all.

### What Next?

Responsible leaders, within and outside of CALLERLAB, recommend that dancers dance regularly at the program at which they graduate for at least one (1) year before they enter into classes or workshops for another program. This means that dancers graduating from the Mainstream Program should dance regularly at Mainstream dances for a year before going into the Plus Program.

There should be no pressure for movement from one program to another once a dancer has graduated. Dancers should be encouraged to take their time, enjoy the fun and fellowship and learn to dance well at that program before moving on to another program.

# Moore on Contra



by Paul Moore

## Timing

Have you ever had the feeling that the timing of an event was just right ...or just wrong?

Recently I have experienced a sequence of events that are just right, and they deal with "timing" — dance tim-

ing, that is.

Timing in square and contra dance has always been important to me. Dancers have more fun and get less tired if the timing of the dance is right. By timing, I mean giving the next call at just the right time so the dancers do not have to pause or stop before doing it. Also, it is important to make sure the dancers have enough time to complete figures before starting the next one.

I love it when dancers come up when the dance is over (not before) and say that it was the smoothest dance they ever attended. They stayed to the end because they were not exhausted from stop-and-go dancing or running to the next position. By the way, timing has almost nothing to do with tempo. The music tempo — the number of beats per minute — can be quite fast, but the dancers do not have to rush to complete the figures because the caller allowed the correct number of beats of music for each call.

There are many caller's schools throughout the country and throughout the year. Most of the flyers I get about the caller's schools talk about choreographic control, square resolution, and sight calling. Here is a little secret: these skills can be learned by taking a note service or working with checkers or a choreography program on the computer. A caller can sit down and do the choreographic homework by studying notes and by learning where a figure begins and ends. Get outs, or square resolution, can be done with some memorized formulas. Timing must be learned under the tutelage of a masterful teacher who will not allow sloppy work. The new caller must diligently study the structure of the music and its nuances of rhythm and melody. And a good caller never quits practicing his timing.

Now here is one of the great surprises I had that deals with timing. I went to the first session of a caller's school run by Nasser Shukayr and Doug Davis. They had given the new caller a piece of paper that said the following: Bow to your partner; bow to your corner; all join hands and circle left; with your corner, allemande left; right to your partner, right and left grand; promenade. That was all. There was no fancy choreography designed to fool the dancers or anything of the sort. What was most important in this lesson was what Doug and Nasser had

the caller doing. At first they ignored the piece of paper and made sure the caller knew "Mary had a little lamb." Then they put on a really solid hoedown — one with a very strong downbeat and well defined phrases — and they had the caller chant the rhyme in time to the music...not just once, but several times, so that the caller was confident that he could recite the poem to the music and be right on beat and on phrase. Then they changed the music and repeated the drill. Finally they had the caller read the paper until he could do it without stumbling over his tongue. Even when he got the words right but he mumbled a little on a word, they made him repeat it. Again the music went on — with a catch: the caller had to give the first command so that the dancers moved on the first beat of the phrase.

Timing! And in a modern square dance caller's school! When that new caller gets to the stage, he is going to be very special because people will be able to dance to his calling.

Recently I was on staff at the Lloyd Shaw Foundation Rocky Mountain Roundup in Colorado Springs. The dance camp includes traditional squares, modern squares, English county dance, Scottish country dance, contra dance, round dance, and folk dance. All of these dance styles have one thing in common: dancing to the music — the beat and the phrase.

While I was in Colorado Springs, someone came up to me and said she just could not finish a project because she could not figure out how to type out Dick Leger's notes on Timing for Square Dance Callers. For those who don't know who Dick Leger was, here is just a little bit about him. He was one of the first members of CALLERLAB and he chaired the committee on timing. He and his committee members attended hundreds of dances and recorded most of them. Then they listened to the dances over and over again counting the number of steps dancers took to comfortably finish each call. Eventually a chart was published with recommended number of beats of music to allow for each basic figure. That timing chart holds up to this day. When Dick taught callers, he started just as Doug and Nasser did, with timing: get the calls out on time and clearly. Polishing Leger's notes is right up my alley.

I think that timing is one element that is not emphasized enough. While many people stick with square dancing in spite of bad timing, they stay because of the social elements. But I think we drive many potential dancers out because they are uncomfortable with dancing off-beat and off-phrase. People who have an innate sense of rhythm and music go to ballroom dancing or contra dancing because the music is the first element of the dance.

*A quick side-bar: a caller who was known to call fast and*

*Fortsættes på side 23 ...*

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## By Line by Ken Ritucci



*Northeast Square Dancer,  
July - August 2008*

### CONVENTION RE-CAP

By now the New England Convention is a fond memory. It was a success!

The trail-In Dance had 20 squares, the Trail-Out Dance had 23 and there were 1,079

paid attendees. The committee did a wonderful job and they are looking forward to next year.

A few changes will take place, areas which needed to improve. There will be "Solo Ribbons" next year. There will be a larger hall for the Phase 3 & 4 Rounds and there will be a larger hall for the Challenge dancers.

These three areas were issues that the committee understood from the dancers that needed to be resolved. As programmer for the convention, I can address the last issue. The Challenge hall was simply too small.

Believe it or not, challenge dancing at the convention is growing each year. We had a hall that fit 4 squares, but no more. We could have at times danced 5-6 squares if we had the room.

Based on the attendance figures in the A1 and A2 Halls this year, we will be combining those levels into one hall. Challenge attendance was up, advanced attendance was down.

The hall that was used for A1 this year will be the A1/A2 hall next year. The hall that was used for A2 this year will be the Challenge hall.

Take No Prisoners, Progressive Squares and the three Fast Track sessions were extremely well attended. The attendance in the Contra hall was down from previous years, there might be a change on where that is located next year.

The Easy Mainstream hall was under-attended the entire convention and will be moved to a smaller hall. The exhibitors area will probably be used for dancing, rounds to be specific. Rest assured, there will be room for the

exhibitors. There might even be a "New Callers Showcase" for all of the new talent we have entering into the activity in New England.

As with any convention, changes are bound to occur. Everyone involved is working to make the 51st even better. Rumors have it there are locations interested in the 52nd Convention.

This is good news indeed. - If you didn't attend the 50th, schedule yourselves for the 51st, same place, Sturbridge. Spread the good word!

*... fortsat fra side 21 (Moore on Contra)*

*use clip-timing (not enough beats per figure) was to call at a club I taught for. These people danced beautifully and knew how to use the music. When the visiting caller started to clip some of the calls, he found that the whole floor did exactly as they were supposed to – they danced to the music and completed each figure before starting the next. The visitor caught on very quickly and adjusted. But most importantly, he changed his philosophy. He now calls very smooth but enthusiastic dances.*

The late Walt Cole wrote a regular column for American Square Dance Magazine which he called "Timing's the Thing." His choreography was written out in the same format as Dick Leger's. Walt was fond of saying: "If a caller calls randomly to the beat and phrase, I will dance one tip then go home. If the caller takes the first beat for himself, I will stay for most of the dance, and perhaps even come back another evening. If the caller gives the first beat to the dancers, I will dance to him every night of the year."

My lucky string of events is having been able to learn directly from Walt Cole and Dick Leger and Bob Osgood. I have gotten to work with disciples of 'Pappy Shaw.' I have danced to outstanding callers who know how to use timing to their advantage. I have watched Doug and Nasser take new callers and drill them on timing. And I now get to work with the written material of the master of timing, Dick Leger.

Perhaps I should have entitled this column "Putting the Dance Back into Square Dancing."





August  
2008

## Emphasis Calls

Mainstream: None  
Plus: -  
Advanced: -

# \* EFTERLYSNING \*

For at CSD NewsLetter ikke skal ende som et 90 % engelsksproget medlemsblad med få sider, eftersøges fortsat én eller flere faste leverandører af relevant stof på dansk.

Det kunne f.eks. være omkring artikler handlende om undervisning, musik, plader, teknik, PC in calling, øvrige hjælpemidler, udstyr m.v., andre dagligdags forhold omkring det at være caller / underviser - eller omkring hvad der ellers rør sig i vor aktivitet.

Har du talent for bl.a. at oversætte engelsksprogede Square Dance artikler eller deciderede Caller-relaterede artikler er du også meget velkommen.

Gemmer du på et talent i disse retninger, så vil både redaktøren og resten af bestyrelsen - og ikke mindst foreningens medlemmerne, skulle jeg mene - sætte stor pris på din deltagelse. Fornøjelsen bærer lønnen i sig selv.

*Max Fris, redaktør*

## Husk opdatering af din profil

i vor database, NewsLetter og på vor medlemsliste på internettet

- Ændret adresse, teleoplysninger etc.
- Hvilke programmer du kan tilbyde at undervise,
- Hvilke programmer du kan tilbyde at caller til arrangementer.
- Hvilke arrangementer du tager.

**Alle ændringer sendes pr. eMail til:  
member-roster@csd-denmark.dk**

Herved sendes din meddelelse både til vor kasserer og web-redaktør.



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

Medlemmers eller andre skribenters meninger der kommer til udtryk i artikler m.v. i NewsLetter afspejler nødvendigvis ikke CSDs politik eller holdninger. Skribentens navn fremgår af artiklen.

Opinions expressed in articles submitted by members or others do not necessarily reflect the policies of CSD. All articles submitted for publication must be signed by the author.

**CSD NewsLetter**  
udgives af  
**CSD / Callers' Society Denmark,**

Medlemsbladet fremsendes i .pdf-fil til klubbens medlemmer pr. e-mail fire gange årligt - i månederne marts, juni, september og december.

Ca. 6 uger efter udgivelsen uploades NewsLetter i arkivet på hjemmesiden [www.csd-denmark.dk](http://www.csd-denmark.dk).

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Indlæg modtages gerne. Vær med til at præge bladet, så det fremstår og lever op til dine forventninger.

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

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

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

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