

The Call Sheet

Professional Journal of the Gay Callers Association

April 2007

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*"Clubs & conventions don't realize that callers talk.
To each other.
All the time."*

*-- Anne Uebelacker & Sandie Bryant,
The Twins' Guide To Staging IAGSDC Conventions
(Publication forthcoming in 2007.)*

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

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The **Gay Callers Association** is open to anyone who calls and/or teaches for GLBT square dance clubs.

No assumptions should be made about the sexual orientation of any contributor to this publication.

The GCA is an affiliate member of the International Association of Gay Square Dance Clubs®: A Gay and Lesbian Organization ("IAGSDC").

The GCA is an associate member of CALLERLAB.

Further information about the GCA can be found at our web site: <http://www.gaycallers.org>

The Call Sheet is published quarterly in March, June, September, and December.

Subscription to *The Call Sheet* is included in GCA dues (US\$15/year). A subscription to *The Call Sheet* is available to non-members for US\$10/year.

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Submissions may be edited for length and clarity. **The deadline for the next issue is June 1, 2007.**

Signed articles are the opinion of the authors and in no way reflect any official position of the GCA.

Editorial: "Be Kind To Each Other."

Allan Hurst

As you've probably already figured out from the Table of Contents ... this year, we lost a valued member of our community: Warren Jaquith.

I can't say a lot about Warren personally because I didn't know him that well. I met him in person for the first (and last) time at GCA Caller School in Anaheim in 2006.

Frankly, for a totally inoffensive, polite, soft-spoken, and gently-mannered man ... Warren managed to intimidate the hell out of me.

When he stepped up to the mic during the initial "show us your stuff" exercise, I nearly gasped (along with several other class members) ... because Warren was *good*. *Really good*. As in "Why is *he* here? He sounds *perfect*."

As it turned out, Warren was afraid that he might have some rough spots to work out in his calling.

I distinctly remember our coaches having to strain just a bit to find *something* for Warren to work on, because he *rocked*. Great patter, timing, music selection, choreo, and diction. And a gentle sense of humor.

I decided quickly that Warren was a consummate professional, because ... experienced and talented as he was, he was *still* concerned that he *might* not be delivering the absolute best performance possible.

He *never* stopped working on his calling, I'm guessing right up until the day he died.

[continued on next page]

[Editorial: "Be Kind To Each Other", continued.]

In fact, I'm told he'd just finished calling the very evening he passed away unexpectedly.

I mourn not just Warren's passing, but even more my never having had a chance to get to know him better while he was with us.

Which brings up the title of this editorial.

Many years ago, at a GCA Caller School I attended, Anne Uebelacker closed out that year's school by telling us:

“Look around the room at each other. *These* are your peers. As you work in calling, *these* are the people you're going to be calling with, socializing with, and depending upon when *each* of you hits a rough spot ... and you *will* hit one sooner or later. Be kind to each other, because we [senior callers] aren't going to be around forever.”

Just watching and hearing Warren call during GCA Caller School made me want to be a better caller. Warren was totally supportive of every person in that room, and they all returned the favor.

So, please ... be kind to each other.

While we still have each other.

In this Issue ...

- Since I didn't know Warren well, I turned to a pair of his local peer callers, *Ett McAtee* and *Brian Jarvis*, to provide a suitable tribute.
- From the Czech Republic, *Tomas "Doug" Machalik* discusses how to venture into asymmetric choreography without hurting yourself or the dancers.
- Many LGBT callers are hesitant to attend **CALLERLAB** convention. *Chi-Chi Hoffner Stolarick* talks about what it was like going to his first **CALLERLAB**.
- We have the third and final installment of *Michael Maltenfort's* "Call-O-Matic" singing call generator.
- We've discussed what happens at GCA Caller School ... but what follows after? *Arlene Kaspik* writes about her post-GCA Caller School calling experiences.
- Warren's passing created an editorial logistics challenge. I've decided to wait until the *next* issue to wind up our two-part discussion of Hexagons with *Clark Baker*, who discusses East Coast style Hexagons.



"Da Prez Sez": Buy This Book.

Nick Martellacci - nmcaller@aol.com

I'd like to call your attention to the book, "Win the Crowd" by Steve Cohen (the "Millionaire's Magician"), published by HarperCollins. You can get it in paperback on any number of web sites for for under \$12.

I bought the book after seeing its author on the "Saturday Today Show" early in 2006.

During my first reading, I highlighted about 1/3 of the book. Reviewing it again in preparation for writing this article I highlighted another 1/3. By the end of next year's annual refresher course, I'm sure pretty much the entire book will be underlined. Yes. It's that good!

Some of the topics covered: How to create a colorful personality (can you believe he DOES NOT mention doing drag??), building confidence before the curtain rises, preparing your body and mind for the big moment, how to command a room, and how to build charisma. Cohen takes you step by step through each of these topics with simple, easy to master techniques for each.

For instance:

- Have you ever thought of which foot you should use when walking onto the stage after being introduced?
- Why are MSM (organic sulfur), rose water, and saline solution things you should know and care about -- along with timing and smooth body flow?
- Do you know any quick ways to build up your energy before (or during) a performance?
- How do you prepare your voice for 2-1/2 hours of use at a dance or class?

In my early calling days, I attended many caller schools. The mandatory showmanship lecture usually boiled down to this: "I don't know what showmanship is, but I know it when I see it. So-And-So is a great showman. Watch him/her and do what (s)he does..."

That's great advice if you want to spend your career being a clone of somebody else, but trust me - it doesn't work. All the world may love a clown, but they're not terribly impressed with a clone ... especially when they can hire the original!

Showmanship skills, however, *can* be learned. Steve Cohen breaks down each of those skills and provides an accessible "how to" manual for learning and eventually owning those skills.

Buy it. Read it. Become it.

[Continued on next page]

"Prez Sez: Buy This Book", continued.

But Nick, it's April ... aren't you going to nag... er, REMIND us about not going over our time when performing GCA tips at the IAGSDC Convention in a few months?

I hadn't planned on it, but since you asked...

Towards the end of the book, Cohen gives a pep talk on your responsibility to your fellow professionals.

The example he uses involves a magician chiding a street performer for his "ho-hum" attitude at the end of every trick performed. The street performer had shown these tricks for years and was no longer giving the audience a build-up to the big moment. He simply completed each and every portion of his act by rote.

A square dance equivalent would be getting dancers through a long and difficult figure and then downplaying the *ALLEMANDE LEFT!* or *YOU'RE HOME!*

Sure, *you* know what's going to happen. Sure *you* know the corner is one move away.

But calling isn't about *you*; it's about the *dancers*.

So, no matter *how* many times you call your favorite trick figure, *you must get excited* about the big finish *every time*. Your dancers have *earned* it. Steve Cohen puts it this way:

"...there is no room for mediocrity. Remember: You are an ambassador for others in your group. If you are a rude salesperson, you are turning people off to dealing with your company. If you belong to a social organization or religious group, your attitude speaks far beyond your personal sphere. You are seen as part of a group and unfortunately, you could become the launching pad for a negative stereotype against your group."

He goes on to explain that while you may do this (whatever "*this*" happens to be) as a sideline, *somewhere* out there are people who do it for a *living*.

When you behave badly (no energy, rude to dancers or event organizers, and, yes, going over your allotted time) it reflects badly on *all* callers.

While I still have the "bully pulpit" I'll make this plea one last time: Don't shoot yourself in the foot and hamper your career by engaging in unprofessional behavior of any kind. You are a talented group of people. You deserve to be heard.

Now get out there and WOW those dancers!



GCA Announcements – Letter to All Join Hands

March 18, 2007

All Join Hands Foundation, Ltd.
PO Box 9942
Phoenix, AZ 85068

Dear Gordon,

As you may have heard GCA Member Warren Jaquith recently passed away. The stroke that claimed his life occurred as he was teaching the Beginner Class for DC Lambda Squares. Warren's passing is a shock to his friends and family.

Modern American culture runs from any thought of the end of life. Older cultures did not share our fears and even spoke of having a "good death." I believe Warren did indeed have a good death. At the end of his life Warren was surrounded by friends and doing something he loved - calling. What a blessing!

The GCA Board has authorized this \$100 donation in Warren's memory. We're giving this money to All Join Hands to help you carry on your work of promoting gay square dancing - an activity that Warren supported for many years.

Sincerely,

Nick Martellacci, President
Gay Callers Association

cc: Tom Pearson, Jake & Chlora Jaquith



GCA Announcements – Annual Meeting/Elections @ Denver 2007 Convention

The Annual Meeting of the Gay Callers Association will be held in Denver, Colorado, during the 2007 IAGSDC Convention. We will also hold elections at this meeting.

Please join us at 5:00PM on Thursday, 24 May 2007, in Salon E of the Grand Ballroom. This is the same room used for the IAGSDC Delegates Meeting.

We need to elect new officers, as two of our current officers – Nick Martellacci and Alan Hirsch – have “termed out”. Thus far, the slate of candidates is:

IAGSDC Delegate ... [no candidate yet]
Treasurer ... Michael Maltenfort
President ... John Oldfield

If you would also like to be considered for either of these positions, please contact Nick Martellacci (nmcaller@aol.com) ASAP.

Warren Jaquith: 1948-2007

Ett McAtee - justetthon@comcast.net

Warren Jaquith, DC Lambda Squares' beloved caller and friend, suffered a major stroke while teaching our Mainstream class on February 26, 2007. Two days later, he passed away peacefully early in the morning with his partner Tom Pearson at his side.

Warren was a treasured member of our club, the IAGSDC, and the GCA. We're all stunned by this loss and extend our deepest sympathy to Tom, and to his and Warren's family.

A memorial service was held on Saturday March 10 with many square dancers, former and present friends, and family in attendance.

In lieu of flowers, please consider contributions in Warren's name to:

All Join Hands Foundation <http://www.alljoinhands.org>
Human Rights Campaign Fund <http://www.hrc.org>

... or another charity of your choice.

The Washington Post death notice may be found at:

<http://www.legacy.com/washingtonpost/DeathNotices.asp?Page=SearchResults&txtLastName=jaquith&submit1=Go>

The news story in the Washington Blade:

<http://washblade.com/2007/3-2/news/localnews/10122.cfm>



Warren's Dash (Adapted from *The Dash Poem* by Linda Ellis, 1996)Ett McAtee - justetthon@comcast.net

*I'd like to share a bit of time,
And remember Warren, a friend...
I think of special dates I know ... from beginning to the end.*

*We all know his year of birth, and the year he died, with tears,
What really matters most to me - - -
is the dash between those years.*

*For that dash represents the time
That Warren spent on earth...
And now only those who loved him most know what that dash is worth.*

*He's always been just Warren,
We never called him "sir".
You'd never know by looking, but he liked his fancy fur!*

*It matters not, how much he owned;
The jobs, the jewels, the cash,
It matters how he lived and loved.... how Warren spent his dash.*

*He was proud to serve his square dance club,
To teach, and call, and dance,
Warren was a beacon, we all became entranced.*

*He was never quick to anger, showed appreciation more ...
He loved his dancers far and wide,
Like he's never loved before.*

*He was proud of all his graduates...
And the ones he taught to call...
We never will forget the times that Warren gave his all.*

*He knew that all our spouses,
Same sex, traditional, and YOU,
support and love this SD group, and now they are our glue.*

*He cherished his life-partner Tom,
a good man he called "Liebchen".
Warren was a family man, that didn't die with him.*

*He treated us with much respect,
And ALWAYS wore a smile...
I think he knew his special dash might only last a while.*

*So think about this long and hard...
would anything be changed?
For you never know in time that's left, what can be rearranged.*

*When we read his eulogy - your life - would you rehash?
Would you be proud of what they'd say on how you spent your dash?*

*Warren calling at
Rehoboth Beach, DE.*



A Remembrance of Warren

Brian Jarvis - bjarvis@office-assist.com

Larry Ferri - l.ferri@cox.net

Warren Jaquith died on February 28, 2007 after a massive stroke. Warren's square dance family, the DC Lambda Squares, his friends, family and his partner of 24 years, Tom Pearson, are all devastated. We all miss Warren terribly but will always remember his gentle soul and his kind and friendly spirit.

Warren became interested in square dancing in his youth, learning to dance in a small neighborhood class in the early 1960s. He later took up calling square dances and never looked back.

Warren was a founding member of the DC Lambda Squares in 1982, served on its early board and was club Treasurer for several years. Over the years Warren became a respected caller and was a fixture with the DC Lambda Squares both as a dancer and as a club caller and instructor. In 1992, Warren became one of the charter members of the Gay Callers Association.

Through his teaching and calling, Warren touched thousands of lives. At various times, he called for a number of clubs and fly-ins around the mid-Atlantic region, and was a regular staff caller for DC Lambda Squares' Harper's Ferry Hoedown. He was also a staff caller for the 1994 IAGSDC convention in Washington DC, and an enthusiastic supporter of the upcoming IAGSDC convention in Washington DC in 2009.

As a patient and gentle teacher, he showed a unique interest in each and every dancer. Warren was always very approachable and open. He was helpful and understanding when a new dancer needed some individual attention and he was clear in his instructions and explanations. Warren had a wonderfully dry and subtle sense of humor, with a million sayings, phrases and one-liners that kept his dancers laughing.

Over many years of working with Warren, I cannot recall him ever declining a request to redo a figure, review a particular call, conduct a workshop or call for a dance, even when contacted at the last minute as an emergency replacement. He always made himself available: the word 'no' never seemed to be in his vocabulary. In every conversation with Warren, one was struck by his utter lack of ego or self-importance. His style was a particular mixture of self-confidence and humility. As he picked up his microphone to call, one could feel the spotlight shift to the dance floor from the calling stage. He always seemed embarrassed by the praise and gratitude of the dancers.

We have lost not just a square dance caller, but a true professional. We have also lost a fun dancer, a dear friend and a wonderful human being.

Yellowrocks, Warren. We miss you.



Staying Safe Away From The Mirror

Tomas "Doug" Machalik – doug@square.cz

Most caller-related articles and books deal exclusively with symmetrical choreography. The reason is obvious: It's much easier to follow the FASR (Formation, Arrangement, Sequence, and Relationship) state this way. It's also safer when "free-wheeling".

On the other hand, using asymmetric choreography can spice up your presentation and give the dancers a feel of something new and different. (I should mention that "new and different" should not be overdone if you want to keep it interesting for the dancers.)

The traditional way of using asymmetric choreography was to learn an entire sequence by heart (after making sure it worked well with checkers).

However, this approach - although reasonably safe (unless your memory betrayed you) - also can result in less variety after you find yourself repeating your handful of memorized sequences in front of the same dancers.

The goal of long-term variety can be approached by using modules, although the possibilities of connecting them to longer pieces of choreography are rather limited. If one module brings dancers to a unique asymmetric FASR state, logically there must be another that gets them out of the very same setup.

As it's unlikely for most callers to have more than one Get-In and Get-Out ready for every possible asymmetric setup, this does, in fact, bring us back to regular memory calling in many cases ... and having only one possibility of combining the calls means that we always end up with the same combination.

I'd like to suggest another way of dealing with unsymmetrical choreography: What if the deviations from full symmetry were just minor (but noticeable)?

We don't have to break the whole square into tiny parts, mix them up, spread them all over the floor, and then put them together again. Instead, we can swap just two dancers and go on with more or less standard choreography (the obvious rule for survival and success is "remember what you did and be sure to undo it").

I do not recommend exploring asymmetric choreography to anyone who hasn't mastered "standard application" formation management yet. It's important to be able to concentrate on symmetry issues, and not on "mechanical" aspects such as body flow or timing.

We can think about playing with individual components of FASR, but we should be aware of the fact that if you change one component, a second component usually changes, too.

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[Staying Safe Away From The Mirror, continued.]

Despite this, we still can distinguish among several possible ways of “going asymmetric” according to the respective FASR component.

Sequence

Asymmetric changes of sequence are often used as a stepping stone to asymmetric formations.

Quite often, the sequence is changed for whole couples instead of individual dancers because it is easier to keep track that way.

The aim in this case is to have the couples ordered as 1-2-3-4 standing in a file through the middle of the square. Some methods of “going asymmetric” in sequence include:

- Static Square: *Couples #1 and #2: Right and Left Thru*
- Static Square: *Heads Lead Left — Everybody Eight Chain Your Couple Number*
- Static Square: *Heads Lead Right — Everybody Square Thru Your Couple Number*

At this point, it's easy to divide the square into two distinct groups of four, one consisting of men, the other of women. You can let both groups perform different calls, or switch to asymmetrical formations of eight dancers and use calls like *Triple Centers In*, *Grand Cast Off 3/4*, *Grand Double Pass Thru* (or *Quadruple (Double Double) Pass Thru*), *Grand Cloverleaf*, to set up a line of eight dancers facing the same way and so on.

If you're thinking about resolving from setups with an asymmetric sequence, don't forget that although there are just two symmetric sequence states (1-2-3-4 and 1-4-3-2), you have to count with as many as four of them if the sequence is not symmetrical (1-2-4-3, 1-3-2-4, 1-3-4-2 and 1-4-2-3).

However, each of the asymmetric states allows easy transition into a formation of four normal couples in a file according to their numbers (1-2-3-4).

Relationship

Changes of relationship are related to a change of sequence or of arrangement, too.

However, it doesn't make much sense to focus on changing the relationship because it offers nothing special—in fact nothing the dancers would notice.

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[Staying Safe Away From The Mirror, continued.]

You might be able to use this as a gimmick, or progressive pattern: From a Static Square: *Lady #1 Chain to the Right (work with Lady #2)*.

Arrangement

Change of arrangement is probably the easiest way to create asymmetric choreography. You can swap two dancers and, keeping that in mind, guide the square through formations and arrangements that are obviously not symmetrical and bring them back home, achieving symmetry again.

The simplest method is to swap original Partners, or original Corners. You can even let the dancers decide whether they want to swap within their particular formation of two.

Several simple rules to be followed:

- You can repeat the same swapping action any number of times you wish but not combine them.
- Choose the dancers to be swapped according to your planned Get-Out, or vice versa.
- After swapping some people, avoid using gender-related calls and identification (*Star Thru*, *Boys Run* and so on); most of them are likely to be impossible to perform, or (even worse) they might result in further deviations from symmetry. Also, there's no need to keep the swapped dancers together (as required by the well-known "rubber band" or "burned image" methods). If you guide them away from each other, then resolve and bring everybody back home properly, the dancers will appreciate it.
- Do not forget that after crossing the border of symmetry, your success depends heavily on the dancers. As soon as a square breaks down, it is lost because you cannot use even *Normal Lines Go Forward and Back* to synchronize all squares in the hall.

Possible ways of swapping some dancers:

- **Zero Lines/Corner Lines:** (*Right And Left Thru*), (*If You Want To...Half Sashay*)
- **Zero Box:** (*If You Want To...Box the Gnat*)
- **Parallel General Lines:** (*Tag the Line*), (*If You Want To...Zoom*)

How to get out of this mess?

Bring the dancers into general lines, having both possibly swapped dancers in the same quadrant, and call one of the following combinations:

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[Staying Safe Away From The Mirror, continued.]

- **“General Lines”**: *Tag the Line — Leaders U Turn Back — All Star Thru — Out-Facing Dancers California Twirl (or Couples Trade — Bend the Line after a little time for getting rid of the flow)*
- **“Zero Lines”**: *Pass the Ocean — Swing Thru — Swing Thru — Right Arm Turn to Your Corner — Allemande Left*
- **“Corner Lines”**: *Pass the Ocean — Centers Trade — Ends Cross Run — Left Arm Turn to Your Original Partner — Right And Left Grand*

Formation

There are basically two approaches to using asymmetric formations.

The easy one is based on slight divergences from symmetry and allows the caller to re-establish the symmetry at any time: For example, we can establish Parallel Ocean Waves where one is right-handed and the other one left-handed. After bringing both sides into particular pre-planned setups, we can call *Centers Run* to get Parallel Two-Faced Lines of different handedness and *Bend the Line* to achieve the symmetrical setup again.

A similar effect can be achieved using *Face In/Out*, *Half Tag* or *Tag the Line*. The common denominator of these calls is that, unlike most other calls, they employ axial symmetry as well, which results in “losing the unnecessary information” (in this case, the different facing directions before performing the call).

Looking more closely at these calls, we find that they're not clearly “undo-able” — that is, if we have facing couples, we're not able to identify the formation before *Bend the Line* (in other words, the information about different starting formations was lost by using this call).

Other calls of this kind include *Cast Off 3/4*, *Wheel and Deal*, or *Recycle (Ferris Wheel can't easily be used without careful cueing because the in-facing couples need some trick to pass each other)*.

The other approach is to forget any rules for the moment and move dancers deliberately and without any explicit limitations.

But how do we bring the dancers back home?

Of course, we can try to normalize the formation and arrangement, and worry about sequence later ... in which case, we have to address the dancers such as “In the Box Closer to Me, *Right And Left Thru*” or, “In the Wave Closer to the Door, *Boys Trade*”. Unfortunately, I

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[Staying Safe Away From The Mirror, continued.]

believe such gimmicks spoil any feelings of achievement the dancers may have established up to this point.

However, we *can* “repair” the sequence first, using the following method (for which the credit goes to Dave Wilson, from whom I first heard this “normalizing” explained several years ago).

- Be sure you remember not only four dancers (two couples) and their relationship as with symmetrical sight calling, but also two other dancers (one couple) in order to be able to re-establish the sequence properly.
- Bring the dancers into Parallel Right-Hand Ocean Waves, one consisting of men, the other of ladies.
- Identify the arrangement of head and side dancers in each wave. There are three possibilities:
 - A. they are both in the same quadrant (holding right hands);
 - B. they are both facing in (or out);
 - C. they are both Centers (or Ends).

The most important point is to bring both waves into the same head/side arrangement (but it does not matter whether the corresponding spots are occupied by heads in both waves, or by heads in one wave and by sides in the other one).

Next, distribute both of the head men/head ladies/side men/side ladies into opposite quadrants (meaning symmetry will be regained) using the same sequence of calls for men and ladies, so they have to be arranged in the same way.

Obviously, the transition between cases A and B is as simple as one Swing Thru—but what if we have, for example, cases A and C?

In that situation, we basically have to move exactly one end dancer in one wave to the center. This means we need to find a way of addressing this dancer. We can either call something like *Out-Facing End Boy Run Right—The Same Boy Run Left—The Same Boy Run Right—The Other Three Boys U Turn Back*, or use a combination like *Spin the Top—Single Hinge* to bring the dancers into Parallel Columns, where this particular dancer can be identified either as a Center, or as an Outside (*Center Boys Trade—All Boys Face In—Pass the Ocean*).

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[Staying Safe Away From The Mirror, continued.]

- The next step is to bring heads/sides away from each other (retaining the Right-Hand Ocean Waves):
 - A. *All Eight Circulate*;
 - B. *Swing Thru—All Eight Circulate*;
 - C. *Split Circulate*.

- Using *Boys Run*, we establish Parallel Normal One-Faced Lines facing the same direction; both men and ladies are either in sequence (1-2-3-4), or out of sequence (1-3-2-4). We can then call *All Forward and Back — California Twirl — Forward and Back* to let the dancers enjoy the asymmetric setup for the last time and to get rid of the flow. One *Bend the Line* (or *Cast Off 3/4*) results in a symmetric FASR (Normal Facing Lines); resolve as usual.



I Lost My (CALLERLAB) Virginity in Charlotte

Chi-Chi Hoffner-Stolarick - chi.chi3@adelphia.net

Ok, so it was a couple of decades too late, but ... the 33rd Annual **CALLERLAB** Convention was held April 10-12, 2006 in Charlotte, North Carolina. 2006's theme was "Outside the Square."

Since it was being held in Charlotte - which isn't that far from Pittsburgh - I decided I should attend. (Pam Clasper did twist my arm to get me to attend.) I'd always wanted to attend **CALLERLAB**, but having a lack of time (a girl's gotta prioritize her vacation schedule for conventions, fly-ins, and calling gigs), and a lack of money (hey, we ARE square dance callers), this was my first such convention.

I arrived in Charlotte and was immediately greeted by the familiar faces of Barry and Pam Clasper. They took me to the registration table where I received my registration packet and the all important **CALLERLAB** Convention badge ("No badge, No food, No exceptions").

Since this was the first convention, I had the privilege of wearing a "First Timer" ribbon on my badge or as I called it, my "virginity ribbon". *[Editor's Note: That's a first.]*

In my registration packet was a list of all the workshops, banquets, dances and committee meetings for the next three days. I decided against going to any committee meetings since I don't serve on any committees and wanted to focus on workshops that would be beneficial to my calling.

Over the next three days, I attended the following workshops:

- *Dance Without Destination* ... Experimentation with different ways of and methods of introducing square dancing to a non-dancing public.
- *Steal-A-Peek* ... Examples of music other callers are using.
- *Calling for Youth* ... Discussion of issues involved when working with youth groups.
- *Gimmicks* ... How gimmicks can be used effectively.
- *CraMS* ... Control Resolution and Manipulation System.
- *Digital Music* ... Our very own Kris Jensen explained the use of digital music and related equipment and various options for digital transfer of music.

Everyone was extremely friendly and seemed to stop and introduce themselves. My initial trepidation at meeting the "big" names in the calling world quickly vanished. Every caller was on equal footing. This set the tone for the entire convention. Many people came up to me stating how great it was to see younger callers at the convention. I also found it interesting how many other callers I had never met before knew I was a member of the GCA.

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[I Lost My CALLERLAB Virginity In Charlotte, continued.]

The “secret phrase” was, “Are you going to Anaheim?” This was their way to let me know that they were rooting for our team. (So much for blending in.)

For me, the most important aspect of attending the **CALLERLAB** Convention, besides shopping at the Palomino Records and Hilton tables, was networking with other square dance callers. Whether it was between educational sessions, at meal time, or late at night in the bar, being able to share ideas and network was the highlight for me. I'll always remember playing games with Clark Baker and Tim Crawford in the hotel bar, joking around with Tony Oxendine and Tom Miller, discussing wheelchair dancing with Michele Jacobs, Siamese and contra dancing with Michael Maltenfort, and sharing meals with John Marshall, Clara Welch, Deborah Carroll-Jones, and Dave Clay.

I was impressed by the number of other GCA callers who were present, including Andy Chong, Barry Clasper, Betsy Gotta (who was awarded the Milestone Award), Warren Jaquith, Kris Jensen, Michael Maltenfort, Rich Reel, and Andy Shore. All the GCA callers spent time together dancing, talking, and sharing meals.

Finally, by attending the convention, I officially became a voting member of **CALLERLAB**. Hey, it only took me 15 years! I got to vote on whether or not to reinstate the Basic dance program. There was quite a bit of heated debate around this motion to revise the Callerlab program policy.

And thus it was that on April 12th, 2006, at the close of the convention, I officially lost my [**CALLERLAB**] virginity.

To all the GCA virgins out there who have never attended one, the next annual **CALLERLAB** Convention will be held in Colorado Springs, Colorado, from April 2-4, 2007.

Editor's Note: This issue of the newsletter published too late for the Colorado Springs information to be useful. Just so you can mark the dates on your calendar for future CALLERLAB conventions, they are:

- ***March 17-19, 2008 (West Region – Los Angeles, California)***
- ***April 6-8, 2009 (Central Region – Location To Be Announced)***
- ***March 29-31, 2010 (East Region – Location To Be Announced)***

Call-O-Matic 3

Michael Maltenfort - maltenfort@yahoo.com

In the September 2006 issue of the GCA Call Sheet, I introduced the “Call-O-Matic” singing call generator. Here's the last of the three Call-O-Matics to be made available to Call Sheet readers.

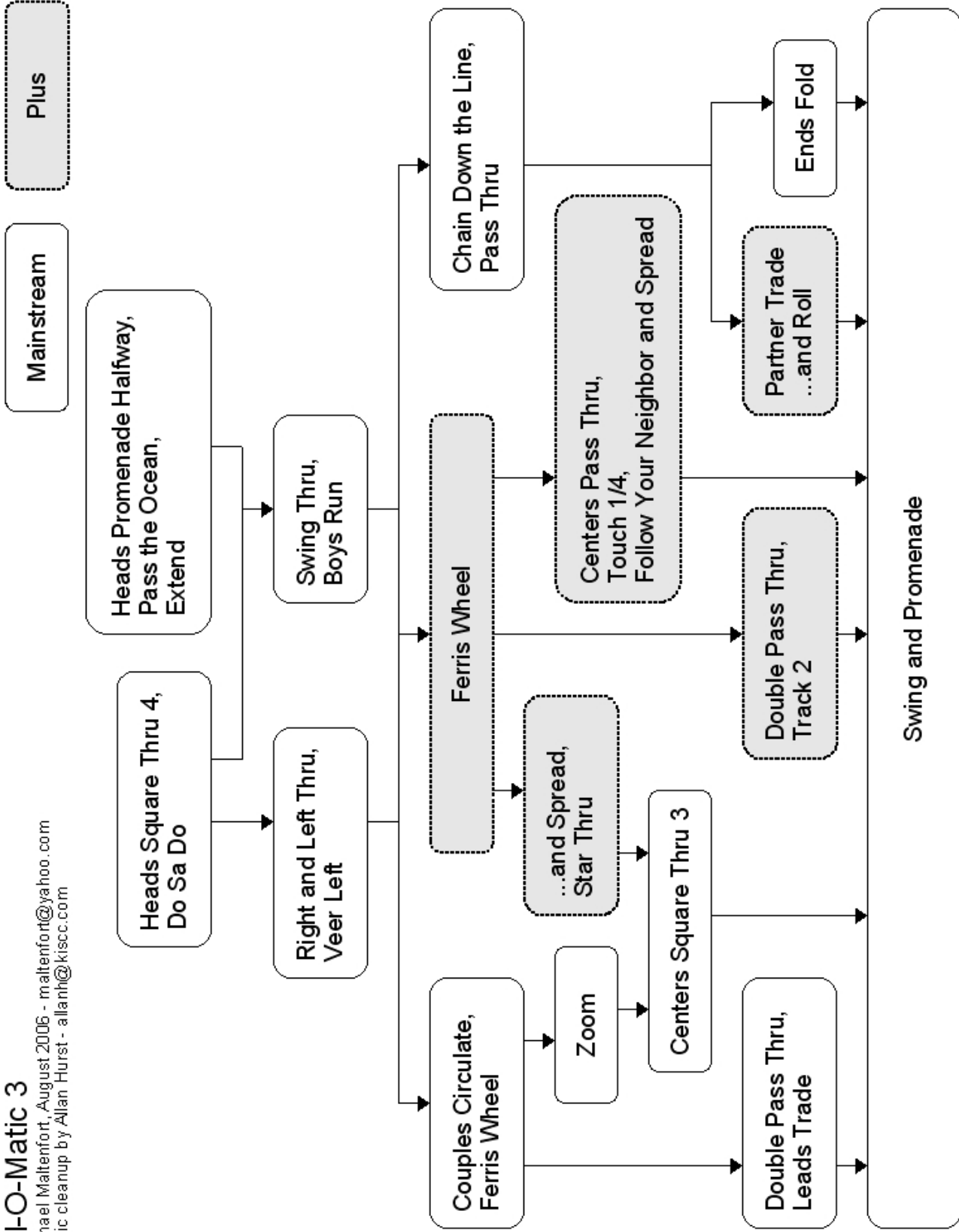
If my Call-O-Matics are interesting or useful to you-or if you write your own-please let me know: maltenfort@yahoo.com.

Enjoy using the Maltenfort Call-O-Matic — which appears on the page immediately following.



Call-O-Matic 3

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Graphic Cleanup by Allan Hurst - allanh@kiscc.com



GCA Caller School – One Year Later

Arlene M. Kaspik - amkaspik@sbcglobal.net

So ... how many mistakes are there to be made?

Last fall, I received an email message suggesting that the 2006 year's GCA scholarship recipients write an article in the spring about what they've done over the past year. Since Chi-Town Squares is a pretty active group, I've had some wonderful opportunities come my way.

The short version is that I ...

- Called a guest tip at the 2006 Chi-Town Squares fly-in
- Attended an "introduction to calling" workshop sponsored by Grand River Squares
- Conducted the weekly ½ hour review sessions at the club's Monday night BMP class
- Called two tips and a "festival style" closing tip at our January 2007 Chili Dance featuring all of our club callers
- Had the opportunity to teach 2 entire Plus level classes when the instructor was sick or out of the country
- Conducted a "catch up" session for new dancers joining the Saturday Mainstream class
- Spent an average of 10 hours each week writing, studying, practicing and/or reviewing calls and choreography used by other callers
- Am preparing to call my first dance on December 28, 2007
- Fell asleep over my laptop on more than one occasion

Often, I quip that my goal for the year was to make every mistake in the book AND to learn something from each mistake. However, no one bothered to tell me that the "book" was a multi-volume set. Here's a half dozen things I've learned.

1. Dancers - even *brand-new* ones - can smell fear a mile away. My first review session taught me a lot. I discovered how challenging it was to write choreography using a very limited number of calls. Even though I spent hours preparing I was more nervous than I was my first time at the microphone during last year's callers' school.

Afterwards, the instructor (who arrived early enough to observe some of my work) pulled me aside and suggested that the first thing I needed to work on was sounding confident enough to earn the dancers' confidence. Since that shaky first night I've had opportunities to see just how right she was.

[continued on next page]

[GCA Caller School – One Year Later, continued.]

2. Technology is wonderful, but have a backup plan. It's important to carry duplicates of various adapters, cables and such. It's also very important to conduct basic troubleshooting including the infamous "Is it plugged in?" test. There is at least one corollary to this concept: The task of trouble-shooting becomes exponentially more difficult with a live microphone and a half dozen squares of dancers on the floor.
3. If you can't sight call, have paper backup. In addition to your laptop, keep some vinyl records or backup MP3 files on hand. **[Editor's Note: iPods and similar MP3 players are good for this purpose.]**
4. Codependency is a highly underrated life skill. After calling a less than perfect guest tip at our club's fly-in an experienced caller took me aside for some feedback. One of her compliments was, "When things didn't go as you expected you did the right thing; you made a joke and made it your fault." I didn't know how to tell her that, despite years of therapy, I'm still fairly certain that most of the world's problems are my fault. (Having said that, I want to take this opportunity to apologize once again to you folks in upstate New York for this past winter.)
5. Sweat equity eventually starts to pay off. When I first started working on choreography it felt a bit like bad square dancing: Aimlessly wandering around hoping that something would metaphorically take my hand and lead me to resolving the square. Over the past month or so I've begun to have "aha!" moments nearly every time I work on choreography.

For example, as a dancer I hated it when other dancers in the square didn't precisely execute the call *Linear Cycle*. I'd lose track of which dancers I was working with and where I was going and things started to feel like a funky recycle. When I was preparing a review of this call I *finally* realized that the call *Linear Cycle* was equivalent to "*Recycle and Sweep a Quarter More*". There's nothing like teaching a call for the first time to get you to look at the call a bit differently. I suspect there will be several more of these revelations as I continue to work.

6. Once you start calling, you become more visible to the dancing community. Back in January, my partner and I attended a dance hosted by a straight club in a neighboring suburb. Chi-Town Squares was attempting to make club history by stealing our first banner. That mission was not successful. However, near the end of the dance the club president made a few announcements including introducing other callers who were attending the dance. Imagine my surprise when I was the first one introduced! I certainly didn't sign in as a caller.

Using the microphone at hand the caller for the evening invited me to do a guest Mainstream tip at an upcoming regional dance. I knew I had more than enough suitable material to draw on so I immediately responded that I'd love to call a tip.

[continued on next page]

[GCA Caller School – One Year Later, continued.]

After the dance, someone from another suburban club said, "I like your confidence. Do you think you'll be ready to call a dance by the end of December?" You never know when opportunity will come knocking.

7. The opportunities to learn are boundless. I am truly amazed at the people I've met and the opportunities I've had since last year's caller school. A local newspaper somehow picked up on my learning to be a caller and decided to run a feature article "local librarian learns to call." The article provided me and my library with some good publicity. A state senator gave my name to an area caller working to promote square dancing as the official state dance. I was introduced to a guy living in the next suburb who will attend his first caller school this summer. We've e-mailed each other a couple of times and plan to get together to compare notes on our experiences as well as to learn from one another.

And last, but certainly not least, there is the support I've received from Chi-Town Squares and our callers: Sandra Bryant, John Oldfield, Michael Maltenfort and Larry Tradup. Each of them have encouraged me and provided me with feedback. This year's Monday night BMP class has also taught me a lot and provided me with more feedback than they may realize.

I'm looking forward to attending this year's GCA Caller School. I signed up for the beginner's class again because, after one year's experience, I feel like I'm ready to hear the same level of instruction differently. I also suspect that being re-introduced to things I may already know will help me to understand them better.

And, of course, there will be the opportunity to make some new mistakes and to learn from them.



GCA Financials

Alan Hirsch - Alan_Hirsch@ris.net

A few notes on this quarter's financial reports.

GCA Caller School 2007, so far, has ...

- 16 paid registrants for Caller School
- 5 full scholarships of \$150 each awarded

... for a total of 21 students as of 4/8/07.

We donated \$100 to the All Join Hands Foundation in memory of Warren Jaquith.

Our affiliate membership in **CALLERLAB** was renewed for \$75.

**Gay Callers Association
Fiscal Year Balance Sheet Comparison
As of 03/31/2007**

Accounts	01/012007 Balance	03/31/2007 Balance
Assets		
Cash and Bank Accounts		
GCA Checking	8,494.71	9,475.27
Total Cash and Bank Accounts	8,494.71	9,475.27
Total Assets	8,494.71	9,475.27
Liabilities & Equity		
Liabilities	0.00	0.00
Other Liabilities		
Caller School Fees	-750.00	375.00
Total Other Liabilities	-750.00	375.00
Total Liabilities	-750.00	375.00
Equity	9,244.71	9,100.27
Total Liabilities & Equity	8,494.71	9,475.27

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[GCA Financials, continued.]

Fiscal Year to Date Comparison Report
09/01/2005 through 08/31/2007

Category	09/01/2005 - 08/31/2006	09/01/2006 - 08/31/2007	\$ Difference
Inflows			
Caller School Income:			
Registration	-75.00	0.00	75.00
SwapShoppe	89.00	-15.00	-104.00
<hr/>			
Total Caller School Income	14.00	-15.00	-29.00
Contribution	3,935.55	0.00	-3,935.55
Interest Earned	8.23	3.35	-4.88
Membership Dues	825.00	285.00	-540.00
From Caller School Fees	2,400.00	1,500.00	-900.00
<hr/>			
Total Inflows	7,182.78	1,773.35	-5,409.43
Outflows			
Ads	15.00	0.00	-15.00
Caller School Expenses			
Lodging	2,785.30	0.00	-2,785.30
Meals	252.69	0.00	-252.69
Stipends	1,800.00	0.00	-1,800.00
Supplies	408.06	0.00	-408.06
<hr/>			
Total Caller School Expenses	5,246.05	0.00	-5,246.05
Cash	0.00	0.00	0.00
Charitable Donation	150.00	200.00	50.00
Dues	100.00	100.00	0.00
Postage and Delivery	67.39	0.00	-67.39
Printing and Reproduction	220.33	0.00	-220.33
Scholarship	225.00	375.00	150.00
Taxes	17.95	0.00	-17.95
Telephone	1.71	0.00	-1.71
Outflows – Other	0.00	0.00	0.00
To Caller School Fees	1,200.00	0.00	-1,200.00
<hr/>			
Total Outflows	7,243.43	675.00	-6,568.43
<hr/>			
Net Inflows/Outflows	-60.65	1,098.35	1,159.00

Next Issue ...

Allan Hurst

With the last-minute changes to this issue, I've pushed back publication of *Nick Martellacci's* article on how to call "Fun Nights" or "Party Nights", and Clark Baker's detailed how-to for *East Coast Hexagons*.

Also moved back to the next issue is one of *John Oldfield's* columns from Chi-Town Squares' newsletter, *Spread & Circulate*. John has graciously given permission to reprint some of the best of his *Wrong Way Grand* columns in future issues.

We'll also have another terrific technical article from *Doug Machalik*. He's made so many great articles available to the Call Sheet, that I'm having problems deciding which one to reprint next!

Plus whatever I can convince *you* to send in ... ☺

**Colophon**

The Call Sheet is set in Arial.

A sarcastic but reasonably complete history of Arial may be found at: <http://www.ms-studio.com/articles.html>

A less comprehensive but more neutral history of Arial may be found at: <http://en.wikipedia.org/wiki/Arial>

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