

# BEHIND THE MIKE



News, Notes  
'n' Nonsense:

An  
International  
Magazine for  
Callers

## April 2020

### DATES to REMEMBER

05-08 Apr 2020	3 Day Australia National Callers Federation Convention - Sydney, NSW with Randy Doherty (US) & others	with Randy Mel
10-14 Apr 2020	Australian National Square Dance Convention - Wentworth Falls, NSW	
24-28 June 2021	Australia National Square Dance Convention - DARWIN Northern Territory, Australia	

**COVID-19 CANCELLED**



# What's Inside This Month

## Contents

<b>What's Inside This Month.....</b>	<b>2</b>
<b>On the Inside Track with Barry Wonson .....</b>	<b>3</b>
<b>Behind the Mike – Caller Resources .....</b>	<b>5</b>
□ <b>BTM Website Update .....</b>	<b>5</b>
□ <b>Sound Archive – Caller Material Available From SARDANSW.....</b>	<b>5</b>
• Educational Programs.....	5
• Dance Recordings.....	5
<b>Flow Sequence Combinations by Mel Wilkerson .....</b>	<b>8</b>
<b>Zoom from the Completed Double Pass Thru by Jack Lasry (preamble by Mel) .....</b>	<b>13</b>
<b>Calling Tips for April from Chinook Records .....</b>	<b>15</b>
<b>Teaching Class Level Mainstream Basics by Jack Lasry.....</b>	<b>17</b>
<b>Caller Reputation and Relationships by Mike Callahan.....</b>	<b>20</b>
<b>What Do Callers Tell You About Themselves? By Ben Rubright .....</b>	<b>21</b>
<b>Veer Left / Veer Right by Don Beck.....</b>	<b>25</b>
<b>A1/A2 -Brace Thru by Don Beck.....</b>	<b>26</b>
<b>Simple Stuff Underused – Caller Workshops – Response to readers by Mel Wilkerson... </b>	<b>27</b>
<b>Traditional Treasure – Filler Patter from Mikeside Management Jan 2000.....</b>	<b>29</b>
<b>Mainstream Focus of the Month – Apr 2020 – Turn Thru.....</b>	<b>30</b>
<b>Cueing and Clueing – What’s The Difference by Jerry Reed .....</b>	<b>33</b>
<b>Positively Plussed by Jerry Reed.....</b>	<b>34</b>
<b>What Happened To Teamwork? By Calvin Campbell .....</b>	<b>36</b>
<b>Ask Dr Allemander by Glenn Ickler and Barry Wonson.....</b>	<b>38</b>
<b>The Origin of Yellow Rock – By Yeeds.....</b>	<b>39</b>
<b>Calling Tips by Gene Trimmer.....</b>	<b>40</b>
<b>Thoughts – a Critique of Module Building Blocks BTM Mar 2020 by Cal Campbell .....</b>	<b>42</b>
<b>Movin Down The Mainstream- Choreography from Barry Wonson .....</b>	<b>45</b>
<b>Timing by Jim Mayo.....</b>	<b>46</b>
<b>Touching Hands – Food for Thought by ed Foote.....</b>	<b>53</b>
<b>The Final Word – At Least For Now from Barry Wonson .....</b>	<b>55</b>
<b>Appendix of upcoming events and Caller Resources .....</b>	<b>56</b>
□ <b>STING PRODUCTIONS – CALLER RESOURCES AND MUSIC OFFER.....</b>	<b>57</b>
□ <b>So you want to be a caller – Caller School on-Line by Eddie Powell.....</b>	<b>57</b>
□ <b>Square Dance Gifts and Merchandise.....</b>	<b>57</b>
□ <b>Kip Garvey – Central Sierra Caller School ONLINE.....</b>	<b>57</b>
□ <b>A&amp;S Record Shop – Music downloads and much more. ....</b>	<b>57</b>
□ <b>Becoming a Square Dance Caller by Bruce Holmes.....</b>	<b>57</b>
□ <b>North East Caller School 8-12 Oct 2020 .....</b>	<b>57</b>
□ <b>Pre-registration – US 71<sup>ST</sup> National Square Dance Convention June 22-25, 2022 .....</b>	<b>57</b>

## *On the Inside Track*

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

At this time of the year under normal circumstances, here in Australia, we would all be fired up with re-generated enthusiasm after a great Australian National Convention and the Australian Callers Federation Conference. Dancers would be ready for their callers to set the world on fire with dazzling choreography and a whole heap of new singing calls. The very fact of the “convention and callers conference” has always filled us with new enthusiasm.

This year however, it was just not meant to be. The cancelations of both Caller Conference and 61<sup>st</sup> National Convention, coupled with the fact that our entire square dance world has crumbled in the face of the threat of COVID-19, has had an unparalleled impact on all of us.

As it is, we have no idea how long it will be before our activity will be able to be “open for the business of entertainment”.

Square dancing is actually in a tougher situation than just about any other activity that involves social interaction. Not only does such interaction involve being close to other people, but it involves regular and continuous personal and physical contact with every other dancer at any given dance session. I really can't think of anything else that even comes close to what we have in relation to personal interactivity. It is in fact one of the major positive attractive elements of square dancing!

The concept of ‘social distancing’ is one that just puts “paid” (*Aussie expression for a done deal – finished*) to square dancing. While this concept is in force (and it is a necessary one in order to stop the spread of the virus), we have to take a seat, wait, remember, and hope for a positive outcome.

While I believe that this will happen, I do not think it will be a short-term proposition. The virus will most likely be with us for some time to come. We all hope that the number of infections and rate of spread will decrease within a short period of time, however, the threat of the virus is something that will not go away within the short term. It stands to reason that many of the current restrictions on social contact will be in place for some time to come.

Of course, we all hope and pray for a vaccine to prevent the virus, however, while we have just about every medical scientist in the world working on the creation of a vaccine, this is still more likely to be a long term proposition. According to several experts in this area of research, this coronavirus is presenting scientists challenges that have never been dealt with before. According to one source:

*“the challenge is that coronaviruses have historically been hard to make safe vaccines for, partly because the virus infects the upper respiratory tract, which our immune system isn't great at protecting.*

*And while we have vaccines for seasonal influenza, HPV and other diseases, creating a new vaccine isn't as simple as taking an existing one and swapping the viruses, said Larisa Labzin, an immunologist from the University of Queensland”*

Professor Ian Fraser, a world-renowned expert in this field *notes “we don't yet have vaccines against any coronaviruses in humans, in part due to the challenges of developing vaccines for viruses that infect the upper respiratory tract. There are a lot of vaccine experiments going on around the world at the moment trying to*



*change that though, including some in human trials”.*

Of course, in the past the research into creating vaccines for viruses of this type have been undertaken. The number of researchers has expanded, and now includes an incredible amount of new people. It can be hoped that with all the extra involvement all over the world, that this time it will be possible to create a vaccine for the current nasty. While this gives us the best possible chance of getting a successful vaccine, it is not necessarily something we can expect in the short term. This has definite repercussions for our square dance activity.

Predicting the future is an impossible task. All that we can say now is that, we all must take a positive attitude, and keep preparing for the time when we can return to a form of normality; with classes, clubs, festivals, weekends, and special events all up and running once again.

In the meantime, there are lots of things that we as callers can do to keep up our

skill sets. This is a good time to get the checkers out, create some choreography, check on ideas and information from the many sources available, practice those singing calls that we each have tucked away in the ‘needs extra time to get it right’ box.

In addition, it is important that we all keep in contact with our fellow callers. This gives each of us a much-needed boost, as we are all in the same boat (well not one that is rife with the virus!).

Above all, we need to have a positive outlook for the future of our activity. I really dislike the comments that some of the ‘negatives vibes’ that have been spreading. **OUR ACTIVITY WILL SURVIVE**, but, like anything, it is up to the leaders (that’s us, guys) to take the initiative and prepare for the time where we each will have the opportunity to dust off our equipment and be ready to take the stage.

Keep safe, keep your distance.

Barry

**Paranoia has reached  
absurd stages...**

**I sneezed in front of  
my laptop and the  
anti-virus started a  
scan on its own**

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

## **BTM Website Update**

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

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

Here is the direct link:

<https://www.behindthemikewebsite.com/>

While I have a bit more time available, I hope to be able to transfer more of the many recordings I have over from Minidisc to the computer.

Cheers - Barry

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

### ***Educational Programs***

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

## ***Dance Recordings***

- SPECIAL DANCE with BRONC WISE and JET ROBERTS
- 1977 NSW Square Dance Society Cabaret with BARRY WONSON (scary voice back then)
- 1980 Willoughby Weekend with KEN BOWER (plus Barry Wonson, Peter Humphries and David Smythe)
- 1988 Weekend with WADE DRIVER (plus Barry Wonson, Peter Humphries & Brian Hotchkies)
- 2014 RED BARONS Weekend with KEVIN KELLY & BARRY WONSON
- 1988 Weekend with WADE DRIVER Weekend Part 2
- 1986 Red Barons Special with Scott Smith & Jim Mayo
- 1990 Red Barons Special with Jack Borgstrom
- 1980 Red Barons Special with Ernie Nation
- 1988 Red Barons Special with Robert Bjork, Ingvar Petterson
- 1992 Red Barons Special with Peter Humphries
- 1990 Red Barons Special with Mike Sikorski
- 1980's Advanced Teach Weekend with BARRY WONSON
- 1985 Pacific Northwest Teen Festival Mystery caller DAVE STEVENS
- 1988 Pacific Northwest Teen Festival Mystery Caller MIKE SIKORSKI
- 1984 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 am adding more files each month; however, it all takes time!

*As we now all have lots of time on our hands (after all the chores set by our partners have been completed), this is a good time to check out some of the music that we have available thru A&S Records. The ones noted below are some of the more recent additions. Have a listen to them...please remember that sales from these recordings have a number of positive outcomes:*

- 1) *They keep our SD music industry alive in a time of peril*
- 2) *They provide some form of return for the efforts of the producers*
- 3) *They also provide some financial assistance for keeping BTM up and running each month.*
- 4) *Trying out some new music is also another way to boost our enthusiasm and prepare for the day when we can perform them live once again.*



- AS 125 – HOGAN, HILTS & THE DUKE Hoedown / Ripper

<https://www.asrecordshop.com/index.php?action=listingview&listingID=2474>

- **AS 126 – COLONEL BISMARCK Hoedown**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2475>
- **AS 136 - IF I ONLY HAD A BRAIN**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2494>
- **AS 137- GUNG HO Hoedown #1**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2495>
- **AS 138 – A MAN NAMED ARMSTRONG**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2496>
- **AS 139 – AND YOU SMILED**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2497>
- **AS 141 – GUNG HO Hoedown #2**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2500>
- **AS 142 – DESERT WIND**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2501>
- **AS 143 – LOOKING FORWARD, LOOKING BACK**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2502>

***The Latest additions are:***

- **AS 144 – A THOUSAND FEET**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2503>
- **AS 145 – SCHLAGER PEPPY**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2504>
- **AS 146 – SCHLAGER SMOOTH**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2505>

***I would ask that all our subscribers have a listen to these tracks. The small returns from sales of these***

***pieces of music is the only method we have of covering some of the many costs involved in producing BTM each month.***

I am currently working on two songs that can be perfect for nights with a specific theme (well maybe for next year) – one for Father's Day and one for Mother's Day



- **MY OLD MAN:** This is a great song written by Rod McKuen. First heard this at a concert given by Rod back in the 80's. Sue and I had always loved his music so when we had the opportunity to attend a concert on his Australian tour, we were one of the first ones to get tickets. The night was amazing, even more so that the concert was poorly advertised and there were less than 50 people in the huge theatre. Rod did an incredible performance...at the end he came down off stage and talked with those of us that stayed behind for autographs...I even got to sing an impromptu duet with him!!
- **THE WORLD'S GREATEST MUM-** a great piece of music from country singer Johnny Chester. This was a huge seller many years ago when first released.

There are always pieces of music that we hear that we feel may be able to be converted to become a good singing call. I have a list of over 200 titles. When I listen to music, anything I think that even has a remote possibility of being able to be done as a singing call –

I add the song to a list of Possible Singing Calls on my computer. I go over the list regularly, looking for that song that has 'something extra' in it that will have a general appeal to dancers and callers. Some will work okay, however, the phrasing, length, tempo, etc., for many just do not allow them to be converted to what we need. Very frustrating sometimes, as there are just some fabulous songs out there that could be great, but just will not work.

A good example here is 'Time Warp' from Rocky Horror Show. A really great song and one that everybody knows. Problem is that the actual song is around 160 beats per minute. For us, we need to cut that back to 126 beats per minute.... all of a sudden, the 'excitement' is gone, and it has turned into something far away from the original concept. I worked on this for ages, talking to 3 different music producers – all came back with the same response – great song, but just will not work. Remember, just because the song is outstanding does not mean that it will be able to be done for our activity...bummer!!

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



# Flow Sequence Combinations.

By Mel Wilkerson

I was perusing some old notes, some recent e-mails, and articles for BTM and I came across a recurring information thread. That thread was the topic of "Types of calls in combinations for smooth dancing". With a little weeding and collation, it appears that although many callers dance around the subject of body flow, (pun intended), few take the time to articulate the essence of "flow combinations" and their uses.

We as callers always strive (or should anyway), to give the dancers the best flowing and smoothest dance that moves with the music and times out with the delivery and execution comfortably. Many achieve this regularly with ease, and others, like me, must work at it continuously trying to be aware of all the nuances that go into making the dance as smooth as possible.

It takes awareness of the movement mechanics for each movement to understand the delivery timing, the execution timing, the hand availability, the body flow and turn/sliding direction and what comes before and what comes after. We tend to do this for each movement and work to achieve the best danceable choreography that we can present at any given moment.

I am going to digress a bit here. In 2017 an article that was written by the late Paul Adams from, Ontario, Canada. The article was "Three Types of Calls and their Combinations"

Paul wrote, "I have concluded that there are only three types of Calls. They are :

1. **Walking Calls** - Some examples of Walking Calls are: Circle Left and Right, Right and Left Grand, Circulates, and Promenades, etc.

2. **Turning Calls** - Some examples of Turning Calls are: Swing, Allemande and Arm Turns, Swing Thru, etc.; and
3. **Sliding Calls** - Some examples of Sliding Calls are: Half Sashay, Centres In, Split Two, etc

In addition to the three types of calls, there are also individual movements which are combinations of these types of Calls. Some examples of each combination are movements like:

- **Walking and Turning:** Right and Left Thru, Ladies Chain, Pass The Ocean,
- **Walking and Sliding:** DosaDo, Walk and Dodge, Separate Around One To A Line, Ladies Centre Men Sashay,
- **Turning and Sliding:** Runs, Slide Thru, Anything and Spread.

**Why is this important?** We must keep these types of calls in mind when we are creating choreography, because **using all the different types will create a smoother flowing dance.** However.

- Do not use too much of any one type such as Turning Calls or you will have a screw-nail effect on the dancers.
- Too many Walking Calls one after the other becomes boring.
- Similarly, too many Sliding Calls create a back and forth action that feels jerky and uncomfortable.

The secret is to use them all and mix and match to create flows and direction changes that give the dancers the feel of "dancing and flowing with the music".

Paul was a great caller/choreographer who always put the dancers first and foremost when he was calling. His



perception on the call types is what formed the basis of this article which when expanded to the next step, is Flow Sequence Combinations.

Many callers look at “Flow Sequence Combinations” as “modules”. To some degree they are. They can also “equivalents” and “conversions” to different formations. The key difference is that when most callers think of a module, they think of a specific series of calls that take us from one known FASR to another (or the same) FASR.

The term “Flow Combination Sequence” is something similar; however, it differs greatly in that it is a combination of two or more movements (usually less than 5) that are used to give “**flow with a feel**”.

Many of these combinations are designed with the specific purpose of getting a specific hand free, or for ensuring that a dancer’s absolute position would be exactly where you want, rather than needing an adjustment for the next call.

For example, from a static square, Square Thru, gets the dancers to a corner box with the right hand free. The dancers generally have to make a minor sideways adjustment to the next call, or even to just finish the movement to end back to back. By contrast, from a static square, using the combination Star Thru, California Twirl; the dancers’ absolute body position is exactly in the corner box with no adjustment required other than that required for the next call.

We cannot always achieve the “optimum” or absolute, but once we become aware of flow mechanics for individual movements and combinations, we should at least try to achieve it.

In order to provide good smooth danceable choreography, the caller must be aware of:

- the hand availability,
- absolute body position and

- forward or back momentum.

Last month we looked at the less obvious aspects of smooth dancing by Thomas “Doug” Machalik who wrote about good and bad combinations, the trends of motion, and the forward momentum of movements.

A very good example of effective use of forward momentum is the combination, (from facing couples), Ladies Chain, Flutterwheel.

In contrast, the combination, Ladies Chain, Reverse Flutterwheel, would not be smooth because the men must immediately reverse their body flow and the move would be uncomfortable.

Doug also mentioned the sensation of bad flow combinations which, because of their frequent use, have become sadly “accepted”. Dancers have learned to make them work and seemingly smooth when they aren’t. These can include:

- Right and Left Thru, Right and left back, (**hand positioning for the men**),
- Box The Gnat, Cast Off  $\frac{3}{4}$ , (**very abrupt direction change for the ladies**),
- Touch  $\frac{1}{4}$ , Walk and Dodge, Partner Trade, (**forward – side – change other way for the dodger – there is a long-standing argument on anything after walk and dodge being comfortable.**)
- Tag the line from forward moving right hand waves such as swing thru...(forward flow counter anticipated stop action, turn and abrupt body adjustment to pass right shoulders for the centres)

Many callers comment about the flow mechanics of movements, but few actually take the time to tell the virtues of treating some (not all) movement combinations as “**Tools of the Trade**”.

We all know that it is not a good idea to combine calls which have strong flow and different symmetry such as:

- **from a right hand two face line**, -  
Bend the Line, Flutterwheel, or
- **from a left hand two face line** -  
Bend the Line, Reverse Flutterwheel.

We tend to think about that and forget that from a one-face line either combination of Bend the Line and Flutterwheel or Reverse Flutterwheel is horrid for at least two of the dancers.

Instead of thinking what to avoid, (**which is important**), change your focus and start incorporating “Flow Combinations Sequences” into your repertoire. These are sequences that, like an individual movement, if we have a “Known Start Formation, we can have a “Known End Formation” and “Known Flow” as well as “Handedness” when we finish.

The difference between this and a fixed-point module (CB-CB for example) is that we are not overly worried about the FASR, only the sequence flow and the end point for the next movement.

The strength of these sequences is that you can insert them into patter sight calling, or modules to ensure that dancers have a good flow sequence that is comfortable. Further, by inserting them into your choreography every now and then, you can give the dancers (and yourself) a break without losing flow.

When using these combinations, try to obtain a reversing rotation of movement to create that “S” type flow pattern that dancers find so smooth to dance to. Essentially you want the combination of movements to incorporate a flow from one to the next movement in the combination that has no sequential overflow but incorporates direction changes, preferably with hand contact involved. Some examples are

- From a wave -  
SWING THRU, CAST OFF  $\frac{3}{4}$ ,  
ENDS CIRCULATE,  
CENTRES TRADE

- From a tidal two-faced line -  
COUPLES TRADE, CENTER  
COUPLES TRADE, LADIES TRADE,  
WHEEL AND DEAL. (**Even though the boys stop action for the ladies trade the flow is optimal because the pause is not a jerky or a sliding motion with a direction change**)
- From an ocean wave –  
SWING THRU, ENDS RUN,  
CENTRES TRADE, -- (COUPLES  
CIRCULATE/WHEEL AND  
DEAL/FERRIS WHEEL etc. (**the centres trade before the forward action of Circulate etc. creates that same stop action for the ends getting rid of the momentum jerk and creating a smoother flow**))

Create your own data base of Flow Combination sequences. Note where they start and where they end. Generally, you are not looking a full FASR but just a starting formation and an ending formation to go from point A to point B.

Once you start creating these flow combination sequences you will wonder why you ever did without them before. One caution however, like all the tools in your toolbox, use them wisely and properly. Do not overuse one tool and forget about the rest or your calling will become predictable and could become boring just through redundant use of the same thing repeatedly.

A few examples of “Flow Combination Sequences” are:

#### **Facing standard lines to facing lines – (= Ladies Chain):**

- RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
SWING THRU,  
CHAIN DOWN THE LINE

#### **8 chain 4 to same box in a wave (rotated left $\frac{1}{4}$ )**

- TOUCH  $\frac{1}{4}$ , SCOOTBACK,  
LEFT SWING THRU,

SPLIT CIRCULATE,  
SWING THRU”.

#### 8 Chain 4 (ladies on outside) to normal lines

- LEFT TOUCH  $\frac{1}{4}$ ,  
CHAIN DOWN THE LINE,  
FLUTTERWHEEL (**Note:** the  
Flutterwheel is just for additional flow)

#### 8 Chain 4 (boys on outside) to normal lines

- TOUCH  $\frac{1}{4}$ , LEFT SWING THRU,  
CHAIN DOWN THE LINE

#### Standard Facing couples to $\frac{1}{4}$ rotated left in a wave

- (8-chain-4 to tidal wave)  
LEFT TOUCH  $\frac{1}{4}$ , MEN RUN,  
SWING THRU –
- (facing lines – parallel ocean waves)  
LEFT TOUCH  $\frac{1}{4}$ , MEN RUN,  
SWING THRU

There are many combinations and sequences that lend themselves to good body flow. Periodically, try to seek out a few and see what works and what doesn't. Note the combinations that work and apply them to your calling. It doesn't matter if you know the “what or where” of the FASR to FASR, or even like above what the movements equate to. Like and individual movement, **you only need to know where you start and where you end, and what can you do from there.** The difference is that you are calling a sequence of smooth flowing danceable choreography but using it as a single entity.

How many examples of combinations can you think of? Here are some ideas:

- TOUCH  $\frac{1}{4}$ , SPLIT CIRCULATE,  
BOYS RUN,  
REVERSE FLUTTERWHEEL
- RIGHT & LEFT THRU,  
VEER LEFT, COUPLES CIRCULATE,  
CHAIN DOWN THE LINE

- (Lines) PASS THRU,  
REVERSE WHEEL AROUND,  
REVERSE FLUTTERWHEEL,  
LADIES CHAIN
- CHAIN DOWN THE LINE,  
SLIDE THRU, PASS THRU,  
TRADE BY
- (CB-CB) LEFT SWING THRU,  
LADIES RUN, FERRIS WHEEL,  
PASS THRU
- TOUCH  $\frac{1}{4}$ , LADIES RUN,  
REVERSE FLUTTER, SWEEP  $\frac{1}{4}$ ,  
HALF SASHAY (**this is a right and left  
thru equivalent**)
- (8-Chain-4 boxes) SWING THRU,  
CAST OFF  $\frac{3}{4}$ , CENTRES TRADE,  
SWING THRU, CAST OFF  $\frac{3}{4}$   
CENTRES TRADE (**this is a zero  
module**)
- (Facing Lines) TURN THRU,  $\frac{1}{2}$  TAG,  
SWING THRU, MEN RUN

Another way to use these is to incorporate flow sequencing into your fixed-point modules. To do this it is simply a matter of picking a sequence or combination you like and creating some modules that use that sequence.

By doing so, you will find your use of the flow combination sequence better timed, and your dancers may find themselves having a much nicer dancing experience dancing movement and flow combinations rather than stop and adjust on each movement just to get to where they should be.

Some examples of this are taken from our readers who also participate in the monthly caller development exercises on the NEWBIE CALLER Facebook page. A few of those are included below for your enjoyment.

**Flow combination sequence:**  
**SCOOTBACK, LEFT SWING THRU,**  
**SPLIT CIRCULATE,**

- (**SC**) HEADS PROMENADE  $\frac{1}{2}$ ,  
PASS THE OCEAN, EXTEND,



SCOOT BACK, LEFT SWING THRU,  
SPLIT CIRCULATE,  
LEFT SWING THRU, SCOOT BACK,  
ALL 8 CIRCULATE,  
SWING AND PROMENADE (**Note: R-  
H Lady progression**).

- **(CB-CB)**: TOUCH 1/4, SCOOT BACK,  
LEFT SWING THRU,  
SPLIT CIRCULATE, MEN RUN,  
FERRIS WHEEL, ZOOM,  
PASS THRU
- **(PL-PL)** PASS THE OCEAN,  
SCOOT BACK, LEFT SWING THRU,  
SPLIT CIRCULATE,  
ENDS CROSS FOLD, STAR THRU,  
COUPLES CIRCULATE,  
COUPLES TRADE, BEND THE LINE

**Flow sequence: DIXIE STYLE, SWING  
THRU, CHAIN DOWN THE LINE**

- **(SC)** SIDE LADIES CHAIN,  
HEADS LEAD RIGHT,  
CIRCLE LEFT 1/2, VEER LEFT,  
BEND THE LINE,  
RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
SWING THRU,  
CHAIN DOWN THE LINE,  
KEEP HER AND PROMENADE
- **(CB-CB)**: SLIDE THRU,  
RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
SWING THRU,  
CHAIN DOWN THE LINE,  
FLUTTERWHEEL, SLIDE THRU
- **(PL-PL)** RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
SWING THRU,  
CHAIN DOWN THE LINE,  
FLUTTERWHEEL,  
RIGHT & LEFT THRU

**Flow combination sequence ; LEFT  
TOUCH 1/4, CHAIN DOWN THE LINE,  
FLUTTERWHEEL**

- **(SC)** HEADS PROMENADE 3/4,  
SIDES REVERSE FLUTTERWHEEL,  
PASS THRU, TOUCH 1/4 ,  
CENTERS TRADE, RECYCLE,

LEFT TOUCH 1/4,  
CHAIN DOWN THE LINE,  
FLUTTERWHEEL,  
SQUARE THRU 3, SWING,  
PROMENADE

- **(CB-CB)**: TOUCH 1/4,  
CENTERS TRADE, RECYCLE,  
LEFT TOUCH 1/4,  
CHAIN DOWN THE LINE,  
FLUTTERWHEEL, SLIDE THRU,  
RIGHT & LEFT THRU
- **(PL-PL)** PASS THRU,  
TAG THE LINE, FACE LEFT,  
CENTERS TRADE, FERRIS WHEEL,  
PASS THRU, LEFT TOUCH 1/4,  
CHAIN DOWN THE LINE,  
FLUTTERWHEEL

**Flow Sequence combination - Left  
touch 1/4, boys run, swing thru**

- **(SC)** HEADS LEAD RIGHT,  
CIRCLE TO A LINE,  
LEFT TOUCH 1/4, BOYS RUN,  
SWING THRU, BOYS CIRCULATE,  
GIRLS TRADE, BOYS RUN,  
COUPLES CIRCULATE,  
BEND THE LINE,  
ALLEMANDE LEFT, PROMENADE,
- **(CB-CB)**: LEFT TOUCH 1/4, BOYS  
RUN, SWING THRU, SPIN THE  
TOP, SWING THRU, BOYS RUN ,  
WHEEL & DEAL
- **(PL-PL)** LEFT TOUCH 1/4,  
BOYS RUN, SWING THRU,  
8 CIRCULATE,  
LADIES SCOOT BACK,  
MEN RUN, COUPLES CIRCULATE,  
BEND THE LINE

Well that is it for this month's article. I hope you can all take a little something away and make it your own. Once you do, please do not hesitate to share it with others. The days of keeping your best works close to your chest are long gone. It is time the dancers get to shine. You will shine when they smile and come back because your calling is smooth and enjoyable. Have fun everyone.

# *Zoom from the Completed Double Pass Thru*

By Jack Lasry circa 1987 – preamble by Mel Wilkerson

We received an e-mail from a new caller that wishes to remain anonymous at this time regarding the use of Zoom. In the e-mail, he said he was asked to call a tip at a local dance, and he was well prepared. He prepared a few modules using “zoom” as his focus and incorporated them into his sight calling. It seems to me that the use of “ZOOM” is limited to the Double Pass Thru set up and when it is called from the Completed Double Pass thru formation, the dancers, a plus group, seem to struggle. It wasn’t everything but only on the following modules he had prepared

- (SC) HEADS PROMENADE ½,  
TOUCH ¼, MEN RUN,  
SWING THRU, MEN RUN,  
FERRIS WHEEL, DOUBLE PASS  
THRU, ZOOM, LEADERS TRADE,  
SWING CORNER AND  
PROMENADE.
- (SC) HEADS SQUARE THRU,  
DOSADO TO A WAVE, LADIES  
TRADE, SWING THRU, MEN RUN,  
TAG THE LINE, ZOOM,  
MEN U-TURN BACK, SWING,  
PROMENADE
- (CB-CB) RIGHT AND LEFT THRU,  
VEER LEFT, COUPLES CIR  
CULATE, TAG THE LINE, “ZOOM” ,  
MEN TRADE, TOUCH ¼,  
LADIES ZOOM, COUPLES  
CIRCULATE, FERRIS WHEEL,  
PASS THRU
- (PL- PL) PASS THRU,  
WHEEL AND DEAL, ZOOM,  
DOUBLE PASS THRU, ZOOM AGAIN  
FIRST COUPLE LEFT,  
NEXT COUPLE RIGHT

He felt bad that every time he tried to insert one of his modules with that particular zoom, the floor would either

break down or struggle and have to be talked through. For a new caller that is a very daunting prospect, especially when he worked so hard to prepare.

Thankfully, he said, the club caller informed him at the end that he did a really good job, and it wasn’t his fault. He was using a zoom from a completed double pass thru, and they hadn’t learned that yet but the choreography was fine.

He also told him that he made a smart choice not using either of his prepared singing call figures and chose a good perky singing call with a nice flowing figure to let them finish with success. Even though the singing call figure didn’t have a zoom he said it was the right thing to do.

The only advice I could give back was that he set himself up to fail. As a new or newer caller, when asked to call a tip, remember,

1. if you are given time to prepare, talk to the host caller to make sure you are not doing anything they do not know, or are uncomfortable with.
2. Do not try to get fancy with extended applications of movements to show how good you are and what you know. Clever never works. Give the dancers a good solid smooth performance and they will tell you how good you are. If you try to wow them with technicality, they will often try to help you by doing what you do not want.
3. Listen to what the club caller tells you. If he said you did a good job, then it is likely you did. Don’t feel bad about a mistake or two. Pay special note to when he/she compliments you about making the right choice (such as not using the prepared singing call figures

with the troublesome movement).  
That shows maturity and is the  
steppingstone to experience.

Now with all that said, the question and the choreography that was presented had the mark of, 'Zoom is basic level dancing. Surely a Plus club can dance basics. The answer is dancers can only dance what they are taught and what they use regularly. It is not wrong nor is it right to modify the programs to suit the needs and wants of the club that is being called for. Doing so is professionalism. However, most callers eventually "play catch up" along the line and incorporate "the rest of the programs" into the plus repertoire over time. It is not necessarily wrong; it is just a different approach. It is only when those dancers travel about and abroad that it really becomes an issue.

This e-mail also reminded me of some notes I recalled reading from Jack Lasry in the late 1980s. No, my memory is not that good, but I was skimming past notes a little while ago and this e-mail reminded me of it. Jack Lasry was considered one of the all-time great callers and choreographers of his day and I offer you this article written by him on the very subject of Zoom from a Completed Double Pass Thru Formation.

Jack wrote:

It seems to me that the use of Zoom is limited to the Double Pass Thru set up, and when called from the Completed Double Pass Thru formation the dancers seem to struggle. If you are seeing the same thing, here are a few ideas to work with after you have taken the time to review the action with your dancers.

*What Jack says here is, if your dancers are struggling, take the time to workshop the action of the movement in question and then use it. - Mel*

- **(PL-Resolve)** PASS THRU,  
WHEEL & DEAL,  
DOUBLE PASS THRU, ZOOM,  
LEADERS PARTNER TRADE,  
RIGHT & LEFT THRU,  
VEER LEFT, COUPLES CIRCULATE,  
LADIES TRADE, WHEEL & DEAL,  
PASS THRU, ALLEMANDE LEFT
- **(PL-Resolve)** PASS THRU,  
WHEEL & DEAL,  
DOUBLE PASS THRU, ZOOM,  
LEADERS U-TURN BACK,  
TOUCH  $\frac{1}{4}$ , CENTRES TRADE,  
SCOOT BACK, MEN RUN,  
PASS THE OCEAN, LADIES TRADE,  
RECYCLE, SWING THRU,  
TURN THRU, ALLEMANDE LEFT
- **(CB-Resolve)** STAR THRU,  
PASS THRU, WHEEL & DEAL  
DOUBLE PASS THRU, ZOOM,  
CENTRES IN, CAST OFF  $\frac{3}{4}$ ,  
CENTRES SQUARE THRU 4,  
ENDS STAR THRU,  
DOSADO TO A WAVE, RECYCLE,  
PASS TO THE CENTRE,  
SQUARE THRU 3,  
ALLEMANDE LEFT
- **(SS-Resolve)** HEADS PASS THRU,  
SEPARATE, AROUND 1 TO A LINE,  
PASS THRU, WHEEL & DEAL,  
DOUBLE PASS THRU, ZOOM,  
MEN CLOVERLEAF, LADIES  
TRADE, LADIES SQUARE THRU 4,  
TOUCH  $\frac{1}{4}$ , LADIES CIRCULATE,  
MEN TRADE, TURN THRU,  
ALLEMANDE LEFT.



# Calling Tips for April

By Chinook Records

Let's celebrate April with several hints and techniques for better calling.

## Memory Calling

Has this ever happened to you? You're calling a song. Things start out great. But near the **end** of the song, you forget the words. This common problem has a simple solution. When learning a new song, play the music backward. That way, you can practice the end of the song first, and it will remain fresher in your mind.

## Showmanship

Would you like to express more **emotion** and **feeling** in your singing calls? You probably already use facial expressions such as smiling. But do you move your eyebrows enough? Eyebrow movements transmit tremendous meaning. Raise **both** eyebrows, or just **one**, and the message speaks louder than words. Practice your eyebrow movements often.

## Recruiting

Have you ever been stuck in a traffic jam where everyone slowly creeps along? And when you eventually get to the front of the blockage, you discover that the huge line was caused by one **stalled car** on the roadside? Clearly, people consider the **sight** of a stalled car irresistibly appealing. They'll wait in line for HOURS just to catch a glimpse. This basic human urge can help **you** recruit new dancers. At your next open house, park a **stalled car** inside the dance hall. People will **line up** for **miles** just to see it.

## Teaching

Do you teach by definition? Consider the plus call "anything **and Roll**". The definition requires you to turn an

additional one-quarter (*90 degrees*) in the direction you were already going. Consider, from Ocean Waves, "All 8 Circulate ... **and Roll**". The original out facers walk a curved path, so they "roll" by facing right or left. But what about the original in facers who walked straight ahead? They are required to rotate one-quarter more ... but HOW? There's only ONE answer: they must **fall** to the ground, **flat** on their face.

## Styling

Consider the call "Right and Left Grand, Every Other Girl with Every Other Hand". Your dancers probably do an ordinary Right and Left Grand. But that's so wrong. Here's the correct way: do a RIGHT Pull-by with your partner. **IGNORE THE VERY NEXT PERSON** (*thus satisfying the "Every Other Girl" directive*). Now give a LEFT (*thus satisfying "Every Other Hand"*) Pull-By to the next person (*i.e. your original opposite*). Ignore the next, give a RIGHT to the next, etc. It takes TWO trips around the square (*four pull-bys and four "ignores"*) to properly dance "Every Other Girl with Every Other Hand".

## Choreography

Be very careful with **Mini-Waves**. Let's review. An Ocean Wave is "*a formation of **THREE** or more dancers*". And a mini-wave is "*an Ocean Wave consisting of **TWO** dancers*". Combine the two equations: a mini-wave is a formation of **THREE** or more dancers, consisting of **TWO** dancers. **Huh?? Three** dancers suddenly become **two** dancers?? That's a huge problem! A mini-wave makes dancers disappear! Experts have long puzzled over the continued decline in dancer population. Now we know why.

Mini-waves make dancers disappear.  
**Stop** using mini-waves.

### Speaker Placement

Race car drivers already know this trick. It's called "slip-streaming". Whenever you use two speakers, place one speaker directly in front of the other. Sound from the first speaker clears a path so that sound from the second speaker can follow along smoothly in the wake. Make sure to alternate your speakers, i.e. the front speaker **this** time becomes the back speaker **next** time, so that your speakers will wear evenly.

### Go Green

Save energy. Set your amplifier to the **lowest** possible volume. Of course, you'll need to **yell** into the microphone, but that's a **small** price to pay for being eco-friendly.

### Dancers Moving to Higher Levels

We bemoan the fact that dancers want to move up to higher levels, yet callers are to blame. How often do callers tell dancers to "move up"? We tell them to Square UP, Circle UP four, dance UP to the middle and back, Spin the Top and the Boys Move UP, etc. Callers **constantly** tell dancers to move UP, and then we're mystified when they actually **do** move UP. To nullify the "move up"



"Basically, we're looking for an innovative caller with a fresh vision who will inspire our club to remain exactly the same"

effect, simply call "Chain **DOWN** the line" more often.

### Voice Effectiveness

It's important to grab people's attention so they will listen carefully. **Fact:** the sound of a crying baby is impossible to ignore. So ... when you call intricate choreography, and you want dancers to pay close attention, punctuate each command by **screaming** like a baby who needs a diaper change. Your dancers will **listen better** and thus they will **dance better**.

### Music

Chinook Records, headquartered in Washington state, partnered with another state resident: ultra-**billionaire** Bill Gates. He agreed to give One Million Dollars (*if you're Bill Gates, that's merely pocket change*) to **one** lucky Chinook Records customer. To earn your chance at a cool million, visit Chinook Records website ( [www.chinookrecords.com](http://www.chinookrecords.com) ) and buy music. The more you buy, the bigger your chance to win. You saw this announcement on the internet; therefore, you **know** it's true. Forward this to all your friends.

### April Fools

Happy April Fool's Day from Chinook Records!

**My luck is like  
a bald guy who  
just won a  
comb.**

# Teaching Class Level Mainstream Basics

By Jack Lasry

*The following is a compilation of Jack Lasry's notes over a few past editions regarding preparing the dancers for success by teaching, using and building on what they know to reinforce success and enjoy the feel of DANCING rather than just learning the mechanics of a movement. - Mel*

For any class program, it is important that dancers learn to **DANCE** the combinations of basics that are common and necessary to growing in to **DANCERS**, and not just a group of folks who have been taught a bunch of basic movements. The whole idea of learning to square dance and learning to dance the basics (and every level) is to learn how to dance and having the opportunity to practice moving from one call to another without long hesitation. Once the mechanics of a call are mastered and the dancers can, on command, do the basic movement with confidence, then it is time to put that basic into the "dance" practice program.

For example: once a Two Ladies Chain is mastered, and a Right & Left Thru is mastered, then use the two in combination without any hesitation between calls – Right & Left Thru, Two Ladies Chain. Once the two call combinations are mastered, then keep adding as you add more basics that are mastered into the chain of calls that make up **DANCING**.

Please allow the dancers to have a certain period of time to dance the same combinations so as to develop a sense of timing and feel for the flow of one call to another.

Let's follow this logic through another movement such as Scoot Back.

- (CB-CB) TOUCH ¼, SCOOT BACK, MEN RUN, RIGHT & LEFT THRU, SLIDE THRU
- (CB-CB) TOUCH ¼, SCOOT BACK, MEN RUN, RIGHT & LEFT THRU, ½ SASHAY, BOX THE GNAT, RIGHT & LEFT THRU, SLIDE THRU
- (CB-Resolve) PASS THRU, U-TURN BACK, TOUCH ¼, SCOOT BACK, LADIES RUN, BOX THE GNAT, RIGHT & LEFT THRU, STAR THRU, DIVE THRU, SQUARE THRU 3, (CB) ALLEMANDE LEFT
- (CB-CB) RIGHT & LEFT THRU, ½ SASHAY, TOUCH ¼, SCOOT BACK, LADIES RUN, PASS THRU, U-TURN BACK, SLIDE THRU
- (CB-CB) TOUCH ¼, SCOOT BACK, SCOOT BACK, LADIES RUN, TOUCH ¼, MEN RUN

As you can see, in the preparation of introducing scoot back to the mix, once mastered, it is use again with similar themes and similar following movements in the combinations with scoot back. In this way the dancers can become familiar with the movement, and the flow.

However by adding change such as men run, or ladies run, or even a second scoot back, it keeps the movement fresh, the flow good and ability to listen and act alive with the dancers without being uncomfortable or "dangerously technical".

## Let's progress toward the end of the class

Working with the same Corner Box using touch ¼ to set up a new wave, the following will now help the dancers understand that there is a wave set up after the touch ¼. It keeps the scoot



back fresh in the mind, but by having the centres trade, you help to reinforce in the dancers the importance of “touching hands” with adjacent new dancers and the recognition and establishment of a new formation.

The idea here is to solidify and what was learned and to build upon it, but also to take what was learned earlier, such as formation recognition and hand contact and incorporate it into the class so that the dancers have a full DANCE experience and not just the rote learning of a movement.

- (CB-CB) TOUCH  $\frac{1}{4}$ , CENTRES TRADE, (this is where you check for dancer success and if you need to reinforce the need for touching hands) MEN TRADE, LADIES TRADE, CENTRES TRADE, SCOOT BACK, MEN RUN, SLIDE THRU....
- (CB-CB) TOUCH  $\frac{1}{4}$ , SCOOT BACK, CENTRES TRADE, MEN TRADE, LADIES TRADE, CENTRES TRADE, SCOOT BACK, LADIES RUN, BOX THE GNAT, RIGHT & LEFT THRU, SLIDE THRU....

At first, allow the dancers to get the feel of the combinations and allow your timing to adjust to how well the dancers react. As they gain in confidence and react well, lessen the time between calls until the entire motion of the movement and the combinations are smooth, and the timing is in a dance-like fashion.

Let us all work hard on developing **DANCERS** and not just exposing the class to the basics. Yes, it takes TIME.

Finally preparing the dancer for success with combination building to a movement. Within every program there are busy movements that are in essence nothing more than a combination of previously known and well used

movement put together. The theory of learning Pull By, then using it, learning Courtesy Turn, and using it, then putting them together in a combination of Pull By and Courtesy Turn, and finally learning Right & Left Thru, is not new.

Unfortunately, we tend to rush to the ending rather than enjoying the trip. In addition, once we are at The Right And Left Thru, the Pull By, and Courtesy Turn are rarely seen again by themselves.

For this particular aspect of teaching the movement Spin Chain Thru has been chosen. Spin Chain Thru is one of the “busy” calls that the class dancer has to master on the way to becoming a Mainstream DANCER.

I like to get the dancers acquainted with the centres part of Spin Chain Thru prior to teaching the call as it really acquaints the dancer with the “heart of the action”.

I put the dancers in parallel ocean waves and teach the action in three parts.

- Centres cast, or arm turn  $\frac{3}{4}$  to make a new wave (reinforce hand contact if necessary and recognise the new formation)
- The centres of the new wave trade
- Now outside and adjacent centre of the new wave, cast off (or arm turn)  $\frac{3}{4}$  to make a new wave with the outside dancers.

I often add the “turning arm” such as centres with a Left Turn  $\frac{3}{4}$ , make a new wave, new centres with a right - Trade, now in the wave – all with the Left Turn  $\frac{3}{4}$  to make a new wave and Balance.

At first, there is no continuous action, just one call at a time. As they get acquainted with the action, I then make it into a little dance routine working with both men and ladies as the centres of the parallel ocean waves. When they are dancing the centre part easy, then all you need to do is add the swing  $\frac{1}{2}$  part to the start of the action and they have

the call down pat. Note: the centres action alone was a movement called "Fan Chain Thru", but it has been long dead and there is no need at this point to use any name at all. All you are doing at this point is having them dance smooth flowing choreography using movements they know and are comfortable with.

If you need examples of where the call ends and how to get out, here are a few. Once the centres action is working well, you can add the ends circulating one or two positions to your directional calling.

- **(CB-CB)** BOX THE GNAT, MAKE A WAVE, CENTRES CAST  $\frac{3}{4}$ , in A NEW WAVE - CENTERS TRADE, CAST OFF  $\frac{3}{4}$ , All BOX THE GNAT, MAKE A WAVE - CENTRES CAST  $\frac{3}{4}$ , MAKE A WAVE - CENTRES TRADE, CAST OFF  $\frac{3}{4}$  (CBOW)
- **(PL-PL)** STAR THRU, PASS THRU, U-TURN BACK, MAKE A WAVE - RIGHT HAND TRADE, CENTRES CAST LEFT  $\frac{3}{4}$ , in A NEW WAVE - CENTRES TRADE, CAST LEFT  $\frac{3}{4}$ , WITH A RIGHT HAND- TRADE, CENTRES CAST LEFT  $\frac{3}{4}$ , NEW CENTRES TRADE, CAST LEFT  $\frac{3}{4}$ , MEN RUN, BEND THE LINE, RIGHT & LEFT THRU
- **(PL-CB)** PASS THE OCEAN, SWING THRU, BALANCE, MEN TURN  $\frac{3}{4}$ , CENTRE MEN - TRADE, MEN TURN  $\frac{3}{4}$ , BALANCE, MEN RUN, WHEEL AND DEAL, DIVE THRU, SQUARE THRU 3...
- **(PL-CB)** PASS THE OCEAN, LADIES TURN  $\frac{3}{4}$  TO MAKE A WAVE, VERY CENTRE LADIES TRADE, LADIES TURN  $\frac{3}{4}$ , SWING THRU, MEN TRADE, MEN RUN, BEND THE LINE, SLIDE THRU.....
- **(CB-PL)** TOUCH  $\frac{1}{4}$ , CENTRES TRADE,

WITH NEW PERSON (**same sex**) -- TRADE, CENTRES CAST OFF  $\frac{3}{4}$ , NEW CENTRES TRADE, ENDS CIRCULATE TWICE, CENTRES CAST OFF  $\frac{3}{4}$ , BALANCE, SPLIT CIRCULATE, MEN RUN

- **(CB-Resolve)** SWING THRU, BALANCE, MEN TURN  $\frac{3}{4}$ , MEN MAKE WAVE, CENTRE MEN-TRADE, ALL THE MEN -- TURN LEFT  $\frac{3}{4}$ , BALANCE, MEN RUN RIGHT, WHEEL AND DEAL, PASS THRU, ALLEMANDE LEFT
- **(CBOW-Resolve)** CENTRE LADIES-CAST LEFT  $\frac{3}{4}$  TO MAKE A WAVE, NEW CENTER LADIES TRADE, ALL THE LADIES TURN LEFT  $\frac{3}{4}$ , MAKE A WAVE WITH THE MEN, BALANCE, SWING THRU, MEN RUN, WHEEL AND DEAL, PASS THRU, ALLEMANDE LEFT
- **(SC)** HEADS PROMENADE  $\frac{1}{2}$ , SIDES RIGHT AND LEFT THRU, HEADS SQUARE THRU 4, MAKE A WAVE, EVERYBODY -- RIGHT HAND TRADE, MEN CAST LEFT  $\frac{3}{4}$ , NEW CENTRE MEN TRADE, LADIES CIRCULATE TWICE, MEN CAST LEFT  $\frac{3}{4}$ , ALL BOX THE GNAT, PASS THRU SWING CORNER & PROMENADE
- **(SC)** HEADS SQUARE THRU 4, BOX THE GNAT, MAKE A WAVE, MEN CAST LEFT  $\frac{3}{4}$ , CENTER MEN TRADE, LADIES CIRCULATE TWICE, MEN CAST LEFT  $\frac{3}{4}$ , MAKE A WAVE, MAN AND LADY - TRADE, LADIES CAST LEFT  $\frac{3}{4}$ , CENTRE LADY --TRADE, MEN CIRCULATE TWICE, LADIES TURN LEFT  $\frac{3}{4}$ , MEN RUN, PROMENADE

Now that is just wind in the face dancing that I will use for a while. In a week or so I might teach something new like Spin Chain Thru.

# *Caller Reputation and Relationships*

By Mike Callahan - 1985

Why is it that some callers who are excellent at choreography and all of the other technical aspects of calling, are not well liked by the dancers in their own area?

As callers, we all spend much time and effort trying to improve ourselves. But sometimes we give very little thought to one of the most important aspects of our calling careers:

- **People Relationships.**

How do we effectively deal with people, area dancers, area callers and home area clubs?

## **HOW DO WE DEVELOP AND MAINTAIN A GOOD REPUTATION?**

Let's face it, for most of us, our home area is our bread & butter. In order to be successful and well-liked in our home area, we must be willing to give a little as well as take. Sometimes a caller, even without realizing it, will make a seemingly innocent mistake that will alienate dancers or other area callers against him for many years.

In keeping with this theme, I have made a list of things which I consider to be detriments to a caller's reputation. This list is by no means complete, and, as you read it, sit back and think of similar mistakes that some callers that you know have made. Also, think of what it has done to their reputation.

- The caller who is "too good" to support his local callers' association. He "doesn't get anything out of it anymore". He forgets that maybe now he has something to put back into it and he also forgets how grateful he was to the caller that first helped him when he was getting started.

- The caller who is habitually late for his local bookings.
- The caller who always seems to have trouble with double bookings.
- The caller who "talks down" or gossips about other local callers and/or dancers.
- The caller who undercuts other local callers to get bookings.
- The caller who demands more money than his original agreement states.
- The caller who plans a special dance on the same night as a local association dance.
- The caller who thinks that he is God's gift to women/men.
- The caller who "parties" a bit too much before a dance. All it takes is one time.
- The caller who tells "off-colour" and/or ethnic jokes (both on and off the microphone applies).
- The caller who guest calls for another local club and tries to impress those dancers with how much he knows and how much they don't.
- The caller who gets the reputation of calling "his own" program rather than the one he is hired for.
- The caller who doesn't do his homework.
- The caller who never volunteers time to help the local dancer or callers' association.
- The caller with poor dressing habits.
- The caller who cancels his own club on short notice to take a more lucrative booking.



- The caller who has no use for round dancing.
- The caller who cannot understand that, because people are different and people's needs are different, every program from Mainstream through Challenge is important, and has value.

The list is almost endless. The bottom line is, we are all entertainers, and like it or not, we live in a fishbowl. Think before you act. You are only as good as your reputation is in the public eye. We've all heard the old joke about the "national" caller who is "national" because he can't get any work at home. Think about it.

## ***What Do Callers Tell You About Themselves?***

A commentary by Ben Rubright

Have you ever been to a dance, and as a dancer noticed that throughout the whole dance, you were always in a formation that would be considered "Standard"?

By that I mean that SWING THRU was always called with the boys on the ends of a right-handed wave. Boys always did the running. In any partner relationship the girls were always on the right side of the boys. All of the ALL 8 CIRCULATES were called with the girls in the centre of right-hand waves. Boys always went in on a SCOOT BACK, and if SPLIT CIRCULATE was called at all, it always started from the same setup as the SCOOT BACK.

**If you have experienced that, the caller was telling you something about himself.**

He/she was saying that they have never progressed as a caller (and probably as a dancer) to a point that he can handle other than "STANDARD POSITION".

Many callers never progress past this phase of their calling education. Why not? It is terribly embarrassing to get into something 'that you cannot get out of. Therefore, callers tend to avoid those areas in which they are uncomfortable.

In actuality, "getting in" is more difficult than "getting out". That is because, in getting out of non-standard positions, there are some basic things you can do.

- If in a right-hand wave with same sex adjacent, or an 8 chain thru with same sex facing, **if in doubt, call SWING THRU**. Once you have the boys separated, call BOYS RUN and lines facing or lines back to back will result with everyone as a normal couple.
- If you have right-hand columns with same sex in the centre, **call ALL 8 CIRCULATE, BOYS RUN** and a starting or completed double pass thru formation will result with everyone as a normal couple.
- If you have facing lines of 4 with same sex as centres, **call TOUCH 1/4, ALL 8 CIRCULATE, BOYS RUN**, and the same situation will result as above.

With a little thought and some checker pushing the mystery and also the fear of non-standard sex distributions will disappear.

### **How about getting into some non-standard setups?**

By using routines that everyone uses, let's look at how we might start pushing our calling frontiers slightly into the world of non-standard positioning by making slight deviations from routines not only familiar to us but also to the dancers. Each example on the next two pages begins on familiar ground, takes a side excursion for a short time, and then returns to familiar ground.

- HEADS STAR THRU,  
ALL DOUBLE PASS THRU,  
MEN RUN, ALL 8 CIRCULATE  
(gives columns with MEN in centre)  
ALL CAST RIGHT  $\frac{3}{4}$ ,  
CENTRE 6 TRADE,  
ALL SINGLE HINGE, MEN RUN  
(gives starting DPT)  
DOUBLE PASS THRU,  
LEADERS TRADE,  
ALLEMANDE LEFT
- HEADS SQUARE THRU 2,  
SWING THRU, MEN RUN,  
TAG THE LINE, FACE IN (gives  
lines of 4 with Men in centre)  
TOUCH  $\frac{1}{4}$ , ALL 8 CIRCULATE,  
MEN RUN, (gives starting DPT)  
CENTRES PASS THRU,  
ALL SLIDE THRU, PASS THRU,  
WHEEL & DEAL, CENTRES RIGHT  
& LEFT THRU & ALL FACE LEFT,  
 $\frac{1}{2}$  SASHAY, CENTRES GO TWICE,  
BOX GNAT, RIGHT & LEFT GRAND
- SIDES PASS THRU, SEPARATE,  
AROUND 1 TO A LINE, TOUCH  $\frac{1}{4}$ ,  
ALL 8 CIRCULATE (gives columns  
with Men in centre) FACE PARTNER,  
PASS THRU, (gives lines facing out,  
Men in centre) LADIES FOLD,  
STAR THRU, LADIES TRADE,  
(need the trade for smoothness)  
COUPLES CIRCULATE,  $\frac{1}{2}$  TAG,  
SCOOT BACK, MEN RUN,  
SLIDE THRU, SQUARE THRU -  
**BUT ON 3rd HAND-BOX THE GNAT,**  
RIGHT & LEFT GRAND
- HEADS STAR THRU, PASS THRU  
SWING THRU, MEN RUN,  
TAG THE LINE, (gives comp. DPT,  
Men in Centre) LADIES TURN BACK,  
ALL TOUCH  $\frac{1}{4}$ , LADIES TRADE,  
(need the trade for smoothness)  
ALL 8 CIRCULATE, LADIES TRADE,  
RECYCLE, ALLEMANDE LEFT
- HEADS SQUARE THRU,  
SIDES  $\frac{1}{2}$  SASHAY (same sex  
facing) SWING THRU,  
SPIN THE TOP, MEN RUN (gives  
tidal line) CENTRE 4 ONLY --  
WHEEL & DEAL, SAME 4 --  
SQUARE THRU 4,  
OTHERS BEND THE LINE IN,  
SWING THRU,  
RIGHT & LEFT GRAND
- HEAD LADIES CHAIN &  $\frac{1}{2}$  SASHAY,  
CIRCLE LEFT (men together, ladies  
together) 4 MEN - UP AND BACK,  
MEN SQUARE THRU, DO SA DO,  
MAKE A WAVE, MEN RUN,  
ALL PASS THRU, WHEEL & DEAL,  
DOUBLE PASS THRU,  
LEADERS TRADE, SLIDE THRU,  
PASS THRU, U TURN BACK  
ALLEMANDE LEFT
- HEADS BOX THE GNAT,  
SQUARE THRU, (gives same sex  
facing) SWING THRU,  
SPIN THE TOP, CAST RIGHT  $\frac{3}{4}$ ,  
MEN RUN, DOUBLE PASS THRU,  
LEADERS CLOVERLEAF,  
OTHERS FACE & PASS THRU  
ALLEMANDE LEFT
- (PL) TOUCH  $\frac{1}{4}$ , ALL 8 CIRCULATE  
CENTRES TRADE,  
ALL 8 CIRCULATE (ladies in  
CENTRE) LADIES ONLY --  
WALK & DODGE, CENTRES IN,  
CAST OFF  $\frac{3}{4}$ ,  
LADIES SQUARE THRU 4,  
MEN FACE IN, TOUCH  $\frac{1}{4}$ ,  
MEN TRADE, (need the trade for  
smoothness) MEN RUN,  
WHEEL & DEAL,  
PASS TO THE CENTRE,  
CENTRES SLIDE THRU,  
**YOU'RE HOME!**
- HEADS LEAD RIGHT,  
RIGHT & LEFT THRU, VEER LEFT,  
LADIES TRADE, TAG THE LINE,  
FACE IN, (Lines with Men in centre)  
PASS THRU, WHEEL & DEAL,  
PUT TRAILER IN, (gives normal  
lines) STAR THRU,  
CALIFORNIA TWIRL,  
U-TURN BACK,  
RIGHT & LEFT GRAND

- HEADS FLUTTER WHEEL,  
HEADS STAR THRU,  
ALL DOUBLE PASS THRU,  
LEADERS FACE & TOUCH  $\frac{1}{4}$ ,  
FACING DANCERS PASS THRU,  
LADIES CLOVERLEAF,  
MEN WALK & DODGE,  
MEN PARTNER TRADE,  
ALL JOIN HANDS - CIRCLE LEFT,  
MEN UP & BACK,  
MEN SQUARE THRU,  
DO SA DO TO A WAVE,  
MEN RUN , CENTRE 4 ONLY --  
PASS THRU & FACE EACH OTHER,  
OTHERS BOX THE GNAT,  
ALL RIGHT & LEFT GRAND
- **(PL)** PASS THRU, TAG THE LINE,  
FACE RIGHT, CENTRES TRADE,  
(gives same sex 2-faced lines)  
COUPLES CIRCULATE,  
FERRIS WHEEL (gives starting DPT,  
Men in centre) DOUBLE PASS THRU,  
MEN TRADE, ALL TOUCH  $\frac{1}{4}$ ,  
MEN TRADE (need the trade for  
smoothness) LADIES CROSS FOLD  
RIGHT & LEFT GRAND

The following is a nice get out from a starting double pass thru formation, where the Centres can pass thru to an Allemande Left. As an alternative, call:

- DOUBLE PASS THRU,  
LEADERS SEPARATE,  
CENTRES U-TURN BACK,  
PASS THE OCEAN,  
ALL RIGHT & LEFT GRAND

Finally, to end this mix and match of “non-standard” use of mainstream basics, Spin Chain Thru. Spin Chain Thru also lends itself very well to having different sexes do the different parts, given a little help from the caller.

- HEADS SQUARE THRU,  
SPIN CHAIN THRU,  
LADIES CIRCULATE TWICE,  
MEN RUN, BEND THE LINE,  
RIGHT & LEFT THRU,  
DIXIE STYLE TO OCEAN WAVE,

LADIES CIRCULATE, MEN TRADE  
ALLEMANDE LEFT

- HEADS STAR THRU,  
DOUBLE PASS THRU,  
LEADERS TRADE, SLIDE THRU,  
PASS THE OCEAN,  
SPIN CHAIN THRU,  
LADIES TURN BACK & CIRCULATE,  
BEND THE LINE, SLIDE THRU,  
SQUARE THRU 3, TRADE BY,  
ALLEMANDE LEFT
- HEADS SQUARE THRU 2,  
TOUCH  $\frac{1}{4}$ , SCOOT BACK,  
SINGLE HINGE, LADIES TRADE,  
SPIN CHAIN THRU,  
LADIES CIRCULATE, MEN RUN,  
1/2 TAG, SPLIT CIRCULATE,  
MEN RUN, PASS THE OCEAN,  
RECYCLE, ALLEMANDE LEFT
- HEADS SQUARE THRU 2,  
SWING THRU, SPIN CHAIN THRU,  
MEN CIRCULATE, RECYCLE,  
PASS TO THE CENTRE,  
SQUARE 3, ALLEMANDE LEFT
- **(PL)** PASS THE OCEAN,  
ALL 8 CIRCULATE, SWING THRU,  
SPIN CHAIN THRU,  
MEN CIRCULATE, RECYCLE,  
SWEEP  $\frac{1}{4}$ , PASS THE OCEAN,  
LADIES RUN, WHEEL & DEAL,  
RIGHT & LEFT GRAND
- **(For A Little Humour)** 4 LADIES  
CHAIN, HEADS SQUARE THRU,  
SLIDE THRU, RIGHT & LEFT THRU,  
PASS THE OCEAN,  
SPIN CHAIN THRU,  
**LADIES DO NOTHING TWICE,**  
RIGHT & LEFT GRAND
- HEADS STAR THRU,  
DOUBLE PASS THRU,  
CLOVERLEAF,  
CENTRES PASS THRU,  
SLIDE THRU, PASS THE OCEAN,  
SPIN CHAIN THRU,  
LADIES CIRCULATE,  
SPIN CHAIN THRU,  
MEN CIRCULATE, REAR BACK &

SLIDE THRU, TOUCH  $\frac{1}{4}$ ,  
LADIES RUN, PASS THRU,  
RIGHT & LEFT GRAND

- (CB) TOUCH  $\frac{1}{4}$ , CENTRES TRADE,  
SPIN CHAIN THRU,  
ENDS CIRCULATE TWICE,  
SINGLE HINGE, MEN TRADE,  
RIGHT & LEFT GRAND

Well I think you get the idea of simple dancing but adding variety away from the “standard position”. Callers will tell you a lot about themselves by taking you on a journey of elegant and simple dancing with variety and interesting flow dynamics. The ones that branch out and give the dancers a fun time that seemingly offers complexity and challenge across the spectrum of perceived, “normal”,  $\frac{1}{2}$  sashayed, and same sex arrangements, without losing or confusing the dancers, is the caller that gets more dancers coming to dance to them, and more bookings to come and call.

Ben Rubright was described as caller who was very perceptive to what was occurring in square dancing. Ben’s material was creative and interesting without being difficult.

The following just gives you some more material to expand for workshopping in your own clubs. These too are from Ben Rubright with some minor changes to make it all concurrent with the mainstream program of today.

*Please note the difference between the former interesting and varied use of movements, and non-standard dancing that can be taken and danced at any open dance with smiles from the floor. Compare it to the following which is also useable and danceable but more for the specific workshop of extended applications. Use it to generate your own ideas but always keep the dancers DANCING. Choosing what to deliver and when to deliver is one key to being a successful caller. - Mel*

## CHALLENGING MAINSTREAM

- HEADS STAR THRU,  
U-TURN BACK, CENTRES IN,  
CAST OFF  $\frac{3}{4}$ , ENDS CROSS FOLD,  
CENTRES TURN THRU ,  
LEFT SWING THRU,  
LADIES CROSS RUN, MEN TRADE  
RECYCLE, SQUARE THRU 3,  
TRADE BY, PASS THRU,  
RIGHT & LEFT GRAND
- HEADS  $\frac{1}{2}$  SQUARE THRU,  
SIDES  $\frac{1}{2}$  SASHAY, SLIDE THRU,  
(**same sex**) CAST OFF  $\frac{3}{4}$ ,  
ENDS CROSS FOLD,  
CENTRES TRADE, SPIN THE TOP,  
MEN RECYCLE,  
MEN SQUARE THRU 4,  
LADIES CAST  $\frac{3}{4}$ ,  
FACING DANCERS STAR THRU &  
CALIFORNIA TWIRL, OTHERS  
CENTRES IN & **RIGHT TURN BACK**,  
 $\frac{1}{2}$  CIRCULATE, BEND THE LINE,  
**YOU'RE HOME!**
- HEADS TURN THRU, CLOVERLEAF,  
SIDE SQUARE THRU 3,  
SLIDE THRU (**same sex**),  
CENTRES TRADE, BOX THE GNAT,  
SPIN THE TOP, CAST OFF  $\frac{3}{4}$  -  
CENTRES TRADE, RECYCLE,  
STAR THRU, MEN TRADE,  
CAST OFF  $\frac{3}{4}$ , REVERSE FLUTTER,  
DIXIE STYLE TO OCEAN WAVE,  
MEN TRADE, RECYCLE,  
PASS TO THE CENTRE,  
PASS THRU, ALLEMANDE LEFT
- HEADS  $\frac{1}{2}$  SASHAY &  
SQUARE THRU, SWING THRU,  
SPIN THE TOP, CAST OFF  $\frac{3}{4}$ ,  
ALL 8 CIRCULATE,  
LADIES WALK & DODGE,  
FACING DANCERS - STAR THRU,  
OTHERS CENTRES IN &  
“LEFT” U-TURN BACK &  
BEND THE LINE,  
ALL PASS THE OCEAN,  
CAST RIGHT  $\frac{3}{4}$ ,  
LADIES CIRCULATE,  
RIGHT & LEFT GRAND



# Veer Left / Veer Right

By Don Beck

This movement is normally done from an 8-chain-thru formation or a double pass thru formation and with enough warning and well-timed delivery, the movement is easily done by most dancers. When it is done from two -face lines, some dancers occasionally try to step backwards instead of maintaining or achieving a forward action. If the body flow helps them travel in the right direction, they generally have no problems.

Veer left/Veer Right is sometimes done from facing lines as well. Despite what many callers may argue over the stating that veer from facing lines is the same as "as couples" make a wave, **THEY ARE NOT THE SAME.** Veer Left / Veer Right from facing lines can be a problem, not because dancers do not know what to do, but because there is simply no room for them to do it.

It is not the same because, the "as couples" concept, although it has an identical flow, is doable because it is written that way into the definition. It creates the dancer expectation of an ending formation rather than a collision or grumbling shuffle with Veer.

The examples below use Veer in a variety of ways that are very doable.

- HEADS LEAD RIGHT, VEER LEFT, CHAIN DOWN THE LINE, FLUTTERWHEEL, TOUCH  $\frac{1}{4}$ , SINGLE FILE CIRCULATE, MEN RUN, (CB) ALL.. LEFT
- HEADS PASS THE OCEAN, EXTEND, LADIES TRADE, RECYCLE, VEER LEFT, FERRIS WHEEL, CENTERS -- VEER LEFT, VEER RIGHT, (CB) ALL.. LEFT
- HEADS RIGHT & LEFT THRU, PASS THE OCEAN, SWING THRU, MEN

RUN, VEER RIGHT, SWING THRU, MEN RUN, VEER RIGHT, TRADE BY, (CB) ALL.. LEFT

- HEADS LEAD RIGHT, SLIDE THRU, REVERSE FLUTTERWHEEL, SWEEP  $\frac{1}{4}$ , VEER RIGHT, COUPLES CIRCULATE, BEND THE LINE, DIXIE STYLE TO A WAVE, MEN TRADE, LEFT SWING THRU, LADIES RUN, VEER LEFT, ALL.. LEFT
- HEADS RIGHT & LEFT THRU, FLUTTERWHEEL, SWEEP  $\frac{1}{4}$ , VEER LEFT, HALF TAG THE LINE, WALK & DODGE, SEPARATE, AROUND ONE TO A LINE, PASS THRU, WHEEL AND DEAL, LADIES SWING THRU, VERY CENTRE LADIES RUN, LADIES VEER RIGHT, PASS TO THE CENTRE, MEN SWING THRU, VERY CENTRE MEN RUN, VEER RIGHT, **ORIGINAL SIDES** -- BOX THE GNAT, EVERYONE RIGHT & LEFT GRAND
- HEADS PASS THE OCEAN, EXTEND, RECYCLE, VEER LEFT, COUPLES CIRCULATE, TAG THE LINE, FACE RIGHT, BEND THE LINE, **"TRUST ME"** STAR THRU **AND** ALL VEER LEFT, FINISH IT LIKE A FERRIS WHEEL, SQUARE THRU 3, (CB) ALL.. LEFT
- HEADS RIGHT & LEFT THRU, PASS THE OCEAN, RECYCLE, VEER LEFT, VEER RIGHT, ALL VEER RIGHT, PROMENADE
- **(SC)**.HEADS PROMENADE  $\frac{1}{2}$ , RIGHT & LEFT THRU, TOUCH  $\frac{1}{4}$ , MEN RUN, RIGHT & LEFT THRU, VEER LEFT, HALF TAG THE LINE, SCOOT BACK, MEN RUN, SLIDE THRU, SWING CORNER, PROMENADE

# *A1/A2 -Brace Thru*

By Don Beck

Brace thru (formerly Half Breed Thru) is on the A1 List. Most dancer have no problems with the call from almost any formation. Although typically done when a normal couple is facing a half sashayed couple, it is possible to do it when both couples are “normal” (done as a Right & Left Thru) or both couples are “half sashayed” (done as a Pass Thru, U-Turn Back)

To many these latter cases may seem trivial but they can be handy when one couple in your square has made a mistake and you want to fix them without alerting the other dancers. It is also useful when “theming” a tip and want variety in the calling just to keep the dancers entertained. It is the latter which I have done with some of the sequences used in this article.

For caller practice, a doll short cut is to normalise any couple that is half sashayed and then do the right and left thru. For the mental image caller, you should note that Brace Thru is an “O” type call.

- HEADS PASS THE OCEAN, CHAIN REACTION, MEN RUN, TAG THE LINE, FACE IN, BRACE THRU, PASS THRU, WHEEL & DEAL, DIXIE GRAND, ALL.. LEFT.
- HEADS TOUCH  $\frac{1}{4}$ , LADIES RUN, PASS THRU, BRACE THRU, SINGLE CIRCLE TO A WAVE, LOCK IT, GRAND SWING THRU, PASS THRU, TAG THE LINE, FACE RIGHT, CROSSOVER CIRCULATE, BEND THE LINE, BRACE THRU, TOUCH  $\frac{1}{4}$ , ALL 8 CIRCULATE,

MEN U-TURN BACK, BRACE THRU (CB)

- HEADS PASS THE OCEAN, RECYCLE, DOUBLE STAR THRU, BRACE THRU, SWING THRU, RIGHT & LEFT GRAND
- HEADS PASS THRU, SEPARATE, AROUND ONE TO A LINE, PASS THRU, WHEEL & DEAL **AND** SPREAD, BRACE THRU, PASS THE OCEAN, LADIES RUN, MEN HINGE, DIAMOND CIRCULATE, CUT THE DIAMOND, TAG THE LINE, FACE IN, BRACE THRU, PASS THE OCEAN, RECYCLE, PASS THRU, TRADE BY, (CB) ALL.. LEFT
- HEADS SQUARE THRU 2, BRACE THRU, VEER LEFT, TAG THE LINE, FACE RIGHT, FERRIS WHEEL, BRACE THRU, PASS THRU, BRACE THRU (CB)
- HEADS WHEEL THRU, TOUCH  $\frac{1}{4}$ , SPLIT CIRCULATE, QUARTER THRU, LINEAR CYCLE, CENTRES BRACE THRU, ALL TOUCH  $\frac{1}{4}$ , TRANSFER THE COLUMN, CENTRES RUN, BEND THE LINE, BRACE THRU, LADIES CHAIN, SINGLE CIRCLE TO A WAVE, LOCK IT, RIGHT & LEFT GRAND.
- HEADS SQUARE CHAIN THRU, PASS THRU, CROSS CLOVER **AND** SQUARE CHAIN THRU, BRACE THRU, (CB) PASS TO THE CENTRE, DIXIE GRAND, ALL.. LEFT
- (SC)HEADS PROMENADE  $\frac{1}{2}$ , RIGHT & LEFT THRU, ROLLAWAY, PASS IN, PASS THRU, BRACE THRU, DOSADO TO A WAVE, LADIES TRADE, SWING THRU, LADIES TURN BACK, PROMENADE

# Thoughts, Experiences and Inspiration from Our Readers!



## *Simple Stuff Underused – Caller Workshops*

Response— by Mel Wilkerson

Mel, our local Callers' association has decided to do a mainstream emphasis quarterly call. This quarter is turn thru.

I already know patter figures that I can use it but I'm curious about using it in a singing call.

My thought is:

- HEAD LADIES CHAIN,  
HEADS SQUARE THRU 2,  
SWING THRU, TURN THRU,  
CENTERS RIGHT & LEFT THRU,  
ENDS PARTNER TRADE,  
CENTERS SQUARE THRU 3,  
ALEMANDE LEFT, PROMENADE

Another thing we talked about is the idea of not using swing in our singing calls because (let's face it) guys can get a little rough and for whatever reason want to throw in that twirl after the swing. Someone is going to get hurt.

**Hi Steve and thank you for your query.**

We at BTM are very pleased that your association like many are going back to fundamentals for both caller workshoping and focus over a region. Many associations have informed us that they use the BTM as a source discussion for their development workshops which is indeed very flattering and humbling.

What struck us first and foremost is your association is not alone in looking at

workshopping the basic/mainstream program (even with plus groups). Many movements are passed by and underused which cause significant problems to dancer progression. The adage “use it or lose it” certainly does apply to keeping movements in the dancer's repertoire.



Turn Thru is one of those very underused movement, particularly since it is a great normaliser for half sashayed dancers, (similar to Box the Gnat, or U-Turn Back, but with much better flow.

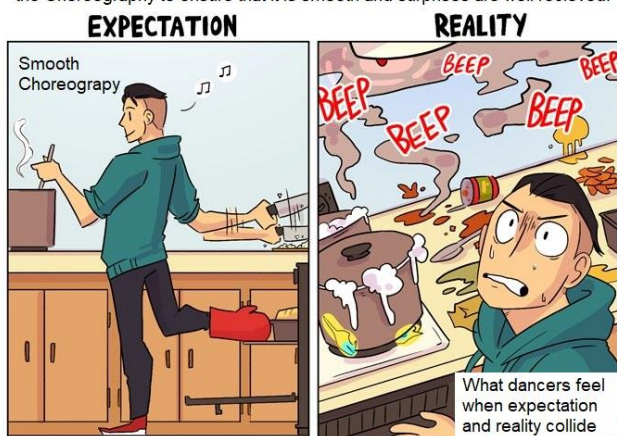
The use of Turn Thru should follow with a left-hand movement (leaves a right hand) and Left Turn Thru should follow with a right-hand movement for optimum body flow and dancer comfort. I note that you have Swing Thru, Turn Thru, Centres Right AND Left Thru, as a combination in your singing call.

You might get away with this, but it is not really that comfortable for the centre dancers. Although fundamentally there is no difference in the release and turning flow than Scoot Back, the problem arises in the definition difference of starting and ending. Scoot Back is designed to have the dancers generally turn with a right hand and come back to a right hand, (the same applies to left).

Also, you are normally starting in a wave and coming back to a wave. Turn Thru by contrast can start in a wave or facing dancers however, the action is not a release action in the wave until after the turn when the dancers release and end standing back to back with the person they turned. The right hand was used, and the left hand is free. It may end in facing dancers or facing, only the dancer expectation is to do something with the left hand and the flow is conducive to a left-hand following action. (the opposite applies to Left Turn Thru.)

The Dancer's expectation of what to expect next should rarely conflict with the reality of the choreography. This is not a specific movement expected, but rather a flow or next action that is smooth. In this way variety and surprise is well received especially when the expected movement is not there but the one that is works well. Always consider expectation vs reality.

Callers must consider the "Expectation" of the dancers with the "Reality" of the Choreography to ensure that it is smooth and surprises are well received.



This is something that you must remain acutely aware of for the dancers. A

Turn Thru may seem like part of a Scoot Back for the turning and step ahead flow but a scoot back is not the same as a turn thru and has different expectations for the dancers.

Let's look at your singing call suggestion a little closer.

There is nothing wrong with the opener you have chosen. Your opener is essentially a Lead Right equivalent (Head Ladies Chain, Heads Square Thru 2). However, when looking at your calls, see what you can do to fill in or alternate "getting there" differently to allow for a better flow or "set up" you're your desired focus movement. See if you can fill that in a different way – for example....

□ HEAD LADIES CHAIN,  
PASS THE OCEAN, EXTEND,  
TURN THRU, **CENTRES --**  
LEFT TURN THRU, **OUTSIDES --**  
U-TURN BACK, DOSADO,  
SWING THRU, TURN THRU,  
TRADE BY, ALLEMANDE LEFT,  
SWING AND PROMENADE

Remember that in your patter, like your singer, you want to include what you use. You want to incorporate the variety of use in your patter theme, but you also want to ensure you do not use the same thing all the time after a Turn Thru such as an Allemande Left. – this needs to be (or should be anyway) reflected in your singing call.

You can disguise your singing call by using bits and pieces to set up known fixed point formations such as a Partner line or a Corner Box.

You can also create working zero modules to highlight your focus workshop movement and incorporate those "flow modules" into your sight calling creating a better experience for the dancers - while still focused on your workshop movement. For example:

Use your set ups to Partner line



- HEADS PASS THE OCEAN,  
LADIES TRADE, EXTEND,  
SPIN THE TOP, TURN THRU,  
COURTESY TURN (PL)

You can also use your focus movement as the “star feature” in getting set up to a corner box. For example:

- HEADS TURN THRU, SEPARATE,  
AROUND ONE TO A LINE,  
EVERYONE TURN THRU,  
ENDS FOLD, DOSADO (CB) or
- ALL ½ SASHAY, (H) TOUCH ¼,  
SAME LADIES RUN, TURN THRU,  
TRADE BY (CB)

I recommend that you create some focus modules that use Turn Thru. For some ideas have a look at this month's Focus movement of the month. This month we feature the use of Turn Thru.

Ideally make yourself the following for use to augment your sight calling:

- SS-CB
- SS-PL
- CB-CB
- PL-PL
- CB-PL
- PL-CB
- CB-Resolve
- PL-Resolve

It is probable that if you are a sight caller, or combination caller you will not use all the modules, but it is always a good idea to prepare them for your workshop anyway. It opens your mind to the possibilities of what you can also do rather than the standard Turn thru to the Corner...allemande left

The second part of your question was in relation to dropping the movement “Swing” as in Swing your partner / corner and Promenade.

As far as the swing goes, it is an integral part of square dancing and leaving it out will be not only detrimental but take away from the feel. It is time to do a workshop on swing, but on also ladies and men

how to stop a swing from happening if it is not wanted. The same applies to twirls etc. this part of styling seems to have been left out in a lot of early learning and sometimes it needs to be refreshed. Hope that helps.

## Traditional Treasure – Filler Patter

Mikeside Management Jan 2000

Few dancers will remember the colourful rhyming patter that was married to every hoedown call in the old days. It like long swings are largely gone today. Instead of a dance and choreography in this column, we offer phrases right from the lips of the legendary Lloyd "Pappy" Shaw in his book Cowboy Dances, published first in 1939 and last in 1952.

**Swinging –** Watch your honey and watch her close, Treat your honey to a double dose! Swing 'em high and swing 'em low. Keep on swingin' that calico! Right foot up and left foot down. Whirligig, whirligig, whirligig 'round! Rope your cow and brand your calf, Swing your honey an hour and a half! Here I come with the old mess wagon, Hind wheel broke and axle draggin'. Meet your honey and pat 'er on the head, if she don't like biscuit, give her cornbread! Promenade, boys, promenade'

**Half-tip ending:** Swing your honey and there you stand. There you stand! That's it! You're done!

**End of tip choices:** Keno! Promenade to your seats! Promenade! You know where and I don't care, Take your honey to a nice soft chair. Lead her out and give her air! Meet your partner and promenade there Take your honey to a rocking chair. Hurry up and don't be slow, Kiss that caller before your go!



## Mainstream Focus of the Month – Apr 2020

### Turn Thru

<p><b>Singing Call</b>  (H) PROMENADE <math>\frac{1}{2}</math>,  SQUARE THRU 4,  RIGHT &amp; LEFT THRU,  PASS THRU,  TRADE BY  TOUCH <math>\frac{1}{4}</math>,  SCOOT BACK,  MEN FOLD,  LADIES TURN THRU  STAR THRU AND PROMENADE</p>	<p><b>Singing Call</b>  HEADS SQUARE THRU 4,  CENTRES IN,  CAST OFF <math>\frac{3}{4}</math>  NEW CENTRES TURN THRU,  CAST OFF <math>\frac{3}{4}</math>,  SQUARE THRU 3  SWING CORNER – PROMENADE</p>
<p><b>Singing call</b>  (H) PROMENADE <math>\frac{1}{2}</math>,  STAR THRU,  DOUBLE PASS THRU,  CENTRES IN, CAST OFF <math>\frac{3}{4}</math>  ALL TURN THRU,  LADIES CROSS FOLD,  TOUCH <math>\frac{1}{4}</math>,  SCOOT BACK,  SWING CORNER, PROMENADE</p>	<p><b>Singing call</b>  HEADS PASS THE OCEAN,  LADIES TRADE,  EXTEND  TURN THRU,  CENTRES LEFT TURN THRU,  OUTSIDES U-TURN BACK  DOSADO,  SWING THRU,  TURN THRU, TRADE BY  ALLEMANDE LEFT,  SWING AND PROMENADE</p>
<p><b>SS-CB</b>  (H) SLIDE THRU,  PASS THRU,  SWING THRU,  SPIN THE TOP  TURN THRU,  TAG THE LINE  ALL FACE IN,  STAR THRU,  PASS TO THE CENTRE,  CENTRES PASS THRU</p>	<p><b>SS-PL</b>  ALL <math>\frac{1}{2}</math> SASHAY,  HEADS TURN THRU,  SEPARATE <b>AND</b> STAR THRU,  CENTRES PASS THRU,  CENTRES IN,  CAST OFF <math>\frac{3}{4}</math>,  TURN THRU,  <math>\frac{1}{2}</math> TAG THE LINE,  LADIES (<b>OR BOYS</b>) CIRCULATE,  MEN RUN,  BEND THE LINE</p>

<b>CB-CB</b> TURN THRU, CENTRES LEFT TURN THRU OUTSIDES U-TURN BACK (CB)	<b>PL-PL</b> TURN THRU, WHEEL & DEAL, CENTERS LEFT TURN THRU, ALL TURN THRU, CENTERS LEFT TURN THRU, FIRST COUPLE GO LEFT, NEXT GO RIGHT
<b>CB-CB</b> PASS THE OCEAN, TURN THRU, BEND THE LINE, LEFT TURN THRU, BEND THE LINE, PASS THE OCEAN, EXTEND, <b>CENTRE LADIES &amp; OUTSIDE COUPLES TRADE</b> , CENTRES SWING THRU, TURN THRU	<b>PL-PL</b> TURN THRU, WHEEL AND DEAL, CENTRES LEFT TURN THRU, ALL TURN THRU, CENTS LEFT TURN THRU, FIRST COUPLE LEFT, NEXT COUPLE RIGHT
<b>CB-PL</b> TURN THRU, TRADE BY SWING THRU, MEN CIRCULATE, LADIES TRADE, TURN THRU FACE IN TURN THRU COURTESY TURN	<b>PI-CB</b> PASS THE OCEAN, SPIN THE TOP, TURN THRU, ALL FACE IN CENTRES BOX THE GNAT, (Make ow) LADIES START LEFT SWING THRU, BALANCE, TURN THRU
<b>CB-Resolve</b> RIGHT AND LEFT THRU, VEER LEFT, FERRIS WHEEL, CENTRES MAKE A WAVE, LADIES TRADE, SWING THRU, TURN THRU, LEFT SWING THRU, LEFT TURN THRU, “LEFT” TRADE BY, MAKE A LEFT-HAND WAVE, LADIES ZOOM, MEN TRADE, EXTEND, ALLEMANDE LEFT	<b>PL-Resolve</b> PASS THRU, WHEEL AND DEAL, LADIES ZOOM, CENTRES TURN THRU, PASS TO THE CENTRE, CENTRES LEFT TURN THRU, ALL RIGHT AND LEFT GRAND

Once again, we stay with the idea of putting a focus on simple movements, this time – Turn thru, that is not followed with an allemande left.

This idea came from one of our readers who was looking at Turn Thru which was nominated as the Focus Movement of the Quarter for his local Callers' Association.

As with all movements, we strongly encourage variety and use throughout the dancer progression path. Once a movement is taught and mastered by the dancers from the “standard” position, it is strongly encouraged to expand the use of those movements into other “extended applications” and keep using all of them.

There has been an identified desire to “rush to the next program” as some sort of status symbol for either the Caller or the dancers. The truth is, dancers want to dance, have fun and socialise. For some reason few callers these days want to take the time to just let them dance and use what they know to make an interesting, varied and yet smooth program for dancers to have fun with.

This is not a plug for longer basic and mainstream classes, nor is it a plug for SSD classes, nor community based social dancing, nor any of the other possibilities and presented possible solutions to the dancer decline over the last few decades.

It is simply a statement that says, give the dancers a program that they enjoy dancing to. Give them interest and variety with smooth simple and easily understandable sequences which they can dance. Let them have fun and enjoy. If they do not make it to plus in 12 weeks or 30 weeks, or even a year or two, chances are you will find more dancers on your floor saying “so what”, we are happy just dancing and learning a little bit as we go along. Who cares how

long the journey takes as long as we have fun with our friends along the way.

The fastest way to lose your dancers is to end the trip by taking the shortest route to get there.

Take the time to explore and workshop with a purpose and then use the material with a determination and focus. Believe me, your dancers will thank you for it. And when your plus club notices that you have more dancers just taking their time, having fun, and enjoying the dance, they might think that the “Status of Level”, is not so much a reward compared to a group of friends just having fun and enjoying themselves.

You might even find a few of them coming back to learn and have fun rather than to frown at plus and advanced when you have to re-teach basic and mainstream



We at BTM are always looking for suggestions and submissions. This month was prompted by letters from our readers, and last month by submissions and ideas from another reader.

Keep the ideas coming. It is only through you sharing your thoughts and ideas that we can make this activity grow and become what it has the potential to be.

Send your submissions to Mel Wilkerson at [wilkerso@bigpond.net.au](mailto:wilkerso@bigpond.net.au) or to Barry Wonson at [bjwonson@gmail.com](mailto:bjwonson@gmail.com).



# Cueing and Clueing – What's The Difference

By Jerry Reed – Copyright 1996 by Callerlab – with permission

We've often felt that the difference between a good caller and a so-so caller hashing it up in today's dance scene is how well he/she can gently lead, prod, assure, or direct dancers through almost any kind of material (even some that is 'over their heads') with the use of "HELPER WORDS".

Here's the way Jerry Reed discusses it in this excerpt from CALLERLAB's booklet - *Choreographic Guidelines*:

**USE OF HELPING WORDS**-Helping words can include directions or hints to assist the dancers to identify the Formation, Arrangement, their positions, who they are working with, facing directions, how far to turn, and other factors. Helping words can also include part, or all, of the definition of the moves. These two methods are identified as either "CLUEING" or "CUEING".

**CLUEING**. Clueing is providing clues or hints to the dancers. Clues help the dancers find the correct Formation, Arrangement, facing direction, what hands to use, where dancers should be, position, and other considerations. Clues normally **do not** include part of the definition. Typical clues include:

- In your left-hand wave

- Look at your facing diamond
- Boys come to the centre with a left hand
- Girls end facing in
- Check your lines, boys centre, girls on the ends ...

**CUEING**. Cueing is when the caller provides directions which include part or all of the definition of the move. Typical cues include:

- Dixie grand, go right, left, right.
- Do pa so, partner left, come by the right.
- Right and left thru, turn the girl
- Scoot back, boys (girls) turn thru
- Fan the Top, girls turn left 3/4, boys move up
- Remake the thar, turn 1/4, 1/2, 3/4

Most successful callers provide a combination of both clueing and cueing. Primary concerns of the overuse of cueing are:

- -Some dancers may never learn the moves; they simply listen for the cues and depend on the caller to tell them what to do.
- -Dancers who do know the moves may interpret the cue as new directions rather than part of the previous move; they may even start an additional move

**LIFE  
IS NOT ABOUT  
WHO'S REAL  
TO YOUR FACE,  
ITS ABOUT WHO'S REAL  
BEHIND YOUR  
BACK.**

I JUST RESCUED  
SOME WINE, IT  
WAS TRAPPED  
IN A BOTTLE.

# Positively Plussed

By Jerry Reed – Using Grand Swing Thru

This month we are featuring some material using Grand Swing Thru. According to the CallerLab Plus Standard Applications, Grand Swing Thru is used most often from all arrangements of right-hand tidal waves.

Most of this month's "positively plussed" features Standard Applications of Grand Swing Thru. Some of the get-in and get-out choreography is, however, a little tricky.

This material is intended as a starting point to assist callers in the development of choreography to take the dancers from Standard Applications to some more difficult Extended Applications. Some of this material is very difficult and may not be appropriate for all groups. Please do not use this material until you understand the difficulty and flow of it. The concepts presented here should be presented to dancers over several weeks of class/workshop sessions.

As always, we encourage you to understand all the choreography you use. This will increase the success and pleasure of the dancers you call for.

**Dancer success should always be a priority for all callers:** therefore, it is important for you to understand where and why this choreography is difficult.

Please study the flow and be prepared to provide help (if needed). We have marked the difficult spots with \*, more difficult spots \*\*, and very difficult spots with \*\*\*.

□ **(CB)** RIGHT & LEFT THRU, VEER LEFT, CROSSFIRE, SINGLE FILE CIRCULATE, SINGLE HINGE, GRAND SWING THRU, HINGE, **EVERYONE** SCOOT BACK, COORDINATE, MEN CIRCULATE,

WHEEL & DEAL,  
ALLEMANDE LEFT

□ **(PL)** TOUCH 1/4, FOLLOW YOUR NEIGHBOUR **AND** SPREAD, LADIES TRADE, GRAND SWING THRU, MEN RUN, HALF TAG, MEN RUN, OUTSIDES CLOVERLEAF, CENTRES LEFT SQUARE THRU 2, ALLEMANDE LEFT

□ **(CB)** RIGHT & LEFT THRU, VEER LEFT, LADIES HINGE, DIAMOND CIRCULATE, FLIP THE DIAMOND, FAN THE TOP, GRAND SWING THRU, ENDS SINGLE HINGE **AND** ROLL \*\*\*CENTRES EXPLODE **AND** ROLL, PASS THE OCEAN, ALL EIGHT CIRCULATE, SINGLE HINGE **AND** ROLL, RIGHT & LEFT GRAND

□ **(SS)** HEADS TOUCH 1/4, \*LADIES PASS THRU, CENTRES PASS THE OCEAN, ENDS SINGLE HINGE, GRAND SWING THRU, LADIES RUN, HALF TAG, **EVERONE** SCOOT BACK, COORDINATE, LINEAR CYCLE, SLIDE THRU, PASS THRU, TRADE BY, ALLEMANDE LEFT

□ **(SS)** SIDES LEAD LEFT, \*VEER RIGHT, LADIES HINGE, DIAMOND CIRCULATE, \*\*FLIP THE DIAMOND, FAN THE TOP, GRAND LEFT SWING THRU, TRADE THE WAVE, GRAND SWING THRU, LADIES TRADE, VERY CENTRES TRADE, RECYCLE, \*SLIDE THRU,

SQUARE THRU 3,  
ALLEMANDE LEFT

- **(PL)** \*\*CIRCULATE 1/2 (ends in Tidal OW) GRAND SWING THRU, MEN RUN HALF TAG, TRADE **AND** ROLL, PASS THE OCEAN, LADIES CROSS FOLD, ALLEMANDE LEFT
- **(SS)** SIDES PASS THE OCEAN, EXTEND, FAN THE TOP, GRAND SWING THRU, SINGLE HINGE, LADIES RUN OUTSIDES CLOVERLEAF, CENTRES PASS THE OCEAN, EXTEND, FAN THE TOP, GRAND SWING THRU, RECYCLE, PASS THRU, WHEEL AND DEAL, ZOOM, DIXIE GRAND, ALLEMANDE LEFT

- **\*\*\*(PL)** PASS THE OCEAN, \*\*ACEY DEUCEY 1-½, WAVE OF 6 – GRAND SWING THRU, CENTRE DIAMOND (boys) - FLIP THE DIAMOND, NEW CENTERS DIAMOND (left) – FLIP THE DIAMOND, NEW CENTRE DIAMOND - FLIP THE DIAMOND, RIGHT & LEFT GRAND
- **(SC)** HEADS PROMENADE ½, TOUCH 1/4, WALK & DODGE, TOUCH 1/4, FOLLOW YOUR NEIGHBOR & SPREAD, SPIN THE TOP, GRAND SWING THRU, EXPLODE THE WAVE, ALLEMANDE LEFT, SWING & PROMENADE



"the last thing I remember was sitting in a caller's meeting.  
Apparently I died from boredom"

Looking at the map for some weekend  
travel ideas



# *What Happened To Teamwork?*

By Calvin Campbell

When I first learned to call over 40 years ago, most of the square dance routines had names. You usually bought a Set's In Order "Five Years of Square Dancing" book and picked out a dance to learn. Square dancers worked together as a 'team' to dance a particular routine, and the caller had to learn to call the 'routine' as the dancers expected to hear it. Sure, an occasional couple might put in a fancy twirl once in a while, but it was understood that this 'fancy stuff' was never to interrupt the flow of the pattern.

## **Then 'hash' calling came about.**

Hash was originally pieces out of several 'named' dances that were 'hashed' together. The 'team' aspect of dancing together was still there. Dancers and callers still recognized the value of eight people dancing the same pattern in time to the music. Cooperation and teamwork were highly valued.

## **'Hash' became more popular, and next, we started to break dance sequences up into 'modules'.**

These could be hooked together in infinite ways and greatly expanded the choreographic possibilities. Even then, the 'teamwork' aspect of square dancing remained strong. As caller's, we were taught to organize dances around themes. We thought of the patter-call half of the tip as a choreographed dance that needed to be planned. We researched or invented dances. Dancers still wanted to dance together. They wanted choreography that enabled them to dance as part of an eight-person set.

## **Somewhere along the way, 'sight calling' became fashionable.**

At first, it was really 'sight' resolution. We still worked around choreographic themes, but we had the flexibility of using

extemporaneous choreography. About this time, the 'team' aspect of square dancing started to slip. Many callers started calling patterns primarily for facing couples and stopped concentrating on choreographing a whole dance tip. Just bits, and parts.

At about the same time, dancers began to seriously play games with the caller. They would dance reversed positions, swap sets, and 'bump and grid' routines started. They no longer felt the goal of dancing the tip was to work together. They became isolated units that just happened to be in a square formation. In the name of 'individuality' we let them do whatever they wanted.

## I don't believe sight calling caused the problem. **Callers caused the problem.**

They quit spending the time to do the choreographic research and invention, and became lazy. It was easier not to plan a dance, and just step up to the mic and create choreography on-the-fly. The problem is that only very few of us have the talent to create really good choreography on-the-fly.

## **Next, we entered the phase of formation management for the callers and puzzle-solving for the dancers.**

The 'game' became competitive and not cooperative. The callers called, and the dancer's tried and see if they could do the calls and still add in little extra things as they went along. Teamwork, as a group of eight, faded in favor of teamwork, as a group of two, or at the most four. Why? Because that's how the present-day dancer sees our choreography. Forget about the rest of the square. Concentrate on what you are doing and what the couple in front of you are doing.



Under these rules of conduct, it's little wonder they bump, grind, twirl and slap hands. They only have a goal to work with their partner and maybe one other couple at a time. There is no overall plan supplied by the caller. Just bits and pieces of choreography hooked together in an ever more disorganized collection.

The dancers are indirectly taught; "that to be a 'good dancer', you must learn more and more terminology". The number of 'Basics' people knew became more valued than the ability to dance the 'Basics' well. The people who enjoyed dancing well or have difficulty memorizing terminology were pushed out.

A second 'game' for many dancers becomes how many terms they could reinvent. This is what the bumps, grinds, and hand slaps are all about. They are the dancer's own version of some named 'Basic.' The problem is that it also pushes out all the dancers that were attracted to square dancing by the teamwork aspect of dancing.

Of course, many other factors also enter the picture, but the net result is we have been left with a decreasing square dancer population. The remaining population demands more puzzle solving and individual freedom. The two aren't

compatible and aren't attractive to the average person out there on the street. That is why the 'square dancer' population is declining.

**What is the answer?** I feel recreational square dancing will continue to evolve along the present track. It will also continue to decline in popularity. Why? Because the people and callers who are involved in the current form of 'the recreation' like it and will not change. The average man/lady-on-the-street does not like it and will not join these groups.

I believe that some form of square dancing that involves teamwork and planned choreography will come along again. It may come from the Community Dance Program. It may arrive as an evolution of Traditional Square Dancing, which is undergoing its own transformation. It may arise out of the efforts of CALLERLAB members, but it will happen. People for many hundreds of years have danced in teams to music. They will dance in teams to music long after the current crop of 'square dancer's' get bored with the puzzle-solving and/or the 'bumps and grinds' and quit.

*Cal wrote this article over 25 years ago...still relevant today.*



# Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

**Dear Dr. Allemander:** *What type of jewellery do you recommend that square dancers wear so that they will feel comfortable knowing that they are all following a similar and prescribed style?*

*Miss Ima Token-Nerdy  
City Southside, NSW*

**DEAR Miss Nerdy:** That is a real gem of a question that you have posed, and Dr. Allemander will attempt to embrace-it with all of his many charms.

Please remember that in square dancing, as well as in the real world, diamonds are a girl's best friend. Thus, you will always be in style if you flip a diamond when you greet and circulate with your fellow dancers.

Rings made of some fibrous material are also always in vogue, as square dancers are always weaving the ring. Pins on chains seem to be popular items too, because you will often hear it when a caller says, "pin chain thru".

And of course, there are some very fashionable stones to go with the calls one does not hear so often, such as "pass the opal", "relay the ruby", "topaz to the centre", "follow the emerald", and of course "head ladies to the centre for a bead-cut chain".

Please keep in mind that whatever jewellery you choose, you will always be in style if you greet your friends with the most precious stone of all: the "yellow rock".

Dr. A.L. (Lefty) Allemander gives advice to the dancelorn in BTM Magazine on a regular basis. He regrets to say that the last yellow rock he received turned out to be a rhinestone. He is also very sad at the moment as he is unable to receive any precious stones, especially yellow rocks, due to the current worldwide problems, but hopes that our activity will be up and running again in the not too distant future as he has a lot of yellow rocks to collect!



**Now that we have  
everyone washing their  
hands correctly.**

**Next Week: Turn  
Signals!!!**

**Wow... bars, clubs,  
and gyms all closed?  
My life is about to  
seriously be exactly  
the same.**

# *The Origin of Yellow Rock*

By Yeeds

If your Corner is Stone Cold – Don't take her for Granite.

Once upon a time, in far off Ragged Butte, Montana, there lived a young lad whose parents owned a ranch so big it would make an Alaskan real estate tycoon green with envy. This fortunate kid would ride out on the great plains, studded with ragged rocks, and survey the ten thousand-acre spread that would one day be his. Even the 500 head of Herefords seemed to nod their approval, chewing their collective cuds as he rode by.

The boy was named Jedediah, after his great grandfather, Jed. They called him "J" for short. He had everything going for him. In addition to the ranch that would soon enough be his own (after the old man kicked the bucket), he had money, good looks (sort of a cross between Ken Bower and Jon Jones), and a perky pinto that got fifty miles to a gallon of water.

Each day he'd ride to a particular rock formation, a sort of a bluff, that was higher than all the surrounding crags, topped by a buffy, bumpy bumptious, statuesque rock that rose above all the others. In Pennsylvania they call these "chim-rocks", in honour of chimneys. In Wisconsin they call 'em Dell Dumplins, in honour of Dell Dumplin, who looked for all the world like a chim-rock.

Anyway, "J" loved to climb to the top of this quaint sandstone stalagmite, after tethering his horse at the base of it, and just sit there and dream. He dreamed of owning all the land as far as he could see. He mused about his friends in school. He cogitated about his own future. A little house on the prairie. A chicken in the pot. He fantasized about girls. Dames. Dolls. Lasses. Sweethearts. Female lovelies. He

considered that very "special" girl that would be "made in heaven" just for him. Long, black, braided hair. A winsome, winning nose, smooth as a bay's. Lips like cherries. Teeth like a yearling heifer's. Eyes like azure, just as you're assured, sir, that Easter's after astor as per Webster! Thinking about the girl he might marry, he wished heartily that he might find her soon, and spontaneously threw his arms around the big buff-coloured rock column in eager anticipation.

As if by magic, a very lovely dove-ly maiden made an appearance out of nowhere, and blinked, just as anyone would blink, having just come out of nowhere. She was everything he'd hoped for—raven-haired, azure-eyed, heifer-teethed, and all that jazz. What's more, she was a full-blooded Cherokee Indian princess—he could tell by her purple-tinged tail feathers. What a prize!

You can hardly find a red-skinned, blue-blooded, white-feathered Indian princess these days, since Cher went off the tube. "I'm Kay," she said shyly. "They call me "K" for short." "What an alphabetical coincidence," he said boldly. "I'm 'J' and I've been waiting up here on this ledge for a lifetime for you." "By the big, bountiful, bruin Benefactor of the sky," she bearily whispered, "That is a coincidence! I've come here often, alone, just to dream, muse, cogitate, and fantasize about a handsome prince on a pinto who'd take me away from the reservation, without reservations, and gallop off as swiftly as the arrow flies." That did it. It was love at first sight. They kissed, and Cupid's arrows flew so swiftly she was absolutely all a-quiver.

Then they sat down to have a long talk, since young people in this age fall in love first and then need to get acquainted.

Many moons passed for J & K. They met often at the angular amber landmark, which had been such a magic place for them. But things didn't go quite as smoothly as those who have a "piece of the rock." They had a grave problem, as towering as a totem tombstone. You see, J's father K, had told J he'd better "split with Pocahontas." (The old man was sort of a whiteneck, you might say.)

At the same time the girl's father, chief of the Cherokees, said she should cease seeing the "Sheik of Sheboygan." So, in order to remain tryst-worthy to each other, they had to rendezvous 'round the rock in secret. To make matters worse, J had to serve his time in the army, and was sent to far off Buddapoopinole (That's just south of Kukacrysanthimum) to squelch a border conflagration. It was awful. Why must these things be? Two young people who had everything! She was young and beautiful, the pride of the tribe. He was handsome and due to inherit some very vast acreage. A love affair revolving around a magical, monumental, tubular, topaz trapezoid, torn assunder by parental disapproval, and the senseless conflagration of a nation.

Whew! To make matters worser still, one day J was killed by an errant gorilla on the border of Buddapoopinole, south of Kuka-whatever. (no, not a guerrilla, a gorilla, since it was jungle country.) K was absolutely beside herself. (Schizophrenia set in, as well as remorse.) She ran to the rock, weeping, and threw herself on it in a violent way.

## *Calling Tips*

By Gene Trimmer April 1980

### **Do we really know our basics as well as we should?**

This question comes more and more to the forefront as "new moves" are introduced to dancers and gain in

As she wrapped her arms around the stationary stone statue, bathing it in tears of anguish from her azure eyes, a strange thing happened. The rock rumbled and groaned and crumbled and "cloned", and lo and behold— it became J, himself, in the flesh! The Great Spirit of the Rock had worked its magic again.

And the two reunited lovers walked off into the clouds. arm in arm, never to be separated again. Dry your eyes, granny, here's the big finale Ever since that historic day, square dancers everywhere turn and gently squeeze the corner person when the caller says "yellow rock", in remembrance of that 'xi' daffodillian rock, high above the purple plains— that silent symbol of love undaunted— that tender testimonial to a miracle. Now, if you don't think this incredible story is absolutely true, friends, we invite you to go out where the deer and the tumbleweeds play. Go out to the great plains of Montana. Find Ragged Butte for yourself and look westward at dusk. As the sun sets ever so slowly, the fleeting image of the inseparable lovers will actually dance across the horizon. right before your eyes. (It helps to see them better if you've had a nip of root beer in the Last Outpost Cafe.) The apparitions will magically merge into a single golden rock formation, and you'll be positive that the beautiful Thespian theory I've so eloquently described is really a BIG BLUFF.

popularity. Sometimes we are convinced a "new star" has burst upon the horizon when it is simply a combination of basics with a new name put to them. Does this sound familiar.



The combination “appears to be new because” it uses the basics in a way different from our “normal” flow of choreography. Why would a caller say from facing couples, give a right pull by and courtesy turn when he/she can now say right and left thru...and the list goes on. It is just easier to give a new movement than to use basics in a different way. We even hear callers and dancers who condemn the idea of “All Position Dancing” and “Dance by Definition”, and yet, these same individuals readily buy a “new” idea that is simply an approach toward APD/DBD.

Let us take a good look at what was “basic 60” (*when this article was written*), Dixie Style To An Ocean Wave.

Its starting formation is facing couples, or two single files and it terminates in left hand waves. The left-hand wave immediately gives our dancers the feel of something new because our choreography is primarily right-hand choreography. Once you have dancers in this left-hand wave and you desire the next call to start with the end and adjacent dancer you must precede your call with “left”.

A “**Left**” Swing Thru or a “**Left**” Turn Thru or a “Spin chain thru” (**left hand starts**) or “Spin The Top” (**left hand starts**). Not because it is always technically necessary, but because it is necessary to get the average dancer to start with the left.

We can easily convert from a left-hand wave back to a right-hand formation by having the centres or the ends run left. Dancers will do it when we call it, **but the problem lies in the fact that we do not call it often enough.**

Do this with dancers and then ask yourself what they have done that is the same “flow” as one of our current

“choreographic stars”— Dixie Style + Centres Trade + Ends Run Left.

The appearance of newness comes from three facts.

**First**, we do not use Dixie Style To An Ocean wave very much, simply because it does give us a left-hand formation.

**Second**, when centres of a wave trade they normally do so with a left turn instead of the right turn that appears in a left-hand wave, Centres Trade.

**Third**, when we have the centres or ends of a wave Run they are normally running right instead of the left run associated with left hand waves.

Hopefully, we will now be taking a closer look at Dixie Style To An Ocean Wave and the basics we can readily use with it in follow-up. Let us also take an in-depth look at dixie style itself and the idea that dixie movements start with a right-hand motion.

We can also do some reverse movements, for when you reverse the definition of Dixie Style To An Ocean Wave as we reverse the definition of Flutterwheel, a Reverse Dixie Style To An Ocean Wave terminates in our familiar right-hand waves.

Apply the definition of grand the same way we apply the definition to Grand Flutterwheel, and we end in an Allemande Thar Formation. Reverse that definition and the result is a Wrong Way Thar.

Although these calls do not appear in any readily available literature they are not “new.” They have been called and danced by those who are actively searching for variety in the use of basics rather than searching for a new name to apply to a combination of basics, or pulling movements down from other programs because they have run out of material.

# Thoughts

By Cal Campbell

## Critique of “Module Building Block Basics” by Mel Wilkerson March BTM 2020

This lengthy article was the second part of a document talking about extracting Modules from singing call cue sheets. At least that is what I think the pieces were about. One paragraph is quoted below. I surmise it is Mel's feelings about the general usefulness of Modules in the development of new callers. The paragraph is at the bottom of page 12 in the first column. The “advantages” refer to the use of Modules.

*“As you can see, from a starting point, the advantages far outweigh the disadvantages. But the disadvantages must be given proper consideration. Remember, this method and stage of development is only that. A method and a stage in development. It is a tool for the toolbox; but it is not finished product for a caller. It is only a steppingstone to get him/her where they want to be.”*

I have done a lot of caller training over the last 65 years. I do not believe there is any “best” way to call. I do not believe any caller has any right to assume that any single goal is the only acceptable goal as a way to call square dances.

That is what Mel's quoted paragraph in this article implies. Moreover, it also implies that you are not a “real” caller until you are a Sight-Caller. I believe this is an elitist and very narrow view. I did not expect it out of Mel. In defense of Mel, I have found this same attitude to be held by many other sight-callers.

We all have different talents. My observation is that very few callers ever become good sight-callers. This means many callers are inadequate callers and are injuring MWSDing. Most sight-callers, today, are boring if sight-calling is the only calling technique they use.

Most of the same callers are also stop-n-go callers because they do not understand there is no physical way to call smoothly if the caller has to physically observe the FASR before they decide on what to do next.

Many of these same callers can learn to call very enjoyable dances through Memory, Modular, Image and yes, even reading the calls on a computer. Many of them are doing it today. It is not a “stage in development”. It is a very effective end goal that results in good programming.

I see no advantage in extemporaneous choreography over any other method of calling. It is fun for the caller to do to see it can be done. It frequently results in choreography that is inferior to other calling techniques. Particularly when used by newer callers.

I have a friend that swears he is entirely a sight-caller. He calls some good stuff. Then, he told me that he has to walk five blocks to work every morning. He thinks about square dance choreography as he walks. That's not sight-calling, that is “mental image” choreography. He is mentally examining ideas he might want to use in planning the next program.

I do much of the same thing. In my case, I write the good ideas down, analyze the flow, makeup flow Modules, and file them on the computer. He depends on his memory to fetch back the ideas. Both techniques are memory methods, not sight methods. They are not even extemporaneous calling. He is doing what used to be called “hash calling”. Using bits and pieces of memorized material.

I will reemphasize the point that there is no way to only sight-call and call smoothly. What is usually happening is that good so-called sight-callers can see the dancers move in their mind and make choices which move to do next. To do that, they have to know at least the Formation and Arrangement their choice will create. They are moving living robots around a grid.

To create good square dance choreography, the square dance commands have to be arranged in strings or sequences that are pleasurable for the dancers to dance. That takes thought and planning on the part of the caller. It is seldom spontaneous. It mostly comes from considering thousands and thousands of square dance sequences used over the years.

The method the caller uses to prompt his or her memory can be done in many ways. We each have our preferences. If your method proves successful in entertaining the dancers, there is no need to move to another methodology. I certainly do not feel sight-calling is the pinnacle of square dance calling. In many cases it is a regression from what some callers had been using before.

I believe that each of us has to find out what works best to please the dancers. Memory-calling is used to some extent by all callers. Modules are just a subcategory of Memory-calling. Image-calling is a gift that few of us can master.

Reading the calls depends on the talent of the caller. One of the best callers in square history read his material from a lyre he set in front of him. His dance material was wonderful. It was way better than I hear most callers call today.

I have another friend that calls entirely from memory. He has a photographic memory. Any sequence he has ever

seen or heard; he can recall. Should he be classified as not reaching the pinnacle of the square dance calling profession?

Mel's statement only reflects one view. It is a very biased view and I encourage each caller to consider their true talents and choose the method that fits them best. Don't be driven by an elitist faction and feel put down. You can be a "finished product" as a square dance caller by many methods.

***Response from Mel; Thank you for taking the time to write in Cal, and all comments and critiques are welcome here at BTM.***

*I am sorry that you took that comment in the way that you did, but I fully understand how you may interpret it that way. For those of you that know me and know my calling, teaching and coaching know that I have often said and firmly believe that "there is no such thing as pure sight calling, and anyone that tells you that he/she only does sight calling with no modules, memory or techniques is a liar". I have written that here, and stated it many times in caller schools and workshops; and I stand by it.*

*When I stated that creating modules as a building block is only one tool in the tool box and one stage in the development of a caller, it was implied that there are many aspects of calling that a caller needs to develop along his or her path to becoming a good caller.*

*Learning to build modules, is only one tool in the toolbox*

*Others would include many of the separate items and articles that we present here and develop along the way such as:*

- *Learning movement mechanics to understand what each movement does,*
- *Understanding timing and phrasing of music*

- *Learning flow mechanics to see what works and what does not for dancer comfort.*
- *Performance and presentation techniques*
- *Focus module creation*
- *Zeroes and equivalents (also modules)*
- *learning how to integrate and use modules into calling.*
- *A simple resolution technique for fixing a problem if it does occur*
- *Understanding singing calls*
- *Leadership, teaching and calling and why they are different and the same –*
- *and so much, so very much more.*

*I apologize if I gave you the impression that the only real caller is a sight caller. I do not, nor have I ever believed that. I was expressing however that learning how to develop and use modules as a building block is a good solid foundation stage tool in every caller's toolbox. I know many callers that never go past modular calling and they are exceptional*

*callers and performers. I myself use modules and extemporaneous sight in my calling. I know mental image callers that use modules, and "sight callers" that use modules for specific get outs or foci in their presentations.*

*This what is meant by it is only one tool in the toolbox. Modules are a very powerful and particularly useful method of dancer manipulation and choreographic management. But there is so much more to "being a caller" than just modules, even if that it the only means of choreographic management that you use.*

*Please keep the comments coming. I am sure that if you took it that way, others may have too, and I am glad for the opportunity of clarification. It is only when we as callers and leaders can openly and honestly critique one another that we will continue to evolve in our own development in this wonderful activity we share.*

*Mel*

## Leadership vs. Authority



An authority has the title.  
A leader has the people.

## NOTICE

**THIS DEPARTMENT REQUIRES NO  
PHYSICAL FITNESS PROGRAM.**

**EVERYONE GETS ENOUGH EXERCISE  
JUMPING TO CONCLUSIONS, FLYING  
OFF THE HANDLE, RUNNING DOWN  
THE BOSS, KNIFING FRIENDS IN THE  
BACK, DODGING RESPONSIBILITY,  
AND PUSHING THEIR LUCK.**



# ***Movin Down The Mainstream- Choreography***

This month, just some good old-fashioned general modules for use in the Mainstream program.

- HEADS HALF SASHAY,  
HEADS LEAD RIGHT,  
CIRCLE TO A LINE (**ladies break**),  
PASS THRU, WHEEL & DEAL,  
ALL FACE YOUR PARTNER,  
RIGHT & LEFT THRU,  
PASS THE OCEAN, LADIES  
CIRCULATE, MEN TRADE,  
MEN CIRCULATE,  
LADIES TRADE, SWING THRU,  
LADIES CIRCULATE,  
SWING THRU, MEN TRADE,  
LADIES CIRCULATE TWICE,  
BOX THE GNAT, CHANGE HANDS,  
ALLEMANDE LEFT.
- HEADS RIGHT & LEFT THRU,  
SIDES ½ SASHAY & PASS THRU,  
SEPARATE @ TWO TO A LINE OF 4,  
JUST THE MEN ½ SASHAY,  
JUST THE LADIES ½ SASHAY,  
JUST THE CENTRES ½ SASHAY,  
EVERYBODY ½ SASHAY,  
LADIES GO RIGHT & --  
ALLEMANDE LEFT, PROMENADE,  
KEEP ON GOING, SIDE MEN PUT  
LADY IN THE LEAD SINGLE FILE,  
HEADS WHEEL TO THE CENTRE &  
SPIN THE TOP, IN THE CENTRE -  
THE MEN RUN RIGHT,  
WHEEL & DEAL, PASS THRU (CB),  
ALLEMANDE LEFT.
- **(CB)** BOX THE GNAT,  
SQUARE THRU 2, ENDS FOLD,  
SQUARE THRU 3, U TURN BACK,  
BOX THE GNAT, CHANGE HANDS,  
ALLEMANDE LEFT.

This next one is based on an old gimmick of using lots of '3/4' calls in one section of a patter.

It can be done with '1/2' ideas just as well. Combining these ideas to present a feature can work well, however; the main thing to remember with this type of gimmick is that **a little goes a long way**.

- FOUR LADIES CHAIN 3/4,  
HEADS PROMENADE 3/4,  
SIDES SQUARE THRU 3/4,  
ALL LEFT SQUARE THRU 3/4,  
CENTRES PASS THRU,  
CENTRES IN, CAST OFF 3/4,  
STAR THRU,  
DOUBLE PASS THRU,  
FIRST COUPLE LEFT,  
NEXT GO RIGHT,  
SQUARE THRU (you guessed it!) 3/4,  
ALLEMANDE LEFT
- **(SC)** FOUR LADIES CHAIN 3/4,  
HEADS PROMENADE 3/4,  
SIDES SQUARE THRU 3/4,  
ALL CIRCLE LEFT 3/4,  
EVERYBODY SQUARE THRU 3,  
ALLEMANDE LEFT

This is a cute little gimmick I first saw in the US back in the late 70's. This would work really well using Baby Elephant Walk for hoedown music.

- ALL CIRCLE LEFT,  
GO THE OTHER WAY BACK,  
GO SINGLE FILE,  
LADIES REACH RIGHT HANDS  
OVER YOUR HEADS,  
MEN REACH RIGHT HANDS OVER  
YOUR HEADS,  
KEEP ON MOVING 'CAUSE YOU'RE  
DOING THE ELEPHANT WALK (**you  
can get the dancers making 'elephant'  
sounds**)  
LADIES BACK TRACK ONE TIME,  
TURN THRU, ALLEMANDE LEFT

# Timing

By Jim Mayo

One of the most exciting experiences possible in square dancing is to share in a perfect blending of music and pattern. The music should provide a steady rhythm to help the dancers move at the same pace (one step for each beat of that rhythm) and the pattern should direct the dancers generally forward, alternating between left and right passing or hand turns and avoiding sharp turns or stops.

The blending, or fit, of these two elements of the dance depends on the timing of the call. Timing is the connection between the music and the pattern, and it can help or hinder the dancers in their efforts to apply their knowledge of the calls to this particular dance. Good timing might be considered the lubrication that makes the dancing smooth.

The selection of calls, or action, determines the ultimate smoothness of the dance material. But the timing of the call determines, in the most practical sense, how the dancers will execute the figures that have been chosen. With good timing, even less-than-great choreography will seem quite danceable.

With poor timing, the very best choreography will be uncomfortable. Timing fits the dancers to the pattern and determines how they will dance the material, whether in a smooth uninterrupted flowing motion, a scramble to keep up with a too fast-paced call, or the stop and go of timing too slow.

The best callers share the ability to match the timing of the call to the dancer's movement. Unfortunately, few of them are able to describe, in detail, how they do this and even to get agreement on a definition of timing is not easy.

Part of the reason that we have difficulty in agreeing on a definition of timing is that timing appears to be different things at different times. A certain sequence of calls, when presented to experienced dancers, appears to require different timing than that same sequence called to dancers less familiar with the terms.

This leads us to think that the timing changes from dancer to dancer and that there is no absolute correct timing. In a sense, that is true, but we suggest that this is only half of the story. Sometimes it appears that timing is different early in the evening than it is late in the evening and again we conclude that the absolute for which we are searching cannot be pinned down.

It is clear that many facts enter into the definition, but it is possible nonetheless to establish guidelines and standards for timing that usually apply and from which variations can be made to accommodate unusual circumstances.

Let us start with a definition of timing as "the relationship between the call and the dancer action measured in beats of music, each of which represents one step by the dancers". Timing then becomes the number of beats of music, or dancer's steps, it takes to execute the action of the call and the number of beats before the start of that action that the command is given.

Note that this is not a definition of *good* timing; it merely describes what we are talking about. To attempt to learn the difference between *good* and *not-so-good* timing, let us explore what the best timing should be under ideal conditions. These ideal conditions should include, as a minimum, dancers who take one step for each beat of the music and choreographic material with which the

dancers are thoroughly familiar. Then, just to remove a few more distractions, let us assume a hall with good acoustics and a smooth but not slippery floor.

Under these conditions, from a basic square formation, it is reasonable to expect that all dancers would take the same number of steps to execute a full SQUARE THRU. In that situation, the timing of the call "HEAD COUPLES SQUARE THRU" cannot be wrong since the dancers cannot begin to move until they hear the command, and they will begin to move as soon after it as they are able.

The first point at which timing is in question is the second command. When should it be given? How many beats after the start of the SQUARE THRU action should the dancers know what will be expected of them next? There we have the problem of timing in its simplest form. If our next command is to be RIGHT AND LEFT THRU, we may be sure that most dancers will respond without hesitation.

If the call is completed one or two beats of music "i.e. steps" before the dancers were in position, that should be sufficient. They should be able to continue their motion into the next action (RIGHT AND LEFT THRU) without interruption and if so, there is no need for them to hear the call sooner. Certainly, everyone will agree that dancers must not complete the SQUARE THRU action without knowing what they are to do next. If that were to happen, the dancers would have to stop, thereby interrupting the flow of their dance action, and wait for the next command.

The problem with a command given too late is easy to understand. The dancers must wait and thereby interrupt the flow of their action. The problem with a command given too early is more subtle and not as easy to see. The dancer's reaction, if the command RIGHT AND LEFT THRU is complete four beats

before the end of their SQUARE THRU action is one of worry. They become concerned that they are falling behind, and they have a tendency to rush, or cut corners, in order to be sure that they are in position to do the next command when it is given.

In effect, they try to catch up and even if the caller then allows sufficient steps to execute the action comfortably, the dancer's shortcutting will produce stop-and-go dancing. We then have the common phenomenon of a caller who is leaving adequate time for the execution of his dance action but dancers who must wait for his calls every now and then.

To illustrate correct timing of a call let us consider the following common sequence of calls.

Head Couples Forward & Back	_____ (6)
Square Thru	_____ (10)
Right and Left Thru (R&L Thru)	_____ (6)
Dive Thru	_____ (2)
Square Thru $\frac{3}{4}$	_____ (8)
Left Allemande	_____ (4)

The number of steps required for comfortable smooth execution of each action is given in parentheses beside the call. These numbers can be found in the Sets In Order teaching guides for the first 75 basics. Whether you agree with the number of steps shown or not does not change the *process* of correct timing at all.

To make a timing diagram we fill in the commands on a chart of eight beat lines corresponding to the beats of music in the phrases of our music. The dancer action is shown in parentheses underneath the calls.

Heads	Forward		Come	Back		Square	Thru
1	2	3	4	5	6	7	8
(moving Forward)				(moving Back)			

(Head Couples Doing The Square Thru							
R &L	Thru	X	X			Dive	Thru
(Everybody Doing the R&L Thru							

Square	Thru	$\frac{3}{4}$					
(Dive Thru			(Heads Doing the Square Thru				
Left	Allemande						
Three Quarters)			(All Doing the Left Allemande				

If you started the music and said just the words written in above, counting silently for each dash (beat) that doesn't have a word above it, your call is correctly timed. Furthermore, a group of dancers familiar with all the calls will probably all execute this action without hesitations.

The dancers will also find that they hear each call *just before* they should start that part of the action. Any change in the number of beats between the *end* of one call and the *end* of the next call results in a timing error.

For instance, in line 3 of the diagram, if the words R&L Thru are moved to fall on beats 3 and 4 of that phrase (Marked with X) without any other changes, then that call is two beats late. This means that dancers would finish the square thru and have to wait two beats before they could start the next action (the R&L Thru). Then, before they could complete the R&L Thru, the call Dive Thru would come to them two beats early.

Most dancers hearing a call two beats before they are ready to start the action will hurry, short cutting the previous action, because they are afraid of being left behind.

It is important to notice that the change of position for the call R&L Thru did not change the total amount of time (number of beats) that we allowed for the whole sequence of action but it still made the timing (and the dancing) stop and start.

In effect we forced the dancers to waste two beats (while they waited for the call R&L Thru) and this reduced the time they had to complete the remainder of the action. If they were to come out even at the Left Allemande, they would have to steal (clip?) two steps off the number of steps they used for the Dive Thru and the Square Thru  $\frac{3}{4}$ .

The trouble is just as serious if we move the same call two (or more) beats closer to the Square Thru (beats 7 or 8 of the preceding phrase as marked by "O").

Then the dancers start to rush when they hear the R&L Thru call and about the time, they get speeded up they have to wait because the next call (Dive Thru) has not been given yet. Worse still is that the Dive Thru call is then often given only 2 beats after the R&L Thru and the dancer now is 4 beats behind and really rushing.

Many callers, including most of the good ones, know generally how many steps should be allowed for each action in comfortable dancing and they try to leave that many beats of music, overall, to match their calls to the action.

A problem arises because the effect that "bunching calls" has on the dancers is often overlooked. We have assumed for many years that good dancers always take the same time to execute a particular action. Thus, it is only necessary for the caller to pick a good set, watch them, and time the calls to their dancing. In fact, there are two flaws



in this "sight timing" that have gotten us into trouble.

**The first problem in "sight timing" is an inevitable tendency to "bunch calls".**

The most common example of this is the phrase "*Heads go forward and back*". You've all heard it just that way either with a couple of beats of no call after it to give time for execution or sometimes with the next call following immediately. Either way, the timing cannot be right and few if any dancers will take more than three steps in doing the forward and back.

The reason is that the command "and back" is given too soon. When dancers hear "HEADS GO FORWARD" they start the first step forward and immediately hear "AND BACK". It then takes one beat to recover their balance and another for one step back to starting place—a total of three steps for an action that should take six steps. The two calls "forward" "and back" have been *bunched* together and leaving time after them only requires the dancers to wait for the next call.

**The second trouble in "sight timing" is the adaptive ability of good dancers.**

When executing calls with which they are familiar, experienced dancers are able to short cut the number of steps needed. It is perfectly possible for dancers to "get through" a Square Thru in 6 beats of music. It is not smooth dancing, but they can make it appear fairly comfortable. If you are watching these dancers (and they are likely to be up front), you may be tempted to give a few less beats than correct timing requires.

As soon as you do clip a few beats, the race is on because those dancers will speed up even more in an attempt to keep you from getting too far ahead and often all but the most experienced are lost in the race.

The only way to prevent dancers from short cutting the action is to hold back the next call until just before they are ready to use it. If the next action command has not been given, then dancers don't worry about whether they are falling behind. From this we can see that good timing is a call-by-call matter.

How many beats we allow for a group of several calls doesn't matter. What is important is how many beats we allow for execution of each individual call. The encouraging side of this discovery is that timing problems don't multiply. You can correct your timing of one call at a time. Perhaps each week you take one call or sequence of calls and figure out how many beats should be allowed. Then be sure you leave that many beats (and no more) each time you use that (those) call(s) until you have built a habit.

So far, we have been talking mostly about calls that don't allow enough time to execute the action. However, a far more common timing error is leaving too much time. The effect of slow timing is stop-and-go dancing. The dancers are given a call which they complete before the next call has been given so they must wait. The dancing momentum they have built up must be stopped because they cannot start the next action.

Sometimes dancers find this momentum hard to stop and so they anticipate the next call. If you have just said "Dive Thru, Square Thru 3/4" the dancers know from experience that you are much more likely to say "Left Allemande" next than anything else and they will probably start to do one even if you haven't called it yet.

**The most common cause of too-slow timing is choreography trouble.** If you know what the next call is going to be, you are more likely to get it out in time than if you are not sure. There are three basically different choreographic techniques in use today and sometimes

one caller uses all three in one tip. The three are:

1. **MEMORIZED CALLS**-by this we mean every *word* of the call is memorized and given the same way each time it is used.
2. **MEMORIZED PATTERNS**-here we are talking about learning the route the dancers are to follow and making up the wording of the call as we go along.
3. **IMPROVISED CHOREOGRAPHY**-which means that the caller makes up the dance pattern and the words of the call as he goes along.

The three methods of keeping track of dance patterns require three quite different techniques to solve the timing problem.

If the words of the call are memorized, which is the way most callers do singing calls, then the words must be chosen very carefully right at the start.

When writing a singing call, or any call that is intended to be memorized, it is very important that careful attention be paid to the words that come between calls to avoid bunching calls or allowing too much time between calls.

Unfortunately, many writers of calls for recording pay too little attention to this aspect of the timing. Some try not to include more dance action than will fit the number of beats in the music, but it is rare to find a singing call that is timed exactly right. Furthermore, it is unheard of to find a published dance pattern that is timed correctly because the magazines and material publishers do not expect that calls will be memorized word for word.

The figures and patterns published in magazines and notes are intended for the second choreographic technique, memorized patterns. The caller is expected to do his own timing.

The most common cause of trouble in timing such calls is *too many words*. If

you have learned the route well, then you are not at a loss for what to say next. You might say it too soon and "clip" the timing, but the chances are good that your timing will be slow, not fast.

When you listen to a non-singing call it seems that the caller is talking constantly-that every beat of music has a word and many beats get two or three words. Usually this is less true than it seems. Furthermore, some of the very best callers use very little patter just so that they are more free to make the timing exactly right. The good caller who is using abundant patter and still manages correct timing probably is using the third, or improvised, choreography technique.

A method of timing that works well for both improvised and memorized pattern choreography is the use of timing patter.

This system uses one or more particular groups of words (patter) following a call each time that call is given. The groups of words are chosen to use the correct number of beats to allow dancers time to execute the action smoothly. Following every call, the patter takes up the beats until time for the next call.

This method is not as difficult as it seems at first glance. There are few regularly used calls that take more than 10 beats to execute and all calls can be worded to take up four of these. Thus, it is only necessary, as a minimum, to find some patter lines to take 2, 4 and 6 beats. The more difficult part of the process is deciding on, and then remembering to allow, the right number of beats for execution. There isn't time to make this decision call by call. The only way is to build a habit of allowing the correct timing.

Now that we have described correct timing let's consider that there may be times when, for good reason, we deliberately use either fast or slow timing.

A common situation that requires a timing adjustment is teaching. For dancers to execute a call sequence with proper timing, they must be familiar with the calls used so that they are able to react in the one beat (about ½ second) allowed. If a call is new to the dancers, extra lead time may have to be allowed to permit the dancers to remember the meaning of the call and still be ready to start executing the action at the proper time.

This timing adjustment would be necessary both for beginning dancers learning a call for the first time and for experienced dancers encountering an unusual variation for the first time. On the other hand, if the called pattern is very familiar and often used, the dancers may anticipate the calls no matter what the caller does. He then may find that timing of calls in a particular very common sequence (for instance the "Dive Thru, Square Thru 3/4, Left Allemande" pattern) may have to be closed up a beat or two. Certainly, if something other than "Left Allemande" is to be called following a "Dive, Square

Thru 3/4," that changed call should be given early to have any hope of breaking the momentum of the dancer's thinking.

This discussion of timing is over-simplified. The major difficulty is that it is nearly impossible to practice timing without dancers. You can study the correct number of beats and work out patter lines that allow the correct timing at home without dancers.

In the actual situation, however, the adjustments to allow for dancer unfamiliarity with the called patterns are both more frequent and more varied than our description makes them seem. When there is a range of dancing experience represented at a dance there is also a range of timing reaction so that there is no "correct" timing for the whole floor.

Consequently, with this as with the other elements of good calling we hope our words will encourage you to observe accurately and to learn from what you observe.





These fun ideas come  
from SIO magazine back  
in the 70's

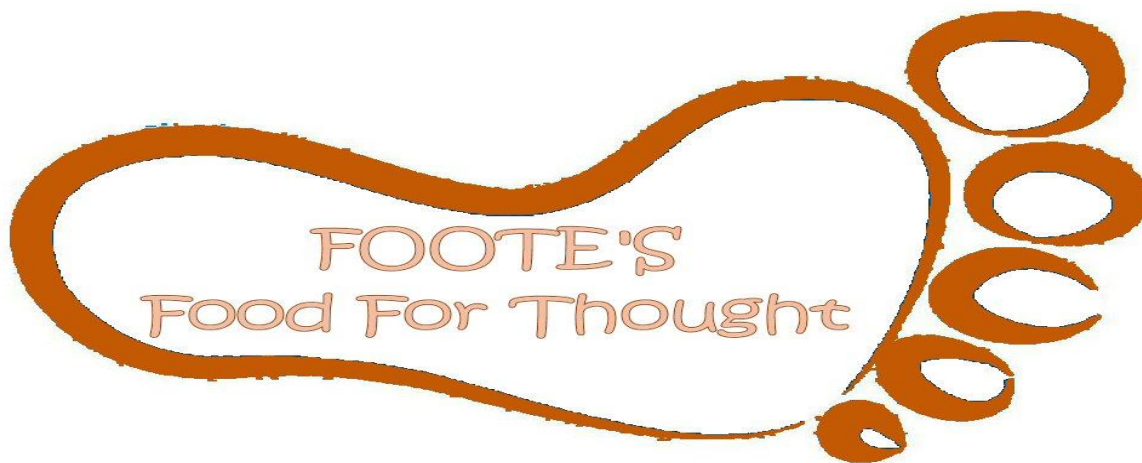
#### RECRUITING NEW DANCERS

"...AND IF YOU FOLKS AREN'T  
DOING ANYTHING TONIGHT  
WE'D LIKE TO INTRODUCE  
YOU TO SQUARE DANCING..."

"...AND YOU ARE INVITED TO  
JOIN THE NEW LEARNER'S  
CLASS STARTING NEXT..."







## TOUCHING HANDS

By Ed Foote

The importance of touching hands quickly after every call has been emphasized repeatedly over the years. However, there is a feature to taking hands of which many dancers and callers are not aware. Namely that:

- **when hands are touching, elbows must be bent.**

**Why?** Because one prime reason for taking hands after every call is to keep the square small. If dancers have hands or fingers touching, but their arms are fully extended, the set will still be too large to function well. If elbows are bent, as hands are touched, this brings the dancers in close and keeps the square small.

**Remember:** Bend the elbow when taking hands. It may sound humorous, but it is a key to good dancing.

*(Touching hands not only has the benefit of keeping the square within a sensible size, it also allows each dancer to firmly establish the ending position of each movement. It also gives the dancers a greater sense of security, know that there is someone beside them.*

*One of the best ways to show the dancers just how important it is to touch hands whenever you complete a movement, is to just walk them smoothly*

*through a series of calls without touching any hands to establish each formation. Even the simplest calls (half-sashayed lines passing thru and bending the line without hands) will present problems. Just speaking the words helps, but it really brings it home when they can see physically just how important that the touching of hands is in keeping a square going. – Barry)*

### ADVANCED – WORKING WITH TRAIL OFF

**GENERAL DEFINITION:** A Cross Peel Off action done from starting or completed double pass thru position or from columns. From a starting DPT position it will end in lines facing out. From a completed DPT position it will end in lines facing in. From columns it will end in two-faced lines.

**PROBLEM:** Dancers may not execute the call smoothly. From the DPT positions, two problems occur:

1. All dancers usually move at the same time. For this call they should not do so.
2. Dancers may collide with partner as each tries to cross in front of the other.

**TIP #1:** Everyone does not move at the same time. The lead two do their Cross

Peel Off as the others hesitate one or two counts to allow the lead people to get out of the way. Then the others do their Cross Peel Off. The hesitation by the trailers is vital for smooth execution.

**TIP#2:** The right-side dancer crosses in front of the left-side dancer in doing the cross peel off action. This is the basic rule for any “crossing” call which has the word “trail” attached to it. This avoids both dancers trying to go first or likewise both dancers doing nothing – thinking the other will go first.

Remember: Right side dancer goes first.

**PROBLEM: FROM COLUMNS** – the action can be sloppy. The lead dancers do not know where to stop, and the trailing dancers do not follow the leader.

**TIP #3:** The lead dancers, to do their Cross Peel Off, will actually do a Split Circulate 1 & ½ And Spread apart. This means that they will end up beside the other lead dancer, with a gap in the

centre. Be sure the two lead dancers end up beside each other.

**TIP #4:** Be sure that the lead dancers end up well apart from each other, in order to allow sufficient room for the others to step to the centre between them.

**TIP #5:** The other dancers will follow the lead dancer – stay behind that person’s back. Do not cut this action short. Stay behind the back of the lead dancer until taking the final step forward.

**COMMENT:** This call, especially when done from columns, is very smooth.

**Don’t rush it** – allow the call to develop smoothly.

**REMEMBER** – a Trail Off will always end in some form of line – either all facing the same direction or in a two-faced line. This is a smooth call, and one which allows the caller to rapidly change the formation. It is a pleasure to dance when taught and danced correctly.



**“I need your Facebook password before I can hire you.  
If you’re not on Facebook, I need you to join and post a  
bunch of personal stuff you don’t want me to know about.”**

# THE Final WORD

## At Least For Now

Well, that brings us to the end of another issue. I hope that you have found some ideas that give your brain a bit of a work-out. We are looking at a time where we need to keep our focus on the future of our activity.

We need to be prepared for a re-start. By developing new ideas, new choreography, and new (at least to you and your dancers) singing calls during the downtime, we can be fully armed and ready to get back into the swing of things!

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) AND 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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**STING PRODUCTIONS AMBASSADOR CLUB - Tune List 2020**

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

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

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

You can also help to support our work by purchasing the previous Editions of the Ambassador Club, at discounted prices. For details (and Audio Samples) of the tracks included - on each of these Editions (including 2020) - visit: [www.stingproductions.co.uk](http://www.stingproductions.co.uk) and click on the Ambassador Club.

**Bulk Purchase Deals Sale of previous Ambassador Club Editions  
(2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018 and 2019) :-**

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

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

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

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2020 prices!**

**(only...) \$750!!**

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2020 prices!**

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

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

# MAKE THE TRANSFORMATION



THE OFFICIAL

## SO YOU WANT TO BE A CALLER.®

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

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

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

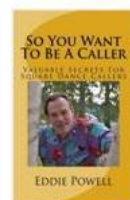
It takes action, practicing the right way, and becoming ready to market yourself. It took time and practice as a dancer to learn the moves, the same is true of calling.

**Think About It**

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

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

**Enroll  
Now**



**Eddie@EddiePowell.com**



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Square Dance Gifts and Merchandise

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

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

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

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

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

To register or find out more information about Kip and the Online Caller School to [www.kipgarvey.com](http://www.kipgarvey.com) and follow the links.



# A&S Record Shop



*We go that extra mile to give you better service*

We can send you a Download Link for MP3's from the following labels:  
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[EMAIL US](#) ABOUT SONGS ON OTHER LABELS! WE WILL SEND THEM TO YOU AND TELL YOU HOW TO PAYPAL US. WE HAVE BEEN IN THE SAME GEORGIA USA LOCATION FOR 38 STRAIGHT YEARS AS A&S RECORD SHOP AND I'VE BEEN A CALLER FOR 45 YEARS WITHOUT A BREAK.

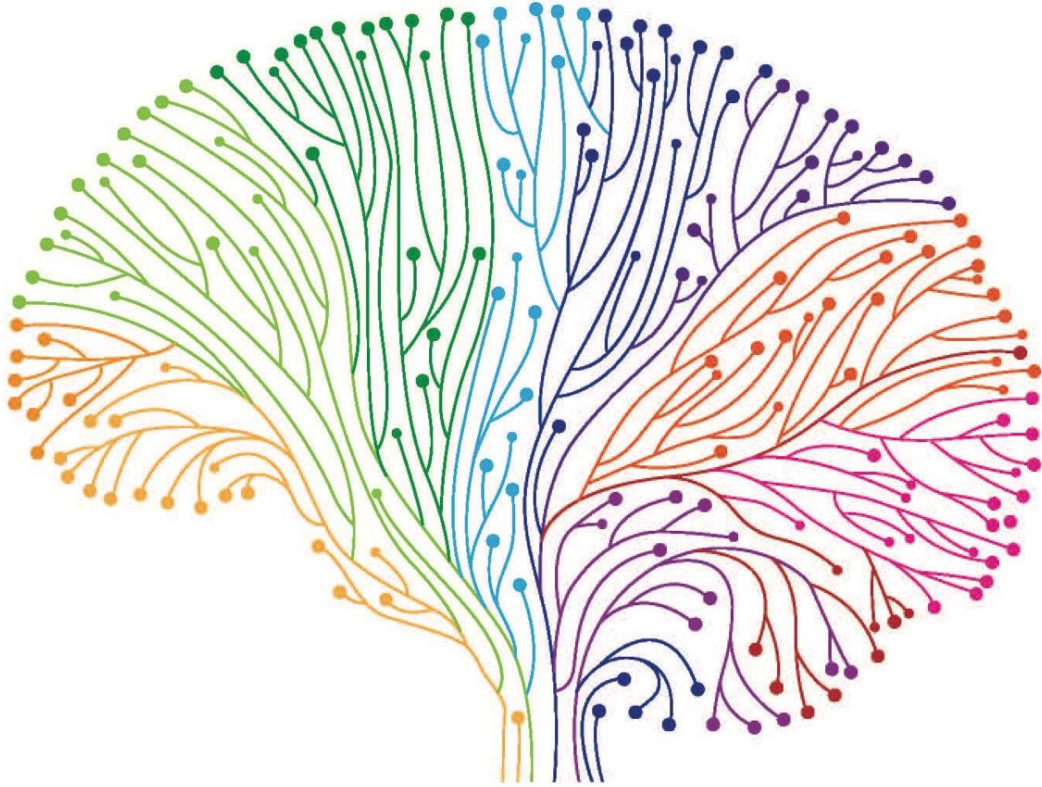
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# BECOMING A SQUARE DANCE CALLER

by Bruce Holmes



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

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

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

# Northeast Callers School 2020

*Programs for Beginning and Experienced Callers*



**Ken Ritucci**

*Massachusetts  
(Callerlab Accredited Caller Coach)*

**OCTOBER 8-12  
2020**

## SPECIAL GUEST INSTRUCTORS:



**Tony Oxendine**

*South Carolina  
(Callerlab Accredited Caller Coach)*

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



**Steve Kopman**

*Tennessee*

## TWO LEVELS OF PROGRAMS

### **Beginner**

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

### **Experienced**

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



**Ted Lizotte**

*New Hampshire*



**Don Moger**

*Canada*

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

Ken Ritucci has 45 years of calling experience.

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



# School Information

## Cost:

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

## Program:

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

## Lodging:

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

## Food:

Several local restaurants available with good food at reasonable prices.

## Location:

Off exit 9 from the Massachusetts Turnpike.

## Additional Info:

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

## POINTS OF INTEREST

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

### Key Benefits of this School Include:

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

### Topics of Discussion:

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

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

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

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

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

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

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

Make checks payable to:

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Join Us Down By The River



71st National Square Dance Convention®  
Evansville, Indiana

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



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

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

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

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

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

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

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

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

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

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

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

Convention Badges required for entrance to all Convention Activities.

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

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

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