

What's new?

- More square dance music is available digitally.

- On the January Hanhurst release, only two of the releases were only available in vinyl. Most were in all three formats (vinyl/CD/MP3), giving callers a greater choice. Only one new release was digital only; Vinyl was not available for some re-releases.

- 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.

- MP3 players are getting more powerful

- Keep an eye on features. If DJs start using them, they may gain pitch and tempo control features.

- 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 patten 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.

- A big disadvantage of not using a computer is that you cannot remove the noise and scratches from your vinyl.

- **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 before you burn the CD.

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

- **MP3 Player:** Some MP3 devices have recording capabilities. NuMark has announced a new USB turntable that will record directly to an iPod. Without a computer, you would not be able to edit these recordings.

- **MiniDisc:** 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

Caller Training "CRaMS"



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We know the technical side of choreo management is very important. It is the easiest side to learn and a must if callers are to be prepared for a serious leadership roll in this activity.

Another side, equally important, is implementation and presentation. This is, most definitely, the more difficult of the two sides of choreo management to learn and acquire.

Implementation implies a purpose for the things we call. Are we just free wheeling it, looking for a zero line or zero box so we can finally resolve, or are we using modules and calling with a clear and distinct mission or goal in mind? Do we understand Relationships? Do we realize the dancers can only be in one (1) of four (4) places in the square at any given time? These tools are the basis of CRaMS (Controlled Resolution and Manipulation System).

Next is presentation, probably THE most difficult aspect of choreo control. Presentation covers so many aspects it's scary!!! People usually think of theatrical things when discussing "presentation" and I believe those things fall more under showmanship and much less under "presentation". Timing, rhythm, delivery, enunciation, communication, formation awareness, arrangement awareness, body flow awareness, relationship awareness and an unmistakable game plan (implementation) are all part of excellent presentation skills.

Good timing is crucial for controlling a floor of dancers. Getting dancers to dance with rhythm is acquired through good timing. Many callers lose control right here. The minute you hear a caller say "Up to the middle and back square thru 4" without giving the dancers time to execute the call "forward and back" you can rest assured this caller does not have control of the floor. When callers call stop and go choreo (sacrificing timing and rhythm for more complex material) be aware these callers do not have control of the floor either. They are simply robotic. Excellent timing with great rhythm will help manage and control the flow of choreo and ultimately bring about more enjoyable dancing and better calling.

Formation and arrangement awareness is an absolute necessity for managing and controlling choreo, especially for those who primarily sight call. We must know what each call does concerning formation changes and arrangement changes. This is why a LITTLE bit of sight calling and more module calling will benefit both caller and dancer.

Body flow awareness must be factored in to this equation. There is no way a caller can have control of the floor if he/she has little consideration of body flow. Understanding reverse or counter clockwise dancing is a wonderful tool to have at your disposal. Knowing which hand is available and the mechanics of each call is a must. This is all part of body flow awareness.

It is suggested that EVERY caller work EVERY call on the Mainstream program through the "Call Analysis" document provided by CALLERLAB. This document, when used correctly, will provide the foundation needed to take your first step toward REAL choreographic control. Once familiar with the mechanics of each call you will be ready to dive into CRaMS, the most comprehensive and complete calling system available today.



CRaMS is all about Relationships and Pairings. With whom are dancing? Who is in your box or your line? There are only 4 possible answers, Partner * Corner * Opposite * Right Hand Lady. The trick is knowing the techniques needed to decipher the situation to reveal these identities quickly. Let's have a look!

Sight callers look for adjacent pairings while CRaMS callers look for facing pairings and diagonal pairings as well. To find a pairing the dancers do not have to be standing side by side with their partner. From a line off our (4) partner can be in front of you, transposed in the line (I have his girl he has mine), or diagonally across the set (opposite lady lines). From any box of four (4) here is what to look for and using the same two primary couples sight callers use for pairings will work just fine.

Learn to look at a line of four (4) which is also 2 adjacent boxes. This way we get 2 looks, the line and the box. While studying the next sections use this LINES technique then split the line in half to look at two (2) side by side boxes. We are not working out 8 Chain Thru Boxes.

If the box is a Partner relationship then both partners must be present, either be beside you or in front of you. This is very easy to see, especially for sight callers. If the partner pairing is beside you then we have a PRIMARY partner relationship (zero line) because our partner is actually standing beside us which means EVERYONE would have their partner at this time. From the same box, where both partner pairings are in front of us instead of adjacent to us, i.e. (zero line ladies chain) we still have a partner relationship only it is a Secondary Partner Station because our partner is not directly beside us. Chain the ladies from here and we would go back to the Primary Partner station (zero lines). We now have created two (2) possible stations, both from a partner relationship and all from the same box or line. Add a right and left thru, for in and out of sequence, and we now we have created four (4) stations out of one (1) Primary Partner Relationship. Two (2) stations would be Secondary and in or out of sequence. Two (2) would be Primary and in or out of sequence. This is how CRaMS contains 16 total Stations. Four (4) per Relationship X four (4) different relationships = 16 CRaMS stations from where we can launch get outs. There are great outs from each of these 16 stations.

If the box is a Corner relationship then there must be one Partner pairing in the box and each corner must also be present, i.e. (Heads square thru 4). Again, the partner pairing does not have to be adjacent. Look in front of you, it just may be your partner. i.e. (zero box slide thru). If this is the case (partner pairing in front of you) and all corners are present then we must have a Primary Corner Station (everyone would have corner beside them). Chain the ladies to create a secondary corner relationship within the box of 4.

If the box is a Primary Opposite lady relationship there will be NO pairings in the box or the line. If this is the case we look diagonally across the set. There you will find 2 partner pairings which would indicate a Primary opposite lady relationship or "station". Chain the ladies and we create a secondary opposite lady relation. This secondary opposite lady station can be easily *recognized* while sight calling. "Have you figured out yet that CRaMS is all about *recognizing* relationships?" The way to recognize this secondary opposite lady station is to look at the line and you will see the girls are transposed, (I have his girl and he has mine). As we sight call this arrangement comes flying by quite often. **START LOOKING FOR IT!**

If the box is a Right Hand Lady relationship then there must be one pairing in the box and NO corners would be present. Again, the pairing may be right in front of you. i.e. (heads square thru two (2) slide thru. This would be a Primary Right Hand Lady station. Chain the ladies and we create a secondary Right Hand Lady station. Why is this secondary? Because all of the components for a Right hand Lady station are present in the box of 4 but NO one has their Right Hand Lady beside them. This station is "sight calling 101". This is the station sight callers are always searching around for. This where sight callers would pass thru, wheel and deal and then look to see if the paired couple is in the middle. If so, we zoom and then we know it is either a square thru 3 or pass thru to the corner. CRaMS callers RECOGNIZE this station way before hand and can execute get outs along the way.

These are the ONLY four (4) places the dancers can be. By knowing, understanding, practicing and trusting these techniques, we know where the dancers are at ALL times. How cool is this? Is it worth pursuing? Any serious caller would think so.

CRaMS consist of a little isolated sight, a little memory, some tried and true flow modules and a couple clever get outs. It requires learning to use conversion modules to manipulate the choreography, (moving from station to station engineering your GAME PLAN).

Here's the deal! We can talk about this until we are all blue in the face. Until you have attended a CRaMS callers clinic/school it will be difficult for anyone to just begin implementing these techniques. So, if you are a serious caller wishing to hone in on these skills, think about attending a CRaMS caller school. You will be glad you did.

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end of a track, and you can split a track into pieces for looping patters.

- Equipment needed: a portable MiniDisc recorder/player. With the Hi-MD format 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.

- 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

- **MP3 players.** Hard disk MP3 players can hold all your music and then some. 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. Most tempo control features are designed for speeding up audiobooks, and aren't suitable for minor tempo adjustments. 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 may force you to plan ahead to decide what music you want to have with you. However, flash memory is becoming less expensive; an 8 GB player can hold up to 2000 songs.

- **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.

- **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).

- 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 buy 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 reconvertng 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, cell phone with MP3s. 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 patten 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.

GROW YOUR BUSINESS

CALLERLAB CONVENTION

Los Angeles – March 17-19, 2008

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SQUARE DANCING NEEDS “YOU”



TIPS ON GROWING YOUR BUSINESS

I learned a long time ago that I don't know everything there is to know. However, I also learned that there is "someone" who knows what I don't know. What is important to learn is how to detect those kinds of skills and knowledge in potential leaders. Now some tips.....

INTELLIGENCE is not the only secret to success.

Success is about how you treat (or take care) of those you associate with and how sincere you are about that treatment. You don't have to be smart to treat people well. Swallow the ego and encourage someone to take a leadership position in your club who's good at what you don't have the knowledge (or skills) to do. The only place you find success before work is in the dictionary.

The most overlooked secret to success is not having a **CALCULATED VISION.**

Let's say you are at a dance and someone (or you) says "Boy, this dance would be great if..." That's the vision. Then do your homework to make sure your vision makes sense.

"ALWAYS" be willing to ask, "**WHAT'S WORKING AND WHAT ISN'T**"

You may not have the answer for every question that comes up, but someone does, don't be afraid to ask and act on someone else's suggestion to improve your dance (or club).

One of the most important things I have learned is that "**PEOPLE HAVE THE RIGHT TO FAIL**"

Otherwise, they stop thinking and then you need more leaders to lead them because you have to think for them. But when they figure out why they failed, and if they correct it, then the failure has real learning value. Failure is not fatal. Take risks, try something new, if it works – enhance it, if it fails – throw it out. Progress is impossible without change.

WHAT TO LOOK FOR IN A LEADER. Energy (another word for motivation) is the answer. If someone says to me that "all I want is a chance." This usually is a person who will have the energy to move on to greatness as a leader.

KNOW THE DANCERS: Know what they do for a living. If they have skills to be a manager in business, they most likely have the skills to lead in our activity. Every experience in our lives gives us skills to be successful – take advantage of those skills and use them in the growth of our activity. Study people's needs, real leaders know that if they listen, eventually people will explain how they can be motivated.

GOOD LUCK AND GOOD INSTINCTS: Good luck eventually runs out. Go to Vegas and you will find that to be true. Even with the best instincts, you need some luck. Good luck and good instincts are powerful allies.

SIMPLE RULES TO LIVE BY:

ONE: Have the patience to train others to do your job so you can *Grow Your Business*. One club I call for has listed under the requirements of Vice President is a statement that they will be willing to move up to President the following year. The time to cultivate a positive relationship with the VP for their Presidential term is a year before they take over as President of the club. *The ultimate leader develops followers who will surpass them.*

TWO: Take care of the dancers (customers) There is nothing more important in *Growing Your Business* than dancers and how they are treated.

THREE Reward people. Praise is the greatest reward for motivating VOLENTEERS.

There is a dangle that reads "ABCD" and this stands for "Above and Beyond the Call of Duty". We present this dangle, sparingly, "during" a dance to those who serve the club ABCD. It's hard for a person to keep a chip on their shoulder if you allow them to take a bow now and then.

FOUR: Look ahead at the big picture, not just at the job that is in front of you. It takes just as much energy to wish as it does to plan.

LEADERSHIP For GROWING YOUR BUSINESS

“Volunteers” need to truly participate in the planning stages of volunteer organizations. If dancers do not feel they have an opportunity to participate in the decision making process, they won’t stay. A volunteer does not have to be there. The CEO of Starbucks (Howard Schultz) said of leadership, “I think it’s very difficult to lead today when people are not really truly participating in the decision making process, they won’t stay.”

Leadership is the main ingredient to a successful business, whether it is a company or a social club.

You Must Have a Vision. You must be able to communicate your vision or the vision of the club to the people you want to follow you. Here is how that can be done:

A. Learn to paint a picture of your vision with words. Speak it, live it, love it, write it, draw it, touch it. That old saying of: “A picture is worth a thousand words” still is as true as ever.

B. Ask each of the officers in your club to tell you, in their own words, about what they want to accomplish (vision) for the club.

C. As you develop the plans for the club your vision should be in your mind every day, and you need to reevaluate it occasionally so that it stays on track to be successful. Be sure to keep those key dancers informed as to the progress being made.

You Must Have Passion. The dancers will need to embrace this passion for the vision of the club. When you talk about the vision (goals) of the club, try to feel the passion in your voice. In the mid 50’s I developed programs for businesses to sell products to other businesses. It’s not easy being excited every hour of every day. I mentioned one time to a marketing class to “slam a door on your hand.” When you pick up the phone to make a call you “will” sound like something special is going on, of course, I mentioned that a better way would be to walk up a couple flights of stairs and then make the call. Passion is infectious, let this passion shine through as you talk about your club’s activities.

You Need To Learn How To Be A Great Decision Maker. By now, in most of our lives, we have already established our own personal process of making decisions. Please do not be one of those leaders who are not willing to seek opinions of others who “also” want you to succeed. Do not delay too long in making decisions, but at the same time don’t be too hasty. Be committed to the decision you make, but also be flexible enough to change if a better way is suggested that will work. Too much analysis can cause paralysis. Show concern for other’s opinions and feelings by not being overly obsessive.

You Must Be A Team Builder. Normally people become great team members when the team is traveling in the same direction toward a goal. The leader need only to be involved when the team is falling behind on a schedule or deadline and pointing fingers will only begin to tear down the team spirit.

You Need To Have Character. Without character, all other skills of leadership are for naught. Be honest, kind, understanding, passionate, - you get the idea!

***Joe Namath (football quarterback) once said:
“When you win, nothing hurts.”***

HOW TO BE A LEADER

Always give credit: Many leaders note that the most efficient way to get a good performance from others is to treat them like heroes. Catch people doing something right, then tell others.

Take informed risks: Remember that taking a risk also comes with the chance of failing. If you do fail, just pick yourself up and start over again.

Show the way: Have you ever noticed that when you smile at people, they smile back? The best thing you can do is to get followers to mirror your actions by being what you wish them to be.

Keep the faith: Successful leaders often say that if you trust others to do well, they will. Having faith in someone helps promote self-confidence and great results.

Having direction will be required: People will not follow a leader who does not know where they are going. If you don't know where you are going – any road will take you there.

Be competent: Knowledge is power and the best leaders who know how to get things done will cause people to look to you for guidance.

Promote enthusiasm: When people get excited about a special dance project, the excitement just seems to grow and grow – enthusiasm is contagious.

Be willing to delegate: “You can't do it alone.” I learned a long time ago that no matter how hard a worker you may be, there is no way you can do everything by yourself. Make people a “part” of your vision

“PROFESSIONALISM”

A NEEDED QUALITY For Growing Your Business

An article, with the above title, appeared in the January 1983 issue of *SQUARE DANCING MAGAZINE*. This was written by Buddy Weaver, he lived in Kailua, Hawaii at the time. Here are a few words from that article.

“Are we professionals?” A professional is not just a person who gets paid for what they do, the term professional goes far beyond that. A professional can be defined as having technical knowledge, presentation skills and a good attitude. The most critical item a professional must have is a strong and healthy attitude toward the activity. How the leader feels about leadership will be reflected in those who follow. For the present and future of our activity, take an objective look to see if our behavior matches our thought. After *all*, we are professionals. *Right?* “



24 SIMPLE WAYS TO MOTIVATE YOURSELF TO YOUR FULL POTENTIAL For Growing Your Business

1. Put your plans on paper. Spell out goals (visions) and ways to reach them.
2. Be specific. The advice you give yourself must be such that you can put it into practice.
3. Break the job down into small pieces so that you have no excuse for not starting.
4. Establish checkpoints so that you can check your teams progress.
5. Remind yourself of benefits you expect from completion of the job.
6. Avoid temptation by avoiding circumstances or thoughts that might sidetrack you.
7. Recognize your limitations, Don't set goals you never can reach.
8. Take advantage of energy peaks, those periods of the day when you are in top form.
9. Take risks, don't be afraid to try new methods to reach your goals.
10. Use positive motivation. Remind yourself of the favorable rewards when you are successful.
11. Keep a time-control budget that may have limited amounts of funding.
12. Set deadlines and hold yourself and your team to them. Use progress reports to stay on time.
13. Make an honest distinction between "I can't" and "I don't want to."
14. Get started, Don't stall.
15. Improve your self-persuasion ability. Learn to know when you are reasoning and when you are rationalizing.
16. Be optimistic, and your chances for success will increase.
17. Decide how you want to start, what needs to be done first. Prioritize.
18. Read. Especially books and articles that relate to your objectives.
19. Use self-signaling devices (notes, reports, cues from team members) as reminders.
20. Promise yourself rewards, small rewards for small accomplishments and big rewards for those big accomplishments.
21. Use the stimulation provided by good news to do extra work and to motivate the team members.
22. Recognize conflicts and make a decision to fix it. Don't let negative feelings set in.
23. Give yourself the right to make mistakes (human shortcomings) No one is perfect.
24. Exercise your sense of humor, laughter indicates a realistic point of view.

***SOMETIMES A MAJORITY SIMPLY MEANS THAT ALL THE
FOOLS ARE ON THE SAME SIDE***

***Lou Holtz (coach) said: "Motivation is simple;
You just eliminate those who are not motivated."***

RECRUITING NEW DANCERS

For Growing Your Business

“RECRUITING” – I have never really liked the use of the word - recruiting, it almost sounds like I’m about to get back into military service. In the September 2007 issue of AMERICAN SQUARE DANCE magazine, Bill Boyd – Editor, wrote an Editorial that places recruiting on the same level of Sales/Marketing. The following are some of the comments from that Editorial:

Sales, marketing and teamwork are the lifeblood of any business. In any existing business today, marketing experts will tell you that most businesses lose 10% of it’s existing client base every year. (Sound familiar) These clients will move away, pass away, become dissatisfied or may just change the way they do business. Not only does every lost client have to be replaced, but, the client base must grow to keep pace with inflation. The same is true with square dancing!

Clubs that said, “We don’t advertise, why bother, it doesn’t seem to work.” “We don’t send press releases or items of interest to local papers. I wonder why my club isn’t growing?”

Major corporation, such as, McDonalds, Sears, Macy’s, AT&T, keeps their name out in front of the public with publicity releases and advertising.”

Marketing/selling is a year round function of business. As a Caller, whether I like it or not, “I” am the leader of the clubs I call for. It is my responsibility to promote this activity. This includes becoming more skillful at my professional trade, as well as motivating others to promote this great activity.

Knute Rockne (coach, Notre Dame) said, “Show me a good and gracious loser, and I’ll show you a failure.” Now let’s look at some ways to Market (Recruit) square dancing.....

Person-to-person persuasion: All club members need to be involved in selling square dancing to others. This has ALWAYS been the most effective of any method used to spread the word. Invite your Sunday School class to OPEN HOUSE. **Demonstrations** at malls, fairs, churches, social clubs and community events will help to develop an interest by others. Some malls or businesses with a western flavor may even pay your group for the demonstration. **Advertising is a must:** Take advantage of whatever free advertising is available. This should be done ALL YEAR LONG, not just in August. Paid advertising allows you to specify where and when the ad will show in a publication. Some newspapers have a Social Section that just may print your **News Releases.** Make up **Printed Invitations** that can be handed out or mailed to prospects. **Dress down** for open house or demonstrations.

Don’t be afraid to take risks, you are only limited by your imagination, try new ideas and then relax and enjoy dancing with some new folks. Why not have a drawing during Open House of those new dancers where the winner will be awarded a FREE SET OF LESSONS?

HABITS THAT WILL HELP: It is said that doing something for 21 days in a row will eventually turn into a habit for you. And a marketing habit is a great thing for any business person to have. Choose three to five things every day that are related to marketing for your club and do them at the beginning of the day “before” you start fighting the daily fires of you life. Here are some things you might want to consider doing:

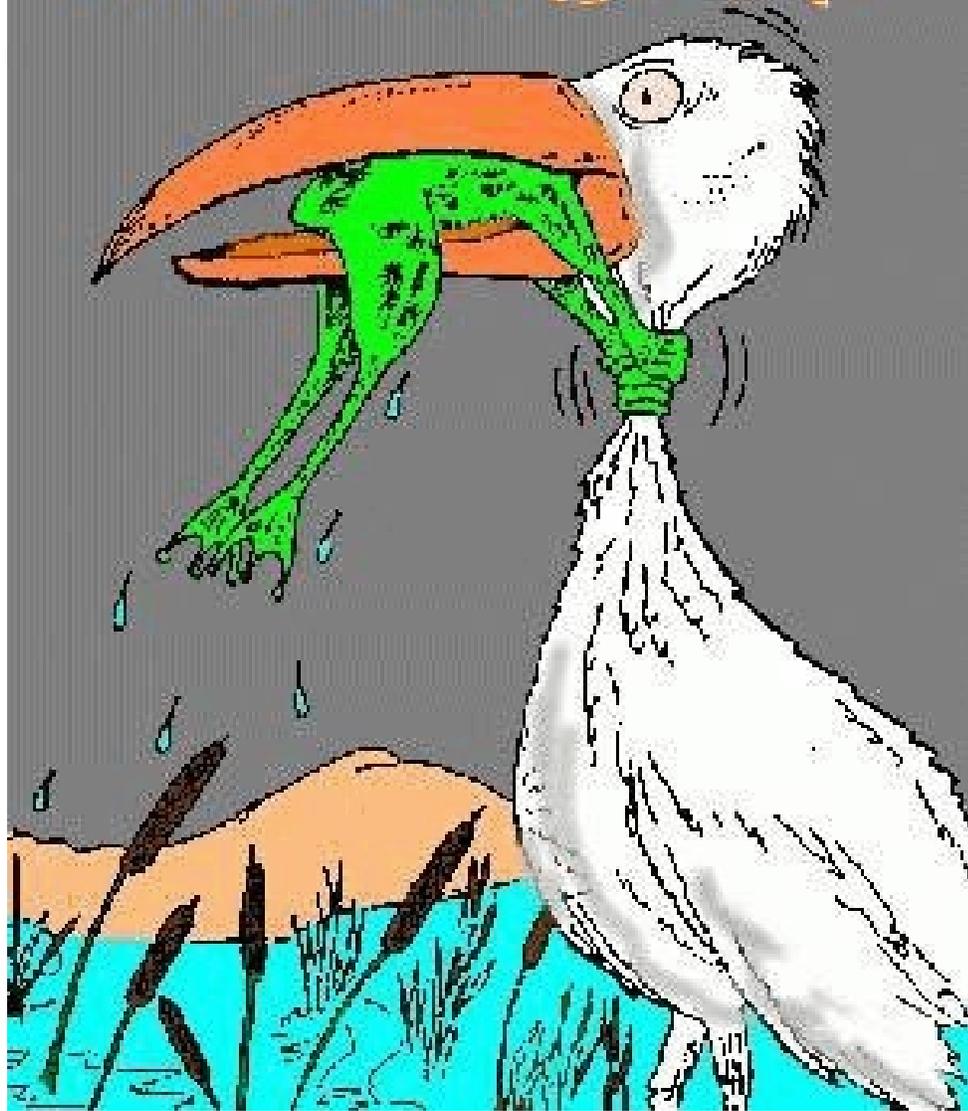
- Make a list of prospects
- Brainstorm the ideas that you want to use for marketing
- Write an article to your local paper
- Try to engage Medical offices to allow brochures in their waiting room
- Write press releases to the Feature Editor of a newspaper
- Compose an e-mail sales/marketing letter
- Post information on your website
- Follow up on letters or e-mails to remind prospects of the Open House
- Re-Record your answering machine to pitch Square Dancing six weeks before Open House
- Revisit what you do and make changes that will enhance your efforts

**Make your habits work for you and your club;
remember marketing/selling/recruiting is a**

YEAR LONG ACTIVITY THAT WILL BRING

“GROWTH TO YOUR BUSINESS.”

Never ever give up!



“NOTHING
IS MORE
IMPORTANT
THAN THE
DANCER”

*“Thank you for attending
Grow Your Business”*



HEAR-2-DANCESM

System Description

The Hear-2-DanceSM system is composed of three components,

- 1) a FM transmitter (caller or club owned, cost less than \$70)
- 2) a FM receiver (dancer owned, cost less than \$30)
- 3) ear buds, ear phones, or a telecoil neckloop (dancer owned, cost less than \$10)

These components are off-the-shelf items which can be bought in many stores or on the internet.

A Hear-2-Dance system diagram is shown in Figure 1. Then each component is described and one or more links is provided to stores where the components can be purchased. The requirements for each component are specified on the Requirement page.



Component 1 - Digital controlled FM Transmitter

The FM transmitter is usually owned by the club or the caller, although it can be provided by a dancer. We selected C. Crane's Digital FM Transmitter because it:

- 1) accepts monitor output, line out, speaker out, voice out or music out using an input volume control;
- 2) transmits on any open FM frequency from 88-108 MHz;
- 3) the frequency is specified digitally and has a phase lock loop circuit to assure a specific frequency;
- 4) is FCC licensed;
- 5) transmits from 40 to 70 feet, but in an open room as used by square dancers, goes 100 feet;
- 6) has an AC power supply;

Similar FM transmitters are available but were not tested. Often they will have a much shorter range.

Note: the C. Crane transmitter will transmit in stereo.

The C. Crane transmitter costs \$70.00 from C. Crane <http://www.ccrane.com/radios/fm-transmitters/fm-transmitter.aspx>, It comes with a 3.5mm stereo plug and an RCA to 3.5mm stereo adapter. [Note: if your transmitter does not give you the range you are expecting contact C. Crane and their technician may be able to help you adjust your transmitter.]



If you connect the transmitter to an amplifier which has a 1/4 inch mono output (pretty much standard), you will also need an audio adaptor like the Radio Shack number 42-2545 6-Inch Shielded Y-Adapter Audio Cable which sells for \$3.99. This cable has two female RCA connector which match the C. Crane input.

Be sure to the read the web page on [Transmitter Setup / Troubleshooting](#) for complete setup details.

Component 2 - Portable FM Radio

The portable FM radio is usually owned by the dancer but may be provided by a club or caller. We selected the Sony Walkman SRF-M37V AM/FM/Weather/TV Radio because it:

- 1) has digital tuning to any FM band;
- 2) has a lock button so the tuning will not change during dancing and unit will not be accidentally turned on when not in use and drain batteries;
- 3) does not have a speaker so it is light weight;
- 4) has presets;
- 5) has a volume control with lots of volume;
- 6) has an ear phone jack;
- 7) has a low battery indicator;
- 8) has relatively long battery life (40 hrs, about 10 dances);
- 9) provides a belt clip but can fit in a shirt pocket;
- 10) can be used as a regular radio on FM, AM, TV (0-13) and weather bands.

Again, other radios have these features but the Sony was the one we have tested. The Sony radio costs under \$30 at Target and Wal-Mart and can be obtained in addition on the Target, Sears and Sony websites.

Component 3 - Ear Buds or Telecoil Neckloop or Ear Links

The ear buds, headset, ear links, etc. are owned by the dancer. If a club provides the FM radio each dancer may prefer to own their own ear buds. The Sony radio mentioned above comes with headphones, others may not. If you would like ear buds instead of the headphones, you can buy Radio Shack (33-1106) over-the-ear ear buds. They are good for this application because:

- 1) they have a 3.5mm plug to match radio;
- 2) will stay on ear during movement;
- 3) are light weight.

Cost: \$10.00 at Radio Shack

<http://www.radioshack.com/product/index.jsp?productId=2104028&cp>.

Telecoil Neckloop - The Williams Sound neckloop has a 3.5mm plug and works with hearing aids equipped with a telecoil T-switch.

<http://www.hearinglosshelp.com/products/pocketalker.htm#neckloop>.

It costs approx. \$39.00 Ear links (approx. \$49.00) are basically neckloops for each ear (can receive stereo) and are explained at

http://www.hearinglosshelp.com/products/earlinks.htm#music_links.

WARNING: PEOPLE WITH PACEMAKERS OR OTHER MEDICAL DEVICES SENSITIVE TO MAGNETIC FIELDS SHOULD CONTACT THEIR DOCTOR BEFORE USE, AND, AS WITH ALL LOOPS WORN AROUND THE NECK, BE CAREFUL OF GETTING INTO A SITUATION WHERE IT COULD CHOKe YOU!

To be labeled a Hear-2-Dance system the components must meet specific system requirements which qualify them to be used in the square and round dance setting. The requirements for each component are specified on the Requirements page. When a square or round dance provides a transmitter meeting the system requirements it can be advertised as a Hear-2-Dance event and use the Hear-2-Dance service mark in its advertising.

Although dancers can use any FM radio to pick up the FM signal, they should use a receiver meeting the Hear-2-Dance requirements to have the best dance experience. Dancers who use receivers that do not meet the requirements should not complain about the Hear-2-Dance service.

If you use a component not described above which meets the requirements please email us and we can add it to our list of tested components. Also if you experience problems please let us know.

While 'New Square Music' and 'Bee Sharps' recommend usage of this system as described on this site, neither makes any guarantees or warranties regarding such usage.



SIMPLIFIED SIGHT RESOLUTION

Daryl Clendenin

CALLERLAB Convention 2008

The processes involved in sight resolution are not difficult, magical, or impossible. The steps to resolve are technically simple and require little time to learn. What does take time is “mastering the process”.

It is also important to have a good basis in Formation Awareness. Without this “awareness” the dance can become stop/go. It will lack the smooth flow of someone that has the ability to move the dancers. The easiest way to develop formation awareness is through a concentrated use of modules. The best of the “Sight Resolution” callers has spent many years studying the moves and how they relate to each other.

Sight is used for resolution only. The actual movement of the dancers depends on other types of control.

Without extensive Formation Awareness it is impossible to do a decent job of delivering patten based on sight. The job of the caller is to move the dancers. The name of the dance is not Allemande Left. It’s Square Dancing.

In a nutshell what happens is:

The caller chooses two couples to commit to memory. They are his sight couples. They will be the ones that he will look for when he is ready to resolve the square.

He is then ready to call smooth flowing dance combinations without regard to who the dancers have for partners or where the corner is.

When the caller decides that it is time for an Allemande Left, he will use visual information based on his memory of the two sight couples to resolve to the corner.

“THE STEP BY STEP”

- STEP 1. PICK YOUR TWO ADJACENT COUPLES. Primary man, his corner, and their partners.
- STEP 2. DETERMINE THE STATE OF THE SQUARE. No matter what the formation, you can decide on the state of the square by visually checking any four dancer group.
- STEP 3. MANIPULATE THE DANCERS TO “NORMAL FACING COUPLES” (each man with a girl on his right).
- STEP 4. IF STATE ONE EXISTS, you will want the paired couple adjacent and on the outside, facing the unpaired couple on the inside. At this point check your primary man. If he’s facing his corner, then everyone is. Allemande Left. If he is not facing his corner, move either couple across the set, and make sure the paired couple is on the outside (pass thru, trade by, right & left thru). Allemande Left.

IF STATE TWO EXISTS, manipulate the dancers till everyone is facing their original partner in an eight chain thru formation. Then visually determine whether a PASS THRU or a SQUARE THRU THREE QUARTERS is required to get to the corner for the Allemande Left.

IF STATE ZERO EXISTS, do any partner changing movement, and move any couple across the set. One of the other two states will then exist. At this point follow the above procedures for the existing state.

STATE ONE

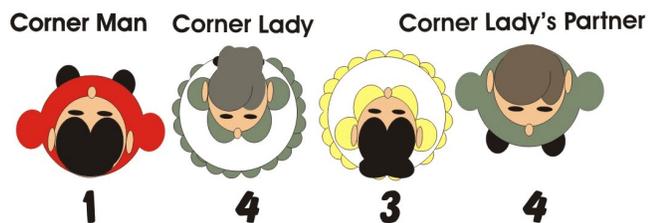
STATE ONE; Regardless of Formation, when there is only one possible couple pairing within the group of four dancers on either side of the set, This is referred to as State One

STATE ONE OCEAN WAVE



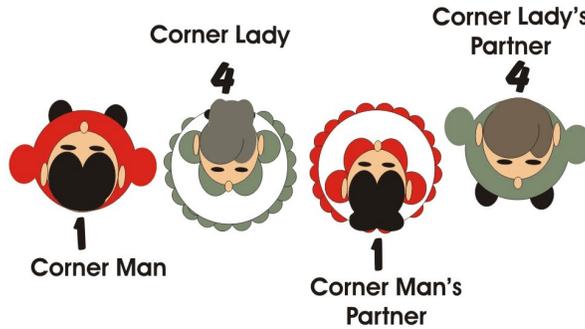
It's easy to see that only one partner pairing is possible within this four dancer wave. It is definitely a STATE ONE. The ALLEMANDE LEFT will be in an EIGHT CHAIN THRU Formation with the Primary Man and his Partner on the outside facing the center couple. The Corner Lady is not within this group, she is "Across the Street" and it will be necessary to move one couple to the other side for the ALLEMANDE LEFT.

STATE ONE OCEAN WAVE



Though this STATE ONE Wave looks quite different than the first. It still has the elements that allow one couple to be paired while the other isn't. The difference is the side of the square (street) that the couples are on. All the pieces needed to resolve for an Allemande Left are within this group of four dancers.

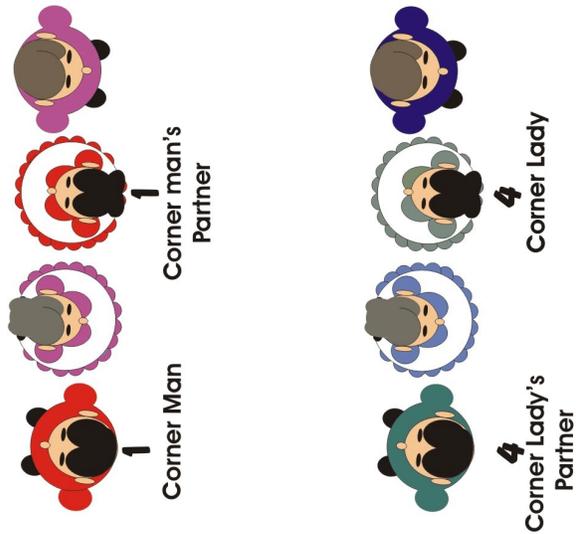
STATE TWO OCEAN WAVE



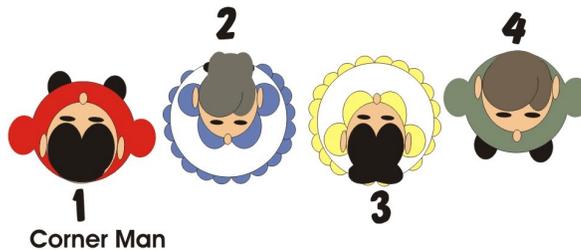
In this wave both partner pairings are possible. **STATE TWO.**
 It's not necessary for the partners to be directly alongside each other. As long as they are within the same group of four the **STATE** will be the same.

STATE TWO OCEAN WAVE

It is also not necessary for both sight couples to be in the same Ocean Wave. If the Corner man and his partner are in the same foursome and the Corner lady and her Partner are in the same foursome, it is a **STATE TWO**. Note also that neither the corner Lady or the corner Lady's partner are in the same wave as the corner man and his partner



STATE ZERO WAVE



No partner pairing possible. **STATE ZERO.**
 Either **CIRCULATE** (ends or centers) or do a Partner changing movement and move a couple across to the other side of the set. At this point either a **STATE ONE** or **STATE TWO** will exist.

STATE ONE

STATE ONE; Regardless of Formation, when there is only one possible couple pairing within the group of four dancers on either side of the set, This is referred to as State One

STATE ONE OCEAN WAVE



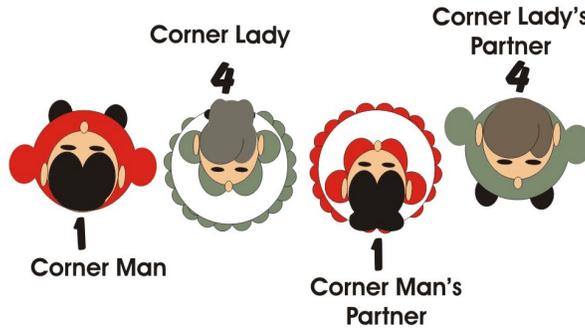
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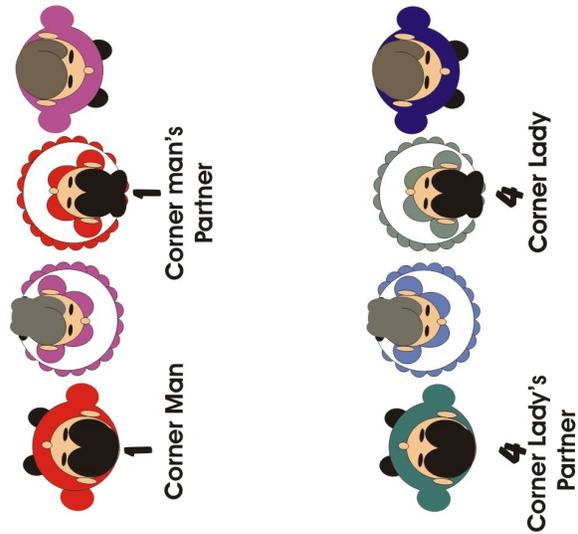
STATE TWO OCEAN WAVE



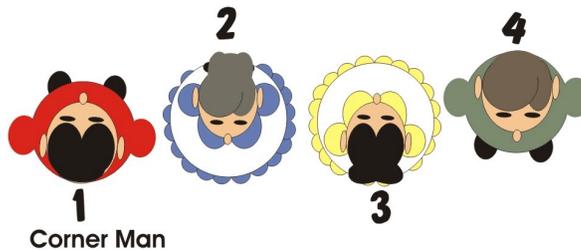
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CREATING ALTERNATE FIGURES FOR SINGING CALLS Betsy Gotta, CALLERLAB Convention 2008

Singing Calls are easy, you just practice the figure which comes with the record and sing the song. Right! That works if the figure supplied works, times well, and is suited to the group that you are calling for. What does the caller do if (s)he wants to use the music, but the figure on the other cut is for Plus and the dancers dance Mainstream. How does a caller prepare to use singing calls for beginner parties or during lessons?

To be able to use the same music no matter what the situation, the caller must be able to change the figure to suit the need. The easiest way is to research different singing call patterns from books, other callers, or the internet. Then you practice the music with more than one figure.

Most modern singing calls are composed of seven repetitions of music of 64 beats each. Therefore, the figures are interchangeable. Some figures will dance to some music better than others, so you should practice different figures to see which ones are comfortable. Sometimes new dancers or older dancers will move slower, so properly timed figures will not work. You can write some which are less than 64 beats to help compensate and allow the dancers (and you) to keep with the music.

The CALLERLAB timing sheets are the tools which allow you to write your own singing call figures. Let's take a look at a sample figure which uses the Mainstream calls Cloverleaf and Pass the Ocean (from an unusual formation).

Heads Star Thru - 6 beats (from static square)
Double Pass Thru - 4
Cloverleaf - 8
Centers Pass Thru - 2
Right and Left Thru - 6
Pass the Ocean - 4
Girls Trade - 4
Recycle - 4
Slide Thru - 4
Corner Swing - 6
Promenade (Full Around) - 16

This figure adds up to 64 beats including the full promenade. One possible problem is that the Corner Swing is at home, so many modern dancers will not do the full Promenade. Therefore, we can change the square around so that the Promenade is only 1/2 and still make the figure time out.

Heads Promenade 1/2 while the Sides Right and Left Thru - 8 (Note: This flips the square and each call takes the same 8 beats.)

Sides Slide Thru - 4 (they are already in the center)

Double Pass Thru - 4

Cloverleaf - 8

Centers Pass Thru - 2

Right and Left Thru - 6

Pass the Ocean - 4

Girls Trade - 4

Recycle - 4

Slide Thru - 4

Corner Swing - 8

Promenade - 8 (Dancers are across the square from home)

By using the CALLERLAB timing sheets and your checkers, you can work through the available singing call figures and find patterns to suit every situation. Remember, the figures available with the records, in books, and on the internet may not time as well as you might like.

After you have worked out the figures with the timing sheet, use the alternate figure in a singing call at a dance. Watch to see if the dancers respond well and if they are rushing to complete the call or are standing at home. The extra work will be rewarded with the freedom to use any singing call you want at any time.



STEAL A PEEK PANEL

CALLERLAB Convention – Los Angeles, California

March 17-19, 2008

Moderator:

John Marshall

Panelists:

Bill Harrison

Jeanette Steuble

Phil Farmer

This panel is offered as an opportunity for you to hear some of the music callers from different parts of the world 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 currently available in one or more formats (vinyl, CD, mp3, etc.). Music being 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. To get the most from your music, it is important that it “speak” to you. 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.



CALLERLAB Convention – Los Angeles, California

STEAL A PEEK PANEL

March 17-19, 2008

CALLER/PANELIST: Bill Harrison

<u>TITLE</u>	<u>LABEL/ALBUM #</u>	<u>ARTIST</u>	<u>USAGE KEY</u>
1. <u>DOE (Hoedown)</u>	<u>ESP 423</u>	<u>Bill Harrison</u>	<u>SA</u>
2. <u>Slammer (Hoedown)</u>	<u>Silver Sounds (SSR 230)</u>	_____	<u>WS</u>
3. <u>Funky Town (NS)</u>	<u>RCA 5217-7</u>	<u>Lipps Inc</u>	<u>DR</u>
4. <u>Do That To Me One More Time</u>	<u>Jo Pat/ESP 7008</u>	<u>Bill Harrison/TMarriner</u>	<u>SM</u>
5. <u>Rub It In (Sing)</u>	<u>Cardinal (Card 24)</u>	<u>Jerry Routh</u>	<u>SU</u>
6. <u>Boogie Shoes (Sing)</u>	<u>Lou Mac (LM 170)</u>	<u>Tommy Wells</u>	<u>DR</u>
7. <u>Long Black Train</u>	<u>ESP 1080</u>	<u>Elmer Sheffield</u>	<u>SD/SU</u>

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CALLERLAB Convention – Los Angeles, California

STEAL A PEEK PANEL

March 17-19, 2008

CALLER/PANELIST: Jeanette Staeuble

<u>TITLE</u>	<u>LABEL/ALBUM #</u>	<u>ARTIST</u>	<u>USAGE KEY</u>
1. <u>Boogie Beat</u>	<u>ESP 421</u>	<u>Steve Kopman</u>	<u>DR</u>
2. <u>Bourbon Street</u>	<u>BC 1001</u>	<u>Bob Augustin</u>	<u>SD, GG</u>
3. <u>Blue</u>	<u>GP 201</u>	<u>Daddy Cool</u>	<u>UN</u>
4. <u>I Found A New Baby</u>	<u>BS 2263</u>	<u>Buddy Weaver</u>	<u>GG, SM</u>
5. <u>Car Wash</u>	<u>GP 100</u>	<u>Joe Kromer</u>	<u>UN, SU, Funky</u>
6. <u>Yakety Yak</u>	<u>RYL 414</u>	<u>(Ketar)</u>	<u>SM</u>
7. <u>Music Box Dancer</u>	<u>Pop</u>	<u>DJ Schwede</u>	<u>UN</u>

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Callerlab Convention – Los Angeles, California

STEAL A PEEK PANEL

March 17-19, 2008

CALLER/PANELIST: Phil Farmer

<u>TITLE</u>	<u>LABEL/ALBUM #</u>	<u>ARTIST</u>	<u>USAGE KEY</u>
1. <u>Beautiful Brown Eyes</u>	<u>Royal</u>	<u>Tony Oxendine & J Story</u>	<u>SD</u>
2. <u>Morning Sky</u>	<u>Royal</u>	<u>Tony Oxendine & J Story</u>	<u>SD</u>
3. <u>My Ding-A-Ling</u>	<u>Fine Tune</u>	<u>Fine Tune Staff</u>	<u>SU</u>
4. <u>I Lobster</u>	<u>Rhythm</u>	<u>Mike Seastrom</u>	<u>SU</u>
5. <u>Grand Weave The World</u>	<u>Wild West</u>	<u>Larry Jack</u>	<u>ST</u>
6. <u>Hamster Dance</u>	<u>Lou Mac</u>	<u>Hoedown</u>	<u>UN</u>
7. <u>Theme Time</u>	<u>Cardinal</u>	<u>Hoedown</u>	<u>UN</u>

Singers

SA = Sing Along

SD = Driver (high energy)

ST = Theme (Patriotic, etc.)

SM = Mellow (relaxing)

SU = Other (funny, show piece, etc)

Patters

OP = Opener (first tip)

DR = Driver (high energy)

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

WS = Workshop (calm, non-distracting)

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