

# DANCERgram

September 2021



... for the latest news in the square and round dance community.

This publication is a sub-set of the *DANCERgram*, which provides Square and Round Dance news for the West Coast of Florida AND is the official Newsletter of the West Coast Square & Round Dancers Association (formerly the *West Coast Dancer*).

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## West Coast Association

### President's Message:



Just as we are starting to get back on the dance floor, we shut down again! Nobody would ever believe what we have lived through the past couple of years unless they had lived through it themselves!

Due to the increase in cases of COVID and the Delta variant, some clubs that had started dancing have closed again. Shufflin' Squares in Lake Wales closed for August and then decided to extend it until September. Palace Promenaders in Arcadia are dancing the first, third, and fifth Fridays, Temple Twirlers in Tampa is dancing every Monday, Promenade Squares in Pinellas Park is dancing every Friday, and Suncoast Squares in St. Pete is dancing every Tuesday and Thursday. Strawberry Square is continuing their class, but they are on a break for their Wednesday night and Friday afternoon dances due to the loss of Caller Marty Vanwart. On October 1<sup>st</sup>, Caller Sheila Terhune will start the Sunshine Plus Dance on Friday afternoons from 2:00 p.m. – 4:00 p.m.

We still plan to have the 46<sup>th</sup> Annual Fall Fun Fest on November 12 – 13 with Tom Miller and Keith Stevens calling and Earle Collins cueing. There will be two full-time halls for dancing, 12 hours of dancing and workshops, Advanced dancing all weekend with computer squares, a beautiful wood floor in the main hall, and light refreshments, Advance ribbons are \$22 in advance and \$25 per person at the door. Split rates are available at the door. Two hotels are giving us a special rate – Holiday Inn Express (863-533-8070) \$89 and Stay Inn & Suites (863-533-0711) \$60. You can send your registration to Don and Ann Slocum, 2055 S. Floral Avenue, #99, Bartow, Florida 33830.

We are also promoting the annual Florida State Square and Round Dance Convention to be held in Daytona Beach on March 18-19. The ribbons are currently \$40 per person for the entire weekend; split rates are available at the door. There is also a Weekender package, which is Friday evening and all day Saturday for \$32 per person until December 31, 2021. The prices will increase on January 1, 2022. You can find a registration form at [www.floridasquaredance.com](http://www.floridasquaredance.com), print it off, make your check payable to 67<sup>th</sup> FSDC and mail it to Linda Reid, 1062 Millpond Road, Melbourne, Florida 32940.

I am trying to visit all the clubs in the West Coast Association area and I am carrying ribbons for the Fall Fun Fest and the State Convention. I am also carrying raffle tickets for a quilt and a 5' lighthouse painted red, white, blue, and has a working light on top. There are two of them! They are a good addition to your garden or at the entrance to your house.

If you're ever in our area, please check out our dance opportunities. For our dancing schedules, you can check them out at [www.dancergram.com](http://www.dancergram.com) under *Planner*.

Penny Green  
President

## **There's a New Caller/Cuer in Town!**

We have a new caller/cuer living at Strawberry Square and he's interested in "working" in our area. He is willing and capable of calling square dance through Plus and willing and capable of teaching through Advance. He also cues square dance rounds. He is seasonal and will be in the area from early December through early April. He can be reached at 989-909-4661 or [jdavis3422@charter.net](mailto:jdavis3422@charter.net).

# **Social Square Dancing (SSD) is Coming to Sebring!**

Social Square Dance Classes and Dancing will start around the second or third week of September at the First Christian Church, 510 Poinsettia, Sebring, Florida. The day and time have not been established, but the sessions will be for two hours each. Cost: \$6 per person I anyone reading this has some new dancer prospects that are willing to travel to Sebring, have them contact Mike Gormley ASAP, to get on his mailing list for further announcements.

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Caller/Instructor  
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Cell: 419-376-0557

## **Letter from the Blackfords**

June 18, 2021

Dear Dancing “Family”:

It was with a heavy heart that we closed our dance program in Mesa. After I came down with a severe case of Covid, on our trip home for the holidays, Wayne made the quick decision. We had been discussing the possibility of doing just that in the very near future. Things were changing at Towerpoint and we could see that some of the changes were not “wonderful”. Our great Activity Director, DJ and his wonderful wife Judy, have since resigned. Cal Am had made it difficult to survive and without our dancing income, it was impossible. We were determined not to deplete our savings by just giving it to Cal Am.

It’s hard to believe that we will not be driving west in October. We started at Towerpoint in November of 1991 but as in life, things change. Those years at Towerpoint were wonderful and we made so many lifelong friends. DJ and Judy Johnson were more than just “activity director” they were friends, and made everything work for us. From always having the ballroom ready for the dancers to “serving those wonderful dinners at our Black Tie; our Senior Prom and so many other events we had.

We have enjoyed working with each and every one of you and hope we were able to add a little enjoyment to your lives and maybe help you enjoy this activity we all love so much. Our hearts and memory books are filled with “exploding. We are NOT retiring and will continue with our contracts and “special” events in the future. And hope to start a round dance program here in Jacksonville. Our thanks go out to every round dance instructor, past and present, and to all the dancers in Mesa for allowing us to be part of your “dancing family”.

In closing I want to give everyone a huge HUG and THANK YOU, for all your prayers, cards, phone calls, and e-mails and a special Thank You to Tammy Worlock who helped set up the Go Fund me account and the wonderful donations we received (which are helping to pay for all my rehab). I know that because of all your prayers I have made a great recovery. I still have a little way to go, but with your continued prayers and my determination I’ll be back on the dance floor soon.

Hoping to see Y’all on the dance floor again – soon.

With love  
Wayne & Barbara

## **67th Florida State Square and Round Dance Convention**

### **LIGHTHOUSES #42 THRU #45**

Cape St. George Light, Cape San Blas Light  
St. Joseph Point Light, St. Joseph Bay Light

**#42 Cape St. George Lighthouse:** This brick Lighthouse stood for 153 years until it toppled into the Gulf of Mexico in 2005. Over the years it had to be erected three (3) times.

1st in 1833: It was erected near the island’s western tip where it marked the narrow entrance to Apalachicola Bay, it stood 65 feet high. However, because of the sharp bend in the coastline ships could not easily be seen if they were approaching from the eastern Gulf so appropriation money was issued to move and rebuild the lighthouse.

2nd in 1848: Materials from the old tower were used for the new tower. Although the foundation was of brick, a hurricane in 1850 weakened it and

during the fourth hurricane of the 1851 Atlantic Hurricane Season it toppled in August of that year.

3rd in 1852: It was rebuilt 250 yards more inland, often using salvaged bricks from the original light. This light was under Confederate control during the Civil War.

In 1995 Hurricane Opal was so severe it caused the light to lean 10 degrees. The tower was righted in 2002 but then it completely collapsed in October 2005. Island Volunteers saw to it to be rebuilt in the middle of St. George Island and it is now open to the public.

**#43 Cape San Blas Lighthouse:** This is another situation where four (4) lighthouses have been built over several years.

1st in 1848: The Lighthouse was built on shoals running out from the Cape for 4.5 miles which made it dangerous for all vessels nearing the coast as the light was not that tall and could not be seen well enough. The lighthouse collapsed during a gale in the autumn of 1851.

2nd in 1856: Unfortunately, this light had been completed only a few months when it was destroyed by yet another severe storm, also in 1856.

3rd in 1858: This lighthouse sustained serious damage but not by storms but by Union troops that landed in 1862 during the Civil War. Repairs were made and the light was re-established in 1865. Beach erosion was of great concern for the stability of the lighthouse, but no appropriations were made and soon storms again destroyed the lighthouse.

4th in 1885: This tower was a skeleton tower of iron with a light said to “light up the entire horizon”. However, by 1887 the beach had started to take its toll, but Congress decided the present site cannot be saved and wanted the lighthouse moved inland so it was rebuilt near Black’s Island in the early 1900s. It is still in operation.

**#44 St. Joseph Point Lighthouse and**

**#46 St. Joseph Bay Lighthouse:** These two (2) lighthouses pretty much co-existed in the 1830s. The town of St. Joseph was founded in 1836. Also in 1836, the Legislative Council of the Territory of Florida petitioned Congress for a lighthouse to mark the entrance to St. Joseph Bay, it was approved but was built on St. Joseph Point becoming operational in 1839. It was a white conical brick tower 55 feet tall. The town of St. Joseph boomed and in 1838 hosted its Constitution Convention to lay the groundwork for Florida to become a State. However, in 1841 a ship brought yellow fever into the community. Within a matter of weeks, the town of St. Joseph was almost deserted. Two years later a hurricane with a huge tidal wave managed to destroy the city. The city did not survive to see Florida become the 27th State in 1845. The lighthouse did remain in service until 1847 when the light was extinguished and relit at Cape San Blas. For over 50 years, St. Joseph was known as the “City of the Dead”, but people started to return to the area around the turn of the 19th century. Eventually, the City of Port St. Joe was established just a few miles from the original site of St. Joseph.



In 1955 the old dwelling was sold to a private citizen who made it into a hay farm for cattle. Again, the home was sold to its present owners who moved it about 20 miles to its new home site on St. Joseph Bay. It is a private residence now, no visitors permitted, and is referred to as the “traveling lighthouse”.

\* \* \* \*

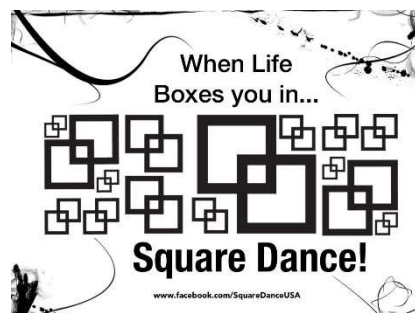
Advanced registration is well-advised as entrance ribbons rates will be changing so get in on the lower cost as soon as you can. Rates will be changing from September 1, 2021, thru December 31, 2021, to \$40.00 for the full 2-day convention, the single-day price will be \$25.00. Then again on January 1, 2022, through to the Convention rates will be \$45.00 for the full 2day convention with the single-day price of \$25.00. These prices are PER PERSON.

Jenny Green, the chairperson for the Ways & Means Committees, needs a few more chairmen in some areas that will sell entrance ribbons, raffle tickets for both the (2) Lighthouses and/or the beautiful hand-made quilt. (To see pictures of these beautiful items, go to the Florida Federation Website and click on “Fund Raisers”.) Jenny has lots of ribbons and lots of rolls of tickets for these door prizes. On these prizes—you do not have to be present to win, just put your name and phone number on the tickets, drop into the appropriate container and Jenny will see that you get the item(s) won. Contact Jenny at 863-287-5724 or [jgreen102286@gmail.com](mailto:jgreen102286@gmail.com) to volunteer to help in your area.

FAUX PAS IN MY LAST ARTICLE, THE PHONE NUMBER FOR CAROL DOUGET IS 410-952-7408. (So embarrassed about this. SORRY) but please contact her with any suggestions or to volunteer in any way.

Judy Anderson  
Publicity

**Go to [www.nsdcnec.com](http://www.nsdcnec.com) for the latest issue of *National Squares Online*.**



## **NEWS RELEASE**

For Immediate Release

Contact Information:  
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Take a break from dancing with these Evansville sites

EVANSVILLE — If you need a break from dancing at the 71st National Square Dance Convention® but want to stay in the air-conditioned indoors, the city of Evansville has plenty of places to spend a few hours.

Evansville has plenty of museums if you find yourself in the mood to learn. The Evansville Museum of Arts, History & Science has more than 30,000 artifacts from all periods of history. The Koch Immersive Theater has a 360-degree digital projection featuring astronomy and science programming. The Evansville Museum Transportation Center concentrates on transportation from the 19th through the mid-20th centuries, including a three-car train and a model train diorama of the city. Evansville's Wartime Museum has airplanes, ships, tanks, and ammunition manufactured in Evansville during World War II, including a P-47.

Two historic homes may also be worth a visit. The Peters Margedant House was built by William Wesley Peters, first apprentice of Frank Lloyd Wright, and made USA Today's list of Top 25 buildings to see in Indiana. It's tiny, at 552 feet, but very influential in design. The Reitz Home Museum is a Victorian mansion with all the hallmarks of that era. Lush furniture, silk walls, and hand-painted ceilings can be seen throughout.

The Eastland Mall is a 10-minute drive away with chain and unique shops if you're in a shopping mood. More information about the convention is available at [71nsdc.org](http://71nsdc.org).

## **You Can't Have It Both Ways**

- 1) You can find new dancers that are willing to become dedicated square dancers. 2) Or you can find new dancers that want to have fun and don't want to spend a lot of time learning how. Most of the population in the U.S. fits into category #2.

When we entice people to start square dance lessons, they usually have no idea how much information they will have to learn before they will be competent to



dance with the average Modern Western Square Dance club, If they knew, the majority would tell you they don't want to do that.

The average person today memorizes very little. If they want to know how a word is spelled, they are aided by the word processor. If they want to recall an appointment, it's on the calendar on their cell phone. They don't have to remember hardly anything. Just where to look it up.

In the present form of modern western square dancing, the dancer has to memorize up to 100 commands from several positions The average person considering lessons is not told this. If they were told they would probably say no way.

The definition of square dance "basics" is understood differently by dancers and callers. If you ask any square dancer how to do any "basic" they might be able to describe a couple of variations, but they will not be able to describe all the variations most callers know. The art of doing the variations depends on doing each variation enough times that the action becomes "body-memory." That takes years of practice dancing to callers who actually use these variations.

Learning any dance form, other than square dancing, is a matter of practicing routines usually composed of several moves hooked together (Modules). Remembering each move in the sequence is not a matter of breaking the sequence into individual parts (basics) for most dancers it's a matter of doing the whole sequence until they can dance the sequence in their sleep.

A lot of the problems with MWSDing is that MWSD callers think they have to always keep-the-dancers-on-their-toes. Modern callers don't call what they think the dancers know how to do. They try and call sequences they think the dancers are unlikely to know.

To do that, the dancers have to understand the definitions of each "basic" well enough to make decisions that may or may not be right. Very few dancers can do that without years of practice. How can dancers just out of lessons be expected to do that?

In all other dance forms, the teacher shows the dancers the correct way to do a sequence before the dancers are expected to dance the sequence. The dancers are shown, not told. This is where we have a big disconnect between what the large majority of dancers can do and what callers prefer to call.

All modern western square dancing is presently a process of culling out a lot of dancers to select the few dancers that can learn the things they will need to learn or not square dance. We have no middle ground where the dancers, that

are not fast learners, can gain experience. This is the majority of any dancers that graduate from any present square dance class.

Because if all the above, the average square dance class losses 80% of the people who start lessons. After the square dancers graduate, 80% of the remaining dancers will dance for less than one year. They get discouraged with the commitment modern western square dancing requires and they have no place to go.

You have to choose whether to have a few dancers educated and competent in performing 100 square dance “basics” or you can have a lot of dancers who know fewer “basics” and the caller calls easier dance routines.

The attrition rate for square dancers is a disaster and has been a disaster for 40 years. The average incoming student at lessons hits a wall about the time they have been exposed to about 30 “basics.” At this point, they need to consolidate what they have been taught and just dance for quite a while. For some new dancers, it is a wall they can’t penetrate at all. For some new dancers, the process is just a matter of a lot of practice.

Many of these dancers would be happy just dancing what they already know. If they are pushed any further, they will quit dancing or become the bumblers we see on a lot of square dance floors today. Only a few dancers will be able to adsorb more “basics”.

At the end of the lessons, new dancers would really benefit if they only danced routines they have danced. A lot of them would be happy to end their education at that point. These are the dancers that are likely will drop out the first year.

The few, the proud, who survive will be ready to tackle more “basics” and climb on the square dance escalator. That is not going to be enough people to support Plus clubs and beyond. You can’t have it both ways. Either change how we are teaching new dancers or square dancing will continue to decrease in size until it dies a sad and painful death.

This write-up was taken from the mailing list named SD-Modules. Mike Gormley suggested it be republished in the *DANCERgram* as food for thought.

## **Suggestions for Starting an SSD Club**

By Calvin Campbell

Programs such as Social Square Dancing (SSD) provide a way to start new groups of people dancing. The list of the SSD basics is 50 calls and is recommended to be taught in 15 weeks. That is not practical. Particularly, the last 5 or 6 calls will never have enough repetitions to be adequately learned.

A second problem may be that the starting class may be small. A solution to this problem is to not try to teach all 50 basics on the list. Teach what seems to be acceptable to your students and let the dancers have fun. Then send out the students to recruit their friends.

The time a new student is the most enthusiastic about square dancing is about the third or fourth lesson. This might be the time to tell the participants to go out and get their friends and start over again. The current students will enjoy a review.

If necessary, this process could be repeated several times. A competent caller should know enough dance routines that he or she could provide different material. You are working with a new population of dancers. As you do this, I encourage the caller to teach timing from the first night of lessons. Start teaching styling as soon as they understand timing. The students will have fun teaching each other how to do both.

I also encourage an effort to have the students bond with the caller and with each other. Have the group do some mixers or maybe a simple line dance. Dance with them. Establish some traditions. Something you do at the start of the dance and something else for you for the last dance of the evening.

See if they are willing to go out and eat someplace before or after the lessons. Go with them. Do some of the dancers have a common interest in other recreations such as camping or some sport? If they do, invite the whole group to come along.

Notice that I have not mentioned this is a club. It's just a dance. I have not mentioned officers. It's just a dance. You will find that some people will be willing to assist the caller,

Make certain that the caller (you) is the leader. You're in charge. Don't turn the job over to anyone else!

People want to belong to a social group. A name for the group will eventually come from the group. Develop the social glue first. Following the SSD list is unimportant. The SSD list is meant for the time when there are several SSD clubs in a geographic area. It is only important when the time arrives to try and hold a dance combining all the clubs. That could take years.

In the meantime, don't get in a hurry. When multiple SSD groups dance together, just get together with the other callers and pick what calls you want to use for that dance. The teaching order is also not important. E all have our own teaching order just like we have our own flow modules. The way to even out the floor is to walk through anything where the dancers may have a problem. The dancers would rather have fun than to fail.

Reprint from *American Square Dance* – August 2021

# On The Record SQUARES

Buddy Weaver  
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## THEN AND NOW

Recently, I stumbled on the results of a survey conducted by Jim Hilton of Hilton Audio Products in 1970. Hilton Audio has long been considered by many callers, particularly the professional traveling callers, to be the best sound amplification available. Founder, Jim Hilton was a highly respected “sound man providing his sound engineering service to some of the biggest festivals as well as many National Conventions. The Hilton Audio survey involved mailing thousands of questionnaires and tabulating replies from all of the United States. Published in October of 1970, the results were to be compared with your own club and see if the picture looked familiar.

Survey says... the average square dance club was located in a medium-sized city with club meetings held twice a month. On an average night, one more couple is needed to make seven squares, but the club is growing. More than three-fourths of new members come from the one beginner class which the club sponsors each year One-third of the members have been square dancers for more than five years.

Now let's place this information in a historical context. In 1970, square dance clubs and callers recognized two dance levels. The “Fifty Basics” and the “Extended Basics”. Average time in class to learn the fundamentals to gain membership in a square dance club was between ten and sixteen weeks Square dancing was longer in vogue with the movies and magazines, in fact, square dance classes were competing for a generation of non-dancers who was more content to sit at home watching TV, but in spite of all this, square dancing was growing. The National Convention held in Louisville, Kentucky attracted 19,452 dancers. The WASCA festival hosted in Washinton, DC was sold out one year in advance along with every single dance week at Kirkwood Lodge in Missouri. So what can we take away from the 1970 survey?

1. An average club in America had seven squares as an average attendance. Is this true for your club today? We know of many areas in where the average club attendance is ten to thirteen squares, so it is possible to meet those averages.
2. The average club was growing, and we know from history, that growth started before 1970 and continued for another six years. Is your club growing? Again, we know of many areas today that work hard on growth, many of those clubs dance the SSD Program where classes are held more than once a year. The SSD Program has been the major contributor to areas that are experiencing square dance growth.

3. In 1970, three-fourths of new club members came from the annual beginner class. This statistic points out the fact that dancer attrition has always been with us, but clubs are sustainable through the influx of new members/new dancers. Just like today's clubs with an average of ten to thirteen square attendance, there is a steady flow of new members/new dancers. In my opinion, the average square dance club does not grow new members through their new dancer program on a steady basis. Certainly not to the level that represents three-quarters of the membership, why is that?

One reason is the fact that our classes to learn the fundamentals in order to gain membership in our square dance clubs are taking way more than ten to sixteen weeks. Most everywhere classes take almost a year and even then, the graduate is ill-prepared to be a successful club dancer. Questions. Do we believe that the average non-dancer is willing to spend nine more months in class today versus the same non-dancer of fifty years ago? Does today's new dancer crave the ninety additional calls they've never heard of, versus the same new dancer of fifty years ago? Said another way, does any non-dancer want Plus instead of SSD? Mainstream instead of SSD?

The final citation from the 1970 survey shows that the dancing enthusiast, one who has been dancing for five or more years, represented a third of the average club membership, whereas today's percentage is more than double that. It is fair to say, the dancing enthusiast has far more years of dance time to master the large number of square dance calls foisted upon the new dancer/graduate. The expectation of the new dancer/graduate is likely too much. The new dancer/graduate quits and the degree of difficulty to assimilate remains unchanged and in this way, we don't have new dancer's representing three-quarters of the membership, we fail to grow, and we don't have seven squares average attendance.

Attributed to Confucius is the quote, "study the past if you would define the future". In closing, our future is bright. We are coming out of a worldwide pandemic with tools like SSD, mentorship of those knowledgeable in SSD, and the desire in many areas of the country to implement a program that looks very much like the program we used during our period of growth – SSD. We know the excuse that people today have too many distractions is no different than it was fifty years ago; the only thing different today in our entry program is too big too long and assumed to be part of our culture. You are invited to be part of the change that promotes square dance club growth. Get more information about SSD by sending me an email: [buddy@buddyweaver.com](mailto:buddy@buddyweaver.com).

Please visit [buddyweaver.com](http://buddyweaver.com) for previous articles/reviews. One Facebook through the following pages: Buddy Weaver, Blue Star Square Dance Music, Hi-Hat Square Dance Music, and Rawhide Square Dance Music.

Reprint from *American Square Dance* – August 2021

# All Things Considered

By Ed Foote

## THE ULTIMATE CALL

This is a summary by me of an article by caller Barry Clasper; Canada, that first appeared in Zip Coder in 1989 and later in the Call Sheet in 2009. Barry notes that the article was written as “square dance political satire” due to the quantity of calls which have been written.

Why have there been so many new calls written over the years? Because, as Barry, no one ever got it completely right, so people kept trying to make a better all. Well, Barry got it right. He discovered the “ultimate all.” It’s called: “GO OVER THERE AND TURN AROUND>”

Barry says that he has “used this at a dance, and it worked perfectly.” He says that even a young child can understand the call if they know “go over and stand in the corner.” Barry points out that the beauty of this call lies with all the possible variations: (1) GO OVER THERE AND DON’T TURN AROUND; (2) don’t go over there and turn around. Barry notes that this could “be interpreted by some to mean ‘don’t go over there – just turn around’ and by others to mean ‘don’t do any of it.’”

Other possibilities include: (3) REVERSE GO OVER THERE AND TURN AROUND and (4) CROSS OVER THERE AND TURN AROUND. For the Challenge dancers, he suggests: (5) CRISS CROSS OVER THERE AND TURN AROUND (after having too much wine with dinner); (6) INVERT GO OVER THERE AND TURN AROUND (you walk over on your hands); (7) MAJIC GFO OVER THERE AND TURN AROUND (you disappear in a puff of smoke and reappear in the new position).

Barry also points another beauty of them all. “Since the direction of ‘AND TURN AROUND’ is undefined, the dancer gets to choose which way to turn. Some dancers may turn clockwise, others counterclockwise. As a resolution challenge for callers, that makes Asymmetric Squares like child’s play,” especially if the caller adds AND ROLL.

So Barry has written the ultimate all, which he says is “simple, elegant, powerful, easy to remember, and impossible to master.”

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# Music Performance Licensing Can Affect Your Club

By Jerry Reed

Many callers, dancers, and club officers are still expressing concerns about the agreements between Broadcast Music, Incorporated (I), The American Society of Composers, Authors and Publishers (ASCAP), and CALLERLAB<sup>1</sup>. This Press Release is intended to address many of these concerns and lead to a better understanding of the licensing agreements.

**Point One:** It's illegal to play copyrighted music in public without the author's permission, which is a "license". It would be impossible for each author to license songs individually, so BMI & ASCAP were formed to manage the licensing. Anyone who performs or plays copyrighted music needs a license. Normally, the event's organizer is responsible for obtaining the required licenses. For commercial concerns, that's usually the promoter. For commercial trade shows, it's the trade-show organizer or individual booth-holder. For square dances, it's the dance sponsor. Most dances are club-organized, so the clubs are responsible for being licensed.

**Point Two:** Over the past 50 years, BMI and ASCAP have turned their sights to square dancing several times; however, there was never an easy way for them to track down square dance clubs for licensing and enforcement. At one point they discovered square dance publications, which made it easy to find clubs. They mailed out about 7,000 contracts to individual clubs and callers. This made people realize their exposure and caused much concern.

BMI & ASCAP offered their standard deal: \$22 per dance, payable on an annual dance, in advance. For many clubs, that would have been devastating. It would have been impractical and nearly impossible for clubs to negotiate for better terms. In addition, many new clubs would face an impossible up-front expense.

**Point Three:** As an alternative, CALLERLAB<sup>2</sup> & ROUNDALAB approached BMI & ASCAP on behalf of square dancing and round dancing and arranged to offer licenses to their members. This was very appealing to both BMI and ASCAP because they would only need to deal with one customer for square dancing and one customer for round dancing. This arrangement was also good for the activity because of the negotiations undertaken by CALLERLAB and ROUNDALAB. Therefore, the result was a much better price for music

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<sup>1</sup> EDITORS'S NOTE: There is also an agreement with the American Callers Association (ACA)

<sup>2</sup> [and the American Callers Association]

performance licensing. This arrangement was also meant the clubs would be protected by the caller's and user's license. As part of the negotiations, BMI & ASCAP insisted that the U.S. Members be licensed.

Please remember, this licensing problem was not initiated by CALLERLAB or ROUNDALAB. BMI and ASCAP were service organizations similar to CALLERLAB or ROUNDALAB. They provide a service to their members. Their purpose is to collect royalties on copyrighted music for their members. They are supported by Federal law in their efforts to collect these royalties.

**Point Four:** To help protect your club, CALLERLAB recommends that clubs add the following to contracts or agreements with callers: "I CERTIFY THAT I WILL BE LICENSED BY BMI AND ASCAP TO PERFORM COPYRIGHTED MUSIC AT YOUR CLUB DANCE."

**Point Five:** If a club has a signed contract without this statement, CALLERLAB recommends that the club contact the caller as soon as possible to verify that they will be licensed by the time they call a dance. If the caller indicates that he/she will not be licensed, the club must take steps to cover the dance. Clubs may contact CALLERLAB to determine if the caller is a CALLERLAB Member and is licensed.<sup>3</sup>

**Point Six:** If BMI or ASCAP representatives visit a square dance, they will determine if the club, caller, or cuer are licensed. The penalties can be as high as \$20,000 per copyrighted song performed and/or up to 10 years in federal prison for each violation. Since the club officers are typically considered to be the sponsors of a dance, they might be the ones usually named in the lawsuit, legally, however, the caller and/or cuer could also be named in the lawsuit.

**Point Seven:** Clubs are protected by hiring *only* callers who are licensed. Clubs need to know that *all* CALLERLAB Members in the U.S.A. *are* licensed to perform BMI and ASCA music.

## CALLERLAB VIEWPOINTS

### "How May I Help?" – Part 1

By Barry Clasper

Originally published in Zip Coder Magazine

(Zip Coder was a publication for the Advanced and Challenge community so there are some explicit references in the text. Nevertheless, the thoughts presented are applicable to any square dance program.)

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<sup>3</sup> EDITOR'S NOTE: This would also apply to the American Caller's Association.

To help or not to help? That is the question. Whether 'tis nobler in the mind to suffer the confusion of others or, by meddling, save the square.

There are situations in which we expect to be helped. Self-service massage parlors are rare. There are other situations in which we would prefer to handle things ourselves; "Please Daddy, it's my train!" One of the more common sources of interpersonal conflict (academic euphemism for "fight") is the failure to understand when to help and when to leave well enough alone. This is nowhere truer than in square dancing, particularly at the Challenge levels.

At just about any Challenge dance, you don't have to look hard to find somebody who is upset because they've been helped, or because they haven't been helped, or because their proffered help was spurned. Often this situation is extremely upsetting to the individuals involved. People leave dances, sometimes even a club or tape group, over what they feel to be an inappropriate ratio of help,

Having spent considerable time as both a "helper" and "Helper", sometimes concurrently, I feel I have developed some insights which may serve to rectify this problem – to, ah – help, as it were.

Herewith then, are my Helpful Hints for Hinting Helpfully":

1. Help for the right reasons

Ask yourself the question, "Why am I so eager to help, anyway?" I think there are three basic answers to this question.

- a. So, I can display my knowledge (i.e., show off).

At some time or other, we have all heard somebody expounding on how their superior dancing skill and expert assistance enabled a square composed entirely of hacks and clods (with the exception of course, of you-know-who) to make every sequence. Such squares are usually wonders to behold; seven bewildered people surrounded by one whirling dervish who leaps about from place to place, individually positioning each person, hollering instructions and cues, and providing lengthy tutorials during the inevitable period of standing around.

This is not "help". This is ego gratification at the expense of seven innocent people.

- b. So, the square makes the sequence.

This is a better reason than the first, but still short of ideal. It's not the square that makes the sequence; the people make the sequence. This may seem a subtle difference, but it reflects an important dancing attitude. If you allow yourself to focus on the square, you have implicitly relegated the individuals comprising it to a secondary status. This attitude may permit the intensity of help to escalate to inappropriate levels, sometimes approaching violent crime. Since square I am of primary importance, we are willing to sacrifice

individuals for the “greater good”. “Who cares if Joe Klutz feels like he’s been mugged, we got the Allemande Left didn’t we”?

Which brings me to the ideal reason to offer help.

c. To show somebody the way.

It is often said that square dancing is a team sport. In the ideal case, eight dancers and a caller contribute to an experience that is exhilarating precisely because it can only be accomplished by these nine people in close cooperation and understanding. To the extent that some participants cannot smoothly execute their roles, the experience is marred. No matter how skilled you are you cannot dance somebody else’s part and still attain that wonderful peak. It’s just not the same.

Therefore, it’s in all our interests to help those individuals in the square who are having difficulty with their role. But our goal is helping should be to help them understand, not just to “get them through it”. Someone who arrives in the correct position in a dazed and bewildered state is not likely to be any more successful the next time. We should strive to provide our assistance in a way that permits the person being helped to learn. In this way, we are contributing to their development as a dancer, not just the success of a single tip.

The following points serve to elaborate on how this may be accomplished,

## 2. Help at the Right Time.

When I was in flying training, I was amazed at the mistakes my instructor would allow me to make. I can remember asking, “Aren’t you going to take control?”, as the aircraft junked and stagged its way towards the airfield in a travesty of a final approach. His reply was always calm; “You’re doing fine. A bit more power, nose down a bit”. Only at the last moment would he take control, after letting me work my way through as many non-fatal mistakes for an intense learning experience!

We need a few more like that in square dancing. We’ve all had the experience of being helped, sometimes with great force at the very instant that we had it all figured out. Isn’t that frustrating? Some people will drop in to help more the first time they see you make a mistake, or even look uncertain. Thereafter, they help you with everything for the rest of the tip (dance, weekend, your life).

It is important to give people the opportunity to do it themselves. Don’t help unless:

- a. It’s requested; or
- b. The person is clearly confused (so to speak); or
- c. The person has started to make an unrecoverable mistake,

This concludes Part 1 of the article by Barry Clasper, Part 2 will appear in next month's edition of CALLERLAB Viewpoints in this magazine.

\*Barry Clasper lives in Toronto, Ontario, Canada, and started calling in 1984. He calls all over the world, a Past Chairman of the Board of ALLERLAB, and the prime energy source behind the CALLERLAB KnowledgeBase.

Reprint from *American Square Dance* – September 2021

### INSPIRATIONAL QUOTES

By Ed Foote  
(from the collection of Ed Foote)

“It takes a long time to grow young.”...Picasso, artist

“The best way to predict your future is to create it.”...Abraham Lincoln

“The hush of Heaven holds my heart today.”...Jeff Olmsted, musician

“When a person with money meets a person with experience, the one with experience ends up with the money and the one with money leaves with experience.”...Warren Buffet

“Love is when what you want is not important, but what the other person needs and wants is always paramount.”...Wintley Phipps

Reprint from *American Square Dance* – August 2021

“Good character is that quality which makes one dependable whether being watched or not.” ...Arthur Adam

“Those who bring sunshine to the lives of others cannot keep it from themselves”, author unknown

Ask God’s blessing on your work, but don’t ask Him to do it for you.” ...Flora Robson

“Together, our ordinary acts will yield extraordinary results.” ...author unknown

“The day the power of love overrules the love of power, the world will know peace.” ...Mahatma Gandhi

Reprint from *American Square Dance* – September 2021

The DANCERgram magazines presented on this website are written and published by a square and round dancer concerned about preserving our dance activity. The magazines include *Planner* (weekly), *This & That* (monthly), *Joys, Concerns, & Sympathies* (as needed), and *Directory* (as needed). All of the magazines are under the DANCERgram banner. In the event of new information between publication dates, notification is sent via the *Flash*.

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**Joys, Concerns, & Sympathies** (as needed)

**Directory** (as needed) • WC Key Contacts • WC Dances • SCCA • Links

**This and That** (monthly) • WCA president's message • Federation president's message • Club News • Reprint of articles • New Articles