

The Call Sheet

Professional Journal of the Gay Callers Association

May 2017

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[®]Denotes articles which may be of special interest to newer callers.

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That was some creativity out there.

- Anne Uebelacker

<http://www.gaycallers.org>

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The Call Sheet is the official publication of the Gay Callers Association.

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To join the GCA, go to our website, at <http://www.gaycallers.org>, where payment can be made online through PayPal. Alternately, send a check or money order, made out to "GCA", to:

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Acknowledgments

Thank you, All Join Hands!



Since 2004, at each GCA Caller School the caller coaches' and teaching assistants' expenses are paid through donations, tax-deductible to the amount allowable by law, to the **All Join Hands Foundation** and **All Join Hands Canada**.

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The 2016-2017 GCA Board:

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Editorial: How far we've come.**Allan Hurst**

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This is the post-CALLERLAB issue, and it turns out to be an issue published in a year I happened to attend CALLERLAB.

Honestly, the big thing at CALLERLAB for me was witnessing the level of participation of GCA members this year compared to 20 years ago, when I first started calling (at GCA Caller School at Wheel and Deal 1997 in Las Vegas).

I know that Andy Shore (a GCA Past President) had attempted (alas, unsuccessfully) to run for the CALLERLAB Board of Governors at least twice. At the time, it was simply presumed that CALLERLAB wasn't ready for an openly LGBTQ Board member.

Year before last, however, a CALLERLAB Board member (Justin Russell) came out as LGBTQ, which caused barely a ripple in my perception.

In recent years, we've also seen an increasing number of GCA members serving on CALLERLAB committees, either as members, vice-chairs, or chairs.

Seemingly unconnected to all of this, a couple of months ago, I received a note from Harlan Kerr talking about his calling hero, Deuce Williams. I'm going to quote Harlan here, but it's that final bolded paragraph that really made me stop and think:

I am not sure how many folks really know about Deuce Williams, who passed away [in 2015]...

Deuce was an amazing caller and contributed a lot to square dancing in general and Challenge in particular.

He authored 27 different calls, 26 of which we still use today in the Plus, Advanced, and Challenge programs. Some of the calls he wrote are Flip the Diamond, Fan the Top, Diamond Chain Thru, Transfer and (Anything), and Follow Your Neighbor.

What many do not realize is that Deuce was gay, but given the social context of the times was, fairly closeted. He suffered from this, and the innuendo and gossip that accompanied it. As a result, Deuce lived with the related baggage and the unpleasant impact it had on him.

A side note: There is a C4 Call--Deuces Wild¹—and to this day, when it is called, dancers say "Yeah, he is/was!" as a reference to his sometimes hard partying.

I find it regretful that I can now serve openly as Chair of the Mainstream Committee for CALLERLAB. and Deuce had to be closeted for all the years he was a CALLERLAB member.

This also brought to mind one of Andy Shore's calling heroes, Bob Bellville, who may have been the first openly gay caller in CALLERLAB, and who is believed to be the only CALLERLAB Accredited Caller who was openly gay during his accreditation to this day.

Bob died in 1990, way too young. He provided a critical contribution to early IASGDC clubs in San Francisco, and also wrote an incredibly fun call named *Rock The Boat*.²

1. *Deuces Wild* = Ends Zoom, Centers Trade (sort of an "Acey Zoomy").

2. *Rock The Boat* = Ends Load the Boat while the Centers Single Circle to a Wave, Fan the Top, and Extend

Learning about Bob Bellville from Andy Shore is also one of the reasons I became interested in researching and preserving IAGSDC history, starting with the *TEN YEARS IASGDC* book, and moving on to the IAGSDC History Project.

You can read more about about Bob in the IAGSDC History Wiki at:

http://www.iagsdchistory.org/historywiki/index.php?title=Bob_Bellville

During the pre-publication review for this editorial, Bill Eyler added: *Jerry Schatzer was another semi-closeted gay caller that died about 1985 from AIDS; Jerry was well known nationally and had even recorded on Hi Hat records. I think Lee Kopman knew him well.*

All of this brings us back to the GCA, which was originally started specifically for LGBTQ callers. Back in the 1980's, surprising as it sounds, it wasn't easy for LGBTQ clubs to find willing callers.

Those established (straight) callers that *did* call for LGBTQ clubs were often ostracized by straight clubs. In the early days of Chi-Town, at least one Chicago area club threatened to never hire Sandie Bryant again if she insisted on calling for "those people."

Sandie amiably told the straight club to take a flying leap³, and kept right on calling for Chi-Town, which grew to be one of the largest clubs in the Greater Chicagoland area.

Since that period, the GCA has evolved into a group whose members may or may not be LGBTQ, but who call for LGBTQ clubs or, more accurately, who simply just don't *care*

3 As one of our Editorial Review Board members noted, that probably wasn't the *precise* phrase she used.

about the gender preferences of the dancers they call to.

In my mind, this trend started at *Touch A Quarter Century*, the 2008 IAGSDC Convention in Cleveland, where (I'm fairly certain) it was the GCA's Brian Keating who had the brilliant idea of asking all of the staff callers to please join the GCA so we could say that the entire convention was staffed by GCA callers. To the best of my recollection, they did, and most of them stayed GCA members.

When I took over this publication back in 2006, I concentrated on building a technical journal about *calling*, not just about LGBTQ calling. While we've profiled LGBTQ clubs, and LGBTQ callers, most of our articles are about the meat and potatoes topic of how to call professionally.

Many non-GCA members read our sample issues handed out at CALLERLAB each year, and are surprised at the high quality of the articles contributed by our authors. I know this because each of the three years I've attended CALLERLAB, multiple callers who weren't GCA members have mentioned the Call Sheet to me...so *somebody* outside of the GCA is reading every issue.

The best way to remove stigma from a given group, many researchers have found, is for the mainstream population to *simply get to know individuals* from the stigmatized group.

And that's what I posit has been happening at CALLERLAB over the last twenty years of my own personal experience.

Keeping all of this firmly in mind, let's fast forward to CALLERLAB 2017, where:

- **Harlan Kerr** was given the Chairman's Award of Excellence for Outstanding Contribution to CALLERLAB.
- **Vic & Debbie Ceder** were given a CALLERLAB Milestone Award. (Clark Baker's excellent award speech is reproduced in this issue.)
- **Deborah Carroll-Jones** was given a CALLERLAB Milestone Award, in recognition of her industry achievements. (You may recall that another GCA member, **Betsy Gotta**, was awarded a CALLERLAB Gold Card at last year's convention.)
- **Thirteen GCA members** (including your humble editor) were on speaking panels, either as moderators or panelists. (This includes a *totally* packed room for Specialty Squares session given by **Bill Eyler** and **Clark Baker**.)

But the kicker that blew my mind?

This year, there are *three* GCA members (**Harlan Kerr**, **Barry Clasper**, **Justin Russell**) running for election or re-election to the Board of Governors..

I cannot stress how socially and politically significant this is for a group that has experienced professional and social stigma in the past.

While I never knew Deuce Williams, Bob Bellville, or Jerry Schatzer, it's my hope that if they could see all of the GCA members serving in CALLERLAB, they'd be at least as proud of our group as I am right this minute.

♪ ♪ ♪

In This Issue

This is our annual post-CALLERLAB issue, so we're reproducing a number of related articles and handouts from this year's convention.

We're kicking off with the **GCA group photo** from CALLERLAB, followed by a list of all of the **GCA members participating in CALLERLAB** this year.



Next up is *Clark Baker's* excellent and detailed speech presenting **Vic & Debbie Ceder's CALLERLAB Milestone Award**. It's a fascinating profile of Vic and Debbie!



Lynnette Bellini is considered to be one of the most outstanding challenge callers. Ever wonder why her material flows so beautifully? Well, wonder no more, because we're presenting her **Rules for Choreographic Flow**.



Of all of the articles I've published in the Call Sheet, the article on dancing with wheeled trash cans is one of the most frequently mentioned. In this issue, *Janienne Alexander* takes that concept up a notch with **Bumper Car Square Dancing**.



In keeping with this issue's theme, *Barry Clasper* was kind enough to share his notes from his CALLERLAB presentation, **Measure Twice, Cut Once**.



Many clubs are experimenting with different class formats. The recurring discussion theme I kept hearing this year at CALLERLAB concerned the use of Blast Classes to bring new

dancers into the club. *Darren Gallina* allowed me to twist his arm just enough to send in the first of a two-part article: **Let's Hold A Blast Class!**



Arlene Kaspik unwittingly wrote me an article on **Getting Butts Into Intro Squares**. when I responded to one of her Facebook posts on how Chi-Town Squares is bringing new people into the club during their very non-traditional First Friday dances.



Our newer caller readers may never have read *Clark Baker's* most excellent rant/diatribe, **Will Square Dancing Survive?** but it remains as relevant now as it was back in 2005, even if I had to delve into archive.org to find some of the now-expired links in the article to preserve the article's context.



Just in case you haven't signed up yet, we have a summary of **GCA Caller School 2017**, along with an application form at the end of the issue.



Gossip Column

Jane Clewe did a bang-up job representing the GCA at CALLERLAB 2017, with a well rehearsed and beautifully presented enthusiastic speech concluding with an invitation to everyone present to attend the IAGSDC 2017 Convention. *Thank you, Jane!*



Allan Hurst was surprised this year to receive a letter from CALLERLAB indicating (as Barry Clasper later termed it) that he had been “voluntold” that he was moderating a session at the 2017 convention on E-Communications with panelist **Janienne Alexander**. (He didn’t even think that CALLERLAB knew who he was.)

Allan and Janienne collaborated (or perhaps conspired) for a couple of months on their presentation via phone and email, and were surprised at the conference by over 25 attendees!

This session was an overview of email lists and web sites, but the audience indicated an interest in more detailed future “tech” sessions. We’ll see what happens at CALLERLAB 2018.



Kris Jensen noted on Facebook: *Harlan Kerr was recognized for the services he’s performed for CALLERLAB this past year: (1) doing the research and providing some suggested revisions to ensure that CALLERLAB is in compliance with California’s corporation laws, and (2) reducing the Mainstream Committee’s backlog by an incredible amount. As a member of the MS Committee, I can attest to the effort Harlan has put in to getting the revised definitions (thanks to Clark Baker and Michael Maltenfort of the Definitions Committee) approved and published. Congratulations, Harlan!*

Barry Clasper commented: *And add to all that, in addition to being the new chair of MS he’s still the Vice-Chair of Challenge, which is in the midst of a couple of significant projects of its own, and this year he is running for the BOG. When Harlan commits, he goes all out! Outstanding job!*



Sharp-eyed attendees at CALLERLAB were amused to note a gaffe on one of the room signs.

Can you spot it on the left? If not, don't worry, we'll highlight it for you on the right:



Considering that **Harlan Kerr** was given a CALLERLAB Award of Excellence, you'd have thought they'd pay more attention to his signage. (And no, Belle Whatley was nowhere in evidence at CALLERLAB this year.)



Zip Warmerdam reports: *I hope you are well. I am happy to be back calling again. I just wanted to announce that the Philadelphia Independence Squares just hosted their fly-in and we had 10 registered GCA callers at the event. Each got to call at least one tip if not two. It was very successful. We are going strong here on the East Coast.*



GCA Photo from CALLERLAB 2017

With our thanks to Jeannette Staeuble, here's the GCA group photo from CALLERLAB 2017 in Mesa, Arizona:



Back Row: Aahz, Barry Clasper, Bill Eyler (obscured), Allan Hurst, Michael Turley, Scott Am-spoker, John Ryan, Alan Hirsch, Debbie Ceder, Bill Van Melle, Vic Ceder, Harlan Kerr.

Center Row: Jeannette Staeuble, Kris Jensen, Seth Levine, Betsy Gotta, Michael Neiheisel, Rich Reel, Darren Gallina.

Front Row: Jane Clewe, Pam Clasper, Michael Maltenfort, Clark Baker, Justin Russell, Richard (Rick) Manning.

GCA Members Participating at CALLERLAB 2017

Here's a list of known and active GCA Members participating in CALLERLAB 2017 panels or committees as a named host. Unless otherwise noted, all participants are panelists.

Sunday, April 9, 2017

Orientation Session: Pam Clasper and Janienne Alexander

Monday, April 10, 2017

Knowledge Base and Online Resources: Barry Clasper

Mainstream Committee: Harlan Kerr (Chair)

Sophisticated Sight: Ken Ritucci (Moderator)

E-Communications: Allan Hurst (Moderator) and Janienne Alexander

Priming for Success: Jeannette Staeuble

Managing Your Modules: Vic Ceder

Plus Committee: Eric Henerlau (Chair)

Constructing Basic: Kris Jensen (Moderator)

Architect the Future: Ken Ritucci

Caller Training Committee: Betsy Gotta (Chair)

Tuesday, April 11, 2017

Challenge Committee: Harlan Kerr (Chair)

Board of Governors Informal 2: Eric Henerlau

Handling Structural Failures: Betsy Gotta

Measure Twice – Cut Once: Barry Clasper (Moderator)

Remodeling Your Singers: Deborah Carroll-Jones (Moderator)

International Advisory Committee: Jeannette Staeuble

Definitions Committee: Michael Maltenfort (Vice Chair)

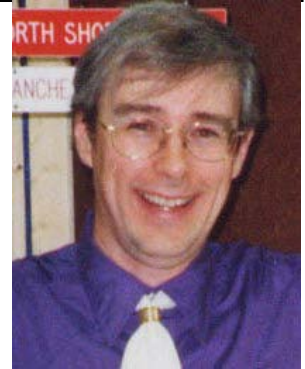
Caller Coach Informal 2: Ken Ritucci

Specialty Squares: Bill Eyler

So You Think You're Ready for Advanced – Harlan Kerr

Vic and Debbie Ceder Milestone Award Speech

Clark Baker - cmbaker@tiac.net



Tonight's Milestone is unusual as it is one of the rare instances in which it will be awarded to a couple. Let's think of him as The Entertainer and the two of them as The Easy Winners. They were born in the same hospital, one in 1960 and the other in 1962. At the age of 14 his mother and sister dragged one of our recipients to a square dance class. Told he didn't have to keep doing it but he did have to try, he stuck with the lessons until he broke his arm. He returned to the class next year, which is when our other recipient enters the scene. This would be 1975. They became partners for several years and then an "item" in 1978. They continued to dance with the teen club until it dissolved.

Jumping ahead, our recipients were married in Japan in 1988 by the Japanese square dancers with kimonos and everything. Their actual marriage was back in the states in 1989. They have never lived far from where they grew up and have several hobbies outside our dance activity. Fortunate to live in a climate where things grow, their whole backyard is devoted to 40 chickens, several ducks, and growing 15 different fruits, 15 different vegetables, and many herbs. They have recently become beekeepers, and their 2016 harvests brought in over 100 pounds of honey.

Our recipients enjoy round dancing and contra dancing, but they especially enjoy swing dancing. This would be the East Coast or jitterbug style. They once entered a local swing dance competition where Doc Severinson was the judge. While they came in second, Doc later told them that their style of swing dancing was more authentic than the more impressive aerals that the winning couple did.

Our recipients have mathematical, logical minds and by high school they were learning advanced dancing. A year later they were learning challenge dancing. At that time he developed an interest in calling and started by walking their tape group through some sequences he had written. Later he called written sequences to taped music, then purchased a Hilton and a microphone, and really started learning how to call.

He started calling challenge square dancing in 1981 and several years later I received a cassette tape from his dancers. They said they thought their caller was real good and we should see what we think. The tape was labeled "Vic Ceder C4-001 Winter '84". As I remember, our group thought his choreography was good, interesting, creative, clever, and we looked forward to more tapes from him.

CALLERLAB's Milestone award is our highest award. Our recipients tonight, Vic and Debbie

Ceder, have unselfishly worked in an uncharted area of square dancing and their work has had broad influence on our activity and it has stood the test of time. I have more to say about their contributions but first a brief history lesson.

Modern Western Square Dancing came into its own in the 1950's. At that time, computers cost a million dollars and filled a room. Over time, computers got cheaper, and were connected together on networks. By 1980 the personal computer arrived. CALLERLAB, in 1983 and for several years afterwards, offered an interest session on computers explaining why you might want one and what you could do with your own computer in your square dance business. In the 1990's, with the advent of the World Wide Web, dancers, callers, and clubs started creating their own web sites. For example, Dosado.com was started in 1995, and CALLERLAB.org was started in 1999.

Vic has a degree in Mathematics and is a computer programmer. In the 1990's he was interested in learning more about databases and building web sites, especially web sites whose pages are dynamic. That is, the pages are created by running a computer program and not simply static text. By 1999 he had created ceder.net and it was open for business. The initial web site had pages for tape sales, special events schedule, the beginning of a caller/cuer database, a choreography database for short sequences and getouts, and lists of calls, definitions, and frequency counts.

You are probably familiar with this phrase, "if your only tool is a hammer, everything looks like a nail." This idea was first reported by Abraham Kaplan in 1964 who said, "I call it the law of the instrument, and it may be formulated as follows: Give a small boy a hammer, and he will find that everything he encounters needs pounding." Well Vic is our small boy, and a database is his hammer, and to square dancing's benefit, everything he encounters needs to be in a database with Debbie's help.

Many dancers, callers, and clubs created web sites and a universal truth emerged – it is much easier to create your web site than it is to maintain it, especially over years and decades. Many web sites have fallen into disrepair. However, Vic and Debbie have kept ceder.net working, up to date, organized, reorganized, and they were always adding new content. For example, when Debi Bliss wanted to give up her wonderful web site with a large collection of square dance articles and information, the Ceders got permission to incorporate that into their web site, assuring that Debi's work would continue to remain accessible and searchable. I expect this "saving information from defunct websites" has happened several times. When others have great web sites with useful content, ceder.net links to them. As the World Wide Web grew, the Ceders simply did their own thing, using their own esthetics, and did their part in helping square dancing grow.

Unlike most square dance web sites, ceder.net is still around and better than ever. I expect most

of you have used it, perhaps recently. Here are some statistics to give you a sense of what they have accomplished and maintain:

- Square Dance Article Co-op -- 420 articles
- Caller and Cues Database -- 1992 callers and cues from 22 countries
- Club Database -- 1193 square and round dance clubs from 26 countries
- Choreography Database -- 8845 sequences
- Events Database -- 61 events listed in 2017 (197 in 2012)
- FAQ Database -- ~600 Frequently asked questions and answers, including choreography questions and opinions
- Square Dance Resources -- by Country, State or Province
- Square Dance Links -- organized and curated
- Square Dance Calls -- ~500 calls with their own definitions, examples, and commentary
 - While for sale in book form, individual call definitions are available online for free
 - Translated into 5 other languages
 - Respected and used around the world
 - CALLERLAB used their C3A definitions as our starting point
- Record Database -- Square dance music, cue sheets, and lyrics

I listed the record database last because I wanted to say a few words about it. Vic and Debbie have been collecting square dance records. I expect their goal is to have one copy of each square dance record ever produced. While the records sit on shelves in their house, each is entered in the database.

- 16,945 records, representing 376 record labels
- 13,972 sound clips -- yes, they have digitized that many records
- The web site presents the first 30 seconds of sound
- 12,479 cue sheets -- yes, they have typed in that many cue sheets
- 3,702 lyrics

Think of what an outstanding piece of square dance history they have captured. While they can't sell or give away the digitized records, these sound recordings are preserved and catalogued. Vic & Debbie are their own square dance record museum.

Two other important aspects to the web site:

1. Ceder.net allows users (callers and clubs) to create and maintain their own entries. This reduces the workload on Debbie.

2. When appropriate, database entries from one database contain links to other databases. For example, the entry for a square dance caller shows the clubs they call for, the events they are calling at, the records they have recorded on, and the articles they have written.

In addition to ceder.net, Vic has created two other pieces of software, which are widely used and deserve mention: the first is a square rotation program used by some groups to assign dancers into squares throughout a dance or weekend. The square mixing methods we used before programs like his square rotation program were not as easy to use and effective. The other program is his Ceder Square Dance System which he uses to write choreography by having the computer move the checkers, catalogue choreography so he can quickly find the appropriate next sequence he wants to call at a dance, display the sequences while calling, catalogue the digital music on his laptop, and play the music. By integrating all these functions into a single program, Vic is able to have one set of controls and fewer “oops” moments while calling with a laptop. He makes this software available for a fee and it is popular in the challenge community.

We learned that Vic started calling in 1981. What I didn't say is that he is self-taught. He is a dancer and a keen observer of callers as they perform. He knows and remembers what he likes and dislikes in choreography, music, delivery, etc. and has worked to produce in his calling a product that he and Debbie would enjoy dancing to. We hope that each caller new to Challenge square dancing brings something to that activity and Vic's contributions and ideas have been outstanding. He has put calls together in ways we haven't seen before, but that make sense. He has embraced the field of asymmetric choreography and is the king. He has added new calls and concepts to our vocabulary.

Vic is not only a Challenge caller. He teaches beginners lessons and calls Mainstream and Plus. Here is a Mainstream example of Vic's choreography, taken from ceder.net's choreography database available to any of you.

(Zero Line)

Pass Thru, Wheel & Deal,

Centers Half Sashay, [as most of you probably realize, this is clever because of body flow and not the usual next call]

Zoom, [this also has great body flow]

Centers Square Thru 3, Dosado To A Wave, Swing Thru, Boys Run

(Zero Line)

In addition to everything I have said, they are really nice people and good friends. Please join me in awarding CALLERLAB's Milestone to Vic & Debbie Ceder.



GCA Caller School 2017**June 27 - 29 (Tuesday-Thursday), Palm Springs, CA**

(Immediately preceding the IAGSDC Convention in Palm Springs, CA.)

Now you can spend three days with CALLERLAB Accredited Caller Coach **Randy Dougherty** and Teaching Assistants **Ett McAtee** and **Bill Eyler** in a concentrated effort to expand your knowledge of square dance calling. Beginning callers will benefit from this intensive exposure to some of the best callers in the business today!

Don't forget that this year, we're extremely fortunate to have the talents of voice coach (and GCA member!) **Lisa Lincoln!**

For full details, see the brochure at the end of this issue of The Call Sheet!

**Beginners**

- How to move dancers
- Working with music
- Creating and delivering choreography
- Sight calling basics
- Work through your material at the mic or in one-on-one sessions
- More advanced instruction in all aspects of the art of calling

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- Programming dances
- Showmanship
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- Callers associations
- Responsibilities to the dancers
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Something For Everyone!

- Sight calling techniques
- Reading and writing choreography
- Equipment usage
- Microphone technique
- Vocal instruction

Your Tuition Fee Includes:

- 3 days of instruction by our excellent coaches
- Personal attention from our superb teaching assistants
- CALLERLAB New Caller Kit (beginners)
- Choreographic checkers (beginners)

Thanks to the generous support of **All Join Hands Foundation** and **All Join Hands Canada**, your registration fee is only \$75!

Register today at <http://gaycallers.org/gca-caller-school-2017/basic-info>



Rules for Choreographic Flow

Lynette Bellini - lynette@ics.uci.edu

***Caveat***

These are *my* rules of flow in square dancing. They are the result of thinking about how to program a computer to write reasonable square dance choreography.

I expect no one to agree with these rules 100%; in fact, I personally break every one of them some percentage of the time.

Points of Rotation

In order to have a method of discussing the various motions encountered in square dance choreography, I have identified several points of rotation:

- A single dancer: the point of rotation is about the center of a single dancer, as in the call roll.
- Two dancers : the point of rotation is about a point between two dancers.
- Four dancers : the point of rotation is about a point in the center of four dancers.
- Center of the square : the point of rotation is about the center point of the square.

There are multiple ways to pair dancers; swing and slip are both examples of the two dancer point of rotation, but they are different. The same thing applies for the four dancer situations: from waves, lockit and split counter rotate operate around different points, but they are each four dancers large.

Rules

1. The point of rotation must be different on every call for every dancer.
2. No dancer who has a lateral motion (leads on walk and dodge) should receive a call that moves them in the direction opposite to that lateral motion.
3. No dancer should travel continuously in one direction (clockwise or counterclockwise), whether or not their point of rotation is constantly changing.
4. The direction of rotation should not be abruptly changed. The smaller the point of rotation, the more incorrect it is to change the direction of rotation (e.g. 1/4 right, then 1/4 left: the point of rotation is a single dancer and therefore this pair of calls has incredibly bad flow).

Bonus rules

These are rules for writing choreography, but not flow rules:

1. Change the shape of the overall formation as frequently as possible.
2. Change the focus of attention as frequently as possible: from a wave to a box, to the 8 dancer setup, to two dancers, etc.



Bumper Car Square Dancing

Janienne Alexander - oregonsquaredance@gmail.com

CALLERLAB wants *me* to call a dance?

What kind of dance?

A *Bumper Car Dance*?

Absolutely! Count me in!"

This year at CALLERLAB, their Public Relations Chair, Wendy Vandermeulen, organized a slap-silly event at Golfland and Sunsplash Park in Mesa, Arizona. The event, held just prior to the CALLERLAB Convention, was intended for the teen callers (and teen callers at heart).

Knowing this event was only advertised via Facebook and that very few RSVPs were received, we were (happily) surprised to find *two squares* of callers and cuers lined up at the park and ready to dance!

The perimeter of the bumper car attraction was lined with spectators cheering us on. Although the event was originally intended for the *teen* callers, we had to ask the young people to sit out the second tip so more of the "big kids" could have a turn. There was too much giggling and snorting and pure silliness in the square to keep it all to themselves.

To prepare for this event, I watched video after video of dancing with "wheels." Since I wasn't sure of the size of the dance floor, whether the cars could go backwards, how many cars there would be; I kept my choreography plans simple with a grand finale of Tea Cup Chain.: "You can do it! You're callers!"

Armed with my microphone, patter music made just for this event, and a handful of notes to remind me of my carefully-laid plans; I sashayed into the park with a horde of callers and cuers, ready for a rip-snorting good time square dancing in bumper cars.

Upon seeing the bumper cars, I froze in my tracks. There were only 8 cars.

OK, I thought, *we could work with this*. There were *just* enough cars for a single square.



Uh, make that a *tight* square.

A *very* tight square.

With a sigh, I tossed my carefully-planned choreography over my shoulder into a garbage can and turned around to face my fate.

“Square your set! Wave to your partner, wave to your corner. Turn your wheels and circle left!”

Hey, we were dancing!

However, the first *Weave the Ring* showed just how little room we had to work with.

Lesson learned: *When performed in bumper cars, square dancing is a contact sport—literally.*

At one point during the *Weave the Ring*, the dancers just gave up and bumped their way home.

“All right everyone, wave at the caller once you think you are home. If you can’t make it home, you’re a caller, grab a new home.”

I don’t know who laughed or who had more fun. The caller? The dancers? The spectators?

The first tip started out with *Little Deuce Coupe* patter music, something relaxing to get everyone acquainted with their car.

The second tip picked up, with grins and determination in the dancers’ eyes when they realized they were “square dancing” to AC/DC’s *Highway to Hell*. Hm. As it turned out, that particular song makes a much better patter tune when you can *step* to the beat rather than *drive* to it.

We had dancers/drivers from Europe, Japan, Canada, and all over the United States. Now they get to go home and tell their stories of surviving the 2017 CALLERLAB Convention Bumper Car Dance!



Measure Twice, Cut Once**Barry Clasper** - barry@clasper.ca**Introduction**

This is a handout for a 2017 CALLERLAB convention session. It is primarily intended to serve as companion reading for the live presentation. For best results, read it in conjunction with listening to the session recording.

This year's convention theme is *"Build The Base – Now"*, which has resulted in most of the panel sessions having cryptic titles containing construction references. This session is about planning your choreography. Of course, choreography has to be designed to serve some purpose, so the session is also about programming, whether that be programming a tip, a dance, a weekend, or a teaching season.

The ideas discussed here apply regardless of the method of choreographic management you choose to use: reading, modules, mental image, sight, or rote memorization.

This panel session focuses on choreography, however, presentation, choice of music, and other elements of showmanship should also be part of any overall plan.

You Need an Objective

Programming is about creating a plan. To build a plan you must know what you are trying to accomplish – you need an objective. The nature of your objective will depend on what you are planning for: a tip, a workshop hour, a teaching night, an intro dance, a dance season, a convention ...? What mood are you trying to create? What information are you trying to impart? What do you want them to be able to do when you're done? What kind of experience do you want the dancers to have (easy flow, positional puzzles, hot singers, fun games, high energy, mellow cruisin')? *Until you decide on an objective you can't plan anything.*

Building Things

Once you know where you're trying to go, you can start building something. You need to be clear on what it is you are trying to build. Sometimes it's a single tip, sometimes an entire series of lessons, maybe a dance, a festival, a single hour at a convention, or a multi-session weekend. For this discussion I'm going to use the term "session" to refer to a contiguous period where you are calling for the same dancers. This might be a single tip, a convention slot, or an entire dance. It's a period where the same dancers are dancing to you without a break for meals or sleeping. Regardless of the session length, you should have some objective in mind – what do you want the dancers to experience?

What are the piece-parts you use to build toward your objective? Sessions consist of tips (at least one), tips are composed of sequences, and sequences contain calls. The calls chosen, the way they are strung together into sequences, and the way the sequences relate to one another, should all contribute to the overall objective for the session.

Let's look at an example. Suppose you're calling an evening hour at a convention, say from 9PM to 10PM on the second day of the convention. You will have 4 tips in the hour. What might your plan look like?

Objective for the Hour

The dancers have returned from the dinner break and have danced an hour before you're on stage. It's the second day of the convention, so they should be warmed up and primed to dance well. It's the evening, so they will be looking for a higher energy presentation and more of a party atmosphere. They want to dance, but they have now been dancing long and intensively enough to want (and be able to handle) a seasoning of non-standard stuff.

Tip 1

Acclimatize the dancers to your voice and style. Many won't know you so you have to get them used to you and the way you deliver calls. Use upbeat but not excessively driving music, mostly standard choreo, short sequences, watch their execution to see if plans for subsequent tips need changing. Use an easy middle of the road singer that can be easily adapted on the fly if they bobble execution.

Tip 2

Use music that is emotionally bright, and slightly higher energy than the first tip. Theme call XXX. Use applications *A, B, C*, in that order. Use a slightly higher energy singer than tip 1, use call XXX in figures.

Tip 3

Use a high energy driving patter. Use mostly easy flow standard application modules, but use a high energy presentation and drive them. If tip 2 went well, use simple applications of call XXX. This is the "leave them screaming" tip. High energy singer.

Tip 4

Calm them back down. Use a mellow cruisin' kind of patter music. Call smoothly with low pressure, wind-in-your-face choreo. Use a quieter singer that they can sing along with.

Disclaimer: I'm not suggesting this is the standard or recommended plan for every convention hour – I'm just presenting it as one *possible* plan. You can craft your plan however you please – but you should have one. In each tip, every sequence and every call used should re-

flect the plan for the overall hour and the tip in particular. Sometimes things don't go as planned. Sometimes there are problems with sound, or the floor, or ambient distractions, or maybe the dancers just aren't in the mood. You need to be flexible enough to modify or abandon your plan on the fly if that happens. Tip 1 will tell the tale. Be prepared to react to make adjustments after you see what happens.

Preparing Choreography

As stated earlier, regardless of how you plan to *present* your choreography—sight, modules, mental image, rote memory, or reading written material—there is a common thought process to be used in preparing that material for presentation. However delivered, the sequences you use should support your general plan and the purpose for the particular tip they are used in.

Many callers will assume that this topic is about writing sequences and reading them verbatim at the dance, a method most commonly used in the Challenge programs. However, the vast majority of callers use pre-written material at some time, for some purposes. Avid sight callers are known to have tables of get outs that they use to add variety to their dance. Module callers may use written modules to augment what they have memorized, or to exercise some specific call. When preparing a workshop, we often think through the various applications of a call, how to set them up, and get out of them, and write notes for reference during the dance.

If you are sight calling and working from notes with ideas you have thought about ahead of time, you are tailoring your choreography in the moment to fit your objective. If you are using pre-written sequences or modules, you are tailoring your choreography by making appropriate *selections* from your stockpile of material in the moment.

Often when writing choreography ahead of time, you are not creating it with a specific event in mind. You're not preparing for a specific workshop, dance, or convention. Rather you are adding to your stockpile of material for use at an appropriate but as yet unknown time. When the time arrives, you need to be able to go through your stockpile and select material appropriate for the objective you have established for the event. This means your material must be organized so you can find things. Every caller has their own approach to doing this, but here are some examples of categories choreography might be assigned to:

- Program (MS, Plus, A2, etc.)
- Difficulty (EASY, MEDIUM, HARD, etc.)
- Workshop Call X
- Flow
- Surprise Getout
- Asymmetric
- Opening Biggee
- Gimmick
- Singer

You can devise your own categories that best serve the kind of calling you do.

Of course, if at the time of writing you know about the event and have your objective in mind, you can prepare material aimed specifically at that objective, whether it be in the form of complete sequences, modules, or notes for sight calling. However, it is still wise to use your categorization system so that if you have to do something similar at another time, you can re-use the material.

Attached in the Appendix are some examples of written material to give you an idea what it might look like. The material is for a workshop hour on T-Bones at A2 for the AACE convention. First are some sight calling notes, followed by an example of a full written sequence. The written sequence was one of 40 written for this convention.

Summary

The key to success is to be well prepared – in fact, over-prepared. Measure Twice. Know what it is you are trying to accomplish and fashion your choreography and presentation to accomplish your objective. Part of being prepared is having some idea how you can respond if, despite measuring twice, your plan goes awry.

Experienced callers have an array of usable plans memorized, which allows them to quickly adjust to whatever the situation presents. They can do that because over time they worked out enough plans for enough situations that their generic elements became embedded in their minds. Do the work. *Measure Twice. Cut Once.*

Appendix

AACE 2014 Focus Notes

A2

Thursday	Friday	Saturday
<i>Transfer And</i> 14:00-14:30 22:00-22:30	<i>Finish</i> 22:00-22:30	<i>T-Bones</i> 11:00-12:00

Transfer And

- From Columns
 - *Peel The Top, Walk and Dodge, Scoot and Dodge, Follow Your Neighbor, Scoot and Weave, Peel Off, Peel and Trail, Counter Rot, Box Transfer, 1/4 In/Out, Box Circ (1-1/2), Turn Thru, Zig Zag, Remake, 1/4 or 3/4 Thru, Leads Roll Rt to Wave, Zoom, Single Wheel, Partner Tag*
- From result of (*Heads Slide Thru and Spread, All Touch 1/4 and Boys Roll*):

- *Crossfire, Wheel And Deal, Turn and Deal (if RH), Cast Off $\frac{3}{4}$, Lockit (or Couples Hinge), Mix, Centers (i.e. very centers) Hinge, Slip, Bend The Line, (Left) Tag The Line, Single Wheel, Wheel Around,*
- From here:



Transfer and $\frac{1}{4}$ Thru

A2 T-Bones (Teach Follow-on From Anne):

T-Bones


1. Entries to t-bone box setups with diagonal opposite leaders and trailers, 2 leaders and 2 trailers:
 - a. From 0 RH waves: *Hinge & Boys Roll*
 - b. From RH waves: *Scoot Back and Roll* (only flippers can roll)
 - c. From RH waves, boys as leaders: *Split Circulate, Boys Roll*
 - d. From RH 2-Face: *Turn and Deal, Original Ends Roll;* or *Wheel and Deal, original centers roll*
 - e. From RH Diamonds, boys as points: *6x2 Acey Deucey, Flip the Diamond, Boys Roll*
 - f. From normal lines facing: *Boys Only Wheel Thru* (could do *Girls Only...* as well)
2. Calls you can do from that setup
 - a. *Peel and Trail*
 - b. *Follow Your Neighbor*
 - c. *Split Circ (1/2)*
 - d. *ScootBack*
 - e. *Scoot and Weave*
 - f. *Split Counter Rotate*
 - g. *Crossover Circulate*
 - h. *Zig Zag*
 - i. *Zoom*

Sample T-Bone Written Sequence

The following screenshot shows an example of pre-written sequence as formatted for reading from a computer screen using the CSDS program. If printed, this sequence would appear on a single sheet of paper. Note that the program is clearly displayed and the level of difficulty of the sequence is also prominent. There is a comment that identifies it as an A2 workshop sequence exercising T-Bones.

A2 TBone [2 / 40]
A2TBONES-21 Created 08-Aug-2010 Updated 14-Aug-2010 Parsed as A2
Medium Easy

Medium Easy
(TBone Workshop for A2),
Heads Square Thru 3,
Split Circulate & Roll,
Double Pass Thru,
Peel And Trail, Trailers Roll,

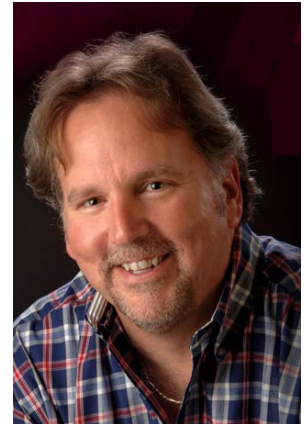

2 4
1 1
3 3
2 4

Dixie Grand, On 3 All 8 Spin The Top,
Boys Run,
Promenade Home



Let's Hold A Blast Class! (Part 1 of 2)

Darren Gallina - darrengallina@gmail.com



A “Blast Class” is a quick, intense square dance class that takes place over the course of a weekend or even several (e.g., five) consecutive weeknights, for a total of 10 to 15 hours of instruction.

While the goal of each caller’s Blast Class may be unique, the actual experience of choosing a teaching list, preparing for the class, recognizing dancer abilities, and managing club expectations are relevant to all types of classes, especially including Blast Classes.

This is my story of taking on a Blast Class and what I learned from that experience.

In January 2017, I was asked about my interest in teaching a Blast Class for a group of college students. The invitation came during a discussion about starting a square dance club at our local university. I was having this discussion with the university’s Country Line Dance Club (CLDC) advisor and her husband, Leslie and Bill Rebik, who also square and round dance.

Leslie explained that she was asked by a representative from the Cow Counties Square Dance Association in Southern California if members of the CLDC would like to participate in the square dance demonstrations at this year’s Stagecoach Festival, a major country music festival in Indio, California in April. Club members agreed to participate and Leslie was looking for a caller to teach the students how to square dance.

Leslie thought a Blast Class would be the best and quickest way to get club members square dancing in time for the festival and had a weekend picked out for the Blast Class that coincided with a dance I was calling for a local club on Sunday afternoon. She made me an offer I couldn’t refuse, and of course, I said “Yes, I’m in. Let’s do this!” The idea of starting a square dance club was put on the back burner.

Then reality set in.

I have to teach a bunch of college students to square dance proficiently in 12 hours over the course of one weekend? What do I teach them? What teaching list do I use? Will they really remember how to do the calls in a week?

Leslie’s expectation was that they learn all the Basic and Mainstream calls *and* as many Plus calls as possible...in 12 hours. “These kids are like sponges,” she said, “they soak up *everything!* They can do it.”

I was also informed that a caller had already been chosen to call the demos at the Stagecoach Festival...and that caller was *not* me.

So now, in addition to teaching them to dance, I had to get them used to dancing to another caller's voice so they wouldn't be surprised by a different caller and their choreography.

Oh and did I mention the students would be attending my Sunday afternoon dance where they would be judged on their ability to dance by representatives from the Cow Counties Square Dance Association and the Stagecoach Festival? Why were they being judged, you ask? Because there are only 16 participant slots available and approximately 40 interested students. This project had the makings of a reality TV show!⁴

This is going to be a real challenge, the voice in my head kept saying, but still I told myself *you've got this*.

After a couple deep breaths and repeatedly telling myself the old adage, *How does one walk from California to Florida? One step at a time*. I got down to business and put a plan together.

I started with the end goal and worked backwards to create a plan of action.

The end goal: having two squares of college students capable of square dancing for demonstrations.

In my experience, demos mostly use Basic and Mainstream choreography, with lots of "showy" calls, such as circles, stars, *Swing Thru*, *Ferris Wheel*, and *Grand Square*. Also, demos usually involve singing calls. Thus, I didn't feel the students needed to learn *all* the Basic, Mainstream, *and* Plus calls.

I began putting together a list of calls in my head that the festival caller could work with dur-



4. Editor's Note: *No pressure, dude.*

ing the demos. I also began researching different teaching lists to use as a guide for the Blast Class. I considered the following lists:

- CALLERLAB Basic and Mainstream Teaching List
- The Club 50 List (<https://nexgen-sd.org/club-50-program.html>)
- The ACA New One Floor List
- The SCVSDA⁵ General Dance Program (<http://www.scvsda.org/gdp/>)

In the end I chose the SCVSDA General Dance Program (GDP) as my teaching list, in part because there were no left-handed calls on the list, such as *Dixie Style to a Wave* or *Left Swing Thru*. I don't use left-handed calls in demos because most dancers are not as comfortable with left-handed calls. This means to lessen the chance of a square breaking down in front of the audience, I stick to right-handed calls.

The GDP includes most of the popular square dance calls (like *Stars*, *Grand Square*, *Square Thru*, *Swing Thru*, and *Trade By*). The list includes a couple of the more popular Plus calls as well. There are several versions of the teaching list, including a "3 Day Blast Class" version. So I felt this list would work for my situation, with a bit of customization. So I added a few calls: *Walk Around the Left Hand Lady*, *See Saw*, and *Tea Cup Chain*. I also took a couple of calls off of the list, as teaching time was going to be limited: *Cloverleaf*, *Fold*, and *Cross Fold*.

I then adjusted the the GDP 3-Day Blast Class teaching list from *six* teaching sessions to *four*, to better suit the intended schedule of my class. Each session was to be three hours in length.

Leslie was able to secure a classroom on campus for the first four sessions. The fifth session was at the hall where our dance would be held. The end result:

- Session 1: Friday evening, 5:00 pm to 8:00 pm
- Session 2: Saturday morning, 9:00 am to noon
- Session 3: Saturday afternoon, 1:00 pm to 4:00 pm
- Session 4: Sunday morning, 9:00 am to Noon
- Session 5: Sunday afternoon, 1:00 pm to 4:30 pm (last minute review and club dance)

After creating my teaching list, I realized there were two topics that needed to be covered in class: square dance etiquette and styling. I jotted down some notes on etiquette to discuss during class. Leslie wanted to take the lead on styling which I was OK with and I made sure to include time in the teaching agenda for her to teach some styling.

The next step was to put together a music playlist. Since time was critical, I didn't want to have to hunt for songs to play. I used mostly modern music along with some more traditional fiddle tunes. The playlist also served as a reminder to teach the students about partner rotation in singing calls. I picked singing calls that I could easily adapt figures to as the students

5 Santa Clara Valley Square Dancers' Association - <http://www.scvsda.org/>

became more proficient.

I should point out that about a month before the Blast Class was to take place, we held an introductory dance during one of the regular Cal Poly Country Line Dancing Club workshop nights to announce “Project Stagecoach” and what would be required of the students chosen to be on the Stagecoach Dance team.

Almost 40 students attended the intro session and all were excited about the possibility of being picked to go to the Stagecoach Festival. In fact, they were so excited that several of the students started showing up at our Cuesta Squares dances hoping to get a head start on learning about square dancing before the Blast Class! And learn they did...we put those eight to ten students into squares and they picked up the calls quickly. Ah, to be young again!

At the intro dance we didn't have *quite* enough students complete a fifth square. Leslie and Bill and my partner Thom all jumped in to fill out the 5th square. This reminded me that we would need additional dancers to complete squares at the Blast Class so all the students could dance all the time. In a Blast Class, it's critical that *all* students dance *all* the tips, since teaching time is so limited.

I began talking to some Cuesta Squares club members who were experienced dancers and angels, and ended up finding three couples to help. Those folks, Bill, Leslie, and Thom gave us plenty of experienced dancers to fill out all the squares.

In the two weeks leading up to the Blast Class I asked Leslie if she had any idea how many students were planning to attend the class. The best she could tell me at the time was that she expected between three and five squares of students.

Wow, I wondered to myself, how would the judges choose which students would make the team?

Personally I was beginning to have mixed feelings about only 16 students being chosen to participate. The idea went against my belief about square dancing being all-inclusive.

Still, with a teaching list chosen, copious notes written on teaching points and etiquette, a music playlist in place, experienced dancers at the ready, and a group of eager students, we were finally ready for the Blast Class.

To be continued...

Darren Gallina is an accredited caller with 40 years of calling experience. He is a member of GCA, CALLERLAB, and the American Callers' Association. Darren currently records for Hi Hat records.



Getting Butts Into Intro Squares**Arlene Kaspik** - amkaspik@comcast.net

On May 4, 2017, I posted to Facebook:

I just got home after calling the First Thursday dance for Chi-Town Squares.

First Thursdays are no experience necessary dance parties. Callers can use any calls they want so long as they teach them. The caller is also free to borrow from traditional squares or mixers or whatever they wish.

We had 4 squares at all times. Thirteen new dancers and enough Angels to fill in the squares plus a couple of extras.

What a fun night!

This time I pretty much stuck to modern western square dancing with the exception of a final Sicilian Circle.

We had a couple visiting from Germany who are about to motorcycle their way to San Francisco. Another couple (Diva and Michael) chose to celebrate their 26th anniversary with us. Someone found out and supplied a special cake in addition to the rest of the treats.

I think everyone stayed for the entire evening and it looked to me like a good time was had by all.

Long live First Thursdays!

I should have known that our Call Sheet Editor would see the post and call me on it:

Arlene, the Editor of the Call Sheet would like MORE INFORMATION PLEASE on how Chi-Town recruited thirteen new dancers to show up to the intro dance. :)

Because I couldn't disappoint our Editor, here's the extended answer.

The First Thursdays hosted by Chi-Town Squares are a year-round ongoing event.

Although we hope people will have enough of a good time to sign up for the Blast class, it's not like the traditional intro parties held immediately before a new class series begins.

The basic ground rules are that the caller can call whatever they want *as long as they teach people everything they need to know that night.*

Sometimes I'll borrow from Contra, Traditional Squares, mixers of all types, and reels. Some callers do this. Others don't and stick to modern western square dancing. The variety is nice.

Sometimes when I call these events I try to find a call in the C2 program and up that is easy to

teach and levels the playing field for new and experienced dancers alike.

Some folks come to First Thursdays on a regular or semi-regular basis. Others once in a great while. Others come once with some friends and then explore Bowling the following week or month.

Yes, we hope these dances will help grow our club. However, we also felt there was an untapped market: people who just want to go out and dance once in a while but don't want to take a class (not even a Blast Class).

These ongoing dances are a way to reach out to folks whose lives/schedules don't include time for one more commitment in a busy schedule. They can come on and off at will and are always welcome and welcomed back. Sometimes club members will invite folks from work, neighbors, or friends.

We have plenty of treats on hand, we try to use really good music from a variety of genres. Most of all, we keep in mind: *We're offering people an entertaining evening.*

Yes, we use the event to grow our mailing list. Some people request we take their names off and, of course, we honor that. Others enjoy the reminders, even if they can't show up very often.

The evening starts at 7:00 pm with a meet and greet (and background music, often jazz or pop). Dancing runs from 7:30 pm until 9:00 pm.

Usually there is an opportunity to go out for a bite to eat or a drink afterwards.

It's about fun and fellowship and, if we attract some new dancers, so much the better!

This is NOT a hard sell (although we're now offering things like a Blast discount via a raffle, *if* people choose to participate). First Thursdays are about fun and entertainment.

Our club president, Jim Cosenza, added to the conversation:

We use a number of different methods of outreach for First Thursdays.

- *Chi-Town uses Facebook advertising to reach targeted Facebook members.*
- *We ask our members to invite friends.*
- *We send out email reminders to previous First Thursday attendees.*
- *We use word of mouth in the community.*
- *We have information about our Dance Parties and the schedule on multiple websites: our own, MCASD⁶, and <http://wheresthedance.com>.*
- *The Education and Marketing Committee meets regularly, reviewing marketing opportunities for our club.*



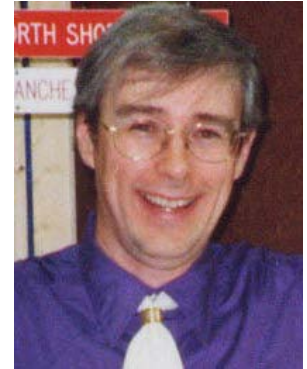
6 Metropolitan Chicago Association of Square Dancers - <http://www.squaredancechicago.com/>

Will Square Dancing Survive?

Clark Baker - cmbaker@tiac.net

Editor's Note: Clark Baker wrote this article in August of 2005.

The discussions on the [sd-callers](#) list can get a little technical at times, and the following e-mail was in reaction to such a discussion. In this case we were talking about which applications of Lead Right are actually used⁷.



John Corrigan of Delta, British Columbia wrote

Hi to all.

As interesting as it maybe to discuss how many lead to the rights you can call before the floor falls apart or the effect of calling a half of a swap around, we still need to figure out where new people are going to come from in order for our activity to survive. As the Roman empire fell apart I am sure that the senate talked about everything except the actual problem.

We need to devise a way to get new people into our activity at a reasonable age so they will stay for a little while, thinking about somewhere between 45 and 50. The program would need to be quick and easy to teach and maintain, probably less than 10 weeks and setup so that people could exit and re-enter when they chose. We would need to also have a place to dance after they have learned which means a separate structure from our current level system. We must disregard our labels for these people because they mean nothing to them and square dancing is what we tell them it is. Also we need to have new ways to attract them.

Has anyone had particular success with any methods which others can use? I watched a group of exhibition teen round dancers called the Dancing Jewels in Penticton this year and thought they would make great ambassadors for our activity as well as help us to show that we are not all old people. Ideas or suggestions anyone?

Clark's ideas on how to "save" MWSD

Many have been worried about the decline of square dancing since the mid-1980's. Over time people have proposed many solutions, some of which actually work. I recommend the following course of study to understand how society has changed, how we can recruit in this new era, and how we may wish to change our product:

1. Obtain and read *Bowling Alone: The Collapse and Revival of American Community* by

⁷ <https://web.archive.org/web/20090213020555/http://www.misterpoll.com/polls/69603/results>

Robert Putnam. You can start reading here.⁸ This will explain how society has changed and what we are up against.

2. Obtain and study the CALLERLAB Focus Group reports⁹ (start with the summary and then read the full report). Now you will have an understanding of how non-dancers (and ex-dancers) view our product.
3. Obtain and study Ian Henzel's plan for square dance recruitment (see bottom of here).¹⁰ When used as he advocates it has proven to work and work well. Almost no one is willing to implement his plan without modifications, and often these modifications defeat key elements. Many organizations are unwilling to do all the work necessary to recruit Ian's way.
4. Obtain and study documents about multi-cycle teaching. Make sure you can list 5 or 10 reasons why this system works and why it works when more traditional systems fail. I see 7 different papers here¹¹ plus the Multi Cycle Lesson Plan¹² from CALLERLAB.
5. Obtain and study each of the Winning Ways documents.¹³ CALLERLAB has taken the time to collect, write up, and maintain this collection of ideas that have worked for others. Perhaps some of them will work for you.
6. Obtain and study the Community Dance Program¹⁴ (CDP). Understand the style of teaching and dancing it engenders and figure out if this is what you want.
7. Obtain and study the Square Dance ABC concept.¹⁵ While this idea is new and mostly unproven, it is the current "hot" thing and many are very interested in it. We need people to give it a try and report on their results.
8. Understand what the "open dance format" is. Visit several open dances in your area to develop an understanding of how this can work. Seeing is believing. I recommend visiting a contra dance or traditional square dance. Start by looking here.¹⁶ Understand what Open Country Hannover¹⁷ does. Also read How Contra Dances Work¹⁸ and pay attention to part 3 which describes the difference in organization between MWSD and contra.

8 <http://www.amazon.com/gp/reader/0743203046>

9 <https://web.archive.org/web/20061208142013/http://www.callerlabfoundation.org:80/initiatives/home.asp>

10 <http://www.usda.org/info.htm> ... you can also access the plan directly at <http://www.usda.org/pamphlet/P04703.pdf>

11 <https://web.archive.org/web/20050908235036/http://www.dosado.com:80/articles/default.htm>

12 [https://web.archive.org/web/20061215184248/http://www.callerlab.org:80/documents/teaching/Multi_Cycle_Lesson_Plan_\(Rev_B\)\(03-11-05\).PDF](https://web.archive.org/web/20061215184248/http://www.callerlab.org:80/documents/teaching/Multi_Cycle_Lesson_Plan_(Rev_B)(03-11-05).PDF)

13 <https://web.archive.org/web/20080501232615/http://www.callerlab.org:80/documents/showdocuments.asp?DocTypeID=8>

14 <http://www.d4bp.com/>

15 <http://www.squaredanceabc.com/>

16 http://www.neffa.org/Top/Folk_Dancing/Contras/Dances/index.shtml

17 <http://www.heinerfischle.de/country/country2.htm>

18 <http://www.tiac.net/~mabaker/how-contra-dances-work.html>

Once you have digested all of the above, you will have an understanding of how society has changed, how what was done in the 1950's and 1960's won't work today, and what people today want and don't want. You will also have an understanding of open dances and see how dance forms similar to ours organize and attract dancers, including high school kids, college students, and families. You will understand a spectrum of how to offer square dancing from ONS to ABC to CDP to Basic to Mainstream complete with lessons.

Now you must take that knowledge (much of which you still don't really understand or believe) and compare it to your square dance experience and what you really know and believe. Figure out your next step in dancing, organizing, or calling. What do you really want to do? What would be fun? What do you have the skills for?

I predict that your reaction to much of the above will be one of disbelief, or "that isn't dancing" or "I wouldn't like that". Frankly, what most existing dancers are looking for is a robust Mainstream (or Plus) program (i.e., lots of people, lots of clubs), side-by-side with a thriving Advanced program (for those who want it), and perhaps some Challenge opportunities for that who really want that. At the Mainstream (or Plus) they expect to dance with their spouse, perhaps with a relaxation of dress codes, and most of the people around them look like them. They would be happy with a younger crowd, and perhaps a little more energy.

If we are callers, we would be happy just having dancers, especially ones who can move, dance, have energy, whoop and holler, and appreciate our singing calls. Why not offer square dancing in some form to a new group that has never danced and has no expectation of learning Mainstream. Offer it outside the normal bounds of club-style MWSD.

In fact, this is what CALLERLAB is encouraging you to do! They call it their Program Policy Initiative and it is available [here](#).¹⁹ I gave a talk about it which is available [here](#).²⁰



19 [https://web.archive.org/web/20061219170013/http://www.callerlab.org:80/documents/callerlabdocs/Initiative_-_Ex_Sum_&_Full_Version_\(Approved_05-01-06\).pdf](https://web.archive.org/web/20061219170013/http://www.callerlab.org:80/documents/callerlabdocs/Initiative_-_Ex_Sum_&_Full_Version_(Approved_05-01-06).pdf)

20 <http://www.tiac.net/~mabaker/ppc-initiative.html>



Thanks for reading!

The editorial deadline for the next issue is July 15th, 2017, with an estimated publishing date of August 15th, 2017.

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Having a problem with "stray" hyperlinks in this issue of *The Call Sheet*?

This is due to a change in versions 9 and above of Adobe Reader. To fix this problem:

1. Bring up Adobe Reader.
2. Edit / Preferences / General.
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4. Click OK.
5. Exit Adobe Reader and restart it by double-clicking *The Call Sheet* PDF.



GCA CALLER SCHOOL 2017

June 27- 29, 2017 (Tuesday-Thursday) in Palm Springs, CA

The GCA Caller School Has Something For Everyone!

For Beginners

- How to move dancers
- Working with Music
- Creating and Delivering Choreography
- Sight Calling Basics
- Work through your material at the mike or in one-on-one sessions
- More advanced instruction in all aspects of the art of calling

For Everyone

- Sight calling techniques
- Reading and writing choreography
- Equipment usage
- Microphone technique
- Vocal instruction
- Creating choreography
- Programming dances
- Showmanship
- Caller culture and etiquette
- Callers' associations
- Responsibilities to the dancers
- **Plenty of microphone time for all students**



Randy Dougherty

Accredited Callerlab Caller Coach, Pharr, TX

Encouraged by active dancing parents at age nine, Randy has enjoyed the wonderful world of square dancing for almost 50 years, and has worked as a professional full-time caller since 1979.

From 1979 to 1986, he called on a regular basis for seven home clubs in the Minneapolis/St. Paul, Minnesota area and broadened his traveling circuit to include much of

the United States and many foreign countries. In 1986, Randy left Minnesota for the warmer climate of Arizona where he ran a busy dance program in Mesa during the winter season. In 2009 Randy moved his winter program to Pharr, Texas where he calls all levels from Beginners through C3A.

Throughout his career, Randy has recorded hits for many record companies. To date, he has attended and called for nearly 40 National Conventions. Over the years, Randy has put his teaching skills to work inspiring thousands of newer dancers, and has also contributed time and energy in working with several beginning callers as an Accredited Callerlab Caller Coach.

Randy has been an avid supporter of Callerlab since its inception. In the late 70's he became a member and was able to attend his first convention in 1981. Since that time, he has served three terms on the Board of Governors of Callerlab, served on the Executive Committee for two years, and many instructional panels.



Ett McAtee

Teaching Assistant, Severn, MD

Ett, affectionately known as "Just Ett, Hon!" began dancing in 1987, and began her calling career in 1989 at the first GCA Caller School in New York. Ett started calling with Chesapeake Squares, and soon branched out to be a regular caller with the DC Lambda Squares, the Independence Squares of Philadelphia, and various clubs and fly-ins around the

country. She calls Beginner nights through C4, and enjoys meeting dancers from all over the world. Ett has called overseas in Germany, Sweden, Japan, and Canada and looks forward to exploring new places in her travels. She served as the GCA president in 1993-1994 and has been a staff caller at a number of IAGSDC annual conventions. In 2004, Rick Hawes presented her with the Golden Boot award, a high honor indeed. In 2016, she receives her 30 year Medallion, commemorating 30 consecutive years in attending IAGSDC conventions. She is honored to be on staff as your Teaching Assistant for the 2016 Caller School in Palm Springs.



Your Tuition Fee Includes

- 3 days of instruction by our excellent Caller Coaches
- Personal attention from our superb Teaching Assistant
- CALLERLAB New Caller Kit (Beginners)
- Choreographic Checkers (Beginners)

Payment

Full registration: \$75

Register and pay online using a credit card at gaycallers.org. Or send a check payable to **GCA** and mail with your completed registration form to:

Bill Eyler
67853 Pamela Lane
Cathedral City, CA 92234
USA

Scholarships are available, details at gaycallers.org.

All Join Hands and All Join Hands Canada

The caller coaches' and teaching assistants' expenses have been paid by tax-deductible donations, to the extent allowable by law, to All Join Hands Foundation. For more information about All Join Hands Foundation or how you can make a donation or add a standard codicil to your will, please visit their website at www.alljoinhands.org.



REGISTRATION FORM

(or register online at gaycallers.org)

Name: _____

Address: _____

City: _____

State/Province: _____

Zip/Postal Code: _____

Phone: _____

E-mail Address: _____

Have you attended Caller School before?

___ This is my first time attending GCA Caller School.

___ I have attended GCA Caller School before.

___ I have attended another Caller School before.

Do you own CALLERLAB's Starter Kit for New Callers?

___ No

___ Yes

Have you done any calling before?

___ I have never done any calling before

___ I have done some square dance calling in the past

___ I have done a lot of calling.

If you have done some calling in the past, when & how often do you call?

What would you like to see covered in this Caller School?

Will your partner be accompanying you to the school?

___ Yes ___ No

If so, will your partner be willing to dance during the school?

___ Yes ___ No