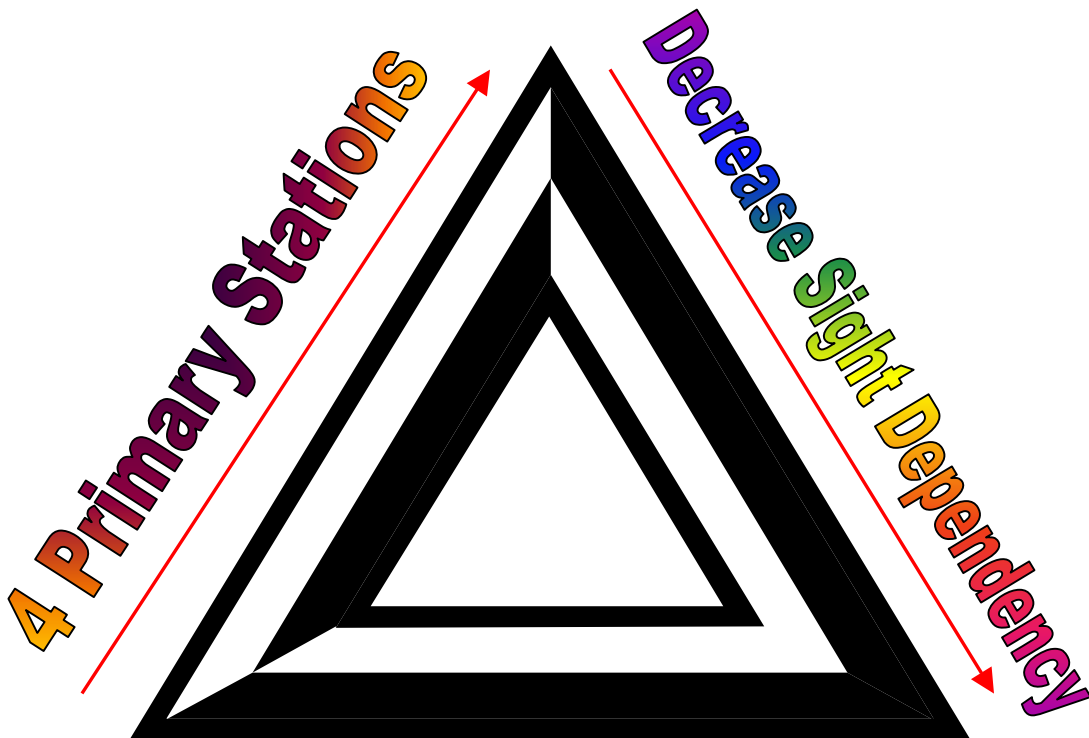


CRaMS

By Jerry Story

The three sides of CRaMS



Advanced CRaMS

“Side” or Part I:

▲ CRaMS Resolutions from 4 Primary Stations.

This is a must for new callers or any caller who has never studied the 4 primary stations of MWSD.

“Side” or Part II:

▲ Eliminating the need for Sight Calling.

This is a valuable technique for any caller who, primarily, relies on sight calling and who wishes to expand their calling knowledge and ability.

“Side” or Part III:

▲ Advanced CRaMS

For the experienced caller with an intense desire to advance their calling performance.

Part I:

Elementary “CRaMS 101” teaches 4 primary STATIONS (Partner Line (ZL) * Corner Line (CL)* Right Hand Lady Line (RHLL)* Opposite Lady Line (OLL)) and how to *intentionally engineer these stations* and launch resolutions (get-outs). From these 4 Primary Stations, 12 more secondary stations can be configured. These 12 stations are covered in Advanced CRaMS.

Being able to engineer and see these stations as you’re calling requires what I refer to as RECOGNIZED calling, i.e. knowing which station the dancers are in at any given time. This process begins by memorizing the 4 primary stations and a few get-outs to go along with them. Then start training yourself to begin looking for, and recognizing these stations while calling. Not too much to ask is it? ;-)

Part II:

This is where we learn to call with out having to sight call. **After setting up one of the 4 primary stations** we now just “dance them.” Forget about sight calling for a minute and concentrate more on calling nice flowing patterns and moving the dancers all around the dance floor. Think about using choreo that you know works well, not worrying about pairing anyone up ... because **you have already paired them with your set-up**. This is where we can use a little two couple sight, a few zero’s and equivalents or a couple of memorized modules.

Let's say you will take your Right Hand Lady with you everywhere you go. If you leave her, you must get her back in one or two calls then go on and resolve. No matter where you stop in a line, if your Right Hand Lady is still with you, we are in a TRUE Right Hand Lady Line in sequence or a TRUE Right Hand Lady Line out of sequence.

So, we either Star Thru, Pass Thru, Trade By, to a Left Allemande (if we were out of sequence) or Square Thru Four, Trade By, to a Left Allemande (if we were in sequence).

The second part of CRaMS also teaches us to engineer the set up for a Get-Out AND theme in 2 or 3 quadrants of the square before launching the Get-Out.

Example:

▲ From a **Corner Station:**

The Get-Out is "Circulate Once and a Half, Slide Thru - you're home!"

The theme for this little portion of the tip is Cross Run.

In order for this Get-Out to work accurately, it must be a Corner STATION in the specific geographic location of the square half stirred. While there are many ways to engineer this, let's just pick one and put this plan together:

Heads make a Left Hand Star to your corner,
Do Sa Do to an Ocean Wave, and Balance,
Swing Thru,
Girls Cross Run, and Girl Run,
Bend the Line,
Pass the Ocean, (back to a zero box/wave)
Circulate Twice, (half stirred the square)
Swing Thru,
Girls Cross Run, and Girl Run,
Bend the Line,
Pass the Ocean, (back to a zero box/wave half stirred)
(time to launch the get out)
Circulate Once and a Half, Slide Thru, and CELEBRATE you are home!

Now, you don't have to resolve this quick. I happen to like quick Get-Ins and quick Get-Outs. However, if we choose to dance them a little longer, then we can also use a little Isolated Sight, Equivalents and Zeros, or any of the other valuable techniques being taught in ACC caller schools around the world. We should use these techniques to give our calling a purpose; some sort of theme as well as simply moving the dancers around the floor. Taking off and extemporaneously sight calling serves no real purpose. Even though we could take off and begin flying by the seat of our pants and begin hunting around looking to pair up the primary couple, we have no real reason to do this. We have no reason to lose control. There's so much more to this game plan than only one play. Sight calling is only one of many tools.

Another Look at the Right Hand Lady Station:

The Get-Out is "Square Thru 2 or 4, Right to the Partner, Pull By, LA!"

The theme will be "Scoot Back Once and a Half" from 3 different quadrants.

We need to set up a Right Hand Lady Arrangement:

Heads Square Thru 2, Touch $\frac{1}{4}$
Now begin to insert the theme:
Scoot Back Once and a Half
Bend the Line
Reverse Flutter
Pass Thru
Tag the Line, Face Out
Bend the Line (new quadrant)
Slide Thru
Touch $\frac{1}{4}$
Scoot Back Once and a Half
Bend the Line
Reverse Flutter
Pass Thru
Wheel and Deal
Centers Wheel Around (3rd quadrant)
Touch $\frac{1}{4}$
Scoot Back Once and a Half
Bend the Line
(Get-Out time)
Square Thru 4, Right to Partner Pull By, LA
or Right and Left Thru first then Square Thru 2, Right to Partner Pull By, LA
then RLG, and CELEBRATE, you are home!

To engineer the first 4 Primary Stations of CRaMS, we use Chicken Plucker; we use Invert and Rotate; we use a little Isolated Sight; we use a little memory. We use the rubber band method; we use Modules, like Zeros and Equivalents. We even use a little Mental Image. We call with a **purpose**. **We are in CONTROL.** CRaMS has allowed us the opportunity to give reason, with a method, for all the techniques we teach in callers' schools today.

The problem seems to be that Sight Calling has dominated our profession and basic calling skills have been ignored for too long. For seasoned pros like Jon and Deborah and Tony, (and anyone else who calls MANY dances a year for many years) this problem is almost non-existent because they have a well built foundation of basic calling knowledge. Trust us when we say "The over use of Sight Calling, especially by those who lack basic fundamental experience (like CRaMS), the "stop-and-go" choreography or bombing the floor with uncontrolled sight calling is not a trivial matter. It's an epidemic!"

If you are a new caller, or one who has just never had the opportunity to explore some of the other methods of choreographic control (except for extemporaneous sight calling), we recommend studying the techniques laid out in this paper. Do not be afraid to contact any of us for help. By spending a little time with CRaMS, not only will you notice a drastic improvement in your calling, but your dancers will certainly be amazed at why they are dancing smoother with far less breakdowns.

Recapping this section: Start by applying the basic fundamentals of CRaMS 101. As you begin adding in all these tools contained in this section, you will, begin to build a library of material. Use the techniques to theme your tips and engineer resolutions.

Part III:

The third, and most fun, side of CRaMS is being able to move the dancers freely from one known station to another, being able to spot any of the 4 primary stations at any given moment, and engineer the get-out accordingly. This advanced form of CRaMS is where you will learn “Snap Shot Sight Calling” or “Sight Calling on the Fly”. We like to shy away from even using the words Sight Calling. We prefer to use the term “Recognized” calling. The only Sight Calling we really use is to “Recognize” which primary station we are in and to monitor the flow and smoothness of the choreo. Presenting the 4 primary stations, and how to manipulate them, along with all the other tools being taught in ACC schools, make our education process complete. Learning to call with a purpose and with the confidence of controlled choreography, along with good timing, is some of the most beneficial tools we can instill into the calling activity today. Now we can begin to “Put The ‘DANCE’ Back In Square Dancing!”

More Examples:

The Get-Out is Circulate Once and a Half, RLG or home. The Station, has to be, a Right Hand Lady STATION, with a specific geographic location. The perfect tip would be to feature something in at least 2 different quadrants (3 if possible), engineer the proper Station, and launch the Get-Out.

Let’s go:

Heads Square Thru 2

Spin the Top

Boys Run

Bend the Line

Circle to a Line

Spin the Top

Boys Run

Bend the Line

Reverse Flutter

Pass Thru

Tag the Line, Face out

Bend the Line

Pass the Ocean, (back to where we started (across the street) in a RHL Station/Arrangement)

Now we engineer the set-up:

Girls Trade, Swing Thru,

then we launch the Get-Out:

Circulate Once and a Half, RLG!

or Circulate Once and a Half, Box the Gnat, Wrong Way Grand, Slide Thru, you’re home!

Now, let’s expand a little further. Let’s say I do not want the RLG, I just want to end at home. So, we engineer the STATION, which is still a Right Hand Lady STATION, only it would begin with the square being half stirred/rotated.

NOTE: After we bring the dancers back to our original Right Hand Lady Station/Arrangement we simply Circulate 2 Times or, for advanced CRaMS, we would have caught it along the way because we are now TRAINING ourselves to LOOK for these stations whereas before we were not even aware they existed. We are so used to spending an exorbitant amount of time trying to pair up a primary couple (sight calling 101). Now our thinking process has been rotated 180 degrees. We want to

RECOGNIZE STATIONS and their geography. Even though we want to recognize pairings, pairings are not our primary focus. We have bigger fish to fry!

OK, back to where we left off: across the street box/wave with square being half stirred/rotated.

Apply the initial set-up,

Girls Trade, Swing Thru.

Now execute the Get-Out with a little different twist to it:

Circulate Once and a Quarter, All Face In, YOU ARE HOME

or Circulate Once and Half, Boys Run, Bend the Line, YOU ARE HOME!

More examples:

The Get-Out is Circulate Once and a Half, Girls Trade and Roll, LA.

We first engineer the Station, which is still a Right Hand Lady STATION, ("Dixie Grand line"):

Heads Pass the Ocean

Extend

Swing Thru

Boys Run

Bend the Line

Right and Left Thru. ("Dixie Grand line")

Now, set up the Get-Out:

Touch $\frac{1}{4}$.

Now, launch the Get-Out:

Circulate Once and a Half, Girls Trade and Roll, LA!

The Get-Outs can be as exotic as your mind can dream up.

The Get-Out is: Dixie Grand, LA same sex, Mixed Grand Right and Left, All 8 Spin the Top, Heads Slide Thru, Sides Face In, you're home.

This routine begins at the same geographic RHL/Dixie Grand Station as the above example.

Geographic set up is: Heads Pass The Ocean, Extend, Swing Thru, Boys Run Bend The Line, Right and Left Thru (dixie grand line) Pass Thru Wheel and Deal - ready for Dixie Grand LA, promenade $\frac{1}{4}$ you're home or some how half sashay the centers before the Dixie Grand (try centers square thru on your 3rd hand Box the Gnat - this will do the trick.)

We are now ready for the Get-Out:

Dixie Grand, same sex LA back to partner for a mixed up R&LG (some are going wrong and some are going right) meet your partner All 8 Spin the Top, meet your partner, Heads Slide Thru, the Sides Face in, you're home.

The only thing left is memorizing as many set ups and Get-Outs as possible and start recognizing these stations as they come flying by. To memorize the four primary stations we suggest practicing the exercises introduced in this paper; and change your focus from sight calling to RECOGNIZED calling. You will be amazed, now that these STATIONS have been brought to your attention, how often you will RECOGNIZE them, now that you are training yourself to LOOK for them.

We hope you have enjoyed the CRaMS presentation. GOOD LUCK with your calling.
Jerry Story

CRaMS

by Jon Jones
2007

CALLERLAB
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In 1999 Tony Oxendine, Jerry Story and I started the Lone Star Callers College. During the first year of the school Jerry asked if he could present his system of calling and we said yes. After he was into his presentation for several minutes, Tony and I had no idea what he was trying to explain so we left the room. The following year the same thing happened. I told Jerry that I had been calling as a sight caller too long and had NO desire to learn a different system. Les Gotcher, (the caller who invented sight calling), taught me to sight call in 1957 and I had been quite successful at it for a very long time and I felt I was too old to try something else.

For many years I had wondered how Jerry always seemed to have total control of his choreography and never missed his corner. My first thought was that he called two to three times a day, six days a week and that made him really good. I later learned that my analogy was incorrect. But, when he would explain his system, it didn't make sense to me. I can well imagine what the caller students must have thought.

The third year of our school, Jerry and I were driving to the venue and he began talking about his system. Again, I informed him of my lack of desire to learn it. He then asked me some questions about being able to recognize, on the fly (as I was sight calling), certain line relationships and sequence states; such as partner, corner, opposite and right hand lady. My response was that the first three were no problem but I never had any idea when I might be in a right hand lady line 'on the fly.' For me to know this, I had to set it up from the beginning with a known module.

Jerry then asked me if I could see, on the fly, a pass thru – trade by – allemande left. I said yes, I see this all the time. He said, "If you do a slide thru at that point you have a right hand lady line in sequence." At that very moment the light turned on for me and a whole new world of calling and understanding Jerry's system come into being. At the time he was calling it "Sight Resolution On The Fly." I also realized that many of us callers had totally forgotten about setting up formations with the right hand lady.

I finally realized the value of a controlled system of calling as opposed to free-wheel sight calling. We began using and teaching this system to other callers and to most, it was totally brand new.

Deborah joined the staff of Lone Star Callers College in 2002 and we realized that we needed something solid to work with. We told Jerry he must put all of his system in writing. He, Deborah and I began a process to do just that and to have it in a manner that everyone could understand. After several drafts and a lot of soul searching, Deborah and Jerry named his system "Controlled Resolution and Manipulation System (CRaMS)."

I have had a lot of fun experimenting with CRaMS and Deborah and I have enjoyed learning it together. We help each other understand and use more controlled choreography.

The late Bill Peters heard about what we were trying to do at our school and wanted to know what it was. After a lengthy explanation, he said this was a similar system to what he used before getting involved in sight calling. He studied CRaMS very thoroughly and said it was probably the best system available today.

At the CALLERLAB convention, in 2004, the Caller Coach Committee passed a resolution stating that we callers have placed too much emphasis on sight calling for way too many years.

Several of us, after having studied and applied CRaMS, realize that it is not totally new. What IS new is that this most complete choreographic control tool has now been explained in an easy-to-follow document. It is similar to what we all did before sight calling in that we memorized a lot of modules and routines. However, CRaMS incorporates Module, Mental Image and Sight calling. Jerry and Deborah have done a wonderful job of explaining all of the system, and most callers (with some study) should be able to understand and apply it. I know for a fact that it has enhanced and rejuvenated my calling once again.

One week shy of my seventieth birthday, it was a great feeling and a lot of fun to call an entire dance using the CRaMS system and be in total control. I still checked the squares in case I had to revert to sight calling in case I forgot something but, I never had to.

You can teach an old dog new tricks !!

PS: For more detailed information go to Jerry's web site at www.JerryStory.com

DANCING WITHOUT DESTINATION

Robert L. Riggs

CALLERLAB Convention, April 2-4th 2007, Colorado Springs, CO

As one of the "Tools For Success" this session provides an opportunity to discuss experimentation and experiences related to the concept that there does NOT need to be traditional "destination" for dancers.

The dance activity, as I see it today comes in many flavors and formats. The old barn dance can be found in rural parts of America, the community dance and/or the Municipal Urban Contra has matured and is concerned about its decline, the modern square dance community appears to have stabilized or at least the decline has slowed, and the one night stand or dance party events appear to be steadily increasing.

A review of the dances that I have lead in the past several years results in rough statistics that show that about half of the events and almost 70% of the participants are folks who want to experience the joy of dance with their friends, business associates or fellow members of an organization. They want to be entertained for a night, participate in a fun social exchange, but have little interest in regular involvement. These events can be as small as a couple squares or as large as several hundred people. Often the organizers want the event to be repeated annually. All other events were club dances, classes or performance team sessions that ranged in size from 1 to 10 squares and followed the club dancing format.

Last year, over 6000 people participated in my dance events. More than thirds (2/3) of these participants were "Dancers Without Destination". They don't participate to learn, they don't participate to become part of the dance world, they don't participate for exercise, they don't participate for their health. They do participate for fun, recreation and fellowship. For example, on February 9th of this year I lead a Valentines dance for a church in Castle Rock for the third year in a row. There were 4 squares of dancers, over half under 25 years in age. Everyone came to enjoy what they had experienced in past years. The youth came even though many of their parents couldn't come (other commitments) because of the joy they experienced during the previous 2 years. We danced squares, contra's, mixers and line dances. One of the girls wanted me to use the folk music instead of the more modern tunes I sometimes use. All expressed their true joy of being together for this event where music and dance were the medium to enable and experience joy.

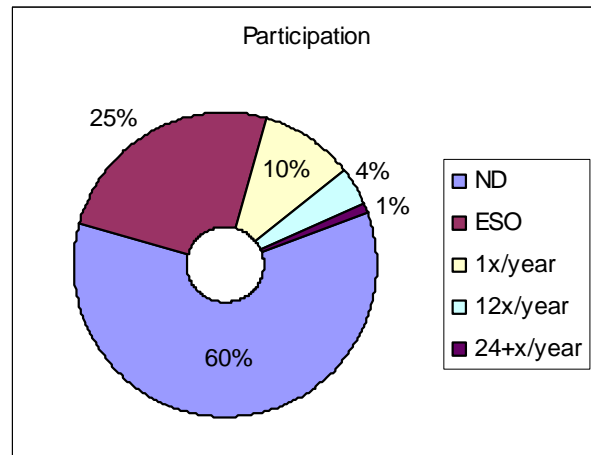
A carefully produced event with a good mix of music, dance, fellowship and food creates a memorable event that is an end in itself. No further objective is necessary.

Figure 1, is a rough graphic of participation in dance events for 100 people in the American population that participate at various frequencies. What this shows is that of the 40% of the population that might dance only about 5% of the overall population participates in what we might think of dancing where a destination is considered important.

Those of us who lead events in the non-club or community dance world enjoy the fun and fellowship of these folks.

The ABC program is another alternative where the participants may more easily enter and leave the dance activity.

The bottom line ... there is a place in the activity for all sorts of programs. There is opportunity for everyone to lead programs of their choice. If you want to have more impact on our society – sponsoring, supporting or leading events for the low frequency dancer will have far more impact than calling for the same few folks every so often. The market for dancing without destination is the largest untapped market.



DANCING WITHOUT DESTINATION

Presented by: Otto Warteman

Have you ever heard the term “*answering the call?*” If you have, you know that it carries a very heavy responsibility with it. The “call” is not looked upon as a burden, a dreaded task, or something stupid, that you just have to do. A “Call” should be answered, with joy, drive and a commitment, without second thoughts, without regard to financial gain or loss of personal time.

When a square dance caller does a one night dance party or the first night of lessons, they are in essence, “*Answering the Call.*” They have been given the opportunity to make a difference in our activity and impact its future. That caller must enter the arena fully prepared for whatever life may bring them. The new dancers may be young, old or in between. They could be shy, bold or just have two left feet, but you must make do, because the Dancers didn’t come by way of the NFL draft. This “*Call*” can only be answered successfully, by a well trained, well-prepared professional.

The question today is, “are you a well-trained professional entertainer?” Please notice. I said entertainer, not a square dance caller. We as callers, have a preconceived notion that we **must** teach to entertain or that new dancers are committed to our activity. The first several weeks of lessons, there is **no** commitment by the new dancer. They are like car buyers, they are kicking tires or trying on the suit, to see if the product fits them. They are looking in the mirror each night, reflecting on the commitment required vs. did they receive sufficient satisfaction and enjoyment from their effort and deciding whether to continue or call it quits. It is your “*Call*” to answer.

Who Is a Dancer Without Destination?

As you may have noticed, I have included both the ONS dancer and the new dancer in lessons as “Dancers without Destination.” The new dancer, has **not** made a commitment, till they have paid for the complete set of lessons in advance. There are many others that fit into the category “*No Destination,*” here are a couple that come to mind.

There are callers that start a set of lessons and never tell the dancers that they are part of a much bigger movement called “Square Dancing” and that costumes, refreshment committees, dance plateaus, visiting and officers, are all part of the “Big” picture and that they, the dancers, should follow this given path. These callers are much too smart to fall into the MWSD trap. They conduct their lessons at a pace most suitable for their clientele and not to a set schedule.

I don’t want to regress, but a fellow caller, Henry Thompson, had a class of single dancers at Houston’s First Baptist Church. When the mistake took place, he had thirty squares dancing each week, but then the door opened and the square dance community entered and within one year they no longer danced. A church will allow you access to its members, but you must remember to never attempt to entice them to do things outside their immediate church family.

The ABC program is a fairly new program, where dancers attend dances that have no lesson destination, only to complete the very basics of square dancing and provide an evening of fun and relaxation. It is a program very similar to the Community Dance Program, in that new dancers.

Possibly can be added each week and different forms of dance are enjoyed. It is an avenue given to new dancers to “test drive” without committing to a set of lessons lasting almost a year. It gives them new friends, exercise, a night out, mental stimulation and enaction with other people without competition.

All over the country, and unknown to most modern western square dancers, are dancers enjoying the dances that were the building blocks of our activity. The dances reflect the history of our country and the countries of origin, of those who settled the original thirteen colonies. The clubs or groups are called "Traditional" or "Early Folk" and they dance Quadrilles, Contrás, Minuets, English Country, Contredanse-Cotillions, the Waltz and Polka. Music, and it must be live, is the keystone to this activity. The exact count, phrase or beats per verse/routine must be followed. New dancers may attend and after a brief teach for each dance, the music will begin and the room will rock. It would be unthinkable to play a tune that was not specifically written for a dance. The musicians will know the music for a specific dance. The caller/prompter can be a dancer, a hired caller/prompter or a musician capable of playing and prompting and maybe even dancing, all at the same time.

Commitment

If you decide to start an ABC, Community Dance or Traditional program, get ready to get the books out and start studying. Remember the fewer the number of calls you can use, the greater the effort on your part to call a dance that flows, is not boring or repetitive. You cannot call the same routines each week or month, but must continually be adding hours of new material, that is simple enough for a first nighter to do.

You need to learn about additional formations and not just squares. The following books can help you in your quest. My bible for the last thirty five years has been "Dance a While" by Harris, Pittman and Waller. It was first published in 1950 and my most recent copy is a 1978 edition. The most current copy comes with a CD and if purchased new, cost around \$105.00. The second book: "Dancing for Busy People" by Campbell, Kernan and Howell. Other books that are out there may be "The Contra Dance Book" by Holden, Kaltman and Kulbitsky, Sets in Order "Contrás" by Don Armstrong, "The Lloyd Shaw Foundation Recreational Dance Program," etc.

The other alternative, is to market you as a provider of fun and exercise, while building unity within an organization. In other words, start your own class, don't tell the square dance community, run it as if each person is worth \$1,500.00 and to lose just one, would be devastating to your lively hood. When everyone in attendance during lessons, becomes your meals, shelter and clothing, then you become better at teaching. When they are the centers of your attention, and not yourself, you become a better caller/teacher. A salesperson, living on straight commission, fights every day, to maintain their client base. Don't lose sight of the fact, that it's not \$6.00 per night, but \$6.00 per night times 250 nights, the life of the square dancer, or \$12,000 the value per square over five years.

The late Roger Wright, a round dance leader in the Houston area, never had a club or taught past phase three ½. His reasoning was, why work at something very few people can ever do successfully. Always have a product that sells to the greatest number of people, why waste your time on the egos of the handful. Wal Mart has had the same philosophy. Why stock items, that only the top 10% of Americans can afford, sell to the 90%. Conduct your lessons and club dances for the silent 80% and not the vocal 20%.

Paperwork & Planning

A professional entertainer will have filled out a form containing information about the dance, If it is an ONS, it's location, who hired them, how to reach them, time of event and length. There will be additional questions that are answered by filling out the form and asking the person that has booked them. Such questions as: "will there be other forms of entertainment," can determine if you need to repeat your program or change your fee structure. A mechanical bull, can cost an event planner, between \$800 and \$1,000 for an evening of two hours or a DJ \$500 to \$1,000 for an evening. Are you willing to give them the bulk of the budget or are you the "Professional" requiring the greater fee? Only you can answer that. I personally do not apologize for my fee and travel cost.

The age of the participants will be a factor in choosing the tempo and style of music for your event. Age will also determine whether you use dance moves that involve backing up. Floor conditions may also restrict backup moves. But as a professional entertainer, you already knew about age and floor conditions, because you had asked the correct questions during the booking process.

Considering that you can call/demonstrate an average of ten different dances per hour for teens and eight dances per hour for adults, then you need to have about twenty-five dances for a two-hour dance. Your chosen dances should cover varied segments of our activity, including but not limited to, line dances, contras, mixers, trios, no-partner dances, Sicilian circles, Mescolanzas, and squares. You must be prepared to call for a group of people, where the balance between male and female participants will almost never be equal.

You must remember, that if you are doing an ONS, it is just as important to keep track of what dances and music you used for the ONS, as it is for teaching a class or conducting an ABC program. Callers need to remember that the dancers may be blurs to you, but you are very significant to the dancer and they will most often remember your attire and any dances you did that they enjoyed more than others. Keep good records, so that your return trip is not a carbon copy

How You Teach

The first fifteen minutes of almost every dance I call, I devote to only non-partner required party dances, like simple circle R/L, or forward and back, alternating between girls and boys and even stomping right foot or left and clapping hands. When doing simple moves, dancers are allowed to get use to listening to the phrase of the music and reacting to it, moving their feet in a soft sliding gate and feeling the rhythm and beat of the music. This time, also allows those that were late in arriving, to join in without having missed any “real” square dance moves.

I call and teach from the very center of the hall, parking lot, gym or sanctuary. After almost thirty years of teaching and calling, I learned ten years ago, that it was much faster and easier to teach a setup visually, than to talk it through. By using two dancers, standing side by side, with left shoulders toward the “grand” center of the dance floor, with only inside hands joined and then telling the rest of the dancers to line up one couple behind the next, all the way around the room, till you formed a complete circle, was very fast and easy. Now if you used two guys as the demo couple, it also relaxed the participants. We must remember. People are visual in thinking. The Egyptians, thirty-five hundred years ago, built pyramids to show who was King. Early humans drew pictographs in caves and on stone walls, to tell their story and we are no different today. Television has replaced the newspaper for those wanting to know about current events, so teach visually. You can visit these sights for more information about teaching and how to teach: http://www.phschool.com/eteach/social_studies/2003_05/essay.html or <http://www.selfgrowth.com/gwlesson3.html>.

Every time I change from one setup to another, I use a group of dancers to do my demo. When I say setup, I mean forming lines for a contra, four in line for a Mescolanza or couples facing each other. While in a given setup, I call three dances before changing to a different setup, allowing the dancers more time for dance and not squandering their time hunting for a place to go.

Sound Equipment

I don't know your situation or how many ONS's you call per year, but if you are calling for teens, remember they don't listen to music, they feel it. A caller's normal sound equipment is not sufficient for teens to feel the music. If you are only calling six or so dances a year for teens, why not let the church, school or camp supply the sound and you supply the music. Don't try to push a Yak Stack and Hilton to the point of distortion, with a group that's too big for your equipment. Remember you're in the entertainment business and there are **no** rock groups using Hilton equipment. If the average age of your group is less than fifty, they too are more inclined to listen to music that is above the normal square dance level in volume.

Music

If calling for youth, your music must reflect today's taste in music or be a classic, that they would have learned. The same applies to older adults. They are more comfortable with music they grew up with. Having said this, then any given line dance, will require you to have four or five different tunes for the same dance. Take your twenty-five dances you planned to use. They would then require one hundred and twenty-five tunes in your library.

Almost all square dance music today is produced on a keyboard and contains a constant drum or rim shot that, by the end of the record, can only be described as boring. You can buy music on the internet for 99¢ per cut. Start searching for music you can use and be sure it is phrased, has **no** turnaround or extra two beat followup notes. You are looking for strong lead instruments, because once a dance is taught, it's time for you to stop cuing or prompting and let the dancers feel the music and dance. Having strong lead instruments that change, will allow the dancers to know when to start the next segment of the dance.

Look at the following web sight to learn more about phrasing:
<http://www.irenejackson.com/phrasing.html>

Breaks or Rest Time

I, personally don't take breaks during a dance. I have found that teens can go for two hours and never need a break. It is also difficult to get them all back after a break. If the dance is outdoors, there will not be a break. With adults, I choose to talk between dances, for about a minute, letting them catch their breath and relax, but still no break unless the organizer asks for one. My dances are not cast in stone preplanned. While one routine is being done, I am thinking about whether they can handle a more difficult dance and where I want to go with them and then I load another tune into my double deck, in preparation. I **never** hunt for music. I am a professional in my presentation, would not think of allowing the dancers to think otherwise.

Now if you're working a class, it is important to take breaks, so that they may converse with each other and the club. Don't allow the breaks to last too long, because some club members might inadvertently say something negative, resulting in a class member not returning the following week. Always think selling first and conversation is not selling, dancing and music is.

Closing the Dance

Whether it's an ONS or the first night of lessons, never let them leave having not succeeded during the last fifteen minutes of the evening. There is nothing worse than a new dancer in class or at an ONS, feeling stupid going back to their room or on the way home. Everyone wants to be a winner and it's your "*calling*" to make them just that, winners.

Remember, all the benefits we as square dancers see in square dancing, don't apply to the person that is booking you. They are seeking the least understood benefit. They are looking for a way to unite a group of people into a **TEAM**. This team can be for Christ, school, club or business, but the team must be cohesive by the end of the evening. When we place people into squares, we have divided the room into multiple teams and not one. Squares are great for lessons, but not ONS's

If you provided an evening that was fun, enjoyed by everyone and had the dancers wanting more, then you have answered "*The Call*." Your rewards will be the looks on their faces, the sounds of their voices and most importantly their return or a request for you to return. Always remember, the best people to market a product, are those that have tried the product and received its benefits and want to continue to bask in its memories, They will want to share their good fortune with others and if given a business card, will share it with colleagues.

What's new?

- More square dance music is available digitally.

- On the February Hanhurst release, only one of the releases was only available in vinyl. Most were in all three formats (vinyl/CD/MP3), giving callers a greater choice. Nine of the new releases were not available in vinyl.

- Digitizing vinyl is more mainstream

- A little web research will find tons of information about recording old LPs to CDs. USB turntables make connecting a turntable to your computer easier. There's special software available designed specifically for recording vinyl.

Sound editing software is getting better

- As more people are trying to clean up sound files made from old vinyl, noise removal software is getting better. Audacity, a free, cross-platform, open source program, continues to get new features. Adobe has a new product, Soundbooth, in public beta; it's marketed as an easy-to-use, CoolEdit-like sound editing application.

- Do you want to go digital?

- Pros:

- Greater music selection

- With traditional square dance music, about 50% is now being offered in a digital-only (CD or MP3) format.
- [Note: With Palomino's purchase of a vinyl pressing plant, more music is being released in all three (vinyl/CD/MP3) formats.]
- Out-of-print records are being re-released as MP3s.
- Non-traditional square dance music: music that can be used for square dancing, but is not released by square dance record producers.

- **Convenience:** More music, less space.

- **Longevity:** Digital music doesn't wear out and get scratchy

- **Music control** (with some equipment): independent pitch and tempo control

- Cons

- **Expense:** you'll need some additional equipment and additional software.

- **Time:** If you choose to go completely digital, it takes time to digitize your vinyl recordings.

- **Complexity:** You'll need to learn about new equipment and new techniques.

- Factors to consider in choosing a system

- How **easy** is it to use at a dance? You don't want the hardware to interfere with your calling and your relationship with the dancers. MD, CD, and MP3 players may have tiny buttons and a confusing interface. Some functions may only

be available on the remote control. A computer requires working with the software you choose to play your music.

- Do you need **tempo control**? At the dance? The slider on a turntable is easy.
- Do you need to **loop** your patter music? The reset button on a turntable is easy.
- How will you handle **singing call lyrics**? The record jacket is convenient.
- How will you keep your music **organized**? It's easy to keep records in a case with dividers, and you can find one by flipping through them. It's harder with CDs and MDs with multiple tracks.
- Do you work with **other callers**? It's easier to flip through someone's records than it is to examine their laptop.
- How much **money** are you willing to spend?
- How comfortable are you with **modern technology**?
- How easy is it to **convert your vinyl to a digital format**? Recording to MiniDisc is fairly easy (but time consuming). Recording to a computer requires more knowledge, but gives you more power to improve your recordings and more flexibility in the future.
- What kind of **image** do you want to project? Most people under thirty have never used vinyl or even seen records.

- You don't want to use a computer

- You don't want to go completely digital

- You don't have many options. Buy an inexpensive portable CD player and buy CDs. If a song is offered only as an MP3, buy the MP3 and ask a friend with a computer and a CD burner to download it and burn a CD for you.

- You do want to go completely digital.

- If a song is offered only as an MP3, you're still going to need to get help from a friend with a computer.
- **MiniDisc** is your best bet. You can record your vinyl from a turntable directly to a minidisc. You then have some limited editing capabilities: you can remove noise from the beginning and end of a track, and you can split a track into pieces for looping patter.
- Equipment needed: a portable MiniDisc recorder/player. Check out the Hi-MD format. Depending on the quality you choose, you can record up to 45 hours of music on a single disc. MiniDisc recorders and MiniDisc media are still available in the U.S. and Europe. In 2006, Sony released a new professional quality portable recorder/player, the MZ-RH1. This product features backwards-compatibility, and can be used to transfer music on older MiniDiscs to your computer. MD has become a niche product for professional field recording.

- **CD Audio Recorder:** You can record from a turntable to an audio CD recorder. Some CD recorders include a hard disk, allowing you to split tracks and delete parts of tracks.

- Equipment needed: An audio CD recorder and a CD player to use at dances.

- **You do want to use a computer**

- **You don't want to go completely digital**

- Buy an inexpensive CD player. Use the computer to burn MP3s to CDs when necessary. You can also use the computer to burn compilation CDs to cut down on the number of CDs you need to carry.

- **You do want to go completely digital**

- You'll need software for digitizing your vinyl records, cleaning up your recordings, and converting your recordings to some other media. Once you've done that, you can transfer the music to other media.

- **Do you want to use a laptop at dances?**

- **Pros:**

- **Power:** A laptop allows you to change pitch and tempo on the fly. You can have easy access to thousands of songs. You can set up playlists, do looping, display information on the screen. You can quickly filter and find music based on keywords, lyrics, etc.

- Can **eliminate paper:** display all information on screen

- **Cons**

- **Expense:** Laptops are the most expensive playback technique.

- **Reliability:** Laptops are fragile. Hard disks can crash. Software can crash. You must carry some kind of backup music.

- **Complexity:** Along with the power comes a steep learning curve.

- **You don't want to use a laptop at dances**

- My recommendation would be to use **MiniDisc**. The Hi-MD format lets you do high speed downloading (and uploading) of music. You can put hours of music on a single disc. The MiniDisc format is rugged. You can do looping and (on some players) tempo control, but be sure to check the interface for going into single track repeat mode and the granularity and interface for the tempo control (a 5% at a time speed adjustment doesn't work for callers).

- **Alternative: CDs.** DJ CD players provide tempo control and looping (which may involve setting loop points every time you play the track). If you use MP3 CDs, you can pack a lot of music on a single disk. CDs are more fragile and are larger than MDs.

- **Alternative: MP3 players.** Hard disk MP3 players can hold all your music. Looping is possible, especially if you plan ahead and divide your pattern music into separate tracks on your computer. Tempo control may be possible, but check

the interface and the granularity. Check the interface; when you have thousands of songs on the device, you need a way to find and organize them to make it easy to play them at dances.

Solid state MP3 players hold less music, which will force you to plan ahead to decide what music you want to have with you. Extra memory cards are relatively expensive.

- **Ways to handle looping:**

- All players have a single-track repeat mode. Be sure to check the interface. This works if you don't mind starting the track from the beginning when you reset, or if you divide the song into separate tracks on your computer.

- Alternative: Create longer tracks on the computer, using your sound editing software's capability to copy and paste sections of the music. This is more work up front, but easier at the dance.

- **Ways to handle tempo control:**

- Note which records are slower and faster, and use records with the appropriate tempo.

- Alternative: Use your computer's sound editing software to create different versions of the track at different tempos.

- **Ways to handle track organization and cue sheets:**

- MDs and CDs can hold multiple songs, so you'll need a way to keep track of which song is on which disk. Also, you'll need a way to quickly find cue sheets, since each tune doesn't have its own cover any more. If you keep a database of your songs, you can print various lists and keep them in a notebook: by disk, by title, by record label—any way that would help you find what you're looking for. You could keep the record jackets, or you could copy them onto notebook size paper to keep with your lists of records.

- **You do want to use a laptop at dances**

- Choose software for organizing and playing the MP3s and for displaying cue sheets.

- **Factors to consider**

- **Features.** Looping, tempo control, searching, multiple play lists, displaying cue sheets, keywords, ease of backing up

- **Ease of use at the dance.** I look for single key control of major functions.

- **Ease of adding data** or setting up to use. Consider cue sheets, keeping track of tempo, setting up for looping, organizing your music and related information.

- **Support:** If you have questions or issues, can you get answers? Are bugs fixed quickly? Is the software being improved?

- Initial **cost** and cost of updates.

- Options

- Winamp, plugins, html or .doc files
- Inexpensive, hard to keep organized, not easy to loop or keep track of tempo.

- Specialized programs for callers

- Ceder Square Dance System - Vic Ceder
- Digital Music Magician - Supreme Audio
- Sqmp3 - Dave Wilson
- Sqview - Thomas Bernhed

- Purchasing Music

- Square Dance Music: Which Format to Purchase?

- Now that most square dance music is being released in multiple formats (vinyl/CD/MP3, vinyl/CD, or CD/MP3), which should you buy? The price for all three formats is the same. With CD and MP3, you will often get three versions in different keys. Sometimes, you'll get one track with vocal backing and one without. Some labels will give you both a short and long patter track. When I have a choice, I will always by the CD. It's easy to get the uncompressed sound onto a computer, and I like having a "hard copy". You can avoid delivery costs and delays by buying MP3s, which are delivered digitally (if Palomino ever provides immediate delivery, I would probably start buying MP3s on impulse for a particular dance). I tend to buy vinyl instead of MP3s because I sometimes need to change the song's pitch and I'd prefer to work with an uncompressed file.

- Alternative Music

- If you buy music from an online music service (iTunes Store, for example), it may be in a format that your digital music management program doesn't play. For example, music purchased from iTunes is in the AAC format, which Winamp can't play. If the digital rights management in the format allows it, you can make a CD, and then convert the CD to MP3s. (Note: this is a decompression/lossy recompression technique.)

- Conversion

- Vinyl to Anything:

- Best technique: Record to computer, use software to remove scratches and clean up sound, back up .wav files to CD, transfer to desired format. There are several USB turntables available that make connecting and recording to a computer easier—just plug the turntable to your computer's USB port.

- MiniDisc to MP3

- Best technique: re-record your original vinyl to computer. See above.
- Record to computer. There's currently no way to avoid the step of reconverting the ATRAC format MD files to .wav files and then converting to MP3. With old equipment, there's also no way to avoid real-time recording. But, if you're willing to buy new equipment (the Sony MZ-RH1 (about \$350)), you can digitally upload music from old MDs. Otherwise, the best you can do is look for conve-

nience: if your MD player has an optical out, and your sound card has an optical in, you may be able to avoid a digital to analog to digital conversion. Back up .wav files to CD (to avoid future lossy conversions) and then convert to MP3s.

- CD to MP3

- Use computer software to "rip" the CD files. Most software can create MP3 files directly. You don't need to back up, since you have the original CDs as your backup. However, re-ripping the CDs is time-consuming, so you probably should back up your MP3 files to CDs, DVDs, or another hard disk.

- MP3 to Anything:

- Try to avoid doing this. MP3 is a lossy compression format. You should use your original .wav files or CDs to convert to other formats. If it's unavoidable (i.e., you bought MP3 files), use software to convert the MP3 to a .wav file. Back up the .wav file, so you won't have to do this again. Convert the .wav file to the desired format.

- MP3 to MiniDisc

- Hi-MD technology allows high speed transfers (while converting to ATRAC). Because of copy-protection issues, there may be limits on what you can do and how many times you can transfer audio to MD.

- Backup

- For the dance

- Have some music in some other form. Possibilities: Vinyl, MP3 player, MD player, PDA with some MP3s on it. I personally have an iPod and a Palm.
- If you rely on a computer for choreography, have some backup for that also.

- All your music

- You should back up your digital music; you don't want to have to re-record it from vinyl. Possibilities: CDs, DVDs.

- Legality

- Technically, it's probably illegal to copy music that you've purchased and use it in a profit-making activity. Ethically and practically, it's considered okay.
- It is illegal to make copies of your digital music and give or sell them to others while you also retain copies. It is also unethical and impractical, as it will result in less music for all of us.

- Calling at Festivals

- You may prefer to carry vinyl to use when you're calling single tips at a weekend or festival. If you choose to use your digital music, you need to be prepared. Your goal is to be able to set up and start calling as quickly as someone with a record.

- Before the event

- Familiarize yourself with various Hilton models: where to plug in auxiliary sound and what kind of connector to use.
- Make sure you have the proper connectors. Different Hilton models have used different audio connectors. You need to carry all three:
 - 1/8 inch (mini)
 - RCA
 - 1/4 inch
- Older Hiltons may need a stronger sound signal than your computer can generate. You may want to carry a small pre-amp, just in case.

- Before your tip:

- Make sure your computer/other is charged up. You want to avoid taking the time to plug in to power.
- Get to the hall early and see what kind of amplifier is being used, so you can have the right connector ready in advance.
- If you're using a laptop, boot it up and open the software you use.
- Select your music in advance. Have your patter cued up and your singer quickly accessible.
- Walk on stage, plug in your sound source, plug in your microphone, hit "Play" and go.

- Sharing a tip:

- Make sure the other caller is comfortable with using music from your laptop.
- Make sure the other caller can see the cue sheet.
- Don't change the pitch or tempo while the music is playing... especially if the other caller is singing.

- After your tip:

- Unplug your sound source, unplug your microphone, pick up mic and sound source, and get off. You can organize your stuff off-stage.

- Recording and editing sound files:

- Equipment needed:

- A turntable. Don't use your Hilton turntable if you can avoid it. You'll get better sound from a "hi-fi" turntable. If you're going to buy a new turntable for this purpose, consider one with USB output.
- An amplified signal from the turntable that has been RIAA equalized. Some modern turntables provide amplified and equalized output. Some provide equalized output, but still need pre-amplification. Some computer programs can take normal phono output and do the RIAA equalization in software.
- Software that can record audio to the computer's hard drive.
- Software to process and clean up the audio. (May be the same as the software used to record the audio.)
- Software to convert the uncompressed audio files to MP3s.

- Process

- Clean the record (garbage in, garbage out).
- Check the recording levels; maximize signal without clipping.
- Record in stereo. Don't worry about trying to record just the music; you want some of the "noise" without music.
- Remove the background noise if necessary. Most sound editing software includes the ability to sample the noise and then remove that noise from the music. Results vary widely; you should listen and make sure the music is still acceptable after processing.
- Trim the non-music from the start and end of the recording. Some callers like to add a couple of seconds of silence to the start and end.
- De-pop and de-click the music. Some sound editing software includes click-removal processing, but you may prefer to do this manually.
- Equalize if needed.
- Normalize or amplify the music if needed.
- Change the tempo, if needed. (I tend to change the tempo as needed at the dance. If I'm adapting some non-traditional music for square dancing, and it's very slow or fast, I'll use sound editing software to change the tempo to a normal square dance tempo.) If you're using a playback device without tempo control, you may want to create different versions at different tempos.
- Change the pitch, if needed. If you're using a laptop, you can do real-time pitch-shifting at the dance. I prefer to figure out what I want and do it using sound editing software.
- Convert the file to MP3.

- Files to keep:

- The original, unprocessed recording. Sound processing software might improve in the future and you might be able to get better results.
- The cleaned-up recording.
- The tempo- and pitch-shifted recording.
- The MP3.

References

Vic Ceder's Digital Music Info: http://www.ceder.net/digital_music.php4

This site has pointers to other good sources for digital music.

Dick Henschel's (Hilton Audio) presentation from CALLERLAB 2004: http://www.hiltonaudio.com/digital_music_04.htm

Useful tables on hooking up Hiltons both for recording and playback.

Good source for cleaning up vinyl: <http://www.delback.co.uk/lp-cdr.htm>

Detailed description of all the steps in recording vinyl to a computer, including lots of software recommendations.

DIGITAL SOUND FOR BEGINNING USERS CALLERLAB CONVENTION 2007 COLORADO SPRINGS, CO

Some may wonder why use a laptop for music. Some may wonder what are the advantages. Some may wonder how do I get started.

These are some of the questions we will address in today's seminar on Digital Sound for beginning users.

Why use a laptop for music: There really is not a perfect answer to the question. A laptop, CD player, Mp3, Mini CD player all will play music. All of these devices have plenty of storage room.

What are the advantages of Digital Music:

- A) Software today is studio quality and many studios are using software through a computer to record music. They can make changes to instruments and vocals in a matter of seconds. We have the same tools through software to make our records noise free or enhance the bass and treble quality. You can do the same, when recording your 45's, using software to clean up the music and make it sound like a brand new record just off the press.
- B) Storage of music is very important when using a laptop or MP3 player. Many thousands of songs can be stored on these devices, more than one person could carry to a dance in 10 record boxes.
- C) One must think of the laptop as a record case. You can categorize your music in any way you wish. If you have 10 record boxes at home, you can have 10 folders on your laptop organized the same as the record boxes. All of the songs you have in record boxes can be sorted and stored in the folder on the laptop by labels, by program, by event or any way that makes it convenient for you to find your music when you are doing a dance.
- D) Records that you use over and over again become worn and many of the records we all have can never be replaced. Easy to use computer software can bring these great pieces of music back to near their original quality.

How does one get started?

First you must find out what is needed to record music from your turntable to a laptop or desktop. There is an excellent CD that is sold by Palomino on Digital Recording. The CD contains a 70-page document with screen cuts much like this presentation. You are taken through every step of the process. Many people ask for help from someone they know that is already using digital music. This approach gives them someone to talk to when they have questions. Today we will get you started.

You will have to have a computer and turntable.

- A) The turntable can be a Hilton 201,501,205, which are the best of the Hilton series. The best turntable is probably your home stereo turntable.



- B) You connect the turntable to the computer through the “Line In” Jack of the computer. Most all desktops have a “Line In” to the sound card. Laptops will differ between manufactures. If you do not have a Line In on the computer, you may want to purchase a device that will give a line in although many people record their music through the “Microphone Jack” with satisfactory results. For a reasonable price the Ion turntable can be purchased in most stores that sell electronics. The Ion turntable has a USB connector to plug into a Laptop or Desktop computer which creates a line in for recording. It comes with software to edit music. The software is Audacity.



- C) You will need software, such as Cool Edit 2000 (or even CoolEdit 96), Adobe Audition, Gold Wave or Audacity. Some are shareware (meaning they are free downloads) and the others will cost you a few dollars.

Audacity Free Download: http://www.download.com/Audacity/3000-2170_4-10058117.html

Once you have the hardware hooked up and you have the software in place, recording is now simply a matter of time. We will be using CoolEdit 2000 software for this presentation.

Let's get started.

Set the Software parameters. Once these are set they will remain the same until changed. See the Example below in Figure 1.

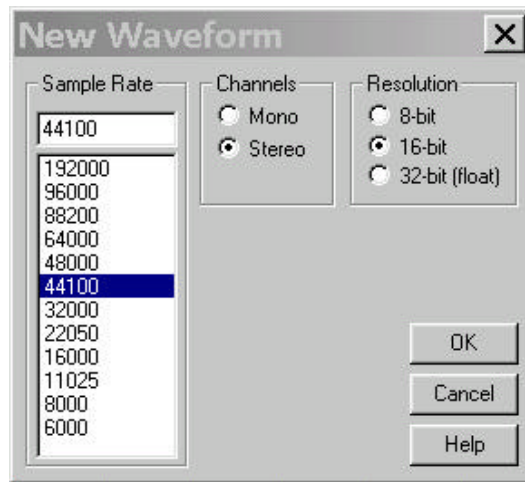


Figure 1

These settings equal CD quality. The Stereo setting will create a file two times as large as the Mono setting. The Mono is quite adequate because our vinyl records are produced in Mono. Using the Mono will show a single waveform. Using the Stereo will show two waveforms, right and left channel.

When you record the music from the turntable into the computer using the software, a music Waveform is created. Below in Figure 2 is an example of the music waveform.

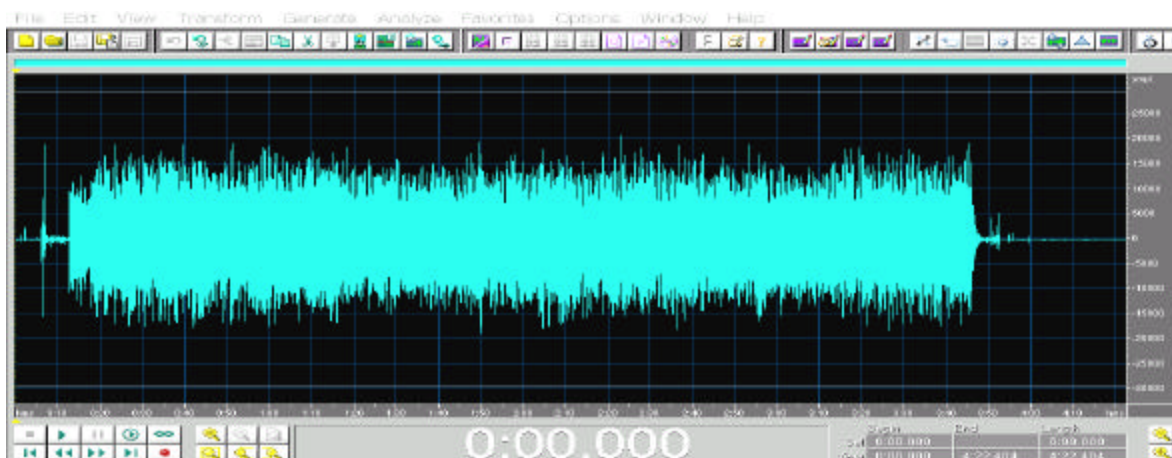


Figure 2

Figure 2A shows a tool bar in which all programs have to access the functions of the software such as, save, save as, click pop removal, noise reduction removal, silence and many other functions.



Figure 2A

Once the recording is complete, save the recording by its original name, example below in Figure 3. In Figure 2A click on File, then click on Save As.

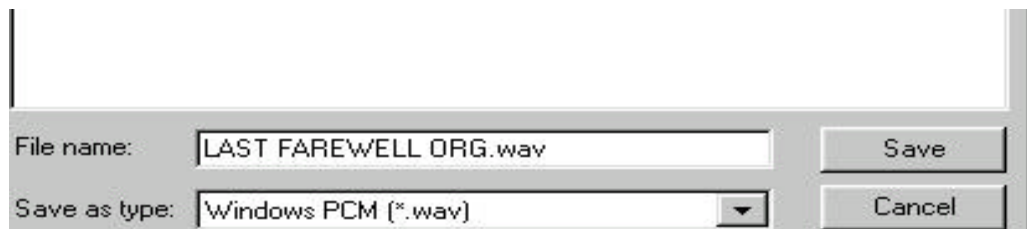


Figure 3

Notice this is saved as "LAST FAREWELL ORG". The ORG is for me to know it is the original recording from start to end with all the pops clicks and noise. Once the clean up process has been completed I will save that selection as "LAST FARWELL". Now you have two wave files, the original waveform and the cleaned waveform. Figure 4 is the waveform recorded into the program and saved. Let's take a look at what the waveform shows us.

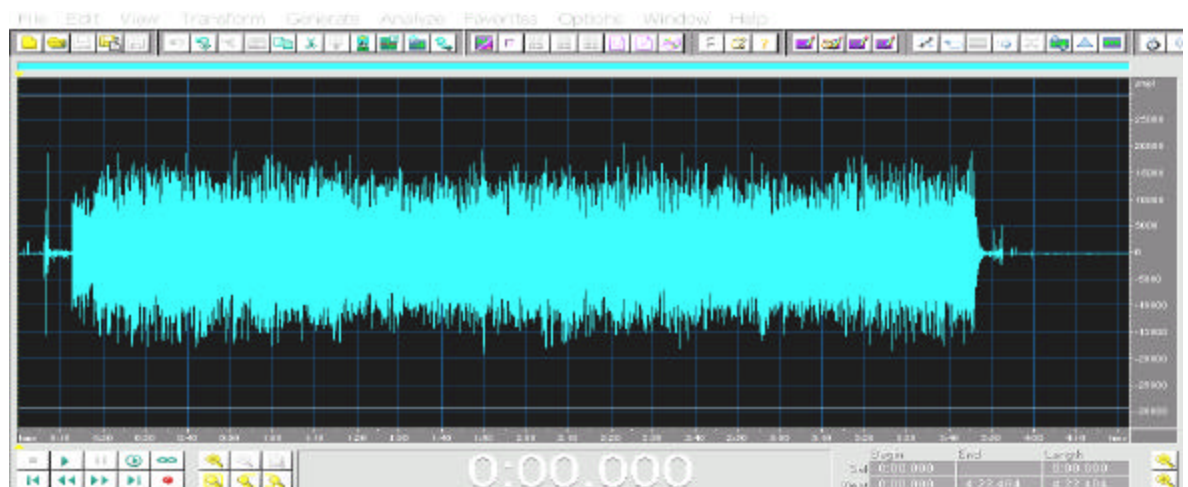


Figure 4

At the beginning of the music sample, there are spikes and a thickness before the music actually starts. These are pops and hiss noise picked up by the needle. The pops and hiss are on the vinyl and the more the vinyl is used the more enhanced the pops and hiss will become. The pops and hiss actually are throughout the body of the music waveform,

which is all blue. When the music is playing you may hear some of the hiss and possibly some of the pops on occasion. The waveform that was just recorded into the computer has all of the sound components of the record, both music and noise. With a vinyl record you cannot take out the hiss, pops or crackle sounds. Figure 4 displays the complete copy of a vinyl record.

The beauty of editing software, and the tools that are available in it allows us to clean the pops and hiss from the recorded worn vinyl record. Using this technology restores the music to the quality of a brand new vinyl recording. Below in Figure 5 is an enhancement of the beginning “Leader” of the recording so you can see what the pops and hiss look like.

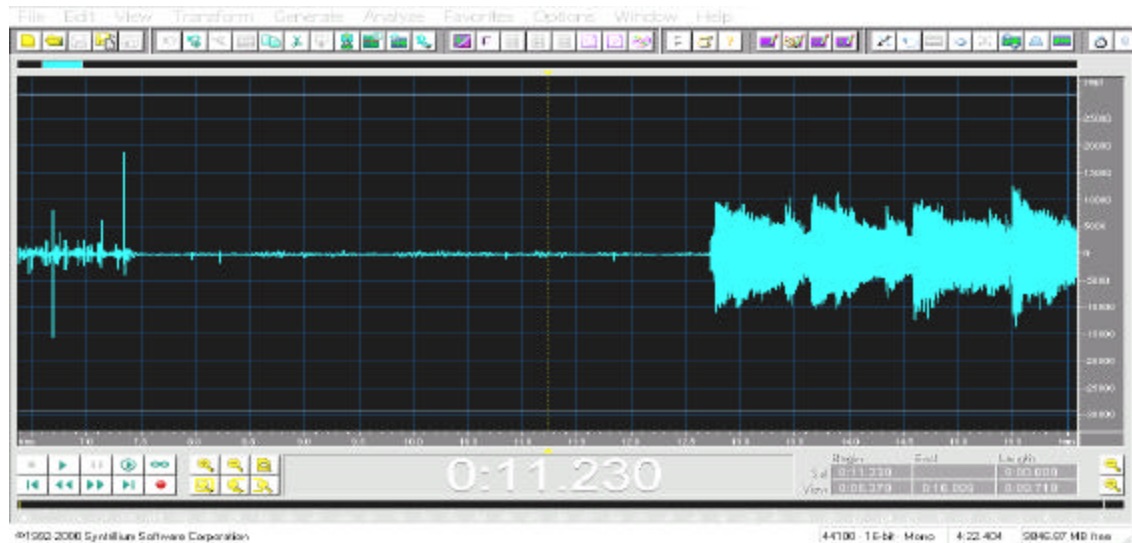


Figure 5

Notice at the very beginning of Figure 5, there are high and medium spikes. These are the pops from the vinyl that were picked up through the needle. Notice after the high and medium spikes there's a thin blue line with some small spikes and small wavy like noise before the actual music begins, which is the large solid blue mass called the music waveform (.wav). In the CoolEdit 2000 software, that we are using today, is an option called “Click Fix Pop Removal”.

This option when selected will go from the beginning of the recording to the very end and take out all of the clicks and pops. There is also an option called “Noise Reduction”. This option, once a sample has been taken, will take the noise or hiss out of the entire music waveform. The result is like having a complete new vinyl recording no one has ever used. Figure 6 below shows the wave file once the software has cleaned it and two seconds of silence have been added to the beginning and end of the file.

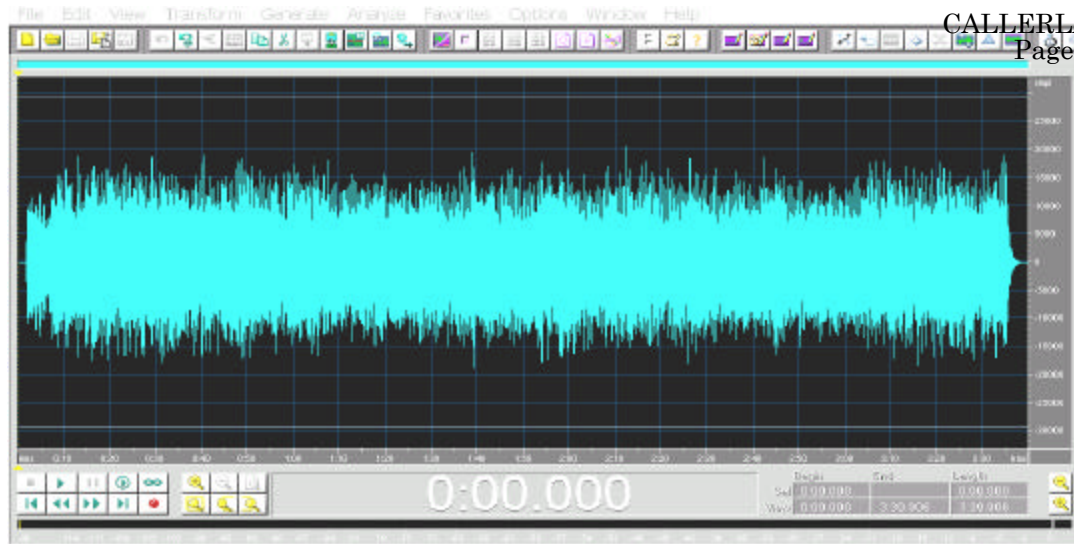


Figure 6

The last step is to convert the music Wave File into an MP3 File format. Basically the MP3 File is a smaller version of the music Wave File. The MP3 conversion process compresses the music Wave File to save space. Example: if the music Wave was equal to 1 mile, converting to the MP3 format would produce the same music wave but equal to 1/20 mile. Making this conversion will do no harm to the music wave yet it saves lots of space on the hard drive of the device that is chosen to play the music.

There are many ways to play the MP3's. There are software programs developed by our own callers. These players are designed for the caller. They have functions to speed up and slow down the music, functions to change the pitch without changing the speed selected. They will auto loop the patter just like setting the needle back on the vinyl record. They have functions to display the cue sheets to the song playing and many, many more very useful tools. These programs are very reasonably priced and some are free downloads. There are some downloadable FreeWare products that will play the MP3's from the laptop even allowing you to vary the tempo and pitch while the music is playing.

Devices such as CD players, Mini Disks, inexpensive MP3 players or I Pods may not have the capability of speeding up or slowing down the music. But, the editing software you used to record your records has tools to make permanent changes to the music, so that it will always play at your desired tempo and key regardless of the device you are using. The Tempo or Beats Per Minute should always be a consideration. A simple way to address the issue is to record your music into the computer, initially, at the same speed you would use at a dance. Just remember that devices other than the Laptop Computer will simply play your music at the tempo it was recorded.

We have tried to provide you with a few reasons to consider using Digital Music and give you a better understanding of the process to move to the Digital Music format. We tried to show you that with a little practice you can restore or preserve the quality of the music on your records. Freeware and Shareware programs can keep your investment to a minimum. You can keep hundreds or even thousand of pieces of music at your fingertips and they are all organized for you. We showed you that there are several ways to play your Digital Music. A laptop computer is not necessary. CD and MP3 players are being used by many callers and an inexpensive MP3 player can be used as your backup. Digital Music also helps to bring our activity into the 21st Century in the eyes of the public. Hopefully we have answered some of your questions and given you some direction in the process.

DIGITAL SOUND FOR EXPERIENCED USERS CALLERLAB CONVENTION 2007 COLORADO SPRINGS, CO

Welcome to the Digital Sound Seminar. Today we are going to look at cleaning up the music waveform. We will look at the pop and hiss noise that is created when a vinyl record is recorded from a turntable into the computer. The software that will be used today is Cool Edit 2000. As many of you know there are many different selections of software available depending on how much money a person wants to spend.

The advantage of using the software available today is the quality of music that can be restored from used vinyl. Hearing music played through a laptop is no different than playing the vinyl record on the turntable if the music has not been cleaned. The only advantage would be more efficient storage. Tools to restore quality to our music are available to us and as professionals we should want to provide our audience with the best music quality possible. So why not make the music from our old worn vinyl sound like new vinyl?

Recording from the Hilton series 201, 205, or 501 are choices that one can decide to use. I believe the best choice is your home stereo turntable. The results are much better from a professional stereo due to better quality of needle, tone arm and components that make up the stereo turntable.

When you record the music from the turntable into the computer using the CoolEdit software, a music waveform is created. Figure 1 is an example of the music waveform.

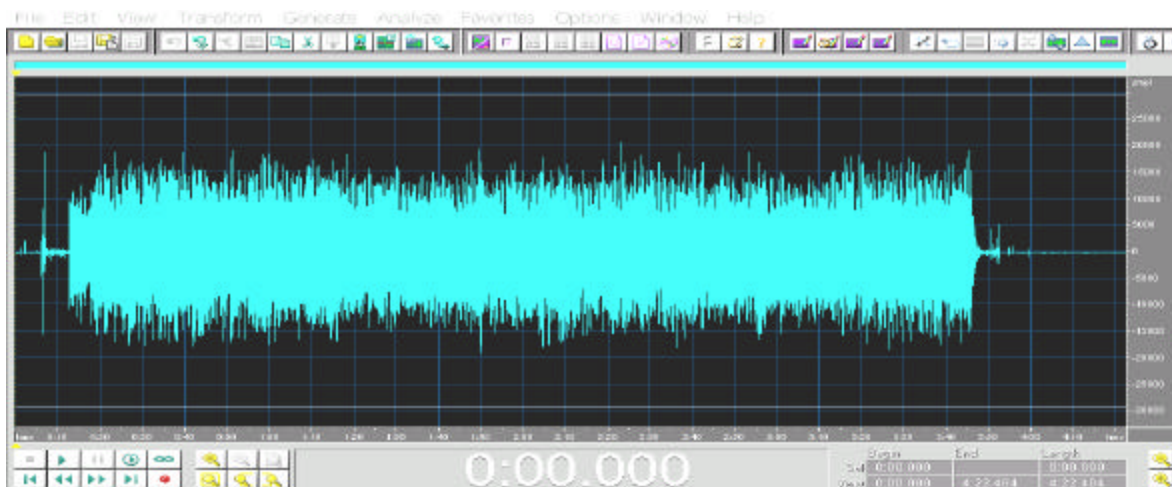


Figure 1

Once the recording is complete, save the recording by its original name. Figure 2 is the titled waveform.



Figure 2

Notice this is saved as “LAST FARWELL ORG”. The ORG is for me to know it is the original recording from start to end with all the pops, clicks and noise. This is an exact copy of the vinyl record. Once the clean up process has been completed you will use the (Save As) to save the selection as “LAST FAREWELL”. Now you have two wave samples, the original waveform and the cleaned waveform.

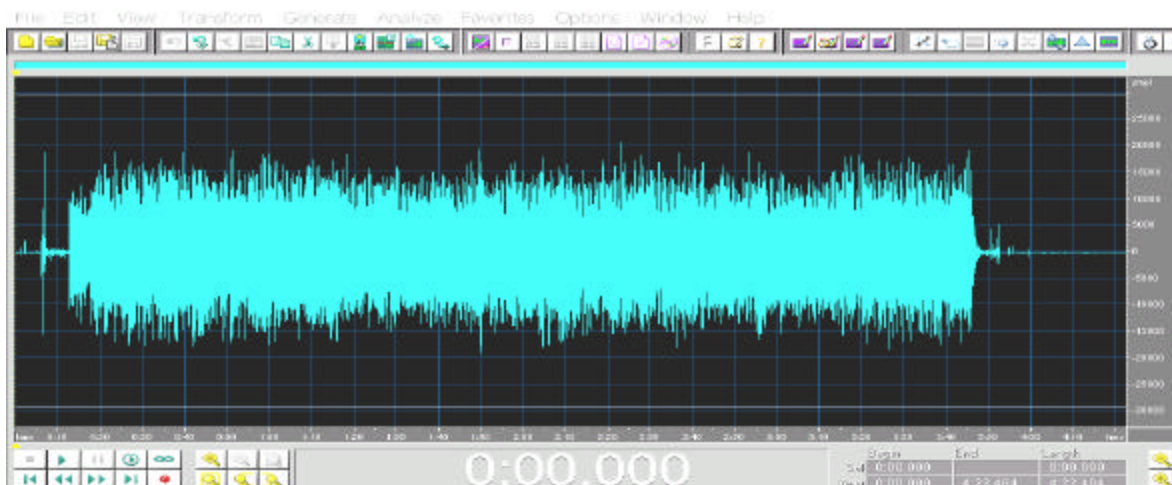


Figure 3

At the beginning of the music sample, there are spikes and a thickness before the music actually starts. These are pops and hiss noise picked up by the needle. The pops and hiss are on the vinyl and the more the vinyl is used the more enhanced the pops and hiss will become. The pops and hiss actually are throughout the body of the music waveform, which is all blue. When the music is playing you may hear some of the hiss and possibly some of the pops on occasion. The waveform that was just recorded into the computer has all of the sound components of the record, both music and noise. With a vinyl record you cannot take out the hiss, pops or crackle sounds. Figure 3 displays the complete copy of a vinyl record.

The beauty of editing software and the tools that are available in it allows us to clean the pops and hiss from the recorded worn vinyl record. Using this technology restores the music to the quality of a brand new vinyl recording. Below in Figure 4 is an enhancement of the beginning “Leader” of the recording so you can see what the pops and hiss look like.

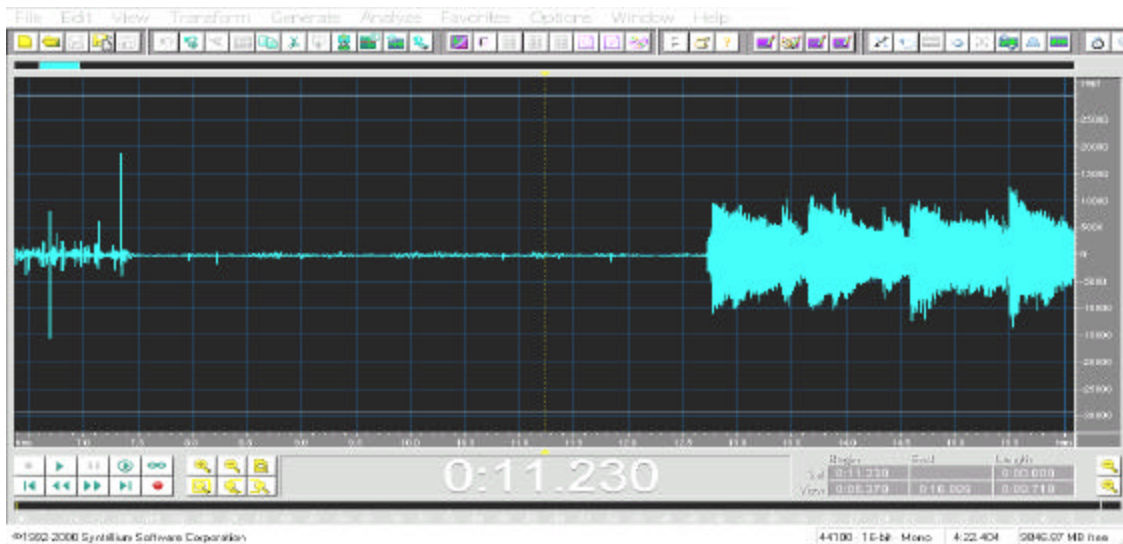


Figure 4

Notice at the very beginning of Figure 4, there are high and medium spikes. These are the pops from the vinyl that were picked up through the needle. Notice after the high and medium spikes there's a thin blue line with some small spikes and small wavy like noise before the actual music begins, which is the large solid blue mass called the music waveform (.wav). In the CoolEdit 2000 software, that we are using today, is an option called "Click Fix Pop Removal".

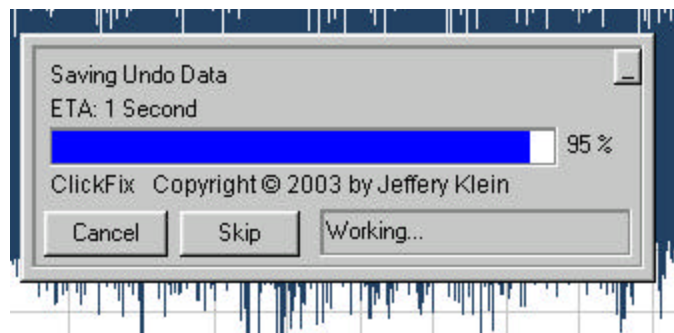


Figure 5

This option when selected will go from the beginning of the recording to the very end and take out all of the clicks and pops. Figure 5 shows the "Click Fix Pop Removal" beginning to process the waveform.

Within the Click and Pop removal program there's an option to view just the Clicks and Pops. Figure 5A shows where the Clicks and Pops are in the music waveform.



Figure 5A

There is also an option called "Noise Reduction". This option, once a sample has been taken, will take the noise or hiss out of the entire music waveform. The result is like having a complete new vinyl recording no one has ever used.

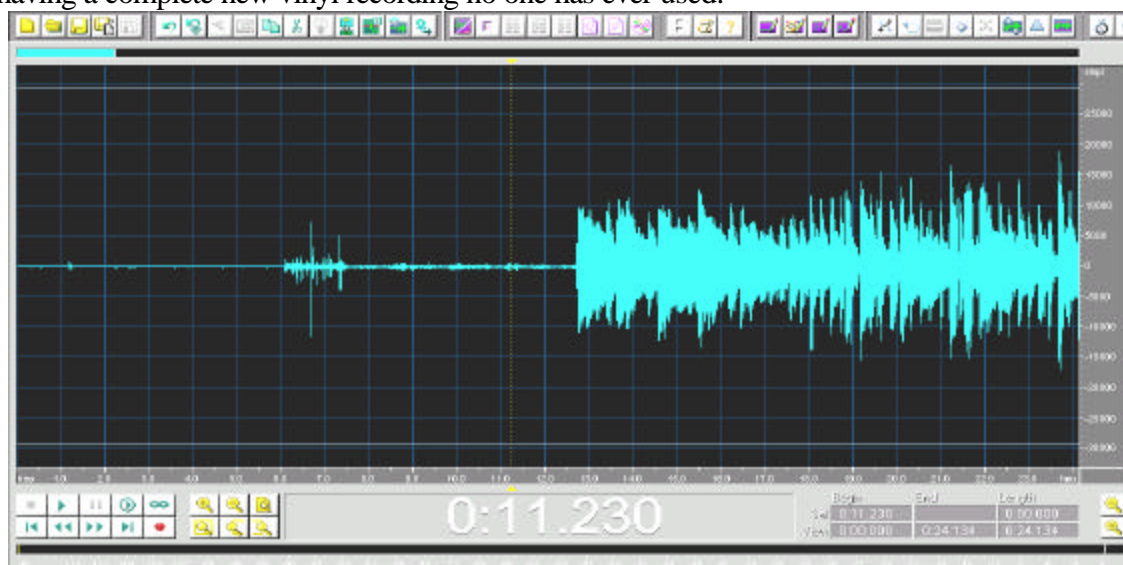


Figure 6

In Figure 6 the leader shows the complete process of the "Click Fix Pop Removal". Let's Compare the leaders between Figure 6 and Figure 4.

The next step is to use the "Noise Reduction" option. Below are the steps and results of what the "Noise Reduction" option will do. This option will remove the Hiss from the entire waveform. It will be most noticeable on the leader before the actual music waveform begins. When you record your music, be sure to try to get at least two seconds

of time recorded from the groove at the edge of the record so that you can get a good sample of Hiss to remove. Below (Fig 7) is a highlighted sample.

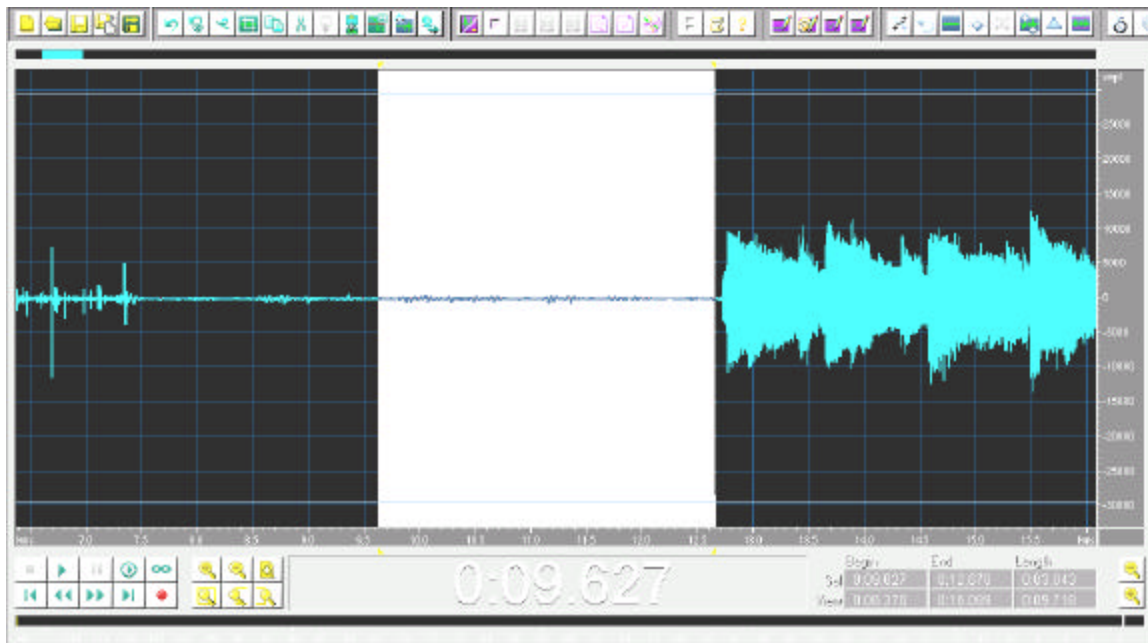


Figure 7

In Figure 7 above in the white area is a sample of the noise. First you must Zoom in on the leader and highlight approximately 3 seconds of noise. (Two seconds is the very minimum sample)

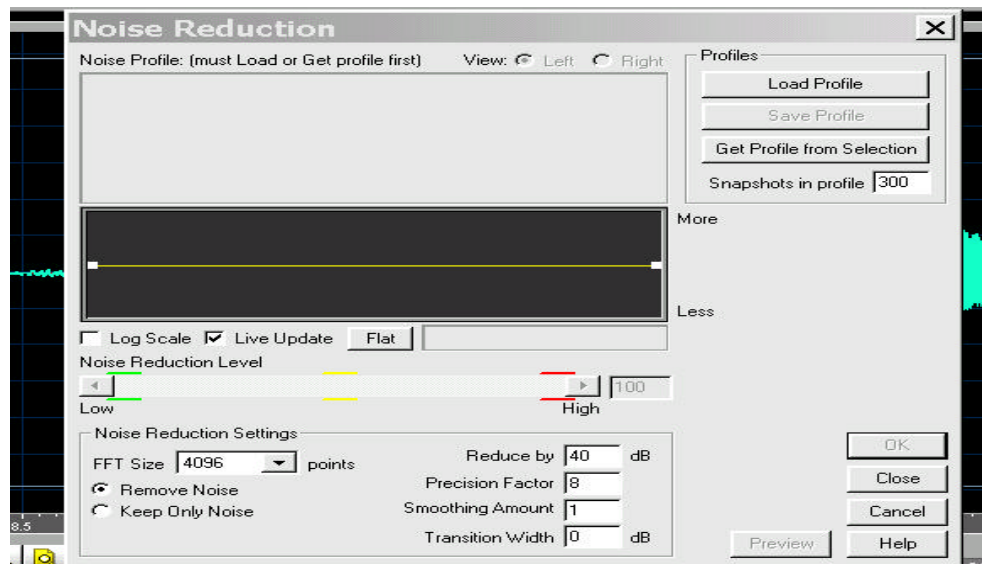


Figure 8

In Figure 8 the option of “Noise Reduction” is selected. Notice there is nothing present as a sample. There is an option in the upper right hand corner, “Load Profile.” This option is there if you have saved a sample of noise and want to use it on recordings that

may have the same thickness of noise on the leader of the recorded music. The examples today will be manually completed.

The next step is to click on the upper right hand corner, "Get Selection Profile".



Figure 9

In Figure 9 you can see the Yellow and Green lines. These represent the frequency of the noise from the leader that was highlighted and the noise profile you want to remove. If the signal you are trying to keep gets too distorted at this level, use lower values until a balance is reached between noise reduction and allowable signal distortion. Just below is a slider bar. This allows you to adjust the Noise Reduction Level. Distortion effects may manifest themselves a "hollow" or "underwater/burbley" sounding signal, dull sounding impacts, "rolly" high end, or a "computerish" mechanical sound. These effects, if heard at all, will fall off if the noise reduction level is reduced.

Once the selection appears on the above screen, close out the Noise Reduction box. In the lower right hand corner there are buttons with OK, Close, Cancel, and Help (Fig 9). Click close. The reason is that if the OK button were clicked it would only clean the highlighted sample and would do nothing with the rest of the waveform. We want to take the noise out of the entire waveform.

Now that the Noise Reduction has been closed, zoom out full so the entire waveform is showing on the screen as seen below in Figure 10.

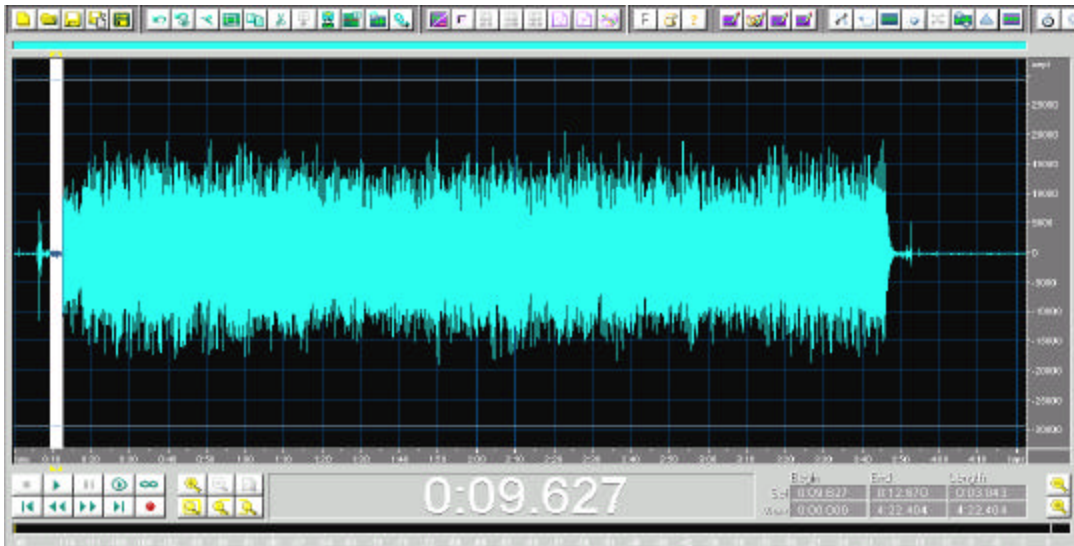


Figure 10

In Figure 10 notice the white highlighted area is still showing. Click anywhere on the waveform that is blue as shown in Figure 11.

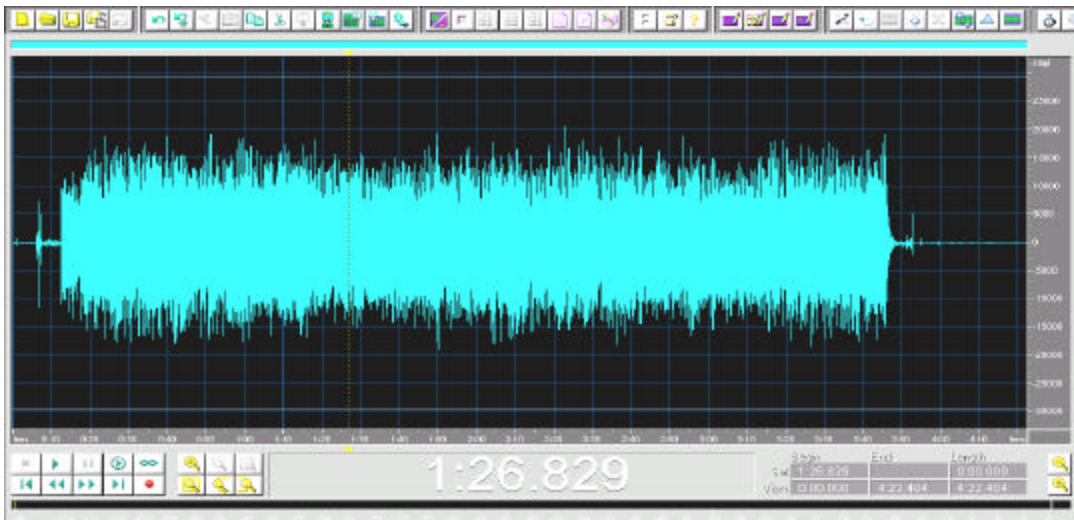


Figure 11

Figure 11 is the entire waveform and no area is highlighted. When the Noise Reduction is selected again it will automatically highlight the entire waveform as shown in Figure 12.

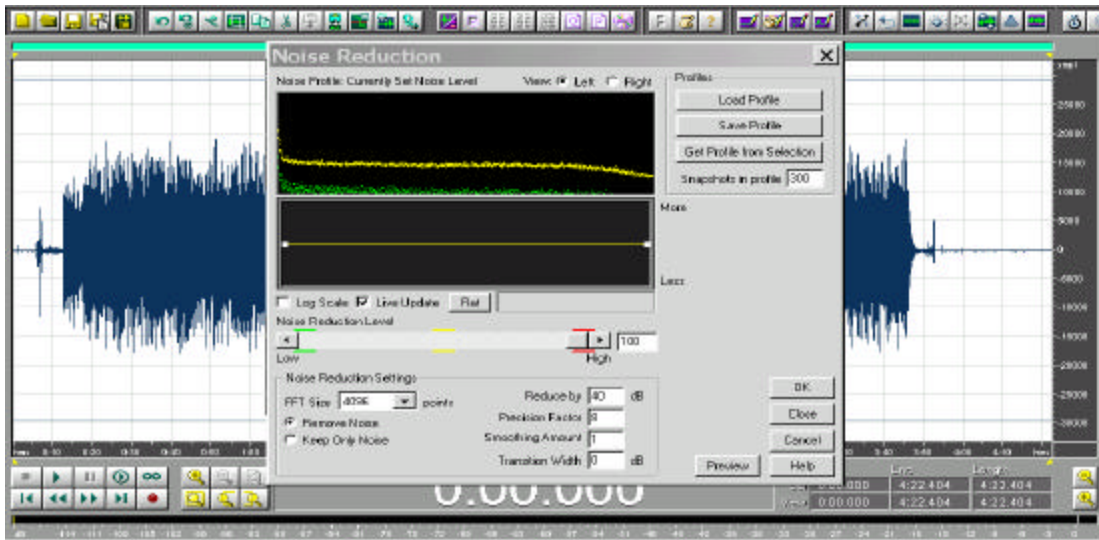


Figure 12

In Figure 12 the Noise Reduction has been selected and the waveform is behind the menu of the Noise Reduction option. The entire waveform is now highlighted white. Now when the “OK” button is selected (clicked), the filtering process will remove the sample profile from the entire waveform.

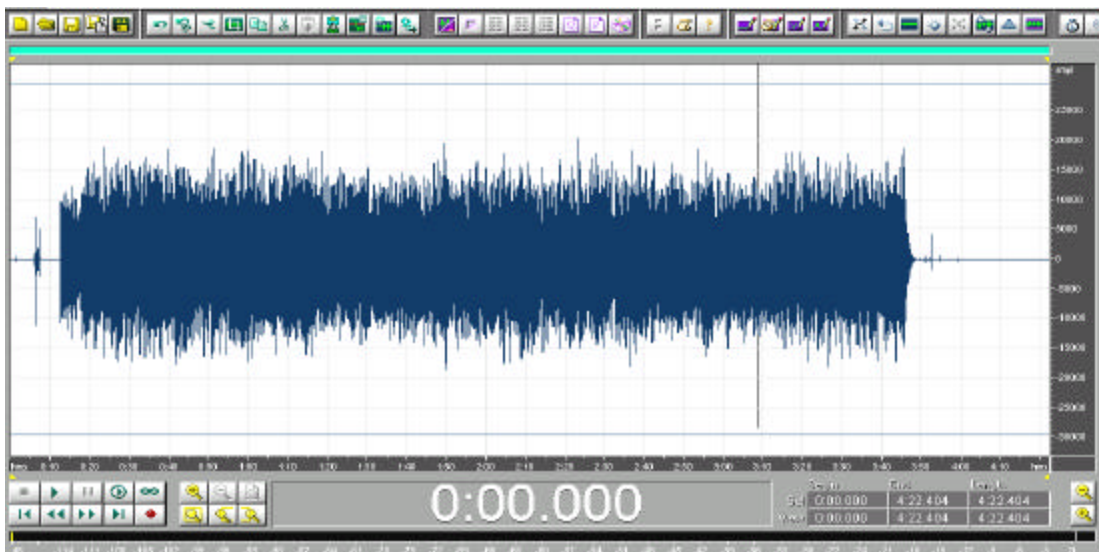


Figure 13

Figure 13 is the result after the Noise Reduction has completed. Look at the front of the waveform shown in Figure 14. Look at the leader that we have been focusing on and you can see how the Noise Reduction tool has cleaned the waveform.

Let’s Zoom in on the leader and see how it looks after the Click Pop removal and Noise Reductions options have been completed. Compare, Figure 4 and Figure 14.

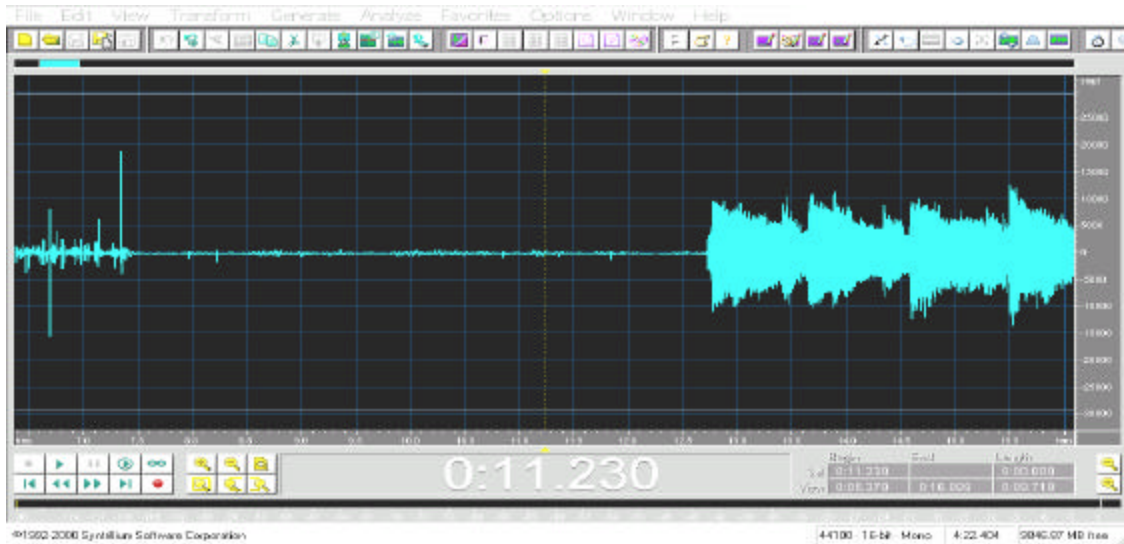


Figure 4

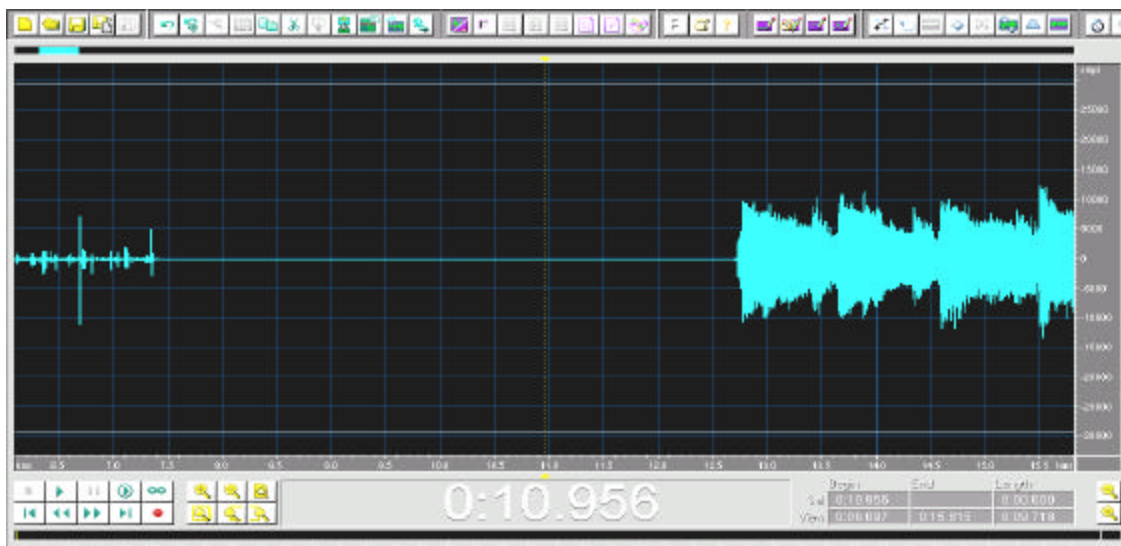


Figure 14

Above, to the far left, is where the needle first comes in contact with the vinyl record. In other words, “as the needle drops down onto the vinyl record.” The area after the spikes to where the actual music begins is perfectly flat with no spikes or wavy noise.

The next step is to put silence on the front and back of the music waveform. Using a 2 second silence on the front and back of the waveform allows pure silence before the song begins playing. It also gives a couple of seconds for the caller to look up at the dancers before the song begins. Figure 15 shows the option selected “Generate Silence”.

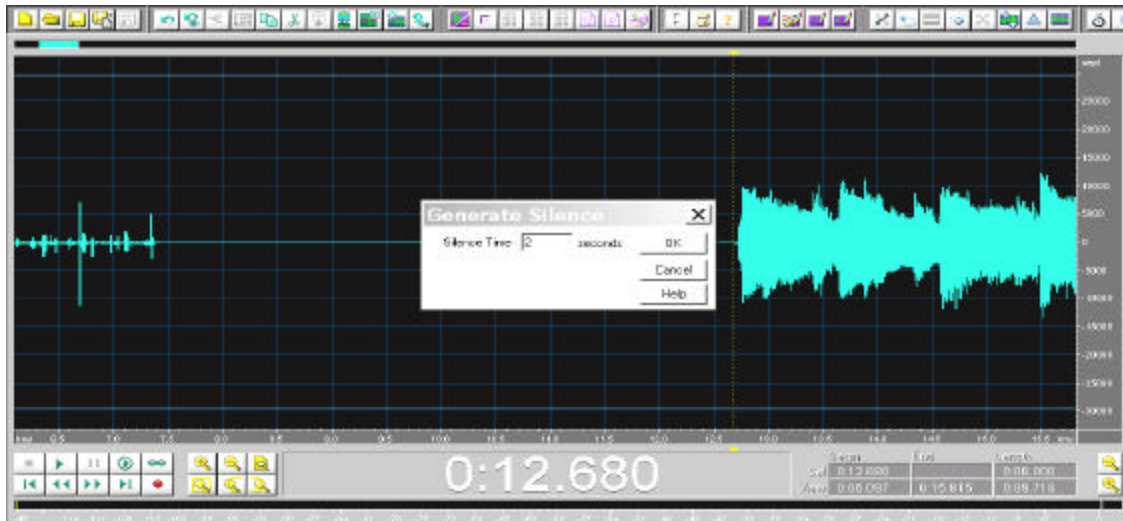


Figure 15

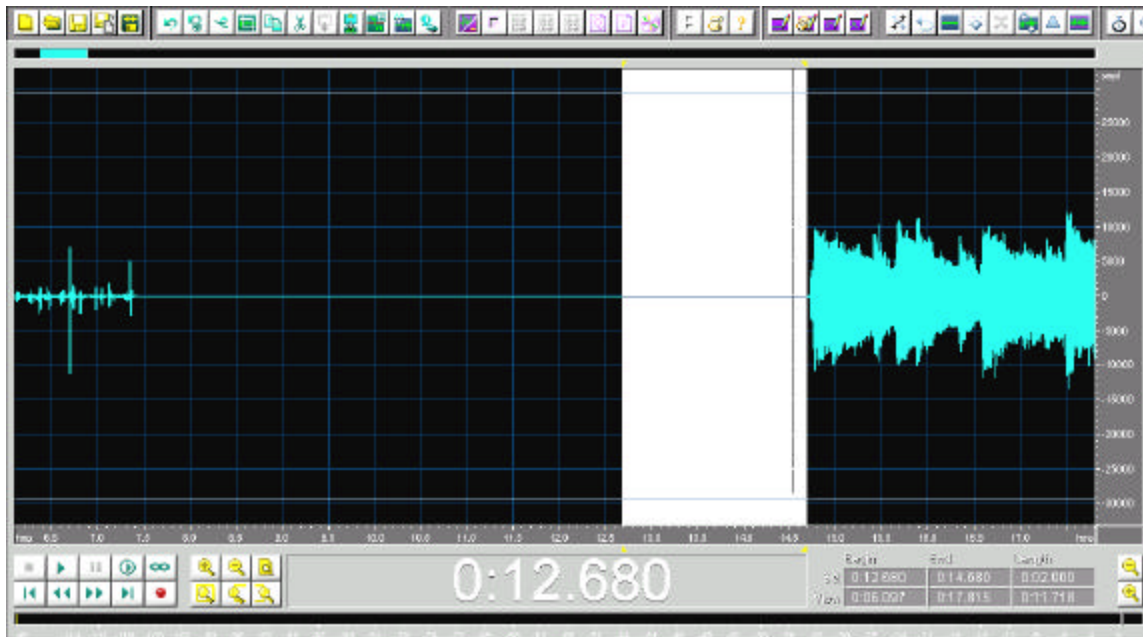


Figure 16

In Figure 16 the white highlighted area has been selected for 2 seconds of silence. At the beginning of the white highlighted area place your cursor and click/hold and drag to your far left. This will highlight the area prior to the 2 second of silence that you created. Shown in Figure 17.



Figure 17

The white area highlighted is what you want to **delete** so that you will have the pure 2 seconds of silence in front of the music waveform. This is also completed on the very end of the music waveform and the process is the same except you drag the cursor right and **delete** it.

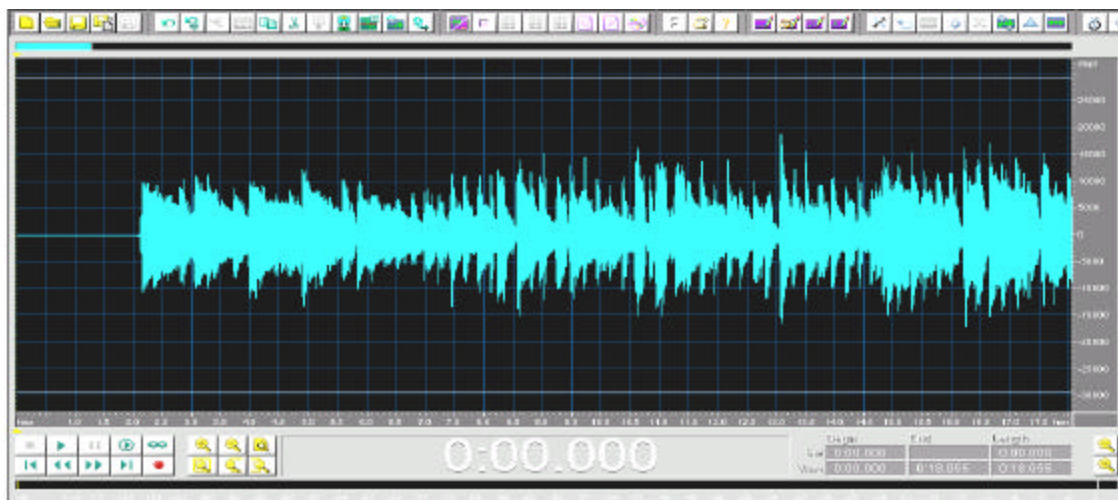


Figure 18

Figure 18 is the picture of what the front of the waveform called the leader should look like. It will take 2 seconds before the music will begin to play.

The next and final step is to Amplify the music waveform if needed. Personally recording music into the program around 2000 to 2500 smpl should be a good recording. The amplification process can increase the volume or decrease it depending on the amplification desired.

Amplitude represents the loudness of a signal. A waveform's amplitude is measured by its distance from the center-line (which represents a 0 amplitude value). There are different standards for measuring amplitude, with decibels (dB) being the most common.

Figure 19 shows the completed process and how the waveform will look after all the tools are used to clean the pops, clicks, noise, insert silence and amplify the waveform.

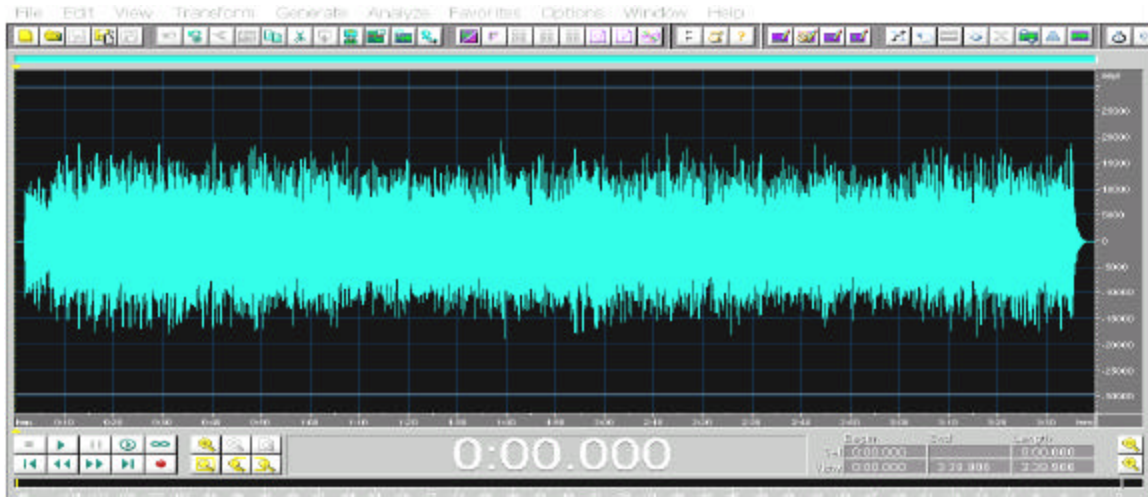


Figure 19

The last step is to convert the music Wave File into an MP3 File format. Basically the MP3 File is a smaller version of the music Wave File or the Wave File is compressed to save space. Example, a Wave File may be 20 Megs (4 minute mono music file) but when converted to an MP3 file the size would be approximately 4 meg.

We hope that we have provided you with a little better understanding of the process to move to the Digital Music format and a method to produce quality music for your dancers. We tried to show you that with a little practice you could restore or preserve the quality of the music on your records. Freeware and Shareware programs can keep your investment to a minimum. As you know you can keep hundreds or even thousand of pieces of music at your fingertips on the digital media players available today. Hopefully we have answered some of your questions and given you some direction in the process.



CODE OF ETHICS

(Revised April 16, 2003)

Code: The professional caller must wholeheartedly subscribe to the established standards of relationships to accomplish the declared purpose and objective of callers in the square dance profession.

I ACKNOWLEDGE:

1. That I have an obligation to the dancers; therefore, I shall provide information, instruction and leadership to enable and encourage the dancer to develop to his/her full potential so that he/she may derive the maximum satisfaction and pleasure from the activity.
2. That I have an obligation to the club organizations; therefore, I shall participate in the development and maintenance of a sound and respected club organization, and shall endeavor to discharge this obligation to the best of my ability and to advise them wisely and honestly.
3. That I have an obligation to the profession; therefore, I shall respect the dignity of the leaders, teachers and callers as persons, and shall maintain a good reputation for personal integrity.
4. That I have an obligation to the activity as a whole; therefore, in my personal, business and social contacts, I shall be conscious of its heritage and its future, and conduct myself accordingly.
5. That I have an obligation to continue to work for professional growth, to adhere to uniform nomenclature, to learn, to lead and to contribute to the total square dance movement to the maximum of my ability.
6. That I have an obligation to all associations dealing with the activity; therefore, I shall promote a spirit of cooperation between the various elements of the association.
7. That I will conduct myself at dances in a responsible manner that would not shame other callers in the profession. This includes: (1) Making every reasonable effort to arrive at calling engagements early enough that the dance will begin on time; (2) Refraining from using language in bad taste or telling jokes that may be embarrassing to the dancers, or calling under the influence of alcohol or any controlled substance (drugs); and (3) Staying within the guidelines of the advertised dance program without variances.
8. That except in extreme emergencies, I will honor all contracts I sign. Meaning: (1) I will fulfill all items in the contract; (2) I will not cancel any contract if that cancellation causes a hardship on the sponsoring group. This includes giving sufficient and adequate notice of any cancellation that may be absolutely necessary; (3) I will not send a replacement caller unless this is first approved with the contracting group; and (4) I will conduct my financial affairs within the square dance activity in a responsible manner. This includes paying my debts on time, or making acceptable arrangements if unable to pay on time.
9. That I will only perform music which has been obtained in a manner which properly and completely compensates the artists and producers responsible for its creation. I will not enable others to use copies of my music while I still retain my ownership.

I accept these obligations as a personal responsibility and solemn pledge, both in spirit and in fact, in a manner consistent with the highest standard of professional services as a member of CALLERLAB - The International Association of Square Dance Callers. I shall discharge these obligations and dedicate myself to that end.

HISTORY – HERITAGE – TRADITION

Robert L. Riggs

CALLERLAB Convention, April 2-4th 2007, Colorado Springs, CO

Our History-Heritage is an important part of who we are. Colorado played an intricate role in regards to the history of our activity. This is where Lloyd "Pappy" and Dorothy Shaw had a great influence. This panel has a unique perspective of our history and the Shaw's contributions to our activity. The panelists will comment on their own memories and provide an interesting and educational discussion.

I did not know either Lloyd or Dorothy Shaw as they both passed away before I became aware of their role in our activity. However, as a member of the Lloyd Shaw Foundation for the past 18 years, director of one of the Foundations dance/education weeks for the past 9 years and member of the Foundation's leadership for the past 10 years we have developed an understanding of his philosophy and contribution.

Lloyd Shaw from Wikipedia, the free encyclopedia

Lloyd Shaw (1890-1958), also known as **Dr. Lloyd "Pappy" Shaw**, was an educator, and is generally credited with bringing about the broad revival of square dancing in America. He was superintendent/principal/teacher/coach for Cheyenne Mountain Schools, Colorado Springs, Colorado from 1916-1951, and taught folk dancing.

During his time teaching folk dance he noticed that all the square dancing callers were getting old, and there was no new generation to take over. He also noticed a lack of continuity in the activity in different parts of the country. Shaw came up with a solution that many believe kept the activity from dying out.

Shaw traveled the country, and compiled instructions for traditional square dances from different callers all over the country. He documented them, and tried them out on the students he taught. He formed the Cheyenne Mountain Dancers, a high-school exhibition team, which toured the United States in the 1930s and 1940s, appearing in more than 50 major cities.

He also wrote books and articles, and conducted week-long summer classes for teachers and callers into the 1950s, where he not only taught the dances to other teachers, but taught them also the principles of teaching, and his vision of good dancing.

As the popularity of square dancing grew, square dance callers began extracting individual calls from these dances, and attempts at standardized lists were developed. These lists were later adopted by callers, and organizations such as CALLERLAB and later the American Callers Association formed to manage and promote a universal list and the type of dance leadership that Shaw envisioned.

Dr. Lloyd Shaw died of a stroke in 1958. The Lloyd Shaw Foundation was created in 1964 to preserve and promote his approach to square dancing.

Books by Lloyd Shaw

Cowboy Dances: A Collection of Western Square Dances. Caldwell, Idaho: Caxton Printers LTD. Copyright 1939. Revised edition, 1952.

Cowboys Tunes. Caldwell, Idaho: Caxton Printers LTD. Copyright 1939.

Nature Notes of the Pikes Peak Region. Colorado Springs: The Apex Book Company. 1916.

The Littlest Wiseman: a Play Pageant of the Nativity. Caldwell, Idaho: The Caxton Printers, Ltd. 1951.

The Round Dance Book: A Century of Waltzing. Caldwell, Idaho: Caxton Printers LTD. Copyright 1948.

☆ The Mission

The mission of the Foundation today is **"To Recall, Restore, and Teach the Folk Rhythms of the American People"**. The Foundation's music, educational materials, dance camps and seminars strive to advance this mission.

☆ Foundation of American Folk Dance

To discuss the Foundation in any great depth, we must realize that Lloyd Shaw and the Foundation that carries his name represent a strong heritage of American Folk Dance, not just square dancing. American Folk Dance includes a large number of dances, figures and rhythms that are the result of the evolution of the melting pot of dance, mostly from western Europe. Dorothy Shaw believed that the patterns found in the American Folk dances were rooted in European folk dances. During our trip to the Ukraine in 2004 we observed the dances of German, Austrian, Polish and Ukrainian dances. Within these dances we saw patterns made up of figures that appear in our square and contra dances, such as Arm Turns, Stars, Right & Left Through, etc. Lloyd & Dorothy Shaw believed and thoroughly understood what is thought of as the FOLK process. The evolution of figures or patterns from a root to a current usage is typically not controlled but allowed to evolve in an organic way. Modern examples of this belief is the evolution of the DoSaDo and many other regional differences in style. This evolution and the joy of executing dance set to great music, along with the fellowship of those that participate contributes to the betterment of our society.

☆ Docey Doe

Many have asked why I am so emphatic about the use of the call DoSaDo when the dancers are expected to execute the movement as defined in the Callerlab definitions, while others use DoSiDo/Docey Doe for the same action. As I understand the history when Callerlab met in the 1970's to standardize the definitions, they documented more than 20 definitions for the term Docey Doe. Argeements were made and today we have Dopaso and DoSaDo that reflect some of this heritage. The Dopaso was the term that Lloyd Shaw agreed to call a figure that was a simplistic form of Docey Doe as he defined it and the DoSaDo to mean the back to back figure derived from the figure found in the New England Quadrille, brought over from France known as Dos-a-dos or *back to back*.

The Western Docey Doe as defined by Lloyd Shaw in Chapter 5 of Cowboy dances is described as:

"Start very simply and very slowly, if you would save time. Let two couples stand holding hands in a circle of four, each gentleman's partner in his right hand and the opposite lady in his left. Now let each gentleman break his hold with the opposite and pass his lady from, right to left so that she passes between the opposite gentleman and his partner, of course, breaking holds with her partner to be able to do this, and then the gentleman takes her left hand in his left; that is, each gentleman passes his lady's left hand from his right hand to his left in such a way that at the moment of break between his two hands she passes beyond the opposite lady, and the opposite lady passes between him and his own lady. Now he continues the motion by passing her around behind him with his left hand, she, of course, doing a left turn. He must not turn with her, but must keep facing the opposite gentleman all the while. As she gets behind him he must, of course, let go her hand. Otherwise he would have to pivot around with her, and that would spoil everything. She continues encircling him, and as she comes around to his side she is in a position to be taken by her right hand by the opposite gentleman. So each gentleman passes his lady behind him with his left, releases her

to let her go on around behind him, and reaches out with his right hand and takes the oncoming opposite lady. He passes her behind him with his right hand, releases her in the same manner so she can complete encircling him, and takes his oncoming partner with his left. As he turns her he puts his right hand behind her waist where her right hand palm upon her hip awaits it and walks with her to whatever position the continuing dance requires.”

Today, in the community dance world I see a figure called the Mountain DoSaDo used in mixers, the DoSaDo used in all forms of dances and the Rocky Mountain Docey Doe, as we call it used in performance dancing.

I do not advocate the return of these terms to our standardized program, however, I do hope for a better understanding of the heritage behind today’s usage and the influence and effect of the folk process, as Lloyd Shaw called it, on the usage of terms.

Please use the right term to refer to the desired figure. Do-si-do does not mean back-to-back – it means a number of other patterns that would need to be presented to be used.

How We Look Our Public Image

How The Public Views Square Dancing:

Square, geeky, old fashioned, funny looking clothes, rural thing, big hair, big belt buckles, senior citizens, motor homes, squeaky fiddle music, competitions, cheap thing to do, out of shape/overweight participants, could be fun.

How We View Ourselves:

Friendly people, fun, outgoing thing to do, keeps you fit, eclectic group of individuals, fun costumes, old-fashioned costumes, good old music, good new music.

OPINION: We have an image problem.

1. Some of the public has a mental picture of square dancing today as it was in the 1930's and 40's. (Virginia Reel)
2. Some of the public has seen our costumes and view them as out of date/style. However, some view them as "pretty".
3. Some of the public perceives our music to be old fashioned.
4. Some of the public thinks that our events are competitive.
5. Some of the public would like to try square dancing; others would never be caught dead doing it.
6. Many past participants feel that square dancing is too difficult, dancers too "cliquish", and there is too much conflict in square dance groups.

POSSIBLE FUTURE COURSES OF ACTION FOR GROWTH:

1. Develop and implement an on-going professional marketing program including public relations, showing a more accurate image of our activity, and making it a popular thing to do. This would include developing and training future dance leaders, callers, cuers, etc, to accommodate more dancers.
2. Further evolve our activity to possibly include one or more of the following: an easier dance program, multiple opportunities for non dancers to become involved every year, no costume requirements, up-to-date music, different dance-class venues, increasing dance fees, serving alcohol, holding competitions, and creating/promoting programs for schools, universities, church and service groups
3. Create a separate facet of our activity to include one or more of the above options.

NATIONAL SQUARE DANCE CONVENTION

Each National Square Dance Convention® is a separate corporation sponsored by a Square Dance Association or Federation Sponsoring association or federation selects a proposed General Chairman The General Chairman must be a married couple with well-established square dance leadership experience

Each National Square Dance Convention® must satisfy state and IRS incorporation and tax status

Each National Square Dance Convention® must provide its own funding Registration fees provide some but by no means all the funding required Budget requirements can average \$800,000 Ways & Means sales, benefit dances, used clothing sales help provide a Convention with necessary cash flow

Local dancers provide the major part of the Convention workforce National Square Dance Convention® Board members invest 4 years of work, meetings and personal expense to prepare and conduct the Convention

The National Square Dance Convention Dance Program

Modern Western Square Dance
Mainstream Challenge Plus Advanced

Line Dancing/Western

Round Dance
Levels 1-6

Contra

Clogging

Exhibition Groups

National Square Dance Convention® versus Dance Festival

The National Square Dance Convention® contains Education presentations, seminars, panels, clinics, Sew 'n Save, Fashion Show and Exhibition groups while most Festivals are strictly dancing at designated levels

The National Square Dance Convention® is in one sense a much larger festival with dancers from all over the world

The National Square Dance Convention® is also the world's largest square dance shop with one to two hundred booths

The National Square Dance Convention® is an opportunity to see dozens of exhibition groups instead of just two or three

All National Square Dance Convention® attendees (callers, registration, security, committee members, shuttle bus organizers, Fashion Show directors) are registered and receive no pay or special pass

DANCE PARTIES

CALLERLAB
Page 51

Robert L. Riggs

CALLERLAB Convention, April 2-4th 2007, Colorado Springs, CO

When looking for "Tools For Success" every caller should look at the opportunity to provide our kind of fun through events identified as Dance Parties. These Dance Parties provide a forum for interactive entertainment where the participants enjoy the music, the motion and the fellowship with no requirement to learn, only experience. When you choose to lead these dances you need to have an awareness of the various types of dance parties, the information you need before you agree to lead a dance party, techniques to prepare for a dance and some methods used to conduct the dances. The 2004 Beginner Dance Party Leadership Seminar included a session entitled "Before The Party Begins". This session was video taped and is available through the CALLERLAB office.

Before The Party Begins

Committee For Community Dance Seminar, Reno, NV

April 3^d 2004

Bob Riggs

Square Dance Etc.



7683 E. Costilla Blvd., Centennial, CO 80112, (303) 741-6375(h), (303) 808-7837(c)

Abstract: There are many things you need to know and do prior to the dance party. We will explore the many aspects of preparing oneself and the situation for the dance party to insure a successful conclusion.

What product are you offering? Father Daughter / Mother Son, Teen Dance, a Social (Singles, Couples), Neighborhood party (pool, block, pot-luck), Youth Camp, Church camps, Retreats, Corporate events, Non-English speaking groups, Community Dances, MS Club Dances, Plus Club Dances, Classes, Parades, Group Entertainment.

What skills, knowledge and experience are needed to deliver the product?

- **Attitude:** Enthusiastic, upbeat, professional
- **Aptitude:** Flexible, organized, confident
- **Experience**
 - **Skills:** Calling/Prompting/Cueing, Teacher, Leader, Master of Ceremony, Auctioneer, Entertainer/Singer/Musician, Story Teller, Comedian, Acoustic Engineer, Sound technician, Event Planner.
 - **Knowledge**
 - Working with recorded music, live music
 - Material suited to the prospective audience
 - Youth dance material or for all ages – Chicken Dance, Hokey Pokey, Seven Jumps, ...
 - Genderless material – material that does not have female/male parts
 - Age oriented material – high energy/faster with current music for youth, music and dance material suited to the age range of the participants, such as big band for 60+ age groups, country & folk music for 40 & 50 something groups, ...
 - Solo, couple, team dance material – full mix of material
 - Line dances or other partnerless dances
 - Couple dances, such as round, country, polka, waltz, swing
 - Team dances – circle mixers, trios, circular contras, line contras, squares
 - Working with a variety of audiences – attentive, distracted, as sole activity for event, as one of many activities occurring in parallel during the event, all participants young/old/one gender

How are you promoting your product/service?

- Word of mouth, Marketing, Advertising

When you receive a query what is the exchange of information?

Product / Service Offered

Event type: _____

Philosophy: _____

Needs: access to power, table, access to location prior to event

What you provide:

Entertainment
Sound System & Music
MC Services
Auctioneer

Dance Event Information

Name of Event: _____

Theme: _____

Date: __/__/__

Time: start _____ - end _____

Location of Event: address _____, directions _____

Contact: name, address, phone, email

Participants: number, genders, adults/kids

Program: _____

Fee: usually a fixed fee or fee by hour/per person.

Facility: type, size, who will acquire

Special situations: access to power, table/working surface, dance floor, difficult acoustics

The organizer has a specific goal and may have several objectives associated with the goal. The organizer may have a theme and a program defined or may not have any idea on how to organize an event that will achieve the goal. As a promoter of a successful event you can offer to assist the organizer to create that both matches the desired goal and your ability to deliver. Details and considerations to be managed include:

- Event Promotion/Advertising
 - How is the event being promoted, who will be invited to attend, what is the projected audience?
- Dance facility?
 - Size - about 144 sq.ft. per square of estimated dancing people, remember circles take up more room than squares, contras take less.
 - Surface - wood, tile, linoleum, cement, dirt, grass, asphalt, ...
 - Indoors / Outdoors
 - if outdoors, is there shelter, restrooms, access to power, If Indoors - type of facility – Church fellowship halls, Recreation centers, Dance studios, Schools (Gym, Cafeteria, multi-purpose rooms), Library (Community rooms), Service Organization halls {Lyons, Grange, Elks, Masons, American Legion, Shriners}.
- Sound
 - Based on the location of the dance - what are the acoustic considerations?
 - Equipment
 - PA (large enough for the venue), Speakers & Stands (enough to sound the hall), Microphones (corded & cordless), Power Supply – corded power, generator, inverter, ...
 - In today's world you need a sound system that delivers high quality music at a volume consistent with the venue and the participant expectations.
- Refreshments/meal/...
 - Catered – who is arranging
 - Potluck – who is coordinating
- Decorations
 - Who will coordinate?
 - How much/little?
 - Who will setup? / clean up?
- Registration / admissions
 - Who will manage
 - What are details

CALLERLAB Convention – Colorado Springs
Monday, April 2, 2007

PARTY DANCES
By GREGG ANDERSON

This is NOT the first night of class

No retention of knowledge by the dancer is required.

No pressure to use a particular basic tonight just because it is a building block for something to teach next week.

It is possible you might use a basic at a party that would not be taught until later in a class situation.

Avoidance of over teaching (i.e. talking to them when they should be dancing)

Ways to entertain

Obviously, as a professional caller. Remember though, for most gigs you are there to entertain, not instruct.

Providing dinner music, which by definition should be background music that does not hinder the social aspects of dinner conversation.

Selecting good music that is suitable for the occasion. It should also be a quality recording, free of hisses, pops and scratches.

Non-structured portion of a party: being a DJ spinning tunes

Value added – doing more than what is expected/contracted for. This can include anything from helping the group find a hall to coaching them on how to set up an efficient buffet line to directing the logistics of converting the dining room to a dance hall.

Types of parties

Corporate, church, family camp

Indoor vs. outdoor which can impact decisions on what equipment to use.

Girl scout and dads, mixed ages, all same gender

Weddings (the prep for these is very labor intensive)

Finding out details (before you arrive at the dance)

Why? Some of the answers you get may drastically alter the type of program you will be able to do.

Bad experiences and surprises are, unfortunately, a great way to find out what questions you should have asked.

Devise your own method of keeping track of details for an event. Maybe it's a handwritten phone log or an event sheet you keep on your computer. Extracting details for a future event is usually an ongoing process so you need an organized repository for the information that can be consulted when you are doing the final prep for the gig.

Creating Variety Without Lots of Choreography

Using multiple dance forms provides the variety that allows limiting the amount of choreography.

The dancer satisfaction that can result from a DoSaDo, star figure, arm turn or circle left is greatly magnified when they get to do it in squares, Sicilian circles, Trios, contra lines, etc.

How to prepare for the night (and the repeat night)

Program modifications required by the venue: If you are accustomed to doing a program that includes squares, lines and circles then the dance location can have a major impact on what can and cannot be done. (e.g., the narrow alley down the length of a stable, the hall with posts everywhere, the “L” and “U” shaped halls, the dance floor on two different levels.

Impact of today's technology: It's pretty hard to beat the rapidity from which we could move from a patter record to a singing call and alter the tempo as well. People hiring us pretty much expect us to be using the technology of the 21st century. There is a definite learning curve involved in being able to access and control our music as easily as we did with records.

Benefits of a party night “diary” or log: I keep a log in a Word file on my computer (one file for each year) with details of the program I did for each group during the year. The log also includes any helpful contact information and notes about what went wrong or suggestions for next year's event..

One night vs. every week at the same place: For any location where I have done weekly gigs I use a two page grid structure to keep track of the dances and music that I use. This allows me to provide additional variety for the permanent staff. The grid lists my most-likely-to-use dances down the left hand side and enough columns to the right to cover the time frame for the summer season (one column for each dance night). Each week I just put an X in the appropriate box for the dance/music I used that night which provides a reference when planning the next week's program.

CALLERLAB

Progressive Voice Program

Basic Level

INTRODUCTION: Singing is a heightened form of speech which is sustained, projected, and inflected. Sound production is the balanced interplay between an activator (the breath), a vibrator (the vocal folds), and a resonator (the vocal tract). When the activator, the vibrator, and the resonator work efficiently together, you can make more beautiful, more easily projected more inflected sounds.

Skill	Definition	Application
Warm-ups: the 3 stretches	Athletes always stretch their muscles before they exercise. Singers are athletes.	<ul style="list-style-type: none"> • Postural stretch (see below under Singer's Posture) • Breath stretch (see below under Breath Support) • Vocal ligament stretch: with Postural Stretch and Breath Stretch in place, glide from the lowest to highest comfortable pitches and back down again. Repeat several times. By so doing, you will touch ever pitch you will later sing.
SINGER'S POSTURE	Singer's posture aligns the activator, the vibrator, and the resonator effectively. Simply stated, good singing posture is: Ears over Shoulders over Hips (balanced gravitationally) with feet comfortably apart, one foot slightly in front of the other.	<ul style="list-style-type: none"> • Stand against the wall • Stretch neck long with head back. • Cross stretch <ul style="list-style-type: none"> • vertical along the spine • horizontal across the shoulders • Ears line up over shoulders, shoulders over hips. • Adopt this posture any time you sing.
ACTIVATE THE VIBRATOR (Threshold Singing)	<p style="text-align: center;">THE BERNOULLI PRINCIPLE</p> <p>Air in motion creates low pressure (suction). Air passing through the vocal folds at a sufficient speed will cause them to vibrate spontaneously.</p> <ul style="list-style-type: none"> • Paper demonstration • Lip buzzes 	<ul style="list-style-type: none"> • Practice increasing the flow of your breath <ul style="list-style-type: none"> • Making an imaginary pinwheel move slowly • Making the pinwheel move faster . • Sigh on pitch • Without losing the sighing feeling, increase breath flow. • Find the point where your vocal folds vibrate efficiently. This is call the THRESHOLD. • Always sing on THRESHOLD. <ul style="list-style-type: none"> • Below threshold singing will be be breathy or tight. • Threshold singing will be clear and rich sounding. • Sing songs on THRESHOLD to become used to it.

DEVELOP THE ACTIVATOR (Breath Support)	The breath control needed for singing requires coordination of the diaphragm and abdominal girdle .	<ul style="list-style-type: none"> Find the action of the diaphragm by drinking a milkshake through a small straw. Find the action of the abdominal girdle by blowing on the back of your hand. Find the flexible relationship between the two muscles groups by panting. Find the action for singing by chuckling.
TUNE THE RESONATOR (Resonance Enhancement)	PHYSICS OF ACOUSTICS teaches that when a sound is produced in a small chamber and emerges into a larger chamber which is 6 times larger, a boost in acoustical energy results. This is known as the 1:6 relationship.	<ul style="list-style-type: none"> Become aware of your laryngopharynx (voice box). On men, it is about the size of the last joint of your thumb. On women, it is about the size of the last joint of the index finger. Become aware of your oropharynx (back of the throat). It needs to be at least six times larger than the voice box. To do so, you must <ul style="list-style-type: none"> Raise your soft palate Lower (comfortably) your voice box Move your tongue forward in your mouth. Sing songs using RESONANCE ENHANCEMENT to get used to it.

CALLERLAB

Progressive Voice Program

Intermediate Level

INTRODUCTION: Once the basics of singing have been mastered (Singer's Posture, Threshold Singing, and Resonance Refraction), additional skills, such as BREATH SUSPENSION, DYNAMIC CONTRAST, and PLACEMENT can expand the palate of tonal colors which can be used for the expression of mood and emotion.

Skill	Definition	Application
VOCAL WARM-UP	When you purse your lips and sing through that small opening, you create positive pressure in your whole vocal tract. When that happens, your vocal folds adopt a more passive vibration pattern which helps you warm up with vigor without fear of damage to your voice.	<ul style="list-style-type: none"> Sing into a drinking straw held between your lips. Glide up and down. Sing with vigor. Glide through rough spots in your range. You will notice that your voice has 2 basic modes, a heavy one and a light one. Glide back and forth between them. Glide from low to high, taking the straw from your mouth when you are high while allowing your mouth to open into a singing vowel in the high range. Glide from high to low, removing the straw as you open into a singing vowel in the low range.
BREATH SUSPENSION	Maintaining THRESHOLD singing in longer phrases requires that the diaphragm flexibly suspended in its inhalation (lowered) position during singing.	<ul style="list-style-type: none"> Inhale deeply until you feel a stretching sensation in your rib rim. Suspend your breath in that position for several seconds before exhaling. Repeat several times. Take a suspended breath, then begin singing from that position, with no "attack gesture." Maintain the feeling of Breath Suspension in all singing, especially when pitches rise. Practice it until it becomes normal.
DYNAMIC CONTRAST	THRESHOLD singing requires balanced coordination between the movement of the breath and the action of the vocal folds. As dynamics change, the balance must be maintained.	<ul style="list-style-type: none"> Sing a phrase on THRESHOLD. Sing the same phrase again, as loudly as you can without losing THRESHOLD. Sing the same phrase again, as quietly as you can without losing THRESHOLD. Within these extremes, you have many gradations of dynamics and tone colors available for immediate use in your singing.

PLACEMENT	<p>The human voice is capable of many tone colors, in part depending upon where the voice is placed. Placement from bright to dark is governed, primarily, by the tongue's position.</p>	<ul style="list-style-type: none"> • Form an imaginary megaphone with your hands and place it in 5 different positions while counting to five. <ul style="list-style-type: none"> • Tip of nose to tip of chin (Placement 1–pinched, nasal) • Bridge of nose along the smile lines to the chin (Placement 2–bright) • Outside edge of eyes (Placement 3–balanced) • Along the jaw line (Placement 4–dark) • Behind the ears (Placement 5–swallowed) • You will discover that movement between the five placements is governed by the tongue. • Placements 1 and 5 are not commonly used. • Placements 2, 3, and 4 are very useful in singing. <ul style="list-style-type: none"> • Placement 2 works for bright, happy songs • Placement 3 should be the normal singing place. • Placement 4 works for grand, somber songs. • Become familiar with placements 2, 3, and 4 and use them often when you sing.
DICTION	<p>Speech consists of enunciation of vowels and articulation of consonants, all under the general heading of diction. Correctly shaped together, they make speech understandable.</p>	<ul style="list-style-type: none"> • Consonants require energetic enunciation: “take time for the consonants.” • Vowels require proper enunciation: “equalize the vowels.” • Vowels carry the sound and should begin each note; • Beginning consonants should anticipate each note, and should steal time from the ending of the preceding syllable.

CALLERLAB

Progressive Voice Program

Advanced Level

INTRODUCTION: Once the skills in **Basic** and **Intermediate** have been mastered in a moderate range, they can be extended into higher and lower ranges, freeing the singer to sing the songs s/he desires, without concern for high and low notes. The development of a wide range requires the singer to move seamlessly between several vocal registers, whether singing the melody or harmony.

Skill	Definition	Application
Heavy Register	<ul style="list-style-type: none"> Vocal folds are short and thick. The outside layers are lax, while the inside core is firm. The inside edges of the folds are thick and square, creating an richly undulating vibration pattern. The sound produced is rich in harmonics and full in dynamics. This pattern persists both in the low range and when singing loudly. 	<ul style="list-style-type: none"> In a comfortably low range, say “sha”. When correctly executed, you will feel) in the region of your sternum and in the back of the throat, hence the nickname “chest voice.” Beginning in a quiet voice, gradually swell the volume. As you do so, the vibrations patterns will become richer and fuller like “chest voice.” If you are among those who do not have ready access to the heavy mechanism, try these things: <ul style="list-style-type: none"> Rev your engine, like you did as a child when playing cars; Sing a downward scale (5,4,3,2,1) with the nastiest tone possible (Nyæ, nyæ, nyæ)
Light Register	<ul style="list-style-type: none"> Vocal folds are stretched and thin. The outside layers are stretched taut, but the inside core is soft and lax. The inside edges are wedge shaped, creating a vibration pattern that feels small, thin, and light. The inside edges of your vocal folds are ligamental–stretchy like a rubber band. The longer the ligament stretches, the thinner the folds become and the higher the pitch rises. 	<ul style="list-style-type: none"> shape your lips in a tight “w.” As you sing through the small opening between your lips, you feel positive air pressure all the way down your throat into your chest. The sound will vibrate on your lips. Glide from a comfortable low range to a high range on the “fricative w.” Once in the high range, open to a bright vowel, like [ee]. The vibration pattern will be light and heady, hence the nickname “head voice.” In a downward arpeggio (8,5,3,1), start in the light mechanism and descend quickly into a lower range. Repeat this activity, each time beginning on a higher pitch. Notice the vibration patterns are light, small, and heady.

Mixed Register	<ul style="list-style-type: none"> When the characteristics of both the light and heavy mechanism work in synergy, a mixed voice emerges, characterized by both lightness and fullness. Use this pattern most often. The inside edges of the vocal folds move back and forth from relatively thick to relatively wedge-shaped, depending upon the volume and the pitch being sung. 	<ul style="list-style-type: none"> Say “shah” in the low range. Do it again about a half-octave higher. (Notice the change in vibration as you enter into the “lower mixed voice”). Do it again another half-octave higher (Notice the change of vibration as you enter the upper mixed voice). Do it again another half-octave higher (Notice the change of vibration as you emerge from “upper mixed voice” into “Head Voice.”). Say “shah” in the low range, followed by “shah” in the lower middle range. Glide back and forth smoothly between the two pitches until the transition is smooth. Repeat the drill between the lower middle and upper middle range. Glide back and forth between the two pitches until the transition is smooth. Repeat the drill again, this time between the upper middle and high ranges. Glide back and forth until the transition is smooth.
Yodeling	<ul style="list-style-type: none"> Instead of blending the registers of the voice smoothly, the distinct qualities of each register are juxtaposed as one moves from one range to another. Practice will eventually lead to an easy transition from one clear pitch in one register to another pitch in another register. In this way of singing, the mixed voice is avoided. 	<ul style="list-style-type: none"> Juxtapose a low pitch and yodel to a higher pitch. Let the register “flip.” Repeat the action until both the low pitch and the high pitch are executed accurately. Repeat the action on higher and lower pitches. Reverse the pattern, beginning with a high pitch and yodel to a lower pitch, always insuring that both pitches are accurate. Emphasize the characteristics of each register: the rich and full low register, as opposed to the light, sweet high register. NB: a register is a group of notes that sound similarly because they are produced similarly Start slowly and gradually increase the speed with which you yodel.
Harmonization	<ul style="list-style-type: none"> Every note contains vibrations at several pitch levels; we hear the lowest frequency, but overtones at higher frequencies enrich the tone quality. The more overtones present, the richer the sound. An overtone is a subtle vibration at a frequency which is a mathematical multiple of the fundamental pitch. These overtones establish the patterns of harmony we use, organized as octaves (1st overtone), 5^{ths} (2nd overtone) and 3rds (3rd overtone). Every note, regardless of the pitch, produces overtones. 	<ul style="list-style-type: none"> Most songs are built upon a series of related notes; these related notes are called a scale. Every scale has notes which blend well with other notes in the scale. These notes are the fundamental (1st), the 3rd and the 5th, and the 6th pitches of the scale. Melodies normally revolve around these notes. These notes are often connected together in a passing way by the less harmonious notes of the scale. To create harmony, simply sing one of the other principle pitches in the scale. This often means that you sing in 3rds above, or in 3rds below, the melody. Occasionally, you can sing on the 5th tone above or below the melody, but this sonority is somewhat severe (as in bluegrass harmonies). To give variety to music, pitches move about from one scale to another creating more options for harmonic notes. Use your ears to sing notes that sound right to your ear. As in other skills, be patient with yourself and you develop your ability to sing in harmony.



HOW DO YOU SPELL LEADERSHIP?

By Herb Egender

LEARN TO GET EXCITED ABOUT WHAT YOU ARE DOING. ENTHUSIASM IS CONTAGIOUS. LOVE THE PEOPLE YOU WORK WITH AND THE SQUARE DANCE MOVEMENT YOU REPRESENT.

EXAMINE YOUR OWN MOTIVES FOR WANTING A POSITION OF LEADERSHIP. DO YOU WANT TO SERVE OTHERS, OR ARE YOU MERELY SERVING YOUR OWN AMBITIONS AND BOOSTING YOUR EGO?

AVOID ARROGANCE, IMPATIENCE, IRRITABILITY, AND RESENTMENT. ADAPT TO THE GROUP AND ADHERE TO A CODE OF ETHICS. HOW YOU PLAY THE GAME, THAT IS, ATTITUDE IS IMPORTANT.

DEVELOP A SENSITIVITY TO THE NEEDS OF OTHERS. LEADERSHIP IS A GUIDING FORCE. DIPLOMACY, NOT DEMANDS; DELEGATION, NOT DICTATORSHIP - THESE ARE ESSENTIALS OF GOOD LEADERSHIP.

ESTABLISH GOALS AND EVALUATE PROGRESS TOWARD THOSE GOALS PERIODICALLY. IF YOU DO NOT KNOW WHERE YOU ARE GOING, HOW CAN YOU EFFECTIVELY ORGANIZE AVAILABLE RESOURCES TO GET THERE?

RESPONSIBILITIES OF MANY KINDS ACCOMPANY ANY POSITION OF LEADERSHIP. THESE INCLUDE RESPONSIBILITY TO YOURSELF, TO YOUR FAMILY, TO YOUR PEERS, TO THOSE YOU LEAD, AND TO THE SQUARE DANCE MOVEMENT.

SET THE EXAMPLE!! ONCE YOU BECOME A LEADER, YOU ARE IN THE SPOTLIGHT. PEOPLE WATCH TO SEE HOW YOU ACT, HOW YOU DANCE, HOW YOU DRESS, HOW YOU SPEAK. OFTEN ACTIONS DO SPEAK MORE LOUDLY THAN WORDS.

HAVE THE COURAGE OF YOUR CONVICTIONS. YOU KNOW WHAT IS RIGHT. DO IT! DO NOT BE PERSUADED BY SELFISH PRESSURE GROUPS OR VOCAL DISSIDENTS. LEAD RATHER THAN BEING LED.

IS WHAT YOU ARE DOING IN THE BEST INTERESTS OF SQUARE DANCING? THAT IS A GOOD YARDSTICK. INTEGRITY, INITIATIVE, IMAGINATION, AND INDIFFERENCE TO PERSONAL GAIN SHOULD CHARACTERIZE YOUR ACTIONS.

PRIDE IN YOUR PROFESSION, POSITION, AND ORGANIZATION AND THOSE YOU REPRESENT SHOULD BE REFLECTED IN YOUR LEADERSHIP ROLE AND IN YOUR PERSONAL ACTIVITIES.

These thoughts are not necessarily original but are derived from much reading and research and many sources. Thanks to those whose ideas I "researched".

CALLERLAB Convention 2007 Retention

As you know, we have pretty busy lives (we have two teens who don't drive yet; we're busy as Scout leaders, PTA and choir members; sometimes we have work-related evening meetings), but we enjoy square dancing and the friendships we've made in (club). Even though we have not attended regularly in the last couple years, (club) folks continue to stay in touch with us (it helps to have an e-mail list) and say they've missed us. That is what reminds us to come back and dance when we can.

There are a few admirable things that you do that probably should be added to your list if not already done so. I appreciated the thank you notes sent to me thanking me and the membership for attending one of your dances. Perhaps added to that would be sending an email to all members who were in attendance at a particular dance. This would be a bit more time consuming for the caller in addition to the problem of getting email addresses. I do not feel this should be done for every dance because too much repetition might become Ho Hum to the recipient after awhile. Sending a missing you note to square dancers who have been missing a month or more is also a good idea that you have done. These are jobs that perhaps an officer could or should do but getting dedicated working officers sometimes are hard to come by. And it does not hurt to receive these thank you, missing you or whatever snail mail or email notes from more than one source. The caller instructor is a much respected person to the new dancer because that is who they see the most of in the two plus hours of lessons. Yes, the President or an officer does make a few minutes of announcements but it is the caller instructor who commands most of the attention for the evening.

Another area of help might be for the instructor or an officer to occasionally touch on the different areas of square dance courtesies. What to do if a square dancer falls whether the person is hurt, sick or just a no injury embarrassing moment. What to do with an untied shoe lace, a badge hitting the floor, etc. What does a square do when it breaks down, the proper ways of making a line, and other such helpful hints. Many of these come as the dancer becomes more seasoned but touching on these at lessons might help.

Invite past square dancers to special events such as a Christmas dinner, a square dance sponsored function that does not include square dancing such as a special trip or a mystery trip.

I believe it should be brought to the attention of a new dancer, just what is callerlab does ? Why not mention that there is another Caller Association with ideas also. Dancer retention should be related to how friendly they (new dancer) are treated.

Our best recruitment in the past has been through person to person contact. Unfortunately, we have recruited the friends that we thought were good prospects. We have tried but haven't been able to get anybody else for a number of years. The club in (city) has done a lot of advertising and even offered free dinner and have gotten a number of new students who will be finishing shortly.

We really haven't joined a club this year. For all practical purposes we have quit dancing except maybe some specials or if we don't have anything better to do. It just is no fun any more.

Nothing seems to work - we always get promises, but when classes start - few are there. This year we started with 21 (almost half are kids) so we won't keep them as members. We had three couples, three singles ladies, one single man - most have quit. The kids are the most faithful - they are home schooled and are doing this for a credit. Two of the single ladies have husbands who do not seem at all interested. What I would like to try is a shorter learning period. Maybe 20 lessons instead of 30. Don't even know if that can be done. Seems like a burden to our angels every year to repeat and repeat lessons for 30 weeks.

If I were to respond to this as a new student, I would say that having one person in the group that truly connects with me - wants to know who I am - and will listen lovingly to what causes distraction to me - is critical to feeling safe enough to totally focus on the dance. My energy shifted to a much safer place once you asked about me and I opened up to you.

I would also say that for women coming in who spend most of their time in lessons with the men, it is difficult to get to know the women if the regulars don't reach out.

We have been dancing down here in (state) with the ***** Squares for a month this year and a couple months last year. They had an older and dwindling club and expanded it from 2-3 squares to 5 or 6 squares with heavy advertising and an Advanced Learning Program (ALP). With their new students they also developed a new closeness. I don't know if it is helping with their retention rate, but it sure boosted the number of club members.

Generally, last March they decided to try something different with their '06-'07 lessons which worked in the (location) area the year before. They decided on an advanced learning program, which is a crash course for new students which consisted of a Friday night and all day Saturday until 9 pm to start learning Mainstream calls. They went on an all out effort to advertise the crash course last Sept. and then had lessons every Friday night mixed in with their dance. [They've been mixing classes with their dances every Friday night for a couple years now This has its pluses and minuses.] A number of newspaper articles with photos added to the excitement and spreading the word. They got 30 new students [with a much younger average age] that weekend. They did have the typical attrition loss, Friday night conflicts, and some students belonging to or joining other clubs, but their Advanced Learning Program was a big success leading to a total of 5 or 6 squares at their latest dances. Another idea of retaining students which helped with our class (for a little while anyways) was getting the students to help out with refreshments right away with the next number of dances gets them involved. Also, having club members get them involved in banner raiding with them adds to the excitement of dancing with other clubs as well as their own. During the carpooling, members get to know each other better.

We went to (club) dance last nite. There were three squares on the floor and probably 1 1/2 sitting. That was the most unfriendly club we have danced with since we left (club name).

The (club) this year did not graduate their dancers, instead they were promoted. Graduation is like a finish of something, promoting is to continue on. Even our certificate were for promotion. This is something new that we are trying. We don't call our lessons that anymore but Beginner Dances. We want the new dancers to feel they are a part of the activity from the very beginning.

Include them with in groups going to other club dances. We are planning to have plus workshops built into the regular dance schedule this summer to help the new dancers learn these additional calls. We are also planning a week-end at a lodge. Time will tell whether this works.

Most of our lives we were involved in organizing activities and supervising people. We have both recently retired and have chosen not to become involved in such activities, at least for the time being. We have chosen not to become overly involved in square dancing and are not fully aware of the 'ins and outs' of the club.

From observing, one thing that has seemed to have changed within the last several years is student dances. The Sweetheart Dance was always the first 'coming-out dance' for students. Now there is a whole schedule for student dances. This is great. The more practice the better.

From reports, demos seem to be working and banner raids get a lot of attention.

Interesting survey. We have given it quite a bit of thought. We have been dancing for about 15 years. We started in 1987, quit for a few years, and returned. The responses below are just our personal thoughts. We thought about it in terms of a) why don't we dance more often, and b) why don't we dance less often (or even quit).

From a personal perspective, here is what we do and why.

First off, as you know, to participate in any activity, such as Square Dancing, there has to be a fit with a person's available time. For Square Dancing, this typically means after the kids are grown and are on their own; hence, most dancers are older.

Why don't we dance more? There are several reasons:

1. the time frame is a bit late for us. We are usually in bed by 10 pm, so staying out to 10:30 means you stay up until 11:15 or so. This is a bit late. To compensate, we typically leave a dance at 9:45.
- 2) sometimes the dances are not as fun as other times. This depends primarily on the caller. We find that it is the sequence of the calls (not the calls themselves) which provides us the most enjoyment. A clever caller can put dancer's into positions in a manner which surprises the dancers. We experience the "Wow! That was cool how he did that!" reaction. This makes the dance more fun and more challenging for us. Generally, it is the more experienced callers who are good enough to call a dance in a way to elicit this reaction. Callers such as (Callers name), (callers name), (callers name) and national callers fit this mold. On the other hand, some callers are just routine, and it ends up being somewhat repetitive and almost boring. I mean, how many times can you 'square through'?
- 3) we are primarily home bodies. We just enjoy being at home, and maybe watching a movie, reading a book, or playing board (or card) games. If we don't get to spend at least 3 nights a week at home, we feel rushed and shortchanged.
- 4) we like a certain amount of variety in what we do for entertainment when we go out. There is other competition for our time, and we select activities which are varied.
- 5) frankly, one thing which is a negative is the emphasis on food. We find that the food provided at dances acts as a detractor to our efforts to maintain body weight. The food is generally wonderful, and it is hard to resist. We wish that food were eliminated from dances.

Why don't we dance less? The reasons here are:

1. dancing is fun. It challenges the mind and keeps one active. Particular with the right caller (see above).
2. we have gotten to know many dancers, and we enjoy seeing and visiting with them.
3. it is inexpensive entertainment.
4. it is close to home. We typically attend only (club name) dances.

Angels taking students to as many dances in as many clubs as possible and introducing them to as many things as possible. Mentoring

Also teaching rounds and squares in a similar time frame holds on to the interests of the students. When having a student dance, don't allow the round dance cuer to call level 3 and 4. We just attended a student dance where this occurred and the students sat out.

Giving the students maps and lists of clubs they can attend. Go with them.

I'll just give you a quick summary of our last two years of classes. As you may or may not remember the (club name) dance club gave free lessons. The first year we started with 37 students and graduated 33 (all 33 are still dancing) this year we started with 19 and still have 15 in class and very active. The why and where for is not completely clear, we don't feel that the free lessons were the whole story but a combination of things such as, Free Lessons - Teaching Easy Line Dancing and getting the new people involved in our other than dancing activities, (Dinner Theater - Movies - Club Meetings) time will tell.

Just wanted to input on something we have encountered in the South area. We have found that many new dancers go through Mainstream and they have a graduation for them. So, now sometimes they have plus class but not always. The callers are telling the new dancers of Mainstream that they can go anywhere and dance to anyone. Duh. When they go to a dance, they get up to dance and get very disillusioned. Guess what??? They cannot go anywhere and dance. We even have tried to get an advanced group together but not everyone does plus so we do not have much interest. I have convinced our caller to do plus this year. I am President of (club name) club and I said pretty please do plus. So, we finished Mainstream Feb 27 and we started plus last week. We had 4 couples and one single new dancers and not one showed up. One couple told me yesterday that they are coming this week. We have 2 other clubs in the area that tried to do plus but it was like pulling teeth.

I just wish it was mandatory to go immediately into plus from mainstream and then everyone (Maybe) could at least have a chance to feel confident at a dance.

I know when we took lessons, we did know where mainstream stopped and plus started, and we turned out just fine.

Relating to new dancers, what seems to work at our club having the sponsoring couple take the new couple out to different clubs for dancing. This puts the new couple at ease and they will be more likely to continue on their own. When a death occurs, make the surviving spouse feel welcome and make sure they are involved in the club and make sure the other members take the time to dance with them. Plan banner raids and demos to keep dancers involved. Try to have more theme dances in your club to keep them interested in coming; i.e., steeler night, hat dance, etc. Make it fun.

Make sure your club is a friendly club. Greet your guests and dance with them in squares. This makes them feel welcome. Nothing is worse than coming to a club and being shuned. We find in our area non-friendly clubs do not last long.

From feedback from our new dancers and club members, the abbreviated format seems to be working. We start in September, do classes that are 3 hours per night and graduate at the end of February. At our last club business meeting, new dancers from last year said they preferred it. The only negative was our caller who thought they might need additional time. We did end up doing two plus workshops as a continuation in March to give extra practice (this was passed word of mouth to several clubs; we had visitors who showed up and appreciated it).

It seems to me that our current graduates are a combination of strong and weak dancers - not much different than the shorter class method.

Another reason we prefer this style is they are dancing with the club during the "current" dance season, learning more about normal club dances, and the people you dance with. It is also less of a burden on the club. We angel a longer class, but have fewer nights tied up. This also decreases the cost of the hall.

On a sad note, two of our graduates from this format moved to (name of city). They joined a plus club there and appeared to be doing fine (all second hand info). They went to a DBD workshop. The caller came down after the first tip and told them not to dance with this group again. They became so unhappy they quit all dancing. Again, all second hand information. They were moderate plus dancers, may have got a bit above their heads, possibly could have been handled better by the caller.

"My husband was browsing through TV and saw a program with Square Dancing. It caught his attention and told me that it was something he would like to do. I mentioned it casually to (club member) who happened to already be a member of the Club. The rest is history. At the time we decided to Square Dance, my husband's job had become non-challenging and very frustrating. I had lost my only sister to cancer and our boys were away in College. Life seemed to be lonely and missing something. Square Dancing helped fill in that emptiness. It brought us friends, fun, a place to belong to and more than anything, we became a part of the real America."

Our dancer retention with the (club name) has been very good. We have lost dancers through death, partner separating, (they were dating and then have gone their separation ways), and of course health. Presently we have a potential of having 53 members, if our new dancers join after lessons. In the past 5 years we have lost 5 couples due through health, 1 couple to raising a family, and 3 couples to lack of time or interest. Our singles, 7 to lack of interest and no dance partners, 2 moved south., 2 work related, 2 died and one lost her husband plus her health. I never delete a name because they have resigned form the club, they are always potential returning dancers and every year we have someone call them to see if they would like to take lessons again.

How do we keep or club retention we make them feel important and make them be part of the club. This stars with our students they are part of our raids and retrievals, any club that does not recognize them as club members we do not attend their dances, this has not happened and other clubs have joined in and it has improved club attendance.

Also we know there are clubs that have clicks and clicks divide members. Our club is a member run club and everyone has a right to voice their opinion, we may not all agree but we do not take it personal if their view are not adopted. Four years ago our club started Hi Lo dances and eliminated Student dances. Hi was considered plus tips and Lo was considered student tips. It caught on for a few of the clubs, but what surprised me is that the (Federation) area now has Hi Lo dances. We have since change it to plus and new dancer tips.

We have some members that belong to two clubs and it their intention to stay with us and quite the other club because the other club is not that friendly and there are people who stay together and dance together and won't let others join in unless they have no choice.

To summarize I believe to succeed in retaining old and new dancers one must be friendly, not take the dancing seriously, have fun, and make people become part of the club, not just in theory but in reality . It starts the day a new dancer walk in to your club to take lessons.

What I would like to see tried or changes.

Well back in the late 70's and early 80's when square dancing was at its peak we had many levels of dance from mainstream to c4b and each level had a very adequate number of participants. Clubs were plenty and dance floors were full. Today dancers have gotten older clubs have folded and we haven't change a thing to keep and inspire others to take up the recreation.

Look around people want everything now, fast food, faster cars, high speed internet, not to mention both parents working and want time to spend with their families. And here is Learn to square dance in 32 weeks @ 2-half hours per week.

I know there is the ABC dance, that's good, but when you're done where do you dance. Not in our area but in others areas people dance mainstream and not plus for at least a year and that is if they want to.

If we had mainstream dances and then mainstream plus dances we may keep older participants interested and still fulfill the needs for the plus dances and we would not insult anyone. No one likes to be told you can't dance plus any more. If you only taught mainstream you could finish it by the end of January, if you started in September, and then graduate the class and have dances for them. Clubs that dance once a month would have to have alternate tips. Clubs who dance twice a month can alternate their dances, and those who have one a week can have alternate weeks.

This would work only if a few clubs got together and tried it. Problem is those members in the club don't want to be labeled as a mainstream club

Her is a food for thought, what about the callers who teach for 32 weeks, if you reduce the teaching to 16 weeks to complete mainstream program and plus was optional would the clubs still want to pay the callers their wages if they only had half of the graduated mainstream dancers interested, or would the callers have to make it a plus learning work shop.

The sad part is we want to keep square dancing alive but we are not willing to take chances to accomplish it.

Callerlab has their good ideas and so does ACA. Do these two organizations work together? It's hard for me to believe when I get newsletters from ACA and they make no mention of who I share it with but callerlab has the statement PLEASE DO NOT SHARE THIS LINK WITH NON-CALLERLAB MEMBERS

In answer to your question, I've been noticing with our lessons that people seem to have different levels of understanding. Some dancers can pick up the steps in no time, while others struggle all the way. Age, sometimes is a factor. The younger, the faster to learn. However, I've noticed that's not the case always. Some people are just faster at picking up something. I wonder if lessons should be offered at different levels. A slower learning process or a more intensive one. Let the dancer choose the one better suited to their needs.

As far as dances go, I've realized that when you have good dancers on the floor, you need to call a fast paced and challenging tip. I see a lot of frustrated dancers that choose not to attend dances because they get stuck with calling that is designed to cater the weak dancers, making it quite boring. I went to a dance in which the callers took mainstream steps and created a very challenging, fun and interesting dance. But the dancers were all good ones

Lately, at our Club, I have tried to have special Advanced Tips, to try to get some of our members that have grown bored with the plus dancing for reasons I mentioned above, to come back. That has brought about two extra squares but the fact is that we cannot have adv. dancing all the time.

I don't know if I have been of much help but I hope some of this comments may be useful. I have not been a dancer for too long (5 yrs) but I certainly have seen a great decline in dancer attendance but most of all in dancing quality.

What has worked for your club?

I think (name) nailed this one very well. The only thing I might clarify is to be sure to introduce yourself to all the new folks and to talk with them for a few minutes. It is very important to make sure that everyone feels relaxed. I have seen several of the class members who would sit quietly during breaks and not speak to anyone. I think this is simply a matter of being somewhat shy in an unfamiliar setting. Talking with these folks over a few classes seems to help them feel more comfortable.

What is working in your area? Why?

I definitely think that the "Open House" idea with introductory lessons is a plus. Probably even more important is having older members (time in dancing) as well as recent graduates present at the class to encourage the new dancers and share their enthusiasm. This gives the class as well as the club a feeling of belonging together. Having a short club level tip at the classes is also good. It relieves a little of the "boredom" of the experienced dancers, and I also think it is good for the new class to see the older class make mistakes, break down occasionally, and laugh at themselves-even to have the caller poke a little fun at them as well.

What is not working in your area? Why?

One of the main things that I have seen is that some of the most enthusiastic dancers (and, hence, some of the better ambassadors for dancing) tire of working with new dancers, and they get frustrated with the large percentage that drop out. (This may be self-perpetuating.) They also enjoy more of a challenge in dancing. Many of these people no longer participate in the classes partly because of busy schedules and also because of loss of interest in dancing at the introductory levels. They move on to "special" dances and higher level dancing (A and C). I feel certain that this has been a problem with some clubs. Obviously, people have a finite amount of time each week to dance and they spend that time in a way that they feel will benefit themselves most. We sometimes lose sight of the fact that if we don't keep bringing in new members, square dancing will die out completely.

At the same time, we have to keep the newer dancers involved and even the possibly the general public I think we need to work on finding a way to satisfy the full spectrum.

New dancers need to understand that completing the lessons is not sufficient to be a square dancer. Some will be able to dance to any caller after finishing the lessons, but most will have trouble dancing even to their regular caller for several months. If they finish the lessons and miss the next two dances after graduation, we will lose them.

Any new formats tried?

I believe that back-to-back classes work well although this does present an impediment for the dancers that are ready to move on to the next level. We need to give more thought as to how we can provide both without "burning out" the angels (and the callers).

What has worked for your club?

BE NICE and BE SINCERE. Any club's main strength is its members. If members welcome new dancers with friendliness and sincerity, they have a better chance of those new dancers coming back to classes and joining the club when they graduate. I think some people are looking for a sense of community, and square dancing can provide that.

What is working in your area? Why?

We have successful Open Houses, which is an introductory night to square dancing. We had 18 new prospects at our last Open House. We encourage our members to recruit their friends.

What is not working in your area? Why?

Retention of new prospects. We lost about 50% after the 2 free lessons were over. I think that there are just so many things that compete for people's time nowadays.

Any new formats tried?

1. We tried going right to Plus from Mainstream last year, and we ended up losing a couple because they got frustrated. They just weren't ready for Plus. Then again, there were others who were ready and did fine.

2. We started a new Mainstream class before the old class was finished, and I think that this worked pretty well. I was worried about our regular class members the first couple of weeks, because they had not graduated yet, because we were focusing all of our attention on the new students. We adjusted by making sure that caller spent some quality time with the "older" class members going through all the Mainstream moves while the newer class members took a break. The benefit of doing this was that the graduates got used to being angels for the new class members, and they continue to come to class every week. This reinforces everything that they've learned, and they are helping a new class at the same time.

My prior experience: Boss for twenty five years. At one time, I supervised 125 people, many who were earning minimum wage. Past President of Lions, Rotary and Boy Scout Leader

All dancers need to get something from the organization.

Square dance teachers need to be more than the 'hired help.' The teacher sets the tone of the lessons, and is the primary factor in whether the students come back or not. The club's officers handle the mechanics.

In a volunteer organization, you can always tell if you are being successful, people come back.. The groups of students and Angels, act independently of one another. It is very possible to have lots of students and no Angels, as well as, lots of Angels and no students. Both groups need to be catered to.

Volunteers are different from employees. Volunteers are not the same as employees. Treating volunteers like employees is terminal, and will probably lead to the closing of the organization or activity

The need for fun, or some form of gratification is necessary, and the need for fun increases as the other necessities of life become less important, e.g. food, shelter, security

Students and Angels have hundreds of other things that they could be doing instead of dancing. Square Dancing is actually in competition with church, family, television, sports and other organizations e.g. Lions, Rotary, Knights, ect. When a student or Angel is at lessons, for some reason, the lessons have become a priority over all of the competing opportunities.

An Angels needs are different from a student's needs. An Angel may want camaraderie, may want to give back to organization, may need to have fun, laugh and enjoy themselves. Students are looking for new people and activities, and may be looking for a release from their daily obligations.

Camaraderie in a square dance club should be obtained from a balance of dancing and non-dancing activities.

Some feel a strong need to give back to a community and/or organization. People actually feel guilty for enjoying themselves, and not giving back to the organization

Many people are looking for new friendships and relationships. Especially those in mid-life, when their children are gone, or the person is no longer working.

Senior students are the people who will become contributing members of the club and square dancing. It's great to have younger students, but they have too many distractions e.g. peer pressure. and the younger students have different needs than senior students,

Exercise is important, but there are hundreds of other forms of exercise. Some people are only looking for an excuse to move to another activity.

When we moved into a new community with no local friends or relatives, we thought learning to square dance would bring us together with new friends. During lessons we met people from many communities. Square dancers soon became our extended family. We danced together, built floats together, after partied together, traveled together and camped together. We found that whenever anyone had a need the dancer community was always ready and willing to step in and help in whatever way possible. When your family is not nearby, friends like the square dancers we come to know met the world to us. We continue to be involved in the activity that we love because of the people, along with the actual dancing. Because of what square dancing has done for us, we encourage dancers to get to know your fellow dancers, you might be the friend that they are in need of, or they might be the best friend you have ever come to know. Remember the words to the song," A stranger is a friend you have yet to meet".

A problem we have been trying to address is how to handle student dancers who learn slower than the others or who get behind the class due to missing classes (often because of illness or vacations). We have tried to call the student dancers when they have missed a class, to show concern as to whether they are OK and how they feel the classes are going. This helps make them feel wanted, and us to become aware of problems when they are just beginning. Also it helps us begin to build a relationship. We have had some success with convincing students from one club to supplement their learning and/or catch up by also attending lessons at the other club (attending lessons twice per week).

(callers name), the instructor at (club name), is an excellent teacher in many ways, but sometimes becomes very impatient and critical and has driven off students who were hurt by his comments. We have tried (with mixed results) to steer such students to another class with a different club so that even though they are lost to our club, they are not lost as square dancers. With regard to slower dancers, we are fortunate to have one place that we can refer them where they can dance on Wednesday evenings mainly at mainstream level at a slower pace (the Dance Center of the (city name) Parks and Recreation Centers). We think it would be good to have another place for the slower, mainstream dancers to dance in our area, but none of the clubs want to officially become mainstream. We do try to guide dancers to dance at the clubs which match them best, both in regard to location and dance level and speed. We think we need to have callers work harder at making mainstream dances more varied and interesting.

Two of our couples started classes in the fall despite having plans to spend the winter in Florida. We used the National Square Dance Directory and located dance clubs in Florida and gave this information to the dancers, and also shared information about some of our club dancers who were also in Florida. Both couples found a club in Florida and resumed taking classes there. They did not like the instructor. One totally dropped out. The other switched to another class with an instructor they liked. They moved to another location in Florida and have continued with classes. Unfortunately, the class allows new dances at any class, and the dancing subsequently remains at a lower level and they are not learning the plus calls. We have encouraged this couple to dance at the Dance Center when they return and also to take the plus workshop that (club name) will be offering this summer.

In both of our clubs, we have begun to put student club badges on the student dancers early in the year, and we believe this does help them feel more a part of the club and help with retention. We have given the new dancers lists of the Hi-Lo dances in our area and encouraged their attendance and have encouraged angels to take them to dances. (At (club name) many of our club members are older and don't even help as angels. We have not been successful in getting those who do angel to take or accompany the new dancers to the Hi-Lo dances.) At (club name) all students from any club have been admitted free to our club Hi-Lo dances once per month. At (club name) all of our dances from Dec through April were Hi-Lo and our own students attend free, while other club's students got in for \$2 each. At our Hi-Lo dances we have encouraged the callers to make more of the tips "Lo" to keep the new dancers on the dance floor more of the time.

Some of our single ladies are discouraged by the shortage of men. We have continued to try especially hard to recruit men, and have also encouraged more of the women to go through the classes to learn the man's part. At (club name), the first class tip is "Dancer's Choice," but then we have a random number system in which angel men, angel women, student men and student women each have different colored slips and are assigned their position in the various squares on the floor. This insures that the students always dance and that no angel will sit all evening without some opportunities to dance. It also helps prevents "pat" squares and gives everyone a chance to dance with the more popular dancers. It helps decrease anxiety for the dancers who are shy and don't want to have to ask someone to dance. It is helpful even for the couples to dance with different experienced partners.

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- 1- Dancers should greet everyone with a firm handshake or gentle hug. This applies especially to greeting new dancers and those in beginner classes. Also look the person in the eye. This is simple, but very effective.
 - 2- All dancers should try hard to remember their beginner days (or evenings). We all made mistakes and were very unsure of ourselves. Invite newcomers to dance with you, then proceed with them to the front of the hall.
 - 3- We were strangers visiting a (State) dance when a fellow approached us. He asked,"Would you like to dance with my wife Susan?" She held out her hand. He grabbed my wife's hand and we were off to a most enjoyable evening. We have often used the ploy since. It seems to work, and is so much nicer than "splitting up those students."
 - 4- The simple good manners that our mothers taught us are also effective.
 - 5- Invite newcomers to ride with you on a banner raid or other visit to a neighboring club. The ride provides an opportunity to get acquainted and helps break any ice.
 - 6- Regarding new club members: ask them to help with simple chores such as carrying the caller's equipment. Make them feel part of the act. Do not allow an enthusiastic newcomer to become club president soon after graduation. It is not good for the newcomer or for the club.
 - 7- We continue to hope that Callerlab will trim a few calls from the Mainstream/ Plus list. This would help students, beginners, and those who are unable to dance more than once a month. We need each and every one of them.

WHAT IS SHOWMANSHIP?

Showmanship is the act of being a great Showman

- ◆ A performer who has a flair for dramatic or ostentatious behavior; A notably spectacular, dramatic, or effective performer
- ◆ A Showman sells themselves first and the dance second
- ◆ A Showman is constantly reading the floor
- ◆ A showman makes a connection with the dancers

None of these state a requirement for a good singing voice, great choreography nor do they require an expertise in comedy.

I **Identify State Performers** (Are they Showmen? What makes a Showman?)

1. Bing Crosby/Bob Hope
2. Liberace/Jerry Lewis/Garrison Keilor
3. Elvis/John Denver
4. Fred Astaire/Gene Kelly
5. Billy Crystal/Robin Williams/Bill Cosby
6. Nathan Burton/Harry Anderson

II **Identify callers** (Are they Showman? What makes a Showman?)

1. Tony Oxendine/Jon Jones
2. Deborah/Sandra Bryant
3. Lee Kopman/Mike Seastrom
4. Cal Golden/Dick Ledger/Bill Peters

III **Developing Showmanship** (the Three P's of Showmanship)

A. **People**

- Prepare for change
- Reading the floor
 - Where they dance can be a factor
 - Facial expressions
 - Body language
- On state Presence vs Off stage

B. **Programming an evening**

- Building a standard or pre-planned program
 - One-line build
 - Multiple-line build
 - When should you Anti-Climax at the end
- Element Programming
 - What is Element?
 - Add 1 or 2 maximum new elements to your program/evening
- What are your goals?
- Is there a theme?
- Everything is for a reason.

C. **Performance** (The dancers should feel like they are on Vacation for a Night)

1. Music
 - Categorize your Patter/Singing Call Music into a minimum of 3 types
 - High Energy/Medium/Low energy
 - Show Stopper/High Energy/Medium- Low/Low energy
2. Comedy
 - The use of props
 - Appropriate Jokes and timing
 - Unusual or Out of the Ordinary Reactions/Behavior
 - Voice Inflection

3. Choreography
 - Trick or Treat
 - Gimmicks Good or Bad?
4. Singing Call Performance
 - If they can't hear your commands - you are useless
 - Avoid performing a piece of music you don't like
 - Emotion
 - Voice Inflection
5. Voice
 - Developing a pleasant voice
 - Yodeling
6. Attire/costumes
7. Working with Round Dance Cuers
 - Their use of music can make or break your program
 - Their attitude can add to or bring down a program

Simple Sight

CALLERLAB Convention
Colorado Springs, CO April 2007
Randy Dougherty & Tim Marriner

First and foremost you must know how to move dancers along the Square Grid; North, South, East, West, through the middle, and around the outside. You must understand what calls and combinations of calls maneuver the dancers in a flowing manner. By analyzing every call used you will gain knowledge of proper hand availability, body flow, and any changes in formation, arrangement, sequence state, and relationship. These tools help you understand exactly what each call does. The Chicken Plucker, the Magic Modules, and Invert & Rotate Sequences are fundamental tools to move dancers. Delivered properly they enhance the dancing experience by providing the feeling of wind in the face. Sight calling is another choreographic management tool that provides variety and added excitement to the dance. Too many callers try and skip the fundamentals and dive head first into full extemporaneously sight resolution. As a result, the dance usually suffers from bad timing and body flow. Just like a beginner swimmer, it is best to get the feet wet, get use to the water, then try swimming in the deep end later. By focusing on the most difficult form of sight calling you often miss understanding two very easy methods of choreographic management.

One Couple Sight – This form of sight calling is also known as “Burnt Image” sight calling. The caller moves the dancers in a known formation and then remembers one couples position. The caller then utilizes calls that keep all the dancers within the same box area. When the caller wants to resolve the sequence they maneuver the remembered couple to the original starting location and use a modular get out.

Two Couple Sight – This form of sight calling is also known as “Isolated Sight” calling. The caller moves the dancers to a key starting formation and remembers exactly where two couples are positioned. The caller then calls anything that keeps these four dancers connected in a group of four. They do not have to stay in the same box. When the caller wants to resolve the sequence they maneuver the two couples back to a position that existed at the beginning and use a modular get out.

These forms of sight resolution are often overlooked but are easy to master. They still provide variety and can maneuver the dancers along the Square Grid. Add a few Zeros and Equivalent modules along with some exciting Set-Ups and Get-Outs and you are still in control of the dance. These simple forms of sight calling can also enhance a new dancer group using fewer calls without the Wheel & Deal, Pass Thru, or Square Thru 3 resolution formula. They can be used on the fly without prior set up of primary and secondary couples. Simply watch the dancers decide when you are going to start, follow the relationship as you call and return them to the proper placement on the Square Grid.



STEAL A PEEK PANEL

CALLERLAB
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Callerlab Convention – Colorado Springs, Colorado

April 2-4, 2007

Moderator:

John Marshall

Panelists:

Tom Miller

Jerry Jestin

Mike Seastrom

This panel is offered as an opportunity for you to hear some of the music callers from different parts of the US are using, and to learn how they are using that music to teach and entertain the dancers. It includes patter, singing calls, and “non-standard” patter music. All music selections should be available in one or more formats (vinyl, CD, mp3, etc.). As one of our most valuable entertainment and teaching tools, the selection of music rightfully demands a great deal of our time and effort. The music we choose and how we use it can mean the difference between a great dance, just another dance, or a terrible dance. There are a large number of ways in which one can categorize square dance music. For simplification, I have chosen the categories shown in the key below. You may choose to use (or not) any or all of this music in the manner the panelists have indicated, or in some other fashion that may better suit your style or talents. This is a sharing exercise that we hope you will find useful. A recording of this panel will be available for purchase.

KEY

Singers

SA = Sing Along

SD = Driver (high energy)

ST = Theme (Patriotic, etc.)

SM = Mellow (relaxing)

SU = Other (funny, show piece, something unique)

Patters

OP = Opener (first tip)

DR = Driver (high energy)

GG = Genre (Latin, Big Band, Jazz, Rock, etc.)

WS = Workshop (calm, non-distracting)

UN = Unusual (special rhythms, special effects, etc.)

More than one category may apply to a particular piece of music.



STEAL A PEEK PANEL

CALLERLAB
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Callerlab Convention – Colorado Springs, CO

April 2 – 4, 2007

CALLER/PANELIST: Mike Seastrom

<u>TITLE</u>	<u>LABEL/ALBUM</u>	<u>ARTIST</u>	<u>USAGE K</u>
1. Dapper Dan/10-20 Hoedown	Blue Star 2498	Hoedown	OP/WS
2. Green Door	A 1029	James Reid	SA/SM/SD
3. Boogie Shoes	LM 170	Tommy Wells	DR
4. Pencil Thin Mustache	Rhythm Records 251	Gary Shoemake	SA/SU
5. Love Boat	ST 1031	Tim Marriner	UN
6. Venus	Sting SIR 358	Paul Bristow	SA/SM
7. One World	DWN – 106	Richard Muir	WS/GG/U
8. This Little Light	Red Boot RE 3102	Jerry Biggerstaff & Red Boot Boys	SD/SU
9. Cheeseburger In Paradise	Rhythm Records 257	Paul Cote	SA/SU
10. Dance The Night Away	Platinum Records 226	Jerry Biggerstaff	UN♦

KEY:

Singers: SA – Sing Along, SD – Driver; ST – Theme; SM – Mellow; SU – Unique
Patter: OP – Opener; DR – Driver; GG – Genre; WS – Workshop; UN – Unusual

CALLER/PANELIST: Tom Miller

<u>TITLE</u>	<u>LABEL/ALBUM</u>	<u>ARTIST</u>	<u>USAGE KEY</u>
1. <u>Hit The Road Jack</u>	<u>SNOW 2004</u>	<u>Reine Hjartstrom</u>	<u>WS</u>
2. <u>Ho-Down</u>	<u>ESP 403</u>	<u>Larry Letson</u>	<u>OP</u>
3. <u>Jose</u>	<u>ESP 1095</u>	<u>Ken Bower</u>	<u>GG</u>
✓ 4. <u>I Wrote A Song</u>	<u>ESP 322</u>	<u>Tom Miller</u>	<u>SA</u>
5. <u>Ramblin Man</u>	<u>Royal 232</u>	<u>Tony Oxendine</u>	<u>SD</u>
6. <u>Here For The Party</u>	<u>ESP 1083</u>	<u>Elmer Sheffield Jr.</u>	<u>SD</u>
7. <u>The Way You Look Tonight</u>	<u>ESP 728</u>	<u>Bill Harrison</u>	<u>SD</u>
8. <u>Buy Me A Rose</u>	<u>ESP 335</u>	<u>Tom Miller</u>	<u>SM</u>
9. <u>My Hero</u>	<u>Silver Sounds 112</u>	<u>Jack O'Leary</u>	<u>SM</u>
10. <u>From Both Sides Now</u>	<u>SIR 329</u>	<u>Paul Bristow</u>	<u>SM*</u>

KEY:

Singers: SA – Sing Along, SD – Driver; ST – Theme; SM – Mellow; SU – Unique
Patter: OP – Opener; DR – Driver; GG – Genre; WS – Workshop; UN – Unusual

CALLER/PANELIST: John Marshall

<u>TITLE</u>	<u>LABEL/ALBUM #</u>	<u>ARTIST</u>	<u>USAGE KEY</u>
1. <u>Bubble and Squeak</u>	<u>Sting 503</u>	<u>Paul Bristow</u>	<u>OP-WS</u>
2. <u>Sunchyme</u>	<u>Kinetic records</u>	<u>Dario G</u>	<u>GG-UN</u>
3. <u>Can't Get You Out of My Head</u>	<u>Fever Capitol Records</u>	<u>Kylie Minogue</u>	<u>DR</u>
4. <u>Beautiful Noise</u>	<u>CJC 509</u>	<u>Breez Graham</u>	<u>UN, SM</u>
5. <u>Two Times</u>	<u>Dreams</u>	<u>Ann Lee</u>	<u>DR</u>
6. <u>Let the Good Times roll</u>	<u>Rhythm Records 162</u>	<u>Jerry Story</u>	<u>DR</u>
7. <u>I Just Want to Dance with You</u>	<u>ESP 1029</u>	<u>Elmer Sheffield</u>	<u>SM</u>
8. <u>Back in the Saddle Again</u>	<u>Quadrille MP3 871</u>	<u>Lee Main</u>	<u>SA-SU-ST</u>
9. <u>Devil Woman</u>	<u>ESP 337</u>	<u>Tom Miller</u>	<u>SA-SM-ST</u>
10. <u>Witch Doctor</u>	<u>Blue Star 2469</u>	<u>Mike Seastrom</u>	<u>SA-SD-ST</u>

Key:
Singers: SA – Sing Along, SD – Driver; ST – Theme; SM – Mellow; SU – Unique
Patter: OP – Opener; DR – Driver; GG – Genre; WS – Workshop; UN – Unusual

CALLER/PANELIST: Jerry Jestin

<u>TITLE</u>	<u>LABEL/ALBUM</u>	<u>ARTIST</u>	<u>USAGE KEY</u>
1. <u>Absolutely Everybody</u>	<u>Itunes</u>	<u>Vanessa Amorosi (Best Of)</u>	<u>DR</u>
2. <u>Hi Diddle Diddle</u>	<u>Gramophone Productions</u>	<u># 911</u>	<u>SU/WS</u>
✓ 3. <u>Cripple Creek</u>	<u>Azalea Park Records #1001</u>	<u>The Malones</u>	<u>DR/UN</u>
4. <u>What Say You</u>	<u>Shindig Productions #001</u>	<u>Geoff Ward</u>	<u>SU</u>
5. <u>I Just Called To Say I Love You</u>	<u>Motown #1745</u>	<u>Stevey Wonder</u>	<u>SA/SM</u>
6. <u>Sloop John B</u>	<u>C Bar C #815</u>	<u>David Cox</u>	<u>SA/SU</u>
7. <u>Na Na Na Na Hey Good By</u>	<u>Gold Wing #109</u>	<u>Eric Henerlau</u>	<u>SA/SU</u>
8. <u>Floor Filler</u>	<u>Itunes</u>	<u>A*Teens (Pop'Til You Drop)</u>	<u>DR/UN</u>
9. <u>Party For Two Hoedown</u>	<u>Gramophone Productions #903</u>		<u>DR/WS/UN</u>
10. <u>Fuego</u>	<u>Itunes</u>	<u>Bond(Shine)</u>	<u>UN/WS</u>

KEY:

Singers: SA – Sing Along, SD – Driver; ST – Theme; SM – Mellow; SU – Unique
Patter: OP – Opener; DR – Driver; GG – Genre; WS – Workshop; UN – Unusual