

# BEHIND THE MIKE



News, Notes  
'n' Nonsense:

An  
International  
Magazine for  
Callers

## DECEMBER 2019

### DATES to REMEMBER

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



December 25 – Merry Christmas  
Dec 26 - Boxing Day  
Jan 1, 2020 – New Year's Day



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## ***On the Inside Track***

Welcome to the December 2019 issue of "Behind The Mike".

It is hard to believe that we are nearly up to the start of another year -- 2020!! This will be a big year for us in New South Wales as we will be hosting the Australia Callers Federation (ACF) Conference at Leura, in the majestic Blue Mountains from April 5<sup>th</sup> thru April 9<sup>th</sup>. Immediately following is our 61<sup>st</sup> National square Dance Convention in the next village of Wentworth Falls. I have been involved in committees for both events for over 3 years and I am looking forward to seeing all the work and effort that always goes into planning these events come to fruition. These are not-to-be-missed events for any caller!

### ***OUR TRIP TO BALI***

Sue and I took 10 days off to take our daughters, husbands and partners and our grandson to Singapore for a 10-day vacation in October. November, however, was just the two of us, and we managed to take another week off; but this time we headed to Bali for a special week of sunshine, good food, sightseeing and relaxation.

We had not been to Bali previously, but had heard many tales with many different observations. We know people that go their every year. In my mind's eye I always saw it as a haven for the younger set filled with beaches, bars, booze!

What we found was not what we expected at all. Initially, the traffic took us by surprise. I have never seen so many cars, bikes, scooters on the road before; in fact, I don't think that I could ever imagine such chaos. The only other place where I have encountered hug traffic congestion was in Cairo; but I think Bali has it over Egypt. It seemed to us that of every motor bike and motor scooter ever manufactured in the world over the last 80 years, 90% of those were on the roads in Bali. We saw not just bikes with a driver and passenger, but motor scooters with up to 5 onboard! When we were in a taxi, we had hundreds of bikes pass us on the right, as well as on the left. There were even on the footpaths (when there were footpaths). Small shopping lanes that had no footpaths, would also have a large pedestrian traffic, plus two-way traffic for cars, trucks, motorbikes. This was all on a small road that here in Australia would barely qualify as a single lane, one-way street.



The most amazing thing about it was that it worked. Given the incredible traffic there were no accidents (we only saw one car with a dent the whole time), no road rage...the key element seemed to be, **"no worries -- That's the way it is so just accept it!"**



Our hotel was the Hard Rock Hotel in Kuta, right across the road from the main beach. Mind you crossing the road was an experience all by itself! There were no pedestrian crossings and literally continuous traffic. When we finally did manage to cross, we were confronted by a really beautiful



surfing beach, crowded with hundreds and hundreds of people, cabanas, hawkers, etc. We decided that any swimming we would do would be at the fantastic pool in our hotel.

We had been advised to look for a good driver for our sightseeing jaunts. We managed to find a great guy named Putu, who we spent two days with, visiting sights away from Kuta in Ubud and Nusa Dua. Cost for each day for being driven to see the sights (left 8.30 am, returned 6.30pm) was AUS \$60. The traffic was unsurprisingly, a nightmare. What would normally take us a half hour return to drive in Australia, took nearly 2 hours, each way. But it was worth it.



The temples we visited were very different from each other. One was by the sea on a small island that is only accessible at low tide. Another was in a forest complete with monkeys everywhere. We also managed to have a few hours at the elephant park. This park is run by an Aussie expat who has created a unique park by rescuing elephants from a nearby island where they were just let loose after a logging business closed. The park now has 32 elephants. Is it a perfect life for them? No; but it sure is better than the alternative they were facing. Sue and I thought the whole area was beautiful and really worth the time spent on getting there.



We also managed to get to see the gigantic statue of Vishnu (WISNU), which just opened in 2018. The GWK Park is an amazing feat overall, with the statue a majestic sight at 122 (397 feet) Metres tall. It took 28 years from its original inception to complete this statue, (although the project was put aside for many years). We were impressed by the overall park area (about 60 hectares). The set-up is by no means

completed as there is lots of building works in progress.

Breakfast was supplied each day with a huge array of food at the buffet. We only had to look for lunches and dinners. We found a really neat Balinese restaurant called "Café Tree" just a few minutes' walk from our hotel. We ate there several times; excellent meals, western style but with an Indonesian flavour. The first time I had a tuna steak, chips, salad and a beautiful Balinese fruit drink that we had discovered, and it cost just over AUS \$7 for food and drink. We only ate at one 'regular' restaurant. We tried "Jamie Oliver's Italian" as it was right beside the Hard Rock Hotel. We were both surprised as the prices were equivalent to a good meal at a nice restaurant here (\$22 - \$25 each). I love good old spaghetti Bolognese and tried it there. It was a very large meal and absolutely delicious as well.

We were impressed with Bali and can see why people keep on going back regularly. We plan on joining in, as we are looking at another week there next year!

### **CONCERT NIGHT OUT**

Our only other excursion from home in November was a weekend away to take in the

concert “*Young Stars Of Country: The Reunion – 20 Years On*”. This concert reunited 4 great Australian icons of country music – Beccy Cole, Adam Harvey, Darren Coggan and Felicity Urquhart. We took in the show at ‘The Cube’ in Cambelltown which is only a 45-minute drive, but anytime we see a concert there we book a package at Rydges’ Hotel right next door.

The show was truly amazing and one of the absolute best concerts Sue and I have ever seen -- and we have seen quite a lot over the years.

We last saw Beccy Cole at a local RSL Club about 12 or 14 years ago. She was superb then, and the years have only improved on her then outstanding talent.

Adam Harvey’s music was not new to us, but never having seen him perform live, we were uncertain as to what to expect. His many recordings always sound great. He has a very mature ‘country’ voice (to us in a George Strait style). Live, he was again outstanding and a great sense of humour to go with a great vocal delivery style.

We both like Felicity Urquhart and have most of her recordings on CD and really enjoy them. She has lots of variety in her musical style, from traditional country to warm ballads, and all delivered with a beautifully sweet, yet powerful voice. We talked with all the artists while getting some CD’s signed. Felicity had her 2 small daughters with her. I noted to her that we also had 2 daughters and to enjoy hers while she can because -- as when they get to around 11-12, changes occur, and the “Princess Bitchface Syndrome” sets in! But they do become human again ..... around 25 or so.

Darren was a complete surprise to us. We knew his name and had one CD but did not realise just how talented he is. We saw him last year when he was at a John Williamson concert in Thirroul (a Wollongong suburb). Like the others, he is at home with songs he has penned as well as covers of many great artists. He is currently also touring with 3 other separate shows: one a Glen Campbell tribute, one a Lennon & McCartney tribute plus a Cat Stevens tribute show. He really throws himself into the songs and is very active on stage – it is always great to see an entertainer that really loves what he is doing.



Together, all 4 created some superbly tight harmonies. Incredible vocals on ‘Raining On The Rock’ (John Williamson would be proud), ‘Elvira’, (Adam can sure reach way down for those low notes) and ‘Do I Ever Cross Your Mind’. The entire concert really showcased each artist, without detracting from the others. They all followed the golden rule when working with others – **TEAMWORK: It Pays Dividends**. As callers, we all know what it is like to work with other callers on stage. Most of the time it is really great, but occasionally we get someone who wants to be a star, and just tries to out-do anyone else.

These 4 singer/songwriters are touring together for some time yet. If you ever get a chance, check to see where they are performing. Believe me if you get the opportunity to see this concert, jump right in and get some tickets -- you will not be disappointed.

Cheers

Barry

# Event and Activities Updates

What's happening in Australia for Callers?



**Australian Callers Federation**

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



Australian Callers Federation



## 2020 ACF Caller Conference



**Leura, NSW - April 6<sup>th</sup> 'til 9<sup>th</sup>  
'Looking Forward, Looking Back'**

The time is getting closer now for this eagerly anticipated event for our Australian Callers Federation Conference. In 2020 we will have attendees from all states of Australia, as well as from USA, Germany, England and Japan. Information is available from our website at: [www.acfcallerconference.com](http://www.acfcallerconference.com)

In the past few months we have presented a full schedule for the conference and some additional venue information. This information is also available on our website. This month, I want to address some of the questions & comments some people have asked or made about the conference. Perhaps these are similar to a concern you may have?

***I am a new caller. Will the sessions be beyond my knowledge and understanding?***

Each session presentation/topic will be presented three times with discussions tailored specifically to caller experience levels. This gives ALL callers, regardless of experience the opportunity to gain invaluable knowledge that can be used to enhance and support their abilities. A huge amount of effort has been spent on creating topics in the program that are vital areas of understanding for ALL callers.

**THIS CONFERENCE IS FOR YOU** -- regardless of your experience as a caller. It should also be noted that as a Caller Conference, the sole aim is not only education, but also networking, socialising and interacting and building professional and personal relationships. Through the post-conference dinner cruise, meal breaks, the Sunday night get-together dance and spare time most nights, there are many fantastic opportunities to mix and socialize with callers from across Australia and beyond. The Fairmont is ideal for this, boasting many lounges & bars, a billiards room, a nearby golf course and more.



There is even a large model railway layout in the main building, plus a movie theatre as well as two swimming pools, indoor and outdoor.

Whilst our prime goal is to learn new skills; the aspect of socializing and sharing ideas is also mightily important. There is much more to this conference than you may realize!

### **Cost....**

Whilst not cheap, we believe that the conference presents excellent value. Room costs are comparable with many “average”-level hotels/motels for this time of year, but the negotiated conference comparable price is for a high-end resort! You will not see rooms of this quality in such a great location at these prices very often. Conference costs are quite reasonable considering that you’re getting a delicious lunch & morning/afternoon tea each day, along with world class caller education & socializing opportunities.

The ACF presents a conference of this nature only once every 4 years giving everyone plenty of time to save those pennies in the time between.

It is also important to note that the ACF will also be covering a huge proportion of the actual costs of the conference. The Conference costs alone only amount to a small proportion of the actual cost of presenting this conference. This is YOUR ACF...and it is YOUR money that is being spent for YOUR benefit. Please take advantage of this unique experience that is being offered to help and assist ALL callers. Many state Caller and Square Dance associations are offering subsidies to members which can help make attending more affordable. We encourage you to contact your local association to see if there may be a subsidy available to you.

The true beauty of events like this is that it provides the opportunity to connect with callers from across Australia & beyond (USA, Germany, Japan, England). It is also one of those rare occasions presented to all callers to meet and interact with callers at all levels and from a myriad of locations to build your own personal calling network of personnel and resources. One of the best aspects of square dancing and square dance calling is the friendships & connections you make. Coming to a conference is one of the best ways to maximize this. Not only are these conferences a way of opening eyes to new or different perspectives of Calling and dancing, they are also a great way of expanding opportunities for exposure for all callers, new and experienced.



I hope that I’ve been able to address many of the concerns some people had which may have been making them think twice about attending. If you have any questions or concerns that haven’t been addressed here then please contact me or Barry, we’ll be glad to assist wherever possible.

- Jaden Frigo - [jadenfrigo@gmail.com](mailto:jadenfrigo@gmail.com)
- Barry Wonson – [bjwonson@gmail.com](mailto:bjwonson@gmail.com)

### **BOOK EARLY**

Don’t forget - get your registrations in ASAP and book your room at the Fairmont. This is an event not to be missed!

*Jaden Frigo (publicity)*

# ***Behind the Mike – Caller Resources***

## **BTM Website Update**

The BTM website is still up and running, with some additions since last issue.

Jaden has advised that the most recent issues should be available by the time you receive this issue. Some of the sound archives have been updated, however this has turned out to be not as easy as first thought...it will take some time to get them all up.

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

Cheers - Barry

## **Sound Archive – Caller Material Available From SARDANSW**

### ***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 & Brian Hotchkies)
- 2014 RED BARONS Weekend with KEVIN KELLY & 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](mailto:bjwonson@gmail.com).

I still have a large number of recordings to transfer across to the computer. I am adding more files each month; however, it all takes time!



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

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

- **AS 141 – GUNG HO Hoedown #2**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2500>
- **AS 142 – DESERT WIND**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2501>
- **AS 143 – LOOKING FORWARD, LOOKING BACK**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2502>

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.
- **SCHLAGER SMOOTH HD-** a great piece of music with a more gently European feel to it
- **SCHLAGER BOUNCE HD** – a peppier modern sound.



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

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

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

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

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

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

Check these out (all with calls by Barry):

**TTRCD 1119 FIREBALL MAIL**

[www.squaredancemusic.com/index.php?action=listingview&listingID=1078](http://www.squaredancemusic.com/index.php?action=listingview&listingID=1078)

**TTRCD 1122 YOU CALL EVERYBODY DARLIN'**

[www.squaredancemusic.com/index.php?action=listingview&listingID=1079](http://www.squaredancemusic.com/index.php?action=listingview&listingID=1079)

**GRCD 12802 SALLY G/RUBBER DOLLY**

[www.squaredancemusic.com/index.php?action=listingview&listingID=378](http://www.squaredancemusic.com/index.php?action=listingview&listingID=378)

**GRCD 12803 KANAWA/OLD JOE CLARK**

[www.squaredancemusic.com/index.php?action=listingview&listingID=379](http://www.squaredancemusic.com/index.php?action=listingview&listingID=379)

**GRCD 12804 SUGAR FOOT WILD/ GTRAIN**

[www.squaredancemusic.com/index.php?action=listingview&listingID=380](http://www.squaredancemusic.com/index.php?action=listingview&listingID=380)

**GRCD 12806 BEAVER CREEK/JIGSAW**

[www.squaredancemusic.com/index.php?action=listingview&listingID=382](http://www.squaredancemusic.com/index.php?action=listingview&listingID=382)

**GRCD 12807 CLEARTRACK SPECIAL/CROSSHATCH**

[www.squaredancemusic.com/index.php?action=listingview&listingID=383](http://www.squaredancemusic.com/index.php?action=listingview&listingID=383)

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

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

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

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

**MSMP3-01 BANJO SAM (called by Barry Wonson)**

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

**OGRMP3 109 CHRISTMAS TIME'S A-COMIN'**

[www.squaredancemusic.com/index.php?action=listingview&listingID=1105](http://www.squaredancemusic.com/index.php?action=listingview&listingID=1105)

**TRRMP3 117 CRUISIN' DOWN THE RIVER**

[www.squaredancemusic.com/index.php?action=listingview&listingID=1150](http://www.squaredancemusic.com/index.php?action=listingview&listingID=1150)

**GRCD 12803 KANAWA/OLD JOE CLARK**

[www.squaredancemusic.com/index.php?action=listingview&listingID=379](http://www.squaredancemusic.com/index.php?action=listingview&listingID=379)

**7CMP3-34 FEELIN' MIGHTY FINE**

[www.squaredancemusic.com/index.php?action=listingview&listingID=1187](http://www.squaredancemusic.com/index.php?action=listingview&listingID=1187)

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

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

***Coming soon from Mel:***

- BACK IN BABY'S  
ARMS
- ONE NIGHT  
STANDS
- LOOKING FOR  
LOVE
- SAME OLD SIDE  
ROAD
- HOLDING THE BAG

**The Rugged Outdoors Man – from jeff Seidel (kind of)**

During a doctor's exam a retired caller was asked about his physical activity level.

The retired caller said, that because he spent most of the time behind the mic, he had to find other ways to keep fit, and said that for the last 50 years he spent 3 days a week, outdoors and yesterday afternoon was typical.

"I took a five hour walk about 7 miles through some pretty rough terrain. I waded along the edge of a lake, pushed my way through 2 miles of brambles, got sand in my shoes and my eyes, barely avoided stepping on a snake, climbed several rocky hills, went to the bathroom behind some big trees, ran away from an irate mother bear, and then was chased by an angry bull Elk."

"Mental stress of it all left me shattered. At the end of it all I drank a half bottle of scotch and smoked three cigars."

Amazed by the story, the doctor said, "You must be one hell of an outdoorsman!"

"No," the caller replied, "I'm just a really, really crappy golfer."



# *The Power of Participation*

By Mel Wilkerson



Every year, Callers, Club officials, and dancers all bemoan the dwindling numbers of square dancers, the

disappearance of clubs that have been around for years, and the lower level of capability at higher levels leading to even more “elitist cults” and cliques within the activity.

Of course, we all deny that this is happening when we are one of those clique members or if we are running a club or calling a new dancers class.

This article is a generalised article about participating. For dancers, it is dancing wherever and whenever you can. For callers, it is about promotion and presentation drawing people to the activity, both new and experienced regardless of the venue. For organised groups and committees, and executives it is about putting aside the “status” of being and just get down to the doing for the activity and not the notoriety. (P.S. If you do the jobs right, chances are the notoriety will be much greater than just being known to be on the committee.

For others participation needs to mean looking at all those people working behind the scenes and offering a hand, behind the scenes so that they get the occasional rest as well.

Still, in recent years, square dancing has witnessed a new swell of grassroots participation up and down the age bracket and at all levels. It is however small and sporadically peppered across the globe. There are youth clubs and dancers, but they wane. There are seniors’ groups and retirement home clubs but although they may have sporadic surges in membership, they die,

both the clubs and the members and sometimes the callers too, just because it is time.

Despite this, we as callers need to battle on and participate in the activity – both calling and dancing whenever we can.

Newer callers of all ages have appeared and many of them are seeking knowledge and practice but are being shut down, due to this misperception of what is mine is mine and what is yours I will help you make mine that seems to have developed in some areas as a result of supply and demand.

We have a significant surplus of callers. That is a fact. We have a significant deficit of dancers, and that is also a fact. In any other activity or product, supply and demand results in those that have the desire and drive to obtain and present the best product, make the sales, and those that do not, end up going out of business. Does this seem and sound familiar when you look at the square dance clubs in your area?

Many attempts have been tried to re-vitalise our activity from concentrated advertising, program changes, Rushed and truncated programs delivered in “sound bites” for a short term gratification market, and even attempts to, (perish the thought) develop programs that are slowed down, and sustainable over a longer period of time and designed to keep dancers participating and interested.

**Here is the bad news:  
NONE OF THIS HAS WORKED**

On all sides of the Square Dancing spectrum these individual attempts have seen successes and failures come and go. Depending on who was at the helm or behind the wheel driving one or many

of these “attempt revitalisation programs” some have influenced the course of our activity, increased contact with the general community and in some cases presented opportunities to unify under the Banner of Square dancing.

Outside of the initial success however, and at a very localised level, widespread and isolated, not one of these initiatives has really achieved the success of making our activity full and fun.

The reason is, we lack participation. We do not work together and participate in the solution. We do not participate in the process. The only real thing we participate in collectively is what I am doing right now; talking about our individual actions and positives, and then feeding off the negative energy that “it is not working” because we are all still working for ourselves.

What makes square dancing great?

- It is not the choreography.
- It is not the music.
- It is not the costumes.

It is the social participation and interaction that is what we have lost.

Many great callers have gone on about this and in specific noting the need to participate in the process, offering professional structure and private mentoring to newer callers. Many of these great callers I have had the privilege to learn from in a paid professional capacity as well as a participant in private mentoring.

That was a social network of participation that is lost. We still provide schools, and callers associations and so forth but do we “participate properly”.

Our focus is the calling, and not the dancer. That is where we need to train our efforts of participation. Dancers want to dance. Dancers know a product only because we provide that product. Dancers participate because we provide

the product they want to have. If it is not a product they want, they look elsewhere.

Unfortunately, the elsewhere has not been better, just more and they continue to participate only until the question of “why am I doing this at all”? comes to mind and then they are gone.

The successes that these widespread and isolated attempts have made have not been because Caller A can take a dancer from ground zero to A2 in a 4-day weekend Blast, or because the caller is all DBD from the start, or even because the caller calls a program of 20 basic movements each week and gets new people in all the time.

This rise in isolated areas of participation represents a paradox, and maybe also a sign of change. It is a resurgence of social participation that is the essence of a thriving activity. It doesn't matter whether it is basic level zero, or challenge level 396, the ones that are having success are doing so because they saw the paradox of dancer demand even when the dancers themselves dis not.

**The successful participating platform is PEOPLE.** People want to have fun and get together and share a commonality of an activity. They want to participate. You're a look at any club or organisation. Take curling for example. Does it sound fun to get 4 people competing against 4 people in a cold place, sliding heavy rocks down the ice for two hours at a time consisting of mainly standing there trying to keep warm when it is not your turn?

It is an unknown and relatively mediocre winter sport that gained prestige during the Olympics and then died back into obscurity. Not like square dancing.

I chose that sport because I asked about 20 people what they think one of the silliest, and non-participant boring sports are. The answers at the top of the list

were Golf (a good walk ruined by elitists), and curling (a bunch of guys shoving rocks on ice and drinking beer). Bowling was on the list as was darts but when I asked who would have the smallest number of people for an activity that is relatively inexpensive, and the answer I got was curling.

That is what led me to look it up. I was surprised.

Before looking at curling however, I want to look at another isolated activity area which has widespread but isolated and personality driven success in Canada -- Square dancing. I chose Canada because,

- first, I am Canadian,
- second, I was able to easily find information on square dancing in Canada, and
- third, Canada is known for both square dancing and curling.

Square dancing is known activity and almost everyone knows what it is, if only in stereotypical terms. Most do not want to participate because it is perceived of lampshades and fru-frus for costumes, country music, and stuff my grandparents do when they are too old to line dance. *(sorry but those are the comments that came out of the research. By contrast, a great many said they had tried it and it was fun but no one they know does it. (that was a telling statement))*.

Square dancing was near the top of the participation activity. It was social, interactive, communicative, showy, fun and exciting. It involved travel and interaction, networking and being involved – in short it involves participation. Statistically there are over 30,000, (estimated closer to 20,000) square dancers in Canada and in 2018 it was hoped to get over 1000 dancers from all over the world to come to the Canadian National Convention. (In

Australia this equates to about 160 callers and 200 clubs with an average number of dancers around 4000). This is considered a success.

Numbers are down somewhat from the 10,000 that were anecdotally attending 30-40 years ago, but 1000 is a success these days, especially for an activity that offers dancing, costumes, music and so much more. At least that is what we keep telling ourselves.

Let's now look at another relatively unknown and obscure activity – Curling. While I go through this, keep in mind the comparison of activities and information collected that is important by curling enthusiasts to make curling popular, and it is still relatively unknown. Think about what maybe square dancing used to do and is no longer doing.

Curling by contrast to square dancing, is activity that is done in a quiet hall usually, with a few friends, socially competing in friendly rivalry with other friends and strangers sharing a common activity. It is a social activity where the participants talk, share, joke, go out for a meal, have a drink, occasionally get together on a weekend or a special event and even if they don't go all the way, stay the weekend to socialise and share. The average cost to go curling is about \$20.00 per person to rent the ice for a couple of hours. Most that do it, buy their own brooms, have their own team uniforms or sweaters, and generally belong to a local curling club.

In short, they are fully engaged with the activity but more importantly with the participation in the activity and pretty much all its aspects on and off the ice.

Then they go home and go to their regular jobs and activities, planning to do it all over again, once a week, once a month or even a couple times a year.

Participation is powerful. It is inspired by its influence, and its necessity, because everyone involved from the doer, to the



watcher, from the newbie to the Olympic professional has a stake in building and protecting the society and activity they want and the futures to which they aspire.

By comparison, I thought I would just put something out that about curling. The data professionals say these numbers are old (2014) and the activity has probably increased by about 20 percent since this data was collected. However, what I want you to do is look at the statistics, and what the important things about it are.

What was measured so accurately and why. Well simply put it is because it was what was considered important. When you go through this if you dare, equate curling and curlers to square dancing and square dances and think about what is more important, the dancers and the community, or the choreography, music and costumes that make up the activity. Is it the uniform the stone and the broom that makes curling what it is, or is it the people and the participation?

### **Profile of the Canadian Curler**

*(Prepared by Luke R. Potwarka, Ph.D., Austin W. Wilson, Ph.D., & Simon J. Barrick, MA Candidate; Department of Recreation and Leisure Studies, University of Waterloo)*

**Estimated number of participants (2014):** the size of the Canadian Curling market was approximately 710,000 people that curl or 2.3% of the entire Canadian population.

### **Frequency of Participation:**

- “Light” Curlers: 300,000 people curled one or two times in 2014.
- “Medium” Curlers: 126,000 people curled three to nine times in 2014.
- “Heavy” Curlers: 284,000 people curled ten or more times in 2014.

### **Age**

- The majority (18.1%) of Canadian curlers were between the ages of 12-17; 5.3% of all people in this age group curled.
- This was followed by the 50-64 age group (17.8%) and the 65 plus age group (17.4%).
- The remaining age groups were the 18-24 group (16.2%), followed by the 35-49 age group (17.7%), and the 25-34 age group (14.7%).

### **Community Size**

- 42.1% of Canadian curlers lived in communities with less than 100,000 people. 3.4% of all people in these communities curled.
- 35.8% of Canadian curlers lived in communities with 100,000-200,000 people; 2.4% of all people in these communities curled.
- 22.1% of Canadian curlers lived in Montréal/Toronto/Vancouver; 1.4% of all people in these communities curled.

### **Geographic Location**

- The majority of Canadian curlers (42.7%) lived in the Prairies; 5.6% of all people that live in these communities curled.
- The next largest percentage of Canadian curlers (28.8%) lived in Ontario; 1.7% of all people that live in these communities curled.

### **Education**

- 21.5% of Canadian curlers had earned up to a high school diploma.
- 18.4% had earned university or other non-university certification.
- 13.7% of Canadian curlers had earned a bachelor's degree.

## **Household Income**

- Most Canadian curlers (32.3%) had an annual household income between \$50,000 to \$100,000 of \$100,000

## **Employment Status\***

- The majority of Canadian curlers (46.39%) were employed full-time.
- 15.01% of Canadian curlers were fully retired.

## **House-Hold Structure**

- Most Canadian curlers (49.8%) were couples with children at home.
- 23.2% of Canadian Curlers were couples with no children at home
- 16.1% of Canadian Curlers were Empty Nesters.

## **2. Behaviouristic Characteristics of Canadian Curlers Civic Engagement / Volunteerism**

- 47.51% of Canadian curlers reported doing volunteer work at least once within the previous two years.
- 15.25% of Canadian curlers wrote to a public official within the previous two years.
- 14.61% of Canadian curlers reported that they were active in a social issue or a community project;
- 10.43% of Canadian curlers reported that they wrote to an editor of a paper/magazine.
- 10.11% of Canadian curlers worked for a political party/candidate.

## **Leisure and Tourism Behaviours**

- 62.12% of Canadian curlers travelled within Canada for their vacation within the past 12 months.
- 57.46% of Canadian curlers strongly agreed that “regular exercise is an important part of my life”.
- 48.08% of Canadian curlers travelled outside of Canada for their vacation within the past 12 months.

- 47.51% of Canadian curlers strongly agreed with the statement, “I closely follow at least 1 sport during its season”.
- 23.92% of Canadian curlers stated their interests as fishing and gaming.
- 13.16% of Canadian curlers stated their interests as golfing.

## **3. Psychographic Characteristics of Canadian Curlers Health Enthusiasts**

- 23.06% of Canadian curlers consider themselves “health enthusiasts.”
- Canadian curlers were 5% more likely to consider themselves “health enthusiasts” than anyone else in the Canadian population.

## **Sports Minded Jocks**

- 17.17% of Canadian curlers reported themselves to be “sports minded jocks.”
- Canadian curlers were 72% more likely to consider themselves as “sports minded jocks” than anyone else in the Canadian population.

## **Luxury and Adventure**

- 30.50% of Canadian curlers considered themselves to be “luxury and adventure.”
- Canadian curlers were 16% more likely to consider themselves as “luxury and adventure” than anyone else in the Canadian population.

## **Cultured and Active**

- 26.81% of Canadian curlers considered themselves to be “cultured and active”.
- Canadian curlers were 36% more likely to consider themselves as “cultured and active” than anyone else in the Canadian population.

*Source: PMB 2014 Fall 2-Year*

*Readership and Product Database*

*– Weighted by: Population \* Source: Print measurement Bureau. Its*

*reputation is based on over 30 years of accurate, in-depth measurement of Canadian consumer behaviour. Operational Definition of Canadian Curlers for this Analysis: The percentages presented in the subsequent analysis represent all those individuals 12 years or older who curled at least once per year (up to 10 times or more per year) during the curling season (which is about 6 months).*

Well there you have it. An unknown, obscure activity that only runs 6-8 months of the year (depending on where you are) that is done in small groups of friends getting together.

The activity is social, and participation is high across the spectrum. It is a relatively expensive activity to curl (\$20.00 a person for a couple of hours) but also add on at least another 20-30 for a cold beer or soft drink and food)

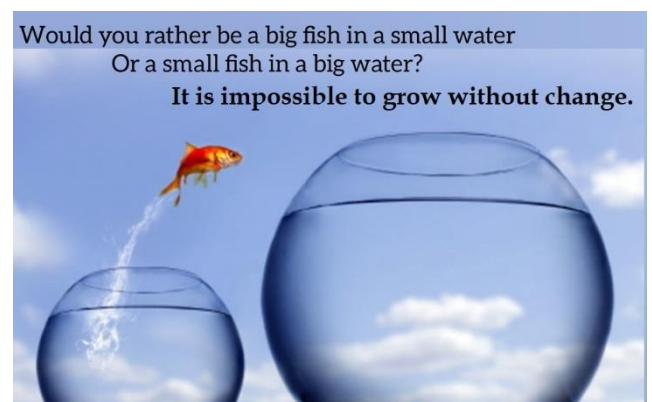
The group is a mix of young and old, across the entire spectrum of life, with most people working and involved in other activities as well as their families. Most get their families involved, who come to play or just to watch and socialise and try out the fun days which are frequent.

Groups get together socially and make friends and are pretty casual about the whole thing, except for big events where they proudly wear their team or club colours, but really do not change who they are and actively encourage and praise everyone, good players and players learning, and even those that do not play so well any more.

Does this at all remind you of what was the foundation of another activity. Curlers do not state that the quality of the stone is why they do it, or the smoothness of the ice, or even the health benefits or the exercise. The little expense is not really mentioned, nor is the time taken away. **THEY MAKE TIME.** Why you ask?

Ask any curler and it is about the social comradery, the fun and participation is something with a group of people you can have fun with, from all aspects of the social spectrum, being on a level and equal footing (if somewhat slippery) and enjoying an activity without the hype. Just good clean friendship, fun and participation and being part of something bigger.

Oh wait, was I talking about square dancing or curling there. Is there a lesson in that? I would really like to know.



**Here are 10 actions to activate for Participation that seemed to have worked for curlers and many other groups. Maybe they might work for square dancing.**

**1. Volunteer:** Almost every community has organizations devoted something. These organisations rely on community engagement and can benefit from your support.

**2. Register:** If something is coming up, register and commit early. If you have to back out later for a reason or another, no one judges you. You are more likely to commit to the activity and be part of it if you get in early and plan. Today there are too many, "I will go if nothing better comes up" types and that is never good.

**3. Speak Up:** We cannot assume our Callers, club executives, organizations or even internal committees know what is



most important to us. If you care; raise your voice. You would be surprised how many of you are thinking the same thing but are afraid to say so.

**4. Donate:** Give to your group. Give your time and effort. Do what needs doing and help out where you can. Being involved makes you feel part and feel proud. If you can't give time and effort, donate what you can where you can. Go out of your way to do so and you will be surprised at how even the small seeming effort that you think you may make, is greatly appreciated by others. They know you are giving what you can and not just taking and judging from the background.

**5. Join:** Join the Club, or clubs or groups and more. If you like it do what you can and join. Be part of it. Encourage others to do so as well. It is terribly empowering to encourage others into an activity especially when they suddenly find out that they are nationally and internationally involved regardless of how young and how old. Join, join in and be part. Be a joiner and a leader.

**6. Learn:** Read about the activity, its history its past, its present its future. Learn about where you are going and what to do when you are there. It is not just come in and dance then go to the motel. It is about learning what is new on and off the floor. More importantly, it is about learning about the others that are learning about you. Learn the dance, learn the definitions, learn the styling, learn the whimsy, learn the pros and the cons. LEARN and never stop whether you are a caller or a dancer.

**7. Represent:** When something special is happening, wear your favourite outfit. If you are a part of a group, participate on special occasions and represent with your club colours or costumes. You don't have to do it every day and every

time but when it is a special occasion, get dressed up, even if it is only club jacket and normal clothes. It says, I am participating, and I belong here. Share your photos and tell people why it matters.

**8. Inquire:** Ask your policies and procedures for dancing. Are they stiff and rigid, or are they welcoming? Are they reasonably practicable to promote the activity? Ask about definitions, ask about music, ask about family and friends. Inquire and be interested and you will find that others will be interested in you. Don't lecture, ask and answer. If someone sees you at a convention and you are in costume, and they ask, tell them you are at a square dance convention and then ask, what brings you here. If you show interest in them and inquire, they will likely show interest in you. Give a little, get a lot.

**9. Commit:** If you organize, attend, or speak, demand demand a balance of women and men, young and old, experienced and novice. If you commit to the activity, you will find that many in the activity will commit to you, and many more will want to commit. This goes hand in hand with register, join, learn and all the other guidelines. If you don't commit, don't bother. It is that simple.

**10. Act:** Finally, ACT. Don't just talk the talk but walk the walk. Be professional and be proud. Be a straight man or comedian and be a support person or whatever else is needed when you need to be. Act on the commitment you made and if you say you will do, then do. Don't just talk, - act. You will find you are not alone and many more will follow your lead.

# Mapping a Singing Call

By Cal Campbell

Singing calls are designed for the caller to “sing” the “calls”. This means replacing the original lyrics of the song with square dance commands. In a well-designed “singing call”, the words of the original lyrics are mixed in with the square dance commands until the dancers can hardly tell the difference between the original lyrics and the mixture of the two.

Most square dance commands can be spoken or sung in 1-2 beats of music. Often other words are added as filler to assist both the caller and the dancers. For example, Circle Left from a Static Square implies that all eight dancers will be involved in a Circle of Eight. Callers will often say, “Join Hands Circle Left” or “Join all hands and Circle Left”. “Circle Left” can be spoken in 2 beats of music. “Join Hands Circle Left” is usually sung in 4 beats of music.

In addition to singing the original words in time to the beat of the music, in singing calls, the caller can “sing” the square dance commands to the melody of the song. Sometimes it’s a mixture of

some commands spoken, and some words sung.

Where to “sing” each command is important. The dancers need to move smoothly. This means they need to hear the commands in advance of the requested action. If they are to dance the routine smoothly, they must either already know the dance routine or the caller must provide instructions far enough ahead of the action that the dancers can respond without hurrying.

To accomplish the above, I recommend that new callers build a “map” of the what dancers will be doing. This traditionally has been done on paper that is blocked out with eight beats of music on each line of the paper. I’ve shown how this can be done with a spread sheet and coloured in the beats of music with fill colours.

I start by assigning a fill colour for each square dance command. This way, you can see when the dancers start and complete each action in relation to the music being played.

## A TYPICAL OPENER / BREAK / CLOSER FOR A SINGING CALL

Call	Beats Required	Position
CIRCLE LEFT	16	Static Square
ALLEMANDE LEFT YOUR CORNER	6	
DOSADO YOUR PARTNER	6	
ALLEMANDE LEFT YOUR CORNER	6	
WEAVE THE RING	10	
DOSADO YOUR PARTNER	6	Square - ½ rotated
SWING PARTNER	6	
PROMENADE HALFWAY TO HOME	8	
	<b>64</b>	

The table below shows, in fill colours, what the dancers will be dancing and the words the caller will be expecting them to hear and remember when they need to execute the next command.

1	2	3	4	5	6	7	8	Phrase	Part
8-beat intro						Circle	left	0	
Caller	Sings	Opening	16	Beats	Of the	Original	Lyrics	1	A1
Of the	Song					Allemande	Left	2	A1
Allemande	Left the	Corner		Dosa	Do your	Partner		3	A2
Allemande	Left the	Corner		Weave	the Ring			4	A2
		Caller	sings	8	beats		lyrics	5	B1
		partner	dosado	once	around			6	B1
Swing	partner	twice	around			promenade	partner	7	B2
Caller	sings	8	Beats	Of	lyrics			8	B2

### From circle left (Row 1 Column 7 to End Row 9 Column 6 = 64 Beats.

The above calls and timing of the words to the call have been used for many singing calls in the past. The length of the Intro of the song was normally 8 beats of music. The square dance commands are overlaid over the action the dancers are currently dancing. This is the point where the callers say the next call.

In the above table, the song is organized in 8 beat phrases with one cell used for each of the eight beats of music in the phrase. The are 8 phrases in a 64-beat song. The phrases are numbered down the right-hand side of the table.

The caller should prompt the dance to **Circle Left** during the Intro, and then sing the opening lyrics of the song. In most published singing calls, the cue sheet normally shows the caller singing the first 16 beats of the song and then gives the next square dance command (Allemande Left) on the opening beat of Phrase 3 of the melody. A better way to start the directions would be to say **Allemande Left** on the last two beats of Phrase 2 as shown above in grey and

then repeat the **Allemande Left** as part of the song.

The **DoSaDo your Partner** (mostly in light green is said while the dancers are doing the **Allemande Left**). Then each of the other square commands are sung at the appropriate point in the song.

Notice that dancers are told to **Weave the Ring** well before they have finished dancing the second **Allemande Left** (shown in light blue). This was done because the metering of the original words to the song often ended the melody with no words of the song being sung during the last three beats of the phrase. In some singing call the **Weave the Ring** command can be moved closer to start of the following action.

**Weave the Ring** takes 10 steps (shown in dark grey in Phrases 5 & 6). The caller had the option of either singing more words from the original lyrics or filling in words that were associated with the **Weave the Ring** action. An example would be to sing, "**In and out around you go. Meet your Partner DoSaDo.**"

Filler words in addition to the square dance commands were used to replace



the words in the original lyrics. Most of the time, these filler words rhymed.

Using an Opener/Break/Closer (OBC) like this one gave the caller the opportunity to sing as much as 32 beats of the original lyrics of the song. That made the dance more enjoyable for the dancers. If the caller was also good at using rhyming filler words, the whole song sounded much like the original lyrics.

There are dozens of examples of OBCs in Vic Cedar's Record database (<https://www.cedar.net/recorddb/>). Most of them include rhyming filler words. The timing on most of them is either correct or can easily be fixed. Just be careful to test them out before using them

My advice is to select about dozen OBCs that appeal to you and figure out which of your singing calls they fit. When you find an OBC that seems to work and practice them, you will find that the filler rhyming patten will help you remember the sequence of 'calls' that you use. They will become like the poems we all learned as children and can still repeat.

Over time, you will develop about two dozen OBCs that will fit most of the singing calls that you buy. You will be able to quickly adapt these OBCs to provide variety. The real gain will be that you will become a much more entertaining singing caller.

The same process will also work for singing call figures. However, learning a different dance routine for each time through the song will take a lot of work if it's done right. Consider either using the same "figure" four times or use only two "figures". If you do that, then the dancers will know what to expect and will dance more smoothly.

Here are a few Opener / Break / Close figures to practice and analyse using the chart and mechanisms provided by Cal Campbell in the above article. By re-creating the chart above and filling in the movements with the song lyrics, you can practice and perfect your deliveries to give much smoother dancing to the dancers and a more polished presentation performance.

- CIRCLE LEFT, MEN STAR RIGHT, ALLEMANDE LEFT, BOX THE GNAT, FOUR LADIES PROMENADE INSIDE, SWING PARTNER, PROMENADE HOME
- FOUR LADIES CHAIN, ROLLAWAY, CIRCLE LEFT ROLLAWAY, CIRCLE LEFT, ALLEMANDE LEFT, WEAVE THE RING, SWING AND PROMENADE
- FOUR LADIES PROMENADE INSIDE, SWING YOUR PARTNER, JOIN HANDS CIRCLE LEFT, ALLEMANDE LEFT CORNER, WEAVE THE RING, SWING AND PROMENADE
- FOUR LADIES CHAIN  $\frac{3}{4}$ , ROLLAWAY, CIRCLE LEFT, ALLEMANDE LEFT, WEAVE THE RING, DOSADO, SAME GIRL SWING AND PROMENADE.



Daffynition is an informal term for a playful reinterpretation of an existing word--usually a pun. The term *daffynition* (a blend of the words *daffy* and *definition*) was popularized by the panellists on the comedy program *I'm Sorry I Haven't a Clue*, which has been broadcast on BBC Radio 4 and the World Service since 1972.

- **abomination**, what a well-allocated nuclear arsenal should consist of
- **asset**, a small donkey
- **detour**, what you take to de museum
- **hackneyed**, why Joe Namath had to get out of football
- **antelope**, to run off with your mother's sister
- **boomerang**, what you say to frighten a meringue
- **brouhaha**, a jolly tea party
- **Carmelite**, a half-hearted Buddhist coffee, someone who is coughed upon
- **Crackerjack**, a device for lifting biscuits
- **diphthong**, to wash an undergarment (or a type of shoe in Australia)
- **extent**, formerly a canvas home
- **fecund**, the one before fird
- **gladiator**, an unrepentant cannibal
- **ho-hum**, the sound made by a vibrating garden tool
- **ignorant**, to totally disregard an insect
- **Jihad**, the cry of a Fundamentalist cowboy
- **kindred**, fear of one's own family
- **locus**, to curse quietly
- **maximum**, a very large mother
- **melancholy**, a strangely shaped dog
- **negligent**, a man who wears lingerie
- **oasis**, a poker player's cry of delight
- **pasteurize**, too far to see
- **posthumous**, the art of delivering Greek food by mail
- **reincarnation**, to be born again as a tin of condensed milk
- **relief**, what trees do in spring
- **scandal**, footwear you should be ashamed of
- **sentiment**, the perfume he intended to buy
- **shingle**, Sean Connery's definition of a bachelor
- **testicle**, an amusing exam question
- **trampoline**, a cleansing fluid for tramps
- **vigilante**, a very observant aunt. *whisky*, a bit like a whisk
- **zebra**, the largest size of support garment

# Hello Dolly – Square Dance Doll(checker) shortcuts

By Don Beck

The following list was created many years ago and was used many times as a “time filler” at caller schools and seminars. I have been surprised at how much interest it has created with callers. I thought you or your “Behind the Mike” readers also might enjoy it or find it useful.



**As a side note:** While there are no real shortcuts to learning the fundamentals of Choreographic Management, regardless of what system you may use, sometimes there are timesaving shortcuts that make life just that little bit easier.

**Warning:** Shortcuts are great time savers, but initially it is always a good idea to move the dancers through the entire sequences until you understand just exactly what each movement does and how it flows. Once you understand that, the following shortcuts can save you a lot of time and frustration. They also make conversations with other callers at 2 am a lot easier when you use the shortcuts. After all, that seems to be when the checkers come out and the discussions really start.

As a final note from Don, Sight Callers must know where each call ends so that they can have the next call ready before the dancers get there. Moving dolls and



checkers is a good way of reinforcing that in the callers' mind.

## MAINSTREAM

- **Square Thru**
  - Quarter Out.
- **Square Thru 3/4**
  - Partner Trade.
- **Flutter Wheel**
  - Exchange the right-hand dancer.
- **Reverse Flutter**
  - Exchange the left-hand dancer.
- **Scoot Back (from parallel waves)**
  - Ends and adjacent centres Trade.
- **Lead Right and Circle to a Line**
  - Slide Right and Unbend the Line.
- **Chain Down the Line**
  - Centres Trade, Bend the Line.
- **Recycle**
  - Ends Cross Fold and centres Step Back.
- **Swing Thru (from facing couples)**
  - Veer Right, Ends U-Turn Back.
- **Spin Chain Thru (From Parallel waves. If called from a box, step to a wave first)**
  - Ends facing in exchange places, Swing Thru.
- **Cast Off 3/4**
  - Cast Backwards 1/4.
- **Spin the Top**
  - “Scoot Back,” Fan the Top.



- **Pass Thru, Wheel and Deal**
  - Slide couples toward the centre putting the right-side couple in the lead. **or:** Assume LH 2-faced lines, Veer Left.
- **Dixie Style to a Wave**
  - Sweep 1/4 to the Right, step to a Left-Hand Wave.
- **Couples Circulate**
  - Assume both couples are facing out and Bend the Line (plus 90° [CW for RH lines, CCW for LH lines.])
- **Ferris Wheel**
  - Zoom without adjusting the trailing dancers, Slide all dancers toward centre, (plus 180°)

## PLUS

- **Fan the Top (from waves, not facing couples or two face-lines)**
  - Rotate wave 90° in direction that ends are facing.
- **Follow Your Neighbour**
  - Single Hinge, U-Turn Back.
- **Follow Your Neighbour and Spread**
  - Cast Off 3/4, i.e. Un-Cast Off 1/4.
- **Trade the Wave**
  - Slide the two dancers on one end of the wave, as if they were a couple, to the other end of the wave; then have everyone U-Turn Back.
- **Relay the Deucey**
  - This is a “True Zero” so no movement is necessary, but to get a true geographic equivalent, rotate the square 180°.
- **Spin Chain the Gears**
  - This is a technical zero, so if all Xs are cancelled, there is no need to move anything. **BUT**
  - to get a true geographic, etc. equivalent: Assume the two dancers

on each side of each wave are facing the same way and do a Couples Circulate in the direction that the ends are facing.

- **Spin Chain and Exchange the Gears**
  - Exchange the ends who are facing in. (plus 180°)
- **Coordinate**
  - It's probably better not to ask, but if you must: Assuming a RH column, #4 dancers Right Loop 1 (i.e. #4 dancers Run around #1 dancers without the #1 dancers adjusting); #2 and #3 dancers Counter Rotate 1/4 (i.e. turn as a group 90° CW), then Extend twice, individually face right, and step back.
- **Double Pass Thru, Track II**
  - Centres Pass Thru, Step to a Wave, (plus 180°).

## A1

- **Heads Pass the Ocean, Chain Reaction**
  - Heads Square Thru, Swing Thru, (plus 180°).

## A2

- **Motivate**
  - Ends facing in and adjacent centres who are facing out diagonally Circulate.
- **Pass and Roll**
  - Centres Right Roll to a Wave, Extend.
- **Pass and Roll Your Neighbour**
  - Quarter Right.
- **Pass and Roll Your Neighbour and Spread**
  - Touch 1/4.
- **Split Transfer**
  - Split Counter Rotate 1/4, Trade.

# Thoughts, Experiences and Inspiration from Our Readers!



## *Experiences from the use of The Condensed Teaching Order*

By Kevin Lovell, UK

For some time now the Square Dance community has been aware that things need to change to enable us all to continue to enjoy this wonderful pastime. One of the areas that has been extensively considered is the initial program of moves that we teach, the order in which we teach them AND how long the process should take.

Reading various magazines, blogs, email discussions, etc., there seems to be general agreement across the world that we need to do something. However, how long the initial teaching period should be, has generated considerable disagreement with two very opposing views emerging.

**Some feel that we already teach dancers too quickly:** advocating that we take even longer before graduation to ensure that the resulting dancers are more rounded, able to dance from multiple positions and formations at the time they graduate.

**Others feel the complete opposite:** that we need to shorten the time we take to teach new dancers initially, getting them “out there” as soon as possible and develop their skills “in the real world” instead of in a protected class environment.

It is hard to evaluate the size of each camp, though it seems to me that the more traditional the callers tend to lean

towards a ‘longer teach’ not wishing to see, nor accepting that there is a need, for such a radical change. Please note, I did say “traditional” and not “older” – several mature, established callers sit firmly in the ‘quicker teach’ camp, recognising, and indeed driving, the need for change ... or at least an alternative option.

These discussions go beyond local discussion groups with CallerLab having spent considerable time and effort looking into this and several documents can be found in CallerLab’s knowledge database which discuss these issues.

In 2012, an ad-hoc committee considered ‘fast track’ teaching ideas (e.g. the ABC dances) and produced the Condensed Teaching Order (which has subsequently been revised in 2015). This document outlines how the 50 most used moves, a sort of “best of” selection, could be taught in a 12 week program, after which the dances could successfully dance with full Mainstream dancers, to gain more experience on the moves they know and be taught the ‘missing’ moves.

Following on from the Condensed Teaching Order discussions, in 2016 CallerLab worked on a variation of this concept to produce the Sustainable Square Dance (SSD) program. They produced a new proposal for the use of a

reduced program, again focusing on just 50 moves, which could be taught in a 12-week period – identifying a different set of moves.

Recently, the London & Home Counties Regional Callers Assembly (L&HC RCA) conducted their own discussion on the use of a 'fast track' teaching method, basing their discussion on the proposals contained within the Condensed Teaching Order (as the SSD documentation had not been widely distributed). The outcome from these discussions was that many of the members of the L&HC RCA saw significant potential in the use of a 'fast track' method prompting their chairman, Kevin Lovell, to pilot its use, or at least the use of their own modified version, with his next class.

The L&HC RCA felt that the choice of moves selected for the official Condensed Teaching Order could indeed be considered as a "best of" the moves in the Basic and Mainstream programs ... though a few moves that are regularly used in the UK were missing and needed to be included, while a few of those that were included were not necessary. As a result Half Sashay, Put Centres In, Cast Off 3/4, Tag The Line and Half Tag were 'removed' and replaced with Dosado To A Wave, Wrong Way Grand, Star Thru, California Twirl, Box The Gnat, Balance and First Couple Go Left/Right, Second Go Right/Left.

Their resulting Condensed Teach Order became:

- **Lesson 1:** Circle Left/Right, Forward & Back, Dosado, Allemande Left, Arm Turns, Right & Left Grand. Swing. Promenade, Star Left/Right, Pass Thru, Slide Thru, California Twirl
- **Lesson 2:** Ladies In Men Sashay, Double Pass Thru, First Couple Left/Right...., Grand Square

- **Lesson 3:** Wheel Around, Ladies Chain, Rollaway, Weave The Ring, Square Thru, Box The Gnat, Wrong Way Grand
- **Lesson 4:** Veer Left/Right. Bend The Line, Chain Down The Line,
- **Lesson 5:** U Turn Back, Alamo Style, Balance, Swing Thru, Dosado To A Wave, Circulates, Zoom
- **Lesson 6:** Partner Trades, Run, Step To A Wave, Trade By, Star Thru, Wave & Couple Trades, Wheel & Deal
- **Lesson 7:** Touch A Quarter, Single Hinge, Scoot Back
- **Lesson 8:** Lead Right, Pass The Ocean
- **Lesson 9:** Right & Left Thru, Extend
- **Lesson 10:** Cloverleaf, Fold/Cross Fold
- **Lesson 11:** Spin the Top, Ferris Wheel, Recycle, Sweep A Quarter, Flutter Wheel
- **Lesson 12:** Circle To A Line, Pass To The Centre, Reverse Flutter

For those desperately trying to work out what is NOT in the above, here is the list:

Half Sashay, Backtrack, Lead Left, Separates, Split Two, Courtesy Turn, Do Paso, Walk Around The Corner, See Saw, Dive Thru, Split Circulate, Reverse Wheel Around, Cross Run, Allemande Thar, Slip The Clutch, Shoot The Star, Turn Thru, Put Centres In, Cast Off 3/4, Tag The Line / Half Tag, Eight Chain Thru, Walk & Dodge, Dixie Style To A Wave, Spin Chain Thru.

No one is saying that the 'missing' moves should not be taught and used on today's Square Dance floors. It is just that these are less frequently used and that, potentially, you could call a Mainstream dance evening without using the missing moves without most dancers



even noticing. Furthermore, as these moves are used less frequently, teaching them to the 'fast tracked' dancers in a full Mainstream environment would benefit the full MS dancers too, acting as a reminder to them. As the L&HC RCA hold regular "friendship" dances, aimed at pre-graduated and recently graduated dancers, they have an ideal opportunity to test this theory, which they intend to do when Kevin next calls their dance (as he is the one with the best knowledge of which moves are taught using their condensed list).

*(Editor note: it is important to note that this was based on the research of the author and it is recognised that many of these movements such as split circulate, dixie style, walk and dodge, reverse wheel around, tags as well as spin chain thru are used with extreme frequency in other parts of the world. This article is not about what is best or not but about changes tried in one area that have been successful for them.*

In addition to reviewing the moves that are included/excluded, the L&HC RCA also discussed whether it was feasible to teach the material in a 12-week timeframe. They concluded that in an ideal situation, where the dancers attended every week, everyone started at the same time, and no one in the group needed more time than is 'normal' (whatever normal is these days) then the 12 weeks could be achieved. However, in the real world where people will miss weeks, may join the class late, and won't all be natural square dancers, a 15- or 16-week program is probably more realistic.

As indicated above, the L&HC RCA's theory was put to the test by the All Square At Zero Square Dance Club, at which Kevin calls and teaches... with EXCELLENT results.

Experience at this club and several others in the area indicate that normally

less than half of those who start a Square Dance class continue through to Graduation (in some cases significantly less than half). However, with the accelerated program All Square At Zero reported that nearly 3/4 of the class graduated. Would this number have graduated with the standard program? Discussions with those concerned suggest that some would not have been willing to take a year or more to graduate and be able to dance at other clubs and at open dances and may well have been lost to the activity.

I can hear you all asking the question: "how long did it actually take?"

Well, despite some local issues with a couple of dancers joining the group in week 3, one of the dancers being disabled, and Kevin missing a couple of weeks as he was away (though Andrew Agathangalou, the L&HC RCA treasurer, did a great job of filling in for him) the group completed learning the 50 moves in 13 weeks.

"Ah, but that must all be from standard position" I hear you say. Well, NO. In fact, the dancers were able to do most of the moves from many non-standard positions and half-sashayed too.

"Ah, but they must have all been very young" ... Wrong again. The youngest member of the group was in their 50s and some were in their early 70s.

As we said, it was an excellent result. **Truth be known: better than expected.** Furthermore, as Andrew commented when he called for the new dancers after only 4 weeks of the class – the new condensed teaching order provided a "Choreographically Satisfying" experience for both the caller and the dancers as the order allows for the dancing to be just that ... dancing, at a very early stage – something harder to achieve early with the standard teach order.

This group, which started at the beginning of May, actually graduated at the beginning of September (19 weeks later) having also learned all the missing moves. This result has certainly convinced Kevin to use the condensed teach order with his next class – hopefully with the same level of success.

Before I finish, let us take a quick look at the SSD order:

When one compares the moves used in the SSD order with those used by the L&HC RCA, you will find several differences. Ladies Chain, Cloverleaf, Spin The Top and Pass To The Centre are in the L&HC RCA teaching order but not in the SSD. However, Half Sashay, Backtrack, Lead Left, Separates, Split Two, Courtesy Turn, Dive Thru, Split Circulate, Reverse Wheel Around, Cross Run, Put Centres In, Cast Off 3/4, Tag The Line and Half Tag are all included in the SSD list.

My initial thoughts are that there are a lot of additional moves in the list and so the ability to successfully teach this in 12 weeks seems even less likely.

Furthermore, several of the included moves are not, in my opinion, ones that should be included in the “best of” list. I am not saying that the L&HC RCA list is perfect, and expanding it a little to include moves like Half Sashay, Backtrack and Dive Thru may be worth exploring (in fact Backtrack and Dive

Thru were taught to the pilot group in the initial 13 weeks despite not being on the list).

In summary, those struggling to retain dancers through a protracted beginners’ class should consider using a condensed program. Until CallerLab adopts an agreed standard (I personally hope it will be more like the original Condensed Teaching Order than that found in the SSD) it may require local agreement. If you are part of a local caller group and can agree between yourselves which moves/order to use, the fast-tracked beginners will be able to dance to other local callers before they have been taught the missing moves. But even if you cannot gain local agreement and have to ‘go it alone’, I would still recommend trying it to see if it works for you and your new dancers.

**Kevin Lovell** – Chairman of the London & Home Counties Regional Callers Assembly.

## How to write good...

1. Avoid alliteration. Always.
2. Prepositions are not words to end sentences with.
3. Avoid clichés like the plague. (They’re old hat.)
4. Eschew ampersands & abbreviations, etc.
5. One should never generalize.
6. Comparisons are as bad as clichés.
7. Be more or less specific.
8. Sentence fragments? Eliminate.
9. Exaggeration is a billion times worse than understatement.
10. Parenthetical remarks (however relevant) are unnecessary.
11. Who needs rhetorical questions?

*Kevin is a relatively new caller (coming up on 10 years calling) and very involved in the organisation of the caller activities in the UK: he is the Treasurer for the UK's callers club (SDCCGB) and also the Chairman of the London and Home Counties local caller group.*



## Mainstream Focus of the Month – Dec 2019

### SEPARATE

<p><b>Singing Call</b></p> <p>(H) SQUARE THRU 4, SPLIT 2, AROUND 1 TO A LINE, TOUCH 1/4, BOYS RUN, SWING THRU, SPIN THE TOP, SLIDE THRU, SWING AND PROMENADE</p>	<p><b>Singing Call</b></p> <p>(H) PASS THRU, SEPARATE, AROUND 1 TO A LINE, (FORWARD AND BACK), PASS THE OCEAN, SWING THRU, GIRLS U-TURN BACK, 2 LADIES CHAIN, PASS THRU, SWING AND PROMENADE</p>
<p><b>SS-CB</b></p> <p>(H) HALF SASHAY, PASS THRU, SEPARATE, AROUND 1 TO A LINE, STAR THRU, PASS THRU, TRADE BY</p>	<p><b>SS-PL</b></p> <p>(H) SQUARE THRU 3, SEPARATE, AROUND 2 TO A LINE, TOUCH 1/4, ALL 8 CIRCULATE, GIRLS RUN, TOUCH 1/4, SPLIT CIRCULATE TWICE, BOYS RUN</p>
<p><b>CB-CB</b></p> <p>PASS THRU, CENTRES SQUARE THRU FOUR, SEPARATE AROUND 1 TO FACE</p> <p>Note: This is also a nice get out to a surprise allemande left</p>	<p><b>PL-PL</b></p> <p>BOX THE GNAT, SLIDE THRU, CENTRES SQUARE THRU 4, OUTSIDES SEPARATE <b>AND</b> TOUCH 1/4, THOSE BOYS ONLY BOYS RUN, ALL SLIDE THRU</p>
<p><b>CB-PL</b></p> <p>BOX THE GNAT, PASS THRU, CENTRES PASS THE OCEAN &amp; SPIN THE TOP, OTHERS SEPARATE, AND MAKE A TIDAL WAVE EVERYBODY SPIN THE TOP ENDS CIRCULATE TWICE MEN RUN (PL)</p>	<p><b>PL-CB</b></p> <p>ENDS STAR THRU, OTHERS SEPARATE <b>AND</b> STAR THRU TRADE BY, SPLIT THE OUTSIDE TWO, SEPARATE, AROUND 1 TO A LINE PASS THE OCEAN GIRLS CIRCULATE MEN TRADE, MEN RUN WHEEL AND DEAL</p>



<b>CB-Resolve</b> SPLIT THE OUTSIDE 2, SEPARATE - AROUND 1 TO A LINE, EVERYBODY SQUARE THRU, MEET YOUR PARTNER -- RIGHT AND LEFT GRAND	<b>PL-Resolve</b> STAR THRU, CENTRES SPLIT THE OUTSIDES, SEPARATE, AROUND 1 TO A LINE OF FOUR, MEN TRADE, LADIES TRADE, PARTNER TRADE, (PL) RIGHT AND LEFT GRAND
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(**P.S. All submissions are welcome**). If there is something that you would like us to specifically look, ideas to expand on or even specific choreography that is focused and you would like to see in the BTM Focus of the Month, send it to us. You will get a response, and/or, you may even find your material published as a separate article. E-mail our editor at [bjwonson@gmail.com](mailto:bjwonson@gmail.com) or to Mel Wilkerson at [wilkerso@bigpond.net.au](mailto:wilkerso@bigpond.net.au)

### **What is the Focus movement of the month?**

The answer is simply, we present some material for callers to play with and focus on, that may assist in improving their choreographic repertoire and help to develop dancer skills and abilities. We include extended applications without getting too technically challenging or setting unreasonable expectations.

**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) for use. 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.



# Notes on Progressive Squares

By Cal Campbell

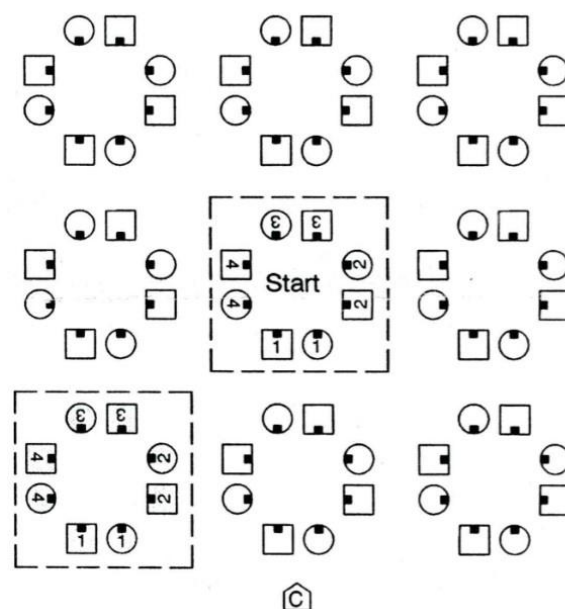
We often hear that dancers and/or callers get bored and I'm sure this is often true. Dancers are introduced to the square dance vocabulary so fast that they barely have the time to learn one basic movement before they are rushed onto the next. The net result is that the dancers learn to move only is a very limited set of choreographic patterns and it doesn't take very long before the caller has used up all the possibilities and boredom sets in. It doesn't have to be that way.

Several weeks ago, a caller sent me a batch of notes that was originally assembled by a choreographer named Will Orlich. I hadn't seen a copy of it in over 20 years. Will was a character. As far as I know he never called, but he had a very good mind for square dance choreography. The notes contained a description of a gimmick called progressive squares. I doubt that Will invented progressive squares, but he sure should get credit for documenting them. I have added considerably to Orlich's notes, made a series of diagrams and updated the terminology.

Progressive squares are one of many ways to add variety to a dance without having to teach something entirely new. It also presents the dancers with a challenge to see if they are willing to trust the caller. The general idea is to mix the dancers all over the floor and then return everyone back to their home square. To the dancer it looks like magic. For the caller it is a relatively simple memorized sequence.

**The first step** is to set up the floor, so the squares are arranged in rows and columns as shown below. Even though the nine squares are arranged in a box - three wide and three deep, the number of rows and columns makes no

difference. The setup could be three wide and four deep or four by four, two by two or even missing a square out of one corner.



## Dancer Rules

**The second step.** The second thing to do is set up some rules for the dancers.

- **Rule 1.** If you are facing another couple, even though that couple may be in another square, do the call. At first, some dancers are just not going to believe this rule.
- **Rule 2.** If the dancers find themselves facing a wall or no other couple facing them, do a California twirl (or wheel around) and WAIT.

## Caller Rules

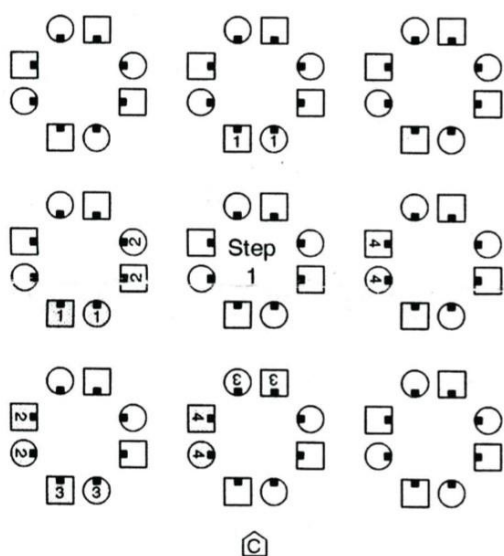
A six-part sequence of calls must be followed and repeated **twice**. The diagrams follow the dancers in two squares through the six steps. The two squares that are followed are shown to the right.

1. Move the bead couples and the side couples to another square with Pass Thrus or equivalents. Two Pass Thru

movements will be needed for the head couples and two for the side couples.

The first Pass Thru will put the couples either facing the wall or a couple in another square. The second Pass Thru will move everyone to a new square except the outside people. Remember, they are supposed to California Twirl and wait.

Pass Thru equivalents can be any combination of movements that result in the same thing as a Pass Thru. (An example would be to have facing couple Right & Left Thru and then Square Thru  $\frac{3}{4}$ ).

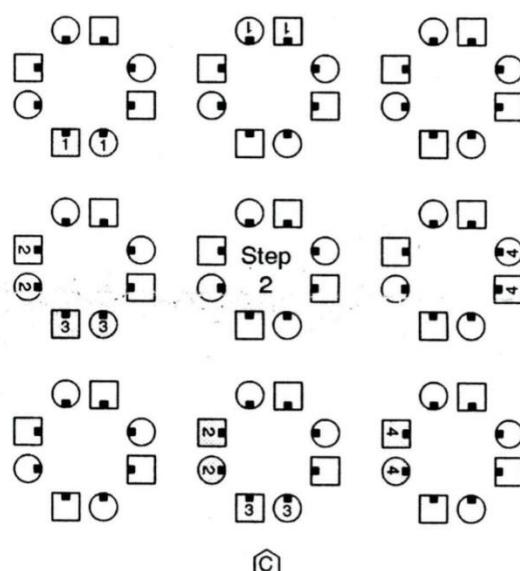


**Notice:** if the dancers are just not getting the idea, you can quickly return to the home squares with a Right & Left Thru for both the head couples and the side couples, then use two more Pass Thrus for the head couples and for the side couples. It might even be a good idea to do this one time just for practice.

2. Move the head couples and the side couples to another square with Pass Thrus or equivalents. At this point all four couples have left their home square, but everyone should still have their partner. Recovery from

this point is still easy. Once again do a Right & Left Thru and then do Pass Thrus or the equivalent until everyone is back in their home squares. Here are several more Pass Thru equivalents for your consideration.

- Right & Left Thru - full turn.
- Square Thru 5
- Star Thru, Square Thru 4
- Right & Left Thru, Roll Away, Turn Thru
- Swing Thru, Ladies Trade, Turn Thru



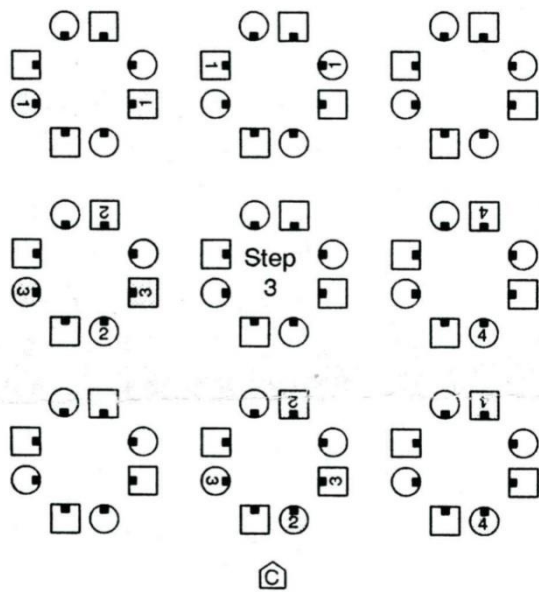
3. Heads 1/2 Square Thru, Sides Dive Thru, Star Thru in the Centre.

Pass to the Centre can be substituted for the Dive Thru and really flows better. The original directions had **4 Ladies Chain Across Then Heads Face the Sides and Right & Left Thru**. Most modern square dancers have never faced to the right as a couple to do a Right & Left Thru. Many of them will not know to face across the set following the courtesy turn.

The goal of this step is to start people moving at right angles to the direction

they were moving and to separate partners. Since this will put everyone in new head and side positions, I usually have the Heads go Forward & Back and the Side go Forward and Back so I can visually be sure that they know their new roles.

The original partner is across the set here. Sometimes it's fun to tell dancers, Wave good-bye to the partner, you may never see them again.

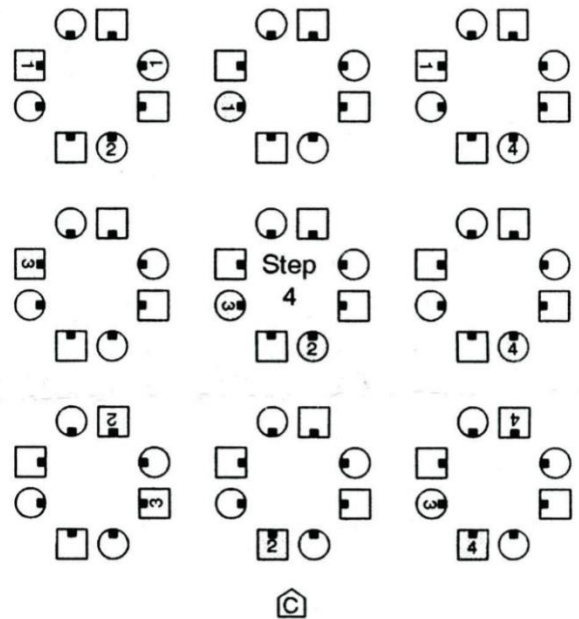


#### 4. Move the New Head Couples and the NEW Side Couples to another square with Pass Thrus or equivalents.

The dancers must identify their new role as head couples or side couples because everyone has new positions. By this point you should be noticing a pattern.

Steps 4 & 5 are the same as Steps 1 & 2. It may feel complex to the dancers, but the caller has a relatively easy job if you don't forget where you are in the sequence.

You must keep reminding yourself that both the head couples and the side couples must be moved to new squares.



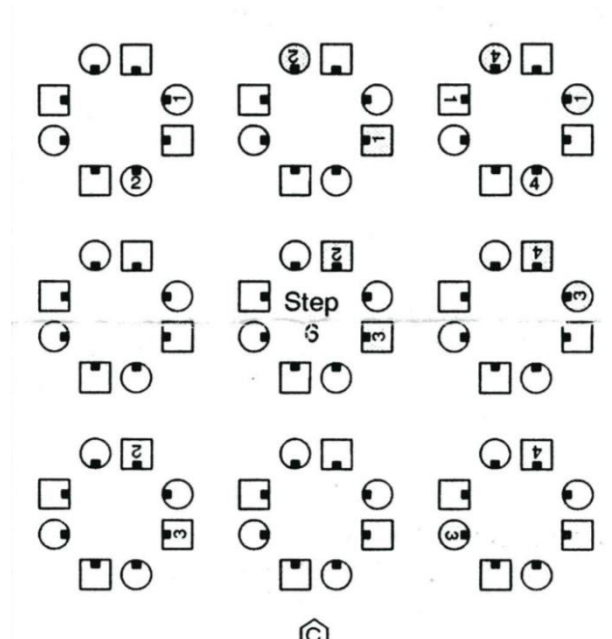
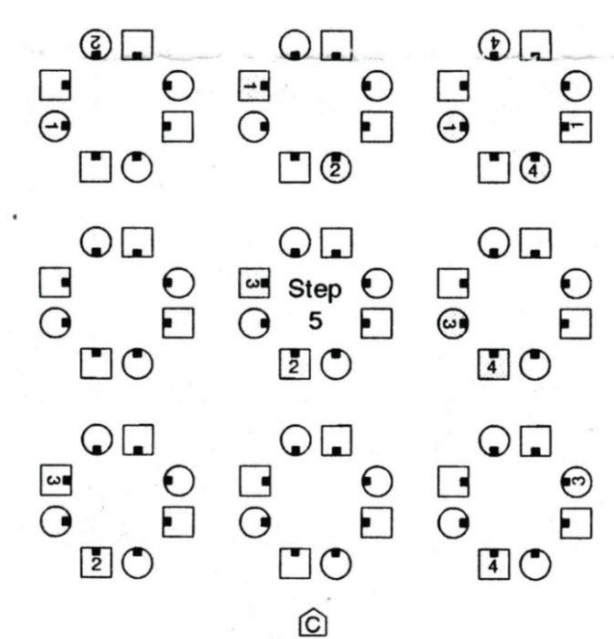
#### 5. Move the New Head Couples and the New Side Couples to another square with Pass Thrus or Pass Thru equivalents.

If you have a large hall and a good-sized crowd, many of the dancers are a long way from where they started at this point. Most of them have doubts that they will ever see their partner again, much less return to their original position on the floor.

Depending on whether you stayed with the sequence or they believed you, they could be right. Chances are you will have enough good dancers to redeem your reputation

Thought for the day  
If PRO is the opposite of CON - does that mean that:  
**THE OPPOSITE OF PROGRESS IS CONGRESS**





### HERE IS THE WHOLE FORMULA

Heads Pass thru Twice (equivalents)

Sides Pass thru Twice (equivalents)

Heads Square Thru 2

Sides Dive Thru, Star Thru in Centre

(New Heads Forward and Back)

(New Sides Forward and Back)

Heads Pass thru twice (equivalents)

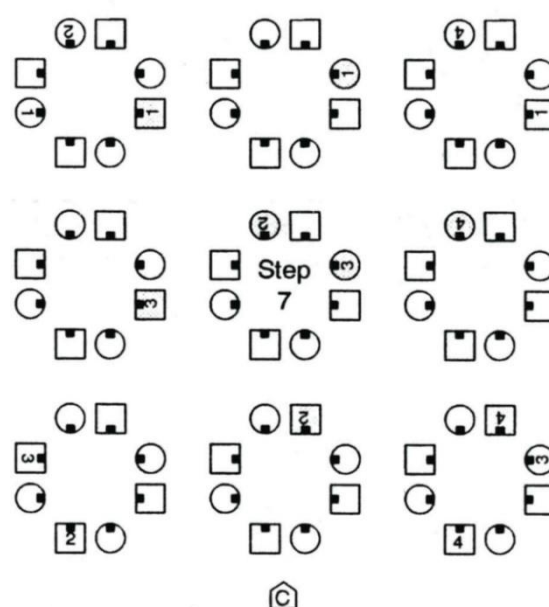
Sides Pass thru Twice (equivalents)

Head Couples Right and Left Thru

Side Couples Right and Left Thru

Repeat all, then Allemande Left

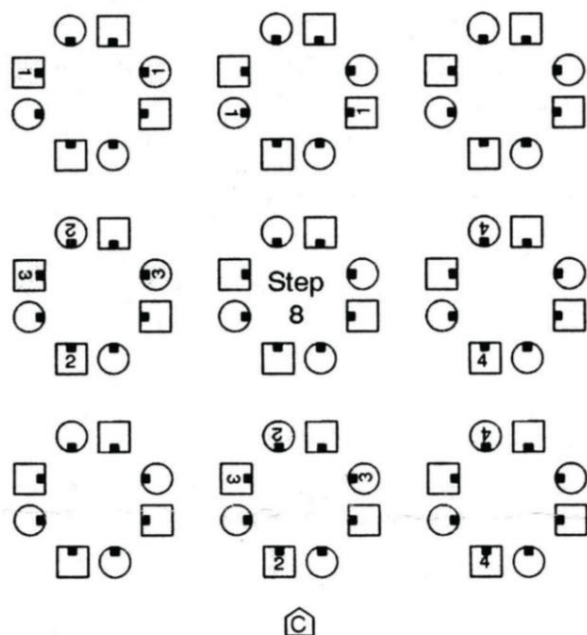
### 7. Head & Side Couples Pass Thru Twice.



### 6. Head Couples Right & Left Thru, Side Couples Right & Left Thru

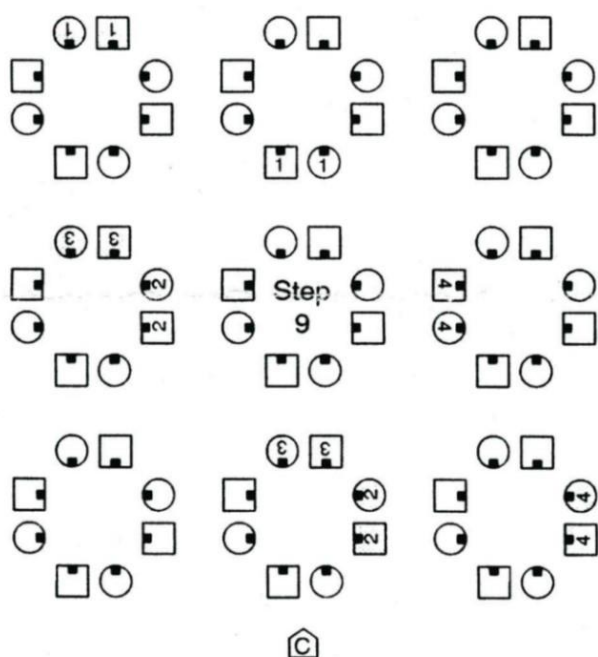
The halfway or turn around point is shown below. Now repeat the same sequence of moves six more times and everyone will be back to their original square

## 8. Head & Side Couples Pass Thru Twice.

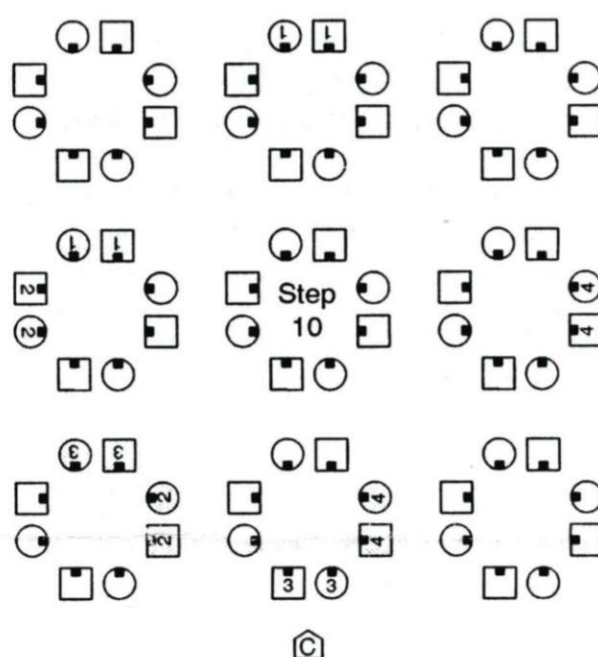


## Heads 1/2 Square Thru, Sides Dive Thru, Star Thru in the Centre

Everyone now has their partner back. You might want to point that out. Everyone should also be back to their original heads and sides the head and side roles.

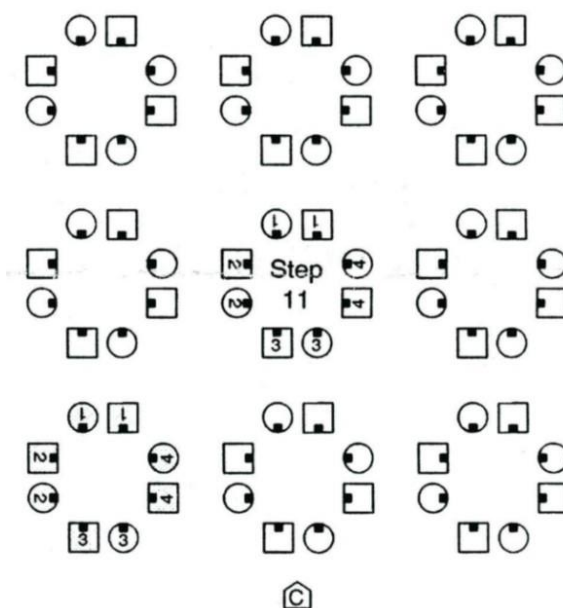


## 9. Head and Side Couples Pass Thru Twice



## 10. Head and Side Couples Pass Thru Twice

Everyone is back in their home square with their partner and in proper rotation. You can either call step six with Right & Left Thrus for the head and side couples or get-out to the Left Allemande. Your Choice.



# Interesting Plus

From John Charman

Men

*(When I was relatively new to the calling game, after only 6 years of calling, began to learn to call plus. I was lucky enough to have a number of callers in my area of Canada at the time, These "Old Pros" like Mike Turner, Paul Adams, John Charman, and Bob Cathcart to name a few espoused the sentiment of "Calling is for the dancers" and "Share your ideas". From them I happily researched a lot material into my choreography.*

*This material was written by John Charman of Ottawa and given to me with several other ideas from a number of other callers back in the late 1980s. Although it is important to learn and develop new material and work on your own choreography, it is also important to learn from those that have come before us and preserve many of those gems that made these callers showmen and performers, locally nationally and internationally. Mel Wilkerson)*

## Chase Right but when the Boys/Girls meet

- (H) Square Thru 4, Touch  $\frac{1}{4}$ , Walk And Dodge, Chase Right - **but Men Meet And Swing Thru**, Men Extend, Men Run, Pass Thru, Wheel And Deal, Square Thru 3, Single Circle To A -- Right & Left Grand...
- (S) Touch  $\frac{1}{4}$ , Those Men Run, Slide Thru, Pass Thru, Chase Right - **But Men Meet And Swing Thru**, Men Extend, All Hinge, Acey Deucey, Recycle, Square Thru 3, Trade By, Allemande Left
- (H) Pass The Ocean, Ping Pong Circulate, Extend, Explode The Wave, Chase Right - **But Men Meet And Swing Thru**,

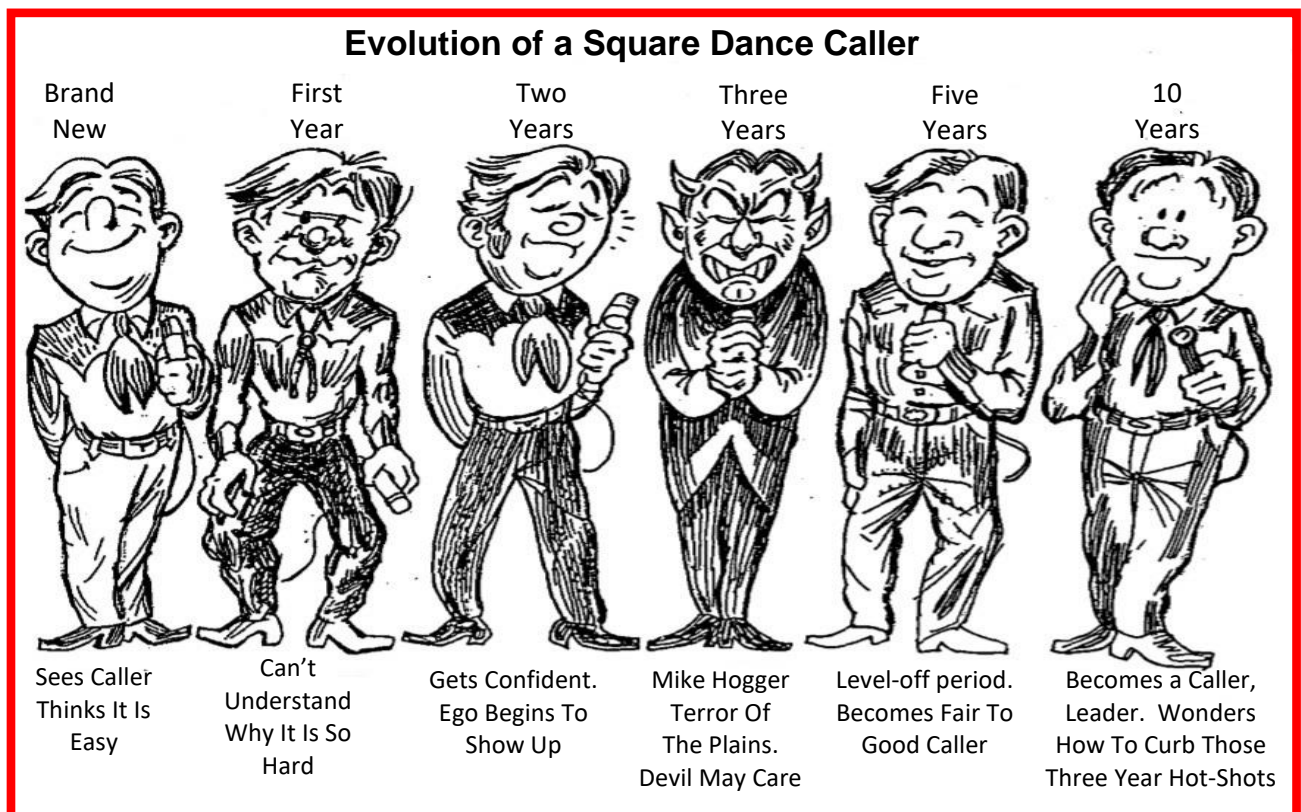
Extend, Men Run, Slide Thru Pass Thru, Allemande Left ...

- (S) Lead Right, Circle To A Line, Pass Thru, Tag The Line, Face In, Pass Thru, Chase Right - **But Ladies Meet And Swing Thru**, Ladies Extend, Split Circulate, Men Run, Pass Thru, Wheel And Deal, Dixie Grand, Allemande Left
- Side Ladies Chain, (H) Slide Thru, Pass Thru, Touch  $\frac{1}{4}$ , Scoot Back, Walk And Dodge, Chase Right - **But Ladies Meet And Swing Thru**, Ladies Extend, Acey Deucey, Split Circulate, All Hinge, Right And Left Grand
- (S) Slide Thru, Double Pass Thru, Track 2, Swing Thru, Explode The Wave, Chase Right - **But Ladies Meet And Swing Thru** Ladies Extend, Swing Thru, Centres Run Ferris Wheel, Ladies Left Turn Thru, Touch  $\frac{1}{4}$ , Right & Left Grand

## Peel the top from columns

- (H) Lead Right, Circle To A Line, Touch  $\frac{1}{4}$ , Circulate, Peel The Top, Trade The Wave, Men Run, Wheel And Deal Star Thru, Pass To The Centre, Centres Square Thru 3, Allemande Left
- (S) Lead Right, Swing Thru, Men Run, Bend The Line, Touch  $\frac{1}{4}$ , All 8 Circulate, Peel The Top, Grand Left Swing Thru, Men Run, Wheel And Deal, Pass Thru, Face Partner, Right & Left Grand

- (H) Square Thru 4, Touch  $\frac{1}{4}$ , Ladies Run, Touch  $\frac{1}{4}$ , Peel The Top, Hinge, All 8 Circulate, Peel The Top, Recycle, Pass The Ocean, Centres Trade, Scoot Back, Right And Left Grand ...
- (S) Pass The Ocean, Ping Pong Circulate, Extend, Hinge, Ladies Run, Touch  $\frac{1}{4}$ , Peel The Top, Pass Thru, Wheel And Deal, Double Pass Thru, Peel Off, Star Thru, Dixie Grand, Allemande Left
- *Give The Ladies A Chance To Do The Other Part:* (H) Lead Right, Circle To A Line, Touch  $\frac{1}{4}$ , Peel The Top, Hinge, Walk And Dodge, U-Turn Back, Right & Left Grand ...
- (S) Star Thru, Double Pass Thru, Track 2, Swing Thru, Men Run, Bend The Line, Touch  $\frac{1}{4}$ , Peel The Top, Explode **And** Square Thru 3, Trade By , Allemande Left
- (H) Square Thru 4, Slide Thru, Touch  $\frac{1}{4}$ , Peel The Top, Trade The Wave, Recycle, Square Thru 3, Allemande Left
- (H) Star Thru **And** Spread, Touch  $\frac{1}{4}$ , Peel The Top, Hinge, Peel The Top, Recycle, Pass Thru, Wheel And Deal, Double Pass Thru, Men Trade, Star Thru, Ferris Wheel Square Thru 3, Allemande Left
- (S) Square Thru 4, Touch  $\frac{1}{4}$ , Centres Trade, Centres Run Circulate, Bend The Line, Touch  $\frac{1}{4}$ , Peel The Top, Left Grand Swing Thru, Pass Thru, Wheel And Deal, Zoom, Centres Left Turn Thru, Touch  $\frac{1}{4}$ , Right & Left Grand ...





# Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

**Dear Dr. Allemander:** At a dance last week in Melbourne, Victoria, the caller called “honey bear”, “allemande Y”, “yellow rock”, “purple rock”, and “pony express” all in the same tip. The dancers seemed to know the difference, but usually they messed up the subsequent call. Is this normal, or are we slow to understand down here in the state of Victoria?

Lefty Threefoot  
Na-Na goon, Vic

**DEAR LEFTY:** First let Dr. Allemander congratulate you on your Christian name. It shows impeccable taste, extreme good breeding and incomparable intelligence. Next, let me assure you that Victorians are usually no slower than normal dancers from other states and overseas. What probably affected them was the warm summer temperature that is experienced at this time of year; after all, it is summer down under.

As you well know, Victorians are accustomed to being warm at this time of year. What creates more problems is that this heat is further compounded by the heat generated by dancing 5 such heart-warming calls all in one tip being carried all the way to their brains. The heat waves thus generated acted as a barrier to the next call, thus creating delay and confusion for all the dancers in the set. After all, every beginning physics student knows that the sound of a caller’s voice travels faster when there is nothing in the dancer’s head to slow it down.

*(Dr A.L “Lefty) Allemander gives advice to the dancelorn in this space on a regular basis. He says that anytime his corner is looking for a pony to express, nobody will holler “Whoa!”).*

## Poetry Corner: Is it Square – Or Is It Round?

By Lorraine Standish

Many people think “square dancing is square”,  
But that kind of thinking, just isn’t fair.  
When you wag your feet instead of your tongue,  
It keeps you agile and it keeps you young.  
It keeps you moving and keeps you glowing,  
And learning those new steps keeps you growing.

It keeps you quick and it keeps you strong,  
So come on friend, and dance along.  
Clap your hands and tap your feet,  
Make friends with each square dancer you meet.  
Most square dancers that I have found  
Aren’t at all square, and really get around.  
So, let them have their waltz and their foxtrot,  
Cause a “square” is one thing a square dancer is not!

# Leadership Today

By Barry Wonson

(The following article is a combination of several different articles and various blogs regarding the Psychology of Group Behaviours: Leadership Attributes and Skills.

In 1980 I went back to University as a mature age student. I graduated in 1984 with A BA majoring in Sociology & Psychology – both looking at the dynamics within group situations. This has always held a fascination for me and has been invaluable within my professional life, with square dancing and working within various committees both within our activity and in outside life. I have been actively involved in committee life in Service Clubs, in Caller Associations, in Dancer Associations, and in school P&C Associations. The vast majority of working with these committees has provided me with a rewarding experience, however the experience and enjoyment gained through completion of specific objectives are always a direct result of the type of leadership provided.

**Poor leadership** will always result in negative feelings, hostility and arguments within the groups. The leader may have the objective at heart, but a poor leader just does not understand the best way to get there.

**Good and effective leadership** will guide, advise, instruct, communicate, support all members of the group, resulting in a very positive experience for all involved.

Fortunately, in all my 72 years, I have only experienced the former type of leadership twice. These are not pleasant experiences and the only reason people stay within groups that have these types of leaders is that the individual members are dedicated to the final goal. Thank heaven that we do have truly dedicated people out there who grit their teeth and just soldier on regardless - Barry)

**We all know someone or a couple of people that seem to have been born with the special gift of knowing how to lead, how to organize, how to motivate, how to innovate and guide the actions of others.**

There are many different types of leadership, however the easiest way to look at the dozens of features that make up the different types of leadership, is to review the basic characteristics of each different type of leadership.

## Having Authority vs Being a Leader:

People will follow the directives of one whose leadership is largely characterized by authority & rank. However, most would not choose to follow the person behind the position or title under any other circumstance.

...People choose to follow true leaders, with or without rank or official position, because their character gives evidence of true integrity, selflessness, and a moral sense of responsibility for the safety and best interests of those following them—through their words and by their example.

**"Leaders Eat Last..." -Simon Sinek**



First, it is noteworthy that the attitudes of the different types of leadership are based on various pillars that are easily identifiable. For example, the development of good social skills, the ability to empathize without causing any type of harm to the ultimate goals of the group, and intuition when it comes to making decisions that affect both the group members and final outcome.



Surely each one of us have found ourselves with one or various people like this throughout our lives, or maybe we are one of them ourselves. However, it is important that we keep in mind two basic aspects (and truths) when talking about leadership.

### ASPECTS THAT ALL TYPES OF LEADERSHIP SHARE

As mentioned above, there are two main points to consider before we can call someone a leader, regardless of the types of actions they perform.

- **First**, not every person that offers themselves as a leader or tries to be a leader within a group is the best one suited for the role.
- **Second**, the truth is that there are more people that consider themselves touched by the magic wand of leadership, than the ones who truly are.

Touched by a magic wand? It is actually much more complex than that. Yes, more than magic or talking about an ability in which our genetics has a relevant influence. In fact, someone who is a good leader for one particular group, might not be a good leader for another group. A fantastic



example of this can be seen in many team sports.

It is a rare weekend when somewhere in the world a team coach isn't released from his post. We have seen it here in Australia many times, from all codes of football, swimming, cricket, soccer, etc. Coaches are sacked most of the time because they were not able to lead their teams down the right path, not because of things related to technical aspects of their sport or activity. The problem is that the same recipe does not work for both types of groups. The way in which work needs to be carried out in a group with a tight budget, is not the same for a group jam packed with superstars.

## THE 5 TYPES OF LEADERSHIP



The word “leadership” in psychology is linked to a name and an experiment: the one conducted by Kurt Lewin in the context of the Second World War. In this historical context we witnessed the rise to power of various dictators that were able to get a great number of people to believe and trust in their projects, regardless of whether they were **right** or **wrong**.

This time period highlighted that:

**in order for a new leader to emerge, there is always a void power, or at the very least, a strong current of doubt in the society about the established power.**



We can appreciate why the interest in leadership that originated within military and political hierarchy has now expanded to other fields as well such as education, sports, politics and business. **This has become a universally relevant issue.** Nowadays, we unfortunately do not have a single classification for the different types of leadership. Thus, **we are going to describe one of the classifications that is the most used and well-known within group psychology.** This classification distinguishes five types of leadership, two more than the ones initially proposed by Kurt Lewin.

### 1. DELEGATIVE LEADERSHIP (laissez-faire)

Here we are referring to the 'invisible leader' the one who allows others to do more. **They are a kind of manager whose job is to distribute the tasks within the group structure.** It is especially effective in those groups of highly trained and motivated people who are simply waiting for someone to point them in the right direction.

That is to say, this type of leader is the one who provides guidelines and ensures communication among the rest of the members of the group. **The danger of having a delegative leader stems from situations which require their actions** and in which they might not intervene. Here we are dealing with a leader who sins by default instead of excess. **Therefore, it is easy for one destabilizing factor to make everything fall apart!**

### 2. AUTOCRATIC LEADERSHIP

**Unlike the previous leader, the autocratic leader is an interventionist type of leader.** Their lane only goes in one direction, since they only speak to, but do not really listen to the group they are directing. On the other hand, they tend to be very controlling, which can work well in groups that are motivated but have a lot of doubts about how to develop the tasks that have been assigned to them. The prime danger here is that this leader can be extremely discouraging for groups that are well prepared for their assigned task.

Finally, the autocratic leader tends to harbor a feeling of superiority towards the people they lead. This again often leads to disharmony within the group, which can have dangerous and unpredictable results,

### 3. DEMOCRATIC LEADERSHIP (Participative)

As you can probably guess, this is the ideal in many Western political systems and general groups. A democratic leader seeks to maximize communicative bidirectionality. **They Lead, but without forgetting the importance of being sensitive to the feedback provided by the group about their decisions.** In fact, a constant consultant element characterizes this type of leadership.

**Democratic leaders are good for groups that are prepared but which do not necessarily have much motivation.** The feeling of being listened to can be the best remedy for this kind of deficit, thus significantly increasing their interest, for the procedures as well as the objective. It should also be noted however, that **the democratic style of leadership can work equally well within a group that is well prepared and motivated.** Here the democratic leader is not only the leader, but one with the group, sharing goals and objectives and working alongside the group members to achieve such goals.

#### 4. TRANSACTIONAL LEADERSHIP

**Transactional leadership is focused on objectives. This type of leader acquires the role of guardian of the motivation of the group.** They provide rewards and enforce punishments depending on the group's interest and performance,

This type of leader, if clever with their task, is good for long and tedious processes in which the group can't find intrinsic motivation easily – that is to say, they find the motivation that is linked to the task itself – and try to carry it through in the individual tasks that they are performing.

**Thus, since only external rewards can be provided, a good leader will focus on their distribution and will manage to do so effectively.**

The danger of this type of leadership resides in the things surrounding the objective, such as the environment within the group itself, which many times ends up harmed by the competitiveness towards these rewards we spoke of (promotions, vacations, flexibility, gold stars, etc.) This type of leadership can also be seen in some sports as well as within the school system (teachers and junior classes).

#### 5. TRANSFORMATIONAL LEADERSHIP

Transformational leadership is focused on the group's motivation but viewed from the task itself. **The leader's intention is that the group will achieve its goal, but without neglecting other goals.** These lateral objectives can be very different and varied. The acquisition of skills by the group members, the dynamic that is generated within the group, caring for the environment, etc.

**This type of leader can be especially good when they must lead a group that does not have a high degree of knowledge and/or motivation,** and one which does not have a high degree of pressure to achieve its main objective.

As we can now see, the types of leadership proposed by group psychology research constitute very definitive profiles.

**However, when it comes to managing and directing a group, leaders do not always behave uniquely. Diversity is usually the norm.**



# Mainstream Choreography

From Mikeside Management 2001

In keeping with the theme of researching choreography, there is a wealth of information from so many sources. The following gems were taken from Mikeside Management, a Caller Note Service back in 2001.

## A little different openers

- Promenade, Single File, Heads Keep Going 'til you get home, Sides Wheel In **And** Right & Left Thru, Slide thru, Do-Sa-Do 1-½, Pass Thru, Allemande Left ...
- Four Ladies Chain ¾, (H) Pass Thru, Separate, Around One Into the Middle, Box That Gnat, Square Thru 4, Separate, Around One To Lines Of 4, All Pass Thru, Bend The Line, Allemande left
- Promenade Single File, Sides Keep Going, Heads Wheel In, Swing Thru, Step Thru, Allemande Left

## Full Sequence routines

- (H) Pass The Ocean, Turn Thru, Pass To The Centre, Square Thru 4, Outsides Separate **and** Star thru, First Left -- Next Right, Fan The Top, Pass To The Centre, Pass Thru, Allemande Left ...
- (H) Pass The Ocean, Extend, Swing Thru Men Run, Ladies Walk And Dodge, Ladies Partner Trade, All 8 Circulate, ¾ Tag The Line, Ladies Partner Trade Extend, Men Run, Slide Thru, Allemande Left
- (H) Lead Right, Veer Left, Bend The Line, Pass Thru, Ends Cross Fold, Pass To The Centre, Pass Thru, Square Thru 2, Ends Cross Fold, Pass Thru, Allemande Left

- (H) Right & Left Thru, (H) Star Thru, Put Trailer In, Pass Thru, ¾ Tag The Line, Very Centre Ladies Trade, Centres Recycle, Others Partner Trade, Double Pass Thru, Leaders Partner Trade, Allemande Left
- (H) Star Thru, Pass Thru, Centres In, Cast Off ¾, All 8 Circulate, ¾ Tag The Line, Centres Swing Thru, Others Partner Trade, Extend, Recycle, Right & Left Thru, Pass Thru, Trade By, Box The Gnat, Right & Left Grand
- (H) Square Thru Four, Touch ¼, Split Circulate, Men Run, Right & Left Thru, Flutter Wheel, Pass The Ocean, Single Hinge, Split Circulate twice, Ladies Run, Box The Gnat, Square Thru 3, Allemande Left
- (H) Promenade ½, Lead Right, Circle To A Line, Touch ¼, Split Circulate, Men Run, Touch ¼, Split Circulate, Men Run, Left Square Thru 4, Allemande Left
- (H) Square Thru Four, Do-Sa-Do, Make A Wave, Split Circulate, Swing Thru, Men Run, Pass Thru, Wheel And Deal, Centres Pass Thru, Allemande Left
- (H) Pass The Ocean, Extend, Split Circulate, Centres Circulate, Men Run, Right & Left Thru, Slide Thru, Pass Thru, Allemande Left
- Four Ladies Chain, (H) Lead Right, Circle To A Line, Pass Thru, Wheel And Deal, Double Pass Thru, Face Partner, Pass Thru,

Wheel And Deal,  
 Ladies Square Thru 4,  
 Men Square Thru Four, Centres In,  
 Cast Off  $\frac{3}{4}$ , Pass Thru,  
 Wheel And Deal, Double Pass Thru,  
 Centres In, Cast Off  $\frac{3}{4}$ , Pass Thru,  
 Wheel And Deal, Zoom,  
 Square Thru 3 Allemande Left

### Some Singing calls

- (H) Square Thru, Swing Thru, Men Run,  $\frac{3}{4}$  Tag The Line, Men Swing Thru, Ladies Cloverleaf, Men Spin The Top, Extend, Men Run, Slide Thru, Swing Corner, Promenade
- (H) Promenade  $\frac{1}{2}$ , (H) Slide Thru, Pass Thru, Touch  $\frac{1}{4}$ , Split Circulate, Men Run, Reverse Flutterwheel, Slide Thru, Comer Swing, Promenade Home
- (H) Pass the Ocean, Extend, Scoot back, Walk And Dodge, Walkers Trade, Chain Down The Line, Dixie Style To A "Courtesy Turn, **And** Roll promenade

### Modules

- **(PL)** Pass Thru, Half Tag Swing Thru, Split Circulate, Men Run, Allemande Left ...
- **(PL)** Pass The Ocean, Hinge, Walk And Dodge, Partner Trade, Reverse Flutterwheel, Allemande Left
- **(PL)** Touch  $\frac{1}{4}$ , All 8 Circulate, Men Run, Swing Thru,

Ladies Circulate, Men Trade, Scoot Back, Ladies Trade, Recycle, Square Thru 3. Allemande Left

- **(PL)** Right & Left Thru, Pass The Ocean, Men Circulate, Ladies Trade, Recycle, Dive Thru, Centres Square Thru 3, Allemande Left
- **(PL)** Pass Thru, Tag The Line, Face IN, Centres Square Thru 4, Ends Star Thru, Centres In, Cast Off  $\frac{3}{4}$ , Centres Square Thru 4, Ends Slide Thru, Pass Thru Allemande Left
- **(CB)** Swing Thru, Men Run California Twirl, Men Trade, Couples Circulate, Bend The Line, Star Thru, Dive Thru, Centres Square Thru 3, Allemande Left
- **(CB)** Swing Thru, Men Run, California Twirl, Men Trade, Couples Circulate, Wheel And Deal, Slide Thru, Square Thru 3, Partner Trade, Dixie Style To A Wave – hold on, Allemande Left
- **(CB)** Swing Thru, Men Trade, Men Run,  $\frac{3}{4}$  Tag The Line, Men Swing Thru, Ladies Turn Back, Extend, Men Run, Slide Thru, Pass Thru, Allemande Left ...
- **(CB)** Pass The Ocean, Ladies Trade, Recycle, Veer Left, Chain Down The Line, Allemande Left





# Showmanship

By Cal Golden

If there ever was a legend among square Dance Callers, it must be Cal Golden. He was a master showman. He could sell refrigerators to Eskimos. Take a few minutes to read again what he said about Showmanship, in his book, *The Worth of A Salesman* in 1982.

Showmanship is a lot of things. Showmanship is the art of selling yourself and your talents to others. Showmanship, to me, is also Phil Donahue, Johnny Carson, Jack Nicklaus, Arnold Palmer, Johnny Cash, Dolly Parton, Barbara Mandrell, Richard Dawson, Dinah Shore, Roy Clark, John Ritter, Bob Hope, Dean Martin, Liberace, Brenda Lee, Roger Staubach, Terry Bradshaw, George Wallace, Billy Graham, Paul Harvey and, especially, President Ronald Reagan.

These people are entertainers and showmen in their own professions.

Showmanship is taking the skills you have, whether you came by them naturally or by hard work, projecting them to an audience or crowd, and making the people watch and listen and participate with you when you do what you do or like to do best.

Showmanship is having a high energy level that comes from within. You must have an inner energy level to share with your audience. You must be excited about what you are doing so your audience can be excited.

My personal feeling about showmanship is that it is making people laugh and enjoy whatever activity in which they are participating. In other words, it is being able to create an illusion in people's minds and in their attitudes.



Showmanship is the ability to get up in front of a crowd and have the people laugh at each other and with each other, at you and with you. That way, they can have an inner feeling when they leave that says, "Oh, I feel so much better and I'm sure glad I came."

A real showman is an individual who can convince people that what he is saying and doing is exactly what they have been waiting to hear.

Showmanship is being put in a position of exhibition, and successfully handling events and persons with a good stage presence. The showman must possess humility, charisma, and dignity without showing off.

The showman square dance caller must cooperate with others and always help others demonstrate their abilities and accomplishments as well as his own. His goal is to satisfy others along with himself, so he must call as well for a charity (\$0.00) or for a fee of (\$20.00 or \$200.00 or more) regardless of the fee, he must give his best under any circumstances.

The showman square dance caller maintains good health, and he becomes used to long hours of hard work. He uses his inquiring mind to seek new ideas. He subscribes to square dance magazines, attends seminars and Callers' Colleges to keep learning throughout his career.

Showmanship is not just the ability to put on a good show, but also the ability to set a good example for others. Even if a showman is not feeling his best, he must make everybody else feel that they are having the best time of their lives. Your stage setting and your personal appearance go into it, but it boils down to simply helping people have a good time.

Showmanship should be as changeable as the weather. If it is below zero outside, the entertainment should be as warm and lively as possible inside. If it is 100 degrees outside, make the entertainment cool, smooth and refreshing.

Showmanship is the ability to analyse your audience in a very short period of time, and in doing so, determine a delivery path so you can present what they want now, with the result that they will want to come back and do it all over again.

Showmanship is presenting yourself to others in the way that, "you make people want to see you, and in an entertaining way, make people want to be involved with you in the things you are doing".

Showmanship is an art or an activity. It is the things you do that will contribute to having people turn off their televisions, get dressed up and come out to participate in your activity. I think the masters of showmanship are on television and one of the biggest competitors for people's time is television. If we can get people to leave their TV sets and come out, it will be a measure of how effective our showmanship is. The most valuable gift you can give another is a good example.

The professional showmanship of a square dance caller comes through when he can bring dancers, music, choreography and himself together in an atmosphere of fun, friendship, and fellowship.

People rarely succeed at anything unless they have fun doing it. The more you enjoy calling, the more the dancers will enjoy dancing. Anything worthwhile in this life takes time to build. How does showmanship pertain to square dance callers?

1. Personality
2. Dress
3. Stance
4. Voice
5. The music you use
6. How you use music
7. How others see you
8. Attitude toward helping others
9. How you hold your microphone
10. Volume of voice and music
11. Quality of your PA system
12. Enthusiasm in your voice
13. Desire to please people
14. Preparation
15. Knowledge
16. Communication ability on and off stage.

### **Cal Golden**

Chief Master Sgt. Calvin "Cal" Golden, USAF retired, born Aug. 28, 1928, in Cedar Glades, died Aug. 23, 2012. The baby of ten (5 boys and 5 girls), Cal was the only one who graduated high school and immediately entered the armed services.



An internationally known square dance caller for over 40 years, he started his career while stationed in Colorado Springs. He was Colorado State

Champion Caller in 1949 and in November he transferred to March AFB in Riverside, Calif.

He helped organize the European Square Dancers and Callers Association in 1955, and in 1968 was elected president of the European Callers Association. For three years he headed the staff of the European Square Dance College in Germany. In 1958, at the request of the State Department, he appeared as the featured square dance caller at the World's Fair. in Brussels,

He has called in all 50 states and Province of Canada and in 18 foreign countries. He has recorded over 125 records, eight albums and written three square dance books.

It was believed that Cal was the only sergeant who told a 4-star general what to do, and the general did it and enjoyed it because he was square dancing.

Cal was inducted into the Square Dance Hall of Fame in 1978. Cal retired from square dancing in 1986 due to ill health.

Cal never met a stranger, and all will remember his good sense of humour. Wherever he travelled and to all the places he was stationed, Cal took Arkansas and square dancing with him. He was a True Arkansan.

The term "Arky style" was coined by Cal Golden. At the time he first used the term "Arky" it was pretty unusual to have part of the square half sashayed and the other half normal. Cal would show the

figure and say, "that's the way we do it in Arkansas!" Thus, Arky Style was born.

After a long career in the Air Force, Cal retired to Hot Springs, Arkansas which was his childhood home. Cal toured as a modern western caller all over the world. He was known as a flamboyant dresser. His rhinestone studded suits would rival any that graced the stage of the Grand Old Opry.

Another VERY famous feature of Cal's calling was his use of more different patter than probably any other caller in the world, such as

- "Swing that lady with a hole in her stockin', Knees keep a knockin, petticoat a floppin'"
- "Swing with Mary, Swing with Grace, Allemande left with old Prune Face" "It ain't a goin' to rain, it ain't a goin' to snow, All join hands and away we go"
- "Some girls are pretty, and some are not, but boy, you're stuck with the one you've got"
- "Promenade and don't be slow, where we're going nobody knows"
- "Hurry up girls, don't be slow, kiss the caller before you go".

There were over 500 of them published in his "Square Dance Patter Book" published in 1951.

Cal was honoured with Callerlab's Milestone Award in 1981 and with the Gold Card in 1991

**The Twelve dad jokes for Christmas to drive your kids insane...(come on – you sang that didn't you?)**

- |   |                                    |
|---|------------------------------------|
| 1. What happens to elves when they behave naughty?            | Santa gives them the sack.         |
| 2. What kind of music do elves listen to?                     | Wrap.                              |
| 3. Why didn't the skeleton go to the Christmas party?         | He had no-body to go with.         |
| 4. Who hides in the bakery at Christmas?                      | A Mince Spy!                       |
| 5. What says, 'Oh Oh Oh'?                                     | Santa walking backwards!           |
| 6. Who delivers presents to baby sharks at Christmas?         | Santa Jaws!                        |
| 7. What did one snowman say to the other snowman?             | Do you smell carrot?               |
| 8. What's the best Christmas Present?                         | A broken drum - you can't beat it. |
| 9. What does Santa suffer from if he gets stuck in a chimney? | Claustrophobia!                    |
| 10. What do you get if you combine Santa and a duck?          | A Christmas Quacker!               |
| 11. Why are Christmas trees so bad at sewing?                 | They always drop their needles!    |
| 12. What is a skunk's favourite Christmas song?               | Jingle smells!                     |

# The Do Not Call List

By Tim Marriner

The Do Not Call List compiled by Tim Marriner is available along with a wealth of other Caller education material on the Callerlab Website. Much discussion has been had regarding good flow and bad flow, handedness (right-hand to right-hand movements), or sometimes just the way calls are phrased from habit that change the meaning. Calling "Centres Zoom" from a double pass thru formation is just one example. In 2006, Tim wrote, "The following are actual combinations that I have heard from callers over the years. **This material is not recommended for use at any time as they exhibit bad body flow, inappropriate hand availability, or are deemed improper.** Unfortunately, this list is continually growing".

- Star Thru, Veer Left
- Touch  $\frac{1}{4}$ , Swing Thru
- Centres In, Bend the Line
- Flutter Wheel, Dixie Style to a Wave
- Up to the middle, Square Thru
- Ends Run, Bend the Line
- Right and Left Thru, Reverse Flutter Wheel
- Square Thru 3 hands, Swing Thru
- Spin the Top, Centres Trade
- Hinge a quarter
- Rollaway with a Half Sashay
- Spin the Top, Touch a  $\frac{1}{4}$
- Swing Thru, Star Thru
- Right and Left Thru, Veer Right
- Box the Gnat, Star Thru
- Eight Chain 4, Allemande Left
- Right-handed two-faced line: Bend the Line, Two Ladies Chain
- Pass Thru, Half Sashay
- Dive Thru, Flutter Wheel
- Right and Left Thru, Partner Trade
- Touch  $\frac{1}{4}$ , Walk and Dodge, Wheel Around
- Touch  $\frac{1}{4}$ , Walk and Dodge, Wheel and Deal
- Touch  $\frac{1}{4}$ , Walk and Dodge, Bend the Line
- Swing Thru, Boys Run, Tag the Line, Girls Zoom
- Four Ladies Chain, Heads Lead Right
- Right and Left Thru, Partner Trade
- Spin the Top, Fan the Top
- Square Thru 4, Allemande Left
- Star Thru, Lead Left
- Lead Left, Veer Left
- Wheel and Deal & Spread, Tag the Line
- Couples Hinge, Wheel and Deal, Tag the Line
- From standard couples: Girls Flutter Wheel
- From standard couples: Touch  $\frac{1}{4}$ , Scoot Back Boys
- From Right Hand Two-Faced Line: Ferris Wheel, Veer Right
- Box the Gnat, Half Sashay
- Corner Lines: Right and Left Thru, Box the Gnat, Right and Left Grand
- From Parallel Waves: Walk and Dodge, Cast Off  $\frac{3}{4}$ 's
- From Out Facing Lines: Cast Off  $\frac{3}{4}$ , Lead Right
- From Sashayed Facing Couples: Slide Thru, Chase Right
- From 8 Chain Thru Formation Sashayed: Touch  $\frac{1}{4}$ , Split Circulate, Boys Run, Partner Trade

I am quite sure that there are many others, however as a good starting point this is a good list to have in your memory of **DON'T DO IT**



# GIMMICK TIME

With Barry Wonson

From lines of 4, an interesting idea is to have the ends Square Thru on the outside of the set, while you have the centres doing a separate action in the centre track. The main thing is to use caution here, as the ends can forget that there is no turn after last hand. This can lead to some very interesting choreography that feels quite different to the dancers from standardized routines. Timing is essential...it is better to have the ends start their part of the action prior to adding something for the centres. Timing it so that everybody finishes their own actions is the ideal here.

- HEADS STAR THRU, DOUBLE PASS THRU, CENTRES IN, CAST OFF  $\frac{3}{4}$ , ENDS SQUARE THRU (**outside**), CENTRES SQUARE THRU (**inside**), SAME 4 U-TURN BACK **AND** SWING THRU, OTHERS FACE **AND** STAR THRU, EXTEND, RECYCLE, PASS TO THE CENTRE, PASS THRU, STAR THRU (**PL**).
- SIDES RIGHT & LEFT THRU, EVERYBODY HALF SASHAY, HEADS PASS THRU, SEPARATE, AROUND ONE TO A LINE, ENDS SQUARE THRU (**outside**), CENTRES STAR THRU, CALIFORNIA TWIRL, PASS THRU, CENTRES IN (**whoa there**), CENTRES FOLD, SWING THRU, RECYCLE (**CB**)
- HEADS PASS THRU, SEPARATE, AROUND ONE TO A LINE, ENDS SQUARE THRU (**outside**), CENTRES SQUARE THRU (**inside**), CENTRES IN, CAST OFF  $\frac{3}{4}$ , ENDS SQUARE THRU (**outside**), CENTRES RIGHT & LEFT THRU, FLUTTERWHEEL, SWEEP  $\frac{1}{4}$ , THEN PASS THRU, CENTRES IN, CAST OFF  $\frac{3}{4}$ , SLIDE THRU,

ZOOM, SQUARE THRU  $\frac{3}{4}$  (**CB exact**)

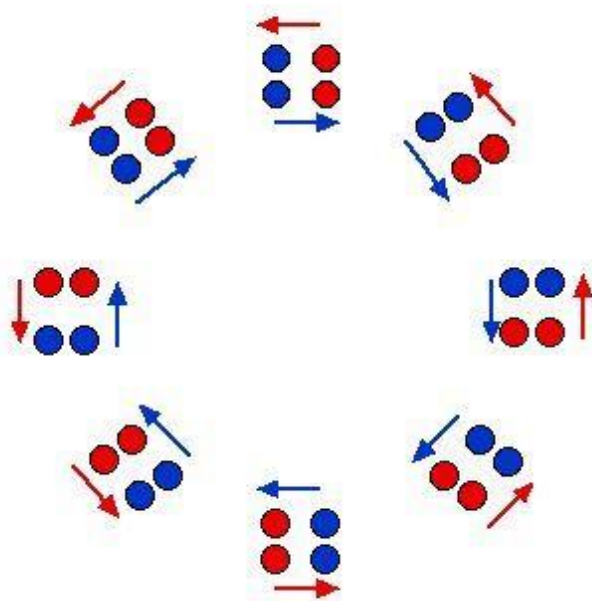
- (**CB**) TOUCH  $\frac{1}{4}$ , LADIES FOLD, DOUBLE PASS THRU, ALL FACE IN, MEN SQUARE THRU (**outside**), LADIES SQUARE THRU (**inside**) LADIES CENTRES IN - **THEN** FOLD, MEN U TURN BACK **AND** SWING THRU, EXTEND, MEN RUN, ENDS SLIDE THRU **AND** PASS THE OCEAN, RECYCLE, **THEN SAME FOUR** SLIDE THRU, RIGHT & LEFT THRU, OTHERS STAR THRU (**CB**)
- (**CB**) SWING THRU, MEN RUN, COUPLES CIRCULATE, TAG THE LINE, FACE IN, LADIES SQUARE THRU (**outside**), MEN SQUARE THRU (**inside**), EVERYBODY U-TURN BACK **AND** TOUCH  $\frac{1}{4}$ , COLUMN CIRCULATE, MEN RUN, CENTRES TOUCH  $\frac{1}{4}$ , WALK & DODGE, CLOVERLEAF, OTHERS PASS THRU(**CB**)
- (**PL**) ENDS SQUARE THRU (**outside**), CENTRES SLIDE THRU, OTHERS U TURN BACK, ALL SWING THRU, LADIES TRADE, ALL PARTNER TRADE (**PL**)

(this is from Ron Russell around 1980)

- (**PL**) PASS THE OCEAN, LADIES TRADE, RECYCLE, VEER LEFT, COUPLES CIRCULATE, LADIES HINGE, CENTRE LADIES TRADE **AND --** SWING THRU, MEN FACE IN, EXTEND, SWING THRU, CENTRES RUN, BEND THE LINE, ENDS SQUARE THRU (**outside**), CENTRES STAR THRU, DO SA DO, PASS THRU, CENTRES IN, CAST OFF  $\frac{3}{4}$ , SLIDE THRU, ZOOM, SQUARE THRU  $\frac{3}{4}$ , SLIDE THRU (**PL**)

# Dancing In Sicilian Circles

By Calvin Campbell



## Diagram of Sicilian Circle Formation

Each couple (coloured red) dances with a facing couple (coloured blue)

After dancing the figures once through the dance every couple moves on (progresses) one place to dance facing a new couple

Couples shown in blue are facing clockwise around the room and always progress (move on) in that direction

Couples shown in red are facing in the opposite direction and always progress in that anticlockwise direction

Dancing in formations other than the standard four couple square used to be common practice at square dances. The most frequently used formation was the Sicilian Circle. A Sicilian Circle Formation is a big circle composed of facing couples of four. In the graphic shown to the left, there are three sets of facing couples.

The big circle would include probably contain 6 to 8 sets of four. If you don't have that many couples, just straighten out the curve and stack the mini sets in a long line stretching away from the caller.

A third option is to scatter the mini sets randomly around the floor. There are several advantages to using Sicilian Circles.

1. Everyone dances all the time.
2. By Passing Thru facing couples and proceeding to the next couple to form other sets of four, the caller can mix and match dancers skills if needed. This is a great way to drill on timing.
3. Teaching any facing couple square dance "basic" in a Sicilian Circle

Formation, isolates the action to just the four dancers. This takes away any distraction from other dancers such as seen in the square formation.

4. It allows the caller to easily see what is happening to the entire dance floor much easier than in multiple squares.
5. Sicilian Circles provide another form of variety in square dancing. They are fun to dance.

I have attached a paper by Daryl Clendenin that provides several more reasons to use Sicilian Circles for teaching. I will discuss using Sicilian Circles at regular square dances. Any time you change a formation, the dancers perk up.

Presently, the standard practice is to move from the square formation to an Eight Chain Thru Formation and run dancers back and forth across a 2 by 4 grid. This is essentially two facing couples stacked. Moving to a Sicilian Circle Formation just includes more facing couple sets in the stack.

The primary dance routines used with facing couples are called a Facing Couple Zero. At the end of each FCZ modules, everyone is in the same geographical position where they started. If the caller decides to not call a Facing Couple Zero, then the progression around the big circle mixes partners. This is the caller's choice. Keep everyone with their partner or mix and match.

As couples progress on to dance with other couples they get to dance with many more other dancers than can be done in the square formation. It's up to the caller to decide whether to return everyone back to the original set of four or end the dance with everyone mixed. I sometimes leave the couples mixed and move to squares for a singing call.

As with most of what I done with modules, I keep the Facing Couple Zeros short and progress the couples to new couples frequently. There are several ways to "progress". The most obvious is to Pass Thru the facing couple and move on around the set to a new couple. A nice way to vary the feel of this progression is to use a Pass Thru Equivalent.

One of my favourites is Right and Left Thru with a full turn and move on. Dancers like that action. Square Thru 3/4 and move on can be used to move couples to reverse the progression from CCW to CW.

Once your dancers have the idea of how "progression" in Sicilian Circles work, there are several other options for "progressing".

- **Veer Left/Right ... Veer Right/Left** ... and move on If you are willing to teach a little bit.
- **Veer Left ... Veer Left ... Veer Right ... Veer Right** ... produces a weaving action that the dancers will enjoy. It progresses the dancers two positions in the big circle.
- **Swing Thru ... Men Run ... Couple Circulate** will move each couple to a new pair. Then Bend the Line ... Circle Left 3/4 will finish the module.
- **Slide Thru ... Two Ladies Chain ... Roll Away ... Touch 1/4** ... This sets up two single file columns. Each man is leading their partner. Single File Circulate two places ... Face the one beside you ... Circle Four Left 3/4 will finish the progression.
- **Using Stars.** Finally, if you are willing to teach something that the dancers may find is hard to do at first, Star 4 Right 1/2 ... Go onto the next couple and Star Left 1/2 ... Go onto the next and Star Left 1/2 ... Go onto the next and face them. Once the dancers learn to do this one, they really like dancing it. It's called a "Grand Star Circle".

A prompted dance of the same name is called by Susan Morris on the video at the following URL:

[www.youtube.com/watch?v=oL8xVLAI-s](http://www.youtube.com/watch?v=oL8xVLAI-s)

If you listen to Susan in the above video, she is prompting the "basics" of the dance. By prompting the action, the dancers get to dance to the phrase of the music.

# *The Sicilian Circle – Follow Up*

By Daryl Clendenin

One of the most important things we do as callers is teach new dancers. Through my years of calling and more importantly teaching, the fastest, easiest teaching method I have found makes use of the "Sicilian Circle." The "Sicilian Circle" is a circle of facing couples half facing clockwise and the other half facing counter clockwise. This is a great way to teach any of the moves that require only two couples.

For groups of six couples or more the Sicilian circle is a wonderful way to introduce and demonstrate most of the movements. And, in a pinch, you can still teach most of the moves with as few as two couples. If you have an odd number of couples, one couple will be idle till the Command, "Move On To The Next." At which point, a new couple will have a short wait

## **The Sicilian Circle (SC) Works Best Because:**

1. The majority of movements are done by only two couples (list to follow).
2. No one sits out. All couples are on the floor during the teaching. Three couples no longer have to wait for a fourth in order to join the dance.
3. The couples are continually mixing which eliminates the possibility of weaker couples being together throughout a whole tip. You can also use it as a "real" mixer by changing partners throughout.
4. Two couples working together is less confusing than four couples.
5. About 80% of the moves involve two couples and can be drilled more effectively in the SC.
6. By doing demonstrations in the centre of the circle, everyone can have a better view of the demonstration.

7. It's not a matter of Sides (or Heads) watching while the others are dancing. The two-couple dancing has everyone moving at the same time.
8. It's also a great way for a newer caller to learn to control the movement of the dancers and resolve with two couples. I like to begin every class in the Sicilian Circle. You can start with 2 couples or more and have each couple join the circle as they enter the hall. There is no need to wait for enough to form another square.

## **CALLS THAT I TYPICALLY TEACH IN A LARGE CIRCLE**

1. Circle Left & Right.
2. Allemande Left.
3. Right & Left Grand. Weave The Ring.
4. Half Sashay.
5. Promenade. Couples & Single File
6. Walk Around & See Saw.
7. Ladies Centre Men Sashay.
8. Swing
9. Dosado
10. U Turn Back

**MOVES THAT CAN BE TAUGHT IN THE SICILIAN CIRCLE** (not in any particular order) Any move that only requires two couples to perform can be taught in the Sicilian Circle.

## **BASICS:**

1. Courtesy Turn
2. Two Ladies Chain (Chain Down The Line)
3. Right & Left Thru
4. Square Thru 1 Through 5
5. Right Hand and Left-Hand Stars
6. U Turn Back



7. Pass Thru
8. Star Thru
9. Veer Left and Right
10. Move On To The Next
11. California Twirl
12. Box The Gnat
13. Ocean Wave
14. Pass The Ocean
15. Swing Thru
16. Runs, (boys, girls, ends, centres and cross-runs).
17. Trades (boys, girls, ends, centres and couples)
18. Wheel & Deal
19. Flutter Wheel
20. Sweep 1/4
21. Touch 1/4
22. Circulates (boys, girls, ends, centres and couples). Box.
23. Dive Thru
24. Zoom
25. Split Two
26. Half Shashay ( Roll-Away)
27. Ladies In - Men Sashay
28. Bend The Line 30. Wheel Around
29. 31. Dosado 32. Lead Right (Left)

### Mainstream:

1. Turn Thru
2. Walk & Dodge
3. Slide Thru
4. Folds / Cross-Folds
5. Dixie Style To A Wave
6. Tag The Line (In, Out, Right, Left), Half Tag
7. Scoot Back
8. Single Hinge / Couples Hinge
9. Recycle
10. Centres In
11. Castoff  $\frac{3}{4}$
12. Pass To The Centre
13. 13. Spin The Top

The movements you'll find that are missing are those that require four couples to execute. Such as:

- Grand Square,
- Four Ladies Chain,
- Double Pass Thru,
- Eight Chain Thru,
- Circle To A Line,
- etc.

Those will naturally be taught in the Squares.

By using this method, I have found the time I need to teach a full set of lessons is cut by about a third. Teaching most of the moves can be done in the Sicilian Circle (SC) while actual dancing will be done in Squares.



# Separating the Fly Poop from the Pepper

By Mel Wilkerson



Doctor, It's another Square Dance Caller with a severe case of:  
**"SEPARATION ANXIETY"**

One of the most underutilised movements, and one that is almost always used with a directive action combination is "# 13 on the Current Callerlab List is: **"Separate"**.

There is nothing wrong with directive combinations of calls however, it is important to recognise that movements such as separate are extremely versatile and the direction combination can be almost anything if used correctly.

As strange as it may seem, this simple movement, on the basic program has one of the longest and most clarified definitions relative to the simplicity of the dance action. The reason for this is -- the versatility of the movement. As always when looking at a specific movement, let us start with the current definition.

## 13. SEPARATE

The most general case of Separate is described first. The two most common applications are described in greater detail next.

Starting formation: **Couple. The couple must be active or designated.**

Command examples:

- Heads Separate and Star Thru

- Heads Pass Thru; Separate and behind the Sides Touch 1/4
- Heads Pass Thru; Separate and come back home and Swing
- Heads Star Thru; Double Pass Thru; Heads Separate and Star Thru
- Heads Pass Thru; Separate go Around Two; Meet Your Partner and Dosado
- Couple #1 Separate around the ring ... pass her once ... and pass her again; Allemande the corner
- Heads Pass The Ocean and Swing Thru, Others Separate and Everybody Right and Left Thru

### Dance action:

- **Case 1:** The active or designated couple is on Squared Set spots

The dancers turn back-to-back and start walking forward in opposite directions around the outside of the square away from each other until they meet another dancer. The call ends here unless further instructions are given (e.g., "and come back home").

- **Case 2:** The active or designated couple is in the centre facing out of the square (e.g., after Heads Slide Thru, Square Thru 2)

The couple steps forward and then does the Separate action described above.

Ending formation: Facing dancers on the outside of the set or determined by the next command

Timing: 2, or determined by the distance travelled around the outside

Styling: Those not active move into the centre to get out of the way of the actives. Men's arms in natural dance position; woman's skirt work optional.

Comments: While Separate is usually followed with instructions for walking around some number of inactive dancers, the active dancers can also be directed to perform some other action (e.g., Separate, walk around the outside passing 2 dancers and Star Thru with the third).

From a squared set, calling "Heads Square Thru 2; Heads Separate, ..." would be improper because the heads are initially facing the sides and when they start in the centre they must be facing out of the square rather than facing other dancers.

### **13.a. - AROUND 1 OR 2 TO A LINE**

Starting formation: after a Separate

Command examples:

- Heads Pass Thru; Separate Around 1 To A Line
- Heads Pass Thru; Separate Around 2 To A Line
- Heads Separate Around 1 To A Line
- Heads Square Thru; Split 2, Separate Around 1 To A Line
- Heads Square Thru; Split 2, Around 1 To A Line
- Heads Right And Left Thru; Veer Left; Tag The Line; Split The Sides, First Left, Next Right Around 1 to a Line

Dance action: After a Separate, the active dancers walk around the outside of the set passing the

designated number of inactive dancers. The inactive dancers act as stationary objects (referred to as goalposts) and do not change their facing direction. However, they should counter dance as necessary by stepping forward to allow the actives to walk comfortably around the outside, and then step slightly backward as the actives pass.

The active dancers pass each other as necessary, using right shoulders (as in Pass Thru). The actives only count inactive dancers in determining how far to go.

When the active dancers walk around their last inactive dancer, they either squeeze in between the inactive dancers (who move apart to make room) to become the centres of a general line or stand outside the inactive dancers to become the ends of a general line. The action that will happen depends on where the count ends the active dancers with respect to the location of the inactive dancers.

These actions are sometimes also called "Squeeze In -- Make Lines" or "Hook On To The End -- Make Lines", respectively.

Ending formation: Usually Facing Lines. Occasionally Inverted Lines or 3AND1 Lines.

Timing: Heads Pass Thru; Separate Around 1 To A Line: 8 Heads Pass Thru; Separate Around 2 To A Line: 10

Styling: Those not active move into the centre to get out of the way of the actives. Men's arms in natural dance position; ladies' skirt work optional.

Comments: While "Around 1" and "Around 2" are the most common, higher numbers are acceptable. In all

cases, the count is of inactive dancers passed by the active dancers.

Some callers feel that the word "Separate" is required and the proper call is "Split 2, Separate Around 1 To A Line".

The sequence "Heads Pass Thru; Separate Around 2 And Stand Behind the Sides" is not proper because each active dancer didn't go around the second inactive dancer at all.

Around 1 or 2 To A Line is not always preceded by Separate. For example, Heads Pass Thru, Both Turn Right, Girl Around 1, Boy Around 2, To A Line.

### **13.b. - AROUND 1 OR 2 AND COME INTO THE MIDDLE**

Starting formation: after a Separate

Command examples:

- Heads Pass Thru; Separate Around 1 and come into the middle with a Right and Left Thru
- Heads Pass Thru; Separate Around 2 and come into the middle with a Right and Left Thru
- Heads Pass Thru; Separate Around 2 and come down the middle with a Right and Left Thru

Dance action: Initially the same as #13.a, above.

When the active dancers pass their last inactive dancers, they will either squeeze in between and through the inactive dancers (who move apart and back together to make room, as in the call Split 2) to come into the centre of the set and take the next call, or will continue forward in a semicircle around their last inactive dancers to end in the centre of the set, ready to take the next call.

Once the actives enter the centre of the set, they are ready to take the next call. The inactive dancers finish on the outside of the set where they started and do not participate in the next call.

Ending formation:

- Separate Around 1 and Come Into The Middle: Double Pass Thru, Trade By, others possible
- Separate Around 2 and Come Down The Middle: Squared Set with one pair of couples active, others possible

Timing:

- Heads Pass Thru; Separate Around 1 and come into the middle with a: 8
- Heads Pass Thru; Separate Around 2 and come down the middle with a: 12

Styling: Those not active must counter dance. For example, moving forward to provide room when the actives are on the outside, sliding apart and together when being split, and moving back to place so as to finish on the outside. Men's arms in natural dance position; woman's skirt work optional.

Comment: While "Around 1" and "Around 2" are the most common numbers, higher numbers are acceptable. In all cases, the count is of inactive dancers passed by the active dancers.

Separate is one of those calls that is nominally followed by either:

1. A locative direction (e.g. Around One, Down The Middle **or** Around One, Make A Line)
2. A follow on call for when the dancers meet another active



dancer but no locative direction is given (e.g. Heads Separate, **and** Touch ¼ **or** Sides Pass Thru, Separate **and** Star Thru

What is most noted is that when a locative directive is given it is very specific for the active dancers -- to inform them exactly what the caller wants them to do. The caller directs the dancer to walk to the designated point and usually gives an end point (down the middle) or a formation end point (make a line) prior to the next call. HOWEVER, when no locative directive is given; the word **AND** is most often used. Although not defined, it is a precedent word for dancer comfort to denote that the active dancers (those that separated) are to do the following call when they meet another active dancer.

Examples:

- Heads Separate **AND** Touch ¼
- Sides Pass thru, separate **AND** Box the Gnat
- Sides face, Heads Separate **AND** **EVERYBODY** Slide Thru

### GET IN TO A Corner Box (CB)

- (SS-CB) (H) PASS THE OCEAN, (S) SEPARATE **AND** - MAKE A WAVE, SPIN THE TOP, BOYS RUN, PASS THRU, WHEEL AND DEAL, ZOOM, CENTRES PASS THRU
- (SS-CB) (H) SEPARATE, ALL SLIDE THRU, NEW HEADS—SEPARATE **AND** SLIDE THRU, OTHERS -- PASS THRU

### GET IN TO A PARTNER LINE (PL)

- (SS-PL) HEAD LADIES CHAIN, (S) SEPARATE **AND** STAR THRU, PASS THRU, SWING THRU, ALL 8 CIRCULATE, BOYS RUN, WHEEL AND DEAL, SWEEP ¼
- (SS-PL) (S) ½ SASHAY, SEPARATE **AND** TOUCH ¼, CENTRES PASS THRU, PUT CENTRES IN, 3 X 1 WALK AND DODGE (1 girl walk other three dodge), BOYS (or girls) FOLD, STAR THRU, COUPLES CIRCULATE, BEND THE LINE
- (SS- PL) 4-LADIES CHAIN ¾, (H) PASS THRU, SEPARATE, AROUND 1 TO A LINE, CENTRE 4 BOX THE GNAT, EVERYBODY -- RIGHT & LEFT THRU

### CORNER BOX TO A CORNER BOX

- (CB-CB) SPLIT THE OUT(S), SEPARATE - AROUND ONE TO A LINE, BOX THE GNAT, SLIDE THRU
- (CB-CB) PASS THRU, CENTRES SQUARE THRU 4, OUTSIDES SEPARATE, AROUND 1 TO FACE IN, CENTRES SPLIT TWO, SEPARATE- AROUND 1 TO A LINE, CENTRES ONLY -- ½ SASHAY, EVERYONE SQUARE THRU 3, 1/2 TAG, GIRLS TRADE, RECYCLE

## PARTNER LINE TO A PARTNER LINE

- (PL-PL) TOUCH 1/4 ,  
CENTRES BOX CIRCULATE,  
CENTRE GIRLS RUN,  
OUTSIDE BOY RUN,  
OUTSIDES SEPARATE AND  
WHEN YOU MEET FACE IN,  
OTHERS REVERSE  
FLUTTERWHEEL (**Girls In**),  
SLIDE THRU, STAR THRU
- (PL-PL) CENTRES SQUARE  
THRU 4, OTHERS STAR THRU,  
PASS THRU, OUTSIDES - -  
SEPARATE AROUND 1,  
TOUCH 1/4, WALK AND DODGE,  
BOYS SQUARE THRU 4,  
GIRLS SEPARATE **AND**  
**PASS THRU AND FACE IN**,  
SLIDE THRU,  
COUPLES CIRCULATE,  
BEND THE LINE

## CORNER BOX TO A RESOLVE

- (CB-Resolve)  
SPLIT THE OUTSIDE 2,  
SEPARATE -  
AROUND 1 TO A LINE,  
EVERYBODY BOX THE GNAT,  
PASS THRU, ALLEMANDE LEFT
- (CB-Resolve)  
SPLIT THE OUTSIDE TWO,  
SEPARATE, AROUND 1 TO LINE,  
FORWARD AND BACK,  
CENTRES FACE IN,  
ALL RIGHT AND LEFT GRAND
- (CB-Resolve)  
SPLIT THE OUTSIDES TWO,  
SEPARATE, AROUND 1 TO LINE,  
PASS THRU,  
WHEEL AND DEAL,  
CENTRES PASS THRU,  
SWING THRU, SCOOT BACK,  
BOYS CROSS RUN,  
CHAIN DOWN THE LINE,

SLIDE THRU,  
ALLEMANDE LEFT

- (CB-Resolve)  
SPLIT THE OUTSIDE TWO,  
SEPARATE, AROUND 1 TO LINE,  
ENDS ONLY BOX THE GNAT,  
**AND SAME ENDS** (**around the**  
**outside**) SQUARE THRU 5,  
CENTRES "L" SQUARE THRU 4,  
ALLEMANDE LEFT

## PARTNER LINE TO A RESOLVE

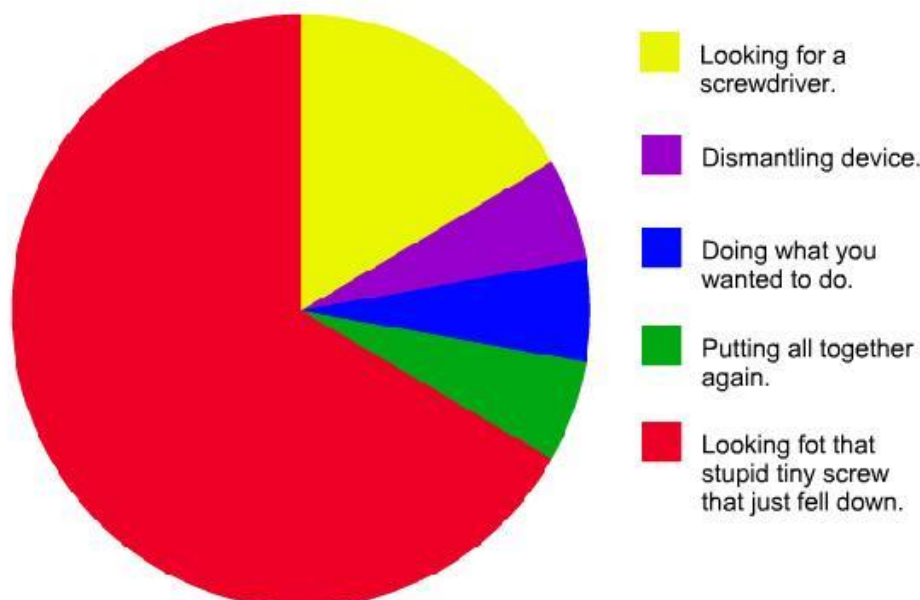
- (PL-Resolve) PASS THRU,  
WHEEL AND DEAL,  
CENTRES SQUARE THRU 3,  
SPLIT THE OUTSIDE COUPLE,  
SEPARATE, AROUND 1 TO LINE,  
PASS THRU, WHEEL AND DEAL,  
DOUBLE PASS THRU,  
LEADERS TRADE,  
RIGHT AND LEFT GRAND
- (PL-Resolve) CENTRES SQUARE  
THRU 4, OTHERS STAR THRU,  
PASS THRU, SEPARATE  
AROUND 1, TOUCH 1/4,  
WALK AND DODGE,  
BOYS SQUARE THRU 4,  
GIRLS SEPARATE **AND**  
PASS THRU, FACE IN,  
SLIDE THRU,  
PARTNER TRADE,  
PROMENADE

## SINGING CALLS

- (H) PASS THRU, SEPARATE  
AROUND 1 TO A LINE,  
LEFT TOUCH 1/4,  
CENTRES ZOOM,  
ALL 8 CIRCULATE,  
EVERYBODY ZOOM,  
BOYS RUN, PASS THRU,  
TRADE BY, BOX THE GNAT,  
PASS THRU, SWING  
AND PROMENADE

- (H) PASS THE OCEAN,  
EXTEND, SWING THRU,  
BOYS RUN RIGHT,  
FERRIS WHEEL,  
CENTRES SQUARE THRU 3,  
SPLIT THE OUTSIDES,  
SEPARATE AROUND 1 TO LINE,  
GO FORWARD AND BACK,  
BOX THE GNAT,  
RIGHT AND LEFT THRU  
(Full Turn - Hold On - Keep Her),  
PROMENADE HOME
- (H) PASS THRU, SEPARATE  
AROUND 2 TO A LINE,  
PASS THRU, U-TURN BACK,  
RIGHT AND LEFT THRU,  
HALF SASHAY,  
SQUARE THRU 3,  
SWING AND PROMENADE
- (H) PASS THRU, SEPARATE,  
AROUND 3 (Three) TO A LINE,  
PASS THRU, BEND THE LINE,  
BEND THE LINE AGAIN,  
CENTRES PASS THRU,  
CENTRES U-TURN BACK,  
SQUARE THRU 3, SWING AND  
PROMENADE
- 4 LADIES CHAIN  $\frac{3}{4}$ ,  
(H) PASS THRU, SEPARATE,  
AROUND 1 TO A LINE,  
PASS THRU, WHEEL AND DEAL,  
**ON A DOUBLE TRACK –**  
DIXIE STYLE TO A WAVE,  
LADIES RUN,  $\frac{1}{4}$  TAG THE LINE,  
LADIES SWING THRU,  
STEP THRU, SWING CORNER
- (H) RIGHT AND LEFT THRU,  
ROLLAWAY, (H) PASS THRU,  
SEPARATE AROUND TWO -  
MAKE A LINE, PASS THRU,  
TAG THE LINE IN, PASS THRU,  
ENDS CROSS FOLD,  
SWING AND PROMENADE
- ALL 4 COUPLES ROLLAWAY,  
(H) PASS THRU, SEPARATE,  
AROUND 1 TO A LINE, STAR  
THRU, CLOVERLEAF, ZOOM,  
CENTRES PASS THRU,  
8 CHAIN 4, SWING CORNER,  
PROMENADE

## Working with Electronics

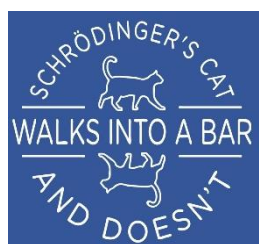


# English Teachers

Humour provided by Joni Micals and worth sharing

For the intellectually perplexed, and if you are not you soon will be, I am happy to steal, (well actually research into my humour repertoire) a collection of English comments which are both clever and amusing.

These were posted by Joni Micals and I bet she uses some of these behind the microphone better than all the “dad jokes” that I try to dig up.



I have no idea where she came up with the ideas but being an English teacher, there seems to be a common element possibly reflective of the place

of study and development.

For your humour and entertainment.  
Enjoy.

- A bar was walked into by the passive voice.
- Two quotation marks walk into a “bar”.
- A malapropism walks into the bar, looking for all intensive purposes like a wolf in cheap clothing, muttering epitaphs and casting dispersions on his magnificent other, who takes him for granite.
- Hyperbole totally rips into this insane bar and absolutely destroys everything.
- A question mark walks into a bar?
- A non sequitur walks into a bar, in a strong wind, even turkeys can fly.
- Papyrus and Comic Sans walk into a bar. The bartender says, “Get out – we don’t serve your Type.”
- A mixed metaphor walks into a bar, seeing the handwriting on the wall but hoping to nip it in the bud.
- A comma splice walks into a bar, it has a drink and then leaves.
- Three intransitive verbs walk into a bar. They sit. The converse. They depart.
- A synonym strolls into a tavern.
- At the end of the day, a cliché walks into a bar – fresh as a daisy, cute as a button and sharp as a tack.
- A run on sentence walks into a bar it starts flirting. With a cute sentence fragment.
- Falling slowly, slowly falling the chiasmus collapses on the bar floor.
- A figure of speech literally walks into a bar and ends up getting figuratively hammered.
- An allusion walks into a bar, despite the fact that alcohol is its Achilles heel.
- The subjunctive would have walked into the bar, had it only known.
- A misplaced modifier walks into a bar owned by a man with a glass eye named Ralph.
- The past, present and future walk into a bar. It was tense.
- A dyslexic walks into a bra.
- A verb walks into a bar, sees a beautiful noun, and suggests they conjugate. The noun declines.
- An oxford comma walks into a bar, where it spends the evening watching television getting drunk and smoking cigars.
- A simile walks into a bar, as parched as a desert.
- A gerund and an infinitive walk into a bar, drinking to forget.
- A hyphenated word and a non-hyphenated word walk into a bar and the bartender nearly chokes on the irony



# ***Positive Plus: BACK IN THE CROSSFIRE***

With Mel Wilkerson, Barry Wonson & others as noted

Not too long ago a Choreographic question was raised regarding the use of the movement crossfire and in particular, crossfire from diamonds. The over 100 social media comments, and nearly the same in e-mail comments are what prompted this article as it seems to be a quite divisive point of opinion and discussion.

**Clarification:** Please note that some of the choreography presented here is for discussion of possibility and while some work (such as crossfire from a facing diamond), other choreography *does not work* (such as crossfire from normal diamonds). It was used in the discussion for moving checkers and analysing situations information on calling programs. IT IS NOT GENERAL USE CHOREOGRAPHY BUT HYPOTHETICAL TECHNICAL POTENTIAL USE FOR THE SAKE OF ANALYTICAL DISCUSSION.

Although there were 217 pages of discussion on this matter when collated, I will try and put it in the best logical flow for discussion and then at the end summarise the collated conclusion of the majority of dancers and callers.

The definition is the first and most important starting point:

**CROSSFIRE** - Starting formation - **Two faced line**, **Parallel lines of four**, **Inverted Line(s)**. TIMING - 6

As the centres begin to Trade, the ends Cross Fold. Upon completing their Trade, the centres release hands and step straight forward forming an ocean wave or mini-wave with the dancers they are facing. If the Trade leaves the original centres facing no one, they step forward and remain facing out.

**STYLING:** If starting formation is a two-faced line, centre dancers use hands up position for trading action and blend into normal mini wave styling. If starting formation is parallel lines of four that results in centres facing no one, that couple joins hands with a couple handhold.

## **BACKGROUND**

As you can see, this movement is by definition limited to those starting formations at the plus level. The immediate and logical conclusion would of course be that if Crossfire is not called from one of those formations, then it is not a legitimate call and should not be used. That is a point that most, not all but most callers and dancers agreed upon.

Let's first begin by looking at what those starting formations mean.

- Two face line – This is easy to understand and a known formation since the basic program. It has identifiable ends, identifiable centres and refers to a single line of 4 dancers
- Parallel lines of four. This too is pretty straight forward as in this context it was written to mean two lines of four which may be
  - Lines of four dancers facing in. or
  - Lines of four facing out, r
  - Parallel two face lines either left hand or right-handed.
- Inverted line(s) singular line or multiple lines. This is also pretty straight forward in that it means essentially a centres in line or a centres out line or parallel lines where the ends and centres are facing opposite direction.

You will note that the “ocean wave” was not include in those descriptors, and that is because, according to my research and others that are more knowledgeable than I, that Crossfire was never intended beyond two face lines but it was noted that the definition worked in all the above mentioned variables so they were deemed acceptable..

In saying that what was meant was there was no need for dancer adjustments, the flow worked, secondary rules such as the same place rule and ocean wave rules that apply would not have to be forced because there was sufficient timing and flow to adjust from all the desired positions and variations of those positions.

Up to this point there is no general disagreement on the movement Crossfire. Next however was the use of the term line and the applicable ends and centres. Formation 76 in the Callerlab standards is the general line which is any line of four on a single axis regardless of the facing direction.

This came up because an inverted line is a general line which means that 3x1 lines are general lines as are ocean waves, and the Crossfire can identify ends and centres for each part of the movement. (remember that phrase of each part of the movement because it becomes important later on)

Using this as a guide and looking at the general line (formation 76) the overall opinion was that an ocean wave is a general line which is where it makes it technically legal to use Crossfire from a wave – it is a line and thus fits into either the single or the parallel lines of four category – it is an old argument and best left unused. This is where definitions get stretched to breaking down dancers. It is a problem that that listing of general lines by some callers has been made and has become an argument for anything that

says lines and therefore gets used to “fudge” definitions.

- A wave is a general line –
- An inverted line is a general line
- A three in one line is a general line
- A two-face line is a general line
- A line facing all the same direction is a general line.
- **A diamond does not in any way fit into the category of general lines.**

The problem identified with Crossfire from an ocean wave is however that the end formation is an off-set pair of miniwaves (dancers occupying same position, which is not really fun to dance, nor is the flow smooth. In addition, because it requires the use of supplementary rules such as the facing dancers occupying the same opposition rule, it is a right-handed mini wave regardless of the left turn or the right fold in a standard wave or the right turn / left fold in a left-handed wave...further adding to the subsequent need for more clarification to the dancers.

It is also important to note that diamonds are not one of the categories (formations) for use at plus – and it doesn't come up in advanced...it was stated that this use may come up and be acceptable in the challenge levels, as concepts which is where the crossfire from diamonds likely crept down from. It was however quickly pointed out by some challenge callers and dancers that at Challenge the definitions and the rules of dancing are more rigidly adhered to because of the technical necessity and this would not likely be used there either.

The problem was identified primarily as New callers (or as was suggested by at least 4 participants in the discussion - technical self-ego callers) that dance at higher levels calling at too high a level without understanding the basic

foundations, or perhaps a caller that used something for a one night formation awareness workshop and it stuck in someone else's head **NOTE: this has always been a problem of workshopping higher level movements rather than expanding and learning the current level movements.**

Back to the definition – the part where it gets problematic is that many callers tend not to read the starting formations and go right to the dance action (definition) as they were taught or as they learned it.

“As the centres begin to Trade, the ends Cross Fold. Upon completing their Trade, the centres release hands and step straight forward forming an ocean wave or mini-wave with the dancers they are facing. If the Trade leaves the original centres facing no one, they step forward and remain facing out”

As you can see, there is no formation mentioned so when they say centres / ends etc it can apply to just about any formation...again stretching the definitions beyond common sense and arguing the technicalities. It is wrong to do so in any forum other than callers workshopping ideas with other callers or discussion on technical aspects of calling for movement evaluation. Dancers may get involved in this but in the context of a technical workshop of the movement for evaluation and not as a dance....in this case dancers would be helping to further the discussion and analysis and use of the movement in a caller discussion format. Their comments are valid and equally valuable. As shown in this particular discussion, sometimes they are more so.

## DISCUSSION

**Part 1 of the discussion** involved a lot of choreography which showed movement in and out of diamonds,

facing lines etc. There were comments made that you cannot do it because it cannot be programmed into a computer program etc. (that is the same logic that says you can't do Centres Run anywhere else in the world because it is spelled CENTERS and not CENTRES). It is for this reason in particular that when analysing choreography that you do it with your checkers and move the dancers through the flows. Many programs only do what has been programmed and until someone submits extensions and variations to the programmer, they usually do not get entered into the programs.

**Part 2 of the discussion** is my simple favourite Tony Oxendine phrase that, “just because you can doesn't mean you should”. (many other callers have said this, but he was the first one I heard it from, so I use it as his. I added on to that...and if you are crazy or stupid enough to use it, then it should be at “one-time workshops” only where your workshop goal is to never get asked back to call again. This was referring only to the aspects of the definition that fall into the category of possibly technically legal (even with the definition formations) but are just awkward or ugly to dance....

Examples:

- Crossfire from facing lines. (example: CB - touch  $\frac{1}{4}$ , Scootback, Boys Run, Crossfire) technically legal but horrid to dance
- Crossfire from waves. (example: PL – Dosado, make a wave, Crossfire) if you use formation 76 as a general line this is legal. If you use the two dancers occupying the same position rule – this is legal. If you use common sense and logic this is an aberration that is uncomfortable to dance regardless of the arguments for legality.

Of Course, we should (one of my ex-wives always said “**Don’t Should On Me**”) stick with the definitions -- ergo keep the limitation to the starting formations. Without the starting formation and just the centres / ends part of the definition we get crossfire from diamonds. (not technically legal but done frequently enough to warrant discussion anyway. This is usually from facing diamonds because in its wisdom someone once interpreted an ARC decision as it is legal without reading and understanding the full context of that decision and how it applied.)

I tell callers that I teach coach or mentor, that, “at plus crossfire from a diamond would not be proper, be it facing or normal diamonds”. The limitation is Two faced line, Parallel lines of four, Inverted Line(s). That is the argument I give when I am asked about crossfire from diamonds. However, it is being used in a number of places so we can't just ignore it. The Application Review Committee of Callerlab (ARC) did however rule that a crossfire could be technically done from facing diamonds only as it fits into the general category when done as everyone do your part of something...in this case everyone do your part of crossfire. **I will clarify this a little bit later.**

The majority of the discussion surprisingly digressed from being specifically on crossfire and to the use of choreography in general. The consensus was that; Callers should explore choreography and see what they can do with it and push the boundaries -- but not on the dance floor until they are sure that the choreography meets the criteria of:

- Definition
- Formation restriction
- Legality (**Proper or Improper**)
- Flow

- Comfort for the dancers

The pushing of the definition and workshopping should be a “caller exercise” not a dancer exercise and should be of help callers expand and understand the movements better and to develop their own style and techniques. You will be surprised at what many callers, even new ones will come up with. As long as it is kept in the technical aspects of a “Caller – Caller” workshop discussion and experimentation it is fine and should be encouraged.

There were some pretty savvy dancers also involved in these discussions, and I would personally like to extend my thanks to all the callers and all the dancers that participated in this discussion and the feedback given.

## **BACK TO THE DISCUSSION OF CROSSFIRE FROM DIAMONDS.**

The one that creeps in from time to time is Crossfire from facing diamonds. Let me state this as a fact - Calling crossfire from facing diamonds is not technically proper and it should not be used other than a caller discussion. Doing it as a “do your part” can be done but you must specify that centres do the centre part and ends do the ends part. Or you would have to clarify in your own diamonds, centres and ends do your part of crossfire. Crossfire should not just be called cold from facing diamonds as there is an ocean wave (general line) which has ends and centres.... hence the decision by the ARC as “do your part of”..... **If you are not using it this way, then stop.**

**Crossfire from diamonds is very difficult.** It works effectively only from facing diamonds, but it is very positional dancing and not for the weak of skill.

1. You need to establish that the dancers know and understand the concept of trade and a small step forward – not



trade and extend (as most callers teach crossfire) – if they look for the extend which is not part of the definition it will not work.

2. Dancers, if you are workshoping this concept for example at a caller education session, need to be confident in cross fold as a position two places over from their relative position and not from a wave ...they can do it when standing alone relative to the other end regardless of what the centres are doing.
3. I recommend some exercises that allow THE DO YOUR PART ACTION OF CROSSFIRE to occur and reinforce positional dancing before playing with facing diamonds or any of the other possibilities... See below.

Here is a fun one that I have found works very well in setting up the introductions of diamond formations for crossfire... - this is fairly easy to dance but it also establishes that the roll can leave you facing no one...the centres trade and step ahead can leave you facing no one...and the cross fold is positional....it is a good reinforcement variation prior to tackling crossfire from a diamond.

- HEADS STAR THRU, ZOOM & ROLL, **CENTRES AND ENDS DO YOUR PART - CROSSFIRE**, OUT-FACERS CLOVER LEAF, CENTRES PASS THRU, PASS THRU, TRADE BY, ALLEMANDE LEFT

As to the diamond...the cross fold is to a position and it feels very strange to dancers even in a caller training workshop...definitely workshop material even with a floor full of callers looking at the concepts.

Work this with your checkers as most computer programs won't do this...also on the split circulate (easiest way to fix from the funny T-bone), it is also a

position so that when the girls roll you establish a column. This will have to be workshoped usually unless you have some high level advanced / challenge dancers that are used to doing funky circulates.

- HEADS LEAD RIGHT, DOSADO, MAKE A WAVE, LADIES HINGE, **IN YOUR OWN DIAMOND CENTRES AND ENDS DO YOUR PART - CROSSFIRE**, GIRLS CLOVERLEAF, BOYS HINGE, FAN THE TOP, EXTEND, SLIDE THRU, FERRISWHEEL, SLIDE THRU (HOME)
- HEADS SQUARE THRU, PASS THE OCEAN, LADIES HINGE, FACING DIAMONDS CIRCULATE, CENTRE GIRLS ONLY TRADE, **IN YOUR OWN DIAMOND - CENTRES AND ENDS DO YOUR PART - CROSSFIRE**, BOYS FACE LEFT, WHEEL AND DEAL, LEFT SQUARE THRU 3, RIGHT AND LEFT GRAND
- HEADS TOUCH ¼, BOYS RUN, SWING THRU, BOYS RUN, LADIES HINGE, DIAMOND CIRCULATE, BOYS TRADE THE WAVE, *(Facing Diamonds)* DIAMOND CIRCULATE, IN YOUR OWN DIAMOND -- CENTRES AND ENDS- DO YOUR PART CROSSFIRE *(girls trade and step straight ahead while the boys cross fold into the centre to make the miniwave – you have to make sure that the girls are not stepping too far out. The boys must be looking at their shoulder – the step ahead is just a hand release and one step forward)*, SPLIT CIRCULATE & GIRLS ROLL *(Boys will just move forward one position and the girl will circulate one position to stand behind*

*the boy and then roll to become a trailer of the boy in front – makes a left hand column)* , ALL 8 CIRCULATE, GIRLS RUN, BOX THE GNAT, RIGHT AND LEFT GRAND.

Yes, this works and dancers, once they have the concept of position do not have much trouble. The problem is that it is still not “technically legal” (i.e. **improper**) to just say crossfire without being explicit as to who is going to do what, and it is definitely not “Plus”. You must ensure that the centres and ends know who they are and that they are doing their part of another move from a different formation and applying it to a formation that is not defined for that movement, as it does not fit the parameters of the starting formation limitations.

This type of material has entered plus DBD workshops (even though it is not Dance by DEFINITION) and is being seen more and more without the ARC clarification of it is a “do your part concept” which is allowed from a facing diamond formation only. **It is still WRONG to just call, Facing Diamonds – Crossfire.**

If diamonds are to be included in the definition, then there is a process to review the movements and get that changed – but it is not been done so until then...**JUST DON'T DO IT** other than in this type of discussion format.

Similarly to Facing Diamonds – once that can was opened, crossfire from normal diamonds has crept in. **WARNING:** The following includes choreography which was introduced for the sake of discussion and analysis of the concept. It is not for use by dancers and should not be called or used anywhere except for a Caller technical analysis type workshop

The crossfire from normal diamonds is **VERY VERY VERY PROBLEMATIC** not the least because:

1. It is not within the definition parameters,
2. It is uncomfortable to dance,
3. For it to work effectively the centres have to trade, step ahead and then you have to modify the definition to have the dancers step even further ahead than normal in any other crossfire....about 2 steps (you have to prompt them to do so or it becomes a congested nightmare).

**The following is some of the choreography that was presented both for and against the use of Crossfire from Diamonds. It is for technical discussion and analysis of the movement only and not for use with dancers.**

Work your checkers through this to see what I mean...

- HEADS SQUARE THRU 4, BOX THE GNAT, BOYS TRADE, BOYS RUN, GIRLS CAST  $\frac{3}{4}$ , BOYS CIRCULATE ONCE, VERY CENTRE GIRL ONLY TRADE, (*look at your diamonds*), IN YOUR OWN DIAMOND -- CROSS FIRE, (*girls trade and step way out - boys cross fold into a mini wave between the girls*), BOYS CAST OFF  $\frac{3}{4}$  **AND** THE LADIES TRADE, PING PONG CIRCULATE, LADIES RECYCLE, LADIES PASS THRU, DOSADO, MAKE A WAVE, FAN THE TOP, IN YOUR OWN WAVE CROSSFIRE, SWING PARTNER PROMENADE

(yechhhh but technically legal if you consider the “do your part” qualifier as an acceptable plus concept **and** ignore the diamond formation restriction **and** directionally add the additional step forward for the

girls.....) – **IN OTHER WORDS, THIS IS NOT A LEGITIMATE OR PROPER CALL**

- HEADS SQUARE THRU 4,  
SWING THRU, MEN RUN,  
LADIES CAST  $\frac{3}{4}$ ,  
MEN CIRCULATE ONCE,  
VERY CENTRE LADIES ONLY --  
TRADE, (look at your diamonds),  
IN YOUR OWN DIAMOND --  
CROSSFIRE (girls trade and step way  
out - boys cross fold into a mini wave  
between the girls), LADIES TRADE,  
MEN HINGE AND EXTEND,  
MEN TRADE, PASS THRU,  
ACEY DEUCY, PASS THRU,  
CROSSFIRE,  
JUST THE LEADERS PEEL OFF,  
CROSSFIRE, MEN HINGE **AND**  
CENTRE MEN TRADE,  
MEN CLOVERLEAF,  
GIRL LOOKING IN RUN,  
SWING PARTNER
- HEADS LEAD RIGHT, VEER LEFT,  
LADIES HINGE,  
CENTER LADY TRADE,  
IN YOUR DIAMOND – CROSSFIRE,  
LADIES CLOVERLEAF,  
MEN SCOOT BACK (Left),  
WALK AND DODGE, TOUCH  $\frac{1}{4}$ ,  
SCOOT BACK,  
RIGHT & LEFT GRAND
- HEADS LEAD RIGHT,  
CIRCLE TO A LINE,  
RIGHT AND LEFT THRU,  
ENDS PASS THRU,  
CENTRES PASS THE OCEAN  
(diamonds – pointers facing same  
direction), CROSSFIRE,  
OUTFACERS CLOVERLEAF,  
CENTRES SQUARE THRU 3,  
PASS THRU,  
ALLEMANDE LEFT
- HEADS PASS THE OCEAN,  
SAME MEN RUN,  
SIDES FACE AND PASS THRU  
(diamonds – centres facing same  
direction), CROSSFIRE, ( this is offset

couples facing out, half sashayed  
couples facing in), THOSE FACING  
IN PASS THE OCEAN & SWING  
THRU, OTHERS PARTNER TRADE,  
IN THE WAVE RECYCLE,  
PASS THRU, ALLEMANDE LEFT

Again this is pretty yecchy and choppy  
but still "technically legal" **IF** you are  
willing to accept "do your part"  
application of a movement called cold  
without clarification, **AND** you wish to  
accept ambiguity for the dancers as to  
who actually does what, **AND** you  
don't mind the dancers having to  
make major adjustments for you to  
allow the choreography to work **AND** if  
you wish to you ignore the diamond  
restriction and if you wish to ignore  
good body flow **AND** danceability or  
two dancers trying to occupy the same  
spot while not facing each other –  
That is a lot of "ANDs" -- **IN OTHER  
WORDS THIS IS NOT A  
LEGITIMATE (PROPER) CALL**

This type of Technical stretch calling, in  
my opinion, would be more used for  
being aware of formations and positions  
and workshopping only for analytical  
discussion and not for dancers on the  
floor, even at a workshop. I personally  
would not even visit it at my own club  
even as a workshop. I would happily  
visit this in caller training sessions  
analysing movements and  
workshopping/discussing with other  
callers. That is where it belongs.

## IN CONCLUSION

I don't call past A1 by choice so for A2  
and Challenge callers, feel free to chirp  
in with comments. They are always  
welcome. The topic choreography in this  
article is not meant as a method for use  
on the dance floor but rather for caller  
discussion and examples of stretching  
the definitions wrongly.

I offer thanks to all those that  
participated in this discussion both

publicly and privately and to those of you that strongly challenged my opinion making me look harder at how I use my own choreography or voice my opinions.

What it all boils down to is that Crossfire has a starting formation for a reason. As a “do your part concept” the ARC has deemed that it would be deemed proper as a “do your part” (clarified) use of the movement from a facing diamond formation only. Stretching, adding directional add-ons, and “shoehorning” dancers into position to make the “technical aspects” of the definition work means simply that **“IT DOESN’T WORK”**.

Dancers should never have to be forced into position to make the caller right. That is not dancing. Stretching and faking your way through is simply wrong and not necessary.

Similarly, it is wrong to take challenge concepts of movements, and calling them at basic, mainstream or plus and saying it works, is essentially the same as calling something like a facing couples recycle at a mainstream floor and calling it a “funky recycle”. Just because you workshoped it and it has the same name doesn’t make it

mainstream and doesn’t make it right. There is enough variation of movements possible with the current lists and definitions to fill years of workshoping. We don’t need to make up choreography that doesn’t flow well or bring stuff down from higher levels just because we are too lazy as callers to learn the base foundations of the movements we use.

Movements like crossfire exist and are danceable. However; quirky or “portional-definition” fitting of movements such as crossfire from diamonds, has become part of the problem. This is especially true when things like crossfire from diamonds become acceptable. If we keep stretching based on the occasional technical exception and applying it to everything similar, soon we will break. Hence the YEECHHH after the sequences.

Simply put it is just best to say **DONT DO IT**.

IF YOU want to extend definitions that is worshipping but there is better uses to workshop within the definition than stretching and taking it. In the first post of this discussion, I said something like this type of calling to the dancers was something to be avoided.



With thanks to Corbin Geis



# Square Dancing – Social Aspects

By Dan Martin – Printed ASD 1982

Square dancing is an activity that combines many elements. Square dancing is enjoyed not only for the choreography, the challenge and the physical experience, but also for the interrelationships encountered on the dance floor and the opportunity to share in a successful team effort achievement. These are social aspects of the dance because dancers do not perform alone or with only one partner as in a disco or ballroom setting.

Square dancing with others in a set of eight and the changing of that set every 15-20 minutes require that square dancing be a social experience. Because square dancing is by design, and by practice, a people-related activity, its social aspects must rank high in importance. But the social interaction available to square dancers takes place under many different conditions and in many different settings, not just on the dance floor.

Interaction of a square dancer with one or more other square dancers takes place at all times and places where they meet. Most of these close friendships would not even have been formed if it were not for square dancing. Interaction of a square dancer with non-square dancers in a square dance setting may take place at a charity benefit, art festival, hobby fair, exhibition, in any public place where the square dancer is dressed for dancing and in any place where friends share interests.

The interaction of a square dancer with the general public may take place at times listed above, but also when being observed but not in direct contact, i.e. as performers on TV or at half-time of a sports contest.

In all cases, the common denominator for square dancing is its people. All square dance affairs, its performance, its integrity and its future depend on the actions, interactions, and general conduct of the dancers. Square dancing is its people, so the activity has strong and important social implications.

A LEGACY study (*Note: 30 years ago, but the message is still valid today*) confirmed that the vast majority of dancers who responded were affected by one or more types of social contacts for the initial exposure and final successful persuasion that led them into becoming square dancers. The vast majority continue to be square dancers because of the social opportunities that are offered as an integral part of the activity.

If we can project the responses of these dancers to the whole of square dancing (and I believe we can) then we can show that over 82% became initially involved as a result of social contacts. The **three top-rated reasons for continuing to dance are all social**. This leads us to the conclusion that **the primary important element in square dancing and in recruitment/retention is the social factor**.

LEGACY V was programmed to lift out four of the more important elements of square dancing for in-depth discussion and development. Each was examined because it had universal application in square dancing and was considered vital to its sustained health and growth. The four were

1. Leadership,
2. Recruitment and Retention,
3. Social Aspects and
4. Auxiliary Programs.

**Concerning Social Aspects**, we should focus exclusively on the important

ingredient of people. The emphasis is on the interaction of people with people, for which many opportunities are found in phases of the square dance activity and beyond; the friendships, the pleasure of being together, working and dancing together. Social areas of the dance activity include trips, raids, decorations, newsletters, refreshments, kitchen activities.

### **Do these social experiences have value to the participants and to the total square dance program?**

If we reach agreement that the interaction of people has a highly important role in the square dance activity, perhaps we can go beyond that and agree on some specific social action that may be used to enhance, strengthen and advance the whole program.

I would like to share a personal belief and some examples that tend to confirm the validity of that belief. I believe that the social element of square dancing is so important to the program that it may possibly be the most important aspect in the total activity.

Looking first at social courtesies and actions as we encounter them on the dance floor, my experience tells me that even though we all recognize the importance of knowing the calls, practicing our floor performance and improving our ability to respond, the social aspects of the dance far exceed the physical and mental factors.

The very nature of how the dance is entered into, choreographed, performed and ended reflect a very important incorporated factor of close personal relationships.

- Have you ever noticed how much more fun a well-attended dance is than one having only one or two squares?

Given two hypothetical dances, same great caller, same fine round dance cuer, maybe even scheduled in the same hall

by the same friendly club on the same regular dance night, maybe even the same season of the year. Everything is the same — almost. Everything except the size of the crowd.

Invariably the larger dance was the one of greater enjoyment, and the smaller dance seemed slow. Your floor performance was fine, you danced as well as ever, but the dance dragged, and deteriorated into an event when you tired easily and perhaps left early. Another night or two like that and you may not return. Frequent similar experiences could cause you to seek another recreation. Compound the experience and clubs fail. Compound club failures and we have a troubled square dance program.

Some interesting questions for discussion at club, association or federation meetings might be:

- How important do you think the social aspects of square dancing are to the participants and to the activity?
- Does sociability serve more than to merely fit into the program because we need eight people to fill a square?
- What parts of the social aspect are good and need to be retained and enhanced?
- What parts are problems and what can be done to resolve them?
- What has been your experience, good or bad, with trips, raids, banner-stealing, newsletters and communications?
- Do these enhance the sociability of square dancing?

The square dance movement seems to be breaking away from the refreshment break. Is the break a viable means to help improve the sociability at dances? Discuss the reasons for discontinuing and for continuing. What might we suggest to replace the refreshment break to achieve the same purposes?

# **What do you think? – Questions For The Callers**

## **Questions for the Callers?**

*I've had this question for over a month and done some research (just a little) in my free time. I have asked our club owner/caller about it, but still it's not clear enough for me to fully understand it. I hate to bother you like this, but I'd really appreciate if you'd help me. I hope I can explain well enough. My question is:*

***How important the ending formation of a call is, when you read Callerlab's Definitions. (Or how flexible it can be..?)***

*This thought returned when I was reading a discussion on the one of the Facebook square dance caller discussion pages it started when I read a post on the use of Star Promenade, the question of "All 8 Spin the Top + Single Circle (called early enough for the dancers to react) + Right & Left Grand" would work or not. When I read that, I thought that would be a really cool "get-out", but at the same time, I had to say no until I could look at the definitions and analyse it for myself.*

*I read the definition of All 8 Spin the Top, which says it ends in a stationary Thar Star. This means that when the call ends, two dancers' hands are joined in 'Arm (or hand depending on where you are from) Hold' style, but in a Thar formation (or mini-wave hand hold). This raises my question; I don't understand how we could start "Single Circle to a ..." from a Thar, (or a mini-wave) there, when we need to join both hands to start "Single Circle ... " calls, I thought. (All the other endings (next movements) given such as All 8 Spin the Top, or Spread, Run, Fold would be OK, I thought.)*

*However, going back to the definition, the "Styling" section says ...* ***Outside dancers moving forward have hands***

***in natural dance position ready to assume the appropriate position for the next call.*** Does this mean the ending formation of All 8 Spin the Top is not clearly stated, allowing flexibility here? Enabling the above flow of Single Circle.... possible?

*I also thought about the ending formation of "Slip the Clutch" from a Thar. I understand "Slip the Clutch" ends in a hand hold like that of Allemande Left. (That's why Shoot the Star can follow Slip the Clutch, right?) –*

***Response:*** This one is a little easier as a Slip The Clutch can be called from a Thar in motion or a Wrong Way Thar in motion (see basic program #32)

*Finally, some advice from you would really help. I don't write Plus choreography yet, because I am new and thinking I'm not even good enough in learning to call Basic and Mainstream. Should I start writing Plus sequences little by little now? Is it going to benefit me in some way that I am not aware of? Would it be better to just concentrate on Basic & Mainstream? Even if I start to write some, there won't be a chance for me to call my Plus Sequences for several years to come because there are better experienced callers in the club I belong to.*

*Always thinking I cannot thank you enough.*

*From, a newbie caller trying to understand (name withheld on request)*

## **BTM response #1 (Mel):**

Thank you very much for your letter and such a great question. Although you are specific to the Allemande Thar, in your questioning, it opens up such a broad range of movements that have similar questions. The essence of the question is, "Can you modify the end position of

<*insert movement here*> by calling something that the dancers have to do without completing the entire movement they are currently performing?

The answer to that is quite simply, YES. However; it must be qualified that in many situations caution is observed and changing the end of a movement is not only impractical but downright wrong to do.

There are many things that must be considered. For instance, is there a hand hold in place during the last part of the movement you are modifying between the active dancers in the new movement you want to introduce? Is there a change in body flow and direction that is too awkward or jarring? Does the new movement (or even the old one) have specific actions that **MUST** occur from specific positions only?

These variables and a whole lot more will come into play, but generally will fall into the realm of common sense. If you think it will work, write some choreography and then dance the movement from all 8 positions. It is possible that it works beautifully for 6 of the dancers but as has been noted, often times 2 of the dancers have a horrible flow or body action to contend with.

**Now onto your question itself.** To show you that this is not only feasible but rather common place, let's take a step back from the plus program for a moment and go back to our calling foundation basics. Are there any examples of movements that we use that the ending position is dependent on the next call?

What this question asks, in the original context of the all 8 spin the top and ending with a single circle rather than establishing the star formation, is it ok to call a movement which changes the end state of the movement you are performing, or to not finish the movement

you are performing in accordance with the definition. The answer is of course, as already said, Yes.

I am going to start, before looking at some of the movement definitions, by reviewing the terms proper and improper. This is probably the most important and the most "un-read" part of the definitions in any level. From the basic definitions:

**Proper vs. Improper.** The terms proper, acceptable, and allowable are used interchangeably to describe calls and methods of communication that CALLERLAB members (and others) would like to encourage. These callers try, to the best of their ability, to train new dancers and expose existing dancers to this style of calling.

The terms improper and not proper are used to describe applications of calls that are not in accordance with these definitions and whose use CALLERLAB discourages.

**There are no choreography police.** There are no laws against improper choreography or bad calling. In all their endeavours, **callers must use good judgment to use this common language to aid in entertaining the dancers**. The dancers have been taught the language and have spent many hours practicing the dance. The caller should be able to communicate with the dancers without resorting to a discussion of proper vs. improper.

In simple terms what this means is, the definitions are there and if:

- you can use the definition with good judgement to entertain the dancers and have them succeed using plain language, and
- You can use the definition without having to stop and conduct a theological seminary on the technicalities of the movement and



trying to explain what part is right and what part is not --

then you are using the definitions properly. If you have to stop and have that discussion with the dancers, then you are using the definitions improperly.

### **BTM Response #2 (Barry):**

Mel has used a lot of words to say: "If the dancers have no problem in doing what you want them to do -- OK.

=====

### **Looking at specific movements that modify endings**

Let's keep the dancers in mind as we look through a few basic calls in which the end position of the dancers may get modified slightly from the definition depending on the next call.

**Movement number 4: Swing** - Normal Couple, usually facing into the set, or facing appropriately for the next call (such as Promenade). Callers should not use choreography that relies on a precise ending position for Swing.

**Comment:** *As you can see, here is your first example of a call ending depending on what you want to do next. Options facing into the set or ending in promenade position, or even as when I learned, all 4 couples bow and swing, twice around, girls roll out and take a back track boys star left.....*

**Movement 5a Promenade:** Ending formations: Squared Set (e.g., Promenade Home), Promenade (e.g., Promenade, Keep Walking), or couples facing in on the outside of the set (e.g., Sides Promenade 3/4; Heads Right and Left Thru). **Comment:** *Later on, we use a promenade interrupted with things like Promenade...Head Two Couples Wheel Around. That introduction of a new call changes the end position from a square set to facing lines. There are many other variations of promenade where the introduction of a new call changes the*

*end state formation. Likewise in #5b. Single File Promenade which also ends in a squared set or a single file promenade -- the end position is often interrupted by another call which changes the promenade into something else....an example would be from a static square, All face right, Single File Promenade, boys roll out and all cast right 3/4 to an Alamo ring, left swing thru. It can be argued in this case that the single file promenade was still in the single file promenade when the next call came and to do so would be absolutely correct. The anticipation is however; that a single file promenade has no real ending position unless you are directed to do something specifically by the next call.*

### **Movement number 7: Arm Turns -**

Usually a Mini-wave, or no formation as the dancers prepare to let go of the arm turn and step forward to do the next call.

**Comment:** *Please note that this is a different call entirely from the mainstream call number 2 turn thru, although the two are often used interchangeably. In an arm turn, the ending is specifically dependent on the next call as is the concept of releasing and stepping ahead or holding on to the hand to end in a mini-wave or other formation such as Allemande Left, Turn Partner Right With A Full Turn, Men Star Left Half Way, Turn This Girl Right 3/4 To An Alamo Ring. This example incorporates an arm turn with a release action and the second is an arm turn ending in a mini-wave as well as an Alamo ring formation. Ending completely dependent on the next call.*

### **Movement number 13: Separate -**

Ending formation: Facing dancers on the outside of the set or determined by the next command. **Comment:** *This particular movement is one of the first that clearly states that the ending formation is one way (dancers face to face) or something else entirely*

depending on what you call. This is probably the most important movement in relation to your question directly because it calls into play that most important aspect of timing delivery of the calls. When you call separate you **MUST** call the next call with enough time for the dancers to react and adjust their ending position to complete the next command. Ending face to face according to the definition leaves you open to movements like touch ¼ or star thru etc, but also you can change that ending by calling Separate, Around 1 To A Line of 4, -- Separate, Around two to a line of 4 – etc. there are many variations including things like around 2 to home or separate to a right and left grand or simply separate and face in, double pass thru --- the timing of that is critical to success.

**Movement 17: Do Paso** - Ending formation: Facing centre of set if ended with a Courtesy Turn; otherwise, either turning partner by the left, or facing partner with a left hand available as necessary for the additional call.

**Comment:** *This movement has an ending position specified as ending with a courtesy turn to face the centre of the set, but also has a specified ending with a specific restriction on what the next call can be (i.e. left arm turn with partner or a left-hand facing dancer movement with partner such as left touch ¼). I once met a caller who has been calling longer than I have and had never seen a Do Paso end in anything other than an Allemande Thar star.*

**Movement 33: Slip the Clutch** - Thar, Wrong Way Thar. **Comment:** *This is probably one of the most interesting endings in that it specifically states that the ending formation is a Thar or Wrong Way Thar – neither of which is a defined movement but rather a formation that is listed as the Thar Family (movement 32 of the basic program). The formation describes specific hand holds as well as*

*being “in motion” however a slip the clutch is counter motion that ends in the centres and ends facing opposite directions and moving in a contrary direction to each other. It is also one of those movements where we first introduce, same hand to same hand actions. It also states that the same hand is ready for the next call but the hand-hold to use depends on the next call, indicating that there could be alternate endings but all the next available movements have to be able to be performed from the Thar Formation. So, what is the most important factor here – timing of the next call so that the dancers know what you want to do of course.*

We think you get the point.

Right from the start of the basic program, we have been introducing our dancers that it is quite possible to vary the ending position, or indeed not fully complete one movement in order to introduce another, thus causing the dancers to modify their way of dancing. Delivery, timing of the call, timing of the dancing and clarity/understanding of what is required by the caller in simple terms is all that is needed for success in this. The best example of this is of course with the movement Cloverleaf with everyone active. This movement ends clearly and without ambiguity in a Double pass thru formation. How often have we heard the partner line get out to a Right and Left Grand?

□ TOUCH 1/4, ALL 8 CIRCULATE,  
LADIES RUN,  
CENTRES TURN THRU,  
EVERYBODY CLOVERLEAF,  
RIGHT & LEFT GRAND

Or by contrast how often have we heard or used the Corner Box get out:

□ RIGHT & LEFT THRU, VEER LEFT,  
COUPLES CIRCULATE,  
FERRIS WHEEL, CENTRES --

REVERSE HALF SASHAY,  
DOUBLE PASS THRU,  
CLOVERLEAF **TO A RIGHT & LEFT**  
GRAND

Or again in contrast to the definition, we have also heard the very common singing call:

□ 4 LADIES CHAIN 3/4, HEADS  
PROMENADE 1/2, SIDES STAR  
THRU, PASS THRU, SLIDE THRU,  
PASS THRU, TAG THE LINE,  
CLOVERLEAF, SWING CORNER,  
PROMENADE

In each of these cases the timing delivery of the command Right & Left Grand must be given before the trailing couple completes the Cloverleaf (about 2/3 of the way through the movement for the trailers) -- while they are still facing. We do not expect the dancers to end in a Double Pass Thru, stop, then the trailing dancers to suddenly turn on the spot and Swing or Right & Left Grand. The interruption of the movement stops the ending formation from being completed because of the requirement for adjustment for the next call.

This is the same thing that happens with all 8 Spin The Top when it is interrupted with a "**but when you meet**", Single Circle, or all 8 Spin The Top and Spread, Slip the Clutch, Allemande Left.....and a number of other variations that apply.

I hope you found this answer to your query useful. The simple guidelines are all questions to ask yourself:

- Are there specific restrictions in the definition?
- Did I set up the movement to flow without causing a technical discussion on proper and improper. (**Note:** This is focused on the dancers and not necessarily other callers. We all know that two callers will give 5 opinions - - all different?)

- Can you make your intentions clear in plain language for easy understanding?
- Does it flow from all 8 dancer positions?
- Does my delivery of the command allow time to change the ending formation as required for the next call?

I will lastly put on there, before you use any material like this,

- Have your dancers ever been exposed to variations and dancing flows like this before? If not, you can still use interrupted material, but be prepared to start small and easy and workshop slowly to integrate it into your dancing program. I have found that most technical arguments between callers are often because of how it is danced in their area and the trouble "their dancers" would have because it is not used there, rather than is proper and flows well.

As to the last part of your letter and the question, **Should I start preparing to call plus when I am not even confident in Basic and Mainstream?**

*(Mel's reply) - That is a harder answer but the one to make it, is you. It is my personal belief that personal growth in any activity requires a good foundation and a steady platform to work from before advancement. Taking the next step up, whether it is a ladder, stairs or square dance calling or any skill-based activity building step by step with a good solid foundation is important. That said, there are many callers that start by calling Plus because that is what they dance, and that is the lowest level in their area. Some of these are excellent, and others call fantastic plus but have severe difficulty at Basic and MS.*

*I am likely not the person to give you guidance on this and although I believe you are more capable than you think you are with your choreography.*

*Choreography is however, only one aspect of calling. I strongly advise that you have a talk with your local mentor and callers and ask for advice and assistance. They will be your best guidance in this.*

*Ultimately the decision is yours and no work is ever wasted. **HOWEVER;** you are the only one that can tell where you are and if you are ready. By your question, in saying that you are not even ready for basic and mainstream, in my humble opinion, you have answered your question already. You are the only person that can tell yourself that you are ready. I can only encourage and support you on your journey and give you some assistance to help develop your skills.*

*My only goal as a caller teacher and mentor is that, anyone I help along the way comes away a little bit better than*

*they were before they started. In several cases, I am extremely pleased to say that a few callers that I have taught over the years are now, in my opinion, much better callers than I am. And that is all any of us can hope for.*

**(Barry's reply)** Any caller needs to have an extremely thorough understanding of the program he is presenting. We have to be able to crawl before we can walk. We have all come across the caller who is up there but really cannot dance very well. Not too many years ago I came across a caller who only called Advanced and above. When talking choreography with him, he really did not have a clue regarding many aspects of the Basic, Mainstream and Plus programs, unless those calls had a direct impact on his comfort zone. This is a sad state of affairs for our activity.

*Make absolutely you are comfortable in your knowledge of one program before you move on to the next*

## **THE GIVING TOYS TO PETS AT CHRISTMAS TRADITION – AN ORIGINS TALE –**

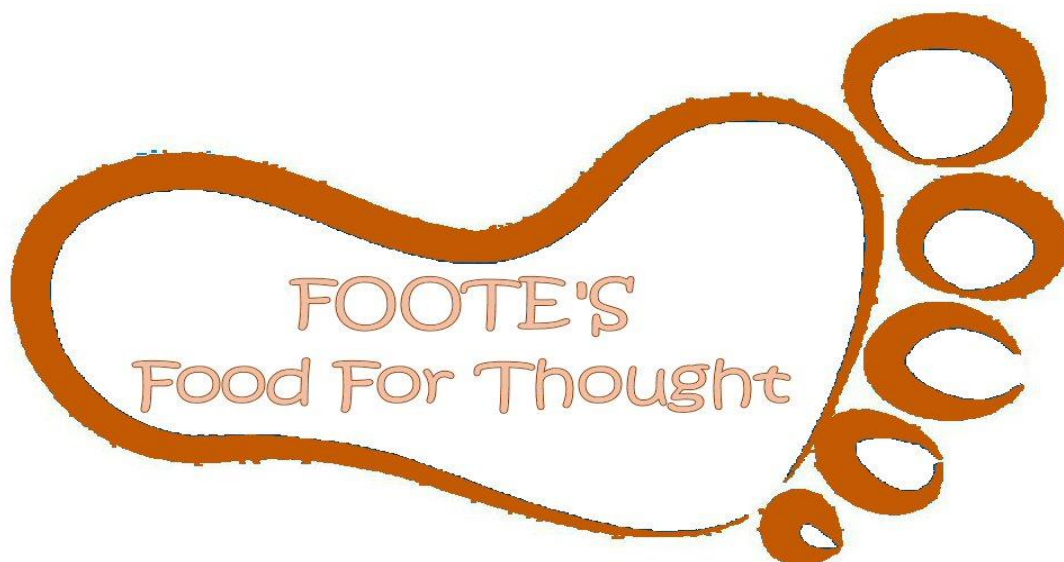
Martha Clause decided to move with the times and get a microwave try the delights of microwave cooking. Santa, being the good husband, went out and bought her a brand-new top-of-the range Microwave oven.

Christmas approached and Martha prepared the ingredients for Christmas pudding. She proceeded along traditional lines and even got each of the elves to stir the mixture 'for luck'. She doubted however that it would only take 10 minutes to microwave a traditional Christmas pudding. She had done this for years, so she decided to substitute her normal cooking time of 50 minutes.

Martha relaxed as the pudding cooked and did not see the pudding spitting in the microwave oven, nor did she hear the mini explosions. When she finally extracted the pudding from the microwave after nearly an hour of cooking on 'High', it smelt of burnt sugar and looked like a ball of tar. Naturally, the Christmas pudding was a disaster, so much so, that Martha could not even prod it with a fork. In fact, Santa broke his favourite screwdriver prying the black ball free of the microwave.

In a rare fit of pique, Martha threw the shrivelled Christmas pudding to Drongo, her St Bernard puppy. After a few days she could see the funny side, and Togo loved his new indestructible toy, which amused him until the next Christmas.





## ADVANCED DANCING TIPS FOR CALLERS

by Ed Foote

*(Barry – The following article was originally written by Ed over 20 years ago.)*

Advanced dancing continues to have a strong growth. No-one would have dreamed of this ten years ago. But with growth has come a 'watering down' of the product. Many callers are calling 'quasi-advanced', which means one Advanced call from one memorized position, followed by 15-20 (simple) Mainstream and Plus calls from standard positions, and then one more Advanced call. This isn't Advanced, this isn't Plus all-position – this is nothing!

The big weakness I see, among countless Advanced dancers today is a *failure to understand Mainstream and Plus calls*. Callers are not working Mainstream and Plus calls DBD nearly enough with their Advanced dancers.

We know that DBD is not a requirement for the Mainstream and Plus plateaus. It is an option, and many, if not most, MS and Plus clubs (and callers) do not use much DBD. Fine. **BUT**, Mainstream and Plus DBD is a requirement for Advanced, and the only way dancers are going to

learn it is for the calls to teach it and call it.

### **Why is MS and Plus DBD a requirement for Advanced?**

Because these plateaus are the *foundation* of square dancing; if we are going to build on top of this with any additional plateaus, then the dancers must have a string foundation. If a building does not have a strong foundation, it will collapse and crumble and this also applies to dancers attempting Advanced (and beyond).

A1 has become an increasingly popular plateau. This is where callers should teach and constantly call MS and Plus DBD. Somewhat less can be called at A2, but it is still needed for dancers to maintain proficiency.

### **BASIC RULES OF THUMB:**

- In teaching A1, for every Advance call taught, a Mainstream or Plus call should be reviewed.

- *DBD is only appropriate for about 40 of the MS and Plus calls. This means that when dancers have*

*completed an A1 class, they will also have completed a solid foundation of learning for the MS and Plus calls.*

**In calling an A1 dance**, one third of the dance should be MS and Plus calls from a wide variety of positions.

- *Many callers become so enthralled with the Advanced calls, they forget about the MS and Plus calls. Don't forget! The dancers need constant repetition of MS and Plus DBD so they will sink in.*

**In calling an A2 dance**, at least 10% of the dance should be all-position MS and Plus.

Don't let the dancers lose their foundations. Continue a maintenance program by sprinkling in a variety of positions and set-ups for MS and Plus.

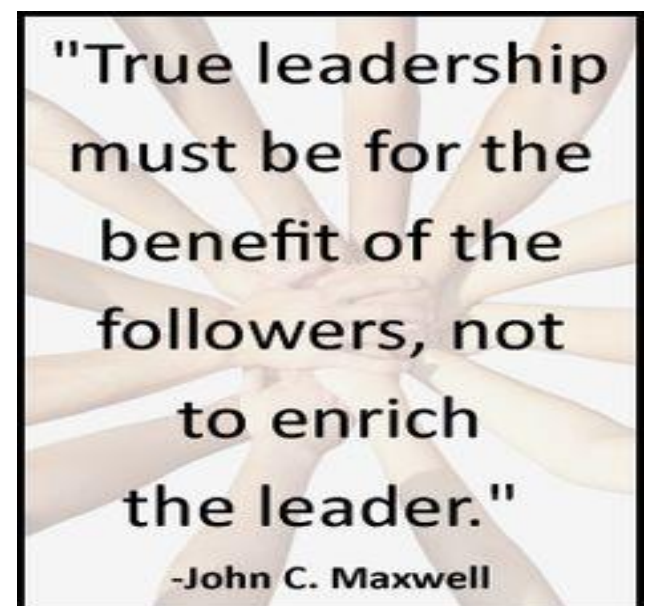
**SUMMARY:** If you are going to be involved with Advanced, then do it right. Give the dancers the solid foundation they need and keep giving it. This is your responsibility to the dancers, and to the activity.

***Barry's Comment:*** *it is interesting to note that from the above article penned over 20 years ago, not much has changed. Mind you this also applies across the board. Many callers just look at what they want to call and not what the dancer's needs are. Only recently I came across dancers who have been involved in A1 and A2 for some years, that had never come across such things as a Box Circulate from a column, Fan The top called from facing couples,*

*Scootback from a left hand set-up, Slide Thru from same sexes facing, Roll from anything other than standard formations.*

*The same people had also never come across Motivate from any set-up other than men on the ends of a wave, Trail Off, Peel Off and Peel & Trail from columns (very standard at A2). They knew basic standard set-ups but absolutely nothing more.*

*This is not the fault of the dancers, but very definitely the fault of the caller who taught them and who they dance to every week. As callers we have an obligation to teach the dancers not just what we want, but what they need. Many years ago, we had some callers who only taught the dancers enough so that they could dance to that caller alone. This was seen as a way of 'keeping' the dancers confined within that caller's club. They were so unsure of themselves that they did not want 'their dancers' to go anywhere else. It would seem the more things change, the more they stay the same.*







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

### Wentworth Falls

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



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

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

**Don't forget to register for the 61<sup>st</sup> Australian National Square Dance Convention.** Check out our website [www.2020sdconvention.com](http://www.2020sdconvention.com) or join our Facebook group at [www.facebook.com/groups/434857693607535/](https://www.facebook.com/groups/434857693607535/) to keep up to date.

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

For more information contact Susanne Horvat Publicity Manager on 0425 394 002 or email [publicity2020sdconvention@gmail.com](mailto:publicity2020sdconvention@gmail.com)

# THE Final WORD

## At Least For Now

With the coming of summer in the Southern Hemisphere and the weather conditions making it too hot to dance, here in Australia, we callers take a well-deserved break. This is the time for parties, barbeques, beach, family time, and relaxation!!!

Our only hope is that the temperatures and breezes will not soar to the point where we will have further outbreaks of bushfires. We are currently suffering badly with bushfires in New South Wales. Firefighters have come from Canada, New Zealand, and all states of Australia to assist in bringing the over 66 still-burning fires under control. Our thoughts, hopes and prayers are with them all. We wish them success and give them our thanks and our wish is that they can all return safely home for Christmas.

From all of us who are directly involved in creating and publishing BEHIND THE MIKE each month (Barry Wonson, Mel Wilkerson, Larry Marchese, Jim Mayo, Ed Foote and everyone else who has contributed material articles, suggestions and comments) – we wish all our readers a very Merry and Enjoyable Christmas season!!

Cheers  
Barry





# UPcoming EVENTS

Appendix of



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

Just send me the full details and flyer.

**.jpg (image) AND WORD DOCUMENTS preferred**

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

**Dates To Remember** on the front Page.

# 2020 ACF CALLER CONFERENCE



**Monday April 6<sup>th</sup> to Wednesday April 8<sup>th</sup>, Leura, NSW**

**PLEASE ENTER YOUR DETAILS BELOW**

NAME(s).....

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

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

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

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

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

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Send copy of receipt to: [gazacarpenter@gmail.com](mailto:gazacarpenter@gmail.com)

**GENERAL ENQUIRIES:**

**Barry Wonson** - PO Box 1819, Wollongong NSW 2500. [bjwonson@gmail.com](mailto:bjwonson@gmail.com)





**Accommodation booking request form**  
**ACF Callers Conference 6<sup>th</sup>, 7<sup>th</sup> and 8<sup>th</sup> April 2020**

**Booking Details**

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

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Sunday 5<sup>th</sup> ☐ Monday 6<sup>th</sup> ☐ Tuesday 7<sup>th</sup> ☐ Wednesday 8<sup>th</sup> ☐ Thursday 9<sup>th</sup> ☐

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

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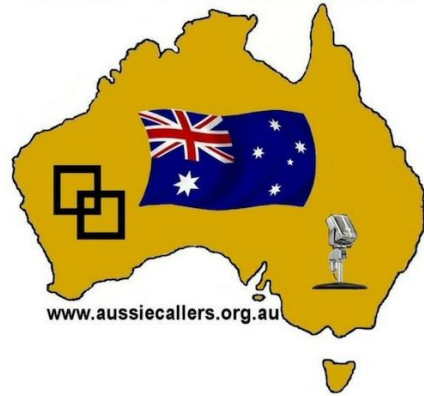
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98.6

A Little More Country Than That

Boom Boom Goes My Heart

Candle in the Wind

Eleanor Rigby

Home Is Where Your Heart Is

How Do I Break It to My Heart

I Don't Care If You Love Me Anymore

I'm Alright

Love You In a Barrel

More Questions Than Answers

*The Bystanders*

*Easton Corbin*

*Alex Swings Oscar Sings*

*Elton John*

*The Beatles*

*The Sounds*

*Kenny Rogers*

*Raul Malo, The Mavericks*

*Jo Dee Messina*

*The Lennerockers*

*Johnny Nash*

**Small Town Southern Man**

**Some Girls Do**

**Summer Holiday**

**The Devil in Her Heart**

**When Your Love Is Alive**

**Wild World**

**You've Got to Hide your Love Away**

*Alan Jackson*

*Racey*

*Cliff Richard*

*The Beatles*

*Neighbours*

*Cat Stevens*

*The Beatles*

*Patter Music (4Tunes + 2 Bonus SNOW Tunes)*

*Pork-Pie / Milk-Stout - Smidgen / Malarkey*

*Nincompoop / Gadabout (SNOW)*

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

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

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

(2011) \$35 - (2012) \$35 - (2013) \$40 - (2014) \$55

(2015) \$80 - (2016) \$95 - (2017) \$135 - (2018) \$160

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

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

**Special REVISED 'Super' Deal:**

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

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**Contact: Paul Bristow: [paul@stingproductions.co.uk](mailto:paul@stingproductions.co.uk)**

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

# MAKE THE TRANSFORMATION



THE OFFICIAL

## SO YOU WANT TO BE A CALLER.®

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

- Anywhere
- Anytime
- 24/7/365 From Your Device (Access Required)
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(Not Just A "Brain Dump" Of Information)
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  - PERSONAL CRITIQUES
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  - The Business of Calling
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  - The Flow Of The Dance
  - The Flow Of The Choreography
  - National vs. Traveling vs. Local Callers
  - Publicity For You and Square Dancing
  - ...and Much More!

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

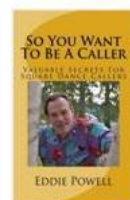
It takes action, practicing the right way, and becoming ready to market yourself. It took time and practice as a dancer to learn the moves, the same is true of calling.

**Think About It**

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

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

**Enroll  
Now**



**Eddie@EddiePowell.com**

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Square Dance Gifts and Merchandise



## **Kip Garvey – Central Sierra Caller School ONLINE**

### **The First Online Caller School**

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

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

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

To register or find out more information about Kip and the Online Caller School to [www.kipgarvey.com](http://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:  
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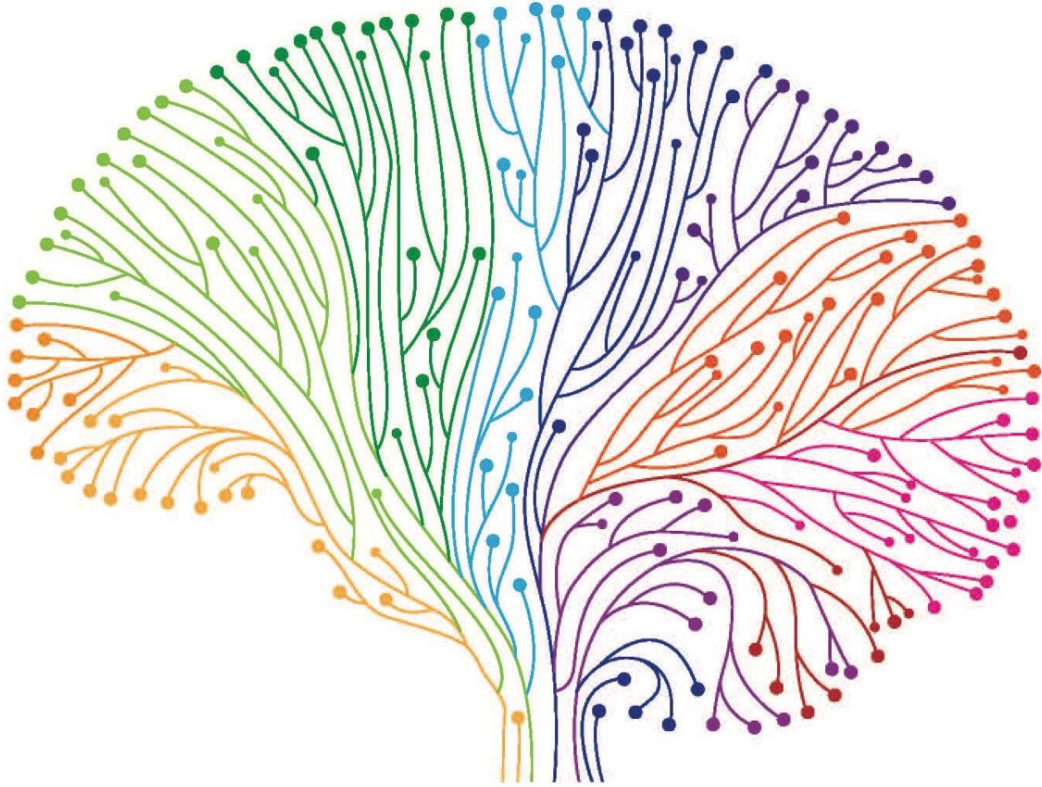
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# BECOMING A SQUARE DANCE CALLER

by Bruce Holmes



**\$30 8.5X11" 153 pages Wire bound 2nd Edition**

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

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

# Northeast Callers School 2020

*Programs for Beginning and Experienced Callers*



**Ken Ritucci**

*Massachusetts  
(Callerlab Accredited Caller Coach)*

**OCTOBER 8-12  
2020**

## **SPECIAL GUEST INSTRUCTORS:**



**Tony Oxendine**

*South Carolina  
(Callerlab Accredited Caller Coach)*

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



**Steve Kopman**

*Tennessee*

## **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.



**Ted Lizotte**

*New Hampshire*



**Don Moger**

*Canada*

**WHETHER YOU ARE JUST GETTING STARTED**, or want to improve your calling, the Northeast Callers School will provide you with the tools to make you a successful caller.

Ken Ritucci has 45 years of calling experience.

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



# School Information

## Cost:

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

## Program:

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

## Lodging:

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

## Food:

Several local restaurants available with good food at reasonable prices.

## Location:

Off exit 9 from the Massachusetts Turnpike.

## Additional Info:

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

## POINTS OF INTEREST

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

### Key Benefits of this School Include:

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

### Topics of Discussion:

- Mechanics of Choreography
- Timing
- Voice / Delivery
- Smooth Dancing / Body Flow
- Programming
- Teaching
- Music / Rhythm
- Choreographic Management
- Ethics / Leadership
- Social Aspects of Professional Square Dance Calling

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

Cost: **\$425.00** per caller. For reservations, a **\$100** deposit is required.

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

Name: \_\_\_\_\_ Spouse/Partner: \_\_\_\_\_

Street \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ Email: \_\_\_\_\_

Make checks payable to:

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Join Us Down By The River



71st National Square Dance Convention®  
Evansville, Indiana

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



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

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

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

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

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

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

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

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

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

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

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

Convention Badges required for entrance to all Convention Activities.

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

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

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