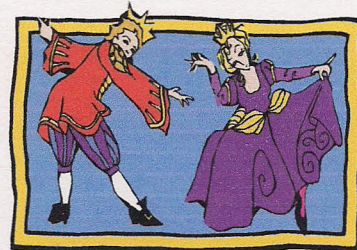


History And Heritage

Background

Dancing probably began as an imitative act, i.e., early man initiating some of the ritualistic dances of the animals. Historically, dance seems to have reached its low point during the days of the classical Greece. Then it was looked upon as an ignoble activity. Aristotle was supposed to have said, "No citizen should pursue these arts (music and dance) so far that he approaches professional status," and relegated such activities to slaves, freedmen and foreigners. The great Roman, Cicero, said, "Nobody dances unless he is drunk or unbalanced mentally." Italy saw the return of dancing during the 15th century, but France may be said to be the Mother of the modern art. Many of our dance terms show this French connection, including the call dos-a-dos, which means back-to-back.



Evolution

English Heritage

Unquestionably, the English ancestor of our modern square dance was the great Morris dance. It was an exhibition dance done by trained teams of Morris dancers - six men (women did not participate) in two rows of three. Later on, in the 17th century, country dances became all the rage in England. Many were long ways or line dances, and some believe that the contra got its name either from a mispronunciation of "country" or from the fact that the dances were done in two, opposing lines. At the same time, people did "rounds for as many as will", some of which resembled the choral dances often danced in the naves of English churches.

French Development

The French adopted and modified the English country dance and called it the Contredanse Anglais. They also produced the form of dance known as the Quadrille (a term which originally referred to a card game). It is the Quadrille that most people point to as the granddaddy of our modern square dance. However, history shows that "Dull Sir John" and "Faine I Would" were square dance routines popular in England over 300 years ago. The French also developed the Contredanse Francais or Cotillion, a dance done in a square formation with eight dancers.



Early Dance Masters

The vital link to this past was the dancing masters that came to the new land called America with the first settlers and brought with them the dances of their homeland. One of the earliest records (and there are not many) of these dances is contained in the works of Hohn Playford, a musician and dancing master. His book, "The English Dancing Master - Plaine and Easy Rules for the Dancing of Country Dances, with Tunes to Each Dance" was published in seventeen editions between 1650 and 1728 and contained 918 dances. Meanwhile, couple dancing was keeping pace. The French had a round dance called the Branle, and there was the Gavotte and the Minuet. It was that most daring of all dances, waltz, that created quite a stir when it was introduced, for it permitted the gentleman to hold his partner in close embrace as they moved about the floor. That position, which we now call "closed dance position," was known for many years as the "waltz position."

Early American Forms

As the pioneers moved westward, the dances went with them. Many of the dances were lost or forgotten, but many were preserved, particularly in the southern Appalachians. There the running set established itself as one of the deep taproots of our western square dance. The running set even had a caller -- America's only unique contribution to the square dance. In the first part of the 20th century, American dancing suffered a great decline. Quadrilles and contras died. People two-stepped the waltz and forgot the polka and the schottische. A rowdy form of dancing called the "barn dance" set a precedent square dancers long have fought to overcome. It took a great industrialist and superintendent from a small school in Colorado to lift the great American folk activity out of the doldrums.



Henry Ford



Mr. Henry Ford used to vacation at the Wayside Inn in Sudbury, Massachusetts. There he became interested in the dance program conducted by a dancing master named Benjamin Lovett. The program included the gavotte, mazurkas, the schottische, the minuet, the Virginia Reel, and other squares and rounds. Mr. Ford tried to hire Mr. Lovett, who declined, pointing out that he had a firm contract with the Inn. This posed no problem for multi-millionaire Ford, who simply bought the Inn and Mr. Lovett's contract and took Mr. Lovett back to Detroit with him. In the

Detroit area, Mr. Ford established a broad program for teaching squares and rounds, including radio broadcasts and programs for schools. He built a beautiful dance hall in Greenfield Village and named it Lovett Hall. It is still in use. In 1926 Mr. Ford and Mr. Lovett published a book that provided inspiration and material for many people who had wanted such a reference. That book was entitled "Good Morning". One of the people who pounced on and devoured the book was a young school superintendent in Colorado Springs, Colorado, named Lloyd Shaw.

Lloyd "Pappy" Shaw



Lloyd "Pappy" Shaw realized that Ford's book supplied only a part of the information on the American dance, and that the rest of it was under his nose in the small towns and farming and mining communities of his own West. He went to work painstakingly interviewing old-timers, collecting dances and music, researching. In 1939 he published the first really definitive work on western square dancing - "Cowboy Dances". Later he published a round dance book. He trained teams of dancers in his Cheyenne Mountain School and took them around the country exhibiting and teaching.

In the summer, he conducted classes for new leaders, and western square dancing began to grow like wildfire. Of course, in those days, one did not ask if there would be rounds. It was taken for granted that one would do the Varsouviana, a schottische, the Black Hawk Waltz, and perhaps, Blue Pacific Waltz. There might be a cue word here and there for the new people, but no cuer. Dancers knew the dances, just as they knew the figures of many of the square dance calls such as Birdie In The Cage, Lady 'Round The Lady and Dive For The Oyster.

A Brief List Of Historical Landmarks

Early English: Morris Dancing

17th Century England: Circle dances (often performed in churches)

17/18th Century France: Quadrilles, Cotillion etc.

18/19th Century USA: Running Sets - Appalachian Square Dance

N.B. At this stage the true dance form denigrated to an over simplistic bawdy affair known as the Barn Dance which in reality bore little resemblance to either Traditional or Modern Square Dancing.

1921: Henry Ford publishes "Good Morning", based upon research carried out by Benjamin Lovett. The first modern compendium of traditional dances.

1939: Lloyd Shaw publishes "Cowboy Dances", which is still regarded as one of the very best collections of Traditional dances.

Late 1940s: Ed Gilmore, Manning Smith and Ray Smith (no relation) promote four couple (as opposed to visiting couple) dances - the foundation of Modern American Square Dancing.

1940s/1950s: Electronics and recordings improve thus enabling square dances to be held for almost limitless numbers.

1950s/1960s: Plethora of new calls.

1960s: Les Gotcher pioneers patter and call teaching techniques. Sets in Order and the Gold Ribbon Committee developed 50 basics and 75 Extended Basic Lists.

Mid 1970s: CALLERLAB Lists introduced, followed by Standardized Definitions etc.

1970s/1980s: The Quarterly Selection program provides a regulated measure of new, experimental and even traditional calls - resulting in further significant changes to the programs.

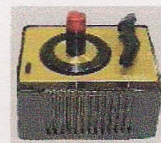
Modern Square Dancing

Choreography Transition

Square dancing began its transition from the traditional, visiting couple type of dancing into all-four-couple-working kind of dancing in the late 1940s and early 1950s. One of the first to use this type of dance pattern was Ed Gilmore who traveled widely and conducted some of the earliest training programs for callers. Callers discovered they could move everyone at the same time and create more interest. Manning Smith and Ray Smith, no relation but both from Texas, were also early advocates of the new form of dancing.

Electronics and Recordings

Meanwhile, the development of the electronic amplifier aided the transition, since it permitted the caller to manage large crowds. It was no longer necessary to shout, use a megaphone, or have a caller in each square. The improved public address equipment allowed the caller to be heard well enough so that the dance routine could be invented as it was called. No longer was the dancer expected to know the dance pattern that went with a particular tune as was common in traditional dancing.



Square dance records, particularly, the small, easy to manage 45 RPM discs, eliminated the need for live music, with all its attendant problems, and allowed much greater musical variety and flexibility. The modern square dance activity owes much to the record companies who put out first, the 10" and 12" records that ran a 78 RPM and then an abundant supply of good music for square dancing on the much more easily handled 45 RPM 7" records. Some of the pioneering labels have been around since the 1950s. These include Sets In Order, MacGregor and Blue Star. Dozens of other labels have been added since then and without all of them modern square dancing could not have spread throughout the world as it has.

New Calls

In the late 1950s what had been a slow trickle of new call ideas and names began to turn in a flood. Square Thru (which had been danced without a name in contras for a couple of centuries) was given a name and introduced in 1957. Other new movements were created and named in quick succession and the nature of square dancing was changed. Soon we were teaching 16 calls in classes, then 20, and then 32, and then -- you know the rest of the story.

New Calls Programming

In the early 1960s another caller who traveled widely, Les Gotcher, began to use a programming technique that became very widespread. With a seemingly endless flood of new calls being created, callers found that by teaching new calls in several tips during an evening dance, the effect of experience differences between dancers could be limited. Since the calls were new to everyone the less experienced dancers had nearly equal chance to dance them successfully.

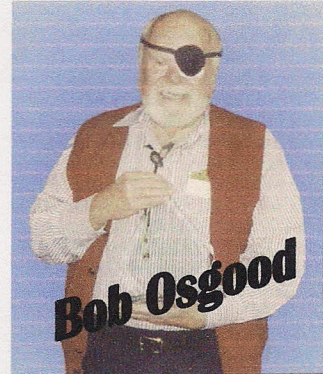


The Standard Lists

Eventually dancers became frustrated because they could never stop trying to learn the new calls. Attempts were made to develop a standard list. The national magazine, Sets In Order, with the help of a Gold Ribbon Committee, developed a list of 50 calls that everyone should know. Soon it became clear that some new calls, not on the 50 Basic list, were gaining wide acceptance and a supplemental list of 25 more calls was developed. The creators of these lists had hoped to provide a stable, unchanging body of calls that could serve as an entry point for new dancers but the square dance activity would not stand still. Newer calls kept winning favor from dancers and callers and could not be left off of any standard list.

The History of CALLERLAB

In the years immediately following World War II one leader emerged - Dr. Lloyd Shaw of Colorado Springs. Dr. Shaw attracted hundreds of callers to his summer seminars and set the future direction of square dancing. In 1971, seeing a need for unified caller-leadership, Bob Osgood brought together eleven members of his own Hall of Fame selections to form CALLERLAB.



Their initial goals included:

- ❖ Put the Dance back into square dancing
- ❖ Establish standardization for calls.
- ❖ Provide adequate training for callers.

The original group grew to the 23 callers who became the first Board of Governors and convened the first CALLERLAB Convention in 1974. One of the strongest challenges facing this new organization was to stem the flood of new calls that had brought frustration to dancers and callers alike. The result was the Mainstream list of calls, established in 1975 and accepted throughout the world.

The following narrative history of the development of CALLERLAB was written by Lee Helsel, Arnie Kronenberger, Bob Osgood and Bob Van Antwerp.

The Start of the Development of Caller Leadership

In tracing the "why" and "how" of the beginnings of an international caller-leadership organization, we need to go back to the start of the period of contemporary western square dancing. Square dance history includes the names of prewar pioneers. All of them were performing callers. Few, if any, would have been considered "leaders". There is, however, one exception -- one name that stands out. He was a leader.

That man was Dr. Lloyd Shaw. He researched the cowboy square dance and introduced it to his high school students and others in his community in the 1930's. His first wide-spread recognition came in the mid '30's with the publication of his book *Cowboy Dances* and with the start of cross-country tours with his Cheyenne Mountain Dancers. All this, just a few years before America's entry into WW2, lit the fire that would eventually propel square dancing (as a household term) into neighborhoods across the country. Shaw's methods and philosophy would make square dancing accessible to all. One of the first members of first group of Cheyenne Mountain Dancers was Herb Egender, CALLERLAB'S first Executive Secretary.

Prior to this, in rural communities across America, people enjoyed this form of dancing as an occasional activity. While there were a few itinerant callers who

could handle a whole evening's program, much of the calling was done by individuals who might know only one or two calls. There were a limited number of books with calls available but fewer than a handful explained how the calling was to be done. The dances themselves were uncomplicated when compared to today's square dancing, and, without sound amplification, the calls also were simple.

During the war, service personnel and defense workers moved from one area to another and, if a square dance was available, anyone who knew how to call, would likely share in the program. It was during this period that many of the post-war dancers and callers had their first taste of square dancing, but the role of developing leadership would fall to Lloyd Shaw.

Shaw's early cross-country tours and his book created great interest among school teachers and others. It wasn't long before he began receiving requests to set up a master class and teach callers. Summer classes started in Colorado Springs a year or two before the war, but had to be suspended during the emergency. In 1946 they began again and the following year Shaw also revived his tours and the big boom of square dancing was under way. Requests to attend the week-long callers' sessions were overwhelming. The available dancing space in the small cafetorium of the Cheyenne Mountain School would only permit 96 registrants and, taking great care to ensure that a wide variety of geographic areas were represented, each class filled rapidly.

Curiosity along with a desire to collect written dance material may have been the initial reason many enrolled, but what Shaw taught went far beyond calling. Among other things, callers learned how to work with people, how to be leaders and how to ensure that the wholesome qualities of the activity would be preserved and protected. The opportunity to call for evaluation and the learning of more dances was just part of the curriculum. The "caller's tripod", based on the essentials of clarity, rhythm and command, was a launching pad. The importance of "dance" to an individual with movement-to-music and comfortable dance styling showed the participants that Lloyd Shaw aimed to develop leaders who could carry the torch into the second half of the 20th century.

When each class ended, these "students" returned to their home areas, started classes, became leaders themselves and soon began teaching others to call. To the best of their ability they passed along what they had learned.

Shaw continued to hold twice-yearly summer master classes into the mid-1950's, and from each class came new leaders who went out and taught dancer classes, formed callers schools, and helped create callers associations in an effort to carry on leadership training. At first, essentially those who had trained directly under Shaw trained others. Eventually those who were training new callers were several generations removed from Shaw. The cloak of leadership had been passed from a single individual to many.

With the steady growth of the square dance activity, individual areas came up with their own guidelines and some created their own codes of ethics. For a time, there was little coordination other than that collected and published by *Sets In Order*. This magazine, originally inspired by Lloyd Shaw, broadcast much of the Shaw philosophy, carried articles by the leaders of the day, took the lists of basics from square dance centers around the country, combined them, interpreted their styling to come up with a coordinated list and, in general, became a representative "voice of caller leadership".

On this framework individual callers and the various areas went their own way, but there was an ever-growing urgency for callers to work more closely together for the advancement of the activity. A need for some sort of consolidated leadership became more and more apparent through the 1950's and in August, 1960, a group of caller-leaders from several different areas met in Glenwood Springs, Colorado, to search for solutions to the escalating need of unifying terminology and styling, to create a universal moral code for callers and to offer needed leadership for the activity. Ed Gilmore, Bruce Johnson, Jim Brooks, Don Armstrong, Frank Lane, Bob Osgood, and their wives attended the several days of meetings.

In July 1964, *Square Dancing Magazine* (formerly *Sets in Order*) working with Southern California callers, Ed Gilmore, Lee Helsel, Bruce Johnson, Arnie Kronenberger, Bob Osgood, Bob Page, Bob Ruff and Bob VanAntwerp, and in conjunction with the extension division of The University of California at Los Angeles, presented a two-day on-campus caller-leadership conference utilizing a combined university and caller faculty which attracted callers from across North America. The success of this conference prompted a second session the following year.

As a result of leadership guidance in these ventures and because of the continuing growth of caller-interest, it became increasingly apparent that a close association of callers was long overdue. It was further felt that experienced, proven individuals working together could form and realize such a type of leadership.

During this time *Square Dancing Magazine* continued to reach out to more and more caller-leaders. Articles by top leaders disseminated on-going square dance leadership information. How-to articles were shared and callers around the world had an increasing influence on each other. Codes of ethics were published and adopted by various associations, as were consolidated lists of the basics along with styling notes. Even though it reflected a true composite, all of this was done in an independent, somewhat detached manner. There still was a need for the existing leadership to work closely together.



The Start of CALLERLAB



In 1961 *Sets in Order* inaugurated a Square Dance Hall of Fame as a means of honoring leaders who had left their mark on the world of square dancing. Over the following decade a number of outstanding individuals were added to the list. Anyone looking at these names would recognize them as representing the ultimate composite of square dance leadership of the time. Any single one of these men might not alone be able to capture the respect of all callers, but, with all of these callers working together, they presented a "body of knowledge" that a great percentage of callers could respect and follow. Their backgrounds and accomplishments formed an impressive foundation for square dance caller-leadership.

Plans for a meeting were begun in 1970 with a founding committee made up of Lee Helsel, Arnie Kronenberger, Bob Osgood and Bob Van Antwerp. Summaries from the past ventures were studied and, following a lengthy preparation period, eight major discussion topics regarding the nature and needs of the activity were prepared as a partial charter framework for the potential new organization. These were the topics:

- ★ Let's put the dance back into square dancing.
- ★ An accepted form of standardization is vital to the growth and continuation of this activity.
- ★ Caller-teacher leadership training is the responsibility of the callers and teachers.
- ★ Professional standards for callers and teachers need to be established and maintained.
- ★ Today's square dancing is due for a reappraisal.
- ★ The combination of the various parts of the square dance activity (squares, rounds, circle mixers, quadrilles, contras and related forms) should be encouraged.
- ★ The selfish exploitation of square dancing should be vigorously discouraged.
- ★ The over-organization of dancer-leader groups can pose a problem to the future progress of the activity.

Invitations were mailed to fifteen callers to attend a meeting in February 1971, as guests of The Sets in Order American Square Dance Society, to take part in an "Honors Banquet" and to discuss the "State of the Square Dance Nation".

Eleven of the invitees were able to attend: Marshall Flippo, Ed Gilmore, Lee Helsel, Bruce Johnson, Arnie Kronenberger, Frank Lane, Joe Lewis, Bob Osgood, Bob Page, Dave Taylor and Bob VanAntwerp. When the meeting, held

at the Asilomar Conference Grounds in California concluded, the group enthusiastically and unanimously signed the eight-point charter and began planning for the future.

It was decided that initial growth of the organization would be on a gradual basis and that each person selected for membership would be personally invited to attend one of the meetings and, having attended, would be included as a member.

This was the beginning of the dream to form CALLERLAB.

A second meeting was held in July of that same year. Don Armstrong and Earl Johnston were included as new members at that session. The total membership had now reached thirteen.

Meeting number three was held in February 1972, with Jerry Haag, Jerry Helt and Jim Mayo present as new members. The fourth of the Asilomar meetings was held in July, 1972, when Al Brundage and Manning Smith became members. By this time the total membership had reached eighteen. At this meeting it was decided to enlarge the group while still retaining the personal invitation method of increasing the size of membership. The February, 1973, meeting included seven new members: Stan Burdick, Cal Golden, C.O. Guest, Jack Lasry, Johnny LeClair, Melton Luttrell and Bill Peters. This session concentrated on plans for the 1974 CALLERLAB Convention.

By this time the total "founding" and "charter" membership had reached twenty-five and this body was designated the CALLERLAB Board of Governors. Jim Mayo was elected the Association's first Chairman of the Board.

In those formative years the group named itself "CALLERLAB -- the International Association of Square Dance Callers" and started *DIRECTION*, as its official publication. Arnie Kronenberger served the early sessions as chairman pro tem; Bob Osgood served as executive secretary. It was decided that during these early stages CALLERLAB would conduct business under the "wing" of The Sets in Order American Square Dance Society, and that CALLERLAB's home office and staff would be provided by SIOASDS, without cost to CALLERLAB.

A description of the formation of CALLERLAB would be incomplete if it didn't recognize the contribution and pivotal role played by Bob Osgood. His unique position as editor of *Sets in Order (Square Dancing) Magazine* and his broad contacts with the callers, teachers, and leaders in the square dance field, linked with his strong, enthusiastic leadership allowed him to truly become the moving force behind the birth of CALLERLAB. Bob was an innovator and a superior leader, and without his tireless drive and skill to organize the effort, there would not be a CALLERLAB today.

In the time period, 1971, '72, '73 the members organized the structure of CALLERLAB, e.g.:

- the concept of a Board of Governors
- need for members to attend yearly meetings at regular intervals
- need for communications between the Board and the members
- the concept of an Executive Secretary
- the concept of professional standards and the adherence thereto
- the concept of incorporation to protect liability and for tax purposes
- the concept of disciplining members (later modified)
- organization followed generally that of the American Medical Association (concept suggested by organizing member, Lee Helsel, who had been working in the health field).

Committees were started from the first meeting and within a year, a Code of Ethical Behavior had been created. The Sets In Order Basics and Extended lists of basics were endorsed by CALLERLAB as being representative of the movements currently danced in the activity. These made up the first CALLERLAB basic movement lists.

With the help of a professional artist, the CALLERLAB logo, *DIRECTION* newsletter heading and other artwork was created, approved by the members and put into use. The legal firm of Paul, Hastings, Janofsky and Walker prepared by-laws and papers of incorporation for CALLERLAB.

The gradual growth, the in-depth planning of goals and the strength of its leadership propelled CALLERLAB securely into its next big step, its convention in 1974. The groundwork would be tested; its membership would be quadrupled and the "baby" would be ready to stamp its mark on the future of caller-leadership.

With intensity of purpose, CALLERLAB extended its horizons and set out to provide a framework that would result in callers working closely together. By so doing, they would accomplish goals that none of them could accomplish by working alone.

