

LAZY R CAMPGROUND

JULY 4TH WEEKEND

C-3A DANCING with STAR TIPS

Dewey Berry
&
Tim Scholl

June 30, July 1, 2, 1989

DANCE FEE; \$40.00

LABOR DAY WEEKEND

C-1 FLOOR LEVEL

Ann Nebelacker
&
Ben Rubright

Sept. 1, 2, 3, 4, 1989

DANCE FEE; \$45.00

SEND \$15.00 DEPOSIT TO: LAZY R CAMPGROUND,
2340 DRY CREEK RD., GRANVILLE, OHIO 43023
(YOUR CANCELLED CHECK IS YOUR RECEIPT) (614)366-4385



CALICO SWINGERS

Atlanta, Georgia

GUEST CALLERS
AND TAPES

Leaders:

Harry and LaVerne Green 240 Mountain View St.
404-378-8519 Decatur, Ga. 30030



MIKE JACOBS

The very self-assured young man with the quick step and the very disciplined, yet casual manner, steps to the mike, which has become his personal logo. The music starts, and there's a contemporary beat -- different keys, different rhythms, different tempos -- to create a mood, to structure an effect. This is Michael David Jacobs, whose background in music and communication arts and teaching is evident throughout his calling.

Mike, an only child, was born and reared in Louisville, Kentucky. His father, who now resides in Canton, Ohio, enlisted in the Army in World War II, serving as a Sergeant-Major in the Army of the Pacific in Saipan, Bougainville, and the Philippines. His father is of Armenian parents from the Turkish section rather than the Russian section that was recently devastated by an earthquake. His grandfather came to this country in the early 1900's to escape the Turkish massacre of Armenians.

His mother remains in Louisville, but despite his ties there, Mike moved to the Washington, D. C. area in 1987. This was prompted in part to be closer to his 5-year-old daughter, Kristie (real name, Kristine, from the Armenian heritage), and to be near a transportation hub to greatly facilitate travel. Also, he fell in love with Washington when he first visited as a college student. He was in an accelerated group with the privilege of traveling in several cities, including New York, Montreal, and Washington. His first view of the Nation's Capital was at 6:30 A.M. on a March morning traveling down the George Washington Parkway where a panorama of the city spread out before him. Each building with its historical significance made a lasting impression on this History student from Kentucky. He finds the D.C. metropolitan area to be vibrant with a basically younger population than many other cities, which appeals to him.

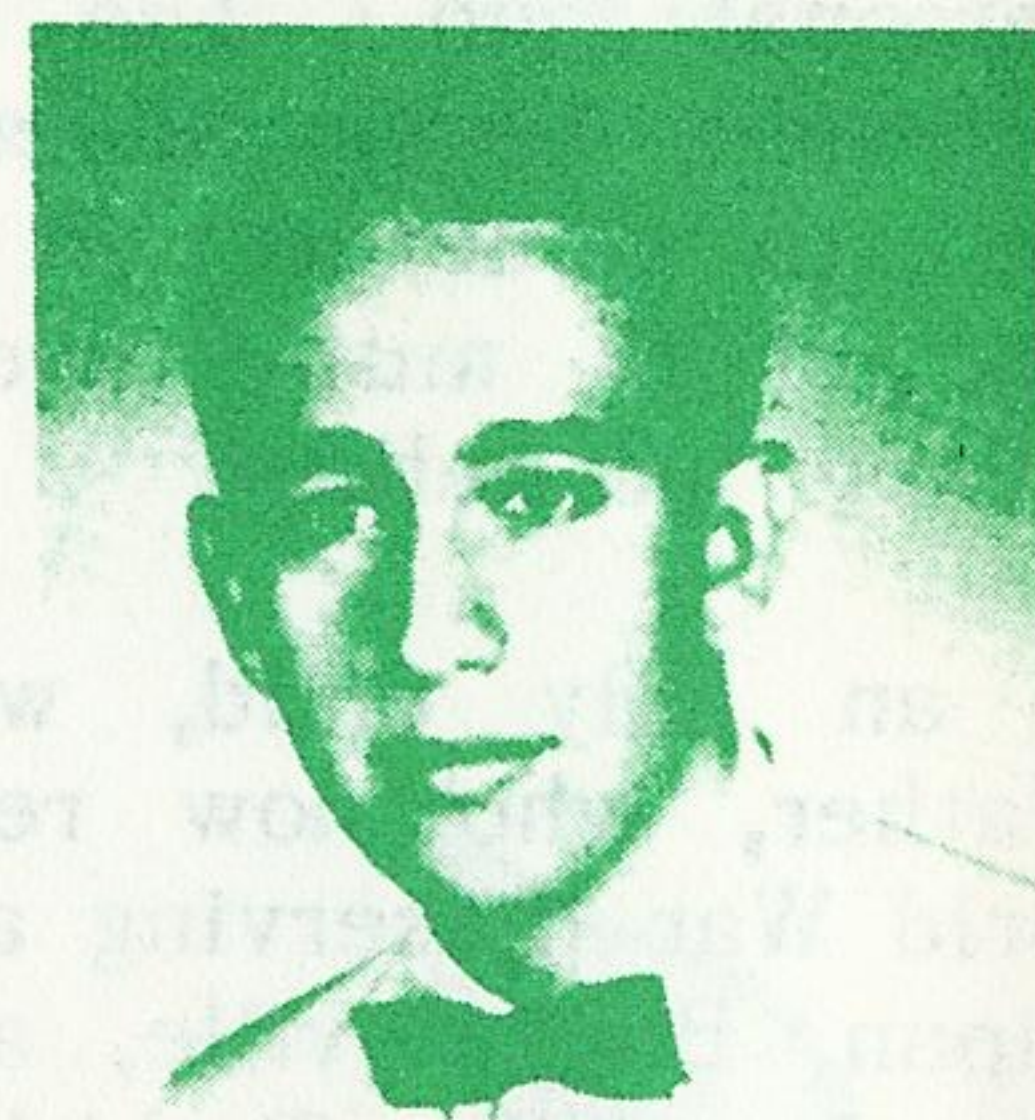
Mike started square dancing in 1962 at age 10, so he considers himself a square-dance "brat." His parents square danced, and since his father often worked the swing shift he would fill in for him at lessons. By 1964 he took lessons on his own and danced at a local teen club. A number of young people who danced at that time would meet at conventions and festivals and dance together. Some of these have since become callers, both at local and national levels, among them Jerry Story and Larry Letson.

Mike attended and graduated from Bellarmine College in Louisville, a private Catholic school named after an outstanding Catholic scholar whose claim to fame was that of being responsible for the excommunication of Galileo. Mike attended on a Debate Scholarship and was very much involved with the debate team, drama, and student government. In his senior year he was named Assembly Man of the Year. Bellarmine was kind of an anomaly during this time period. Many colleges were plagued with riots by students protesting the lack of student involvement in the college governing bodies. Students already were on the Board of Trustees at Bellarmine, with a vote, and with a sizeable budget which they administered.



Bellarmino College

Forensic Society



High School Graduation

He developed his solid background in music and drama there with involvement in musicals, plays, and television. Some of the plays done for the Kentucky Educational Network are still being used. One-act plays were performed that were taken to various churches and groups around the countryside. With changing locations and different circumstances, it was necessary to adjust and become adaptable, which gave him invaluable experience in learning all aspects of the craft. He was also Assistant Director of a televised debate series sponsored by

the college that was aired on Sunday morning. The announcer had a habit of frequenting one of the local "watering holes" and did not come back one morning, so Mike "MC'd" the show and managed very well on live TV.

Also in his senior year, Mike and his partner went to the Octa-Finals in the National Debate Contest and then on to the finals where they came in second to Harvard on a 3-2 decision. As a college student he went back to his high school to coach Speech and Debate. After graduation in 1973 he taught and coached Speech and Drama at yet another high school. His intent was to teach as a career, but he found it disappointing and frustrating -- not the teaching process itself, but with the way schools dealt with teachers. He found that Catholic and Private schools had a much better teaching environment but salary was quite low, whereas the public school system involved more time in paperwork than in teaching. His disenchantment with teaching led him to sell Chevrolet trucks for a year and to work as an inventory controller for a paint chemical company. He eventually returned to school to get his Master's degree but did not quite finish that.

It was during college in 1971 that Mike started to call Mainstream. He felt extremely lucky that he had grown up never hearing a bad caller. One of the first callers he ever heard had a beautiful singing voice, the well-known caller, Dick Jones. Mike has styled his calling in many respects after him. At that time he associated with four or five other excellent callers -- one is now a national caller, another is on the Board of Governors of Callerlab. One national caller in particular who helped him in the early years was Ray Bohn and his wife, Louise. Mike feels deeply indebted to the Bohns for their encouragement and support. After each tip, she would point out mistakes, give suggestions, and occasionally chew him out! Ray did not speak often, but when he did it was meaningful, and he taught Mike to cue and to teach effectively. He also helped Mike get his own groups started, and stressed the necessity for speaking understandable "English" to dancers.

Mike was always an active dancer, and when tape groups were formed in the early 70's he was dancing an acceptable Advanced level. He would attend conventions and festivals and dance at the higher level halls with no problems. He learned from the Keith Gulley lesson tapes that were developed at that time. To some degree he feels he owes a lot of his sight-calling ability to Keith, because as he was dancing his tapes he was seeing the patterns and methods that were utilized -- this was most helpful to Mike. He learned a great deal from Keith without his physical presence as an advisor, and he feels that his calling is somewhat similar to Keith's.

By the time Mike returned to college to work toward his Master's Degree, he had five Mainstream groups, lessons, and was beginning to call the Advanced level -- he was basically calling full time. When he stopped school, it seemed natural to continue calling. Since he was the only caller in the area who actually danced the higher levels, his calling just evolved into the Advanced and Challenge levels. There was a need in the area for live Challenge calling, so he just seemed

THE EIGHTH American Advanced and Challenge Convention

August 10 — 11 — 12, 1989

Student Union, University of Toledo, Toledo, Ohio



- ★ DEWEY BERRY — OHIO
- ★ GARY BROWN — OHIO
- ★ BRUCE BUSCH — NEW JERSEY
- ★ MIKE JACOBS — VIRGINIA
- ★ DAVE LIGHTLY — IOWA
- ★ DARRYL LIPSCOMB — COLORADO
- ★ LARRY PERKINS — MICHIGAN
- ★ TIM SCHOLL — KENTUCKY
- ★ JOHN STECKMAN — PENNSYLVANIA
- ★ DAVE STEVENS — WASHINGTON
- ★ CHUCK STINCHCOMB — MARYLAND
- ★ JOHN SYBALSKY — CALIFORNIA
- ★ TOM TARLETON — OHIO
- ★ ANNE UEBELACKER — CANADA
- ★ JOE UEBELACKER — CANADA

— Four Full Time Halls — Dancing starts Thursday at 12:30 PM —
Advanced, C-1, C-2, C-3 — All for \$50.00

TRAIL END DANCE (dress optional) on Wednesday evening August 9th, 8:30 PM. All Halls from
Advanced to C-3. (\$6.00 per couple at the door.) Cancellation Refund Date: July 15, 1989.

For further information contact: Tom & Judy Tarleton (513) 644-0790
John & Mary Beckwith (614) 275-0526

ALL HALLS ARE AIR-CONDITIONED
SQUARE DANCE ATTIRE REQUESTED AT EVENING SESSIONS

LIMITED SPACE PRE-REGISTRATION ONLY NO TICKETS AT DOOR

NAME _____ His _____ Hers _____

Address _____

City _____ State _____ Zip _____

Phone (_____) _____ Check for Information: _____ Motels _____ Camping _____ Dorms _____

Check one Dancing Program Only: _____ Advanced _____ C-1 _____ C-2 _____ C-3

SINGLES - Registration at one half couple fee.

We would like Convention Badges _____ Additional \$3.65 per badge.

Name on badges Hers _____ His _____

Make checks payable to, and send to:

AMERICAN ADVANCED & CHALLENGE CONVENTION
Post Office Box 369, Marysville, Ohio 43040
(U.S. Currency)(Canadians, please use U.S. money order)

Full Registration (\$50.00) \$ _____
Friday/Saturday (\$43.00) \$ _____
Badges (each) (\$ 3.65) \$ _____
TOTAL ENCLOSED \$ _____

1990 CONVENTION — AUGUST 9-11th

to naturally fall into the slot. There were a few callers in the area who did some higher level things but there was no continuity or positioning, and Mike felt a strong need to keep abreast not only of the newer calls but also to work with positioning and concepts, areas that had not been addressed previously. Mike still occasionally calls Mainstream, but seldom has the opportunity since most multi-level festivals want to utilize his talents at the higher levels.

Mike became a full-time caller in 1979, and as such the approach and decision-making process change. Callers basically act as independent businessmen and must provide their own health and retirement benefits in most instances. It is impossible to remain active in local caller and dance activities, since many of these activities occur on weekends, which is the full-time caller's busiest time. He schedules 50 weekends per year, assuming that there may be a cancellation or two down the line to give him a weekend off. Some years this does not happen and he is committed to all 50. In addition he has either clubs or classes every Monday, Tuesday, Wednesday, and two Thursdays -- and off to the airport on Friday! In addition time must be spent writing. Fortunately, Mike is able to write on the airplane. Many times while busy writing, a seatmate is dying of curiosity to find out what he can be possibly doing with those crazy checkers! He tries to totally ignore this. As long as he remains buried there is no problem, but if he looks up and there is eye contact, he is in trouble! His reply to a questioning stewardess was that he was developing a new method to solve the Rubix cube -- with a straight face, of course! -- and she bought it! He sits with checkers, notes, graph paper, etc., and most people think that he is into technology, not choreography.

Despite his background in Communication Arts, Drama, and Debate, his true love is History. He did earn a double major in college, both in Communication Arts and History. So many people are turned off by History because they feel it is a collection of names, dates, places -- and little else. A really good teacher is endowed not only with credentials but with the ability to entertain as well. It goes hand in hand, and the most impressive and influential teachers he had both in secondary schools and college were not only teachers, but also performers in the true sense of the word. With the help of an uncle, Mike started a stamp collection at age 10. He is fascinated with the stories behind various stamps. Many are historically significant and represent a microcosm of a specific historical event. He still dabbles with his stamp collection, but because of his intensive schedule, his philatelic interests unfortunately have been put on a back burner for the present. Mike is also an avid reader with special interest in science fiction, mysteries, and historical books.

Another unrelated hobby is cooking. His most prized cookbook was made at one of his weekends by a dancing Kentucky couple who own a thoroughbred horse farm. This couple graciously opened their home for dances on weekends and entertained with true southern hospitality and lavish meals, often in the form of potlucks. Even a "snack" was a sumptuous meal. These gatherings were so outstanding that recipes were shared and made into a cookbook, complete with a picture of their farm on the cover. This book is indeed special, and Mike uses it regularly.

Mike's career continues to escalate as evidenced by his visibility at major conventions and festivals around the country. He feels the constant pressure to excel, but feels that a true professional is really not able to give 100% -- but must give at least 90% at all times, with that remaining 10% in reserve for a possible serious mishap or snafu. It is a constant process of growing and extending one's capability. He feels dancing is vitally important to his expertise as a caller. As a dancer, he researches better out on the floor, and is better able to study technique and to develop an intrinsic feeling for what the dancer experiences, which is not always possible when looking down from the stage. He feels a caller can deliver calls without dancing a given level, but that he does not have a true feeling for a level that he does not dance.

A caller in the early years of Mike's career instilled in him a keen awareness of music and the need to constantly update. Sometime in the early days of square dance recordings it was thought that patter had to sound like someone thumping on a tub. He deviates even farther from the norm and uses a good many singing-call records because of their wider use of instrumentation and rhythm variations. Occasionally his intent to create a mood backfires, and he finds dancers listening to the music and not to him. The extent of his record collection also fills a need to protect his sanity, since he must listen to these records many times each week and variety becomes not just nice, but necessary. Sound and music can occasionally present problems. For a number of years he was on the staff at the Fontana Festival which has live music. It is really a treat to work with live music, but if there is an error, the record cannot be reset. The band there is very professional and capable, so despite the occasional crossed signals, wrong keys, etc. -- the show does go on.

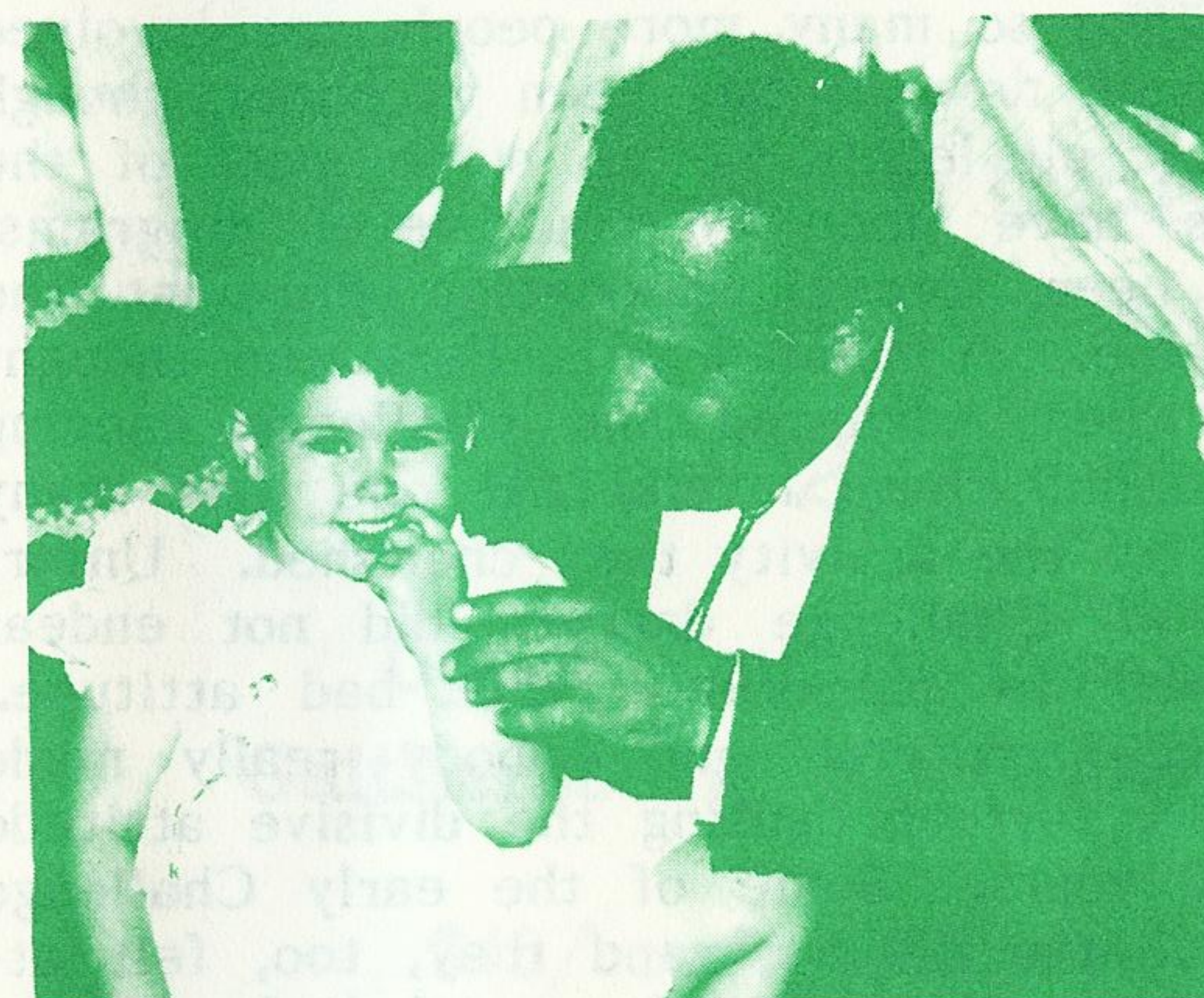
He was once told by a national caller that by having a good singing voice he did not need to work at patter, that he could get by just with singing calls. Patter traditionally was for callers who did not have vocal talent. This may be how Challenge callers have gotten the reputation of being non-singers, but in today's lineup of top callers there are many outstanding Challenge callers who are exceptionally vocally talented.

Technology tends to come very slowly to square dancing, especially in the way that callers are trained. As in medieval times, there are still apprentices, and this still seems to be the most effective way to learn, under the tutelage or as a protégé of another caller. Callers' colleges and "kindergartens" really do not do the most effective job. Personal ability is based on a lot of self-education, self-motivation, and discipline. There are many talented callers who unfortunately discover they can get by on talent alone and never reach or utilize their full potential because they never really work at it.

Mike attributes his lack of a southern accent partly due to his background in speech and debate and partly due to the fact that natives of Louisville seem to have an accent more common to the river towns of St. Louis and Cincinnati than to "mainland" Kentucky. Also his father, with some training in radio announcing, always emphasized speak-

ing distinctly. Mike's high-school Drama teacher had done work in musical comedy and had a very formal Shakespearian voice. That teacher influenced him, as well as his Debate coach in college -- an extremely interesting character, a Southern Baptist minister from Texas with a PhD in both Theology and Communication Arts who had studied under Charles Laughton. It seems that Laughton had once said that this man was the only person he knew who could ad lib in iambic pentameter, the meter in which Shakespeare is written.

KRISTIE



Age 3



Age 7

Mike definitely does not buy the doom and gloom outlook towards square dancing. He views the ups and downs as strictly cyclical. Every area and every level is different. Demographics are constantly changing whether it is location, level, numbers, etc. Initially clubs are needed in areas of population growth or in college communities. An area that may have an extremely strong base for dancing can change drastically as people move away. Just because a given area may be decreasing in size does not necessarily mean that people are turned off to square dancing -- it is usually because the numbers have decreased. This can work in both directions, with areas building as dancers move in. In recent years cities have changed dramatically. Some that were geared to heavy industry may now lean towards more service-oriented occupations and that relates to a population change that will show up in square dancing as well. As people move farther out into suburban areas centers of dance activity once again change. In addition, there are other things that compete. In recent years the VCR has made an impact on a number of activities such as dancing, bowling, etc. People are becoming more oriented towards staying at home. There already is a downward trend in VCR use, so people may once again return to more outside endeavors such as square dancing.

Convention and festival planners often become discouraged and sometimes a weekend will fail for unknown reasons. One look at Zip Coder Happenings should indicate that the numbers might be spread a little

thin at times. It takes constant planning and innovation to keep a festival at top performance. Because of current competition, continuous planning and energy must be put into weekends to keep them upscale and interesting. There is a tendency among festival managers and callers alike to rest on their laurels and coast once success has been reached. There should be constant pressure to improve with no let-down of organization, work, or energy.

Mike feels that the resentment toward Challenge callers by Mainstream callers that once existed has noticeably diminished, especially among the newer generation of callers. Each caller finds his own niche and that is acceptable to others. Since so many more people are involved in the activity at the higher levels now, it has been accepted, though grudgingly at times, by callers at all levels. Also, since most of the major festivals and conventions have gone to multi-level programs, many Mainstream callers have been forced to develop skills at the higher levels to become marketable. A number of callers who thought it was the end of the world when Advanced and Challenge dancing got started are now beginning to call these levels. At one time many felt the movement was a threat to the activity they cherished. Unfortunately, some of the actions of Challenge dancers did not endear themselves to callers and helped to perpetuate this bad attitude. Some of these actions were misinterpreted and nobody really made an effort to change the situation, further causing the divisive attitude that prevailed for a number of years. Some of the early Challenge dancers were labeled "enemies of the callers," and they, too, felt attacked. It has taken years to dispel some attitudes and beliefs connected with the Advance-Challenge movement. Much of the problem was strictly due to lack of communication. It was slowly learned that the high-level callers were not monsters -- that they were equally concerned with protecting the integrity of square dancing and eventually the mellowing and healing process began.

Several years ago the Timing Committee of Callerlab was asked to work up the timing requirements of the Advanced list. The committee found itself in the unique position of not having an Advanced caller member, and they had to go to the Advanced Committee to get caller advice. Both Mike and John Marshall worked with them, and the committee eventually realized that they were as concerned about the overall activity as Mainstream callers. Many misunderstandings come from fear, which often results from ignorance of a situation. When communication and a mutual understanding of concern occur, many of the problems automatically disappear.

To Mike, the most overriding concern at this point is not who is dancing, or what we are dancing, but where we are dancing. Obtaining halls for clubs and weekends is becoming increasingly more difficult and more expensive. This should become a foremost consideration of Callerlab as well as for local callers and managers.

A caller has a responsibility to the integrity of each level and to the language of that level. He also has a responsibility to insure dancer

MACA presents

Lee Kopman

C2 Weekend

(with C3A & C3B tips and a separate C3B session)

June 2, 3, & 4, 1989

Upper County Community Center
Gaithersburg, MD (Washington, DC area)



\$45/couple (\$55 after May 22, 1989)
C3B session \$8/couple (\$12 after May 22)

Friday	8:30-11 pm (plus C3 tips)	Air conditioned hall; Taping permitted; Square dance attire requested Saturday night only; Numbers used beginning 3rd tip of each session; Information on lodging, camping, and dining facilities and a map will be provided upon registration
Saturday	10:00-noon	
	2:00-4 pm (plus C3 tips)	
	8:30-11 pm (plus C3 tips)	
Sunday	10:00-noon	
	1:30-4 pm (C3B dance)	

Space limited, so register now
(full refund on cancelations received by June 2)

MAIL REGISTRATION TO:
JoAnn McJunkin
3212 Cantrell Lane
Fairfax, VA 22031

Questions?
Dan & Janet Neumann
(301) 990-1123

Lee Kopman weekend

Name: _____

\$45 for C2 package
\$53 for C2 & C3

Address: _____

(make check payable to MACA)

Phone: _____

success. The caller must be able to communicate, to cue, to guide the dancers through a tip and still not infringe on the ability of the dancer who already knows how to do the call or concept. Square dancing is unique because the caller is both the coach and the opposite team. The caller is presenting a problem that is challenging, so that it may be difficult to solve, yet it is solvable. He is the guy (or gal) you are trying to beat, while at the same time he is coaching you through to a winning situation. A caller must analyze his floor and solve problems at the mike -- sometimes mini-decisions have to be made a number of times during the course of a tip to insure the danceability of the floor. This requires expertise in refining judgment -- a prime reason a caller gets paid for what he does!

Mike has been very active in many areas of the square dance activity. He has run for the Board of Governors of Callerlab, has been Chairman of the Advanced Quarterly Selection Committee, Chairman of a committee that was initially responsible for the Advanced teaching order, and he works on the Definitions Committee and the Timing Committee. Adding these to an already hectic schedule sometimes compounds problems since it is impossible to be in more than one place at once. Even though he is very much interested in these aspects of the activity, there are not enough hours to go around. Callerlab meets only once a year, and much committee work must be done by mail or phone, which is difficult and not always satisfactory.

There are always frustrating stories that go with a caller's schedule and travels. When working for the car dealership, Mike combined the delivery of a car to Chicago with a calling engagement. He had barely gotten out of town when the car broke down, but he was able to get back home to pick up his own car. He was well on his way to Chicago when he realized he did not have the contract and had no idea where the dance was located and no contact name or number. He knew that his friend, Jeff Barth, was off that weekend. With information gained from several calls to Jeff along the road, he arrived at the dance with two full minutes to spare!

On one traveling engagement that involved several cities over a period of time, Mike flew to Chicago a day early. He was advised to buy a separate ticket and hold the ticket he had. He flew on to Boston, and on the return trip to Chicago was told that his ticket was cancelled because he was a "no show," to which he replied, "Can you explain then how I got here?!" With a reinstated ticket he flew on to Oklahoma City and Albuquerque. He arrived at the airport in Albuquerque early and it was suggested he take an earlier flight on to Oklahoma City rather than wait at the airport. Once again, when leaving Oklahoma City, he was told his ticket was cancelled to which he stated, ". . . and this wasn't even my idea!" With another reinstatement, on to Chicago, and in changing for Louisville, still again his ticket was cancelled. Finally, on the plane to Louisville, he looked around at the three different seat assignments that had been made as a result of all the snafus and those three seats were empty. He wondered if the plane had crashed whether he would have been listed as occupying four seats! Could his estate collect four times?!"

For the most part, Mike is very happy with his profession. On rare occasions there are some regrets. He experiences burnout, and the only girls he has ever dated have been square dancers. His life is certainly controlled by the activity. As a performer there are times when the "show must go on," but he wishes it didn't! These times come most frequently when he works alone for an extended period. All the burden falls on one caller in this situation and it can be very tiring. It is definitely easier to work with other callers and do the festival or convention circuit. Fortunately, there have been only one or two rare occasions when he has thought maybe he should be doing something else. There is always the performing aspect that appeals to him and this comes to the fore when he becomes discouraged. Dancers are grateful that Mike was a square dance "brat" who parlayed this into a career. Even when the "show must go on" under duress -- dancers across the nation want this very popular caller with the marvelous melody and the swingin' singing, and his show to go on -- and on -- and ON !!! Ad infinitum !!

Janie May
Fairfax, VA

MIKE JACOBS

Tapes



C-3A TEACHING TAPES-----	15 LESSONS
C-3B TEACHING TAPES-----	20 LESSONS
C-3A DANCE TAPES-----	15 DANCES
Z-3's (C-3) CLUB DANCE TAPES--	ONE /MO.

Cassettes only \$9.00 per tape. Each 2 hour lesson generally teaches 3 calls and one concept and has review and dance tips. Calls are carefully taught from all positions, and many helpful learning hints are included on tapes. Mike's clear written notes explain each new set of calls and are included FREE.

Please pay in advance for all tapes. Make check payable and mail to:
Tom Coffeen, 1316 Dairy Road, Parkton, MD 21120
(301-357-8018).

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---C3B Teaching Tapes @ \$9.00 ea., send numbers ---
---C3A Dance Tapes @ \$9.00 ea., send numbers ---
---Z-3's (C-3) Dance Tapes @ \$9.00 ea., send nos---
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Address _____
City/State/Zip _____
Telephone _____
(Area Code) _____

