

The Call Sheet

Professional Journal of the Gay Callers Association

February 2017

Journal Volume 11, Issue 1

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[®]Denotes articles which may be of special interest to newer callers.

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(Click here if you're having hyperlink problems when reading *The Call Sheet*.)



Congratulations, one in a row.

- Bronc Wise

<http://www.gaycallers.org>

On Facebook: GCA - Gay Callers Association

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

Editor: Allan Hurst - allanhurst@gmail.com

Editorial Review Board: Bill Eyler, Brian Jarvis, Catherine Nesbitt, Will Martin.

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

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

On the web: <http://www.gaycallers.org>

On Facebook: "GCA - Gay Callers Association"

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

The GCA is an associate member of CALLERLAB.

The Call Sheet is published quarterly in February, May, August, and November. (Except when it's not, such as when life interferes.)

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.

To join the GCA, go to our website, at <http://www.gaycallers.org>, where payment can be made online through PayPal. Alternately, send a check or money order, made out to "GCA", to:

Bill Eyler
67853 Pamela Lane
Cathedral City CA 92234.

This is *your* publication! We welcome contributions. Please send submissions and comments to:

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Submissions may be edited for length and clarity.
Deadline for the next issue: April 15th, 2017.

All articles contain the opinions of the authors and in no way reflect any official position of the GCA.

Final 9a 2017-02-27

Acknowledgments

Thank you, All Join Hands!



Since 2004, at each GCA Caller School the caller coaches' and teaching assistants' expenses are paid through donations, tax-deductible to the amount allowable by law, to the **All Join Hands Foundation**.

For more information about the **All Join Hands Foundation** or to learn how you can make a donation and/or add a standard codicil to your will, please visit their website at:

<http://www.alljoinhands.org>



The 2016-2017 GCA Board:

| | |
|------------------------------|----------------|
| VP and Acting President..... | Kris Jensen |
| Secretary..... | Michael Wills |
| Treasurer..... | Bill Eyler |
| IAGSDC Delegate..... | Kent Forrester |

Editorial: It's been a while, eh?**Allan Hurst**

allanhurst@gmail.com



As in the ancient Chinese curse, it has been (over) a year of interesting times. We've lost some valued members of our community. We elected new board members. The IAGSDC History Project took another step forward towards the digitization of the Karl Jaeckel Archives.

Let's address one issue right away: This is the first issue of the Call Sheet in over a year.

What's been going on is that I spent most of 2016 watching a close friend become progressively more ill from brain cancer and then pass away. That was Kate Yule, with whom I shared a writing and editing mind.

Honestly, I wasn't up to doing *any* writing or editing projects without Kate, both during her final months and after she passed away in October of 2016. We'll talk more about Kate later on in this issue.

In mid-February, our esteemed treasurer and my good friend Bill Eyler gave me a politely worded and gentle kick in the, uh, keister to get my brain moving again. So here we are, and thank you, Bill!

Please accept my apologies for a year of silence. I shall endeavor to get issues out on a regular basis moving forward.

Now, let's move on to the *original* editorial that I wrote for this issue, regarding how I started calling regularly again...



I'd taken a break from actively calling for several years due to taking care of my mother during her physical and mental decline from dementia. It was a pretty horrible period. I also took a break from dancing, except at IAGSDC Conventions and occasional dances.

After my mother passed in July of 2014, it took me the better part of a year to wind up her estate on legal, financial, and emotional levels.

Around some time in February of 2015, the square-shaped idea wheel inside my head startled me with a *ker-THUMP!* noise, as it turned one slow and painful revolution. Then another *ker-THUMP!* And another.

Suddenly, I decided it was time to update my calling equipment, and I purchased a Hilton MA-220 amplifier for myself, along with a new mic cord. I started listening to new music that I thought I might enjoy using for calling. I started going to more dances and listening, *really* listening, to what was being called, both while dancing and watching from the sidelines.

And in early December, most of the corners had been worn off of the square-shaped idea wheel, and it started actually rolling along without so many bumps and thumps...which is how I surprised myself by offering to call a half hour review/workshop for El Camino Reelers' Advanced class.

The actual *idea* that went through my head was something that several mentors have told me over the years, which was *If you re-*

ally want to know a level well, teach an entire class sequence.

I figured that by listening and making notes on how the Advanced class instructors (Dave Decot and Kurt Gollhardt) taught something, I would learn how to review it.

And that's what happened. About two-thirds of each review was spent making sure I covered every application of each call that was taught the previous week. About one-third of the review I spent filling in any self-perceived gaps, such as giving alternate definitions or tips when students appeared confused.

Especially after having published a couple of articles about it in the Call Sheet¹, I learned to watch the students during class, to figure out which ones learned aurally, visually, or kinesthetically. I then then made sure to provide suitable demos and cues during the following week's review, depending upon which students were present.

I also noted that some students had poor positional or formation awareness, so I set aside a little time to work on *those* challenges during each review.

It didn't take long for me to spot who was having problems with specific calls and discreetly let the next week's instructor know who needed work on what in specific, as well as what was covered in the review in general.

At one point, I started diverging from my prepared cards, sighting short sequences, and gained confidence in my ability to keep

the dancers moving. I found myself starting to look one or two calls ahead in my mind.

Honestly, it's difficult for me to say who learned more during this process, me or the students. I think we each got an equal share.

Certainly, I felt as if I'd developed a special bond with the students. When they graduated, they included a thank-you card for me along with Dave and Kurt.

The best unexpected payoff? A couple of months after graduation, I called a Plus/Advanced club night, and one of my weakest students was in attendance, and that student danced every Advanced sequence *perfectly* while laughing and smiling the entire time.

And that was the sweetest reward of teaching that I can think of.



Teaching Assistant Brian Jarvis with Anda Avens and Marge Coahran at GCA Caller School 2016.

¹ Teaching Tactics and Tips, Bill Eyler, May 2015; Adult Learning Guidelines, Maralie BeLonge, February 2015.

In This Issue

We have some business catch-up to do, so we're leading off with the **Draft Minutes from the 2016 GCA Annual Meeting**, followed by the **GCA Treasurer's Report**.



Business handled, it's time for me to discuss why Kate Yule's passing was so significant for me...and for GLBT square dancing in general, in *Kate Yule, Writing, and Editing*.



I am always fascinated by stories about callers and dancing who are differently-abled. One such story is that of **Aahz**, a profoundly deaf caller who utilizes cochlear implants. He was kind enough to write up his experiences on *Calling With Implants* for the Call Sheet.



I encourage all GCA Caller School attendees to write up their experiences for the Call Sheet, **BC Lamb** sent in a write up on the *2016 GCA Caller School*.

Note: You'll find photos of Marge and all of the other 2016 students scattered throughout this issue.



Barry Clasper was involved in building it, so he's consented to talk about the *CALLERLAB Knowledgebase Project*.



One of our first-time GCA Caller School attendees, **Marge Coahan**, weighs in with *GCA Caller School, or What I Did On My Summer Vacation*. Thank you, Marge!



There's a square dance callers' mailing list I

subscribe to specifically to read what **Cal Campbell** has to say on various topics. Some months ago, Cal discussed that while calling can be stressful for callers, what about when calling is stressful for *dancers*? In this issue, Cal discusses how to make dancing easier for your audience in *Stress Control*.



It's been several months (again, *mea culpa*), but I can't put out an issue of the Call Sheet without taking a moment to acknowledge the passing of one of the genuinely nicest callers I've ever met, **Tim Marriner**.



Shortly after **Tim**'s passing, I was made aware via one of the mailing lists I subscribe to that he wrote an absolutely superb article on *Chicken Plucker Evolution*, which I'm reproducing here with the permission of CALLERLAB. It's absolutely *perfect* for the newer callers in our reading audience.



Just because he's fun to work with (and he gives me lots of articles with only minimal arm-twisting, sometimes from me and occasionally from his wife **Pam**), I'm publishing a second article this issue from **Barry Clasper** on *Styling*.



He's the shyest, quietest, most discreet President the GCA has ever had (not!), always reluctant (not!) to share his opinions, is our **Nick Martellaci**. I am therefore winding up this issue with Nick's thoughts on *CALLERLAB's Condensed Teaching Order*.



Gossip Column

Our own **Betsy Gotta** was honored at the 2016 CALLERLAB convention by being presented with a Life (Gold Card) Membership! The list of those who have been given this recognition is short. It includes people who have worked very hard and very selflessly to enhance CALLERLAB. Congratulations, Betsy!



Aaron Wells called three tips for the Razzle Dazzle performance team tips at the 65th National Square Dance Convention held in Des Moines, Iowa. This is some pretty impressive choreo!

<https://www.youtube.com/watch?v=fLxelEwQJ4Y>

<https://www.youtube.com/watch?v=2sQjEMRVPri>



Betsy and Roy Gotta



In 2016, **Bill Eyler** retired from Albuquerque, NM to Palm Springs, CA. His and Danny's new address is 67853 Pamela Lane, Cathedral City CA 92234.

In keeping with his stated intentions to "take it easy" in retirement, Bill is calling squares, line dancing, and singing in the Palm Springs Gay Men's Chorus.

Bill's husband, **Danny Lee**, could not be reached for comment as he was too busy in retirement working through eight or nine home remodeling projects.

(Oh, and on February 1st, 2017, Bill and Danny got married. Mazel tov, guys!)



Michael Wills reports that a short film on GLBT square dancing entitled *Partners* had its first screenings at Wicked Queer, Boston's LGBT Film Festival, and at the San Francisco International Film festival. It's a film by Kate Imbach, with footage of and interviews with Redwood Rainbows in Sebastopol, CA, and Times Squares in New York City.

For more information, see the website: <http://www.kateimbach.com/film/2015/12/14/partners>



Joni Micals reports that Portland's club, **The Rosetown Ramblers**, was featured in a column by Samantha Swindler of the Oregonian/Oregon Live!, called *Portland's Gay Square Dance Club Welcomes All.*

http://www.oregonlive.com/portland/index.ssf/2016/04/portlands_gay_square_dance_club.html



On May 28, 2016, Mikael Jacobsen married Julio Torres (see picture, at right) in San Antonio, TX's famous Japanese Tea Gardens! Congratulations, guys!



The GCA had a great representation in Toronto at **Maple Leafs Regroup**, the 2016 IAGSDC Convention, though you might not realize it from the convention photo below. While many more GCA'ers were in attendance than are shown in the photo...a bunch of us were too busy calling and dancing to make the picture!

Top Row: Drew Allen, Kent Forrester, Allan Hurst, John Ryan, Rich Reel, Bill Eyler,



Middle Row: Ett McAtee, Abe Feldman, Andy Chong, Andy Shore, Brian Jarvis, DianaLee Bartera

Bottom Row: Fen Tamanaha, Aahz, John Oldfield, Cynthia Nalback, Karla Westphal



Ken Forrester posted this unofficial photo of GCA attendees at the 2016 CALLERLAB convention, with these comments:

The real photo was taken with a much better camera at a much better angle. In case anyone's wondering, that's my hair sticking up above Harlan's head.

Interestingly, there are about 20 people in this picture, but the whole conference was only about 250. A significant portion, I'd say.

Shown below: Barry Clasper, Deborah Carroll-Jones, Pam Clasper, Kent Forrester, Harlan Kerr, Justin Russell Price, Jeannette Staeuble, Kris Jensen, Rich Reel, Michael Maltenfort, Tom Miller, Ett McAtee, Aahz, Brian Jarvis, Betsy Gotta, Eric Henerlau, and John Marshall.



GCA Calling Slots at Palm Springs Swing & Mix 2017!

Ken Sale will shortly be announcing sign-up procedures for GCA calling slots at Palm Springs Swing & Mix (the 2017 IAGSDC Convention) via the GCA email list and an announcement in the next Call Sheet.

The GCA Needs YOU!



Calling the intrepid, the dedicated, and the all-around doers!

The GCA board is filling current and upcoming vacancies on the team.

You might be exactly the person to bring impetus and fresh ideas to continue the goals and objectives of the Gay Callers Association! You are the voice of the GCA!

Please send your indication of interest to info@gaycallers.org.

We'll be filling the positions of President and Secretary this year.

We're also seeking ideas for increasing our visibility locally and internationally.

GCA Caller School 2017**Kris Jensen** - kris@krisjensen.com

I'm excited to have world-renowned caller **Randy Dougherty** as our CALLER-LAB Certified Caller Coach for GCA Caller School this July in Palm Springs! Randy's been calling over 50 years, and has called all over the world.² Randy is well known for his creative choreography, his showmanship, and his ability to entertain dancers at Basic through C3A. This is Randy's first time as a GCA caller coach, which means he'll bring a new perspective to the school which we haven't heard before. This is a terrific opportunity to learn from one of the best!

Our Teaching Assistant this year will be **Ett McAtee**, a GCA Past President, frequent contributor to the Call Sheet, and an active member since the early days of the GCA. Ett calls Basic through C4 and has called in Europe and Japan as well as throughout North America.



This year's school will also feature a special voice section with **Lisa Lincoln**, a trained voice teacher! Lisa's also a new caller who will be attending the GCA school for the first time, and can provide information on voice technique that is directly relevant to what we do as callers.

Since we never know how many people will sign up for the school, we start out with one coach and teaching assistant. When we get enough students to make two sections practical (we need enough callers per section to have a square for dancing), we add a second coach. This year, **Bill Eyler** is ready to step in as our second coach!



GCA Caller School has something to offer *every* caller, both new and experienced. Thanks to the generous support of **All Join Hands** and **All Join Hands Canada**, we have an unbeatable price for a full 3-day caller school...just \$75 for all three days!

So make plans now and register for the 2017 GCA Caller School, June 27-29 (Tuesday - Thursday) in Palm Springs, California.

For more information, see the flyer at the end of this issue of the Call Sheet, or pop up to [http://www.gaycallers.org!](http://www.gaycallers.org/)

² Hear him call on YouTube at <https://youtu.be/TD01kOIQwU>

Draft Minutes from 2016 GCA Annual Meeting**Michael Wills** - secretary@gaycallers.org**DRAFT MINUTES**

2016 Gay Callers Association Annual Meeting

Maple Leaf Regroup

Toronto, Canada

July 1, 2016 @ 5:00pm

I. Call to Order

- The meeting was called to order by Vice President Kris Jensen at 5:07 PM EST.

II. Welcome and Introductions

- Officers present were Kris Jensen, Vice President, Michael Wills, Secretary, Bill Eyler, Treasurer, and Kent Forrester, IAGSDC liaison. Aaron Wells, President, was not present.

III. IAGSDC Delegate Meeting Report

Presented by Kent Forrester.

- Meeting ran on time. IAGSDC member clubs now have 1,936 members, down a bit. Tax status still in limbo, stalled by IRS.
- IAGSDC had 62 member clubs, 1 associate member
- There are 3 clubs with more than 100 members, 1 club rejoined. Now at 63 member clubs.
- Club development program started last year.
- St. Louis Convention had 821 attendees, \$9,000 surplus, but possible tax bill coming up.
- ARTS: Alliance of Round, Traditional, and Square dancing, check out web page.
- Wiki alive and well. Debbie Ceder saved the Moonshine Tip history.
- Michael Wills and Fred Loehr have revamped the IAGSDC website, test version can be explored at demo.iagsdc.org. Send feedback.
- Bylaw change proposed, added “regardless of gender identity or gender expression” to non-discrimination clause.

- Vote to authorize \$15K to digitize IAGSDC history (corrections/additions from Allan Hurst). Volunteers needed for indexing, etc.
- Palm Springs 2017: Room reservations open, 501(c)(3) status achieved, check web page for tours, etc., two possible Fun Badge Tours, either at sunrise or sunset to avoid the heat.
- Seattle 2018, Circle Back to Seattle: 501(c)(3) status achieved, website will be live shortly (circlebacktoseattle.com), early registration opening soon.
- Philadelphia 2019, Belles Run: website operational (philadelphia2019.com), 50th anniversary of the Stonewall riots, callers have been lined up.
- Denver awarded 2020, either Hyatt or new Gaylord's resort. Room rate \$189. Will be July 4 weekend or Memorial Day, depending on the hotel chosen.
- No bids for 2021 or beyond, held open.
- Ed Zeigler is the new Chair, Michael Pemberton remains Treasurer for one more year.
- There are now 698 memorial badges. Ett McAtee: make sure to sign any new badges that are added.

IV. Secretary's Report

- Motion by Allan Hurst to approve the 2015 Minutes as corrected by GCA Board Members, seconded by Seth Levine, passed.

V. Treasurer's Report

- Please use gaycallers.org to pay membership dues
- Current financial state
- Carrying a balance of \$10K to \$12K every year
- Balance goes up about \$1K per year
- Most expenses are related to Caller School, and most are covered by All Join Hands and All Join Hands Canada
- Will email suggestions for use of funds laying dormant. Caller School fees are low because of All Join Hands support, so possibly use some money for student expense stipend. Another suggestion would be to help pay for video caller interviews for documentary



Therron Ricks at the 2016 GCA Caller School Dance in Toronto, ON.

- Status quo as of June 24 does not reflect cost of caller school. Report is strictly cash basis.
- Our balance is \$10,595 as of June 24, will have that much or more after Caller School and AJH contributions.
- Kent Forrester moved to approve Treasurer's Report, Carla Keller seconded, passed.

VI. Call Sheet Report (out of order)

- Allan Hurst: No Call Sheet because no one is contributing articles. Need 8 articles per issue, but currently only has 2. GCA members need to contribute. Caller School attendees urged to write about school experience.

VII. Vice President's Report

- Caller School Program: 24 students this year, a very successful school. Two groups: beginner, intermediate/advanced. Evaluations positive.
- 2017 Caller School: Coach will be Randy Dougherty, Accredited CALLERLAB Coach. Very experienced, should be a good school. Has asked to do a presentation of thinking outside the box. TA is Ett McAtee, and if there are more than 16 registrations, Bill Eyler is set up as a second coach. Getting food in Palm Springs is difficult (nearest restaurants is 2 blocks away in 120° heat), so the school may be catered through the hotel.

VIII. CALLERLAB Convention Report

- Harlan Kerr: No 24-page report this year! Everyone in GCA should join CALLERLAB. Last convention was about building and sustaining square dancing. We should know how many GCA members attend CALLERLAB convention. There are members of GCA on the Board of Governors. Some committees are chaired by GCA members. Several GCA members were moderators of panels. The next CALLERLAB convention will be in Mesa, Arizona next March. This was a unique year as every third year calls get reviewed (Harlan listed changes to the call lists). GCA is a CALLERLAB affiliate and pays dues.

IX. President's Report

- Ken Sales: Ken has sent out emails about caller slots at the Toronto convention, and hopes everyone got one. Please let him know if the process needs to be better. He has approached Palm Springs to do the same for them, has not yet received a reply.
- As the President was not present, there was no President's report.

X. New Business

- Barry Clasper: (addendum to Harlan's report) CALLERLAB has launched a new website. It's a collection of information for people to promote square dancing and train callers. Also pointers to recordings, presentations, etc. There are 41 hours of recorded material from this year's convention (current convention recordings only available to members). knowledge.callerlab.org. If you have material, send it to Barry.
- Barry Clasper: CALLERLAB gives out scholarships. This year they are having a raffle to raise money, \$10 to buy a raffle ticket to win \$3,000 toward a cruise. Barry has no tickets, but is willing to take orders. He will sell 20 tickets for \$10 CAD during Toronto Convention.
- John Oldfield: John will be hosting a seminar on membership retention on Saturday, July 2, 2 PM in Salon B.
- Bill Eyler: Bill will be hosting an Introduction to the Art of Calling session from noon to 1 PM in the Library Bar.

XI. Elections

- With the absence of the President, it was unclear whose terms were up.
- Kent Forrester moved that we authorize the election of officers this year by email. Seconded by Allen Hurst. Passed

XII. Motion to Adjourn

- Allen Hurst moved to adjourn. Mark Ambrose seconded the motion. Passed.



Dianalee Bartlett



Jane Clewe



Karla Westphal

GCA Treasurer's Report

Bill Eyler - billeyler.sd@gmail.com



Bill Eyler, Treasurer
 67853 Pamela Lane, Cathedral City CA 92234-5805
billeyler.sd@gmail.com 505-410-6299

Annual GCA Meeting Treasurer's Report

September 1, 2015 to June 24, 2016

Bank Balance 9/1/15 \$10,836.75

Bank Balance 6/24/16 \$10,594.94 (reconciled through 6/8/16 statement)

Included in our bank balance is a liability for prepaid future membership dues of \$690.00.

| | |
|------------------|-----------|
| Expiring 8/31/17 | \$ 450.00 |
| Expiring 8/31/18 | \$ 150.00 |
| Expiring 8/31/19 | \$ 60.00 |
| Expiring 8/31/20 | \$ 15.00 |
| Expiring 8/31/21 | \$ 15.00 |

As many of the expenses for the year happen in the period between the convention and the end of our fiscal year (8/31/16), a final report will be available in a future issue of *The Call Sheet*.

Thanks, as always, to the All Join Hands Foundation (both U.S. and Canada) for helping us keep GCA school tuition low without depleting our cash reserves. All Join Hands Foundation currently covers the caller coach stipends and hotel rooms for the coach and teaching assistant.

Membership is from September 1 through August 31 annually. The easiest way to pay dues is ONLINE THROUGH www.gaycallers.org or at convention--cash or checks (made out to GCA) for \$15. Dues can be prepaid up to 3 years, as per our bylaws.

Bill Eyler, GCA Treasurer

Cash In

| | | |
|-----------------------------------|-----------------|-------------|
| Current Year Memberships | \$ 150.00 | |
| Future Year Memberships | 225.00 | |
| School Registrations (19 current) | <u>1,425.00</u> | \$ 1,800.00 |

Cash Out

| | | |
|----------------------------|--------------|-------------|
| CALLERLAB dues/insurance | \$ 120.00 | |
| IAGSDC dues | 25.00 | |
| Webhosting Fee | 50.00 | |
| 2016 Caller School to date | 1,781.19 | |
| Paypal Service Charges | <u>65.62</u> | \$ 2,041.81 |

| | | |
|------------------|---------|--------------------|
| GCA Bank Balance | 9/1/15 | \$10,836.75 |
| Cash In | | 1,800.00 |
| Cash Out | | <u>2,041.81</u> |
| GCA Bank Balance | 6/24/16 | \$10,594.94 |



Submitted by
 Bill Eyer, Treasurer
 1204 Richmond Dr SE, Albuquerque NM 87106
 billeyer@aol.com
 505-440-6299

Fiscal Year Treasurer's Report
 September 1, 2014 - August 31, 2015

| Bank Balance | 9/1/2014 | \$ 10,552.67 |
|--|----------------|--------------|
| Cash In | | |
| New 2015 Memberships through 8/31/15 * | 420.00 | |
| Call Sheet Member only | 10.00 | |
| Memberships after 9/1/15 | 795.00 | |
| 2015 Caller School Income (see below) | 2,995.46 | |
| 2016 Caller School Prepaid | 225.00 | |
| Miscellaneous Donations | 60.00 | |
| Cash Out | | |
| CALLERLAB dues/insurance | | |
| IAGSDC dues | 120.00 | |
| Bank Service Charges | 25.00 | |
| 2015 Caller School Expenses (see below) | 4.00 | |
| 2016 Caller School Publicity | 2,881.28 | |
| GCA Newsletters for Callerlab | 587.25 | |
| Paypal Fees | 543.07 | |
| | 60.78 | |
| Bank Balance | | |
| Net change in fiscal year | 284.08 | |
| 8/31/2015 | \$ 10,836.75 | |
| Liability for future year dues collected through 8/31/2019 | less: 1,215.00 | |
| Net Worth | \$ 9,621.75 | |
| <u>8/31/2015</u> | | |

| Caller School -- 2013, 2014, and 2015 Comparison | | | |
|--|------------|------------|------------|
| | 2013 | 2014 | 2015 |
| Income Registrations | 13 | 975.00 | 11 |
| | | 825.00 | 11 |
| Expenses | | | 825.00 |
| Caller Coach Fees ** | 2 | 1,200.00 | 1 |
| Lodging for Coach/T/A ** | 2 | 1,286.40 | 2 |
| Lodging for VP | 1 | 645.98 | 0 |
| Scholarships | | | 1,175.55 |
| Meals, Gratuities | 97.00 | 186.92 | - |
| Supplies, printing, etc. | 355.00 | 435.00 | 635.82 |
| Total Expenses | 3,582.38 | 2,597.47 | 2,881.28 |
| Net School Income/(Loss) | (2,607.38) | (1,772.47) | (2,056.28) |
| All Join Hands Support ** | | | |
| US | 2,295.14 | 1,795.95 | 2,170.46 |
| Canada | 193.26 | 179.60 | - |
| Net Income/(Loss) after subsidy | (120.98) | 203.08 | 114.18 |





P.O. Box 1800
Saint Paul, Minnesota 55101-0800

5605 TRN

Y ST01

Account Number:

1 543 0058 5176

Statement Period:

May 10, 2016

through

Jun 8, 2016



Page 1 of 3

000000094 1 SP 106481544995849 E

GCA
1204 RICHMOND DR SE
ALBUQUERQUE NM 87106-2340



To Contact U.S. Bank

24-Hour Business
Solutions:

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NEWS FOR YOU



U.S. Bank is proud to be named a "World's Most Ethical Company"
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INFORMATION YOU SHOULD KNOW

Effective May 16th, 2016, the "Your Deposit Account Agreement" booklet includes a number of updates. The changes are slight, but may affect your rights. As of May 16th, 2016 you may pick up copies at your local branch, view copies at usbank.com, or call 1-800-USBANKS (1-800-872-2657) for a copy. Please see the Additional Information Section of this statement for the main updates that were made to "Your Deposit Account Agreement" booklet.

New Terms and Conditions will be in effect for U.S. Bank business customers on June 30, 2016. You can view the new Terms and Conditions at usbank.com/tmtermsandconditions. Log in to this secure website using the access code: terms2016. If you are unable to access this information for any reason, please contact your Branch Banker, Relationship Manager, Treasury Management Consultant or Commercial Customer Service Team for assistance.

New Information for Consumer Report Disputes:

Effective May 16, 2016, the "Your Deposit Account Agreement" booklet was updated with new information regarding disputes for Consumer Reporting Agencies (CRA). Changes include:

- Individuals may dispute inaccurate information reported to a CRA by calling 844.624.8230 or by writing to:
U.S. Bank Attn: CRA Management, P.O. Box 3447, Oshkosh, WI 54903-3447
- The information required to review the dispute, including: customer name, address and telephone number; the account number; the specific information being disputed; the explanation of why it is incorrect; and any supporting documentation (e.g., affidavit of identity theft), if applicable.

The updates are reflected in the following sections within the booklet:

- A new section for "Consumer Report Disputes" was added to the Terms Applicable to Deposit Accounts.
- The existing section regarding disputes of the Consumer Reserve Line of Credit Agreement was updated to "Consumer Report Disputes."

SILVER BUSINESS CHECKING

J.S. Bank National Association

Account Summary

Member FDIC

Account Number 1-543-0058-5176

| | # Items | |
|--------------------------------------|-----------|------------------|
| Beginning Balance on May 10 | \$ | 11,705.25 |
| Customer Deposits | 1 | 15.00 |
| Other Deposits | 6 | 547.43 |
| Checks Paid | 1 | 50.00 |
| Ending Balance on Jun 8, 2016 | \$ | 12,217.68 |

*Reconciled
bank balance*

6/8/2016 through 6/24/2016

| Date | Account | Num | Description | Memo | Category | Tag | Cir | Amount | Page 1 |
|--------------------------|--------------|-----|---------------------------|------------------|-------------------------|-------------------------|-----|-----------|-------------------------------------|
| BALANCE 6/7/2016 | | | | | | | | | |
| 6/10/2016 | GCA Checking | S | Rusty Johnson | rusty (2nd time) | [Prepaid Caller Scho... | | | 12,217.68 | <i>Current Bank balance</i> |
| 6/10/2016 | GCA Checking | 952 | Anne Uebelacker | | Paypal Fees | | | 75.00 | |
| 6/10/2016 | GCA Checking | 953 | Barry Clasper | | Caller School Expens... | | | -2.48 | |
| 6/14/2016 | GCA Checking | 956 | Badgeworks | badges and bars | Caller School Expens... | | | -800.00 | |
| 6/17/2016 | GCA Checking | S | Johanna Molough... canada | | Caller School Expens... | | | -167.03 | |
| | | | | | [Prepaid Caller Scho... | | | 75.00 | |
| | | | | | Paypal Fees | | | -3.23 | |
| 6/8/2016 - 6/24/2016 | | | | | | | | | |
| BALANCE 6/24/2016 | | | | | | | | | |
| TOTAL INFLOWS | | | | | | | | | |
| | | | | | 10,594.94 | <i>Current 6/24</i> | | 150.00 | |
| TOTAL OUTFLOWS | | | | | | | | | |
| | | | | | | | | -1,772.74 | |
| NET TOTAL | | | | | | | | | |
| | | | | | | | | -1,622.74 | |



Fiscal Year Treasurer's Report
September 1, 2014 - August 31, 2015

Submitted by
Bill Eyler, Treasurer
67853 Pamela Lane, Cathedral City, CA 92234-5805
billeyler@aol.com 505-410-6299

| | | |
|--|---------------------------|---------------------|
| Bank Balance | 9/1/14 | \$ 10,552.67 |
| Cash In | | |
| New 2015 Memberships through 8/31/15 * | 420.00 | |
| Call Sheet Member only | 10.00 | |
| Memberships after 9/1/15 | 795.00 | |
| 2015 Caller School Income (see below) | 2,995.46 | |
| 2016 Caller School Prepaid | 225.00 | |
| Miscellaneous Donations | 60.00 | |
| Cash Out | | |
| CALLERLAB dues/insurance | 120.00 | |
| IAGSDC dues | 25.00 | |
| Bank Service Charges | 4.00 | |
| 2015 Caller School Expenses (see below) | 2,881.28 | |
| 2016 Caller School Publicity | 587.25 | |
| GCA Newsletters for Callertab | 543.07 | |
| Paypal Fees | 60.78 | |
| | Net change in fiscal year | 284.08 |
| Bank Balance | 8/31/15 | \$ 10,836.75 |
| Liability for future year dues collected through 8/31/2019 | | less: 1,215.00 |
| Net Worth | 8/31/15 | \$ 9,621.75 |

Caller School – 2013, 2014, and 2015 Comparison

| | | 2013 | 2014 | 2015 |
|--|--------------------------|-----------------|---------------|---------------|
| Income | Registrations | 13 | 21 | 11 |
| | | 975.00 | 825.00 | 825.00 |
| Expenses | Caller Coach Fees ** | 2 | 1,200.00 | 1 |
| | Lodging for Coach/TA ** | 2 | 1,286.40 | 2 |
| | Lodging for VP | 1 | 643.98 | 0 |
| | Scholarships | | | 1 |
| | Meals, Gratuities | | 97.00 | 186.92 |
| | Supplies, printing, etc. | | 355.00 | 435.00 |
| | Total Expenses | | 3,582.38 | 2,597.47 |
| Net School Income/(Loss) | | (2,607.38) | (1,772.47) | (2,056.28) |
| All Join Hands Support ** | | | | |
| | US | | 2,295.14 | 1,795.95 |
| | Canada | | 191.26 | 179.60 |
| Net Income/(Loss) after subsidy | | (120.98) | 203.08 | 114.18 |

Prepaid Dues Analysis as of 8/31/15

| | Prepaid New FY15 | | Prepaid All | |
|--------------|------------------|-----------|-----------------|-----------|
| 2016 | 450.00 | 30 | 750.00 | 50 |
| 2017 | 255.00 | 17 | 345.00 | 23 |
| 2018 | 75.00 | 5 | 90.00 | 6 |
| 2019 | 15.00 | 1 | 30.00 | 2 |
| 2020 | - | 0 | - | 0 |
| Total | 795.00 | 53 | 1,215.00 | 81 |

| | | |
|---------------------------------|---------|--------------|
| Paid thru | 8/31/14 | 43 |
| Paid thru | 8/31/15 | 28 |
| Included with '15 Caller School | | 11 |
| 2015 Caller Coach | | 0 gotta paid |
| Total Members FY15 | | 82 |

Kate Yule, Writing, and Editing

Allan Hurst - allanhurst@gmail.com

I've known Kate Yule and her husband David Levine for the better part of twenty years, meeting them through square dancing. They were both astonished given my deep reading background in science fiction and fantasy that I wasn't a con-goer. Through Kate's urging, I dipped a tentative toe in the con waters, and was mostly pleased at what I found.

Kate was a superb dancer, and utterly brilliant in every possible sense of the word. She was a crackerjack researcher. If there was an offbeat yet fascinating museum or sight to see in a given city, she'd find it, *by golly*. She was a highly talented knitter and an excellent cook. She was a redhead with a fiery temper which I inadvertently invoked more than once.

Kate had a spooky-good knack for finding the most amazing places to eat in any city, anywhere. She once found what I can only describe as a "teriyaki shack" on the frontage road near the Sea-Tac Airport, along with a great diner and a branch of Seattle's 13 Coins 24-hour restaurant. I repeat: on an *airport frontage road*...where nobody else would have even *thought* to look for good food.

Completely separate from David's SF&F authoring career, Kate was an intensely knowledgeable reader, and an incredible editor.

Although her husband David is known as a professional writer, Kate was a wonderful writer and editor all on her own, though she might have shaken a "be off with you" hand at you for the writer designation. She spent many years writing and copy-editing a zine called "Bento" with David. She also spent a number of years collaborating with me on a number of square dance related writing projects.

She was part of the team that's copy-edited the GCA Call Sheet for me for many years, and for a period, wrote a column entitled "From The Floor", about calling from a dancer's perspective.

I have never had as much fun being told how to correct something as when I worked with Kate. My husband Randy once accused me of looking for square dance writing projects just so I would have an excuse to work with Kate...but at least, he sighed, doing so kept me off the streets.

However, the column Kate wrote for the GCA Call Sheet was far from the only square dance



*Kate with her 10 Year IAGSDC medallion.
Photo by David Levine.*

related writing she did...yet most people are unaware of her work.

It was my privilege to work with Kate on a number of IAGSDC Convention writing projects, including two square dancing Fun Badge Tour scripts (Chicago 2010 and Salt Lake City 2014) and all six newsletters for St. Louis 2015. She made anything I wrote seem oh, only about a million times better than I'd originally envisioned when composing.

It's common knowledge that I wrote the script for the Fun Badge Tour for the 2006 IAGSDC Convention, "Star Thru the Silicon Galaxy." After the convention, Kate complimented me on the script, because she found it to be actually funny...and had many interesting facts. Could have used a little editing here and there, but definitely it was her favorite FBT script. Might have considered tightening up a couple of passages, but...you get the idea. She liked it, Hey Mikey. Just she would have liked it better with a few more edits.

Fast forward a few years to a different IAGSDC convention with a Fun Badge Tour that, despite its rather imaginative dance stops, had the Most Boring Script In The World. Kate sat in the bus with me, absolutely enraged at the sheer boringness (as if that were a word) of the script, which detailed things like how many gallons of water were processed through the municipal filtration plant each year. "Why, I bet I could write a better script," she fumed, "and I know you could, because you *did!*"

It was that conversation that led Kate and me to collaborate on the Fun Badge Tour script for the 2010 IAGSDC Convention, "Chi-Town Shakedown".

And what a collaboration it was!

The convention committee retained the services of a local GLBT historian to ride through the FBT route with me and a voice recorder, and the resulting audio travelogue became the core of the script. Kate took one look at the original draft, and immediately had six or seven highly useful and dead-on editing suggestions. Then she found some gaps in the history that had been presented, and went online to search for some answers.

Suddenly, she was sending me whole pages of interesting and funny stories to insert into the script. Within a couple of days, we both threw up our hands, said "What the heck!", and formally acknowledged to each other that we were co-authoring/co-editing the script. And the script turned out so much better for the collaboration, really it did.

Then we did it again three years later for the Fun Badge Tour script for the 2013 IAGSDC Convention



*Kate with Fiona, her beloved stuffed wombat.
Photo by David Levine.*

in Salt Lake City, "Squeeze the Hive". Somehow, Kate managed to insert and make work a short chapter on the topic of Mormon Swear Words (which left our bus' audience laughing and applauding) and a final flourish of Mormon Bubble Porn. (You'll need to Google Image those last three words to understand the concept.)

The 2015 St. Louis convention ("Swing Me In St. Louis") didn't need a Fun Badge Tour script...but they desperately needed an official convention newsletter.

To her credit, Kate didn't say no when I asked her if she'd be willing to co-author/edit the convention newsletter (which ran for over a year prior to the actual Convention). After decades of publishing zines and working on con newsletters and handouts, This, By God, was Something She Was Absolutely Qualified To Do, and so we set to work.

The result was fun yet informative, and I tell you true, it was Kate who found the best-ever tagline for the first issue: *From St. Louis, the only city in America that's stapled to the ground.*

It was Kate who suggested that the writing style needed to occasionally match the conversational style of Iona Doublewide, the trailer-trashy, drag-queen persona of Aaron Wells, the Convention Chair. I provided each sample of dialogue, and Kate sat and mulled it over to decide if it was something she could imagine Iona saying in full drag.

At one point, I quite vividly remember sitting on the phone with Kate, both of us exhausted after a long editing session, discussing how to write not-boring titles for each of the articles for one of the newsletter issues, and we were going around and around in verbal circles, until we both said, nearly in unison, "Oh, f__k it!"...which started us both laughing. And that's why the article titles in that particular issue ended up being:

**Ride It! Book It! Eat It! Fun Badge It!
Pay For It! Tour It! Dance It!**

It was during this period (November, 2014) that Kate's glioblastoma was discovered, just before she, David, and I were scheduled to pop up to Vancouver BC over (American) Thanksgiving weekend.

I feel supremely privileged that I was able to dance with Kate,



Kate, in Salt Lake City, reading from the Fun Badge Tour script that we wrote together for Squeeze the Hive. Photo by David Levine.

travel with Kate, eat with Kate, write and edit with Kate, and occasionally bicker with Kate (generally over writing/editing) for twenty years.

There are sayings along the lines of "You don't know someone until you've traveled with/fought with/married them."

To that, I would add, "...edited and/or written with them". That's when you *really* get to know how someone else thinks.

It has been a struggle to write or edit anything square dance related since Kate died (including this issue of the Call Sheet), because I know she won't be there to go "Oh, REALLY!" at me when she reviews it.

Indeed, Kate was my square dance writing muse. I loved her dearly. I miss her greatly. Our lives are dimmed by her passing.

♪ ♪ ♪



Photo by Janna Silverstein

Excerpt by Kate Yule from the SLC 2014 Fun Badge Tour script:

Restaurants may now be licensed to serve wine with meals even if they don't have a full liquor license. They're even allowed to take your drink order before your food is served...as long as you *declare your intention* to order food! Otherwise it wouldn't be a restaurant, would it? It would just be an Evil BARRRRRRR. We don't allow children in Evil BARRRRRs.

However, there are plenty of quirks left in Utah's liquor laws. The strangest one is the "Zion Curtain": Restaurants that serve alcohol, unless their layout has been grandfathered in, they have to *shield the eyes of impressionable minors* from the debilitating effects of glimpsing a cocktail shaker in use. Storing, pouring – it all has to take place behind a solid, opaque or translucent barrier.

It's enough to make a person want a good stiff drink. Oh, wait...

So let's talk less about drinkin' and more about swearin'...*we're gonna teach you how to swear like Mormons!*

Need to express disbelief? "*Shut the front door!*"

Around here the F-words are *Flippin', Flappin', Freakin',* and *Fetch*. Also *Fiddlestick, Fishsticks,* and *Fudgebucket*.

If *Dang!, Heck!* and *Gosh!* aren't strong enough to convey your feelings, you can escalate with *Ding-Dang It!* or *Oh, My Heck!* or just go all the way to *Blickety-Blickety-Blue, Some Of It Itches!*

If some *Son of a Motherless Goat!* Asks *What the Swear Word!* you think you're doing, talkin' *Shizz!* like that, tell 'em you don't know *What the French Toast* they're talking about; you're just swearin' like a Mormon! *Gopple Dampin' Fruit Dumpsuits!*

Excuse me, I need to calm down now.

Calling While (Technically) Deaf

Aahz - caller@aahz.ws



Some time ago, Allan Hurst asked me to write an article about being a deaf caller with cochlear implants. Like many people faced with a writing assignment, I procrastinated. But with the Toronto convention coming up, I figured I ought to introduce myself before meeting a lot of y'all in person. (No, I'm not a Texan, I'm a native Californian, I've just picked up some odd language habits.)

Before I write about the specifics of calling, it probably would help to provide some background:

I think I started losing my hearing around a year old. I definitely got sick then and lost my sense of balance; I had to learn to walk all over again, and I was unable to walk a straight line until I spent hours of practice as a teenager. (Losing balance is not in general correlated with losing hearing, though.) I got my first right-ear hearing aid in kindergarten and my first left-ear hearing aid in second grade.

Most people lose their high-frequency hearing first, but I retained a large chunk of my high-frequency hearing most of my childhood. That exposure allows me to talk completely like a normal person -- literally nobody can tell I'm hearing-impaired from my speech patterns. I was also "mainstreamed": zero association with the Deaf community and zero sign language (partly due to vanity on my part).

In fact, I heard well enough to do phone tech support until I was nearly thirty.

But by the late 1990s, it was clear that I was functionally deaf in my right ear and I stopped wearing a hearing aid in my right ear. In 2001, my left ear was in pain any time I tried using it for more than an hour, and in January 2002, I got a cochlear implant in my right ear. (Although it's not guaranteed, the expectation is that if you're not deaf before you get a cochlear implant, you will be afterward, and I wanted to preserve my remaining left-ear hearing for emergencies.)

Digression: there are two pieces to a cochlear implant. The implant electronics module lies under the skin above/behind the ear and has a wire connected to electrodes that are implanted inside the cochlea. The electrodes deliver signals to the auditory nerve. The outside processor converts sound into digital signals that are transmitted via short-range RF signals to the implant -- there's a piece that does the actual transmission sitting on the outside of the head, attached to the implant with a magnet. Yes, I really am a bionic man.

There are lots of benefits and drawbacks to cochlear implants. The biggest benefit, of course,

is that you can actually hear. The big drawback of the specific implant I received (from Advanced Bionics) was/is the limited frequency range. In particular, the processor cuts off all frequencies below 250Hz, which means I'm missing most of the bottom range of the piano and therefore can't hear the beat on a fair number of patter recordings.

I'd been square dancing off-and-on since the late 1980s, mostly with the Stanford Quads and John Sybalsky. (I'm also a contra dancer and folk dancer.) Because of my declining hearing, I dropped out of square dancing starting in the mid-1990s, but I went back to the Quads after my implant because I figured it would be good hearing therapy.

It certainly was! But it was also too much work, and I dropped out again after finishing the class.

In fall 2012, I experimented a bit with calling contras, and it was easy enough that I thought that maybe being a square dance caller would be easier than being a dancer. Jumping a bit ahead of the story: I've rarely been so completely wrong...

After spending several months blowing off the rust in my dancing, I went to Ken Ritucci's Norcal school in August 2013. I discovered that I needed some kind of monitor to hear the music -- I literally can't follow the music unless it's louder than my voice. The first big step in being a successful square dance caller was figuring out the mechanics of a usable monitor. Having a monitor speaker didn't work out very well, and headphones would cut out too much external sound.

I remembered that hearing aids have a "T-coil", an induction loop that picks up magnetic waves from telephones. This is why there's a law requiring phones to have magnets: modern electrostatic speakers don't normally produce the necessary magnetic field. As cochlear implant processors shrank small enough to fit over the ear, they also picked up T-coils. (My first processor was about 1"x3"x3" and weighed about a third of a pound.)

You can buy an induction loop that plugs into the 1/8" jack of all standard audio equipment. So I went back to my audiologist and had my processor programmed to allow it to use an induction loop. That produced an immediate and immense improvement in my ability to call, especially singers.

Despite the improvement, I was still struggling a fair bit, and I eventually decided to get a second cochlear implant, with the surgery in spring 2014. (There were also some other health issues driving the decision, including the fact that I was now functionally deaf in my left ear.)

Cochlear implants are mostly available from three manufacturers; normally people with two implants get both from the same manufacturer, but because the two other manufacturers provide two more octaves on the low end, there was no way I was getting a second implant from Advanced Bionics. I ended up picking the Nucleus from Cochlear Corp because their proces-

sors provide external physical controls; processors from Med-El require that you use a wireless remote even to change the volume.

I don't know how much to credit the Nucleus system versus the oddities of my personal neurology, but my speech comprehension scores got a significant boost from the second implant. Square dancing still isn't as much raw fun as contra dancing (<waves> at Andy Shore), but it's become much more enjoyable. And the two extra octaves have made singing calls a lot easier, too. Absent the second implant, I probably would have dropped out of calling and square dancing by now.

Current-generation processors have the option of connecting to Bluetooth with an adapter, but I'm sticking with the induction loop because it's safer. I have low trust for wireless in general, I've had problems with Bluetooth even in casual home environments, and the adapters communicate with the processor via a proprietary wireless channel -- making it a DOUBLE wireless solution.

My biggest remaining problem is that using my hearing takes a heavy cognitive load, anywhere between fifty percent and two hundred percent of my non-redline brain capacity. (Passengers when I'm driving get regularly shushed if I have to pay even a small amount of attention to the road conditions.)

That means that I'm basically calling with only a portion of my brain capacity, usually a small portion. I make it work by reducing my thinking as much as possible. For example, I used to feel a little embarrassment about writing down my pilot squares when most other callers don't, but I mostly stopped feeling that way after I saw Rob French writing down his pilot squares.

Practice certainly helps a lot!

Another problem I'm currently dealing with is sound engineering. I can't hear the voice/music balance myself, and I've been relying on other people to help me. Probably the next step is to get a remote mic so that I can hear what the mix sounds like on the floor. I'm willing to tolerate wireless for this purpose.

I've noticed that most callers and almost all new callers struggle with various weaknesses because calling requires so many different skills. My hearing is an unusual weakness, but overall at this point it seems to cause no more difficulty than other people's problems. (For example, I spent several years in Toastmasters and have made a lot of professional presentations. Once I got to a minimum skill level in calling, the stage held no fear for me.)

My hearing also impacts the social aspects of being a caller. I'm a natural extrovert, but because hearing is draining, I've become somewhat of an introvert. It also makes learning names more difficult, and I'm very grateful for the fact that square dancers mostly wear

nametags (much more than contra or folk dancers). Even so, I try to get people's names ahead of time when I'm walking into a situation with mostly unknown dancers—if I have them memorized, all I need to do is match names to faces.

One thing I should note: my experience is not typical for a cochlear implant recipient. My speech comprehension scores are significantly higher than average, and only a minority of implant recipients can hear music as music (mostly they just hear noise).

My implants and square dance calling have been such a huge blessing in my life. I stopped studying music as a kid because my sibling was so much better (zie is now a cantor at a synagogue in San Francisco). People actually paying to hear me sing? That's A-MA-ZING!



Public Service Announcement: Your Hearing

As callers, we're reliant on our hearing. (I know there's a deaf violin player -- no implants -- so it's theoretically possible for there to be a functionally deaf caller. But let's assume my statement is axiomatic.)

Unfortunately, the volumes at which square dance music is usually played do stress your hearing, and you're probably losing at least some hearing as a result. Because I'm deaf and have nothing to left to lose, I haven't paid much attention to current technologies for preserving hearing. Searching for "musician hearing protection" produces a lot of results, you might find something that works for you.

Mainly I'm writing here about what happens after you've lost enough hearing that you notice it. There's a lot of stigma around hearing loss, much more than vision impairment, for no particular reason that I've been able to figure out. In addition, the medical community actually knows very little about how hearing really works, partly because neurology plays a huge role. Unlike glasses (usually you can go in, get your vision measured, and go home with a good prescription), they can't just measure your hearing and expect to know what will work for you.

As a result, getting help for hearing loss is often difficult and time consuming, both because you're having to fight your internal resistance to dealing with it and because it will likely take a lot of time to find help that works. (Example: even though I've been hearing-impaired my entire life, my own father took more than a decade to start getting help for his hearing loss. I know he's still struggling. And he hasn't asked me for help/advice, either.)

Although physical causes are rarely the reason for hearing loss, they are much more amenable to treatment, so you should start with your doctor, possibly visiting an ENT (ear/nose/throat). Unless you have a clear and treatable physical cause (such as earwax), you should also visit an audiologist.

I don't have any research that I can find, but based on a lifetime of hearing aids and more than a decade on cochlear implants, I'd say you should plan on spending forty to a hundred hours on diagnosis, treatment, and auditory training/rehabilitation (e.g. figuring out how to get the best results, possibly learning lip-reading). If you get hearing aids, you probably will have to try at least two or three different models before finding the one that works best for you.

If you can stick with it, you will likely find the end result worth the effort -- you probably have half-forgotten what you're missing.

GCA Caller School at Maple Leafs Regroup**BC Lamb** - bclamb@centurylink.net

I attended the 2016 GCA Caller School held before the IAGSDC Convention in Toronto, Canada. This was only my second time attending a caller school of any sort. At my first school, things went pretty much over my head when they started talking about resolution, modules, 0 Box, FASR, etc. But I didn't let that daunt me. I went on to do some calling and teaching for six weeks anyway during the winter at the women's park that I live in part of the year. But I felt like I was a pig running on a dog's race track; I didn't really know where to go or what to do.

So it was with a little trepidation that I signed up for the Toronto Square Dance School. Was I ever in for a delightful surprise. First of all, they divided the class into two 12-person classes—beginning and “practiced.” I went into “practiced” first since I had a little experience. When I realized that I had not gotten good basics under my belt, the instructors let me change back to the beginners’ class. And I’m so glad that I did. Anne Uebelacker and Barry Clasper did a great job of teaching the classes, along with assistants Kris Jensen and Brian Jarvis.

Anne and Barry would each teach either the beginning or “practiced” group then switch teaching in each of the classrooms. So we got the expertise of both really experienced and knowledgeable teachers, no matter which class you were in. They varied theory with application to make it a real hands-on event with very usable information and handouts. They were kind and patient in our practice work, but also gave valuable feedback without making us feel bad about ourselves—a huge skill in itself. None of the teachers or assistants set up an intimidating atmosphere. They were encouraging and helpful with giving us help. They shared with us so much valuable theory, showmanship, module, teaching, sight-calling, equipment, and music information. The preparation was awesome.

With three days full of information and practice and help with writing our modules, I feel I went into the Student Callers’ Dance with a lot more confidence and actually ended up having a good time calling with my partner Carl. While I can only speak for the beginner’s class; overall, for me, it was a highly positive experience that helped me feel more certain about going back and calling and teaching the women at the park. I think my students also will benefit from my having taken this class. I just can’t seem to say enough positive about this caller’s school, and I promise, it is all true from my perspective.

*BC Lamb and Carl Walesa*

CALLERLAB Square Dance KnowledgeBase

Barry Clasper - barry@clasper.ca

So let's say you're on the executive of your local square dance club and you're trying to think up new ways to recruit new members. Or maybe you just got assigned the task of running a special event dance and you're looking for guidance. Wondering how you can use social media to help promote your club? Perhaps you're a new caller trying to find material to assist your professional development. Are you hunting for new marketing ideas? You just heard through the grapevine that XYZ Club down the road had 50 new dancers in their class – how did they do that? You know that every year CALLERLAB runs a convention with 40 or more hours of recorded education – where can you get that material? You want to have more than one new dancer intake in a year – how can you adapt your teaching process and club organization to do that?

All of that and much more is available in the new CALLERLAB Square Dance Knowledgebase. This website (<http://knowledge.callerlab.org>) is designed to house the kind of material that will help you in all of the above areas, and many more. The slogan of the website is:

Sharing ideas and experiences for the betterment of Square Dancing

The most important word in that slogan is “sharing”. This material is not a series of lectures and dissertations by experts favoring you with their golden thoughts (well, mostly not). The material is gathered from people who have experienced something and are willing to share what they learned. Think of it as a collection of newspaper clippings, stories, and scrap book items. Each one bears on some aspect of Modern Western Square Dancing but they come from all over the place. They may contain thoughts, opinions, ideas, anecdotes, histories, references, insights, resources, and much more. They all represent something somebody somewhere thought was valuable enough to write down, record, present, or otherwise share.

The KnowledgeBase is organized into a number of sections:

- **Promoting Square Dancing:** This section contains information relevant to promoting the square dance activity in general. It includes topics such as marketing and advertising, creating videos, social media tips, and other items relevant to conveying a positive image of the square dance activity.
- **Developing Dancers:** This section contains information about finding, recruiting, training, and retaining dancers. It also contains information on operating clubs, lesson systems, community and party dances, and other topics.
- **Developing Callers:** This section contains information for and about callers. It includes material that callers may use for their own education, as well as materials to help those

who are mentoring a potential caller.

- **CALLERLAB Conventions:** This section collects recordings of presentations at CALLERLAB conventions. There are now hundreds of these available, both audio and, in later years, video.
- **Winning Ways:** This section collects “Winning Ways” stories that have been provided over the years. These are stories sent in by people who have taken the time to share their experience, either positive or negative, with some method or approach to achieving a goal. The Winning Ways section contains the complete stories so you can understand the complete context of the experience. Some of the individual ideas, however, have also been extracted and entered as separate items so you can find them without having to read through the entire story.

Often, though, you will want to find articles on a topic more specific than the broad categories above. Each article is “tagged” with keywords that describe the particular topics it discusses. For instance an article that deals with ways to advertise would be tagged with “advertising” - along with any other topics it specifically discusses. On the right side of every KnowledgeBase page is a “tag cloud” - a list of all tags that have been used to describe articles. You can just click on one to see a list of all the articles bearing that tag.

And of course, full-text search is also available.

For a full description of how to navigate the material please read the section on the homepage titled *How To Use This KnowledgeBase*.

As I said earlier, this KnowledgeBase is a collection – a collection of material provided by many many people. People like **YOU**. If you have material you think might be helpful, or have seen material elsewhere you think might be helpful, send a note to info@callerlab.org and specify in the subject line that you have material for the KnowledgeBase.

Visit soon, and visit often:

<http://knowledge.callerlab.org>



GCA Caller School, or What I Did on My Summer Vacation

Marge Coahran - *mcoahran@dgp.toronto.edu*

For anyone interested in a new square dance challenge, especially those who are intrigued by puzzles and patterns, and those who could get a kick out of having an entire room full of people doing what you tell them to...I highly recommend the GCA Caller School that immediately precedes the IAGSDC Convention each year. I was one of three Triangle Squares members who attended this year, and it was a blast!

As you might expect of an event organized and run by expert square dance callers, the school operated like a well-oiled machine. The class was divided into two groups, absolute beginners and those with calling experience, to maximize everyone's learning.

All the lessons were carefully planned, alternating between instructor presentations and student practice sessions, with each new challenge built upon what was learned and accomplished in previous sessions.

The topics covered were wide-ranging, including how to create choreography, work with music, resolve squares, acquire software and sound equipment, even tips on best business practices.

We also got plenty of mic time, where we practiced calling with choreography given to us, with choreo we created on the fly from pre-fab modules, with choreo we had written ourselves. Then teaching calls to new dancers, singing calls, and drills (er, ahem...games) where we practiced sight calling and resolving squares.

If this sounds like a lot to do in a three-day course, you are getting the right idea. The school ran Tuesday to Thursday, 9:00 am to 9:00 pm, with homework each night. It was intense and exhausting, but I wouldn't have had it any other way. This level of intensity made for a great bonding experience among the cohort.

A surprising number of us, students and instructors alike, were serious introverts. Apparently, this is not unusual at Callers School, as we were admonished before our first mic experience, "If you are going to throw up, please not on the table." Luckily, this year nobody did.



*Jenn Engimann and Bex Clark*

Even so, we all were vulnerable, we all were brave, we all supported one another, danced for one another, and marveled at the growth and improvement we saw in one another. This was capped off at the Caller School Graduation Dance, where I was completely blown away by the professionalism and proficiency of the budding callers, especially given that several of us had never held a mic just three days earlier.

Another impact the school had on me was a new-found obsession with calls, formations, arrangements and resolutions. As a Plus dancer, when I learn calls I am thinking about where I need to be, what I need to do, and with whom. But the school taught me to see the pattern made by all the dancers, to think about which calls can be given from which formations, and what effect each one has on the pattern. If you haven't tried it before, you may find it interesting to consider what results from a

Boys Run if you call it from an Eight-Chain Thru formation, from a Two-Faced Line, from an Ocean Wave, from a Column. Did you ask yourself first, *where are the boys?* Try it with them in different places. If you are like me, once you start down this path you may not want to stop.

Above all, I want to give kudos and my heart-felt thanks to all the instructors and teaching assistants at the school. The amount of preparation they did was apparent in the quality of the course materials and the organization of the lessons. The welcoming and nurturing environment they created was fundamental to our learning and enjoyment of the course. And the degree of personalized attention, advice, and feedback they gave to each and every one of us was astonishing.

To all of you (Anne Uebelacker, Barry Clasper, Brian Jarvis, and Kris Jensen), thank you so much for making the Callers School such a wonderful and memorable experience! And finally, my thanks as well to All Join Hands Canada and All Join Hands!

♪ ♪ ♪

*Aahz and Ken Sale*

Dancer Stress Control

Cal Campbell - calcampbl@gmail.com

I sometimes feel that many callers expect too much from square dancers. They don't understand the stress they are creating and often don't recognize when to ease up.

As a dancer, you are moving in the midst of a mass of people. You hear command A and start moving. While you are moving, you listen for the next command B. You must hear and comprehend that command.

When you have completed command A and hear Command B, you must have already evaluated your position in the present formation and arrangement (FA) created by command A. Then, you must anticipate how command B applies to you. Then, you must recognize where you are in the present FA and start to execute any needed movement. This must all be done in 1 second. Sometimes less.

Let's take a very simple example. Starting from a Zero Box have the dancers *Swing Thru*. A *Swing Thru* takes six steps so while the dancers are doing that, they aren't really thinking about the formation and arrangement at the end of the call. They're just moving to the music.

About two steps into the *Swing Thru* (less than one second), the caller should already be delivering the next command. The affected dancers must recognize where they are going to be in the upcoming Ocean Wave before they get to the Ocean Wave Arrangement at the end of the *Swing Thru*. They have to know whether they are going to be ends or centers and what direction they will be facing.

When they reach the Ocean Wave Arrangement created by the *Swing Thru* they will be there in less than $\frac{1}{2}$ of a second (at 128 BPM). They need to know if the following command affects them and where they need to go next. That is a *big* mental workload.

So how do the dancers do it? Most dancers dance based on "body memory"; i.e., they've danced similar patterns before. They have done lots of *Swing Thrus*.

The individual commands become pieces of a larger pattern. The dancers try to anticipate what the next command from this Formation and Arrangement. They know that it will likely be command A or B or C. Rarely D or E. Most of the time they are correct. This causes them little stress.

Now let's imagine that you want to keep them on-their-toes and call something different than they have been used to dancing. Maybe something like *Arm Turn Right $\frac{3}{4}$* . This forms a new arrangement of Parallel Ocean Waves. The men are now facing in and the ladies are facing out.

Some of dancers will have no idea where an *Arm Turn Right ¾* ends. Some of the dancers will be looking around to see if they have done it correctly. Most of them will not recognize they are in an Ocean Wave.

At this point the stress level of the dancers is way up. If you are a sight caller, maybe your stress level is also way up. If you are a modular caller hopefully you have a plan.

The plan should include what you can call next to not extend the stress period too long. Probably most of the dancers can figure out how to do an *All Eight Circulate* from this arrangement of an Ocean Wave. If you follow this with a *Men Run*, the formation and arrangement is now normal facing lines of four. At this point, the stress level for the average square dancers is probably back down to normal.

Next, you had better have a short cut way to get to a Zero Box because there is a very good chance that some of the squares have broken down. One choice would be to have the lines *Pass Thru / Wheel & Deal / Centers Partner Trade*. The square is then back to a Zero Box.

So, what has the caller done? He/she has added something new to the dancers' experience, but added it in a way that limits the amount of stress experienced by the dancers.

If you put in the *Arm Turn Right 3/4* from a Normal Ocean Wave several more times then it will become part of the memory bank that dancers feel they can do. It becomes part of the "body memory".

Last week I talked a bit about how to avoid creating too much stress for square dancers. Square dancing is a team activity. If one member of the eight person "team" fails then the whole team crashes.

If the dance material stresses the dancers too much or the team (square) crashes too often, then dancers drop out of dancing because they feel frustrated by not being part of a successful team or because they feel they are "the cause" of the team's failure. The bottom line is that dancers want to succeed as individuals and the team (square) must succeed.

Many nights this means tossing the original game plan into the ashcan. You can't call all the wonderful choreography you have prepared because the dancers can't do it.

So what should be your plan "B" or Plan "C". I don't believe plan "B" should be to just call what you know every square dancer can do without fail. You can still provide variety with modules that are interesting and they can do.

Trick #1:

Some of the "Basic List" of calls get left behind in the "Rush-to-Plus". Be prepared to use calls such as *Arm Turns, Half Sashay, Roll Away, U-Turn Back*, etc. Use the routines that they most likely learned in class. They will entertain the dancers just because they seldom hear these calls used.

Trick #2:

Rotate the set. Many dancers will square up in the same position in the set. They don't have the confidence to dance multiple positions. If you rotate the set 90° clockwise or counter-clockwise or flip-flop the set and then call familiar dance routines they feel different to the dancers.

Here are a couple of setup modules out of *All About Modules* that rotate the set.

Heads/Sides Promenade Outside ¾ / Side/Head Right & Left Thru / Two Ladies Chain / Pass Thru: Zero Box

4 Ladies Chain / Heads/Sides ½ Square Thru / Right & Left Thru the Outside Two: Zero Box

Trick #3:

Put in breathers. *DoSaDo, Forward and Back, Circle Left/Right, Star Left/Right* are perfectly good basics. Use them to provide "breathers" where dancers can do something for eight beats of music without having to think very much.



Richard Charman



Eric Mulder

Tim Marriner

Allan Hurst - allanhurst@gmail.com

Early in the morning of August 29th, 2016, Tim Marriner passed away suddenly at home.. Tim was a three-time CALLERLAB chair, and served multiple terms on the Board of Governors and on more committees than I can count.

Plenty has been written about Tim's multiple and highly valuable contributions to CALLERLAB, so I wanted to talk just a bit about Tim's intersection with the GCA.

Tim, although not a GCA member, was an incredibly well-known and well-liked caller. I never had the pleasure of dancing to him, but I met him in person at a CALLERLAB conference in Reno. He saw my name tag, did a double-take, and asked, "Aren't you the Call Sheet guy?"

My jaw dropped. *Tim Marriner* read the Call Sheet? Evidently so, because he went on to compliment a couple of specific articles.

It was only afterwards, once I recovered from the surprise of one of the most famous callers I'd ever heard of shaking my hand and telling me he read the Call Sheet, I became quite amused, wondering where he was getting his Call Sheet copies from?

It was later pointed out to me that he probably read some of the sample copies that Pam and Barry Clasper had been putting out at CALLERLAB for several years. Still, it was a meta-fan-boy-squee moment for me.

In that brief encounter, Tim made me feel like an old friend who he'd known for years and years. It was easy to see why so many people adored him.

Discovering that the Call Sheet was reaching an audience beyond the GCA membership was also an incredibly empowering moment.

I wish I'd had the chance to get to know Tim better.



Chicken Plucker Evolution

Tim Marriner

Editor's Note: Some months after Tim Marriner died, a caller named Brian Freed who maintained Tim's website for him posted one of Tim's many articles to one of the square dance caller mailing lists that I read. I took one look at this 2014 article and knew that I had to include it in an issue of the Call Sheet.

My sincere thanks to both Donna Marriner, who authorized CALLERLAB to grant republishing rights to Tim's many wonderful articles, and to Dana Schirmer of CALLERLAB, for granting permission to the Call Sheet to reprint this article.

Newer callers are strongly encouraged to grab a set of checkers and follow along with the article. It's a great learning tool!

The basic module known as Chicken Plucker is a road map for moving active dancers across the set and back. Moreover it's a method of choreographic control that can be disguised anywhere along the journey by inserting zeros, and equivalents. Invert and Rotate modules and/or conversion modules as well as basic methods of sight calling can also be used to enhance the sequence while maintaining control of the floor. By analyzing the pattern one can better appreciate its' use as a method of choreographic control. The following describes the Chicken Plucker in old school incremental steps. It would be best to fully understand and master each step before advancing to fully appreciate the evolutionary process.

Chicken Plucker - Elementary

From a Corner Box the fundamental pattern is:

Right and Left Thru / Dive Thru / Pass Thru (across the street) / Right and Left Thru / Dive Thru / Pass Thru

Chicken Plucker - 101

Most callers today modify the pattern as:

Right and Left Thru / Pass Thru / Trade By (across the street) / Right and Left Thru / Pass Thru / Trade By

Once you have memorized the basic routine, start modifying its parts with equivalents and adding zeros. Next, add an Invert and Rotate sequence such as *Slide Thru / Pass Thru / Bend the Line / Slide Thru* on either side of the equation and watch the complexity of the route grow. Converting to Partner Lines and back to Corner Boxes on either side will also add an extra dimension to the pattern.

Chicken Plucker - 201

Instead of moving the active dancers back and forth down the center move them around the

outside or a combination of both.

Swing Thru / Boys Run / Couples Circulate (across the street) / Wheel and Deal / Step to a Wave / All Eight Circulate

The same effect can be achieved both clockwise and counter-clockwise from Right Handed Two Faced Lines and Left Handed Two Faced Lines, as well as Left Handed Ocean Waves..

Chicken Plucker - 301

Try moving the active dancers across one at a time with Spin Chain Thru and/or Single File Circulate.

Slide Thru / Pass the Ocean / Spin Chain Thru (active man across) / Boys Run / Bend the Line / Touch ¼ / Single File Circulate / Boys Run (active girl across) / Right and Left Thru / Pass Thru / Trade By

Chicken Plucker - 401

Try moving the inactive dancers across and back.

Pass Thru / Trade By / Right and Left Thru (across the street) / Veer Left / Couples Circulate / Wheel and Deal

Chicken Plucker - Masters

Try moving the active or inactive dancers around the corner.

Veer Left / Bend the Line / Pass Thru / Bend the Line / Pass the Ocean / Recycle (across the street) / Swing Thru / Boys Run / Bend the Line / Pass Thru / Wheel and Deal / Square Thru 3

Chicken Plucker - Doctorial

Move the active boy across with inactive girl in any of the above patterns remembering to return with the same girl. Knowledge of calls that change the ladies is greatly needed before venturing down this road. There will be places along the journey where other forms of resolutions start to become discovered that can lead to sight resolutions while still maintaining choreographic control.

Conclusion

In summary, there is a lot more to this method of choreographic management than first meets the eye. Understanding this basic Chicken Plucker road map is really just the first step to Modular calling.

With the ability to insert other modules one can enhance even the basic Chicken Plucker route. Using different Set-Up modules will keep the dancers interest. Developing unique Get Outs from multiple positions along the route keeps the caller in full control while providing

an endless amount of variety.

At first the pattern seems redundant and boring, but not so for the dancers. The dancers experience movement to music along with choreographic variety and proper resolutions.

Delivery and timing are still vital and will hopefully improve with practice, but at least now there is something to call and a pattern to follow to enhance your performance. The rest is up to you. Good luck and happy calling!



Kate Reed calling, Nigel Gentry being supportive.



Nigel Gentry calling, Kate Reed being supportive.

Styling

Barry Clasper - barry@clasper.ca

I have two left feet. For me, a big plus of square dancing was that grace and coordination were not prerequisites. Consequently, for most of my dancing career a fast way to put me to sleep was to start a dissertation on styling. After all, I know even if I hold my head just so, extend my arms like this, and position my hands thusly, I'm still going to look like a drunken bear attempting the tango on a pogo stick.

But recently, I took my hands off of my ears and listened long enough to realize I had a fundamental misunderstanding of what square dance styling is all about. And, you know, now I think it's kind of important.

Styling is not about looking pretty. Rather it's about dancing comfortably and being a more successful dancer – a dancer who can move smoothly through the dance pattern and interact seamlessly and safely with the other dancers in the square. Well, you say, isn't that all about knowing the calls? If you know the calls you can do that–right? Yes—but—what does knowing the call mean? Two things. You need to know *What* to do (e.g. go over there and turn around), and you need to know *How* to do it (e.g. lift your arm to shoulder height and point to where you're going with your index finger, go there in three steps, passing right shoulders with anyone coming the other way, on the fourth step turn to face where you came from, smile sweetly, and lower your arm). Styling is the *How*.

I have come to believe that one of the reasons dancers struggle more than we remember in times past is that we are paying less attention to styling elements – dancing habits that make for more successful and comfortable dancing. I think part of the reason for this is there are some elements of styling that attract significant disagreement and are done differently in different regions or at different dance levels. The most obvious example of that is Hands Up or Hands Down for Ocean Waves. There are good arguments for both camps, which I prefer not to get into here. Unfortunately, I think we have allowed such disagreements to discourage us from emphasizing other styling elements about which there is no dispute and which can contribute to better dancer success.

And what might they be? This list will seem obvious, but as I travel around it seems to me increasing numbers of dancers are unaware of them.

Join Hands:

After every call, join hands with the people beside you. It gives everyone tactile clues as to what the formation is and where they are in it. This is essential information for doing the next call. Watch good dancers. You will see they do this after every call. You may find some disagreement about how this should be done (shoulder height or waist height, palm up or palm

down?) but don't let that stop you from connecting with the people beside you.

Keep Formations Compact:

All calls require a theoretical number of beats of music. Theory assumes formations are a "standard" size. If your formation is larger, you may find yourself rushed and falling behind. This is particularly true for calls requiring dancers to interact with the "other line" - *Circulate, Scoot Back, Right and Left Thru, Walk and Dodge*, etc. If the other line is far away, it takes you longer to do the call. People in facing lines should be able to reach forward and easily touch hands with the people in front of them (i.e. the lines are no more than two arm lengths apart – that's still much farther apart than people stand when side-by-side).

Dance to the Music:

When everyone is moving to the music - taking one step for each beat, and taking the same number of beats to do the call - calls develop a rhythm. When things move in a rhythm they feel better and are easier to remember. You know when each action is supposed to happen and who you expect to meet. Not to mention, it just feels good.

We teach people to dance with a shuffle step – sliding their feet along the floor as opposed to striking with the heel first. This is the most efficient gait to use. Unfortunately, as time goes on it's becoming harder to find dance floors that let you do this comfortably – too much carpet everywhere. But when you can – do it. It's much easier and less tiring to keep in synch with the music.

Work As A Team

You are not dancing by yourself. Whenever possible keep an eye on the rest of the square so you can see how they're moving and where you might be going. When you expect to meet someone look for them and take their hand when you do meet them. When performing an action with another person such as a *Swing, Cast Off 3/4, Arm Turn*, etc. "give weight". That means provide them some resistance that makes it easier for them to work with you. In such moves two people work as a unit – they are much harder to do if the other person isn't there. So let them know you're there.

Know When To Let Go

Square dancing is about taking hands at the right time and letting them go at the right time. Don't hang on to someone's hand after you have passed them by or the call has ended. If the call is over you should connect with them – but don't hang on like you're afraid they will escape.

Be Courteous

Be alert for people who are unable (or unwilling) to perform some calls with customary ac-

tions or flourishes. Many people have to be careful about lifting their arms above their shoulders, swinging, or how tightly their hands are gripped. Do not force them to do things that hurt.

All of this is very much just a summary. You can find many pages, papers, or even entire books dealing with many of the above points. If some of what I've written raises questions for you, talk to your caller (or calling mentor) about them.

*Rick Gerris**Johanna Moloughney**Judy Greenhill**Rusty Johnson*

CALLERLAB's Condensed Teaching Order**Nick Martellaci** - nmcaller@aol.com

A man walks into a bar and sees a very attractive woman. He walks up to her and asks, "May I buy you a drink?"

She replies, "No, thank you."

He tries again: "I've got reservations at a very expensive restaurant. Would you like to have dinner with me?"

"No, thank you."

Not willing to accept defeat he tries again: "If I buy you a car will you go out on a date with me?"

"No, thank you."

The man in this story--who brings to mind the Lorrie Morgan hit song *What part of 'No' don't you understand?*--would fail a course in basic salesmanship because in sales we're taught that there are three possible answers to any sales transaction: **Yes, Maybe, or No.**

- If the customer says **Yes**, sign the paperwork then *stop talking and walk away*. You've sold your product and you're just wasting the client's time by continuing to tout the benefits of owning your widget.
- If the customer says **Maybe**, then you get to use your product knowledge to highlight the benefits of your widget over your competitor's; and your psychological skills to help counter any reservations that would prevent the client from being happy with the idea of owning your widget.
- But if the customer says **No**, then *stop talking and walk away*. For whatever reason, the client is not open to what you're selling. Adding continued sales pressure will only irritate the client – turning him/her off both to you and your widget. You risk having this irate person warn his colleagues against dealing with you.

How does all this apply to Square Dancing?

When selling your club/lessons you'll be met with the same 3 responses. If people say **Yes** then *stop selling*. Take their name, phone number, and email address and reach out to them with any Barn Dance information between now and the start of your next set of lessons. If people say **Maybe**, then you can point out the mental and physical health benefits of square dancing, not to mention the social benefits. See if all this good information makes them want to give it a try. But if people say **No**, then *stop talking and walk away*. Remember – you're not a bad person because you enjoy square dancing; and they're not bad people because they don't

want to square dance.

For years the leaders of the activity have been racking their brains trying to figure out ways to lure people into lessons. The most recent attempt at getting commitment-phobic people to commit to square dancing is CALLERLAB's Condensed Teaching Order (CTO). The program consists of a list of calls cobbled together from the current Basic and Mainstream programs and promises to get people dancing after 12 weeks.

First, I agree with Betsy Gotta who says that the first time the caller says *Circle Left* and you begin circling to the left you become a square dancer – no need to wait 12 weeks to earn “dancer” status.

Second, I've never seen my job as a square dance instructor to get the students through “x” calls in “y” weeks. Instead, I see my job as getting new dancers into the habit of showing up to dance every week... for the rest of their lives, not just 12 weeks!

Right now more and more people have become happy living life online in the comfort of their homes– texting, emailing, tweeting, and checking the daily Facebook entries of their co-workers, friends and family members. Rather than accept this fact and look for creative ways to find and cut the costs involved with training those people who actually want to learn square dancing, our leaders – like the man in the story at the beginning of this article – seem to be spinning their wheels trying to convince people to commit after they've told us very clearly they don't want to commit.

Would you sign up if we do away with the country music and cowboy clothing?

No, thank you.

Would you sign up if we shorten the lists?

No, thank you.

Would you sign up if we shorten the lesson time?

No, thank you.

So what part of “No” don't we understand?

The good news is that trends change. In the 1980s and early 1990s square dancing experienced an upswing. Right now we're on the downside of the curve. Eventually people will tire of sterile electronic interactions. Once again people will seek the social, mental, and physical benefits of square dancing and when they do square dance clubs will still be around to welcome them into a square. Our main job now is to keep our clubs financially viable so that when the tide once again turns in our favor, the new people drawn to us will have a place to dance.

Two points in closing:

1. If you decide to try the Condensed Teaching Order, you *must* offer club dancing at this level or you risk losing your graduates.
2. Don't assume that people who sign up for 12 weeks of lessons to learn 50 calls will want to sign up for however many additional lessons it would take them to learn the remaining 20 calls required to dance full Mainstream. We've sold them the 12/50 program. Changing gears and making them feel like second-class citizens for not dancing Mainstream would not put us in a good light.



Francois Desmarais



Debby Stopp



Michael (Penny) O'Reilly



Cynthia Nalbach

Thanks for reading!

The editorial deadline for the next issue is April 15th, 2017, with an estimated publishing date of May 15th, 2017.

Colophon

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Having a problem with "stray" hyperlinks in this issue of *The Call Sheet*?

This is due to a change in versions 9 and above of Adobe Reader. To fix this problem:

1. Bring up Adobe Reader.
2. Edit / Preferences / General.
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Randy Dougherty

Accredited Callerlab Caller Coach, Pharr, TX

Encouraged by active dancing parents at age nine, Randy has enjoyed the wonderful world of square dancing for almost 50 years, and has worked as a professional full-time caller since 1979.

From 1979 to 1986, he called on a regular basis for seven home clubs in the Minneapolis/St. Paul, Minnesota area and broadened his traveling circuit to include much of the United States and many foreign countries. In 1986, Randy left Minnesota for the warmer climate of Arizona where he ran a busy dance program in Mesa during the winter season. In 2009 Randy moved his winter program to Pharr, Texas where he calls all levels from Beginners through C3A.

Throughout his career, Randy has recorded hits for many record companies. To date, he has attended and called for nearly 40 National Conventions. Over the years, Randy has put his teaching skills to work inspiring thousands of newer dancers, and has also contributed time and energy in working with several beginning callers as an Accredited Callerlab Caller Coach.

Randy has been an avid supporter of Callerlab since its inception. In the late 70's he became a member and was able to attend his first convention in 1981. Since that time, he has served three terms on the Board of Governors of Callerlab, served on the Executive Committee for two years, and many instructional panels.



Ett McAtee

Teaching Assistant, Severn, MD

Ett, affectionately known as "Just Ett, Hon!" began dancing in 1987, and began her calling career in 1989 at the first GCA Caller School in New York. Ett started calling with Chesapeake Squares, and soon branched out to be a regular caller with the DC Lambda Squares, the Independence Squares of Philadelphia, and various clubs and fly-ins around the country. She calls Beginner nights through C4, and enjoys meeting dancers from all over the world. Ett has called overseas in Germany, Sweden, Japan, and Canada and looks forward to exploring new places in her travels. She served as the GCA president in 1993-1994 and has been a staff caller at a number of IAGSDC annual conventions. In 2004, Rick Hawes presented her with the Golden Boot award, a high honor indeed. In 2016, she receives her 30 year Medallion, commemorating 30 consecutive years in attending IAGSDC conventions. She is honored to be on staff as your Teaching Assistant for the 2016 Caller School in Palm Springs.



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Scholarships are available, details at gaycallers.org.

All Join Hands and All Join Hands Canada

The caller coaches' and teaching assistants' expenses have been paid by tax-deductible donations, to the extent allowable by law, to All Join Hands Foundation. For more information about All Join Hands Foundation or how you can make a donation or add a standard codicil to your will, please visit their website at www.alljoinhands.org.



REGISTRATION FORM

(or register online at gaycallers.org)

Name: _____

Address: _____

City: _____

State/Province: _____

Zip/Postal Code: _____

Phone: _____

E-mail Address: _____

Have you attended Caller School before?

- This is my first time attending GCA Caller School.
 I have attended GCA Caller School before.
 I have attended another Caller School before.

Do you own CALLERLAB's Starter Kit for New Callers?

- No
 Yes

Have you done any calling before?

- I have never done any calling before
 I have done some square dance calling in the past
 I have done a lot of calling.

If you have done some calling in the past, when & how often do you call?

What would you like to see covered in this Caller School?

Will your partner be accompanying you to the school?

- Yes No

If so, will your partner be willing to dance during the school?

- Yes No