



News, Notes
'n
Nonsense:

An
International
Magazine
for Callers

March 2019

DATES to REMEMBER

24-28 April 2019	60 th Australian National Square Dance Convention – Deloraine Tasmania, Australia
9-12 Aug 2019	40 TH NSW Square and Round Dance Convention - Berry Sport & Recreation Centre 660 Coolangatta Road, BERRY NSW 2535
17 – 21 June 2019	North Coast Caller's School, Casino NSW Australia.
05-08 Apr 2020	3 Day Australia National Callers Federation Conference with Randy Doherty (US) – Venue TBC - NSW
10-14 Apr 2020	Australia National Square Dance Convention – Wentworth Falls NSW

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On the Inside Track

Welcome to the MARCH 2019 edition of BTM

Well, here is the March issue of BTM; although it is now actually April! We would like to welcome Larry Marchese from Little Rock Arkansas to the staff Larry offered his services as a Choreographic proofer – which we sorely need.

This last month has been a very busy time for Sue and I. The major event for us was the wedding of our daughter Alessa to Christopher Finn on March 1st in Queensland. Sue and I drove the 1000 km to the Gold Coast in a day (13 hours including 3 stops). I never used to have problems with these types of marathon drives, but I am now finding it a heck of a lot more tiring than it used to be!!

We arrived 10 days prior to the wedding, as Sue and Alessa had lots of things to do in preparation for the big day.

Alessa and Chris had planned the wedding ceremony to be held on the beach in front of the Palm Beach Surf Club. When we went to check out the beach and venue the week before the wedding, we were horrified to see that there was no beach. A week of king tides had brought the water right up to the grass area...no beach! We checked with the tidal times, and it worked out that the wedding would be right at low tide, so there hopefully would not be too many problems. When we checked at low tide a couple of days later, we were again dismayed to discover a black sand section right where the wedding ceremony was to be!

In the end it all worked out OK as the organizers of the wedding actually raked the area to hide all the black stuff. In the end the wedding went off well. Mind you, walking Alessa down the (sand) aisle was more difficult than I thought. She was somewhat nervous as could be attested by the bruises on my right arm, where she was hanging on to me ...the bruises took 10 days to disappear!

All in all, everything went perfectly; bride, groom, bridesmaids, groomsmen all looked great and were dressed perfectly for a beach setting (the boys in grey shorts, short-sleeved blue shirts and dark blue bow tie – Alessa in a beautiful dress – almost traditional- and the girls in grey dresses that looked they would also be suitable to be worn by the acolytes at a Greek Temple – but without the bowls of fruit). All in all, the wedding took 3 weeks out of our regular schedule and have been trying to catch up ever since!

A couple of weeks ago our local newspaper, the Illawarra Mercury featured an article on people involved in various forms of 'collecting'. I have always had a wide variety of interests. Check out what your publisher does in his spare time :

<https://www.illawarramercury.com.au/story/5914103/three-illawarra-collectors-share-their-quirky-obsessions/>

Barry

Event and Activities Updates

What's Happening in Australia for callers



Australian Callers Federation

<http://www.aussiecallers.org.au>



ACF Update

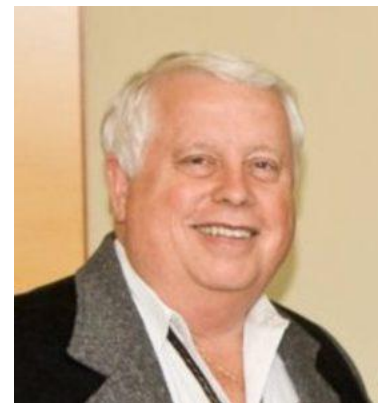
ACF CONFERENCE 2020 – Feature Caller/Presenter

From Sunday April 5th to Wednesday April 8th – an event not to be missed by any caller.

We will be having a special guest caller/presenter from USA, **RANDY DOUGHERTY**. We plan on having lots of innovative concepts for this Conference. This will be a unique experience, involving education, entertainment and fellowship.

There will also be a special dance with Randy on Thursday April 9th. For this dance, tickets will be strictly limited due to hall capacity, so please register early.

Building our toolbox: The sessions presented are aimed at building on our current knowledge; expanding outward and upward. Caller toolbox items include but are not limited to music, entertainment, choreography, presentation skills, showmanship, teaching, voice, and other topics relevant to our business.



I have been to many conferences like this over the years, both here in Australia with ACF Conferences and MiniLabs, and Callerlab overseas. Every time I have come away refreshed with energy, enthusiasm, ideas. This is a truly unique opportunity. **Do not miss out!!**

OUR HARDWORKING COMMITTEE

For the last two years we have been working, planning, and organizing this event. Such an undertaking takes a dedicated team in order to put it all together for your benefit. Our group consists of:

- **Barry Wonson**....the Coordinator, Chairman, general dogs-body, one who takes the blame when things don't go according to plan.

- **Steve Turner**....ACF Education Officer, involved in planning the actual conference, and one of the key presenters.
- **Jaden Frigo**....IT guru *extraordinaire* – creative mind behind advertising, newsletters, etc. Young, enthusiastic, creative, and with a caller's physique 30 years too early.
- **Gary Carpenter**.... The Financial Wizard who looks after all things, well...financial. Offers advice on all things we need to know and do better.
- **Kevin Kelly**....Master of Ceremonies at the event and general wise person offering assistance, knowledge, suggestions on all matters.
- **Greg Fawell**.....even wiser than Kevin, advising on all matters pertaining to the general structure of the Conference as well as keeping everyone on their toes when they do something wrong (what me?...never!)

Voice coach for 2020 Conference

We have been extremely fortunate in securing the services of Dr. Arden Hopkin from Utah, USA as our Voice Coach for the 2020 Conference.

Arden is well known in Callerlab circles, as he first presented sessions on voice at Callerlab back in the early 80's. Over the years he was able to create the same interest and assistance to callers at many Callerlab Conventions. He retired a few years ago, however, he has agreed to being with us in 2020 and offers the same assistance to callers attending the 2020 Conference.

It is envisaged that he will have an introductory session for all attendees, followed with at least three sessions, covering each of the three groups that we will be planning for. Not only these sessions for 12 – 15 callers, but Arden will also be available for 'one-on-one' sessions as well.

Arden is a great addition to the staff for the 2020 ACF Conference and is definitely another reason not to miss this great event.

Dr. ARDEN HOPKIN



An accidental enrolment in high school choir set J. Arden Hopkin on a career as a singer that has encompassed many delivery platforms including the operatic and musical theatre stage, oratorio, the concert hall and the recital platform. He holds a Doctorate of Musical Arts and the Performer's Certificate from the Eastman School of Music, the Master's degree of Music from the University of North Texas, and a Bachelor's degree of Music from Brigham Young University (BYU). For much of his adult life, he has balanced the pressures of teaching and performing.

He specializes in the vocal music of Iberia and Latin America. He has performed and presented master classes internationally in Brazil, Mexico, Peru, Chile, Spain, and Israel. He has released a CD, *Songs of Spain*, reflecting his interest in that musical tradition.

For many years, he served as the Head of Vocal Studies at BYU and taught studio voice, French and Spanish lyric diction, and vocal pedagogy in the School of Music, where he spent his time training the next generation of voice teachers. He retired in 2014.

A frequent oratorio soloist, Hopkin's voice has been heard around the world on the Armed Forces Radio Network performing the *Messiah* with the Lake Charles Symphony. He has performed the major works of Bach, Mendelssohn's *Elijah*, and both the Brahms and Faure *Requiem* in his repertoire.

His publications include the article "Vowel Equalization" in the *Journal of Singing*, and *The Art Song in Latin America*, an anthology of Twentieth-Century songs from South and Central America, on which he collaborated. His new reference book *Songs for Young Singers, An Annotated List of Songs for Developing Voices* was released by Scarecrow Press early in 2002.

In the summer of 2003, Hopkin was an invited guest faculty at the 18th International Music Seminar held at the School of Music of the Federal University of Bahia, Salvador Brazil, where he taught vocal pedagogy and performed a recital. He was invited to return in the summer of 2004 and took with him several BYU students to participate in the classes and gain international exposure through study and performance.

For 18 months, 2014-16, he and his wife, Lorraine, filled a volunteer service assignment in Northern Israel under the auspices of the BYU Jerusalem Center for Near Eastern Studies. They volunteered in public and private schools teaching English through music. He also presented master classes for the University of Haifa and the Northern Galilee Chorale.

The Post-Conference Wrap-Up Dinner Cruise Special



Normally, on the last night of the conference all attendees get together for a special banquet. This time we felt that it would be better to have something different from previous conferences and utilise one of the area's special attractions – a Dinner Cruise on the Nepean River aboard the paddle wheeler “Nepean Belle”.

Sue and I (along with some good friends) had a trial run a few months ago just to see what it would be like. We had a great time. The food was outstanding, and the cruise was just superb. We have been discussing this possibility for some time with the owners of the ‘Belle’ and they have given us a truly great deal at \$89.00 per person. Given that the last Conference banquet cost each person \$72.00 (ACF covered extra, actual cost was \$77) just for the meal, we felt that the value here was excellent. This is not something that you expect to do every day...this is a special gathering, and therefore deserves a special and unique form of celebration.

The cost above is based on a minimum number; however, this should present no problems.

The Nepean belle departs from its special wharf at Penrith. This is about 20 minutes south of Leura. While some will have their own transportation, we will be supplying some transportation to and from the Fairmont Resort for *some* of the early bird registrants.

This is a rare opportunity to enjoy not only great company, and a great meal, but also a special cruise on a real piece of our history – The Nepean Belle.

To find out more about the Nepean Belle, check out their website;
<https://www.nepeanbelle.com.au/>

BTM Website Update

The BTM website is still up and running, with a lot of additions since last issue.

Jaden has advised that the most recent issues should be available by the time you receive this issue. The sound archives have been updated...there are still quite a lot to be done, but hopefully in the short term.

Here is the direct link: <https://www.behindthemikewebsite.com/>

Cheers - Barry

Sound Archive

The Sound Archive of Caller Material Available from SARDA NSW

Educational Programs

- 2015 SARDA NSW Training Day at Blaxland (quality varies)
- 2016 SARDA NSW Weekend at Corrimal RSL Club
- 2016 SARDA NSW Weekend at Port Macquarie
- 2016 SARDA NSW State Convention Caller Sessions (Jaden Frigo AND Gary Petersen)
- 2018 SARDA NSW Caller Weekend at Corrimal RSL -Caller clinics + dance
- 2016 Red Barons/SARDANSW October Caller Weekend at Port Kembla with Steve Turner
- 2016 SARDANSW Caller weekend with Mel Wilkerson, Gary Carpenter, Chris Froggatt, Barry wonson, David Todd

Dance Recordings

- SPECIAL DANCE with BRONC WISE and JET ROBERTS
- 1977 NSW Square Dance Society Cabaret with BARRY WONSON (scary voice back then)
- 1980 Willoughby Weekend with KEN BOWER (plus Barry Wonson, Peter Humphries and David Smythe)
- 1988 Weekend with WADE DRIVER (plus Barry Wonson, Peter Humphries AND Brian Hotchkies)
- 2014 RED BARONS Weekend with KEVIN KELLY AND BARRY WONSON
- 1988 Weekend with WADE DRIVER Weekend Part 2
- 1986 Red Barons Special with Scott Smith & Jim Mayo
- 1990 Red Barons Special with Jack Borgstrom
- 1980 Red Barons Special with Ernie Nation
- 1988 Red Barons Special with Robert Bjork, Ingvar Petterson
- 1992 Red Barons Special with Peter Humphries
- 1990 Red Barons Special with Mike Sikorski
- 1980's Advanced Teach Weekend with BARRY WONSON
- 1985 Pacific Northwest Teen Festival Mystery caller DAVE STEVENS
- 1988 Pacific Northwest Teen Festival Mystery Caller MIKE SIKORSKI
- 1984 Tumbi Umbi Dance
- 1995 Gympie Gold Rush (only part of the weekend)
- 2017 Barry Wonson 50 Years Calling – special weekend with Kevin Kelly

- 1978 Red Barons Dance with Barry & Guests

These recordings and other materials are held within our archives. The dance material and caller education weekends will be available on the BTM website very soon. If you would like these on a USB flash drive, please send me a note to bjwonson@gmail.com.

I still have a large number of recordings to transfer across to the computer. I hope to do a few new ones each month...it all takes time!

Our Music

We now have some new music available on A&S Records:

- **AS 136 - IF I ONLY HAD A BRAIN** – from the 1939 classic movie, 'The Wizard Of Oz'. This song was sung (and danced) by Ray Bolger. A fantastic Harold Arlen tune.
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2494>
- **AS 137- GUNG HO Hoedown #1** – A medley of Army and Marines music with "Halls of Montezuma", and "As the caissons go Marching Along" (lyrics were later changed to 'army' instead of 'caissons').
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2495>
- **AS 138 – A MAN NAMED ARMSTRONG** – this was a Top 40 hit record for Australia's legendary Country singer, Reg Lindsay in 1971. It was penned in 1969 by another legend, John Stewart, from the Kingston Trio. Another country artist, Lobo, also do a good cover version in 1974, however the Reg Lindsay version is the one that is remembered here in Australia. I thought that this was an ideal song, given the recent release of the new film based on Neil Armstrong's contribution to the history books "First Man".
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2496>
- **AS 139 – AND YOU SMILED** – the music for this one should be familiar to many...it was written as the main theme to the English TV series 'Van Der Valk' in the 70's and was a hugely popular record on the hit parade. The original title was EYE LEVEL. It became a #1 hit and, in the UK, sold over 1,000,000 copies and was listed as one of the 12 best-selling singles of the 1970's. Some years later, lyrics were added, and it became a successful release for Matt Munro. The music for the Singing Call has come up well. The problem I have with these nowadays is in recording the vocal. Each vocal is done live at a dance...problem for me is that my calling skills have deteriorated somewhat since the stroke last year and I now struggle to get it right to the point where I am satisfied!!! (maybe the problem was always there!!)

<https://www.asrecordshop.com/index.php?action=listingview&listingID=2497>

The next ones I am working on are:

A THOUSAND FEET: This is a great song written by John Williamson. It should make a great singing call.

GUNG HO HOEDOWN #2: This is another march medley with the US Navy anthem 'Anchors Aweigh' couple with the US Air Force theme 'Wild Blue Yonder'. Great melodies that should come together and work well.



Points for Better Calling

By Rich Reel 28 Sep 2014

The following article was written by Rich Reel in 2014 and is essentially a bullet point form series of notes of things to consider when calling. It is an excellent summation of looking at how you call and considering the different aspects of body flow, timing and so much more while incorporating all the things to consider when looking at how dancers move and how callers move dancers. It is presented in its full unedited form. (I have added reference points for the set ups only to facilitate the understanding of the notations that rich uses.) For more information on Rich Reel and a massive amount of caller resources, visit <http://www.all8.com/sd/calling/navtop.htm>

This growing list highlights what I believe are the fundamental aspects of optimal square dance calling. I refer to these points from time to time to help improve my sight calling and/or evaluate written material.

- *Understand that no human caller can keep track of everything listed here while they are calling.*
- *Callers learn how to use aides, including notes and memorized material, to allow them to focus on a more manageable number of these items.*
- *With experience, more and more of this becomes second nature*

Choreographic Flow

I've found that callers have widely differing views on what constitutes good flow. Perhaps you may wish to consider the following points but if you disagree, and have reasonable justification in your mind for doing so, you may find dancers that will agree with your point of view. If you ever get the chance, try dancing in a square to a recording of yourself!



- Smoothness
 - Changes in body flow make use of hands/arms to transfer momentum Examples of good flow...
 - **[W]: (from a standard circle) Allemande Left** - Sudden reverse of direction, but arm hold facilitates a tight turn and counters centrifugal force

- **[W]: (from a standard wave) Swing Thru** - Dancers reverse rotational direction, but arm turns transfer momentum
- **[W]: (from a standard wave) Acey Deucy, Recycle** - Sudden flow reversal for centers but they get a gentle nudge from the ends
- **[F]: (from a two faced line) Centers Trade, Bend The Line** - Centers move forward then backup but can push off each other
- **[W]: (from a touch ¼ box or a standard wave) Walk And Dodge, Partner Trade** - Sudden reversal for "dodger" but handhold transfers momentum
 - Timing can substantially affect the smoothness - See 'Timing' below
- Over Flow - Each dancer should rarely be made to turn more than 1 full turn around a handhold or in place
 - In the Advanced call **Motivate**, the lead center goes 1-1/4 turns around the center of the wave. This falls under "rarely".
- Excess Flow - Each dancer should rarely accumulate more than 2 full turns Clockwise (C.W.) or Counter Clockwise (C.C.W.) without reversing
- Balanced Flow - Each dancer wants to go to the left about as often as they go to the right
 - Typical standard arrangement choreography tends to have boys going right and girls going left
 - Counter the girl-left/boy-right trend of standard arrangement calls with calls like **Zoom, Cloverleaf, Separate** and **Centers In + Cast Off 3/4** (all from standard arrangement)
 - Using some calls in sashayed arrangement counters the trend of standard arrangement. Use non-standard arrangement judiciously.
- Hand use
 - Use the available hand
 - A hand just used for a **Pull By** or an **Arm Turn** is not available for 2 beats
 - In the accepted call **Scoot Back**, the same hand is used 3 times (considering the typical next call). It works because **Scoot Back** takes time to do
 - If you need to use a call that will result in bad hand-use, add a pause. Class level Basic example: **[P] (Standard double pass thru formations) Centers Square Thru 3 (pause) Star Thru**

- Alternate hands - Example: **[W]:** (from an ocean wave) **Single Hinge, Swing Thru** is not as nice as **Cast Off 3/4, Centers Trade**.
- Examples of good hand use
 - **[SS]:** **Heads Square Thru 4, Swing Thru, Boys Run, Bend The Line, Reverse Flutterwheel** (hand use is best for boys)
 - **[P2r]:** (Heads slide thru formation) **Centers Square Thru 3, Allemande Left**
 - **[0L]:** (partner line) **Pass The Ocean, Swing Thru, Spin The Top, Single Hinge**
 - **[1P]:** (Double pass formation thru with Girls in the center): **Girls Swing Thru**, and **Turn Thru**, all **Star Thru, Boys Trade**
 - **[2P]:** (Double pass thru formation with Boys in the center): **Boys Square Thru 3, Left Touch 1/4, Chain Down The Line**
- Keep everyone moving and enjoying the dance - Avoid having inactive dancers just standing around
 - Give inactives something to do - "Clap hands", "Cheer 'em on!", "Stand there and look pretty!"
 - When calling several calls to the centers...
 - Have outsides watch ("help") centers do something difficult
 - Have outsides memorize a few calls the centers are doing for "their turn"
 - Have **Ends** (of 2-face lines or waves) **Circulate** a couple times while you give the centers a few calls
- Cueing - Let dancers anticipate difficult or unusual flow or get affirmation when they need it to keep moving
 - If dancers are doing the call correctly but seem hesitant say: "yes, yes, YES!"
 - See many examples below

Timing

Timing is a powerful tool that professional callers use to great effect. Timing tricks can be so subtle that they go unnoticed to even those with many years of calling experience.



- "Stop and go" lowers the energy - The best dancing is smooth and continuous from start to finish - Always have that next call ready on the tip of your tongue
 - Exception: workshop or class: Pausing briefly before and after a hard call lets dancers see the formations
 - Even if dancing to you can't be non-stop all the time (teaching, explaining, etc.), at least incorporate bursts of calls that are smoothly timed
- Call so your dancers can keep their dance motion smooth with the music
 - Call just ahead of the dancers. If you call too much ahead, your dancers will feel rushed
 - Watch dancers in the slowest square you wish to keep dancing and call the next call just before their hands touch to make the ending formation
 - It's ok, even desirable, to stack a few calls together in quick succession, but you must ALWAYS wait for your dancers to complete them at a comfortable pace, or they will feel the need to dance ahead of the beat eventually leading to stop-and-go dancing with perfectly timed material
 - Calling a long series of perfectly timed calls can leave squares with weak dancers struggling
 - With harder material, I've seen success with "predictable stop and go", e.g. calling one call every 4 beats, even for 2 and 3 beat calls.
- Walking distance - Ends of lines or waves naturally have a longer distance to walk
 - Give dancers with shorter walking distance an extra short call: Example: Add **Centers Trade** between **Couples Circulate** and **Ferris Wheel**
- Account for thinking time - Vary the timing of your delivery depending on how much think time is required for that call
 - Normally the last syllable of a call lands 1 or 2 beats ahead of the down beat when the dancers step into that call
 - A totally expected call, e.g. **Right And Left Grand** after **Allemande Left**, need be only 1 beat ahead
 - A harder call could (and probably should) come 3 or 4 beats ahead
 - When replacing an expected call with a surprise/unexpected call (e.g. facing lines **Right and Left Grand**) it should come 3 or 4 beats ahead. (ahead of when they *could* start it because they're still finishing calls that come before)

- Give your dancers the down beat

If you count with the music 1-2-3-4-5-6-7-8, and repeat, you should hear that beat one is naturally more important than the others. Similarly beat 1 of 4 (i.e. beat 5 of 8), and the other down beats (e.g. 3, 5, 7), are more important as dance beats. Depending on the phrasing of the music, beat one of 16 or 32 or 64 beat phrases can be even more pronounced than the other beats one. In the best music for square dancing, beat one of each musical phrase is often emphasized or anticipated in the beats leading up to it in the music.

As natural as it is to want to start dancing on beat one, it is also natural for lyrics to start on beat one. This leaves the newer caller in a quandary. If you give your commands in place of the lyrics - typically beginning on beats one, the dancers will begin hearing the first syllable of your call on beat one, hear the last syllable on beat two or three, interpret those syllables as a call name, think about their place in the formation and their roll in that call, and then finally step off to begin their dance action, hopefully on beat 4, but possibly on 5 or 6 if they have to think, or re-think a wrong anticipation.

You can potentially offer a better dance experience by "prompting", that is, thinking of the dancers, and timing THEIR actions to the music rather than your words. You need to take into account how much you're going to say, and how much time they'll need to think. You probably already do this for **Grand Square: 1 - 2 - 3 - 4 - Sides - Face - Grand - Square - 1 - 2 - 3 - 4 - ...** As you develop your calling skill, more and more of your calls can be issued in a similar way offering your dancers an ever-improving dance experience.

Unless you can prepare or create call mini-sequences that total 8, 16, 32, or 64 beats in length, it is generally only the first call that can reasonably be expected to fall on beat one. After the first beat, it is usually satisfactory to keep your calling aligned to 2 beats: ONE two THREE four FIVE six SEVEN eight... Unfortunately, a number of square dance calls take 3, 5, 10 or other non-even number of beats to complete so some fudging of the timing is required. (This is an advanced calling skill I wish I knew more about so I could share more with you!)

As you think about how exactly you want to time your calls, review the section above "Account for thinking time" and practice. Then watch as you deliver your calls as you had practiced, to see how your dancers respond. Did they step off when you expected?

Difficulty

Judging the difficulty of a series of calls is crucial to your success. It can also be the most daunting. There are many factors that interplay to affect the overall difficulty.

- Choreography

- Rarely used call - Dancers don't have that call in their ready-recall memory - Re-introduce the call starting with its most familiar usage
- Rare usage of a call - Dancers may not have seen it used that way before, or it was too long ago - Use the call several times in familiar ways first
- Unfamiliar formation - Dancers may not understand an uncommon formation - Pause a moment and describe the formation
- Formation unclear after a previous difficult call or series of calls - Dancers may be too flustered by the last call to begin processing where they are - Say the formation name
- Unfamiliar Position / unusual arrangement
 - Arrangement has a profound effect on difficulty, even into Advanced
 - Many callers use standard arrangement almost exclusively so their dancers will be completely unfamiliar with some positions in even the most common calls
 - Be aware of arrangement at all times and understand its effects on difficulty
 - I find the most successful callers are tracking arrangement at all times. Just as you should know the ending formation before calling any call, you should know the exact position of boys and girls in that ending formation as well - or don't call it
 - To more gradually explore non-standard arrangements, consider an arrangement where only half the dancers are in unfamiliar positions
- Confusion with calls that have a similar sound or feeling
 - Enunciate clearly Example: **Chase Right** and **Face Right**
 - Use confused calls together in a single tip to let dancers practice hearing the difference
 - Pause the dance briefly and let the dancers hear both call names. Example: (in a Thar) "FREEZE! ... Note I could call **Slip The Clutch** or **Shoot The Star**; which will it be?!"



- Dancer Expectation

- Familiar call combination - Dancers hear certain call combinations frequently and are expecting it - It's more difficult when you deviate
- Flow or hand use - Dancers expect hands to alternate and flow to change with those hand changes - These tactile clues guide dancers naturally in certain directions that you can use to your advantage.
- Focus of attention - **Parallel Waves** may be thought of as "a wave of 4", "a box of 4", or "centers and ends" - Changing the focus from one to another in unfamiliar ways forces the dancers to do more thinking
- Increase difficulty gradually - Dances do not expect a sudden hard call within an easy sequence. - Gradually introduce more elements to think about so dancers are not caught off guard
- Let dancers know an upcoming sequence will be difficult or unusual
 - "Trust me on this one"
 - Pause, lower the music
 - "Think about **<call name>** from here"

- Cueing

- ...before call is delivered (pre-cueing) - Set dancer anticipation; alert them to pay attention
- ...as call is delivered (emphasis) - Voice inflection can alert the dancers to expect something unusual
- ...after call is delivered (cueing) - Reinforce memory or teach without being obvious
- Use a different voice for your cues - Avoids confusion with actual calls
- Avoid excess cueing
 - Clutters the sound waves - Forces the dancers to pick calls out of chatter
 - Sounds like "spoon feeding" - Consider less demanding material
 - Can confuse non-native speakers

- Timing

- Call Stacking - Use to make a series of easy calls more challenging (avoid when calls can be shortcut)
- Strategic Timing - Deliver the next call the moment the last confused dancer figures out where they are, or when wondering dancers get close enough to a formation to pull it together from the next call.

- Dancer Confidence - critical to establish in the first few sequences of every tip
 - Comfort with caller's voice - Dancers can clearly hear and understand all calls and cues
 - Expectation they can dance the material - Material is appropriate difficulty for the dancers
 - Trust caller knows what s/he's doing - Choreo, resolves, cues work more often than they don't
 - Caller is confident - Dancer's confidence often mirror's the caller's
- Environment
 - Sound - Caller's voice is crystal clear, includes adjusting equipment, speaker placement, room acoustics, etc.
 - Distraction - Peripheral activity, talking (in the square and out), styling, unusual music
 - Background noise - Echo, reverberation, conversations, fan or other noise, music with instruments interfering with caller's voice
 - Points of reference - Room has odd shape, hall is very large, dancing outside with no wall or boundary
 - Dance Surface - Sticky/slippery, uneven, hard (concrete), slow (carpet) and/or otherwise uncomfortable
 - Light - Too bright (e.g. reflections off the floor) or too dark to see well
- Easy is better - When in doubt, call too easy
 - A few enjoy challenge; everyone enjoys dancing
 - It's hard to call easy - At least aim for "easy"

Variety

- List Coverage - Use every call on the list, more than once if possible. After tip, review what you didn't use and consider emphasizing those calls next time
- Usage of each call - Use each call in variety of ways, and from a variety of formations
- Formation - Use easy calls to get into less common formations: e.g. "I", Hourglass, Circle all facing out



- Arrangement - Explore all 6 arrangements in a particular formation using easy calls. 'Normalize' after only a few calls
- Opening Calls - Try to use a different get-in every time
 - Use **Sides** as often as **Heads**
 - Consider equivalents
- Ring/Thar/Circle Figures - Avoid using the same memorized figures every time
 - Review your notes and choose an interesting opener each time you call
 - Resolve into ring figures - A fun use of the standard memorized figures
 - Ring figures that resolve at home or stir the bucket - What a surprise!
- Resolves
 - Let the majority be simple and elegant - An element of surprise is always fun, but not every time (*Mel's Note: this is so important to remember. I cannot stress how many comments I get from dancers about callers always resolving to home with no right and left grand or promenade break and how frustrating it is. A resolve to home is fun but if every sequence is "HOME" it is not a surprise and it ceases to be exciting. Dancers need a break too.*)
 - Have a few total-surprise get-outs - Use sparingly to keep 'em special
 - Balance **Allemande Left** get-outs with direct-into-**Right And Left Grand** get-outs - At Plus don't forget **Dixie Grand**
 - A few "at home" get-outs will impress the dancers
- Gimmicks - A little goes a long way
 - If they get it, it's fun; if they don't, it's weird
 - "Directional calling" can be difficult for non-native speakers
- Difficulty
 - Modulate/adjust difficulty - Make the dancers work a little bit then give them a break
 - Plan a Harder tip - Pre-announce so those that are less serious about choreography can plan to sit out
 - Make it a point to make the first and last tips extra easy and extra successful

Programming

As a dancer, I enjoy a dance with a distinguishable beginning, middle and end

- Tip Length - Typically between 10 and 15 minutes + break - varies significantly from club to club
 - Square up - less than 2 minutes Fill all squares, write down key couples, etc.
 - Patter - 4 to 12 minutes, or even less Once or twice through patter record, 6 to 12 sequences. Include bucket stir
 - Singing call - 3-1/2 minutes Skip the singing call altogether if patter runs long. Many dancers really enjoy the singing call - ask them!
 - Total tip over 20 minutes is getting way too long, even for class or workshop
 - Difficult material is tiring - Keep those tips a little shorter
 - If dancers get silly and start making mistakes, it's time to wrap it up. I call it "Brain Is Full Syndrome"
 - To make the greatest impact at a festival where other callers are present, make your tip the shortest and the easiest (consider this a privileged insider tip!)
- Sequence (Card) Length
 - Approximately 120 beats = 1-minute (2 beats/second) - (Square dance tempo = 120 (older folks) to 134 (young kids) beats/minute). The average is 126 to 128 BPM for today's dancers
 - Opening Biggie: 5 to 10 calls - Usually easy with one 'at level' call, can be a circle or ring figure
 - Dance sequence: 30 seconds to 1 minute - 15 to 20 calls, occasionally longer ok
 - Workshop sequence: 1 to 3 minutes - Resolve quickly (as best as possible) after fixing mistakes



- Break

- Rest between tips: 3 - 5 minutes - Once through a record at low volume, longer after a hard tip
- Some clubs have Rounds, Lines, CW dance, etc. between tips which will determine the break
- Some clubs have star tips AS the break - Avoid having at-level dancers sitting out a break, a star tip, and a break

- Music

- Always choose music with a good beat that makes folks want to get up and dance
- Only use music you are thoroughly excited about
- Please use variety - I find it unpleasant to dance to "the latest modern music" every tip
- Avoid music (singing calls and patter) that doesn't fit your natural vocal range. Your music should not make you sing too high or too low (and potentially hurt your voice)
- Since the BPM (beats per minute) is essentially constant in square dance music, choose a wide variety of genre
 - Intro/One-Night-Stand: Choose up-beat familiar tunes
 - Teach/Workshop: Choose generic boom-chuck that won't distract (I call it boring music)
 - Even if you like silly songs or like to rock the house, don't forget the sweet songs that get everyone singing
- Every week do one or two of your best songs, even at the risk of doing them too often.

- Theme Tips

- Fun and easy (for the first warm-up tip and the last tip)
- Challenging - Pre-announce so people can plan sit-outs
- Workshop (call focus or concept focus)
- Silly - Perfect time for a gimmick or two
- In one club I teach two classes. The second class wants the opening tip to have all the hard teaching as their brains start to fade later in the evening

Showmanship

- Have a good time! - Relax. Smile. Calling is fun isn't it?!

- Stage Presence

- Dress like a professional (even if calling is just a hobby)
- Avoid being fidgety with your hands: Hold mic in one hand, cord in the other



- Singing

- Everyone can sing - Yes you, YOU CAN sing!
- The most important thing to help you sing better is to care about your singing. *Choose* to be a good singer
- The next most important thing is to totally know your material so you can relax.
- Practice and practice and practice. In the car, in the shower ... a lot!
- Focus on the pitch - being on-key. Try to nail the pitch spot-on
- If you feel you're off pitch, avoid holding out long notes
- If you feel you're off pitch, sing more quietly. (so they can't hear you)
- Still can't nail the pitch? Consider simply speaking parts of a song - it can sound better
- When you sing more softly, you can sing higher and lower. You can also sing more in-tune and you can sing longer. Let the mic do its job
- Make sure you can clearly hear your music. Match the volume of your voice exactly to the volume of your music. Blend like harmony. If you aren't hearing yourself and the music...
 - Move closer to the speaker
 - Reposition the speakers
 - Set up a monitor
 - Use earphones, whatever it takes. Don't think this isn't important!
- Don't fight with music that's not in your vocal range (too high / too low). Choose a different song. It's ok; there are a lot of good songs

- Plan to learn 10 songs to get one. Your best songs are much easier to perfect
- Voice
 - Be YOU - Don't try to sound big. Use your everyday speaking voice. Just have a good time
 - Breathe - Sing and speak naturally, but from low in your abdomen. Good posture helps. Push a lot of air
 - Sing with your mouth open - Drop your jaw, cheeks in. Think 'deep auw'
 - Enunciate - Make your voice crystal clear - Can they understand every word?
 - Don't work hard - Let your breath and the microphone carry your voice. If your voice gets sore, something is wrong
 - R...e...l...a...x... - With so much going on it's easy to get tense and this will ruin your beautiful singing voice
- Advanced Voice
 - Call to the beat of the music - Add filler words to create energizing rhythm in the sound. Learn a LOT of singing calls to help with this
 - Exploit YOUR unique skills - Do things you can do easily: whisper, yodel, whistle, falsetto, impersonate, accent...
 - Use dynamics - Sing softly then increase volume to build energy and excitement
 - Sing your patter - as if it were a singing call. Especially nice for your last tip. (*Mel's note – be conscious of call delivery timing when doing this*)
 - How do I sound? - If you don't have a partner that can be honest, ask one of your adversaries. Have one of your friends shoot a video of you calling
- Music Volume
 - *Slowly* lower music prior to speaking, *slowly* bring it up to fill between calls
 - Take music volume way down while waiting for dancers to correct problems. Stop the music (or turn all the way down) while explaining (and for announcements). Think musical chairs: music = dancing; no music = no dancing
 - Loud volume creates energy - but only if the calling lives up to it!
 - When singing, make sure you can clearly hear your music (as detailed above). Ideally set it at the same volume as your singing voice

- When calling difficult material, lower the music so your words will be heard clearly
- Connect with your Dancers
 - Tell a joke or a little personal story (**KEEP IT SHORT!**)
 - Interact with them
 - Laugh with them
 - Admit your mistakes openly and honestly. Don't apologize, just acknowledge the mistake and move on
- Customize Your Routine
 - Choose special music for the group, season, holiday, and occasion
 - Specialty tips - Use the event theme, workshop, class level, intro, 2 couple, 6 couple, mixer
- Thanks
 - Warmly receive each and every 'thank you' - with undivided attention and sincere eye contact
 - Thank each person that helped in any way, publicly *and* privately
 - "Let's have a big hand for <the last caller>"
 - "It was really a pleasure to call for you guys this evening"

AVOID...

- ...**using a dancer's name** - Some dancers are very sensitive about mistakes, especially in front of other dancers, while others aren't
 - Prefer indirect hints: "We're looking for R-H waves with the Boys looking out"
 - ...or selective cueing: "...and the very centers look over their shoulder for the end of a line"
 - ...or selective calling: "Those looking out of the square, do a **U-Turn Back** real quick"
 - ...or selective timing: "Psst, over here ... no here ... **Swing Thru!**" (just when they're close enough)
 - ...or corrective calling: "**Bend The Line** we have standard lines, dance **Forward And Back**"



- ...or *positive* reinforcement: "Trust <dancer's name>, s/he knows what s/he's doing!"
- ...**blaming dancers for mistakes** - The caller should be so perfect!
 - There are always ways to make things more clear - Don't say the same thing in a louder voice - try a completely different explanation
 - All mistakes are really the caller's - Part of the job is good judgment about the dancers' abilities
- ...**getting upset at the dancers** - It's not a way to create fun atmosphere. Word gets around about bad attitude
- ...**getting stressed** - Call at a sustainable level that allows enjoyment of the activity
 - See Personal Difficulties below....

Be aware of personal difficulties

It's a regular night, but dancers seem to be making more mistakes than usual, tempers are short, folks may simply not be as polite as you (or they!) are used to. What's wrong? Many things *could* be. Consider...



- Hearing problems
- Long Day / Long Week - folks tend to be more tired during an evening session (especially on Friday)
- Difficult and draining situation outside of dancing - You may want to ask them privately about their week
- Aches, pains, and/or discomfort
- Missed dinner / medication
- Unable to sleep well the last few nights
- New and nervous about their dancing
- Rusty - Thought they knew the calls better - may be embarrassed

If you find yourself getting upset at someone - **Stop and consider...**

- Consider other possible interpretations of their actions
- Consider other possible reasons for their actions
- Consider things in your life that might be making your fuse shorter than usual
- Never discount anyone
 - Even the awful dancers have friends and some of them may be important to you

- That one irksome dancer may someday be running the club and hiring callers

Some Closing Thoughts

- Some days are good, some days are bad. That's how it is with everyone
- If folks are having a good time, the caller must be doing things right (Take notes!)
- Creative and unusual material is like spice - a little goes a long way
- It is truly *difficult* to call *easy* material
- Dancers have the most fun when they're doing things that they didn't know they could do
- "Good judgment comes from experience which comes from bad judgment" -- Will Rogers
- The ideal caller is really a *follower* - the skill and energy of the dancers guide every call.
- I'd love to somehow accumulate "XX" years of calling experience in under "XX" years!



=====

These are just some things to consider for no reason at all other than there was a blank space on this page that needed filling. Smile and enjoy.

- Are female moths called myths?
- Are part-time band leaders semi-conductors?
- Are you breaking the law if you drive past those road signs that say "Do Not Pass"?
- Before they invented drawing boards, what did they go back to?
- Can fat people go skinny-dipping?
- Can you buy an entire chess set in a pawnshop?
- Since there is a speed of light and a speed of sound, is there a speed of smell?
- Was the pole vault accidentally discovered by a clumsy javelin thrower?
- What are imitation rhinestones?
- What do sheep count when they can't get to sleep?
- What do they call coffee breaks at the Lipton Tea Company?

Mainstream Resolutions – “Tag, You’re It”

with Mel Wilkerson

This month we thought we would look at a few simple resolutions from Partner Lines (PL) or Corner Boxes (CB) that incorporate the Tag family into the flow.

PARTNER LINE RESOLUTIONS:

- **(PL)** SPIN THE TOP, MEN RUN, COUPLES CIRCULATE, TAG THE LINE, CLOVERLEAF, LADIES PASS THRU, STAR THRU, PROMENADE
- **(PL)** PASS THRU, TAG THE LINE, FACE IN, SQUARE THRU 3, TAG THE LINE, FACE OUT, WHEEL & DEAL, CENTRES PASS THRU, SWING THRU, MEN RUN, PROMENADE
- **(PL)** PASS THRU, TAG THE LINE, FACE RIGHT, CENTRES SCOOT BACK, ALL 1/2 TAG, SCOOT BACK, RIGHT & LEFT GRAND
- **(PL)** PASS THRU, TAG THE LINE, FACE IN, PASS THRU, WHEEL & DEAL, MEN ONLY ZOOM, CENTRES LEFT SQUARE THRU 3, RIGHT & LEFT GRAND
- **(PL)** PASS THRU, TAG THE LINE, LEADERS TRADE, SQUARE THRU 4, TAG THE LINE, LEADERS TRADE, RIGHT & LEFT GRAND
- **(PL)** PASS THRU, JUST THE END LADY RUN, LADIES TRADE, EVERYBODY TAG THE LINE, CENTRES IN, CAST OFF 3/4, PASS THRU, 1/2 TAG, CAST OFF 3/4, RIGHT & LEFT GRAND
- **(PL)** PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, CENTRES IN, CAST OFF 3/4, PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, CENTRES IN, CAST OFF 3/4, PASS THRU, TAG THE LINE RIGHT, CHAIN DOWN THE LINE, SLIDE THRU, SQUARE THRU 3, ALLEMANDE LEFT
- **(PL)** PASS THRU, 1/2 TAG, SWING THRU, CENTRES RUN, COUPLES CIRCULATE, TAG THE LINE, FACE IN, PASS THRU, WHEEL & DEAL, CENTRES SQUARE THRU 3, PASS THRU, ALLEMANDE LEFT

CORNER BOX RESOLUTIONS

- **(CB)** SQUARE THRU 2, TAG THE LINE, FACE RIGHT, COUPLES CIRCULATE, FERRIS WHEEL, CENTRES SWING THRU, EXTEND, RIGHT & LEFT GRAND
- **(CB)** RIGHT & LEFT THRU, SWING THRU, MEN RUN, 1/2 TAG, 1/2 TRADE, 1/2 CIRCULATE, RIGHT & LEFT GRAND
- **(CB)** VEER LEFT, 1/2 TAG, LADIES RUN, SQUARE THRU 4, RIGHT & LEFT GRAND
- **(CB)** SWING THRU, MEN CROSS RUN, CHAIN DOWN THE LINE, PASS THRU, TAG THE LINE, FACE RIGHT, FERRIS WHEEL, CENTRES TURN THRU, ALLEMANDE LEFT
- **(CB)** SWING THRU, MEN RUN, TAG THE LINE, U-TURN BACK, ON YOUR OWN TRACK (**BOYS LEAD**) -- DIXIE STYLE TO A WAVE, LADIES TRADE, LEFT SWING THRU, ALLEMANDE LEFT
- **(CB)** CENTRES IN, CAST OFF 3/4, CENTRES PASS THRU, TAG THE LINE, LEADERS TRADE, CENTRES IN, CAST OFF 3/4, ENDS CROSS FOLD, CENTRES SQUARE THRU 3, ALLEMANDE LEFT
- **(CB)** SLIDE THRU, TURN THRU, (****take partner's hand - sashayed**), ****COUPLES HINGE**, IN YOUR OWN 4 - 1/2 TAG, MEN RUN, A.L.

This final module is a two couple module that works with in line or boxes but when done from boxes feels very different

- **(CB or PL)** PASS THE OCEAN, LADIES TRADE, SWING THRU, BOYS RUN, (**IN YOUR OWN 4 (use for CB version)**) TAG THE LINE, FACE RIGHT, LADIES RUN, (**centres start**) LEFT SWING THRU, MEN TRADE, MEN RUN, BEND THE LINE.....

SINGING CALLS

- (H) SQUARE THRU 4, SWING THRU, MEN RUN RIGHT, TAG THE LINE, CLOVERLEAF, LADIES SQUARE THRU 3, SWING CORNER, PROMENADE
- (H) SQUARE THRU 4, MAKE A WAVE, CENTRES TRADE, LADIES RUN, TAG THE LINE, CLOVERLEAF, MEN SQUARE THRU 3, SWING CORNER, PROMENADE

TOURIST GUIDE TO AUSSIE ENGLISH



Get buggered up (Get fouled up)



Petrol (gasoline)

Tyre (tire)

Auto (Means of transport)

She's "gone crook" over that bearskin



Two MATES share a joke



Buying TUCKER (shopping)



STIRRER (practical jokester)



Give it a go (go to it)



To Billet (host) you in a home

Supper (Evening meal or intermission snack)



Look at the BEAUT show!

Give way (yield)



Take Away Food (Carry-out)



SUMMER HOUSE

(Some'r for men, some'r for women)



She'll be right (Everything is fine)

Positively Plussed – more resolutions

with Mel Wilkerson

This month we thought we would continue looking at Partner Line (PL) & Corner Box (CB) resolution modules using the plus program & slightly extended applications for your dancers.

PARTNER LINE RESOLUTIONS

- **(PL)** BOX THE GNAT, FAN THE TOP, MEN WALK & DODGE, MEN RUN, MEN LOAD THE BOAT, LADIES HINGE, VERY CENTRE LADIES ONLY TRADE, EXTEND, SINGLE HINGE, RIGHT & LEFT GRAND
- **(PL)** SQUARE THRU 3, MEN RUN, FAN THE TOP, GRAND SWING THRU, STEP THRU, WHEEL & DEAL, OUTSIDES FACE, RIGHT & LEFT GRAND
- **(PL)** BOX THE GNAT, SQUARE THRU 4, LADIES RUN, PEEL THE TOP, GRAND LEFT SWING THRU, EXPLODE - **& SWING THRU**, EXTEND, RIGHT & LEFT GRAND
- **(PL)** BOX THE GNAT, FAN THE TOP, SPIN CHAIN THRU, SPIN CHAIN THE GEARS, RECYCLE, ALLEMANDE LEFT
- **(PL)** TOUCH 1/4, WALK & DODGE, CENTRES LEFT SWING THRU, LEFT TURN THRU, CENTRES IN, CAST OFF 3/4, PASS THRU, TAG THE LINE, (**Leaders Start**) DIXIE GRAND, ALLEMANDE LEFT
- **(PL)** TOUCH 1/4, COORDINATE, 3/4 TAG THE LINE, MEN SWING THRU, LADIES FACE LEFT (**facing diamonds**), DIAMOND CIRCULATE, LADIES LEFT SWING THRU, CUT THE DIAMOND, ALLEMANDE LEFT
- **(PL)** FAN THE TOP, SWING THRU, ACEY DEUCEY, BOX THE GNAT, FAN THE TOP, EXPLODE THE WAVE, TRADE BY, ALLEMANDE LEFT
- **(PL)** RIGHT & LEFT THRU, DIXIE STYLE TO A WAVE, MEN CAST OFF 3/4, LADIES U-TURN BACK, DIAMOND CIRCULATE, LADIES SWING THRU, FLIP THE DIAMOND, MEN TRADE, BOX THE GNAT, FAN THE TOP, LINEAR CYCLE, ALLEMANDE LEFT

CORNER BOX RESOLUTIONS:

- **(CB)** SQUARE THRU 4, CHASE RIGHT -- **BUT WHEN THE MEN MEET -** SWING THRU, EXTEND, MEN RUN, REVERSE FLUTTER WHEEL, SWEEP 1/4, HALF SASHAY, RIGHT & LEFT GRAND

- **** WALK THROUGH SUGGESTED (CB)** SWING THRU, BOX THE GNAT, FAN THE TOP, GRAND SWING THRU, LADIES RUN, CROSSFIRE (**Left-Hand**), FOLLOW YOUR NEIGHBOUR, RIGHT & LEFT GRAND
- **(CB)** SWING THRU, LADIES RUN LEFT, CROSS FIRE (**Left-Hand**), COORDINATE (**Left-Hand**), FERRIS WHEEL, CENTRES PASS THRU, RIGHT & LEFT GRAND
- **(CB)** SWING THRU, LADIES FOLD, PEEL OFF, COUPLES CIRCULATE, TAG THE LINE, FACE **LEFT**, COUPLES CIRCULATE, CROSS FIRE (**Left-Hand**), ALL 8 CIRCULATE, (**Who is The Leader?**) PEEL THE TOP, GRAND SWING THRU, IN YOUR OWN 4 - LINEAR CYCLE, ALLEMANDE LEFT
- **(CB)** SQUARE THRU 3, MEN RUN, COORDINATE, BEND THE LINE, SQUARE THRU 3, LADIES RUN, ACEY DEUCEY, LADIES RUN, FLUTTER WHEEL, LOAD THE BOAT, ALLEMANDE LEFT
- **(CB)** SWING THRU, BOX THE GNAT, FAN THE TOP, GRAND SWING THRU, MEN RUN, LADIES HINGE, (**point-to-point**) DIAMOND CIRCULATE, FLIP THE DIAMOND, EXPLODE THE WAVE, ALLEMANDE LEFT
- **(CB)** TOUCH 1/4, FOLLOW YOUR NEIGHBOUR, LEFT SWING THRU, LADIES RUN, BEND THE LINE, FLUTTER WHEEL, SLIDE THRU, ALLEMANDE LEFT
- **(CB)** SPIN CHAIN & **EXCHANGE** THE GEARS, FAN THE TOP, GRAND SWING THRU, TURN THRU, CHASE RIGHT, FACE RIGHT, ALLEMANDE LEFT
- **(CB)** PASS THE OCEAN, GRAND SWING THRU, JUST THE MEN ROLL, MEN TOUCH 1/4, EVERYBODY WHEEL & DEAL, PASS THRU, ENDS FOLD, DIXIE GRAND, ALLEMANDE LEFT
- **(CB)** SWING THRU, ACEY DEUCEY, BOX THE GNAT, FAN THE TOP, JUST THE OUTSIDES SLIDE THRU, CENTRES BOX THE GNAT, FAN THE TOP, PING PONG CIRCULATE, CENTRES SWING THRU, EVERYBODY SCOOT BACK, OUTSIDES TRADE & ROLL, CENTRES FAN THE TOP & SLIDE THRU, DIXIE GRAND, ALLEMANDE LEFT
- **(CB)** MAKE A WAVE, ACEY DEUCEY, SPIN CHAIN THE GEARS - **BUT TURN THE STAR ½**, MEN RUN, BEND THE LINE, CIRCLE LEFT...

1/2 SASHAY

By Bill Peters (more than 30 years ago)

More than 30 years ago, Bill Peters was calling a Basic level tip at a Mainstream level dance tip following a Caller School. This is some of the choreography he used in the tip.

We have all heard about callers that have specific types or sequences of choreography that they use to gauge the capability of the floor. Prior to calling he started by saying that he wanted to “*test our ability to dance a certain call, the 1/2 sashay*”. When a caller like Bill Peters says something like that you know you are going to have fun, be challenged but more importantly you have to listen and dance. He started:

- HEADS DO A 1/2 SASHAY, SIDES DO A 1/2 SASHAY,
ALL CIRCLE LEFT, AND WHEN YOU ARE HOME,
SIDES DO A 1/2 SASHAY, HEADS DO A 1/2 SASHAY.

“*That's it! That's the call. OK Let's see how well you can do it.*”

- HEADS PASS, THRU SEPARATE, AROUND ONE MAKE A LINE,
DANCE UP TO THE MIDDLE AND BACK,
JUST THE INSIDE COUPLE DO A 1/2 SASHAY,
NOW EVERYBODY DO A 1/2 SASHAY,
ALLEMANDE LEFT, RIGHT AND LEFT GRAND

“*Don't get cocky, that's the easy one.*”

- SIDES DO A RIGHT AND LEFT THRU, WITH A FULL TURN -
TO FACE OUT, SEPARATE, AROUND ONE TO A LINE OF 4,
GO UP AND BACK, TWO BOYS TOGETHER DO A 1/2 SASHAY,
TWO GIRLS TOGETHER DO A 1/2 SASHAY,
INSIDE COUPLE DO A 1/2 SASHAY, EVERYBODY DO A 1/2 SASHAY,
EVERYBODY PASS THRU, DO A U-TURN BACK,
EVERYBODY DO A 1/2 SASHAY, ALLEMANDE LEFT,
RIGHT AND LEFT GRAND!
- FOUR LADIES CHAIN $\frac{3}{4}$, FOUR LADIES CHAIN 2 QUARTERS,
“*You gotta figure that out*”, HEADS PASS THRU, SEPARATE,
AROUND ONE MAKE A LINE OF 4, GO UP TO THE MIDDLE AND BACK,
TWO BOYS TOGETHER DO A 1/2 SASHAY,
TWO GIRLS TOGETHER DO A 1/2 SASHAY,
INSIDE COUPLE DO A 1/2 SASHAY,
EVERYBODY DO A RIGHT AND LEFT THRU (He did not emphasize the
Right and Left Thru on purpose and caught 90% of the floor) “*Callers, this is
the one Gotcha I permit me*”, STAR THRU, SQUARE THRU $\frac{3}{4}$,
ALLEMANDE LEFT, (HOME? SQUARE YOUR SETS)

*(**Editorial Note:** you have to remember that Bill was calling this to a fall full of callers and having fun with both them and the dancers; but was also using this platform as a great emphasis for teaching callers how to play with choreography, have fun and emphasise simple skills that will make dancing so much easier as they progress.)*

- FOUR LADIES CHAIN $\frac{3}{4}$, FOUR LADIES CHAIN 2-QUARTERS,
FOUR LADIES CHAIN $\frac{1}{4}$, COUPLE # 1 RAISE YOUR HANDS,
COUPLE # 1 GO DOWN THE MIDDLE, SPLIT COUPLE #3,
GO AROUND THREE DANCERS AND MAKE A LINE OF THREE,
THAT LINE OF THREE GO UP AND BACK,
LONE COUPLE GO ACROSS THE CENTRE, SEPARATE,
GO AROUND TWO, LINES OF FOUR GO UP AND BACK,
CENTRE TWO IN EACH LINE PASS THRU, AND SPLIT BETWEEN
TWO, GO AROUND ONE, ALL JOIN HANDS, CIRCLE LEFT,
ONE BOY WITH A GIRL ON YOUR RIGHT ROLLAWAY WITH A $\frac{1}{2}$
SASHAY,
TWO BOYS WITH A GIRL ON YOUR RIGHT ROLLAWAY WITH A $\frac{1}{2}$
SASHAY,
THREE BOYS WITH A GIRL ON YOUR RIGHT ROLLAWAY WITH A $\frac{1}{2}$
SASHAY, FOUR
BOYS WITH A GIRL ON YOUR RIGHT ROLLAWAY WITH A $\frac{1}{2}$ SASHAY,
ALLEMANDE LEFT, RIGHT AND LEFT GRAND, PROMENADE HOME.



WORK IN PROGRESS

COMING SOON!



A Rose By Any Other Name: A question of Language

By Mel Wilkerson

Teaching people how to Square Dance – the definitions. Here is the base statement for this article:

**Knowing the definitions is
NOT THE SAME
as Understanding the definitions.**

This much is true. This begs the question then, “Just What is Understanding? It is evident that this application of “not the same” applies to both dancers, and also to many callers. Many callers know the definition and can visualise what it does, but do they truly understand.

So back to the question, what is understanding the definition in square dance terms? There were several answers and thoughts on this question but in summary it boiled down to simply putting it in terms that can be understood without losing the meaning or the definition.

There were a lot of opinions but in summary the key points were:

1. Definitions are for callers so they can use and teach the dancers the movement properly. Definitions are in technical language because they have to be able to be used from different positions.
2. Definitions are how we learn to be where we need to go – but they have to be explained better
3. Definitions are important so we can keep callers in line (I personally thought that was an interesting comment – from a challenge dancer)
4. Definitions are no good if we can't understand them – put them into words we all understand.
5. Definitions are for callers so that they can teach the dancers what to do from different positions

What I found interesting in the question was, although the topic of communication and understanding was danced around, (pun intended), neither the callers nor the dancers really said that definitions are what tells us what we need to know in order to understand how to do the movement.

Definitions are good overall, but no one can argue that some others need work. What is not clear is the difference between knowing the definition and understanding the definition. This boils down to the language of communication. Let's look at three different statements to clarify:

- I know the definition perfectly and use it to teach
- I can recite the definition perfectly, so the dancers know it.
- I can communicate the definition correctly so it can be understood

Although similar, none of those statements really says the same thing, does it?

Understanding is not just recitation and parroting but is part of the ability to communicate, to show comprehension and clarity, in the meaning of what is being communicated, and being able to communicate that meaning to another in a way, or different ways, so that another person can understand.

It is not just the words we use but the language that we use, (both Physical and verbal). I will start by communicating using a language known to all of us.

“The lead dancers separate and move away from each other in a three quarter (270 degrees) circle. When each lead dancer approaches another lead dancer from the other side of the square, they both reach with outside hands, blending into a couple handhold as they continue into the centre of the square to become a couple facing in. Each trailing dancer follows the dancer in front, and ends directly behind that same dancer.”

For most callers, and many dancers that is clear and easy to follow – well maybe. This is what many callers communicate to their dancers. This is what we want the dancers to learn. This is what the dancers get. **This is why many dancers quit.**

I will put this in simple terms to relate the difference between knowing and understanding

I can turn to my wife and give her the words:

Я вас любил: любовь еще, быть может, В душе моей / угасла не совсем.
– The words are correct and have meaning but she can't read them. They are by definition technically correct

She looks at me not understanding so I say to her and give special emphasis to certain parts. My wife will hear:

Ya vas lew-beel lew-bov yesh-shyoh beet' mo-zhyet. V doosheh ma-yee oogas-la nye sav-syem. – The words have been correctly spoken and phonetically sounded. They are technically correct and I know what they mean perfectly. She knows I am trying to communicate something to her and she understands a couple of the words but the overall meaning is lost because the language is too technical.

Although I understand what I am saying, and communicating with the definition and inflection, and all the right words, she still does not get the message because it is not in a language that she can understand.

However, if I say the same thing, the same word but put in a way that she can understand, then I say to her....*I loved you then and I still do, That love is a fire which burns within my soul.*

I may not have said what I wanted using the technical terminology, but the meaning is clear and easily understood without confusion. It may not be technically perfect; the exact words may be in a different order or I may have modified slightly to make sure the meaning is understood. However, it is in words, the same words just presented differently in a way that she can understand... Maybe she (or in other terms the dancers) will stick around a while longer.

Can you see the parallel between the technical language of the definition, and plain easy to understand language that says the same thing? Is that something that should be communicated using “plain” English, German, Russian, Greek, Japanese, Australian etc. or any other language, rather than “technical definition square dance” English, German etc....Language that we might be using just a little too often rather than finding a different way of explaining to get that understanding.

To better understand the difference between knowing and understanding I referred to Professor Y.K. Ip -Department of Biological Sciences / Associate Director, CDTL. Professor Ip writes:

Many students equate ‘to know’ with ‘to understand’. **However, ‘knowing’ something is not the same as ‘understanding’ something.** Worst still, students (*and teachers*) may take knowing the ‘definition’ of a term as understanding the ‘concept’ of the term, both of which are actually quite different.

Governed by the ‘learning as knowing’ metaphor, many students regard the teacher as a dispenser of information and themselves as the receiver of information. They aim to increase the amount of knowledge that they possess. They believe that learning outcomes can be evaluated by measuring the amount of knowledge acquired.

However, learning involves getting the ‘meaning’ of the knowledge.

Meaning is generated by the interplay between new information and existing concepts in the students’ mind. Without existing concepts, information can have no meaning. Learning is achieved through students selecting relevant information and interpreting it through their existing knowledge.

As Resnick (1989) aptly noted, “***Learning occurs not by recording information but by interpreting it***”.

Hence, students are not recipients of knowledge but rather students are constructors of knowledge. How the student structures and processes knowledge is much more important than how much is learned. Structuring and processing knowledge means that students must ‘select’, ‘organise’ and

‘integrate’ new information with prior knowledge in their mind. To do so, each student must acquire metacognitive (reflective) skills for controlling his/her cognitive (thinking) process during learning.

So, how do you understand something? To understand is ‘to comprehend’, and to comprehend is ‘to take in’ or embrace.

Seeing solitary facts in relation to a general principle is the essence of understanding. What is an understanding then? An understanding is a generalised meaning or insight. An insight is a basic sense of, or feeling for, relationships; it is a meaning or discernment. A tested generalised insight is an understanding; it is a meaning or discernment that one may profitably apply to several or even many similar, but not necessarily identical, situations or processes.

How does this apply to square dancing? The most valuable insights are those confirmed by enough similar cases to be generalised into an understanding. After explaining something, giving the definition, and then ensuring that the definition is understood and not just memorised the student can understand any object, process, ideas or fact if he/she sees how it can be used to fulfil some purpose or goal.

If I give a definition full of technical terms and mathematics with degrees and angles the student (caller or dancers) may be able to repeat it; but can they apply it? However; if I explain that definition in simple terms, both can understand and how it applies relationally to the dancer in a variety of situations, and the student can demonstrate understanding and knowledge.

The outcomes of a collection of understandings are generalisations, theories, generalised insights, general ideas, concepts, principles, rules and/or laws. The student can understand and then apply the above.

How do you achieve understanding? Well, ‘how’ you approach learning (strategy) depends on ‘why’ you want to learn it in the first place (motive) (Biggs, 1987).

If your desire to learn springs from the urge to gain a paper qualification with minimal trouble or effort, it is likely that you will focus on what appears to be the most important topics (such as knowing the definitions) and being able to reproduce them in a specific set of taught circumstances.

Examples of this “poorly measured learning success” in square dancing are:

- Graduation diploma – attendance rather than capability
- Using level of dancing as a Quality measure rather than a quantity measure
- Inability to reproduce definition in other than a specific set of circumstances.
- Level of calling ability as opposed to level of teaching ability
- Graduate attendees who leave because it is too technical

Because of this focus on knowing rather than understanding, the interconnections between elements or the meanings and implications of what is learned are not seen

However, if your motive to learn is based on curiosity, you will adopt a strategy to seek meaning. This is what callers must work hard to instill in their dancers. Curiosity with fun and flow and meaning – understanding what the words mean and how to use them in a number of ways to better communicate through dance.

Professor Ip defines it much better than I ever could when he writes:

“There is a personal commitment to learning, which means that you will relate the content to personally meaningful contexts or to existing prior knowledge, depending on the subject concerned. You will search for analogies, relate to previous knowledge, theorise about what is learned, and derive extensions and exceptions”

For a square dance caller that speaks “technical Square Dance-ees” (*I made that up*) but is able to put that technical language into plain everyday language what you get is a teacher that produces students that:

1. Are curious and want to know more,
2. Are willing to make a personal commitment to learning
3. Will relate the content of what they learn into a meaningful context for them
4. Are able to relate new information and apply it to existing prior knowledge
5. That will search for analogies and comparisons that apply to what is being taught
6. Will relate new variant information on known and understood topics to application with new situations and factors using the same terminology
7. That will theorise about what is being taught and learned and how to apply it – but more importantly will ask questions to themselves and their teacher
8. Will accept and derive extension of their knowledge and understanding to include new, old and exceptions

Sounds like a pretty good teacher/caller and a damn good set of students doesn't it. Everyone can have this, and the process is simple.

1. Know your definitions
2. Understand your definitions
3. Be able to communicate your definitions in plain English (or other language that is not technical Square dance-ees) that the dancers can relate to it, understand it, integrate it into what they already know and successfully apply it.

Let's now go back to the beginning of this section and take our Technical Square dance-ees definition:

"The lead dancers separate and move away from each other in a three quarter (270 degrees) circle. When each lead dancer approaches another lead dancer from the other side of the square, they both reach with outside hands, blending into a couple handhold as they continue into the centre of the square to become a couple facing in. Each trailing dancer follows the dancer in front, and ends directly behind that same dancer."

We will apply the simple process using stuff the dancers already know. This is a proper mainstream definition so we can relate to terms and movements that the dancers can relate to. Let's see what that looks like with the replacements in place.

From a completed double pass thru – the dancers now have a point of reference and where they are on the floor

"The lead dancers (those in front) separate and move away from each other in a three quarter (270 degrees) circle. (Separate – (They know this) and go forward and away from your partner. You are going out from the head position, so you go forward and away and come in through the side)

When each lead dancer approaches another lead dancer from the other side of the square, they both reach with outside hands, blending into a couple handhold as they continue into the centre of the square to become a couple facing in. (You will see somebody coming towards you from the other side, - when you meet take hands and step in as a couple – so if you go out from the head position, you come in from the side position)

Each trailing dancer follows the dancer in front, and ends directly behind that same dancer." (the ones in the back, you are going to follow the person in front...when they step forward and go away from each other – you step forward to where they were, then step forward and away to follow them. Stay behind that person in front of you. You will meet someone coming in from the other side. You become their partner and step in behind the new couple in front of you.)

What is already known to the dancers?

- The dancers know separate.
- The dancers know forward and away.
- The dancers know the loop around to meet someone and become a new couple.
- The dancers know out from the heads in from the sides and vice versa.

- The dancers know it doesn't matter if they go left or right – it is forward and away.
- The dancers can extrapolate (figure out) that what is different here is it is not just one couple separating it is one couple leading and another couple following as individuals and they stay behind
- The dancers understand boys leading, girls leading, half sashayed couples leading, normal couples leading from separate.
- The dancers understand the directions given in plain English

The only two new things in this that the dancers do not know are:

1. Leaders (those in front) work at the same time as trailers (those in back), and
2. The name of the movement - Cloverleaf

Cloverleaf: Those in front will step forward and separate away from each other, around the outside. When you meet someone coming from the other side take their hand and step in to face the centre of the square as a couple.

The ones that were following will do exactly the same thing, but you have to stay behind the person in front of you. Step forward into the empty position in front of you, then go forward and separate away from each other, around the outside. When you meet someone coming from the other side take their hand and stand behind the couple in front of you.

The definition is still there. The actions are correct. The meaning is understood. The terms of the definition are met. It is not wrongly applied with gender stereotypes. It is applicable to the action in all circumstances. The dance action is the same. There is no mathematics to worry about. There are no outside hands/inside hands to think about. It is only a variation of what they already know. Most importantly....**IT IS IN PLAIN LANGUAGE** that the dancers can relate to, know and understand.

From here you can move on to teach variations such as one couple cloverleafing and the other doing a partner trade, or heads pass thru and cloverleaf, or four girls leading cloverleaf, or four boys cloverleaf while the girls do something else.....The dancers will relate what you teach to what they know, only if they can understand plain and simply what it is you want them to do...

For more information on learning, teaching, preparing for presentations in general, learning strategies and learning styles and understanding the process, visit <http://www.cdtl.nus.edu.sg/success/philosophies.htm>

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BTM – Focus Movement of the Month

Mainstream – Scoot Back

<p>SINGING CALL (H) Slide Thru, Left Square Thru 3, Split Two around One to a Line Bend the Line, Touch ¼, Boys Run, Right & Left Thru, Half Sashay, Touch ¼, Scoot Back, Slide Thru & Promenade Home</p>	<p>SINGING CALL (H) Square Thru, Touch 1/4, Scoot Back, Centres (L) Scoot Back, Everybody Scoot Back, Swing Thru, Swing and Promenade</p>
<p>CB-CB Touch ¼, Split Circulate, Scoot Back, Walk and Dodge, Partner Trade, Right and Left Thru, Slide Thru</p>	<p>PL-PL Pass Thru, Boys Run, Scoot Back, Centres Trade, Split Circulate, Centres Trade, Spin The Top, Recycle</p>
<p>PL-CB Touch ¼ Own 4 – Scoot Back, All 8 circulate, Boys run, Centres square thru 3, Outsides trade</p>	<p>CB-PL Dosado to a wave, Scootback, Centres (L) scoot back, Boys run, Ferris wheel, Centres slide thru And Back Away, Others Lead Right, Dosado (OW), Scoot back, centres (L) scoot back, boys run</p>
<p>CB-RESOLVE Touch 1/4, Scoot Back, Centres Trade, Swing Thru, Boys Run, Square Thru 3, Girls Run (Left), (L) Scoot Back, Centres Trade, Left Swing Thru, Girls Run, Square Thru 3, Allemande Left</p>	<p>PL-RESOLVE Pass Thru, Tag The Line, Face Right, Centres Scoot Back, All 1/2 Tag, Scoot Back, Right and Left Grand</p>

What is the Focus movement of the month?

We are asked periodically, this question and more importantly why. Is it the same as the Callerlab Emphasis Call. The answer to these questions are simply, it is some material for callers to play with and focus on that may assist in improving their choreographic repertoire and help to develop dancer skills and abilities with some extended calls without breaking them by getting too technically challenging or setting unreasonable expectations.

They are not the same as the CallerLab Emphasis calls but they essentially serve the same purpose and are intended as a supplement to those emphasis calls.

Behind the Mike magazine is a magazine primarily for callers but also for dancers. We like to objectively present comments, critiques, ideas and opinions in an open and unbiased format. While not all opinions presented may be the same as that of the editor or the staff, we feel it is important that a forum for expression on these opinions is needed. The generation of discussion, review and debate, sometimes controversially, is an ideal that we strive for because we firmly believe in the development of Callers, skills and techniques to keep our activity alive, healthy and growing.

The focus movement of the Month is in keeping with that approach in that we will take a movement and present some fix point modules (from a corner box, or partner line for example) in which to use that particular movement. It is our hope that this limited presentation of a focus movement idea will assist callers in generating, and hopefully sharing their own ideas on how to use that movement with variety and interest.

Out in left Field? Sometimes the focus of the month may seem fixated on a specific use of a movement for instance circle to a line with the inside couple half sashayed, or left hand recycles. Other times it may a standard use application but getting there differently so that the movement itself is not stagnated or so common from one position that it becomes anticipated.

Ideas to build on. We try to give a format that allows the use of the movement from a variety of positions and also in singing calls. It is important that as you develop your own choreography that you include the "variant use" of the movement in the singing calls as well. It is the reward for the work or the icing on the cake.

If you have any ideas or specific movements, or even choreography that you feel is focused and of value, that you would like to see in the BTM Focus movement of the month, please feel free to e-mail our editor at bjwonson@gmail.com or to Mel Wilkerson at wilkerso@bigpond.net.au

Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

Dear Dr. Allemander: *During all those months in the desert in the Middle East and the other places we have sent our boys and girls in uniform, did any of the troops ever get to do any square dancing?*

I.M. Retired, Puckapunyal, Vic .

Dear Mr. Retired: Of course our troops had a chance to square dance in the desert. When they were in Saudi Arabia, did you not hear General Schwarzkopf's explanation of what happened? He said the planners decided not to pass the ocean, and instead to circle left from their home position. Many of the armoured divisions proceeded in single file towards their goal. Then they did a bend the line, a veer right, and a zoom as they passed to the centre of Kuwait.

Even the Iraqis got a chance to square dance. When they found themselves in a crossfire, they decided to fold and did a U turn back, a walk and dodge, and a wrong way thar back home.

Dr. A.L. "Lefty" Allemander, PhD., gives advice to the dancelorn on a regular basis in this space. He says that as the troops return home, we should all replace our yellow ribbons with yellow rocks.

Dear Dr. Allemander: *I have noticed over the years that the only thing square dancers seem to enjoy as much as dancing, is eating. Are there any calls that combine these best of all possible worlds?*

IMA CHUBBY, Roundsville, Tas.

Dear Ima: Of course there are, and Dr. Allemander is astonished that you have never been at a dance where any of these were called. Surely someone has taught you the latest **PLUS EXPERIMENTALS**, "Load The Plate" or "Relay The Apple Pie"? At Mainstream there is the ever popular "Eight Chain Chew", and the Basic "All Eight Masticate".

There are also such standards as "Walk and Hog", "Spin Chain and Exchange the Recipes" as well as the other member of the 'Relay' family..."Relay The Cookie". When you reach the A2 Program you will be taught the classic refreshment figure "All 8 Dip The Chip" and the most useful "Cut the Cake".

Dr. A.L. "Lefty" Allemander gives advice to the dancelorn in this space on a regular basis. Watch for him at coffee time as you circle left around the goodie table.

(The "Dr. Allemander" columns were originally written by Glenn Ickler back in the 1970's and 80's for the New England Dancer Magazine. Some have been updated to have a more current application, but the general themes are still the same and are universal. – Barry)

POSITIVE PLUS

With Barry Wonson and Jaden Frigo

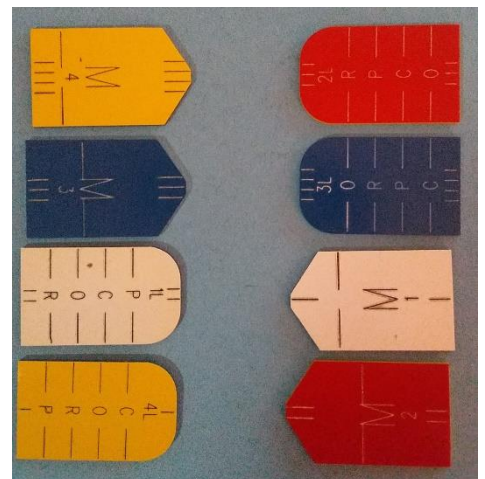
The modules below were all created when Jaden Frigo from Melbourne spent a few days here in January. As is usual when callers spend some time together, choreography becomes a major discussion topic. These are the results of one of our late night sessions!

The basic setup here is from an 'At Home' Corner Box (**CB Exact or Heads square thru box**). We were just toying with this specific sequence from that set-up and came up with quite a few different resolves.

Mel's Note: *for newer callers this is an excellent exercise used by caller of all experience level. Find a sequence that is interesting and use it as a set up – then see what you can do with it.*

The basic set-up is as follows:

CB (Exact H Square Thru): TOUCH $\frac{1}{4}$, CENTRES TRADE, EXPLODE & TOUCH $\frac{1}{4}$, LADIES PEEL OFF & BEND THE LINE, MEN CENTRES IN & CAST OFF $\frac{3}{4}$ (*)



From here (*):

- ☐ (*) SLIDE THRU, DIXIE GRAND, ALLEMANDE LEFT, RIGHT & LEFT GRAND : **HOME**
- ☐ (*) PASS THRU, $\frac{3}{4}$ TAG THE LINE, ALL PARTNER TRADE & OUTSIDES ROLL, RIGHT & LEFT GRAND.
- ☐ (*) PASS THRU, CROSSFIRE & OUTSIDES ROLL, CENTRES BOX THE GNAT, RIGHT & LEFT GRAND: **HOME**
- ☐ (*) CENTRES BOX THE GNAT, ALL PASS THRU, CROSSFIRE & OUTSIDES ROLL, RIGHT & LEFT GRAND : **HOME**
- ☐ (*) TOUCH $\frac{1}{4}$, COORDINATE, CROSSFIRE, LADIES CIRCULATE TWICE, (in your own 4) PEEL OFF, COUPLES CIRCULATE 1 & $\frac{1}{2}$, (all 4 centres) CENTRES FOLD, PASS THRU, SAME SEX ALLEMANDE LEFT, SWING, PROMENADE
- ☐ (*) CENTRES PASS THRU & U TURN BACK, ALL DO CENTRES PART of LOAD THE BOAT: **Bow To Partner.**

- (*) TOUCH $\frac{1}{4}$, (on the diagonal) 6 WHO FACE LEFT PULL BY, ORIGINAL SIDE MEN STAND PAT, OTHER 6 PEEL OFF, LADIES LOAD THE BOAT, MEN PASS THRU & MEN FACE OUT (turn $\frac{1}{4}$), STAR THRU, COUPLES CIRCULATE $\frac{1}{2}$, BEND THE LINE: **HOME**
- (*) CENTRE 4 RIGHT & LEFT THRU, ALL PASS THE OCEAN, SPIN CHAIN THRU, CENTRES SCOOTBACK, ALL SCOOTBACK, (**Ends Are The Points) ENDS DO YOUR PART - DIAMOND CIRCULATE, VERY CENTRES HINGE, ORIGINAL SIDES ZOOM 1 & $\frac{1}{2}$, RIGHT & LEFT GRAND: **HOME**

** The Do your part concept is not in a diamond formation but if you ("quick prompt") the dancers the first time to state who is points (ends); dancers have no problem doing this and enjoy it immensely. It is a good example of sounding difficult but being really easy and very danceable.

The following are just some general modules that have been in use for many years. The original sources for these are unknown...research at work!

CORNER BOX EXACT TO HOME

- (**CB - exact**) SPIN CHAIN & EXCHANGE THE GEARS, SWING THRU, ALL 8 CIRCULATE 1 & $\frac{1}{2}$, RIGHT & LEFT GRAND, **BUT ON 4TH HAND**; COURTESY TURN : **YOU'RE HOME**
- (**CB - exact**) CIRCLE HALF WAY, PASS THRU, TRADE BY, TOUCH $\frac{1}{4}$, LADIES RUN, PASS THRU, CENTRES RUN, NEW CENTERS TRADE & ROLL, ENDS STAR THRU, ALL TRADE BY, PASS TO THE CENTER, CENTERS SLIDE THRU & BACKAWAY, YOU'RE HOME
- (**CB - exact**) SWING THRU, BOX THE GNAT, FAN THE TOP, SINGLE HINGE, COORDINATE, FERRIS WHEEL, CENTRES SWEEP $\frac{1}{4}$, **YOU'RE HOME**
- (**CB - exact**) SQUARE THRU 3, TRADE BY, SWING THRU, BOX THE GNAT, FAN THE TOP, GRAND SWING THRU, BOX THE GNAT, FAN THE TOP, EXTEND, CENTRES BOX THE GNAT & FAN THE TOP, OTHERS TRADE, CENTRES STEP THRU & STEP AHEAD, U-TURN BACK, **YOU'RE HOME**
- (**CB - exact**) RIGHT AND LEFT THRU, PASS THRU, TRADE BY, DOSADO TO A WAVE, TRADE THE WAVE, LEFT SWING THRU, TRADE THE WAVE, SPIN THE TOP, EXPLODE THE WAVE, CENTERS SLIDE THRU & BACKAWAY), OTHERS TRADE, **YOU'RE HOME**

SQUARE DANCE TROUBLES 1995-1998

by Jim Mayo

Editor note: this series of articles is presented in sequence, and in its entirety. It is an interesting read however the purpose for the consecutive documents is to look at what was and what is – with an objective eye of hopefully finding a solution rather than just turning the wheel in a circle.

SQUARE DANCE TROUBLES 1995

The only real problem in square dancing is recruiting. Most square dancers are satisfied with their activity the way it is. They have no need for any change in the call lists they are dancing. Further, they are not willing to make any significant change in the programs they are dancing in order to improve recruiting. Neither are most callers.

The most promising population group available to us to recruit is folks over 50 whose children have left home. We should concentrate our promotional efforts on that group but even they are not likely, in large numbers, to make the commitment required to enter even the MAINSTREAM dance activity.

The two years of twice a week dancing that is needed to make dancers COMFORTABLE at PLUS dances will never draw large numbers of people. It never has. Our most successful recruiting periods brought people to comfort in available dance programs in one year of once a week dancing.

If we are to rebuild a prosperous square dance activity we will have to find many callers who are willing to work EASY programs like the Community Dance Program (CDP) or, at most, the CALLERLAB BASIC program. They must also **offer these programs as square dance destinations.** Nearly all of the callers now working are NOT WILLING to work with these programs on a continuing basis. They want only to use them as bait to lure people toward the more "interesting" programs the callers like.

All of the proposed alternate programs or program modifications are at least as large and complicated as the CALLERLAB MAINSTREAM program. **We should STOP CHANGING and/or SWITCHING the existing programs which serve the existing dancers very well.** None of the changes will have any impact on the recruiting problem.

If we want to help the existing dance activity, callers should concentrate on helping dancers have more fun. That means different things to different people. People who want to find interesting variety without being blown away by complicated puzzles are not now being well served. Neither are those who like to move smoothly with the music. Callers who want to keep the customers we have should invest their efforts in improved performance in these areas.

SQUARE DANCING IS IN TROUBLE 1996 - PART 1

Square dancing is in trouble. Many people are blaming the division of dancing into "programs" as the reason for our trouble. They are suggesting that change,

or even elimination, of those programs will solve the problem and return our activity to its earlier level of success. I don't agree and I am writing to suggest a different cause and another way of dealing with the problem.

I have been a caller for 45 years and have taught callers all over the world for 35 of those years. I have also been involved in organizations dedicated to promoting and protecting square dancing for most of that time. I have conducted several surveys of dancers and former dancers aimed at understanding what dancers experience and what they want. I have also spent hundreds of hours discussing the square dance activity with callers and dancers.

I believe that the troubles in modern square dancing have nothing to do with the establishment of programs of dancing. The biggest problem we are facing is difficulty recruiting new people. Everyone must realize that new recruits know nothing about what calls are on what lists. The real problem is that entry into modern square dancing takes too long and too much of a time commitment. Another contributor to recruiting difficulty is change in modern family life. People with children and two jobs have real trouble committing to any continuing recreation program outside the home.

We can't do anything about the demands of modern life. We can (if we want to) offer a more accessible square dance program. However, to be EFFECTIVE, entry into such a program must take a training period no longer than 10 weeks. It should fit into a community adult education program. None of the current entry programs for modern square dancing - CALLERLAB's Mainstream or PLUS, ACA's "Square Dancing" or the CALLERLAB Basic list - offers that short an entry training period. Furthermore, the training must also provide comfortable access to an ONGOING program.

If what I have written so far seems reasonable, consider with me why we are not making that entry program widely available. Modern square dancing is serving the needs of existing dancers quite well. Most are happy with the dance programs they have. Some think there should be changes to help the growth of square dancing, but what they are doing is serving THEIR needs quite well.

Callers are less satisfied. Most of them took up calling because they loved choreographic puzzles. Many of them are constantly searching for more "interesting" dance patterns. They worry that the people they call for are bored. Callers tend not to believe that their customers can be happy with "just dancing."

Neither today's dancers nor today's callers want to make square dancing more simple. Unless we do simplify square dancing, we are not going to make it easier for people to become square dancers.

The second part of this article describes an easier program that might - if callers were willing to work at it - allow us to recruit the large numbers we want. We should not expect those recruits to then move on into our existing programs. Some of them might. Most, however, should be encouraged to enjoy this easier

form of square dancing. Perhaps, then, they will recruit their friends - just as people did 30 years ago when square dancing WAS easier.

SQUARE DANCING IS IN TROUBLE 1996 - PART 2

There is a program of dancing available that might move us toward improved recruiting. It is more than just a list of calls. The Community Dance Program (CDP) includes several dance forms and a different ATTITUDE toward dancing. It is based on a limited set of calls and the use of contra, couple and circle dances. The CDP also makes dancing easier by a return to walking through unfamiliar dance elements. This program emphasizes the musical and dancing parts of square dancing in equal balance with choreographic variety.

Unfortunately, few of today's dancers or callers have any interest in promoting this program. It will never bring new people in large numbers into modern square dancing as we know it. Callers who thrive on complicated puzzles are not likely to be interested in returning to less complex choreography. Dancers who have survived the rush through beginners' class only to face the agony of joining experienced dancers in a club, will not find the CDP very rewarding.

Without changes square dancing will shrink by attrition. The needs of those who are now involved (both callers and dancers) will continue to be well served, **BUT**; we will not suddenly fill our square dance classes. No trivial change in the calls on ANY list will make any difference in recruiting. The people most likely to make that difference are new callers or the few existing callers who really do call because they enjoy making people have fun. They could embrace a program like the CDP to make the joys of square dancing more accessible to the younger members of our "harried" society.

The rest of us should stop haggling about minor changes in what calls are on which list. We should try, instead, to improve the skill of callers and the programs of clubs to assure that existing dancers continue to find square dancing satisfying. Callers should increase their emphasis on smoothness and music even if this reduces the challenge in their choreography. (Variety need not be challenging.) Callers should also work to improve their skill in managing the difficulty and presentation of what they call so that dancers are not "broken down" so much.

Clubs should find ways to make their programs more "social" so that square dancing provides a way for people to enjoy each other. **The most successful clubs even in today's troubling environment are those that promote social interaction along with dancing.**

Through this somewhat gloomy picture there is strong reason for hope. In the next decade many "baby boomers" will find their children have left home. They will be looking for things they can do together. Square dancing is a wonderful recreation for couples. We should focus our recruiting on these people.

The CDP is an excellent way for people to discover the pleasures of square dancing. If they would then like to become more involved, good classes teaching more calls with emphasis on dancing and sociability should be

available. We all know that people would have more fun in class if we taught one or two calls per night instead of the three or four that are now usually taught in beginner's class. People who know the CDP calls could more easily take the next step into modern square dancing.

Let us stop haggling about whether or how to change the programs we have which are serving today's dancers very well. Instead, let's make square dancing more accessible to the new people we would love to have join us.

SQUARE DANCE TROUBLES - 1998

There are TWO serious problems in square dancing. **One of these is recruiting.** If we could find ENOUGH people willing to try square dancing, we could continue to throw away all the ones who don't like exactly what we like and still have enough left to support our habit.

The OTHER problem is suggested by the comments about the first. For the last 25 years, at least, the square dance community has accepted ONLY those people able and willing to make a commitment of two nights a week for a couple of years. (***Editor Note: this is a prevalence only in some areas. Most new dancer clubs, dance one night per week***) Most callers know that you don't learn to survive at open dances any other way.

Most square dancers are satisfied with their activity the way it is. They have no need for ANY change in dance programs. If a change would help recruiting, many would tolerate it. But many dancers - and callers - do not believe changing dance programs will have any effect on recruiting. These people LIKE the "challenge" of our dancing. They are willing to accept the breakdowns of their squares. They are the survivors. They are not the people that have caused the shrinkage at our clubs, dances conventions and festivals. **The problem is that so many did not like what we like and they have gone away.**

Since the early 1970's the focus of most callers has been on making dancing more challenging. We have tried to pass it off as "more interesting" but the way it has played out is that large numbers of squares in every tip break down. Most callers have neither the interest nor the skill to call so that most dancers win most of the time. The "stars" we have admired are the ones who present the most complicated dance routines. But even they see only the front squares.

If we are to rebuild a prosperous square dance activity, we will have to find many callers who are willing to call EASIER dances.

Perhaps these will be based on limited lists of calls like the CALLERLAB BASIC program. The names and number of calls is not important. Far more important is a change of attitude that restores the fun, sociability and dancing feel to square dancing. Nearly all of the callers now working are not committed to working with these goals on a continuing basis. They use the words as bait hoping then to lure people into the "more interesting" programs that callers like.

All of the proposed alternate programs or program modifications are at least as large and complicated as the CALLERLAB MAINSTREAM program.

Forgotten Lessons Of The Past

- None of the changes will have any impact on recruiting.
- In the days of our largest classes, nearly everyone who came to try square dancing stayed to complete the class.
- They were the ones who brought us next year's class.
- We didn't push them to learn three calls each night.
- When the class was over there were many dances they could go to and dance comfortably.

If we want to help the existing dance activity, callers will have to concentrate on helping dancers have more fun. That means different things to different people. Those who want to find interesting variety without being blown away by complicated puzzles are not now being well served. Neither are those who like to move smoothly with the music. Callers who want to keep the customers we have should invest their efforts in improved performance in these areas.

The real danger in passing the Target 2000 Proposals is that we will expect them ALONE to solve the problems we are facing. Without a MAJOR CHANGE IN ATTITUDE those proposed program changes will accomplish NOTHING. If we can change our attitude, the massive disruptions that will be caused by the proposed program changes are totally unnecessary.

Square dancing has the potential to be the perfect recreation for a huge share of the population of the United States and many other countries. For the last 25 years we have kept it suitable ONLY for a small share of those people. If we could offer more than the narrow, single-track, complex form of square dancing that we now provide nearly everywhere, we could sell our recreation to a whole new generation of people.

No market has ever been expanded by making the product more complicated.

***Editor Note:** Although these three articles have a common theme running through them over a period of several years, the issues raised over 20 years ago, are still with us today. The recruiting issue, the time to dance, the complexity and the rush and dump of dancers.*

We encourage all callers to look at their local areas and ask – what is the entry level for your area? Where can basic dancers and new dancers go to dance? Are your regional dances excluding those that do not dance plus? Does your local festival and big event for “square dancers” exclude new dancers because they are not able to dance the “full program”?

Jim has raised many points along a common theme, and yet, as he says, we all agree there is a problem and recognise it, we still have done very little to rectify and address the issues he raises.

A1 Fun

with Mel Wilkerson

This month we thought we would continue looking at the advance program with another series of Partner Line (PL) & Corner Box (CB) resolution modules using the A-1 slightly extended applications for your dancers.

PARTNER LINE RESOLUTIONS:

- **(PL)** SQUARE CHAIN THRU, CENTRES PASS THRU, ALL THE MEN RUN, TRANSFER THE COLUMN, 1/4 THRU, CIRCULATE, MEN RUN, PROMENADE
- **(PL)** PASS THE SEA, LEFT SWING THRU, ACEY DEUCEY, EXPLODE & TOUCH 1/4, TRIPLE SCOOT, PARTNER TAG, PARTNER TAG AGAIN, RIGHT & LEFT GRAND
- **(PL)** PASS THRU, REVERSE WHEEL AROUND, DOUBLE STAR THRU, EXPLODE & TOUCH 1/4, GRAND FOLLOW YOUR NEIGHBOUR, GRAND LEFT SWING THRU, RECYCLE, LEFT WHEEL THRU, RIGHT & LEFT GRAND
- **(PL)** RIGHT & LEFT THRU, DIXIE STYLE TO A WAVE, CENTRES 3/4 THRU, "DIAMOND CENTRES START" 3/4 THRU, ACEY DEUCEY, MIX, CIRCULATE, RIGHT & LEFT GRAND
- **(PL)** RIGHT & LEFT THRU, PASS THE OCEAN, 8 CIRCULATE, TURN THRU, CLOVER & PASS THRU, CLOVER & PASS THRU, RIGHT & LEFT GRAND
- **(PL)** SQUARE CHAIN THRU, CLOVER & LEFT WHEEL THRU, PASS THE OCEAN, GRAND SWING THRU, LOCKIT, RIGHT & LEFT GRAND
- **(PL)** PASS THE OCEAN, LADIES RUN RIGHT, TURN & DEAL, ALL PASS THE SEA, LADIES FOLD, PEEL THE TOP & SPREAD, RIGHT & LEFT GRAND
- **(PL)** PASS THE OCEAN, SWING THRU & ROLL, MEN REVERSE SWAP AROUND, ALL PASS THRU, RIGHT ROLL TO A WAVE, 1/4 THRU, ALL 8 CIRCULATE, LOCKIT, GRAND SWING THRU, EXPLODE THE WAVE, ALLEMANDE LEFT
- **(PL)** SLIDE THRU, PASS THE OCEAN, GRAND SWING THRU, LADIES RUN, "AS COUPLES" -- LEFT SWING THRU, IN YOUR OWN 4 -- LINEAR CYCLE, ALLEMANDE LEFT

- **(PL)** PASS THRU, WHEEL & DEAL, ZOOM,
CENTRES REVERSE SWAP AROUND, ALLEMANDE LEFT

CORNER BOX RESOLUTIONS:

- **(CB - EXACT)** TRIPLE STAR THRU, ENDS U-TURN BACK, SPLIT CIRUCLATE, CENTRES PASS THRU, SPLIT SQUARE THRU 4, TRADE BY, SLIDE THRU, CENTRE FOUR CROSS RUN & ROLL, HOME
- **(CB)** PASS THE SEA, GRAND LEFT SWING THRU, STEP THRU, TURN AND DEAL, DOUBLE PASS THRU, TRACK TWO, ENDS ZOOM, MEN RUN, PROMENADE
- **(CB)** SLIDE THRU, TOUCH $\frac{1}{4}$, GRAND FOLLOW YOUR NEIGHBOUR - **AND** SPREAD, TRIPPLE TRADE, GRAND SWING THRU, LOCK IT, EXTEND, RIGHT & LEFT GRAND
- **(CB)** PASS THE SEA, GRAND LEFT SWING THRU & SPREAD, SINGLE HINGE, GRAND FOLLOW YOUR NEIGHBOUR & SPREAD, TRIPPLE TRADE, BOX THE GNAT, FAN THE TOP, $\frac{1}{4}$ THRU & ROLL, CENTRES REVERSE SWAP AROUND, RIGHT & LEFT GRAND
- **(CB)** SPIN CHAIN AND EXCHANGE THE GEARS, $\frac{1}{4}$ THRU, EXPLODE THE WAVE, STEP AND SLIDE, TRACK TWO, RIGHT AND LEFT GRAND
- **(CB)** SWING THRU, MEN RUN, GIRLS CAST OFF $\frac{3}{4}$, SIX-TWO ACEY DEUCEY, DIAMOND CENTRES HINGE, TAG THE LINE, LEADS LEFT ROLL, ALLEMANDE LEFT
- **(CB)** PASS IN, PASS THRU, ENDS BEND & BOX THE GNAT, SPLIT SQUARE THRU 4, RIGHT AND LEFT GRAND
- RIGHT AND LEFT THRU, PASS THRU, CLOVER & TOUCH $\frac{1}{4}$ & ROLL, SPLIT SQUARE THRU 4, DIXIE GRAND, ALLEMANDE LEFT
- **(CB)** PASS THRU, TRADE BY, TRIPPLE STAR THRU **AND --** JUST THE CENTRES ROLL, TRADE BY, PASS THE OCEAN, SINGLE HINGE, TRANSFER THE COLUMN, $\frac{1}{4}$ THRU, RECYCLE, PASS THRU, TRADE BY, ALLEMANDE LEFT.
- **(CB)** PASS THRU, CROSS CLOVERLEAF – COME INTO THE MIDDLE, SINGLE CIRCLE $\frac{3}{4}$ TO A WAVE, TRIPPLE CROSS, TRIPPLE CROSS, CLOVER & $\frac{1}{4}$ IN, DIXIE GRAND, ALLEMANDE LEFT
- **(CB)** STAR THRU, REVERSE SWAP AROUND, WHEEL AND DEAL, CENTRES SWAP AROUND, PASS TO THE CENTRE, REVERSE SWAP AROUND, PASS THRU, TRADE BY, ALLEMANDE LEFT

DIXIE GRAND (continued from last month)

by Ed Foote – Addendum with Brian Hotchkies

- 4 LADIES CHAIN $\frac{3}{4}$, HEADS SQUARE THRU, DIXIE GRAND, ALLEMANDE LEFT, LEFT
- HEADS SLIDE THRU, CENTERS RIGHT & LEFT THRU, ALL DOUBLE PASS THRU, **DIXIE GRAND**, ALLEMANDE LEFT,
- HEADS $\frac{1}{2}$ SQUARE THRU, PASS THRU, CENTRES SQUARE THRU $\frac{3}{4}$, ***DIXIE GRAND**, ALLEMANDE LEFT (***or** TRACK 2, LADIES CIRCULATE, **DIXIE GRAND**, ALLEMANDE LEFT)
- **(PL)** : PASS THE OCEAN, ALL 8 CIRCULATE, EXPLODE THE WAVE, PARTNER TRADE, RIGHT & LEFT THRU, SLIDE THRU, **DIXIE GRAND**, ALLEMANDE LEFT,
- **(PL)**: PASS THE OCEAN, ALL 8 CIRCULATE, CENTRES TRADE, RECYCLE, **DIXIE GRAND**, ALLEMANDE LEFT,
- **(PL)**: RIGHT & LEFT THRU, PASS THE OCEAN, ALL 8 CIRCULATE, ALL 8 CIRCULATE **to a** SLIDE THRU, SQUARE THRU, TRADE BY, **DIXIE GRAND**, ALLEMANDE LEFT,
- ALLEMANDE LEFT, RIGHT & LEFT GRAND, **BUT ON THE 3RD HAND** - TURN RIGHT HAND $\frac{1}{2}$ TO A WRONG WAY THAR (**Ladies in Centre**), **DIXIE GRAND**, ALLEMANDE LEFT,
- SIDE LADIES CHAIN, HEADS STAR THRU and CALIFORNIA TWIRL, RIGHT & LEFT THRU, SWING THRU, SPIN CHAIN THRU, MEN CIRCULATE, **DIXIE GRAND**, ALLEMANDE LEFT,
- FOUR LADIES CHAIN, HEADS RIGHT & LEFT THRU, SIDES LEAD RIGHT, CIRCLE TO A LINE, SLIDE THRU, **DIXIE GRAND**, ALLEMANDE LEFT,

Addendum to Ed Foote's Dixie Grand Article on next Page.

Ed Foote was recently discussing aspects and ideas on Dixie Grand with Brian Hotchkies who has come up with these modules that complement the above material.

***Editor's Note:** Some of these ideas fall clearly into the realm of "gimmicks" but they are exceptionally danceable, and dancers have a lot of fun dancing them. You can use your own patter filler to flesh out nuances like the Right And Left Grand with two boys and two girls going different directions than normal such as:*

"Same sex allemande left, right and left grand – some are pretty, some are not go all the way but just don't stop" or whatever you want...

We recommend you work through these with your checkers first before using them on the floor in order to better see the flow. Practice and have fun. These are definitely worth a fun night tip or two at a party.

□ HEADS SWING THRU, RECYCLE, PASS THRU, CLOVERLEAF,
DIXIE GRAND, **Same Sex** ALLEMANDE LEFT, (with Original Partner)
RIGHT & LEFT GRAND, ** (OPTIONS TO END THIS INCLUDE:

**a. SWING & PROMENADE...

Or

**b. SLIDE THRU, SIDES FACING OUT, HEADS FACING IN -
ALL JOIN HANDS & CIRCLE – *HEADS TO THE RIGHT –
SIDES TO THE LEFT*, EVERYBODY TRADE BY,
THOSE WHO CAN SLIDE THRU, EVERYBODY TRADE BY,
ALLEMANDE LEFT.

Or

**c. PULL PARTNER BY, TURN NEXT (same sex) LEFT -
TO AN ALLEMANDE THAR (**Boy, Boy - Girl, Girl**),
SLIP THE CLUTCH, PASS ONE, U-TURN BACK,
SWING, PROMENADE

Or

**d. ALL EIGHT SPIN THE TOP, ALL EIGHT SPIN THE TOP,
SWING, PROMENADE.

□ HEADS STAR THRU, PASS THE OCEAN, SIDES PASS THE OCEAN**
(****one down each side – all the way to the other end**), ALL SINGLE HINGE,
LADIES RUN, DOUBLE PASS THRU, CLOVERLEAF, **DIXIE GRAND**,
TURN THE NEXT BY THE LEFT TO AN ALLEMANDE THAR,
SLIP THE CLUTCH, PASS ONE BY, ALLEMANDE LEFT.

THOUGHTS

by Alan Eades

After reading the Ed Gilmore interview and the subsequent responses, it left me thinking back to the 1950's when I was dancing. Just looking at today's dancing versus then, it has lost the quality we once had. Why is this so?

Here are my thoughts:



First is the teaching, particularly on the first three to four nights.

a. The caller is not putting enough emphasis on moving in time to the music. The only difference between square dancing and round dancing is which foot moves first, for square dancing it doesn't matter but we still have to move in time with the music.

b. The caller is not doing exercises that teach the new dancer set orientation in respect to themselves, regardless of where they may be within the set, along with all eight moving in unison. I use Sally Goodin (cued with ladies addressed by position) for the men individually, heads/sides, all four, and for a circular

exercise Daisy Chain (also cued with dancer addressed by position).

- c. The new dancers are not taught to be dancing one to two calls behind the caller to give a smooth nonstop flowing dance.
- d. The golden rule for ladies, your home position only changes with a swing or promenade.
- e. The callers' worst enemy are the "angels". They know the moves and start doing the move before the new dancer has had time to think. They also jump in to explain on how to do a move to the new dancer(s) in their set while the caller is explaining the move.

Second, the "club 50" or "west coast" or whatever else you want to call it is not working as the new dancers are sent to mainstream clubs and find themselves getting pushed around and the good mainstream dancer is getting less chance of a good dance.

Third are the singing calls. These have created lazy calling with the caller putting more effort into singing the song and not the calls.

- a. How often are the dancers left to do whatever after "weave" because the caller is singing the song and not calling "do-sa-do and promenade" or

“swing and promenade” or just a “promenade”? It looks a mess when out in public displaying square dancing.

- b. Calling “docido” or “doci” and meaning “do-sa-do”.
- c. The karaoke caller: Does three of his favourite songs for a tip and all three have the same opener/figure.
- d. Dancers have become anticipators, no matter what you may call they go and do what they expected to be called and didn’t hear what was actually called.

Fourth too much emphasis by callers to get dancers Into Plus. There are too many dancers being put into plus when they are far from being competent mainstream dancers. Just watching Plus, the number of sets that keep breaking down is incredible.

Nothing is going to be simple. I feel we need to turn the clock back and do the full mainstream as a class before the dancer earns a graduation certificate. There haven’t been any really successful short cuts to the mainstream level.

Editorial Comment. *Behind the Mike Magazine is a magazine for both Callers and Dancers but as is well known, our focus is on improving the activity through Caller training ideas, choreographic discussion, viewpoints and commentary, feature articles on specific focus topics and so much more.*

Alan’s thoughts are regarding an article, (the Interview with Ed Gilmore) and it reflects exactly what BTM is trying to achieve – an open forum for thoughts and ideas both provocative and sometimes contrary. Not all callers may agree with Alan, while others may think that he may not be going far enough. The beauty is however; that people are discussing and commenting and putting the discourse out into the public venue for others to see and discuss.

The beauty of an open forum with a global platform such as BTM Magazine is that there is an opportunity to voice opinion and comment on a wide range of topics. We welcome comment on any and all of our articles in BTM and many of them, like this one from Alan, we are happy to re-print. Keep them coming.

*Too many callers have, for too long, held their “best stuff” close to their chest. Many fear that they may be usurped, and with the dwindling number of dancers and the increased age, most recognize square dancing today as a “dying activity”. **It need not be.** In the Gilmore interview, and Alan’s comments, it shows that there remains passion for the activity, and still a need and market for this activity to grow; and definitely still room for discussion and action.*

We as a collective, Callers and Dancers, need to come down from our towers, swallow our pride, and think, “How do I keep the activity alive”? rather than “How do I hoard my few older dancers who are getting less in number and hopefully steal a few from somewhere else”? We need to stop thinking in terms of Plus and Advance as starter levels because that’s where most of our dancers are; and start thinking about how to invigorate new people of all ages into our activity. People like Alan that are willing to voice an opinion are a good start. Thanks Alan.

HYPOCRISY OF THE ROUNDALAB PHASE SYSTEM

by Ed Foote (reprinted from American square Dance Magazine)

ROUNDALAB has put its various dance steps into lists, called "Phases." When people graduate from a round dance beginner's class, they have been exposed to all the steps in Phase 2, so they are ready to dance Phase 2 rounds. No one seems to know what Phase 1 is. We never hear this term. It seems to be anything that is prior to Phase 2.

Next comes Phase 3 with more steps, and on up to Phase 6, which is the highest program.

The rounds at most square dances (commonly referred to as "square dance level rounds") are Phase 2 and Phase 3, with an occasional Phase 4 included.

THE PROBLEM

The problem exists in that ROUNDALAB allows rounds that have one or two steps from the next Phase to be included in the previous Phase. This is what is known in Round Dancing as the "Plus" program. It means whatever the advertised phase level is "Plus" movements from the next higher phase level.

A Phase 2 round allows inclusion of a maximum of one or two Phase 3 steps. (If it has three or more Phase 3 steps, then it is called Phase 3.). This means that Phase 2 round may be

- a. Pure Phase 2, (no additional movements or additions to the program) or,
- b. Phase 2 + 1 (one movement from the phase 3 program) or,
- c. Phase 2 + 2 (two movements from the phase 3 program).

However; "Plus 1" or "Plus 2" in round dancing can be any steps from the next program. This means that the first round at Phase 2 can have two Phase 3 steps, then the next round can have one or two **different** Phase 3 steps, then the next round can have two more different steps, and so on.

What this means is that Phase 2 dancers, dancing anywhere outside of their own club where the Cuer knows their abilities, are required to learn most of the Phase 3 steps. If they do not know the next higher level, or at least most of the next higher-level steps, they will not be able to dance many of the rounds at the advertised Phase 2 level dance.

The same thing can happen at other Phases. You can have Phase 3 + 2, Phase 4 + 1 and so on. **So whatever Phase the dancers are doing, they had better know many of the steps from the next Phase.**

A COMPARISON.

Suppose a caller is hired to call a Plus dance. Just before the first tip he announces: "Although this is a Plus tip, I am going to toss in two Advanced calls," and he names them. Then, before the second tip he says: "In this tip I

am going to use one Advanced call,” and he names it, which is different from the two calls in the first tip. He keeps doing this throughout the night.

- Tip one Plus +2 (Swap Around and Cross Cloverleaf)
- Tip 2 Plus +1 (Cast A Shadow)
- Tip 3 Plus +2 (Horseshoe Turn and Mix)
- Tip 4 Plus +2 (Chain Reaction and Square Chain Thru)
- Tip 5 Plus +1 (Double/Triple star thru)

What do you think the response of the Plus dancers would be? The hall would be in an uproar! Dancers would be coming to the caller and yelling: “How dare you put Advanced calls into a Plus tip! We should not have to know Advanced in order to dance Plus.”

Of course, the dancers would be right, and no excuse the caller might make could be justified. The club, or any club, would likely not hire that caller in the future, and the behaviour would probably be reported to the Ethics Committee of CALLERLAB.

But this is only hypothetical — something like this does not happen in the real world, right? Not true. **As we have seen, it happens all the time in round dancing.**

ASKING THE QUESTION.

The question is **WHY?** Why does the round dance community permit this mixing of programs, thereby forcing dancers to know much of the next program so they can dance the previous program? Why is round dancing not true to its programs the way square dancing is?

In an effort to learn the answers, I have talked with numerous round dance Cuers. What amazes me is that most of them think this situation is perfectly acceptable. The typical comments are: “It’s always been done this way,” or “We have to cue them the way they are written.” One Cuer said: “It’s wonderful, because it forces the dancers to learn the next Phase.”

My question is: Where is ROUNDALAB on this issue? Why do callers in CALLERLAB stick precisely to the advertised program, but members of ROUNDALAB have no problem with violating its advertised programs? Why do we have years of Cuers not following advertised labels and years of writers intentionally writing material that blends across programs?

THE SOLUTION.

There is a simple three-part solution to this problem. Unfortunately, it is unlikely ever to be implemented.

1. **Round dancers need to begin complaining to Cuers who use Plus commands in their cuing.** This would bring pressure to bear, because Cuers would tell ROUNDALAB that this was occurring.
 - But this is unlikely to happen. Round dancers don't want to "rock the boat," they don't want to possibly upset a Cuer with whom they are friendly, and their attitude is: "We've lived with it this way, so we can continue doing so."
2. **ROUNDALAB needs to tell its members that in the future NO rounds should be written with Plus commands.** Also, ROUNDALAB should tell its members that if a new round is written with Plus commands, Cuers should not use that round.
 - But ROUNDALAB has never done this, so it is unlikely to do so now. ROUNDALAB has closed its eyes to the fact that a problem exists.
3. **ROUNDALAB needs to tell its members that in the future advertised Phases should be followed exactly, with NO "+1" or "+2" from the next Phase.** Also, if an existing dance has a Plus command in it, the Cuer should consider changing that command.
 - This will never happen, because of a ridiculous **unwritten** rule that exists in the minds of Cuers; namely, that once a round is written, not one command in that round can be changed.

If you suggest to a Cuer that a round dance would be better if a command were changed, that Cuer will look at you with shock, as though you have just insulted the flag, motherhood and apple pie, and as though the IRS would descend upon them should they do so. Forget that the round as written is not copyrighted nor has any legal standing. Forget that the suggestion may be good, because it makes the dance easier to perform or understand. No, the fact is that Cuers are paranoid about changing anything from the way it was written.

SUMMARY. Regrettably, nothing is going to change because, as the Cuers say: "It's always been done this way," and the dancers don't seem to care because they let the Cuers get away with it.

Round dance participation is down in this country, and many areas have a severe shortage of Cuers. Maybe the dancers have finally gotten fed up with being forced to always learn the commands of the next Phase. Round dance leaders need to consider this.

By allowing the next Phase to bleed in to the advertised Phase, ROUNDALAB has long endorsed the idea that to dance any given Phase, you must learn many of the commands of the next Phase. Illogical, but that's the way it is. What a sad situation.

You're Starting a What?

By Glenn Rogerson

Both our square dancing friends and our non-dancing friends thought we were crazy when we announced we were starting a club. The argument from the square dancers was; "We don't need another club; square dancing is dwindling away". **We did it anyway.**

First a little background. The most important thing you need to know about us, is that we both love a challenge. So, when we took up square dancing four years ago, we wanted a "fast-track", we didn't know we wanted it, or that we would have to build it. But we went "to check it out" in the spring (too late for lessons) and the caller, said "never mind, we'll teach you on the fly". So, this is how we learned:

- Six months of "on the fly" Mainstream,
- one round of "Angeling" Mainstream lessons,
- two sets of Plus lessons at the same time,
- six months of custom instruction in DBD/APD,
- 18 months of running Austin Plus Dancers,
- six months of custom A1/A2 instruction.

Here we are; four years later and we are really happy with our dancing, as I write this, we just came back from a very technical weekend of A2 and did very well, only four months after graduating A2.

Why start a Plus club? We didn't plan to start a club. What we wanted was to learn better, more deeply. We were at the Plus level attending every weekend and dancing every "bonus tip" of Plus we could at MS dances. But it never felt like we were getting the focus we needed. And our friends seemed to feel the same way. So, we decided to get a square together and hire a caller to work with a single square in our dining room.

Planning was key! Before we ever put that first square together, I knew we needed a clear road map, so both we and the caller knew where we wanted to go. So, I resolved to come up with a list defining both the current state and the desired outcomes. The list was later extended when we converted to a club.

Basic Assumptions & Observations List:

1. Many dancers were never taught call definitions.
2. Most dancers don't have the knowledge and skills necessary to judge their own abilities.
3. Most dancers don't know the amount callers have to "hold back" to "call to the floor".
4. Most dancers don't know what it's like to dance at a high level or to better choreography.

5. Most dancers don't know what APD / DBD is and fear it.
6. There is no organized and accessible program to advance dancers after they graduate lessons. Dancers have been left to their own devices when it comes to gaining experience. They are told to go out and get "floor time".
7. Some dancers don't care to dance better, "good enough" is O.K.
8. Dancers cannot progress, dancing in squares that don't challenge them.
9. "Floor time" without instruction is a difficult and painful way to get experience.
10. Workshops have limited effectiveness because of their infrequency, and lack of focus.
11. "Angeling" at lessons has limited effectiveness because the level is always "beginner".
12. Square dancing suffers degradation of quality because of the aforementioned causes.
13. Most dancers want to dance well.
14. Callers want to provide the best entertainment possible to dancers.
15. Dancers need to be taught about all aspects of square dancing to advance.
16. Callers can only get better if they have better dancers to work with.
17. Plus does not "stand alone", it includes both mainstream and APD / DBD.
18. A caller who likes to teach is worth their weight in gold.

The Chopped Livers. We all knew what we wanted was a "workshop program" that wasn't random but one that built on itself each week. So, we formed a square and found a like-minded caller in Dan Clairmont. One week he abandoned us for a prior engagement, and the running joke was that we were treated like "chopped liver", and so became our de-facto name.

We started with the basics, literally; we spent three weeks killing bad habits, and reinforcing MS definitions with APD, and we continued working MS definitions, even as we went through the whole Plus list using APD/DBD as a means to strengthen our knowledge of the definitions. This attention to detail and focused workshopping served us well when the Chopped Livers formed once again in our dining room to learn Advanced (A1/A2).

When word of our success got out and it was apparent that the need was more universal, the pressure to turn it into a full-fledged club, became over-whelming. We knew we didn't want a traditional club structure, the old truism is: "If you want to kill something, send it to committee", so we organized as a couple run club called Austin Plus Dancers (APD).

Later, when we moved our attentions to Advanced, we turned it over to Dan and Gail to run as a caller run club. We also knew we wanted a club where "workshopping" was the norm, so we de-emphasized the social aspects and focused on the dancing. It isn't for everyone, there are dancers who still don't

understand why we do APD, or why we don't do parties or themed dances. Many of these that do not understand what we were looking for in the club also do not understand why we do computer assigned squares. Simply put, for us it facilitates better learning to split couples up.

The club still flourishes today under the following tenants and schedule:

Program Tenants:

- The "Program" must progress, the aim is not to hit any certain level and graduate, but to keep all dancers advancing.
- Instruction must address the root causes of problems.
- It will educate the dancers about all aspects of dancing, call definitions, etiquette, styling, organizations, elements of complexity, calling.
- APD/DBD is taught, not only as a means to itself, but more importantly to strengthen the dancer's knowledge of the definitions.
- The "Program" will emphasize the "when in Rome" creed. Special care must be taken to not create Square Dance Snobs.
- Personal responsibility is emphasized.
- Workshop tips, study groups and dance tips are used to combine learning with practice/fun.
- The curriculum should advance as fast as the dancers can absorb it.

Schedule of Event's. Originally, we didn't offer lessons, we were meant to be the "next step" after lessons. But we have since relented to demand and offer lessons once a year.

The main events are the nine week workshops offered twice a year. They start, as we originally did, with fixing and strengthening MS definitions and then move into re-teaching the Plus curriculum with a focus on the deeper knowledge that comes with APD/DBD usage.

Were we crazy? For years, the pressure on dance quality has been in the downward direction. Call to the floor, graduate everyone regardless of ability, now call to a lower floor. No competition in town? The local caller relaxes and doesn't improve nor do the dancers.

We believe that putting pressure on the community to improve the quality of the dance is the first step to bringing back the glory days of square dancing. Expect more from your dancers, give them the resources they need, and they will give you more.

Were we crazy? Maybe. Starting a club isn't for the faint hearted, but we found a need we had and solved it for others as well. Most dancers in Austin, will tell you that the level of dancing and the strength of the community have both gotten better over the last two or three years ... even if they can't tell you why.

MOVIN' DOWN THE MAINSTREAM

with Barry Wonson

Another bunch of general GET-OUT MS modules from my files. Some of these finish in a Zero Box formation, but the method of getting there is the key to the use of the Allemande Left. *Barry*

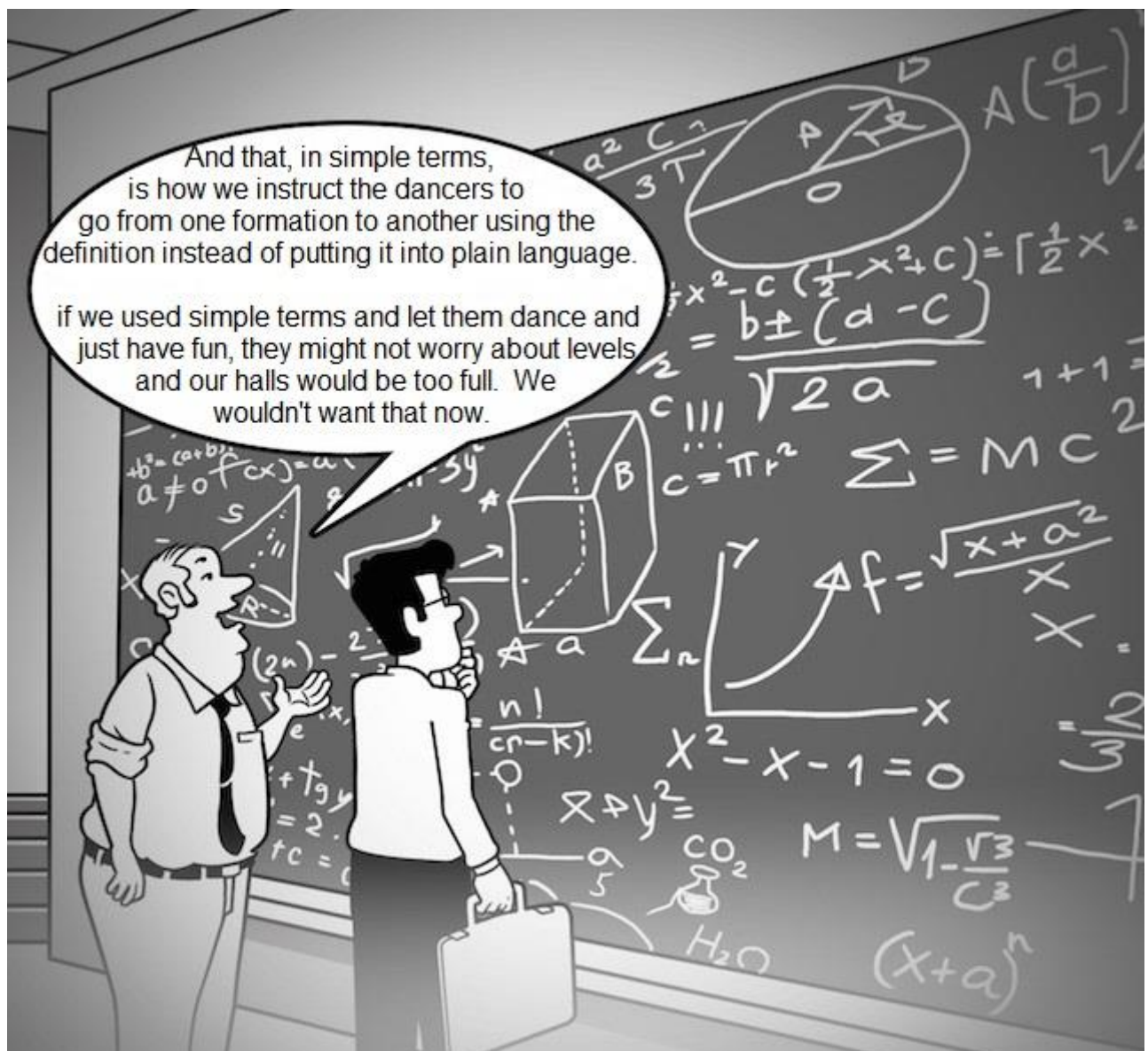
- **(PL)** RIGHT & LEFT THRU, PASS THE OCEAN, SINGLE HINGE, WALK & DODGE, U TURN BACK, CENTRES RIGHT & LEFT THRU, DIXIE STYLE TO A WAVE, OTHERS STAR THRU, CALIFORNIA TWIRL, CENTRES SLIP THE CLUTCH, ALLEMANDE LEFT
- **(PL)** RIGHT & LEFT THRU, TWO LADIES CHAIN, SLIDE THRU, RIGHT & LEFT THRU, CENTRE MEN ONLY U-TURN BACK **AND** SHAKE RIGHT HANDS & PULL BY, ALLEMANDE LEFT.
- **(PL)** PASS THE OCEAN, SWING THRU, MEN RUN, FERRIS WHEEL, CENTRES RIGHT & LEFT THRU & ½ SASHAY, ZOOM, DOUBLE PASS THRU, CLOVERLEAF, CENTRES ALLEMANDE LEFT, EVERYBODY RIGHT & LEFT GRAND.
- **(PL)** PASS THRU, ENDS CROSS FOLD, CENTRES U TURN BACK, DOUBLE PASS THRU, CENTRES IN, CAST OFF ¾, PASS THRU, CENTRES CALIFORNIA TWIRL & **SAME FOUR** SQUARE THRU 2, OTHERS U-TURN BACK & STAR THRU & CALIFORNIA TWIRL, REVERSE FLUTTERWHEEL, SWING THRU, RIGHT & LEFT GRAND.
- **(PL)** PASS THE OCEAN, MEN RUN, MEN TRADE, MEN RUN, RECYCLE, SQUARE THRU 3, ALLEMANDE LEFT
- **(CB)** TOUCH ¼, WALK & DODGE, FACE RIGHT, SINGLE FILE CIRCULATE, MEN RUN, RIGHT & LEFT THRU, SWING THRU, WEAVE THE RING..
- **(CB)** SWING THRU, LADIES CIRCULATE, MEN RUN, FERRIS WHEEL, CENTRS RIGHT & LEFT THRU, (**same four**) ½ SASHAY, ZOOM, CENTRES SWING THRU, MEN TRADE, STEP THRU, RIGHT & LEFT GRAND.
- **(CB)** SPLIT TWO, GO AROUND ONE & COME DOWN THE MIDDLE, RIGHT & LEFT THRU & ½ SASHAY, OTHERS TOUCH ¼ **AND** MEN RUN, SWING THRU TWICE, ALL PASS THRU, CENTRES PASS THRU, ENDS U TURN BACK, ALLEMANDE LEFT.
- **(CB)** SWING THRU, MEN RUN, FERRIS WHEEL, CENTRES VEER LEFT, SAME FOUR - ½ TAG THE LINE, FACE LEFT, ALLEMANDE LEFT
- **(CB)** SWING THRU, MEN CROSS FOLD, BOX THE GNAT, CHANGE HANDS, ALLEMANDE LEFT
- **(CB)** CENTERS IN, CAST OFF ¾, ENDS RUN, STAR THRU, PASS TO THE CENTER, CENTRES SQUARE THRU 3, ALLEMANDE LEFT

Poets Corner

FRIENDS by Norm Gifford, Illinois (1970's)

I'm afraid to travel to other clubs 'cause I don't know anyone there.
I'm afraid I don't know all the calls; and might break down the square.
Well, everyone feels just the same, Each tip they're apprehensive.
But when the tip is over, their apprehension's gone.
They've met new fiends to dance with, and the bond is really strong.
The next tip when you're up to dance, six friends are on the floor.
And when the tip is over, you have even more.

By the time the dance is over, you have many, many friends.
They wish you a safe journey home, and do come back again.
And best of all is when you're out, to shop or just to look,
You'll find that they are everywhere; Your name is in their book.
So let's go out and make some friends, for us and for our club.
And find that dancing's really fun...for us and everyone.



MAINSTREAM: SIMPLY SINGING CALLS

By Chris Froggatt

This first four singing calls feature Right-Hand Lady progression (RHL). All callers should have a few of these in their repertoire.

- (RHL) HEADS PROMENADE $\frac{3}{4}$, SIDES RIGHT & LEFT THRU, PASS THRU, SWING THRU, MEN TRADE, LADIES CIRCULATE, SPIN THE TOP, PASS THRU, SWING THIS LADY, PROMENADE
- (RHL) HEADS SQUARE THRU 4, DOSADO, SPIN CHAIN THRU, LADIES CIRCULATE TWO TIMES, TURN THRU, ALLEMANDE LEFT, WALK BY ONE - SWING THE NEXT, PROMENADE
- (RHL) HEADS SQUARE THRU, SWING THRU, SPIN THE TOP, CAST OFF $\frac{3}{4}$, BOYS RUN, PASS THRU, TRADE BY, SWING THIS LADY, PROMENADE
- (RHL) HEADS $\frac{1}{2}$ SASHAY, SLIDE THRU, (DOSADO), SWING THRU, BOYS RUN RIGHT, $\frac{1}{2}$ TAG THE LINE, SCOOT BACK TWICE, SWING THIS LADY, PROMENADE
- (CP) HEADS PROMENADE $\frac{1}{2}$ WAY, LEAD RIGHT, CIRCLE TO A LINE, PASS THE OCEAN, MEN CIRCULATE, SWING THRU, SPIN THE TOP, STEP THRU, *CORNER SWING, PROMENADE
- (CP) HEADS PASS THE OCEAN, EXTEND, SWING THRU, SPIN THE TOP, RIGHT & LEFT THRU, STAR THRU, PASS THRU, TRADE BY, CORNER SWING, PROMENADE.
- (CP) HEADS SQUARE THRU, RIGHT & LEFT THRU, JUST THE OUTSIDES - ROLLAWAY, PASS TO THE CENTRE, CENTRES TURN THRU, DO SA DO, SWING THRU, MEN TRADE, *CORNER SWING, PROMENADE. Or *Girls Turn back and Promenade
- (CP) HEADS PROMENADE $\frac{1}{2}$, LEAD RIGHT, RIGHT & LEFT THRU, PASS TO THE CENTRE, DO SA DO, SWING THRU, TURN THRU, CORNER SWING, PROMENADE
- (CP) HEADS STAR THRU, CALIFORNIA TWIRL, PASS TO THE CENTRE, DOUBLE PASS THRU, CLOVERLEAF, CENTRES PASS THRU, SLIDE THRU, SQUARE THRU $\frac{3}{4}$, CORNER SWING, PROMENADE. (half promenade)
- (CP) HEADS PROMENADE $\frac{1}{2}$, SQUARE THRU 4, TOUCH $\frac{1}{4}$, SCOOT BACK, HINGE, LADIES TRADE, RECYCLE, PASS THRU, TRADE BY, SWING CORNER, PROMENADE
- (CP) HEADS PROMENADE $\frac{1}{2}$, SQUARE THRU 4, TOUCH $\frac{1}{4}$, SCOOT BACK, MEN RUN, PASS THE OCEAN, ALL 8 CIRCULATE, SWING CORNER, PROMENADE

Editor's Final Words....At Least For Now

By Barry Wonson

Well, another big issue done! I hope to be able to catch up in the next few weeks and have the April issue actually out in April! I have received lots of articles from all over the world once again, however; we are always looking out for articles, ideas, comments, from our subscribers.

I hope to have another piece of music for everyone also for the April issue.

We have received lots of good comments on the Supplements that we have done over the last year. We do have more planned so stay tuned. We will also be including some more articles for r new and newer callers. Currently we are looking at one that focuses just on teach square dancing as well as another that is focused just on "sound".

As always comments, suggestions, criticisms, praise, articles and topics that you may wish to see covered are more than welcome. While we may not be able to print everything we get, we do try to print as much as we can.

We at BTM believe that it is only through the sharing of our ideas and open discussion, debate, conversation and discourse can we truly expand our ideas and develop our activity. We cannot regain what was. We can however truly work together to build upon what we have and make it an activity for all to be part of if they wish. P.S. the secret to a long and happy relationship is not to always agree, but to have respect for each other's opinions, listen learn and develop together. Every voice has merit, and we would love to hear from you.

Finally; we especially would like to welcome Larry Marchese to the team. Larry has offered his services and will be proofing our, "oh so often" 2:00 in the morning it made sense then choreography, as well as adding his own flair into the mix. Larry started calling in 1970 and after a short hiatus is back at it with a passion. Larry is a caller that plans and themes his calling to combine smooth and interesting choreography. He is also a professional musician and has worked in the music software industry for over 20 years.



Cheers

Barry

Appendix of **UPcoming** EVENTS



We are always happy to advertise any type of Caller Training Event.
Just send me the full details and flyer.
.jpg (image) OR Word Documents preferred

Also check out the “What’s on in Australia” Caller Calendar –
Dates To Remember on the front Page.

STING PRODUCTIONS

AMBASSADOR CLUB

The Music of Tomorrow – For the Caller of Today

2019 EDITION

Would you like to support the production of new music?

Would you like to be an ‘AMBASSADOR’ for Sting Productions?

**Reduced
2018 prices!**

Well YOU CAN!!

**Reduced
2018 prices!**

To become a member of the Sting Productions ‘Ambassador Club’ and be one of ONLY 150 callers to receive the next year’s output of Sting music - one year ahead of the majority of other callers – all that you need to do is visit www.stingproductions.co.uk/ambassador.php and sign-up as a Regular Member.

Membership available for \$160.00(us)

STING PRODUCTIONS AMBASSADOR CLUB - Tune List 2019

Each of the tunes listed below became available on 1st April 2019, to Ambassador Club members - as part of the Sting Productions Ambassador Club 2019 Edition (24 pieces of music):

98.6			
A Little More Country Than That	<i>The Bystanders</i>	Small Town Southern Man	<i>Alan Jackson</i>
Boom Boom Goes My Heart	<i>Easton Corbin</i>	Some Girls Do	<i>Racey</i>
Candle in the Wind	<i>Alex Swings Oscar Sings</i>	Summer Holiday	<i>Cliff Richard</i>
Eleanor Rigby	<i>Elton John</i>	The Devil in Her Heart	<i>The Beatles</i>
Home Is Where Your Heart Is	<i>The Beatles</i>	When Your Love Is Alive	<i>Neighbours</i>
How Do I Break It To My Heart	<i>The Sounds</i>	Wild World	<i>Cat Stevens</i>
I Don't Care If You Love Me Anymore	<i>Kenny Rogers</i>	You've Got to Hide your Love Away	<i>The Beatles</i>
I'm Alright	<i>Raul Malo, The Mavericks</i>		
Love You In a Barrel	<i>Jo Dee Messina</i>		
More Questions Than Answers	<i>The Lennerockers</i>		
	<i>Johnny Nash</i>		
		<i>Patter Music (4Tunes + 2 Bonus SNOW Tunes)</i>	
		Pork-Pie / Milk-Stout - Smidgen / Malarkey	
		Nincompoop / Gadabout (SNOW)	

IF YOU DON'T WANT TO SIGN-UP AS A REGULAR MEMBER BUT LIKE THE MUSIC...

You can also help to support our work by purchasing the previous Editions of the Ambassador Club, at discounted prices. For details (and Audio Samples) of the tracks included - on each of these Editions (including 2019) - visit: www.stingproductions.co.uk and click on the Ambassador Club.

**Bulk Purchase Deals Sale of previous Ambassador Club Editions
(2011, 2012, 2013, 2014, 2015, 2016, 2017 and 2018) :-**

(2011) \$35 - (2012) \$35 - (2013) \$40 - (2014) \$55
(2015) \$80 - (2016) \$95 - (2017) \$135 - (2018) \$160

or - all eight Previous Editions (177* tunes) for \$600

**the number of tunes figure includes SNOW 2017 & 2018 releases - and may increase*

Special REVISED ‘Super’ Deal:

Sign up as a Regular Member - for the 2019 Edition - and buy the 2011, 2012, 2013, 2014, 2015, 2016, 2017 & 2018 Edition music, (201* tunes) - the entire bundle for a special price:

**Reduced
2018 prices!**

(only...) \$750!!

**Reduced
2018 prices!**

Contact: Paul Bristow: paul@stingproductions.co.uk

for more information about Regular Membership and/or to purchase these Editions

MAKE THE TRANSFORMATION



THE OFFICIAL

SO YOU WANT TO BE A CALLER.®

SQUARE DANCE CALLERS SCHOOL (Based On The Book) By: EDDIE POWELL, MBA
World's First Online Callers School

- Anywhere
- Anytime
- 24/7/365 From Your Device (Access Required)
- Learn At Your Own Pace So You Can Absorb
(Not Just A "Brain Dump" Of Information)
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- **Live Coaching Calls Featured Discussions On:**
 - PERSONAL CRITIQUES
 - Guest Tips
 - Marketing Yourself
 - Teaching Classes
 - The Business of Calling
 - Events and Festivals
 - Singing Calls
 - The Flow Of The Dance
 - The Flow Of The Choreography
 - National vs. Traveling vs. Local Callers
 - Publicity For You and Square Dancing
 - ...and Much More!

**Imagine the transformation from where you are to
the Square Dance Caller you want to be...**

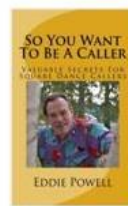
It takes action, practicing the right way, and
becoming ready to market yourself. It took time and
practice as a dancer to learn the moves, the same is
true of calling.

Think About It

**Every Superstar Athlete Has A Coach
Now, You Do, Too!**

**Learn The Basics, Repeat The Right Ways, and
Become The Caller You Are Destined To Be...**

**Enroll
Now**



Eddie@EddiePowell.com

So you want to be a caller – Caller School on-Line by Eddie Powell

Kip Garvey – Central Sierra Caller School ONLINE

The First Online Caller School

Unlike conventional caller schools that often result in information overload and are considerably expensive when you add in time off work, travel, accommodation, meals etc., this Remote Learning Series is a low-cost alternative. It offers, especially to new and newer callers, but also to more experienced callers, the ability to work at their own pace in the development of their own choreographic skills

The school consists of well developed, easy to follow and time-tested and proven lessons that offer callers of any level the opportunity to build and/or refresh their knowledge of choreographic structure, flow and many other important skills.

- \$30 Membership in the Caller School, on line gives you:
- Access to the full on-line school and the first two lessons;
- Access to the Course lessons and ability select and view your own personalized course curriculum
 - Each lesson is a 3 to 7-page explanation of the lesson objectives and content, and a video presentation of the lesson to further explain lesson content and show methods.
 - Registration gives you the opportunity to acquire access to eight additional lessons; each precisely designed to walk you through the caller's learning curve at your pace
 - Access to a library of reference material on choreographic structure as well as various white papers and technical documents used as reference material for the lessons
- Access to Kip Garvey as a personal mentor through direct on-on-one email communication and through prior arrangement direct telephone conferences.
- Access to critical analysis of your calling via e-mail and pre-recorded mp3 Files
- Access to the Remote Learning Series Bulletin Board where you share thoughts, ideas and concerns with your fellow callers and students in an open forum

To register or find out more information about Kip and the Online Caller School to www.kipgarvey.com and follow the links.

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We go that extra mile to give you better service

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- Gold Wing (GWR),
- Chinook,
- CBarC, 7C's,
- Crown (CRC),
- MM,
- JR Records (JRR),
- Ranch House,
- Rockin M (RMR),
- Stampede (SR),
- MLS,
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- Silver Eagles,
- SharpShooter,
- Sting (SIR),
- Snow (SNW),
- Prairie,
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- Many More!

We have EXCLUSIVE CD Rights for the [Riverboat](#) label.

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ALL THE ESP'S ARE NOT LISTED HERE, BUT WE HAVE THEM ALL!!

[EMAIL US](#) ABOUT SONGS ON OTHER LABELS! WE WILL SEND THEM TO YOU AND TELL YOU HOW TO PAYPAL US. WE HAVE BEEN IN THE SAME GEORGIA USA LOCATION FOR 38 STRAIGHT YEARS AS AandS RECORD SHOP AND I'VE BEEN A CALLER FOR 45 YEARS WITHOUT A BREAK.

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A&S Record Shop – Music downloads and much more.

WHETHER YOU ARE JUST GETTING STARTED, or want to improve your calling, the Northeast Callers School will provide you with the tools to make you a successful caller. Ken Ritucci has 44 years of calling experience. He and his staff have the knowledge and leadership to assist you with your career.



KEN RITUCCI has been calling for 44 years and has been teaching callers since 1983. He has traveled throughout parts of the United States and Canada, calling and conducting Callers Schools and Clinics. Ken has taught hundreds of callers how to call and has helped them succeed in their careers. A member of Callerslab, Ken is a member of the Board of Governors and will be serving on the Executive Committee beginning in the spring of 2014. His experience in all aspects of the calling profession will help you become a true professional. Ken is a Callerslab Accredited Caller Coach.



JERRY STORY began calling in 1969 at the age of fourteen in Fairfield, IA. During the early 1970s he taught many classes and traveled throughout the Tri-State area of Iowa, Illinois, and Missouri. In the spring of 2002, he and lifetime friend and business partner Tony Oxendine, opened Pride RV Resort in Maggie Valley, NC. Jerry has been co-owner of Royal Records since 1985. Jerry is proud to have been part of the McAllen Callers Association and promoting McAllen, TX as the Square Dance Capital of the World by holding the "World's Largest Beginner Classes." He has also served as a Board of Governors member in CALLERLAB and is dedicated to the preservation of Modern Western Square Dancing. Jerry and his wife, Kristy own the Hideaway, a Beer Garden and Pub on the Town Square all while taking care of both elderly mothers in their beautiful country home a mile south of Fairfield, IA. Jerry still travels worldwide and still finds time to help build a strong local home program using the new CALLERLAB 50 Call SSD Sustainable Dance Program. Read all about it at jerrystory.com



STEVE TURNER
1967 Started Square Dancing in England
1968 immigrating to Perth Western Australia.
1968 Started calling
1969 formed the first club called Shanondoaahs with beginner classes twice a week
1973 Started a Plus club,
1982 Round Dance club was formed and this

new hobby had become 5 nights per week.
1970-80 had a demonstration dance team which performed in public promoting Square Dancing
1985 3 week calling tour through the States of USA
1990 formed an Advanced club
1992 became a full-time Caller calling for up to 8 clubs per week and running a Record and Tape business
1995 formed their own Australian Record Label "AUSSIE TEMPOS" and DOWN UNDER RECORDS
1998 Called full time at the Square Dance Centre for 5yrs
2000 5 month calling tour in 8 counties around the world
2018 Currently calling Mainstream/Plus/Advanced
2019 Celebrating 50 years calling



BARRY CLASPER lives in Toronto, Ontario with his wife Pam. Barry started calling in 1984. Barry changed careers in September 2007. He retired from IBM after 30 years and is now a full-time caller. He's called at weekends and conventions in 8 provinces, DC, and 26 states, as well as Germany, Sweden, Denmark, Japan, England, the Czech Republic, Taipei, Beijing, and New Zealand. He's also a staff caller with the Academy for Advanced and Challenge Enthusiasts (AAEC). Barry has also done numerous caller clinics and presentations at CALLERLAB conventions. He has written extensively with articles appearing in publications such as Zip Code, American Square Dance Magazine, The Call Sheet, the CALLERLAB DIRECTION, and T&D Topics. Barry is a member of CALLERLAB, the Gay Callers Association, and the Toronto and District Square and Round Dance Association. Within CALLERLAB he is a member of the Board of Governors, served on the Executive Committee (2011-2017), and is a Past Chairman of the Board (2013-2015).

TWO LEVELS OF PROGRAMS

Beginner

Designed for new callers who need all the basics, including: Basic Choreography, Microphone Technique, Voice Control, and Introduction to Sight Calling Methods.

Experienced

For Callers with experience between two or more years. Emphasis will be on Advanced Sight Calling Techniques, better timing and body flow, as well as Creative Choreography, plus much more.

POINTS OF INTEREST

While at the school, take advantage of New England's Fall Foliage Season. The colors are breathtaking and the view is spectacular. Also, Sturbridge is the home of the famous "Sturbridge Village". One of the most popular visitor sites in the area. Come and see some of the early heritage history of New England.

Key Benefits of this School Include:

- Develop confidence in your calling ability
- Improve your choreographic skills
- Learn how to program your dances
- Acquire the skills necessary to make yourself a more professional caller

Topics of Discussion:

- Mechanics of Choreography
- Timing
- Voice / Delivery
- Smooth Dancing / Body Flow
- Programming
- Teaching
- Music / Rhythm
- Choreographic Management
- Ethics / Leadership

Application
**NORTHEAST
CALLERS
SCHOOL**
Sturbridge, MA
October 10-14, 2019

Name: _____

(spouse/partner) _____

Street: _____

City: _____

State: _____ Zip: _____

Phone: _____

Email: _____

Cost: \$400.00 per caller.
For reservations, a \$100 deposit is required.

I/We have enclosed \$ _____ (\$100 per caller) deposit and understand the balance is due at time of registration.

Make checks payable to:

Northeast Callers School
Ken Ritucci
132 Autumn Road
West Springfield, MA 01089
Phone: (413) 262-1875
Email: kenritucci@gmail.com

Canadians please remit U.S. funds



School Information

www.northeastcallersschool.com

Cost:
\$400.00. No charge for accompanying spouse/partner. Food and lodging not included.

Program:
Starts Thursday, October 10th at 7:00 pm
Ends Monday, October 14th at 12 noon.

Lodging:
The host hotel will be utilized for part of the school. Special rates have been worked out. Hotel information will be provided upon registration.

Food:
Several local restaurants available with good food at reasonable prices.

Location:
Off exit 9 from the Massachusetts Turnpike.

Additional Info:
To be mailed before the start of school recommending dress and essentials, including directions to the hall.

**Northeast
Callers
School** 2019



Ken Ritucci
Massachusetts
(Callerslab Accredited Caller Coach)

SPECIAL GUEST INSTRUCTORS:



Jerry Story
Iowa
(Callerslab Accredited Caller Coach)



Steve Turner
Australia
(Callerslab Accredited Caller Coach)



Barry Clasper
Canada

Programs for Beginning
and Experienced Callers

October 10-14, 2019

**HOST HOTEL & HAYLOFT BARN
STURBRIDGE, MA**

CALLERS SCHOOL

July 15-19, 2019



Jeff Priest
Brantford, Ontario
(Callerlab Accredited Caller)
Caller)



Lorne Smith
Calgary, Alberta
(Callerlab Accredited)



2 Instructors - 2 Rooms - 2 Programs (For the New & Experienced Caller)

For the New Caller:

- Mechanics of Choreography
- Formation Management
- Teaching
- Intro to Sight Resolution
- Music/Singing Call
- Voice/Proper Care
- Command/Delivery
- Timing/Body Flow
- Smooth Delivery of Patter

For the Experienced Caller:

- Calling beyond the Mainstream
- Improve your Teaching Skills
- Lots of mic time!!
- Catering to your individual needs & interests
- Choreographic Management
- Showmanship Skills
- Mastering Sight Resolution
- Know Your Music

THE FACILITY

LONE RIDGE HALL, Wetaskiwin, Alberta, Canada. 2 miles west of (QE2)
Highway #2 on Highway #13

THE PROGRAM

The School starts on: **Monday July 15 at 1:00pm and ends Friday July 19 at 4:00pm**
Tuesday & Thursday evening dances to be called by school participants & will be from
8:00pm until 10:00pm.

THE ACCOMODATIONS

Dry camping is available on site.

(Wetaskiwin Hotel/Motels (20 minutes east of the Hall)

Best Western Wayside Inn (Toll Free: 1-877-538-6177)

Super 8 (1-800-454-3213) - Wetaskiwin Motel (780-352-7141)

Village Creek Country Inn (Toll Free 1-877-688-0006)

(\$10.00/night discount for School Participants)

(20 minutes west of Hall) (Several of us are staying here)

Co-ordinator Contact:

Lorne Smith l.b.smith@shaw.ca or 403-251-5390

Enrollment is limited, so please register early!

Registration Deadline May 31, 2019 for Bursary Applicants:

Name: _____
(first) (last)

Partner: _____
(first) (last)

Address: _____

City: _____ Province: _____

Postal Code: _____

Phone #: (____) _____ Email: _____

Include \$425.00 (Four Hundred & Twenty Five Dollars)

for each caller attending with no charge for partners.

Make Cheque ____ or Money Order ____ payable to:

Your School Instructors:

Jeff Priest: Jeff has been square dancing since age 7 and calling since age 9. He began his calling career in 1965 in his parents' clubs (Lloyd & Vivian Priest). Jeff calls and teaches Party Nights thru A-2. He is a trained singer and is well known for his smooth flowing and well-timed choreography. He is a full-time caller and currently has clubs dancing Basic, Mainstream, Plus, Plus DBD, A-1 and A-2. Jeff has authored 4 books (Basic through PLUS) that are teaching systems for callers and has been training callers since 1985.

He has worked on several schools including the Sturbridge School, Northeast Callers School, Toronto and District Square and Round Dance Association Callers School and several schools for Canadian Callers College. He enjoys working with new callers and sharing the knowledge he has gained over the years.

He and his wife Andrea have served in many positions on the Toronto & District Square & Round Dance Association Inc. executive including two terms as Presidents. They have also served on the T & D Convention Committee as Business Manager and Program Chairs for more than 20 years. They are members of SWOSDA Executive and were Program Chairs for the 2008 & 2018 Canadian National Conventions.

Jeff joined CALLERLAB in 1981 & has had the pleasure of doing several presentations at CALLERLAB Conventions and serves on the M.S., PLUS, & ADVANCED committees. He is also the Past Chairman of the International Callers Advisory Committee. Jeff has had the pleasure of calling in several parts of Canada, the United States and Europe.

Lorne Smith: Lorne has been a Square Dancer since 1967 and a Caller and Cues since 1986. He calls from basics through to C-1 and cues Phase 2 and 3 Rounds. Lorne and wife Barb (who has been square dancing since 1977) met in 1983 at a square dance Christmas Party in Vancouver. The following year in 1984 they married and moved to Red Deer where they teamed up to cover many jobs in the activity.

They have served on several club executive positions over the early years of their dancing career. They attended and worked at many Alberta Provincial and Canadian National Conventions. Also, Lorne has called at several B.C. Festivals and U.S. Nationals. They served as the Program Chair Couple for the 2004 Canadian National Square & Round Dance Convention that was held in Calgary, Alberta. Also, they were the Program Chair Couple for the 2007 Alberta Square & Round Dance Convention held in Strathmore, Alberta and the 2012 Alberta Square & Round Dance Convention held in High River, Alberta.

Lorne is currently a member of the Calgary Callers Association, Square & Round Dance Instructor's Association of Alberta & an Accredited Callerlab member.

One of their passions is cruising and they have taken square dancers on 5 square dance group cruises. In 2015 Lorne had the honor of being the Mystery Caller for the Pacific Northwest Teen Square Dance Festival.

They have held offices in Alberta Federation, The Square and Round Dance Instructors' Association of Alberta (S.R.D.I.A.A.) and the Calgary Callers Association. They produced the S.R.D.I.A.A. newsletter for 8 years. From 2005 to 2017, They have conducted numerous seminars and weekends for callers. Lorne has teamed up with Daryl Clendenin, Wayne Russell, Murray Few, Tim Marriner and Steve Edlund to conduct 7 Alberta Caller's Schools. Lorne and Barb presently call for the: Western Squares, Banff Trailers, Acey Pluses, Double A's and Thursday's Plus Lesson square dance

DANCE PARTNER IS GREATLY APPRECIATED TO ASSIST AT ALL SESSIONS.

Provincial Federation or Canadian Society Bursary may apply.

For more information contact: Lorne & Barb Smith (School Coordinators)

Phone: 403-251-5390 Email: l.b.smith@shaw.ca

S.R.D.I.A.A. Callers School – July 15-19, 2019

NORTH COAST CALLERS SCHOOL
(Casino New South Wales, Australia)

Registration Form

Dates: 17th – 21st June 2019

Instructors: Matthew & Michael Mills

PLEASE PRINT DETAILS:

SURNAME: _____ **FIRST NAME:** _____

ADDRESS: _____

POST CODE: _____ **PHONE NO:** _____

E-MAIL: _____

I will have a partner: YES/NO if Yes, PARTNER'S NAME: _____

Tell us about you: Brief Outline of Calling/Dancing Experience: (e.g. Never called before, Singing calls only, Running club for 4 years, Previous callers schools, etc)

Any Specific Topics You Would Like Covered: _____

School Fees: \$ 275. I enclose \$ _____ as Full Payment/Deposit (\$50 required with Registration)

Direct Deposit Details: BSB – 728 728, **Account No:** 22220343, **A/c Name:** North Coast Callers School

Rec. No: _____ Date of Deposit _____ Post or E-mail form to Wilma Flannery,
7 Winston Street, Casino, NSW, 2470: Email wilmaflan@bigpond.com Phone: 02 6662 6647

PLEASE TEAR OFF AND KEEP THIS SECTION FOR YOUR INFORMATION

School Date/s: 17th – 21st June 2019

Venue: Casino Community Centre, Walker Street, Casino.

Programme: Monday:	9.30am - 4.30pm	(School)
	6.30pm - 10.00pm	(Social Night – Meal at Casino RSM Club)
Tuesday:	9.00am - 9.00pm	(School)
Wednesday:	9.00am - 4.30pm	(School)
	7.30pm - 10.00pm	(School Dance - Casino)
Thursday:	9.00am - 9.00pm	(School)
Friday:	9.00am - 3.30pm	(School)
	7.30pm - 10.30pm	(School Dance – Alstonville)

FREE Admission to Dances for School participants and partners. No charge for partners at school. Dress: School + Social Night - Tidy Casual Dances - Normal Square Dance Dress

You Will Need: Note Book, Pens, Pencils, Little Men, USB's, Laptops etc.

Meals: Tea, Coffee, Cold drinks and biscuits will be supplied FREE continuously during the School. All other meals at own expense.

The Casino Willi-Whirlers 36th Birthday is the weekend after the school (22nd/23rd). Matthew & Michael will be our guest callers for the weekend. Visiting callers and dancers welcome. Anyone wishing to stay on after the school and join us in our celebrations will be very welcome.

Accommodation: Anyone needing help with accommodation please contact Wilma as above. Billets very limited.

EARLY EXPRESSIONS OF INTEREST WOULD BE GREATLY APPRECIATED

2020 ACF CALLER CONFERENCE

Australian Callers Federation



Monday April 6th to Wednesday April 8th, Leura, NSW

PLEASE ENTER YOUR DETAILS BELOW

NAME(s).....

ADDRESS.....

PHONE.....EMAIL.....

No. of **ACF** Member/Spouse/Partners (\$225.00 each) Total \$.....

No. of **NON ACF** Members/Spouse/Partners (\$255 each) Total \$

No. of Spouse/partners attending "Lunch Only" option (42.00 each) Total \$

(Please note that the above Lunch Only option is only available for those spouses/partners who are not attending the Conference as delegates)

POST-CONFERENCE Dance with Randy Dougherty (free for Conference Registrants)

Partner: \$15.00 No Total \$20.00 If paid at the door

POST CONFERENCE DINNER SPECIAL (cruise on Nepean River on Nepean Belle)

No. attending the Dinner/Cruise: \$89.00 per person Total \$

PRE-CONFERENCE DANCE This is a free dance for all delegates and partners.

GRAND TOTAL \$.....

PLEASE SELECT ONE OF THE PAYMENT OPTIONS AND FOLLOW THE INSTRUCTIONS

DIRECT BANKING: BSB: **064420.** Account **10028195** Name: **Australian Callers Federation**

CHEQUES: payable to **Australian Callers Federation** and posted to:

GARY CARPENTER,

PO Box 97,

The Entrance, 2261 NSW.

Send copy of receipt to: gazacarpenter@gmail.com

GENERAL ENQUIRIES:

Barry Wonson - PO Box 1819, Wollongong NSW 2500. bjwonson@gmail.com

2020 ACF Caller Conference Registration form



Accommodation booking request form
ACF Callers Conference 6th, 7th and 8th April 2020

Booking Details

Title _____ Surname _____ First Name _____

Address _____

Postcode _____

Phone _____ Mobile _____

Email _____

*Please ensure all is legible

To secure your booking we require:

A \$100.00 non-refundable deposit. Then 14 days prior to check in full prepayment of your accommodation will be processed on the credit card supplied., unless otherwise requested.

Please circle: VISA / MASTERCARD / DINERS / AMERICAN EXPRESS

Credit card No. _____ / _____ / _____ / _____ Expiry date ____ / ____

Card Holders name _____ Card holders Signature _____

Arrival Date _____ Departure Date _____

No of Adults in Room _____ No of Children _____

Additional spouse attending conference lunch days 6th ____ 7th ____ 8th ____

Additional charge of \$42.00 per lunch for additional spouse / partner

Please note the credit card holder must be present upon checking in

Room Rates - Accommodation required during conference

- **Fairmont Room (1 guest)** \$169.00 per night Includes breakfast for 1 person. Number of rooms: ____

Sunday 5th ☐ Monday 6th ☐ Tuesday 7th ☐ Wednesday 8th ☐ Thursday 9th ☐

- **Fairmont Room (2 guests)** \$198.00 per night includes breakfast for 2 people. Number of rooms: ____

Sunday 5th ☐ Monday 6th ☐ Tuesday 7th ☐ Wednesday 8th ☐ Thursday 9th ☐

All rooms are subject to availability and will be allocated upon first in first serve basis

Accommodation Cancellation Policy: Cancellations for accommodation received more than 14 days prior to arrival will forfeit \$100.00 deposit. Cancellations within 14days of the designated arrival date, or non-arrival of guests, will forfeit all monies paid.

Please email reservations@fairmontresort.com.au

This is a booking request form only. Your booking is not confirmed until confirmation has been received from Fairmont Resort. For booking enquiries please call **02 4785 0000**

For Post Accommodation requirements please call the hotel direct.