



News, Notes
'n
Nonsense:

An
International
Magazine
for Callers

February 2019

DATES to REMEMBER

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

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On the Inside Track

Welcome to the February edition of BTM with Barry Wonson

The time is moving closer to the Australian National Convention in Deloraine, Tasmania. This is our 60th convention which is really an amazing achievement.

Each National Convention also sees a general meeting of ACF members. It is here where we discuss topics and issues that have arisen over the last year, report on changes and updates to our system, and elect the independent representatives to the ACF Board. As part of our gathering, we usually also have some form of education session. This year we will have a special guest, Joe Kromer from Germany. Joe is visiting our Convention for the first time and has graciously agreed to present a session for us. He is a well-known caller in Europe, as well as being an accredited Callerlab Caller Coach.

Joe will also be calling a special dance after the Convention near Deloraine.

It is always good to be able to catch up with everyone at Conventions. I think this is really one of the major reasons we always have a good roll up of callers – we get to spend time together discussing how we can fix all the problems in the Square Dance world! Sometimes we even get to dance and call as well.

Many thanks to all who have emailed comments on last month's BTM and special supplement. The interview with Ed has been around for some time, but I felt that it was worth presenting in its entirety. It is an interesting look at the past. Ed presented a lot of ideas that forced changes in our activity. He had some interesting ideas and the main one that stood out to me was from looking at this article and placing it in its historical context is that: "we are still talking about the same problems -- the only thing that has really changed is the numbers of dancers".

From our readers

We received numerous e-mails and comments about the Ed Gilmore article but two in particular stood out and I would like to share those two emails from our subscribers with you (with their permission).

Cal Campbell wrote:

*I was in college in Ft Collins, CO during the 1950's. Ed used to call in Ft. Collins about 3 times a year. He was amazing. I was learning to call so I was very interested in what he called. He would often use the same routines more than once a night. He changed the music he used and that was all. I know, for a fact, that the dancers either did not know or did not care. His timing was perfect. His presentation was professional. He did not tell stale jokes; **he called dances**. He was one of a generation of dancers that felt the caller's job was to be a facilitator and not an entertainer.*

When you attended his dance, you came to dance. Ed would put on a record and give you about 30 seconds to square up. Then he would start to

call. People quickly got the point. As soon as the round dance was finished, dancers formed squares. The custom, at the time, was once through a patter record (3:45) and one singing call per tip. You got to dance with a lot of different people every night.

Ed didn't chit chat much between tips. He kept the breaks short. If you got to talk to him it usually after the dance.

He was an expert on sound. This was the days of Newcomb amps and open backed speakers. He would walk around a difficult-to-sound hall, usually spot one speaker and produce usable sound. Not necessarily good sound, but effective sound.

Ed produced the first recording that did not have the typical sound of a western band repeating 16 measures of fiddle, sometimes alternating with a banjo for 3-4 minutes. His records used a lot of different instruments and different music styles. As young callers, it really spoke to all of us college age callers that were used to the more modern musical arrangements. I still use several of his records. They have a timeless quality that still appeals to the square dance public. His recordings were very important in forcing the rest of the recording companies to provide more variety.

I never had the chance to attend one of his schools. I was too poor and too busy trying to get an education at the time. When he called a dance, he did take the time after the dance to communicate with local callers. That always included the callers in the student square dance club at CSU.

In reading this piece still another time, I'm stuck by how little heed Modern Western Square Dancing paid to his opinions and advice. It really was almost the unanimous opinion of almost everyone he mentioned in his interview. I had the good fortune to know Joe Lewis, Bob Osgood, Bruce and Shirley Johnson, Frankie Lane, and Don Armstrong. Bob Osgood and Don Armstrong were both strong supporters of the Lloyd Shaw Fellowship and Judy and I were young trainees in that group. I was invited to the first CALLERLAB Convention by Don Armstrong. I was on the writing staff of Square Dance Magazine for the last several years of its publication.

In my case, I took most of what they advised and put it into action. Pappy Shaw's manta was always, Keep It Simple, Keep It Fun. When I started calling in college, we danced squares, contras, quadrilles, mixers, and rounds. Pretty much what Ed described. I've tried to do that for all my career in calling. It did not make me a worldwide or even U.S. wide caller, but it did provide me and hopefully a lot of dancers with a lot of pleasure. I'm still doing it.

Larry Marchese added these comments:

I enjoyed reading the Ed Gilmore article and remembered when he died in 1971 (I started dancing in 1969). I met and spoke to Bruce Johnson a couple of times.

I have one recording of Ed calling.

I got different things out of the article that you didn't list.

- 1. Class size was crazy: 762 in one class, 542 in another. With a class size that large I can imagine losing most of them.*
- 2. He didn't like "devious ways to get to the corner".*
- 3. He mentioned things that were "the "end" of square dancing" when he was losing 85% in two years.*
- 4. Dancers don't recognize clever combinations. (Larry's comment: That's debatable. Maybe I only dance with the small group).*
- 5. Dancer often quit when they are embarrassed. I see this at classes. Dancers are embarrassed by callers' verbal statements and when they make mistakes on the floor. One key is other dancers being very positive and encouraging. This keeps dancers going. It's also important for the caller to not let students make mistakes repeatedly. We must demonstrate most of the calls, and even walk tactile learners through the motions. Some calls must be taught over and over. Patience in both the caller **AND** angel dancers is critical.*
- 6. The primary points are:
(1) the need for comfortable, rhythmical movement to music. In modern times we have truly neglected rhythmical movement to music. Gilmore considers this the ONLY thing that can be sustained year in and year out. and
(2) Sociability. This second point is mostly on the club dancers and is the primary reason dancers leave.*
- 7. He advocated "extending the class time". He advocated beginner clubs (you mentioned this).*
- 8. History shows that nothing has stopped the drift of dancers.*
- 9. He spoke a lot about music which may be a bigger factor than we realize. Today we can use an amazing variety of music styles, but I don't see this happen often.*

This month we have another large issue of BTM with lots of interesting articles and ideas for everyone, regardless of experience.

Cheers

Barry

Event and Activities Updates

What's Happening in Australia for callers



ACF Update

ACF CONFERENCE 2020 – Feature Caller/Presenter

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

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

There will also be a special dance with Randy on Thursday April 9th. For this dance, tickets will be strictly limited due to hall capacity, so please register early when the final form is released in May.



Why would you want to come?

There are just so many benefits to all callers, regardless of experience that it is very difficult to list them all in a limited space, so I will only list two.

Networking: Maybe this word is somewhat overused these days, but the benefits are REAL. Talking to other people in our profession is always enlightening. This Caller Conference is a great opportunity to meet and talk with callers not only from all Australian States, but from other countries as well.

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

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

Voice coach for 2020 Conference

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

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

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

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

Dr. ARDEN HOPKIN



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

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

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

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

His publications include the article "Vowel Equalization" in the *Journal of Singing*, and *The Art Song in Latin America*, an anthology of Twentieth-Century songs from South and Central America, on which he collaborated. His new

reference book *Songs for Young Singers, An Annotated List of Songs for Developing Voices* was released by Scarecrow Press early in 2002.

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

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

The Post-Conference Wrap-Up Dinner Cruise Special



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

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

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

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

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

To find out more about the Nepean Belle, check out their website;

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

BTM Website Update

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

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

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

Cheers - Barry



I'm sorry but you have to submit your articles in a "MS Word" format for publishing. Simply carving your initials into the top of my wooden desk does not count as "desktop publishing."

Sound Archive

The Sound Archive of Caller Material Available from SARDA NSW

Educational Programs

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

Dance Recordings

- SPECIAL DANCE with BRONC WISE and JET ROBERTS
- 1977 NSW Square Dance Society Cabaret with BARRY WONSON (scary voice back then)
- 1980 Willoughby Weekend with KEN BOWER (plus Barry Wonson, Peter Humphries and David Smythe)
- 1988 Weekend with WADE DRIVER (plus Barry Wonson, Peter Humphries AND Brian Hotchkies)
- 2014 RED BARONS Weekend with KEVIN KELLY AND BARRY WONSON
- 1988 Weekend with WADE DRIVER Weekend Part 2
- 1986 Red Barons Special with Scott Smith & Jim Mayo
- 1990 Red Barons Special with Jack Borgstrom
- 1980 Red Barons Special with Ernie Nation
- 1988 Red Barons Special with Robert Bjork, Ingvar Petterson
- 1992 Red Barons Special with Peter Humphries
- 1990 Red Barons Special with Mike Sikorski
- 1980's Advanced Teach Weekend with BARRY WONSON
- 1985 Pacific Northwest Teen Festival Mystery caller DAVE STEVENS
- 1988 Pacific Northwest Teen Festival Mystery Caller MIKE SIKORSKI
- 1984 Tumbi Umbi Dance
- 1995 Gympie Gold Rush (only part of the weekend)
- 2017 Barry Wonson 50 Years Calling – special weekend with Kevin Kelly
- 1978 Red Barons Dance with Barry & Guests

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

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

Our Music

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

- **AS 136 - IF I ONLY HAD A BRAIN** – from the 1939 classic movie, ‘The Wizard Of Oz’. This song was sung (and danced) by Ray Bolger. A fantastic Harold Arlen tune.
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2494>
- **AS 137- GUNG HO Hoedown #1** – A medley of Army and Marines music with “Halls of Montezuma”, and “As the caissons go Marching Along” (lyrics were later changed to ‘army’ instead of ‘caissons’).
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2495>
- **AS 138 – A MAN NAMED ARMSTRONG** – this was a Top 40 hit record for Australia’s legendary Country singer, Reg Lindsay in 1971. It was penned in 1969 by another legend, John Stewart, from the Kingston Trio. Another country artist, Lobo, also did a good cover version in 1974, however the Reg Lindsay version is the one that is remembered here in Australia. I thought that this was an ideal song, given the recent release of the new film based on Neil Armstrong’s contribution to the history books “First Man”.
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2496>
- **AS 139 – AND YOU SMILED** – the music for this one should be familiar to many...it was written as the main theme to the English TV series ‘Van Der Valk’ in the 70’s and was a hugely popular record on the hit parade. The original title was EYE LEVEL. It became a #1 hit and, in the UK, sold over 1,000,000 copies and was listed as one of the 12 best-selling singles of the 1970’s. Some years later, lyrics were added, and it became a successful release for Matt Munro. The music for the Singing Call has come up well. The problem I have with these nowadays is in recording the vocal. Each vocal is done live at a dance...problem for me is that my calling skills have deteriorated somewhat since the stroke last year and I now struggle to get it right to the point where I am satisfied!!! (maybe the problem was always there!!)
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2497>

The next ones I am working on are:

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

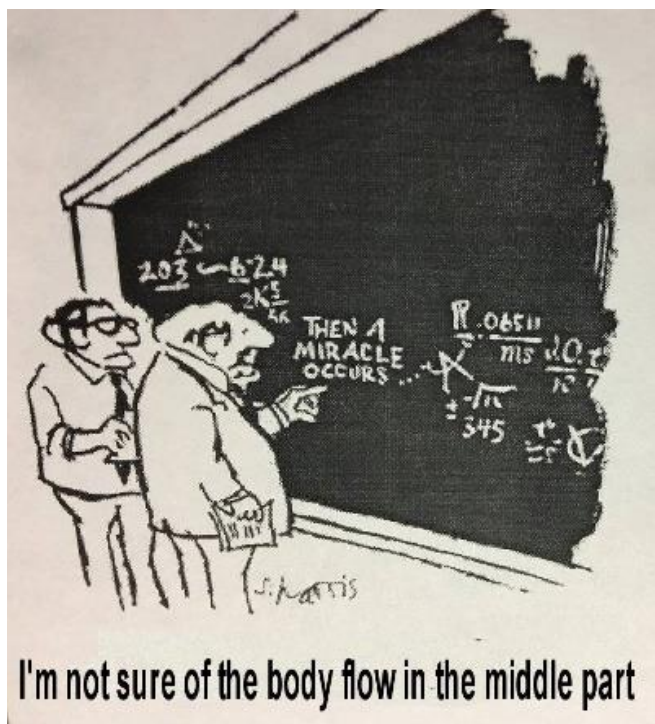
GUNG HO HOEDOWN #2: This is another march medley with the US Navy anthem ‘Anchors Aweigh’ couple with the US Air Force theme ‘Wild Blue Yonder’. Great melodies that should come together and work well.



Body-flow in Square Dancing

By Doren McBroom

When square dancers move through a sequence of calls, they are following a geometric pattern created by the combination of calls arranged by the caller. As they turn with or move around other dancers, the physical movement of each dancer's body is referred to as Body-flow.



Generally, dancers prefer to move through a sequence without abrupt changes to the direction of their body's motion. However; since changes in direction are a necessary part of the dance, the caller's challenge is to design a pattern in such a way that the dancers can blend the ending of one call into the beginning of the next call without having to make uncomfortable

direction changes.

There are several factors not related to choreography that affect Body-flow:

- A **dancer's style of movement** impacts flow; if a dancer uses a "shuffle step," sliding along the floor on the ball of the foot, they will feel the effects of Body-flow more than a dancer who uses a walking step because their balance and momentum are different.
- A **dancer's experience** has an effect; more experienced dancers have more confidence and can better control their momentum and spatial relationships with other dancers.
 - They are also more likely to adjust the length of their stride to help keep themselves, and the square, in synchronized timing.
 - They are more likely to use counter balancing techniques to offset the centrifugal forces encountered during their actions.
 - Newer dancers often hesitate or rush their steps resulting in stop and go dancing and creating problems with momentum and timing that will hinder good flow.
- The **size of the square** has an impact on how comfortably dancers can execute the calls.

- If the square is too large, timing issues arise, and if the space available for the square is too small, dancers will struggle to maintain the proper spatial relationships and to execute the calls properly.
- The **tempo of the music** has an impact on Body-flow because it affects momentum and because it can give dancers a sense of sluggishness or of being rushed.
- The **timing of call delivery** is another factor that can have similar effects.
- **Dancer anticipation** affects flow. We have been taught not to anticipate, but in fact, experienced dancers will anticipate which direction they are going to move next, and some will physically start to move to accommodate the next call.
 - For example, as the Heads Square Thru, some experienced dancers in the side position, will not stand flat-footed. They will anticipate that their next action will be a right hand or a right shoulder pass and will adjust their position accordingly. Occasionally, a surprise call like “Split Two” might jostle them a little, but an occasional surprise is also part of the dance.

Anticipation and acceptable reversals. Here is another way anticipation comes into play; there are a few examples of common dance actions that have inherent flow reversal: Forward and Back and Slip the Clutch are two such actions. Another is when a Right and Left Grand transitions into a Promenade, the women have to reverse facing direction and flow. What makes these examples acceptable is that they are learned actions, so the reversals are anticipated and can be compensated for.

Good body-flow allows the dancers to maintain a smooth interaction with other dancers while keeping an association with the music. The caller can adjust some factors to suit a particular group of dancers, such as the degree of choreographic difficulty, the tempo of the music, and the timing of call delivery. However, the fundamental factor to a smooth flowing dance is the specific combination of calls the caller uses to create the sequence.

Dancers encounter different types of motion during a sequence.

- Forward motion is a common part of many calls and is useful in neutralizing the motion between two calls that would otherwise cause conflicting flow.
- Backward flow is rare, but a few calls do end their action with some backward flow such as Forward and Back, Dosado, anything with a Courtesy Turn, some Cast Offs, and even Bend the Line.
- Sideways (or lateral) flow is present in some calls; Veer Left, Dosado, Half Sashay, Walk and Dodge, and Spread all have some lateral momentum.

Those are the motions we can make without changing our facing direction. Most of our calls, however, do involve a change in facing direction, which

means a dancer's body will rotate during the call, and these calls create the greatest pitfalls for Body-flow. There are generally two types of turning motion:

- **A spot turn**, where the dancer stays in the same place on the floor, such as in U-Turn Back or Roll. That kind of turn is called axial rotation (spinning around the axis of the body). and
- **An arcing (or angular) motion.** Swing Thru is a right turning arc followed by a left turning arc; Cloverleaf is a much wider turning arc. Note that every movement in an arc also has a component of axial rotation. Additionally, some calls have more than two motions. Lead Right and Sweep a Quarter have angular, axial, and lateral motions.
 - The distance a dancer travels in an arc has little effect on the flow properties, but the size of the arc does. Consider this sequence;
 - HEADS STAR THRU, DOUBLE PASS THRU, CENTERS IN, CAST OFF 3/4, CENTERS TRADE.

In this example, during the Centers Trade the boy is doing almost the same action as a Swing Thru (less the arm grip for counter balancing). However; the girl's turn is a much smaller arc (more like a flip). Therefore, it is much less comfortable for her to transition from a right turning arc to a left turning flip.

Although this combination is not especially good flow, it could be more acceptable if the caller were to delay the delivery time of the Centers Trade to let them come almost to a stop, which reduces momentum and makes the turn more comfortable, or alternately the caller could insert a Forward and Back before the trade. **Note:** Forward and Back can be a very effective way to smooth flow transitions, but its excessive use will cause a unique kind of choppy dancing and bad flow.

After an arcing turn, moving straight forward is usually a comfortable action; Right and Left Thru - Pass Thru, or Touch a Quarter - Circulate are good choices. Also, after an arcing turn, moving in an arc going the opposite direction is usually comfortable as long as there is an initial forward motion as part of the second call: such as Swing Thru – Centers Run.

However, when the second arc is very tight or when calls start with a right angle turn it is not comfortable; “Star Thru – Zoom” or “Touch a Quarter – Peel Off” are examples of bad body-flow, as is Peel Off – Partner Trade. **Note:** Zoom, Peel Off, and to a lesser extend Cloverleaf, are challenging to work with from a flow perspective because the initial motion is such an abrupt turn, and the direction of the turn, away from the center, is contrary to most of our other calls. Preceding these calls with another call that has forward motion would help the flow considerably.

Not all choreography has to flow well. In fact, it is desirable to have a mixture of movements with both right turning and left turning arcs. Likewise, some stop and go is unavoidable, and right-angle turns are part of the dance. It is primarily the abrupt reversal of rotating motion that is most objectionable.

Finally, callers need to **be cautious of Overflow**. Turning dancers too much around the same location can be dizzying and uncomfortable. Additionally, turning too much in the same direction, even if it is broken up a little with some forward and lateral motions, is not comfortable dancing. Consider this example;

- HEADS LEAD RIGHT, VEER LEFT, COUPLES CIRCULATE, FERRIS WHEEL, CENTERS SWEEP A QUARTER **AND** PASS THE OCEAN, EXTEND, LINEAR CYCLE, SWEEP A QUARTER...

There is nothing wrong with the flow of that sequence of calls, but almost every turn is to the right. A steady diet of dancing like that would become uncomfortable.

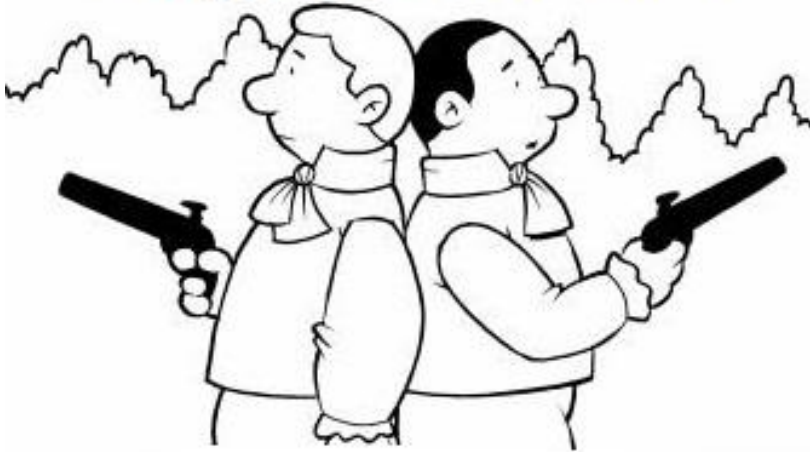
Here are some examples of choreography that, in my opinion, have flow problems (a few are not awkward flow, but overflow).

- Heads Right and Left Thru and Lead Right.
- Facing couples: Right and Left Thru and Partner Trade.
- Heads Lead Left and Circle to a Line
- Heads Pass the Ocean and girls UTB, Centers Veer Right and Circle to a Line
- Facing couples: Reverse Flutter Wheel and Veer Left
- Couples Facing: Touch Quarter and Zoom

- (Plus): Heads Star Thru and Spread, Pass Thru, Partner Trade, Star Thru and Peel Off.
- (Plus): Parallel waves: Swing Thru, Circulate, Fan the Top; overflow

- (Advanced): lines facing out Step and Slide, Right Roll to a Wave
- (Advanced): Parallel waves, Swing Thru, Motivate; overflow
- (Advanced): Facing lines, Pass Thru, Wheel and Deal, Centers Swap Around.

Body flow is not a duel



Right and left thru, reverse flutterwheel,
Lead Right, circle left 3,4, U-turn Back - then
aim and shoot.....Agreed?

We all dance the same calls to the same definitions, and most of our calls have been around for decades so it might seem reasonable to conclude that decisions of good flow and bad flow are a fait accompli, but in fact, there is considerable disagreement among callers about some combinations.

This paper presents one caller's opinion and the reasoning behind it. For the callers reading this, I encourage you to consider

the reasoning and to analyze your choreography for Body-flow.

For the dancers, when you encounter an action that feels uncomfortable, politely ask the caller about it. You could be dancing the call incorrectly, or the caller might not have analyzed all of the flow aspects of their sequence. We all make mistakes, and we can all learn from one another.

Happy Dancing.

NOTICE

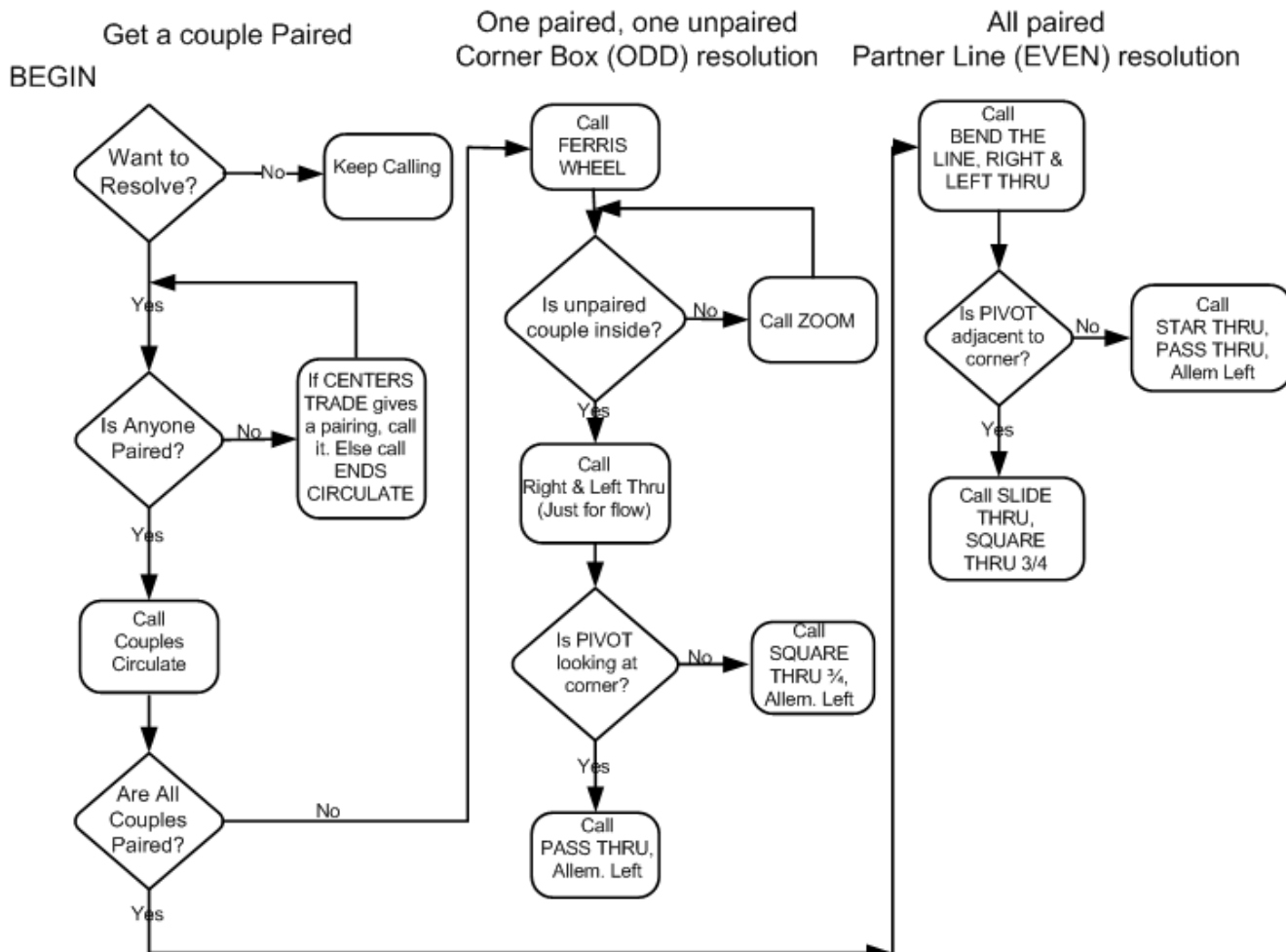
THANK YOU FOR NOTICING THIS NEW NOTICE

YOUR NOTICING IT HAS BEEN NOTED
AND WILL BE REPORTED TO THE AUTHORITIES

Sight Resolution Logic Path

We don't exactly know where this came from, but it is worth a look

Sight Resolution Logic Path Begin With Normal, Right-Faced, Two-Faced Lines



Mel's Meanderings: What is a gimmick?

By Mel Wilkerson

There is something that happens in square dancing that can be fun, different, unusual, interesting and not seen very often. Does anyone know what that is. You could be right if you said, "That is called just plain old fashioned good square dancing with a prepared caller, a practiced performance, interesting choreography, variety, good timing and all those things that callers must WORK AT that makes it feel fun and natural.

Then there is the other side of the coin. "THE GIMMICK".

Gimmicks can be fun, or they can be fraught with danger and frustration for both the dancers and the caller.

Gimmicks can be used as a teaching tool for timing and positioning or they can be an annoyance and feel like the caller is taking down to the dancers.

Advertising and interest draw

Gimmicks are part of square dancing. No one is denying that. There is one very good and world renown caller that has a gimmick dressing up like a drunken cleaner or a bum and staggering around until he gets on the mike and starts to call – that is an "entertainment gimmick" and he is very good at it. His secret is, the show is himself, for a short duration and a laugh at himself, but does not extend to the delivery of the material he calls, nor the content of the choreography.

There is a club I used to call for in Canada that every year had a "BAGEL BASH". This was a great dance which happened in the large hall of a synagogue and all the bagels were kosher. It was a scheduled event gimmick that was a big draw and very popular. The callers performed, and the gimmick was the name of the dance and the variety of food – not the religion

There are many other advertising and performance gimmicks and none of them affect the presentation of the square dance material nor the practice and polished presentation of the performers.

The choreographic gimmick

This is the item which I address in this article. Let me make it clear from the outset. I use the occasional gimmick and when I do, it is very sparingly. Gimmicks should not be hard and need complex walk throughs, nor should they be so simple that they feel demeaning to the dancers (and yes there are some of those).

There are good gimmicks and bad gimmicks, there are good gimmicks that get abused and become bad gimmicks (boys face/ girls face grand square is an example of this. Used once or twice in a patter and maybe once or twice in a singing call may be fine if that is the only gimmick used that night, however I have seen this done where it took 15 minutes to walk through (frustrating for the

dancers that got it) and then it was done over and over and over and over and over that evening until it got to be as annoying as reading over and over and over and over in this sentence that never seems to end. I think I made the point.

To really understand a gimmick – not the advertising or draw gimmicks because that is only getting them in the door, but to understand the choreographic gimmick it is important to understand the basis of what a gimmick is.

By definition a gimmick is:

- something that is **not serious** nor of **real value** that is used to attract people's attention or interest **temporarily**, especially to make them buy, accept or do something:
- an **unusual** and **unnecessary feature** or action whose purpose is to attract attention or publicity.

This definition is nearly always followed by examples of the use in sentences which are presented as an expression of disapproval. For example:

- *It is just a public relations gimmick.*
- *The exhibition is informative, up to date, and mercifully free of gimmicks.*

The examples given on how to explain a gimmick in layman's terms and 99% of the time negative, which should indicate immediately how gimmicks related to specific things are usually viewed by the recipients.

With that explanation, as far as gimmicks go, I think it would be prudent to identify a few thought concept rules prior to using gimmicks. Please notes these are just my own thoughts and guidelines and you should probably consider your own as each dance, event, dance group etc. will have a slightly different context or reason. Please note these only apply to choreographic gimmicks and not personality performance or event advertising gimmicks.

Finally, it is important to look at the Callerlab definitions and you will find "Gimmicks: listed in the Additional Detail section of the definitions with no explanation other than it is one of the subsections of the four multiples of basic formations – and the one Gimmicks falls into is **Commands**. In other words a gimmick is a command prompt to do something that is not usual or done in the normal way. Nothing more and nothing less.

Gimmick Guidelines

1. The gimmick must have a purpose or tie in to the dance tip or bracket.
 - a. This could be the song itself lends to a particular gimmick (e/g Felize Navidad and the grand square or the Grand Colonel spin and the Grand Spin – Yes that is a gimmick)
2. The gimmick must **NEVER** be at a level higher than the level of the dance.

- a. For example, teaching track two at a basic dance to make the train sounds because that is the dance theme is not a gimmick. It is just Lazy programming and poor judgement.
3. A gimmick should never have to have a teaching workshop and explanation.
 - a. If the gimmick is at the level of the dance it should consist of known material to the dancers.
 - b. The caller needs to be able to walk and talk the dancers through it with the music going – a little stop and go is fine for the walk through but any more than two walk throughs should never be necessary.
 - c. All the component movements of the gimmick must be known to the dancers.
4. A special gimmick should be limited to one tip (bracket). Introduced and confirmed in the patter and then used in the singing call.
 - a. Complex gimmicks (e.g. slide thru 9 times) should only be used in one tip (bracket in an evening).
 - b. Simpler gimmicks (sides face Grand Spin or Boys face Grand Square) may be used more than once but there are rules to that too:
 - Walked thru for success in Gimmick tip patter
 - Used in that tip singing call
 - If used again that evening (e.g. Grand Spin) it must be prompted in the patter twice and used once in the singing call.
 - Any more than that is abuse and causes monotony as it is not part of the program they have come to dance.
5. A gimmick may be:
 - a. a special variation of a movement in a program that is rarely (slide thru 9 times) that will rarely be seen
 - b. A movement that is not on the program list; **but**
 - it must not be a movement from a higher level. E.G. if the theme of the evening is pirates and it is a basic dance – **DO NOT TEACH LOAD THE BOAT** just because it has the word boat in it.
 - c. Used sparingly in an evening for success, however
 - It is not a movement they are likely to see again for a year or maybe 10, so do not treat it like teaching a move like you would teach square thru

6. A GIMMICK MAY BE USED - BUT NOT ABUSED

Gimmicks can add a piqued interest in an evening program if used correctly. Slide thru 9 times is a great example of this. It is challenging without being difficult, it is within the program level (mainstream), it adds a variety without a

need to stop and teach and walk through it, it can be prompted while it is danced, and it gives the dancers a feeling of success without overwhelming them

As I said at the beginning, I have used gimmicks from time to time, but I use them at my club level and at my club. I do not use choreographic gimmicks when I travel and perform but I may use presentation gimmicks such as a pirate costume or an Elvis wig for a specific tip.

With that in mind, I thought it prudent to present a few gimmicks, including the ones I have mentioned in this article for reference.

GRAND SQUARE GIMMICK FOR BEGINNERS – after they know the Grand Square

- (SS) HEADS PASS THRU, STEP AHEAD & U-TURN BACK, SIDES PASS THRU, STEP AHEAD & FACE YOUR PARTNER, EVERYBODY GRAND SQUARE, ALLEMANDE LEFT YOUR CORNER, SWING YOUR PARTNER AND PROMENADE HOME.
- 4 LADIES CHAIN, ALL HALF SASHAY, STAY THAT WAY, SIDES FACE GRAND SQUARE 6 STEPS, RIGHT & LEFT GRAND

MAINSTREAM GIMMICK – LADIES WORK TOO HARD - the focus is pointing out how the ladies always do all the work – you lead up to this in comments and humour and then you call something like this:

- HEADS SQUARE THRU 4, DOSADO, MAKE A WAVE, “*OK here comes the hard part girls*”....., MEN RUN, MEN TRADE, MEN RUN, MEN CIRCULATE, MEN RUN, MEN TRADE, MEN RUN, MEN CIRCULATE, MEN RUN, MEN FOLD, ALLEMANDE LEFT **AND** PROMENADE. (*Make sure you give the girls a well done. Say something like, “Well done girls, now you know what it is like to be a man while you do all the work”.*)

MAINSTREAM – GRAND SPIN – This movement should be planned with a really good singing call figure that you can sing all 64 beats of music such as, “Colours Of The Wind”, “Ghostriders In The Sky” or a good showcase singing song. If that fails, you can always use the Colonel Bogey March.

The walk through: Make sure that they know that the heads and the sides do different things at different times and that they alternate so that everyone gets to do all parts.

I find it easier to start by doing the sides first. I have the heads watch them and I do the sides. On the command "Sides Face Grand Spin," the sides start off as if they were doing a grand square: they face, back away three steps and face in

on the fourth. At this point the figure becomes unfamiliar. The sides move forward toward each other at the head position and do a back-to-back dosado (please, no waist swings), then star thru.

They are now in the head position and I have them watch the heads do the head position part. I have the heads pass the ocean, spin the top girls move up with the left hand raised, star thru –**take a step forward** – then California twirl.

I then repeat once for the new sides, and once for the new heads.

I then finish it all together with the prompts. When they are home, I do something like a circle left, allemande left and promenade and then call it prompting the whole way.

The prompt: The prompt takes practice but it does work very effectively when delivered and timed right.. It goes like this...

- HEADS PASS THE OCEAN, SPIN THE TOP...
SIDES WHEN YOU MEET DOSADO AND STAR THRU,
IN THE CENTRE GIRL MOVE UP, STAR THRU STEP AHEAD **AND**
CALIFORNIA TWIRL, DO A GRAND SQUARE SIDES...
NEW HEADS PASS THE OCEAN, SPIN THE TOP,
SIDES WHEN YOU MEET.....

AND YOU JUST KEEP GOING THROUGH IT UNTIL THEY ARE DONE.....

At mainstream I have never had to stop and teach this movement any more than has been presented here. It is easy to pick up and easy to prompt; but it takes practice to get the words right.

I might do this in a gimmick tip and do a walkthrough type teach then prompt and use. I would then prompt in the patter if I ever used this again..

MAINSTREAM – SLIDE THRU 9 TIMES. – this is a little more difficult but all you need to do is make sure that before you start the girls hold up their left hand and say girls always turn left, and have the boys hold up their right hand and say boys always turn right.....this one is fine as an elimination type “who’s the best” or small prizelike if your square does it right the first time – you get to be first in line for ice cream at the after party. The movement requires prompting but very little teaching after that.

It is done from either a double pass thru with the girls in the middle or a double pass thru with the boys in the middle.

How to do it:

Starting from a Double Pass Thru formation with girls in the middle

SWING THRU AND FACE IN – SLIDE THRU 9 TIMES

1. CENTRE TWO GIRLS SLIDE THRU (Left)
2. FACING BOY AND GIRL SLIDE THRU (Normal)

3. 2 FACING BOYS SLIDE THRU (Right)
4. ALL 4 BOYS SLIDE THRU (Right)
5. EVERYONE SLIDE THRU (Normal)
6. GIRLS SLIDE THRU (Left)
7. CENTRE LADIES SLIDE THRU (Left)
8. SAME GIRLS WITH THE FACING MAN SLIDE THRU (Normal)
9. 2 CENTRE MEN FACING SLIDE THRU (Right)

FROM HERE A BOYS ½ TAG TAKES YOU TO A LEFT HAND WAVE.

Starting from a Double Pass Thru formation with boys in the middle - the set-up is similar but this time you can shorten the prompts to just a name (gender) and a direction

BOYS SWING THRU & FACE IN, **SLIDE THRU 9 TIMES**

1. TWO BOYS (right)
2. BOY GIRL (normal)
3. TWO GIRLS (left)
4. ALL 4 GIRLS (left)
5. EVERYBODY (normal)
6. 4 BOYS (right)
7. 2 BOYS IN MIDDLE (right)
8. BOY GIRL (normal)
9. 2 GIRLS (left)

FROM HERE A GIRLS “LEFT” ½ TAG TAKES YOU TO NORMAL RIGHT HAND WAVES

Some possible Choreography

- **(CB)** SWING THRU, BOYS RUN TAG THE LINE CLOVERLEAF, GIRLS SWING THRU AND FACE THE CENTER OF YOUR WAVE (**roll is plus so do not use it**), **SLIDE THRU 9 TIMES**, BOYS ½ TAG, RECYCLE, PASS THRU TRADE BY, ALLEMANDE LEFT
- **(PL)** PASS THRU, ½ TAG, RECYCLE, PASS TO THE CENTRE, GIRLS SWING THRU AND FACE THE CENTER OF YOUR WAVE (**roll is plus so do not use it**), **SLIDE THRU 9 TIMES**, BOYS ½ TAG, BOYS SCOOT BACK, GIRLS CIRCULATE, RECYCLE, SWEEP ¼, SLIDE THRU, SQUARE THRU 3, ALLEMANDE LEFT
- **(CB)** – TCH 1/4, CENTRES TRADE, CENTRES RUN, FERRIS WHEEL, BOYS SWING THRU AND FACE THE CENTER OF YOUR WAVE (**roll is**

plus so do not use it), **SLIDE THRU 9 TIMES**, GIRLS LEFT ½ TAG, CENTRES TRADE, RECYCLE, PASS TO THE CENTRE, SQUARE THRU 3, ALLEMANDE LEFT

- **(PL)** CENTRE 4 BOX THE GNAT, LINES PASS THRU, WHEEL AND DEAL, ZOOM, BOYS SWING THRU **AND** FACE THE CENTER OF YOUR WAVE (roll is plus so do not use it), **SLIDE THRU 9 TIMES**, GIRLS DO A “LEFT” ½ TAG, CENTRES TRADE, ALL 8 CIRCULATE, BOX THE GNAT, RIGHT AND LEFT GRAND

THE SURPRISE GET OUT. This is probably the best gimmick of all – the surprise “get out” to home. Like all get outs to home, if it is seemingly a mistake that goes “**WOW!**”, then it works really well. Get outs to home are not gimmicks but they are like any aspect of choreography no longer fun or a surprise if they are used all the time. That is just a caller showing off how good he or she is to himself/herself and not considering the dances. They like to allemande left occasionally and promenade for the ½ way walk for the mind break. An entire tip of get outs to home is tiring and after the first couple of minutes – boring. An entire evening is exhausting and not really that much fun. The surprise, like this little one is a big difference. It is one that can be used sparingly but it dances well, feels right and somehow seems wrong but you cannot help but do it.

PLUS GIMMICK WITH RIGHT AND LEFT GRAND BEING THE GIMMICK – The Surprise Get Out. This one is from Reine Hjärtström from Sweden.

- **HEADS SQUARE THRU (CB - EXACT)**, SPIN CHAIN & EXCHANGE THE GEARS, SWING THRU, ALL 8 CIRCULATE 1 & 1/2, RIGHT & LEFT GRAND, ON 4TH HAND, COURTESY TURN, YOU ARE HOME

This one is clever because from an exact corner box position, regardless of how you got there, the dancers think you made a mistake and often try to say you are wrong (as they do) it is so quick that they are in the right and left grand they only have time to say **NO!!!!** and realize on the courtesy turn that you gimmicked them. The choreography is not difficult just very clever.

Finally a gimmick can be a theme which is not difficult but fits a general theme for a tip (bracket) such as a focus on doing things once and half...

PLUS EVENING THEME GIMMICK. This is a nice little gimmick which I stole, sorry that I researched into my repertoire from Jeff Priest from Canada many years ago

- **(CB)** SWING THRU ONCE AND A HALF, TRADE THE WAVE ONCE, LEFT SWING THRU ONCE AND A HALF, TRADE THE WAVE ONCE, SLIDE THRU ONCE AND A HALF...AND A LITTLE BIT MORE – ALLEMANDE LEFT

BTM – Focus Movement of the Month

Plus – Explode the wave

<p>SINGING CALL (H) Pass the Ocean, Ping Pong Circulate, Extend, Explode the wave, Chase Right, Boy Run Load The Boat, Swing & Promenade</p>	<p>SINGING CALL (H) Square Thru 4, Square Thru, Men Run Follow Your Neighbour & Spread, Explode the wave, Chase Right, Swing & Promenade</p>
<p>CB-CB Star Thru, Pass the Ocean, Ladies Trade, All Eight Circulate, Explode the wave, Wheel & Deal, Centres Pass Thru</p>	<p>CB-PL Swing Thru, Acey Deucey, Explode the wave, Tag the Line, Face In</p>
<p>PL-CB Fan The Top, Swing Thru, Ladies Circulate, Men trade, Spin The Top, Explode the wave, Trade By</p>	<p>CB-RESOLVE Square Thru 3, Centre Left Swing Thru Others Trade, Extend (L-H), Left Swing Thru, Explode the wave, Chase Right, Right & left Grand.</p>
<p>CB-RESOLVE Square Thru 3, Centres Pass Thru, Track 2, Explode the wave, Allemande Left</p>	<p>PL-RESOLVE Square Thru 4, Outsides Cloverleaf, Centres Touch 1/4, Centres Walk & Dodge, All Fan The Top, Explode the wave, Trade By, Allemande Left</p>

PL- RESOLVE Right & Left Thru, Pass the Ocean, Circulate, Explode the wave, Tag the Line, Face In, Ends Load The Boat, Centres Box the Gnat AND Square Thru 4, Right & Left Grand	PL-RESOLVE Fan the Top, Explode the wave, Ends Fold, Fan the Top (<i>half-sashayed</i>), Grand Swing Thru, Explode the wave, Trade By, Allemande Left
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What is the Focus movement of the month?

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

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

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

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

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

Ask Dr. Allemander

By Glenn Ickler and Barry Wonson

Dear Dr. ALLEMANDER: *As president of “The Society for the Elimination of Foreign and Unknown Words in American Square Dance Calls”, known by our members throughout the entire world as SFEFAUWIASDC for short – I seek your help in recruiting members from Australia, New Zealand, Europe, USA, Canada, Japan, China and all other areas where our square dancing activity is alive and well. The work we are involved with is so important to all dancers and will remove unseemly foreign words such as “Do Sa Do”, “Allemande Left”, “Do Paso”, “Sashay”, “Thar”, “Deucey”, “Promenade”, et al from the vocabulary. This will improve the dancing greatly.*

Dancers and callers may wish to suggest alternate phrases for discussion. Our membership fee is just \$250.00. Cheques may be sent to the address shown, made payable to me to simplify book-keeping. In keeping with current trends, PayPal or direct debit is perfectly acceptable. Our first congress is soon to be announced, and your members and friends will not want to miss this great treat.

Noah Webster Barnum, Circus Ave, Strangeville, Qld.

Dear Mr. Barnum: Dr. Allemander is appalled that a group of this type would be organized in America (which has historically been known as the Great Melting Pot), Australia, or anywhere in the Square Dancing world. If all the words with a foreign origin were eliminated from the English language, we would be left with an extremely limited vocabulary. The same can be said of Square Dancing.

And suppose this sort of thing spread further? Imagine some Yankee caller refusing to call “Dixie Style To a Wave”. Or a caller who dislikes Texas doing away with “Alamo Style”. Or a caller from the US East Coast eliminating “California Twirl”? Where would we be then. All facing the wrong way, that’s where! Some of the calls you have designated as foreign or unknown reveal a surprisingly limited knowledge of their origin. “Do Paso” for example is named after a town in Texas that is located near El Paso. “Sashay” comes from an Old West expression “Ah’m agonna sashay over to the saloon an’ git maself a sassparilly”. Anyone with Navy experience knows that “Deucy” comes from a fine old dice and board game called ‘Acey Deucy’. “Allemande” does have a French origin, but we do not want to eliminate that particularly charming word from Square dancing, do we Mr. Barnum. Would you have us just ‘walk’ instead of “promenading”?

Dr. Allemander realises that an earlier Mr. Barnum once said, “There’s a sucker born every minute”, however he doubts that there are many among our subscribers who will send you \$250.00.

One final note: Dr. Allemander would really love to hear your members pronouncing SFEFAUWIASDC!!

Square Dance – Etiquette ??

From ASD Magazine back in the 70's

HOW TO LOSE FRIENDS AND ALIENATE PEOPLE ON THE DANCE FLOOR.....



Run like a gazelle....



Pounce on the corner....



Flap like a swan....



Over-react to calls....



Hop like a rabbit....



Help the caller....



Concentrate too much....



Not concentrate enough....



Swing like thunder....



Forget to be careful....



Be a grandstand kibitzer....



Be a know-it-all....



Be a show-off....



Be out-of-tune with your group....



Be a know-it-all....

Movin' Down The Mainstream

By Barry Wonson with Jaden Frigo

This month we present another bunch of general GET-OUT Mainstream modules from my files. These modules start from either a Partner Line (PL) or a Corner Box (CB) set up. Some of these finish in a Corner Box (CB) formation, but the method of getting there is the key to the use of the Allemande Left. *Barry*

- **(PL):** PASS THRU, TAG THE LINE, FACE RIGHT, CENTRES SCOOTBACK, COUPLES CIRCULATE, FERRIS WHEEL, LADIES SQUARE THRU $\frac{3}{4}$, DO SA DO, TOUCH $\frac{1}{4}$, MEN FOLD, LADIES TURN BACK, RIGHT & LEFT GRAND.
- **(PL):** STAR THRU, PASS THRU, CENTRES PASS THRU, CENTRES IN, CAST OFF $\frac{3}{4}$, STAR THRU, CENTRES PASS THRU, RIGHT & LEFT THRU, $\frac{1}{2}$ SASHAY, RIGHT & LEFT GRAND.
- **(PL):** PASS THRU, TAG THE LINE, LADIES TURN RIGHT, MEN TURN LEFT, CENTRES RUN, RIGHT & LEFT THRU, $\frac{1}{2}$ SASHAY, STAR THRU, U TURN BACK, ALL RIGHT & LEFT GRAND.
- **(PL):** TOUCH $\frac{1}{4}$, CENTRES BOX CIRCULATE, 4 LADIES RUN, CENTRES TOUCH $\frac{1}{4}$ **then** BOX CIRCULATE, THOSE LADIES RUN, STAR THRU, CALIFORNIA TWIRL, PASS THRU, SWING THRU, MEN FOLD, LADIES SQUARE THRU $\frac{3}{4}$ STAR THRU, PROMENADE.
- **(PL):** CENTRES BOX THE GNAT, SAME TWO RIGHT & LEFT THRU, SAME TWO $\frac{1}{2}$ SASHAY, ALLEMANDE LEFT.
- **(CB):** $\frac{1}{2}$ SQUARE THRU, TAG THE LINE, **“Tap ‘em on Shoulder”** ALLEMANDE LEFT.
- **(CB):** PASS THE OCEAN, CENTRE 4 SPIN THE TOP, OTHERS HINGE, & THOSE LADIES RUN, SCOOTBACK, CENTRE MEN RUN, $\frac{1}{2}$ TAG, WALK & DODGE, CLOVERLEAF, ALL PASS THRU, CENTRES SWING THRU, OUTSIDES PARTNER TRADE, SCOOTBACK, CENTRES SPIN THE TOP, MEN RUN, OUTSIDES CLOVERLEAF, CENTRES $\frac{1}{2}$ TAG, FACE LEFT, OTHERS LADIES IN, MEN SASHAY (**CB – Rotated $\frac{1}{2}$**), ALLEMANDE LEFT.
- **(CB):** LEFT TOUCH $\frac{1}{4}$, CENTRES SCOOTBACK, WALK & DODGE, THEN CENTRES FOLD, THOSE WHO CAN – TOUCH $\frac{1}{4}$, OTHER LADY ZOOM, THAT MAN U TURN BACK & STAR THRU, 4 LADIES PASS THRU & RUN AROUND THE OUTSIDE MAN (**3x1 line**), TAG THE LINE, MEN U TURN BACK, STAR THRU, PROMENADE.

Here are a few more that came from a from a late night session with Jaden Frigo in January 2019.

- **(SS):** HEADS TOUCH $\frac{1}{4}$, IN SINGLE FILE SPLIT THE SIDES, MEN GO RIGHT - LADIES GO LEFT - AROUND ONE TO A LINE, STAR THRU, DOUBLE PASS THRU, CLOVERLEAF, CENTRES PASS THRU, CIRCLE TO A LINE OF FOUR, **ZERO LINE (PL)**
- **(SS):** ALLEMANDE LEFT - ALAMO STYLE, SWING THRU (*)
ALL WALK & DODGE, MEN FOLD, STAR THRU, PROMENADE.

Or (*) LADIES RUN RIGHT, LADIES LEAD REVERSE THE FLUTTER, HALF SASHAY, ALLEMANDE LEFT.

Or (*) START WITH THE RIGHT & DO THE ACTIONS OF SPIN CHAIN THRU, SWING THRU, RIGHT & LEFT GRAND. **(Please note that this is a gimmick with the dancers executing actions only - R1/2, L3/4, R1/2L $\frac{3}{4}$ - it is not legal to call Spin Chain Thru as such from here)**
- **(PL):** END LADIES CHAIN (**Diagonally**), SAME TWO COUPLES - DIXIE STYLE TO A WAVE, SLIP THE CLUTCH, ALLEMANDE LEFT.

This CB Zero sequence rotates the entire square $\frac{1}{4}$:

- **(CB):** RIGHT & LEFT THRU, PASS THRU, TRADE BY, TOUCH $\frac{1}{4}$, WALK & DODGE, PARTNER TRADE, RIGHT & LEFT THRU, PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, LEADS PARTNER TRADE (**CB**)

This next one rotates the square halfway (leaving all dancers in position originally occupied by their opposites); these types of modules are neat to set the dancers up in a Zero Box (CB) for an Allemande Left, and then a Right & Left Grand that will leave them exactly at Home.

- **(CB):** RIGHT & LEFT THRU, PASS THRU, TRADE BY, PASS THRU, CENTRES SLIDE THRU, PASS THRU, CLOVERLEAF: (**CB**)

GIMMICKS

This next group of modules utilize gimmicks that were once in regular use by traveling callers. The authors of these are unknown, but all go back at least 25 years or more.

- 4 LADIES CHAIN, ALLEMANDE LEFT to an ALAMO STYLE, ALL CIRCLE CLOCKWISE, LADIES IN, MEN SASHAY, LADIES IN, MEN SASHAY, ALLEMANDE LEFT.
- HEADS LEAD RIGHT, COUPLE #1 ARCH **AND** COUPLE #2 DIVE THRU, COUPLE #4 WHEEL AROUND, FIRST COUPLE GO LEFT, SECOND GO LEFT, THIRD GO LEFT, PROMENADE.

(with above concept there have been many variations using different couples to start)

DIXIE GRAND Part 1

By Ed Foote

CALLERLAB DEFINITION: Dixie Grand: Starting formation - Dixie Grand Circle, Double Pass Thru, Quarter Tag, or any formation where at least two dancers can start. TIMING - 6.

Those who can start the call by joining right hands with the facing dancer and pulling by. Each dancer moves ahead around the circle and gives a left hand to the next, pulling by, and a right hand to the next, pulling by. Regardless of the starting formation, as the movement progresses, the formation converts to a circle.

STYLING: Styling is similar to the description for Right and Left Grand. Dancers use handshake hold for alternating pull by movements, releasing hands as dancers pass each other. Skirt work is not recommended.

HISTORICAL USE: For years Dixie Grand was only used from one formation — a Circle. The set-up was everyone doing a Single File Promenade, then dancers designated by the caller would U Turn Back, then the caller would say: “Dixie Grand — Allemande Left.”

Examples:

1. 4 Ladies Chain & Heads (only) 1/2 Sashay, All Circle Left, Reverse Back Single File, Boys Turn Back, those who can -- start a Dixie Grand — Allemande Left.
2. 4 Ladies Chain & Heads (only) 1/2 Sashay, All Circle Right, Reverse Back Single File, Girls Turn Back, those who can -- start a Dixie Grand — Allemande Left.

Note: Both of the above make good Openers for a tip.

Eventually it was discovered that Dixie Grand could be used from many formations, such as Starting and Completed Double Pass Thru, 8 Chain Thru, Trade By, and Ocean Waves.

Allemande Left and Dixie Grand. 99% of all Dixie Grands end in an Allemande Left. Reason: It is very convenient to do so. No matter what the starting formation, the definition says that with Dixie Grand – “**the formation coverts to a Circle.**”

This ending formation of a Circle with all the dancers facing after a Dixie Grand does not lend itself to convenient choreography. So almost all callers just go with the idea of following a Dixie Grand with an Allemande Left.

Note: It is not mandatory to always follow Dixie Grand with an Allemande Left. A few callers have experimented with calling something else after a Dixie Grand, and this is fine. But most callers have found it easiest to just go with Allemande Left.

WHY DO DANCERS LOVE DIXIE GRAND? Because it provides on-going forward motion. It feels good to the dancers, for the same reason that Right & Left Grand feels good. This is real dancing!

For years Dixie Grand was not called often, because callers were afraid of it. They did not know the formulas for using it from multiple formations, because these had never been written down. So, callers would use a prepared sequence once a night from a Circle and that was it.

Today we have formulas that make calling Dixie Grand unbelievably easy. These are shown in this article. A good sight caller can insert Dixie Grand as a get-out at any time and can even manipulate the square to force a Dixie Grand resolve. Required time to do this: 10-15 seconds.

FUN WITH THE DANCERS ON DIXIE GRAND. Most callers will say “Dixie Grand” and then give the directions by saying “**Right – Left - Right**” as the dancers are doing the call. The caller gives these directions to help the dancers who need it, but also to provide background words with the music.

In various parts of the country, dancers have started saying “**Right – Left - Right**” along with the caller. But they don’t just say it, they **SHOUT IT — LOUD!** Callers who teach dancers to do this, find that it creates an upbeat exciting moment that the dancers love. The beauty is that this moment is re-created every time every time the caller uses Dixie Grand.

How often should Dixie Grand be used? I recommend at least 10 times a night, maybe more. This is a fun call that is easy for the dancers, they love it, and it is also exciting when they shout out the commands as described above. It doesn’t get much better than this.

FORMULA FOR SIGHT CALLERS. These formulas cover most situations. All set-ups are normal boy—girl couples. Memorize these and you’re all set.

1. **From a Starting Double Pass Thru (DPT): Primary Couple in the center, secondary girl behind NOT with partner.** Call “Dixie Grand — Allemande Left.” or
 - 1a. **From a Starting Double Pass Thru (DPT): Secondary couple in the center, primary man behind NOT with partner.** Call “Dixie Grand — Allemande Left.”

Note: For both of the above situations, the centers might have to do a Right & Left Thru to get in front of the correct person on the outside. Be alert for this.

Also, If you need to call “Centers Right & Left Thru” in order to set this up, a better way to call it is: “Centers Square Thru but on the 3rd hand start a Dixie Grand.” This dances better.

2. **From a Starting Double Pass Thru (DPT): Anytime the centers can Pass Thru to an Allemande Left, instead call:** “Double Pass Thru, Dixie Grand, Allemande Left.”

Note: The first few times you call this, after calling “Double Pass Thru”, you need to say: “Leaders face your partner, Dixie Grand.” After doing this a couple times, then everyone has the idea and you no longer have to do this.

3. **From a Corner Box:** Call “Pass Thru, Dixie Grand, Allemande Left.” You can also call “Pass to the Center, Dixie Grand, Allemande Left.”
4. **From a Corner Box:** Call: “Slide Thru, Square thru 4, Dixie Grand, Allemande Left.”
5. **From Facing Partner Lines (IN sequence):** Call “Square Thru 4, Trade By, Dixie Grand, Allemande Left.”
6. **From Facing Partner Lines (OUT of sequence):** Call “Pass the Ocean, All 8 Circulate, Dixie Grand, Allemande Left.”

INFORMATION FOR SIGHT CALLERS. The basic idea behind #1, #1a, and #2 is that two couples have their partner and two do not. Any time during a sequence that you want to use a Dixie Grand from a Starting DPT, just manipulate the square to where two couples have their partner and two do not. This is easily done by using **Acey Deucey**, because Acey Deucey leaves two couples with the adjacent person they started with and the other two couples with their opposite.

If you are using Isolated Sight: Put the set into a Starting DPT, with the matched pair in the center and the mis-matched pair behind them. (Naturally, you keep the original starting 4 you were watching on the same side of the set — this is what Isolated Sight means.). Call “Dixie Grand — Allemande Left.”

If you are using Two-Faced Line Sight: The very last step, when you are ready to go for the Allemande Left, says that you will have the Primary Couple on the outside and the Secondary Girl in the center. Then you look at the Secondary Girl. If she has her partner beside her, you can NOT call Dixie Grand. But if she does not have her partner beside her, then it is a Corner Box. So you can use #3 above - i.e. “Pass Thru, Dixie Grand — Allemande Left.”

Using the formulas above, it is very easy to insert Dixie Grand into your choreography at any time. Remember, you are never more than 15 seconds away from a Dixie Grand get-out at any point in your calling.

FORMULA FOR MODULE CALLERS. Use #3, #4 & #5 from above. You will often be in these situations, and thus can insert a Dixie Grand instead of what you have prepared. In other words, call your normal module, but bail out at the end with a Dixie Grand.

NEAT DIXIE GRAND GETOUTS. Don't bother to memorize these — there is only so much you can memorize. But because these are nice, it is suggested that you print these on cards & have them laying on the table beside you. Then you can glance down and use one from time to time.

1. **1. From a Corner Box:** Call "Right & Left Thru, Swing Thru, Boys Run, **Veer Right, Dixie Grand, Allemande Left**
2. **2. From a Corner Box:** Call "Pass Thru, Trade By & **OUTSIDES ROLL**, Outsides Box the Gnat & start a Dixie Grand, Allemande Left."
3. **3. From a Corner Box Ocean Wave (from Corner Box, all step to right-hand wave):** Call "Boys Circulate, Dixie Grand, Allemande Left."

How to use this get-out effectively. Do not say "Step to a Wave, Boys Circulate, etc." Stepping to a wave is fine for walk-thrus, but not for dancing. Instead you want material that dances you into a Corner Box Wave at the end.

The ideal call here is Relay the Deucey. From a Corner Box call "Relay the Deucey." Watch the dancers. When they are 2 steps from being done, call very loud: "BOYS CIRCULATE - DIXIE GRAND, ALLEMANDE LEFT." This dances like a charm.

But you **MUST** have perfect timing for the "Boys Circulate." Too early or too late and the effect is lost. The reason you must raise your voice is that the dancers are concentrating on the Relay the Deucey, and thus will not hear or react to you unless you increase your voice volume.

Another nice combination is to have the Boys Circulate on a Spin Chain Thru.

Set-up is: From Facing Partner Lines (IN sequence): Call "Right & Left Thru, Pass the Ocean, All 8 Circulate, Boys Trade, Spin Chain Thru, **Boys Circulate ONCE**, Dixie Grand, Allemande Left."

4. **From Facing Opposite Lines (IN sequence) (means everyone has their opposite as a partner):** Call "Slide Thru, Square Thru - but on the 3rd hand start a Dixie Grand.
5. **From Facing Opposite Lines (OUT of sequence):** Call "Slide Thru, **Dixie Grand, Allemande Left.**"
6. **From Facing Opposite Lines (OUT of sequence):** Call "Pass the Ocean, Girls Run, Tag the Line - Face In, Slide Thru (same sex), **those who can start a Dixie Grand, Allemande Left.**"
7. **Any time the Centers can "Pass Thru — Allemande Left," instead call:** "Double Pass Thru, Centers In, Cast Off 3/4, **Centers LEFT Square Thru 4 - others shake hands & start a Dixie Grand, Allemande Left.**"

This will be continued next month

Caller Resources - CALLARAMA

From Kip Garvey

What is it?

CALLARAMA is an animated Square Dance simulator, created by Reinhold Roedig. It allows you to call to a set of dancers (3D figures or checkers) by voice, typing on the keyboard or mouse click. Additional features help to explore Square Dance mechanics and create choreography, including asymmetric calling and calling to rectangular 6-Couple sets.

The software is based on the Microsoft .Net Framework and runs on all **Windows** operating systems XP and later. It runs on a **Mac** if a Windows emulator, such as **Parallels Desktop**, is installed.

CALLARAMA covers the **Basic, Mainstream, Plus** and **Advance** dance programs. The already extensive repertoire of 35,000+ animations is constantly expanded through free upgrades for all users.

I thought you didn't want us to use computer software?

New callers should avoid using computer software in writing their choreography. I feel very strongly about this. However, CALLARAMA offers much more than simply writing choreography.

Why do I need it?

Unlike other checker-mover software, several features in CALLARAMA 2 are great tools in helping us develop needed skills. There is a separate 'checker mover' feature that helps us develop the skill of knowing where dancers will be after completing one, two, three or more calls. The ability to speed up and slow down the movement of the dancers/checkers, along with quickly swapping between checkers and dolls, helps us understand flow issues. Ability to classify and add 'tags' to routines, grouping them together makes developing 'themed' tips easier and quicker. Voice activation makes entering calls much easier. The videos in the online Reference Material section illustrate many of these features.

The next major upgrade will include Internet connectivity, enabling 2 or more users to open a remote conference session (similar to a shared computer game) where they can give calls and see the results synchronized in their CALLARAMA windows. I am planning to use this feature with CSCS students.

What's the deal?

Reinhold is offering each member of my Central Sierra Caller School an opportunity to use CALLARAMA 2 free for a trial period of two months plus one additional month for each lesson purchased, to a maximum of 12 months. For instance, upon signing up for the first two lessons in the online CSCS school, a student receives 4 free months access to all features of CALLARAMA 2. If a student purchases all lessons through lesson #6, this student will receive free

use of CALLARAMA 2 for 8 months. Purchasing all 10 lessons gives a student 12 months of free usage of CALLARAMA 2.

After the trial period, a permanent license for multiple computers owned and operated by the user can be obtained for a one-time payment of \$149.00. As an alternative, \$65.00 can be paid for the 1st year and \$45.00 each for the 2nd and 3^d year, after which the license will be permanent. Upgrades are free, but after 3 years, activation on a new device (additional or replacement) is \$10.00.

If not licensed, CALLARAMA reverts to the FREE version that can be downloaded and used by anyone without payment. In the FREE version, only the most recent 8 calls of a routine are displayed, and routines cannot be saved. Other than that, it will still be a valuable tool for any caller, with all features, including unlimited calling to the dancers, available.

How do I get it?

Go to <http://www.callarama.com/download.html> and install the software. This is a straight-forward process, but please observe the recommendations in the lower part of this website if your Antivirus software or Windows Security request attention.

After CALLARAMA has started, click "INFO" in the main window and send the code that shows there (starts with 2 capital letters) to support@callarama.com, identifying yourself as a CSCS student. You will receive from CALLARAMA support an activation key. Place this key in the required field on the "INFO" area and you are granted full access to the program. Contact support@callarama.com with any questions or concerns. For more information on CALLERAMA visit: <http://www.callarama.com/index.html>

For more information on Kip Garvey's On-Line Caller School visit:

<https://www.kipgarvey.com/rls/rls-intrologin.php> or see the current Central Sierra Caller School flyer in the attachments to this edition.

Studying remotely gives you the opportunity to **learn at your own pace**, avoiding the information overload that is part of normal multi-day caller school. If you are not attending a CSCS school but would like to study the Lessons remotely, you must first **Register**. The Registration fee is \$30 through PayPal (*safe, secure, and you can use your credit card*) and includes your first two Lessons. Once you Register, you will return and Login. At that time you can view and select your individualized 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 access to this website which includes the first two lessons, opportunity to acquire access to additional lessons, access to various white papers and technical documents used as reference material for the lessons, and access to the **RLS bulletin board discussion forum**, a place where new callers can air their questions, and more experienced callers can offer advice and counsel. In addition, as a subscriber, you have me as your mentor. I am available to answer questions, give precise direction and guidance, and critique your calling by examining mp3 files and commenting on the content. With prior notice, telephone conferences may also be arranged at our mutual convenience.

Kip Garvey

Being Creative with Scoot Back

By Guido Haas

Several years ago, I was trying to figure out what I could call before and after a call. Scoot Back was the prototype and I was surprised how many possible combinations I found and how few I used or encountered as a dancer. Here is my method. I use a dance program list and highlight one call using a yellow highlighter. Then I use a blue highlighter and mark all calls that I could technically call before the “yellow” call – without regarding bodyflow, hand availability, left- or right-hand formations, centers or ends... I repeat this with a red highlighter for the calls that I could use after the “yellow” call.¹

The time investment depends on your experience but is well spent if you have a list and text markers with you and given some “free” time, like waiting at the doctors’, riding the bus, or any other occasion where you’re bound to pass time without a purpose but passing time.

At last, I jot down the date to see when I did it. Since the result is probably never a complete picture, I do this again for the same call a couple of years later. Then I can compare the differences. Sometimes my knowledge expands, sometimes a definition gets updated to include or exclude some of the possibilities. The scan of my first effort and the following list show the idea. By the way, when I made the following one, it was before the recent program changes – it is just a little enhanced.

CALLERLAB BASIC and MAINSTREAM PROGRAMS		
Approved December 5, 2010/Edited May 2, 2012		
Basic Program - Part 1 1. Circle Left / Circle Right 2. Forward and Back 3. Dosado / Dosado's a Wave 4. Swing 5. Promenade Family a. Couples (Reg. 1, 2, 3, 4) b. Single File Promenade c. Wrong Way Promenade d. Star Promenade 6. Alternating Left 7. Army Turns 8. Right and Left Grand Family a. Right and Left Grand b. Weave the Ring c. Wrong Way Grand 9. Left-Hand Star / Right-Hand Star 10. Pass Thru 11. Half Sashay Family a. Half Sashay b. Roll away c. Ladies In Men Sashay 12. Turn Back Family a. U-Turn Back b. Backtrack 13. Separate a. Around 1 or 2 to a Line b. Around 1 or 2 and Come Into the Middle 14. Split Two 15. Country Turn 16. Ladies Chair Family a. Two Ladies Chair (Reg. & 64) b. Four Ladies Chair (Reg. & 64) c. Chorus Down the Line 17. Do Paso 18. Lead Right 19. New Left / New Right *10 a. Chorus Down the Line 20. Band the Line 21. Circulate Family a. (Named Dances) Circulate b. Couples Circulate c. All Right Circulate d. Single File Circulate e. Split/Box Circulate 22. Right and Left Turn 23. Grand Square 24. Star Thru 25. California Twirl 26. Walk Around the Corner 27. See Saw 28. Square Thru 1, 2, 3, 4 / Left Square Chorus 1, 2, 3, 4 29. Circle to a Line 30. Dive Thru	Basic Program - Part 2 31. Wheel Around 32. Their Family a. Alternating Turn b. Alternating Left to go c. Wrong Way Thru 33. Skip the Clutch 34. Share the Star / Shoot the Star Fall Around 35. Box the Giant *3 c. Wrong Way Grand 36. Trade Family a. (Named Dances) Trade b. Couples Trade c. Partner Trade 37. Ocean Wave Family a. Step on a Wave b. Balance *21 c. All Right Circulate 38. All Right Circle 39. Swing Thru / Left Square Thru 40. Turn a Corner 41. Pass the Corner 42. Beyond (From 14 Tag Only) 43. Wheel and Deal 44. Double Pass Thru 46. First Couple Go Left/Right, Next Couple Go Left/Right 47. Fiddlewheel / Reverse Fiddlewheel 48. Sweep a Quarter 49. Trade By 50. Trade 14 *21 d. Single File Circulate *21 e. Split/Box Circulate 61. Perri's Wheel	Mainstream Program 52. Cloverleaf 63. Turn Tara 64. Right Chair Thru / Right Chair 1, 2, 3, 4, 5, 6, 7 53. Pass to the Center 54. Single Hinge / Couples Hinge 65. Centers In 64. Pass Off 14 59. Spring the Top 60. Walls and Dishes 61. Slide Tara 62. Pick a Group 64 64. Down Step to an Ocean Wave 64. Spin Chair Thru 65. Tap the Line (In Double Right) 66. Hair Turn 67. Scoot Back 68. Raggle (From a Wave Only)
<p>NOTE TO DANCE PROGRAMMERS</p> <p>There is NO program called the Mainstream/Plus Program. No dancer is required to know Plus calls to attend a Mainstream open dance. Please advertise dance programs as Mainstream or Plus, NOT Mainstream/Plus.</p> <p>These lists are furnished through the courtesy of CALLERLAB and your local CALLERLAB callers.</p>		
<p>Callers are reminded to limit their calls to the advertised program. Calls from a list other than advertised should not be used unless they are walked through or workshopped first.</p> <p>* Suggested Teaching Order. Calls in <i>italics</i> may be deferred until later in the teaching sequence. Recommended placement of some of these calls has been indicated with an asterisk.</p> <p>CALLERLAB recommends that the BASIC and MAINSTREAM Programs, calls 1-68, be taught in not less than 58 hours. CALLERLAB also recommends that calls be taught from more than a single position (formation and arrangement) and that styling and timing be used as part of the teaching program.</p>		

18-5-2013

¹ Using these colors has a simple background. I'm not too keen to learn such color coding by heart but I still want to remember which color I used for what. So, I use what I already know, the knowledge about the [Doppler effect](#): The color of objects that I watch coming towards “me” – the yellow marked call – experiences a blueshift, the color of those moving away, a redshift. But *you* may use any color you like.

CALLERLAB BASIC and MAINSTREAM PROGRAMS

Approved September 3, 2015

Possible Combinations before and after Scoot Back^{*)}

Basic Program - Part 1	Basic Program - Part 2	Mainstream Program
<ol style="list-style-type: none"> Circle Left / Circle Right Forward and Back Dosado / Dosado to a Wave Swing Promenade Family <ol style="list-style-type: none"> Couples (Full, 1/2, 3/4) Single File Promenade Wrong Way Promenade Star Promenade Allemande Left Arm Turns Right and Left Grand Family <ol style="list-style-type: none"> Right and Left Grand Weave the Ring Wrong Way Grand Left-Hand Star / Right-Hand Star Pass Thru Half Sashay Family <ol style="list-style-type: none"> Half Sashay (incl. Reverse...) Rollaway (incl. Reverse...) Ladies In, Men Sashay Turn Back Family <ol style="list-style-type: none"> U-Turn Back Backtrack Separate <ol style="list-style-type: none"> Around 1 or 2 to a Line Around 1 or 2 and Come Into the Middle Split Two Courtesy Turn Ladies Chain Family <ol style="list-style-type: none"> Two Ladies Chain (Reg. & 3/4) Four Ladies Chain (Reg. & 3/4) Chain Down the Line Do Paso Lead Right Veer Left / Veer Right Bend the Line Circulate Family <ol style="list-style-type: none"> (Named Dancers) Circulate Couples Circulate All Eight Circulate Single File Circulate Split/Box Circulate Right and Left Thru Grand Square Star Thru California Twirl Walk Around the Corner See Saw Square Thru (1, 2, 3, 4) / Left Square Thru (1, 2, 3, 4) Circle to a Line Dive Thru 	<ol style="list-style-type: none"> Wheel Around (incl. Reverse) Thar Family <ol style="list-style-type: none"> Allemande Thar Allemande Left to an Allemande Thar Wrong Way Thar Slip the Clutch Shoot the Star / Shoot the Star Full Around Box the Gnat Trade Family <ol style="list-style-type: none"> (Named Dancers) Trade Couples Trade Partner Trade Ocean Wave Family <ol style="list-style-type: none"> Step to a Wave Balance Alamo Style Swing Thru / Left Swing Thru Run / Cross Run Pass the Ocean Extend Wheel and Deal Double Pass Thru First Couple Go Left/Right, Next Couple Go Left/Right Zoom Flutterwheel / Reverse Flutterwheel Sweep a Quarter Trade By Touch 1/4 Ferris Wheel 	<ol style="list-style-type: none"> Cloverleaf (Left) Turn Thru Eight Chain Thru / Eight Chain 1½, 3½, 1, 2, 3, Etc. Pass to the Center Single Hinge / Couples Hinge Centers In Cast Off 3/4 Spin the Top Walk and Dodge Slide Thru Fold / Cross Fold Dixie Style to an Ocean Wave Spin Chain Thru Tag the Line (In/Out/Left/Right) Half Tag Scoot Back Recycle (From a Wave Only) <p>^{*)} These are possible combinations without regard of formation and body flow. You must find out for yourself if a combination works for you. Sometimes you need to be creative to see the FASR to make a combination work. Sometimes you might need to re-read the definition of call again.</p> <p>The list may or may not be exhaustive – it probably is not.</p> <p>This list was created for the ECTA Convention 2018 in June 2018. When I do one for myself, I write the date on the list to see if my opinion changes over the course of time.</p>

Despite what I wrote above, some “nonsense” calls are not marked, even if they would be perfectly legal to call. I believe that calling something like *Scoot Back, Dosado to a Wave* is pulling the dancers’ legs. Now let’s look at some combinations that are not obvious:

- One of the first combinations to raise eyebrows or bring up a couple of question marks is probably *Scoot Back, Promenade*. This combination depends on your dancers’ trust in you. But, if your dancers don’t question a *Right and Left Grand, Promenade* then *Scoot Back to a Promenade* should work fine. Just look at the short sequences:
 - *H/S Lead Right, Swing Thru, Turn Thru, Left Allemande, Promenade* vs.
 - *H/S Lead Right, Swing Thru, Right and Left Grand, Promenade* vs.
 - *H/S Lead Right, Veer Left, Bend the Line, Pass the Ocean, Scoot Back to a Promenade*.
- For the same combination, *Scoot Back, Promenade*, you might start in Left-Hand Two-Faced Lines and call *Centers Scoot Back*. In Right-Hand Two-Faced Lines *Wrong Way Promenade* is my call of choice.
- The next one is *Scoot Back, Single File Promenade*. Depending on how you set up Right-Hand or Left-Hand Columns you could call *Scoot Back, Single File Promenade – when you’re home, Face In*.
- The Stars should be used as Two-Dancer Stars after a *Scoot Back*.
- From a Right-Hand Two-Faced Line *Centers Scoot Back, Everybody Half Sashay* will certainly be unexpected but not difficult. If in your area *Rollaway* is the preferred call, just use that one instead. From a Left-Hand Two-Faced Line, it will be *Centers Scoot Back, Everybody Reverse Half Sashay*.
- From Two-Faced Lines *Centers Scoot Back, Ferris Wheel*, or from Right-Hand Two-Faced Lines *Centers Scoot Back, Chain Down the Line* are in the same category as from Right-Hand Ocean Waves *Swing Thru, Centers Trade* – a combination that is called every now and then.

I could go through the list and look at every possible combination, but I guess that you get the idea: Look at a call combination and try to see who is in a position to *Scoot Back*. If you need some help, check Callerlab’s [Formation Pictograms Chart](#) for an appropriate formation. No combination should cause the dancers to turn more than 360 degrees clockwise or counter-clockwise. The calls before and after each combination should be chosen wisely because they might cross the threshold to overflow.

Scoot Back in Other Programs

If you call beyond Mainstream, you should go over this list again and review calls like *Pass the Ocean*. The restriction that it should not be fractionalized or be used from Facing Couples is lifted in the programs beyond Mainstream.

Also: Teaching *Scoot Back* is a good topic to expand on. When I teach a call, even if it is just for one dance, I, and many others, like to rely on dancers' knowledge of calls. In the case of *Scoot Back* it is *Extend – Trade – Extend*, expecting that the outfacing dancers does his or her part of a trade. One must always bear in mind that, in programs beyond Mainstream this is only true for the initially infacing dancer. The initially outfacing dancer doesn't *Extend*, that person only does *Trade (with a Phantom)* or *Flip*. The first reasoning is *Scoot Back and Roll*.

Scoot Back from a Quarter Tag Formation.

Using *Scoot Back* from a Quarter Tag Formation could prove to be tricky if the dancers have never been exposed to this type of choreography. However, this could be workshopped without confusing dancers – and almost without an explanation. When we go back to the single basic elements *Extend, Trade, Extend*, a caller must confirm that the dancers know to dance each of these parts. If I encounter dancers with difficulties to grasp the idea of *Scoot Back* from a Quarter Tag Formation, I back up and call something the dancers already know. In this case, from any parallel Right-Hand Two-Faced Lines:

Ferris Wheel – Swing Thru – Extend – Swing Thru.

I bet that most dancers will do that in any of the possible six arrangements, even if the *Swing Thru* after *Ferris Wheel* might appear somewhat unusual.

In the next step, I set up parallel Right-Hand Ocean Waves where *Extend* leads the dancers into a *Right and Left Grand*. This should not be overused, or the outfacing dancers will quickly adopt the habit of facing each other. Other follow-up calls like *Trade By, Outfacers Face Right (or Left) Twice*, or even *(Outfacers) Separate (or Cloverleaf)* will get dancers acquainted with the resulting Three-Quarter Tag Formation.²

Now they can dance something like:

Ferris Wheel – Swing Thru – Extend – Swing Thru – Extend – Trade By.

Eventually, I replace *Swing Thru* between the *Extends* by a simple *Right-Hand Trade*. If they dance it, I name that sequence: *Scoot Back*.

To further educate the dancers I must repeat this with left-hand formations. Depending on the dancers' capabilities, their attendance in the squares, and their attendance at the club's dances this might even take two or three dances before I could use it during a regular club dance without walking the dancers through the call.

² By the way, I don't know a call for all eight dancers that keeps them in the Three-Quarter Tag Formation. "Establishing the formation" is quite difficult, if you don't have calls that maintain the formation. If the outside dancers are in a Zero Arrangement (Boy is on Girl's left side), call *Spin the Top and Outsides Separate and Star Thru* – once. You could call this repeatedly, but the repetitions don't dance well. This is more a gimmick and an intellectual game than useful choreography. There are some other combinations like *Face Right, Promenade Single File One Quarter, Face Left (or Face Out)*. But these have a lot more words and information to convey, hear, comprehend, and execute.

Scoot Back Half and Once and a Half.

Now this is odd. But I'd risk a bet, if your dancers have been exposed to *Half a Scoot Back* this is not difficult.

Let's look at the call: *Half of a Scoot Back* is *Extend, Half of a Trade*. As odd as it sounds, the best starting formation to familiarize your dancers with it is the One-Quarter Tag Formation. All your dancers are familiar with *Heads* or *Sides Pass the Ocean, Extend*. And, I bet, there is no difficulty to follow that with *Single Hinge* (which is *Half of a Trade*). Now rename *Extend, Single Hinge* to *Half a Scoot Back*. The resulting formation is Parallel Ocean Waves.

If the dancers dance it, just call *Scoot Back*. Do that a couple of times and call it *Scoot Back Half and Once*. Be careful with your command time and lead time. The dancers need to comprehend your call. If they are unfamiliar with this combination there is a lot of information to process. If they dance it just keep that knowledge alive.

From Parallel Ocean Waves *Scoot Back* is an easy call. But half of it is of a different breed. Your dancers need to see that after *Extend* they only need to *Single Hinge* when they are in the wave, while the outfacers do *Half of a Trade* with an imaginary partner – just as kids in a sandbox serve delicious cakes of sand to imaginary people. This will, depending on the skill of your dancers, need an explanation, or take a couple of walk-throughs, or require a thorough workshop.

The next step is to call *Scoot Back, Half of a Scoot Back* – again to acquaint the dancers with the combination. *Scoot Back Once and a Half* is surprisingly difficult. The reason is not obvious, but: “*Scoot Back* is a two-part call.” It has a part for the infacing dancer and a part for the outfacing one. While both parts might be explained using the same words, dancers feel a different experience.

When dancing *Scoot Back Once and a Half* they do a full *Scoot Back* of one part and half of the other part. This is difficult for many dancers. They always dance *Scoot Back Twice* with no problem, but half of the second one suddenly creates a major problem. Practice with *Scoot Back, Half of a Scoot Back* until your dancers feel confident enough to dance *Scoot Back Once and a Half*.

Don't forget: This call works in right-hand and left-hand formations.

If your dancers successfully master *Scoot Back Once and a Half*, then without any further preparation call *Scoot Back Half and Once and a Half*. This gets you from a One-Quarter Tag Formation to Parallel Two-Faced Lines with just one call – and with the right set-up get them home with *Couples Circulate Half, Bend the Line*.

Guido Haas started calling in Germany in 1994. He is currently the Square dance Coordinator for ECTA.

Positively Plus: EXPLODE & (anything)

By Barry Wonson & Jaden Frigo

General modules that can be used within a feature tip for **EXPLODE & (anything)**.

- **(CB):** SINGLE CIRCLE TO A WAVE, CENTRES TRADE, SWING THRU, **EXPLODE &** LADIES SQUARE THRU $\frac{3}{4}$, MEN PASS THRU, ALL WHEEL & DEAL & SPREAD, TURN THRU, COURTESY TURN, PASS THRU, WHEEL & DEAL, CENTRES PASS THRU. **(CB)**
- **(CB):** RIGHT & LEFT THRU SWING THRU, MEN RUN, LADIES HINGE, LADIES **EXPLODE &** THOSE WHO CAN..RECYCLE, OTHERS FERRIS WHEEL, DOUBLE PASS THRU, TRACK 2, RECYCLE. **(CB)**
- **(CB):** RIGHT & LEFT THRU, TOUCH $\frac{1}{4}$, FOLLOW YOUR NEIGHBOUR, LEFT SWING THRU, **EXPLODE &** CENTRES RIGHT & LEFT THRU, ENDS SLIDE THRU & ROLL, ALL TOUCH $\frac{1}{4}$, MEN (on a diagonal) DOUBLE PASS THRU, ALL FACE IN, STAR THRU, CALIFORNIA TWIRL, CENTRES PASS THRU. **(CB)**
- **(CB):** TOUCH $\frac{1}{4}$, CENTRES TRADE, SWING THRU, **EXPLODE &** MEN PASS THE OCEAN (**check diamonds**), ALL FLIP THE DIAMOND (**3x1 line**), THOSE WHO CAN BEND THE LINE, OTHERS **EXPLODE &** ALL TOUCH $\frac{1}{4}$, FOLLOW YOUR NEIGHBOUR & SPREAD, EXPLODE THE WAVE, TRADE BY. **(CB)**
- **(CB):** PASS THE OCEAN, GRAND SWING THRU, CENTRE 4 **EXPLODE &** SQUARE THRU 5 HANDS, OTHERS HINGE & MEN RUN, SWING THRU, TRADE THE WAVE, CHAIN DOWN THE LINE, PASS THRU, BEND THE LINE. **(PL)**.
- **(CB):** SWING THRU, ACEY DEUCY, EXPLODE THE WAVE, CHASE RIGHT, SINGLE HINGE, FAN THE TOP, MEN RUN, LADIES HINGE, FLIP THE DIAMOND, **EXPLODE &** R & L GRAND
- **(PL)** FAN THE TOP, LADIES RUN, MEN HINGE, FLIP THE DIAMOND, **EXPLODE & ROLL**, RIGHT & LEFT GRAND.
- **(SS)** SIDES TOUCH $\frac{1}{4}$ & IN SINGLE FILE SPLIT THE HEADS, LADIES GO LEFT & MEN GO RIGHT AROUND ONE TO A LINE, PASS THE OCEAN, ACEY DEUCY, **EXPLODE &** SLIDE THRU, CENTRES PASS THRU. **(CB in opposite position)**

The Technical “I KNOW BETTER” Caller

An opinion by Mel Wilkerson

Legitimate, Technically Correct, and Legal are terms used to often by SOME callers to prove how good they are but unfortunately only to themselves. The dancers lose when this happens.

Modifications to make something work such as:

- Forward and go way back from facing lines works but, using it to make room to force room for an awkward movement is like using a shoehorn to force on shoes that do not fit well. It is a set up for a poor use of the movement (like crossfire or couples trade or even wheel and deal) even if it is legal. – **AVOID DOING IT IF YOU CAN**
- The same applies to waves when you add same position occupation rules after movement like crossfire. **LEGAL OR NOT JUST DONT DO IT.**
- Diamonds are technically not allowed as a starting formation for crossfire; but they have crept in too. **JUST DONT DO IT.**
- Any time you have any movement that is from a non-defined starting formation and you have to modify the terminology, put specific exceptions for different categories of the same movement or generally have to refer to two or more “dance rules” after the fact with a directional prompt... **LEGAL OR NOT...JUST DON'T DO IT.**

I do not deny that there may be some good, (or reasonable anyway), flowing choreography using movements like crossfire from weird and funky formations, or many other movements from strange and different set up formations can be made to work and in some limited cases may even be danceable but; it still doesn't justify using it. **IT IS WRONG. Your dancers may never see it again, except by other callers trying to prove how good they are, or by callers that see legal and push without the “common-sense filter” turned on.**

IT IS GOOD TO LOOK AT CHOREO DIFFERENTLY AND EXPERIMENT. It is how we all learn and develop. But just don't do it to the dancers. Keep it in the discussion and debate and not on the floor. CALLERS WORKSHOPPING IDEAS WITH CALLERS.

Because of this distinction movements like crossfire and the argument for use from unspecified general lines it falls into the category of there is a “technical argument” (whether we agree or disagree), that any line with centres and ends is available to be used. I strongly disagree, but I cannot discount the argument because it applies to so many other things – tag the line for example.

In the case of crossfire, applying that logic to all movements (e.g. swing thru) makes it ridiculous because you cannot comply with the remainder of the defined dance action from most of the general line set ups. Crossfire is one of those anomalous calls that if a caller wants to get “technically” correct” (**still**

wrong) by making the argument that the formation is lines and the dance action is possible, (which it is by all the general rules such as the occupy the same space rule), then that caller will come up with ways to force the movement. Hence the clear restriction in the starting formation two face lines, parallel lines of four and inverted lines. (“Essentially, the “common sense filter” is turned off”)

Why is this happening more frequently? Starting formations often became discarded in the definitions because of the late 1980s/1990s rush to become high level callers which created many new callers with no foundation. This still occurs today. They rushed through the programs dancing challenge level in 3 years in many cases (because that was what was nearby) and then started to call using concepts and ideas applicable at those levels because that is how they learned them, but not realising that it was not acceptable, proper or even wise at Plus or even Basic and Mainstream levels. The listed formations were often disregarded as being classed as “simple and dumbing down”. This was the direct opposite of the reason for starting formations and limitations because those formations and limitations are foundation building for the movements.

I remember well the listings of “other possible formations” which often went undefined beyond the listing. I agree – that approach still stands – but there is a caution to that which you obviously must understand – **use sparingly and clearly state that this is a possible use and not a standard use** (i.e. a workshop setting only or a caller training forum etc)

- The idea of “other possible formations” was so that callers could “extend” the use of the movement to other formations but not change the definition of the movement nor the dance action.
- This was eventually dropped as a redundancy because many felt that by saying this, it was demeaning to the callers to be told that “you have to be in a formation where the dance action (definition) applies”, and, “If you are not in that formation, then do not call it.”
 - By dropping this (other possible formations) and adding things like general lines as a formation, and without clear guidance as to the definitions starting formations, restrictions were returned.
 - This closed the door to the limitation of use preventing expansion into other formations (example, crossfire from facing diamonds). It works but does not meet the line restrictions listed in the starting formations.
 - This has been exacerbated by two factors in particular ([in my opinion](#)),
 - The rush to higher levels and the applicable dumbing down of teaching to get them there quicker
 - The inability or ([I use the term laziness](#)) of many newer callers to do their homework and learn the fundamentals of calling which includes to teach and call ([the two are synonymous](#)).
 - Those two factors cover a lot of ground but especially:

- the problem of get them (the dancers) to the paying level (plus and higher) as fast as possible, (*loss of really learning the movements and callers developing the ability to use the movements to their fullest and dancers not being able to dance variations of movements*); and
- Callers thinking that a mainstream level workshop is to introduce Track Two or Relay the Deucy rather than perhaps learning Circle to a Line with the centre couple half sashayed, Left Swing Thru from right hand waves/Swing Thru from left hand waves. (*you get the idea*)

At this point I am going to paraphrase a sentiment that was re-iterated numerous times about general choreographic use. Although the discussion was in the context of crossfire from diamonds, it was a clear and very strong sentiment amongst some very experienced callers.

“Only the listed basic formations can be used 95% of the time for calling at any level but especially plus. It is because the program has been dumbed down so much by poor teaching and no one using it. Most MS and Plus dancers, at least in this country (*9 US callers and 4 dancers, one Canadian caller and One Australian caller*), have not been taught to listen. Whenever something that is a little different than the limited “Normal way” that it was taught, the square will break down and argue about it”.

This brings up a general topic of who are the callers today? Many callers today fall into one of three categories.

1. **Status callers – title only.** New (now some older) callers that call for the status of being known to be a caller by tittle. These callers call for their own glorification and to show how smart they are and are the broad category of “technical” see what I can do with this stuff – I am right, but you just haven’t been taught properly “LOOK AT ME”
2. **Callers of Circumstance.** Callers that are by circumstance put in a position of teaching and calling without having a good foundation to build upon. Unfortunately, many of these are forced by local circumstances into teaching new dancers a simplified version of dancing because they do not know better, and where they are, if they don’t get them dancing plus quickly, they will lose the dancers to other clubs and callers. Unfortunately, many of these callers are also subject to the reality that there is nowhere for their dancers to go and dance unless they can dance the higher levels, so they again get rushed through without learning to dance properly.
3. **Square dance callers.** These may be new callers, callers of circumstance, older experience callers but all of them are Callers who learn, or have learned the fundamentals, learn to teach, learn to use the material properly and perform and entertain the dances with both choreography that is challenging and interesting and still within the parameters of good dancing and definitions. *these are becoming more of a rarity these days in much of North America, but it is creeping in through the rest of the world as well.

I encourage callers (all types) to explore the movements and test out theories and expansions and see what the definitions can do. It is how we develop and grow. It is the type of discussion that callers should be having with each other and workshopping. If something is found that may work, then it is potential workshopping material with a good dancer group or caller group. As long as it is clear that the workshop is experimental use of the application, then I see no problem with it. Ideally the dancers would be able to dance the movement being looked at from the normal and accepted extended versions.

This type of workshop needs feedback from dancers and callers and then if feasible, put into the system for clarification. We used to have “experimentals” for that reason. Back then, many calls were expansions of use and others became movements in their own right – to become theme or families of movements. The chain and flutterwheel families are good examples of this process as is coming out differences between dosado and dopaso (both of which used to be called dosado but regionally different movements)

I do not have a problem with creativity and expansion or pushing of the definitions to see what they can do and how they can be danced. I do have a problem with the movements becoming part of the vernacular in the “standard use” area by many of these “technical callers”. (PS for the record, I do not consider myself a “Technical Caller” the way I am using the term. The way I use it is a negative connotation meaning that the caller is “in it for him/herself” to prove how smart they are and not “in it for the dancers”).

Having frank and open discussions about a topic, whether dissenting ideas or ideas in agreement is never “a pain”. What two or more people say on the same topic may be similar or may differ in both use and approach. That is what makes us all grow in our craft - learning from others and accepting that someone else’s opinion may be as valid as my own and then looking at the information presented and making my own objective decisions.

I often have a difference in opinion from many callers that I discuss material with. In some cases, I change my mind and in others they change theirs. In still others we both agree to disagree and neither changes our point of view. We still respect each other thought and work well together when that opportunity arises. That is called being an adult and showing respect.

I write articles for BTM Magazine and teach and mentor callers in a wide variety of places. I have the privilege of having learned from some very well-known and respected callers and teachers and coaches over the last many years and I still attend caller training workshops as both a presenter, teacher and a student.

Many of the ideas I present may be controversial in nature and or dissenting the “norm” for the sake of generating discussion. I want to thank Behind the Mike magazine especially for allowing a platform for myself and other callers to present undiluted topical opinion on our activity and especially to the editor for printing and producing articles and opinions, some of which I know he may not agree with, from many callers around the world. It is through this sharing of opinions, whether in agreement or not, that we grow and develop in our craft.

Dancing by Definition

Edited from a document by Joe Pryluck and Unconventional Squares

What is DBD?

DBD stands for "Dance by Definition".

It includes all square dance movements and calls from circle left to whatever the last move on the challenge program -- and from every, and any, LEGAL or PROPER formation.

However, the term DBD has been taken to mean a lot more. In general terms, it includes, but goes a bit beyond "Extended Applications" and APD ("All Position Dancing").

Please do not confuse APD or all position Dancing with DBD. All position dancing may or may not be DBD. What it means is essentially that you will be dancing your position as either a lady or a man. Dancing in all positions.

- A lady dancing a man's part is all position dancing - I.e. she dances as a man and for gender specific calls like California twirl, courtesy turn movements, star thru etc., she dances the movement as a man
- A man dancing a lady's part is all position dancing - I.e. he dances as a lady and for gender specific calls like California twirl, courtesy turn movements, star thru etc., she dances the movement as a man
- Please note that Belles and Beaus is NOT APD – it is a concept of who is doing the right-hand side and who is doing the left-hand side. - In a couple, the dancer on the left is the "beau" and the dancer on the right is the "belle". The naming convention becomes applicable as part of the convention of who does what applicable to the movement.
 - For example, at basic, calling from BGGB lines right and left thru and who turns who would be considered all position dancing although improper due to the formation restrictions.....at advanced saying as belles and beaux right and left thru, would be considered dancing the movement by the definition and using the advanced concept of positional naming convention.

In DBD as the context it normally applies today, the caller uses the standard definition of the call, as defined by Callerlab, but the starting formations and each dancer's position may be decidedly different.

Perhaps the best description we've heard of DBD is "Extreme Applications." Callerlab has defined two sets of "Applications" for the basic calls:

- "**Standard Applications**" are those positions that a caller can be quite sure will be successfully completed by the vast majority of dancers. In general, these are the positions that are taught in New Dancer programs.

- "**Extended Applications**" are positions that may give the average dance floor some trouble and may need some extra cues or a walk-through for dancers to succeed.
- "**Extreme Applications**" are not defined by Callerlab or anyone else. These are the products of the caller's imagination and may need experienced dancers, caller help, or both in order to succeed. They may include unusual formations or fractions of calls.
 - Please note that "extreme applications" still must fit into definition category on the use of the movement without forcing the dancers into a position with a sledge hammer.

To better understand the differences of these three types of applications for definitions let's put it into a practical example using an actual movement. For example, using the movement scoot back:

- The "**Standard Application**" for Scoot back is parallel right-handed waves with all the same gender facing in.
- An "**Extended Application**" might be left-handed waves with opposite genders facing in.
- An "**Extreme Application**" could include a Quarter-Tag starting formation (Heads Pass the Ocean from a squared set.) It might also be Scoot back once and a half.

There is a fourth category of application that unfortunately exists. It is called the **Technically Stupid Application**. This happens when an example of extreme application is pushed, and the caller does not use the concept of DBD properly. **It is not DBD, and it is poor judgement.**

Unfortunately, there are callers who actually believe that bending the rules and giving directional prompts to compensate for bad dancer flow and improper use, they can technically bastardise a movement- force it to be used successfully and call it DBD. This is that example also using Scoot Back

- From facing standard lines. "Boys will go in and girls will fold left everybody - scoot back". That is not extreme application it is just poor judgement and bad calling.

DBD IS FOR DANCERS AND NOT FOR CALLERS

If ever there was a controversial statement it is that one. However; the statement is true, not in use or delivery but in attitude. To understand the statement, you must understand what DBD is not.

DBD is specifically NOT "Take No Prisoners." The goals are entirely different. In DBD, the goal is success, with thinking required. If the dancers have trouble, the caller will get the floor moving again and work the trouble spot.

We have all heard of callers that boast and take pride in the claim that they can break down a floor in less than 10 movements. That is take no prisoners calling and is just plain wrong. In "Take No Prisoners", the goal is to give the dancers trouble. When the dancers have trouble, it's up to them to get things moving again, without the caller's help. Callers may use DBD choreography to do this, but as just one of the tools rather than the focus. The caller is feeding his/her ego and not giving the dancers what they need. The focus is on the caller thinking "look at me – I am better than you".

- Here is a hint, if dancers cannot do what you have taught them to do, that is not a sign of being a good caller – it is a sign of being an ineffective teacher.

DBD is not "Arky" dancing, although dancing DBD can help your Arky dancing. Arky is dancing the opposite gender. Unlike Arky, DBD dancers retain their original gender, regardless of position. In DBD, for the few moves that are defined as "men / women", the men always do the man's part and the women do the woman's part. So, the men don't have to learn how the lady does "slide thru." However, most definitions aren't sex-specific, so learning to do those moves from other positions will help when you dance Arky.

This is best explained also using a specific movement. Slide thru has been mentioned so let's use this as an example. Consider the following three figures:

- **(SS) HEADS PROMENADE ½, SLIDE THRU, TURN THRU, SLIDE THRU, ENDS FOLD, CENTRES SQUARE THRU 3, SLIDE THRU, PARTNER TRADE, ALLEMANDE LEFT;** or
- HEADS PASS THRU, SEPARATE AROUND ONE TO A LINE, PASS THRU, WHEEL & DEAL, ZOOM, **MEN SLIDE THRU**, LADIES FACE RIGHT, LEFT SWING THRU, RECYCLE, **SLIDE THRU**, WHEEL & DEAL, ZOOM, CENTRES PASS THRU, ALLEMANDE LEFT
- SIDES RIGHT AND LEFT THRU, HEADS BOX THE GNAT, SQUARE THRU, (same sex) **SLIDE THRU**, ALL 8 CIRCULATE 1 AND 1/2, LADIES FACING DIAMOND - CIRCULATE, SIDES FACING DIAMOND – DIAMOND CIRCULATE, MEN HINGE & ROLL, LADIES TRADE THE WAVE, CENTRE LADIES TRADE, ALL FLIP THE DIAMOND, ALL TRADE & ROLL, **SLIDE THRU**, PROMENADE.

In all of the above examples the Slide thru was NOT ARKY, nor was it a BELLES and BEAUS concept. It was the boy dancing as a boy and the girl dancing as a girl doing the boys part or the girl's part respectively. This is where DBD comes in and where extreme applications apply. How the movement is done does not change only the position and formation that you set up and dance it from changes. You still do the movement the same. The most extreme example of this would be the sequence of "slide thru 9 times, or the asymmetrical slide thru 13 times where it is only those who can do the

movement and each action creates a position for someone else to become involved. (see our past issues on slide thru 9 times). For those of you not wanting to look it up, get your checkers out and put the dancers through these two routines. Both of these are examples of proper DBD and extreme applications.

- **(SS)** HEADS PASS THRU, SEPARATE, AROUND 1 TO A LINE, PASS THRU, WHEEL AND DEAL, LADIES SWING THRU & ROLL, **SLIDE THRU 9 TIMES**, BOYS ½ TAG, ALLEMANDE LEFT, RIGHT AND LEFT GRAND
- **(SS)** HEADS PASS THRU, SEPARATE, AROUND 1 TO A LINE, PASS THRU, WHEEL AND DEAL, ZOOM, BOYS SWING THRU & ROLL. **SLIDE THRU 9 TIMES**, GIRLS - LEFT ½ TAG, RECYCLE, ALLEMANDE LEFT

WHAT'S A DBD DANCE LIKE?

DBD is square dancing so first, foremost and most importantly, you can expect the same as at every square dance! -- Good People Having FUN!

Beyond that, as with every dance, the experience varies with the particular caller and that day's "floor". (this means the dancers that show up for the dance, and everything else that comes with them and all the factors that influence the dance such as sound, weather etc. – sound familiar?)

One caller may emphasize left-handed formations; another may put the men where the ladies normally are; yet another may concentrate on unusual formations or concepts. In some cases, it may be a DBD tip or sequence, it may be a DBD workshop where everything is expected to be looked at, or it may be an entire evening of DBD programmed or even as in some cases, a DBD club where DBD is considered the norm and is called regularly and without warning. For those groups, it is normal dancing. The one thing that is 100% consistent in DBD is that it is very rarely the same from one dance to the next.

Most clubs that dance DBD either regularly or periodically tend to be smaller in size but often have much better success in longevity and recruitment. The dancers have better success overall, and the practiced DBD caller is often more able to keep an eye on every dancer and provide the help everyone needs.

Most practiced and professional DBD callers are more than willing to explain or walk through difficult or particularly troublesome or nuanced choreography during the breaks, but usually there is little need for more than a preliminary walk through on the floor when introducing a new concept or application. More often than not it is just a quick prompt and maybe a short slower pause talk through/walk through; after that the dancer are dancing it and the caller is calling it. The good thing about DBD dancers and callers that are practiced and professional is that if there is a need for help, all they have to do is ask and the caller will provide. The proper and professional caller is all about dancer success and pleasure which is not just about DBD but about all square dancing.

HOW DO I GET STARTED IN DBD?

You may be doing it already and not even know it. It depends on who your caller is. For some dancers what may be considered Extreme application DBD (example recycle from a left hand BGBG wave, may be considered DBD and very rare where you are while the club in the next town may consider it normal everyday dancing because that is how they were taught. Nevertheless, it is not so common anymore to find any clubs that venture far from the “standard applications” particularly with the pseudo restrictions and time constraints that many feel are warranted.

If you are interested, have a look in your area during the after season break where many workshops are conducted. If you go to a festival or a convention, have a look to see if the agenda has an Introduction to DBD at the level you are dancing. If all else fails, ask your local callers about it. I am sure there is one or two that would be quite happy to get a DBD group started in your area.

Just remember, DBD is not that difficult. It is more of a mind barrier and memory habit that restricts most dancers and callers. Simply put you were dancing DBD on the first day you started dancing. It is just a matter of knowing your definitions and dancing your part properly from different set ups. If you are a “hand contact recycler” you will have to learn to dance recycle properly. If you are a “ladies left touch a quarter pass the ocean person”, then you will have to learn that there is no ladies part and review the definition.

It sounds difficult and many avoid it primarily because of pride. How many “experienced plus and advanced dancers out there are 24 beat grand square dancers, or girls turn back wheel and deal recyclers? Telling a good and happy advance dancer with 10 years’ experience that they may need to learn the definitions is sometimes a blow to the ego. In reality however, if they are happy dancing standard applications and that is what is provided in their area, then why change. The market is there so the supply will meet it.

However, there is a large number of dancers that want more, and need more, but do not want to be rushed up the levels. They want to dance, be challenged, be successful and most of all have fun with friends.

DBD is a great platform for younger enthusiastic dancer learning and retention but also a great dancing platform for experienced standard application dancers that are looking for a challenge without going up to challenge.

Anyone can dance DBD and it is not too late to learn if you remember these simple things:

- It's not too late. You already dance over 80 percent of the DBD program. You can just start from where you are at whatever level you dance.
- DBD is not like learning a new level such as moving from mainstream to plus. There is no separate defined list for DBD.

- You already know (or should know) all the moves. It's simply a matter of using them in new ways.
- DBD groups effectively operate as workshops, and welcome solid level appropriate dancers.
- DBD tips and workshops however welcome everybody and help you progress and become a better dancer.
- Most DBD callers come to the dance with choreography in mind; ready, willing, even anxious to explain and demonstrate the things that cause the dancers difficulty. It is normally a prepared and practiced performance with a specific focus

I DON'T WANT TO BREAK DOWN THE SQUARE

The first thing to remember is that DBD, like all square dancing, should be about having fun while learning. DBD is always focused (or should be) on dancer success. One key difference is that most DBD dancers and callers work hard to succeed, BUT we actually look forward to the square breaking down at some point during the night. DBD dancers and callers have learned to recognise early that important lesson that most square dance clubs and classes seem to have forgotten to teach. "Breaking down is a learning opportunity". DBD dancers and Callers understand that they aren't stretching and growing if we can complete everything with no difficulty. In addition, there is a greater rapport between caller and dancers so that feedback and critique both good and bad is both welcomed and expected. It is how they get better

Everybody makes mistakes, regardless of experience and skill. Everybody breaks down a square from time to time. It's the reaction time through use and practice to those flubs that makes the difference. DBD dancers accept that these things happen; and that they can learn something from it. They are also dancing with their eyes and ears open and are more able to help around them – usually by being in the right position themselves and a quick gesture or look to help. That's the path to accomplishment in DBD and it is the path that is encouraged at DBD specific clubs such as at the Unconventional Squares in Lancaster Pennsylvania USA and many other DBD specific clubs.

DBD DANCERS DON'T SMILE MUCH ON THE FLOOR DO THEY?

DBD is called the stone face, which is a term that is usually applied to challenge dancers. The reason is, however, not a lack of enjoyment, entertainment or fun. To understand that just watch what happens when a square breaks down. They all begin to laugh and groan like a teenager being subjected to her dad's bad puns in front of her new boyfriend. The difference is there is no embarrassment just a good old-fashioned laugh at themselves and accepting their "oops" to get ready to start again.

DBD dancing does take a bit more thinking than the average dance. Many people simply don't smile when they're thinking. They usually have a look of concentration because they know that practiced muscle memory has to often be overridden to do the movements properly and effectively to successfully meet the challenge of caller.

Let me assure you, it is rare that a DBD dancer is not having fun at a square dance. If they were, they wouldn't be coming back nor would their longevity in the activity be as extensive as it is – even without rushing up to the next level. Many Mainstream and Plus DBD dancers do not want to learn plus, advanced or challenge because they are still having fun and being challenged at mainstream and plus respectively. They are simply having too much fun to worry about the status of a thing called a LEVEL.

THE MISCONCEPTION - I dance Advanced or Challenge so obviously I can dance DBD.

Well, the fact that you are dancing advance and Challenge probably means that you have the ability to learn and have a good attitude towards dancing BUT, even though you know a lot, it will probably take a lot of practice to do DBD. DBD is not another level. **DBD is a thought process.** Higher levels are simply another list of calls. The Level has no bearing on the dancing ability, challenge, or quality, only the quantity of movements known.

It is important to remember that dancing at a higher level does not generally give a lot of practice for the levels below. Many people at higher levels (unfortunately including many callers) feel that the "interesting" choreography is generally reserved for the higher level and lower level moves are used simply to set up the formation.

Rest assured that this is not the case. It is a fallacy, and it is completely wrong. Unfortunately, the rush over the last decades to Plus and higher levels have so simplified both caller and dancer ability into the realm of standard position that today, a Plus DBD club means that you will be dancing predominately basic and mainstream from all the positions and formations that were not taught to you when you learned the program.

If you do some on-line research, you will find that many DBD clubs require that you dance solid plus and advance to take their workshops DBD. Although Solid PLUS and Solid Advanced are not defined I looked at some choreography from a number of DBD notes, workshops and video files over the last month. I limited myself to Plus DBD and am providing a smattering of the more interesting figures that are considered "PLUS DBD" for "solid level Plus and Advanced dancers". The results may surprise you.

- HEADS PASS THRU, SEPARATE, AROUND 1 TO A LINE, LEFT TOUCH 1/4, JUST THE CENTRES ZOOM, ALL 8 CIRCULATE, EVERYBODY ZOOM, MEN RUN, PASS THRU, TRADE BY, BOX THE GNAT, PASS THRU, RIGHT & LEFT GRAND
- HEADS TOUCH 1/4, WALK & DODGE, ALL VEER RIGHT, MEN TRADE, FERRIS WHEEL, CENTRES VEER RIGHT, JUST THE MEN PASS THRU, CENTRES LEFT SWING THRU, VERY CENTRE LADIES TRADE, LADIES PASS THRU, CENTRES ONLY WHEEL & DEAL, OTHERS TRADE, CENTRES PASS THRU, RIGHT & LEFT GRAND
- HEADS FLUTTER WHEEL, SIDES HALF SASHAY, HEADS SLIDE THRU, PASS THRU, MEN ONLY PASS THRU, ALL CAST OFF 3/4, MEN TRADE, WHEEL & DEAL, FERRIS WHEEL, CENTRES LEFT SWING THRU, EXTEND, ALLEMANDE LEFT
- HEADS SPIN THE TOP, SWING THRU, EXTEND, PASS TO THE CENTRE, SPLIT CIRCULATE TO A WAVE, ALL 8 CIRCULATE, BOX THE GNAT, PASS THRU, RIGHT & LEFT GRAND
- HEADS PASS THRU, WHEEL AROUND, HALF SASHAY, CENTRES SLIDE THRU TWICE – OUTSIDES ONCE, TOUCH 1/4, WALK & DODGE, REVERSE WHEEL AROUND, REVERSE FLUTTER WHEEL, ALL U-TURN BACK, RIGHT & LEFT GRAND
- HEADS 1/2 SQUARE THRU, SQUARE THRU 3, CHASE RIGHT, SINGLE HINGE, GRAND LEFT SWING THRU, LADIES RUN, FAN THE TOP, FERRIS WHEEL, MEN ONLY ZOOM, CENTRES PASS THRU, RIGHT & LEFT GRAND
- HEADS REVERSE FLUTTERWHEEL, LEAD LEFT, TOUCH 1/4, FOLLOW YOUR NEIGHBOUR & SPREAD, RELAY THE DEUCEY, SLIDE THRU & ROLL, PASS THRU, RIGHT & LEFT GRAND
- HEADS STAR THRU, ZOOM & ROLL, CROSSFIRE, ORIGINAL SIDES CLOVER LEAF, CENTRES PASS THRU, PASS THRU, TRADE BY, ALLEMANDE LEFT

What I found interesting in that research; and borne out in many discussions I have had with callers around the world, is that most, but not all, recognise that the level of dancing capability has dropped, and Standard boy on left, girl on right only position is the new “Normal”. In all the sequences noted above, which was “DBD for Solid level plus and advance dancers”, there were only 6 plus movements – Grand Swing thru, Chase Right, Fan the Top, Follow your Neighbour, Relay the Deucey, and Crosfire. Those movements were not used as extreme applications but only from extended applications and formations. The DBD for the most part was Basic and Mainstream and, in some cases,

what is considered entire sequences of plus and advanced level DBD was all basic.

That said, dancers who dance at higher levels will often have a distinct advantage when learning DBD. Many of the basic and mainstream sequences that you learn as DBD you will recognise as higher-level movements which are just being called directionally. An example would be the mainstream DBD of from facing lines boys Scootback, Girls Dodge ("Scoot and Dodge" at Advanced). Another advantage, particularly for advanced dancers is that they may recognize, understand, and have experience with some of the concepts that the caller might be using as basic and mainstream DBD from extreme application formations.

HOW DO I KNOW IF DBD IS FOR ME?

There's no simple answer to this question. Each club, each caller and each dancer is different. If you've just graduated from a new dancer program at mainstream in a place where the caller took an entire year or two to teach the program and dance it with you from a myriad of set ups and uses, then you are likely already dancing DBD better than most.

If you are a new graduate that started dancing in September and graduated into your local plus club in December, then DBD is probably not for you.

As with any subjective thing such as judging your capabilities, if you are not sure ask your caller/teacher. Remember, although there are exceptions to everything, it usually takes some time for you to become comfortable dancing -- even with standard positioning. If you're an experienced dancer, the following self-evaluation tool may give you some idea.

In each row, pick the statement you most agree with. Few people will select all from column B's, but the more from column B's that you choose, the more of the DBD mindset you already have. You may already be dancing that undefined "soft" DBD and Solid Plus and Advanced and not even recognize it.

By the way, this doesn't grade you as a dancer. It's just a tool. We know that DBD isn't everyone's cup of tea. We know many very good dancers who would pick mostly A's.

A	B
I go to a dance mostly to socialize. I don't want to have to think too much.	I go to a dance mostly for the dancing. It's kind of boring if I don't have to do some thinking.
At a festival, I never make it to the morning workshops. The	At a festival, I always make it to the morning workshops, even if it means skipping some of the evening dance.

after-parties run too late at night.	
I dance maybe once a month and only with our club's caller.	I dance several times a week, with as many different callers as I can.
When I'm looking for a dance, I always choose the easiest dance and the one closest to home	When I'm looking for a dance, I look for a caller who'll give me a bit of a challenge, even if it does mean some driving.
I'll never be interested in the next level. Too much work.	I'm thinking seriously about taking lessons for the next level (or: I already dance at a higher level).
I make it through a tip, usually with some help from my friends.	I make it through almost every tip, sometimes helping other dancers.
I can hold my own at my home club, but I'm less successful when I visit other clubs.	I generally do pretty well, regardless of who's calling or which club I'm dancing with.
I try to get in a square with (pick a name) because he/she will pull me through.	I find people saying they're happy to be in my square so I can pull them through.
When a caller starts talking about choreography, my eyes glaze over and my mind wanders off.	When a caller talks about formations like "inverted lines", "quarter tag", "eight chain thru", I can visualize the setup and follow the discussion.
After a tip, I just head for the refreshments. The next tip will be better.	After a tip, I find myself talking to the caller, asking "How did that work?" or "Why was it that way?"

Well that's it. I would especially like to thank and acknowledge Joe Pryluck and the Unconventional Squares of Lancaster Pennsylvania. The foundation document and the majority of the information in this document came from the ideas and the evaluation concept posted on their website. For more information about the unconventional squares, visit their website at:

<http://www.psrdf.org/svsrda/unconventional/>

A1 Fun - Moving up to Advanced or Challenge

An opinion piece by By Allan Hurst

When should you learn a new dance level?

More specifically, when should you move up to Advanced or Challenge?

There's an old joke in L/G/B/T square dancing that goes something like this:

“When you're able to dance a hard Plus tip as either gender, carry on a conversation with at least one other person in your square, anticipate each call correctly, and cruise the hot number across the room ... you're ready to dance Advanced.”

This joke, and I admit, there's a very small kernel of truth to it, and the attitude that accompanies it often scare off many great dancers from trying Advanced.

That's not a good thing. Note: Some clubs (especially in Canada) teach A1 & A2 as separate levels, while others teach them as a single level. For this article, I will refer to A1/A2 dancing in this article simply as “Advanced”.

IT'S ALL GOOD. It's important to remember that nothing is wrong, bad, or boring about Plus, Mainstream, or Basic -- when the level is called properly. Experienced dancers will tell you that in the hands of an imaginative caller, “even Basic” can be fun and challenging. (You don't believe me? Try a “take no prisoners” Basic or Mainstream tip at Convention some time...or ask your local club caller for such a tip.)

Despite this, Advanced still seems to hold some mystical power to both entice and discourage Plus dancers at the same time. “Oh, I'm not GOOD enough to dance ADVANCED,” can be heard nearly as often as “I can't WAIT to move up to Advanced!” Plus dancers may be comforted to know that this set of mixed attitudes also shows up in Advanced dancers considering taking a C1 class. Let's cut through the fog of mystery surrounding Advanced & Challenge dancing and talk about what's involved in moving up a dance level.

PUTTING THE NUMBERS IN PERSPECTIVE.

Talking about levels in terms of numbers of calls often scares away potential Advanced dancers. By the time dancers graduate at Plus, they've learned approximately 100 calls and concepts. A1 & A2 add roughly another 100 calls/concepts to the list inside the dancer's head. The same goes for C1. Now, that sounds like an awful lot to a typical Plus dancer, until you realize that non-dancers are completely in awe of Plus dancers, who have memorized over 100 different calls and concepts! It's all relative.



'Special thanks' to American square dance magazine and Corben Geis.

When you started dancing, you were probably blown away by the expert moves of angels when you watched Mainstream or Plus level “star tips.” Be assured, the Advanced and Challenge dancers you know today, all started off as Mainstream and Plus dancers in the past. They did it, and so can you.

FROM PLUS TO ADVANCED: WHAT TO EXPECT. There are a few key differences to dancing Advanced versus Plus. Everything you already know about Plus dancing applies, with a few additional twists.

Twist #1: APD/DBD

- “APD” stands for “All Positions Dancing”. This means you’ve been trained to dance each call from all possible positions. Put a bit more simply; you’re an APD dancer if you can execute any call from any position, regardless of whether a boy or girl is “normally” in that position. One example of an APD (or “nonstandard”) application would be girls on the end of a wave recycling boys.
- “DBD” stands for “Dancing By Definition’ (or “Dance By Definition”). You are a DBD dancer if you can apply the CALLERLAB definition of a call to a sequence called from any (legal) position. DBD dancers memorize the definition of a call; and are able to apply it from any CALLERLAB-legal position. One example of DBD would be to call “Crossfire” from outfacing lines of four - which ends in a $\frac{3}{4}$ Tag (“Ping Pong Circulate”) formation. (**Note:** If you’re a Plus dancer and don’t know how to dance this, don’t worry, this is an example of an Advanced or Challenge application of the call “Crossfire”.) *(Mel’s note: This application of crossfire ends in a double pass thru formation. In many areas, crossfire is taught as centres trade and extend rather than the definition of trade and step forward. This is why Allen is referring to it as a 1/4 tag or Ping Pong Circulate set up)*

Twist #2: Bidansuality.

- It helps in Advanced and Challenge dancing to be “bidansual” by which I mean able to dance either the boy’s or girl’s part, but it’s not strictly required. I happen to think it helps a lot to be bidansual, but that’s strictly a personal opinion. I generally advise non-bidansual, dancers to angel a Basic/Mainstream class as the opposite gender before starting to learn Plus or Advanced, just to be aware of “how the other half dances”.
 - There are only about a half-dozen calls that are gender-specific. If you choose to take up Advanced and you only dance one gender role, but you’re a strong APD/DBD dancer, you should be OK. However, you should also be aware that Advanced and Challenge callers are known to often run dancers through “normal” calls in sashayed positions.

Twist #3: Compound calls.

- Plus has something that I term “compound” calls. Such calls usually have as many as four defined parts, each of which requires doing something very different from all of the other parts. One compound call may be comprised of

several different sets of movements. One example of a Plus-level compound call is the “Spin Chain” family – “Spin Chain Thru,” “Spin Chain The Gears,” and “Spin Chain And Exchange The Gears.”

- When you think about it, there are actually a generous handful of such calls in Plus. Aside from the “Spin Chain” family, there’s also “Load The Boat,” “Teacup Chain,” “Coordinate,” and “Relay the Deucey.” Suddenly, Advanced doesn’t seem all that different from Plus, does it? Advanced introduces several more compound calls, such as Chain Reaction, Motivate, and Transfer the Column.
- The difference is, these calls can be longer and slightly more intricate than most Plus-level calls. This doesn’t mean that Advanced compound calls aren’t fun, however. While some Advanced calls can take a bit longer to master than simpler Plus calls, many dancers find the slight additional complexity of these calls is offset by a substantially greater sense of accomplishment. One important thing to be aware of: Advanced and Challenge compound calls require a higher level of teamwork within the square than lower dance levels. (This is a general rule for most Advanced and Challenge level dancing.) If you’re not a good “team player” when square dancing, you won’t enjoy Advanced or Challenge. (*Mel’s Note: Spin Chain thru was in the mainstream program, then moved up to plus and then back to mainstream. It is likely that when this article was written the movement had not been moved back down to mainstream yet.*)

Twist #4: Concepts & Formations

- Advanced introduces the idea of concepts. A dance “concept” is a way of doing things applied to calls you already know from lower levels. One such example is the “As Couples” concept, where dancers are arranged in couples, and each couple acts like a single dancer. Concepts aren’t suddenly introduced at Advanced. Plus dancers already know two examples of “concepts” by the time they graduate: “[anything] And Roll” and “[anything] And Spread”. Advanced just gives the caller a few more concepts to play with. (And each level from C1 on up introduces additional concepts.)
- Plus dancers are familiar with many different dance formations, such as: static squares, columns, ¼ tag, ½ tag, ¾ tag, waves, two-faced lines, diamonds, lines of four, etcetera. Advanced & Challenge introduce new formations at each level, such as Hourglasses, Butterflies, and Galaxies. Many of these formations are combinations of shapes you already know. (For example, an Hourglass is a diamond within a box, while a Galaxy is a box within a diamond.)

Twist #5: Extending Calls You Already Know

- Advanced often uses calls and formations you already know, but puts them together in different ways, or allows the caller to apply calls to formations in ways that aren’t legal at Mainstream or Plus. Extend, Hinge, and Tag the Line are some examples of calls that have extended applications at

Advanced. (See the CALLERLAB definitions for A1 & A2 dancing at <http://www.callerlab.com> for more information on extended Advanced applications of Mainstream and Plus calls.)

- C1 actually manages to extend “Recycle” - in reverse! - by breaking it down into thirds, and regurgitating the first two parts as a new call, “2/3rds Recycle”. C2 takes the final part of “Spin Chain And Exchange The Gears”, and presents it as a separate call entitled “Walk Out To A Wave”.

FROM ADVANCED TO CHALLENGE: WHAT TO EXPECT

Advanced-to-Challenge doesn't seem to me to be quite as traumatic as Plus-to-Advanced, but that may just be my own personal observation from “Angelling” multiple A&C classes. All five of the Plus-to-Advanced twists also apply to Advanced-to-Challenge.

There's a special emphasis in C1 on compound calls, such as Scoot & Plenty, or Pass the Axle. The compound calls in C1 often seem longer or more complex than in Advanced. Most new C1 dancers report being most disoriented by the number of “big” compound calls; some of which sound alike, or sound like lower level calls.

- For example, “Linear Action” vs. “Linear Cycle”.

At C1, new concepts such as Blocks, Concentric, Phantom, and Triangles are often applied to existing calls. Challenge requires a slightly different learning approach than lower levels. Due to the higher number of variations, positions, concepts, and formations, relying on “muscle memory” to learn calls doesn't work at C1. You really need to know the call definitions by heart. There's no magic secret to working past this, except to learn the definition of each new call until you can recite it from memory when needed. (Many experienced Challenge dancers can still be heard muttering definitions of some calls under their breath when dancing.)

BUT IT ALL LOOKS *SO* SERIOUS!

Contrary to popular myths, you ARE allowed to have fun dancing Advanced or Challenge. Why do people say that A&C dancing is so somber? The higher level of teamwork involved in Advanced & Challenge dancing means that squares sometimes appear to outside observers to be a bit quieter and more serious than Plus or Mainstream. A&C dancers aren't quiet because they're not having fun; instead, they're quiet because they're concentrating on solving the problem as a group.



The Challenge
'Special thanks' to American square dance magazine
and Corben Geis.

The increased complexity of some of the calls means people have less time for fluff, which gives an impression of a more sober floor demeanor. Inside the square, however, it's a different story. Most Advanced and Challenge dancers I've talked with report a substantially greater feeling of accomplishment at the end of an Advanced or Challenge tip than when they dance Plus. This is because Advanced and Challenge both require a greater

degree of interaction and cooperation than does Plus.

This especially applies to C1 (and higher) dancing, which demands that the square work as a tightly knit group. There are absolutely no rules banning A&C squares from having fun. Some of the rowdiest tips I've danced in have been A&C tips. As with lower levels of dancing ... everything depends upon the chemistry between each of the dancers in each square, and between the squares and the caller.

BUT I'M NOT A PERFECT PLUS DANCER!

You don't have to be a "perfect" Plus dancer to learn Advanced, because ... there is no such thing as a "perfect" Plus dancer. Everyone makes dance mistakes once in a while. Even Advanced and Challenge level callers can make mistakes dancing at Plus or Mainstream. ([There's a reason dancers are awarded a "Purple Heart" dangle when they dance in a square with three or more callers.](#)) Most people who are reasonably comfortable with APD/DBD Plus dancing do just fine at Advanced (and later, at Challenge).

BUT IT TAKES SO LOOOONG!

Many of the clubs I've worked with put new dancers through Basic, Mainstream and Plus within a year. Other clubs spend four to nine months learning each level. The length of time required for learning Advanced or Challenge depends upon your local club and caller.

I've seen A1 and A2 taught as separate levels requiring one year each in some clubs. Other clubs teach both together over a single year. C1 and higher levels are usually taught over the course of one year, though some clubs I've danced with prefer to spend two years.

As with anything worth doing well, Advanced and Challenge dancing requires an up-front investment of time, energy, and patience. The payoffs of A&C dancing include more complex choreography and a substantially increased sense of personal accomplishment and pride at completing a complex sequence. It's a somewhat more subtle "buzz" than Mainstream or Plus, but most A&C dancers report that the end result is worth the effort.

The Future of Square Dancing

By Jim Mayo - Original date 29 Sept 2009

We, Modern Western Square Dance (MWSD) callers and dancers, are pretty much in agreement that our activity is not thriving. Certainly, it does not come anywhere close to the popularity it once enjoyed. There are several possible explanations for this. Summarized they are Society has changed, MWSD has changed or some combination.

We all know that society has changed. People do not have the free time they once had, and they are much less willing to commit to anything which requires regular attendance. If we are honest, we will admit that MWSD has become much more complicated than it was in the heyday of its popularity. So, we can agree that the way square dancing is at present does not match the needs of today's society.

Those who love square dancing know it could be adapted to whatever society needs. At some level we also know that square dancing will have to change if it is become more popular. This form of dance activity will need to be easier to enter. Those who are involved now are not much interested in trying some new form. We like it the way it is. We want clubs with a commitment to membership. We want people to go through a course that teaches at least the 70 calls we all know. We realize that folks cannot just "walk in" and take part. They have to go through the training – and we like it that way.

What we have not been willing to acknowledge is that training is not only the class. We know, but don't really say, that after class the new dancer will still not be able to dance comfortably at most of the dances that will be available. The new dancer will have to go for another year of dances, at least, before they will be comfortable dancing with folks at an open dance – no matter what the advertised program.

If we made a "new" form of square dancing what could it be like? Where could it be started? Who would come? Would they be people we wanted as our friends? Most of "us" are older and were brought up in a different kind of world. It's not surprising that we do not recruit successfully in a new group of people. Perhaps we callers should try to find or create a different form of square dancing that would serve folks who are not just like us. If we did that, we should not expect today's dancers to recruit our new customers.

If we start with a blank page and redesign square dancing to serve today's people what could it be? I would suggest that it should be easier to learn and that it should not require people to show up at every session even while they are learning. It should provide an opportunity for folks to enjoy each other as well as the dancing. After all, that was one of the most important aspects of MWSD even though we never recognized how important it was until quite recently.

A new square dancing should also continue to provide both physical and mental exercise. They are both popular with our prospective new customer base. It would be good if we could find some organization to help us reach a new customer base. Ed Gilmore said, "Find some people and do what you have to do to get them."

Where could we look for people? Churches are an obvious possibility. Much of what we have to offer is the kind of thing that churches stand for. We should not expect to recruit people away from the churches. We should offer a program that provides a social experience within the church. Another possibility is to look for support from community organizations; service clubs, recreation departments, YMCA or YWCA. They helped us get started 50 years ago. Or we could just use a community recreation facility and run it ourselves. I know of one such that has been going and growing for a couple of years.

Why isn't this happening? I think it's because we don't want square dancing that is different from what we have created. We cling to the old model because this is what all we know and feel comfortable with. Our caller schools still focus primarily on choreographic management and sight calling. They urge new callers to learn how to "provide variety."

What that really means is keep it changing, never repeat a routine, and use all the calls looking for ways to use them differently. We seem committed to keeping square dancing complicated. Callers are not taught that they have to go out and find people and then give them a good time with whatever calls they can be taught easily. Most callers are committed to the belief that repetition is boring. I would suggest instead that we call it dancing.

One-night parties are a good way to present square dancing to the public but they are seldom a source of regular work for callers. If they repeat, it's a couple of times a year, not the weekly or twice a month that we would like. They pay well and they could help us to introduce the idea that square dancing does not have to be difficult, but they are not an alternative for regular square dancing.

To find that alternative we need brave callers to set out on a new course. Our CALLERLAB Winning Ways material describes some different approaches and I know a couple of them who are surviving and thriving. I don't see many other callers or dancers that are interested in following those paths. Until we find some folks willing to break out from the old patterns, I doubt that we will see a rebirth of interest in the activity we have loved.

If you are a caller having success with a different approach, I'd love to hear from you. Jmayo329@aol.com

Poets Corner

Square dance Poem - Author unknown

Gather up four couples.....face them in a square,
Then listen to the caller....who will move you here to there
Four hands around and Grand Square...Make a Right Hand Star.
Yellowrock, Promenade...What's an Allemande Thar??
What's it meant to Wheel and Deal...Or do a Do-Si-Do;
Bend The Line, or Load The Boat...Which way am I to go??
Flutterwheel, Ferris Wheel, Do the Tea Cup Chain;
Spin The Top, Box The Gnat, These all sound insane!!
I'm just a humble beginner...These terms are all brand new.
Will I ever get to know, How to do a Spin Chain Through??
They say it will get easier...On that I must depend;
Meanwhile, I'll keep trying...And enjoy my new found friends

At a Cowboy Dance - from an 1898 collection by James Barton Adams

Git yo' little sage hens ready, Trot 'em out upon the floor –
Line up there, you cusses! Steady! Lively now! One couple more.
Shorty! shed that old sombrero, Bronco, douse that cigarette.
Stop that cussin,' Casimero, 'Fore the ladies! Now, all set!
S'lute your ladies, all together! Ladies opposite the same–
Hit the lumber with your leathers! Balance all, an' swing your dame!
Bunch the heifers in the middle; Circle stags and do-se-do!
Pay attention to the fiddle! Swing her round and off you go!
First four forward! Back to places! Second fellow shuffle back!
Now you've got it down to cases – Swing 'em till their trotters crack!
Gents all right a-heel and toeing! Swing 'em, kiss 'em if you kin –
On to next and keep a-goin' Till you hit yer pards ag'in!
Gents to center; ladies round 'em, Form a basket. balance all!
Whirl yer gals to where you found 'em! Promenade around the hall!
Balance to your pards and trot 'em 'Round the circle, double quick!
Grab an' kiss 'em while you've got 'em – Hold 'em to [you] if they kick!
Ladies left hand to your sonnies! Alaman! Grand right and left!
Balance all, an' swing yer honeys – Pick 'em up and feel their heft!
Promenade like skeery cattle – Balance all and swing yer sweets!
Shake yer spurs an' make 'em rattle! Keno! Promenade to seats.

Where is my Corner??

From Susie Kelly (U.K.)

NOT MANY PEOPLE KNOW THIS: The small group of Callers who meet somewhere in the East Midlands to practice our 'art', about once a month, came up with this rather unusual problem. Imagine a squared set. Call Heads pass thru and then Sides pass thru, (everyone is facing out). The caller said,

"All join hands circle left --Sunny Side Out, Allemande left, swing your partner, Promenade".

Er!!!!. Um!!!!... Total confusion. Where is my corner?

For some the answer was, "well I know where my partner is so my corner must be the other side of me." For others the instinct was to think "my corner is usually this way around the circle, clock wise, but Oh no, that's my partner." So, each person was trying to Allemande left with a different person, or rather some poor ladies were being pulled in two directions at once. Hence - total confusion.

Let's just look at number one man. Remember it's a circle with everyone facing out. He has his partner on his right-hand side, number one lady, and on his left hand side is number two lady. "But she's not my corner. My original corner is number 4 lady and she's way over there beyond my right shoulder. So, what shall I do?"

Fear not. CALLERLAB has already thought of this dilemma and an answer is printed in their definitions of the Basic and Mainstream programs in the General Introduction under '**Ways of naming Dancers**', last paragraph, page 5.

Putting it very simply you have to IMAGINE that everyone in this out-facing circle has done a U-turn back and are now facing in. Now it is clear where the corner is because each man now has his original partner on his left-hand side. Our number one man now has on his right, in his partners place, his right-hand lady, number two lady. So, some of the dancers were correct but alas not all of them. It certainly wasn't what our caller had in mind.

Some ways the caller could have solved his problem was to have:

- a) All the men run right, around your partner, allemande left your original corner
- b) All the men fold, to the right, in front of your original partner, star thru and promenade.
- c) men face right, ladies face left, wrong way right and left grand, swing and promenade home

The same rule would apply if the caller were to call Allemande left from out facing lines, but let's hope he doesn't. Why make life so difficult!!!!

Happy dancing and remember callers, do your homework, read ALL the definitions book. Susie Kelly

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

By Barry Wonson

Well, that's another big issue done.

Each month I keep saying to myself that I need to cut the size down to no more than 40 pages, yet each month I find that there is just so much that I want to share with everyone!!

Many thanks once again to all who have sent articles, ideas, choreography to me for use in BTM. This allows me to keep ahead, so that I don't have to sit down and create everything from scratch.

Even though I have quite a bit of material in hand for future issues, I ALWAYS can do with more. Please keep them coming in. One thing to note when sending in anything for publication – please send as a MS Word document. .docs are much easier to format for the specific sizes we need for BTM.

This not only applies to your articles but also any flyers you have for caller schools etc. We need to be able to include them in a useable format that doesn't take up too much space. If you have photographs, please include them as well in a .jpeg format.

I also hope to have another special Supplement this month...probably week after next.

I am hoping that I can keep to a fairly standard time frame with each issue, however there are times when life gets in the way. Sue and I will be away in Queensland for 3 weeks from the 18th for our youngest daughter Alessa's wedding. Alessa and Christopher tie the knot on March 1st at Tullebudgera on the Gold Coast (right on the beach where the old Summer Holiday Square Dance camps were held all those years ago).



Cheers

Barry

Appendix of **UPcoming** EVENTS



We are always happy to advertise any type of Caller Training Event.
Just send me the full details and flyer.

.jpg (image) OR Word Documents preferred

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

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Heartbeat
If We Ever Meet Again
In The Palm Of Your Hand
Maybe It's Because I'm a Londoner

The Mavericks
The Beatles
Don Williams
Rea Garvey
Petula Clark
Frank Sinatra
Sammy Davis Jr.
Buddy Holly
Timbaland & Katy Perry
Alison Krauss & Union Station
Davy Jones

Paperback Writer
Somewhere In My Car
Summer In the City
Sunshine, Lollipops and Rainbows
The Way It Was In '51
What a Difference a Day Makes
What's Another Year?

The Beatles
Keith Urban
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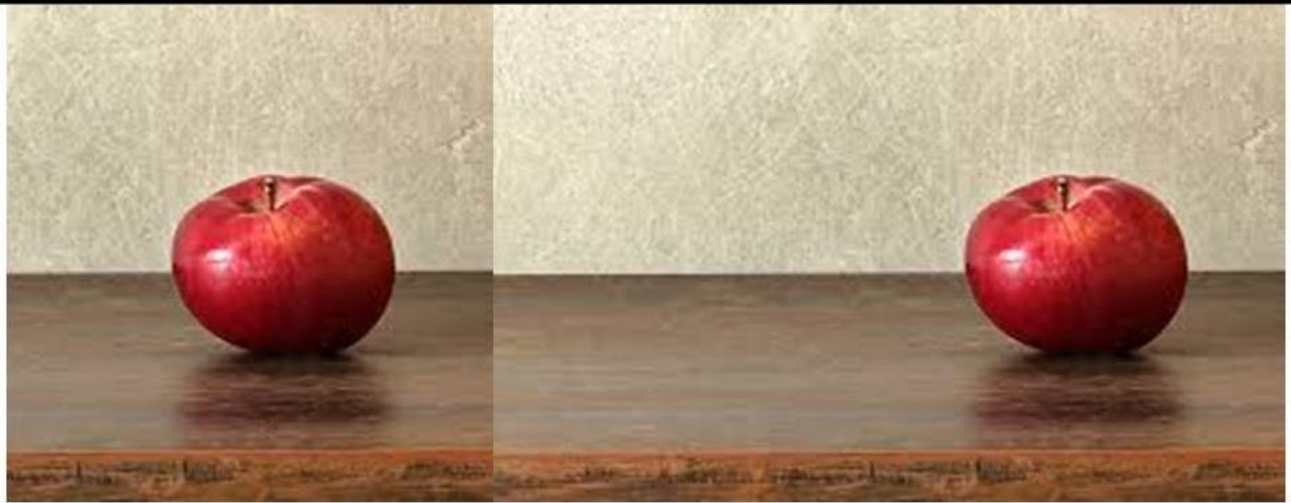
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 - National vs. Traveling vs. Local Callers
 - Publicity For You and Square Dancing
 - ...and Much More!

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

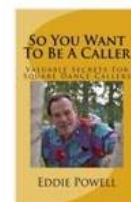
It takes action, practicing the right way, and
becoming ready to market yourself. It took time and
practice as a dancer to learn the moves, the same is
true of calling.

Think About It

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

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

**Enroll
Now**



Eddie@EddiePowell.com

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

Kip Garvey – Central Sierra Caller School ONLINE

The First Online Caller School

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

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

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

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

A&S Record Shop



We go that extra mile to give you better service

We can send you a Download Link for MP3's from the following labels:
(Also CD's available!!)

- Aussie Tempo,
- DownUnder,
- ABC,
- BVR,
- All Blue Star Labels including HiHat...Map,
- Imperial IR,
- Shindig,
- Gramophone GP,
- Fine Tunes (FT),
- Gold Wing (GWR),
- Chinook,
- CBarC, 7C's,
- Crown (CRC),
- MM,
- JR Records (JRR),
- Ranch House,
- Rockin M (RMR),
- Stampede (SR),
- MLS,
- SDBOB,
- Silver Eagles,
- SharpShooter,
- Sting (SIR),
- Snow (SNW),
- Prairie,
- Mountain,
- Desert,
- Ocean, and MarLet,
- 4BarB,
- Quadrille,
- SquareTunes,
- Pioneer, and
- Many More!

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

NOTE THAT THE ONLY LABELS ON www.asrecordshop.com are

ESP, GMP, AND AandS!!

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

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

WE WOULD APPRECIATE YOUR BUSINESS!!

BOB and MARIE SHIVER BOB@ASRECORDS.COM OR ASRECORDS@COX.NET

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

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



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



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



STEVE TURNER
1967 Started Square Dancing in England
1968 Immigrating to Perth Western Australia.
1968 Started calling
1969 formed the first club called Shanandoahs with beginner classes twice a week
1973 Started a Plus club,
1982 Round Dance club was formed and this new hobby had become 5 nights per week.
1970-80 had a demonstration dance team which performed in public promoting Square Dancing
1985 3 week calling tour through the States of USA
1990 formed an Advanced club
1992 became a full-time Caller calling for up to 8 clubs per week and running a Record and Tape business
1995 formed their own Australian Record Label "AUSSIE TEMPOS" and DOWN UNDER RECORDS
1998 Called full time at the Square Dance Centre for 5yrs
2000 5 month calling tour in 8 counties around the world
2018 Currently calling Mainstream/PlusAdvanced
2019 Celebrating 50 years calling



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

TWO LEVELS OF PROGRAMS

Beginner

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

Experienced

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

POINTS OF INTEREST

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

Key Benefits of this School Include:

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

Topics of Discussion:

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

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

Name: _____

(spouse/partner) _____

Street: _____

City: _____

State: _____ Zip: _____

Phone: _____

Email: _____

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

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

Make checks payable to:

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

Canadians please remit U.S. funds



School Information

www.northeastcallersschool.com

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

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

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

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

Location:
Off exit 9 from the Massachusetts
Turnpike.

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

**Northeast 2
Callers 0
School 1
9**



Ken Ritucci
Massachusetts
(Callerlab Accredited Caller Coach)

SPECIAL GUEST INSTRUCTORS:



Jerry Story
Iowa
(Callerlab Accredited Caller Coach)



Steve Turner
Australia
(Callerlab Accredited Caller
Coach)



Barry Clasper
Canada

Programs for Beginning
and Experienced Callers

October 10-14, 2019

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

CALLERS SCHOOL

July 15-19, 2019



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



Lorne Smith
Calgary, Alberta
(Callerlab Accredited)



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

For the New Caller:

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

For the Experienced Caller:

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

THE FACILITY

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

THE PROGRAM

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

THE ACCOMODATIONS

Dry camping is available on site.

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

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

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

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

(\$10.00/night discount for School Participants)

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

Co-ordinator Contact:

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

Enrollment is limited, so please register early!

Registration Deadline May 31, 2019 for Bursary Applicants:

Name: _____
(first) (last)

Partner: _____
(first) (last)

Address: _____

City: _____ **Province:** _____

Postal Code: _____

Phone #: (____) _____ **Email:** _____

Include \$425.00 (Four Hundred & Twenty Five Dollars)
for each caller attending with no charge for partners.
Make Cheque ____ or Money Order ____ payable to:

Your School Instructors:

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

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

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

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

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

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

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

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

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

DANCE PARTNER IS GREATLY APPRECIATED TO ASSIST AT ALL SESSIONS.

Provincial Federation or Canadian Society Bursary may apply.

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

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

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

Don't miss out on “a once in a life-time experience”

register for the
60th Australian National
Diamond Jubilee

Square Dance Convention
Celebrating

60



Years...

24th–28th April 2019

Deloraine Community Complex, Alverston Drive, Deloraine, Tasmania

Further Details: Secretary, Kaye Chandler, P O Box 796, LAUNCESTON, TAS, 7250

or email: tassquare@bigpond.com.au (Registrations forms available via national web-site links)

60th Australian National 24-28 April 2019 – Deloraine Tasmania



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.....

No. of Spouse/partners attending "Lunch Only" option @42.00 each.....Total.....

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

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

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

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

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

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

GRAND TOTAL \$.....

PLEASE SELECT ONE OF THE PAYMENT OPTIONS AND FOLLOW THE INSTRUCTIONS

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

CHEQUES : payable to **Australian Callers Federation** and posted to **GARY CARPENTER**, PO Box 97, The Entrance, 2261 NSW. Send copy of receipt to: gazacarpenter@gmail.com

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

2020 ACF Caller Conference Registration form



FAIRMONT

RESORT BLUE MOUNTAINS

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

Booking Details

Title _____ Surname _____ First Name _____

Address _____

Postcode _____

Phone _____ Mobile _____

Email _____

*Please ensure all is legible

To secure your booking we require:

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

Please circle: VISA / MASTERCARD / DINERS / AMERICAN EXPRESS

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

Card Holders name _____ Card holders Signature _____

Arrival Date _____ Departure Date _____

No of Adults in Room _____ No of Children _____

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

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

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

Room rates - Accommodation required during conference

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

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

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

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

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

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

Please email reservations@fairmontresort.com.au

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

For Post Accommodation requirements please call the hotel direct.

**61st Australian National
Square Dance Convention
Blue Mountain Grammar School
Wentworth Falls, NSW Australia
10th-14th April 2020**



What do you think of when you imagine the Blue Mountains?

- The serene blue haze of eucalyptus oil rising from distant gum trees,
- The grand Three Sisters rock formation at Katoomba's Echo Point lookout,
- The star of many a pretty postcard?

You can tick off all these exciting encounters in New South Wales' famous, World Heritage listed district, but there's more to the Blue Mountains. So come and relive the golden era of Australia's first holiday destination at the 61st Australian National Square Dance Convention.

A reminder to all that this is also the Easter and school holiday period so we recommend that you **book your accommodation early**. Accommodation can be found at <https://www.bluemts.com.au/accommodation> or check out our accommodation list.

Contact: Conveners David and Rosalind Todd
convenor2020sdconvention@gmail.com

Expression of Interest Tear of the section below and place in the box

Tear of the section below and place in the box



.....
Name.....

Club.....

Contact Postal address or Email

.....

State: Please circle

ACT NSW VIC QLD WA SA TAS OVERSEAS
(_____)

Puttin' on the Ritz

Relive the glamour of the 1920's at Australia's first tourist destination

We're Puttin' on the Ritz
and you're invited to the
**61st Australian National Square Dance
Convention**

10th - 14th April 2020
held at

**Blue Mountains Grammar School,
Wentworth Falls,
Blue Mountains, NSW Australia.**

RSVP
Ros & David Todd
Convenors 2020 ANSDC
convenor2020sdconvention@gmail.com

This will be a square dancing holiday for you and your friends to remember for a life time! Isn't it time you treated yourself to an amazing Australian holiday that will include square dancing. You'll have fun, meet new friends and visit amazing places while participating in an activity that you love! The heritage listed Blue Mountains is one of Sydney's most visited tourist destinations and there is just so much to see and do while you are here!!!

My wife Rosalind and I met at square dancing when we were 17 and were married four years later. I've been a caller since I was 19, and started running my own club when I was 21. Over the years we've been involved in both national and state square dance committees.

At present I am the president and Ros is the secretary and editor for the Square and Round Dance Association of NSW Inc. We have been running our current square dance club the "Mountain Devils", in the Blue Mountains for 22 years now. Square dancing has brought such joy to our lives that we wish to give back, and it's for this reason that we applied to host the 2020 Australian National Square Dance Convention. We were delighted to be selected as convenors for this convention!

We'd love you to check out our 61st Australian National Square Dance Convention website at www.2020sdconvention.com to find out more information. Also check out our Convention Facebook group at <https://www.facebook.com/groups/434857693607535/>

The tour company, "Fantastic Aussie Tours" are our exclusive Platinum Sponsors. They are happy to assist with airport transfers and tours around Sydney, the Blue Mountains and beyond!!!

We really do hope that you will be able to come and join us, as we relive the glamour of the 1920's from the 10th-14th April 2020. Our Roaring 20's theme night will surely be a big hit as everyone dresses the part and we dance to music from the 1920's. Looking forward to hearing from you!



Warm wishes
David and Rosalind Todd
Convenors 2020 ANSDC
convenor2020sdconvention@gmail.com

