

NEWSLETTER
for Members of
CALLERLAB

direction



Volume One - Number Eight

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CALLERLAB '74 -- THE DREAM BECOMES A REALITY

Out of thirteen years of planning and as the result of the imagination and the efforts of two dozen determined veteran callers, CALLERLAB has made the transition from dream, to nucleous group, to successful first Convention. The 83 invited delegates who attended CALLERLAB '74 in St. Louis April 8, 9 and 10, along with 45 of their wives, all signed up as members and joined the 32 previous members to present a total 1974-75 membership of 115.

The feedback has been particularly rewarding. Letters received concerning your thoughts and reactions have been both encouraging and helpful.

On the financial side, the St. Louis Convention shows a profit of \$1584.06 with a few bills yet to be paid. (See the Treasurer's report.) All past CALLERLAB indebtedness has now been settled.

The work team (Advisory Board) of Arnie Kronenberger, Bob Osgood and Bob Van Antwerp (with Osgood as Executive Secretary and The American Square Dance Society serving as financial underwriter for CALLERLAB's initial years) has asked for and been given a welcome one year's "rest." A new work team (Advisory Board) made up of Stan Burdick, Marshall Flippo, Frank Lane and Dave Taylor (with Burdick serving as Executive Secretary and his American Square Dance magazine headquarters in Sandusky, Ohio, the current home of CALLERLAB "action") was appointed.

The Second International (Invitational) Square Dance Callers' Convention, to be known as CALLERLAB '75, is set for March 24, 25, and 26, 1975, to comply with CALLERLAB policy of holding the event on the Monday, Tuesday, and Wednesday just preceding Easter, a time when many square dance activities are curtailed due to school holidays and religious observances. The policy of avoiding a weekend for the Convention is to assure that CALLERLAB will not interfere with major weekend dance events across the country. The location set is Chicago, Illinois, which meets the requirements of making the Convention as geographically available to the majority of delegates as possible. The Chicago Marriott has been designated as the Convention Hotel and Dave Taylor has been appointed Convention Chairman for 1975.

Soon members and those invited to attend CALLERLAB '75 will be receiving their Convention invitations and in a short time you will be getting your initial report and Convention communications from your 1974-75 "work team."

HOW DID YOU REACT?

It was interesting, in tabulating the 84 Convention Evaluation forms turned in, how many concurred on different aspects of the meeting. In the suggestion section a great number indicated, as some of us anticipated, that the opportunities for private conversations, bull session and fellowship were among the highlights. Only

there just weren't enough! A number of delegates indicated that the late-late hotel lobby experimental movements and impromptu styling workshops were of great value and more time for this sort of fellowship should, if possible, be built into future Conventions.

You will be interested in the five segments on the Evaluation Sheet where delegates were asked to rate certain aspects of the Convention. Based on a top rating of 10 for "fantastic" and 0 for "bad" these were the averages:

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| (1) How would you rate this first Convention? | Average: 8.5 |
| (2) How would you rate the meeting facilities? | Average: 8.9 |
| (3) How would you rate the Awards presentations? | Average: 7.9 |
| (4) How would you rate the length of the various sessions? | Average: 7.9 |
| (5) Did you receive enough valuable "take home" ideas? | Average: 8.4 |

Top preferences in the three parts of the evaluation sheets asking for the most beneficial portions of the program showed these results:

1. The opportunity to meet and talk with the leaders -- the bull sessions.
2. The Tuesday (daytime) program as a whole.
3. Establishing goals -- actually coming away with three resolutions.
4. The Monday evening program -- Jim Mayo's talk on "Voice."
5. Just being invited and being present.

Suggestions for improving the Convention as a guideline for the future:

1. More time for floor discussions and bull sessions.
2. Speeches too long -- need for occasional physical activity.
3. Break down into smaller groups for the discussion periods.
4. Allow time for committees to get together and discuss assignments.

Some concern was shown in letters and notes that accompanied the evaluation sheets that too much emphasis was placed on the top, full-time traveling caller and not enough on the average home-club caller and teacher. As was stated early in the Convention's first session, "We should keep our sights not just on the 110 callers who are present, but on the 9,000 or more who are not here."

CALLERLAB '74 -- IN RETROSPECT

It was a good Convention -- maybe bordering on very good!

Being a "first" meant that we experimented with different types of programming and a wide variety of (for us) original ideas. We learned many things. For example (1) in long, narrow halls, it's best to place the speaker's platform in the middle of the long side, rather than at the far end. (2) Long sessions need to be broken up into shorter segments with more frequent rest breaks. And speakers need to be reminded once again to hold their presentations to the time specified (usually half an hour, or less). (3) We need to find more time at future Conventions for informal, impromptu gab fests and bull sessions.

Perhaps the BIG achievement of CALLERLAB '74 was that we managed to by-pass many of the traps that large meetings of this calibre frequently fall into. Prolonged airings of personal opinions and area squabbles were avoided and the emphasis was placed on the major topics of the greatest value to the activity as a whole. This was as it should be.

Three of the major "challenges" of today's square dancing were met head-on and the subjects: "New Movements," "Caller Accreditation" and "How we Dance" were

all given the four-way treatment. Prepared papers were delivered by three well qualified leaders. Nine veteran callers evaluated the papers and added to the input and then the delegates had an opportunity to feed their thinking into the presentation. Finally, the combined results were carefully weighed by an evaluating board. Three resolutions passed by the membership gave proof positive of CALLERLAB's sincere desire to do something NOW!

The text of these three papers and the resolutions will be found further on in this wrap-up. Methods of IMPLEMENTATION and progress reports will be covered in coming issues of DIRECTION newsletter.

CALLERLAB 1974 -- THE BIG ONE

The Convention was officially called to order by Chairman Bob Van Antwerp and by the playing of the National Anthems of Australia, Canada, New Zealand and the United States and by the Invocation delivered by Charlie Baldwin.

Chairman Van Antwerp said in his opening remarks:

"Square dancing has taken a new direction in the last few years and each one of us who is part of this movement has an important part to play in that direction. Each of us has his own beliefs on how the activity should expand and exist but by working together we can form a bond of unity for the betterment of CALLERLAB with no intentions of control or monopoly. We should set our sights high toward accomplishment while being careful not to set them so high that the timetables for completion are impractical. Nor should we accept assignments that cannot be accomplished. Your involvement, cooperation and willingness to share as we embark on this tremendous task of ours can only be attributed to the professionalism we all attest to. Square dancing needs us as a team and we need it, not only for the personal satisfaction, but for what it offers to so many participants as their outlet to leisure time enrichment."

Bob's introduction of delegates was prefaced with some interesting statistics.

Counting all the registered callers, we can account for approximately 1,695 years of square dance calling experience or 641,250 hours behind that microphone. Our largest representation of callers are in the age bracket of from 46 to 50. Second largest is in the 41 to 45 age bracket. Our youngest caller delegate is 19 and our oldest is 66. We have representation from 33 states and two provinces of Canada. Two of our callers are from exceptionally great distances; one all the way from Australia and one from New Zealand. We are graciously blessed to have approximately 60 wives of our callers with us today.

Bob continued by filling the delegation in on the beginnings of CALLERLAB and some of its principles of establishment.

CALLERLAB started out as an affiliation of a number of established callers and leaders. The group laid its initial groundwork in Colorado in 1961. However, not until February of 1971 did 14 members of the Callers' Hall of Fame gather in California and then the group realistically went into action... It was apparent that square dancing needed the benefit of coordinated caller-leadership direction. The objectives were to determine ways to solve various problems and to accomplish by working together the many projects that simply could not be accomplished by the individual working alone. It was decided that expansion of CALLERLAB membership would be on a gradual, personal invitational basis and that in this way a firm foundation could be built and maintained.

Some stands taken by CALLERLAB include: The endorsement of the SIOASDS

Caller/Teacher Manual for the Basic Program of American Square Dancing. The endorsement of the SIOASDS Caller/Teacher Manual for the Extended Basics Program of American Square Dancing. The appointment of a committee to prepare recommended curriculum for an approved five-day caller-leader institute.

It was approved that Bob Osgood would carry out the functions of CALLERLAB as a wing of the SIOASDS and serve as Executive Secretary. It was approved that a \$25.00 annual membership fee be established for CALLERLAB. It was approved that the Executive Secretary be instructed to establish a CALLERLAB archives and files, starting prior to the Colorado meeting of 1961.

The STATEMENTS that were accepted as our DIRECTION were:

Number ONE: Let's put the dance back into square dancing.

Number TWO: An accepted form of standardization is vital to the continuance and growth of this activity.

Number THREE: Caller/teacher leadership training is the responsibility of the callers and teachers.

Number FOUR: Professional standards for callers and teachers need to be established.

Number FIVE: Today's square dancing is due for a reappraisal.

Number SIX: The combination of the various parts of the square dance activity should be encouraged such as rounds, contras, quadrilles.

Number SEVEN: The selfish exploitation of square dancing should be vigorously discouraged.

Number EIGHT: The over organization of dancer-leader groups can pose a problem to the future progress of the activity.

Number NINE: We acknowledge the importance of the club caller system.

Number TEN: The National Square Dance Convention is missing the boat.

Number ELEVEN: What can CALLERLAB do to be of help to caller-leaders in the future?

Number TWELVE: The need for better communications.

Number THIRTEEN: The need for an experimental movements clearing house.

Number FOURTEEN: The need to study the subject of fees for callers.

Number FIFTEEN: A means of accrediting callers.

At this point the Convention moved into the activities of CALLERLAB and Chairman Van Antwerp proceeded to introduce the chairmen of the various committees.

INVOLVEMENT is the NAME OF THE GAME FOR CALLERLAB MEMBERS

One of the all-important functions of CALLERLAB is to involve the members in the group's many projects and activities. There is much that needs to be accomplished and as you observed by being present at the Convention, CALLERLAB is "loaded" with "idea" people.

For the coming twelve months all 115 of us will be involved in helping to implement the various projects undertaken by the group. In addition, each of us will be assigned to one of CALLERLAB's 14 operating committees. Some of these committees have been in effect for several years, while others were introduced for the first time at the Convention. In time additional committees will be added as the need arises.

At the present time all of the committees or "task groups" are headed up by members of the Board of Governors, each of whom gave a brief outline of his committee's field of interest at the Convention. Here, greatly condensed, are descriptions of the 14 committees of CALLERLAB.

Communications with the World -- Stan Burdick (Sandusky, Ohio)

Stan discussed the various square dance publications, the ASDS publication, Gavel and Key, and DIRECTION newsletter -- "the voice of CALLERLAB," as examples of some of the tools available for communicating. He stressed the need to develop such things as the "Listening Post" and, on a personal level, stressed the importance of good communications between members. The goal of this committee is to further investigate the tools available for good communications and determine what can be done to improve them.

National Convention Liaison Committee -- Dave Taylor (Hoffman Estates, Illinois)

Since the National Convention is a showcase of the activity it should also be a place where the best possible image of square dancing should be displayed. And as CALLERLAB becomes more effective it logically will have some type of role to play in the National. It was suggested that perhaps the best way of accomplishing this would be to form a CALLERLAB committee and establish a liaison between this organization and the National Convention. This committee could offer to open communications with the National Square Dance Convention and proceed from there.

Round Dancing in the Square Dance Field -- Manning Smith (Bryan, Texas)

On the subject of round dancing, a few points should be kept in mind. (1) Squares and rounds on the same program make for a better evening of entertainment for dancers; (2) There are no cut and dried rules about the "mix" of the two; (3) The wise caller-teacher is always preparing himself in advance for the time when he will have to teach more than one thing; (4) There are some callers who think they cannot teach rounds; (5) Some callers say they don't have time for both squares and rounds; (6) Rounds in square dance groups should be taught by the caller; (7) There is today an associated movement of advanced round dancers. CALLERLAB is a group of "specialists" and it is up to CALLERLAB to come up with better ideas, better ways of communicating, better methods of teaching, better techniques for training callers and teachers.

Liaison with Area Callers' Groups -- Vaughn Parrish (Boulder, Colorado)

This committee should concern itself with what CALLERLAB as a group can come up with in the way of ideas and action that can be taken to the area callers' groups that they can use and benefit from. Suggested subjects that might be considered would include CALLERLAB prepared courses for local caller-leaders who would, in turn, train new callers in their own areas. Also to be considered would be a number of worthwhile topics geared to the local area club callers.

Membership Committee -- Bob Osgood (Beverly Hills, California)

Membership in CALLERLAB is by personal invitation. In February, 1971, CALLERLAB was started with 14 of the Hall of Fame members. These 14 wanted to share what they felt was the start of something meaningful with others so at the end of that first meeting an additional number of callers were invited to participate. At the second meeting in February, 1972, additional members were invited to attend the 1973 meeting and with that session the number increased to 23. The Board of Governors is comprised of the original 14 and the additional members who were present at either the 1972 or 1973 annual meetings. It was decided to increase in size and hold the first International (Invitational) Callers Convention and so each Board of Governors member submitted the names of several who could contribute as well as benefit by being a part of the group. Those who attended would be invited to become a member, pay their 1974-75 dues and receive a membership

card. In turn, these members would be asked to nominate others whom they feel would make good members. Then these people will be invited to attend the 1975 Convention. Those who were invited to the 1974 CALLERLAB Convention but were unable to attend, and who indicated an interest in being invited again, will be kept on the active list and will be invited to attend the following year. CALLERLAB is looking for good thinkers and good and willing workers.

Canada/U.S. Cultural Exchange for Callers - Earle Park (Yorkton, Saskatchewan)

At the present time it is necessary for Canadian callers crossing the border into the United States for the purpose of calling square dances to obtain a permit, the fee for which is \$25.00. If callers crossing the border into Canada and the United States to accept engagements are members of CALLERLAB in good standing, perhaps there will be fewer border crossing problems. It is the hope that this committee can find some means of accepted identification so that caller exchange between the two countries can be arranged in order that all can enjoy the talents of callers from both sides of the border. This committee's task will be to research the possibilities.

A Benefits Program for Callers -- Bruce Johnson (Santa Barbara, California)

Benefits is a numbers game. If we have 500 paid members we can purchase benefits as a group. We need on this committee some of you who know something about insurance and who can get together and help us work out a program for such things as liability coverage, group life insurance, equipment loss and damage, group disability incomes, health insurance, pension plans, etc. We can even think in terms of an investment program to give us some form of co-op that could be used for such things as the purchasing of autos. When you talk about a large group of people you have a lot of buying power. In our present structure this committee is in the thinking stages. Your ideas are welcome.

A Caller's Letter of Agreement/Contract -- Marshall Flippo (Abilene, Texas)

It may be that what we need in order to avoid misunderstandings, either on the part of the caller or for those who are hiring the caller, is not so much a legal contract as a good, friendly letter of understanding. We don't intend to infringe on what some area callers' groups have available, but perhaps we can come out with a special CALLERLAB form that simply runs down a list of every possible item that might need spelling out. In addition to the date and time and fee, it's important to have clear directions on how to get to the hall and, if possible, the phone number of the hall. The names, addresses and phone numbers of two or more contacts so a caller can "check in" when he arrives in town are important; if you are flying, who will meet you? Are the rounds furnished? Etc. Maybe some of you have some sample contracts or letters of agreement that we could look over.

The Basics as a Point of Reference -- Johnny LeClair (Riverton, Wyoming)

For an activity to exist and grow, it must have a good solid foundation on which to build and expand. As a result of a project in which more than 200 leaders took part, a list of 50 movements was chosen to be incorporated into the basic program of square dancing. To complement the program, an additional 25 movements were selected. These programs are referred to as the Basics and Extended Basics Program of American Square Dancing. The question seems to be what to do about the movements that are outside the basic 50 and 75 plateaus that appear at almost every dance around the country. A number of ideas have developed: (1) Keep the basic 50 plus 25 as is, then add whatever the number would be that fall into the mainstream of dancing. (2) Another idea is to have the basics and extended 25 definitely used as a teaching and training milestone, but not necessarily as an actual

dance program. I think we must come up with a program in which we can keep our basic 50 plus 25 but also include other movements which fall into the area just above the 75. There is no program that can work 100% for everybody but we know that the basic 50 and extended 25 program is being used extensively and is a foundation for our movement. It is also important to consider how we teach these particular movements.

A Record Tune Clearing House (or Registration System) -- C. O. Guest (Mesquite, Tex.)

A year or so ago a clearing house was set up which hasn't worked out too well. One way it might work would be for the producer to send to the other producers a list of the tunes he has recorded on the same day the recording take place. After recording a tune, if the producer decides not to use it for any number of reasons, he would so notify the other producers. So few participated in the original concept of a clearing house that it is hard to say if anybody is satisfied. I call on some of the other producers to be on my committee and hope at this time next year or before to have a good working agreement that will be of assistance to all.

Halls for Square Dancing -- Melton Luttrell (Fort Worth, Texas)

Because of increasingly high rentals for privately owned halls, more and more people in the square dance activity are considering building their own dance facility. Perhaps we as a committee could get into the subject and come forth with some concrete proposals for buildings, possibly a detailed set of plans that could save an architect's fee and profit from the mistakes and trials of some of those who have already built and own such halls. Basic requirements for a square dance hall include a good floor, cooling system, kitchen and rest room facilities, and adequate parking. Depending upon the individual areas needs and finances, these basic requirements can be added to as desired. Anyone thinking of building a hall for square dancing should approach it with the idea that he or she will be doing something for square dancing, rather than going into it with the sole purpose of making money.

New Dancers Committee -- Jerry Helt (Cincinnati, Ohio)

In today's square dance picture one of the important steps is recruiting new people into square dance classes. In most areas across the country there are many potential square dancers. A line of communication is all that stands between non-dancers and a beginners' class. Publicity is the determining factor on how well your class is attended. In order to sell square dancing to the public, the seller must first be completely sold himself. Then let people see it in action. Once they become participants in a class it is up to the caller to make them feel welcome and provide an atmosphere of friendliness. Above all, a caller must hold their interest. One suggestion that will help to retain and swell the size of the group during the initial period is to forget lesson continuity and treat the program as a series of one-night stands for the first few sessions. This committee will be involved with studying all that involves the new dancer.

CALLERLAB Liaison with LEGACY -- Charlie Baldwin (Norwell, Massachusetts)

LEGACY is a special group of leaders representing all phases of square dancing and committed to working together for the benefit of the activity as a whole. It held its first convention last year and will hold a second and larger meeting next May in Cleveland, Ohio. LEGACY and CALLERLAB have a great deal in common. Each group, to be effective, must act. Care must be taken so that the decisions of LEGACY and CALLERLAB are consistent. Their actions must complement each other. The search for standards and goals must be the task of both groups. To insure unity of purpose, both groups must keep in constant communication. It would not do to have either group divergent to the other, either by a set of standards

or philosophically. During the next year this committee should be on the lookout for ways for LEGACY and CALLERLAB to work out mutual problems together.

Code of Ethics -- Bob Van Antwerp (Long Beach, California)

At present a provisional code of ethics has been prepared but not completed. It is not our intent to duplicate the efforts of so many well prepared and accepted caller group codes, nor do we plan to adopt a code until many avenues have been explored. I am in need of input from any of you who would like to be a part of the committee. If you have something you would like to contribute toward the completion of this project, I would appreciate hearing from you. It is our plan to have a rough draft prepared and ready for your review and recommendation within the next few months.

This was the end of the committee reports. NOTE: Personal committee assignments for all members are being worked on at the present time (June 15) and should reach you with your next CALLERLAB communication. Undoubtedly additional committees will be set up during the coming months and it goes without saying that the success of this program depends on each of us doing our share of the work.

THE KEYNOTE ADDRESS

(Given by Bob Osgood, Executive Secretary of CALLERLAB at the dinner meeting held the first evening of the Convention. Bob's talk included the following:)

As we begin this new adventure, the first Callers' Convention, let's remember our responsibility to the Dancer. That's what this is all about. One of the reasons for our being here is to find ways for us to meet our responsibility to do a better job as a professional in the field of calling. Maybe what we're looking for at this Convention is an opportunity to consolidate our leadership, to establish some guidelines, to put our best foot forward and to prove that by working together we can accomplish much more than we could ever hope to accomplish by working alone.

I think that we here at CALLERLAB 1974 have the heart and the sincerity of purpose that is so necessary for us to be organizationally successful. We are sufficiently mature to realize that it isn't we, by ourselves, that are the huge successes that make square dancing popular. Square dancing itself is the success. As callers it is merely our responsibility, our obligation, our privilege, to serve as a go-between, that is, to bring the dancer and the dance together.

Today CALLERLAB is a baby. We have only the desire that it succeed in being an influence of good in the square dance activity. We see this as a means of insuring that the square dance calling profession will become more deeply dedicated, more sensitive to the needs of the individual dancers, clubs and home club callers, more realistic in its approach to the activity as a whole.

What we have at the moment is our combined personal desires and objectives. As members of this profession we need to study our present programs and practices and determine if we are meeting our activity's needs. For this Convention and for the coming year, I would like to suggest this 10-point platform:

(1) We should establish some immediate workable method of evaluating new experimental movements. There is no problem that more logically fits into this realm of caller leadership than this. There is no subject that will be afforded more time and attention here at this Convention than this. A great many people all over are anxiously waiting to see just what we do on this subject.

(2) We should recognize and encourage quality in dancing. I'm sure I'm not alone

in feeling that it's about time we return to the practice of putting the emphasis on correct timing, smoothness and intelligent body mechanics and, as caller/teachers, build back into our teaching programs a better sense of styling and comfortable dancing.

(3) We need some workable system of accrediting our callers and our teachers. Perhaps the only way we can effectively accomplish this is through a leadership concentration such as CALLERLAB.

(4) If we are going to be involved in WORKING TOGETHER, then we need a workable code of behaviour as our guide. In the field of square dance calling a code of ethics should define our relationship with those we teach, with those for whom we call and with those who employ our professional services. It should also define our relationship with our colleagues, with each other, with our peers in the calling field. Finally, it should define our relationship with the public in general. But, having a code is not enough. The necessary machinery should be developed to see that it is adequately publicized.

(5) We need to develop an effective program of public relations. This area needs considerable attention for there are many misconceptions concerning square dancing in general and the square dance calling profession in particular that need to be corrected. We need to project the proper image of a caller and we need to project a correct image of this activity.

(6) We need to become aware of what talent lies here among the members of CALLERLAB. We need to conduct an inventory of human resources, and, just as important, we should, as a professional in this activity, be willing to contribute our skills where they are needed.

(7) We should create a center for reflective and advanced thinking for the square dance activity. We have lost many leaders but there are others who are available today and we should devise means of tapping their knowledge and wisdom. A center for reflective and advanced thinking in the field of square dance calling should be established where these leaders would periodically congregate, exchange views, mull over the problems facing the profession, impart their wisdom and give those of us, who are still on the action front, the benefit of their thinking.

(8) We should concentrate on our two basics programs as a Point of Reference for the square dance activity. In accepting these programs we have paved the way for tens of thousands of people to learn to square dance in a uniform way, safe in the knowledge that if they ever find they must drop out for a time, there is always a familiar, non-changing basic foundation for them to return to.

(9) We should look for ways CALLERLAB can complement the tasks being undertaken by its individual members. By establishing clinics and a tune registration system to help those callers who record, by setting up a workable curriculum for callers' schools, by helping those callers in the business of publishing monthly callers' notes, or by helping to promote international or regional publications, CALLERLAB will offer a useful service to its members and to all of square dancing without infringing on private enterprise and without competing with its own members.

(10) And finally, CALLERLAB should become a body of knowledge for this phase of the activity. When someone asks, "What is the thought on some particular problem or situation?", we will be able to say, "This is the stand that CALLERLAB has taken on the subject." We will know that this reflects the thinking of many fine caller/leaders.

This platform may seem far too ambitious an undertaking at this early stage of CALLERLAB. It is the essence of leadership, however, that our reach must exceed our grasp. We all have strong feelings about what is right and what is wrong. Here is our opportunity to listen to what others feel. Don't be upset if things don't turn out exactly the way you would like to have them turn out in every instance, for if this group is to be successful there must be much give and take. And if we are successful in the next few years in building a useful organization of several thousand members, let us never misuse this sense of power. Rightly directed, it can benefit us all. Incorrectly guided, it can tear down some of the very goals we are trying to establish.

A CALLERLAB PROGRESS REPORT -- THE TRAINING OF CALLERS

The major topic of business covered on the first evening of the Convention was a report on progress being made by the CALLERLAB Committee studying the standardization of curriculum for callers' schools. As an example of the type of lecture material being offered to new callers, three members of the Board of Governors, Earl Johnston, Jim Mayo, and Lee Helsel, who are involved in caller-training, spoke to the group. To start things off, Al Brundage (Stamford, Connecticut) talked on the significance of properly indoctrinating the new callers. Here are some of the thoughts taken from his talk.

Report on Callers' Schools Curriculum Committee -- Al Brundage

A curriculum for callers' schools was broken down into nine major parts. These areas are what the Committee felt should be included in a complete caller training program.

- (1) Leadership. Responsibility to the activity, personal and professional ethics, philosophy, human relations, public relations and qualifications are all a part of leadership.
- (2) Mechanics and Techniques of Calling. Every curriculum should include timing - the relationship between the call and the dancer action. The number of beats to execute the action. Rhythm - the relationship between music beat and the sound of the call, including cadence, inflection and word choice. Phrasing - the relationship between the musical construction, the sound of the call and the dancer action. Voice - proper breathing, projection, enunciation and command. Showmanship - personal delivery, appearance, stage presence and style.
- (3) Teaching. Knowledge and understanding of choreography and the mechanics of dance movements. Every caller should thoroughly understand at least the 75 basics before he can say he is a caller. History and background of modern square dancing - what makes it tick, why we are here today. Methods of teaching - verbal and show and tell.
- (4) Programming. Programming one call, programming one evening, programming one whole season.
- (5) Choreography. Defined as constructing dance patterns. Body mechanics, flow, standard execution and position dancing, hand sequences, complexity and simplicity of movement and methods of calling a patten as opposed to singing. Sight and memory calling, including the zero and equivalent method. A qualified callers' school should not teach a caller to read.
- (6) Business Aspects. A discussion of fees, taxes and accounting, insurance, contracts or letters of agreement and conducting a caller operated program as opposed to a dancer operated program.

- (7) Round Dancing. Every caller should have a knowledge of the basic round dance movements and terminology so he will know what is happening when the rounds go on. He should be able and qualified to teach simple rounds and mixers.
- (8) Equipment and its Use. Knowledge of how to use equipment and acoustics.
- (9) Caller's Partner. The partner's opportunities and responsibilities.

It was the feeling of the group that leadership must improve; callers' schools now in operation and those yet to come can emphasize these things. Every caller should be taught that it is his responsibility to get a beginners' class of some sort and that he build his own program with his own people almost from scratch with the help of other callers in the area. If we could get every caller to do this he would gain much more respect from his fellow callers as well as being held in higher esteem by the newer dancers coming into the area.

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At this point each of the three speakers were called on to speak to his particular subject. The Convention delegates were reminded that they were to imagine themselves to be beginning callers hearing all of this for the first time. The first talk on The History of Square Dancing was given by Earl Johnston (Vernon, Connecticut). Here are some of the points covered in his presentation:

The History of Square Dancing -- Earl Johnston

Dancing followed definite trends through the centuries. In Europe it started in the courts of England where it was done in lines. Then it proceeded to France, where to be different they danced with two couples, which eventually became squares. Dancing came to our country with the immigrants. In the cities it was taught by dancing masters who ran very formal programs. The protocol of the dance was as important as knowing the dance. Manners and deportment were taught right along with the dancing. As people moved West they took the dances, as they knew them, with them. Parts would be forgotten or misinterpretations were made and the dance changed. But dancing was still always a part of the people. Henry Ford provided impetus for dancing when he opened Dearborn Village (near Detroit, Michigan) and took with him Benjamin Lovett as the dancing master. Lovett wrote a book called "Good Morning" which listed the dances he knew. In the 1930s and 40s Dr. Lloyd Shaw became interested and did a great deal of research on the dance, which resulted in the publishing of two books, one on square dancing (or the Cowboy Dance) and the other on round dancing. He began working with callers and many people attended his classes in Colorado Springs. Here they worked together and cooperated in effecting a revival of the activity, which has led us to the place we are now in the history of square dancing.

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The subject of the second talk, delivered by Jim Mayo (Magnolia, Massachusetts), had to do with the caller's most precious possession, his voice. Because of the number of requests for reprints here it is, in its entirety. Jim will be using this material in a coming textbook and, in allowing a reprint here, requests that it not be reprinted elsewhere without specific permission from him. Here, essentially, is the talk as given by Jim.

THE VOICE - A Caller's Most Precious Possession -- Jim Mayo

In order to investigate how to use your voice correctly, and most effectively, we must start by understanding what a voice is and how it does its thing. The sound,

the basic noise, originates in the vocal chord, which is a muscle structure. In fact, it is two muscles side by side and when the air passes between these on its way from the lungs out through the mouth these muscles vibrate. Depending upon how tightly the muscles are stretched, the pitch of the voice changes. The first vocal step is to produce sound but sound is not really all that we are talking about since it cannot alone convey meaning. We have to turn the sound into words to give it meaning. To do this, we must use the tongue and lips, interrupting the flow of that vibrating air with the tongue and the lips shapes it and makes it into sound that has meaning. Instead of just making noise, when you add the effect of the tongue and the lips, you gain words.

Pitch is another aspect of the sound that is our voice. To understand pitch, we must understand a little about the physics of sound. Vibrating air is what your ear hears as sound. If the vibrations are slow, I'd say 50 to 100 vibrations per second, that sound is a very low note, lower than most of us can sing. When the vibrations per second reach approximately 250, you've reached middle C on the piano. Double that and you go one octave higher; the eight tones of the scale higher. Each time you double the frequency at which air is vibrating, you move the pitch up one octave. Pitch is determined by the frequency at which the air is vibrating. The tighter you pull a guitar string, the higher the noise. The same is true of vocal chords.

Loudness is another characteristic of the voice and it depends on the amount of vibration that the vocal chords go through. How big a swing of the guitar string determines the amount of sound. If we pluck it vigorously we get a louder sound than if we just twinge it, even though that sound is at the same pitch. It makes a sound either way, but the sound is louder if it's a bigger vibration. You can make the vocal chords vibrate more by moving more air across them. However, if you put all that air through and produce a great sound, then close your mouth and don't let any of it come out, it may be tremendous but the only person who hears it is you. In addition to producing a loud sound, you must get it out to the microphone and this process we call projection.

Loudness is a loud sound, but projection is getting that sound outside of you. To do that, you must open your mouth. Sound comes out not only through the mouth but also through the nose. That vibrating column of air should come through both the mouth and the nose. But, you say, if the sound comes through the nose doesn't that produce a nasal sound? We all know what a nasal sound is. But notice, that's the absence of sound through the nose. When you hold your nose, you shut off the sound coming through your nose. Sound should normally come through both the nose and the mouth.

Consider for a moment what you hear yourself. You don't hear yourself through your ears. The sound doesn't come out of your mouth and around your head and in your ear; you hear yourself in your head. The vibration you hear is inside, vibrating your eardrum and that activates your brain. So the voice you hear comes from the inside of your head and that doesn't tell you anything at all about what is outside for the rest of the people to hear. This fact explains one of the things which I'm sure you've noticed. If you listen to a tape recording of yourself, it doesn't sound like you. In fact, it will never sound like you to you because the sound that you hear is the one that never gets outside your head to the tape recorder. Your tape recorder hears what comes out. One of the problems with producing good vocal quality is that as soon as you've gotten that vibrating column of air out of your mouth, it isn't there for you to hear anymore. So to you it sounds quite thin and weak; you've taken all that good sound that you could hear and moved it outside so the rest of the folks can hear it. Your tape recorder doesn't lie; it tells it the way it is. If you really want to know what you sound like, turn on your tape recorder and believe it. Don't say that is just the tape recorder and it never sounds like you; it does, ask

your friends; they'll tell you.

As square dance callers these days, we don't use megaphones anymore. We have microphones and they have volume controls. You no longer need to produce great loudness. For square dance callers, loudness is sort of unnecessary; what you need is projection. The sound you produce has to make it out of your mouth. It doesn't have to go very far because no one is going to hear sound directly from you. They are going to hear what goes into your microphone and you want to get all the sound into your microphone. Some of that sound is coming out of your nose and if you plant the microphone firmly on your chin it's going to miss some of the sound that comes out through the nose.

There is another problem with chinning your microphone. Most microphones, and particularly those that are popular with square dance callers, are designed to pick up sounds across the full range of frequencies best when the sound comes straight in the end. When you turn the microphone so that you talk into the end of it, you can easily hear the difference in the quality of the sound it picks up. If you move to the side of the microphone and talk across it, you'll notice that some of these frequencies disappear. To get full voice quality out to the dancers, keep the microphone about two inches away from your mouth and straight in front, halfway between the nose and mouth. That violates some of the good advice that's been handed out for years by some of our caller/leaders and caller/teachers. The strongest argument I've heard for keeping the microphone here, is so that when you turn your head the microphone comes too. I really think that most of us are able to remember things well enough so that we can remember to bring the microphone when we turn our heads. The advantage from voice improvement that comes from putting the microphone where the best of your voice is, is very considerable. Don't pass it up.

One other word that you hear about when talking about voice is enunciation or diction; they mean the same thing. If you'll go back over your tapes or records of callers that you've recorded, you will very seldom hear the "D" on the end of allemande. You seldom hear the "T" on either right or left. It is a rare day indeed when you hear both the "T" and the "D" in right and left grand. What you usually hear is "righ an lef gran."

Vowels are the open sounds, the ones that carry the singing sound, the A, E, I, O, and U. When you hold a note, it's on one of these sounds. When you end it you often end on a consonant, a T, D, K as in walk, an S as in pass thru. How accurately and completely you make these consonant sounds has a tremendous effect on how easily you are understood. Very few callers are careful enough of their diction. Some callers are sloppy enough so that you don't hear any of the consonants. The consonants give intelligence and understandability to a voice; the T's, D's, C's and K's must be heard if they are to give information. Diction lets people know what you mean as you speak to them. It gives meaning to the sound. Diction forms the sounds into words. To do that, you use both the tongue and the lips. A "P" is formed by the lips coming together. "L" is formed by the motion of the tongue inside the head. These two, together with the teeth and the lips, form the sound. Many people talk and hardly move their lips at all. They manage to say whole sentences and talk lots of words while never moving their lips. To get maximum clarity, you must move both the upper and lower lip and the tongue as well.

One aspect of vocal technique that really doesn't have very much to do with how you use your voice is the confidence with which you deliver whatever you are saying. We call this the sound of command. As a caller directing dancers, you should say whatever you say with a great deal of assurance. That assurance results from a state of mind more than how you use your voice. It results from being sure of what you are going to say. You must know what you are going to say well enough to say it loudly, clearly and with confidence. Even if you don't know what you are

going to say, you better say it clearly and with confidence. If you don't they won't hear it and it won't do any good anyway. Confidence or command has to do with a state of mind and the underlying principle is know your material and it will be easier to deliver it with assurance.

Breathing is the key to good voice. If you are breathing properly, taking the air in and letting it out when you call, then the chances of voice troubles are practically zero. Air moving across the vocal chords will keep them separated and prevent them from rubbing together so you won't do harm to your voice. How good a quality you will get will depend on some other things but at least you won't hurt the vocal chords and for us that's an important issue. Many, many callers start calling once a week with no problem. By the time they are calling three nights a week, they suddenly have vocal troubles. The reason is they stop breathing somewhere along the line. Particularly as they get more involved in choreography, it's very easy to substitute choreography for breathing. This is bad for your voice. You laugh. Well I used to laugh too, until we started doing callers' schools and we worked with individual callers. I would watch callers go through 32 and sometimes even more beats of music without ever taking a breath. It seems almost impossible, and it should be, but they grind their vocal chords together and somehow manage to get the sound out anyway, without taking a breath. It hurts the vocal chords; it does them harm. When the vocal chords rub together they develop sore spots, sometimes called nodes or contact ulcers. Sometimes these are surgically treated, causing many weeks of inactivity for callers. It turns out surgery may not always be required; they may sometimes be cured by simply learning to use your voice correctly.

How do you get enough air through your vocal chords to keep them from rubbing together while they produce sound? For proper breathing, we must first fill the lungs with air. The lungs are in your chest and they are activated by the diaphragm which is a muscle going horizontally across underneath the lungs above the stomach. To give the lungs room to expand, the diaphragm must drop into the stomach area and to make room for it the stomach must be pushed out. This gives the lungs room to fill with air. You don't need to suck the air in; it gets pushed in by atmospheric pressure. All you need do is create a space and the air will force itself into your lungs. When you want to get rid of that air you blow it out with diaphragm action. The diaphragm is what makes it happen. Most people, when breathing, do it by raising and lowering the chest. You can tell; you put a hand on the chest and watch it and it goes up and down. If you are breathing correctly, that hand on the chest should never move. When you want to take in air, you take it in with diaphragm action down in the stomach. The stomach expands and that's what makes room for the air.

In our callers' school we run different weeks, one for callers who have been calling for awhile and one for beginner callers. Beginner callers have less trouble with ~~breathing correctly than experienced callers.~~ Experienced callers get in trouble because they have substituted choreography for breathing. They have built a habit of breathing incorrectly which gets them in trouble. It really does happen and I suspect most of you know of at least one caller who has had serious vocal trouble. It could have been avoided if he had learned to breathe.

We've described the characteristics of the voice and you know how it is produced and how it operates. Let's now talk briefly about the care and feeding of that voice. Vocal chords are muscles; they do their thing by being tightened and loosened and by vibrating. They are muscles and like all other muscles, with proper exercise they will strengthen and improve. Using your voice does not, by itself, cause trouble. Using your voice improperly, however, can cause serious troubles. If you are using it correctly, it will improve and strengthen with use.

To start out the first tip of the evening with your most powerful singing call is a mistake. On the way to the dance, give your vocal muscle a chance to warm up. You should get some warm-up exercises, some use of your voice to get it functioning properly. Many of us go through most of the day without using our voice a lot. We go, without any preparation, on the stage and start to call. Of course, you want the first tip to be an impressive one so you tend to force your voice a little. If you are going to do that, warm it up first, give it a chance to get started. Start with a humming sound. The exercise that I use is one that starts with the mouth closed and sound coming through the nose because that's a difficult thing for me to remember. It reestablishes for me the sensation of vibration in the nose. It's just a "hmmmmmm," a humming sound that gets air through the nose. It can't come through the mouth; it's closed. It comes through the nose. Once I've established the feeling of sound coming through the nose, I then open the mouth and try to keep it coming through the nose as well as the mouth. I do that exercise when I'm setting up equipment unless there's a lot of people standing around. You can do it in the car on the way to the dance, but if you practice in the car, be careful, the temptation when you are driving is to slump over and let the chest collapse and to get inadequate air. This exercise won't help a bit if you do it without adequate air. You should, for the best effect, be standing up and breathing correctly. You are attempting to reestablish, reminding yourself of the proper way to use your voice, so that as you head into that evening of intense voice use you don't strain it unnecessarily. You must get the voice working before you give it full strength exercise. It's a muscle, before you use it diligently, give it a chance to get started.

One other example of the relationship of the muscle and voice connection is the racer who is about to enter the race; he runs around the track and gets warmed up. He doesn't then, just before the race, go in and take a cold shower. I would suggest that you don't do that either. Stop pouring cold Coca Cola and ice water down on this muscle which is all warmed up and working nicely. It does not want a cold shower until it's done. If you are going to put liquid on your muscle that makes the voice go, keep it warm. Coffee, tea, hot water if there is nothing else, but keep it warm. If your vocal chords get used to good treatment you can destroy the vocal quality with one cold drink. Don't give it a cold bath. Keep it warm.

My own experience with voice technique comes as a result of a mistake. Most of you have been calling long enough so that if you are going to have vocal troubles you would already have had them. All of you are in contact with callers who are just starting out and for them it is important to be aware of the possibility of voice trouble. I started one and two nights a week with no difficulty. When I was calling five nights a week and trying to keep a full time job and getting a little tired, I started to have voice troubles. One summer I got a free night in the schedule and went into the Boston Adult Education program; they offered a singing course. At the end of that session the woman who was teaching the course stopped me and said, "I don't think you belong in this course; you have serious vocal troubles." I laughed, "Lady, I can't have voice troubles. I'm calling square dances five nights a week." She said, "That's probably why."

I stopped laughing and listened and went off to the Yellow Pages where I go to find help and assistance. I found a voice coach, went to him an hour a week for four years and learned many, many things about proper voice use. It took almost a year to correct the breathing difficulties that I had. The difference in flexibility with which I could use my voice and do what I wanted to do when calling was worth every minute of it. I would suggest to you a visit to a voice coach if you ever have the chance, and particularly in working with new callers. Don't let them destroy their voice without at least trying to find some help for them.

The final speaker was Lee Helsel (Sacramento, California), whose subject was Leadership. Here are some of the major points covered in his talk:

Leadership -- Lee Helsel

What are the qualities that we look for in a leader? I would like to concentrate on several major qualities that, in my estimation, go to the heart of the question.

The first is dedication. A good leader must accept the responsibility of the leadership role. Although the qualities of leadership are often very hard to evaluate, that of dedication is one that results in some indicators that measure the extent of one's dedication. The amount of time that an individual donates to the square dance activity in a leadership role is some indication of his dedication. I'm not merely talking about the caller who agrees to call a benefit dance but more about the caller and the leader who takes time to assist other callers, club officers and dancer leaders with organizational and procedural problems. When one thinks of the millions of hours of volunteer time which club officers, committee chairmen, festival chairmen and others donate to square dancing, the donation of uncompensated time for callers really seems very infinitesimal.

Secondly, a leader must have a superior knowledge of the field in which he is providing leadership. As in any professional field, the more that one is exposed to the ideas and concepts that go to make up the body of knowledge that makes his field unique, the more he realizes how much more there is to learn. Knowledge, of course, is not confined to calling or teaching but also includes the know how in the area of leadership.

Thirdly, a good leader must have an understanding of people. Careful study of individuals and being sensitive to their needs and wants as well as to their reactions, is an important means of determining this leadership quality.

Next, and one of the most important qualities, is that of judgment. There are three main ways that judgment is developed or acquired. The first, of course, is the intuitive judgment that all of us possess. Secondly, judgment can be acquired through observation or study or communication with others, seeking and obtaining advice. Thirdly, judgment is acquired by the empirical method of making mistakes. The key here is to profit by one's mistakes and not keep making the same error time and time again.

Lastly, the ability to evaluate one's actions is a prime quality of a leader. Evaluating techniques are all about us and are being used in human services fields constantly. If there is a quality of leadership that could be expressed in some positive manner as the outcome of this conference, in my estimation it would be the ability to evaluate the development, and the development of evaluating tools to judge our success.

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A REQUEST FOR HELP

As the last item of business on Monday evening, Charlie Baldwin of Norwell, Massachusetts, delivered to the Convention a petition submitted to CALLERLAB and containing the signatures of more than 4,100 members of EDSARDA (Eastern District Square and Round Dance Association). In brief, the petition asked the group to "take the necessary steps to (1) Establish a nationwide list of 75 basics; (2) Establish a list or lists beyond the 75 basics whereby a club can identify itself or a specific dance for the benefit of the dancer. The list or lists to be reviewed periodically. (3) Set up a means of screening new calls for presentation

to the square dance movement; (4) Limit the number of calls introduced each month or year. "

The delegates accepted the petition as a challenge and prepared to treat the subject of New Movements on the following morning.

ATTACKING THE THREE MAJOR TOPICS OF THE CONVENTION

On Tuesday morning, the entire assembly of 169 delegates and wives were divided equally into three "clubs," each assigned to a separate meeting room. Each "club" had its own chairman-moderator, three evaluators and secretary-recorder. For this daytime series of work meetings, three members of the Board of Governors prepared half hour papers on the three major topics of the Convention. "How We Dance" was covered by Frank Lane, Estes Park, Colorado; "New Movements" was delivered by Jack Lasry, Miami, Florida; and Bill Peters, San Jose, California, covered the subject of "Accreditation. "

Each speaker delivered his paper three times, once to each of the three "clubs." Speaking to the paper in each club were three evaluators who were followed by a floor discussion presided over by the chairman-moderator for each of the groups. Following the sessions, which went from 9 am to 5 pm, an Evaluation Committee made up of Don Armstrong, Grand Cayman Island, B. W. I. and Jim Mayo, along with the three speakers, three moderators, nine evaluators and three recorders, met to condense the results into three resolutions.

Here, grouped together, are condensations of the talks, the evaluations and the floor discussions. Following the coverage of each topic are the three resulting resolutions.

HOW WE DANCE -- Frank Lane

At this time let us actually lay out a list of some of the problem areas that lead to poor styling and poor dancing, then we will go back and see what can be done about correcting some of these. (1) Rough Dancing. (2) Poor Timing. (3) Lack of Standardization. (4) Inadequate Teaching. (5) Non-Descriptive and Awkward Movements.

First let's consider rough dancing. Why are we plagued with it and what can we do to correct it? Many callers have no knowledge of body mechanics, of figure flow, and hence call things that just naturally lead to rough dancing. I'm very suspicious of the caller who does not like to dance anymore. The caller who loves to dance and dances smoothly and enthusiastically will develop dancers who dance smoothly and enthusiastically. The dancers we train tend to mirror our image and sometimes this is where the problem begins.

Many of today's dancers were never taught proper styling and consideration of other dancers during their classes. And much rough dancing is the result of dancers forgetting what they learned in their classes and picking up gimmicks and bad habits from other dancers.

Actually, across the nation as a whole, I feel dancing has smoothed out immensely over the past few years, and you, the caller/leaders are to be commended for helping to bring this about. But, let us not be lulled asleep. If we, as caller/leaders will actively assert out leadership, we can nip in the bud any future trends toward rough dancing and continue to keep dancing smooth and enjoyable for the vast majority who prefer it that way.

During your beginner classes, do you think that because you never mention them,

all of the "little bad habits" that have cropped up in today's dancing will have disappeared when you send your new graduates out into the big wide square dance world? In the course of your beginners' class show your students all of the "bad habits." Not only show them, show them how to do them. Get them up, let them do these things and then you will be able to demonstrate why they are undesirable and why time has proven the "standard" procedure to be the best over the long haul.

Try to develop and promote within your area the "status symbol" of smooth dancing. Let's all develop the ability and the intestinal fortitude to be leaders. If you are going to be a caller, be a leader, that's your only choice. Right now one of our biggest problems is that many callers are not really convinced that the caller is anything but a hired entertainer. They are not ready to accept any responsibilities of leadership in the square dance movement. It is my firm contention that the moment you pick up a microphone and say, "I'm a square dance caller," then you have an obligation to assume a role of leadership. This includes, very high on the list, always setting a good example for your dancers to follow.

Second, the culprit that I believe affects "how we dance" is poor timing. Clipped timing naturally forces dancers to rush and thereby creates roughness and destroys the beauty and flow that are possible when dancing to a well timed call. On the other hand, giving dancers too much time also creates an uncomfortable, unenjoyable feeling. Many times it is this that encourages dancers into kicking and other gyrations, merely because they are bored and trying to fill the gaps. In order that we may learn to give dancers the very possible maximum enjoyment while dancing to our choreography, we must constantly strive to deliver the next command at precisely the correct time to keep the dance pattern flowing smoothly.

Third, the caller who doesn't travel nationwide doesn't see the scope of the "lack of standardization" because in any given local area styling tends to be much the same. But by completely ignoring standardization are we not allowing, in fact almost encouraging, square dancing to regress through most of the headway that has been accomplished in the past 30 years or so? When I see Hungarian swing do sa dos, standing see saws, chain thrus instead of chains, flying saucer box the gnats, circle to a line become slide to a line, 28 beat grand squares, etc., being done by our so-called leaders -- the callers -- is it any wonder that the time has come to do something about "quality control?" The movements just mentioned are not little variances in styling. These are square dance basics which are being incorrectly taught and performed, and it is making square dancing less comfortable and enjoyable.

Sure, it is a lot easier to just ignore it and hope that it will go away, but remember what was said about being a leader. The time has come to stand up and be counted. It would certainly be easier for me to muster up my courage and take a stand on these things if I knew that 200 of the top callers and leaders in the activity were doing the same thing and were standing right behind me saying, "Right On!"

Point four is poor and inadequate teaching. These are two separate, although related problems. We have thousands of callers in this world today teaching something they really know very little about. I never cease to be appalled by the vast number of callers I encounter each year who have never taken the time to really sit down and learn the true definitions of the first 75 basics. How can anyone hope to teach someone else to execute a maneuver which he really doesn't understand himself? All callers and/or teachers should have a thorough, factual knowledge of the first 75 square dance basics. This knowledge can be acquired by anyone who is willing to study and work at it. The success or failure of our entire square dance movement hinges directly upon how well we teach new dancers.

Many areas have delegated the teaching jobs to the novice or inexperienced caller/teacher. This is sometimes because the "top" men in the area can't seem to find time to teach beginners, or it just isn't financially feasible. This is unfortunate because there is a place where we need that "top" man, it is teaching our new dancers. I've had the idea for years that a child could easily survive a bad college professor, but a poor teacher in the first, second or third years of his or her education could be disastrous.

The last problem is non-descriptive, awkward movements. I would only like to point out that I said "non-descriptive, awkward movements." I do not want to convey the idea that a moratorium should be placed on all new basic maneuvers. I merely would like to suggest that we search for a way to evaluate new material before it is sent out to every caller in the world who have been calling for 20 minutes or more.

As I look back over the preceding thoughts, I'm afraid that I might have made it sound as though we were doing nothing right. Actually I'm really an optimist. In the last 35 years since I became a square dancer I have watched many changes take place. There were some that we could have done differently if our foresight had been as good as our hindsight, but so long as square dancing is blessed with such people as the Shaws, Ed Gilmore, Dan and Madeline Allen, and the many outstanding leaders I see when I look around these meeting rooms, I know that it will continue to grow and prosper and take its rightful place in our American Heritage.

EVALUATION -- How We Dance

NOTE: Following the reading of the paper to each of the three groups, the moderator for each group called on the three evaluators to present additional food for thought, rebuttals, or substantiation of the facts presented. Here, greatly boiled down, are portions taken from the nine evaluators on this subject:

Jerry Helt: Every caller has a responsibility and obligation to maintain styling and comfortable dancing. In presenting a new movement to his dancers he has the obligation of presenting it correctly and then to maintain this stand in the future. The caller who is a leader must take a stand in this direction. Sometimes it takes some diplomacy, mixed with a sense of humor, to encourage dancers to adhere to a standard way of doing a basic, but it can be accomplished. The do sa do is an important case in point and is used by a caller as a "point of recovery." If done incorrectly (Highland Fling or spinning variety, etc.) dancers can be out of position for the movement that follows.

Bruce Johnson: Dancers 15 years or more ago could dance to the music with some degree of styling. Today, in so many instances, they tend to plod through the movements. This may be progress, but are you happy with what we have now?

Bob Yerington: When it comes to rough dancing, I think that we (the callers) have created our own monster. Many callers have dropped a number of basics (all around and see saw, etc.) due to the fact that they have been unable to get the dancers to do the movements correctly. Callers have created a lot of the rough dancing by encouraging improper body mechanics. As an example, calling square thru (4 hands) to a star thru is miserable, and yet I've seen some pretty prominent callers call it. Walk and dodge is another movement that is awkward for the lady, particularly if she is told to do a partner trade immediately following. Rough dancing is often the fault of the man, who in many instances works with his hands for a living and this carries over into his dancing. They jerk one lady by and then hang on to the next lady too long before releasing the handhold. Dancers tend to get sloppy with a movement that is called too frequently. An 8 chain thru is

probably also done incorrectly much of the time because it is used simply to kill time.

Cal Golden: Rough dancing is indeed one of our big killers in square dancing and I believe that callers can do something about it. We need to start with the new caller in teaching him how to teach new dancers to dance correctly. He must be able to teach new dancers how to dance. Upgrading the callers' ability to be teachers, leaders and callers, is what CALLERLAB is all about. The first thing I teach a new caller in our callers' colleges is "how to dance." If a caller hopes to develop smooth dancers he must first of all be a smooth dancer himself. I feel that workshops are not just to introduce new material, but they should include work on styling. People tend to forget the styling tips they were taught earlier. Often people develop bad habits as they continue to dance and a styling workshop puts them back on the right track once again.

Jerry Haag: A knowledge of timing and tempo is all-important in order for a caller/teacher to make dances flow and consequently to get people to enjoy dancing. Too frequently callers become "readers" before they become callers. (With the result that they are often unaware that the dancers are dancing poorly.)

Joe Lewis: I have noticed recently that some of the singing call records do not fit the dances they were written for, with the result that poorly timed dances encourage the dancer to dance incorrectly. I think this is a responsibility of those of you who produce records.

Bob Page: A major problem is that many times we, as callers, don't teach our people to dance to music. When we have problems where improper styling has crept in, or people have picked up bad habits, we have taken the time to show the correct styling, with the suggestion that the dancers try it out and see if it doesn't feel more comfortable. We have had a very good reaction to this method. I believe that if CALLERLAB decides that something is best for the activity (in relation to styling) that we can go back, 100%, and abide by this decision. The solution to rough dancing goes back to the callers' schools in coaching callers how to teach a class. I believe that this includes a period of each class night to have a "sit down" session and discuss the philosophy (and attitudes) of square dancing. The new dancers should be impressed that they need to know more than just the allemande lefts in order to be a good dancer.

Charlie Baldwin: It's interesting how this subject and what was covered under the heading of Accreditation tie together. Comfortable styling has an influence on the non-dancer who is viewing square dancing. Nice, smooth dancing, without kicks and slash backs, can encourage a person who is watching to say, "Gee, that looks like fun. I could do that." How much better this is than having them see the wild gyrations and say, "Isn't that beautiful, but I could never do it." This is the effect that many of these superfluous whirls and turns have on those who watch square dancing and I think that our image is a very important thing where it concerns the public.

Jay King: When a caller is conducting a square dance weekend institute he is in a position to set the style standard and suggest what the dancers do in the way of styling. On the other hand, when you as a guest caller call for a group you are not in the best position to change the dancers' way of dancing. Bad habits are often transmitted by the dancers themselves who visit other areas and then take the idiosyncrasies home with them and pass the bad habits on to a new dancing audience.

DISCUSSION FROM THE FLOOR on HOW WE DANCE

NOTE: Here are some of the many comments that were offered by the delegates in the three different meeting rooms following Frank Lane's paper and following the discussions covered by the evaluators. Some of these comments will be picked from long discussions by one or several of the delegates and in some cases specific identification of the speakers will not be made.

Callers have a tendency to dance properly when they are students in a callers' school situation but tend to be rough dancers when they participate in a regular dance. Their excuse is that they are expected to dance this way (improperly). A caller should realize that when he is dancing he is very much in the public eye and others will imitate whatever oddball techniques he may be using. This type of endorsement can be damaging to the activity. If we are going to consider ourselves leaders in the field of square dancing then we better dance correctly.

When it comes to the word "challenge," doing a Grand Square in exactly 32 beats is as much of a challenge as executing a movement such as Motivate.

Rough dancing does tend to drive our dancers away. There are other things, particularly in the line of social contact which also tend to drive dancers out of the activity. I'm speaking of drinking. A person who comes to your dance after having had a number of drinks is often offensive to the other dancers. In order to "save" the majority of dancers, the responsibility for correcting this situation lies directly with the caller. We must do what will be the greatest good for the greatest number of dancers in our group. Unless a stand is made, we will lose dancers.

Johnnie Wykoff: We have certain guidelines to go by already. We already endorse the 50 Basics Program (Caller/Teacher Manual and Handbook put out by The American Square Dance Society). This endorsement was made because the majority of the country had accepted this program.

One of the other problems that borders on "How We Dance" is a situation that extends from California into some of the neighboring states. This is the situation of "set up squares" or "program squares," where people arrange ahead of time who they will be dancing with during the entire evening's program, with the result that an unwary individual coming to the dance "unprepared" is faced with the possibility of sitting out a good portion of the evening. The feeling was expressed that if CALLERLAB were to take a stand against this practice it would be a definite help in overcoming the problem.

On the subject of the COSTUME being used for square dancing, it was felt that this had a bearing on "How We Dance" and should be taken as a stand by CALLERLAB. (Ruth Franklin, in commenting on the problem of some of the ladies coming to square dances in pants explained, "I think you guys caused that. You can't do Close Order Drill in square dance clothes!") More discussion brought out the importance of traveling callers coming into an area dressed in Western attire rather than in mod clothes. According to Chuck Goodman, "We are doing everything we can to keep the people who dance in our clubs in Western attire. Then along comes some fellow in a turtleneck sweater to call a dance. How can I tell people 'you can't come here in civilian clothes' and then have them point at the caller as an example?"

A discussion arose on the importance of timing and styling as it relates to the use of good judgment in selecting material. Callers tend to be intimidated by the dancers into rushing the timing - a problem resulting from the previous caller who is not capable (responsible). Where did the balance go in the Ocean Wave balance? It disappeared because we as callers permitted a bunch of dancers to intimidate us out of the timing necessary for a balance - a beautiful 4 count movement that can

be used time and time again. The balance is a good place to put your square back into focus if the dancers tend to move ahead or fall behind. For the inexperienced dancer who is a little bit behind, the balance gives him a new reference point to catch up. As callers, you be the boss and the leader. You control the crowd. Don't let the dancers control you.

Bob Van Antwerp: I am tired of having us allow dancers who look to us for leadership, take it away from us. We need to take the collar from around our necks, but we have permitted the dancers to place it there. We should lead and stop being led by our dancers. We need to have the guts to stand before our groups and take this stand.

On the subject of hands up or hands down in an ocean wave or Alamo style, Frank stated that in the first room he visited the decision was 45 to 5 and in the second room it was 49 to 1, and in the third it was 36 to 8 or a total of 130 to 14 in favor of the hands up. Considerable discussion time was spent in analyzing the virtues of both hand movements. Here are some of the comments:

Jean Parrish: If I go into an area where the men are rough dancers, I need my hands up for leverage and I need it as a protection for my shoulder.

Marshall Flippo said, "...smoothness seemed to be more evident when dancers used the hands up rather than when they used hands down. Speaking as a dancer, hands up to me is the only way."

Frank Lane said, "The question came up about what to do if you are in a Wrong Way Thar with a forearm grip and the caller says Swing Thru? This resolves to hands down by common sense. You are not going to go from the existing position you are in, but will start the Swing Thru from the way the hands are held at that moment."

It was expressed by many of those speaking that the SIOASDS Manual clearly defines the way a majority of callers felt the movement could be most comfortably used.

Earl Johnston: Speaking for myself from New England, if we were to decide at this Convention that we were going to go to "hands up" (in an Ocean Wave) I'd go home and fight the battle. I would go along and change things. Whatever is decided upon, we will go home and work on it.

Joe Casey: I would not attempt to go home to New England and change my current dancers. I would do it through teaching and in a matter of three years, I'm sure everyone would be "hands up" in an Ocean Wave.

Vaughn Parrish: Callers' groups all over the country are waiting to see what happens here. I think they want somebody to take a stand and now is the time to take a stand. I think we can.

In clarifying the meaning of the word "resolution" as it effects the eventual outcome of these discussions, Lee Helsel said, "A resolution is essentially a strong stand taken by a group such as the American Medical Association. Such a resolution becomes a policy of that organization for the next year or for however long it is to be in effect. The term 'resolution' is the law that this organization is going to impose on its membership. Resolution is not a weak term and that should be made very clear. When we do make a resolution on 'How We Dance' or on any of the other subjects being discussed here, that is going to represent the stand for this organization."

Bruce Johnson: There is a widely representative body of delegates here who have indicated that they are willing to accept whatever this group decides.

Frank Lane: We cannot go back (to our home areas) and turn around 180 degrees. We can't revolutionize the world in the next six months; we may agree on a stand that may be different than your area is dancing at the present time. We will start educational work in that direction, but we are not suggesting that we go back home and say to our dancers, "You've been doing it all wrong."

RESOLUTION on HOW WE DANCE

Jim Mayo: The entire program as explained by Frank Lane was, we felt, generally acceptable to the group. It is impossible to incorporate his entire presentation in a resolution and we intend in our wording to generally endorse the principles as included in Frank's presentation:

THE MOTION: In order to reaffirm our belief in good dancing practices in the areas of styling and elimination of rough dancing for the greater enjoyment of all participants in our activity, Be it resolved that: CALLERLAB endorses the principles of dancing execution and styling as documented in The American Square Dance Society's Basic and Extended Basics programs. The particular emphasis of this endorsement is for the hands-up position for Ocean wave type movements, such as swing thru and spin the top.

Discussion

The point was made that this resolution is not an attempt to force upon any area a way of doing things differently from the way they are now doing them. It is stating that CALLERLAB endorses the particular subject. If you have no problem in your given area, the intent is not to create a problem in your area. By passing this resolution we endorse the hands-up policy. It is the intent of the meeting to take a stand in recommending, but it is not the function of CALLERLAB to enforce.

RESULTS: The motion carried with two opposed and eight abstentions.

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NEW MOVEMENTS -- Jack Lasry

The subject of experimental basics has been a prime caller consideration since the time of square dancing. We have had a tremendous amount of freedom to create, for experimentation and for change. When we look at square dance basics and the growth that has taken place through the modern period of square dancing, let's look at the last 25 years. Where would our dance be today, if in 1950 the leaders of the day turned off the faucet on all experimentation? Could you actually call a dance today without a square thru?

We live in a free enterprise system where censorship is frowned upon and creative choreography has brought us from the traditional dance to our modern version which in many respects is the smoothest and most comfortable, and at its stage of the art form the most well participated in square dance activity we have had in the last 25 years. Square dancing has experienced over the last 10 years volumes of experimental material to be tried by those who wish to, and we are still here. Square dancing has continued to grow in spite of the cry that new basics are killing the dance.

At one time square dancing did not appeal to the masses. Because we want to see more and more people in the activity, we want to appeal to the masses. Now we

think we have such an activity but when we appeal to the masses we have to provide for them what they are looking for and each individual dancer soon finds out exactly where he fits in the square dance picture; what it is that "turns him on." We need to be able to provide a cross section from the one-night stand to the challenge dancer movement and within that total framework we should have something for everyone.

My viewpoint on the experimental basics and the flood of new material is that we have allowed too many such movements to creep into normal, average Friday and Saturday night club dances. The guy who comes out on Saturday night wants to go to a dance where the framework of the dance is friendship and fellowship, where he can enjoy his friends in an evening of square dancing and where he wants to dance interesting, exciting, creative square dance movements within a framework that he understands and knows well. He doesn't want to learn something new every Saturday night at the dance. If he wants to learn something new, he goes to a workshop.

The Friday and Saturday night dance is a place for the true feeling of what a square dance club ought to really be. A place to meet, gather and dance within a limited framework for fun and sociability. Then we can bring back the dance to the Friday and Saturday night festival club dance that each of us are involved in so heavily. Let's bring back the dance into square dancing into the Friday and Saturday night programs.

The dancer who goes to the mainstream dance on Friday and Saturday nights also wants to feel that he is mainstream. He wants to feel he can go to a big convention in Washington or Philadelphia or San Antonio or California and go out on the main floor at the particular festival and feel comfortable. He wants to feel that he can go to a traveling caller big dance with Beryl Main or Jerry Haag and be able to dance everything they call that night because this is what the traveling caller should be doing, calling mainstream.

How can we help the local caller keep his Friday and Saturday night dances mainstream? How can we at CALLERLAB help him select from the flood of experimental ideas that come out when he is not totally interested in an experimental workshop to select on his own? We here at CALLERLAB can help to select what basics could be considered mainstream experimental ideas and only those ideas would be shown at the normal, open, Friday and Saturday night club dances. The dancers who are not interested in experimental material but want to be kept up on mainstream will not be burdened with being used as guinea pigs in the experimental process of deciding what eventually sifts down to become mainstream. I believe all of this takes place by itself as a natural evolution of what happens to experimental material. I also believe that, in the course of doing it we have used the the wrong place in which to experiment too often and that is the club dance.

~~How can we implement a program where the average caller and the average dancer can select one or two mainstream ideas that they would all agree would be their experimental things? We're helping them select because the callers don't have time to go through Willard's one and my two or three and Bill's four or five and Jay's three or four and decide for himself which is best. I feel that the time is right that callers are seeking the help of a collective body of people whom they recognize as leaders and whom they believe have the interest of the total movement.~~

I propose the following: That CALLERLAB select a cross section of callers who represent coast to coast, border to border, and interest levels within the total picture, a committee of callers who are active in the picture and are interested in participating in this committee. The committee would select on a quarterly basis, one or two mainstream experimental ideas. And that CALLERLAB would then put a stamp of approval on one or two, and no more ideas, within a quarterly system.

We have appealed to the masses in our growth, but growth has to be directed. We have put signs and labels on things. I believe that CALLERLAB, as a project, needs to establish a better defined plateau of square dance levels and clubs and dancers and callers alike can figure out where their club fits into this framework. They can then say, this is the philosophy of our club and we have banded together enough people who feel this way and we'd like you to call a dance for us.

Part of our total program has got to be an honest mainstream approach to what is being danced club level and what is the philosophy of the club level. And then what is really mainstream and then the next 25 above that. And as a project of our organization, give the dancers and clubs the opportunity to fit within one of these slots and within the philosophy they select as a group.

My proposal is that we here at CALLERLAB go away with the idea that in order to bring mainstream dancing back to Friday and Saturday night clubs we help the callers who are involved in that program select one or two ideas over a three-month period that can be utilized at all mainstream dances.

I would like to think that the leadership here can help Mr. Average Caller select a mainstream figure as their experimental idea because if we stop showing something, we stop teaching more, we stop the presentation of new ideas, we are going to die. But let's bring rhyme and reason back to the experimental dance program where it cuts across every average dancer in the activity.

EVALUATION -- New Movements

Following the reading of his paper by Jack Lasry, the evaluators commented basically as follows:

Bob Yerington: I think one of the reasons so many new calls are being used now is because a lot of us as callers are basically lazy. It is much easier to go into any club and teach the dancers something new every time you go in as opposed to taking the things that you already know how to do and putting them into new and different combinations that would prove interesting for them. It is easier to teach them something new than it is to call what they already know how to do, without making it boring for them. (In pointing up one of the fallacies of the note services, Yerington said) "...any caller who can afford notes can get them and many callers are getting them who are not capable of using them. Because many of the new movements come with a list of examples, the caller may read the definition, but other than that he does not take the time to look closely at this movement and see how it works and to write up dance examples for himself. He calls it right down the line like it is on the piece of paper. He doesn't care if the club is limited to 75 basics and is not really ready for the new movements; he 'socks it to them anyway'. It's not a case that the caller cares less, but he simply doesn't know any better. He is using poor judgment. He should be using his own judgment, but up to this point no one has taught him how. Perhaps this is one area where a committee can be of help."

Bruce Johnson: I think our problem is that we have a bull by the horns. When we train people to square dance we start off by conditioning them to the idea that every night they're going to get something new, not only one thing, but two or three or four in a single evening. This is part of the training program process and in a very short period of time we attempt to indoctrinate them with everything that a five or six year dancer knows. As a result, this to him is what square dancing is all about. Another element that has added to the problem is that guest callers visiting the club feel an obligation to call something different that is not being done in that particular area and this compounds the problem. In so many activities such as golf and bowling, we keep score, so when it comes to square dancing and

somebody asks you how good you are your answer is based on how many movements you can respond to. This has become the measuring stick. Also, different areas subscribe to different types of programs. In some areas workshops are the big thing. Some areas have "home club callers" while others have the guest caller system, where they either have a different caller call each time they meet, or they have a group of callers who rotate with the calling chores. Consequently, there is very little continuity of program from one night to the next. One possible problem I see with the proposition is that everybody wants to be on the "top." Whatever you call this spot, this is the plateau where the dancer wants to be. We face the problem of indoctrinating people into being happy at any given level.

Jerry Helt: Very few of the so-called new movements are truly "new" and looking back over several hundred years we see many of the figures we're doing today in the old routines and the patterns. Square Thru, as an example, goes back to a quadrille which is maybe two or three hundred years old. So what we are doing is making "discoveries" of older things that we are adapting to our contemporary form of square dancing. A lot of this is not new - it is new to us perhaps, but remember, to a beginner an allemande left is new. We are caught up in a society of newness. If we wake up one morning and the toaster doesn't work, we don't repair it, we throw it in the garbage can and buy a new one. The tire goes bad and you trade it in on a new one. So we are caught up in a society of getting something new. The car that you buy isn't really new. It goes back to the Model T Ford. The cars haven't changed in how many years? It is the same engine basically. It really isn't new and we are caught up in this thing. I'm wondering, is it the right direction to go and should we express our "society" in the field of square dancing or should we establish a new expression in square dancing, perhaps reverting back a little bit?

Along the line of new movements, I don't think that we as callers really analyze what we are doing and really take a good look at the body mechanics involved. Many callers are not dancers and many of those who write the new movements are not dancers. I look at some of the new movements and say, "That's impossible to do." So what we have are two different things. We have theory vs practical application. Here's a little example of what I mean. Put both feet on the floor. Now, let's say that a new movement comes out that tells you to take the right foot and rotate it clockwise on the floor. Go ahead and try it. Fine. Now, everybody take your right hand, and make a normal figure six in the air. Try it. Fine. Now, do both these things at the same time. Rotate the right foot clockwise and make a figure six with your right hand. It's impossible. This is the way I feel sometimes when I face a new movement which is just downright undanceable. Certainly the theory is beautiful. My wife and I may try it out in the living room and it may appear to work/ But when you take it out and try it on a group of dancers and it falls flat, you stand around and say, "What's wrong with this group, they can't even do this simple movement?" I'm not against new things. I would be the first to say that if it is a good thing and it can add to our activity, by all means let's do it. But what if the movement serves no purpose and it leads only to chaos and confusion? Just imagine how confusing this is to some struggling, young caller out in Podunk who receives the notes and reads that 80% are dancing "Scoopsie Doopsie" and "Split." He feels that he must jump on this new movement and do it "because 80% are doing it." But, 80% of what? Is it 80% of 4,000 subscribers to the particular note service or is it 80% of 200 subscribers? It's so easy to be misled and so often this is what tends to guide the direction of the whole activity. There is undoubtedly room for improvement.

Jerry Haag: The callers have missed the boat in the exploration of the existing 75 basics. Rather than spending their time and the time of their dancers in seeking new directions for the basics we already have, they take a new experimental movement that is relatively simple and yet one that has a new name and "get by"

workshopping it rather than spending the time on homework developing new choreography with the already existing basics. A little more time spent on in-depth work with the basics would probably eliminate a great deal of the flow of new material. Before a change of this sort can be effective, we need to reeducate the dancers. We must tell them that we are going to cut out the three new things we have been showing them every Friday and Saturday night and that they are going to have some fun with things they already know. Because our people are geared to this idea of getting something new all of the time, it will be our job to reeducate them.

Joe Lewis: Since the time I started calling, I have been working with limited basic type programs. A person has to get in a position sooner or later and decide the direction he wants to take. I don't care for the workshop end of today's square dancing because I don't want to prepare for it. I spend a great deal of time preparing certain other things in square dancing. I don't concentrate on the workshop material. If I feel that a new movement is in the mainstream then I use it once it has proven itself. I'm very happy and very comfortable with my part in square dancing.

Cal Golden: At one time, traveling callers would carry the new movements from one city to the other, but today they are being replaced with callers' notes. By the time a traveling caller hits a town and proceeds to introduce something "new" a dancer is liable to say, "We had that one last week." I don't think that we can overemphasize the word "judgment." Each month I get five sets of callers' notes and I really sift through them carefully to see what I can call directionally at an open dance. Then when I've called it directionally, I tell them what they've done after they've done it.

I don't feel we'll stop the creation of new ideas, but I do feel that perhaps we can establish different programs for people with different square dance needs.

Perhaps one of the ways to discourage the overabundance of new material being written by unqualified writers would be to simply eliminate mentioning the name of the author if the dance is printed in a note service.

Let's put a little fun back into square dancing. All we've talked about recently is choreography. Think about this for a minute. In the square dance business alone, what record really sells the most copies? Is it the choreography that sells the record, or is the music and the fun that people have in doing the dance?

Charlie Baldwin: I have a difficult time in understanding the caller who says that the new movements are necessary for "variety." Actually it's utterly impossible for any caller's mind to assimilate the variety that is contained in only 75 basics. It has been said that if it weren't for the note services that we wouldn't have the program today that we have. I disagree quite heartily.

Bob Page: One problem is that callers tend to lean on new figures as an answer for the need of variety. If callers will take the time to spend on the good existing basics they can create an interesting program and keep people happy without introducing a new movement every other week.

Jay King: The problem is how to keep most of our dancers in the mainstream without making them workshop all the time. The proposal that has been made appears to be a good solution. When I go to a dance I most enjoy the caller who takes the basics we already have and are supposed to know and do interesting things with them. The problem isn't that there is a lot of new material in existence. The problem lies in the judgment of the caller.

JUDGMENT on the part of the caller is the "key" in coming up with a workable pro-

gram. Over and over again through the floor discussions on the subject of new movements and at several times during the discussions on the other subjects, the term "judgment" has come up and it has been expressed a number of times during the discussions that judgment should be emphasized strongly in all caller training courses, both in callers' schools and in the work being done in the local areas.

DISCUSSION FROM THE FLOOR on NEW MOVEMENTS

The group was reminded that the intent of a possible resolution would affect what the group came to know as the "mainstream" of dancers and not those at the extreme ends of the activity -- the challenge or workshop type of programs at the one end and the beginner programs and simple one-night stands at the other.

Dick Bayer: Bob Yerington said he read over 200 movements in a year. I think we are all smart enough to realize that there is a lot of stuff that we read which we never use.

Bob Yerington: When you say we are smart enough, are you talking about the 9,000 callers in the country who have access to them? We may possibly have 100 callers here who are smart enough, who are discriminatory enough to throw out the junk, but certainly out of the total 9,000 caller population, we have a great many who are not.

Lee Helsel: Even though you have the judgment and someone else has the judgment, it could be that what we all want is some form of "validation" of that judgment.

Dick Bayer: When was the last time a really true "basic" was put out? We've taken a combination of things and put them together and added one more name for the people to remember. We haven't really had a basic that has changed the traffic flow for the last umpteen years.

Jack Lasry: This is what is happening everywhere across the country with 99% of the callers who go 100 miles away from home to call a dance. Each one of them is selecting a new movement to introduce at the dance, and in many instances each of these movements is a different one. Consequently the dancer who attends many dances is at the point of saying, "Every time I go to a dance, they teach us something we never hear again." This philosophy may be all right for awhile -- use the movement tonight, have fun with it and then forget it. But the dancer is getting tired of being used. That's what prompted these petitions.

My proposal is essentially this: That we at CALLERLAB select a representative committee comprised of recognized leaders in all phases of the square dance calling across the country. We call upon the recognized experienced leadership quality that this group represents to select for us a workshop figure for the quarter that ~~would be considered a mainstream workshop idea that all callers across the United States would feel has the CALLERLAB "Good Housekeeping Stamp of Approval."~~

Earl Johnston: If this resolution is passed, how are we going to get the flow of information out to the 9,000 callers?

Jack Lasry: Initially only the members of CALLERLAB who receive the DIRECTION newsletter would be on the mailing list for the material that would come out quarterly. However, I believe that there would be ample time to disseminate the information to the various publications. Also, liaison with the area callers associations would be helpful.

Bill Litchman: The proposal is a bandaid on a much more serious problem. During any three-month period if there isn't any new figure which really has reasonable

value, the committee ought to be willing to stand on its own fortitude and not recommend any new figure for promulgation at that time.

Osa Mathews: How is it possible for the callers on this committee from all parts of the country to get together to settle on recommending movements?

Jack Lasry: The head of this committee would compile the list of the experimental material that has been published in all of the note services during the three-month period. The committee members would select the one or two that they found to be highly successful. They would use an evaluation criteria set up for them in order to select the mainstream figure. If only 13 of the 15 answers came back you would still have a pretty good representation.

Vaughn Parrish: I think that we should be careful that this quarterly recommendation of new movements is not interpreted by all callers that they must use it even if they don't need it.

The point was brought up that the committee may decide to utilize a movement that was not necessarily new.

Jerry Helt: Perhaps the adoption of a program such as this will encourage callers to start working on the existing 75 basics and to come out with variations of these movements that we might not be using at the present time.

Bob Van Antwerp: The average caller needs some experienced judgment as to what, when, why and where to present certain movements. He is crying to the leader to please help him. I suggest that we accept Jack Lasry's recommendation for a one-year trial period. At next year's Convention in Chicago, we can then determine if changes are needed.

Al Brundage: We should urge record producers to spend more time in research and to come up with better timed and more danceable choreography. This program we're speaking of can be greatly implemented with the cooperation and aid of the record labels. I feel that the caller note services are doing an injustice in allowing their publications to go to dancers, rather than just to the callers. One fallacy in this whole approach is that by the time the committee selects its recommendations and the material gets to the callers, just about everybody in the country already has the material.

Jack Lasry explained that all of the material would, of course, be available to those conducting workshops, but what his recommendation would cover would be those mainstream dances where more restraint will be needed in the material used.

Bob Osgood: What we are doing here is very timely. As a matter of fact, in at least one area, dancer groups are starting to take action to make sure that restrictions are put on new movements. This action is being taken because the callers themselves have failed to make the move.

For this proposed resolution to prove successful, it is felt that we need to take into consideration two words -- "Caller Judgment." Unless and until we come out with some definite program in our caller training that will emphasize caller judgment, I don't feel that we can come up with a workable solution. People are funny about what they read. If it is in print, it takes on a special endorsement for them. Four note services are mailed out each month with the idea that the people who read these services have adequate judgment to select what is good from that which is bad.

Bob Page: I think that the proposal is a step in the right direction. It may not be the ultimate answer. I would vote for something of this nature now in order to

start aiming toward a goal. Unless someone can come up with a better proposal, this would be a necessary step toward this end.

Martin Mallard: In the research field, when we resolve to do a piece of research we find out what the problem is. I would say that you know what the problem is right here. Then you have to determine what is our plan? Where are we heading? Do we want to solve the problem? A proposed resolution is our first step.

RESOLUTION on NEW MOVEMENTS

THE MOTION: In recognition of the problems which result from an unrestricted flow of suggested new terms for square dance use and in an attempt to provide strong support for callers who wish to exercise good judgment in their introduction of new terminology into their local programs, Be it resolved that: CALLERLAB encourage in every way possible development of definitions of dancing levels or plateaus as a basis for clubs to identify their programs. CALLERLAB shall establish a committee of experienced club callers who also have workshop groups that meet regularly to select from proposed workshop material no more than two workshop terms for each quarter of the year. These terms shall be those considered most likely to gain general acceptance over time. CALLERLAB shall encourage all callers to refrain from calling or workshoping any "non-mainstream" terms except those selected as the quarterly workshop terms at a dance event unless that dance be designated a workshop or advanced level plateau.

Discussion

Lee Kopman: I can support the motion up to a point. I don't feel as if I can accept the last part of it. I feel it will, to some extent, stymie creativity and enthusiasm on the part of some callers.

Jim Mayo: That question was raised in our committee meeting after the sessions yesterday. The answer that was finally accepted was recognize that this is not a mandate. It says CALLERLAB shall encourage all callers to refrain; this doesn't say you shall refrain. Further, we got into some discussion about our intent in the words "...unless that dance be designated a workshop or advanced plateau." What we are trying to say is that when the dance is identified, either specifically in wording or by the understanding of the dancers attending to be a dance as opposed to a workshop and open to everyone with the expectation that it will be mainstream dancing, then we feel it is unwise and encourage you to refrain from the use of workshop items other than those recommended for the quarter.

Jack Murtha: Yesterday in our session when Jack (Lasry) made his presentation, he stipulated that one or two calls would be selected each quarter and someone in our session added that we would like also to see the stipulation entered that if ~~this committee didn't feel that there was something really good that they would~~ actually bypass the whole quarter and not recommend any, which left me with the concept that there was a lot of flexibility in the number of calls we might have. Is that the intent of the committee? (See Mayo's answer, next page.)

Dick Houlton: I think our entire square dance picture looks to Frank Lane, Jerry Haag and the other people mentioned as leaders. When Frank Lane comes into California I would say that 40% of our people who are just brand new dancers are in attendance at his dance so it doesn't mean that Frank Lane's dance is going to be on a higher calibre level of dancing. Consequently if his doors are open to call whatever he would like on that higher plateau then we have defeated our purpose for the club caller in his own home area. He is strapped with using only two basics. The traveling caller can come in and use three or four basics. This guy is playing the boob's game and the local club caller becomes the boob. I think that should be restricted.

Jim Mayo: It is the intent of the meeting to allow for zero in a quarter but no more than two.

From the intent of the resolutions committee as they worded these phrases, we recognize that the more specific we become, the more restrictive we become. We attempted to consciously leave the wording sufficiently broad to allow some flexibility in the application of these resolutions. We had some discussion on the meaning of mainstream. We concluded that mainstream in Florida is something quite different from mainstream in Iowa or New England. That is why we used that term rather than specifically identifying 75 basics or 125. There may be areas where mainstream means 125. There certainly are areas in which 75 is stretching it. We use the term mainstream to allow callers to apply judgment in their interpretation of this.

I hope that we can obtain your approval for our intent and attempt to work within the framework and spirit of whatever resolutions we come up with to the best of your ability. In the event that the group agrees to take a stand that you find difficult, that you will stay with the group and attempt to persuade us. I don't think we can get unanimous acceptance of all positions in the activity but I think one of the feelings that has come to me throughout this period has been the general agreement on the principles by which we operate. Work within them as best you can.

RESULTS: The motion carried with no opposed and two abstentions.

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CALLER ACCREDITATION -- Bill Peters

We have never sat down and formally agreed on exactly what is a caller. Does a caller have to be able to call contras to lay claim to the title? Does a caller have to be able to conduct a challenge level program in order to be a caller? Does he have to do one-night stands or does he have to round dance? What is a caller? We need to establish in our minds and for the movement generally exactly what a caller is. We must identify the skills, all of them, in which a caller must become proficient.

Which poses the second problem. We have never identified what are the acceptable minimum levels of performance we are going to assign to those skills in order to grant someone the right to call himself a caller. How much choreography does he have to know? How much does he have to know about voice? About sound? About all the techniques we are talking about? What is an acceptable level of performance? How good a teacher does he have to be? We could argue all night. It needs to be done, however. We have to agree on some standard, acceptable level of the individual's performance.

There is no one guideline for everybody to follow to become a caller. It is not outlined anywhere - a mutually agreed upon path that a non-caller, a point zero caller, the dancer who decides he wants to be a caller can say, "Okay, if I do this and that here is the outline and the steps I must follow." If we went around the room I'm sure I would find as many different paths that have been followed as there are people here. Conceivably that might be a good thing to do, to identify what the path should be.

We really have no standards now to identify who is competent and who is qualified to teach callers. What are the standards for a guy who hangs out his shingle and says, "I'm going to teach callers"? What qualifications must he subscribe to? All too often right now, we have the situation where the blind, unfortunately, are leading the blind. I think this is the kind of problem that has brought about the in-

tense interest in the needed accreditation program. The program I'm about to outline for you is one that I hope will show one way in which we might not solve the problem or alleviate it completely but might make some kind of dent, make some kind of progress toward doing something positive about it. It is a place to start, an idea, so we as a body can adapt it and so that it can accomplish what we want to do. This is a starting point, a point of departure if you will.

Accreditation will have to ultimately apply to two types of individuals. The non-caller: How does he go about becoming an accredited caller and at what point do we give him a degree of accreditation? The experienced caller: How would we, if we decided we wanted accreditation, go about achieving it? I am going to spend most of my presentation in describing a method in which it might be possible to establish accreditation for the non-caller. I think we might be able to find some way of adapting that then to accrediting the rest of us.

I see accreditation as being a two-part program much like we have in almost any other viable trade or profession. The two parts are (One), academic training, classroom type training in a school type environment in which a student caller is exposed to the best possible curriculum, the best possible faculty and staff, to the best possible teaching methods and provided the maximum benefit of all the skills and techniques of the curriculum and the expertise of those teaching the curriculum. When he finishes that, he (Two) embarks on a program of supervised, on-the-job training.

We have all kinds of precedent for this in almost every other field. The junior engineer learns from the senior engineer. The guy who finishes med school must intern for one or more years before he is allowed to practice. I see an accreditation program, an apprentice program that will apply to the student caller when he finishes an approved curriculum. He would apprentice himself to a caller-coach; someone in his own area who has the expertise and the knowledge and who has been accredited or qualified by knowledgeable people as having the ability to do that. They would work on a one-to-one basis. This is why Vaughn's idea about the National Convention was so great, having a room where a caller can walk in and say he has a problem and the expert can take him and work on a one-to-one basis. I see this as taking at least a year and maybe more. During that year of supervised, on-the-job training, the student caller will be given assignments. Typically he might be asked to gather four couples in his garage and teach them how to square dance and actually conduct a class. The coach would observe the student practicing his skills and then he would evaluate not only just actual techniques but also an overall actual practice of a skill.

I have established in this two-point program several levels of experts. I have established a coach, and I have established someone who teaches a callers' school. I would like to indicate how I think this might possibly be implemented in a program of this type because this is really the crux of it; how do we establish leadership?

It must be sponsored by some organization and I think it is the logical function of a group like CALLERLAB, if this group could establish a National Advisory Caller Training Committee that would be comprised of all the experts in the field today. I see maybe 10 or 20 people on this committee. These 10 or 20 would be charged with the responsibility of establishing criteria for schools, establishing criteria for the qualification of those who teach schools. They might even hold training programs in conjunction with their own schools that would teach teachers and those who would teach other schools. They might even establish and hold training sessions for the caller-coaches and they would qualify the second echelon leadership. They would establish the minimum criteria of curriculum, the minimum criteria of what it takes to go to a school and to qualify for the accreditation program and in this way be sure that there is a degree of quality control at all levels of the program.

Another facet of the program is the degree of participation by existing callers' associations. The word I use is partnership; I think the association must be a very strong supporter of a program of this kind. They have to accept the criteria that are established by the National Advisory Board. The important thing is to maintain and sustain the quality of the curriculum and the quality of the programs that are being offered.

Maybe not everyone should attend; maybe we should have a requirement to decide at what point are you ready to go to school. They might have an entrance examination. A guy has to at least be able to dance and to dance well. We might have to qualify certain minimum requirements as to who can attend a callers' school.

We might have a program that accredits one as a practicing general caller but others may also have an accreditation as a one-night stand caller, or an advanced or challenge caller. Another may be accredited in the fields of contras or coaching. These are various levels and all might have standards and criteria. The thing is, we must accept these things universally; all of us have to agree on them. The expertise must come from this National Advisory Board I'm talking about. One of the functions of the associations' liaison with CALLERLAB could be in that area so that there would be some kind of communication between the local associations and CALLERLAB in the area of caller training.

One of the questions I have been asked is, "Will accreditation keep me from calling if I haven't got accreditation?" The answer I have is no. I see accreditation as being comparable to a CPA license. Thousands of working, successful accountants are in the field right now successfully plying their trade, but when they say they are also a CPA, no one questions his qualifications. No one questions the fact that he has a certain degree of professional competence in his field. I would like to think of an accreditation program as accomplishing just that. If the standards are maintained and we buy it, I think accreditation will become a desirable thing and those who haven't got it will seek it. This is the best way to discover who is the maverick and who is not competent to teach callers or the caller who would like to call but isn't quite competent enough. If he understands that it is the accepted path and it is what everybody accepts, he is going to make it his business to go about doing it. I think that is a very important concept.

I don't think accreditation for an experienced caller will do very much about your box office, about the number of jobs you get. You've established that by now but if the program becomes viable, it might be advisable for all of us to get the ticket to at least say that we are accredited. The program you use and the way you present it won't change but it will have a significant affect on the quality of those who are coming in. A lot of us are getting to the point where we have five, ten, or fifteen years but there is an end in sight and you can look around and see some very sharp, very talented people moving into the business. Welcome, great, we need you but we can have a significant affect on the quality of those who are coming in along side of us.

Finally, I think accreditation has a very vital role to play, if it does nothing more than to establish standards that all of us can accept, that we know once and for all what it is a caller is and what his performance levels are. Once you get accreditation or certification, does that mean that's it? Like a driver's license perhaps every three years you should have to requalify or have some kind of reaccreditation because your skills may atrophy. Or you may become too specialized in one area. We all know callers who slack off and are just coasting. They are not growing. They are not doing the job that they should do or that they are capable of doing. Perhaps something like this should be considered.

The cornerstone to the accreditation program obviously is the coach. How does

accreditation finally happen? It happens when, in the opinion of the coach, the student is ready. In subjective judgment only the coach decides the student now has achieved skills and can hang up his shingle. That's what accreditations are. The coach sends the conclusions to the National Board and they agree because they trust the coach; the whole thing rests in his hands. He is the one who has to make the proper decision. That, of course, is the weak link in the chain.

I personally believe that an on-the-job training program is a very important thing; it is the best way for anyone to learn, otherwise it is totally trial and error and in an unsupervised environment. The program that I'm asking you to consider for the first time provides a viable, formalized program on a national basis of supervised on-the-job training. Many of you people, if not all, are the ones we are looking for to be coaches. I've heard all the stories, "I'm calling six nights a week now." The only answer I have to that is that this maybe is the time to pay some dues. We have to wrestle with our own conscience there.

I think it would be difficult, but not impossible, to establish a set of standards as to what constitutes the total package of calling skill and calling technique that everyone would agree upon. My proposal, as I have outlined it, is intended primarily to function as an overall concept to have a combined academic, schoolroom type of training along with a supervised, on-the-job type of training. The nitty gritty I would leave to you, or I would prefer to leave it in the hands of a national committee of the top level experts and let it filter down from there.

EVALUATION -- Accreditation

Bruce Johnson: We will need a great number of coaches and this coach-student relationship may at times be a very touchy relationship, which will hinge upon the personalities of both the coach and the student-caller. There is always the possibility that this particular student with this particular coach is not a good match, whereas this particular student with another coach might be great.

Bob Yerington: A callers' code of ethics should be established and if a man does not live up to the code then he really should lose his accreditation. The coach will have to be a very impartial man. One of the most important prerequisites for him is for him to be able to tell a prospective caller, "You are not ready, or you will never be ready," if he honestly feels this himself. We have too many people in the country right now calling even though they have been at it for 10 or 15 years who are still not ready. They are doing more damage to our activity than 10 guys who really work hard can do good.

Jay King: We should consider some form of entrance exam or screening exam of a person applying to attend a callers' school. If he has no potential, perhaps this should be determined before he wastes his time or money or the time of the instructors. A set of minimum qualifications for a callers' school would be a good thing. Also, in measuring the time an individual has square danced, the time should start from the point when he completes his learner's lessons. Perhaps it should be six months of dancing four nights a week, or one year two nights a week, or two years of dancing one night a week. It's a little more than just "how long" did you dance.

Bob Page: I question how involved CALLERLAB should be with the caller/training program. Definitely there should be a CALLERLAB approved program for callers and an approved curriculum. There are very good schools already in existence and I don't feel that CALLERLAB wants to be put in a position of competing with these schools. I also feel that those who are in the business of training callers could meet together and help in establishing a CALLERLAB approved curriculum. Also, we should consider a CALLERLAB approved 3-day program. Perhaps this is even more necessary than a full week program, particularly if it's made available in the

caller's own area. Also, we should consider a brush-up course for callers on an every 5-year basis.

Charlie Baldwin: It is difficult to tell anyone that they could not take a callers' course. I wonder if we have that right.

Joe Lewis: If the outcome of this motion is "yes," then we should proceed without delay. Everyone here will probably be involved in it. We should work with the existing callers' schools as much as possible.

Cal Golden: Some sort of certificate or "proof" of accreditation will be very important to the callers.

Jerry Haag: I wish this sort of training program we're talking about had been available when we were starting out. This program will allow us to demonstrate to an individual who has the idea that he wants to become a caller, just what is involved if he is to achieve his desire, and if he accomplishes the things that are set forth he will eventually be labeled a "caller." This definitely will provide him goals to shoot for. Also, possibly we may want more than just a single coaches' OK. We may decide that we need a CALLERLAB committee in each area that will give the "stamp of approval" as the new caller becomes accredited.

Jerry Helt: Square dance calling is an art and a science. Bill's concept covers one part. Now, if a man is a good painter perhaps he doesn't go to school. However, if he has the paintings we like and the price is right we buy them. In square dance calling we have the same type of situation. If he has the wares that sell, maybe a self-taught man can do it. You are making reference to the engineering field or the medical field where you serve as an intern or work as an apprentice before you are licensed by the state. But there is a "Grandfather's Clause" which infers that if you want to be an engineer you can practice on your own or learn on your own and pass the state board through this "Grandfather's Clause." This aspect we need to consider too.

Lee Helsel: There are two ways to approach the grandfathering situation. If you are already in the profession at the time the standards are adopted, then you are treated differently than those who decide they want to come into the profession after that time. There are two ways of dealing with "grandfathering" and they both work. (1) Include everybody (who is calling at the time the program is implemented). It takes longer to develop the higher standards of calling that way because you have to wait until everybody dies, and we don't have that kind of time. (2) After the criteria has been developed all of us be subjected to some type of evaluation, and, having met the standards we would be accredited. This latter method is the usual way other professions deal with this when they want to move into accreditation at a rapid pace.

DISCUSSION FROM THE FLOOR on ACCREDITATION

Barry Medford: The question of "what is a caller" is not going to be a simple one to answer. As an example, in our area round dancing is almost tabu. (The inference that many callers in the area do not know how to round dance let alone know how to teach rounds. For that reason, in that area a "caller" is not necessarily one who teaches rounds as well as squares.) I think a caller is anyone who is not vegetating and is trying to improve.

(from one unidentified voice): Who judges the "accreditability" of the coach and who judges the "accreditability" of the coaches' coach?

We have the example of "closing the barn door after the horse has run away!" There

is great damage being done by callers who have called for 20 or 30 years. One in our area has trained 160 squares of dancers in the past 20 years and yet his club only averages four squares an evening (the assumption was that the others did not stay in the activity).

The new potential caller needs to learn that he must first learn to call ladies chain and right and left thru before he can call spin the top or spin chain the gears.

Bruce Johnson: The caller who is going through an apprenticeship should go through the same type of process that school teachers must experience. They observe a master teacher and work closely with him. I would like to see this prospective caller start with a master teacher (caller) and observe him as he takes a group of people from the beginning, through their class and into a club program. The master teacher would work with the apprentice and after each class session he would go over the night's program and explain why he did some of the things as he did. He would go over the lesson plans and go over the techniques of teaching and calling that were involved. I'm not suggesting that this man-for-man coaching experience be given free. The caller in training should be willing to pay for it.

A suggestion was made to put the first part of the Accreditation proposal into the works now and form the committee, but wait until the Convention in '75 before the balance of the program would go into effect. Peters defended the necessity of passing the whole resolution now, rather than waiting.

Ardy Jones: I think that we are (1) primarily concerned with the established five-day caller-training programs. (2) Depending upon the implementation of point #1, is the accreditation of existing schools or all those who wish to apply for accreditation (if they qualify) and (3) following or in conjunction with the accrediting of existing schools is the accreditation of coaches at the local level. (This was taken by the particular group representative to the meeting of the Resolutions Committee.)

Melton Luttrell: It was mentioned that the coach is the cornerstone for the whole success of the program. I can see a problem if this is not supervised correctly. (Melton told of his experience when, as a Boy Scout he had worked hard to get the five Merit Badges required for Star Scout. On the day of the Court of Honor when he was to be the only one to receive this award, the assistant scout master who was the father of one of the other scouts took his son into the back yard and got him through five merit badges in one afternoon to qualify him to appear at the same Court of Honor. This type of unfair preferential treatment, if allowed to filter into the caller-accreditation program could doom it to failure.) I can see the same sort of system occurring with the caller-coach system. It would be so easy to say, "You have been a friend of mine for 10 years and while in my own mind I know that you are not going to make it, I'll see to it that you're accredited as a caller.

~~Don Franklin: This program of caller accreditation is something we really need. A~~ person who is going to get out on the stage and do something that is foreign to him needs special training. As in the case of flying, you have to learn the basics of aerodynamics before you can fly the airplane. With calling you have to learn the basics of calling so that you can deal with the educated public. However, such elements as personality and talent cannot be learned in any callers' school. It is my feeling that accreditation should end at the technical phases of dance and not go any further than that. To this degree coaches can be very effective, just as instructors can teach people how to fly. Whether they become a good flyer or a bad flyer is then up to the individual student. It's like water that seeks its own level. Either you are a good flyer or you don't fly very long. The only thing that you can learn from any kind of a school are the technical facets of the subject. After that it is up to the person's own judgment, his ability, his talent, and his stage presence that schools cannot teach.

(You can teach people something. You cannot learn them. This learning they must do for themselves.)

Bill Peters: The student pilot attends flight school where he learns the aerodynamics and techniques but before we let him solo, he sits in a two-seater with the experienced pilot's hand on the wheel.

Jerry Haag: We shouldn't sell accreditation too cheaply. Simply because a person goes through a callers' course, teaches two classes and has a year's experience, this shouldn't automatically grant him accreditation. We need to set the standards much higher than that. He needs to work at calling for quite a while before he can become an accredited caller.

Jerry Long: It is important that if the wife does not want her husband to become a caller - forget it. If she does not want him to be a caller you might as well discourage him before he even starts.

Lee Kopman: Perhaps CALLERLAB can communicate with the different associations and express to them what we feel are the acceptable guidelines.

Bob Page: If we get to the point where the callers are accredited, we can go to the school systems and recreation departments and say, "Here are our requirements for the teacher/caller program that we have. We have a national organization that does accredit callers." This would be one way of bringing the caller level up.

Bob Howell: CALLERLAB should go out to the local areas and make its services available, even if CALLERLAB needs to underwrite the cost. I suggest that these be free to the participants and be made available without charge to the people in the local areas.

Dick Leger: I think instead of four or five days for a callers' course, we would have four or five months of teaching.

Considerable time was spent on discussing a multitude of things that a caller should learn in school, including philosophy, attitudes, etc.

RESOLUTION on ACCREDITATION

Jim Mayo: The sense of the meeting was a general endorsement of the intent of the program as presented by Bill Peters. As a consequence of the meeting, the following resolution was prepared, discussed, and is presented for your endorsement:

THE MOTION: In order to encourage the maximum possible professionalism in the practice of calling for square dancing, Be it resolved that: CALLERLAB shall create an Advisory Board to implement an international accreditation program in these following stages: (1) Establish standards for callers' schools in the areas of curriculum, staff qualifications, and teaching methods. (2) Develop procedures for assuring the compliance of present and future callers' schools with such standards as a requirement for accreditation by CALLERLAB. (3) Investigate ways of extending the principle of accreditation to both local caller-coaches and individual callers.

Discussion

In the discussion that followed, the question was posed about the possibility of developing an accreditation program that would be outside the framework of callers' schools.

Jim: There was concern in several of the meetings yesterday with the details, the procedures for accrediting individual callers and I think the sense of the group was that we were not prepared to take a stand directing establishment of accreditation of individual callers but we certainly encourage the investigation with a report to next year's Convention on how that might be accomplished and that it be the intent of the third item in the resolution to direct that committee to actually consider ways of accrediting individual callers.

RESULTS: The motion carried by unanimous vote.

THE FIRST CALLERLAB AWARDS BANQUET

On Tuesday evening, following the Convention's busiest day, the entire group gathered for dinner and to pay tribute to several who have contributed to the cause of American Square Dancing.

The initial award was presented to Raymond Smith from Texas. Making the presentation was Joe Lewis, who said in part: "In my estimation Raymond is the Daddy of modern western square dancing in our area. He started the movement into the dancing as we know it today where there was a challenge dancing just the way you have it now. He wore well and the people loved him and they proved it when he decided to quit working and become a full-time caller. They turned out in big numbers with gratitude and love in their hearts. He is a strong leader. This is a special service award of excellence."

The second presentation was made by Marjorie LeClair and was awarded to Wally Cook from Melbourne, Australia, who had traveled the greatest distance to attend the Convention. Marjorie prefaced the award with this remark, "The dedication and interest of this caller to the square dance movement and CALLERLAB should be an example for all of us." His plaque read: "To Wally Cook for devotion to the Square Dance activity."

In memory of the late Ed Gilmore, Manning Smith made the following presentation posthumously: "Presented in memory to Ed Gilmore in recognition of his distinguished and unselfish contribution to American Square Dancing." Manning made the following reflections of Ed: "Here was a man who had selected square dancing as his way of life. A man who was totally and completely dedicated, whose devotions were never questioned. As such I think that he is responsible probably as much as any one other than Pappy and Dorothy Shaw for the fact that today in this leadership much of what Ed Gilmore stood for is surfacing. His thoughts, his teaching and the fact that he was a complete caller in everything."

Becky Osgood presented a special award to Art and Blanche Shepherd, who traveled to the Convention from their home in Christchurch, New Zealand. Becky said, "Art has one star in his crown which few men are liable to wear. Almost single-handedly he is responsible for square dancing being in an entire country. That spot, of course, is New Zealand. We salute you, Blanche and Art Shepherd, for what you have done for square dancing in New Zealand. And, as an indication of our respect and admiration, may we present you with this plaque which reads: 'Presented to Art and Blanche Shepherd, Christchurch, New Zealand, in recognition of their distinguished and unselfish contribution to American Square Dancing, the CALLERLAB Award of Excellence.'"

The Special Award plaque was presented by Don Armstrong, in memory of Dr. Lloyd "Pappy" Shaw, to Dorothy Stott Shaw. The inscription in the silver faceplate read: "To the memory of Dr. Lloyd "Pappy" Shaw and the part he played in the revival of American Square Dancing, the members of CALLERLAB proudly present to Dorothy Stott Shaw this Special Award for her role in perpetuating this

dream." Don's introduction to the presentation reflected in part these thoughts: "Much of what we are doing here this week has been influenced by two wonderful people, one, an educator, the other a poetess and a philosopher, both an inspiration to other people. Dr. Lloyd Shaw and Dorothy Stott Shaw. Dorothy Shaw has, since Pappy passed away, carried on their ideals, their love of people, and their love of the dance. Dorothy Stott Shaw is a most exceptional person; she leads about the busiest and most rewarding life any of you could possibly imagine. This remarkable lady is carrying on with and expanding upon the ideals and ideas of her husband, Dr. Lloyd "Pappy" Shaw."

Mrs. Shaw had previously been asked to talk to the group about the man who had been a pioneer in the development of modern day square dancing. Speaking of the early days of Lloyd Shaw, who was to become the "Pappy" of the resurgence of square dancing, she said, "... Lloyd Shaw wanted to teach. Some people are born to teach, and he was one. Perhaps the reason this talk is being given is that the largest groups that he taught was assembled in the interest of the American Square Dance." Mrs. Shaw continued with a bit of history concerning Dr. Shaw's early teaching career and his acceptance of the superintendency of the Cheyenne Mountain School and made this observation, "Dancing, above all of the arts, is not concerned at all with objects, except insofar as they point out a setting or a plot, and is not done with the head except with its outward movements... Lloyd Shaw understood about this business of subjugating the things involved before he knew that dancing was to be his ultimate medium. He knew beyond any question that he must find actions that would build lives for these kids under his control..."

Continuing on, Mrs. Shaw explained that early in Dr. Shaw's teaching career at the Cheyenne Mountain School "... He started with football in order to catch and integrate the community, but he hated football's violence; its swell-headed heroes; its feminine worshippers; its adulation by the press..." She told the group of their introduction to square dancing and Dr. Shaw's desire and efforts to learn all that could be learned about this native folk art. And as Mrs. Shaw expressed it "... From this point on it became one experience after another... It dawned on Lloyd Shaw that there was something even deeper and more packed with human yearning that he had at first imagined... the secret of man's relationship to his fellow-man, especially in times of great stress..." Mrs. Shaw concluded her talk with the narration of several anecdotes about Dr. Shaw.

A final presentation (a set of matched luggage) by the Board of Governors was presented to Bob and Becky Osgood by Al Brundage and Bob Van Antwerp. The accompanying scroll read: "CALLERLAB and the First International Convention of Square Dance Callers is the result of the combined efforts of many; but one among them has been indispensable. Throughout the life of this organization he has worked selflessly and with unquestioning dedication. He has used the wisdom of his many years of experience and the full range of his considerable skills to lead us carefully and encourage us diplomatically. He has accomplished a monumental task when there was no one else to do it. Without his help there would be no CALLERLAB and there would be no International Callers Convention. The CALLERLAB Board of Governors meeting in St. Louis in April, 1974, thank you, Bob Osgood, for making this dream that we shared come true."

THE WEDNESDAY MORNING WRAP-UP SESSION

The main order of business when the meeting convened at 9 am was the Resolutions Committee report. All three resolutions were passed as indicated earlier in this report.

Jim Mayo, in making the Committee's report said, in part, "... the major accomplishments of this Convention have been (for me) the face-to-face contacts between

myself and other callers. I suspect that I speak for many of you in that regard, that one of the personal values that is greatest from having attended this Convention will be the opportunity to get to know other callers and leaders better.

"However, when we return to our home areas, the results that we will be able to show our friends at home will be embodied in the resolutions that come out of this session. Our accomplishment will be documented in these resolutions. As the three days have progressed we have concluded that it is essential that we all have an opportunity to hear the final proposed form of the resolutions and to comment on them.

"We came to this meeting with two specific requests from the square dance movement out there. One was a petition from New England saying, 'Hey callers, do something about new material.' We also had a request from a group in Texas to take a stand on a particular styling element. We attempted to respond to these two. Fortunately they both fit into the program that we had established long before either of these requests came along. Long before the New England dancers got up in arms and made a petition, the callers had indicated their concern and from those concerns we had selected the three topics that seemed to be the most important to the most people. We have acted, I think most effectively, to coordinate and to bring together our experience and our feelings to take a stand. I hope that we can go from here with complete support for the actions we've taken."

Bob Osgood: We now have a new name, "CALLERLAB -- The International Association of Square Dance Callers." That will tell people what we are.

We would like to have you take a look at your committee assignment sheet when you get it, approaching it with the idea that your responsibility is part of the whole thing. This is what it is about; sharing these CALLERLAB responsibilities together. Your committee chairman will be in touch once these assignments have been made.

For the last 12 years, this idea and this CALLERLAB have operated as a wing of The American Square Dance Society. For the next year the operation will go to Stan Burdick who is our new Executive Secretary and business will be conducted in Sandusky, Ohio.

We have enjoyed and appreciated this time of communication here with you; this has been great! We are a little bit tired and the magazine and some of the other things we are doing need our attention so we have asked for a year's sabbatical to get caught up with things. We go right along with the Board of Governors and stand 100% behind the committees and behind Stan. I have known Stan for quite a while and I know his sincerity and that he can do this work during the coming 12 months. The Board of Governors were completely unanimous in backing him and we know that you will be too.

Stan: I do feel it is a great honor bestowed on me by the Executive group of CALLERLAB. Nobody could do the kind of quality job that Bob Osgood has done and I hope I will have the support of everybody in order to carry out this important work. We do want to see CALLERLAB move ahead and the Convention become even more effective than it has been this year.

Much general discussion covering a number of subjects took place. Dick Houlton commented that one of the topics he was asked to present for possible discussion at next year's Convention was the permitting of taping at square dances. For the benefit of the group, Melton Luttrell gave a rundown on the structural organization of CALLERLAB. A number of comments were made concerning CALLERLAB financing. Jon Jones called for a round of applause from the new members, to the Board of Governors for the job they have done. Don Armstrong replied for the

members of the Board of Governors.

Stan thanked Dorothy Shaw for coming.

Dorothy Shaw: I am here under no egis of any kind as an honored guest and I can't tell you what a tremendous honor I feel it to be. But I would like to say to you that I want no connection to be broken. What I'm doing, I won't even mention any names of any organizations or any people, what any of us are doing can be integrated into what is going on here. I feel that you can count on us at all times to cooperate, any of us who are not properly at all members of this organization. I want you to know that I think you are going on the right track and that some of us who have perhaps responsibility for the past that isn't as great as yours, will try to hold that little guide rail down the middle of the track so that you can keep running straight ahead. I'm tremendously proud of you. Proud to know you and proud of all these people and I just want to say thank you for what we, I, have always been obliged to stand for.

Don: This meeting opened by remembering that there were four flags on the stage and we are closing it in the same way. I'm not going to make any long speeches because we are ready to go home. I would like to say something from an observer standpoint, a participant sure, but an observer even more. We did accomplish a great deal; we did accomplish an historical fact. The mere fact that we are all here in a room together and that there are four flags and four philosophies represented that are now thinking along one track is a great achievement. But I think even more impressive about this gathering was the fact that I saw so many of you shaking hands with somebody that you really had only seen on a platform or in passing or had read something he had written or had listened to on a record or had heard about from one of the other callers. And now, instead of representing 15 or 20 friends in the calling profession, you are part of a group of people that can stand and work together and subjugate self in trying to project the thing we are all working toward. And if that isn't an achievement I don't know what is! On behalf of all of us I just want to say thank you for coming and have a good trip home.

ADDENDA:

These items from the 1974 Board of Governors' Meetings are of interest to all:

The 1975 Convention will be held March 24, 25, and 26, at the Chicago Marriott Hotel with Dave Taylor as General Chairman.

The 1974-75 Advisory Board consists of Stan Burdick (Executive Secretary), Marshall Flippo, Frank Lane, and Dave Taylor (Convention Chairman).

Angus McMorran was appointed to be Canadian representative to the Advisory Board.

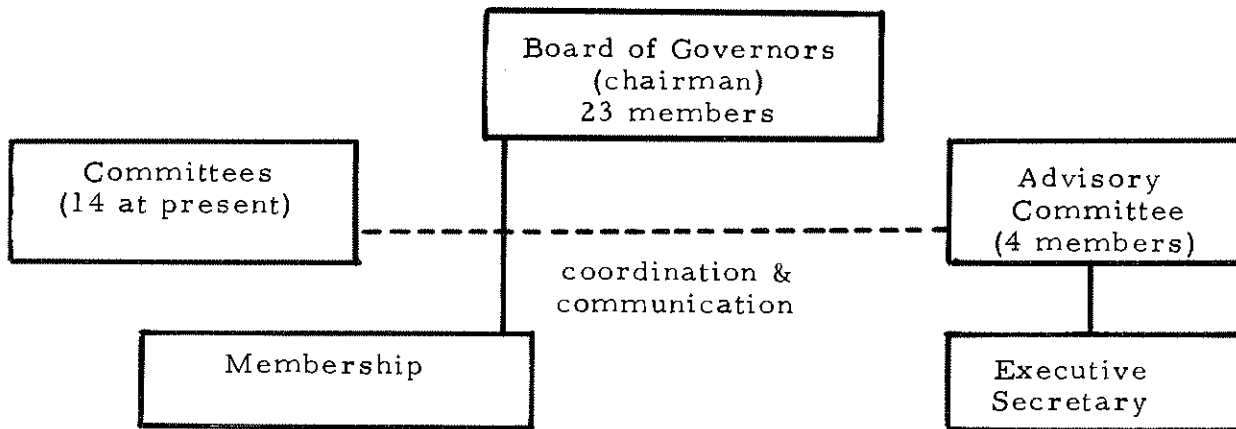
Jack Lasry was appointed Chairman for the coming year of the Committee on "New Movements."

Bill Peters was appointed Chairman for the coming year on the "Accreditation" Committee.

The new name of the group is "CALLERLAB -- The International Association of Square Dance Callers."

The establishment of an Organizational Structure for CALLERLAB. (See next page.)

CHART OF ORGANIZATIONAL STRUCTURE FOR CALLERLAB



The Final Last Words

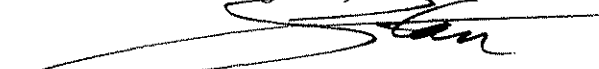
The final wrap-up on one successful event merely signals the start of another. Already your 1974-75 Advisory Committee and the 1975 Callers Convention Chairman are hard at work. Speaking as one of the committee that went this route during the past year, I can say that your continued help and support will be greatly appreciated by your new advisory board members. Your new Executive Secretary is one great person, loaded with ideas and ability but he will lean heavily on all of the assistance and encouragement you can send his way. If the first Convention was a success, then the second should be even greater. We offer a warm welcome to all of you who are new members of CALLERLAB. Our sincere best wishes to our new Executive Secretary, Stan Burdick, and his Committee. It's going to be a fine year.

Fondest regards,


Bob Osgood

Thanks to the Board, particularly, and to all members of CALLERLAB, who have expressed confidence in my ability (and the combined abilities of others on the Advisory Committee -- Dave, Frank and "Flip") to carry forward the important business of CALLERLAB, and to prepare for a tremendous Convention in Chicago in March, 1975. We are well aware of the magnitude of the task, and we've rolled up our sleeves clear up to the shoulder bones! We can't begin to fill the big shoes of Bob Osgood and those who worked with him, but we're deeply indebted to him for the beautifully drawn blueprint he drafted for us, to be used as a guide that will make our task a bit easier. We'll do our best to make our organization and our Convention, as Harper Smith said it, "Come alive in '75."

Regards,


Stan Burdick

CALLERLAB -- The International Association of Square Dance Callers

FINANCIAL REPORT as of June 15, 1974

CALLERLAB CONVENTION FUND:

Convention Income			
Deposits	\$4,406.00		
Less Refunds	615.00		
Less Prepaid '75 Deposit (ALK)	50.00	\$ 3,741.00	
Collected at Convention		6,422.60	
Miscellaneous (Canadian Exch.)		.43	
		<u> </u>	
Total Convention Receipts		\$10,164.03	

Convention Expenses: (Paid to 6/15/74)

Feb. '73 Planning Meeting	\$ 200.51		
Hotel Charges	4,386.39		
Sec'ty and Clerical	1,920.50		
Printing & Photocopy	208.90		
Art & Layout	661.00		
Telephone	230.00		
Stationery	39.60		
Postage, UPS, etc.	152.51		
Flags, Signs, Awards	165.59		
Tapes	63.76		
Equip. Rental	25.00		
Airfare (D. Shaw)	142.76		
Convention Badges	240.19		
Photos - Group	71.21		
Miscellaneous (bank chg., supplies)	22.05		
Cash Expenditure	50.00	<u>8,579.97</u>	

Convention Profit \$1,584.06

This statement reflects all Convention income and expenses (paid) through June 15, 1974. Additional post-Convention expenses are being incurred (Convention Wrap-up Report, DIRECTION newsletter printing, postage, etc.) that will reduce the profit of \$1,584.06.

CALLERLAB GENERAL FUND:

Dues Received:			
1973-74	\$ 800.00		
1974-75	<u>2,700.00</u>	\$3,500.00	
Prepaid '75 Convention Deposit (ALK)		<u>50.00</u>	
		\$3,550.00	
Expenses:			
SIO (detail submitted to Board of Governors)	\$1,709.44		
Burdick Advance (5/74)	<u>500.00</u>	<u>\$2,209.44</u>	\$1,340.56
Convention Profit*			<u>1,584.06</u>
Bank balance (6/15/74)			<u>\$2,924.62</u>

*See footnote above of unpaid '74 Convention bills.

To the best of my knowledge all statements and figures in the above report are accurate and complete.


Arnie Kromenberger, Treasurer