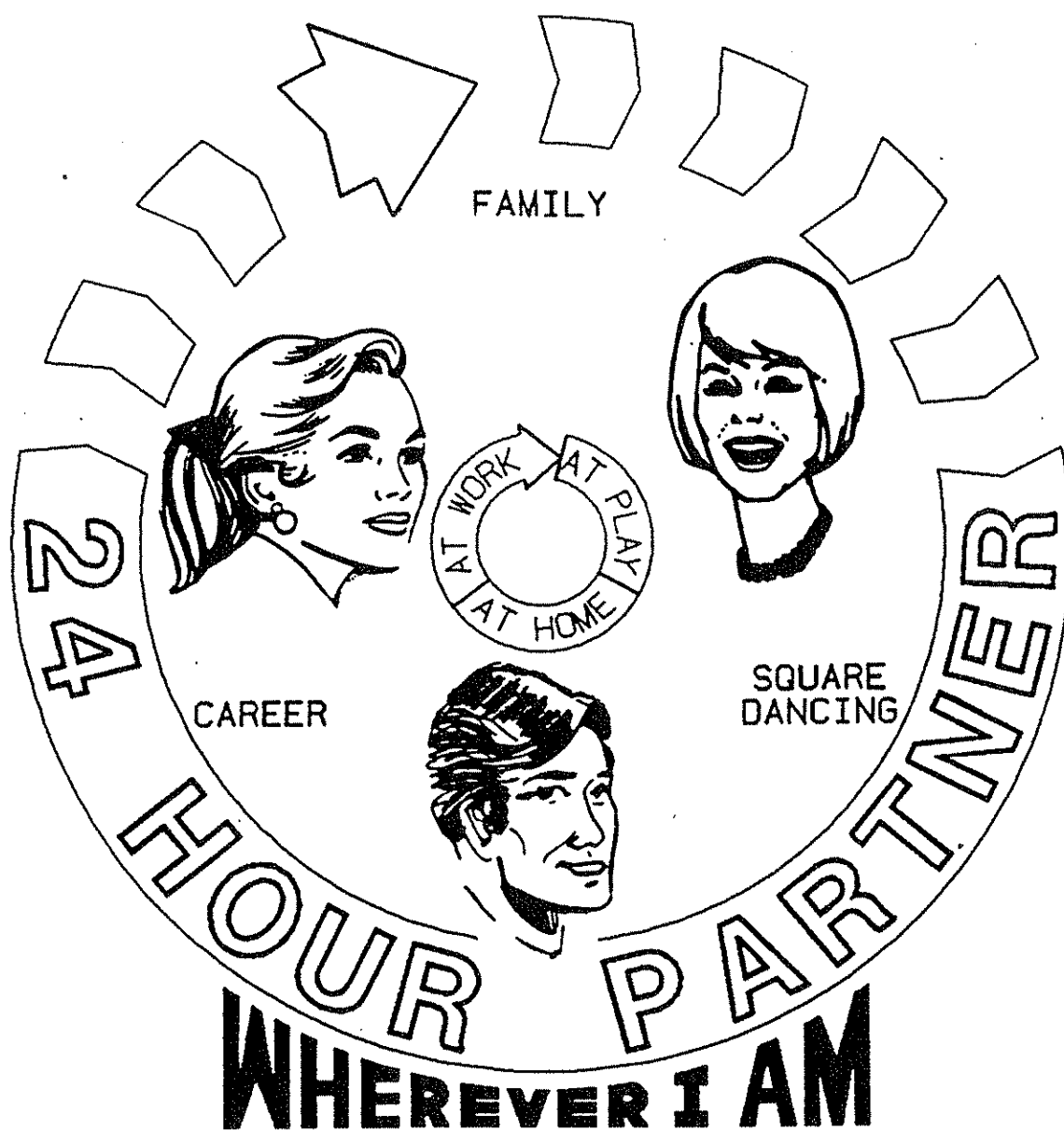


CALLERLAB

PARTNERS' COMMITTEE

HANDBOOK



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"Our deepest thanks and gratitude goes to all the PARTNERS who shared their comments and expertise. For taking the time to express them either in person or by mail. You have made the PARTNERS' HANDBOOK possible!!"

Book compiled and front cover designed by:	Karen Rippeto 1989
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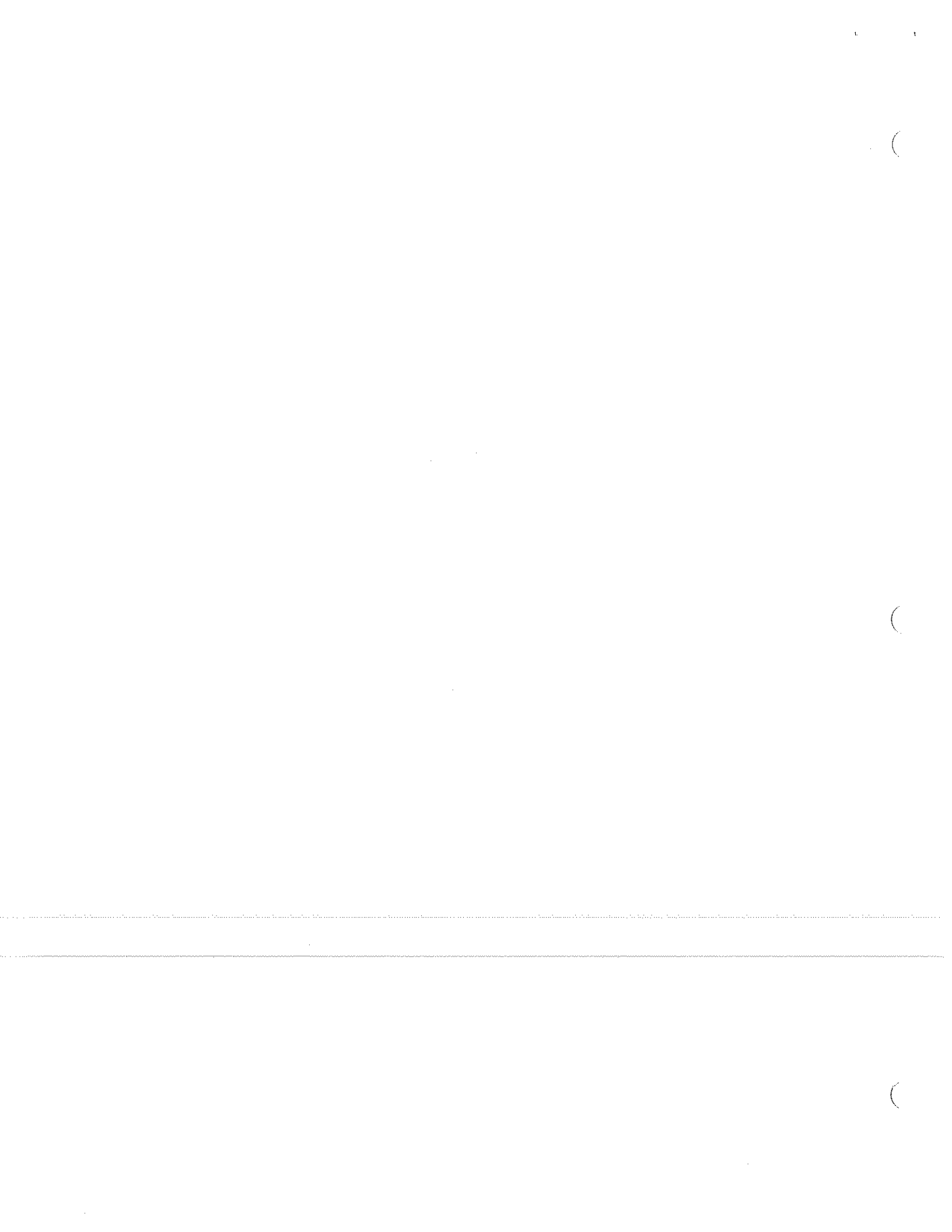
DEDICATED TO

ERNA EGENDER

Webster defines a "Partner" as a person who shares, a companion. He defines "Friend" as a person who knows and likes others, a supporter, a helper, an advocate. He further defines a "Lady" as a particular woman who stands above others in nobility of character, gentleness, dignity, fineness of feeling and habits.

"She is always a Lady" a partner and a friend.

As first chairman of the Partners' Committee, her hope was to create a handbook that would provide helpful information for others in our activity. In her memory we dedicate this booklet.



INTRODUCTION

This booklet is a compilation of the most frequently asked questions pertaining to partners and their individual responsibilities. While an effort has been made to incorporate all of the suggestions submitted, there is no intent to direct anyone to a particular course of action, behavior or thought process. In some instances, the thoughts are those generated during CALLERLAB conventions. If you read something with which you agree or which looks as if it might be of use, try it. On the other hand, if you read something which doesn't appeal to you, ignore it. This booklet is not a "be all - cure all" for every partner. It does reflect sincere opinions which may benefit many of our partners.

Obviously, not all partners are involved to the same extent. Some will be deeply involved with all aspects of their partner's calling. Some will be moderately involved with some aspects of their partner's calling. Some will be relatively uninvolved with their partner's calling. It is a personal choice and not one which should evoke feelings of guilt. Children may also affect the degree to which partners are involved in the routine calling of their partner.

Many of these situations can cause stress on both the individual as well as the family unit. This book addresses some of these points and offers some suggestions as to ways by which the stress can be reduced.

As partners, whether male or female, we have special talents which can enhance the effectiveness of our partners. Develop a team effort so that each of you can be more effective and the end result will be a happier partnership.

Communication between caller and partner is the key issue. Communication can make it a team effort rather than a solo activity.

We sincerely hope that you attend CALLERLAB conventions with your partner and become actively involved with the Partners' Committee.

We also hope that you find this book of value. Think positive, be positive and have fun.

Lastly, we have tried to write this book with the idea of easy reading. In most instances we have used the male pronoun to refer to the caller. We recognize that there are fine female callers who have male partners. Our intent was not to put down any one but rather to simplify the reading. If you are offended by this, we sincerely apologize, but the exigencies of writing overcame the necessity to cover all possible situations.

The book was compiled by Karen Rippeto and many volunteer helpers. If you have suggestions, please submit them in writing so that they may be incorporated into future supplements of this book to make it even more valuable for all partners.

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HISTORY OF THE PARTNERS COMMITTEE

In Chicago, April 1984, a group of twelve partners were invited by Erna Egender to an informal meeting to discuss the Partners role in CALLERLAB. They were: Erna Egender, Norma Degmetich, Martha Han, Loretta Hanhurst, Shirley Jones, Terry Mallard, Thelma Murtha, Karen Rippetto, Irene Roth, Gail Seastrom, Margie Sheffield and Mildred Williamson. After several informal get togethers and luncheons in 1984, it was decided to present this committee to the board for approval. Chairing the committee - Erna Egender, vice-chairman - Norma Degmetich, secretary - Gail Seastrom and program chairman - Thelma Murtha.



In order to gain confidence for our committee from the board, a slow and not overwhelming approach was taken. Questionnaires that were passed out showed the top three subjects to be:

1. An indoctrination session on Sunday for the first time attending partners.
2. A hospitality room for the partners to meet new people and discuss problems on a one to one basis, with tables for sewing hints, etc. to be available.
3. At some future date a book be made containing all the material and helpful hints gathered for the partner.

Directly after the 1984 convention a priority list of suggestions were sent to each committee member to determine which subjects were the most important. They were:

Assertiveness, Aerobics, Ethics, Time Management, CPR, Problem Solving, Helpful Hints (learning names), Leadership, Color Coordination and the Financial Side of Calling.

In May our first letter requesting that separate invitations be sent to the partners to attend the annual convention, partners be included in the indoctrination session and a square dance clothing exhibitor be invited to the annual convention was presented to the Board of Governors by Herb Egender. Topics for discussion will be assertiveness, communication and caller/partner relationship. The possibility of a speaker was also posed if we were to have any funds as a committee.

After the meeting in May 1984 the Partners Committee was established and the Board requested the following:

1. Draft a special invitation to the partners to be included in the callers invitations.
2. We would have some time during the new members indoctrination session on Sunday evening to talk to partners.
3. We would have our own room to use as a hospitality room.
4. There would be at least one square dance shop among the exhibitors.

As for our program, Jerry and Jean Downing of Denver, Colorado were going to present a

program on "Stress" for the entire membership, with an additional session for the partners. This would give us freedom to use our allotted funds for something else such as Indian Culture, Mysteries of the Desert or Southwest Foods.

In April 1985 in Phoenix, Arizona, several partners meetings were held to recap the past year and to plan for future conventions. Our sessions with the Downings were attended by many partners, but when Jerry Downing offered to stop by the hospitality room for some real down to earth discussion, things really got moving. His comment was, "he needed to return to Denver and seek out his analysts for advice, although his clientele covered Wall Street financiers, he had never seen such stressful situations that had been placed before him."

Our hospitality room was stocked with only a few handouts. Our program on Indian Culture was well attended by some 125 partners as well as some of the callers.

Due to health reasons, Erna asked to be excused as Chairman, taking her place was Gail Seastrom, vice-chairman - Norma Degimetch and secretary - Karen Rippeto. Also, at this time due to a lack of communications from some of the original twelve, it was decided to have the committee as the other CALLERLAB Committees were run, on a volunteer basis.

Cards were passed out for sessions for 1986, with only 110 responses turned in. Topping the list for programs:

Hospitality room for both days.

More Handouts.

Communications and Assertiveness.

Ethics.

Families of part time and full time callers, life style, problems.

As our Baltimore 1986 convention approached, hundreds of handouts were run off, along with displays for our hospitality room. The room was visited by some 150 partners as well as several of the callers. Our speaker on Assertiveness was Matthew Misiora, with each session attended by some 90 partners or callers. The partners themselves conducted sessions on:

Styling, Dress, Ethics for Partners On and Off the Floor - Becky Osgood

Identity for Oneself - Peggy Christian, Ruth Siegman, Jackie McCarthy

Life Style and Problems of Full Time Caller/Verses Part Time - Ann McMillan, Gail Seastrom

Festivals, Special Dances and Publicity - Karen Rippeto, Cathie Burdick

After receiving many favorable comments on our Baltimore convention, we felt for the first time we were off and running. We were truly contributing to the partners and to CALLERLAB. For 1986-87, Gail Seastrom remained chairman, with Karen Rippeto

secretary.

In New Orleans (1987), our hospitality room was used for coffee and soft drinks and casual drop-ins of partners with no handouts, etc. Our sessions were with two caller members of CALLERLAB, Melton Luttrell and Bob Howell on the Partners' Role. These sessions were attended by 90-95 members and the speakers gave an interesting point of view of the partner from the callers side.

Thelma Murtha was introduced as the 1988 Chairman for the committee, being selected by the Board of Governors. Ideas for future conventions were discussed with computers and hands on experience for the partners, craft ideas, emergency situations and styling.

This brings us to 1988 and Reno, Nevada. Thelma Murtha, along with secretary Karen Rippeto, planned a hospitality room with many useful handouts and patterns, along with help from Loraine Murdoch. Sessions were held on Wardrobe Planning and Packing for Weekends by Anna Dixon, Emergency Situations by David and Retha Parker and Make-Overs by Debra Hendricks. A most important session was the partners' meeting to discuss problems from future years, broken down into individual groups with each to turn in a solution at the end of the session. Solutions will be compiled and used to produce the partners booklet that was mentioned back in 1984.

Chairman for 1988-89 was Karen Rippeto. Future plans are: (1) have a section in Guidelines by Bobbie Davis, or any of our members who want to contribute something; (2) to involve as many members of the partners' committee as possible; (3) to compile information to be placed in topic form, so that it too can be added to the Partners' Handbook; (4) to have a short informal meeting with just the partners after the indoctrination meeting on Sunday; (5) to strive to be an asset to both the partners and CALLERLAB; (6) to produce such programs with attitudes of enthusiasm and involvement so that it will enhance more members to become actively involved in CALLERLAB; (7) to have a positive attitude and pass it on to others.

The 1989 Convention was held in Nashville, Tennessee. The Partners' committee had programs on: (1) Communication/Diplomacy; (2) Organization and Time Management; (3) Your Role as a Partner; (4) a guest speaker, Ronald Beasley, conducting a session on Table Decorations and Party Type Foods, with square dancing as the theme. The convention as a whole was involved in several sessions on recruitment. Displays and handouts were in the Partner Hospitality room along with the Partners' Handbook that has been worked on for the past four years. We feel 1989 was a very successful program. Most important we hope to insure you, the Partner, that the Partners' Committee is YOU - The Partner!

Karen Rippeto, Chairman, Partners Committee
Revised 2/92

CALLERLAB (In the beginning)

As many of you join CALLERLAB with your calling Partner, you're probably wondering what is CALLERLAB? How did it come about? We hope this will answer some of the questions you may have.

Just What Is CALLERLAB?

It is an association of currently active square dance callers which has been established to assist the members both professionally and personally in all aspects of their involvement in the square dance activity. This association makes possible, through communication, the coordinated application of the skill and the experience of the member callers toward the protection and improvement of both the Square Dance activity and the calling profession.

After World War II the contemporary form of square dancing emerged. As the activity grew, more and more callers came into the calling field. Books on calling were published, callers note services, special sections in the square dance magazines were started and callers began to conduct callers schools where young or new callers could learn the basic fundamentals of calling. As the art of calling dances evolved, the callers became an important necessity. By the early 70's there were more than 150 callers associations throughout the world. Even with all of these, there was very little coordination and communication between the majority of callers and these localized caller groups. Steady growth of the square dance activity made it clear that something was needed to coordinate the directions callers were to take, in order to be of the greatest service to the dancer and the activity as a whole. With an almost uncontrolled development of new dance movements flooding the field, some representative body or some organization was needed in order to screen and recommend to the callers what might be used to offset the multitude of calls being used.

There were other needs that could best be served and perhaps be served by a single callers organization. There was the ever increasing demand for some form of callers' insurance and similar benefits for self employed callers. There was a need for a universal method of teaching basics, styling, timing and the accrediting of callers and teachers. Callers required some form of public relations voice. There were many other reasons that pointed up the urgency of the organization to consider material limitations.

As early as the summer of 1961, initial efforts were started to form a federation of callers. Finally in February 1971, the 15 members of the square dance caller Hall of Fame met for a special honorary banquet at Asilomar on the Monterey Peninsula in California. This meeting was spearheaded by Bob Osgood. It was here, at this weekend meeting, that CALLERLAB was born. It was decided that CALLERLAB would start with this basic group who was composed of Don Armstrong, Grand Caymen Islands, Al Brundage, CT., Marshall Flippo, TX., Lee Helsel, CA., Bruce Johnson, CA., Earl Johnston, CT., Arnie Kronenberger, CA., Frank Lane, CO., Johnny LeClair, WY., Joe Lewis, TX., Bob Osgood, CA., Bob Page, CA., Dave Taylor, IL., Ed Gilmore, CA., and Bob Van Antwerp, CA.

Communications were aided substantially when *Sets In Order* magazine (with the assistance of more than 200 callers geographically scattered across North America),

combined all that was available in existing lists of basic definitions and styling notes and published the first of its basic movement handbook. Over a period of time and with some changes over the years, these lists became the point of reference for square dancing. Many, many long hours and days were spent by many dedicated callers in forming this list and then approved by the CALLERLAB membership. Not all of the callers followed them to the letter, but they could point to them as a fixed reference and then make their own minor personal adjustments.

At one time there were as many as 18 callers' groups who had basic lists of their own. This was not bad when one took a look at the total of callers' groups in operation and considering the fact that most callers did not use the *Sets In Order* list as a base.

Another situation that crept in with the proliferation of basics was the need for some form of standard identification of the levels of square dancing. We saw the activity go through such levels as low level, high level, intermediate level, fun level, community level, etc. We recall clubs that had been in operation for more than a year listing themselves as experienced clubs and dancers rating themselves as one year, two year or three year dancers. But, while the system in any specific area could be understood within that community, it could be confusing to others coming to dance from another area or section of the country.

What was high level in one area could be intermediate in another or even low level in a third. With more and more dancers moving from one area to another and with the advent of such big dances as the National Square Dance Convention, a standard form of identification had to be worked out....one that all could, and hopefully would, be respected and adhered to. Even today we still have our problems with callers not respecting this identification.

There were other concerns coming into the picture. Callers were not working together in many areas (and I will admit, are still not, but hopefully better than before). Professional ethics among callers in general were never faced head on. New dance material flowed into the activity unchecked and at an alarming rate - this fact alone scared away untold hundreds and maybe thousands of dancers. Seemingly, our not staying with the intended lists may be doing the same thing today.

Styling was really unheard of in some degree. You could call a dance in Texas and the right and left grand was done differently than in Arizona. The do paso meant something different in different areas. The promenade in one state was one way and another way in another state.

It was because of all of these things that veteran caller leaders were concerned for the future of square dancing. Something, some form of organization perhaps, was needed where callers could be encouraged to pull together. It had to be something where each one could have a vote and voice in shaping the direction for callers and in improving the callers image. As one dancer so graphically put it, "we go to a leadership meeting and about the first question to come to the floor is how do we fire the caller ?"

In forming a group to be known as CALLERLAB, the objectives were to determine ways to solve these various problems and to accomplish, by working closely together, the many projects that simply could not be accomplished by individuals working alone. Rather than immediately opening the door to callers everywhere, it was decided that the expansion of CALLERLAB membership would be on a gradual, personal invitation basis and in this a firm foundation could be built and maintained.

During this initial meeting some points were established by this charter group, upon which the group could work and place emphasis.

They were:

1. Let's put the dance back into square dancing.
2. An accepted form of standardization is vital to the continuance and growth of the activity.
3. Caller/teacher leadership training is the responsibility of the callers and teachers.
4. Professional standards for callers and teachers need to be established and maintained.
5. Today's square dancing is due for a reappraisal.
6. The combination of the various parts of the square dance activity should be encouraged.
7. The selfish exploitation of square dancing should be vigorously discouraged.
8. The over-organization of dancer/leader groups can pose a problem to the future progress of the activity.
9. The importance of the club caller system.
10. The National Square Dance Convention is missing the boat.

This was the beginning of CALLERLAB.....

Our first advisory committee was selected in 1971 and was composed of Bob Osgood, Arnie Kronenberger, and Bob Van Antwerp. Our first non-paid Executive Secretary was Bob Osgood, who ran the CALLERLAB operation from his Sets In Order office. Our second non-paid Executive Secretary was Stan Burdick who ran the operation from his office. Our first paid Executive Secretary was John Kaltenthaler who was selected April 12, 1976. He served until April 1, 1991 when he was replaced by George White. Our first Assistant Executive Secretary was Herb Egender who retired his position at the 1988 convention and was replaced by George White.

Our first CALLERLAB chairman was Jim Mayo, followed by Jack Lasry, Jon Jones, Dave Taylor, Bob Van Antwerp, Cal Golden, Norm Cross, Bob Osgood, Darryl McMillan, Ernie Kinney and Mike Seastrom. Some of these callers have served two terms in office.

You may ask about our accomplishments...yes we have had many. We now have six types of affiliation with CALLERLAB: Member, Associate, Gold Card Holder, Subscriber, Associate Licensee and Apprentice. We have 28 working committees of which members can become a part. We have an accreditation program for callers; group liability and accident insurance programs and equipment insurance for members; Basic, Mainstream, Plus, Advanced and Challenge program lists approved by the membership; a Professional Ethics committee; Styling recommendations; a Timing chart of calls; the establishment of a

Caller-Coach program for those wanting a higher echelon of teaching callers; an Education committee to pursue help for callers in that field; an overseas advisory group where countries outside of the Continental United States can have a voice; Round, Contra, Traditional and a new Community Dance Program now have more input. Caller Training is being researched more and the Quarterly Selection committees are in operation, a benefit for many.

Yes, we have come a long way since our first convention which was held in April of 1974 in St. Louis when 165 callers and their partners attended and at that time we had 124 members. Our budget for the first year was realistically set at \$5,300. Now our membership exceeds 2100 counting all types of membership.

We welcome you into CALLERLAB and you may ask is all of our work completed? My very strong answer is NO...we still have a long way to go and you new members just may be the answer to some of our problems. Thank you for joining and enjoy all aspects of the convention from Challenge sessions to Callers' Partners' sessions. See you around the convention.

Revised March 1992

Prepared By:

Bob Osgood



WHAT DOES CALLERLAB OFFER THE PARTNER?

A mini vacation with our partner!

This is a great time to juggle the old date book, plan for a few days before or after CALLERLAB for some leisurely days or just being together, sightseeing or sharing good times with other caller friends and their partners. The hotel usually allows extra days at the same convention rate either the weekend prior to or the few days after. So plan ahead each year, look forward to a spring break, for which everyone is always ready. If a baby sitter is needed, plan in advance and give yourself a treat with your partner...

Educational experiences – Broadening our knowledge!

Other than the Partner sessions, meetings go on all day Monday and Tuesday every hour and a half, with coffee and soft drink breaks to mingle and stretch your legs. These sessions cover all aspects of the calling profession; the business side, such as taxes and computers; the technical side such as voice, music and choreography and to the artistic side such as showmanship and stage presence. There are some sessions your caller partner may not want to attend that you feel affects you (especially if you do the bookkeeping). Are the meetings open to the partner? Of course, before taping the sessions began and afterwards many partners cover one session, while the other partner goes to another. These are very informal and you may come and go as you please.

Meeting new friends – Sharing time with old friends!

In our hectic world of everyday life and the calling profession, we seldom get to just visit with other callers and partners. Each meal is set up at the convention so that you are sharing breakfast, lunch or dinner with someone new. You'll be surprised how fast close friendships can develop when people meet with so much in common. On the other hand, perhaps there are caller/partner friends living far away that you seldom get to visit with. This is your chance....meet in the lobby, go in together and enjoy their company with your meal.

Sharing and caring!

Our main goal is to make you feel a part of CALLERLAB and to contribute something you can take home with you. If you read over the Partners' history you will see that we as a committee have covered many topics and programs. In doing so, we use our greatest commodity, YOU, the partner. This is a time for sharing, recharging our battery and reestablishing enthusiasm. A time that we find we are not the only partner in the world with a concern. Often, we find our problem is not nearly as bad as others. The great thing is finding you have something to give, something of value to others. Regardless if your partner is full time or part time, it's still dealing with the public, their feelings and sharing our family lives with others. A juggling of time, schedules dealing with the family and most of all, consenting to share your partner with others. It's learning when and how to communicate, being a diplomat.

For the newer partner it can be a frightening experience. Being a part of the Partners gives

you a chance to seek advice and hopefully gain an insight on how to handle situations you felt were insurmountable.

What to wear at the convention!

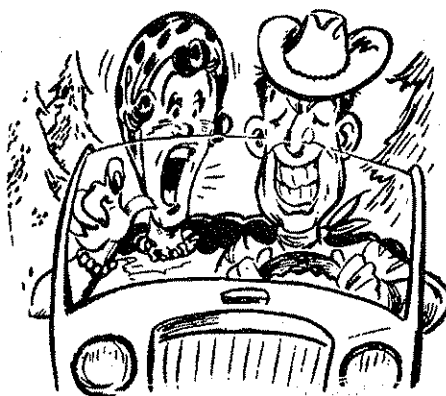
During the day, slacks, skirts and blouses, leisurely comfortable clothes are worn. The evening banquets get a bit more dressy, with Tuesday night's banquet being the more formal of the two. By that we mean most of the ladies use this time to wear that special cocktail dress, or maybe the dress you bought for some special occasion during the year. Although most dress up a bit, any neat appearing clothing is acceptable. We are often asked...What about jeans? They're not seen to often, maybe once in awhile, depending on the situation (such as in Phoenix we had a rodeo and cook out)... great time for jeans! A sweater or light jacket is usually recommended as all of the meeting rooms are air conditioned. Square dance clothing is not necessarily needed for the convention. The gentlemen wear their usual western attire, with perhaps a jacket for the evening banquets.

To sum it up!

Now that we've given you some reasons, we hope you will want to attend CALLERLAB with your partner. Don't forget to mark the partners' book ahead a couple of years and save those dates. You won't want to miss out on all the fun, fellowship and learning experiences. Like all organizations, ours can only be as good as you, the members, make it...

Dates of future conventions:

April 05-07, 1993	Galt House, Louisville, KY.
April 10-12, 1994	Hyatt Regency, Vancouver, BC, Canada
August 26-29, 1994	Mini-Lab, England
April 10-12, 1995	Eastern third of the U.S.
April 01-03, 1996	Central third of the U.S.



WHAT IS EXPECTED?

Our caller partners have a code of Ethics to which we all subscribe. Many partners ask, "Just what is expected of us, what do we wear?" Listed below are some suggestions compiled from previous questionnaires and discussions. Feel free to modify the ideas to suit the needs of YOU and YOUR PARTNER.

1. A caller's partners' behavior should closely parallel the CALLERLAB Code of ethics and the Ten Commandments, and to promote the activity of Square Dancing by keeping its best interest in mind.
2. Set an example, conduct yourself in a manner that would not embarrass caller/partner or other dancers. Exhibit good manners. Remember that your actions both on and off the floor have a great deal to do with the acceptance of your calling partner.
3. Be honest, supportive, a friend and a critic for your partner.
4. Give each other (partners) moral support, keeping personal things just that--personal.
5. Treat dancers and co-workers as an equal, setting an example of good taste. Wear a smile and be gracious.
6. Dress Code - Much of CALLERLAB'S code applies to partners as well. Clothing should be appropriate for the occasion. Act and dress as a hostess, greet guests with sincerity. Act truly glad they are present.
7. Official square dance function - Female callers; recognized official attire of modest length with proper under garments and hosiery. "Prairie Skirts" are also appropriate attire. This is not a substitute or replacement for the traditional square dance dress. It is, however, an alternative western wear. When worn in good taste, the apparel reflects a more modern and up to date dress, coinciding with our changing times. Male callers official dress; long sleeve shirt, trousers, suitable neck ornament.
8. One nighters - optional depending on group. Official, prairie or gathered skirts, etc. Keep in mind we are setting examples. One nighters may also be a casual basis such as, picnics and weenier roasts where good judgment as to what others will be wearing must prevail.



RESPONSIBILITIES

Responsibilities were summed up in four categories:

1. Basically providing moral support and PR.
2. Attending events.
3. Providing bookkeeping and secretarial duties.
4. Not involved at all.

Responsibilities of a personal nature

1. When one's partner becomes a caller, there must be a commitment for the partnership to be successful. If there is no commitment, you're in trouble! Each couple must work out the responsibilities – there is no set pattern. Each individual is different, what is right or wrong for one may not be for another. An understanding between caller and partner must be completely clear. Whatever a team works out as the best working relationship should be determined by them alone and not by dancer opinion.
2. Support:
Emotional – Praise, encouragement, sounding board.
Physical – Planning for adequate rest, well balanced meals, getaways.
Critique – positive suggestions as well as negative, by being his best friend you can also become his best critic. This will not always be pleasant, but always with his best interest in mind. Some say never before or during a dance. The time depends totally on the situation, not where or when. His profession of calling is no different than running a company, decisions or suggestions that need to be made can not always wait for a suitable time or place. They are given when needed to correct a given situation.

P.R. – Smile, greet, mingle, encourage, soothe, defuse, listen, advertising, booking, bookkeeping, planning, secretarial, scheduling, costuming (purchase & up keep).
3. Attend events whenever possible, remembering square dancing is a team (couple) activity. This gives the dancing public a good example and respect for both caller and partner. Knowledge of the activity enables you to feel at ease and be able to answer questions. Your attendance is a show of support and influence on the dance and dancers. Your actions help to form others opinions, ideas and feelings as well as making you a part of the square dance activity or organization.
4. Promoting your caller – being polite, communicating, being yourself, moral support. Being happy and hospitable, pleasant to others, nice in appearance, able to carry on a conversation easily. Helping your partners club in ways that they may need, helping plan activities, advice (when asked). Be honest, up front, neat and friendly. Letting your partner know he can depend on you as an asset, not an embarrassment.
5. Encourage wearing of square dance attire at all square dance functions, by setting the example. Neatness and cleanliness in person and clothes.

6. Do the above things because you want to. Realize as an individual that you are contributing as much or as little as you are capable of and willing to do. Be by his side because you want to. Have an understanding that if you need to slack off to regain perspective, there will be the same understanding on his part.
7. Responsibilities may vary considerably in a caller run club situation. You are more apt to be much more involved and have more responsibilities. But all in all the duties tend to be the same. With support and communications between the two partners, he will remain the caller, the one in the limelight, but you will be also, as his equal in a team relationship. Understanding and working toward the same goal, must be the end result.

Responsibilities listed by those actively involved

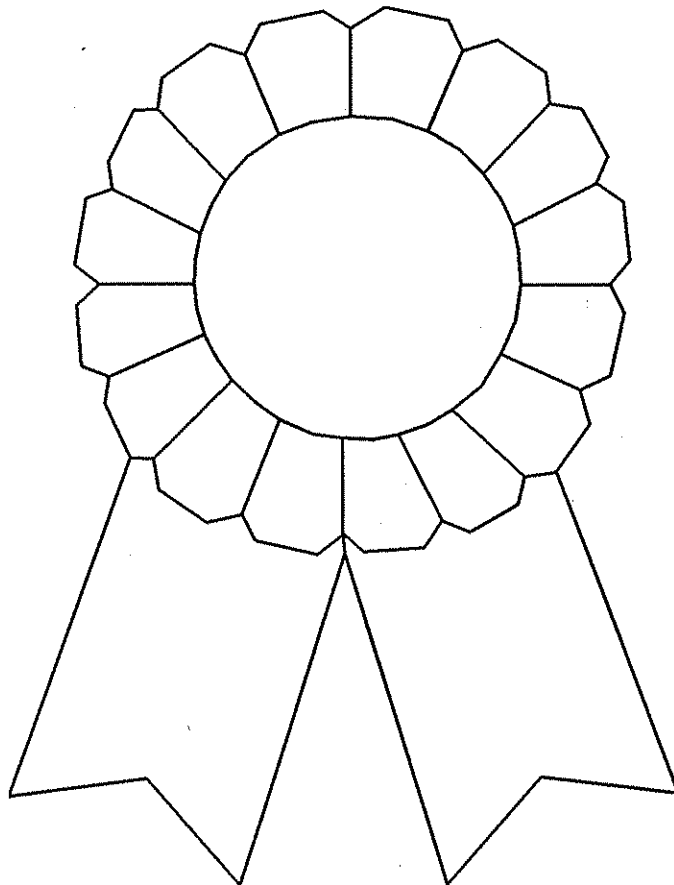
1. Take care of bookings and calendar.
2. Greet and talk to dancers and club officers.
3. Bookkeeping and secretarial duties.
4. Plan refreshments, special parties and events.
5. Send out confirmations, verify arrangements by phone.
6. Advertisements.
7. Evaluation of new songs – dancing reaction to same.
8. Mail Outs.
9. Advise of special announcements, scheduled breaks or special ending times.
10. Plan festivals, trips, etc..
11. Act as a buffer and source of information between caller and clubs and dancers.
12. Fill in squares when and where needed. Demonstrate new moves or illustrations in teaching.
13. Registrations, collecting of fees, getting to know club or class names, take time to chat with them during the evening. Introduce them to others. Be aware of problems that might arise during the evening, but escape the callers attention.
14. Help with driving to and from dances. Keep him informed of particulars dealing with names or dance program he is calling that particular night.

Other responsibilities fulfilled by partners

1. Keep caller free from conflicts.
2. Establish fees, keep tax records, intervene with tax consultant at tax time.
3. Make sure dance starts on time, breaks are kept at a minimum, sound from floor is all right.
4. Keep all financial records making sure expenses (dues, memberships, note service, equipment, hall rentals, etc.) are paid for.
5. See that equipment is loaded into vehicle, help set up equipment at dance.
6. Help set up hall.
7. Serve in kitchen.
8. Clean up.

As you can see your responsibilities cover practically all aspects of the calling profession.

Again, it must be up to you and your partner as to the degree of involvement you have, all this to be shared with family commitments, children's activities and schedules, as well as time for things that are important to you. Open communication between the two of you must be the most important thing. If you have a complete and knowledgeable working agreement, both will be happy and his calling career will benefit much more as well as your family.



COURTESY & CONSIDERATION

From the caller

1. Just knowing that you're there, he acknowledges you with an occasional glance or smile during the session. Know that your contribution to the partnership is appreciated in some way, whether by dedicating a particular song or an acknowledgment of some type (not to be done at all dances or expected), it's spontaneous because he wants to. One comment made, "my position as a callers partner isn't primary, it's my importance to him that is primary."
2. Introduction at dances (especially if you are new to that area) this can be accompanied by a short comment, as to whether you wish to dance or not. If for some reason you can't, this is an appropriate time to let it be known.
3. Square or round dance together, whenever possible. If time off is scheduled, plan things to do together. Share time outside of the square dancing activity.
4. Work together as a team, giving each other the same courtesies and respect. Be treated as an equal.
5. Most important – Express appreciation and respect for you as a partner, by his actions, whether you are present or not.

From the club

1. You're treated as a person and one of the group and treated as a regular dancer who can relax and enjoy the evening.
2. The best courtesy that can be given is to let you be another dancer on the floor. When someone asks you to dance, you would prefer it because they want to, not because they feel they should. There are always people to meet, to talk to and to learn from. You, the partner, must remember to be friendly and outgoing so it is easier for others to talk to you. Host clubs have many ways of designating dances for the partner. Some by a card for every dance, if you do not wish to participate in this, tell them so, by being truthful as to why. If you wish to do this, thank them. But always be gracious and let them know you appreciate their thoughtfulness. If you have enough acquaintances at the dance and will be asked, tell the club member in charge of the dance card, that you prefer it this way. Most importantly be honest and above board. You'll earn respect.
3. For the club officer doing the announcements to recognize and thank you for attending with your partner.

From the partner

Some felt they should be introduced more than once during the evening, that it was the club or their partners responsibility to see that they were kept busy during the evening. One

must remember the caller is being paid to do a job. You are there of your own free will, therefore the first step must be made by you, the partner, to let people know you are friendly and if you would like to dance or not. This occupation is no different from any other, you wouldn't expect a company that your partner worked for to entertain you, would you? In most cases, common courtesies are shown towards the partner, if not, you learn quickly and you'll benefit by not treating others in this manner.



PREVENTING BURNOUT

Enjoy what you are doing. YOU must enjoy what you do, because you enjoy doing it.

1. Be an active partner, not a passive one.
2. Plan time for other activities besides square dancing (Hobbies, weekend getaways, etc.)
3. Maintain a good sense of humor and love all types of people.
4. Take time out during the week for each other. Share a planning time by scheduling things around family commitments.
5. Block out week ends in advance so you can get away together.
6. Know your limits, carry your share of the load with no guilt when you must say no. Remember you can not give your best, when its all used up.
7. Learn to compromise, prioritize, set goals. There are only 24 hours in a day and there will be times everything will not get done.
8. Make friends in the calling profession, make the weekends away from home seem like a vacation with old friends, sharing good times and many memories.
9. Realize the benefits square dancing has given you and your family. Try, regardless of how hard it is, to have a "time out", a vacation not dealing with dancing, an evening you don't discuss the activity. Know that if you're tired and looking at things negatively it's time to back off. Take time and regroup. A suggestion from one partner was going to club dances and specials. During the week for class and workshops, she and a friend went shopping, a movie, or craft classes. The friend's spouse accompanied her partner. Look at CALLERLAB, state conventions and other square dance related functions as revitalizing, recharging your battery. A growing and learning time from others' experiences.



JEALOUSY RELATED TO SQUARE DANCING

1. First of all you must feel secure in your relationship. One of the toughest lessons to learn is that no one can steal your partner or ruin your happy home, unless your partner is willing to give up your home and you. Dissolution of a relationship is caused by problems (real or imaginary) between the couple. Otherwise a third party would not seem attractive. Work at your relationship. Be strong. Both must be responsible for happiness.
2. The travel involved is all a part of the profession. Once again, feelings should be dealt with before a decision is made, as to the involvement your partner will have. Remember you are a team.
3. Have trust in one another. Be deserving of that trust is the main thing.
4. Realize jealousy can be a disastrous flaw. It can destroy the caller/partner relationship. Jealousy is a reflection of ones insecurity.
5. Discuss situations that are bothering you. Discussion must remain open and in the right perspective.
6. The caller can handle many situations by not letting himself get into compromising situations. He is also the only one that can correct or put a stop to an over zealous admirer.

For some this is the hardest aspect of becoming the partner in a caller/partner situation. Going with your partner when ever possible eliminates a lot of stress. But you must also have a relationship that if you are not present or able to go, you have confidence that your partner will conduct him self in a manner which reflects his respect for you and your marriage.

Too often we hear complaints from peers, co-workers, clubs and dancers that lose respect for those who blatantly display actions inappropriate for a married partner.

Trust and mutual respect for one another must be the key here.



DEALING WITH GOSSIPS AND COMPLAINERS

Gossip – Both Constructive and Destructive.

1. Try not to become involved with a gossip. Sometimes you must listen. Be polite and let it end there. Evaluate the source.
2. Complainers must be listened to. Try and explain the reason to resolve the problem they are having. Always evaluate their comments for validity.
3. Encourage people to talk about themselves, preferably something positive. People like personal attention, but sometimes need redirection of what to talk about. Encourage them to look for the positive in others. Chronic complainers can be nominated for an office or job, which will direct their energy and keep them busy working for the club.
4. Continual Gossiper. Find something complimentary to say about the one being talked about. This will sometimes bring a halt to the talk.
5. Complainers want sympathy, give it to them. If it is a legitimate complaint, try to find an answer. If they just like to complain, accept it as their personality.

In your role as a partner and that of the caller, you will be exposed to all sides of gossips, complainers, some meaning well, others deliberately spreading the good word. You must be careful never to repeat anything that you would not want said to a person face to face. Many times people only want the status and satisfaction of saying they told the caller or partner. Judgment and decisions when you feel things may be getting out of hand should be discussed among partners, then dealt with accordingly.

Your status as a partner/caller will also be a new and somewhat different role from that as a dancer. You will often find you are the center of the gossip or complainer. This is where you smile, go about your business, be confident that you are doing your best. All too often in confronting dancers with things said, it is blown out of proportion and turned to look like you were the instigator. This is not to say that you never enter into such a discussion, it is only to say be very careful of how the situation is handled.



SQUARE DANCE RELATED STRESS

First identify what is square dance related stress? The answer, in a committee group at CALLERLAB 1988, was stated as: "Stress is anything that is a negative feeling imposed upon oneself".

Stress varied from the newer partner/caller team as to whether he was doing as well as they should be. Anxiety on the partners part to help her mate. The younger partner/caller was also faced with small children at home, thus causing anxiety for the partner of going with her spouse or staying at home. This carried over into the middle age group, where teenagers were the problem. School activities, learning to drive, needing a parent at home. Again, anxiety. Jealousy was among the subjects brought up. Simple things, such as common courtesies not shown the partner by the caller or the club with whom he works with.

In this same group of Partners questioned, the ones having outside activities other than square dancing said they had not experienced stress like we were discussing. They felt they had a well balanced life, many activities were concentrated on besides square dancing, not letting the worries get to them. Those present that had no other activities other than family, career and square dancing could identify with one or more of the stress factors. The only solutions they could come up with were:

1. Talk – keep communications open between you and the partner.
2. Don't make square dancing 100% of your life.
3. Identify the stress and mentally or physically remedy the stress by focussing on yourself and making yourself happy.
4. Have a good sense of humor, set priorities, adjust to changes, make a list of importance in order of family, job, square dancing. Think of the good times because of your involvement in the activity.
5. List the benefits it has brought you and your family.
6. A good cry always helps!

In the same group, there were business or professional partners that found after a hard day in the corporate world, that their salvation was being with their husband/wife on the way to a dance and sharing the evening with others outside the business world. The square dancing was a stimulation and relaxation period to take them away from problems they faced day in and day out. It was also sharing with the caller/partner something in common.

One story told by a partner, that we felt warranted repeating was a caller and partner that farm for a living and worked hard all their lives. At the age of 12 their son was severely burned and spent much time in the hospital. Physical therapy was needed – the expense and travel to and from the hospital was catastrophic, along with the child not wanting to do therapy. They found that dancers in the club were willing to dance several times a week

with the child, giving him the rehabilitation he needed and healing of the tissue. This same family was blessed with a daughter that was diagnosed as retarded. The physicians advised they put her away in a home. Again, the club stepped in and friends worked taking the child in her younger years through mainstream classes, eleven times. Last year she completed plus and is now taking advance. This child has found a life through square dancing and friends, that she otherwise would not have had. This partner said, "their safety valve for stress and true friends has been square dancing, indeed a life saver".

Makes one think – how really important are the problems we're having?

For a real down to earth look at stress, Partner Bobbie Davis prepared the following for Callerlab 1985. She is partner of Bill Davis:

STRESS IS:

Stress is staying home with the kids when you would like to go with your partner to the dance he/she is calling.

Stress is going with your partner to calling engagements when you would rather be at home.

Stress is going to a dance with your caller partner and spending the evening sitting when you would rather be dancing.

Stress is going to a dance...and spending the evening dancing whether you want to or not because everyone assumes the caller's partner is always ready, willing and able to fill in.

Stress is having dancers assume a caller's partner can do whatever is being called even though you are lucky to manage one hour of actual dancing each month.

Stress is having dancers think you are showing off if you try to help a square recover from an error.

Stress is having your partner call for 60 squares when you know he/she is not yet ready for more than six.

Stress is having six squares show up when you know your partner could easily call a terrific dance for 60 (or more).

Stress is knowing how badly your partner wants to be a caller but realizing that he is only fair at best.

Stress is worrying about whether or not the income is going to cover all the expenses.

Stress is having your partner struggle through an evening alone while he/she is mobbed between tips by adoring fans.

Stress is having to remind your partner that it is time to leave the after party because you have to get the baby sitter home.

Stress is taking the kids with you then trying to dance, keep track of the kids, keep them entertained and out of everyone else's hair all at the same time.

Stress is realizing that 95% of your conversations are either with children or about square dancing.

Stress is having what you consider to be valid comments on square dance choreography, ethics, practices, and/or directions and finding no forum for expression because callers' partners are just supposed to be quietly supportive and never do or say anything to make waves or get attention.

Stress is being supportive of your partner's calling activities/interest without receiving

equal time and support for your own interests.

Stress is having your partner receive praise and congratulations while you get behind-the-hand requests to "talk to him/her about thus and so".

Stress is trying to resolve competing desires and petty differences of club/workshop members.

Stress is coping with immature adults who see only their own short-term best interest.

Stress is walking into a room with your partner and having everyone make a big fuss over your partner while barely acknowledging your presence.

Stress is being expected to be a witty extrovert just because your partner is.

Stress is putting up with manipulating busybodies because they do a lot of things to promote your partner's calling activities.

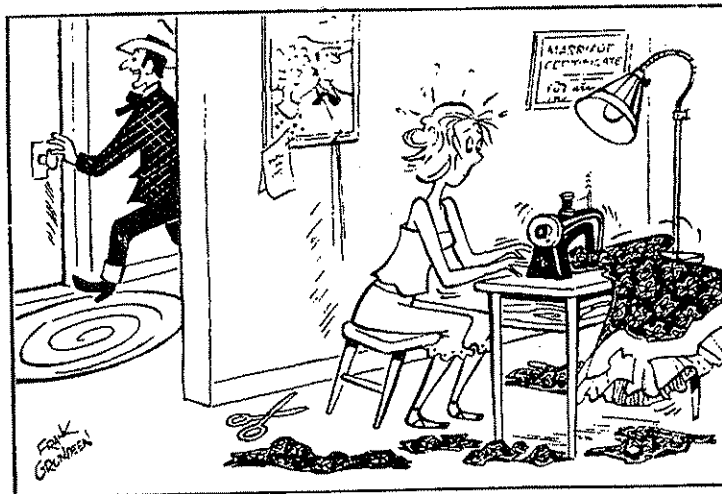
Stress is finding lovely people you would like to spend non-square dancing time with and then finding there is no time available.

Stress is learning to share your partner with calling, callers, dancers.

Stress is learning to spend your life alone (in a crowd even) when you chose your partner to have someone to spend your life WITH!

Stress is trying to maintain your own identity, interests, and thoughts rather than becoming just a shadow of your partner.

Stress is learning to cope with square dancing as a business and way of life when you started out thinking of it simply a recreation you could enjoy doing together.



"I'll start the car - don't want to be late."

HANDLING FAMILY, CAREER, SQUARE DANCE ACTIVITIES

This is probably the most common complaint of the partner. It is also the one with fewer answers than the others. It can be discussed endlessly and still comes back to YOU! You must see what works for you best and work at it, try new avenues and come up with what you feel comfortable with. Being organized, having things together, in proper places is a start. Having help from family members is another. Maintaining self discipline and knowing you are doing your best. If things are not completed at the end of the day, there is always tomorrow. But most important, be happy with yourself.

1. Be organized – have a set routine that works!
2. Plan family time and vacations that don't include square dancing.
3. Include children in square dancing activities whenever possible.
4. When a conflict between square dancing and the children occurs, the partner must be ready to support the children and the caller recruit someone else to fill your place. At times, choices will be tough.
5. Schedule family parties around square dance activities. If they conflict, don't just ignore them.
6. Plan ahead, use your calendar.
7. Prioritize time together.
8. Double use of time.
9. Make a date with your spouse.
10. Family discussions to include children.
11. Make time for other activities and other functions.
12. Be spontaneous.
13. Realize each family member is important and know their interests.
14. Family members to share work load at home.
15. New caller couples, regardless of age, realize common goal and understand the realities of the business.
16. Patience and understanding. Know one another's needs.
17. Dance, laugh, play and work together.
18. Become a caller and partner and don't forget how to be a dancer.
19. Take a day to plan casseroles, stick them in the freezer to be used during the week at busy times.
20. Develop a system for filing material, making it easily accessible.

Tips for closer family ties

1. Make time to be together.
2. Get to know one another.
3. Share Problems.
4. Make dinnertime a family affair.
5. Design a challenging family project.
6. Develop rituals.
7. Play games together.
8. Don't forget a bedtime story.
9. Share your work and school lives.
10. Don't let distance come between you. A little girl said to her Mommy one day, "I'll sure be glad when it comes the weekend". The mother said, "Why honey?", The little girl said "So we can hug and kiss and have fun." The mother responded, "Honey, we can hug and kiss and have fun right now." "No", the little girl said, "you don't have time through the week."



IDENTITY FOR ONESELF

This was presented by Peggy Christian, partner of Bob Christian, at CALLERLAB in Baltimore 1984. It was later published in American Square Dance magazine. The group discussing One's Identity felt it covers everything to the fullest. Our thanks to Peggy.

Maintenance of different roles

How do you maintain your employment, household chores, family life, your husband's schedule?

Love one another!

Goal Setting (decide what is really important).

Communicate.

Learn to compromise.

Prioritize.

Ability to accept the fact that there are only 24 hours in a day and there are times when everything won't get done.

Don't feel guilty!

Be able to interchange "traditional" roles.

Sense of Humor.

Communication

How does this affect your communication with your partner, how do you compromise?

Life and Marriage have always been "give and take" situations.

Caller and partner roles no different.

Whatever type of compromise that works for you in your everyday life should continue to work for you.

Compromise works both ways.

Accept the fact that sometimes there is no choice but one go one way, and one go another for a day, evening or week.

Take turns with priorities - Caller first priority one time - Partner first priority next time.

Once compromise is reached, don't harbor any resentment.

Assertiveness

Where does assertiveness on your part or your own individuality survive?

Assertiveness does not mean abrasive or overbearing behavior.

Expand your capabilities in your employment.

Establish a set of goals and decide on a course of action to reach those goals.

Work at those goals every day.

Express your individuality by developing your own talents, cue rounds, run the square dance class, develop a proficiency for after parties, fashion shows for festivals (local, state, national). Maintain a positive attitude.

Relationships

What do you feel is the strongest point in your relationship?

Love for each other.

Respect for each other's viewpoint/commitments.

Neither claims "My commitment" is more important than yours.

Avoid conflict.

Ability to reach compromises.

Strong supporter of spouse/partner.

Problem areas

What are biggest problems you are faced with?

Finding time to spend with each other.

Schedule free time – make dates.

Plan ahead – sometimes as much as a year ahead for private time.

Get-a-way evenings/weekends.

Make sure you plan a vacation away from employment/square dancing activity, everyone needs a vacation!

Schedules

How do you go about planning your schedule and his?

Keep calendar.

Make no commitments without checking with each other and the calendar.

Schedule personal shopping for a particular time (one complete day, two or three times a year, plan wardrobe acquisitions).

Do not waste time wandering through stores and impulse buying.

Stay familiar with your calendar.

Do some household chores together – gives you time to talk.

Changes

What would you change if you could?

Make commitment in the beginning that square dance calling is a business partnership.

Treat it as such.

Advertise it as a partnership.

Develop my square dance expertise/identity earlier.

Be able to dance more together.

Your identity

Why is doing something that is yours, or on your own, important?

Maintain your personal identity.

Not be lost in the crowd.

Personal satisfaction with your life.

Feel good about your life and who you are.

Have a least one close personal friend that you are completely comfortable with and can confide in.

Ways to capture time/identity for yourself

Get up 15 minutes earlier than your spouse for quiet time.

Read a book at dentist, doctor's office, beauty shop.

Make priority lists for the day/week.

Write letters while waiting for car pools.

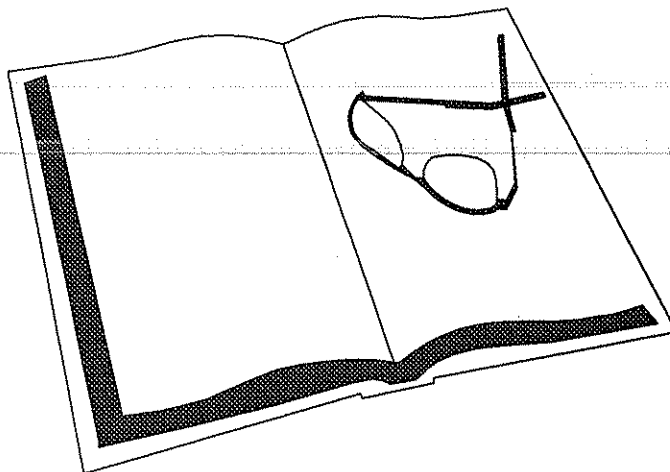
Handiwork in meetings (if you are not an active participant).

Church (spiritual time is important).

Walk/exercise with your friend/friends on a regular basis.

Develop and follow your own personal goals.

Go back to school – take a continuing education course.



TIME MANAGEMENT - SAYING NO - TIME SAVING IDEAS

The following are some time management ideas presented by D.M. McCrunin, Colorado State University, Ft. Collins, CO. They are pertinent to all walks of life.

Ten second test

One of the most effective techniques for concentrating and more effectively focusing your energy is to apply the 10-second test. This simply is asking four questions about everything you do. The four questions are:

1. Why am I doing this?
2. Who else could do it?
3. Does it need to be done at all?
4. What priority does it deserve?

Learn to say No!

Learning to say no may be one of the most important management tools. Many professionals end up doing things they really do not want to do, just because they did not know how to say no. One person cannot do everything that comes along. Choices must be made in order to add control to professional and private life. The 10-second test should be used prior to saying yes or no.

The following five-step formula can be used to say no:

1. Listen.
2. Say no.
3. Give reasons.
4. Offer alternatives.
5. DO NOT FEEL GUILTY. YOU CAN NOT DO EVERYTHING.

Make meetings more productive and efficient by:

1. Always have a written agenda.
2. Set a specific time limit to complete the meeting (never more than 1 hour.)
3. Start on time.
4. End on time.
5. Keep control of the meeting without stifling discussions.
6. Draw people into the discussion who appear to be day dreaming by asking for their opinion.
7. Only attack two or three issues each meeting.

Time Saving Ideas

1. Think on paper—write down ideas.
2. Divide up prime time—high energy time vs. low energy time.
3. Plan errands ahead of time.
4. Lay clothes out that you plan to wear.
5. VCR tape programs that you wish to watch for viewing when it is convenient to YOUR schedule—don't be tied to the TV.
6. Make minor decisions quickly.
7. Make time to relax.
8. Use correspondence shortcuts.
 - a. Make notes in the margins before you write your response.
 - b. Make a short answer in the margin and send the same letter back that was sent to you.
 - c. If you must write a response letter, make them short and to the point.

KISS..(Keep It Simple Stupid)



CLASSES

The following was sent in by Sue Carruthers, partner of Dan Carruthers, Whitehorse, Yukon, on classes, recruiting, and maintenance.

Classes are sponsored by the Parent Club so most of the duties are performed by them, but because we arrive earlier than they do, I move tables out of the way and set up chairs, open windows, sweep the floor while Dan sets up his equipment.

We always have music playing as the dancers arrive and we both try to greet each one individually.

I keep attendance, which has helped me to learn everyone's name quickly. This will also help Dan know who missed what moves on a certain date. He can then arrange a make up session for those who need it.

If a dancer missed a night, I call them up within a couple of days, this makes them feel good about being part of the group and that their absence was noticed. I say something like, "We missed you the other night, hope you weren't sick, looking forward to seeing you next week". I found that this was very helpful during the first 3 free weeks of class when we were not sure of who would be coming every time. I think that my interest in the person may have helped some of them to decide to come back and learn to dance.

I make announcements, so I make a list first preparing myself so that I don't miss anything. During this time I also set out some Square Dance rules or etiquette i.e., mens long sleeved shirts, ladies wear a skirt or dress of any sort (don't want to scare them off by making them feel that they have to get square dance clothes right away, we don't have stores here for that kind of clothing), punctuality, etc..

I collect birth dates and anniversary dates so that I can acknowledge those for the upcoming week. I don't get the years as some don't want us to know how old they are, this is part of the announcements. If a dancer has a birthday on a dance night, we sing Happy Birthday to them. Do this for the club too.

The club hosts several party nights throughout the year that the class is invited to and the dance is at class level. Both Dan and I do everything to encourage the class to attend these special nights. Line dances and mixers are done at these special party nights as well as rounds. The club has their own cuer.

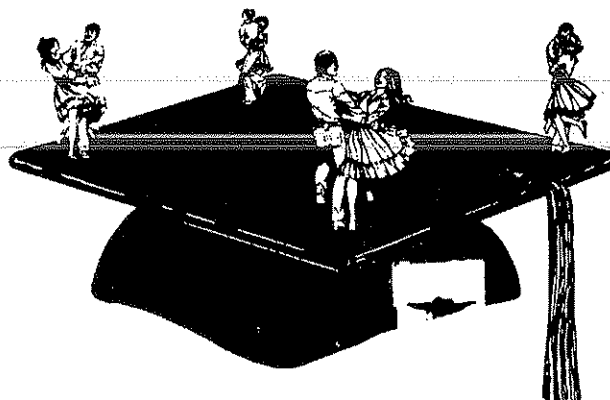
I teach mixers and line dances to the class. This helps them get the feel of the music and when they go the club party nights they can take part in everything.

Recruiting

This is generally the clubs' responsibility and if the publicity person is open for suggestions I will do what I can. As square dancing is a dry activity I feel that we have a captive group waiting for us – Alcoholics Anonymous. I know that in some areas there are a lot of AA's dancing although it has generally happened on its own and not from demos, etc. at AA meetings. The publicity person this year advertised in a local newspaper ad, "Join the fastest growing social activity in Whitehorse." I thought that was really good. Demos throughout the whole year are important to keep the activity "up front" all year, not just when we are looking for new people. Be sure to have handouts available at all demos.

Maintenance

This is most interesting to me and I work on gut feelings here. Why did we get involved? Because it was fun. Is it still fun? Do something about it. Personal contact with the dancers is important. I remember when the caller who taught me to dance talked to me in between tips, it made me feel good and that I was important enough to him to take the time out to talk to me. I saw his wife downtown one day and she stopped to chat...really made me feel good. Fun and friendliness are two very important aspects to this great activity. Because of the past few years here, we have a big job ahead of us in changing the atmosphere of the dances. There used to be some nights where there were more dancers in the hall than in the gym dancing. We are working on good choreography, smooth dancing, dancer success and "fun type" things to add to the program. We are also reteaching some moves that seem to be problems with graduates from recent years...if they are successful they will keep coming back!



Another article on recruiting and classes was sent in by Wanda McBride, partner of Pat McBride, Grand Junction, Colorado.

We have a system for recruiting that works well for us. We use tickets to give out to potential students. We give these tickets to angels to give out to their friends. The angels put their name and phone number on the back of the ticket before giving it out. This provides the student with a contact. We also encourage the angels to keep track of people they give tickets to.

We find that if we can give some incentive to the potential students and get them to one class that they generally make it through the lessons.

We usually don't have too many problems retaining dancers. We deal mostly with mainstream and plus.

I'm involved with the classes we teach. I take the money, handle refreshments, make sure all students are dancing, warn the caller of possible problems in the squares that he may be missing and many other things that come along. Each class is different and a new set of problems sometimes show up.

We try to call some of the folks that haven't been out for awhile to let them know they are missed.

Along the same line on classes, sent in by Gay Chevalier, partner of John Chevalier, Dayton, Ohio.

I attend all of his classes. I make coffee, interact with students, etc.. I also fill in as needed in squares dancing the boys or girls part.

Recruiting

1. Flyers passed out while in local parade.
2. Flyers in windows of stores.
3. Ad's in local newspapers and in Community interest sections.
4. Flyers in Doctor's offices, gyms, hair dressers.
5. Have a hoedown right after graduation from plus class, so class and club members can bring friends to dance for fun! They may come back for lessons.

Maintaining

1. Be friendly and learn names early.
2. Give each student couple or single student a guardian angel to look out for them, take them to student "hi/low" dances.
3. Use computer slips for class.
4. Setup club student dance or "hi/low" dances.

From Evelyn Parrish, daughter of Bob Worley, the following is offered concerning her father's recruiting and maintaining.

She feels his methods for recruiting and maintaining students have been very successful as he has had some of the largest classes and largest attendance at club dances in the area for several years.

Generally, he distributes a great many flyers advertising the start of square dance classes. These flyers are primarily distributed by club members to friends, but flyers are also handed out at all demos. As he is generally contracted to do demos at shopping malls and farmers markets, etc., it is not difficult to advertise to a great many people in this manner. In addition, he has advertised in the local newspaper with a "coupon" redeemable for a couple of free lessons. With a "no money - no risk guarantee", many people are interested in trying it out. And, of course, once they try it, they like it!

The Thalia Thumpers Square Dance Club in Virginia Beach has had a great deal of success with theme dances. There have been hot dog and chili nights, Texas-style nights, pie and ice cream nights, country fair dances, train dances and many more in addition to the holiday dances. The halls are always well decorated, the tables are always lovely and there are always a lot of visitors.

In addition to the flyers advertising lessons, her father distributes flyers for all theme dances and major events so that the dancing public is always aware of what's going on, when and where. And, as a result, they respond.

The main thing, she believes that keeps the students and the dancers coming, is the friendliness factor. The caller and his partner always circulate and speak to the dancers/students, encouraging them and letting them know they're welcome. The angels are friendly and helpful at the classes. At club dances, there is always one or more dancers stationed at the door to welcome all the dancers. When people feel noticed and appreciated, they feel comfortable and happy to be there.



RECRUITMENT - PROMOTION

The following article on classes was submitted by Sue Magnet, partner of Homer Magnet, Minford, Ohio.

What is recruitment?

Recruitment is defined as; to fill up the number of (as an army) with new members, to restore or increase the health, vigor, or intensity of.

To most square dancers and callers, recruitment means new dancers in September. There are many different ideas as to how we should use recruitment in square dancing. The following is a summary of ideas, suggestions and thoughts of many different square dancers. We hope you will find something that might help you in recruiting that new person in September!

Answering questions about Square Dancing.

The following material was prepared by the Legacy Square Dance Month Chairman to provide some information to answer the usual questions about square dancing.

Who Square Dances?

Square dance participants include people of all ages, from small children to octogenarians, all walks of life, all nationalities and races, all phases of health, from those in challenge clubs to the special steppers. Square dancing is open to anyone who wishes to participate.

What is Square Dancing?

Square dancing is the name given to the activity which encompasses dancing in square formations, contra dancing in long lines, round dancing (couples dancing in specific patterns) and in some areas clogging.

Square dancing is eight people moving to music and following the commands of a caller. It's good exercise. It brings people together for fun and fellowship. It creates friendships.

When does square dancing take place?

In cities, square dancing might be found any evening. In smaller towns square dancing may only be available on weekends, although where towns are clustered, clubs will endeavor not to compete on the same night. Where do square dances take place? Many towns and cities across our nation now have square dance halls, built by clubs and federations for the enjoyment of their own activity. In many other places square dancing is enjoyed in churches, schools, gyms, social halls, malls--wherever there is ample room. Wooden floors are best, but not always available. During the summer many square dances are held outdoors.

Why do people square dance?

We mentioned some of the reasons under "what". Another reason couples enter the activity is that they can square dance together rather than participating in separate hobbies. Others are attracted by the fact that square dancers have an agreement not to partake of alcohol before or during a dance. A dancer feels confident that the others in the square are working together to complete the calls for the maximum enjoyment of all.

How does one get into square dancing?

September is designated as square dance month. Classes usually begin at this time of year. In some areas classes are also started in January. For most club square dancing it is necessary to take basic lessons. Many areas have a program called community square dancing which non-dancers may attend.

The above answers are very general. Local information needs to be added, and information should be made available from local publications. Historical information is available from American Square Dance Magazine and the SIASDS History of Square Dancing Handbook now marketed by local dealers and the Northeast Dancer Magazine.

The answers above also have been geared to club square dancing. In many areas traditional square dancing is available and open to those who wish to dance only occasionally and those who enjoy just flavor and rhythm.

Know your local area and resources. Know your callers. If you cannot answer a question about square dancing, know where you can look for an answer.

Happy Promoting!

Before classes Begin

Exhibitions are a good way to advertise square dancing. These can be done year round at many different locations. Some areas for exhibitions that have been used are: shopping centers, anniversary celebrations at local businesses, grand opening, county fairs, state fairs, local celebrations, nursing homes, schools and many more. The list is endless. When an exhibition is being done try to have at least two squares, if not more. The more you have the more you can advertise. Those watching enjoy seeing the many different styles and colors of our attire and they also see that all ages, shapes and sizes can enjoy the activity. Smile-smile-smile!!! If dancers are smiling and enjoying themselves it is contagious. Those watching will catch the mood and be willing to participate if the opportunity arises. If the caller is willing to let dancers go into the audience and get non-dancers up to do a mini demonstration. Circle left & right, left allemande, right and left grand are easy moves that could make a good ice breaker.

Pass out flyers announcing your club's classes. Handouts about upcoming classes are easy to make up. There are several pre-printed types available or you can make your own. Many people own home computers these days and with the different software available, your ideas can be numerous. Handouts can be just a regular 8 1/2 x 11 flyer, one idea that has been tried is a post card size handout. Most clubs offer the first lesson free. Make a card that entitles the bearer to one or two free classes. If a person has the chance to try something free they are more likely to do it. You can pass out these handouts at your exhibitions, put them on the windshields of cars in shopping centers, post copies in the window of your local stores. Here again the skies the limit. One club made up thousands of handouts and made arrangements with the local grocer to have a handout put in each customers grocery bag. Local merchants will usually let you put a stack of the handouts in their store or a copy in the window. You need only to ask. Use your imagination.

The local newspaper is another means of advertisement (if your club has finances that allow for paid advertisements). Most newspapers have a section for local notices where you can list your notice of classes free. The four W's apply for your newspaper notice – who, what, when and where. Try to give a telephone number in your ad for those who may have questions.

Even after your classes start you can use your local paper to list any dances your club may have or any dances in the area that dancers might be interested in. Who knows, maybe that certain couple that hasn't been dancing for awhile will see a dance that interests them and get involved in square dancing on a regular basis again. If this is in the paper weekly, maybe someone will see it and become interested in seeing what our type of square dancing is all about.

Let your local paper know if your club has any special events going on. Club anniversary, benefit dance, etc. They may be willing to send a photographer to do an article about the event. This is good free advertisement. Many clubs do special things for national square dance month in September. This is your chance for the paper to do a special article.

Radio and television are very good sources of advertisement. Both have what is known as a public service announcement. These are free air time for non-profit organizations. With these you just write your message and mail it to the station and they will put it on the air at their discretion. When using radio and TV, again remember the four W's. An example of how radio can work comes from a club in Southern Ohio. About a month before classes were to begin they made arrangements with a radio station to do special ad's during square dance week. During a local dance one of the DJ's came and asked dancers questions about square dancing. They chose dancers of all ages and walks of life. During square dance week the station played the questions and answers at various times. There was no charge to anyone and the dancers got the chance to tell what made them enjoy dancing. The response from the public was surprising.

When it comes to TV it is harder to get any long term ad's, due to costs. A good way for free advertisement is to let the station know when and where your club is doing any benefit exhibitions, or special events. Many times they will send a reporter to cover it and then you have a spot on the news free! Many state conventions do this, so why not put it on the local level? It may take a little leg work and a lot of talking, but it can be done.

Whatever form of publicity you use remember the public is watching. Smile and enjoy yourself, make it fun for all. Don't forget the four W's..who, what, when, where on any handouts you have.

These are only a few suggestions for advertising your classes. Look at your club..there is probably someone there who has an idea just waiting to be shared. Many times we overlook the talent we have in our clubs. It may be a person who is good at writing, someone who has connections with a newspaper, radio or television station. Take time to ask for help! You may be surprised!

Classes Start

The first night of classes is here. Club members are anxiously awaiting and hoping for the largest class ever. The new class is nervous, wondering what am I doing here? Time to combine the two and go for it.

Make sure that club members introduce themselves to the new people. Try to make everyone feel welcome and as much at ease as possible. If you have badges for class this is a big help for everyone. You remember your first few weeks of class..is her name Mary or is it Jane? This helps the caller as he has so many people he tries to remember. A badge with a name is a life saver. It makes the class feel better if they are called by name instead of "hey you," or "the lady in the green, turn around." Badges don't have to be fancy or expensive. You can get several types at your local stationary or office supply store.

At some point in the first few weeks it is nice to give the class a little history lesson. Give them the background on how square dancing began. This along with the information on how your club came to be could be in the form of a booklet or just have someone give a short talk on the subject. Many people do not know how square dancing came to be. This can be educational to the members as well.

Clubs could also give students copies of the 10 commandments of square dancing. This has the do's and don'ts for our activity. This may also help out in situations where a new class member is causing problems and no one wants to be the one to say anything.

The main thing when classes start is to be friendly. Friendliness is contagious, it grows. Make classes a place where everyone can enjoy themselves and forget the problems of the world. Make it fun as well as educational.

Have some special activities for classes. Plan some theme classes, Halloween, Thanksgiving, Christmas, etc. One club told how early in the fall, while the weather was still warm they made homemade ice cream and served it to the new class. It is the little things that count. Use your imagination.

Most classes start in September and it doesn't take long for them to start asking when do we get to go to a real dance? January is a good time to start hosting or attending 1/2 way dances. In some areas caller and club associations will host these dances for the new classes in their area. This lets class members dance to other callers and meet others who are in the same boat that they are..NEW!! If there is a 1/2 way dance in your area, club members could offer to take the new class members. Car pool to the dance, so that new class will not be walking into a group of people they don't know. If there are no dances in your area, host one! Let the new class help with preparations if they would like. This gives them a taste of what it is like to belong to a club. Let them know this is a dance for them and their input can be very useful.

Before students start attending dances your club could hold a swap shop. That is where club members bring in any dance clothing they have that they no longer want or have out grown! The member can sell the items at a reasonable price. They make a dollar or two and the class gets that first new outfit without having to mortgage the house.

The main thing with classes is, don't make it work. Let them enjoy themselves and have fun. Fun is what we strive for in our activity and it has to start at the beginning and this is at classes.



SQUARE DANCE GRADUATION CEREMONY

The following is a graduation ceremony that has been used for square dance graduations. It was originally printed in Square Dancing Magazine, March 1981. Some modifications have been made from the original script.

Four candles are placed on four card tables in different areas of the room or four candles are placed on one table in the center of the room or on the stage. The graduating dancers sit facing the angels and guests or are interlaced by ribbon to the candles. The candles, as indicated in the script; are lit one at a time either by a club officer or by a designated person. At the end of the ceremony each individual graduate is called forward to receive his diploma.

Ceremony:

Square dancing is different from most activities. It depends on courtesy and cooperation among its participants for its survival. Sociability, relaxation and hence enjoyment is its purpose. In square dancing there is no room for competition as it is a spirit of togetherness that exists where everyone can progress and learn without feeling defeated. Skill is secondary to a desire to be with others who also enjoy dancing and derive satisfaction in seeing square dancing in smooth, harmonious unison.

By faithfully attending classes these past weeks, you have shown a desire to be part of the delightfully wonderful and sometimes wacky world of square dancing. To help us further realize the kind of world square dancing is, we are going to embark on a symbolic journey to the four corners of the square, represented by our candles.

First Corner:

Please ignite the flame of FUN.

To achieve your purpose of uniting with fellow square dancers, a high level of dancing ENJOYMENT should be your goal. All that is needed to accomplish this is to have a smile of friendliness, a desire for all to enjoy themselves, a desire to dance with a variety of people, a desire for courtesy, cooperation, and a sense of humor. May the flame of FUN AND ENJOYMENT of square dancing with others who become our friends whether we meet elsewhere or only at square dance activities last for many years.

Second Corner:

Please ignite the flame of FRIENDSHIP.

Square dancing is a common bond between us as friends. It is "Friendship set to music." Skill will always be secondary to the pleasure of being with others who also enjoy square dancing. Whomever you visit or whomever visits you may it never be said you were unfriendly.

Will you please repeat the Square Dancer's Pledge after me: " I do solemnly swear that with all my ability, I will do my best to help keep square dancing the enjoyable, wholesome, friendly activity it is meant to be. This I pledge in the desire that it may continue to grow naturally and unexploited in the coming years. May it be available to all who seek the opportunity for fun, friendship and harmony of square dancing."

Square dancing means FRIENDS. Take one part of a human being, two parts of respect and kindness, one large measure of love and understanding, mix well with a left allemande and a right and left grand and you have a friendship cake.

May the flame of FRIENDSHIP burn as brightly for each of you as it has for countless others.

Third Corner:

Please ignite the flame of DUTY.

As a child needs love, a tree needs water, so does square dancing need faithful members and willing helpers. When you are asked to help in some way, please accept if at all possible. May you and those who follow keep the flame of DUTY burning at all times so that everyone shares in any work as well as the fun. May we each also feel a responsibility towards the visitor in our midst to make him or her feel welcome and to include new dancers in our squares, for we all are beginners once.

Fourth Corner:

Please ignite the flame of DEMOCRACY.

As our forefathers have done, so we, too, attempt to do the greatest good for the greatest number. This is not always easy for many people have many ideas. In square dancing the spirit of courtesy and cooperation MUST exist to promote and encourage the harmony that is needed for square dancing to be enjoyable for all. This means you may offer constructive ideas that will benefit all rather than criticism. May you and others keep the flame of DEMOCRACY burning always.

Now this journey is near an end, but it is only a continuance of your journey into square dancing that began with your very first class.

Please know and remember that a square dancer is unique because it is impossible to square dance unless you like people and are willing to be courteous to your fellow dancer. It is America at its finest when those who square dance realize that it is more than dancing through a routine or dancing complicated movements or dancing perfectly. it is friendliness set to music.

Those who have made this discovery will have many enjoyable, irreplaceable moments and memories to last them many years. Without togetherness square dancing cannot exist. It needs each of us.

The most successful square dance groups are those that have this feeling of togetherness. They are the ones who voluntarily mix with the visitor, among themselves and with those who are new to our square dance world. Remember we all were beginners once and will always be learners together. They have discovered the real value of knowing, enjoying and dancing with as many fellow square dancers as possible during an evening. They have experienced square dancing to its fullest.

Remember that pleasure is contagious. You'll be surprised how much your smile can light up an entire square.

Remember too, no one can ever dance alone. It always requires at least eight people together.

Keep in mind that the caller's partner is a valuable asset to the square dance activity. The partner performs duties off stage that are comparable to those of the caller and are just as important to the dance. Let the caller's partner know that you appreciate their effort and ask them to dance. That is the finest thank you the partner could ask for.

Lastly, the sounds of a square dancer having enjoyed himself are not always verbal but more often by hand. Remember, applauding is not as much for the caller as for yourselves. For it is YOU who has danced and experienced the sense of accomplishment. This comes from being a square dancer who is part of a group that can smile, laugh and enjoy together.

May you help spread gladness and good cheer throughout the land, advising all that square dancing is truly fun and friendship set to music, and may square dancing bring you many years of enjoyment.



ROUND DANCE GRADUATION CEREMONY

The following is a graduation ceremony for round dance students. The original source is unknown.

In order to differentiate between the new dancers and the "old" dancers, I will refer to the latter as our "star" dancers.

Star dancers form a line in front of the room, each holding a lit candle. (The candles are small emergency type. We cut an X in the bottom of foil cupcake holders and insert the candles, eliminating the problem of dripping wax.)

The leaders guide the new dancers past the star couples, each lighting their candle from one that is already lit. This signifies the spreading of fellowship and invitation to the round dance circle. They are then guided out onto the floor, forming a circle with the leaders in the middle. The star dancers follow this line, forming a circle on the outside. When this circle is completed, the star dancers step forward between the new couples, forming one continuous circle, each person holding a lit candle.

Leader: "We have formed a circle of fellowship, only to be broken when inviting others to enter. The circle is a symbol of things everlasting; Friendship, enjoyment, understanding, helpfulness. No one is ever the last person in a circle. It only takes a peek over your shoulder to discover that you are just as much first as you are last, and always in the middle.

At this graduation, you are invited to join us as we advance down the line of dance toward happiness, to reverse line of dance towards fun, to the enter of the hall towards fellowship.

The candles we hold extend the light of this fellowship, reaching out to round dancers everywhere, inviting them to grasp hands in this circle of dance.

To these people tonight, we extend our best wishes for many years of happy dancing: (the names are read and diplomas taken to each couple at this time.)

May you dance as long as you want to, and want to as long as you can. May your feet never stop moving to the swing of a good dance band.

May this circle of fellowship draw you inside, and the friendship here make your heart sing. May your shoes make tracks of happiness as you circle the round dance ring.

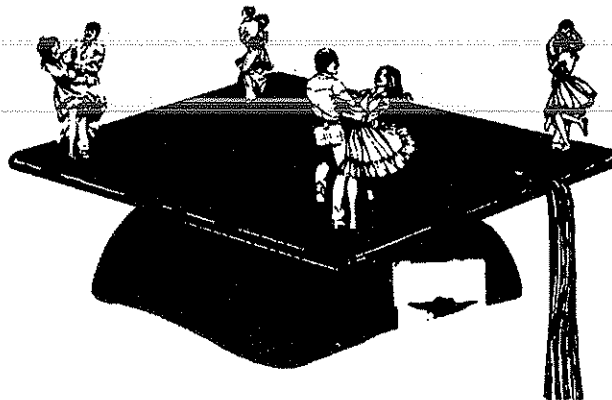
May you never forget the struggle when your lessons are finally through. May you always reach back with a helping hand, that someone extended to you.

May you never become a dancer who knows all and can learn no more. As long as you're dancing, enjoy it, and always be up on the floor.

To the one who stays close there beside you,
give a smile as each dance is done.

May there be joy in your heart, as you both step apart And, always find round dancing fun.

This concludes our graduation ceremony. Congratulations!"



HANDOUTS/MATERIAL GIVEN TO CLASSES MEMBERS BY PARTNER

Questions have been asked by newer partners as to their obligations as far as material or handouts to new class members. If you are actively involved in classes some of the following may be initiated by you, or suggested to the person in charge of class with your help.

Suggestions by, Karen Rippetto.

1. Early into class, a typed history of the club at which they are taking lessons, plus a history of Western Style square Dancing.
2. A list of phone numbers and addresses of club/class members.
3. Half way into class, style shows set up with your local Western Wear shop, or club members.
4. A swap shop of used square dance attire, to obtain a new outfit at a minimal charge.
5. A swap shop of patterns for those that sew (saves buying at first and lets you see what patterns fit best.)
6. List of area square dance shops/address/phone numbers.
7. Involve the class at club functions, either by registering guest, refreshments, acting as greeters. But get them involved with club.
8. Help with setting up half way dances, let students do refreshments or theme so that they are actively involved.
9. By graduation make or help make a packet containing some of the following:
 - a. Code of Ethics.
 - b. Square Dance Manners.
 - c. Square Dance Prayers.
 - d. A simple circle skirt pattern cut from newspaper or tissue.
 - e. A copy of the clubs schedule.
 - f. Copies of area club schedules.
 - g. A welcoming letter from caller/partner into square dancing, with an offer of assistance or help in any way.
 - h. A cute S/D cartoon to ease anxiety.
 - i. Diploma, signed by caller.
 - j. List of pattern companies, square dance magazine, etc.

This is not advising you to do this, but if you are involved, its a chance to become acquainted with the class and let them get to know you. If you are not actively involved a simple copy of things pertaining to the above can be given to the class coordinator.

SUGGESTIONS FOR FAMILY ORIENTED CLUBS

The following is a list of suggestions from Allynn Riggs, partner of Robert Riggs, Englewood, Colorado.

Rules applied at club, due to number of small non-dancing children who attend. But would be good for any club. Often problems can be prevented by having set standards or guidelines that everyone are aware of.

1. No running, screaming, or other distractive activity – especially when the music is on or there are dancers on the floor.
2. When the music is on the children (and adults) are quiet.
3. No one crosses between or through a square or circle of dancers. They should walk around the edge of the hall.
4. If at all possible, no one should cross between the caller/cuer and the dancers in case they might distract the caller/cuer.
5. If there is a problem and parents are dancing, go to another non-dancing adult or older child who will be able to help. Of course, in emergency, almost anything goes; though most of the time any grown up will do.



CHECK LIST TO GET READY FOR A DANCE - WANDA McBRIDE

1. Is this a special dance, yes_____no_____?
2. Is our regular club caller and/or cuer going to provide the calling/cueing for this dance, yes_____no_____? Note: Not every caller cues rounds. Keep this in mind when scheduling the dance.
Do we need a cuer for this dance, yes_____no_____?
3. Send out a caller/cuer contract if required making sure to put location of dance (if known), time of dance, and at least 3 club contacts. Does the caller/cuer need housing while in town to call/cue the dance, yes_____no_____?
Who is to provide the housing, caller/cuer_____club_____?
Does the caller/cuer prefer to stay in a motel or with one of the dancers in their home, Motel_____In dancer's home_____?
4. Do we need a special place to dance (larger or of a special nature), yes_____no_____?
If yes, obtain a contract on the special location if necessary. Do we need special equipment? Such as local caller's equipment for an out-of town caller, fans, generators, BBQ grills, coffee pots, water jugs etc.....
5. Do we need a special flyer developed, yes_____no_____?
If yes, who is responsible for the flyer, it's distribution, and putting it in the bulletin, _____?
6. Who will take the money at the door, club treasurer_____special event treasurer_____?
7. Who is responsible for refreshments, individual club members_____committee_____club treasury_____?
Who is responsible for setting up the refreshments, designated person(s)_____?
8. Do we need greeters at the door to welcome everyone to the dance, yes_____no_____?
If so, who, _____?
9. Make sure to pay caller/cuer (have contract available so as to clear up any questions).
10. Who is responsible for cleaning up after the dance , committee_____all club members_____other_____?
11. Do we need hosts at the door to thank the attendees for coming out to our dance, yes_____no_____?
If yes, who, _____?

PARTNER AND FIRST AID

Louise Toth, partner of Johnny Toth, Milwaukee, Wisconsin, suggest callers' partner might carry supplies in regard to first aid, indigestion, headaches, band aides, needle, thread, etc. These things are often needed by the caller and partner, as well as the dancers. Also the proficiency of partners/callers to administer CPR could save a life.

A handy enactment for calling for emergency medical aid, is placed in many dance halls, so that all dancers are made aware of the procedure.

DO YOU KNOW WHAT TO DO IF AN EMERGENCY ARISES AT YOUR CLUB?

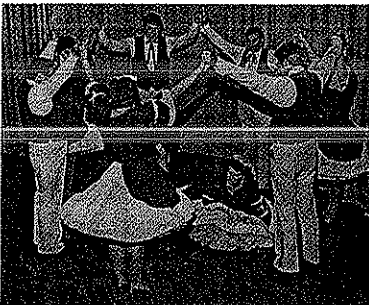
ECMA is the abbreviation for **E**mergency **C**all for **M**edical **A**id. This signal is for use by dancers to notify the caller of a medical problem in a square. The illustrations below show three steps involved in this process:



When a dancer goes down, a second dancer attends him/her.



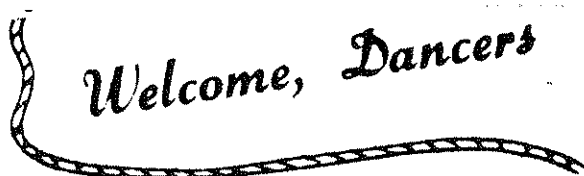
Remaining couples join hands and take a step backward. This allows the injured person and attendant air and room.



Raise joined hands as high as possible in the form of an arched circle. Caller or hall monitor seeing this signal will immediately place an **E**mergency **C**all for **M**edical **A**id.

PLANNING SPECIAL DANCES - KAREN RIPPETO

1. Select hall, caller, try not to conflict with other area dances.
2. Get publicity out early, one year is not too early, six months a must.
3. Publish flyer in all area publications that reach dancers, use the free column in American Sq. Dance.
4. Have a contact with several area and close by clubs. Most times the booker for the club is a good person to use (this way you know they are active dancers). Let them do the promotion for you. If a good contact is established (example 12 contacts) and each club sends 10 couples, you have a guaranteed crowd established. Offer free pass to one doing promoting.
5. Send out comps to area callers and cuers. If they attend, almost always some of their club members do also.
6. Use a mailing list, the postage more than pays for itself.
7. Establish decorations and refreshments.
8. Have someone you can depend on to help you (if it's caller sponsored).
9. Make sure you have change for door, welcome guests, thank them as they leave.
10. Don't intimidate caller or dancers by cleaning up while dance is still in progress.



Festivals

Types:

1. Foreign Country, State, Federation, Association or Club sponsored. Offer to handout flyers in your travel to promote the festival. If transportation is being provided by sponsor for partner offer assistance to do panel for partners or dancers. Offer assistance at registration table. If doing a panel, be gracious and well prepared to answer questions.
2. Festival ran by Other Caller - Your partner hired for staff. Ask caller or partner setting up festival for a block of rooms for your dancers, so that when you are asked, you can assure them of accommodations. A good number to start with is 25. Obtain tickets to sell. Approximately 1 1/2 months before festival, send a letter to both the hotel and person running the festival with a list of names and addresses along with first nights deposit (if requested) and money for ticket sales. If you're within a 3-400 mile radius of festival, a bus trip is a great idea. Buses hold 23 - 25 couples and by asking for the flat rate of transportation only it can be obtained for half the cost, if you have bus company make all arrangements.

Example:

A trip 350 miles, costs approximately \$480 per couple, if the bus company makes hotel arrangements. If you contact the festival hotel directly – you can obtain rooms at much less cost. Ask the bus company for a price for transporting you there and back only. On same trip, average cost would be \$100–150 per couple, room added on, plus dance package, for less than \$200 per couple. This leaves only meals to be an extra expense, plus bus companies are required to allow you approx. 57 miles for transporting to and from the hotel, eating establishments, or sight-seeing excursions, at no extra cost. Another plus, is the comradery between dancers, scheduled rest stops and eating places are designated along the way there and back. The bus company will comp your seats if the trip is sold out leaving no expense to the caller and partner. Offer to assist at door if needed.

Festival – Closed weekend – No walk-ins – Run by you and your partner

1. Secure lodge, caller and cuer on a yearly basis for 2–3 years in advance. Specify second or third weekend, remembering if 1st comes on a Saturday this can cause week-end to differ. Specify first, second, third, or fourth full weekend, or just first, second, third, fourth weekend. It makes a BIG difference!
2. Ask for comps at time of securing lodge, know that winter months are your lower rates. Usually Nov. 1, thru end of March (this varies in different states). The ball room should be comp'd for filling approximately 50 rooms. Other times you will be required to have a catered meal to obtain the use of ball room at no cost. The easiest being a brunch type meal. A suite or comp room for the callers is also obtained at this time. (In our area, suite, plus one additional room can be obtained for 50 rooms, 60 entitles you to the third room (again different areas, different rules). Winter festivals, usually provide better comps for rooms, usually one for every 25. In a lot of cases when a suite is given, the center room can be made into a bedroom by the lodge, at no cost to you, giving you three rooms for your staff.
3. Selection of lodge should be somewhere scenic. In winter months you should have an indoor pool, in summer an outside pool and activities.
4. Have on your contract with lodge that a raised stage for callers with table, a registration and flyer table and chairs placed around perimeter of hall be provided. Also, have ice water for dancers.
5. Utilize state parks (especially in off-season).
6. Secure a caller on a split basis after expenses if at all possible. Hire cuer at set fee. This gives you some idea of how many dancers you must have to support weekend.
7. Flyers and advertisements are essential a year out. At the latest, six months. Use the same contacts as for special dances. Advertise in area and national publications.
8. Keep accurate mailing list for each festival.
9. After list of occupants are secured and festival established send out a notice six months prior to dance asking deposit on room (if one wasn't requested at conclusion of festival the year before).
Give a deadline and explanation if they have not contacted you by this time, the room will then go to someone on your waiting list. This seems to keep the same crowd attending and not letting their room go once it is established.

10. 30-60 days out send the lodge their deposit and list of names, a request of who wants where. Lodge and hotels will provide you with a rooming chart so you can place groups together.
11. Make sure your room is close to ballroom, coffee can be kept going here for callers and guest. (Saves having coffee catered).
12. Keep schedule simple. Don't dance people to death (especially if there are other things in the area to do or see) or they go away tired and not enjoying the weekend.
13. Ask for couples attending to put on after parties - maybe their club as a group.
14. Most lodges will allow you to use ballroom for after party with snacks, no drinks (alcoholic) if you ask. This keeps dancers out of hallways if lodge has non-square dance guests.

Festivals with walk-ins - Camping

1. Follow all the steps above for walk ins, adv., mailing, the incentive to come back by offering them first choice of room for next year. Camping also, this builds a great mailing list and creates a waiting list for future cancellations.
2. Provide best possible callers and cuers, make dancers want to come back.
3. Limit dancing during day to workshop of each level and rounds, so there is leisure time.
4. On long weekends, such as Memorial Day, Labor Day, have planned activities if facilities are available. (Use lodge and campground). Have weenier roast, you do sauce, onions, catsup, mustard, each dancer bring their own dogs and buns. Serve soup beans and cornbread after first night, when perhaps people have traveled and not taken time to eat. Use a paper supply wholesaler for cups, bowls, spoons or some of your warehouse supply agents. Buy in bulk.
5. During evening dances run a 50/50 raffle. This makes enough money with a good crowd to defray cost of food items.
6. Have a trail out dance on closing day. Leave Sunday evening after dance for relaxing around campfire or lodge to visit, sing songs, or just general get togethers.

Things not to forget in planning

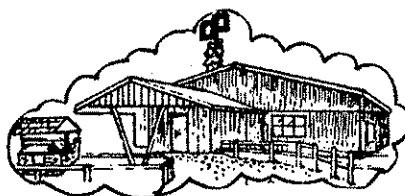
1. Who is going to help you? One or two couples. Offer them free weekend, with meals at no cost to them.
2. Who handles what?
3. Ask clubs to volunteer for after parties, include Staff.
4. Secure western wear and/or badge shops for weekend. They can give you door prize to be given away or show their appreciation to you with a gift.
5. Put snacks out during dance, coffee (ask for donation), water, tea, soft drinks (charge) they'll pay for themselves double! Cookies, popcorn, fresh fruit is sufficient.
6. Decorations - decide early and have them made and out of the way. Make yourself a sketch of room, so you and helpers know what goes where (cuts down on set up time).
7. If you collect money for meals (included in package) increase the cost approx. \$.50 per person, this usually defrays cost of your staff and help.
8. A check list for everything needed at weekend. Change money for the door. Several money bags to keep funds separated. (Walk-Ins, 50/50, etc.)

9. Type of records to be kept, computer, put on file cards in small index box, or in notebooks (easiest) for easy access.
10. Establish your charges by a system. Cost of rooms, dance package, tax, with supplement of approx. \$2-\$5 added. This is the other money to cover your expenses on food and helpers.
11. Always set walk-in rates to be higher than if you have purchased the entire week-end. Be sure you know the exact break down of price of each dance and workshop. **YOU WILL BE ASKED!!** Example for the full package; workshops at \$3 cpl, dances \$6, Walk ins must be at least \$4 for workshops and \$8 for dances or there's no advantage to buying the full package and you won't sell as many full packages.
12. Even on your closed weekends, if at all possible offer so many walk in packages (no split sessions) for the full weekend for those that live right on top of the lodge. Again, 25 couples is a good number.
13. Last, but not least, the dancer is always first. Store a little tidbit of information that they have told you during the year when you have visited their club, about their family, speeding ticket, illnesses. Ask them about it as they register. Make people have fun, this way they will return and bring others. Tearing down goes much faster than setting up.



Tidbits of Knowledge

1. Always be informative about the rules and regulations of the place you are having your special or festival so that if questions are asked you have the answer. Never tell the dancer, "why don't you go see". They're paying you for entertainment and this is a part of that responsibility.
2. For decorations, go to a senior citizens hall, a craft store of a friend or acquaintance and ask to take their items on consignment, display these as your decorations. Sell them and make money for the organization. You'll save yourself a lot of time. Another place is grade schools - they always have themes for the season, ask them for a pattern, make your decorations and store them for future use. Grocery stores and department stores have decorations no longer needed and generally speaking they'll donate them to you.
3. Attempt to talk and visit with everyone, don't stay in one group of friends, make new acquaintances, get to know what they like and dislike about your special or festival.
4. Be willing to compromise with the people you are working with in the facilities. If you will bend they will also, thus giving you more pull with them in the future.
5. Do as much of the book work ahead of time as possible. Remember, find a secluded place and have a set time that you can balance books and pay bills. Know your finances. Again, having another person to help is good for two reasons. It checks for mistakes that you make (we do make them ladies..) and if something happens at the last minute (our daughter had appendicitis one year) you have someone to carry on for you that is knowledgeable. Use calculator and have all records and bills that must be paid with you.



ADVERTISING

1. Ideas – besides flyers – large felt board standing in good spot.
2. Personally handout flyers to people.
3. Big schedule board, one or two months at time with erasable markers (with flyers near by).
4. Flyers by caller on stage (put extra flyers on regular table) Place these on easel backing so they stand up and can be seen.
5. Remember to announce dances (not at break time).
6. Advertise in square dance magazines.
7. Make your own flyers separate from clubs.
8. Local radio and TV public service for new dancers (CALLERLAB video's).
9. Chamber of Commerce – advertise with street banner.
10. Parking lot dance with flyers available.

BIG NEWS!



Western Square Dancing

Tips For Advertising - Laurie Ness

1. Keep it simple:
 - A. If there is too much to read, they may not bother reading it.
 - B. If it's too busy with pictures, they may miss the important information.
2. Remember the 4 W's:
 - A. Who - Contacts name, address, phone.
 - B. What - What kind of dance (Mainstream, plus etc.) and cost.
 - C. Where - Dance hall/lodge, address and directions.
 - D. When - date and time.
3. Something that catches the eye:
 - A. I have bought clip-art, that is very useful. I also watch newspapers, magazines, etc. for clip-art, cut it out and file it.
 - B. Lettering: Press-on lettering is attractive, if properly applied. You can purchase this lettering at school supply stores or the local dime store, etc. To get the lettering straight use guide lines. It is most important to get it straight. Calligraphy, if you have someone that knows this art.
 - C. Consider a club logo. Put the logo on your ad's that you send to invite neighboring clubs to your special dances, etc. They take one glimpse and will recognize that's "your" club. It immediately attracts their eye.
 - D. Catchy Phrases: A catchy phrase can catch the eye, as well as clip-art. Consider where you are advertising. For example, if you are making a flyer to put up at a health fair - put emphases on the health aspect of square dancing.
4. Public Service Announcements (PSA's).
 - A. Radio stations, TV stations, or newspapers offer PSA's
 - B. Keep it very simple for PSA's.
 - C. I send the media a post card with the basic information. Radio stations especially like post cards, cards are handy for the announcer.



Advertising - Friend or Foe? - Bill Ness

Does advertising square dance classes really work? I've heard people say, "I've tried advertising on radio and in newspapers, and I have never gotten a response". I don't think anyone would dispute that word-of-mouth is probably the best means of recruiting new people for your beginners class, but we must use every possible means. Each time you advertise there is a good chance that many future dancers will see, or hear, your advertisement. Although this may not be the year they join a class, seeds are planted. Remember, seeds must be sown, before we reap the benefits of harvest. If we continue to plant seeds, we are investing in the future of square dancing.

Let's take a look at some ways of advertising. The methods I will discuss are two, printed (newspapers and fliers) and audio visual (radio and TV). These are not all answers, but merely some guidelines that can be expanded on.

Advertising - Fliers/Newspaper Ad's

It doesn't make any difference what you write, what is important is what people perceive from reading what you've written. Make sure when other people read your ad, the understanding generated is what you want it to be. Try it on someone before publishing it.

Appeal to people's emotion in advertising. Such as:

Soda pop commercials and ad's show people having a good time, thus you associate that product with having a good time.

Insurance ad's appeal to the guilt emotion, they give you the feeling that you don't have enough coverage, so you want to buy more.

So, too, in square dancing, we should use emotions in our advertising. We must use showy ad's that will give the feeling that square dancing is fun, fellowship, and especially friendship.

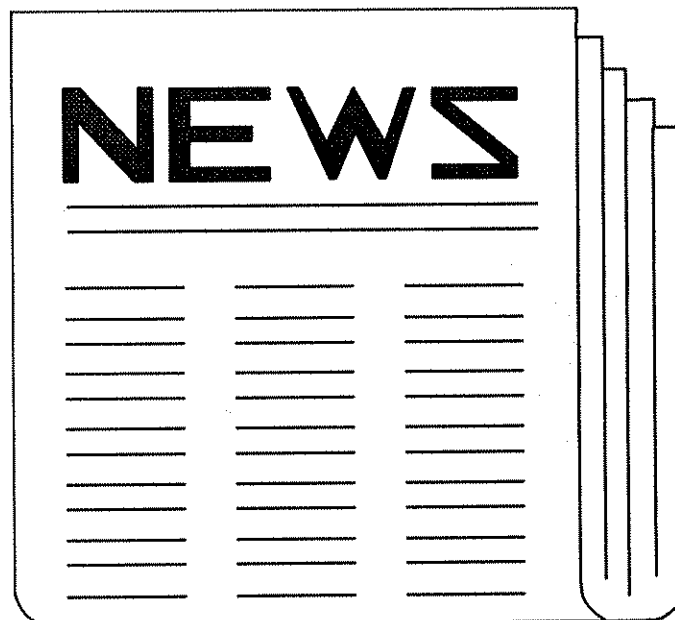
A word of caution....keep ad's somewhat simple, so the focus on the ad is on the message.

Radio and television advertising can also be effective, if properly done and are timely. The first item we must consider is the group of people we are aiming for. In our area, most square dancers are in the age range of 30 to 60. Generally speaking the wives are the ones that initiate going to class, therefore I would suggest appealing to the women. The next step is to determine when this group would be most likely to be viewing TV, or listening to the radio. This can be a tough decision.

Years ago, when most women worked at home, daytime hours would have been the prime target, but now with so many women working outside the home, we must analyze our own region and decide when most of this group might be reached. Noontime hours might be a good time to try. Another time might be early evening. At many workplaces, people listen to the radio, so daytime hours should not be eliminated completely.

Radio and television advertising can be costly, so plan wisely and don't forget to take advantage of public service announcements.

All advertising (that is done in good taste, of course) is beneficial to square dancing. I believe that the more the public sees and hears about our activity, the more they might decide they're missing the boat, and decide to join a class.



FLOOR SIGNALS DEALING WITH SOUND

1. Get callers attention. With index finger pointing in an upward position, motion up, meaning to turn sound up. With the index finger pointed in a downward position, point down, meaning turn sound down.
2. If voice is too low. Point to mouth with index finger then point up, indicating his voice is too low. If too loud, same, point to mouth and motion downward.
3. Caller misses corner. Move index finger in a circular motion, indicating for him to keep going and give it another shot.
4. If you know for sure what the problem is, that caller is half out, cross index and middle finger in X formation indicating they are crossed (out of sequence).
5. In dead section of hall. Indicate to caller by getting his attention and pulling on ear lobe. Indicating you are unable to hear and the cause is unknown.



SQUARE DANCE SEWING PATTERN COMPANY ADDRESSES

Authentic Patterns
P. O. Box 170119
Arlington, Texas 76003

The Border Patrol
P.O. Box 4658
Chatsworth, California. 91313

Border Beautiful
409 Wickfield Dr.
Louisville, Kentucky 40223

The Fann Burris Collection
P.O. Box 9597
Knoxville, Tennessee 37920

C & C Originals
Rt. 8, Box 78
Harrison, Arkansas 72601

Double D Square Dance Patterns
4110 Willow Ridge Road
Douglasville, Georgia 30135

Kwick Sew Patterns Co., Inc.
300 6th Ave. North
Minneapolis, Minnesota 55401

Kentucky Ruffles
P. O. Box 343
Prospect, Kentucky 40059

Shirley's Square Dance Patterns
Route 9-D. Box 423 Dept. B
Hughsonville, New York 12537

Sue's Original Patterns
3913 Fort Ave.
Waco, Texas 76710

The Vee Gee Pattern Co.
Box 23
Hamlin, Texas 79520

MAJOR SQUARE DANCE ORGANIZATIONS

CALLERLAB

G. White
829 - 3rd Ave SE Ste.215
Rochester MN 55904-7365

ROUNDALAB

D. Tirrell
P.O Box 37
Lower Waterford, VT 05848-0037

CONTRALAB

B. Rothenberger
Route 1, Box 274
Lanesville, IN 47136

Square Dancers of America

P. O. Box 3038
South Pasadena, CA 91030

LEGACY

V. Schreiner
1100 Revere Dr.
Oconomowoc, WI 53066

United Square Dancers of America

J. Seagraves
8913 Seaton Dr.
Huntsville, AL 35802

Lloyd Shaw Foundation

E. Cocke L. Walker
2217 Cedar Acres Dr.
Manhattan, KS 66502

Universal Round Dance Council

611 SW Fernwood
Issaquah, WA 98027

National Association of Square and Round Dance Suppliers

B. Albright
204 W. Holloway
Hurst, TX 76053

National Cloggers Association

D. Abe
Box 283
College Park, MD 20740

National Executive Committee

H. Thorton
2936 Bella Vista
Midwest City, OK 73110

National Folk Dance Committee

G. Holser
226 Coronado Drive
Aptos, CA 95003

National S/D Campers Ass'n

P.O. Box 224
Little Chute, WI 54140

Overseas Dancer Association

R. Hay
2331 Paris St.
Aurora, CO 80010

PRAYERS FOR SQUARE DANCE MEALS

An affirmation before grace:

You are the square dance spirit. You possess every quality which is good in square dancing – let others see these qualities reflected in you.

Love those in your square as though they were sisters and brothers in your family, for they are your sisters and brothers.

Forgive the mistakes of others, as you hope they are forgiving of your mistakes.

Use your words to uplift others in the square, and you shall be uplifted.

Reassure those who are unsure or afraid, that they may gain strength from your strength.

Grace:

1. Oh **Lord**, We thank you for the joy that is in the dance and the uplift in spirit that is square dancing. Guide our minds to understand the calling that you give us. Guide our feet in the paths they must go. Make us more aware of the need for greater understanding of each other. Refresh and gladden our spirits, and give us the wisdom and courage to see joy in whatever may come to us. Amen.
2. Oh **Lord**, We thank you for the love that is in square dancing. We thank you for the ability to dance, and the opportunity to be uplifted by the music and swirl of motion. We thank you for the love we are able to share with those around us. Guide us to be considerate of all, and to love others in the square the way you love us. Amen.
3. Our **Father**, May the light of your wisdom, of your strength, of your power, guide us...as we would apply ourselves in your service for others. Amen.
4. Our **Father**, Let the knowledge of you so overwhelm us that there is less and less of ourselves and more and more of you in our dealings with mankind. Amen.

SUMMING THINGS UP

Jane Handly, a self motivation speaker says it all in her approach to life. We think this covers us very well as partners. Really read what Jane says, think about it, apply it to everyday life. We think you will begin to see a big change.

"We can only serve to the extent that we understand our OWN WORTH. That's the level of which we can give to others. So you get there for YOURSELF and then you get there for your children, partner, and for your friends. For your career and then you can get there for YOUR LIFE".

Some of us have spent so much time in anger, resentfulness, fear, that we've crusted over our own beauty. We have lost touch with it.

The most important thing you can do for yourself!

Get in touch with your own WORTH! Your own GOODNESS, your own BEAUTY. "It is your birthright"! You have not done one thing in this world to earn it. A birthright with no strings attached. You just have to acknowledge your own worth. Then you will begin to see the worth and the beauty in those you serve, both in square dancing and at home.

IF I REALLY CARED.....

Who you are would be more important to me than who I am.
Where you hurt, would be more important than that I'm well.
What you feel would be more important than what I know.
I'd look you in the eyes when you talk to me;
I'd think about what you're saying rather than what I'm going to say next.
I'd hear your feelings as well as your words.
I'd listen without defending.
I'd hear without deciding whether you are right or wrong.
I'd ask you why and how, not just when and where.
I'd tell you my hopes, my dreams, my fears, my hurts;
I'd tell you when I've blown it and when I've made it.
I'd laugh with you, but not at you,
I'd talk with you and not to you, and
I'd know when it's time to do neither.
I wouldn't climb over your walls,
I'd wait until you let me in the gate.
I wouldn't unlock your secrets, I'd wait until you handed me the key.
I'd leave my solutions at home.
I'd put away my scripts;
The performances would end.
If I really cared about you, I'd be myself with you, and give you the right to be the same.

By: Ruth Senter

1992 SUPPLEMENT

This is a supplement using worth while segments of our Partner's sessions to give you even more input as to the ideas of the Partner. All of the following pages were taken from handouts at actual CALLERLAB conventions.

UPDATE OF PROGRAMS PRESENTED BY THE PARTNERS' COMMITTEE

In the Partners' handbook we left off with the year 1989. In 1990 in Orlando, Florida, the Partners' committee presented four sessions. The first was a Small Group Session with the following subjects:

1. The Newer Partner - Adjusting and Commitment - Ann Mc Millan
2. Most Common Problems Encountered By The Partner - Judy Biggerstaff
3. Resolving Conflicts in Clubs/Politics of Clubs/Caller - Lou Deck
4. Making Your Own Place in the SD Activity - Wynne Robertson
5. After Parties and Skits - Lani Kinney
6. Male Partner Views/Dancer Relationships - James Greatsinger
7. Do you Critique Your Partner? - Maizie Stephenson
8. Decorations With a Seasonal or S/D theme - Barbara Young

Other panels were:

Communication - The Foundation of Good Relationships - Jim Wheeler

The Value of Building Strong Leadership - Jack & Carolyn Lasry, Art and Martha Springer

Practical Applications in Communication Skills - Jim Wheeler

Style Show - Peggy Christian and Maggie Green

In 1991 the Partners' committee held six sessions in Las Vegas. They are listed below:

Recycling It - Lorraine Murdoch

Making a Winning Partnership - Stan & Cathie Burdick, Tony & Susan Oxendine, Mike & Gail Seastrom, Keith & Karen Rippeto

The Texas Two-Step - Jon Jones & Darline Few, Wade & Carla Driver

Small Group Sessions:

1. Two Career Families - Shirley Bates
2. How to Recruit New Dancers - Terry Mallard
3. How to Handle Square Dancing and Teens at Home - Sue Magnet
4. Assertiveness of the Partner - Louise Toth
5. Preventing Burn Out - Lessie Diffey

6. The Newer Partner – Freddie Kaltenthaler

Business Side of Calling – Tim Marriner; scheduling, pricing, time management. Larry Letson; advertising and promotion. Gregg Anderson; taxes and bookkeeping.

Fashions in Step With the Times – Flash Dance Creations and Prairie Selections

This brings us to our 1992 convention in Virginia Beach, Virginia with the following programs:

Sharing the Attitudes and Successfulness of Partners – Karen Rippeto, Judy Biggerstaff and several other partners

Achieving Success as Caller/Partner – John & Midge Hicks, John Paul & Bobbi Bresnan, Jerry & Judy Biggerstaff, Deborah Parnell & Frank Lescrinier

Making Your Own Success as a Partner – Susan Oxendine, Pam Dougherty, Karen Rippeto

The Importance of Communication in being Successful – Jim & Lynnea Wheeler

Developing Personal Power – Julia Dodd of Old Dominion University

Life After Work – Humor Can Enhance Our Lives – Stephen Greiner, Assistant Dean, Old Dominion University

Each year a wide variety of programs are planned to educate and entice the partner to become an active part of CALLERLAB. Your suggestions and comments determine the programs presented. More participation on the part of the partner could assure the growth of our committee as well as stability as a part of CALLERLAB.

The surveys received from the partners expressed a need to be accepted by CALLERLAB as a part of the team. In order to achieve this, you must become active and support the committee with information, ideas and your talents. Each of you has something to offer, be it small or large. The offering of assistance, giving of ideas, sharing of your time and effort can make the committee a strong and effective one.

Revised by: Karen Rippeto, Chairman
Partners' Committee 3/92

THE NEWER PARTNER

This small sessions group was conducted by Freddie Kaltenthaler, Partner of John Kaltenthaler, Pocono Pines, PA.

The discussion group ranged from a bride of three months who was taking dance lessons to a new partner married to a veteran caller of forty three years. The theme was the same. The newer partners are supportive, yet expected to keep their own identity. They have good self esteem most of the time. They were finding the role of a partner both useful and satisfying.

During discussion, job descriptions for the partner included: keeping the caller humble, lightening tenseness, spotting trouble spots and maintaining a sense of humor for both partners.

Problems that were identified: how to establish credibility as a new caller and partner for an established club. How to handle being ignored by the club or being taken for granted as the do-all for everyone.

While recognizing that at times we are the social director, caterer, guidance counselor, wardrobe designer and psychologist, it was also established that we must keep our own sense of self. We must keep an outside-of-square-dancing perspective.

Without guilt or doubt, we can do our own thing and still be a very good caller's partner.

HOW TO RECRUIT NEW DANCERS

This group was conducted by Terry Mallard, Partner of Martin Mallard, Saskatoon, SK.

1. Send letters to all your dancers asking them to help recruit dancers. Remind them that the most unexpected person they know might enjoy square dancing. People such as neighbors, church goers, relatives, etc. Have them bring them to the beginners class.
2. Do demonstrations in shopping malls, at church functions, welcome wagon gatherings. Have applications ready for them to sign up.
3. Deliver flyers on S/D in areas of your city from door to door.

Ideas to Attract General Public

1. Leave folder explaining square dancing, significant benefits such as keeping up with good exercise, weight, cholesterol. In other words the health benefits one can achieve.
2. Leave these in doctor's and dentist's offices, fitness centers, libraries and community centers.

How to Promote Square Dancing to Young People

1. If possible, provide baby sitting for them at the dance hall.
2. Try and involve their friends, a group that does things together.

How To Keep the Dancers After You Have Found Them

1. Welcome them at the door each dance.
2. As they leave, be at the door, telling them you look forward to seeing them again next week.
3. Always make them feel at home.
4. Make sure they are having a good time.
5. If students miss a dance, phone to make sure they come to the next.
6. Serve coffee and a snack. This gives time for a chat and getting to know the fellow dancer, caller and partner. (Best if it can be done after the dance.)
7. Have pot luck suppers often to involve everyone.
8. Many people are leaving because of hearing problems. A new device is available to help this situation. Call the Home Office for information on Sound Enhancement Systems.

How To Create Enthusiasm

1. Once a month have a general dance in your area of all new dancers. Enjoying a large crowd creates enthusiasm.
2. Have a special weekend – designed for the new dancers.

YOUR ROLE AS A PARTNER - HOW TO KEEP IT FUN AND POSITIVE

Written by Lessie Diffey, partner of Jim Diffey, Grass Valley, CA.

The role of partner should not be taken lightly, especially if she/he takes an active role. There are times it can be trying, but is worth the effort IF kept in the proper prospective.

A question that is most often asked is, "How do you set priorities?".....This one is easy and can be fun. If you just think about it, who is more important than you are? If you are not there, the kids suffer. Someone else has to look after them. If you are home with them all day, you both suffer.....If you are not with your partner he will miss you. Nice, huh? Of course the dancers will not get all the great ideas and words of wisdom you have to offer to make more fun for everyone. So always start with YOURSELF.....you are the most important person you will ever know!!

If you have outside interests, keep them. If you don't have any, get some. Anyone that has only one activity in their life will soon resent it. Often outside activities and functions come in handy and compliment your role as a partner and helps the dancers. Remember your priorities....work with them until you are comfortable.

There is no way one can make every dance or workshop a "fun time", so don't even try. Stay home and file your nails or read a book, visit a friend if you feel forced to have a "good time".

Being the partner of a caller can be one of the most versatile, fun loving and rewarding experiences there is in this day of computers and hurry-up world. We can get involved with fashion, colors, public relations, cooking, decorating, traveling, politics, business and the list goes on and on. As a rule, the dancers out on the floor will never experience being a partner to a caller. Therefore you become very special. Remember....you have the power to control your involvement. Keep it at your comfort level.

If you feel burnout coming on or falling into a rut, start looking for something different to add to your life. Don't think in terms of replacing it. Maybe there is something you have always wanted to do, or try, like painting, craft classes, volunteer work or just sit home and dream. The world is yours if you use it. If you hate "bingo", go play bingo! That will certainly be a change of pace. A youth talent show can be fascinating.

When we realize we are an individual with our own needs and take care of them, our world expands with new ideas and self satisfaction. Like it or not, our partners will find us a more interesting mate.

PARTNER ASSERTIVENESS

Presented by Louise Toth, Partner of John Toth, Milwaukee, WI.

- P person who shares
- A assertive assistant with affection
- R responsibility for yourself, your partner and club
- T time management for you and your partner
- N new friends made as a unit
- E encouraging open conversation
- R respect for each other and their needs

Applying the five R's.....

Recognition – Focus on your biggest asset and what you want to change if anything.

Realization – Focusing on this, ask yourself: What other assets do I have besides this one and what is it I would like to do different?

Reassessment – Focusing on the same subject you have begun to explore. On a piece of paper set up two columns. One labeled, "What I usually do" and the other "What I could do.

Re-creation – Think back to the imagination conversation you had with yourself and see how you have defined the many options you can take. Now give yourself alternatives. But celebrate the fact you have set yourself a new pattern.

Recognize – Do you see the logic of the progression and how you might apply this progression in your life? When you face something as entrenched as your own assumptions about what you should be doing, you're facing roots that have taken a lifetime to form. So, give yourself time to see, analyze, rethink, and take action if change is what you want.

ASSERTIVENESS

How do we partners establish self esteem assertiveness? Recognize, realize, reassess and recreate.

How does a partner act as a go-between for clubs and the caller?

Trying to act as a "go-between" will have a three way frustration point, the caller, the club and YOU. A much more comfortable position would be an assistant to both. The opportunity to discuss events is more likely to be with the partner and in a more relaxed atmosphere. The same scenario at club, visiting between tips, dancing in their squares or on the phone. Be assertive! Don't allow yourself to feel as a go-between.

How do we talk to people we don't know, and get over a feeling of inferiority?

Remember the five "R's". Recognition - Recognize - Realize - Reassess and Re-create. Throughout our lives we find ourselves wishing we could do the things we see others do or be someone we admire. We must not lose sight of the person we are and the many things others see and admire in us.

How do we establish relationships with clubs and dancers?

You earn it. It's like a reputation. You have to build it by being pleasant and offering a friendly hand or smile.

How do we deal with the partner always being the center of attraction? If we intrude, do the dancers resent it?

That's what he's there for. If you build your relationship by dancing with them, sitting and visiting or offering a hand, you have quietly become your own center and an invited friend, not an intruder.

What do you do to maintain your self identity?

Do something that belongs only to you. Too much of anything is not good. Keep a friendship outside of square dancing or establish one. Be creative. Create a project you are interested in. If you have found a need in your area for a styling session, incorporate it with a fashion show the following week, using the dancers for the styling session. It's your idea and you can do it by your self. Also, it's important to have an hour or so of our own to share with only your partner, at least once a week.

How can we be assertive yet not appear bossy or better than others?

Too many times people get 'assertive' mixed up with 'pushy'. Assertive is knowing what YOU want to do and do it. If you need help, ask for it and be prepared to guide them. Pushy is taking over and telling people what to do.

How do we create a smooth and comfortable mood from the floor?

Positive thinking! You are with your partner. He has prepared an evening of music and dance. You are on the dance floor to enjoy the evening with friends that belong to both of you. Have a good time!

MAKING YOUR OWN PLACE IN THE SQUARE DANCE ACTIVITY

Presented by Wynne Robertson, partner of Stu Robertson, Burlington, ON and Port Charlotte, FL.

There is no sure way to success! There are examples within the square dance movement of callers who are successful without a partner and just as many or more who find a partner a great asset.

With regard to our topic we will consider a team partnership as possibly the most successful. Particularly in today's program where a caller is required to call many different levels. The following is a good home program and can be helpful to you and for others you work with.

If you are a new caller, what can your partner do to make it a team effort?

1. Assist in the club organization.
2. Deal with the club officers on items outside the calling sphere.
3. Intercept complaints or criticism from the dancers. Discourage gossip and promote good will.
4. Take on any non-calling responsibilities:
 - a. Attendance
 - b. Take charge of number system, if used
 - c. Announcements - mic use
 - d. Badges
 - e. Rental of facilities
 - f. Plan class graduation, other parties and specials
 - g. Correspondence, contracts, etc.

The Partner as a dancer:

1. Always look neat, tidy and properly dressed. Dancers look to you as a role model.
2. Be a capable dancer. You and your partner should dance regularly. Be prepared to fill in if necessary, either man or ladies part.
3. Keep your eyes and ears open. You will hear and see things that the caller is unaware of. Deal with them yourself, if you can, but always keep the caller informed also!
4. Make the square you dance in a fun experience but don't introduce any weird styling. Dancers copy.

The Partner as a round dance teacher and cuer.

If your club includes rounds then a cuer must be hired. Ideally the partner can take over the teaching and cueing. This can be a most satisfying relationship. The partner now has his or her own place in the activity. Is paid by the caller or club. The partner and caller should attend a round dance teachers course. The cuer should also be trained in mic techniques, floor control, etc. Referring back to 4.c, making the announcements is a good start toward feeling comfortable using the mic. This is a big job but will give the partner a feeling of maximum participation and usefulness. It takes this responsibility away from

the caller and makes a team which shares equally the joys and sorrows! If the cuer wishes to become a leader in his or her own right, they may go deeper into the round dance movement and may be asked to do rounds at festivals. They may be hired to do a dance special with their caller partner doing the squares. They may also be hired to cue a dance, but the caller may not be calling.

None of this is carved in stone. It depends on many factors, some of which may change as time goes on. Where do you fit in? You can make whatever you like of being a caller's partner. It can be a pretty lonely life or it can be a very rewarding experience.

UNDERSTANDING THE CAUSES OF CONFLICTS IN CLUBS

Presented by Lou Deck, partner of Decko Deck, of Arlington, VA.

To better understand the causes of conflict in square dance clubs, the caller partner must recognize that:

A. People have VOLUNTEERED to become members of the club for one or more of the following reasons:

- They like the caller.
- They have friends who have joined.
- They want to enjoy the feeling of belonging.
- They are enhancing their self image by joining.

B. Members have VOLUNTEERED to work, for many reasons. Much of the time it is for one or more of the following:

- To give something of themselves.
- Desire the feeling of ownership.
- Need to stand out as an individual within a group.
- Want appreciation for self and effort.
- Wish to overcome internal feelings of inadequacy.

IT IS WISE TO REMEMBER

Any volunteer who displays an abnormal requirement in any of the categories mentioned in A or B above, can be a possible source of conflict within the group.

Resolving Club Conflicts & Caller/Club Conflicts

Conflicts within square dance clubs may be divided into four general categories. Those that develop between:

- A. Members
- B. Members and club officials
- C. Club officials
- D. Club and caller

Conflicts Among Members

Most conflicts that develop between members are the result of personality differences. Personality differences stem from:

- A. Varying degrees of dancing skills
- B. Varying attitudes toward the dance
- C. Varying attitudes toward others

What can the caller/partner team do, to minimize these conflicts?

Conflicts Between Members and Officials

Most conflicts that develop here, come from two directions:

- A. They may result from a general dogmatic and/or dictatorial approach to operating the group. This may cause members to be:

- Alienated
- Resentful
- Disturbed

What might be the caller/partner team approach to this problem?

- B. Conflicts here, may also come from those within the group, who feel they could do it better or who are envious of those in office. These emotional issues can:

- Endanger group tranquility
- Disrupt the homogeneous feeling of belonging
- Destroy the motivation of the officers to function

How can the caller/partner team best handle this situation?

Among Club Officials

Personality clashes often come to light when committee members attempt to work together in the common interest. This occurs most, as a result of honest differences over methods, expectations and desired results. If improperly handled, these conflicts can become political, resulting in:

- Stalelated programs
- Clique formations
- Personal & emotional wounding

What might be the caller/partner team approach to these problems?

Conflicts Between the Club and the Caller

Many times these conflicts are the result of failure to fully communicate. Here, the caller/partner team is not in the mediating position, as in the other areas of conflict. If permitted to fester, the results may be; in order of importance:

- Loss of officer motivation
- Drop in caller talent
- Resignation of one party or the other
- Loss or disintegration of the club membership

What should be the caller/partner role in this scenario?

The above article gives the possibilities that may happen, then it asks you the caller/partner what can, or should, be done. Use this as a guide in cases of conflict.

AFTER PARTY GUIDELINES

This session was presented by Lani Kinney, Partner of Ernie Kinney, Fresno, CA.

1. After parties should be just the right length; they should stop before audience starts looking at their watches.
2. They should offer a variety of types of entertainment; someone who tells stories or jokes well; skits involving the staff or "volunteers" from the audience; pantomimes; etc.
3. Good sound is a must. A terrific skit can fail if people can't hear it. Make sure the crowd noise is down before you begin.
4. Have an emcee who can keep things rolling. He or she should have a few good stories in reserve, in case the next act is not quite ready.
5. If you are going to involve the dancers in a skit, try to choose different ones each time. Sometimes the quietest people turn out to be the best participants.
6. If you know for sure that your club is having an after party after their dance, advertise it on the club flyer.

Where to Find Material

Use every source available. Always be ready to write down something you think would make an after party skit. Keep a small notebook in your purse, and write down the whole thing. Don't trust it to memory.

Readers Digest – In "Laughter is the Best Medicine", there are often good jokes that can be adapted into skits.

Television – After parties have been made on television themes such as HEE HAW and THE GONG SHOW. Some wonderful skits might be copied from I LOVE LUCY. One great skit is the mirroring pantomime done by Lucy and Harpo Marx. This would take plenty of practice to be successful.

Other Sources – Joke and party books are available in most book stores. At square dance conventions you can find after party books. Contact leaders or counselors for summer camps. They have skit nights, and there are magazines for these groups that we could use, too.

The VCR – If you have a VCR camera, take it to your next outing and record the after parties. When you get back home, you can pick out the material you want to put into your file.

How to Keep Track of Material

Keep a file of five by eight cards. You can sort your cards into categories, like JOKES, SKITS, ONE-LINERS, AUDIENCE PARTICIPATION, etc.

When you use a card, write on the back where and when you used it and for which group. This will save you the embarrassment of repeating a joke or skit to the same people.

THE MALE PARTNERS VIEWS/DANCER RELATIONS

This panel was presented by Jim Greatsinger, partner of Helen Greatsinger, Bethlehem, PA.

1. PREPARATION FOR DANCE – Dance night.

- a. Equipment – who prepares, loads car and sets up at dance?
- b. Phono records and program usually by caller. Suggestions by mate for special dances, etc.
- c. Attitude – pleasant and positive toward caller to foster pleasant and productive dance. Leave personal problems at home. If possible have partner drive to dance.

2. AT DANCE

- a. Set up equipment – allows caller time to mix with dancers.
- b. If dancer run club, be available to assist officers.
- c. Greet dancers.
- d. Assist in handling emergencies.
- e. If caller run club – collect fees and help in financial aspects.
- f. Male partner may need to fill a square.
- g. Help with refreshments.

3. AFTER DANCE

- a. Care of equipment
- b. Socialize with dancers, gab sessions, out for snacks, etc.
- c. After party participation

4. TRIP HOME

- a. Caller may want to critique dance, this is a critical part of the caller-spouse relationship especially if caller is sensitive to negative criticism.

5. SUMMARY

- a. Help prepare for dance, have good attitude.
- b. At dance help set up equipment.
- c. Dance if needed.
- d. Help with refreshments etc.
- e. After dance – care of equipment, attend after parties.
- f. On way home – careful of negative criticism.

DECORATIONS WITH A SEASONAL OR SQUARE DANCE THEME

This presentation is by Barbara Young, partner of Dalt Young, Bethlehem, PA.

Most clubs do some amount of decorating, particularly for holidays or special events. Some plan a yearly schedule and ask for volunteers to take care of decorations and refreshments for each separate occasion. Those who dance in very large halls find that decorating the entrance way and refreshment table is the way they set the scene for the dance theme. Since a little in a large gym or hall would get lost in the space.

It seems that whether a caller club or dancer club, the putting up of decorations is the same. Volunteers are requested and people do volunteer. In some instances, a club may have a person particularly talented or artistic. That person should be utilized, but not overworked to the point of wanting to drop out to get out of the job.

Most of the callers' partners did not have to bear the blunt of doing all the decorating, thanks to a cove of volunteers.

Some of the events usually decorated for:

Christmas	Christmas in July
New Year's	Summer in December
Hawaiian Luau	April Fool's Dance
Anniversary of Club	Hobo Party
Theme nights	Back to School
Graduation	Sadie Hawkins

It was felt that too much decorating was costly, time consuming and asking a lot of the dancers. There was also the issue of storing decorations from year to year. This was not as big a problem if the decorations were kept to a minimum.

One suggestion made was having members sign up for a night of refreshments/decorating at the time during the year when they pay their membership dues. That way the commitment is made in the beginning of the year and no one has to go around seeking volunteers.

Seek out decorations from grocery stores, hallmark card ships or department stores (especially those going out of business). The best buy is when sidewalk sales at the mall are going on.

TWO CAREER FAMILIES

Presented by Shirley Bates, partner of Red Bates, Oquossoc ME and Venice FL.

The problems identified reflected several themes: setting priorities, organizing time, juggling multiple professional demands, related stress and its emotional toll, and the very real desire to maintain a strong marital relationship. The group agreed that the primary and global "solution" was to be found in communication between the partners. They must arrive at an agreement/compromise as to how much involvement each will assume in both the dancing program and in the domestic arena. Specific issues vis-a-vis the family's needs and the expectations of the square dance community can best be addressed in the context of a mutually defined relationship between the caller and partner.

In addition to arriving at this agreement, the following ideas were suggested:

1. Don't try to be Superwoman. Taco Bell a couple of nights a week shared by a relaxed family, is better than a gourmet meal served up by a harassed Mom.
2. Lower your standards for domestic excellence. One member has a refrigerator magnet which reminds us that "dull women have immaculate homes," while another shares this credo: "If you want to see me, drop in anytime; if you want to see my home, make an appointment." Several partners stated that their caller spouses shared responsibilities at home to permit them more time for personal interests and square dance participation.
3. Include the children; let older children help with refreshments and collecting money at your caller run groups. Certainly make them aware of the material benefits they enjoy as a direct result of square dance earnings, and make them an active part of the homefront team.
4. Seek a mentor – a caller's partner who seems to have worked all of these out. She can support you when your resolve is weakened, as well as provide concrete suggestions in response to specific problems.
5. Find ways to be involved with your partner's groups that do not include 100% attendance at all club functions. One partner whose husband has a caller-run program attends the first 2-3 dances of the season and recruits members to help with refreshments, etc. in subsequent weeks. She then visits each club a few times yearly, on a rotation basis. Other suggestions included contributing information on your activities to any club newsletter and enlisting the club's support by candidly acknowledging your need for time to spend with family or in pursuit of vocational and/or personal recreational pursuits.
6. Finally, take care of your self. Even though you are traditionally at the bottom of your caretaker's list, you need to recognize that you can't be a help mate to your partner if you're not "okay" yourself. Have something that you do just for you, on a regular basis. Give yourself permission to take care of your needs without feeling guilty; as a final refrigerator memo states, "ain't no one happy if Mama ain't happy".

BECOMING A BETTER LISTENER

Presented by Jim Wheeler, Orchard Park, New York, at our 1990 convention.

Becoming an effective listener requires a desire to modify one's own behavior.

1. Decide you are going to listen.
2. Decide which type of listening is required (Casual, Reflective, Empathetic).
3. Remove or avoid distractions.

At home: Set aside time to listen

At dances: Arrive early.

All the time: Become an educator of listening skills. Set the example. Discuss what you are learning today with spouse, friends, colleagues.

4. Look like you are listening. Indicate an interest. Demonstrate an involvement. Give the speaker non-verbal feedback.
5. Read the speaker's non-verbal clues. Reevaluate the importance of listening and the type of listening required.
6. Be aware of your feelings, emotions and prejudices ("button" words).
7. Be Q-U-I-E-T!!! Silence is golden.
8. Use your "thinking time" to your advantage.

WHO IS THAT LADY?

SHE mystically appears at all the dances.
Well, most of them anyway. When she is not there, some will question her absence.
SHE is always dressed for the occasion, has a smile on her face, and goes about indulging in friendly conversation.
SHE stays the entire dance, even though she does not have a dancing partner.
SHE is expected to be aware of all square dance information from Texas to California.
SHE sometimes becomes a "sounding board" for many dancers.
SHE tries to listen to all problems in a cheerful manner and tries to offer some type of solution.
SHE is expected to partake in all club functions and she tries her best to be accommodating.
SHE concerns herself with all activities because, like you, she wants them to go well.

In addition to all this:

SHE maintains a household, takes care of children, does laundry, cooks and sometimes holds down a full time job.
Who is THAT LADY? Without her, your caller would not be the same, for she is an organizer, scheduler, sounding board, critic, helper, bookkeeper, counselor, comforter, friend, lover and most important of all, **SHE** is your caller's wife!

Author Unknown

**Contributed by Judy Biggerstaff,
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