



News, Notes  
'n  
Nonsense:

An  
International  
Magazine  
for Callers

# JANUARY 2019

## ***DATES to REMEMBER***

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

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## *On the Inside Track*

Welcome to the JANUARY edition of BTM with Barry Wonson

Well, 2019 is here. The years are just flying by. It does not seem all that long ago that we were all worrying about the Y2K bug when 2000 rolled around!

Once again it will be a big year for Callers in Australia. Our National Convention is only a few months away in Deloraine, Tasmania in April. Each year at our National Convention, the ACF membership have the opportunity to get together..first at a general meeting (usually along with an education session), and again at our annual 'Gathering' (usually a breakfast, with some extra entertainment thrown in). This year we will have a special guest at these functions. Joe Kromer is joining us from Germany. Joe is a well-known European Caller, has his own SD music label and is also a CALLERLAB Accredited Caller Coach. We all look forward to having the opportunity to listen to a presentation from him for our callers.

From all reports received, it looks like most states in the land down under are well under way with 2019 Caller Education Programs. These programs are the mainstay of our activity, and without a system of continuous training and education, it is very easy to become stagnant. We all need an injection of enthusiasm now and then.

I also hope to have our first SPECIAL SUPPLEMENT released this month. This one will feature an in-depth interview recorded back in 1960 with legend ED GILMORE.

I would also like to pass on thanks Ken Ritucci and all his staff at the North East Caller's School this year in Sturbridge Massachusetts. We at BTM promote heavily on caller education and training and are happy to advertise caller training schools etc in our magazine. Have a look in the appendixes for the flyers and admission form for this school in 2019. Ken has offered free admission (normally \$400) any Aussie Callers that attend the school.

Mel has attended this on more than one occasion and assures me that it is well worth the trip. Not only is there a great line up with Ken Ritucci, Jerry Story from Iowa USA, our own Australian Steve Turner and Canadian Barry Clasper, it also presents a wonderful opportunity to visit the States and do some touring around the New England area, Niagara Falls, New York in the autumn.

For those of you who were wondering what the BTM staff looks like, well here are our mug shots fresh from the police station. From Left to right, Barry Wonson, Jaden Frigo, and Mel Wilkerson.



## MUSIC



This month we have another piece of music for our subscribers. This time; a great Sets In Order recording of 'WAIT TILL THE SUN SHINES NELLIE'. The vocal was done for this release by Australia's Brian Hotchkies. This music comes courtesy of Tracy Brown in the USA. Tracy has been involved in our activity for many years. Over recent times, Tracy has purchased quite a few SD music labels to save them from extinction. Among his stable of labels (neat rhyme there) are the following:

*4 Bar B, ABC Records, Alliance Records, B Bar H, Balance, Bayou Records, Big Mac, Black Mountain Valley, Black Hat, Brahma, Buster Moore Productions, Cimarron, Cardinal, Chicago Country, Cloverleaf, Corral, Cross Country, County Line, Disco Duck, Family Squares, Falcon, Flip records, Full Time Caller, Fox, Grenn, Gaslight, Heartland, Hit Kicker, Lamplighter, John's records, JR, Lamon, Nickle, Mason-Dixon Line, Paid Records, Mustang, Pioneer, Pulse, Quadrille, Rebel Records, Rocket records, Roofers, Scope, Sets In Order, Square Tunes, Sonic, Square Traxx, Sundown Ranch, Sunny Hills, Sun Dance Records, Sunny Hills, Sunshine Squares, Thunderbird, Top, Token, Venture, Whispering Pines, J Bar L, and White Knight.*

*That is a heck of a group of music production labels. And Tracy is still going!!! Only late last year he purchased C Bar C and 7 C's from David Cox and added them to the "Stable of Labels. Overall Tracy has some truly outstanding music in his collection. Many of us came into the activity with music on Sets In Order, Top and Grenn, Thunderbird (I still use their version of 'Put Another Log On The Fire'), Square Tunes, Big Mac and Scope, and Chicago Country...a great lineup.*

4 Bar B, Quadrille and Cardinal were started back in 1978-9. I knew both original producers well (Bob Carmack & Bill Owsley) and I even got to go to a recordings session with them to their studio in Bransen Missouri, USA.

Many thanks go out to Tracy and his generosity in giving this month's piece of music for all our subscribers to use. This is a complimentary copy and subscribers are free to use it any time.

Lots of interesting items and articles this month...hope you enjoy them all; your feedback is always welcome.

Cheers

Barry

# Event And Activities Updates

What's Happening in Australia for callers



## ACF Update January 2019

### **ACF CONFERENCE 2020 –**

The 61<sup>st</sup> Australian National Square Dance Convention in 2020, will proudly be hosted by New South Wales, over the Easter Weekend (April 10 -14 2020).

Prior to the National Convention, from Monday April 6<sup>th</sup> to Thursday Wednesday April 9<sup>th</sup>, the ACF will be presenting its regular “4-Yearly Caller’s Conference”. This regular Conference initially began many years ago as a means by which callers could come together for a few days of educational opportunities, social interaction and just plain fun.

In 2020 the conference will be held at The Fairmont Resort in the Blue Mountains town of Leura. This will be followed by a special dance featuring RANDY DOUGHERTY on Thursday April 9th at Blackheath Community Centre. For this dance, tickets will be strictly limited due to hall capacity, so please register early when the final form is released in May 2019.



### **ACF 2020 Special guest profiles - Randy Doherty and Arden Hopkin**

**Randy Doherty** began dancing at age nine, but a football injury (broken leg) at age 15 created a boring six-month lay-up. During this time, he was inspired to give calling a try. He attended the 1967 Central Iowa Callers’ Clinic in Des Moines, Iowa. In 1972, Randy took a teaching position at Fridley Grace High School. During his summer breaks, he found himself traveling farther and farther from home. In 1979, he left his teaching position to devote full time to professional calling. From 1979 to 1986, he called on a regular basis for seven



home clubs in the Twin Cities (Minneapolis - Saint Paul, Minnesota) area and broadened his traveling circuit to include much of the United States and many foreign countries. In 1986, Randy left Minnesota for the warmer climate of Arizona.

Currently, Randy runs a busy dance program in Texas during the winter season. In the summer he tours the United States and books many foreign calling trips; recently including such countries as Canada, Mexico, Sweden, Denmark, Netherlands, Japan, Saudi Arabia, England, Germany, Australia and New Zealand.

To date, he has attended, and called for, nearly 40 National Conventions. He is an accredited Callerlab Caller Coach. He has served three terms on the Board of Governors of Callerlab, served on the Executive Committee for two years, and many instructional panels. Randy has been honored with a Special Recognition Award from Chairman Mike Seastrom for his assistance in taping all the sessions at the 1993 National Convention in order to establish the frequency count in use today. Throughout his career, Randy has recorded hits for many record companies.



**Arden Hopkin** from Utah, USA, will be our extra special guest for the 2020 ACF Caller's Conference. We have been extremely fortunate in securing his as our Voice Coach for the 2020 Conference.

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

offers the same assistance to callers attending the 2020 Conference.

It is envisaged that he will have an introductory session for all attendees, followed with at least three sessions, covering each of the three groups that we will be planning for. Arden will also be available for "1-on-1" personal sessions.

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

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

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

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

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

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

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

### **Why would you want to come?**

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

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

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

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

## ***The ACF 2020 Caller Conference Program***

Sun 5 Apr	Mon 6 Apr	Tue 7 Apr	Wed 8 Apr	Thu 9 Apr
Check In	ACF Conference	ACF Conference	ACF Conference Dinner Cruise	Special Dance - Randy Dougherty

**Highlights:** Attendees at the conference will have the following

1. Welcome cuppa each morning
2. Morning tea each day
3. A full buffet luncheon.
4. Afternoon Tea each day.
5. All materials from our guest presenters.
6. A number of free pieces of square dance music.
7. Opportunities to socialize with friends
8. Network with peers

Shortly after the 2016 Mooloolabah ACF Conference, plans started to take shape. Although many ideas came up on how to improve the conference, the main change desired was to present a programme that flowed from one topic to the next. The idea was to reduce the number of topics allowing sufficient time to discuss each one. The topics needed to flow rather than a jumble of unrelated short presentations. The overall conference should take holistic approach, based on a general theme.

It was felt that all callers should have the same opportunity to attend each session presented, hence a 3-pronged approach was to be undertaken.

1. Collective Group Topics will have everyone in attendance for the presentation and discussion.
2. For the most part, each topic presented would be actually done 3 times, geared at a specific level of caller abilities. Thus, we would have a specific topic for the newer callers, same topic with emphasis changed to a more experienced group and lastly a third group that would be for the callers with the most experience.
3. Stand alone specific topics will be limited and there may be a choice of topic presentations to attend on the final day.

This also worked into the concept of limited numbers for the sessions with our Voice Coach, ARDEN HOPKIN, allowing each caller to have the opportunity to have individual time with the Coach

A final agenda should be available by April 2019.

## **Administration**

**Registration:** At the end of this newsletter you will find a registration form for the Conference along with an accommodation booking form for the Fairmont Resort.

**Accommodation** is to be booked directly with the Fairmont Resort. They have given us a very good rate for the callers attending the conference. Current rates are actually more than those quoted us for 2020.

**Book Early** – During Easter the most accommodations, including the Fairmont run at 100% occupancy. **It would be advisable to register and book accommodation as early as possible.**

**Cost:** We have attempted to keep our costs as low as possible in order for all to be able to attend. The ACF is subsidizing all attending by a very large amount as the actual costs involved are more than double the registration cost shown.

**All Callers Welcome.** This Conference is open to ALL callers from around the world, not just our Australian ACF members.

**Thursday Night ACF Special Dance WITH Randy Dougherty** This will be held at Blackheath Community Centre. The dance will be free for Callers attending the Conference. Partner cost is \$15.00 each pre-booked, and \$20.00 at the door. This is a fundraising dance to build up funds for future ACF caller Education programs.

## **THE POST-CONFERENCE WRAP-UP DINNER CRUISE SPECIAL**



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

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

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

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

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

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

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

### **NEW ACF CONFERENCE NEWSLETTER**

While Jaden Frigo was with us for a week of relaxation, discussion, creation of choreographic ideas, and just watching some movies in the first half of January, we managed to find time to create the first 2020 ACF Caller Conference Newsletter for 2019. We spent quite some time on this project, as it turned out that the Microsoft Word Newsletter template that I had used to create the one from last year was a nightmare to add and change things. I had assumed (not being particularly MS Word savvy) that it would be just a matter of cut, paste, change wording, etc. Man, was I in error. We did manage to get it close to what I wanted, but it sure took a lot of hours. In hindsight, we would have spent far less time had we just started from scratch!! Anyway, it is now done now and should be going out to everyone next week.

### **FOR OUR OVERSEAS SUBSCRIBERS**

The 2020 Conference should present some great opportunities for continuing education. Over the 3 days we will have presentations from not only Arden Hopkin on voice, but from Randy Dougherty from the USA, as well as a number of highly skilled caller educators here in Australia. There will be many presentations from some of our leading callers such as Steve Turner (accredited Callerlab Caller Coach), Mel Wilkerson (he will have a timer on him), Brian Hotchkies, Kevin Kelly, Chris Froggatt, and others.

These conferences are not only an educational medium, but a fantastic opportunity to meet and socialize with many callers from all over the world. There is also the added bonus of being in one of Australia's most picturesque areas...the Blue Mountains.

Here there is a truly amazing number of things to see and do. We will be having a pre-

conference dance on the Sunday night...a relaxed social night for attendees and partners (and families).

We hope to be able to offer many things for our non-calling partners and families to see and do while the conference is on.

Of course, immediately following the ACF Caller Conference, is our 61<sup>st</sup> Australian National Square Dance Convention, just 5 minutes from the Conference venue. The Convention will be held over the Easter weekend, from Friday 10 April thru Tuesday 14 April 2020. Plans are well under way for this unique event. Come along and enjoy the hospitality of the Blue Mountains.

Please have a look at the end of the newsletter for registration forms and contact details for both the ACF Caller's Conference, the Australian National Convention , as well as a myriad of other activities going on in Australia and around the world.

### ***BTM WEBSITE UPDATE***

The BTM website is still up and running, albeit still on a smaller scale at the moment due to the time necessary in order to upload all the files. Currently all of the back issues have been loaded and are available for direct download, as are some of the Sound Archives.

Jaden is currently in the process of converting all the files that I gave him when he was here last week. We discussed exactly how they will be presented. Hopefully it should not take too long to get it all up and running.

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

Cheers – Barry

## *Knowledge*

*Knowledge is knowing that a tomato is a Fruit.*

## *Wisdom*

*Wisdom is knowing you do not put a tomato in a fruit salad*

## *Philosophy*

*Philosophy is wondering if that means Ketchup is a smoothie.*

### **EDUCATIONAL PROGRAMS**

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

### **DANCE RECORDINGS**

- SPECIAL DANCE with BRONC WISE and JET ROBERTS
- 1977 NSW Square Dance Society Cabaret with BARRY WONSON (scary voice back then)
- 1980 Willoughby Weekend with KEN BOWER (plus Barry Wonson, Peter Humphries and David Smythe)
- 1988 Weekend with WADE DRIVER (plus Barry Wonson, Peter Humphries AND Brian Hotchkies)
- 2014 RED BARONS Weekend with KEVIN KELLY AND BARRY WONSON
- 1988 Weekend with WADE DRIVER Weekend Part 2
- 1986 Red Barons Special with Scott Smith & Jim Mayo
- 1990 Red Barons Special with Jack Borgstrom
- 1980 Red Barons Special with Ernie Nation
- 1988 Red Barons Special with Robert Bjork, Ingvar Peterson
- 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 Tumby 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 hope to do a few new ones each month...it all takes time!

## OUR MUSIC

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

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

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

The next ones I am working on are:

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

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

# *Learning the Tricks of The Trade: Good Timing*

By CHRIS FROGGATT (Presented to NSW Callers Association 2000)

**GOOD TIMING** isn't the only skill that a caller needs to acquire, but you cannot be a successful caller without good timing. Even if you have a dynamic personality, a great voice and a vast knowledge of interesting choreography, it will be wasted if you can't deliver the calls with good timing!

## ***What Makes Good Timing?***

Timing is the relationship between delivering the calls and the dancers executing the steps. But timing is more than the number of beats of music required for the dancers to complete the dance steps.

Here are some factors that can have an influence on good timing:

1. **Delivery Time:** The point at which you actually say the call.
2. **Musical Tempo:** The speed at which we play the music.
3. **Lead Time / Reaction Time:** The time between announcing the call and when the dancers react to it.
4. **Execution Time:** The number of beats needed to dance the call (see Callerlab's Timing Lists)

## ***Delivery Time***

The music we call to is usually a fixed pattern of beats. This is often 4 or 8 beat musical phrase such as:

1,2,3,4, 1,2,3,4, or  
1,2,3,4, 5,6,7,8, etc.

The dancers will feel most comfortable if they can start moving on beat #1 or beat #5. Some callers argue that they will **only** feel good if they start on beat #1 or beat#5, even if the dancers are not consciously aware of it. Of course, this is not always possible, as many calls do fit exactly into 4 or 8 beats.

However, it is probably good to try and make this to happen as often as possible, especially at the beginning of each hoedown sequence, and at the start of every singing call sequence (opener, figures, break and closer).

In singing calls, it is especially important to start dancing on the first beat of each sequence. We always pre-cue "Circle Left" and "Sides Face Grand Square" at the beginning of a sequence. This is to allow the dancers to start moving with the first beat of music. If this applies to "grand square", it should also apply to "Heads Square Thru", "Four Ladies Chain", "Sides Promenade ½ Way, etc., etc.

It takes practice to pre-cue the first call of each sequence, and sometimes you might think that it sounds funny (not sounding exactly like the called side of the record). But it can make a difference to the dancers. Mind you, not all callers agree on this.

It usually takes the same amount of time to announce the calls each time (except if you had to add a personal touch such as a Ferris Whe-e-e-l) so this is not really a factor in timing. However, the amount of “lead time” you give the dancers will sometimes have to be adjusted to the particular circumstances at the time (e.g., the dancer’s experience and average age).

## Musical Tempo



The speed that the music is played at is called the “tempo”. Tempo is measured in metronome beats per minute (MPM or BPM). For square dancing, we usually play the music at a similar tempo – the average tempo is around 124 – 130 MBM (*with ages of our dancers today, if we pushed to 128 or 130 we could be facing blood on the floor – Barry*).

Musical tempo is not the same as timing, but it can have a large influence on the degree of comfort that the dancers feel when dancing. If the music is too slow it can feel unexciting. If it is too fast it can be very tiring to dance all night. It is vital that the right compromise is found. Tempo should be adjusted to the particular circumstance at the time. For example, when conducting a workshop, (or if you have inexperienced dancers, or a slippery floor) it might be wise to play the music at a slightly slower tempo than usual. The advantages of a slower tempo are:

- Dancers have more time to react
- Callers have more time to place key words
- Callers have more time to help struggling squares

On the other hand, occasionally using a faster tempo may give the dancers a lift.

## Lead Time

In general terms, it is best to announce the calls one or two beats ahead of when the dancers need to start dancing them. This usually means that during any sequence, the dancers are hearing the next call just before they complete the preceding one. You must avoid delivering the next call after the dancers have completed the previous one, as this will create an uncomfortable “stop-start” feeling. Once momentum is started it is awkward to stop and then re-start.

On the other hand, don’t “stack” the calls together so much that they have to rush to complete the calls. This is known as “clipped” timing which means that

the caller does not give the dancers enough time to execute the calls, perhaps taking off 1-2 beats every call. That can happen by consistently announcing each call too early. Clipped timing makes the dancers rush because the calls cannot be danced comfortably in the time allowed.

## ***Reaction Time***

Several other factors influence the amount of lead-time that you need to allow. Some things to consider are:

- How experienced are the dancer?
- Are they used to your calling?
- How tricky is your choreography?
- Does the hall have good acoustics?

If any of the above factors come into play, you might have to allow one or more extra beats than you normally would. This is especially important to remember if you intend to use complex combinations of calls.

## ***Execution Time***

This has nothing to do with capital punishment! Referring to CALLERLAB Timing Charts will give you a good indication that the approximate number of beats required to dance (“execute”) a call. These charts are indicative only and need to be adjusted to the situation. The only reliable way to know the correct execution time of calls is to dance them. All callers should dance as often as possible and learn to ‘feel’ the timing.

Inexperienced dancers (especially beginner class dancers) need the most lead-in time and execution time, but not necessarily slower temp music. It is advisable to use some helper words for learners as well as giving them an extra beat of music.

Unfamiliar calls or combinations may mean the dancers need those extra beats to react. It is a challenge to find the correct lead-time for

floors with a mix of experienced and inexperienced dancers. Expect the dancers to have different reaction times and execution times for each figure. You must aim for the ‘happy medium’ to allow smooth dancing for the whole floor.



## ***In Summary***

No caller achieves 100% perfect timing 100% of the time. There are many factors that will influence you to adjust the timing of you calls, such as an extremely slippery or dull floor, a dance hall with limited space or poor acoustics, and the dancers' level of tiredness. However, if you follow these guidelines, you can hope to come close:

1. Play the music at a comfortable tempo (listen to the music).
2. Allow the dance to flow with the beat of the music. No stop-start calls and no clipped timing.
3. Try to start the dancers moving on the first beat of the sequence.
4. Adjust lead-time to suit the experience level of the dancers.
5. Don't just copy the called side of the record. The caller may not have timed his vocal delivery particularly well; you be the judge of this.
6. If you try something and it does not feel right, don't just do the same thing next time. Make adjustments.

The better your timing, the more your dancers will enjoy your calling.



*Chris Froggatt has been calling since 1972. He had a 10 year break while his family was growing up, and returned to the fold about 7 years ago. Chris was involved in teaching new callers for the NSW Callers Association and ran a couple of very successful schools. He has written a number of book on calling and has retained his interest in the teaching and training of new callers. He has been a Board member of the ACf, Past President of NSW Callers Association, a member of Callerlab (and served on a number of committees) - Barry*



# Scooting Around The Issues

By MEL WILKERSON

A recent post by Wendy VanderMeulen of Ottawa Canada, on one of many Facebook pages I read, generated a significant amount of interest as well as revealing a disturbing trend in calling and dancing. To paraphrase what Wendy wrote:

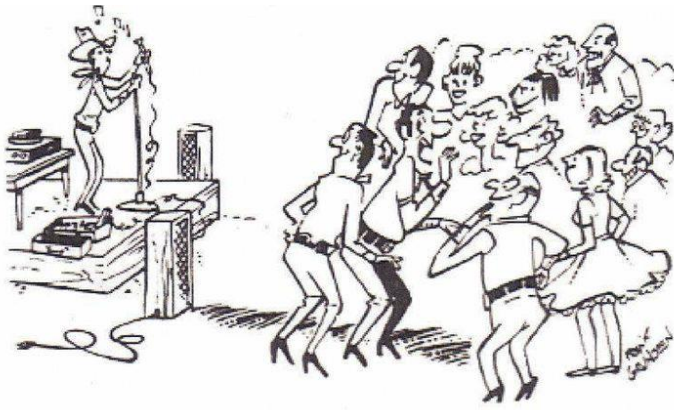
*During an "IMPROVE YOUR MAINSTREAM" workshop conducted over the summer, the call scoot back from a ¼ tag position was introduced. This is a standard Mainstream position from which to do this movement, but it is not used a lot. The simple explanation of "Extend, Trade, Extend" from quarter tag formation did not work and no matter how it was tried or explained and walked through, the dancers would not succeed.*

I am sure we have all faced things like this at one point. Wendy did the right thing in this case and moved on to playing with other movements giving the dancers success rather than frustration. She says she will go back to the scoot back from the ¼ tag in September when the clubs start up again.

What I found interesting was the level of discussion and thoughts on the matter spanning across multiple Facebook and other forums. The comment themes were generally in the categories of: [These are not right or wrong; just comment themes](#).

- It is not done from a ¼ tag until plus (which is wrong – it is mainstream);
- I teach it, but don't use it because there is no choreography written for it
- Scoot back is normally rote called, from right hand waves/boxes with the boys looking in
- Touch ¼ - scoot back boys, scoot back girls – what is the problem
- I teach scoot back without gender but few other callers in my area use it that way
- Teaching it is one thing, using it is another – dancers don't like it because it is too different from their comfort zone.
- It is mental and muscle memory – right hand those looking in turn thru and the others flip over.

The only reason that any of these problems exist is that "**They (the problems) were created were by us – the callers**". Many (too many in my opinion) callers teach and may use various positions only when teaching the movement. The full use of the movement is then not seen again until workshops – and then usually not seen again until the next workshop.



**" Let's really confuse him tonight.  
...We'll dance what he calls."**

The dancers break down when it is called by a visiting caller, or when they are visiting a club that does things just a little different. The end result is that callers will drop their variations from the program to give the dancers success. This is how more and more dancers came to have trouble with dancing a full program, and one of the biggest contributing factors to the "rush to plus" syndrome. Rather than calling to, and letting the dancers dance

the program, new simple basic variations of a higher level are introduced to keep it interesting. (BOO HISSSSS BOOOO). Shame on us.

Scout back is one of many calls in this category of "often too difficult to get variety". It is usually done same gender, and from right hand waves. The standard use seen and incorrectly called as "TOUCH 1/4, SCOOT BACK BOYS" and for variation followed by a SCOOT BACK GIRLS.

Many callers use boy girl scout backs but alas, they are also usually only from right hand waves. You rarely see from a standard box set up, TOUCH ¼, JUST THE CENTRES SCOOT BACK (it's a lefty), or Left-Hand Wave Scout Backs, or ¼ Tag Scout Backs (left or right). It is one of many moves in that category of unfulfilled movements in the dancing programs.

In the early 1980s, what are now considered the rarely used and highly extended movement variations, were once considered standard normal club level dancing. Basic and mainstream were separate levels and mainstream was the standard because that is where most danced. It was often described as fast, fun, and friendly.

A basic program for instance was called at open Basic dances and what is now considered "cold calling" (i.e. requiring a workshop before use) was pretty standard fare including at Student Jamborees etc. (Mind you I learned in Europe).

Consider these basic level moves that you rarely see. Once this was standard fare in full halls were

- A left or right hand Square Thru from Boy-Boy facing Girl-Girl,
- Flutterwheels picking up same gender,
- Circle to a Line with the inside couple ½ sashayed,
- Swing Thru from left hand waves, and vice versa,
- Zoom from columns or completed double pass thru formation or even one gender (just the boys/girls) Zoom from columns,

At Mainstream the problem is the same;

- Recycle from left hand waves boys on outside or right hand waves girls on outside.
- Scoot Back from left waves, centres of a wave, ¼ Tag etc.

Usually the furthest adventure dancers get is a same sex Recycle or a left hand wave Recycle with the girl in the lead, and of course ending in a Swing. Occasionally you might see “Just the centre 4 Scoot Back” from parallel left hand waves rather than calling a Trade. (Dixie Style to a Wave, Just the boys in the centre Scoot Back)

I am sure you can think of many more examples of your own. Consider the following BASIC level routines. In the late 1970s and early 1980s Basic level dancers will likely have needed a bit of a workshop and some cuing, but mainstream dances would likely have danced the following with no problem and just a little patter prompting as part of the rhythm of the calling. At a plus or advance level this would have been called cold. After all, it is just standard level basic dancing. But ask yourself, when was the last time you saw these basics used this way?

- HEADS PROMENADE ½ WAY, SQUARE THRU 2, TOUCH 1/4, CENTRES TRADE, SWING THRU, CENTRES RUN, BEND THE LINE, REVERSE FLUTTERWHEEL (pick up same sex), HALF SASHAY 1-½, CENTRES PASS THRU, HOME (Note: this can end with a swing and promenade for a singing call).
- HEADS RIGHT & LEFT THRU, SIDES ½ SASHAY, HEADS STAR THRU, PASS THRU, PASS TO THE CENTRE, PASS THRU, CIRCLE 4 TO A LINE, BOYS PASS THRU, BOYS RUN, GIRLS SQUARE THRU, BOYS FACE, SWING CORNER & PROMENADE

Don't get me wrong, there are a lot of very good callers out there that still teach and call a full and varied program of interesting and innovated material without making it difficult or undanceable. Those callers are giving the dancers a real dance experience, but you must admit, there are a lot that rely on standard position simple and the challenge is rushing them to the next level rather than learning the level they are on - it is just too much work for the caller.

### **Scooting Back to The Issue At Hand**

On one of the forum pages, Joe Dehn of Stanford California wrote, that he generally agreed with the analysis of the problem presented above regarding scoot back.

Joe wrote, “The problem is not primarily the teaching (or subsequent workshopping). Yes, there probably are some callers who teach only from BGBG Right-Hand waves, but even callers who teach by the definition and provide lots of different examples are undercut by all the callers who regularly only CALL a few cases (variations).

## EINSTEIN'S THEORY of INSANITY



DOING THE SAME THING  
OVER and OVER and  
EXPECTING DIFFERENT  
RESULTS.

Just think of all the standard singing call figures that have, from facing normal couples, Touch  $\frac{1}{4}$  and then Scoot Back. There is nothing wrong with the choreography, but if that is ALL that the average dancer hears, week after week, for years, nothing that his/her instructor said in class is going to matter.

Teaching is not the same thing as learning. Of course, dancers learn from teaching, but dancers are also learning all the time, and every time they do a call. And if every time they hear "Scoot Back", and it is same sex going in with the right hand, then that's what they learn. That's how the call works, in their mind.

If you want dancers to be able to dance a call from multiple positions, you must call it from multiple positions frequently, as part of their regular "dancing", not just in class and special "APD workshops".

Joe also commented on memory reinforcement of the movement in another post saying

***Everybody "goes" on a Scoot Back.*** *The leaders and trailers both have something to do. I understand what the phrases "Scoot back boys", or "scoot back girls", are supposed to mean, but I think it adds to the problem, especially if it is overused.*

*When I teach Scoot Back, I do often say something to the trailers about "going in" and taking hands, and if happens to be the boys I will probably identify them that way. But that's just to get them to do it, to understand the action. (And I will probably be saying something to the leaders also, to remind them to do their part.) I don't see anything wrong with such cuing as part of the teaching process, as long as it isn't always the same sex.*

*However; once people have learned the call, it should not be necessary to cue it, and "go" is a pretty useless cue in any case. Routinely adding "boys go" or "girls go" every time is needlessly reinforcing the (erroneous) impression that this is somehow a gender-based call.*

Well, that is a lot to think about and it doesn't just apply to Scoot Back but to all calls regardless of the level in which they are called. I would however be remiss if I did not include some choreography specifically aimed at the focus movement of this article: Scoot Back (primarily from a  $\frac{1}{4}$  tag formation.)

As always, we start with the definition of #16 on the mainstream program

**\*SCOOT BACK (Comment:** the \* means that this is still the old definition and may be revised when a new definition is reviewed and approved. – in other words, it has been this way for a long long time (i.e. from a  $\frac{1}{4}$  tag))

**Starting formation** - box circulate or quarter tag.

**From box circulate**, dancers facing in step straight forward to join adjacent forearms, turn half (180°) and step forward to end in the position vacated by the dancer who was facing out. Meanwhile, each dancer facing out runs into the position vacated by the dancer who is doing the forearm turn. When done from right hand boxes, the dancers facing in turn by the right and the dancers facing out run right. When done from left hand boxes, the dancers facing in turn by the left and the dancers facing out run left. Finishes in a box circulate formation.

**From quarter tag**, dancers step ahead, join forearms (right if centre wave was right handed or left if centre wave was left handed), turn half (180°) and step straight forward. Those returning to the centre step to a wave (using same hands as original wave); the others finish as a couple facing out. Ending formation is a  $\frac{3}{4}$  tag.

**STYLING:** Similar to that of turn thru and fold.

**TIMING:** 6 steps.

### **Some short patter Routines using scoot back from a $\frac{1}{4}$ tag**

- (H) PASS THE OCEAN, ALL SCOOT BACK, CENTRES SWING THRU, SWING THRU AGAIN, ALL THE LADIES RUN, LADIES PASS THRU, CENTRES LEFT SWING THRU, OUTSIDES TRADE, EXTEND (L-H), LEFT SWING THRU, RECYCLE, RIGHT & LEFT GRAND
- (H) SQUARE THRU, DOSADO, TOUCH  $\frac{1}{4}$ , EXTEND, LADIES TRADE, MEN SWING THRU, SCOOT BACK, LADIES TRADE, EXTEND, SWING PARTNER PROMENADE
- (H) PASS THE OCEAN, SCOOT BACK, TRADE BY, SWING THRU, SCOOT BACK, MEN TRADE, EXTEND, RIGHT & LEFT GRAND
- (H) PASS THE OCEAN, SCOOT BACK, OUTSIDES TRADE, CENTRES **LEFT** SWING THRU, CENTRES TURN THRU, LEFT TOUCH  $\frac{1}{4}$ , LADIES RUN, DIXIE STYLE TO A WAVE, SCOOT BACK (**lefty boy/girl**), RIGHT & LEFT GRAND
- (H) PROMENADE  $\frac{1}{2}$ , SIDES PASS THE OCEAN, SCOOT BACK, TRADE BY, SWING THRU, MEN RUN RIGHT, FERRIS WHEEL, DOUBLE PASS THRU, LEADS PARTNER TRADE, ALLEMANDE LEFT, RIGHT & LEFT GRAND,
- (H) PASS THE OCEAN, SIDES  $\frac{1}{2}$  SASHAY, SCOOT BACK, TRADE BY, MAKE A WAVE, SCOOT BACK, CENTRES TRADE, MEN RUN, WHEEL & DEAL, CENTRES SQUARE THRU 3, ALLEMANDE LEFT, RIGHT & LEFT GRAND.

## Singing calls

- (H) PASS THE OCEAN, SCOOT BACK, OUTSIDES TRADE, CENTRES **LEFT** SWING THRU, CENTRES TURN THRU, LEFT TOUCH 1/4, LADIES RUN, DIXIE STYLE TO A WAVE, ALL 8 CIRCULATE, ALLEMANDE LEFT, SWING CORNER & PROMENADE
- (H) PASS THE OCEAN, SCOOT BACK, ENDS U-TURN BACK, CENTRE MEN TRADE, CENTRES TURN THRU, LEFT SWING THRU, LADIES RUN, BEND THE LINE, TOUCH 1/4, CIRCULATE, MEN RUN, SWING CORNER & PROMENADE
- 4 LADIES CHAIN  $\frac{3}{4}$ , (H) LEAD LEFT, SWING THRU, EXTEND, IN THE WAVE SWING THRU, OUTSIDES TRADE, SCOOT BACK, TRADE BY, CIRCLE TO A LINE (**boys in the middle**), PASS THRU, LADIES CROSS FOLD, SWING CORNER & PROMENADE
- (H) PROMENADE  $\frac{1}{2}$ , (H) PASS THE OCEAN, SCOOT BACK, TRADE BY, SWING THRU, MEN RUN RIGHT, FERRIS WHEEL, DOUBLE PASS THRU, LEADS PARTNER TRADE, SWING CORNER & PROMENADE
- (H) PASS THE OCEAN, SIDES  $\frac{1}{2}$  SASHAY, SCOOT BACK, TRADE BY, MAKE A WAVE, SCOOT BACK, CENTRES TRADE, MEN RUN, WHEEL & DEAL, CENTRES SQUARE THRU 3, SWING CORNER & PROMENADE

I would like to thank Wendy VanderMeulen for inspiring this article, and Rick Hampton and Joe Dehn for their insights as well as numerous others for comments and choreography. Keep on talking and doing folks; it is the only way we can improve our beloved activity



## Let's Explore

It is by discussing and exploring choreography and through experimentation and analysis with other callers in an open forum, that new ideas develop, and old ideas expand to become better.

Though this process, we may venture into good, bad or just plain ugly and uncomfortable choreography but that is why it is done by callers, with callers. We must critique ourselves objectively and work together to make our craft better for the dancers and for ourselves.

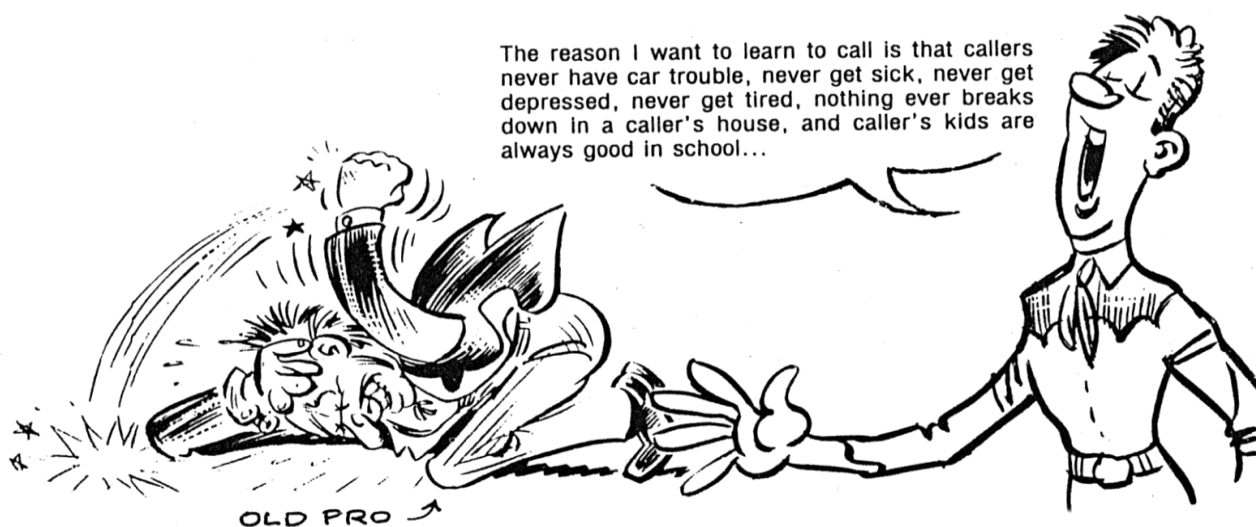
Send us your ideas – we want to hear from you.

## BTM - Focus Movement of the Month

January 2019 – Circle 4 and Circle to a line

<p><b>SINGING CALL</b>  4 LADIES CHAIN <math>\frac{3}{4}</math>,  (H) PROMENADE <math>\frac{3}{4}</math>,  (S) SQUARE THRU <math>\frac{3}{4}</math>,  <b>CIRCLE FOUR <math>\frac{3}{4}</math></b>,  SQUARE THRU <math>\frac{3}{4}</math>,  SWING CORNER  PROMENADE</p>	<p><b>SINGING CALL</b>  (H) TOUCH <math>\frac{1}{4}</math>,  LADIES RUN, PASS THRU  <b>CIRCLE TO A LINE (GBBG)</b>,  TOUCH <math>\frac{1}{4}</math>,  ALL 8 CIRCULATE,  MEN RUN, ZOOM,  CENTRES PASS THRU  <b>CIRCLE TO A LINE (PL)</b>  ENDS STEP FORWARD – CNR</p>
<p><b>GET IN (SS – CB)</b>  HEADS STAR THRU,  PASS THRU,  <b>CIRCLE TO A LINE</b>,  PASS THRU,  WHEEL AND DEAL,  CENTRES STAR THRU,  PASS THRU,  CLOVERLEAF,  -- NEW CENTRES –  <b>CIRCLE 4 HALF WAY</b>,  PASS THRU</p>	<p><b>GET IN (SS-PL)</b>  HEADS TOUCH <math>\frac{1}{4}</math>,  LADIES RUN,  PASS THRU,  <b>CIRCLE TO A LINE (boys in centre)</b>,  TOUCH <math>\frac{1}{4}</math>,  ALL 8 CIRCULATE,  MEN RUN,  ZOOM,  CENTRES PASS THRU  <b>CIRCLE TO A LINE (PL)</b></p>
<p><b>(PL-CB)</b>  TOUCH <math>\frac{1}{4}</math>,  END BOYS RUN,  CENTRE LADIES WALK –  MEN DODGE,  OUTSIDES TRADE,  <b>CIRCLE TO A LINE (boys in centre)</b>,  PASS THE OCEAN,  HINGE,  LADIES TRADE,  RECYCLE</p>	<p><b>(CB-CB)</b>  CIRCLE FOUR HALFWAY,  DIVE THRU,  <b>CENTRES CIRCLE FOUR HALF WAY</b>,  PASS THRU</p>

<p><b>(CB-CB)</b>  VEER LEFT,  COUPLES CIRCULATE,  1/2 TAG,  CENTRE 4 - CIRCULATE TWICE,  <b>ALL SPLIT CIRCULATE</b>,  MEN RUN,  EACH SIDE - <b>CIRCLE Four <math>\frac{3}{4}</math></b></p>	<p><b>(CB-CB)</b>  <b>CIRCLE FOUR <math>\frac{3}{4}</math></b>,  MAN WALK, - LADY DODGE,  SINGLE HINGE,  LADIES TRADE,  SPIN THE TOP,  SPIN THE TOP, RECYCLE</p>
<p><b>CB-RESOLVE</b>  BOX THE GNAT,  <b>ALL FACE IN</b>  LINES PASS THRU  WHEEL AND DEAL  CENTRE <math>\frac{1}{2}</math> SASHAY  PASS THRU  <b>CIRCLE TO A LINE</b>  TOUCH <math>\frac{1}{4}</math>  ALL 8 CIRCULATE  LADIES RUN,  LEADERS TRADE  RIGHT &amp; LEFT GRAND</p>	<p><b>(PL-RESOLVE)</b>  TURN THRU,  WHEEL AND DEAL,  LADIES ZOOM,  DOUBLE PASS THRU,  FACE RIGHT,  COUPLES CIRCULATE,  FERRIS WHEEL,  MEN PASS THRU,  <b>CIRCLE FOUR HALF WAY</b>,  VEER LEFT,  1/2 TAG,  RIGHT AND LEFT GRAND</p>



# Ask Dr. Allemander

By BARRY WONSON & GLENN ICKLER

*DEAR Dr. ALLEMANDER: As I travel around and listen to square dance talk, I keep hearing dancers and callers mentioning some really weird names such as Sarda, VCA Sad Sessions, Cawa, Arda, and many others equally as strange. Are these dancers, callers, cuers? Do we need sessions to brighten up sad people?*

*Stanislaw Przybiliskoitch, Na Na Goon, Victoria*

**DEAR STAN**, your confusion is completely reasonable and understandable. What you need to understand is that square dancers love to form organizations as much as they love to dance. As a matter of fact, at our National Conventions we have as many hours set aside for meetings, as we have for dancing! The names you have heard are not the names of callers, cuers or dancers, but are the names of some of various organizations and associations in many areas of our great country. Thus, sarda is really **SARDA NSW**, meaning the Square And Round Dance Association of New South Wales.

**VIC Sad Sessions** refers to the Victorian Callers Association who regularly run Skills And Development (SAD) Sessions for its members. The may end up in tears afterwards, but not necessarily before the sessions.

**CAWA** is the Callers Association of Western Australia. They used to have their name reversed...the Western Australian Callers Association (WACA), but I think they were not keen on being known as that bunch of Waca's (or some similar pronunciation).

**ARDA** is not a pretty lady, but the Australian Round Dance Association.

There are many different associations/groups that square dancers can join to further enhance their pleasure in our activity. Here are just a few of those available:

**HEAD SARDA:** (Happy Eaters And Dancers Square And Round Dance Association)

**DOSADO SARDA:** (Deserted Old Sons And Daughters Of Square And Round Dancers Association)

**SIDE SARDA:** (Swinging In Delightful Evenings Square And Round Dancers Association)

**EAT SARDA:** (Elegantly Attired Trencherman's Square And Round Dance Association)

There are a couple of really special groups that are based in Queensland – **FITS SARDA** (Fun In The Sun Square And Round Dance Association) and one that dances on the beaches – **TAN SARDA** (Tips At Noon Square And Round Dance Association). Then of course there is always the special group that only dancers outside: **NUTS SARDA** (Nights Under The Stars Square And Round Association). Then of course there is **NUDE SARDA** – the name just says it all.

*(Dr. A.L. (lefty) Allemander gives advice to the dancelorn in this space on a regular basis, even when he is thinking about dancing on a Queensland beach from June thru August.*

# ***Movin' Down The Mainstream***

By BARRY WONSON

More general **Mainstream GET-OUT Modules** from my files. Some of these finish in a Corner Box formation, but the method of getting there is the key to the use of the Allemande Left.

Some of these were penned in collaboration with Bill Peters over a couple of very late evenings when he and Betty spent some time with us. I still have huge amounts of unused material when I was unable to continue with the Note Service back in 1988 and have only now discovered it in a large box (we are moving everything getting ready for painting the house) in the spare room.

## **Partner Line Get outs:**

- **(PL)** TOUCH  $\frac{1}{4}$ , LADIES RUN, PASS THE OCEAN, SPIN THE TOP, LADIES RUN, BEND THE LINE PASS THE OCEAN, MEN TRADE, RIGHT & LEFT GRAND.
- **(PL)** RIGHT & LEFT THRU, PASS THE OCEAN, SWING THRU, SINGLE HINGE, CENTRES TRADE, CENTRES RUN, FERRIS WHEEL, LADIES SWEEP  $\frac{1}{4}$ , THEN LADIES SWING THRU & SPIN THE TOP, VERY CENTRE LADIES TRADE, EXTEND, SINGLE HINGE, WEAVE THE RING.
- **(PL)** SQUARE THRU  $\frac{3}{4}$ , BEND THE LINE, TWO LADIES CHAIN, STAR THRU, INSIDE MEN U TURN BACK & RIGHT PULL BY, ALLEMANDE LEFT.
- **(PL)** PASS THE OCEAN, SWING THRU, MEN RUN,  $\frac{1}{2}$  TAG, FACE RIGHT, RIGHT & LEFT GRAND.
- **(PL)** TOUCH  $\frac{1}{4}$ , CIRCULATE ONE &  $\frac{1}{2}$ , MEN TRADE **AND** SPREAD APART, LADIES CAST RIGHT  $\frac{3}{4}$ , CENTRE LADIES CAST LEFT  $\frac{3}{4}$ , SWING THRU, MEN TRADE, MEN RUN, WRONG WAY PROMENADE.
- **(PL)** TOUCH  $\frac{1}{4}$ , LADIES RUN, TOUCH  $\frac{1}{4}$ , MEN FOLD, LADIES U TURN BACK, STAR THRU, PROMENADE.

## **Corner Box Get outs**

- **(CB)** RIGHT & LEFT THRU, PASS TO THE CENTRE, PASS THRU, SWING THRU, MEN RUN, FERRIS WHEEL, DOUBLE PASS THRU, CENTRES IN, CAST OFF  $\frac{3}{4}$ , TOUCH  $\frac{1}{4}$ , LADIES RUN, CENTRES SQUARE THRU 3, PASS THRU, ALL U TURN BACK, ALLEMANDE LEFT.
- **(CB)** SWING THRU, MEN RUN, FERRIS WHEEL, CENTRES PASS THRU, CENTRES IN, CAST OFF  $\frac{3}{4}$ , ALL FACE RIGHT, **THOSE WHO CAN** - ALLEMANDE LEFT, ALL RIGHT & LEFT GRAND.

# *On Programming - Programming A Square Dance Convention*

By JIM MAYO - 1984

In 1979 & 1980 I served as Program Chairman for the New England Square Dance Convention. I accepted the job on the condition that the Convention would pay for whatever computer time was necessary. I was fortunate that John Sybalsky, a computer-wise square dance caller offered to help me with the necessary programming and data entry. The program we developed was successful and this must be interpreted many ways.

**First**, I believe the dancers found the Convention Program served their needs well.

**Second**, I believe the callers at the Convention found the Convention Program was fair in the calling assignments they were given; and

**Finally** the computer program that John developed did the job of assigning callers to halls and times without human intervention after the necessary information had been entered. The purpose of this article is to make available to the many people who are confronted with a similar programming job every year the experience that we gained.

At the outset some understanding of the problem is important. Most dancers at conventions don't think about how a particular caller came to be scheduled to call in a particular hall at a particular time. Occasionally dancers will find that the caller they want to dance to is not calling the dance program they can dance at any time during the convention and then they are annoyed. Callers, on the other hand, are acutely aware of the programming at any convention.

- Usually they are volunteering their services and feel that in return they are entitled to have the best possible opportunity to make their talents known to the largest possible number of dancers.
- Most callers will also acknowledge that good convention programming requires that the most popular callers be assigned those times and halls when the greatest number of dancers will be dancing.

In those last two sentences we have the summation of the convention programmer's problem. The program must be arranged to offer the dancers the best dancing experience, and simultaneously provide enough publicity opportunity for the callers to make it worth their while to participate. (It should be understood that the most popular callers probably donate their services out of a sense of obligation to the activity and dancers as the more popular the caller, the less personal advantage there is in appearing at a convention). **The task is awesome.** At the start I had 140 callers, 18 halls of various sizes, each with different acoustic properties and floor surfaces, and at least 6 different dance programs to schedule. My predecessors doing the job in previous years indicated that they spent 300 - 400 hours on the job. It was clear to me that I didn't have that kind of time.

I had some awareness of what computers could do and this task seemed particularly well suited to computer solution. However, there is in the computer business an expression "Garbage In, Garbage Out" and in any use of computers one must be mindful of that message. It became clear early in the game that we must establish some ground rules. John Sybalsky, as a relatively new caller was acutely aware of the no-man's-land to which unknown callers are often assigned and I had often found myself very busy at conventions. Together we set about establishing a "Philosophy of Convention Programing" as a basis for telling the computer what to do.



"After careful consideration of all 437 charts, graphs, and metrics, I've decided to throw up my hands, hit the liquor store, and get snookered. Who's with me?!"

In the full wisdom of hindsight, I am now convinced that the philosophy we worked out is a very important aspect of the overall success we experienced. The philosophy that underlies caller assignments is an essential part of the instructions that the computer must be given if it is to make the assignments. Such a philosophy is just as important even if the assignments are to be made

without the help of the computer.

Unless the process is to be nearly random; the programmer must have some basis for deciding which caller calls in which hall at what time. It could be done with darts, but we believed that we could develop some rules that would guide us and would result ultimately in a program that was most satisfying for both callers and dancers.

In essence the philosophy we settled on was that: Every caller should get a "good" spot before the most popular callers got their second assignment.

There are, of course, many factors that enter into the decision, but the basic process we followed was to develop a ranking of the callers from most popular to least well known, and to assign a popularity rank to each of the nearly 400 available calling spots (in our case on a scale from 1 to 7). The most popular caller was then assigned the "best" available spot in the CALLERLAB dance program (Mainstream, Plus, etc.) of his or her preference. The next most popular caller got the next "best" available spot and so forth until all the callers had received one assignment in the best available spot when their name came up for assignment.

After everyone had one assignment, we started again at the top of the list making the second assignment for each caller in order of popularity to the best available spot in their preferred dance program. The establishment of this philosophy served two goals:

- **First**, it gave me as the programmer a basis for deciding who got what assignment; and

- **Second**, it made it possible for John to instruct the computer how to do the job.

Finally, I believe that the use of this philosophy in making convention calling assignments led to a much more satisfactory convention for callers and dancers than would have been the case if assignments were based on my personal knowledge of the ability or popularity of the callers or on a random basis.

Even with the philosophy established as I have described in the previous paragraph there is still much to be done and many judgements and decisions required. Let us look at the factors that are involved in these decisions. Many of these factors are obvious:

- Hall size and location
- Time of day
- Designated dance program
- Caller availability
- Caller preference for dance program

In addition, there are several factors that are less obvious:

- Caller popularity
- Hall & time popularity
- Other convention events
- Mix of dance programs

The obvious factors are relatively easy to deal with. Hall size and location is usually determined by the available resources and time of day is established when the basic convention hours of operation are set.

The designated dance programs are also determined by others in a general sense, although the program chairman may be the only person involved in establishing the precise mix of programs and their assignment to particular halls and times.

Caller availability is typically indicated by callers when they register to attend as is dance program preference.

With respect to these issues, though, it is worth noting that the program chairman needs very specific information. One of the problems we encountered was developing a caller registration form that allowed callers to understand how to tell us when they would be available and what they preferred for dance program assignments.

In particular, callers must be able to indicate that, if they have three calling assignments, they would like one each MS, PLUS and LIVE MUSIC (or whatever their choices may be); or that they would prefer all of their assignments at a single dance program (i.e. that their first second and third choices are all PLUS). Our form did not allow that much detail and most of the dissatisfaction of callers at our convention was attributable to problems resulting from that shortcoming.

The less obvious factors in convention programming deserve more detailed treatment here.

**First, caller popularity;** it is not universally accepted that more popular callers should receive better assignments at conventions. In fact, many conventions appear to be programmed without regard to the popularity of callers. It is often impossible to determine what basis, if any, was used in the assignment of callers. Callers have substantial egos and persuading them that anyone's assessment of their popularity is valid is likely to be an impossible task.

We decided to use an unidentified group of about 20 high-frequency dancers of many years' experience and round dance leaders. The round dance leaders proved to be a very valuable resource because they work with many callers and have the opportunity to observe their popularity.

We sent out the list of callers who had registered to call and asked our group to rank them for popularity (**please note - NOT ability**) on a scale of 1 - 5. The high and low were eliminated and the remaining rankings were averaged. The callers were then listed in order of the score with the most popular at the top and those less well known at the bottom.

Many callers were not known to any of the rating group, so their score was low and they ended up at the bottom of the list. This seems a proper placement for callers who are unknown to any of the raters. We should also point out that New England is a fairly large area and we tried to distribute our rating group geographically although it was concentrated in the area where the convention was taking place which also seems proper since that is where the greatest concentration of dancers would be from.

**One final note** - later NE Conventions accepted the principle of ranking callers by popularity but have used the entire group of registered callers as the rating group. Although the consistency of ranking that our rating group achieved was good, I believe that the ranking is even better when the callers are asked to rate themselves. In such a system the number of ratings a caller receives is an important factor in determining popularity and should properly be considered along with the ratings that are given.

**Second - Hall and time popularity** is the hardest judgement the convention programmer has to make. Some are obvious. The first spot after the demonstrations or the convention ceremonies in that hall is obviously going to have a good crowd. It is equally obvious that the first spot in the morning at some outlying hall will be near the bottom of the popularity list. Between these two extremes is a tremendous range.

After I had made the initial ranking of calling spots, I asked several other callers both with a lot and a little experience to review my ranking and I made several changes as a result of this additional input. In some cases, the absolute ranking of a hall may not give the whole story. If, in the programming process, the area's most popular caller ends up in the other hall in the same building, that time slot will be downgraded by the force of his or her drawing power.

There is no way to guarantee that the drawing power of callers in adjacent halls will be comparable but in fact John's computer program did a pretty good job in this respect.

**Another similar factor is the scheduling of other conventions events.** At the New England Convention, the Fashion Show at noon on Saturday has always been a very popular event, and callers scheduled during that time period tend to have smaller crowds than those scheduled before and after the Fashion Show.

The actual events and their popularity will vary from one convention to another, but this is one of the factors that must be considered in developing the program. The effect of competition from other events is to downgrade the quality rank of the spots that are competing. My mention of the subject here is intended to underscore the importance to the programmer of finding out about all non-dancing events that are scheduled in order that they can be adequately considered in preparing the program.

**The final factor** in my list of the not-so-obvious is the **mix of dance programs.** Depending on the makeup of the convention committee the programming chairman may get some pressure to provide more BASIC or ADVANCED (or any other) program of dancing or to assign the best halls to one or another program of dancing.

It is important that this not be a random decision. In New England we are fortunate that over the years a count has been kept of the number of people dancing in each convention hall during each time period. While the numbers are not complete, I did find that the information was very important in determining how much of the available dancing space should be assigned to each program. Over the years the program that appealed to the largest number of dancers has been changing.

In my term as programmer we had about equal numbers in the MAINSTREAM and the PLUS. Now, 4 years later the balance has shifted toward PLUS but there is a strong interest (as indicated by actual participation) in the LIVE MUSIC program which tends to be at the BASIC level.

One of the mistakes I made is appropriate to point out under the heading of dance program mix. When halls are available, and they have been paid for, there is a tendency to use them whether or not the demand justifies that use. We should have shut down some of the halls on Saturday morning (our convention starts Friday afternoon and ends Saturday night). We did start with only a couple of halls in operation on Friday afternoon and the crowds were good there but on Saturday we had all 18 halls operating. We should have provided one hall for each dance program and then added halls during the day Saturday as the crowds built. Note also that in New England where halls are often separated by several miles and bus service is provided, that no more than 60% of the total registered attendance will ever be dancing at one time and the count is likely to be closer to 40% most of the time.

The judgements that I have identified above are not easy to make. The reward for making them carefully is - they can make final programming decisions easy.

Given a list of callers in order of popularity and a list of time/hall assignments identified by dance program and ranked in order of popularity (which equates to desirability from a caller's point of view), the assignment process becomes straight forward. As we described it in the fourth paragraph, the most popular caller is assigned the "best" available spot in his or her preferred dance program. That process continues until all callers have been assigned one spot.

The process is repeated until all spots have been assigned. Late in the process the available spots may not be in dance programs preferred by the remaining callers and some callers will get more assignments than others because they prefer dance programs that have a shortage of available callers.

This process does not require judgement. All the judgement-type decisions are made in ranking the callers and the desirability/popularity of the calling spot.

What the process does require is a great deal of data processing. For each assignment the caller preference and availability must be considered and, from the few changes I made in the computer's results the first year, I determined that keeping all of these factors in place in a human head is very difficult.

The second year I was very careful to make the judgements before the computer got the job and then we ran the convention just the way it came from the computer.

**Some people find computers frightening.** When I did the programming in 1979/80 they were much less common than they are now. The ready availability of personal computers with more than adequate capacity for this job suggests that the kind of drudge work that convention programmers have been doing for decades is no longer necessary.

When the rankings of callers and spots has been done, the remaining tasks are ideally suited to the capability of a computer. The entry of data must include caller rank, spot rank, caller preference (of dance programs) and caller availability (including arrival/departure time and any conflicting commitments during the convention). Given these facts the large computer that John used for my programming problem took about 7 seconds to make all the assignments of 140 callers and 400 spots. It is likely that a current personal computer might take a few minutes (**Note – Please remember this was written in 1984 when the Macintosh 512kb memory was still considered the most powerful desktop personal computer - Mel**). To invest the human time that it would take to replace the computer in this task is, I believe, very wasteful.

There is, of course, one catch. Computers must be told how to do the job.

They must be programmed. John Sybalsky has done this job once ...

# Positively Plussed

By BARRY WONSON

*General Resolution modules that can be used within a "DIAMOND" feature tip. The modules are those found in "lesser used" set-ups. Be aware of possible problems, depending on a group's abilities and understanding of the movement.*  
Barry

## STATIC SQUARE ROUTINE

- HEADS RIGHT & LEFT THRU,  $\frac{1}{2}$  SASHAY, SIDES PASS THE OCEAN, PING PONG CIRCULATE, CENTRE MMEN TRADE, EXTEND, SWING THRU, FOLLOW YOUR NEIGHBOUR, MEN RUN LEFT, BEND THE LINE, TOUCH  $\frac{1}{4}$ , SINGLE FILE CIRCULATE 1 and  $\frac{1}{2}$ , 3 PAIRS TRADE, MEN SPREAD, LADIES FLIP THE DIAMOND, CENTRE LADIES TRADE, ALL FLIP THE DIAMOND, RIGHT & LEFT GRAND,

## CORNER BOX MODULES

- **(CB exact):** TOUCH  $\frac{1}{4}$ , SPLIT CIRCULATE 1 &  $\frac{1}{2}$ , DIAMOND CIRCULATE, CENTRE MEN RUN, (4 **men**) CENTRE MEN CAST OFF  $\frac{3}{4}$ , MEN FLIP THE DIAMOND, ALL FLIP THE DIAMOND, LADIES TRADE (**CB-ow**), TURN THRU, **HOME**
- **(CB):** TOUCH  $\frac{1}{4}$ , FOLLOW YOUR NEIGHBOUR, LADIES CIRCULATE, TRADE THE WAVE, LADIES CAST OFF (L)  $\frac{3}{4}$ , , CENTRE LADIES TRADE, LADIES TRADE THE WAVE, FLIP THE DIAMOND, SWING THRU, TRADE THE WAVE, ALLEMANDE LEFT,
- **(CB);** SQUARE THRU  $\frac{3}{4}$ , TRADE BY, SWING THRU, EXTEND, CENTRES SWING THRU, OTHERS TURN  $\frac{1}{4}$  RIGHT, FLIP THE DIAMOND, SINGLE HINGE, WEAVE THE RING,
- **(CB):** TOUCH  $\frac{1}{4}$ , SPLIT CIRCULATE 1 &  $\frac{1}{2}$ , DIAMOND CIRCULATE, DIAMOND CIRCULATE AGAIN, LADIES SWING THRU, CENTRE LADIES RUN, NEW CENTRE LADIES HINGE, LADIES DIAMOND CIRCULATE, MEN CIRCULATE 1 &  $\frac{1}{2}$ , ALL PARTNER TRADE, PROMENADE,
- **(CB):** PASS THE OCEAN, GRAND SWING THRU, MEN RUN, WHEEL & DEAL, PASS THRU, MEN RUN, EXTEND, LADIES FACE RIGHT, FLIP THE DIAMOND, SPIN CHAIN THRU, MEN RUN, LADIES TRADE, FERRIS WHEEL, ZOOM, DIXIE GRAND, ALLEMANDE LEFT,

## Partner Line Module

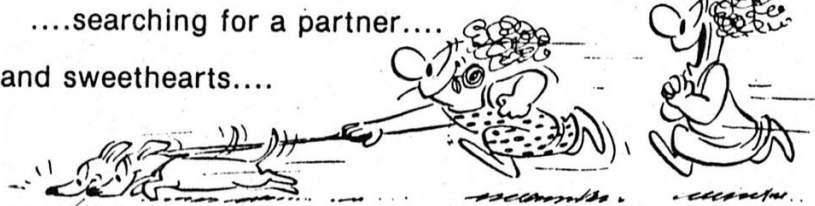
- **(PL):** RIGHT & LEFT THRU, DIXIE STYLE TO A WAVE, MEN TRADE, LEFT SWING THRU, EXTEND, CENTRES TRADE THE WAVE, OTHERS FACE RIGHT, FLIP THE DIAMOND, CENTRES TRADE, MEN RUN, TOUCH  $\frac{1}{4}$ , LADIES RUN, SWING THRU, BOX THE GNAT, RIGHT & LEFT GRAND

# SQUARE DANCING IS NEVER HAVING TO WORRY ABOUT...

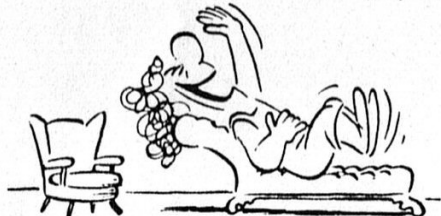


....having friends and sweethearts....

....searching for a partner....



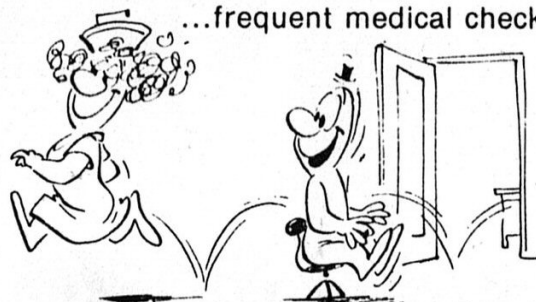
...visiting a psychiatrist...



....being part of the "group"....



...frequent medical checkups....



....lack of special events....



...being lonely...



...making friends...

...sleeping at night...



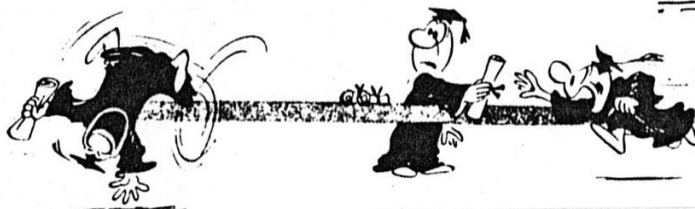
...being an outcast....



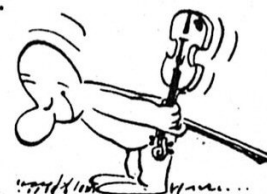
....going places....



....getting recognized....



...taking a bow...



# Understanding Leaders & Trailers

By ED FOOTE

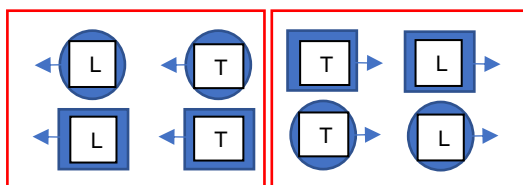
**DEFINITION:** In a Box of 4: A **Leader** is looking at no one, a **Trailer** is looking at a body (either the front, back or side of a body).

**Leaders and Trailers ALWAYS** refer to each Box of 4 in the set **at the same time**.

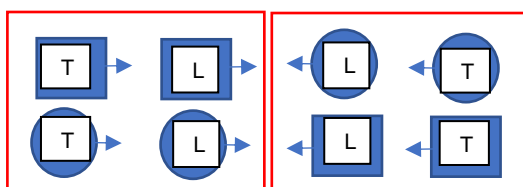
The only time Leaders and Trailers refers to the Center Box is if the caller first says: **"In the Center Box..."**

## EXAMPLES.

1. **From a Completed Double Pass Thru (CDPT)**, the outsides are the Leaders, and the insides are the Trailers.

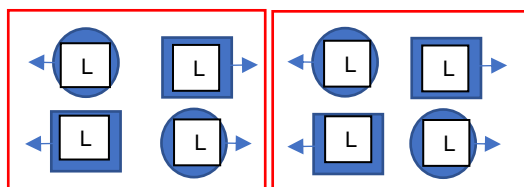


2. **From a Starting Double Pass Thru DPT**, the centers are the Leaders, and the outsides are the Trailers.

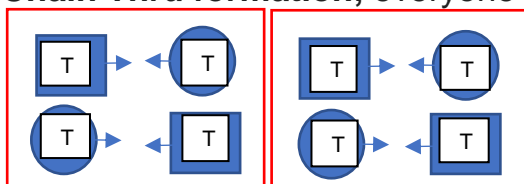


**Note:** The fact that the centers are facing someone makes no difference — it's immaterial. **Remember:** Leaders and Trailers refers to your **own** box of 4, not someone else's Box of 4. In this example, the centers are facing another Box of 4; so for purposes of this example, this other Box of 4 does not exist in determining Leaders and Trailers.

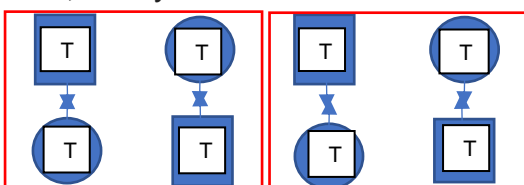
3. **From a Trade-By formation**, everyone is a Leader. The fact that four dancers are facing each other in the center means nothing. The rest of the Box of 4 for each dancer in the center is behind them, so because they are looking at no one in the Box of 4, they are Leaders.



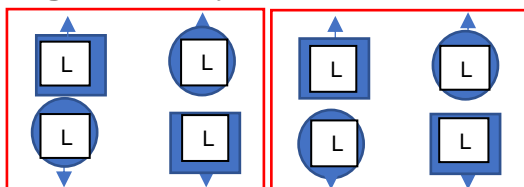
4. **From an Eight Chain Thru formation**, everyone is a Trailer.



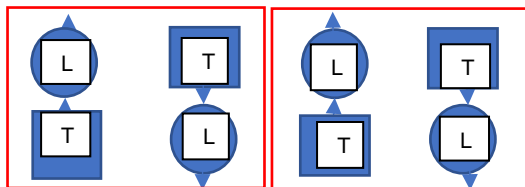
5. **From Facing Lines**, everyone is a Trailer.



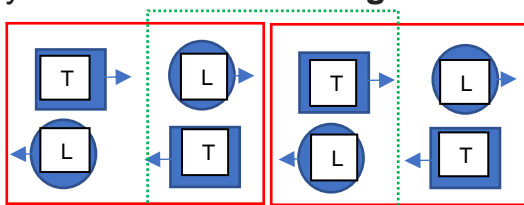
6. **From Lines facing out**, everyone is a Leader.



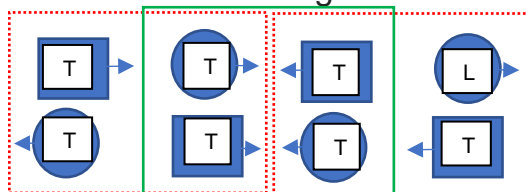
7. **From Parallel Ocean Waves**: Set-up: From a Corner Box, “All Touch 1/4.” The girls are the Leaders and the boys are the Trailers.



8. **From Right-Hand Columns**: Set-up: From Partner Lines, “All Touch 1/4.” The girls are the Leaders and the boys are the Trailers. The fact that the center girls are facing a boy’s back **means nothing**. That’s the other box, so it is not involved.

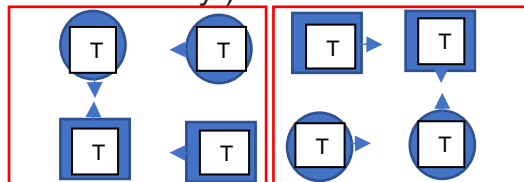


9. **From Right-Hand Columns**: Set-up: From Partner Lines, “All Touch 1/4.” The caller now says: “In the Center Box, Leaders Turn Back.” This means the boys Turn Back. Why? Because **for purpose of this one call**, the caller has identified a specific Box, so the other 4 dancers on the outside of the square do not exist. But it is for this one call ONLY that they do not exist; for the next call they exist again, unless the caller once again identifies only the Center Box.



Could the caller have said instead: “Center boys Turn Back”? Of course, and that would probably be the better call. This example is used only to illustrate an aspect of Leaders and Trailers.

10. **From a Completed DPT**, the caller says: “Leaders face your partner.” Now everyone is a Trailer, because everyone is facing a body. (The centers are facing the side of a body, but it is still a body.)



## COMMENTS.

“Leaders” and “Trailers” are not used in a Tidal Wave, because there is no Box of 4.

**Remember the fundamental rule:** Leaders and Trailers applies **ONLY** to your own Box of 4, independent of any other Box of 4.

# An Oddity: for those who remember Pounds & Ounces

By TONY INSTONE (NZ)

*From Barry: I noticed an article by Tony quite some time ago posing a couple of interesting questions. The questions presented are these:*

- Which is heavier, an Ounce of feathers or an Ounce of gold?
- What is heavier, a Pound of feathers or a Pound of gunpowder?

Of course, the answer would seem to be pretty obvious, a pound is a pound is a pound, BUT, Tony offers this:

**Tony writes:** Here are the weights in question.

For question 1, what is heavier, an ounce of feathers or an ounce of gold.

One Ounce of Feathers                      28.349 gm

One Ounce of Gold                        31.104 gm

**The Gold is heavier.**

For question 2, what is heavier, a pound of feathers or a pound of gun powder.

- ☐ One Pound of Feathers,                      453.59 gm
- ☐ One Pound of Gun Powder                      373.24 gm

**Clearly, the feathers are heavier.**



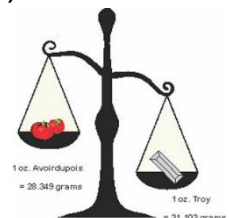
Did I hear someone say *nonsense*?

The answer lies in the system of units used for the different items.

Generally, the Avoirdupois System was used, and is the system everyone was familiar with some time last century.

However, for precious metals (Being Gold, Silver Palladium and Platinum) and also for some reason, Gunpowder, the Troy system is used.

- One Avoirdupois Ounce = 28.349 gm
- One Troy Ounce = 31.104 gm



(I have no idea why Gun Powder comes under Troy. It may be because of the availability of the very sensitive scales used for measuring small amounts of gold.)

But this is not the end. As we know, there are 16 oz in a pound, but this is true only in the Avoirdupois system. In the Troy system there are only 12 oz. Hence the rather odd answers above.

Ok, that is interesting useless information, but; **Is It Relevant Today?**

The answer to this is - very relevant (to some)

Nearly all countries have long dropped the Avoirdupois System. It is only backward third world countries like the USA which still use it. However, ALL countries currently use the Troy system, and will continue to do so for a very very long time. All pricing of the precious metals uses the Troy System.

Many people like to diversify their investment portfolio, and include precious metals. Gold is often sold as one ounce coins, but silver is often sold as 1 kg bars (Just look on various on-line sites). To know the value of a bar, you must convert from kilograms to ounces. If you use the wrong system, you will get a wrong result. There is a lot of scope for sharp dealing for the unwary.

Lets look at what we would have to pay if we got it wrong.

We buy 1 kg of silver off Trade-me from a shady dealer.

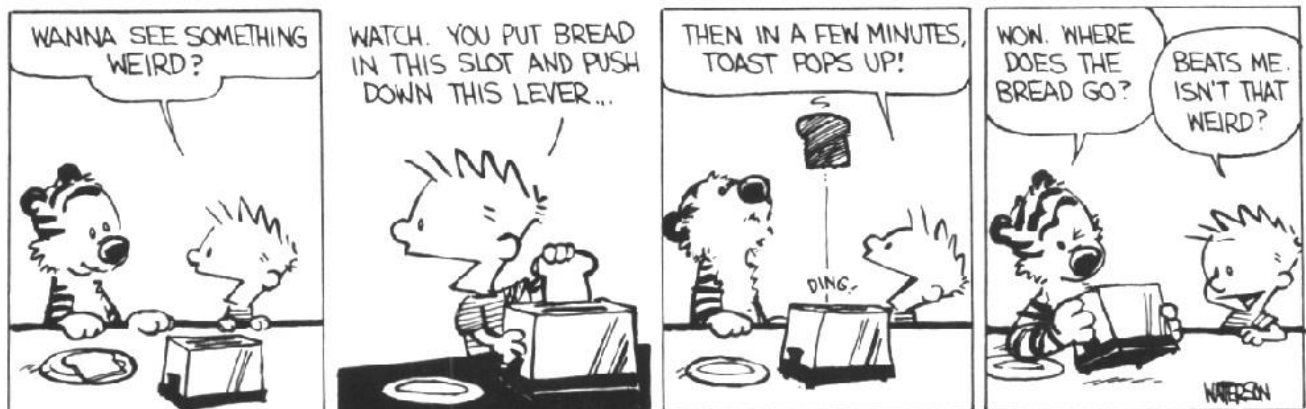
- ☐ 1Kg = 35.275 oz (Avoirdupois)
- ☐ 1Kg = 32.150 oz (Troy)

At today's price for silver of AUD 20.24 / oz (Troy), if a seller tried to sell it using the Avoirdupois conversion, we would be out of pocket by \$63.25

Very interesting!!!

We, the BTM staff, would like to say that there is a tie with this article such as, taking shortcuts on teaching square dance moves by Avoirdupois (full program) Square Dancing Vs Troy (rush through from standard position only) Square Dancing, but in reality, this article really has nothing to do with square dancing.

Sometimes, especially when you have a document that is intensely covering a subject like choreography and other related themes, you just need to have a piece of trivia to take your mind off of things....or better yet, a piece of useless trivia that can get you a drink in a bar.



# ***A1 Fun - A Chain of Reactions***

## **Favourite figures from our readers**

Recently there was a resurgence of the difference between A1 and A2 – and the question; What was the purpose of having two separate levels? We have asked our readers for comments and some of their favourite figures and what came about was an interesting but pretty standard complaint.

### **Why can't callers call A1?**

The resurgence of this complaint came about again in a number of Facebook blogs which in essence began to identify A1 as a transient stepping stone into learning “Advanced” and “Advanced as a level” meant everything up to and including A2.

My personal opinion on that statement is most simply and elegantly put as follows:



**A1 is a wonderful level in its own right.** The reason it is classed as a stepping stone is the same reason that Basic is classed as a stepping stone, that Mainstream is a “transit program” to Plus and so forth. We as callers do not have the numbers to fill the halls, so we truncate and shortcut the programs, rushing the dancers through the levels in order to partially fill the halls and have everyone able to at least interact with each other.

A2 dancers don't want to dance only A1 and A1 Dancers can't dance A2 because they haven't been taught yet; and there are not enough people to fill two halls.

I suppose if I took “A1 and A2” and changed them to “Basic and Mainstream” or “Mainstream and Plus” respectively, this is an argument that has been going on locally, regionally, nationally and internationally in one form or another since the early 1990s, and in some places, even earlier. My biggest concern was that of comments from dancers through the States, Australia, Canada and even a few from Europe that said there are really no places to dance just A1.

I will state here, that I only call up to A1, and do not call or dance A2. That is a choice I made because, well quite frankly I am still having fun with the levels from Basic through A1 and still learning how to play with them. It has only been 35 years for me so maybe I will eventually learn A2. Others that have submitted opinions do not call A1 at all but recognized the trend, whilst others call up to A2 and Beyond.

Following those discussions, I asked callers for their favourite A1 figures. A few of those are being presented here and we hope to have more as the months

continue. It is hoped that you give your A1 dancers as much fun and effort as you do the A2 dancers. Remember A1 is a level – not a stepping stone.

### A1 Chain Reaction get-ins

- (SS-PL) Heads Box The Gnat, Fan The Top, **Chain Reaction**, Scoot Back, Boys Run (PL)
- (SS-PL) Heads Pass The Ocean, **Chain Reaction**, Girls Turn Back, Couples Circulate, Cast A Shadow, Boys Run, Bend The Line (PL)
- (SS-PL) Heads Double Star Thru, Clover And Swing Thru, **Chain Reaction**, All 8 Circulate, Linear Cycle (PL)
- (SS-CB) Heads Pass The Ocean, **Chain Reaction**, Spin The Top, Slide Thru (CB)

### A1 Chain Reaction get outs

- (PL-Resolve) Pass Thru, Wheel And Deal, Centres Pass The Ocean & Lockit, **Chain Reaction**, Right & Left Grand
- (PL-Resolve) Pass Thru, 3/4 Tag the line, Centres Swing Thru Twice, Outsides U-Turn Back, **Chain Reaction**, Spin The Top, Explode The Wave, Allemande Left
- (CB-Resolve) Touch 1/4, Follow Your Neighbour & Spread, Extend, Centres Swing Thru Twice, Outsides Trade, **Chain Reaction**, Cast A Shadow, Promenade Home
- (CB-Resolve) Pass The Ocean, Grand Swing Thru, Single Hinge & Cross, Clover And Pass The Ocean, **Chain Reaction**, Turn Thru, Allemande Left

### A1 Singing calls from our readers

- (H) Pass The Ocean, **Chain Reaction**, 1/4 Thru, Swing Thru, 1/4 Thru, Girls Run, Turn And Deal, Swing Thru, Swing Cnr....Promenade,
- (H) Left Wheel Thru, Tch 1/4 And Cross, Turn And Deal, Pass The Ocean, Lock It, **Chain Reaction (RLG)**, Turn Thru, Allemande Left, Promenade,
- (H) Pass The Ocean, **Chain Reaction**, Acey Deucey, Boys Run, Couples Circulate, Bend The Line, Slide Thru, Square Thru 3, Allemande Left, Promenade,
- (H) Promenade 1/2, (S) Pass The Ocean, Swing Thru, (H) 1/2 Sashay, **Chain Reaction**, Boys (or Girls) Circ, Scoot Back, Swing, Promenade,
- (H) Star Thru, Right Roll To A Wave, Centres Run, Couples Circulate, Bend The Line, Pass Thru, Wheel And Deal, Girls Make A Wave, **Chain Reaction**, Split Circulate, Swing (right hand lady), Promenade,

# Special Presentation

By PAUL ADAMS (February 2016)

Today the topic is, Music, Beat, Tempo, Calling & Dancing and little on Singing Call choice.

After the last Caller's meeting, I thought something like this could help the new guys and maybe of interest to some of the other Callers. I will try to keep this short and if you have questions on anything then you could email me & I'll answer you individually.

- How many of you have never had a formal Music lesson?
- How many of you ever played a musical instrument?
- *What / who is a Musician?* A Singer uses the voice to create the music, whilst an instrumentalist uses their hands and or feet with or without an instrument to accomplish the same effect.

## When someone states that they would like to call. What do we as established Callers do?

Generally, we give them some music, maybe a Singing Call or Patter and some choreography and tell them to give it a try. The new Caller goes home loads up the music and blasts away. When he gets a Singing Call all memorized we hand him a mic and let him try. Then we tell him all the things he did wrong.



- ☐ *Did anyone ask why they wanted to try Calling?*
- ☐ *Did anyone explain some of the requirements involved with becoming a Caller?*
- ☐ *Did anyone tell him that he would be expected to start a Class or Cub?*
- ☐ *Did anyone explain or tell him anything about our Music?*
- ☐ *Did anyone explain how to Say the Calls, or what the Rhythm is, the speed of the music, what is the beat, or rhythm?*
- ☐ *Did anyone tell him to start practicing very slowly and gradually build up speed?*

I think likely not, but if someone did all the above, then this will be a review. I think I was taught Beat before I could walk or talk.

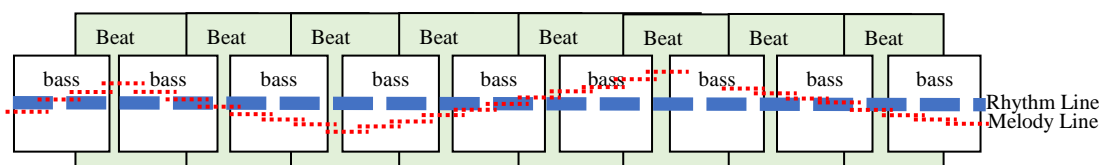
Our Square Dance music comes from many different genres such as, Blues, Rock, Popular, Rock & Roll, Country, Bluegrass, Jazz, Swing, Western Swing, Boogie, Celtic and Broadway, The Movies, all in 4/4 time. In Traditional or Old-Time Square Dancing 6/8 rhythm was used a good deal of the time.

**The Music:** Basically, there are 2 types of music, Classical & Jazz, in Classical the value of each note, phrase, and the expression, of the composition of music is strictly adhered to and the Conductor keeps every instrument in time and with the proper expression, because in Classical music, sometimes the Beat becomes very difficult to hear. In some cases the beat even changes in different sections of the composition and it becomes the Conductor's job to control the orchestra.

All other music, including Square Dance Music, is Jazz based. Jazz means to talk. This allows the musician (Vocalist or Instrumentalist) to express their feeling and emotions, called "improvising the music", as they wish. However, they must stay **IN KEY** and **On Time** with the Beat. If we start with the base as Jazz then, next comes Blues, followed maybe by Gospel, then Country Blues, Country, Rock & Roll, Soul, Bluegrass, Rock, Metal etc.

Music is nothing more than sound & silence. It is lines of sound, one placed over or on top of another.

## MUSIC



- We start with a Bass Line which is the Beat Line.
- On top of (or over) the Bass Line we play a Rhythm Line. This sets the different tones and accentuates the Beat.
- The next line is the Melody Line which is the actual words or the Notes of the song. Sometimes we call this the Lead Line or The Vocal Line.

If we take the Bass Line and divide into 4 or 8 sections we give these sections the name Bars. Depending upon how many beats we place in each Bar depicts the Time Signature of the Music. If we hit the drum 4 times for each Bar we call that 4/4 time. If we hit the Drum 3 times for each bar we call that 3/4 time.

### 4-4 Time

Bass Line Bar				Bass Line Bar			
1	2	3	4	1	2	3	4

### 3-4 Time

Bas Line Bar			Base Line Bar		
1	2	3	1	2	3

**NOTE:** *Not everyone can hear the beat.*

Let us take a look at a simple little song and see what we can learn from it.

Example:

Twin-kle, twin-kle, litt-le star,  
How I wond-er what you are,  
Up a-bove the world so high,  
Like a dia-mond in the sky.  
Wish I may wish I might  
Wish upon a star tonight,  
Twin-kle, twin-kle, litt-le star,  
How I wond-er what you are.

That little song is in 4/4 time, there are 4 beats to the Bar.

- 2 Bars creates a Phrase
- If there are 2 bars to a Phrase, then there must be 8 beats in that Phrase
- If there are 8 beats in a phrase and we string eight Phrases together end to end we should end up with 64 beats of music, which is what in our world -

### **A Singing Call Figure.**

Another thing about this little song is that some words fall between the beats. This is called the up-beat or the AND beat. Which counts, 1, &, 2, &, 3, &, 4, &, 1, &, 2, &, 3, &, 4, &, 1.

Twin-kle, twin-kle, litt-le star,  
How I wond-er what you are,  
Up a-bove the world so high,  
Like a dia-mond in the sky.  
Wish I may wish I might  
Wish upon a star tonight,  
Twin-kle, twin-kle, litt-le star,  
How I wond-er what you are.

### **Where to start?**

Although the song Twinkle Twinkle Little Star, starts on beat #1, some songs do not start on beat #1. You must be aware of where to start and where

Coming Round The Mountain, starts on beat 4 of the Bar before Beat 1 or known as the Pickup Note.

4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 &

She'll be, **coming round** the **mountain** when she **comes** – beat - beat

4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 &

**She'll** be, **coming round** the **mountain** when she **comes** – beat - beat

4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 &

**She'll** be **coming round** the **mountain**, **she'll** be **coming round** the **mountain**,

4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 &

**She'll** be **coming round** the **mountain when** she **comes** – Beat - Beat

*A very good thing to do is, when you are listening to the radio or a CD try to pick out the beat of the song or music being played. You can also count the beats. Try to pick out Beat #1 of each Phrase. This is fairly easy and can be kind of fun.*

At the last Caller's Meeting, when I asked what tempo we should run our Music, some said about 120 bpm others said 128 bpm. If we think about walking, then we have to think about the military.

They spend a lot of time walking or marching. Studies have proven that, to achieve the greatest distance with the least amount of fatigue, the recommended pace or cadence or tempo, to walk to, is 120 bpm. So, I think that is a great tempo to Square Dance at.

You may differ, for now! It has been said that I Call faster than some other Callers, however, I actually play my music slower, but I Call to the Beat and leave out the Nonessentials, which keeps with creating the Dance.

### ***Square Dance Calling:***

Finally, I get to what we do, Call Square Dancing, and how all this counting the beat, affects our Calling.

But first we must look at things we must know before we start actually Calling:

- *We must know The Language or The Calls,*
- *The number of beats to say the Calls,*
- *The number of beats to dance the Calls,*
- *Where to give the Calls so the dancers do not stop dancing.*



## THE METRONOME

**Why use a Metronome:** Because we only get the beat and we can learn to hear that beat. Without all the noise. Set your Metronome on 4/4 at about 80 bpm and say the Calls

We now have a little understanding of Down Beat & Up Beat, **1** is on Down, **And** is on the Up, **2** is on the Down, **And** is on Up, **3** is on Down, **And** is up, **4** down, **And** up, **1** down and so on....

With this knowledge we can practice saying the Calls with the metronome. Remember; Dancers **MUST HEAR** the Call, and UNDERSTAND the Call, in order to Dance

Examples:

- **Circle-Left** = 1 beat. (all said on one beat – the down beat)
- Circle **Left** = 2 beats. (said as two separate words with Circle on the preceding up and Left on the down beat)
- **Circle, To The Left** = 2 beats. “**Circle**” is on the down beat, “To The” is on the up-beat and “**Left**” is on the down beat. Set metronome at 80 on voice.

Other examples:

- “Left Allemande” or “Allemande Left” = 2 beats,
  - **Left** on 1, Alle on &, **mande** on 2. Or **Alle** – mande – **Left** =2
  - “Do Si Do” = 1beat (as one word) - but **Do** – Si – **Do** =2 beats down - up - down
- **Right** and Left **Grand** = 2beats. Broken down it becomes “Right” down, “and Left” up, “Grand” down.
- **Sides Face Grand Square** = 2 beats or 4 beats.
- “Heads:-- **Square Thru**” = 2
- “Heads:-- **Square Thru 4**” = 3

If you want to practice this get a metronome (there are many on line versions available as well) and set it at 80 beats in 4/4 rhythm and just say the Calls on the beat. Once you can do this well you may increase the speed in 10 bpm increments and say the Calls again. Repeat the process until you can Call at 120 bpm and your delivery of the calls is smooth and comfortable for you. If it

is not comfortable for you, you can bet that it will definitely not be comfortable for the dancers.

Dance to the Metronome. Set it at 120 and Call:

Bow to the Partner, Bow to the Corner, Circle to the Left, Allemande Left, Do-si-Do, 4 Boys Star Left, Turn Partner Right, Left Allemande, Right & Left Grand, Promenade Home.

Notice that there are no fillers in this. You are only working on the call delivery (the time and beat to say the call – not the time it takes to do the call). Fillers will come later and should be placed in those areas where they are moving, not in the delivery of the call.

### **Practice this with your music. Use a Metronome only.**

Pick a song such as **Take the Ribbon From Your Hair**, and practice the opener just using the calls. – Do not sing the song or call the song. Just practice delivering the calls clearly and on time and on the right beat of the music. This is a very important skill to develop because it is so **extra very important** that as a caller you can call the calls but sing the song and the two of them are quite separate.

You want to avoid singing your calls with the melody line.

Call the calls with the beat line and sing the song with the melody line.

Then Pick another song with a slightly different melody line such as **Hallelujah**. Do the opener again. Practice it.

Then pick another such as **Beautiful, Beautiful, Brown Eyes**. Again practice the opener repeatedly.

When you are done this, to the Metronome, start doing the same thing by doing the opener and then the figures and the middle break and endings. (again only with the metronome. Remember you are only going to be delivering the calls clearly and on time and in time with the beat. – NOT DOING THE SINGING CALL.

If the opportunity arises and you have a Trainer or Mentor available and some dancers....have them support you in learning how to call. Deliver the dance routine (opener and first figure) to the Metronome without singing (just the calls) at 120 BPM. Let the metronome beat take them where they want to go.

Then set the Metronome to 128 and repeat (opener and first figure). Have them dance the same routine and ask if they feel the difference. I am sure you will.

### **Do not sing just deliver the calls.**

Now if the opportunity is there, do the same thing but this time with the music set at 120 BPM. Do not sing the singing call parts, only deliver the calls to the beat and let the beat and music take the dancers. You will be surprised at how

smooth and clear it is for the dancers. You will also be pleasantly surprised at how much better your delivery of the singing call is.

Then once again Set music to 128 and Have them dance the same routine. No singing just the call delivery. Let the music take them. When done get an honest assessment. Can they feel the difference. And ask yourself, did you feel the difference.

## Moving on to Singing Calls

I did a presentation back a while ago, on why I hate Singing Calls you may have missed it, but I still Hate Singing Calls.

Picking your singing Calls. You listen to a stack of music and pick one that you may have heard a while ago. You like the music, so you practice it and then when you get the chance you get up and Call it. Does this sound like a familiar scenario? You're so wound up before you start, you pick up the microphone and blast away, ending up being somewhat exhausted and with no idea whether you did well or not, or more importantly, how the Dancers received your song.

Maybe I can help you in this venture as well, because this fits under the same heading and **Beats, Timing, & Rhythm.**



### Picking your song

There are a couple of things you should think about,

**First:** is the original song that you like so much originally in 4/4 time? These types of songs are much easier to convert for square Dancing than songs that have been converted from an original 3/4 Waltz Time and restructured to fit square dance music.

**Second:** Do you know the words to the song from the radio or CD. The words you know may not be the same words or be phrased the same as on the singing call record.

**Third:** Have you ever heard the song before. This is actually very important because many callers get a piece of music that they like hearing it the first time and listen to it and read the song sheet, or listen to the called version and think, I can do that. Believe me, it is not that simple.

**Finally:** Remember you can't always trust the idiot sheet to time out correctly. If you are going to use it you should dance it first. Note I said dance it and not call it. The caller has already called his/her interpretation of the song and the words fit the music – but does the dance fit the calls and the music. The only way to tell is to dance it first.

## Learning the Singing Call.

There are many aspects to learning a singing call and some find it easier than others. Each song has its special nuances and differences. Some start early,

others have long introductions. Some have key changes, and some have so many words that you need a doctor to fix your broken tongue if you do not know what you are doing. That said, there are really six steps that I advocate to learn a singing call. Remember, I hate singing calls, but they are an exceptionally important part of square dance calling so you must be able to do them, and do them well.

**Step #1.** Read and memorize the words. Writing the lyrics out by hand a few times will help.

**Step #2.** Put the music on and slow it down and try to say the words in time with the Beat. (remember the metronome exercise – this is the same but with the lyrics and the calls of the song)

**Step #3.** Pay close attention to the introduction. How many beats are used? It isn't always 8. believe me you do not want to miss the delivery point.

- Help me make it through the night, **intro 4** –Sides Face - Grand Square
- If Love is Just a Game, **intro 6** - 4 Ladies Chain
- Beautiful Brown Eyes **intro 8** – 4 Ladies Chain
- Hallelujah- intro **about 14** – Circle Left (Different Figure)
- Darling **intro 28** – Sides Face Grand Square
- Sweet Caroline **intro 28** – Circle Left

**Step #4.** Once you can do steps 1-3 successfully, start to speed the music up in increments of about 10 bpm. (Remember the metronome exercise again. Trust me – it works)

**Step #5.** Once you know you can do it up to desired tempo (120 BPM is usual for me), run through it every time you practice. By the time you have done a few hundred times, you might be ready to call it for your Club. I've had records I've worked on for 6 months before I would do them out at a dance.

**Step #6.** Practice chosen singing Calls before you go to Call that evening. If you may do a guest tip, practice two. If you are calling an evening, practice 15. You should always be especially prepared to perform that chosen song(s). A practiced performance is always better received and delivered than randomly picking a song you know.

The greatest gift you can get by being a Caller is when you hear the Dancers leave the hall humming the last singing Call, or another Caller asks for the # of that record.

Good luck I hope you found something you can use. If you have any questions, email me at [paul452@sympatico.ca](mailto:paul452@sympatico.ca).

## *Poets Corner - Dare to Be Square*

By the Gershon Hepner

“Swing that lady round and round, ”  
in the square-dance is the sound  
that you will hear, and helps you go  
around while you both do-si-do,  
Although square-dancing can be hip  
when you’re dancing lip to lip,  
this isn’t mostly how it’s done,  
but still creates a lot of fun  
when promenading you can all-  
emande with partners. Every gal  
who loves to square-dance till she’s dizzy  
can get her partner in a tizzy  
by lifting up her prairie skirt  
to find out if he is inert,  
and every guy who loves to square-  
dance can find gals prepared to share  
their loving skills once they have danced,  
by dancing skills of guys entranced.

Square-dancing that’s traditional  
is for the inhibitional,  
but those who are more highly sexed  
can twist and twirl and even text,  
and follow callers till they fall  
in love with dancers who are tall  
and dark and handsome, or are short  
and fair and plain—it doesn’t matter  
when you’re square-dancing. You can flatter  
partners when you’re Appalachian,  
proving that you are the Mädchen  
whom they desire, or the lad  
if your dancing isn’t bad,  
and even if it is, so what?  
Square-dancing is such fun, it’s not  
important how you do it. Just  
enjoy it while in God you trust,  
and if you don’t, come, take a chance:  
be square for one night, and square-dance.

## Quotable Quotes - Well...sort of anyway

More words of wisdom that have been attributed to some of our well-known callers (these all come from extremely reliable sources whose honesty and integrity is above reproach).

- I believe that if life gives you lemons, make lemonade... And find somebody whose life has given them vodka - and have a party. – **Barry Wonson**
- Behind every great Caller is the one that taught them, rolling their eyes – **Brian Hotchkies**
- I dream of moving to India, or Pakistan, and becoming a cabdriver.  
– ***every caller at one time or another while trying to learn how to call.***
- I was told singing in church would help me with my calling. The first time I sang in the church choir; two hundred people changed their religion.  
– **Mel Wilkerson**
- Be yourself; everyone else is already taken. – **Jaden Frigo**
- I always wanted to be somebody, but now I realize I should have been more specific. – **Helen Hodalj**
- A vegetarian is a person who won't eat anything that can have children -  
**David Cox**
- If two wrongs don't make a right, try three. – **Chris Froggatt**
- My fake house plants died because I did not pretend to water them.  
– **Maree Huffadine**
- My grandmother started walking five miles a day when she was sixty. She's ninety-seven now. Does anyone know where the hell she is? – **David Gilroy**
- Outside of a dog, a book is man's best friend. Inside of a dog it's too dark to read. – **Graham Elliott**
- How many people here have telekinetic powers? Raise my hand.  
– **Jeff Seidel**
- Fashions have done more harm than revolutions. – **Les Tulloch**
- One good thing about music, when it hits you, you feel no pain.  
– **Peter Humphries**
- Originality is the art of remembering what you hear but forgetting where you heard it. – ***every square dance caller on the subject of choreography.***
- I've always wanted to go to Switzerland to see what the army does with those wee red knives. – **Allen Kerr**

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

Well, that brings us to the conclusion of the first issue for 2019. Lots of interesting ideas and articles again this month. Next month we will again have articles and features from regular posters..Paul Bristow, Mel Wilkerson, Ed Foote, Jim Mayo, some from me as well, plus some new ideas from other subscribers. We have now reached the 800 mark with subscribers (after I cut out most of the duplicates, incorrect email addresses, etc).

We are always looking for callers to share ideas, so talk to your colleagues...the more the merrier!

Cheers  
Barry



# Appendix of **UPcoming** EVENTS



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

**.jpg (image) OR Word Documents preferred**

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

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Back In Your Arms Again  
Chains  
Circle Driveway  
Colour Me In  
Colour My World  
Come Fly With Me  
Gonna Build A Mountain  
Heartbeat  
If We Ever Meet Again  
In The Palm Of Your Hand  
Maybe It's Because I'm a Londoner

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

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

The Beatles  
Keith Urban  
Loving Spoonful  
Lesley Gore  
Merle Haggard  
Esther Phillips  
Johnny Logan

*Patter Music (7Tunes)*  
Serendipity / Excelsior - Hustle / Bustle  
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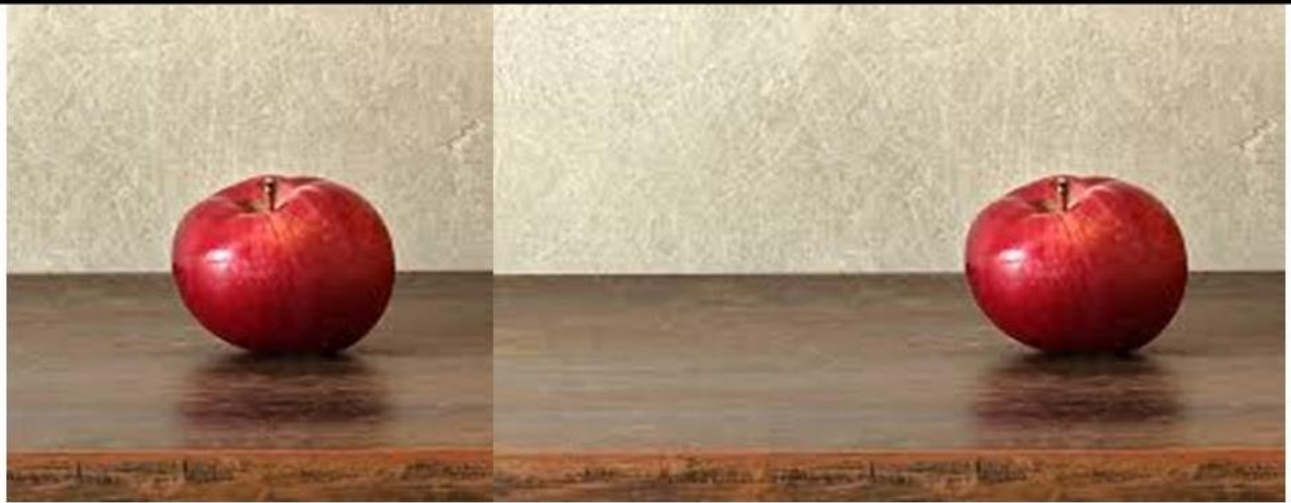
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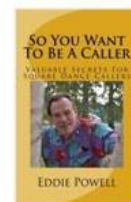
It takes action, practicing the right way, and  
becoming ready to market yourself. It took time and  
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**KEN RITUCCI** has been calling for 44 years and has been teaching callers since 1983. He has traveled throughout parts of the United States and Canada, calling and conducting Callers Schools and Clinics. Ken has taught hundreds of callers how to call and has helped them succeed in their careers. A member of Callerlab, Ken is a member of the Board of Governors and will be

serving on the Executive Committee beginning in the spring of 2014. His experience in all aspects of the calling profession will help you become a true professional. Ken is a Callerlab Accredited Caller Coach.



**JERRY STORY** began calling in 1969 at the age of fourteen in Fairfield, IA. During the early 1970s he taught many classes and traveled throughout the Tri-State area of Iowa, Illinois, and Missouri. In the spring of 2002, he and lifetime friend and business partner Tony Oxendine, opened Pride RV Resort in Maggie Valley, NC.

Jerry has been co-owner of Royal Records since 1985. Jerry is proud to have been part of the McAllen Callers Association and promoting McAllen, TX as the Square Dance Capital of the World by holding the "World's Largest Beginner Classes." He has also served as a Board of Governors member in CALLERLAB and is dedicated to the preservation of Modern Western Square Dancing. Jerry and his wife, Kristy own the Hideaway, a Beer Garden and Pub on the Town Square all while taking care of both elderly mothers in their beautiful country home a mile south of Fairfield, IA. Jerry still travels worldwide and still finds time to help build a strong local home program using the new CALLERLAB 50 Call SSD Sustainable Dance Program. Read all about it at [jerrystory.com](http://jerrystory.com)



#### STEVE TURNER

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

new hobby had become 5 nights per week.

1970-80 had a demonstration dance team which performed in public promoting Square Dancing

1985 3 week calling tour through the States of USA

1990 formed an Advanced club

1992 became a full-time Caller calling for up to 8 clubs per week and running a Record and Tape business

1995 formed their own Australian Record Label "AUSSIE TEMPOS" and DOWN UNDER RECORDS

1998 Called full time at the Square Dance Centre for 5yrs

2000 5 month calling tour in 8 counties around the world

2018 Currently calling Mainstream/PlusAdvanced

2019 Celebrating 50 years calling



#### BARRY CLASPER

lives in Toronto, Ontario with his wife Pam. Barry started calling in 1984. Barry changed careers in September 2007. He retired from IBM after 30 years and is now a full-time caller. He's called at weekends and conventions in 8 provinces, DC, and 26 states, as well as Germany,

Sweden, Denmark, Japan, England, the Czech Republic, Taipei, Beijing, and New Zealand. He's also a staff caller with the Academy for Advanced and Challenge Enthusiasts (AACE). Barry has also done numerous caller clinics and presentations at CALLERLAB conventions. He has written extensively with articles appearing in publications such as Zip Code, American Square Dance Magazine, The Call Sheet, the CALLERLAB DIRECTION, and T&D Topics. Barry is a member of CALLERLAB, the Gay Callers Association, and the Toronto and District Square and Round Dance Association. Within CALLERLAB he is a member of the Board of Governors, served on the Executive Committee (2011-2017), and is a Past Chairman of the Board (2013-2015).

## 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

## 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.

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

Name: \_\_\_\_\_

(spouse/partner) \_\_\_\_\_

Street: \_\_\_\_\_

City: \_\_\_\_\_

State: \_\_\_\_\_ Zip: \_\_\_\_\_

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

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

Cost: \$400.00 per caller.

For reservations, a \$100 deposit is required.

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

Make checks payable to:

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

Canadians please remit U.S. funds



## School Information

[www.northeastcallersschool.com](http://www.northeastcallersschool.com)

### Cost:

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

### Program:

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

### Lodging:

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

### Food:

Several local restaurants available with good food at reasonable prices.

### Location:

Off exit 9 from the Massachusetts Turnpike.

### Additional Info:

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

**Northeast  
Callers  
School** 2019



**Ken Ritucci**  
Massachusetts

(Callerlab Accredited Caller Coach)

### SPECIAL GUEST INSTRUCTORS:



**Jerry Story**  
Iowa

(Callerlab Accredited Caller Coach)



**Steve Turner**  
Australia

(Callerlab Accredited Caller Coach)



**Barry Clasper**  
Canada

Programs for Beginning  
and Experienced Callers

**October 10-14, 2019**

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

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

register for the  
60th Australian National  
*Diamond Jubilee*

Square Dance Convention  
*Celebrating*

60



*Years...*

24th–28th April 2019

Deloraine Community Complex, Alverston Drive, Deloraine, Tasmania

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

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

# 2019 Caller Schools with Mike Sikorsky



Mike Sikorsky is a CALLERLAB Accredited Caller Coach, is a CALLERLAB Board of Governors member, and the owner/producer of Mesa Apache Productions ([www.mapmusic.biz](http://www.mapmusic.biz)) Mike Sikorsky called his first full square dance in July 1972 in Van Nuys, California.

In November 2010, Mike Sikorsky became an author, publishing Vol. I of his own defined method of Patter Calling, the Activator-Stream method, where one sequencing of calls (an Activator) has a variable allowing for at least 10 different variations. When 3 of these Activators are combined, creating a Stream, the caller has 6,000 possible different variations!

The Activator-Stream Book 2 was first published in November 2011. Both books can be ordered from Bob & Marie Shiver at [www.asrecords.com](http://www.asrecords.com)

SCHOOL	LOCATION	COST	PRE-REGISTER
<b>Sonoran Stables Callers School</b>  <b>Apr 28 – May 2 2019</b>	Sonoran Stables Dance Hall 4231 S. Pauline Lane Tucson, Arizona	<ul style="list-style-type: none"> <li>• Student \$259</li> <li>• Student + 1 helper \$239</li> <li>• Student + 2 helpers \$219</li> <li>• Student + 3 helpers \$199</li> </ul>	<b>Max 8 students</b>  Preregister prior to Apr 15 2019
<b>Roseburg Callers School</b>  <b>June 12-15 2019</b>	Buckaroo Barn 5051 NE Stephens St Roseburg, OR 97470	<ul style="list-style-type: none"> <li>• Student \$237</li> <li>• Student + 1 helper \$277</li> <li>• Student + 2 helpers \$197</li> <li>• Student + 3 helpers \$177</li> </ul>	<b>Max 8 students</b>  Preregister prior to June 1 2019
<b>NorCal Caller's School</b>  <b>June 17-20 2019</b>	The Barn Aromas, CA (½ way between Salinas & Gilroy on San Juan Road) Built by: Sue & Phil Harris 19130 El Cerrito Way Aromas, CA 95004-9130	<ul style="list-style-type: none"> <li>• Student \$239</li> <li>• Student + 1 helper \$219</li> <li>• Student + 2 helpers \$199</li> <li>• Student + 3 helpers \$179</li> </ul>	<b>Max 8 students</b>  Preregister prior to June 1 2019
<b>Mid Atlantic Caller's School</b>  <b>Aug 25-29</b>	The ED Center 31 Spring St Gloversville, NY 12078	<ul style="list-style-type: none"> <li>• Student \$239</li> <li>• Student + 1 helper \$219</li> <li>• Student + 2 helpers \$199</li> <li>• Student + 3 helpers \$179</li> </ul>	<b>Max 8 students</b>  Preregister prior to Aug 10 2019
<b>Albuquerque Callers School</b>  <b>Sep 27-oct 1 2019</b>	Albuquerque Square Dance Center (ASDC) 4915 Hawkins St. NE Albuquerque, NM 87109	<ul style="list-style-type: none"> <li>• Student \$259</li> <li>• Student + 1 helper \$239</li> <li>• Student + 2 helpers \$219</li> <li>• Student + 3 helpers \$199</li> </ul>	<b>Max 8 students</b>  Preregister prior to Sep 15 2019
<b>Crewe Callers School</b>  <b>Oct 7-10 2019</b>	Modern Woodman of America Dance Hall Crewe, VA	<ul style="list-style-type: none"> <li>• Student \$259</li> <li>• Student + 1 helper \$239</li> <li>• Student + 2 helpers \$219</li> <li>• Student + 3 helpers \$199</li> </ul>	<b>Max 8 students</b>  Preregister prior to Sep 15 2019
<b>Riverside County Callers School</b>  <b>Nov 3 – 6 2019</b>	Date Festival Fairgrounds 46350 Arabia St, Indio, CA 92201	<ul style="list-style-type: none"> <li>• Student \$259</li> <li>• Student + 1 helper \$239</li> <li>• Student + 2 helpers \$219</li> <li>• Student + 3 helpers \$199</li> </ul>	<b>Max 8 students</b>

*Please mail checks to: Mike Sikorsky 461 W. Apache Trl #101-109 Apache Junction, AZ 85120*

*Telephone: 480-204-0110 E-mail: [arizonacaller@gmail.com](mailto:arizonacaller@gmail.com)*

Please e-mail Mike to obtain a copy of the flyer and information about the school you wish to attend.



# 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).....

ADDRESS.....

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

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

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

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

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

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

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

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

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

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

**GRAND TOTAL \$**.....

**PLEASE SELECT ONE OF THE PAYMENT OPTIONS AND FOLLOW THE INSTRUCTIONS**

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

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

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

2020 ACF Caller Conference Registration form



# FAIRMONT

RESORT BLUE MOUNTAINS

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

### Booking Details

Title \_\_\_\_\_ Surname \_\_\_\_\_ First Name \_\_\_\_\_

Address \_\_\_\_\_

Postcode \_\_\_\_\_

Phone \_\_\_\_\_ Mobile \_\_\_\_\_

Email \_\_\_\_\_

\*Please ensure all is legible

### To secure your booking we require:

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

Please circle: VISA / MASTERCARD / DINERS / AMERICAN EXPRESS

Credit card No. \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_ Expiry date \_\_\_\_ / \_\_\_\_

Card Holders name \_\_\_\_\_ Card holders Signature \_\_\_\_\_

Arrival Date \_\_\_\_\_ Departure Date \_\_\_\_\_

No of Adults in Room \_\_\_\_\_ No of Children \_\_\_\_\_

Additional spouse attending conference lunch days 6th \_\_\_\_ 7th \_\_\_\_ 8th \_\_\_\_

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

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

### Room rates - Accommodation required during conference

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

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

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

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

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

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

Please email [reservations@fairmontresort.com.au](mailto:reservations@fairmontresort.com.au)

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

**For Post Accommodation requirements please call the hotel direct.**

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



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

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

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

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

**Contact:** Conveners David and Rosalind Todd  
[convenor2020sdconvention@gmail.com](mailto:convenor2020sdconvention@gmail.com)

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

Tear of the section below and place in the box



Name.....

Club.....

Contact Postal address or Email

.....

State: Please circle

ACT   NSW   VIC   QLD   WA   SA   TAS   OVERSEAS  
(\_\_\_\_\_)

**Puttin' on the Ritz**

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

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

**10th - 14th April 2020**  
held at

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

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

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

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

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

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

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

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



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

