

BEHIND THE MIKE



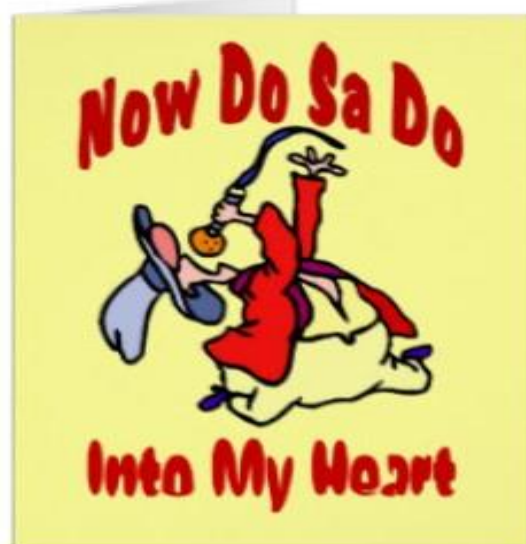
News, Notes
'n' Nonsense:

An
International
Magazine for
Callers

FEBRUARY 2020

DATES to REMEMBER

| | |
|-----------------|---|
| 05-08 Apr 2020 | 3 Day Australia National Callers Federation Conference with Randy Dougherty (US), Steve Turner (Aus), Arden Hopkin (US). And Mel Wilkerson (Aus) – Fairmont Resort Leura NSW. |
| 10-14 Apr 2020 | Australia National Square Dance Convention – Wentworth Falls NSW |
| 24-28 June 2021 | Australia National Square Dance Convention – DARWIN Northern Territory, Australia |



What's Inside This Month

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On the Inside Track

Welcome to the February 2020 issue of “Behind The Mike”.

As everyone is aware, Australia is a land of many contrasts. A huge amount of damage has been created by the bushfires this summer.



Many of the fires have been contained, and the change in weather has been a great help, however, some changes are amazing to see. The following two photographs were taken of the same place just 4 weeks apart.

We have a saying here – “if you don’t like the weather, wait 5 minutes”.

BITS AND PIECES

Barry Clasper at CALLERLAB, has been using his spare time recently to compile a special entry in the “Callerlab Knowledge Base” that shows the Table of Contents of all previous issues of BTM. The tables show exactly what is in each issue and gives a link to those copies on our website. This must have

been a very time-consuming job, but it is one that we are grateful to acknowledge and thank Barry Clasper for.

I sure wish I had some spare time!!

Here is the link :

<http://callerlabknowledge.org/?p=2636>

Information Technology: There are several electronic platform programs available for callers to use these days. Probably the most common one is SqView, created as a public service to callers. This is a free program, available to anyone. Not only is it a windows-based program, it is also available as an “app” for Android devices, thus making it possible to use your mobile phone or your tablet. Support is superb, and Thomas regularly updates all versions. -

<http://www.sqview.se/>

Also, still available and supported is Digital Music Magician. This is still available from Bill Heyman at <http://www.digitalmusicmagician.com/>. This program has lots of features as well and is also in wide use.

Books and manuals: Bruce Holmes has once again been busy updating his book BECOMING A SQUARE DANCE CALLER. Much of the book has been rewritten and consolidated, along with a lot more material. It is now up to 189 pages in length. You can contact Bruce at bruce@brucetholmes.com. Details are in the advertisements at the end of this issue.

ACF CALLER CONFERENCE

Our ACF Conference is now only 8 weeks away. It does not seem like 3 years since we started the ball rolling

for this one. I am really looking forward to catching up with everyone. We have callers attending from all over Australia, as well as USA, England and Japan. With our chosen educators Randy Dougherty, Arden Hopkin, Steve Turner and Mel Wilkerson heading the sessions, this conference will be one to remember. The addition of the Murder Party Dinner on the Wednesday evening should prove to be a ‘night to remember’!

Random Ideas: Jeff Seidel from South Australia often sends me some interesting ideas. Try these two:

- **(CB exact)** TOUCH ¼,
LADIES RUN, PASS THRU,
ACEY DEUCY & CENTRES ROLL,
R&L GRAND: (At Home)
- **(SS)** (H) LEAD RIGHT, VEER
LEFT, “AS COUPLES” -
SCOOTBACK, BEND THE LINE,
PASS THE OCEAN, PASS THE
OCEAN, SINGLE HINGE, LADIES
RUN, PASS THE OCEAN, PASS
THE OCEAN, R&L GRAND.

Once again, we have lots of information for everyone from regular contributors Mel Wilkerson, Calvin Campbell, Jim Mayo, Paul Bristow, our own Dr. Allemander as well as articles from Steve Kopman, Lee Kopman, Tom Perry and a few limericks from Don Schlesinger. We hope you enjoy this edition, and as always, comments and submissions are most welcome.

Cheers

Barry

Event and Activities Updates

Australian Callers Federation

What's happening in Australia for Callers?



Australian Callers Federation

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



2020 ACF Caller Conference

Leura, NSW - April 6th till 9th

'Looking Forward, Looking Back'



Welcome to this month's update for the 2020 ACF Caller Conference. We are excited to be bringing you this event and look forward to welcoming callers from across Australia and beyond. Now is the time to get in and register for the conference (if you haven't already) - forms are available from;

www.acfcallerconference.com

On Wednesday 8th April 2020, the ACF will be hosting a unique entertainment event. You are all invited to attend a MURDER. This event will be held at the Avalon Restaurant in Katoomba.

Originally the plan was to have a dinner cruise aboard the Nepean Belle, however various factors allowed us to change to the current event:

1. The Avalon restaurant is located on the Main Street of Katoomba, which is the next village west of Leura – a five-minute ride away
2. While the cruise would have been excellent, there would not have been much scenery to view, as it is in the evening.
3. We will now have a unique entertainment event for all

attendees...a **"Murder Party"**, where one of the guests will suffer the horrible fate of being murdered during the evening. These events are great fun and involve everyone.

4. At the Avalon we will have a full 3 course menu, with many dishes to select from.
5. The Avalon Restaurant has a specific menu for children; thus, it opens up for those with children to attend.
6. The Nepean Belle cruise did not allow for any special' entertainment.
7. Whereas with the Avalon we now have the opportunity of not just a full dining experience, but a full entertainment experience as well.

We discovered the idea of a Murder Party while talking to people from the area about different forms of entertainment. Barry & Sue have been in discussion with the Murder Master for some time and had a meeting with him in January to sort out details in order to present the new arrangement to those wishing to attend.

Our Murder Master is an expert in this field and has been involved in

presentations in this vein for quite a long while, hosting events for a wide group ranging from local groups, to executive management occasions. He has travelled throughout the country hosting events like this.



What is it?

A Murder mystery game is a themed event. It is an interactive role-playing game, that involves solving a mystery which is based on clues at the scene of a staged crime. Each party guest dresses up and plays a character involved in the mystery. Somebody has committed a murder! – Was it you?



During the course of the party, everyone uses their master sleuthing skills to find out who the Murderer is. (The Murderer, of course, schemes and plots to avoid detection!) These games often include other plots, and everyone becomes embroiled in a hilarious time of scheming, plotting, backstabbing & blackmailing each-other.

These murder mystery parties are very popular. Reviews from happy customers include:

- *“Well organized fun event where we didn’t have to do anything apart from stay alive! Bryan ensured that the night flowed smoothly and that everyone had a great time.” - Kim*
- *“For our annual conference this year we wanted to do something special.... Bryan is your man and trust me, you won’t be disappointed.” - Andrea Rolando, Pirelli Tyres*
- *“Dress up, suspense and lots of laughs. It went too quickly. We had a lot of fun and it was a great team building exercise, really enjoyed the dress up and Bryan was an exceptional host.” - Lisa, Mainfreight International*

You can find more information on this event at:

<https://murdermaster.com.au/>



AVALON RESTAURANT

The Avalon restaurant (located in Katoomba's main street) has excellent meals - it has an average score of 4.5/5 on TripAdvisor & Google Reviews. We will be treated to a gourmet 3 course menu with an excellent variety of dishes.



You can see the restaurant information at:

<https://www.avalonkatoomba.com.au/>

You can see the menu here:

<https://www.avalonkatoomba.com.au/groups>



Jaden Frigo (publicity)

Don't forget - get your registrations in ASAP. this is an event not to be missed

Behind the Mike – Caller Resources

BTM Website Update

The back issues thru January 2020 are now all available on the website. Some of the sound archives have been updated, however this has turned out to be not as easy as first thought...it will take some time to get them all up.

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

Cheers - Barry

Sound Archive – Caller Material from SARDANSW Education weekends and sessions

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 & 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 RED BARONS Weekend with WADE DRIVER (plus Barry Wonson, Peter Humphries & Brian Hotchkies)
- 2014 RED BARONS Weekend with KEVIN KELLY & BARRY WONSON
- 2017 RED BARONS – Barry's 50th year of calling with KEVIN KELLY & Guests
- 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)
- 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 am adding more files each month; however, it all takes time!



Over recent years I have recorded vocals for a number of Singing calls and Hoedowns for A&S Records. The music has been created by Jeff Van Sambeeck in W.A and Geoff Ward in South Africa. Below is a partial list of the recording released to date as well as notes on some of those that are currently in preparation.

- **AS 115 - I HAVE A DREAM**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2444>
- **AS 114 – THE CARNIVAL IS OVER**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2445>
- **AS 112 – RIP RIP WOODCHIP**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2448>
- **AS 119 – THE MAGIC IS THERE**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2450>
- **AS 123 – GEISHA GIRL**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2464>
- **AS 125 – HOGAN, HILTS & THE DUKE Hoedown / Ripper**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2474>
- **AS 126 – COLONEL BISMARCK Hoedown**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2475>
- **AS 136 - IF I ONLY HAD A BRAIN**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2494>
- **AS 137- GUNG HO Hoedown #1**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2495>
- **AS 138 – A MAN NAMED ARMSTRONG**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2496>
- **AS 139 – AND YOU SMILED**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2497>
- **AS 141 – GUNG HO Hoedown #2**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2500>

- **AS 142 – DESERT WIND**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2501>
- **AS 143 – LOOKING FORWARD, LOOKING BACK**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2502>
- **AS 144 – A THOUSAND FEET**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2503>
- **AS 145 – SCHLAGER PEPPY**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2504>
- **AS 146 – SCHLAGER SMOOTH**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2505>

The next ones I am working on are:

- **MY OLD MAN** – a great song originally penned by Rod McKuen
- **THE SKYE BOAT SONG** – based on a rock version done back in 1966 by Glen Ingram
- **SPIRIT OF THE GREEN & GOLD** – great anthem style song by Alan Caswell
- **THE PRIDE OF SPRINGBROOK** -another classic from John Williamson



I would ask that all our subscribers have a listen to these tracks. The small returns from sales of these pieces of music is the only method we have of covering some of the many costs involved in producing BTM each month.

Our square dance music industry has dropped in sales drastically over the years, from the time when a big selling singing call would sell over a thousand copies – to the current situation where now a big selling record may sell 20 copies. Music costs money to produce. Please remember that most callers and record producers are doing this for the love of the activity. The returns are very small and over 90% of music done costs both the producers and callers money. They are paying to produce the music for your benefit, and normally they are doing so at a loss. Please support our Square Dance music industry.

In addition well as the music noted above on A&S Records, I have also been busy with some vocals for Tracy Brown at <http://www.squaredancemusic.com/>

The music for these is not new, however each has been unavailable for some years. Tracy now owns the rights to the music from a large number of SD record labels and is regularly updating vocals to reflect a more modern approach. I have heard some callers who have discounted some of our older square dance music as 'too out of date' or 'just too old'. I firmly believe that:

1. as long as the music has a good clean sound that has been recorded well, and
2. is a melody that dancers recognise and like,

then it has an equal place along with our newer music. Our aim in any square dance program is the provision of variety; and the musical aspect of that variety is extremely important. A good mixture of ballads, evergreens, pop, country, singalongs, up-tempo danceable, music is where we can create an interesting and varied program.

Check these out (all with calls by Barry):

TTRCD 1119 FIREBALL MAIL

www.squaredancemusic.com/index.php?action=listingview&listingID=1078

TTRCD 1122 YOU CALL EVERYBODY DARLIN'

www.squaredancemusic.com/index.php?action=listingview&listingID=1079

GRCD 12802 SALLY G/RUBBER DOLLY

www.squaredancemusic.com/index.php?action=listingview&listingID=378

GRCD 12803 KANAWA/OLD JOE CLARK

www.squaredancemusic.com/index.php?action=listingview&listingID=379

GRCD 12804 SUGAR FOOT WILD/ GTRAIN

www.squaredancemusic.com/index.php?action=listingview&listingID=380

GRCD 12806 BEAVER CREEK/JIGSAW

www.squaredancemusic.com/index.php?action=listingview&listingID=382

GRCD 12807 CLEARTRACK SPECIAL/CROSSHATCH

www.squaredancemusic.com/index.php?action=listingview&listingID=383

STMP3-1005 MOUNTAIN DEW (Called by Barry Wonson & Brian Hotchkies)

<http://www.squaredancemusic.com/index.php?action=listingview&listingID=1137>

CBCMP3-01 WAYLON, WILLIE & ME (called by Mel Wilkerson)

<http://www.squaredancemusic.com/index.php?action=listingview&listingID=929>

MSMP3-01 BANJO SAM

<http://www.squaredancemusic.com/index.php?action=listingview&listingID=1132>

OGRMP3 109 CHRISTMAS TIME'S A-COMIN'

www.squaredancemusic.com/index.php?action=listingview&listingID=1105

TRRMP3 117 CRUISIN' DOWN THE RIVER

www.squaredancemusic.com/index.php?action=listingview&listingID=1150

GRCD 12803 KANAWA/OLD JOE CLARK

www.squaredancemusic.com/index.php?action=listingview&listingID=379

7CMP3-34 FEELIN' MIGHTY FINE

www.squaredancemusic.com/index.php?action=listingview&listingID=1187

OGRMP3 509 BALALAIKA (HD)

<https://www.squaredancemusic.com/index.php?action=listingview&listingID=1211>

OGRMP3 002 LOOKING FOR LOVE Called by Mel

Wilkerson)<https://www.squaredancemusic.com/index.php?action=listingview&listingID=1231>

More Singing Calls coming soon from Barry on Tracy's labels:

- UNTO US THIS HOLY NIGHT;
- WALK RIGHT IN;
- OH CAROL
- OMAR'S HOEDOWN

Coming soon from Mel:

- BACK IN BABY'S ARMS
- ONE NIGHT STANDS
- SAME OLD SIDE ROAD
- HOLDING THE BAG
- THE WORLD NEEDS A MELODY
- LOOKIN' FOR LOVE

Truth in advertising – What a concept.

By Mel Wilkerson

I was reading through some old notes regarding the use of cue cards and an article jumped out at me written on that subject. I found the article interesting, in that a very well-known caller promoted the use of a specific series of 35 cue cards to assist other callers in calling a dance, but at the same time issued great caution about reliance of cue cards as an exchange for putting in the work on knowing the calls, how they work, presentation, performance and everything else



that goes into being a call.

Although this article was written a few years ago, by a dancer who came into possession of the cards, he identifies himself as a “reviewer” of the system and the message given easily translates from when it was written to all the new and experienced callers of today. - Mel

Persons acquainted with the so-called Western Style of square dancing will find much familiar material in this collection of cards. How much of the material was originated by the publishing caller and how much was collected by him from other sources, this reviewer is not in a position to say, as he has been privileged to dance in the West but once. Whichever is the case, anyone possessing the information found in this collection of cards should have no trouble in dancing with a group in the West.

Hence, those dancers wishing to learn the Western Square Dance technique, or rather the calls, will find this collection a valuable primer. It is, however, more than an introduction as it includes the more usual western square dance sequences, (i.e. more usual to this reviewer as he grew his corns dancing to the caller who

made these cards) but also some of callers Patter sequences as interpreted by the publisher.

Although ample explanations are given for each figure, the collection seems designed primarily for Callers. Its form is good for this purpose. Each dance is printed on a 3 by 5-inch card. This makes it convenient for an inexperienced caller to have the information before him for easy reference should he become confused or forget.

It appears that the author has had wide experience in calling— forty odd years’ worth to be exact— and he seems quite qualified to offer prospective and wood-be callers some pointers. Two of these pointers stand out and seem well-worth quoting.

1. "Be 'leery' of that simple-minded, rather loud-mouthed individual, who keeps asking to be allowed to call one.
 - **He is not anxious to help YOU, he enjoys his own noise and wants to be IT.** You as a caller are responsible to the crowd so don't let somebody spoil the dance.
2. **"Make up your own patter, but, unless you can use it properly, it will 'fall flat'.**
 - Remember that what will go well at one dance with a certain crowd, may not go at the next dance with a different crowd."



"And now I would like to depart from my prepared calling notes, and I will call this next part completely unprepared and unrehearsed".

Well, that was the article. It talked about a caller that developed a series of 35 cue cards with sequences on them, for both singing calls and patter calls. The cue card index was designed to help callers call a dance and pretty much travel everywhere with the idea of standardisation. There were some nuances to some of the material being provided but they all came with explanations to help the dancers succeed on all the sequences, and were made to be a tool for active callers and new callers to present a properly polished performance with the key focus of entertaining the dancers.

Since this article was written, many systems have developed to assist callers in preparing dances, with sequences, building block modules for patter and singing calls that relate the patter to the singing call. However, in one form or another, the 3x5-inch card (or tablet/monitor screen) has not really evolved much from when this article was written.

The caller and the review clearly state, the cards are there to assist the caller, to help prepare newer callers prior to their performance and to be used as a quick reference as needed.

Instrumentally the article cautions against “forcing” choreography by simply stating what one caller does in one place may not work with another caller in another place. (today we call this “regional differences” for lack of a better terminology).

It also cautioned against callers getting a hold of a piece of choreography such as a singing call figure and a written patter sequence and just getting up and calling without practice or real understanding of what they were getting into. It warns strongly against “Pseudo-callers”, those being the ones that want to be behind the microphone for the sake of the status of being a caller, rather than wanting to actually be a caller.

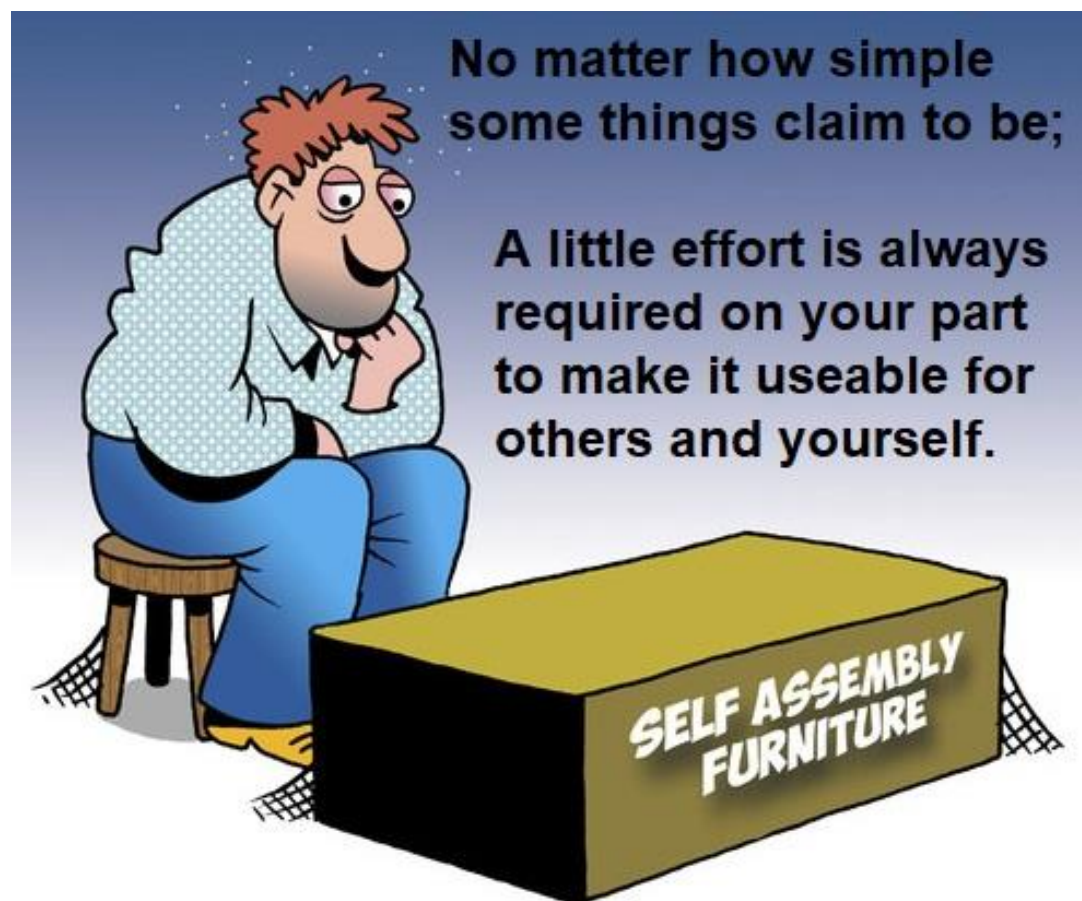
Paul Wornom wrote this article as a personal opinion endorsement piece, a technique which is still used today in advertising. <“*Don’t believe me, here is what some of our product users think*”> is a common spruiking technique, but personally, I think his message was as eloquent then as it is today. I hope you enjoyed this trip down memory lane. Now to answer the burning question as to the origin and timing of the

original article. For that I will now put in the original title, which was essentially an advertisement.

**SQUARE DANCES—
THE FOSTER WAY,**
by C. D. Foster.
35cards. Copyright
1942.

These can be
obtained from
**AMERICAN
SQUARES** at the
price of \$1.

Just mail in the
buck and we'll pay
the postage.



Wisdom Has No Age – Learning Is A Choice

Original Base article by CD Foster – commentary by Mel Wilkerson

In this article, a well-known and respected caller puts out a message that conveys wisdom to callers and dancers alike. Although the movements and lists may have changed somewhat from when this article was written and published, the message is simple and is as powerful today as it was when it was written. - Mel

The Caller's Corner by C.D. Foster –
Author of Learn to Dance and Call
Square Dances the Foster way.



To begin with, anything I may say in regard to square dance calling is not to be taken seriously. I will not argue with you. In my opinion, **there is no set way to call square dances that can be the "right way"**. My way may not be your way, your way may be better than mine, but I do know "one way" that has served me for over forty years. If I can help you any, well and good, and if you know a better way, send it along and I will learn your way also and we will both be better equipped.

The feeling of fun, the joy of living is too much "gone out" of most of us the last three or four years, and I know of nothing better that we can do to keep the old time spirit of clean wholesome fun alive in us than to get interested in Square Dancing.

The popular dance of today is too much a one man - one girl proposition. There is no mingling with the crowd and all enjoying themselves together. Square Dancing takes a crowd, a place to dance, music and a caller to have a square dance. To have a regular old-time dance, it takes more than that. You have the schottische, the circle two step, the polka, the rye waltz, the Varsouviana (sometimes called put your foot down) and the old-time waltz. Now, as a caller you have nothing to do with any of these except the square dances and the circles.

Square dance calling is something like Indian Folklore and Tradition. It has been handed down from generation to generation and as instructions were not written down in the early days, there is a great difference in the way different callers "get by" with the job of calling. Ask any old caller where he got such and such an idea and he will tell you, "Well, that is the way Uncle Joe (*insert caller name*) always called it". Then you might wonder where "Uncle Joe" got it – well, your guess is as good as mine.

ANYONE can get up and do a square dance and any kind of music will do -- if it is properly played, **BUT, it is the caller we will put it over, or make a flop of it.** He must be able to give commands, give the explanations, or in other words he must be able to:

- tell the dancers what to do,
- tell the dancers how to do it, and
- tell the dancers when to do it.

He must have a voice for calling. It makes no difference how much he knows, if the dancers cannot hear or understand him, then he has told them nothing.

This all sounds good on paper, doesn't it? **But, You as the caller will come on the scene after everything else is done.** You will take whatever crowd is there and like it. You will take whatever music is furnished you, and like it???. It may be rotten, but you will have to use it. **So what?**

Whatever you find, whatever crowd, whatever the reason for everyone getting together, whatever the music is that is used, **MAKE YOURSELF ENJOY CALLING – OR QUIT!** The success or failure of this particular dance is in your keeping, so be very alert, and very careful and not let down for a minute. Your enthusiasm, or lack of it, will spread to the dancers and the dancers show a marked difference in the way they dance because of you. Put punch and pep into your calls.

I have in my library a dance book published in 1886. Under the heading "INSTRUCTIONS ON CALLING", I find this:

"not a word should be used beyond what is absolutely necessary to make the call plain".

Again, we find:

"The call should be timed so that the last work of the command is finished at the moment that the corresponding movement is to be begun."

Now, while I use a lot of patter and foolishness in some of my calls, and you do too no doubt, some of the most successful callers I know or ever knew used none. This "patter" business has made a lot of headway over the radio. In a way, it is amusing to the audience, but in reality, it is not good to the dancers themselves. In fact, in many cases it confuses them.

I have another dance book in my possession which was put out fifty years later (in 1936). It says:

"The bane of square dancing is the calling".

In this case, the figures of quadrilles have been preyed upon to such an extent by the "So-Called Callers" that persons performing (dancing) a quadrille, not knowing what absurd, improper or impolite figures they may be called upon to perform. And so it goes. (**Note:** *What is being referred to here was the quadrille, which was a four handed variant of the ombre (a popular dance) which had four couples and was made up of 5-figures (sequences). The chain of 4-6 contredanses repeated made up the quadrille but what CD Foster is referring to is the taking of a single sequence from several different contredanse quadrilles and using them collectively in a progression order from each to make up a sequence that has no focus for the dancers to identify – Today this is, in essence, what many callers do by pulling of unlinked and un-themed modules and zeros together and just stacking them one after the other without repetition or concern for the dancers ability to repeat or identify either a theme or a sequence and in many times the "fire, fail and forget" mentality of patter calling is all for the caller to be on stage. Whether there are dancers in front of them or not is not really of concern to them. - Mel*)

Originally, the first and second couple stood opposite, also the third and fourth but today we have first, second third and fourth couple as they stand, going from first couple around the square to the right. The first couple is generally considered the one closest to the music, but the caller may designate which is the first couple.

So, after all this "Patter", let's go! Take a look at your crowd. If they are experienced dancers, you can call anything. If they are all beginners, they will need easy ones and a lot of instruction. The main thing is to get them started dancing. It is up to you

now. You must go it alone. However, I always explain the figure before I start them off, and in this way, the ones that know it will be a big help. I generally call the first change without the dosido, for instance something like “ARKANSAW”, as that would get them to laughing and give them a chance to swing everybody and thus mingle with any new or strange people in the crowd. It could be cast off 6, or even Divide the world. (*note: In researching this article, the earliest reference I could find to “ARKANSAW” was a prompted square and circle type Mixer which had concepts like corner progression swings and do-paso type movements to mix and match and mingle the dancers without caring about who ended where.*)

In some references, in big crowds there were references to early progressive squares, scatter promenade type actions, and swing, one, swing two swing four (swing, two couples circle four, meet two more and circle 8) and then mix and match all over again.

This type of activity was apparently a popular opening “ice breaker” type of sequencing to get the crowd involved, build energy and excitement, and also let the dancers hear the caller and “tune in”

Each caller in each community has a style all his own. **There can be no fixed or formal way.** Each caller should feel free to elaborate or simplify any call to suit his community.

All right, what shall we call – let’s see:

- ☐ Around That Couple and Take A Peek;
- ☐ Around That Couple and Swing in The Hall,
- ☐ Around That Couple with a Right-Hand Swing.

There are three different changes and still there is practically no difference in them. (*This is repetitive theming of an*

idea without repeating the sequences verbatim. The same idea and material is used differently but with prompts to give the dancers full success at doing seemingly different things. It is only the caller that knows that that it is the same thing repeated with only a variation on who is active at any given time. Another example is the use of stars, walk arounds changing genders to add just a little variety but keeping the same themes as walk around corners and see saw partners etc. – one set of movements used in a number of different ways for familiarity and success – see example below. - Mel)

- ☐ Again: Lady Around Lady And Gent So-Lo, Lady Around Gent And Gent Don’t Go – **That is one**
- ☐ Now: Lady Around Lady And Gent Around Gent, Then Lady Around Gent And Gent Around Lady – **That is two**
- ☐ Then: Lady Around Two And The Gent Fall Thru **for three.**

There you are, you could make it a dozen in place of three but for illustration purposes, that is plenty.

Now these calls above have the circle four, and the do-si-do, let’s see what we can do without using that. How about:

- ☐ ARKANSAW,
- ☐ Cast off 6,
- ☐ Gents to the centre and backs to the bar,
- ☐ Birdie in the centres...

We could go on for dozens more. They do not have the do-si-do and there is more “all together” movement. (*all the dancers are interactive and then active for an inclusive wind in the face feel of a group doing everything as a team successfully*)

Most of the so-called “calling books” will tell you that, a square dance is made up of three distinct parts:

1. the preliminary, or beginning,
2. the figures or change itself,
3. the closing or ending.

Now my honest opinion is that, **the opening and closing are matters for the individual callers to work out for themselves.** In a way it has nothing to do with the figure danced. Therefore, you cannot get an argument out of me on that point.

I want to devote this particular article to a few things that I want you to remember.

- The first thing is, you can allemande left with the lady on your left, or the lady across the hall, you can even allemande left With the lady on your right (not your partner, but the next one) and you can allemande right, but you **CANNOT ALLEMANDE YOUR PARTNER.**

The word itself signifies "foreign man" that is, a man who is not the partner.

- Another thing to remember most generally all the calls are for the man; the lady does the complimentary step.
- It will be well if you **watch the SPEED of the music.** Fit it to the AGE of your dancers and also their knowledge of the square dance. Do your best to suit the majority. Anyhow, don't you "reckon" that when some of the old timers complain about the music being too fast, that it is their age and not their memory that is playing tricks on them?

Now here are a few "Dos and Do-nots" that you should endeavour to instil into your dancers. This is hard to do sometimes, but I generally have a confidential chat with a bunch of beginners. I first try as best I can to explain to them the different, terms, such as "allemande left" "grand right and left,

etc. and show them how they are done, then on to harder changes. This, of course, you will do in your own way.

After I have done this, I might say,

- Don't jump the call, wait for the caller, even if you are just a little bit smarter than the rest of the dancers in the set, or smarter even than the caller.
- Don't try to show off.
- Don't try to correct your mistakes. It takes time that belongs to the other six people in your set. It also puts your set behind the other sets on the floor. **GO HOME TO YOUR PLACE AND FORGET IT.** If you get there in time for "Swing" or "Allemande left" you are all right.
- Don't force your help on others. If you know the call, try to help others, but don't force it. Some resent this as they think you doubt their ability.
- "Now, above all, don't hop up and down. walk in time with the music.
- Don't- swing too long and don't turn around in wide circles as the others need the room.
- Do what the caller tells you, nothing more "And don't worry* You may be right after all."

They may not remember-all this, but I have found it a great help with a class. One more thought and I will leave you:

When I was a boy back in the gay nineties (*and yes that is the 1890s*), I never thought that square dancing was something to be taught. In my mind it was something like Topsy in Uncle Tom's Cabin, "IT JUST GROWED". I do not remember when or where I danced my first square dance or, called for the first time. I was playing the fiddle and calling when I was fourteen and have been at it ever since. I still have plenty to learn; so, don't get discouraged.

The original article above has been taken from the publication of American Square Dance from December 1945 and January 1946.

Comments:

Knowledge Vs Wisdom

Knowledge

- Knowledge is knowing
- Knowledge is what you know
- Knowledge is obtained
- Knowledge is the awareness and understanding of facts, truths

Wisdom

- Understanding is Wisdom
- Wisdom is knowing what to know, how much and what to do with it
- Wisdom is the capacity to judge
- Wisdom is developed
- Wisdom is the ability to apply knowledge

I always love going through old notes on calling, and especially notes from callers that devote themselves to promoting the activity and sharing “their way” as one way, but not the only way.

During a Caller School I attended in the early 1990s, I had some notes written down in point form which came from the instructors on the program, Ken Ritucci, Randy Page, Tony Oxendine, and Bill Harrison, which when collated gave 15 simple straight forward instructions to callers for themselves, and to give to dancers they teach. There was a lot of wisdom in those points and in the expression “wisdom never gets old”.

The points made above, from a CD Foster writing an article for American Square Dance at the end of World War II 1945, were made by a caller who was at the time on the cusp of developing the idea of Patter and singing calls, modular sequencing, sharing ideas and techniques and bettering himself by sharing and learning from each other. They are essentially the same 15 points I list below, which were written at a Caller School teaching new caller how to do it, 50 years later. The message was then; and still remains the same:

“My way is one way; your way may be another. If we share and learn from

each other we can both get better”.

The following points were made about calling in 1886, 1936, 1996 and are still being made today:

1. Square dancing is supposed to be a fun, social mix and mingle event to “get away” from the daily grind and enjoy friendship and fun with friends and strangers.
2. Callers that don’t do their work, but rather call for themselves and the status and ego, by stringing random modules together, may have good choreography, or even knowledge but they may never be good callers.
3. Callers need to know what the movement is and how it works, what the sequences are and how they work together, how to explain, prompt and teach the movements, what the timing is and even more importantly how to use that timing to deliver the prompts properly and when required for smooth dancing.
4. Callers need to **allow the dancers to win** by recognising themes and being able to succeed even if they didn’t get it exactly right the first time through. That is why sequences and themes repeat.
5. Calling is calling, and patter is patter. Filler, patter and calling need to be separate and clear. Calling always takes priority.
6. Callers need to have a VOICE – they don’t have to be great singers or be professional orators, but they need a distinct voice and style to carry their message that must be practices and polished.
7. Anyone can call a sequence of movements, but only a real Caller can make a square dance work and that takes hard work.

8. Openers and closers only are for the callers to play and shine and the dancers to dance. The Figures are for the dancers.
9. Callers need to "feel out" the dancers and build upon strengths. This is only able to be done by knowing your material and watching the dancers.
10. Adapt your music, speed, and choreography to the dancers considering age and experience.
11. Make yourself available to the dancers, especially new ones so that you can encourage them but also gauge ability and give guidance for success confidentially before, during and after the dance.
12. **Tell your dancers** that mistakes happen but don't waste time trying to fix it when you could be dancing. By the time you get it fixed everyone else is somewhere else.
13. **Encourage your dancers** to dance their dance, and not the dance of the other people in the square. Everyone has their part and it works better if you do your own.
14. **Get your dancers to Move with the music.** Don't run, rush, hop or skip – it is much easier that way.
15. **Have your dancers do what the caller calls** and nothing more - don't worry – you were probably right. Those that add long swings, extra bits to the movements or huge wide circles and promenades may be good dancers but are more likely to cause a problem than you.

C.D. Foster was one of the last great square dance callers of the Wild Wild West. He was born in Nebraska in 1880 only four years after Custer's Last Stand. C.D. Foster moved to Oklahoma where he wrote Foster's Comic History of

Oklahoma. From there, he married and moved to Colorado. It was in Colorado that his love for music and square dance calling began to snowball. He played and called square dances from Cripple Creek to Denver and in



CD Foster

the small surrounding mountain towns up and down the Rockies. Charles played on the radio for 17 years.

In 1942 he wrote and copyrighted his first set of square dance cards, "Learn to Dance and Call Square Dances the Foster Way Part I." He followed the first set of instructional cards up with a second set, "Learn to Dance and Call Square Dances the Foster Way Part II" Singing Calls by Charlie Thomas was set #3 and his fourth set is called "Play Party Games the Foster Way."

Foster could play the guitar, fiddle, mandolin, rattle bones, spoons, drums and banjo. He travelled with his band called Foster Folkway Features. They travelled around the country and Foster used to brag that he had been to every state in the Union but one. Charles D. Foster lived in Denver with his wife Rose until he was 96. We are C.D.'s grandchildren and feel his contributions to the Square Dance Community are too great to be forgotten. He spent years trying to capture the essence of those times and record and preserve the way Square Dancing was in the 1940's and 50's. It's because of his hard work and efforts that those dances and calls won't be lost. We can see and experience the dances and calls just like they were done 60 years ago

DANCING & SOCIETY

By Calvin Campbell

In 2003, Tony Oxendine started a slick four color magazine named Square Dancing Today. I was asked to write a monthly column titled "Dance." Tony gave a free hand to cover any topic I felt was important. The magazine was a quality product, but was published for less than a year as square dancers did not support it with subscriptions.

Dancing and Society

If we were living 300 years ago, or even 50 years ago, dancing would, most likely, have been a very important part of our social life. Of course, many of you will argue that it is an important part of your social life now and would be correct. For many hundreds of years, dancing was an important part of the social life of most of the population of the western world.

Most of us are aware of the role of dancing in primitive cultures. However, many people are not aware of just how large a role dancing played in the ruling cultures of Europe, The British Isles, and the Americas. To learn the role dancing played, all you have to do is to read historical novels of the times. They are filled with descriptions of balls and dances and the intrigue and romances that swirled around them. Dances and balls were where people met, visited, courted and schemed. It was the hub activity of many communities. It didn't matter if you were a miner, a farmer, a noble or a king. There was always someplace where you could dance. For many, it only took a fiddle or a piano and a place with a little space.

In some parts of society, your social status was affected by how well you could do a hornpipe or a jig or a polka or a waltz. Children learned the steps of their ethnic dances very early. They practiced these dances with their playmates. They competed to see who

could do them the best. As they grew, their presence on the dance floor signaled their entry into adulthood. Even today, we still have debutante balls for young women entering society.

In the wealthier families, it was very common for the children to be given private lessons by a hired dance master. In poorer families, older generations taught the younger generations the important dances. Dancing was an essential part of your "upbringing"- A vital ingredient for the training of any child.

Once you reached adulthood, the pursuit of the opposite sex was usually enhanced if you could dance well. For many years, dancing was one of the few convenient and socially acceptable places for men and women to meet new people. Many of the dance routines resulted in the exchange of partners as the dance progressed. It was very common for partners to exchange coy glances and even casual conversation with each other as they danced. These short conversations often broke-the-ice and introduced men and women to each other. Acceptance or rejection was accomplished with as little as a nod or smile or, in some cases, perhaps a cold stare of lack of interest.

Dances were often the places where mothers brokered marriages for their daughters or arranged strategic introductions for their sons. Whom you danced with was as important as what you danced. Whole parties were planned around the opening musical number and who danced together in the Grand March or opening waltz. Often, entire dance program partners were "arranged" before the first dance of the evening began.

Dances were also the place where people came to see and to be seen. If you had political ambitions, you probably

had a plan for your preferred choice for a partner for each dance during the evening. It wasn't always the pretty young girls or handsome men. It was important to be seen dancing with the host or hostess, and it certainly didn't hurt your status, as an ambitious man, to escort the wife of a judge or mayor to the floor for a stately minuet. Her comments to her husband, about your dancing and conversation skills, were as important as the presentation of an introductory letter.

Through the 1700s, 1800s and even into the middle 1900s, dances remained a significant venue for political and business activities. They provided a place to establish contacts, much in the same way cocktail parties are used today. What transpired on the sidelines was as important as what occurred on the dance floor. In many ways it was an ideal place to network, more-so than we have today. Certainly, it was probably a lot more fun. Specific dances often identified the time and the culture. Think about the '20s without the Charleston or the Lindy Hop. Imagine a World War II canteen without the image of young men and young women doing the Swing. Picture an Israeli wedding without the Hora. It's hard to paint a mental image of any time period or event without distinctive music and dances to go along with the costumes and the times.

Now, where does square dancing fit into all of this? Following World War II, there were thousands and thousands of military people returning from all over the world. Wives had followed husbands to distant training posts and workers had moved all over the country to fill wartime jobs. Many of these people came from regions of the country where their ancestors had never ventured more than a dozen miles away from home for perhaps generations.

Many were displaced by war and had no desire to go back to their former homes nor resume their former lives. They were

looking for new places to live and work, and they wanted new friends. Square Dancing provided one of many social platforms where people could meet and mingle. However, square dancing held several advantages over some of the other recreations.

- Strangers were able to meet and make friends in an environment where there was little or no need for formal introductions.
- It was a melting pot built around the idea of dancing with a group of people.
- It broke down many social barriers.
- You can't really hold hands in a circle or swing a stranger and remain strangers very long.
- You might easily be dancing in a square with people from eight different parts of the country with only one thing in common – having fun at the dance.
- The fascination and joy with a very simple and fun form of dancing.
- After the tip, your square or circle of dancers tend to visit with each other.
- Social inhibitions that often accompanied meeting strangers were erased in just a few minutes.
- Suddenly everyone had something in common.

It is little wonder that square dancing became so popular so quickly. It was the ideal medium for a country filled with people that needed to form friends and liaisons quickly. It was the ideal healing agent to dim the memories of war. Once it started gaining popularity, the hobby quickly carried over to the younger generations, just reaching adulthood. It became, "The thing to do." Square dancing was the perfect dance at the ideal time. Why? Because no prior dance experience was necessary. It was easy to do. Square dancing did not require the

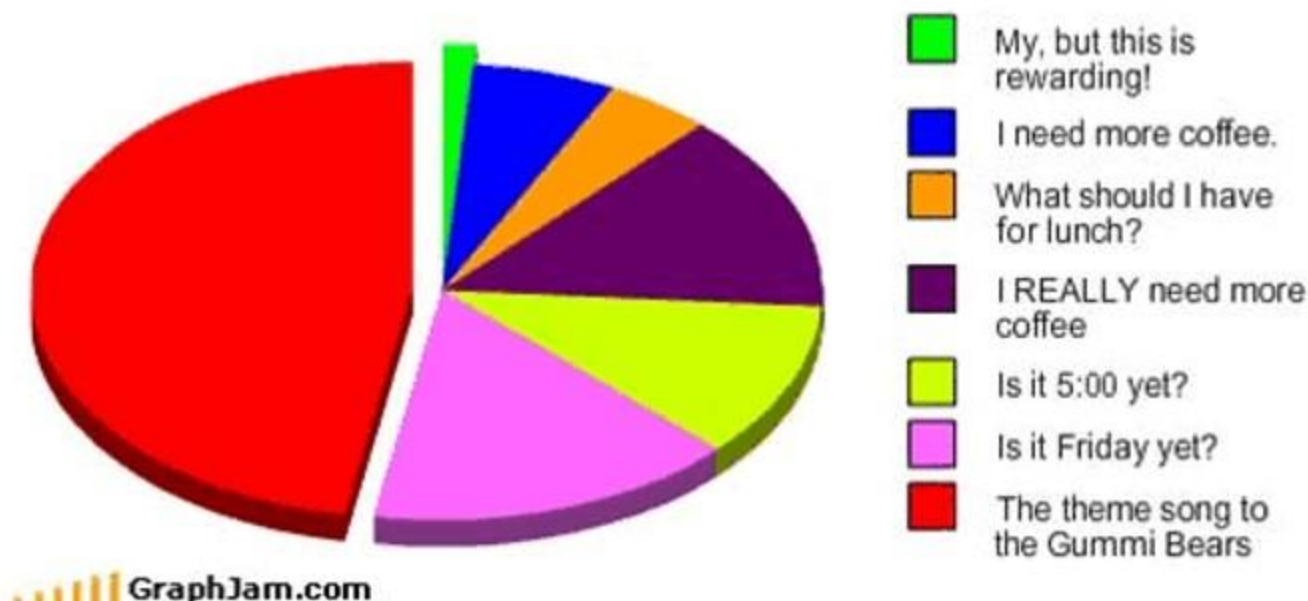
expertise of a dance master, or study under an elder. All you had to be able to do was to walk, with reasonable skill, and be able to listen to and follow simple directions given by a caller. With those simple skills, you could dance the night away.

It took very little time to learn. Most of the early square dance clubs were formed around a core of basics that numbered no more than 16. You could master these basics with just a few lessons. Once you were a square dancer, it was easy to attract others to this great

recreation because the learning cycle was so short

Square dancing probably introduced more people to dancing, in the United States, in the 20th century, than any other dance form that achieved popularity during those years. When historians look back on the 20th century, 100 years from now, I hope they recognize the important role square dancing played, for many years, in the evolution of a different way of life after World War II. I hope some square dancers are still around to remind them.

What is Running Through My Head At Work



**Why fit in
when you were born to
STAND OUT!
--Dr. Seuss**

Sight Calling Versus Image Calling

By Don Williamson – from ASD Feb 2000

One of the first questions new callers ask is "how do I find the corner?" They have heard about sight calling, modular calling and image calling, however they are thoroughly confused as to how to proceed. Many of them have learned to read a little but are afraid to lay down their cue sheet (security blanket). Some have memorized a few sequences, but do not understand much beyond that.

Some of the beginners sing quite well and have learned a few singing calls by memorizing the cue sheet word for word like a singer learns lyrics.

Some newcomers have been advised by good veteran callers (who are primarily sight callers) to learn to sight call and forget all the other old-fashioned stuff.

Some of these potential callers fly into sight calling without knowing much else, and they are often a disaster.

What then is the best advice to give a beginning caller?

The answer is: Each must assess his own ability and proceed accordingly.

It is hard to visualize someone becoming a top caller in today's calling market without learning to sight call. Everyone, however, does not have the visual perception to do it immediately. If you have trouble easily remembering two adjacent couples in at least two squares, my advice is to start by learning all about zeroes, equivalents, modules, formations, sequence, relationships, timing and dance flow. You can work on your sight calling as you go along. Actually, all callers need to know these things anyway.

In my opinion: **"a good caller should have at least a working knowledge of all systems and then specialize in what best serves their individual needs"**.

Just because you are weak in some areas does not mean you can't become a good caller. You may need to utilize your talents and the systems differently than someone else. I have had a reasonable amount of success in my calling career, and, I use about all the systems depending on the situation.

In my case, I was blessed with some natural musical skills. I have a better than average ear regarding melody, pitch, rhythm and harmony. However; my voice is average; and my visual perception skills are less than average. While the musical side of calling came easy for me, I had to work hard to remember the two couples in more than one square required to sight call. I still write them down in some cases.

I call all levels thru C-1 and my system ration is as follows: Notice in the table below, that the higher level I call the more sight calling I do.

| Level / Program | Memory | Modular / Image | Sight | Reading |
|------------------------|--------|-----------------|-------|---------|
| One Night Party nights | 80% | 15% | 5% | 0% |
| Basic and Classes | 40% | 50% | 10% | 0% |
| Mainstream | 90% | 60% | 18 % | 02% |
| Plus | 20% | 50 % | 15% | 05% |
| Plus (DBD) | 10% | 20% | 60% | 10 % |
| Advanced | 10% | 10 % | 70% | 10% |
| C-1 | 10 % | 10 % | 70 % | 10 % |

In my case, the better the ability of dancers in any program, the more I use sight calling and concepts. I can trust the dancers better.

If I am calling at a large dance such as 200 squares at a national or state convention or a big weekend event somewhere, I wouldn't dare sight call the first tip or two until I get to know some of the dancers and their dancing ability.

The dancers don't know or care how you do it if you do a good job calling.

My advice is to: **assess your own skills and proceed accordingly with what works for you.**

Whatever system systems you use, the dancing should flow smoothly from one sequence to the next and be interesting and sometimes exciting. I have some buddies that sight call almost 100 % of the time and do an excellent job except maybe sometimes on the first tip.

You can't have them standing waiting for you to figure out how to resolve the square. You must keep them moving smoothly. Even if you are sighting most of your material and have excellent visual perception you should have some pre-planned get-outs from a zero line (Partner Line) and a zero box (Corner Box) for variety.

If you are a new caller, I suggest going to a good Caller's School and get started on the right track. It will save you years of confusion by properly laying the groundwork for your future as a caller.



A Charter Member of CALLERLAB, Don served on many committees. He is a Caller Coach Emeritus and has conducted many caller schools nurturing many beginning callers.

In the 1970s he wrote several square dance figures, two of which remain very popular today; Flutter Wheel and Reverse Flutterwheel. In the 1980s he formed one of the first square dance caller vocal groups which entertained dancers for over 20 years. Don worked for 24 years for the State of Tennessee at the Great Valley Development Center for the Mentally Handicapped, doing extensive work in this area, including working with assisted living and in nursing homes.

In the 60s he was owner and producer of one of the most successful square dance labels in the business "Red Boot". While

operating his label, he helped many young callers jump start their careers.

In the early 1970's Don heard a relatively unknown caller (with an amazing voice) from Tallahassee, FL. Don was so impressed with this young caller that he added him to his Red Boot Records label. The song "Early Morning Secretary", and that caller, "Elmer Sheffield Jr.", quickly became household words in the square dance industry. The rest, as they say, is history. Elmer went on to become one of the biggest names in the calling industry, eventually forming his own label, "ESP Records".

During his lifetime, Don Williamson wore many hats – teacher, coach, husband, father, caller, semipro shortstop, line dance instructor, recording artist, record producer, awesome baritone singer. Don has called in almost all 50 states, Canada, and numerous foreign countries. He has called and taught lessons for clubs in East Tennessee and Western North Carolina and both he and his wife Mildred are dual Square and Round Dance Hall of Fame inductees in Tennessee and North Carolina.

Don has put out more than 100 square and round dance recordings and is the caller on several timeless classics in almost every music selection, including but not limited to:

1. Ain't Misbehavin', RB3005
2. Coward of The County, RB248
3. God Bless America Again, RB3088
4. I Wish I Was 18 Again, RB258
5. Pink Cadillac, RB3017
6. Somebody Done Somebody Wrong Song, RB188
7. Sweet Baby's Arms, RB112
8. Watermelon Crawl, RB3041
9. White Christmas, and White Christmas #2, RB103 and RB150
10. Wonderful World, RB3095

THIS IS DANCING

By JIM MAYO

DANCE MECHANICS

SESSION

(This article was originally prepared by Jim as a handout at the 2003 CALLERLAB Convention – Barry)

THIS IS DANCING - Square dancing should be **DANCING**.

It is not just "getting through" the figures. The movement calls for a shuffling step. When we walk, the heel hits first. When we dance, the ball of the foot is the first to touch the floor. It's also important to think about how we look. Stand tall. Be proud of how you look when you dance.

Square dancing is also something that we do with other people. It's not a "solo" activity. The interaction between us is sometimes called counter dancing. When we turn, we should counterbalance each other. A swing is not two people walking around each other. The swingers should become a single unit. Some have described the interaction as "giving weight." The same is true of hand or arm turns like Allemande Left and Swing Thru.

Another aspect of counter dancing is the way we move to make dancing easier for others in the square. Actions like Separate Around One require the "inactive" people to move also. In a run, the "runnee" moves into the space the "runner" came out of. On a Ladies Chain, the men should move to their right and start the turn before the ladies get to them.

COURTESY - We hope that courtesy is not yet dead in square dancing. If you want to dance with someone, ask them. Don't stand in a square and yell or gesture to them. It's best if you go together as a couple to fill squares **AND** it's not polite to pass a square that needs

a couple so that you can dance with your friends in another square.

If you must save a place for a couple that is late getting onto the floor, at least fill that place by separating a couple to put one person in the position you are saving. If you don't want to dance this tip, leave the room if that's at all possible, so that you don't seem to be refusing to dance with the people who are in the square that needs a couple.

Sometimes it is necessary to leave a square because you are sick or something else may be required; **BUT** never because you don't want to dance with these people. If possible, get someone from the sidelines to fill in for you and, certainly, explain to the folks you left as soon as possible.

Say Thanks. It's also nice to applaud the caller's performance and the pleasure of dancing in your square. **THEN**, thank those who shared this tip with you - including the partners.

Gimmicks. Some dancers seem to enjoy gimmicks like extra spins and twirls. These are not usually a problem - unless you have new or fragile dancers, or folks you don't know in your square. Be careful that your enthusiasm doesn't spoil the dancing for others. Sometimes your eagerness to help others leads you to yank, shove or yell at someone - **DON'T**. The best way to help is to dance your part of the action correctly with **NO** unusual styling.

TIMING - One aspect of square dancing is not under your control. Callers call it "Timing." The best timing happens when you know what the calls mean, and the caller delivers the call just before you need to hear it. When the call comes too late, you stop for a beat or two between each action. That gets tiring. When the

calls come too soon, you tend to rush to keep up. The dancing then becomes scrambling. Sometimes, when the dance pattern is unusual, you need a little more lead time to figure out what you're supposed to do.

All square dance music is based on 8-beat phrases. Your action fits the music best when the caller lets you start each action on the first beat of one of those phrases. Because our actions are not all 8-steps long, you can't get the first beat every time. That would interfere with good timing. But there are a couple of calls where you **SHOULD** always have the first beat. These are Grand Square and an Alamo Balance.

ACCEPTED STYLES - There are a few "accepted standards" of styling in square dancing. Sometimes these are so often ignored that they may not seem so "accepted" but it's good to know what they are anyway. Most important is that grabbing and tight hand grips are never right.

In a Promenade, the men should have palms up and the women palms down. In arm turns, the forearm hold does not mean "grab the elbow." The palm should be flat against the other person's forearm with the elbows bent to encourage counter dancing.

In Ocean Waves, in many areas a forearm hold is usual. The CALLERLAB recommended style for Waves is hands up at (her) shoulder height, palm to palm. In Canada and most areas outside the U.S. everyone uses the recommended styling for ocean wave actions (including Swing Thru and Spin the Top).

The recommended style for Stars is the "Palm Star" with all elbows bent to touch hands with the fingers pointing up. The exception is a Thar when everyone holds the wrist of the person in front of them (called the "Pack Saddle" hold.)

CONSIDERATION FOR OTHERS -

There are a few calls in square dancing that have become sloppy in execution. Most often the action of the men causes the women to do something uncomfortable. They've done this so much that they often don't even notice. From the stage, every time I call Star Thru, I see most of the women duck to avoid getting a man's elbow in the face. **Guys - keep the elbow high** - and, if she's too tall, don't insist on keeping the hands joined.

Another of those troublesome calls is Ferris Wheel. The men usually head directly at each other dragging the women behind them. When Don Beck created this call, he described it by saying the In-facing couples move straight ahead until they have formed a Two-Faced line in the centre. Then they do a Wheel and Deal.

A similar problem occurs in Recycle which was intended to be a Hinge, Fold and Follow action. Often, these days, it seems to be "women reach across and get dragged by the men around the corner." Small wonder that so many women find this an uncomfortable call.

ACCURACY - My final point is to encourage accuracy in your dancing. This is particularly important in the Basic actions like Runs, Trades and Circulates. A large share of dancing error occurs with these fundamental actions - even among dancers in the Advanced programs.

In every line, touch hands (and that includes Ocean Waves.)

On the call Run, only the runner changes facing direction. The "runnee" just moves sideways into the vacated spot.

In Trades, both people turn around - and change places.

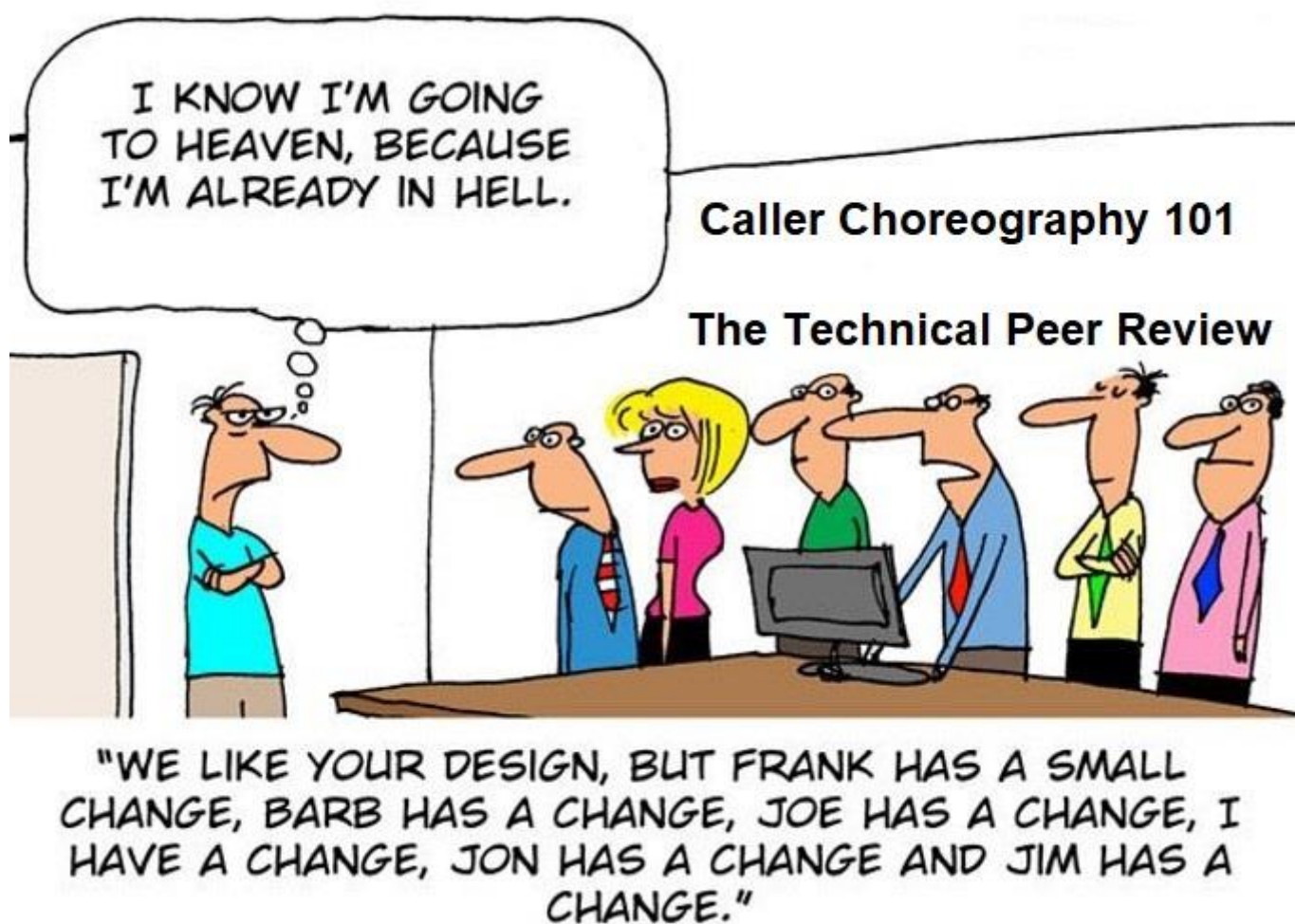
In any Circulate, the people facing in walk straight ahead with no turn. Those

facing out will always make a turn to face in.

Three-quarter turns are tough. Practice being very precise. Try turning half and a quarter more. Another technique is to count walls - as long as the hall isn't circular. Three good-sized steps will usually work, too. Find something that works for you and then try to be accurate every time.

One-quarter turns are tough too. Many people turn too far on Hinges. Try taking just one small step. It's better to turn too little than too much for one-quarter turns.

DANCE WITH PRIDE - Square dancing is a wonderful recreation. At its best it provides both physical and mental exercise and all in the company of some of the nicest people you will ever meet. Please do your part to make it the best it can be.



Thoughts, Experiences and Inspiration from Our Readers!



THE HIDDEN SINGING CALL.

Response to questions – by Mel Wilkerson

This article was prompted by a newer caller question which was essentially?

I want to use my singing call in my patter. How do I hide it?

Thank you for your help, I have found it really helpful that I looked at your "Behind the Mike" November/December caller supplements. I also love the layout you give in the supplements and the focus of the month where you pick out 2 CB-CB, 2 PL-PL, 2 CB-PL, 2 PL-CB, and 2 resolutions for CB and PL. This has been very helpful for me as a visual learner to see a system that I can use to set up modules. Thank you for help with my question. J.R

As I understand your question, the caller was trying to directly work the singing call figure into the patter without change. The reason was to ensure that the dancers were able to achieve the sequence successfully when he was going to use it in the singing call. Many Callers do this, and many caller mentors have their new callers use a singing call figure for their patter figures. The reason is that they know the figure will work, and it gives the newer caller a chance to observe the dancers and develop TIMING AND DELIVERY RHYTHM while calling patter.

There is nothing wrong with doing this, initially. Later in development, camouflage sequences are added such

as Four Ladies Chain, Four Ladies Chain $\frac{3}{4}$ + singing call figure ending with swing promenade so that the progression of the "patter" results in the dancers ending with their original partners. Again, there is nothing wrong with this – initially.

These types of verbal cueing and observation timing exercises are an excellent tool for early caller development. They are not the only tool in the toolbox however, but they are good for early development. As newer callers progress, they become more confident in the delivery and begin to string two or three singing call figures together to end in an Allemande Left, Right and Left Grand. Again, there is nothing wrong with this.

It is usually during this early development that new callers will be also be learning, individual movement mechanics from a teacher/caller perspective, movement mechanics, and basic formation management such as what is a line, what is a box etc. Unfortunately, it is at this point, very early on in a caller's development that many lesser experienced mentors and teachers begin to thrust and force sight calling and resolution techniques, and dancer manipulation systems on the new caller. They too are excellent tools in the toolbox, but they too are only tools and the analogy is akin to giving drywall and

electrical tools to someone you only just taught to hammer a nail and build a square frame out of wood. They may embrace it, or they may run – either way, there is so much more to learn before they advance onto that particular set of tools.

It is usually at this point, that new callers will be able to decide if they really wish to be a caller, or just that person that gets up once or twice a year at a fun dance to do a singing call.

For those that progress past this stage, now comes the hard work. The decision to decide and ask – WHAT DO I NEED TO KNOW?



This entails really beginning to identify formations and FASR states (in other words, who is with who and where are they in the square, and what formation are they in). There is a lot more to it than that but essentially this is the point where new callers are really starting to identify things in the square which I have come to label formation fix points – or – the common formation arrangements that are the foundation settings for calling. These include, Static Square (SS), Corner Box (CB), and Partner Line (PL) as the big three but as you progress you add things like Right Hand Lady Box (RLB), Corner Line (CL) and so forth.

This is also the point where new callers

begin to develop and learn and memorise sequence modules, equivalents and zeroes. Sequence modules are things like get in and get outs such as a SS – CB, or SS-PL, and get outs such as CB-Resolve, or PL-Resolve. This is also the point in which new callers should start looking at:

1. A simple resolution technique – just in case you actually get lost and have to sort the dancers out
2. Isolated Sight calling – Two couple calling taking them from footprint start back to footprint start
3. Interactive do-nothing movement and sequences. – These are movements or sequences of movements that interact the dancers with the rest of the square so that the dancers feel like they are participating as a whole. Example: instead of when calling isolated sight (two couple dancing), instead of calling a wheel and deal, using a Ferris Wheel, Pass Thru combination. Another example is 8 Chain 4 or 8 Chain thru.
4. The $\frac{1}{2}$ Chicken Plucker – over and back again combinations also come into play here.

All of these are basic calling foundation elements that assist the new caller to develop his/her skills and begin building a solid foundation. These simple things also assist in the development of the caller and the ability to insert prepared modules to highlight specific movements or sequences into the routine that may be used. It is important to note that, many well-known callers never felt the need to develop their skills beyond this point. It has served them well for many years. This is also the point where we pick up the conversation and the point of this article – How do I use my singing call in my patter but hide it so that the dancers don't feel like they are just dancing the same figure over and over again.

To keep this in perspective, I will give you the singing call figure being used by the newer caller. He wanted to ensure that his dancers were able to do all the elements. It has an explode the wave in it which indicated that he was calling to a plus group that may have just been in the early stages of learning plus, or alternatively, he was doing it right – and calling at a level he was comfortable, taking it easy and working stuff that he knows but had the advantage of being asked to call to a plus group of dancers. In any case his figure was as follows:

- HEADS PROMENADE 1/2,
COME DOWN THE MIDDLE,
PASS THE OCEAN, EXTEND,
RECYCLE, SWEEP 1/4,
RIGHT & LEFT THRU,
PASS THE OCEAN,
EXPLODE THE WAVE,
SWING CORNER and PROMENADE

What he proposed was that to this figure, in order to disguise it but also to confirm that they know how to dance the sequence, he added a disguise ending as follows:

- ENDS CLOVERLEAF,
CENTRES U-TURN BACK,
CENTRES SQUARE THRU 2,
SQUARE THRU 3,
CENTRES PASS THRU,
ENDS PARTNER TRADE,
ALL ALLEMANDE LEFT,
RIGHT &+LEFT GRAND,
PROMENADE HOME

What this caller was doing was adding material to the end of a sequence which is perfectly fine. The issue it raises for him however is that how many times is he going to do this. The reason this was asked is that he clearly stated that he didn't want to just repeat the same sequence over and over and over again.

By doing what he is proposing, he now has one ending, but he has to now write a number of other sequences with disguise starts and ends and then try to

remember them all, or read them as he goes and hope that he doesn't lose his place.

Another issue that was pointed out was the use of "Ends Cloverleaf" from a line facing out. Although there are arguments that can be made that this is technically correct and also technically improper it is entirely danceable and it is used as a resolution gimmick "**just the end dancers cloverleaf while the others trade and you are home**" by many callers.

As a word of advice, there is too much to learn and get used to before trying to wow them with technical fancies. Do not try to be the greatest at the start – decide to start and work to be great. Dancers are far more likely to enjoy a good solid dance and flowing choreography from a new caller much more than they are to enjoy a technical "surprise". Even if it does work, where do you go from there. You have set the bar higher than you can essentially jump and raised the expectations to a point you may not be ready to meet yet.

Nevertheless, this is a plus group that is



being called to and they should be able to dance relatively simple prompts like the proposed new ending to the sequence so let's look at it for a second.

- Just the End Dancers Cloverleaf - essentially results in those ends facing back in

- Centres U-Turn Back - this makes a static square with everyone standing at home
- Same Centres Square Thru 2 – This takes us to a Right hand lady Box
- Square Thru 3, Centres Pass Thru, End Partner Trade – this is the “Half Chicken Plucker” combination to bring us back to a Corner Box.
- Allemande Left, Right & Left Grand, Promenade Home

The first thing I would say is that what you are doing is fine and it is danceable. However; **Ends Cloverleaf from this set up is a “gimmick” but very easily doable.** You could easily just say ends cloverleaf and centres turn around “HOME” for a surprise works as well. My thought however is, I am not sure that you have determined exactly what are you trying to achieve here.

1. Are you just extending the sequence?
2. Are you trying to hide the singing call figure?
3. Are you trying to give the dancers success with the singing call figure by using its components in the patter?

In most cases the attempt and use of singing call figures in patter by newer callers is based on the third choice – attempting to ensure the dancers succeed by using the material in the patter that is linked to the material in the singing call.

My opinion on this is that what you have there as an option is fine for a **single use** in a patter, but you wouldn’t want to be repeating it constantly to the exclusion of everything else. I would recommend that you also look closer at your figure and pick out the key component movements and/or sequence combinations in your singing call figure. These are often called focus

movements; and they are what tie the patter choreography to the singing call choreography. It is there that you want the dancers to succeed. It is obvious you are calling to a plus group because of the use of the “Explode”, but for clarity, I am going to keep it only at mainstream to expand on what you have.



As a newer caller, you are at this point able to develop zero modules, get in modules and resolution modules. You are also, (or should be at this point) able to call some relatively straight forward 2-couple sequences. You should also know at least what a corner box and a partner line are. Those are the essential secrets to really start calling patter. You should also have a single reliable resolution technique just in case you make a mistake. Remember your resolution technique is there like a spare tire in the trunk of the car – ready and working but hopefully you do not have to stop and use it.

In order to “put all this stuff you have learned into practice”, it is important to understand how to:

1. Use your singing call figure in your patter
2. Identify your singing call figure and break it down into known fixed points
3. Identify specific movements or sequences that you want to ensure success with

For ease of understanding let's walk through that process. You have your checkers out, and your singing call figure in front of you. You want to **"Keep it simple"** and move them through its movement by movement and look for formations that are identifiable such as Corner box, Partner Line, Corner Line, Right hand lady box, etc. When you see a corner box or a partner line, write it down so you know where that "fixed point" is.

"Keeping it simple" does not mean using only simplistic choreography and using the same figure over and over again. It means that you want to ensure that you are prepared with your material. You have practiced it. You have worked it and it is solid and flows well. It is not full of complexity, technicalities or gimmicks. Remember that learning to call is like going out on a limb and learning to trim a tree. There are many ways to achieve the goal. But if you get fancy and tricky before learning the basics, it doesn't matter what tools you have – the end result is invariably disastrous.



The next step is also "Keeping it simple". Here you start again but this time just look at your figure and see where the movements or combinations take you. When you get to a simple fixed-point position (a commonly known FASR state) then mark it accordingly. There are several them but there are three that quickly stand out to me. See Below

- Heads Promenade 1/2, Come Down The Middle, Pass The Ocean, Extend (**Corner Box in a wave**),
- Recycle, Sweep 1/4, Right & Left Thru (**Corner line** All in sequence facing lines with the corner as partner),
- Pass The Ocean, Explode The Wave (**CB all facing out**), Swing Corner

For simplicity sake lets focus on the easy one – the standard **corner box** (in a wave).

The next step is to really look at your singing call sequence and determine what exactly you want to promote familiarity with the dancers. This where they will succeed. This is also what sets the basis for you to create focus modules for your patter. Looking at your singing call figure, and then at the combinations, let's say for sake of argument you want to promote familiarity with:

1. PASS THE OCEAN, EXTEND,
2. RECYCLE, SWEEP ¼, and
3. PASS THE OCEAN, EXPLODE THE WAVE.

To ensure the dancers succeed with the full sequence routine of the singing call, it is important to ensure that they can dance those movements and combinations that you have highlighted above. From here we look to create some simple CB modules that use those combinations to get me to a known fast or get out.

Remember we are keeping is simple, so right now we are only looking at corner box modules. These would be CB-CB and CB-resolve. We will look at other aspects later.

USING: PASS THE OCEAN, EXTEND:

- (CB-CB) SLIDE THRU, PASS THE OCEAN, EXTEND, OUTSIDE COUPLES **AND** CENTRE LADIES ONLY TRADE,

CENTRES RECYCLE **AND**
PASS THRU (CB)

- (CB-CB) SLIDE THRU,
PASS THE OCEAN,
ALL 8 CIRCULATE,
RIGHT & LEFT THRU, PASS THRU
TRADE BY (CB)
- (CB- CB) SLIDE THRU,
PASS THE OCEAN, EXTEND,
OUTSIDES TRADE, EXTEND
AGAIN, EXPODE **AND**
SLIDE THRU, PASS THRU,
TRADE BY
- (CB- RESOLVE) SLIDE THRU,
PASS THE OCEAN, LADIES RUN
RIGHT, HALF TAG, SWING THRU,
EXTEND, CENTRES BOX THE
GNAT, RIGHT & LEFT GRAND
- (CB-RESOLVE) SWING THRU -
TWICE, EXTEND,
OUTSIDES CLOVERLEAF,
CENTRES RECYCLE **AND**
SWEEP $\frac{1}{4}$, DOUBLE PASS THRU,
PUT CENTRS IN, U-TURN BACK,
PASS THE OCEAN, EXTEND,
CENTRES SWING THRU,
OTHERS TRADE, EXTEND,
RECYCLE, SQUARE THRU 3,
ALLEMANDE LEFT

USING: RECYCLE, SWEEP $\frac{1}{4}$

- (CB- CB) PASS THE OCEAN,
RECYCLE, SWEEP $\frac{1}{4}$ (CB)
- (CB- CB) SWING THRU,
MEN CIRCULATE, SWING THRU,
LADIES CIRCULATE, RECYCLE,
SWEEP $\frac{1}{4}$, PASS THRU,
WHEEL AND DEAL,
LADIES ONLY ZOOM,
CENTRES LEFT SQUARE THRU 3
(CB)
- (CB- CB) PASS THRU, TRADE BY,
PASS THE OCEAN, RECYCLE,
SWEEP $\frac{1}{4}$, PASS THRU,
TRADE BY (CB)
- (CB-RESOLVE) SWING THRU,
SPIN THE TOP, RECYCLE,

REVERSE FLUTTERWHEEL,
SQUARE THRU 3,
ALLEMANDE LEFT

- (CB-RESOLVE) SWING THRU,
CENTRES BOX CIRCULATE,
ALL SWING THRU,
CENTRES BOX CIRCULATE,
RECYCLE, SWEEP $\frac{1}{4}$,
SQUARE THRU 3,
ALLEMANDE LEFT
- (CB-RESOLVE) TOUCH $\frac{1}{4}$,
SCOOT BACK, MEN RUN,
REVERSE DIXIE STYLE (*man lead
left - half right with the opposite lady*),
LADIES TRADE, RECYCLE,
SWEEP $\frac{1}{4}$,
REVERSE $\frac{1}{2}$ SASHAY,
CENTRES FACE,
RIGHT & LEFT GRAND.

USING: EXPLODE THE WAVE

- (CB- CB) TOUCH $\frac{1}{4}$,
WALK AND DODGE,
PARTNER TRADE,
PASS THE OCEAN,
EXPLODE THE WAVE,
WHEEL AND DEAL, ZOOM,
PASS THRU (CB)
- (CB- CB) SWING THRU,
SPIN THE TOP,
EXPLODE THE WAVE, TRADE BY,
PASS THRU, TRADE BY (CB)
- (CB- RESOLVE) PASS THRU,
TRADE BY, DOSADO TO A WAVE,
EXPLODE THE WAVE,
TAG THE LINE,
LEADS CLOVERLEAF **AND WHEN
YOU MEET** SLIDE THRU,
OTHERS TRADE,
ALLEMANDE LEFT

DOING THE MATH

1 singing call with a CB fixed Point + 2
CB-CB Modules Can give you 9
nonrepeating sequences.

Add two CB-Resolve Modules and you
now have 27 nonrepeating combination
module sequences.

With just the sequences above you can get into a corner box using your singing call figure, just heads square thru or any other get into a CB. Then Mix and Match combinations such as CB-CB + CB-Resolve, picking and choosing from any of the three combinations focus modules that you have. To highlight the idea the following sequence is a get in to a Corner box, followed by a CB-CB module from the Pass the ocean, extend group, then a second CB-CB module from the recycle, sweep ¼ sequence, and then end with a CB-resolve module from the explode sequence.

Get-in to a CB from my singing call – changing only promenade ½. + **(CB-CB)** + **(CB-CB)** + **(CB-Resolve)**

□ **HEADS PASS THRU, PARTNER TRADE, PASS THE OCEAN, EXTEND + SLIDE THRU, PASS THE OCEAN, EXTEND, OUTSIDE COUPLES AND CENTRE LADIES ONLY TRADE, CENTRES RECYCLE AND PASS THRU + PASS THRU, TRADE BY, PASS THE OCEAN, RECYCLE, SWEEP ¼, PASS THRU, TRADE BY + TOUCH ¼, WALK AND DODGE, PARTNER TRADE, PASS THE OCEAN, EXPLODE THE WAVE, WHEEL AND DEAL, ZOOM, PASS THRU (CB), ALLEMANDE LEFT...**

Note on the last sequence it is actually a (CB-CB) Module but you can call that allemande left anywhere you have a CB if the left hand is free.

Those are just some corner box to corner box combinations that use the focus movements and sequences that can be plugged into any 8 chain 4 formation situations, That is the beauty of “true zero box and line modules”.

Expanding the idea. – This comes a little bit later but in developing this

technique of building block modules, you can also expand the sequences, by using True zero “line modules” (PL-PL) and plug them into your corner line situation. At the point where your corner line is established in your singing call, you can just plug in a true PL-PL module and then finish it with the sequence of your singing call – (Pass the ocean, explode the wave, allemande left).

In this way you can use all aspects of your singing call, start to finish by identifying simple box and line formations.

IMPORTANT: it is essential that you work your modules carefully and check them. True zero modules for either corner box or partner line retain the formation and arrangement. It is essential that you use true zero modules if you are just plugging them in to any box or line. Some modules may take you from a corner box to a corner box but start with the sides on the outside and end with the heads on the outside. These are technical zeroes and not true zeroes. It is important that you know the difference.

The following are some Partner line to Partner Line modules that are useable with that same singing call figure and can be plugged in at the corner line point.

- (PL-PL) SLIDE THRU, PASS TO THE CENTRE, CENTRES SWING THRU TWICE, EXTEND, RECYCLE, SWEEP ¼, RIGHT & LEFT THRU
- (PL-PL) PASS THE OCEAN, SWING THRU, ALL 8 CIRCULATE, SWING THRU, RECYCLE, SWEEP ¼, RIGHT & LEFT THRU
- (PL-PL) RIGHT & LEFT THRU, LADIES WALK – MEN DODGE, HINGE, MEN CROSS RUN,

RECYCLE, SWEEP ¼,
RIGHT & LEFT THRU.

Any of those PL-PL modules work just as well with any standard module. **As long as they are not technical zero modules you will be fine.**

By using this type of expansion kit of modular zeroes and resolutions, you can expand your singing call by plugging in a module within the sequence pretty much anywhere you have a fixed point to work from. Now your patter sequences may look something like this:

1. *Heads Promenade 1/2, Come Down The Middle, Pass The Ocean, Extend, Recycle, Sweep 1/4, Right & Left Thru, Pass The Ocean, Explode The Wave,* Just the Ends Cloverleaf, Centres U-turn back, Same Centres Square Thru 2, All Square Thru 3, Centres Pass Thru, Ends Partner Trade, Allemande Left, Right & Left Grand, Promenade
2. *Heads Promenade 1/2, Come Down The Middle, Pass The Ocean, Extend – (Insert corner box module - (CB- CB) PASS THRU, TRADE BY, PASS THE OCEAN, RECYCLE, SWEEP ¼, PASS THRU, TRADE BY + insert CB resolution (CB-Resolve) – SWING THRU, SPIN THE TOP, RECYCLE, REVERSE FLUTTERWHEEL, SQUARE THRU 3, ALLEMANDE LEFT*
3. Get in to a corner box another way – for example: (H) Dosado To A Wave, Recycle, Same 4 Pass Thru **AND** Cloverleaf, Others -- Dosado To A Wave, Recycle, Pass Thru, (CB) **+ now go back to your singing call and pick it up at the Corner Box – OW:** Recycle,

Sweep 1/4, Right & Left Thru, Pass The Ocean, Explode The Wave, Allemande Left.....

4. You can also get to your corner line (by calling Star Thru or Slide Thru from the Corner Box) and then do the line zero (PL-PL) Right & Left Thru, Ladies Walk – Men Dodge, Hinge, Men Cross Run, Recycle, Sweep ¼, Right & Left Thru – **and then finish your sequence with the ending from your singing call,** Pass The Ocean, Explode The Wave, Allemande Left.

By preparing a few, and I mean a few (**Please do not overload yourself**), simple fixed point modules, and identifying where they can fit into your singing call, you can easily add variety and “themed confirmation sequences for success” in your patter without going away from your singing call sequencing.

The difference is that you are not just repeating the singing call figure and adding a new ending to it each time you use it. With a good singing call that has a box and a line that are identifiable, if you create a couple of true box and line zero modules and a couple of resolutions, by mixing and matching you will run out music long before you run out of combinations of sequences.

The beauty of this is that you can program a single tip with themes. You can then follow up programming an evening with different tips, and then pull them all together in a building block practiced and polished performance. It will to the dancers have seemingly random variety, but the dancers will follow the progression and feel like they are succeeding to meet your challenge. You are giving the same thing in different ways and making them feel like they are being successfully challenged, winning and having fun while doing it.



Mainstream Focus of the Month – Feb 2020

Wheel and Deal

Singing Call

SIDE TWO COUPLES BOW AND SWING
HEADS A HALF SASHAY
SIDES SQUARE THRU 4
SWING THRU
CENTRES TRADE, CENTRES RUN
WHEEL AND DEAL
SQUARE THRU **BUT**
BOYS GO 3 AND GIRLS GO 4,
BOYS CLOVERLEAF
SWING AND PROMENADE

Singing Call

HEADS PASS THRU,
SEPARATE AROUND 1 TO A LINE,
PASS THRU,
LADIES ONLY – CAST OFF $\frac{3}{4}$, AND
STEP AHEAD
BOYS DO YOUR PART – WHEEL AND
DEAL,
LADIES WHEEL AND DEAL AND FACE
LEFT,
LADIES WALK AND DODGE,
SWING AND PROMENADE

Singing Call

HEADS RIGHT AND LEFT THRU,
EVERYBODY HALF SASHAY
SIDES SQUARE THRU 4,
PASS THE OCEAN,
MEN RUN
IN YOUR OWN LINE – WHEEL AND
DEAL
PASS THRU WHEEL AND DEAL
CENTRES PASS THRU,
SWING AND PROMENADE

Singing Call (Workshop This)

HEADS SEPARATE AROUND TWO,
ENDS PASS THRU AND TRADE,
CENTRES BOX THE GNAT **AND**
SQUARE THRU 2,
WHILE THE OTHERS SLIDE THRU,
PASS THE OCEAN, MEN RUN
EACH LINE OF 4 (**right hand couple first**)
WHEEL AND DEAL
IN YOUR NEW LINE -
WHEEL AND DEAL, (CB)
SLIDE THRU, TOUCH $\frac{1}{4}$,
LADIES RUN,
SWING CORNER PROMENADE
****This takes practice to deliver on time**

SS-CB

(H) SQUARE THRU 3,
SEPARATE AROUND 1 TO A LINE,
PASS THRU,
WHEEL AND DEAL,
LADIES SQUARE THRU 3,
SLIDE THRU,
WHEEL AND DEAL
RIGHT AND LEFT THRU

SS-PL

(H) LADIES CHAIN
(H) PASS THRU,
SEPARATE, AROUND 1 TO A LINE,
PASS THRU,
WHEEL AND DEAL
LADIES SQUAR THRU 3,
SLIDE THRU,
COUPLES CIRCULATE
BEND THE LINE

| | |
|---|--|
| <p>CB-CB</p> <p>SLIDE THRU, PASS THRU, TAG THE LINE, FACE OUT, COUPLES HINGE, LADIES TRADE, WHEEL AND DEAL SWEEP $\frac{1}{4}$,</p> | <p>PL-PL</p> <p>PASS THRU, WHEEL AND DEAL, CENTRE 4 SWING THRU, OTHERS SEPARATE AND ALL – RIGHT AND LEFT THRU, PASS THRU, WHEEL AND DEAL, CENTRES SWING THRU , OTHERS SEPARATE AND ALL – RIGHT AND LEFT THRU</p> |
| <p>CB-PL</p> <p>RIGHT AND LEFT THRU, SLIDE THRU, PASS THRU, WHEEL AND DEAL, CENTRES SWING THRU, EXTEND SWING THRU, SPLIT CIRCULATE MEN RUN</p> | <p>PL-CB</p> <p>PASS THE OCEAN, SWING THRU, LADIES CIRCULATE, MEN TRADE, MEN RUN TAG THE LINE – FACE IN PASS THRU, WHEEL AND DEAL, DOUBLE PASS THRU, CENTRES IN, CAST OFF $\frac{3}{4}$, PASS THE OCEAN RECYCLE</p> |
| <p>CB-Resolve</p> <p>TOUCH $\frac{1}{4}$, WALK AND DODGE, TAG THE LINE, FACE LEFT, WHEEL AND DEAL PASS THRU TRADE BY, “LEFT” SWING THRU, LADIES TRADE SQUARE THRU 3 MEN RUN LEFT CENTRES HINGE, ENDS $\frac{1}{2}$ ZOOM RIGHT AND LEFT GRAND</p> | <p>PL-Resolve</p> <p>PASS THRU, WHEEL AND DEAL, DOUBLE PASS THRU, CENTReS IN, CAST OFF $\frac{3}{4}$, PASS THRU, WHEEL AND DEAL, CENTRS PASS THRU, RTOUCH $\frac{1}{4}$, SCOOT BACK, SPLIT CIRCULATE TWICE RIGHT AND LEFT GRAND</p> |

Reading The Floor

by Tom Perry

OBSERVE BEHAVIOR

The physical actions which people perform are reflections of their Inner feelings. Many studies have been made and books written about how to Interpret these physical actions in such a way as to reveal to us the inner feelings of others. As a square dance caller, you must be able to do this with an entire floor of dancers.

But there's no need to run off to the bookstore and load up on books about body language; It's really very easy. The hard part is making yourself "read the floor" and care, really care, about how dancers feel. There are two very simple observations to make which will tell you if they the dancers are enjoying your dance.

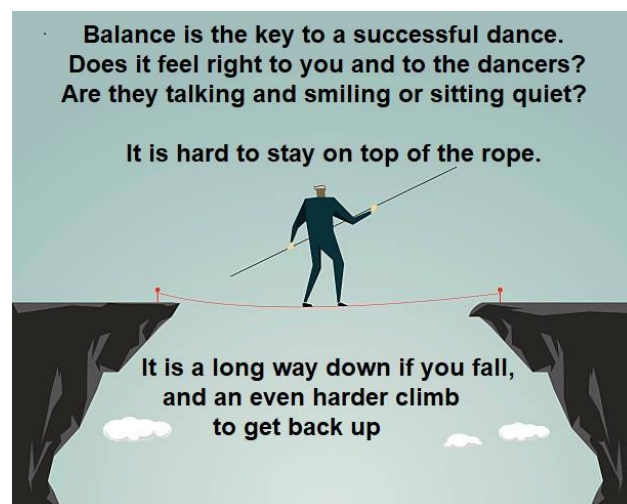
1. First and most Important is, **how do you feel?**
 - Are you having a good time?
 - Do you look and act like a person who is having a good time?

If so, there is a good possibility that everyone else is following your lead and also having a good time. If you are feeling low, and acting the part, or If you look like a person who would rather be somewhere else, it's almost certain that everyone is following your lead. And the next time you call for this group a lot of them will be somewhere else.

2. The second observation to make is **the dancers themselves**. This should be more difficult because you have only their body language to rely on, but let's make it simple. It's easy to identify people who are enjoying themselves.
 - They laugh, they talk, they move around from group to group.

So, if they are not doing these things, let's just assume that they are not enjoying themselves and do something about it.

WALKING THE TIGHTROPE



The entire act of calling a square dance is much like walking a tightrope.

You must push yourself and the dancers right to the limit of their abilities and be constantly alert so that you can identify that point beyond which lies disaster. Here are some things to consider.

The first tip sets the trend for the entire evening. You will find that those who break down during your opening patter will have their confidence destroyed and be unable to dance at their normal level of competency for the rest of the program. Keep it simple during the opening tip and let them get to know you. The singing call should be exciting but don't pull out all the stops. Save that explosive singing call for later. You may need it. Above all don't use a dreamy ballad. It sets the wrong tone for the evening.

The mental state of your dancers, as a group, will be somewhere between suicide and euphoria. You must keep this state constantly changing or the group will change it for you. Even the

most exciting material will not force the group to stay on the high side all evening and when they choose to change their own mental state two things will happen.

1. The change will always be in a negative direction and
2. You have lost control.

Here are some simple rules to follow to help you maintain control of your own program:

1. Singing calls are the best tools with which to change the mental state of your dancers. Patter should be selected to take advantage of the mental state achieved with the previous singing call,
2. Never try to maintain the same mental state through two entire tips. It's too long.
3. It's alright to progress from a ballad (low state) directly to a rousing (hi-state) singing call. It's also alright to work your way slowly from a ballad to a rousing singing call over a period of several tips.
4. It is never permissible to work your way back down from a high slowly. Your best hi-state singing call should be followed by your best low-state call. The relative difference between the two further accents the high.

WHEN TO CALL AND WHEN TO WAIT.

Be careful of waiting too long to fill a square. I think it's better to have those two couples who got up late sit back down than to shame someone who really wants to rest a tip into getting up to dance. On the next tip, your two late couples will get up early. Is there one person in the hall who gets a positive feeling while waiting for a square to fill? No! The dancers are all casting "you should be ashamed" looks at those who are seated; those who are seated are feeling ashamed; and the partial square

is thinking "no one wants to dance with us."

The easy way out is to:

- recognize the partial square,
- ask for help,
- then start the floor with something easy like; circle left, allemande left, right & left grand.
- During the right & left grand, make one more plea such as, "we still need one couple in this square," and then forget it.

By the time you have started into the first figure the problem will have been solved one way or the other without the entire floor having to be concerned over it.

Never make someone feel forced to dance.

ESTABLISH A RAPPORT WITH THE GROUP.

Talk to them. Joke with them. But; and here comes the tightrope, not too long. Once again you must read the floor. Do you have their attention? If not, you're talking too much. Shut up and start calling.

Every group is comfortable with a rest period between tips, but the length of this period varies with different groups. One trick is to When you have finished your singing call, reduce the speed to 35 rpm, lower the volume and replay the same singing call song. When It has completed playing, read the floor. Have the dancers ceased talking and started squaring up?

If so, it's time for another tip; if not, give them a few more minutes. Dancers come to be entertained. This means that they not only expect a good dance, but a little showmanship. Here the tightrope really gets shaky. Every caller must find his place on the showmanship curve which runs from the next-door neighbour type to the guy in a Porter Wagoner suit.

Don't let your ego select your spot for

you. Try to stay a little less flashy than you think you can be. Remember, the next-door neighbour with a lot of talent is well liked but the guy in the flashy suit is laughed at if he can't carry a tune in a bucket.



ONLY RESULTS COUNT

How many times have you heard the excuses, "Everyone must have been tired tonight," or "We just couldn't seem to do even the simple calls for some reason?" There is no such thing as a black cloud which visits your dance and makes everyone tired or takes away all their basic skills. If they are not having a good time, It **is your fault!** Accept it and act. Reasons have no value; only results count. A poor dance by any other name is still a poor dance (Shakespeare, I think).

A CLOSING THOUGHT

If you have paid all the dancers to come and dance to your calling, then you can expect them to:

- Dance all of the figures that you call no matter how difficult or poorly timed.
- Not complain If the sound is too loud or too soft.
- Enjoy all of those ballads that you used back to back because they give you a chance to show off your beautiful voice.
- Enjoy all of those rousing rock & roll singing calls that you used back to back because you really love rock & roll.
- Withstand any verbal abuse which you choose to heap upon them because of their poor styling or dancing ability.
- Above all, they should do these things with a smile and enjoy themselves.

If they don't do all of that, then don't pay them to come to your next dance

While sorting that out consider, if the dancers pay you to come to their dance and call for them, they expect to:

- Dance to well times smooth choreography at the level they can dance
- Have music and a voice from the caller that is easy to hear and enjoy
- Have a variety of music styles throughout the evening and a balanced program to dance to
- Not to be criticised but rather encouraged and guided where necessary to success
- Not to be brought down by a caller's foul mood

If they do not get all that, then payment is not an issue – you won't come to their next dance

Adding One Half Is So Much More

Choreography by various forum participants

Recently an open forum conversation was held regarding the concept of **“once-and-a half” (1&½)**.

Some callers were adamant that they do not like fractionalising calls like that other than the gimmick of circulate 1&½ to a swing partner.

Others commented and a debate ensued whether scoot back 1&½ ended in diamonds or two face lines when done from parallel ocean waves. (*the answer is two face lines*).

Another thread was quarter tag and ¾ tags – (*the answer is no by the way so don't go there*).

What I saw as a telling characteristic, was that movements like circulate once and half, or scoot back 1&½, were for the majority across 4 different threads, several e-mails and private messages is that today, most participating callers consider once and a half as part of their plus program and only use it regularly in the plus workshops and plus DBD.

Why that struck me as odd was that many well-respected callers felt that,(paraphrased) “the way dancers are taught and dance today, this should only be Plus level Dance by Definition, even though the movements themselves were basic and mainstream.

Ultimately the choice of what is called and what is danced is that of the caller presenting because he/she understands the dynamics, nuances and capabilities of the dancers in their own areas, however, for the sake of discussion and idea generation only, I thought I would present some choreography using the 1&½ idea. Where you use it and at what level you chose to use it is entirely up to you.

FULL SEQUENCES

- (H) LEFT SQUARE THRU 4, LEFT SWING THRU, LADIES RUN, COUPLES CIRCULATE, BEND THE LINE, PASS THE OCEAN, CIRCULATE, SWING THRU, **CIRCULATE 1&½**, RIGHT & LEFT GRAND
- (H) PASS THE OCEAN, EXTEND, SPLIT CIRCULATE TWICE, **ALL 8 CIRCULATE 1&½**, RIGHT & LEFT GRAND
- (H) PASS THE OCEAN, EXTEND, LADIES TRADE, SWING THRU, **ALL 8 CIRCULATE 1&½**, RIGHT & LEFT GRAND
- (H) SQUARE THRU 2, SLIDE THRU, PASS THE OCEAN, SCOOT BACK, **ALL 8 CIRCULATE 1&½**, RIGHT & LEFT GRAND

SIMPLE GET INS

- (SS-CB) (H) RIGHT & LEFT THRU AND BACK AWAY, (S) **STAR LEFT 1&½** -- TO THE CORNER (CB)
- (SS-CB) (H) LEAD RIGHT, SWING THRU 1&½, CIRCULATE, SWING THRU, SPIN CHAIN THRU, RECYCLE (CB)
- (SS-PL) (H) TOUCH ¼, WALK AND DODGE, **SWING THRU 1- ½**, MEN RUN, COUPLES CIRCULATE, BEND THE LINE (PL)
- (SS-PL) (H) PASS THE OCEAN, EXTEND, **SCOOT BACK 1- ½**, COUPLES CIRCULATE, HALF TAG, MEN CIRCULATE, MEN RUN, BEND THE LINE (PL)

CORNER BOX TO CORNER BOX

- (CB-CB)PASS THE OCEAN,
SWING THRU 1&½, STEP THRU,
WHEEL AND DEAL,
CENTRES PASS THRU (CB)
- (CB - CB) TOUCH ¼,
SCOOT BACK 1&½,
COUPLES CIRCULATE,
FERRIS WHEEL,
CENTRES SQUARE THRU 3 (CB)
- (CB-CB) **SWING THRU 1&½**,
SLIDE THRU, TOUCH ¼,
(**Ladies are leaders**) **ZOOM 1&½**,
LADIES RUN, FERRIS WHEEL,
PASS THRU (CB)
- (CB-CB) PASS THRU,
ALL PARTNER TRADE 1&½,
IN YOUR OWN WAVE – (men start)
LEFT SWING THRU 1&½,
RECYCLE, PASS THRU,
WHEEL AND DEAL, ZOOM,
CENTRES PASS THRU (CB)

PARTNER LINE TO PARTNER LINE

- (PL-PL) RIGHT AND LEFT THRU,
HALF SASHAY 1-½,
MEN SQUARE THRU 3,
LADIES HALF SASHAY,
SLIDE THRU,
COUPLES CIRCULATE,
BEND THE LINE. (PL)
- (PL-PL)PASS THRU,
WHEEL AND DEAL,
CENTRES SWING THRU 1-½,
EXTEND (PL)
- (PL-PL)PASS THE OCEAN,
SCOOT BACK 1&½,
FERRIS WHEEL, SLIDE THRU,
COUPLES CIRCULATE,
BEND THE LINE (PL)
- (PL-PL) PASS THRU,
COUPLES TRADE 1-½,

CENTRES WHEEL AND DEAL **AND**
BACK AWAY,
OTHERS BEND THE LINE **AND**
LEAD RIGHT,
RIGHT AND LEFT THRU,
PASS THRU, TRADE BY,
CIRCLE TO A LINE (PL)

CORNER BOX TO PARTNER LINE

- (CB-PL) TOUCH ¼, **Centres Start –**
LEFT SWING THRU 1&½,
ALL 8 CIRCULATE – 1&½,
LADIES SWING THRU,
MEN TRADE, MEN PASS THRU
AND FACE IN, LADIES TURN THRU,
MEN COURTESY TURN HER (PL)
- (CB-PL)TOUCH ¼,
CENTRES (left) SCOOT BACK 1&½,
OTHERS ZOOM, CENTRES --
BEND THE LINE, CAREFULLY-
ALL 8 CIRCULATE 1&½,
CENTRE BOY HINGE,
LADIES BEND THE LINE, EXTEND,
SWING THRU 1&½,
CENTRES CIRCULATE,
LADIES TRADE (PL)
- (CB-PL)TOUCH ¼,
ALL 8 CIRCULATE 1&½,
Men Trade LADIES SPIN THE TOP,
in your new wave, SWING THRU,
LADIES Run right,
JUST THE END COUPLES --
WHEEL AND DEAL,
BOX THE GNAT, PASS THRU,
BEND THE LINE (PL)
- (CB-PL) DOSASO TO A WAVE,
LADIES **SCOOT BACK 1&½**,
MEN FACE IN, LADIES VEER LEFT,
TOUCH ¼,
MEN **SCOOT BACK 1&½**,
LADIES FACE IN, MEN VEER LEFT,
SWING THRU 1&½,
ENDS CIRCULATE, MEN RUN,

PASS THRU,
COUPLES TRADE 1&½,
 LADIES TRADE, WHEEL AND DEAL
 (PL)

PARTNER LINE TO CORNER BOX

- (PL-CB) PASS THRU, HALF TAG,
SCOOT BACK 1&½,
 COUPLES CIRCULATE,
 CENTRES TRADE, BEND THE
 LINE, SLIDE THRU,
 CLOVERLEAF,
 CENTRES PASS THRU, TOUCH ¼,
SCOOT BACK 1&½,
 MEN CIRCULATE, LADIES TRADE,
 FERRIS WHEEL,
 (L/R)CENTRES SQUARE THRU 3
 (CB)
- (PL-CB) PASS THRU,
 WHEEL AND DEAL,
CENTRES SWING THRU 1-½,
 STEP THRU (CB)
- (PL-CB) CENTRES PASS THE
 OCEAN, ENDS SLIDE THRU,
 EXTEND, **SWING THRU 1-½,**
 ALL 8 CIRCULATE,
CENTRES SCOOT BACK 1-½,
 CENTRES VEER LEFT,
 OTHERS FACE IN, TOUCH ¼,
SPLIT CIRCULATE 1-½,
 VERY CENTRE MEN ONLY TRADE,
 MEN CAST OFF ¾, **AND--**
WITH A GIRL --
 REVERSE HALF SASHAY,
 COUPLES CIRCULATE,
 FERRIS WHEEL, PASS THRU (CB)
- (PL-CB) TOUCH ¼,
 ALL 8 CIRCULATE,
SPLIT CIRCULATE 1-½,
 MEN CAST OFF ¾,
 LADIES U-TURN BACK, RECYCLE,
 SLIDE THRU (CB)

CB-RESOLVE

- (CB-WAVE) **ALL 8 CIRCULATE 1&½,**
 BOX GNAT, RIGHT & LEFT GRAND
 (HOME OR PROMENADE)
- (CB) SPIN CHAIN THRU **TWICE,**
ALL 8 CIRCULATE 1&½,
 BOX THE GNAT **ONCE,**
 RIGHT AND LEFT GRAND
- (CB) SLIDE THRU,
 PASS THE OCEAN, SCOOT BACK,
ALL 8 CIRCULATE 1&½,
 RIGHT AND LEFT GRAND
- (CB) **ALL 8 CIRCULATE 1&½,**
 BOX GNAT,
RIGHT & LEFT GRAND 1-½,
 PROMENADE
- (CB-Exact) SPIN CHAIN THRU,
MEN CIRCULATE 1&½,
Ladies circulate ½, MEN RUN,
 BEND THE LINE, HOME
- (CB) STAR THRU, PASS THE
 OCEAN, ENDS CIRCULATE TWICE,
 CENTRES TRADE,
 LADIES CIRCULATE,
 SWING THRU,
 LADIES **CIRCULATE 1&½,**
 MEN CIRCULATE TWICE --
AND A HALF MORE,
 RIGHT AND LEFT GRAND
- (CB) SLIDE THRU,
 RIGHT & LEFT THRU,
 HALF SASHAY, TOUCH 1/4,
 ALL 8 CIRCULATE TWICE,
ZOOM 1&½, ALLEMANDE LEFT
- (CB) TOUCH 1/4,
 WALK AND DODGE,
PARTNER TRADE 1&½,

MEN TRADE, EXTEND,
RIGHT AND LEFT GRAND

- (CB) SWING THRU, HINGE,
SCOOT BACK 1½,
FERRIS WHEEL,
CENTRES SWEEP ¼,
SAME 4 SQUARE THRU 2,
RIGHT AND LEFT GRAND

PL-RESOLVE

- (PL) RIGHT & LEFT THRU,
SLIDE THRU, TOUCH 1/4,
LADIES TRADE, DIXIE STYLE,
ALL 8 CIRCULATE 1½, L.A
- (PL) TOUCH 1/4,
SCOOT BACK 1½, STEP THRU,
COUPLES TRADE,
ALLEMANDE LEFT
- (PL) SLIDE THRU, TOUCH 1/4,
SCOOT BACK 1½,
FERRIS WHEEL,
CENTRES SQUARE THRU 3,
PASS THRU, TRADE BY,
SQUARE THRU 3,
ALLEMANDE LEFT
- (PL) RIGHT & LEFT THRU,
HALF SASHAY 1½,
CENTRES - SWING THRU,
EXTEND, MEN RUN,
REVERSE FLUTTER WHEEL,
SQUARE THRU 3,
ALLEMANDE LEFT
- (PL) PASS THRU,
WHEEL AND DEAL,
CENTRES DOSADO 1½,
VEER RIGHT,
COUPLES CIRCULATE 1½,
BEND THE LINE, CIRCLE LEFT
- (PL) REVERSE FLUTTER,
PARTNER TRADE 1½,

ALL 8 CIRCULATE 1½,
CENTRE GIRL TRADE,
ALL DOSADO 1½,
ALLEMANDE LEFT

- (PL) TOUCH 1/4,
COLUMN OF 8 CIRCULATE 1½,
LONESOME MAN DON'T MOVE,
COLUMN OF SIX CIRCULATE 1½,
ALL MEN DON'T MOVE,
LADIES COLUMN OF 4 -
CIRCULATE 1½,
CENTRE LADIES HINGE,
LINES OF FOUR GO FWD & BACK,
EACH LINE - BEND THE LINE,
LEFT TOUCH 1/4, MEN TRADE,
ALLEMANDE LEFT

RIGHT HAND LADY BOX (X-BOX) - RESOLVE

- (RLB) STAR THRU,
PASS THE OCEAN, SWING THRU,
MEN TRADE,
ALL 8 CIRCULATE 1½,
RIGHT & LEFT GRAND
- (RLB-OW) LADIES TRADE,
SWING THRU,
ALL 8 CIRCULATE 1½,
RIGHT & LEFT GRAND
- (RLB) CIRCLE TO A LINE,
RIGHT & LEFT THRU, PASS THRU,
MEN RUN, **SCOOT BACK 1½,**
COUPLES CIRCULATE,
BEND THE LINE, SQUARE THRU 3,
ALLEMANDE LEFT
- (RLB-OW) SPLIT CIRCULATE,
HINGE, CENTRES TRADE,
SPLIT CIRCULATE 1½,
LADIES SWING THRU,
LADIES HINGE,
ALL TAG THE LINE, FACE LEFT,
PROMENADE

- (RLB) SPIN THE TOP, MEN RUN, WHEEL & DEAL, RIGHT & LEFT THRU, **HALF SASHAY 1&½**, MEN SWING THRU, EXTEND, MEN RUN, REVERSE FLUTTER WHEEL -- **AND** PROMENADE
- (RLB) SLIDE THRU, PASS THE OCEAN, SCOOT BACK, **ALL 8 CIRCULATE 1&½**, RIGHT AND LEFT GRAND.

SINGING CALLS

- (H) SQUARE THRU 4, DOSADO SWING THRU, MEN TRADE, MEN RUN RIGHT, BEND THE LINE, RIGHT & LEFT THRU, PASS THRU, **PARTNER TRADE 1&½**, SWING & PROMENADE
- (H) PROMENADE 1/2 WAY, SLIDE THRU, PASS THRU, TOUCH 1/4, CENTRES TRADE, SWING THRU, CENTRES RUN, BEND THE LINE, REVERSE FLUTTER WHEEL, **HALF SASHAY 1&½**, CENTRES PASS THRU, SWING, PROMENADE
- (H) TOUCH 1/4, WALK & DODGE, ALL TOUCH 1/4, SPLIT CIRCULATE **1&½**, LADIES SWING THRU, LADIES **TRADE 1&½**, MEN FACE IN -- **AND** COURTESY TURN HER, SLIDE THRU, SQUARE THRU **BUT** ON THE THIRD HAND – SWING, PROMENADE
- (H) SQUARE THRU 4, TOUCH 1/4, **SCOOT BACK 1&½**,

COUPLES CIRCULATE,
FERRIS WHEEL,
CENTRES SQUARE THRU 3,
SWING & PROMENADE

- (H) STAR THRU, PASS THRU, SWING THRU, MEN CROSS RUN, SPIN THE TOP, CAST LEFT 3/4, **ZOOM 1&½**, SCOOT BACK, ENDS ZOOM, SWING & PROMENADE
- (H) SQUARE THRU 4, **CENTRES IN**, ENDS PASS THRU, CENTRES TRADE, ENDS FOLD, **ZOOM 1&½**, NEW ENDS -- CROSS FOLD, PASS THRU, SWING AND PROMENADE
- (H) STAR THRU, DOUBLE PASS THRU, **ZOOM 1&½**, EVERYBODY CAST OFF 3/4, ENDS TRADE, SLIDE THRU, TRADE BY, SWING & PROMENADE

Well that is about half as much again as was planned for this article but so many submitted choreography and suggestions that we have included as many as we could.

We at BTM are always looking for new and interesting choreographic ideas to expand the material we present to our dancers. The ideal selections should be flowing and danceable, innovative but not so technical or fragmented that idea gets lost to the dancers.

We prefer that if you present choreographic material for submission that you provide a series of at least two modules each for CB-CB, PL-PL, CB-PL, PL-CB, CB-Resolve, PL-Resolve and at least singing calls.

Thanks again to all who contributed to this article.

Creative Choreography

- (H) PASS THRU, CHASE RIGHT - **AND** WALK & DODGE, SEPARATE, AROUND 1 TO A LINE, TOUCH $\frac{1}{4}$, COORDINATE, BEND THE LINE, TOUCH $\frac{1}{4}$, **MEN DIAGONALLY -** PASS THRU, RIGHT & LEFT GRAND
 - (H) SQUARE THRU 2, SLIDE THRU, TOUCH $\frac{1}{4}$, WALK & DODGE, CHASE RIGHT, HINGE, GRAND LEFT SWING THRU, EACH SIDE - FAN THE TOP, ALL 8 CIRCULATE, MEN RUN, TAG THE LINE, LADIES GO LEFT – ALLEMANDE LEFT
 - (H) LEAD RIGHT, PASS THRU, CHASE RIGHT, CAST OFF $\frac{3}{4}$, EACH WAVE – FAN THE TOP, SWING THRU TWICE, RIGHT & LEFT GRAND
 - HEADS LEAD RIGHT, CIRCLE TO A LINE, BOX THE GNAT, PASS THRU, CENTRES ONLY – CHASE RIGHT, ENDS CIRCULATE, MEN TRADE, **CENTRES ONLY --** WALK & DODGE, CENTRES RUN, SQUARE THRU 2, TRADE BY, ALLEMANDE LEFT
 - (H) TOUCH $\frac{1}{4}$, WALK & DODGE, TOUCH $\frac{1}{4}$, WALK & DODGE, CHASE RIGHT, WALK & DODGE, CHASE RIGHT, CAST OFF $\frac{3}{4}$, LEFT SWING THRU, RIGHT & LEFT GRAND
 - (H) STAR THRU, DOUBLE PASS THRU, PEEL OFF, PASS THRU, MEN CHASE RIGHT, LADIES TAG THE LINE - FACE OUT, CENTRES ONLY WALK & DODGE, ALL TAG THE LINE – FACE IN, BOX THE GNAT, FAN THE TOP, SPLIT CIRCULATE TWICE, RIGHT & LEFT GRAND
 - (H) LEAD RIGHT, CIRCLE TO A LINE, SLIDE THRU, BOX THE GNAT, PASS THRU, CHASE RIGHT, COORDINATE, BEND THE LINE, SQUARE THRU 2, TRADE BY, ALLEMANDE LEFT.
 - (H) TOUCH $\frac{1}{4}$, LADIES PASS THRU, CENTRES PASS THRU **AND** CHASE RIGHT, ENDS TRADE, MEN RUN, **CENTRES --** SWING THRU, ENDS $\frac{1}{2}$ SASHAY, EXTEND, RIGHT & LEFT GRAND
 - (H) PASS THRU, SEPARATE, AROUND ONE TO A LINE, PASS THRU, **LADIES CHASE RIGHT****, MEN TAG THE LINE – FACE IN**, CENTRES PASS THE OCEAN, DIAMOND CIRCULATE, FLIP THE DIAMOND, MEN RUN, LOAD THE BOAT, ALLEMANDE LEFT
- ** The chase right and tag the line are done simultaneously**
- (H) PASS THE OCEAN, PING PONG CIRCULATE, EXTEND, RECYCLE, PASS THRU, CHASE RIGHT, ALL 8 CIRCULATE, LADIES RUN, SWING THRU, EVERYBODY FOLD, RIGHT & LEFT GRAND
 - (H) STAR THRU **AND** SPREAD, PASS THRU, LADIES CHASE RIGHT**, MEN CIRCULATE**, CENTRES PASS THE OCEAN, CUT THE DIAMOND,

FERRIS WHEEL, ZOOM TO A
RIGHT & LEFT GRAND

**** The chase right and circulate are
done simultaneously**

- (H) LEAD RIGHT, SQUARE THRU 2,
CHASE RIGHT, SPLIT CIRCULATE,
FOLLOW YOUR NEIGHBOUR **AND**
SPREAD, LADIES TRADE,
RECYCLE, SQUARE THRU 3,
CHASE RIGHT,
MEN U-TURN BACK,
RIGHT & LEFT GRAND
- (H) SQUARE THRU 2, PASS THRU,
CHASE RIGHT, ALL 8 CIRCULATE,
LADIES RUN, SQUARE THRU **BUT**
ON THE 3RD HAND --
RIGHT & LEFT GRAND
- (H) LEAD RIGHT,
CIRCLE TO A LINE, PASS THRU,
CENTRES CHASE RIGHT,
ENDS FOLD, **ORIGINAL HEADS** --
PASS THRU, MEN PASS THRU
AND CHASE RIGHT,
LADIES TRADE,
ALL 8 CIRCULATE, MEN RUN,
DIXIE GRAND, ALLEMANDE LEFT.
- (H) FAN THE TOP, EXTEND,
CAST OFF $\frac{3}{4}$, CENTRES TRADE,
CENTRES RUN, BEND THE LINE,
PASS THRU, CHASE RIGHT,
SPLIT CIRCULATE,
LEFT SWING THRU,
RIGHT & LEFT GRAND

A Little Play with Slide Thru – K.I.S.S.

By Steve Kopman

The Idea here is to take an opening
sequence and use slide thru just a little
differently to emphasise and re-enforce

that slide thru is a “gender based” call
where men always pass thru and face
right while ladies always pass thru and
face left.

The opening sequence to start with is:

- **HEADS SQUARE THRU 4,**



**SIDES $\frac{1}{2}$ SASHAY,
ALL SLIDE THRU**

Then finish it with one of the following:

- ENDS PASS THRU,
PARTNER TRADE, SLIDE THRU,
CENTRES ROLL – YOU ARE HOME
- CENTRES TRADE,
SQUARE THRU 2, TRADE BY,
ALLEMANDE LEFT
- EACH SIDE – **ENDS START** --
RIGHT AND LEFT THRU,
BOX THE GNAT, SQUARE THRU 4,
RIGHT AND LEFT GRAND,
- CENTRES CROSS RUN,
SLIDE THRU, TRADE BY,
ALLEMANDE LEFT
- ENDS PASS THRU, TAG THE LINE,
FACE IN, SQUARE THRU 4,
RIGHT AND LEFT GRAND

Attitudes Yours And Mine

by Ted Nation From Blue Book, California

Dance level identification is not a new idea. There have been several attempts at this in the past. The goal has always been to make it easier for the dancer to select a dance to fit his needs. Another product of dance level identification is supposed to be making it easier for a caller to give the dancers the type of dance they desire.

It's too bad that it doesn't work that way.

Callerlab, working in the best interest of square dancers, undertook a vast project. In order to make it easier for dancers and callers to enjoy our activity, it was decided to establish an "ongoing level identification system". For this dance level system to be effective, it must not only reflect a true image of the Square Dancing scene at the time of its development, but it must also be flexible enough to change when square dancing changes. In effect, it must be comprehensive and, because of the nature of the task, complex. The system would also need to be all encompassing to ensure that the best interest of the activity was served.

This is the utopian dream that dancers and callers have been grasping for, a barometer with which dancers could determine beforehand which of several dances would best suit their needs. There have been several attempts at this in the past. The goal has always been to make it easier for the dancer to select a dance to fit his needs. Another product of dance level identification is supposed to be making it easier for a caller to give the dancers the type of dance they desire.

CALLERLAB - a world-wide association of square dance callers. What better agency could there possibly be for the

implementation of the level identification system. The "system," backed by a global force of watchdogs and enforcers, would revolutionize square dancing. The revolution would be great for square dancing. No one would ever again, unknowingly, attend a dance that was above their proficiency level or that they were unable to dance at. Callers would be able to ensure that the dancers were capable at the specified program label and all would be good in the world of square dancing.

- No longer would dancers be clubbed with manoeuvres that they didn't know.
- Callers would not have to make guesses about the dance vocabulary of the dancers.
- Callers would be hired to call a dance of specified level.
- If callers called that level of dance, everyone in attendance could dance.

Square dancing's best interest would be served, and all dancers would be the beneficiaries. "For the system and for square dancing! Viva la revolution!"

Surveys were taken. Callers were asked what their dancers danced. When all the data was compiled the "system" was developed. The hope of revolution gave birth to the Callerlab programs. The system included dance levels from beginning through challenge dancing.

HOWEVER; the area that produced the most pride in the eyes of its parents was the Mainstream Programs. In an authoritative air, father Callerlab proclaimed, "We have identified the dance levels for our dancers. The majority, or the mainstream, of our dancers dance these manoeuvres. We

have, therefore, chosen to call this level 'Mainstream'." The applause and rejoicing were tremendous.



"For those who desire a little more, we have included the Callerlab approved experimentals". More rejoicing

"And, for the more energetic, we have also included two additional levels. These two levels are Plus 1 and Plus 2. It's true that this Plus 1 and 2 material is not for most dancers but some can handle it and so it has been included." – more applause because this meant that this energetic higher-level stuff wouldn't be creeping down into dances anymore. Father Callerlab paused for effect, "We now have the tool to avoid all Square Dancing wrongs. Let's use it well. On with the revolution!"

Dancers and callers cheered. Armed with Callerlab program lists the callers rushed out to implement the system. The revolution was in swing. The banner of standardization was unfurled. The dancers would get what they desired. Square dancing's best interest would be served. The dancers would be the true victors. "For square dancing! For standardization! Hurray for the system! Viva la revolution! I

It's a shame that it hasn't worked the way we hoped it would. I cheered our revolution. But I am now saddened by the demise of a bad system in favour of one that is worse. This seems to be the way of most revolutions. Through revolution there is almost never any profit to the masses.

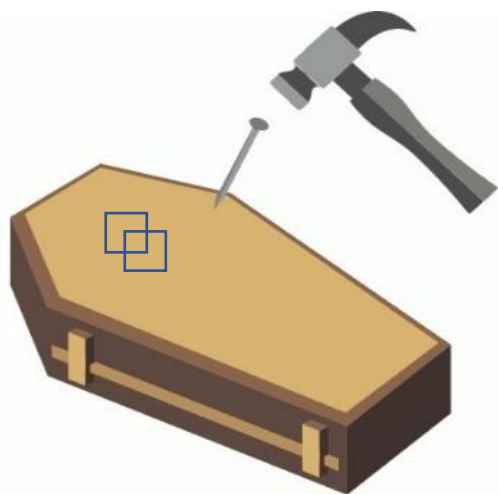
What happened? How could so glorious a plan go so wrong? I loved the dream and I wanted it to work. I still do. I hear people mumbling, "I wish that we didn't have these levels; Callerlab has ruined square dancing."

That simply isn't true. If square dancing has been ruined, Callerlab didn't do it. They didn't even contribute to its demise. **Individuals did any damage that has been done.** We have killed much of the vitality in square dancing -- you and I - not Callerlab. Only you and I can revive it.



Callerlab gave you a tool. The abusive use of that tool has hardened the arteries of square dancing. The level system

could not and did not kill square dancing. The Callerlab shovel can be used to plant a flowerbed or to dig the grave of square dancing. The tool has been provided by Callerlab; the decision of how to use it is up to you.



To all the dancers out there, you dancers have more say about the shovel's use than do the callers. You are the ones who are doing most of the dancing. Unhealthful attitudes are employing the Callerlab tool to dig the final resting place for square dancing. Only a restructuring of individual attitudes will reverse this trend. Callerlab has considered **everything except the human condition**.

No one, not even you as you read this, is willing to admit to a commonality. Everyone feels that he is just one step above everyone else. If most people dance Mainstream, then you obviously must dance the Quarterly Selections. In their effort to show their superiority, people promote themselves from one level to another until they finally promote themselves into the ex-dancer status. Once they gain the status of ex-dancer, they tell all their friends how square dancing is too competitive. "They are always making you learn new manoeuvres."

It was the dancer's misaligned attitude that made him compete, not Callerlab. People are talking about the "good old days" when there wasn't so much

material. Yet, those same people will not attend a Mainstream dance. Dancers say they want to dance at the Mainstream level, but their actions tend to prove otherwise. When a Mainstream dance is offered it is usually poorly attended. At conventions I have watched people in the Plus 1 and Plus 2 halls stand, in a broken-down square, tip after tip after tip and prefer that to dancing in the Mainstream or Quarterly Selections halls. People have tried to impress me by talking about their Plus 2 skills after having required additional help on half sashay, or partner trade, or turn thru.

Attitudes are our nemesis, not the level system. Dancers are not alone in this. Well-meaning but misguided, callers have contributed to your folly. Part of the credit is theirs. Again, an improper attitude has made a mess of things. Many callers thought, "Okay, my club is a mainstream group. But if I teach them Plus 1 they will really be great! They could dance anywhere." This is a very good case of "what is good for the individual is not good for the group."

Almost everyone had the same thought. Overnight the mainstream clubs went underground, distinguished as Plus 1 or 2 clubs. And it's still that way. Out of concern for their dancers, callers put in a safety margin. This margin was the step above whatever level the club was happy with before. The safety margin plus the dancer's individual quest to be something "better" than average equals a bigger ATTITUDE, and the continued state of confusion that we had before.

We cannot go back, as comfortable as it may seem, to the good old days. But we can learn to use the tool given us by Callerlab to produce the square dance world we all say we want. The Winchester Rifle Company has also given us a marvellous tool, but it too can have sad effects. When you hold the gun and pull the trigger, Winchester cannot be held accountable for the damage that

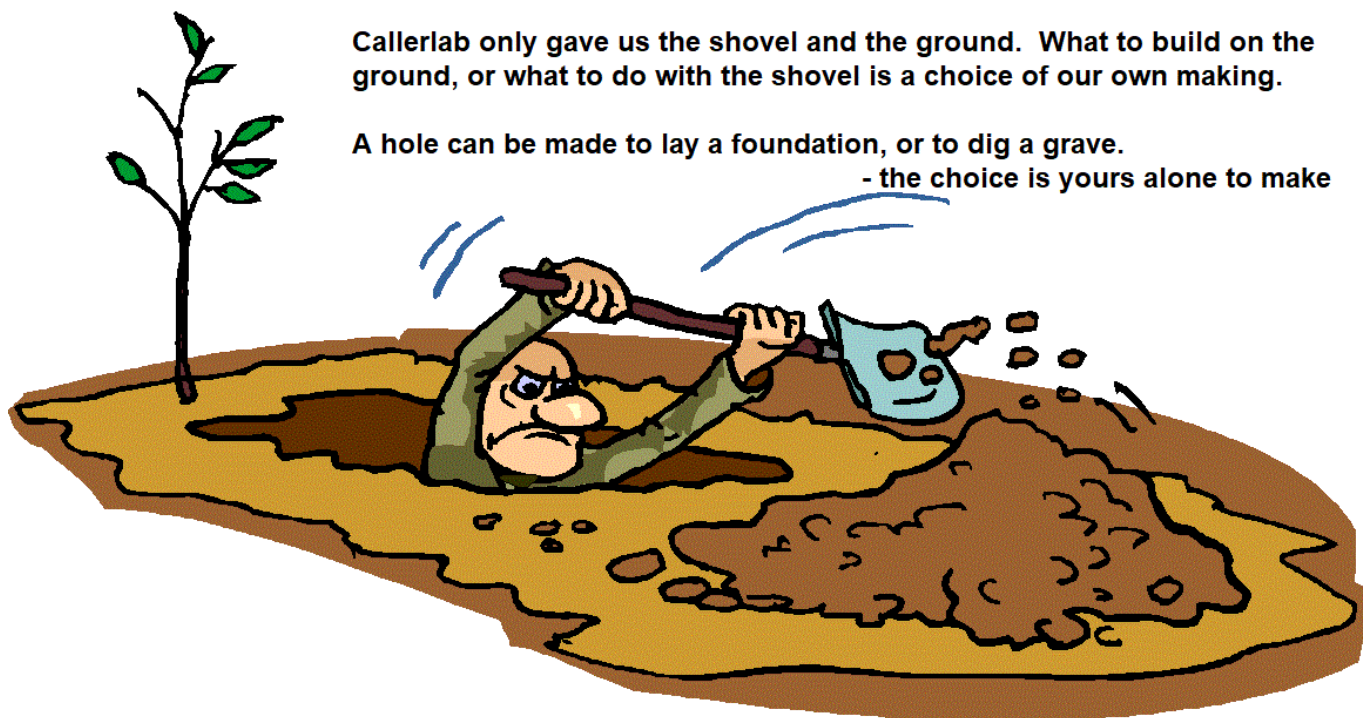
is done. Don't accuse Callerlab of killing square dancing. Your finger, and mine, is on the trigger. The decision to use or abuse the tool is left to each individual

square dancer, not the tool's inventor. You decide. Do you want to kill square dancing or help it flourish?

Callerlab only gave us the shovel and the ground. What to build on the ground, or what to do with the shovel is a choice of our own making.

A hole can be made to lay a foundation, or to dig a grave.

- the choice is yours alone to make



BEGINNER DANCE PARTIES

By Calvin Campbell

I've spent many years (62) entertaining beginner dancers. My approach has always been Keep it Simple! Keep It Fun! My goal is to have the maximum amount of dancing time with the least amount of instruction. At any given gig, I usually use only 5-6 square dance basics for a two hour party. (Circle L/R, Forward & Back, Arm Turns, Stars, Promenade (Single File & Couple), Pass Thru,)

Some of you will be surprised to know that I don't use Swing or DoSaDo. In each case, these "basics" take too long to teach right. If not taught correctly, dancers can hurt themselves or others doing them wrong. Neither "basic" can be used to create any choreography. They are each one-call-zeros used to fill up 8 beats of music.

Instead of teaching a bunch of square dance "basics", I have two other tools to provide variety. The first is a very broad range of music. My collection of music includes a much wider range of musical arrangements and types than are ever used for Modern Western Square Dancing.

The second most important tool is to use Formations other than "the square." I start most parties by putting everyone in one or more large circles. Many times this means a circle within a circle within a circle if necessary. The parties are often that big.

The first dance is used to get people moving in time to the music. No one has a partner. They Circle Left, Circle Right, Go Forward and Back and clap hands in time to the music. The dance routine and one of the tunes I use is on YouTube at <https://www.youtube.com/watch?v=kNxEdVGcG0A>

The music runs for 2:25 minutes. The teach takes less than one minute. Usually about 30 seconds.

The second dance is named Fraley's Frolic.

<https://www.youtube.com/watch?v=JIsXVwNjxul> The dancers are the Colorado Dancers. This is a Community Dance club. Many new dancers can clap their hands to the time of the music better than they can walk to the time of the music. They like this dance. It builds their confidence.

For the next dance, I tell everyone to find a partner. Partners can be anyone. A lot of dancers will choose someone of the same gender. That's fine. Once again, I want everyone in big circles. In the big circle, the dancers learn how to do Arm Turns, Promenade Single File, Couple Promenade. The style of calling is free form like normal square dancing. I seldom turn the music off to teach anything. I have ways of teaching "basics" while dancers are dancing.

My choice of the "basics" I use provide me with safe ways to control the dancers. Using big circles gives me maximum control. Using big circles also means everyone that wants to dance can dance. Arm Turns introduce the idea of working with your partner and also working with someone else. Single File Promenade and Couple Promenade in the big circle are very hard for any dancer to screw up.

These three dances are followed by a short break. So far, they have been dancing 10-15 minutes. They have danced three completely different dances to music suitable for the audience and the event. Before proceeding teach dance, new people are invited to join in on the fun. At the

completion of the three dances that have learned how to do four or five “basics.”

After the break, the dance can go several directions. Sometimes the host wants something like a line dance or a ballroom dance.

If I get my choice, one of my favorite dances is a mixer named Jiffy Mixer. Here is the URL for the presentation Jerry Helt made at the Beginner Dance Party Leader’s Seminar.

<https://www.youtube.com/watch?v=qMblX7pNcGs> . The goal is to change the mood of the dance. It also gives the people who want to dance something to dance. It gives the people who want to rest, a chance to rest. Here is the URL for the presentation Jerry Helt made at the Beginner Dance Party Leader’s Seminar.
<https://www.youtube.com/watch?v=qMblX7pNcGs> .

The next dance Formation I use will strongly depend on the plan laid out with the host/sponsor. In over 62 years of doing beginner dance parties, I’ve almost never had a request for just square dances. The host may request a hoedown, but what they consider a hoedown is a mixture of dances like they remember from their youth. That includes everything I’ve detailed above.

It may or may not be the time to try a square dance. The choice will depend on the participants. If the crowd is listening to instructions well, and I believe they can form circles of eight with most of the couples being male/female pairs, I’ll try a square dance. Adults listen pretty well. Teenagers don’t listen very well at all. I never attempt to do a square dance with middle schoolers. Elementary school kids attention span varies greatly from school to school.

Forming squares requires that the dancers know what a square of dancers looks like. They must know where home position is located. They need to

understand at least who heads and sides are. That is a lot of information to learn in a very short period. At many dance parties, it takes too much time.

If I do a square dance, the following dance will be in some different formation and will use a different type of music. Most of the people that attend beginner dance parties are looking to sample different kinds of team dancing. I try to provide that. I use the formations mentioned above plus Contras, Trios, Line Dances, Sicilian Circles, etc.

My goal is to provide the program that my sponsor or host wants. It’s not to promote any particular form of dance. If the sponsor wants something like Rock & Roll and they have the music, I play it. I’ve done many parties for ethnic groups where up to half the dances are their ethnic dances. It all pays the same. I’ve also learned some neat dances I can use at other parties.

All the above are part of what is called Community Dancing. There is a committee named the Committee For Community and Traditional Dance that hold a seminar on the Saturday and Sunday preceding each CALLERLAB National Convention. It’s where callers come to exchange ideas and learn about the programs we advocate for dancing.

There is a blog for Community Dancing at <http://d4bp.com/wp/> The same site has information on books and other aids that are available. CALLERLAB has a Community Dance Knowledge Base at <http://callerlabknowledge.org/?tag=community-dance>

There are two channels on YouTube devoted to Community Dancing.
https://www.youtube.com/channel/UCFz181_Ch-9mF6cYJ3ImK2A
https://www.youtube.com/channel/UCVICiZNhHxrruLm_ZD14CZA

Have fun.

Positively Plussed

By Barry Wonson

- **(SS-PL)** HEADS FAN THE TOP, EXTEND, SWING THRU, MEN RUN, TAG THE LINE, FACE IN, LADIES PASS THRU, LADIES CROSS FOLD, MEN ½ SASHAY THEN PASS THRU, ALL SLIDE THRU, SIDES PARTNER TRADE
- **(SS-CB)** SIDES RIGHT & LEFT THRU, ½ SASHAY 1 & 1/2, **SIDE MEN** - PASS THRU & TOUCH ¼, SIDE LADIES TRADE, SWING THRU, SINGLE HINGE, HEADS PASS THE OCEAN, FAN THE TOP, **SIDES** -- WALK & DODGE, **HEADS** -- SWING THRU, LINEAR CYCLE, TRADE BY, FAN THE TOP, MEN RUN, COUPLES HINGE, COUPLES CIRCULATE, LADIES TRADE, FERRIS WHEEL, CENTRES SWEEP ¼, SIDES LEAD LEFT
- **(CB-PL)** TOUCH ¼, FOLLOW YOUR NEIGHBOUR, LEFT SWING THRU, MEN CIRCULATE, CHAIN DOWN THE LINE
- **(CB-PL)** SWING THRU, TRADE THE WAVE, EXTEND, CENTRES LEFT SWING THRU, **SAME 4** - EXPLODE THE WAVE, CLOVERLEAF, ALL SWING THRU, LADIES TRADE, PASS THRU, PARTNER TRADE
- **(CB-PL)** SWING THRU, EXTEND, CENTRES SWING THRU, OTHERS TURN ¼ RIGHT, FLIP THE DIAMOND, EXTEND, CENTRES SWING THRU TWICE, OUTSIDE LADIES TRADE, CENTRES EXTEND, MEN RUN
- **(CB-PL)** PASS THRU, CENTRES SWING THRU, OTHERS TURN ¼ RIGHT, FLIP THE DIAMOND, MEN TRADE, TURN THRU, COURTESY TURN
- **(PL-CBOW)** PASS THRU, TAG THE LINE, FACE IN, BOX THE GNAT, FAN THE TOP, SPIN CHAIN THRU, SWING THRU
- **(PL-CBOW)** TOUCH ¼, CIRCULATE 1 & ½, LADIES TRADE & SPREAD, MEN DIAMOND CIRCULATE, FLIP THE DIAMOND, ALL FLIP THE DIAMOND, ALL 8 CIRCULATE
- **(PL-CB)** PASS THE OCEAN, SCOOTBACK, SINGLE HINGE, CENTRES TRADE, CENTRES RUN, COUPLES CIRCULATE, **CENTRES** - FOLLOW YOUR NEIGHBOUR **AND** SPREAD **AND** SWING THRU, FLIP THE DIAMOND, MEN RUN, PASS THE OCEAN, RECYCLE
- **(PL-CB)** RIGHT & LEFT THRU, PASS THE OCEAN, EXTEND, CENTRES SWING THRU, OTHERS TURN ¼ RIGHT, FLIP THE DIAMOND, MEN RUN, REVERSE FLUTTER, SLIDE THRU

Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

Dear Dr. Allemander: Anyone who has been involved in either square dancing or round dancing has heard of groups such as ACF (Australian Callers Federation), SARDANSW (Square And Round Dancing Association of New South Wales), ARDA (Australian Round Dance Association), VSDA (Victorian Square Dancing Association), CAWA (Callers Association of Western Australia – they used to be called Western Australian Callers Association, but did not like being called WACAs), etc. Are there any others that we should be aware of?

Ima Joiner
BT Black Stump, WA

DEAR IMA: There are several little advertised, little know, yet highly popular associations and organisations that fulfill important roles.

One is the Happy Eating and Dancing Square and Round Dancing Association (HEADSARDA), Another is the Seriously Involved Dance Enthusiasts square and Round Dance Association (SIDESARDA). Together they come under the umbrella of Still Quivering Under All Real Educators Square and Round Dance Association (SQUARESARDA). And of course, there is also the ever popular Entertaining at Table Square and Round Dance Association (EATSARDA).

Other groups include the Clogging and Teachers Society (CATS), the Rounds Are Tops Society (RATS), and of course the Squares Are Going Great in Every Suburb Society (SAGGIES). In Tasmania there is the Tower of Super Squares Evening Ritual Society (TOSSERS). In the Northern Territory the Northern Uber Talent Society (NUTS), and of course in South Australia there is the Southern Able Dancers Callers and Teacher Society (SADCATS). Here in NSW the Sydney and District Dancers Evening Revelry Square and Round Dance Association (SADDERSARDA) as well as the Sydney and District Evening Revelry Society of Teachers in Little Lessons (SADDERSTILL). These both come under the umbrella of the Evening Venerable Energetic Nationalities Sydney and District Dancers Association (EVENSADDA).

I have heard that there is also a group in the north-west called the Western And Northern Kaleidoscopic Eager Retirees Society, but have never come across any of their dancer members.

I am sure that if you look around that you will find many others that may be suitable for you to join.

Dr. A.L. (Lefty) Allemander, Ph.D., Dip.Ed., BSARD, gives advice to the dancelorn in this column on a regular basis in both BTM and ATS magazines. He says that next month he hopes to get organized

POETIC LICENSE: DON
SCHLESINGER'S SQUARE DANCE
CALL TIPS

This month (and next month) we are extremely pleased to present a submission from Don Schlesinger.

Don has combined humour, poetry, and style in the task of understanding the importance of the "the Dance".

These witty quips have everything from instructional tips for callers to styling musts and mnemonics for dancers from Basic through A2.

We are not sure that it shouldn't be **Don O'Schlesinger** but these inspiring limericks from Don are clever, creative and well worth a second and even third look. (even more fun to read with an Irish lilt in your voice). Please enjoy.



BASIC AND MAINSTREAM

When trying to do **Dosado**,
Don't ever turn 'round, no, no, no.
Just walk straight ahead;
Don't pivot instead,
And you'll always be good to go.

When you do an **All Promenade**,
The part of which I am afraid
Is walking too slow –
You really should go.
The next call must not be delayed.

When you do a **Left Allemande**,
Make sure that you give the good hand.
If you lead with your right!
Your corner might bite!
Don't mess up; she won't understand.

As the caller begins to sing
The figure that's named **Weave the Ring**,
Please note carefully
The person you see.
Then come back to that one and swing.

When forming an **Allemande Thar**,
A second one's hardest, by far.
Look for that left arm,
Or you will do harm:
The Thar Star will be below par.

The secret to doing **Grand Square**
Is always to stay with your pair.
Walk forward, then back;
Keep changing your tack.
In 32 beats, you'll get there!

When you attempt a **Square Thru Four**,
From a squared set that's on the floor.
Keep going around
Until you have found
Your corner, who wants to dance more.

The problem with doing **Swing Thru**?
Some dancers don't know what to do.
When reaching the end,
Don't turn more, my friend.
You need to stand still – yes, it's true!

The principle behind a **Run**
Is that you not have too much fun.
While one turns around,
The other holds ground –
Slide over, not to be outdone.

It's either a full **Rollaway**,
Or else it could be **Half Sashay**.
But it will not do
To combine the two.
To call *both* of them's not okay!

Whenever you try a **Dive Thru**,
There's always one thing you must do.
When you get to the end,
California Twirl, friend.
That couple's now in front of you.

PLUS

An easy one is **Fan the Top**.
It's not hard to know when to stop.
Centres turn by three,
Ends move up with glee.
Wave orientation you swap.

She loves to do **Linear Cycle**
With her partner, whose name is
Michael.
Hinge, fold, follow, peel:
A sequence unreal.
(But no other word rhymes with
Michael!!)

Acey Deucey's a combo of two
Easy calls we all know how to do.
While the ends Circulate,
The two centres trade – great!
Do both together, and you're through.

I love the call **Coordinate**.

It's smooth, and it looks really great.
You don't have to guess:
It's no, no, then yes!
Keep moving and no one will wait.

I love doing **Relay the Deucey**
With my partner, whose name is Lucy.
We repeatedly trade,
Till the wave is remade,
And everyone stays loosey-goosey.

A nice little move, **Trade the Wave**,
Is certainly a caller fave.
You must take a peek
At the one you seek.
All dancers do have to behave.

We do **Peel the Top** from a "Zee".
It's part of the Top family:
Which means we all spin
'Round as we begin
And end in a wave, happily.

ADVANCED (A1)

The program that dancers call A
Can test us in more than one way.
The **Belles** and the **Beaus**
Keep us on our toes.
Let's do it without more delay.

To me, **Wheel Thru** is quite absurd.
It's the silliest call that I've heard.
Why not just Lead Right?
You'll be fine tonight.
And no Pass Thru will have occurred.

Explode the Line's a call you should try.
Step and Slide, Quarter In, then Pull By.
In no time at all
You face a new wall,
And end back to back, if you're spry.

Square Chain Thru is one that I've saved.
Because it really sounds depraved.
Right Pull By, Quarter In,
Left Swing Thru, to begin.
Then Left Turn Thru; *now* you've
behaved!

A cute little move's **Triple Scoot**. Everyone
shouts, "Rooty Toot Toot!"
From columns of four,

Three Scoot Backs — no more
This fun call is really a hoot!

Scoot and Dodge, another blend of two
Simple calls we've all learned how to do.
While trailers Scoot Back,
Leads take a new tack.
They Dodge left or right, then they're
through.

Whenever you do **Quarter In**,
Do the call this way and you'll win
Turn a quarter in place
Towards your *partner* you face.
Wait for the next call to begin.

A **Triple Star Thru**'s lots of fun.
You keep changing hands 'til you're
done.
Each time that you turn,
You really must learn
To arch hands, duck under, and run.

Lockit's the poor man's Fan the Top.
They both start the same, but you stop.
With **Lockit**, one quarter —
Not three — is the order.
In both, ends move up on the hop.

Whenever you start to do **Mix**,
Keep always in mind these two tricks.
Centres must Cross Run,
Ends slide, trade for fun
And then there'll be nothing to fix.

Cross Trail Thru's a fave in the hall.
As many oldtimers recall.
Pass Thru, Half Sashay,
And you'll be OK.
This move has nary a pitfall.

ADVANCED (A-2)

Let's give **Spin the Windmill** a shout.
Here's what the call is all about:
Half, half, then three-quarters,
As outsides take orders
To face left or right, in or out.

Slip, Slither, Swing, and then do **Slide**.
Four short calls we all can abide.
Trade and slide nose to nose.
Quite easy, I suppose.
Do them fast — there's no place to hide.

A call that's quite smooth, **Scoot & Weave**,
Has three distinct parts I perceive.
Scoot Back, Touch a Quarter,
Quarter Turns are in order.
Do them all in a row to achieve.

In Roll and Out Roll Circulate —
Two calls that are really quite great.
Just one raises a hand,
While the others go stand
Where their neighbours once stood up
straight

Switch the Wave's quite fast and
compact.
It's over before you react.
The Centres just Run,
Ends Cross Run, for fun.
It's very easy to enact.

Pass and Roll's a very strange call.
You walk and you walk, wall to wall.
So many Pass Thrus!
Not sure what to do?
Turn Thru, U-Turn, Right Roll; that's all!

Scoot Chain Thru is not very fair.
Some dancers don't do their fair share.
Work! Work! Work! Extend.
It really must end!
The others just don't seem to care.

Motivate's the tough call of A-2.
It's really quite challenging to do.
Circulates, Cast, Trade, Star,
And you'll really go far.
Do them all in a row and you're through.

A call that I like's **Mini-Busy**.
Don't let it get you in a tizzy.
Just do Turn and Deal, or
Flip the Diamond, for real.
And you won't wind up getting dizzy.

Happy Dancing Everyone !!!!!!!

Beads on a String

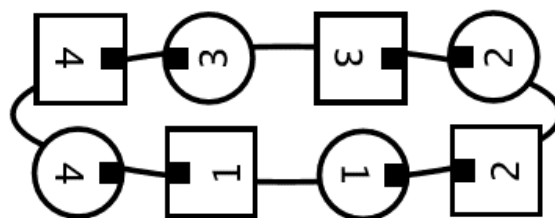
By Calvin Campell

The concept of dancers being beads on a string is a powerful tool for any caller that uses modules. I first read about the concept in the book "Symmetric Choreography and Sight Calling" published in 1972 by a caller named Bill Davis. I didn't understand much else that he explained in that book, but the Beads-On-A-String Concept has been very useful for me.

FASR REMINDER

- **Formation** The pattern of spots on the floor for dancers and dancer facing direction at each spot. Examples include **Lines**, **Column**, **Tidal Wave**, **Squared Set**. The number of possible formations is nearly unlimited although there are perhaps 2 to 3 dozen formations common at Mainstream and Plus.
- **Arrangement** Which positions within the formation are occupied by boys, and which by girls. There are 6 possible arrangements. Examples include **Normal**, **Sashayed**, **#1**, **BBGG**.
- **Sequence** The **order** of the boys and the girls around the formation in a C.C.W. direction. There are 4 sequence states: **Girls & Boys in sequence**, **Girls & Boys out of sequence**, **Boys in - Girls out**, **Girls in - Boys out**,
- **Relationship** Which one of the 4 girls is adjacent to a reference boy dancer. There are 4 relationships: Reference boy adjacent to his **partner**, his **corner**, his **opposite girl**, or his **right-hand girl**.

Here is the diagram of a Corner Box FASR formed when the **HEADS SQUARE THRU 4**.



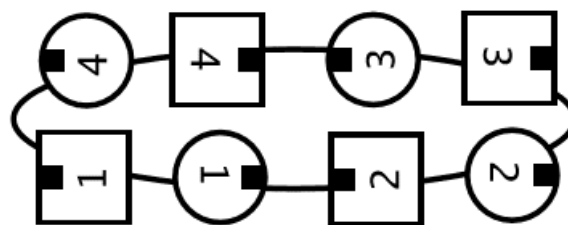
Corner Box – FASR after Heads Square thru 4

In this FASR, both the men and ladies are in sequence. The relationship is partner. In Modern Western Square Dancing, this is called an 8-Chain-Thru Formation. It's a 2X4 rectangular grid.

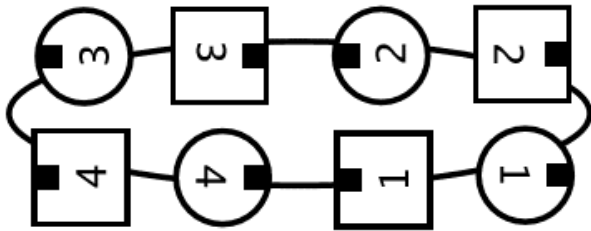
The set is referred to as "**resolved**" because the dancers can Allemande Left, and the next dancer would be their original partner.

If you visualize it another way, imagine that the dancers are beads strung on a string. The ends of the string have been connected and pulled into an oval loop shape.

No matter how you shift the whole string of dancers CW or CCW, everyone will stay in the same Sequence and Relationship unless some call is given to change the order or sequence.



Dancers shifted one position ClockWise (CW) from original FASR (Corner Box (CB))



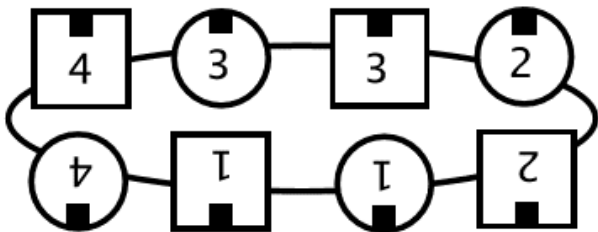
Dancers shifted one position CounterClockWise (CCW)) from original FASR (Corner Box (CB))

As you can see, although the formation may change, all the dancers are still in sequence, still facing their corner, - There is no change to the sequence or that corner relationship.

OK! Now let's take a Corner Box and Convert it to Lines of Four Facing Out (LnFcO) without changing the Sequence or Relationship. **I.e. Keep the set resolved.**

(CB-CLnFO) STAR THRU, SQUARE THRU 3/4...

This module changes the FASR

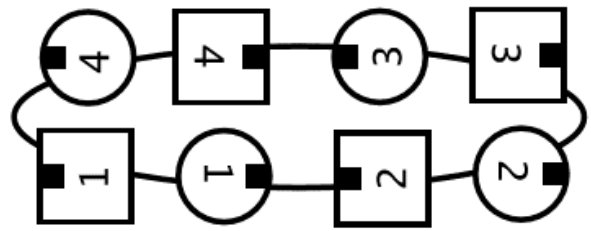


From Corner Box, Star thru Square thru 4 – Formation Change only. Sequence and corner relationship intact.

Lines of Four Facing Out. If you compare the two diagrams, nothing has changed except the facing direction of the dancers. All the dancer beads are still in the same order. **The set is still resolved.** The dancers can do a Left Allemande.

Next, start with a Corner Box again and move the string one position clockwise, but don't change the direction each dancer faces. The destination FASR looks like the one below.

(CB-TDBY) 2 LADIES CHAIN, PASS THRU, CENTER 2 LADIES CHAIN ...



Dancers shifted one position ClockWise (CW) from original FASR (Corner Box (CB)). Sequence and Corner relationship unchanged – new formation

In doing this, the whole string is visually shifted clockwise one position. Each dancer stays facing the same direction. The module creates another Formation that has been named the Trade By Formation. **The set is still resolved.**

If you notice, the number of "basics" needed for the "getout", FASRs are only 2 and 3 basics.

There are numerous Equivalents for Star Thru, Pass Thru and 2 Ladies Chain.

For Example:

- **Star thru** = Touch $\frac{1}{4}$, scoot back, Men Run
- **Star Thru** = Touch $\frac{1}{4}$, Ladies U-turn Back
- **Star Thru** = Veer Left, Chain Down the Line
- **Pass Thru** = Right and Left Thru, Square Thru 3
- **Pass Thru** = Right and Left Thru, Wheel Around
- **Pass thru** = Dosado 1- $\frac{1}{2}$
- **2 ladies Chain** = Reverse Flutterwheel
- **2 Ladies Chain** = Dosado to a Wave, Ladies Trade, Swing Thru, Men Run, Wheel And Deal

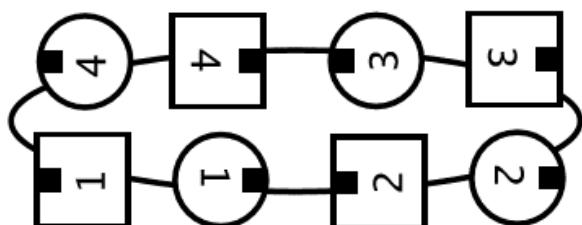
When you add mainstream there is a whole world of equivalent possibilities available. For example

- **2 ladies Chain** = Star Thru, Pass THE Ocean, Recycle
- **2 ladies Chain** = Make A Wave, Ladies Trade, Swing Thru, Spin the Top, Slide Thru

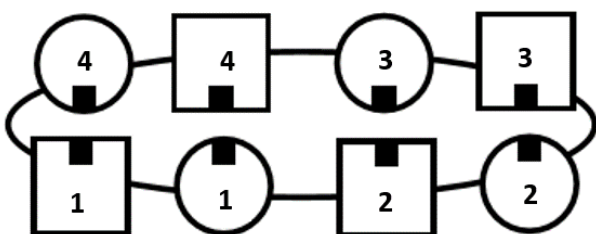
With little memory work, the average caller should be able to compose a dozen Corner Box Getouts using three different FAs.

Another formation that we all should be using is Partner Lines. From the Trade By FASR call the following.

(TDBY-PL) FACE THE ONE BESIDE YOU & BACK AWAY.



Trade by FASR



PL FASR

Compare the two diagrams above and the only thing that has visually changed is the facing direction of each dancer. The set is still resolved. An Allemande Left is possible. In this case, the man could also Swing Partner and Promenade to get back to a Static Set.

Notice that, in addition to both the men and the women being in sequence, that each partner pair are adjacent to each other on the loop.

These four Getout FASRs have been used for many years. The general concept was originated by Jay King and, I think, published in one of the many books he wrote. If anybody knows the name of the book, please tell me.

Strings on a Bead Formations

The order of the string of beads is designated when everyone is at home in a squared set. Moving in and out of formations but keeping that string of

Beads sequence is the key. The use of short movements or sequences to move in and out of the four Get-out FASR will open a world of dancing for those that use this method. The initial key is understanding the four String of Beads FASRs, recognizing them, and intentionally moving in and out of them through practice.

The four Getout FASRs are

- Corner Box
- Trade By
- Facing lines (normal or ½ Sashayed)
- Lines facing out (normal or ½ Sashayed)

Part of this methodology was to establish the “string” and then keep it by deliberately moving in and out of the string with short sequences. This is very similar to isolated sight calling (moving two couples from a fixed point back to the same fixed point)

The Jay King Method expanded the idea (even though the terms extemporaneous sight and isolated sight etc. may not have even been part of the caller lexicon yet) in to being aware of the sequence and moving dancers from formation to formation keeping that sequence. The following are some simple examples of the sequence manipulation using the string of beads idea.

String of beads establishment: static square: 1,4,3,2 – (rotation is relevant to the initial starting footprint)

HEADS SQUARE THRU (CB)

- string of beads 1, 4, 3, 2

SQUARE THRU 4 (LnFO)

- String of beads 1,4,3,2

BEND THE LINE, RIGHT AND LEFT THRU, STAR THRU (CB)

- String of beads 1,4,3,2

SWING THRU, LADIES CIRCULATE, MEN TRADE, MEN RUN, BEND THE LINE (PL)

- String of beads 1,4,3,2 (CW 2 positions)

SQUARE THRU 3, COURTESY TURN (PL)

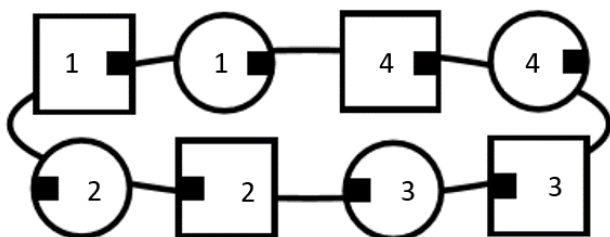
- String of beads 1,4,3,2

TOUCH $\frac{1}{4}$, ALL 8 CIRCULATE** – (X POSITIONS), MEN RUN

- **Circulate 0 positions, Men Run (trade by) - string of beads 1,4,3,2 (rotation 1 positions CW)
- **Circulate 1 position, Men Run (**CB**) – string of beads 1,4,3,2 (no rotation)
- **Circulate 2 positions, Men Run (**Trade By**) String of beads 1,4,3,2 (rotation 1 position CCW)
- **Circulate 3 Positions, Men Run (**CB**) – String of beads 1,4,3,2, (rotation 1 position CCW)
- **Circulate 4 Positions, Men Run (**Trade By**) rotation 3 positions CCW

I think you get the idea here. We are moving dancers in and out of the string of beads formations to places where we can call an allemande left. It is not however, just seeing it when it happens, but deliberately moving dancers to keep the sequences.

(Note: comment on columns using columns. This method when using columns requires that you move out of sequence with a change (e.g. touch $\frac{1}{4}$) and then bring it back with a change (e.g. boys run). The resolve is not a consideration for the column formation.



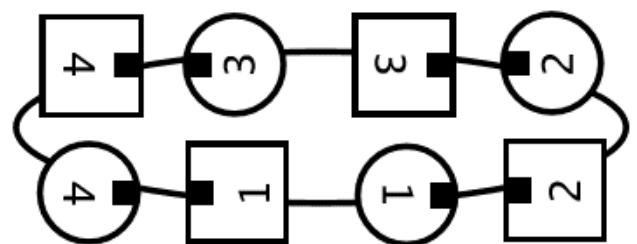
This is the same principle as calling Pass Thru, Bend the Line, to take a partner line out of sequence then calling Right and Left Thru to move them back into sequence. The sequence is done deliberately in a short combination to maintain the String of beads.

This method is not unknown to callers and has been in use for many years since the initial beginning of sight calling back in the late 1940s and early 1950s. It was later refined in many choreographic management systems and often referred to as “X”s and “O”s, with the same principle applying to individual movements. Where “O”s do nothing to a sequence (couples circulate for example), “X” movements cause a change and must be cancelled by using another “X” movement to get everyone back into sequence.

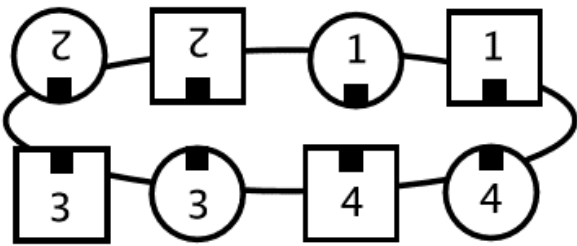
The string of beads method does not require you to memorise change movements, “X”s and “O”s and such, only that you move quickly and easily from one formation to the other and keep the string of beads order intact (in sequence). By doing so, you can call an allemande left (Get-out) with only one or two movements because wherever the string is intact, you can call an allemande left. This applies to the 4 get-out FASRs only. For example, you can have a string of beats intact in a normal right hand column but you cannot call an allemande left from there.

The FASR States that this does apply to can be seen in the diagrams below

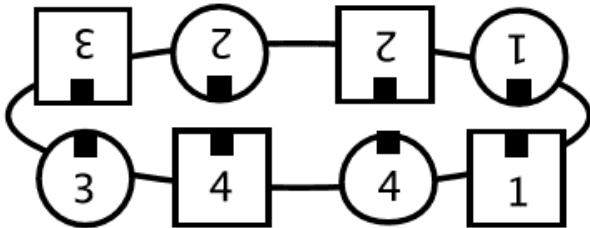
- **CB**



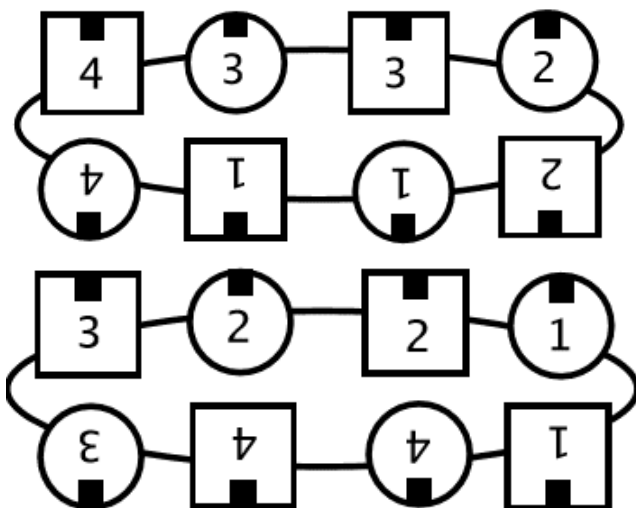
- **PL**



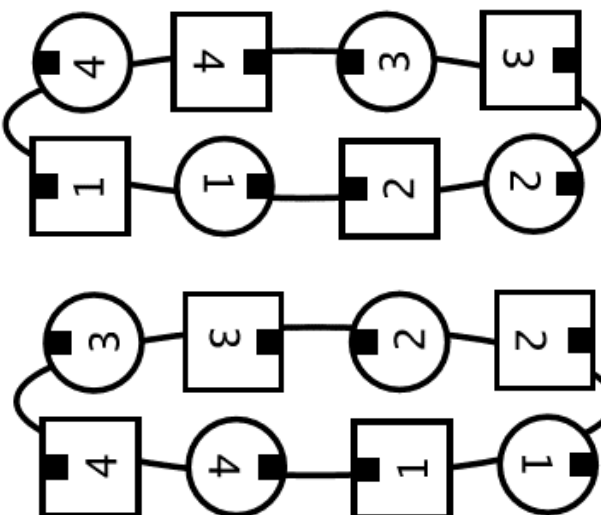
- **Facing Lines – rotated 1 position right or left**



- **Corner Lines Facing out (CLnFO) rotated right or left**



Trade By formation rotated right or left



The important thing to remember is that: in any of the four formations that the string of beads is established you are resolved and can call an allemande left. This means (the static square, the Corner Box (rotated or not), Partner Line (rotated or not), the Corner line facing out, or the Trade by (rotated), you are resolved and can call an allemande left from that position.

The Next Step: We all know how easy it is to make a corner box or a partner line as they are the foundation building blocks.

To establish the Corner Line Facing Out you only need one or two movements.

- **(CB-CLnFO) STAR THRU, SQUARE THRU 3**
- **(CB-CLnFO) RIGHT AND LEFT THRU, STAR THRU, PASS THRU**
- **(CB-CLnFO) Touch ¼, men run**
- **(CB-Trade By) LADIES CHAIN, PASS THRU, CENTRE LADIES CHAIN**
- **(CB-Trade by) MAKE A WAVE, LADIES TRADE, SWING THRU, MEN RUN, WHEEL AND DEAL, PASS THRU**

Converting to these formations and then moving in and out back to the formation is an expansion of creating modules, or isolated sight calling, or any number of current dancer manipulation systems.

What makes it useable is that, once you are familiar with the “string of beads” and intentionally start planning your sequences around the string, you have an entire new world of dancer sequencing available to you.

Equipment Part 2 (continued from Nov 2019)

By Paul Bristow

The purpose of this section is not to provide an exhaustive guide to the workings of sound Equipment but rather an overview of the subject in, hopefully, easily understood terms. It is intended to provide a basis for understanding the operation of Sound Equipment.

DEFINITION OF SOUND

Sound is effectively a pressure wave. It requires a medium through which to travel i.e. Air. If you throw a stone into a pool of water, it will create a series of concentric waves. This displays how sound waves emanate from a sound source. Now consider a cross section of the surface of the water along which the wave travels. It would appear as shown below.

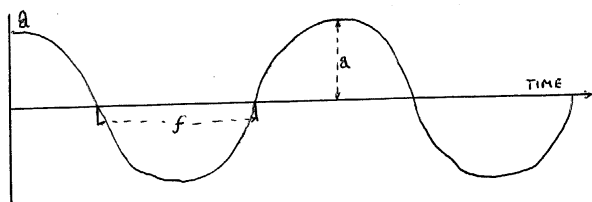


Figure (1) - a Sinusoidal Wave Form

This is a usual method of drawing a wave form. If we consider this as a sound wave the amplitude (a) will determine the volume of sound. The distance (f) relates to the frequency of the wave form i.e. how many complete waves occur per second; this will determine the “musical” note which is produced.

Our Sound Systems today essentially comprise three items:

1. Microphone
2. Turntable (or other Music Generating Device) /Amplifier and
3. Loudspeakers.

Some people use systems which include a separate turntable and amplifier, but the two items can still be considered jointly.

1. MICROPHONE

This comprises an “element” suspended within a casing which can vibrate in sympathy with the frequency of the sound wave. As the element vibrates it produces an alternating (vibrating) electrical signal which vibrates in a similar fashion to the sound wave form. The accuracy with which the microphone reproduces the sound waves as an electrical signal will depend upon the quality and characteristics of the microphone. This signal passes along the connecting wire to the amplifier/turntable.

2. AMPLIFIER/TURNTABLE (OR OTHER MUSIC GENERATING DEVICE)

The purpose of the amplifier is to take the relatively weak input signal (e.g. from the microphone) and amplify it to the extent necessary to drive the loudspeaker elements. The amplifier is divided into two sections

- (i) The Pre-amplifier - This receives the input signal and provides the facility to the user to vary both the volume and tone of the signal by affecting the amplitude and frequency. It also increases the strength of the signal and then passes it through any internal mixer to the main amplifier.
- (ii) The Main Amplifier significantly increase the strength of the signal but does not alter the quality in any way. It is to the output stage of the main amplifier that the loudspeakers are connected.

Turntable and Other Equipment

The cartridge of the turntable comprises a small stylus connected to a cartridge which translates the mechanical vibrations caused by the shape of the

grooves on the record to an electronic signal for amplification. Any other sound source e.g. tape player etc. will provide an electronic signal which needs to be amplified to be heard.

Digital Music: - Digital Versus Analogue

Whilst it is not necessary for callers to fully understand the complexities of digital – as opposed to analogue – music, it is useful to have a simple appreciation of the difference. An analogue signal is relatively simple to “hear” or understand, whereas a digital signal must be “decoded” in some way before it is understandable.

Sound, like your voice, is an example of an analogue signal. As you speak, your voice contains lots of different frequencies at lots of different amplitudes. These are created in a linear fashion, one after the other, another way to think of this would be to think of a 45-RPM 7-inch vinyl recording; the single groove has a number of protrusions and cavities, which cause the stylus to vibrate and thus recreate the original analogue sound.

Audiocassettes and other tape recorders, achieve the same thing, without vibration; these devices use magnetic signals – of varying intensities – that have been copied to the metal coated (ferrous or chromium) plastic tape, to carry the analogue musical information, in a linear sequential pattern.

A digital signal is just a sequence of ones and noughts. Digital signals are made by converting the analogue signal (soundwave) to binary code; best described as turning a light on and off. To create a digital signal, you have to have a laser and be able to switch it on and off fast enough to send all the information. Technology has only recently been able to do this.

There are several advantages to digital music, these include:

1. the fact that it won't suffer from noise (hiss) and interference as badly as analogue signals,
2. it can be processed by computers very easily, and
3. it can be sent “compressed” – i.e. in a much smaller, fashion and at considerably faster speeds.

Digital Music: - Leads (Patch Chords) – For Connection

Connecting digital equipment to a standard Square Dance amplifier, or turntable – i.e. a Hilton or similar unit, is achieved by using a short lead (or chord). There are four different types of connector, in common use for this purpose, these are: RCA or Phono Plugs, ¼ inch Mono Jack Plugs, 3.5mm Mono Jack Plugs and 3.5mm Stereo Jack Plugs – all shown below. To cover all eventualities, you will need several leads, using these connectors.

All input leads, and most output leads, except for Speaker leads, carry very small sensitive electronic signals and require the use of screened cable, this prevents extraneous sounds (hum and buzz) and noise (hiss) being picked up and amplified. Always use the best leads, not the “cheap and cheerful” type; it is worthwhile to spend a little more on studio-quality leads and thereby enjoy the advantage of a better connection.

Digital Music: - Signal Boosting Devices

It is often necessary to boost the output signal of a digital music device, either by a purpose-built signal booster (e.g. the Hilton Audio Products unit), a small pre-amplifier or a low-to-high impedance line transformer. However, this may not be necessary on some of the most recent purpose-built Square Dance systems.

Digital Music Equipment – General Description

• Mini-Disc and CD Units

Recordable Mini-Disc or CD units were the first digital devices to become popular with callers. Mini-Discs are similar to CDs in that they provide a media, which is “recorded” and – subsequently – can be “read” by a laser. The electronic signal from the laser is then transferred, via the output of the Mini-Disc or CD, to an amplifier.

The advantages of using the Mini-Disc or CD are that the media itself is physically more compact and is much more robust and less likely to suffer damage or to “wear-out” than a relatively fragile 45-RPM 7-inch vinyl record; a 74 Disc can provide 148 minutes of recording time (when recorded in Mono) which will allow as many as 42 Square Dance records to be contained on one Disc!

In addition, locating a track for use on a Mini-Disc or CD is an instantaneous process; whereas locating a track on an audiocassette will require fast-forwarding or re-winding and is thus much more long-winded.

• MP3/WMA Units, IPODS And Mobile Phones

Essentially, these devices work in the same manner as other digital devices. However, they have a significantly larger storage capacity and rely upon a fixed digital data storage device, rather than a removable medium i.e. a Mini-Disc or CD. Consequently, a very small device (or – in the case of a mobile ‘phone – a multifunctional device) can be used and can be easily connected, by a single lead (or patch-chord). Some CD players can play MP3 and WMA files that have been recorded on to a CD from a computer, thus you could carry almost all your music on one CD.

Mobile ‘phones can be used to provide the music provided that they offer a “line-out” or “Headphone-out” socket and provided that you can prevent them from working as a ‘phone (i.e. “ringing”) when you are using them for music! Any mobile ‘phone with a “flight mode” will usually be suitable.

The terms MP3 and WMA refer to different compression systems that are used to significantly reduce the size of digital files so as to allow a large amount of music to be held on a single device. The actual amount of music that can be stored in this fashion, will depend upon the compression rate that is used - but at a rate of 128kbps, each file will take up one tenth of the space that a normal CD WAV file will require.

• Laptop Computers

The most popular “new” digital music sound-source is the Laptop Computer. Modern Laptop Computer have a fantastic amount of storage capacity, i.e. can hold a very large number of tunes and can provide many additional benefits for the caller.

There are several caller-designed music programmes that offer a complete Square Dance package. This will allow the caller to play the music – as per any other digital device – but will also offer the chance to change the tempo (speed) and/or the pitch (key) of any tune, alternatively you can change the pitch without affecting the tempo. These programmes offer a far greater range of equalisation (tone control) and can display the lyrics to each song together with choreographic routines/suggestions that the caller may wish to use.

As the Laptop Computer is a full computer, it can also provide the caller with instantaneous reference to CALLERLAB lists, definitions and other material; as well as access to schedules (the caller’s calendar, local dance plans etc.) and even provide e-mail/internet

access. However, “multi-tasking” on the Laptop Computer may interfere with the music playback, so you should run the minimum number of other programmes whilst playing music.

Connecting the Laptop Computer to an amplifier must be done carefully. Quite often the headphone outlet may be used as a connection, however, this is not always the best method; it will depend upon how the Laptop Computer has been designed and upon what other programmes are running. Some callers prefer to use a converter to allow access to a USB port on the computer, whilst some will use a separate sound-card (again connected to a USB port) in order to provide the best possible output signal; a separate sound-card will also provide a high quality method of recording on to the Laptop Computer hard drive. Depending upon the design of the Lap-top, it may be possible to use a PCMCIA card that slots into the port on the Lap-Top, this will provide an excellent connection to the unit.

Recording to Digital Media

Special care needs to be taken when you transfer your music, from vinyl (or another source) to a digital device. Digital devices will copy exactly what you put in, including pops, scratches, distortion, noise (i.e. hiss) etc. and will do nothing to improve or mask the sound quality. Many PC software programmes exist that will allow you to remove unwanted parts of a recording from vinyl or audiocassette and some of these programmes will give you a chance to “brighten” or “clean-up” the sound, to your preference. However, for the best results, you need to work from the best possible source material and use a sound-system that provides the best quality output.

It is worthwhile experimenting a little with different recording methods and finding a method to provide the quality that is best for your purpose. These days it is quite often possible to obtain music on CD or

as an MP3 download. Whilst, the MP3 download is quite convenient, the CD will give you the highest possible quality.

Getting the best from your digital music sound system and overcoming problems in poor sound situations requires experience, which can only be gained from experimentation. Do not simply set the controls to the same positions every time you use your unit, be aware of the effect of judicious use of the tone controls – especially if you have a graphic equaliser on your Laptop Computer– to enhance certain recordings.

3. LOUDSPEAKERS

Physically a loudspeaker comprises an element - not unlike the microphone element in reverse - which converts an electrical signal to a mechanical signal which vibrates a paper/plastic or resin-impregnated cloth cone. A loudspeaker cabinet will usually include several loudspeaker units which together provide and distribute the output sound wave, complete with the various tone enhancements, - much louder than the original input.

Impedance (note – this concerns, speakers, microphones and other connected equipment)

In very basic terms this is the resistance to electrical flow which occurs when a signal drives or is driven by an element or other circuitry. The size of the electrical signal from the microphone must match the input stage of the amplifier. If it is too large it will distort and possibly damage the circuit. If it is too small, it will not be enough to make the pre-amplifier work. Similarly, the output stage of an amplifier is designed to expect a certain impedance. If it is too high the resulting sound will be very low. If it is too low the amplifier will run away and eventually damage will occur. (Modern circuitry tends to be designed to prevent damage but even so, it is foolish and dangerous to

allow an amplifier to overload itself by connecting too low an impedance.)

Series and Parallel

Correct connection of loudspeakers is essential to produce the most efficient output and to prevent damage to the amplifier. Each loudspeaker has two connections. The signal live or hot connection (marked + or with a red dot), and the common, earth or return connection (normally marked -). The signal and common connections are similarly marked at the amplifier output.

Let us consider the hypothetical connection of eight "8 ohm" loudspeakers to an amplifier with a design rating of 4 ohms. If they are connected to one output of the amplifier in series, this will be the effect.

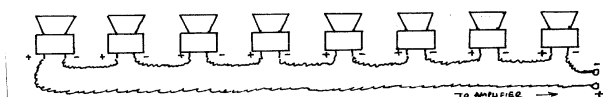


Figure (2) Series Connection of Loudspeakers

The effective impedance will be 64 ohms. i.e. series connections simply add together to establish the effective total impedance. This will be a very high impedance and the sound output will be noticeably low. The same 8 speakers connected in parallel will give the following circuit:

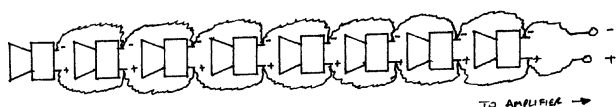


Figure (3) Parallel Connection of Loudspeakers

The effective impedance will be 1 ohm. This is derived from the following formula:

$$\frac{1}{8} + \frac{1}{8} + \frac{1}{8} + \frac{1}{8} + \frac{1}{8} + \frac{1}{8} + \frac{1}{8} + \frac{1}{8} = \frac{1}{1} \text{ resulting impedance}$$

The mathematics involved in this calculation are quite complex, if you are not familiar with this type of calculation it is enough to be aware that connecting loudspeakers in parallel will effectively reduce the impedance and that you will need to find someone who understands

parallel connections in order to be certain that the connection will not be harmful to your equipment.

N.B. Loudspeaker outputs on amplifiers are normally connected in parallel.

Therefore, by connecting all the loudspeakers together in parallel, the impedance will be far too low, whilst the sound output will be quite high. The output side of the amplifier will overheat rapidly and fail, possibly causing irreparable damage to your sound equipment.

The best way to connect this number of speakers would be via a series/parallel combination.

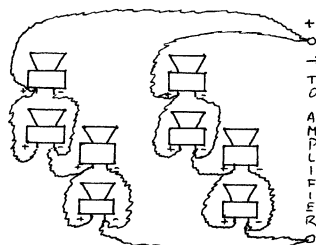


figure (4) Series/Parallel Connection of Loudspeakers

This connection would produce an effective impedance of 4 ohms and would thus be the most efficient arrangement.

If you are not certain about loudspeaker connections, seek professional advice before you cause damage to the amplifier

Power

The term "watts" is used to describe the power rating of equipment. However, there are several different ways of measuring power. Be certain which type of measure has been used, before trying to match the output stage of an amplifier to a loudspeaker assembly.

1. R.M.S. Power (Route Mean Square),
2. Peak Power,
3. Peak to peak or total peak or total music power

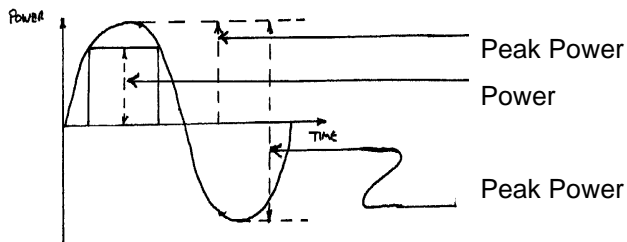


figure (5) Power from the Wave Form

Therefore, an amplifier rated 100 watts total peak power:

= 50 watts peak power

= 35 watts R.M.S.

It is important to know the power rating system being used when sizing and connection loudspeakers and amplifiers. If you connect a 100-watt (R.M.S.) amplifier to a 100-watt (Total Music Power) loudspeaker and turn the amplifier volume all the way up, the loudspeakers will distort and could possibly even be destroyed! I would suggest that it is best to work in R.M.S. Power ratings.

Speaker Placement

As you will realise, all halls are different and the way sound travels is reflected, absorbed and altered will depend upon the acoustics of the hall. Acoustic conditions in a hall can be changed by wall hangings, heavy curtains and by the number of dancers that are present; so sounding and empty hall may lead to some erroneous conclusions.

The most common speaker system in use is the single column "phased array" – most often the popular "Yak Stack" unit, which comprises a number of loudspeaker elements arranged in a vertical stack (an explanation of how this works is included as an appendix to this syllabus). This produces a directional sound with limited frequency response.

This type of speaker should be placed fairly high i.e. above the heads of the nearest Dancers and tilted slightly to avoid reflection off the back wall and off

the ceiling off the hall, in effect you will be using the Dancers' bodies to absorb sound and reduce echo.

The other popular unit is the folded horn assembly, normally used in pairs which has a much better frequency response but is less directional. This type of speaker will perform very well in halls that have a good acoustic characteristic – but will be poor when used in halls where echoes are a negative factor.

Placement of speakers in a hall is very difficult but a few simple rules exist.

1. Place all speakers along one wall unless you alter the wiring to reverse the phase or use a delay circuit to prevent destructive sound wave interference.
2. Column speakers in square halls are best located centre stage. Folded horn units one on the left and one on the right.
3. In long rectangular halls a number of speakers along a long wall with stage centre will probably work best.
4. Do not be afraid to experiment. None of the rules above will work in every hall and it may be possible, due to the acoustic nature of the hall, to produce a better sound by disregarding some or all the rules.

Be careful, very few halls are perfect, the best answer may still leave much to be desired. Try to compromise and find an adequate solution. Do not change the arrangement after each tip. Remember people's ears sometimes take a while to become adjusted.

5. Avoid acoustic feedback. If a microphone is too close to the loudspeaker it can give rise to a very unpleasant howling noise, which is known as feedback. The best way to overcome this is to move the loudspeaker(s), although it can also be controlled by reducing the volume or

turning down the "Treble" control on the microphone.

N.B. If anyone borrows your microphone and is not familiar with microphone technique, it is wisest that you stay close to the amplifier controls in case they wander into the field of the loudspeaker and cause a feedback howl.

6. Notwithstanding the problems of acoustic feedback some "Poor Sound" situations can be resolved by increasing the "Treble" on the microphone input. Some microphones feature a "Bass Roll-Off" switch e.g. the AKG 1200e and the Toa F1.
7. At the end of the day it does occur that the only way to resolve bad sound is to improve or alter the primary input - i.e. your voice. In this situation good vocal techniques, especially projection, enunciation and diction offer the only solution.

Monitors

Some sound systems available to the modern Caller include a built-in monitor amplifier which enables the Caller, by attaching a loudspeaker, to "monitor" either music, voice or both. Some Callers use a separate monitor amplifier and loudspeaker for this purpose. There are situations where a monitor will be necessary, but by and large, I would suggest it is better to use the main output as your reference.

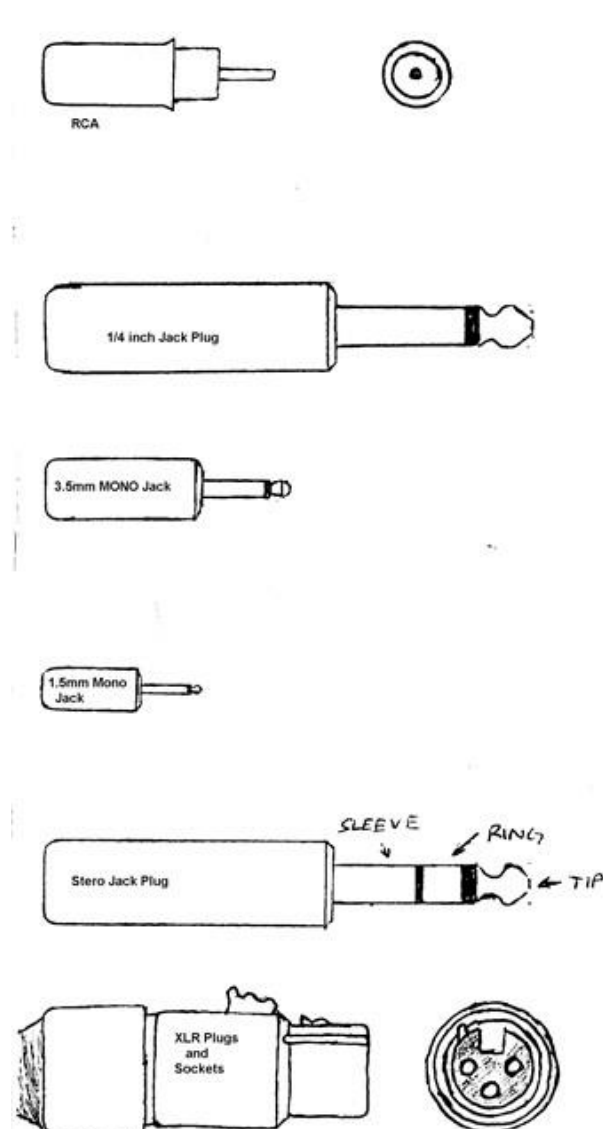
CARE OF YOUR SOUND SYSTEM

Ensure all the volume controls are turned down before switching on the amplifier. NEVER switch on the amplifier unless the loudspeakers are connected. Regularly inspect the leads and connections and repair or replace any suspect items. Generally, respect and take care of your equipment, keep it locked up when not in use and make sure your insurance cover is adequate - should the need arise.

Getting the best from your sound system and overcoming problems in poor sound situations requires experience which can only be gained from experimentation. Do not simply set the controls to the same positions every time you use your set, be aware of the effect of judicious use of the tone controls to enhance certain records. Make sure you are getting the best from your sound system.

TYPES OF CONNECTOR

There are several different types of connectors in present use. Sound system designers tend to use different connectors for different functions to prevent incorrect connections being made to the amplifier. These connectors include:



1. RCA or PHONO PLUG:

- used for microphone reset controls
- and some digital / recording inputs
- and some digital / recording outputs
- used in pairs for stereo connections

2. JACK PLUG (which comes in 3 sizes):

- **1/4" JACK PLUG**
 - used for loudspeaker and
 - microphone connections and
 - some digital connections
- **3.5mm MONO (STEREO) JACK PLUG**
 - used for music remotes and extensions
 - loudspeaker and microphone connections
 - in cassettes and some digital connections
- **1.5mm MONO JACK PLUG**
 - used for remote powerswitching
 - and on some low voltage plug-in transformers

3. STEREO JACK PLUG

- includes an extra contact used for
- stereo headphones and insert sockets
- i.e. the sockets that allow an effects pedal to be used

4. XLR (plugs and sockets)

- used for connections from
- microphone to signal lead
- used extensively in studio
- professional sound systems

Additionally you may come across DIN plugs: two pin used on speaker input/outputs on Hi-Fi systems, three pin used with monaural equipment, five pin used with stereo equipment, seven pin used with computers and five pin (star) used on headphone outputs on certain equipment.

Older equipment from America uses a plug and socket set like a two pin DIN which is called Cinch-Jones connector. These fell out of favour with Callers owing to corrosion problems and are no longer used, many have been replaced with 1/4" Jacks.

Certain microphones use a four pin Ring Connector which could be connected in one of two aspects in order to change the connections on an internal impedance transformer thus allowing the impedance rating of the microphone to be changed.

GENERAL

A Caller's sound equipment represents a considerable financial investment, take good care of your equipment, if it should become damaged due to incorrect connection you will be faced with further expense. Do not be afraid to be very firm with people who offer to "help" set-up or take-down your equipment, if you are not happy that they know what to do, thank them for the offer but firmly and politely refuse.



Autumn & Spring are the most beautiful times in the Blue Mountains, and we are lucky enough to be holding the 61st Australian National Square Dance Convention in this World Heritage National Park in autumn from 10-14th April 2020. 8.43 million people visited this area last year and they are not wrong. It was voted as NSW's most popular National Park.

Wentworth Falls

The 61st Australian National Square Dance Convention is being held in Wentworth Falls. It is a genuinely charming small village which has become a major tourist destination because of its excellent bushwalks and its large number of dramatic views across the Jamieson Valley. Its appeal lies primarily in its dramatic vistas and the simple fact that it is not nearly as crowded and overtly touristy as Katoomba or Leura which are the next two towns as the visitor rises up the mountains.



Wentworth Falls Lake was originally created by the damming of Jamieson Creek to supply water for the steam railway. The Lake is now home to native and introduced waterfowl, native fish such as Gudgeons, and water bugs including freshwater crayfish, freshwater shrimp and dragonfly nymphs. It's a popular picnic spot, with barbeque facilities and children's play equipment. A one kilometre (30 minute) walk beside the Lake is easy grade.

A group of local sculptors have used locally quarried sandstone to create sculptures featuring plant seedpods native to the lake. Each sculpture has been positioned close to the living plant that it relates to, making the exploration of the lake foreshore come to life.

Don't forget to register for the 61st Australian National Square Dance Convention. Check out our website www.2020sdconvention.com or join our Facebook group at www.facebook.com/groups/434857693607535/ to keep up to date.

Fantastic Aussie Tours is partnering with us to provide airport transfers, wonderful day tours and post-convention tours. **BOOK NOW!** bookings@fantastic-aussie-tours.com.au

Join the fun as we relive the glamour of the 1920's; a time when the Blue Mountains became one of Australia's first tourist destination.

For more information contact Susanne Horvat Publicity Manager on 0425 394 002 or email publicity2020sdconvention@gmail.com

THE Final WORD

At Least For Now

I am hoping to have another Supplementary Issue with information specifically aimed at the newer caller ready in April or May. If there are any specific topics that you would like to see covered, please let me know.

The next two months will most likely be very busy ones for Sue and I, as involvement in both National Convention Program & Committee, and ACF Caller Conference will take up a fair amount of time.

I hope that I can still have BTM available within a reasonable time frame, however please excuse me if it is later than normal.

Cheers
Barry



UPcoming EVENTS

Appendix of



We are always happy to advertise any type of Caller Training Event.

Just send me the full details and flyer.

.jpg (image) AND WORD DOCUMENTS preferred

Also check out the “What’s on in Australia” Caller Calendar

Dates To Remember on the front Page.

2020 ACF CALLER CONFERENCE



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 \$

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 (MURDER PARTY at Avalon Restaurant, Katoomba))

No. attending the Dinner Party: \$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





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 _____

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

Room rates

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

Accommodation required during conference

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 ____

Accommodation required during conference

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 14 days of the designated arrival date, or non-arrival of guests, will forfeit all monies paid.

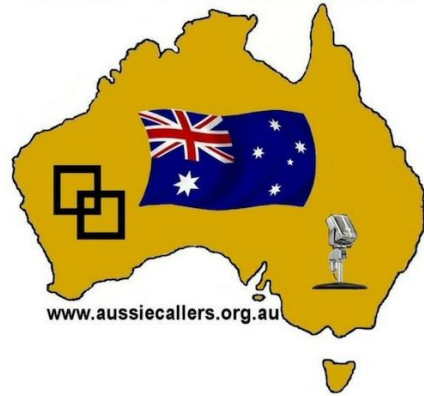
Please email reservations@fairmontresort.com.au

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.



Australian Callers Federation



THE AUSTRALIAN CALLERS FEDERATION INVITES
YOU TO A SPECIAL PRE-CONVENTION DANCE WITH

RANDY DOUGHERTY (USA)



THURSDAY 9TH
APRIL 2020

7.30-10.30
MAINSTREAM
& PLUS

BLACKHEATH
COMMUNITY CENTRE,
GREAT WESTERN HWY,
BLACKHEATH
(13 MINS FROM
CONVENTION VENUE)

TICKETS
\$15 PRE-
BOOKED OR
\$20 AT THE
DOOR

Name/s: _____ Email: _____

Address: _____

Number of tickets @ \$15 each: __ Total: \$ _____

BSB: 064420 Acc: 10028195 & e-mail receipt/form to
gazacarpenter@gmail.com or make cheques to Australian Callers
Federation and post to G.Carpenter, PO Box 97, The Entrance, 2261, NSW



2020 EDITION

Would you like to support the production of new music?

Would you like to be an 'AMBASSADOR' for Sting Productions?

**Reduced
2020 prices!**

Well YOU CAN!!

**Reduced
2020 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 2020

Each of the tunes listed below will become available on 1st April 2020, to Ambassador Club members - as part of the Sting Productions Ambassador Club 2020 Edition (24 tracks):

| | | | |
|----------------------------|-----------------|---|------------------|
| 5 o'clock 500 | Alabama | Listen People | Herman's Hermits |
| A Kick In The Head | Dean Martin | Loch Lomond | Traditional |
| Baby Come Back | The Equals | Moon River | Audrey Hepburn |
| Dark Horse | Amanda Marshall | One Piece At a Time | Johnny Cash |
| Glad All Over | Dave Clark Five | Save Tonight | Eagle-Eye Cherry |
| Hello Goodbye | The Beatles | Sweetheart | Henning Staerk |
| Here, There and Everywhere | The Beatles | Just Say Hello | Rene Froger |
| How Deep is Your Love | Bee Gees | | |
| I Want to Break Free | Queen | | |
| I'm a Believer | The Monkees | Patter Music (5Tunes + 1 Bonus „Called Side“) | |
| Life's a Gas | T Rex | Valiant / Noble - Gyre / Gimble | |
| | | Brown Sugar / (Called Side): Bronc Wise | |

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 2020) - 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, 2018 and 2019) :-

(2011) \$35 - (2012) \$35 - (2013) \$35 - (2014) \$40
(2015) \$55 - (2016) \$80 - (2017) \$95 - (2018) \$135 - (2019) \$160
or - all nine Previous Editions (204* tunes) for \$625

**the number of tunes includes SNOW 2017, 2018 & 2019 releases - and may increase*

Special REVISED 'Super' Deal:

Sign up as a Regular Member - for the 2020 Edition - and buy the 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018 & 2019 Edition music, (225* tunes) - the entire bundle for:

**Reduced
2020 prices!**

(only...) \$750!!

**Reduced
2020 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
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(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...**

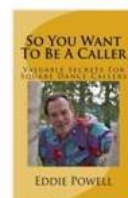
It takes action, practicing the right way, and
becoming ready to market yourself. It took time and
practice as a dancer to learn the moves, the same is
true of calling.

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

Square Dance Gifts & Merchandise



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www.facebook.com/DWHT71

Our Website:

www.squaredancing.com.au/square-dance-merchandise-1

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Notebooks, Water Bottles & More!*



Square Dance Gifts and Merchandise

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, online 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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YOU AND TELL YOU HOW TO PAYPAL US. WE HAVE BEEN IN THE SAME
GEORGIA USA LOCATION FOR 38 STRAIGHT YEARS AS A&S RECORD
SHOP AND I'VE BEEN A CALLER FOR 45 YEARS WITHOUT A BREAK.**

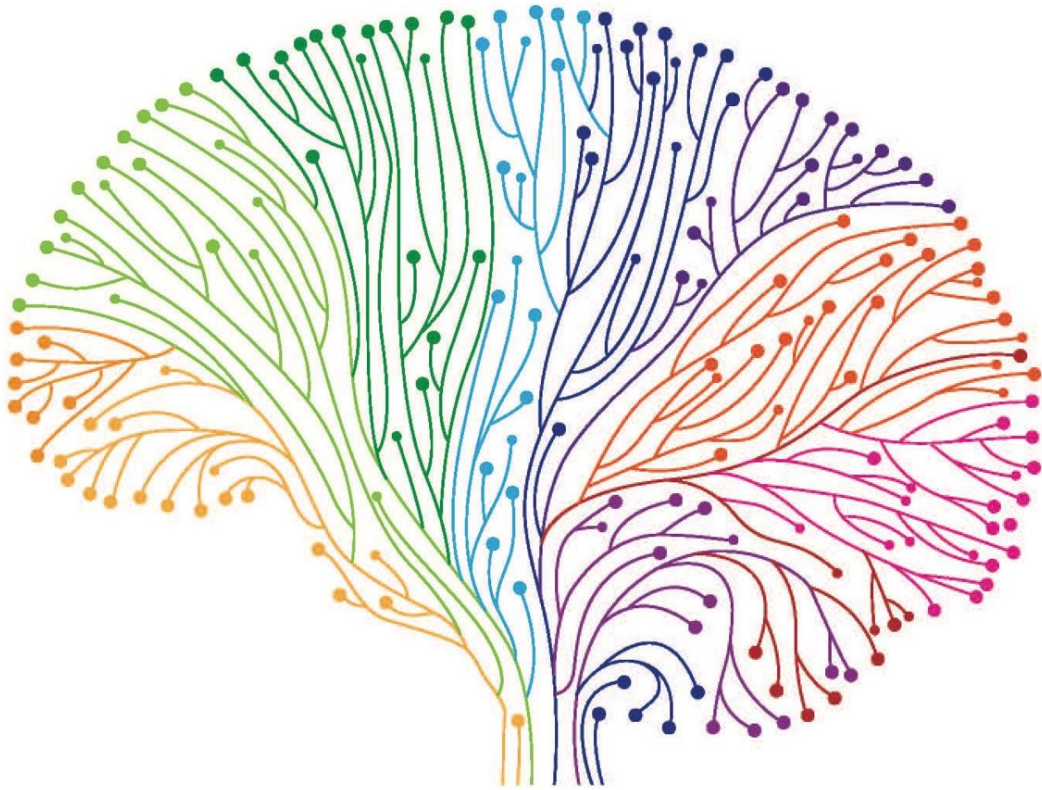
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BECOMING A SQUARE DANCE CALLER

by Bruce Holmes



\$35 8.5X11" 189 pages Wire bound 3rd Edition

- "I wish there had been a book like this when I started 25 years ago." - Glenn Wilson, Queensland, Australia
- "Clear and helpful! I would recommend to especially new callers like myself!" - Connie Graham, Stanberry, Missouri
- "Firstly, I want to say that I enjoyed your book and the "New Caller" market lacks this type of approach, so thank you... Keep up the good work, and I love the way you approach the exercises." - Steve Turner, Accredited Caller Coach, Western Australia, Australia
- "The caller school sent us a large document in preparation for the school. I have been reading that too and find myself going back to your manual over and over to understand what they have said. Yeah for your manual!!" - Bobbi Nichol, Pensacola, Florida

<http://brucetholmes.com/Becoming.html>

Northeast Callers School 2020

Programs for Beginning and Experienced Callers



Ken Ritucci

*Massachusetts
(Callerlab Accredited Caller Coach)*

**OCTOBER 8-12
2020**

SPECIAL GUEST INSTRUCTORS:



Tony Oxendine

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STURBRIDGE, MA**



Steve Kopman

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TWO LEVELS OF PROGRAMS

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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.



Ted Lizotte

New Hampshire



Don Moger

Canada

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 45 years of calling experience.

He and his staff have the knowledge and leadership to assist you with your career.

School Information

Cost:

\$425.00. No charge for accompanying spouse/partner. Food and lodging not included.

Program:

Starts Thursday, October 8th at 7:00 pm
Ends Monday, October 12th 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.

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
- Social Aspects of Professional Square Dance Calling

NORTHEAST CALLERS SCHOOL - Sturbridge, MA - October 8-12, 2020

Cost: **\$425.00** 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.

Name: _____ Spouse/Partner: _____

Street _____ City _____ State _____ Zip _____

Phone _____ Email: _____

Make checks payable to:

Northeast Callers School • Ken Ritucci

132 Autumn Road • West Springfield, MA 01089

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71st National Square Dance Convention®
Evansville, Indiana

Pre-Registration
71st National Square Dance Convention®
"Join Us Down By the River"
Evansville, Indiana
June 22-25, 2022



Register now for the **71st National Square Dance Convention®** in Evansville, Indiana. Your early registration helps to defray preparation cost and gives you free admittance to the Saturday evening dance at the Pre-Convention on March 13, 2021.

This form does not include selection of hotel, tours, meals, and additional convention choices.
In early 2021 you will receive information about these offerings with instructions for making those selections.

Please complete the form below and send it along with your check or credit card info to:

71st National Square Dance Convention®
2820 Alexandria Pike, Anderson, Indiana 46012
Email: registration@71nsdc.org Website: 71nsdc.org
Registration Information: (765) 662-2553
Please Print Clearly

Primary Last Name: _____ First Name: _____
Partner's (if different) _____ First Name: _____
Youth: _____ DOB: _____ Youth: _____ DOB: _____
Address: _____
City: _____ State: _____ Zip Code: _____ Country: _____
Phone: _____ Mobile: _____
Email: _____ (Partner's) Email: _____

☐ Check if you do not want your email shared. (Email addresses to be shared only with the NEC for upcoming convention information.)

Amount Paid (US Currency Only) \$50.00 each x _____ = \$ _____

Youth born after June 22, 2004 \$25.00 each x _____ = \$ _____

\$10 cancellation fee per registration. No refund after April 30, 2022 This form and registration rate is void after March 13, 2021

Payment (check one) Check ☐ MasterCard ☐ Visa ☐ Discover ☐
Name on Card: _____ Signature: _____
Credit Card No.: _____ Expiration Date: _____ Security Code: _____
Statement Mailing Address: _____

If you are a dance leader please circle all that apply: Caller Cuer Contra Clogging C/W Lines

Convention Badges required for entrance to all Convention Activities.

Dressy casual attire allowed until 6:00 pm. Proper square dance attire is required after 6:00 pm for all dancers.

Internal Use Only Accepted by _____ Date _____ Registration # _____ 71st NSDC Short Form 070919

Pre-registration – US 71ST National Square Dance Convention
June 22-25, 2022