



News, Notes  
'n  
Nonsense:

An  
International  
Magazine  
for Callers

**APRIL 2019**

***DATES to REMEMBER***

9-12 Aug 2019	40 <sup>TH</sup> NSW Square and Round Dance Convention - Berry Sport & Recreation Centre 660 Coolangatta Road, BERRY NSW 2535
17 – 21 June 2019	North Coast Caller's School, Casino NSW Australia.
05-08 Apr 2020	3 Day Australia National Callers Federation Conference with Randy Doherty (US) – Venue TBC - NSW
10-14 Apr 2020	Australia National Square Dance Convention – Wentworth Falls NSW

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## *On the Inside Track*

Welcome to the APRIL 2019 edition of BTM

April is here – the start of our Australian cool weather leading up to winter; only a month and a half away. This is new class season for many clubs. I can remember the time when intake of “Learners” was always in March. Nowadays, in many areas the intakes are spread over most of the year. I hope that everyone is successful with this year’s push.

As I write this, Easter has just passed, and callers many of our Australian callers are either at or on their way to Tasmania for our 60<sup>th</sup> National Convention in Deloraine. Tasmania is an expensive place for everyone from the Mainland, as being an island, we can only get there by air or by sea. I know there are a lot of dancers and callers currently on board the overnight ship across from Melbourne. Among those on the boat is Jaden Frigo, who, on the 23<sup>rd</sup> celebrated his 22<sup>nd</sup> Birthday. Congratulations Jaden - we all wish we were that young again!

As usual we have a lot of variety with the information featured in BTM. Some good choreographic ideas from Jeff Seidel (and some really interesting extensions of basic calls, but be warned – they may not be for the faint hearted), Mel Wilkerson and others, plus a number of articles on wide-ranging topics. As usual we also have interesting ideas from Ed Foote and Jim Mayo, both of whom have been involved in our activity for quite a while and have extensive knowledge and ideas to share with everyone.

Jeff Seidel also told me about a new sound system that is available for callers overseas. It is called a Stinger. The 401 looks very good. The website below has lots of information on this amplifier as well as many other items. You can read all about it at Jack’s website:

<http://www.stinger-sound-systems.com/STA-401/>

You can also view a video of the 401 here:

<https://www.youtube.com/watch?v=uSvYSSoO26wA>

I did put this in last issue, but as we have quite a few new subscribers this month, here it is again. Last month, our local newspaper, the Illawarra Mercury featured an article on people involved in various forms of ‘collecting’. I have always had a wide variety of interests. Check out what your publisher does in his spare time:

<https://www.illawarramercury.com.au/story/5914103/three-illawarra-collectors-share-their-quirky-obsessions/>

Barry

# Event and Activities Updates

What's Happening in Australia for callers



**Australian Callers Federation**

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



## ACF Update

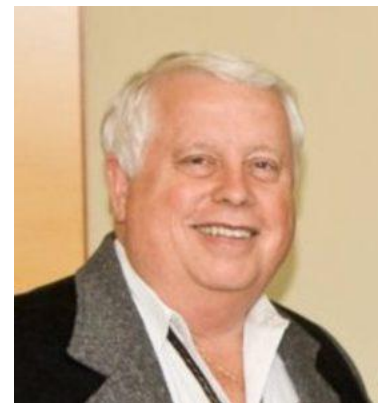
### **ACF CONFERENCE 2020 – Feature Caller/Presenter**

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

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

There will also be a special dance with Randy on Thursday April 9<sup>th</sup>. For this dance, tickets will be strictly limited due to hall capacity, so please register early.

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



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

### **OUR HARDWORKING COMMITTEE**

For the last two years we have been working, planning, and organizing this event. Such an undertaking takes a dedicated team in order to put it all together for your benefit. Our group consists of:

- **Barry Wonson**....the Coordinator, Chairman, general dogs-body, one who takes the blame when things don't go according to plan.

- **Steve Turner**....ACF Education Officer, involved in planning the actual conference, and one of the key presenters.
- **Jaden Frigo**....IT guru *extraordinaire* – creative mind behind advertising, newsletters, etc. Young, enthusiastic, creative, and with a caller's physique 30 years too early.
- **Gary Carpenter**.... The Financial Wizard who looks after all things, well...financial. Offers advice on all things we need to know and do better.
- **Kevin Kelly**....Master of Ceremonies at the event and general wise person offering assistance, knowledge, suggestions on all matters.
- **Greg Fawell**.....even wiser than Kevin, advising on all matters pertaining to the general structure of the Conference as well as keeping everyone on their toes when they do something wrong (what me?...never!)

## Voice coach for 2020 Conference

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

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

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

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

### Dr. ARDEN HOPKIN



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

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



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

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

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

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

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

### ***The Post-Conference Wrap-Up Dinner Cruise Special***



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

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

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

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

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

To find out more about the Nepean Belle, check out their website;  
<https://www.nepeanbelle.com.au/>

## ***BTM Website Update***

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

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

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

Cheers - Barry

# ***Sound Archive***

The Sound Archive of Caller Material Available from SARDA NSW

## ***Educational Programs***

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

## ***Dance Recordings***

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



- 1978 Red Barons Dance with Barry & Guests

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

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

## ***Our Music***

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

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

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

The next ones I am working on are:

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

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



# ***The Ear, the Mic, and the Music***

By Glenn Rogerson

As much as we rely on hearing in square dancing, it amazes me that we don't know more about it than we do. I suppose with all the other hats we must wear as callers we just don't have time to put on our neuro-audiologist hat too often. It may also be that our familiarity with the experience of hearing leads us to assume we know all we need to about hearing. But, if we pay a little attention to this most useful (in square dancing) of senses, it will pay big dividends.

## **The Ear & the Brain, an amazing act!**

Hearing is the most complex sense we have; it involves mechanical, chemical and electrical impulses. The auditory system has more than 15 different parts all working together. The three smallest bones in the body, which would all fit on a penny, are in the ear.

It has incredible range in both frequency and discernment. The ear is sensitive enough that it can detect sounds which are so weak that the air molecules move less than the diameter of an atom. Only hearing is omni-directional. And we have an incredible sense of timing, the primary purpose of this timing is to enable us to locate where a noise comes from. But as it turns out, this survival feature is what allows us to produce, enjoy and dance to music.

Our spouse hasn't been lying awake to hear that "bump in the night". In 1998, Serena Gondeck, a junior at Johns Hopkins University studied five patients who happened to already have had electrodes placed directly on their brains for an epilepsy study. In her study she played different tones to the subjects both while awake and asleep and mapped the active parts of the brain. Sure enough, the auditory centers of the brain activated both when they were awake and asleep. But ... when the patients were asleep, the frontal lobe also lit up.

It turns out that the frontal lobe is responsible for vigilance, "watching", or in this case "listening", for dangers, like hungry lions in the night, which explains why my ancestors didn't get eaten while they slept. But ... how is it any of us get any sleep if we spend the night listening for danger?

## **The sound of silence.**

Well it turns out that the "selective hearing" I employ when my wife is telling me about her Aunt Maddy's surgery or her cousin going to jail for the 17<sup>th</sup> time is real. Our brains are extremely good at filtering out both the mundane and the familiar, while being highly tuned to the extraordinary and silence. The brain very quickly recognizes and then monitors background noise for both unusual sounds in the background, or especially "silence". Nothing gets our attention like silence, when the birds stop singing and the crickets stop chirping it usually means there's a predator nearby and nobody wants to give away their position and become dinner. We've all seen it, when the background noise stops, people

stop talking and try to figure out why (subconsciously they're looking for the lion in the brush).

### **What does it mean to us?**

One way to use this knowledge is in crowd control. Before your dance starts and when you take breaks, play background music. When you want to start the dance or make some announcements interrupt the music, don't wait for a break in the music. This interruption will usually cause the room to become silent and give you their attention. Of course, you must be ready with your message, because once they realize that there is no "lion" nearby, they will resume their conversations.

### **Deeper implications.**

When the dancers say, "We can't hear you", what they really mean (90% of the time) is "We can't understand you". There are a lot of factors that go into "sounding" a room and the dancers understanding of the calls. But, once we understand how the brain monitors background noise, we can eliminate a major source of confusion in our dancers with one simple technique change.

When we are square dancing, the music is the background, and the caller, on the mic, is the conversation we need to hear. Our brains are very good at sorting those two out.

### **Where we went wrong.**

At some point someone reasoned that "If we turn the music down each time, we give a call, they will hear us better, because we won't be competing with the music". On the surface this sounds like a reasonable argument for putting a thumb knob volume control on the mic.

What really happens, especially with less confident (newer) dancers who are already hyper-vigilant (looking for lions) is that; each time the background/music is adjusted, their frontal lobes are activated to look for the lion, and all conversation (the call) is ignored by the brain. And they will report being unable to "hear" the calls.

### **What to do, what to do ...**

The solution is so simple. Don't adjust the volume during a tip. Put away those thumb knobs and forget them. Stay away from the mixer once you have the proper balance set. I guarantee you will be better understood.

### **The arguments for a knob.**

When you want to "speak" to a class, it can be very beneficial to have access to the music volume, but a "mute button" is a better choice for this.

An argument has been made that "I want to be able to punch the volume up during the chorus for an exciting musical effect". I can understand this desire,

but a better solution would be to adjust your recording beforehand and practice with those “punches”, exactly the same every time.

## Many hats

When we got into this, we may not have known how many hats we’d be wearing, and, we probably didn’t imagine neuro-audiologist would be one of them. But a little science can go a long way towards our goal of communicating with our audience through the background noise (music) in the most entertaining way possible.

Note: I do not consider music to be background “noise”, but in the context of square dancing the sub-conscious brain does.

## Signs of the times

### **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.**

**I came, I saw, I forgot  
what I was doing, retraced  
my steps, got lost on the  
way back, now I have no  
idea what's going on.**

**"Sorry, your password  
must contain a capital  
letter, two numbers, a  
symbol, an inspiring  
message, a spell, a  
gang sign, a hieroglyph  
and the blood of a  
virgin"**



### **NOTICE**

**Due to the  
current work load  
the light at the  
end of the tunnel  
will be turned off  
until further  
notice.**

The Management



# ***FINDING THE RIGHT CALLER FOR YOUR CLUB***

*by Debi Bliss*

Every once in a while, it becomes necessary to find a new caller. Change of any type is difficult and finding a new caller is not always an easy task. Some areas are limited by the availability of callers but as long as your choice is more than just one there are a couple of things to keep in mind when deciding on a new caller.

1. **You are not going to make everybody happy** so get over that right away. I have yet to see a club who didn't have at least one member that threatened to quit if such-and-such caller was hired. Don't let this concern you, simply count this as a no vote that carries no more weight than any other vote. It may be in the best interest to lose one club member in order to make the club happier as a whole than to give in to the pressure from this one person only to find that others quietly slip away.
2. **Determine the characteristics of your club**. This is the time to take a good hard look at what kind of club you do have and decide if that is what you want or if it is time to make some changes. It's not enough to just say, "We are a Mainstream Club" or "We are a Plus Club" and then find a caller based on that one item.

Clubs have a personality of their own. I've labelled each of the three types but it is important to realize that no label is better than the next. People dance for different reasons and when dancers gather at a club with the same goals in mind then the only important issue is that they are having fun. You will even find that clubs are really a combination of characteristics, but generally there is one characteristic that describes them best. Once you have determined what your main characteristic is and how important additional characteristics are, you can begin to successfully find the caller that will fit your club.

- a. **Social Club**- This club is generally close-knit. They enjoy chatting with each other and it may even appear as if dancing is just something they do between visiting. Dancing for them is not supposed to be a challenge to the mind but a joy to the feet.
- b. **Workshop Club**- It's not that this club likes to workshop every tip. It just means that some type of workshop during the evening is important to them. Determine how much or how little you wish to workshop.
- c. **EA (Extended Application) Club** - This club finds their type of fun in mental exercises. They like to be stretched most of the evening. They like workshop in things not often seen on the regular dance floor and they enjoy the challenge of unusual setups.

Next, it is important to realize that callers also fit into one of the above labels. Callers call for various reasons but even the caller wants to have fun. Some call for pure simple fun and other call because they enjoy the mathematics of the dance.

Social clubs should look for a caller that enjoys mixing with them during breaks and socializing on a personal level. They may even place importance on the caller being available to attend functions with them beyond club nights. It is important here to find the caller that considers square dancing a big part of his social life. A good indication of this is the caller's partner. If the partner attends on a regular basis you will often find that they consider this to be their social life too. Another indication is how many weekend and festival events they attend as dancers. When interviewing a caller, you can ask these questions but remember that it is best to look at his past performance with other clubs (if you can). **Sometimes a caller may believe one thing during an interview and reality might end up being something else.**

Workshop clubs need to find a caller that gets his pleasure from workshopping. It is important that the caller is also a capable teacher as teaching will be his major function in the club. Have him do a workshop tip and listen to the way he expresses himself. If he sounds exasperated (even in the slightest) it may only get worse over time. Often the caller is not exasperated with the dancers, simply frustrated at his inability to get his point across but knowing this does no good if it starts driving club members away. If you find his attitude demeaning or cross in any way you should take care in deciding if this is the caller for you. A good caller is not necessarily a good teacher.

EA clubs may do well to find a caller that calls a higher program than their club dances. It is this experience that gives the caller ideas to bring back to your club. He must be willing to find new material on a regular basis and not necessarily from the higher programs but from the Basic and Mainstream programs also. The best callers for this type of job are often the newer callers as their enthusiasm to explore new material will often match the clubs desire. His desire to teach is more important than his actual capabilities as the dancers are often quick to pick up on what the caller means.

It also may be important to look at the average age of your club and match it with a caller of the same generation. Choice of music, preferred speed and even choice of choreography does seem to run along the age lines though there are always exceptions to every rule. This shouldn't be your determining factor but don't overlook it altogether.

In addition to the above, I would strongly recommend that clubs have contracts with their club caller, and I suggest contracts that are renewed once a year. Over the years, clubs can change in their desires and a written contract can be the opening for negotiations on either side. A club may find they want more or less workshop.

The caller may even find that he wants something different. Either can make this request at contract renewal time and if either party is not satisfied then the contract can simply NOT be renewed. A contract is a physical item that acknowledges that things do change over time and each party should have the right to look for the things they want from square dancing. Too often a negative feeling is left when a caller is fired or quits, and it can easily be avoided with a contract.

And last but not least, **don't be afraid to try the new callers**. The interview might be a little tougher as there is no track record (or not much of one) to look back on but each of the different types of clubs could find that their perfect caller is a new caller. The important thing to look to is how much time and desire this new caller has to devote to homework. Is he interested in attending caller seminars?

The social club can afford to hire the new caller who is limited in his amount of time to do homework, but the EA club will want a caller who is anxious about learning and practicing every chance he gets. Nevertheless, a new caller who isn't interested in homework will not make any club happy over the long run.



Cartoon printed with 'special thanks' to American square dance magazine and Corben Geis

# ***Finished basic – what happens now?***

*by Barry Wonson and Mel Wilkerson*

February / March is the time when most clubs re-commence here in the Southern Hemisphere. In many areas, it is the start of the new season and the culmination of the Basic Program of teaching. For many dancers, begins the question of “**What Happens Now**”?

For many dancers the Basic program has unfortunately become a rushed trial of movement after movement, skipping and picking by the callers and preparing them to get into a position where they can learn the next movement. It has for many become the equivalent of rote memorisation of the times tables in school and learning the ABCs without seeing how they go together.

What do we as callers do now? Well in many places now that they can recite the ABCs and remember the values up to 10x10 we throw them into algebra, trigonometry and calculus without really understanding the foundation material they have learned, nor how to use it properly.

For that reason, we have decided to include some smattering of basic level choreography for callers to use with their dancers to allow them to dance and enjoy the rewards of all the hard work they have put in.

The following material is geared to the basic program. It is useable and fun to dance with just enough variation to keep it interesting. It is also presented for callers in a way that they can substitute applicable equivalents from mainstream. For instance:

- Scootback = Trade, **or**
- Slide Thru = Star Thru, **or**
- all Face In, Double Pass Thru = Tag The Line etc.

In order for dancing to be sustainable and functional as a foundation, it must be used. Do yourself and especially your dancers a favour and use the material they have been taught and give them time to dance it successfully and feel the achievement of success rather than the frustration of never getting there.

## **Using Circle to a line**

- (SS) HEADS LEAD RIGHT, CIRCLE TO A LINE, PASS THRU, ORIGINAL HEADS ONLY - CALIFORNIA TWIRL, CENTRES TRADE, WHEEL & DEAL, PASS THRU, ALLEMANDE LEFT
- (SS) HEADS RIGHT & LEFT THRU, FLUTTER WHEEL, SWEEP 1/4, PASS THRU, CIRCLE TO A LINE, PASS THRU, WHEEL & DEAL, ZOOM, CENTRES PASS THRU, ALLEMANDE LEFT



- (SS) 4 LADIES CHAIN 3/4 , HEADS PROMENADE 1/2, LEAD TO THE RIGHT, CIRCLE TO A LINE, PASS THE OCEAN, ALL 8 CIRCULATE 1 & 1/2, \*BOX THE GNAT, RIGHT & LEFT GRAND (\*Slide Thru and you're home)
- (SS) HEAD LADIES CHAIN, HEADS SQUARE THRU 2, CIRCLE TO A LINE (PL), TOUCH ¼, ALL 8 CIRCULATE, MEN RUN, ALLEMANDE LEFT
- (SS) HEAD LADIES CHAIN, SIDES CALIFORNIA TWIRL, HEADS SQUARE THRU 2, FIRST COUPLE GO LEFT, NEXT COUPLE RIGHT, SQUARE THRU 3, PARTNER TRADE **AND FACE** (that same person), RIGHT & LEFT GRAND
- (SS) HEADS TOUCH ¼, SAME GIRL RUN, PASS THRU, CIRCLE TO A LINE (Keep Men In Centre), TOUCH ¼, ALL 8 CIRCULATE, MEN RUN, DOUBLE PASS THRU, LEADERS TRADE, REVERSE FLUTTER WHEEL, PASS THRU, ALLEMANDE LEFT
- (CB) STAR THRU, PASS THRU, WHEEL AND DEAL, CENTRES ONLY ½ SASHAY, PASS THRU, CIRCLE TO A LINE, TOUCH ¼, ALL 8 CIRCULATE, LADIES RUN, LEADERS PARTNER TRADE, RIGHT & LEFT GRAND.
- (SS to PL) HEADS TOUCH ¼, GIRLS RUN, PASS THRU, CIRCLE TO A LINE (Boys in the centre), TOUCH ¼, ALL 8 CIRCULATE, BOYS RUN, CENTRES ARCH, OUTSIDES DIVE UNDER, THE CENTERS BACK UP, NEW CENTRES PASS THRU, CIRCLE TO A LINE (PL)

## SINGING CALLS

- HEADS TOUCH ¼, LADIES RUN, PASS THRU, CIRCLE TO A LINE (GBBG), TOUCH ¼, ALL 8 CIRCULATE, MEN RUN, ZOOM, CENTRES PASS THRU, CIRCLE TO A LINE, ENDS STEP FORWARD, SWING YOUR CORNER, PROMENADE SWING (at home 8 beat tag line – the extra time is given as this may require a little prompting in the singing call for success and can be dropped).
- HEADS LEAD RIGHT, CIRCLE TO A LINE, FORWARD AND BACK, TOUCH 1/4, ALL 8 CIRCULATE, MEN RUN, SWING THRU, MEN TRADE, SWING THRU, LADIES TRADE, LADIES RUN, EVERYBODY U-TURN BACK, PROMENADE

## PASS THE OCEAN

- (SS)FOUR LADIES CHAIN, HEADS SQUARE THRU, PASS THRU, TRADE BY (CB), PASS THE OCEAN, MEN TRADE, LADIES TRADE, PASS THRU, ALLEMANDE LEFT

- (SS) HEADS LEAD RIGHT, CIRCLE TO A LINE, PASS THE OCEAN, SWING THRU, LADIES CIRCULATE, MEN RUN, CHAIN DOWN THE LINE, PASS THE OCEAN, MEN CIRCULATE, SWING THRU, ENDS TRADE, RIGHT & LEFT GRAND
- (SS) FOUR LADIES CHAIN 3/4, NEW HEADS SQUARE THRU 2, SQUARE THRU 2 MORE, BEND THE LINE (PL), PASS THE OCEAN, SWING THRU, LADIES RUN, LADIES TRADE, COUPLES CIRCULATE, BEND THE LINE, HALF SASHAY, TOUCH 1/4, LADIES RUN, RIGHT & LEFT GRAND
- (SS) FOUR LADIES CHAIN 3/4, NEW HEADS HALF SASHAY, **AND SAME HEADS** PASS THRU, SEPARATE, AROUND ONE TO A LINE, RIGHT & LEFT THRU (PL), PASS THE OCEAN, SWING THRU, SWING THRU AGAIN, LADIES RUN, BEND THE LINE, REVERSE FLUTTER WHEEL (**Ladies In With Left Hand**), SWEEP 1/4, RIGHT & LEFT GRAND
- (SS) HEADS BOX THE GNAT, SAME FOUR DOSADO, STAR THRU (CB), PASS THE OCEAN, VERY ENDS TRADE (**WITH EACH OTHER**), ALL THE LADIES TRADE, RIGHT & LEFT THRU, LINES GO FORWARD & BACK, PASS THRU, BEND THE LINE, ALLEMANDE LEFT
- (SS) HEADS PASS THE OCEAN, EXTEND, LADIES RUN, MEN CROSS RUN, FERRIS WHEEL, ZOOM, DOUBLE PASS THRU, LEADERS TRADE (CB), PASS THRU, TRADE BY, TOUCH 1/4, SPLIT CIRCULATE, MEN RUN, REVERSE FLUTTER WHEEL, PASS THE OCEAN, ALL 8 CIRCULATE, LADIES RUN, BEND THE LINE, SQUARE THRU 4, RIGHT AND LEFT GRAND.

## SINGING CALLS

- EVERYBODY GO FORWARD AND BACK, ALL HALF SASHAY, HEADS PASS THE OCEAN (**Men In Middle**), EXTEND (**Men In Middle**) & BALANCE, BOX THE GNAT, RIGHT & LEFT THRU, PASS THRU, FACE PARTNER, SQUARE THRU 3, SWING CORNER, PROMENADE
- HEADS PASS THE OCEAN, EXTEND, SWING THRU, MEN RUN RIGHT, FERRIS WHEEL, SQUARE THRU 3, SPLIT THE OUTSIDE PAIR, SEPARATE, AROUND 1 MAKE A LINE, BOX THE GNAT, RIGHT & LEFT THRU WITH A FULL TURN AROUND, KEEP HER AND PROMENADE

# ***Paul's Five Call Guarantee***

by Paul Cote

*Fixing a broken square - This is an article by Paul Cote that is something for all callers to think about. His approach while not unique, adds a dimension that brings the dancers into challenging the caller to "prove it". It is one more way that Paul, the consummate professional engages and builds rapport with the dancers and takes something that happens to all of us and turns an "oops" into a positive pseudo game that the dancers can keep playing while waiting to join back in. - Mel*

To help me keep the floor moving and follow the 80/80 Rule I offer dancers my "**Paul's Five Call Guarantee**". Dancers break down...it's part of a dance. Getting them up and dancing again quickly can make the difference between a good night and a bad night of square dancing. How many times have you been in one of those squares that broke down and just simply can't get their act together? I've been in my share...and I hate it.

Dancers are taught (***or should have been taught***) from the very beginning that if their square breaks down during the patter portion of a tip that they should make lines and be ready to jump back in.

Technically, from a squared set, the head man is supposed to join hands with his corner and form the centre of lines facing in. Sadly, lines seem to be easier said than done at some dances. In the words of the immortal Lady Ga Ga,

**"WHO CARES if you get your partner back..."JUST DANCE!"**

(Ok, so only the last two words were hers, but she makes my point!)

If I'm calling a dance and find some squares struggling to regroup, I stop, and make a big announcement offering "Paul's Five Call Guarantee". I tell the dancers that if they break down, make lines, and I GUARANTEE them that I will have their square dancing again within FIVE calls.

They already know they are supposed to make lines, but by offering this guarantee, I accomplish several things:

1. By personalizing it as "Paul's Five Call Guarantee" I show the dancers that are struggling that I care, and that I want to get them back dancing with the rest of the floor as quickly as possible.
2. By offering the dancers a "guarantee", it becomes a game or a challenge for the dancers to prove me wrong. The dancers are much more motivated to form those lines quickly.
3. Dancing continues much more smoothly both for those who have broken down as well as for the successful squares who get to keep moving the entire time.

Truth be told, it is a bit of "schtick" but it works. Most dancers don't realize how quickly a decent caller can manoeuvre the floor back to lines. Realistically, even once challenged, it will take a broken down square 3-5 calls to actually form those lines. With that in mind, "Paul's Five Call Guarantee" is still fulfilled even if it takes me 8-10 calls to get the rest of the floor back. And if I don't get them dancing again quick enough, the worst that happens is that I have given my dancers the opportunity to say, "WE GOT YOU", and I say "aw, shucks". **Either way...the dancer still wins.**

I strive for that 80/80 Rule balance, and the quicker they get dancing again, the higher that percentage is. As the evening goes on, I try to refine the balance of challenge so that fewer squares are breaking down. "Paul's Five Call Guarantee" is a big part of my dancer's success.

***Mel's Comment:** Although this is only an anecdotal reference, I remember talking with some dancers when I was calling in the states that told me that there was this Texas Caller that claimed he could get everyone back dancing in 5 moves after making lines. The story was that the caller threw it out as a challenge and the dancers were having fun with it to the point that squares were intentionally breaking down; then making lines and the yelling "LINES" and the whole floor would start to call out each movement called after that by number...1,2,3,4,5 and then cheer. As they relayed the story they told me that they were having fun with the caller and in some cases would make a line and wait until the caller would put them in a weird formation like facing point to point diamonds and then yell out lines just to try and prove him wrong. They never did. I didn't remember that story until I came across this article, but I can only assume the caller from Texas that they were talking about was Paul Cote.*





## BTM – Focus Movement of the Month

### Mainstream – Split Circulate

<b>SS- PL</b> Heads Pass The Ocean, Those Ladies Trade, Extend, Single Hinge, Split Circulate, Men Run	<b>SS-CB</b> Heads Slide Thru, Pass thru Touch 1/4, Split Circulate, Men Run, Pass Thru, Wheel & Deal, Centres Wheel Around
<b>PL-PL</b> Pass The Ocean, Split Circulate, Swing Thru, Men Run, Reverse Flutter ===== Pass Thru, 1/2 Tag, Swing Thru, Split Circulate, Men Run	<b>CB-CB</b> Touch 1/4, Split Circulate, Scoot Back, Walk & Dodge, Partner Trade, Right & Left Thru, Slide Thru ===== Veer Left, Couples Circulate, 1/2 Tag The Line, Centres Circulate Twice, Split Circulate Once, Men Run, Circle Left $\frac{3}{4}$
<b>PL-CB</b> Pass The Ocean, Split Circulate, Centers Box Circulate, All Men Run, Star Thru, Right & Left Thru ===== Pass The Ocean, Swing Thru, Ladies Circulate, Men Trade, Split Circulate, Centres Trade, Split Circulate, Men Run, Star Thru	<b>CB-PL</b> Square Thru 4, Wheel & Deal, Centres Swing Thru, Extend, Swing Thru, Split Circulate, Men Run ===== Touch 1/4, Centres Trade, Spin Chain Thru, Ends Circulate Twice, Split Circulate, Men Run

<p><b>PL-Resolve</b>  Pass the ocean  Split Circulate – twice  Right &amp; left Grand</p> <p>=====</p> <p>Right &amp; Left Thru,  Touch 1/4,  Split circulate twice,  Ladies Run,  Right &amp; Left Grand</p> <p>=====</p> <p>Square thru 3  ½ Tag the line  Split Circulate  Ladies trade  Swing thru  Right &amp; left Grand</p> <p>=====</p> <p>Pass Thru,  Boys Run,  Split Circulate,  Men Run,  Pass The Ocean,  Swing Thru,  Turn Thru,  Allemande left</p>	<p><b>CB-Resolve</b>  Touch 1/4,  Split Circulate,  Men Run,  Reverse Flutter Wheel,  Star Thru,  Allemande Left</p> <p>=====</p> <p>Swing Thru,  Cast Off 3/4,  Split Circulate,  Centres Trade,  Split Circulate,  Men Run,  Wheel &amp; Deal,  Allemande left</p> <p>=====</p> <p>Swing Thru twice,  Split Circulate once,  Centres Trade once,  Split Circulate twice,  Centres Trade,  Swing Thru once,  Split Circulate Thrice (3x),  Face Right,  Pass Thru,  Right &amp; Left Grand</p>
<p><b>Singing Call</b>  Heads Square Thru 4,  Dosaso to a wave,  Spin The Top,  Spin The Top (again),  Split Circulate  Split Circulate (again),  Swing Corner  Allemande Left &amp; Promenade</p>	<p><b>Singing Call</b>  Heads Touch 1/4,  Walk &amp; Dodge,  Touch 1/4,  Split Circulate once and a half,  Ladies Swing Thru,  Ladies Cast Off 3/4,  Men Reach In And Courtesy Turn,  Slide Thru,  Square Thru <b>but</b> on the third hand,  Swing &amp; Promenade</p>

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

We are asked periodically, this question and more importantly why. Is it the same as the Callerlab Emphasis Call. The answer to these questions is simply, it is some material for callers to play with and focus on that may assist in improving their choreographic repertoire and help to develop dancer skills and abilities with some extended calls without breaking them by getting too technically challenging or setting unreasonable expectations.

They are not the same as the CallerLab Emphasis calls, but they essentially serve the same purpose and are intended as a supplement to those emphasis calls.

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

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

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

If you have any ideas or specific movements, or even choreography that you feel is focused and of value, that you would like to see in the BTM Focus movement of the month, please feel free to e-mail our editor at [bjwonson@gmail.com](mailto:bjwonson@gmail.com) or to Mel Wilkerson at [wilkerso@bigpond.net.au](mailto:wilkerso@bigpond.net.au)

# MOVIN' DOWN THE MAINSTREAM

With Barry Wonson

Some more general Partner Line (PL) and Corner Box (CB) GET-OUT Mainstream level modules from my files. Some of these are variations on material published in "Figuring" many years ago. *Barry*

- **(PL):** PASS THRU, WHEEL & DEAL, CENTRES SLIDE THRU, THE OTHERS LEAD TO THE RIGHT, PASS THRU, TRADE BY ALLEMANDE LEFT.
- **(PL):** PASS THRU, WHEEL & DEAL, CENTRES SWING THRU, OUTSIDES FACE, RIGHT & LEFT GRAND.
- **(PL):** RIGHT & LEFT THRU, PASS THRU, U TURN BACK, PASS THRU, WHEEL & DEAL, CENTRES SWING THRU, OUTSIDES FACE, ALL BOX THE GNAT, RIGHT & LEFT GRAND..
- **(PL):** SQUARE THRU  $\frac{3}{4}$ , ENDS CROSS FOLD, SWING THRU, WALK & DODGE, MEN RUN, SWING THRU, WALK & DODGE, MEN RUN AROUND THE NEAREST LADY, **AND WITH THAT HAND --** CAST OFF  $\frac{3}{4}$ , MEN FOLD, LADIES SQUARE THRU  $\frac{3}{4}$ , STAR THRU, PROMENADE.
- **(PL):** PASS THRU,  $\frac{1}{2}$  TAG, CENTRES TRADE, LADIES RUN, PASS THE OCEAN, MEN TRADE, RIGHT & LEFT GRAND.
- **(CB):** PASS THRU, MEN RUN RIGHT, CENTRE 4 SINGLE HINGE, OTHERS (**all the way across**) WALK & DODGE, CENTRES RECYCLE, PASS THRU, ALL PARTNER TRADE &  $\frac{1}{4}$  MORE, RIGHT & LEFT GRAND
- **(CB):** SQUARE THRU  $\frac{3}{4}$ , TRADE BY, SWING THRU, MEN RUN, COUPLES CIRCULATE, BEND THE LINE, PASS THRU, TAG THE LINE, FACE RIGHT, FERRIS WHEEL, OUTSIDES FACE, RIGHT & LEFT GRAND.
- **(CB):** TOUCH  $\frac{1}{4}$ , SCOOTBACK, WALK & DODGE, ENDS U TURN BACK **AND** SLIDE THRU, OTHERS PARTNER TRADE **AND** TOUCH  $\frac{1}{4}$ , WALK & DODGE, SWING THRU, LADIES TRADE, WEAVE THE RING..
- **(CB):** RIGHT & LEFT THRU, VEER LEFT, COUPLES CIRCULATE, WHEEL & DEAL, RIGHT & LEFT THRU, FLUTTERWHEEL, SWEEP  $\frac{1}{4}$ , CENTRES SQUARE THRU  $\frac{3}{4}$ , ENDS PASS THRU, ALL U TURN BACK, ALLEMANDE LEFT.
- **(CB):** SWING THRU DOUBLE, LADIES TRADE **AND** RUN,  $\frac{1}{2}$  TAG THE LINE, FACE RIGHT, ALLEMANDE LEFT.



# ***Rollin, Rollin, Rollin – Plus Stuff***

By Mel Wilkerson

I thought this month we should look at a little underused movement on the plus program. (**Anything**) & **ROLL**. The 'anything' is reasonably defined as a possible call that has the dancers (individually - like Slide Thru) or as couples (like Wheel & Deal) moving with a turning body flow (right or left) to add an additional 90 degree turn on the spot when the Anything movement is finished.

Unfortunately, it seems that roll seems to be limited to the simplest of turning choreography such as Trade & Roll, Hinge & Roll, Slide thru & Roll, Partner Trade & roll and the occasional Fold & Roll. (*now I can't stop humming 'Rawhide' – Barry*)

So much is left out of the routines until dancers get into Advanced; or happen upon a Plus workshop somewhere. The **& ROLL** is part of the plus program and callers should not really remove it from the program just because you may have to write your own choreography.

I want to acknowledge people like Bodo von Reth, Vic Ceder, Barry Wonson, Jeff Seidel and many others from whom I have happily been given, shared or in many cases blatantly stolen some of these choreographic ideas from.

As always with these articles, let's start by reviewing the definitions.

**(ANYTHING) & ROLL** - Starting formation - Various. TIMING - 2

- The term "... & Roll" may be added to any call which, by definition, causes one or more dancers to have turning body flow to the right or left as they complete their portion of the call. It is an instruction to those dancer(s) to turn individually, in place, one quarter (90 degrees) more in the direction of body flow determined by the preceding command.
- Note that if "... & Roll" is added to a call, which by definition, has some dancers walking in a straight line at the completion of their portion of the call, those dancers will do nothing for the "... & Roll".

*(Interestingly, the concept of 'Roll' as an add-on call actually came from the movement ½ Tag, Trade & Roll to face. This was a popular concept; however choreographers saw that they could utilise just the last part of that particular combination to follow other calls that had a specific turning action – Barry)*

**STYLING:** At the completion of the movement preceding the roll (anything), release all handholds and allow the established momentum to set the direction for the solo turn in place. Arms are returned to natural dance position and ready to assume appropriate position for the next call.

Comment: There is a lot of discussion regarding Roll when movements are in a forward sweeping motion which cover more than one position such as wheel and deal, recycle, cross run etc. As long as the dancers are moving in a

circular flow or pivoting turn such as a trade, hinge, or run, including things like Flutter Wheel, Reverse Flutter Wheel, etc., a Roll can be added. For movements like Scoot Back, only the dancers that had the turning motion can roll, the ones that finish by coming straight out of the centre cannot Roll. If you use calls like Scoot Back & Roll or from waves, All 8 circulate & Roll, you should qualify who is to roll. *(You don't have to...but if you want the floor to keep dancing it would be a very good idea - Barry).*

Remember also that not all movements have dancers moving at the same time. Movements like Swing Thru or even Spin Chain Thru have both active and static dancers at the end of the call. However, both movements can have a Roll put on the end of the movement and it means everyone, including that those that were stationary while others were dancing will still roll **IF** at the end of their portion of the call they were in a right or left turning action. Spin chain thru and roll, or swing thru and roll are perfectly acceptable. As Barry mentioned, like scoot back and roll it is a good idea to qualify who is going to roll – in this case a caller would say, “**Spin Chain Thru.....and everybody roll**”.

Here are some simple plus level sequences from Corner boxes and Partner lines as well as a couple of singing call modules to add to your repertoire toolbox.

### **SIMPLE BOX ZEROS**

- **(CB) MAKE A WAVE, RECYCLE, REVERSE FLUTTER WHEEL -- & ROLL, BOYS RUN, SLIDE THRU (CB)**
- **(CB) RIGHT AND LEFT THRU & ROLL, EVERYBODY TRADE & ROLL, LEFT TOUCH ¼ & ROLL, RIGHT AND LEFT THRU & DON'T ROLL (CB)**
- **(CB) PASS THE OCEAN, SWING THRU TWICE, RECYCLE & ROLL, SPLIT CIRCULATE, BOYS FACE IN & ROLL (CB)**

### **GET OUTS FROM A CORNER BOX**

- **(CB) SWING THRU, EXTEND, CENTRES SWING THRU, OTHERS U-TURN BACK, PING PONG CIRCULATE, CENTRES SWING THRU, EXTEND, TRADE THE WAVE & ROLL, CENTRES SQUARE THRU 3 (CB), ALLEMANDE LEFT**
- **(CB) SWING THRU, SPLIT CIRCULATE 1 & 1/2, CENTRES SWING THRU, DIAMOND CIRCULATE, FLIP THE DIAMOND & ROLL, RIGHT & LEFT GRAND**
- **(CB) TOUCH 1/4, GIRLS RUN, PASS THRU, TAG THE LINE, PEEL OFF & JUST THE CENTRES ROLL, RIGHT & LEFT GRAND**
- **(CB) RIGHT AND LEFT THRU, VEER LEFT, 3/4 TAG THE LINE, BOYS SWING THRU, GIRLS TRADE, PING PONG CIRCULATE,**

GIRLS SWING THRU, EXTEND, SWING THRU & ROLL,  
CENTRES SQUARE THRU 3, ALLEMANDE LEFT

- **(CB)** RIGHT AND LEFT THRU & ROLL, BOYS RUN, PASS THE OCEAN, SWING THRU, ACEY DEUCEY, RIGHT AND LEFT GRAND

### SIMPLE LINE ZEROS

- **(PL)** PASS THE OCEAN & ROLL, GIRLS LEFT PASS THRU, LEFT TOUCH  $\frac{1}{4}$  & ROLL TWICE, BOYS RUN, FERRIS WHEEL & ROLL, CENTRES TRADE, BOYS FOLD, SLIDE THRU **(PL)**
- **(PL)** TOUCH  $\frac{1}{4}$ , COORDINATE & JUST THE GIRLS ROLL, GIRLS MAKE A WAVE, VERY CENTRE GIRLS TRADE, DIAMOND CIRCULATE, FLIP THE DIAMOND, LADIES TRADE, LINEAR CYCLE **(PL)**
- **(PL)** PASS THRU, WHEEL & DEAL & ROLL, SPLIT CIRCULATE, **TO THE LEFT** – LINEAR CYCLE, PASS THE OCEAN, LADIES FOLD, PEEL THE TOP & ROLL, LADIES TURN THRU, STAR THRU, WHEEL AND DEAL & ROLL, SPLIT CIRUCLATE, GIRLS RUN, COUPLES TRADE, & AS A COUPLE ROLL

### GET OUTS FROM PARTNER LINE

- **(PL)** SQUARE THRU 3, ENDS RUN, NEW ENDS FOLD, DOUBLE PASS THRU, PEEL OFF, STAR THRU, PASS TO THE CENTRE, CENTRES SWING THRU, EXTEND, **"LEFT"** SWING THRU & ROLL **(CB)**, ALLEMANDE LEFT
- **(PL)** TOUCH  $\frac{1}{4}$ , CIRCULATE, CENTRES WALK & DODGE, CENTRES IN, CAST OFF  $\frac{3}{4}$ , CENTRES PASS THE OCEAN, DIAMOND CIRCULATE, NEW CENTRES SWING THRU, ALL DIAMOND CIRCULATE, FLIP THE DIAMOND & ROLL **(CB)**, ALLEMANDE LEFT
- **(PL)** TOUCH  $\frac{1}{4}$ , COORDINATE,  $\frac{1}{2}$  TAG, CAST OFF  $\frac{3}{4}$ , GIRLS TRADE, RECYCLE & ROLL, SINGLE HINGE, BOYS TRADE ALLEMANDE LEFT
- **(PL)** PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, PEEL OFF & ROLL, DOUBLE PASS THRU, TRACK 2, LEFT SWING THRU, CIRCULATE, RIGHT & LEFT GRAND
- **(PL)** PASS THRU, WHEEL & DEAL & ROLL, LEFT SWING THRU -- & ROLL, DOUBLE PASS THRU, CENTRES IN, CAST OFF  $\frac{3}{4}$ , PASS THRU, WHEEL & DEAL, ZOOM, CENTRES PASS THRU, RIGHT & LEFT GRAND

- **(PL)** PASS THRU, BEND THE LINE & **ROLL**,  
CENTRES SQUARE THRU 3, ALL PASS THRU,  
CENTRES SINGLE CIRCLE TO A WAVE,  
CENTRES TRADE THE WAVE, ALLEMANDE LEFT
- **(PL)** SLIDE THRU, RIGHT AND LEFT THRU & **ROLL**,  
CENTRES TRADE, SWING THRU, SPLIT CIRCULATE,  
SINGLE HINGE, CENTRES TRADE, RIGHT & LEFT GRAND

### **SINGING CALLS**

- HEADS SQUARE THRU 4, SWING THRU, ACEY DEUCEY,  
BOYS RUN, BEND THE LINE, TOUCH 1/4, COORDINATE,  
**GIRLS ROLL TWICE**, SWING AND PROMENADE
- HEADS SQUARE THRU, SWING THRU, BOYS RUN, TAG THE LINE,  
ZOOM, PEEL OFF & **ROLL**, GIRLS SQUARE THRU 3, SWING AND  
PROMENADE
- HEADS SQUARE THRU 4, DOSADO, TOUCH 1/4,  
FOLLOW YOUR NEIGHBOUR, LEFT SWING THRU & **ROLL**,  
GIRLS PASS THRU, DOSADO, TOUCH 1/4 & **ROLL**, SWING &  
PROMENADE
- HEADS TOUCH 1/4, BOYS RUN, RELAY THE DEUCEY & **GIRLS ROLL**,  
GIRLS SWING THRU, DIAMOND CIRCULATE, BOYS SWING THRU,  
FLIP THE DIAMOND, GIRLS TRADE, RECYCLE, SWING CORNER,  
SHORT PROMENADE
- HEADS LEAD RIGHT, CIRCLE TO A LINE, RIGHT & LEFT THRU --  
& **ROLL**, SPLIT CIRCULATE, COORDINATE, WHEEL & DEAL,  
SWING AND PROMENADE
- HEADS SQUARE THRU 4, DO-SA-DO, SWING THRU, BOYS RUN,  
BEND THE LINE & **ROLL**, PEEL THE TOP, TURN THRU,  
SWING, PROMENADE
- HEADS PASS THE OCEAN, PING PONG CIRCULATE  
& **OUTSIDES ROLL**, FLIP THE DIAMOND\*, TAG THE LINE\*,  
PEEL OFF, PASS THRU, CHASE RIGHT, SWING, PROMENADE  
(\*this flip the diamond puts you in 3 and one lines – the tag the line is from 3  
and one lines)
- HEADS LEAD RIGHT, VEER LEFT, 3/4 TAG THE LINE,  
BOYS SWING THRU, GIRLS TRADE, ALL SCOOT BACK,  
BOYS SWING THRU, GIRLS CLOVERLEAF,  
BOYS EXPLODE THE WAVE, ALL LEFT SPIN CHAIN THRU --  
& **EVERYBODY ROLL**, DIXIE GRAND, ALLEMANDE LEFT



# Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

**OH! GREAT & POWERFUL Dr. ALLEMANDER:** *As our fearless leader and foremost square dance guru, please tell us if the following square dance historical facts are in fact, actual facts, and not just invented facts.*

- *is it true that Nero fiddled while Rome burned because he was playing the lead in the band for a square dance tip?*
- *Is it true that Stanley went looking for Dr. Livingstone because they needed one more man to fill up the set?*
- *Is it true that the Queen of Sheba went visiting King Solomon's Court because she had heard that they were dancing Advanced?*
- *Is it true that Queen Victoria said "We are not amused" when her square broke down at the Buckingham Palace dance?*
- *Is it true that Mona Lisa's smile is due to the completion of another perfect hoedown without making a single mistake?*

*Should any of these facts be false, they should be denied once and for all, and only a man of your stature is in a position to do so.*

*A Seeker of Wisdom and Truth*

**DEAR SEEKER:** Apparently your PhD. Was in history, not in square dancing. Dr. Allemander does detect one distortion of fact in your list of supposed truths. This pertains to Queen Victoria's supposed statement.

Actually, the breakdown occurred many years earlier, and it was Henry VIII who got upset and said "Off with their heads!". This proved to be a serious mistake however, as it left the squares with only their sides.

The famous legend of Anne Boleyn walking the Tower of London with "her head tucked under her arm" arose from a beginner's class hoedown, when all the dancers were required to dance with this handicap.

Some other lesser known historical facts are these:-

- Ezra Pound was never found because he is still at an after-party
- Amelia Earhart, the long-lost aviator, is expected to turn up at the next dance to claim her 'rover' badge.

- The man and woman in Grant Wood's famous painting "American Gothic" are just standing there waiting for the Round Dance Cues to put on a Round Dance that they know.
- Thomas Jefferson's original draft of the US declaration of Independence began with the words "All join hands and circle left", but Benjamin Franklin edited them out.
- Governor Bligh was hiding under the bed because he knew the next tip was going to be Plus bracket, and he knew that his knowledge of the Plus Program was weak and did not want to break the square down.
- Blaxland, Lawson & Wentworth discovered the trail up through the Blue Mountains because they had heard that the square dance club up there had the best food at coffee time.

***Dr. A.L. "Lefty" Allemander, PhD., gives advice to the dancelorn and history lessons to the unlearned in this space on a regular basis.***

**DEAR Dr. ALLEMANDER:** *I believe that the silliest square dance call is "Load The Boat". This presumes that there is water nearby, that someone has oars, and that there is a Captain of the boat.*

*I have never seen any of these and the confusion makes me feel as if I was on the deck of the 'Titanic', two minutes before the end. I also get seasick in any boat, which is a definite hazard for the rest of the square.*

*I think the call should be renamed "Load The automobile", especially after "Exchange the Gears". A companion call might be originated to go along with these, such as, "Change the Flat Tyre". Due to your highly elevated status in the square dance milieu, your comments are eagerly awaited and will be respected.*

*Desperately, A. LANDLUBBER*

**Dear Lubber:** If "Load The Boat" makes your stomach do flip-flops, what happens when you are told to "Dixie Style to a Wave", or "Trade the Wave" or even "Make Waves"? Are you even able to "Pass The Ocean, or Pass The Sea?" I can only guess that "Dive Thru" would have disastrous effects on you or anyone near you in the square.

It sounds to Dr. Allemander as if your entire evening could be spent leaning over the rail. Not too long ago we had an experimental call named "Cross The Ocean"...that would indeed be hazardous in your state. I shudder to think what may happen in an "Explode the Wave". Advanced Dancing would definitely be out of the question as you would be uncomfortable in "Switch the Wave".

Dr. Allemander is reluctant to recommend the addition of any more calls related to automobiles, because we already have the aforementioned "exchange The

Gears, plus “U Turn Back”, “Wheel Around”, “Slip The Clutch”, “Zoom”, “Walk & Dodge” and “Cloverleaf”.

Dr. Allemande’s least favourite calls are “Chain the Ladies”, and “Eight Chain Thru” because they suggest bondage and loss of freedom. He would prefer “Free The Ladies” and “Let all Eight Go”.

One final piece of advice: If you really do get sea-sick while square dancing, always carry one of those things the airlines refer to as “Motion Distress Bags”, and PLEASE dance in someone else’s square.

## Just something to ponder and fill in space



If you ever thought that Mythology was boring then you are not looking deep enough.

Just remember that Cerberus, the hellhound and guard dog of the underworld comes from the root Indo-European word Kerberos, which was changed to Cerberus when it went from Greek to Latin. Kerberos means “spotted”.

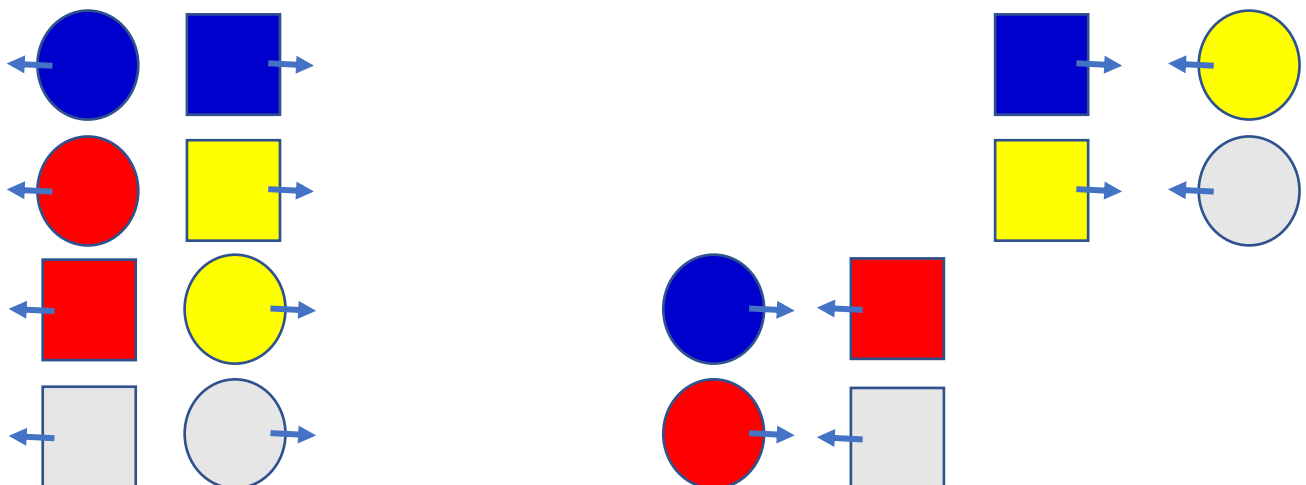
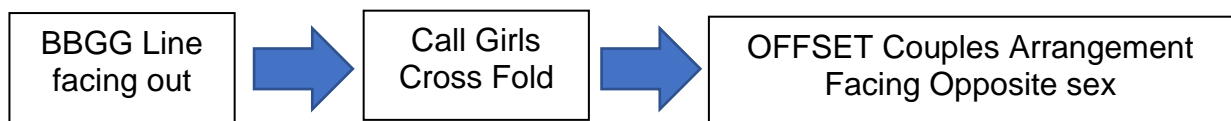
Yes, Hades, Lord of the dead, literally named his pet dog, SPOT.

# ***PUSHING THE DEFINITIONS – Working Off-sets***

By Barry Wonson and Jeff Seidel

The idea of having “offset couples” in a square is by no means new. There are many ways to set up off-set couples, however a few weeks ago, in a general discussion on choreography, Jeff Seidel from South Australia presented me with one that I had never really thought about before.

The basic idea is to set up BBGG (or GGBB) lines facing out and then to have one group of same sex do their part of a Cross Fold to get them facing the opposites sex and thus create a neat “offset” arrangement. Jeff originally gave me two singing call figures using this concept, and I then expanded from there:



## ***JEFF’S SINGING CALL FIGURES:***

- HEADS PROMENADE  $\frac{1}{2}$ , STAR THRU, DOUBLE PASS THRU, CENTRES IN, CAST OFF  $\frac{3}{4}$ , TURN THRU, LADIES CROSS FOLD, CORNER SWING, PROMENADE
- HEADS SLIDE THRU, RIGHT & LEFT THRU, ZOOM, DOUBLE PASS THRU, ALL FACE IN, PASS THRU, MEN CROSS FOLD, CORNER SWING, PROMENADE.



## Expanding on this idea:

- HEADS PROMENADE  $\frac{1}{4}$ , DOUBLE PASS THRU, ALL FACE IN, PASS THRU, MEN CROSS FOLD, TOUCH  $\frac{1}{4}$ , MEN “**LEFT**” DOUBLE PASS THRU, (**careful now**) ALL ZOOM, LEADS PARTNER TRADE, TOUCH  $\frac{1}{4}$ , FOLLOW YOUR NEIGHBOUR -- & SPREAD, MEN TRADE, RIGHT & LEFT GRAND.
- HEADS STAR THRU, DOUBLE PASS THRU. FACE OUT, MEN CROSS FOLD, STAR THRU, LEADS TRADE, ALL PASS THRU, (**careful – check a line in the centre**) **ALL DO YOUR PART** -- WHEEL & DEAL, MEN ZOOM, CENTRES PASS THRU : **CB (rotated  $\frac{1}{2}$ )** .
- HEADS TOUCH  $\frac{1}{4}$ , MEN *DIAGONALLY* DOUBLE PASS THRU, MEN FACE RIGHT, LADIES FACE IN, COUPLES CIRCULATE, BEND THE LINE, PASS THRU, LADIES CROSS FOLD, STAR THRU, LEAD COUPLE GO RIGHT(**to a 2-faced line**), COUPLES CIRCULATE, BEND THE LINE, RIGHT & LEFT THRU, SLIDE THRU : **CB**
- HEADS PASS THE OCEAN, RECYCLE, PASS THRU, CIRCLE TO A LINE, PASS THRU HEADS CROSS FOLD, SWING THRU, CENTRES RUN, INFACERS EXTEND & BEND THE LINE, OUTFACERS STEP FORWARD & FACE IN TWICE (**or U Turn Back**): **Square Formation but rotated  $\frac{1}{4}$  Right**.
- **CB (exact)**: PASS THE OCEAN, GRAND SWING THRU, LADIES FOLD, PEEL THE TOP, MEN CIRCULATE, SINGLE HINGE, CENTRES TRADE & RUN, TAG THE LINE...OUT, MEN CROSS-FOLD, STAR THRU, All EXTEND to 2 Faced Lines, FERRIS (\*), ZOOM, DIXIE GRAND, ALLEMANDE LEFT, RIGHT & LEFT GRAND, HOME.  
**Or from (\*) SQUARE THRU  $\frac{3}{4}$  : CB,**
- **PL (Exact)**: PASS THE OCEAN, SCOOTBACK, ACEY DEUCY, SINGLE HINGE, CENTRES TRADE & RUN, COUPLES CIRCULATE, BEND THE LINE, PASS THRU, LADIES CROSS FOLD, ALL TOUCH  $\frac{1}{4}$ , BOX CIRCULATE, (**Ladies check a wave**) LADIES SWING THRU, THEN RECYCLE A & VEER LEFT, HEADS FACE IN, \* SIDES STAR THRU, VEER LEFT, EXTEND, (**\*better to use an set of equivalents here**) COUPLES CIRCULATE 1 &  $\frac{1}{2}$ , BEND THE LINE : **HOME**
- **CB (Exact)**: TOUCH  $\frac{1}{4}$ , CENTRES TRADE & RUN, COUPLES CIRCULATE, BEND THE LINE, PASS THRU, MEN CROSS FOLD, STAR THRU, All EXTEND (**To A 2-Faced Line**), FERRIS WHEEL, DIXIE GRAND, ALLEMANDE LEFT: **HOME**
- HEADS LEAD LEFT, RIGHT & LEFT THRU, VEER LEFT, COUPLES CIRCULATE, BEND THE LINE, PASS THRU,

HEADS CROSS FOLD, SWING THRU, MEN RUN,  
SIDES EXTEND & BEND : **HOME**

The modules below also come from Jeff Seidel. These use an interesting concept: The basic idea is to set up parallel GGBB or BBGG waves and from here have the ladies do their own part of a Split Circulate twice as the Men do their own part of an All 8 Circulate. **NOTE:** A good talk thru of this idea is needed prior to calling the sequence. It is DEFINITELY NOT one to call cold (unless you want chairs thrown at you!).

- HEADS SQUARE THRU, TOUCH  $\frac{1}{4}$ , CENTRES TRADE, MEN (**do your part**) SPLIT CIRCULATE TWICE, LADIES (do your part) ALL 8 CIRCULATE, SWING THRU DOUBLE, CENTRES RUN,  $\frac{3}{4}$  TAG, CORNER SWING, PROMENADE.
- **\*\* HEADS STAR THRU, (careful here), ALL 8 CIRCULATE, SWING THRU, HINGE, CENTRES TRADE, LADIES (do your part) SPLIT CIRCULATE TWICE, MEN ALL 8 CIRCULATE, SPIN CHAIN THRU, CORNER SWING, PROMENADE. (\*\*you could just substitute a STAR THRU, PASS THRU rather than Star thru , all 8 Circulate to start this sequence)**

### Using the same concept

- **CB:** TOUCH  $\frac{1}{4}$ , CENTRES TRADE, MEN (**do your part**) SPLIT CIRCULATE TWICE, LADIES (**your part of**) CIRCULATE, HINGE, ALL 8 CIRCULATE, SPLIT CIRCULATE, RIGHT & LEFT GRAND.

### Another interesting idea from Jeff:

- HEADS LEAD RIGHT, RIGHT & LEFT THRU, **ORIGINAL** HEADS SQUARE THRU 4, AS **ORIGINAL** SIDES 8 CHAIN 4, HEADS TRADE & STAR THRU, SWING THRU, R & L GRAND.

# ***DEATH BY COMMITTEE***

By Barry Wonson

In our activity, callers often are involved in committees of one sort or another. We have Club committees in some areas, as well as local Callers Associations, State Callers associations and National Callers associations. Even within many of these associations we have sub-committees that also need willing workers to undertake specific roles and research.

Over the last 50 years I have been involved in all the above, plus others, including School P & C (Parents and Citizens) committees, Church Committees, Swimming Association Committees, Scout Support Group Committees, Games Club Committees, etc. All these have one thing in common -- they need individuals to take on responsibilities within the framework of a set of rules.

Many times, the involvement in these groups can be very rewarding; however, there are also the times when they become not only a chore, but a painful experience somewhat akin to spending a few hours in a toxic waste dump.

**What is the difference?** My belief that it is not just in the makeup of the group and the dynamic created thru involvement that makes a Committee; but also, it is most often to be found in the leadership (or sometimes, lack of) of the group.

## ***SMOOTH SAILING***

I actually presented a paper on this topic about 25 years ago when I was involved in our daughters' school as part of the Parents and Teachers group, and also in the running of a major School Reunion. I would like to share some of my ideas from that particular paper (done for the State P & C Association).

To me, a committee can be likened to a ship at sea, with its captain and crew. The whole idea is that in order for the ship to reach its proper destination, all crew members need to work in unison, as a team, in order for the ship to maintain its journey across the ocean.

## ***RESPONSIBILITY***

At the helm we have the Captain. His job is a central one, in that under his guidance, each of the other department heads communicate with each other, with those within their own specific area, and with the Captain.

The Captain is responsible for the ship itself; but his is not the only or sole responsibility. Each of the Senior Command Staff, are also responsible for their own department, as a cog in the wheel of the entire ship.

There are lots of different departments, each having their own head. These include Engineering, Catering, Quartermaster (Supply), and many others. Under each department head, there is often a staff of other crew; all working toward the same goal.

If everything works okay, with each of the various elements of the ship pulling together, all is fine, and the ship will move forward at a good pace and reach its destination with a happy and satisfied crew.

Of course, as we all know, this is not always the case. Some committees, like a ship, all work together for the common goal, however there are some, who create an element of friction within the ship itself. Sometimes this friction can result in disaster; the ship founders and sinks or worse, the ship mutinies under the leadership of a dictatorial despot.

**Why does this happen?** Well, there are many reasons. While within a committee all members may be there with a single goal in mind, not all may see the same course to be charted.

On board a ship, if there is dissention over some specific problems, the department head takes the complaint to the captain, who is wise enough to look at the problem for what it is, (that is one of the areas covered in his original training) and work toward finding a solution that is acceptable for all.

Of course, in a committee, the make-up is usually volunteers. Problems could be handled in the same way, however if the Captain of the committee lacks understanding, or generates animosity, then a crisis can, and most likely will occur.

## **LEADERSHIP**

It all really goes back to Leadership. With a guiding hand at the helm who can foresee areas of conflict, and is able to discuss, advise and concern himself with the crew's possible areas of disagreement, then, like the ship, the committee will proceed towards its goal with minimal fuss and problems.

If problems persist, or worse, are ignored by the Captain at any level, then the ship is in trouble.

## **TROUBLED WATERS**

What are some of the problems that can arise to cause disruption and disharmony?

As we are all individuals, we will all have our own ideas. For most things, there are grey areas where judgement and personal opinion can overlap. Problems occur, more often than not, when individuals allow their own personal ideas, and feelings to affect their judgement.

It is always advisable, when a problem arises, to stand back and look at the problem from all perspectives, not just one's own, but from other possible viewpoints. In this way we can see that sometimes, there are multiple paths to reach a common goal. It is when we dictate terms such as 'my way is the only way' that severe problems occur. Problems in themselves are also time-wasters, and need to be handled, repaired, fixed, so that all can move forward once again.



One of the major problems that some committees face is Micro-Management. With our ship, this would be when the Captain decides that he knows better than his individual department heads and he advises them each as to how and what to do in each department. Examples would be the Captain advising the Quartermaster exactly what he should be ordering, and exactly how much of each commodity. In the kitchen he advises the Head Chef, not only of what is going to be on the menu, but also of all the ingredients. In the Engine Room, he takes over the control from the Chief Engineer, giving each other crew member their orders. You can imagine what would happen in such an instance as this, **BUT**, this is exactly what can happen on any given committee, when we have the Leader attempting to micro-manage each individual responsibility and portfolio.

It all goes back to Leadership skills. Without the necessary skills of a good leader, a committee tends to wander about the point of the committee and what it was established for. Although goals may be set, the method of reaching them can be somewhat rocky. Poor leadership and poor technical knowledge can create problems such as needless complexity, inconsistency, lack of a unifying vision and other issues all which have the same result as a shipwreck.

Good leadership keeps the ship on an even keel and allows each member of the committee to be involved in the overall process of designing the means to reach the goal.

The committee structure needs to be undertaken with good leadership, as collaboration will assist in the overall goal process. Compromised leadership will result in poor decision making. Cooperation, not competition is the key to achieving the goal.

In such circumstance it can happen that the end goal is actually a minor point in the committee process.

In contrast to this there is also another form of committee management that can creep in to the best intended committees. That management style is autocratic leadership, or as commonly known, 'design by dictator' where the leader makes every decision for each committee member (back to micro-management again). In this style of committee, the individual committee members really do not matter, as the leader undertakes their jobs anyway. This is all about ego.

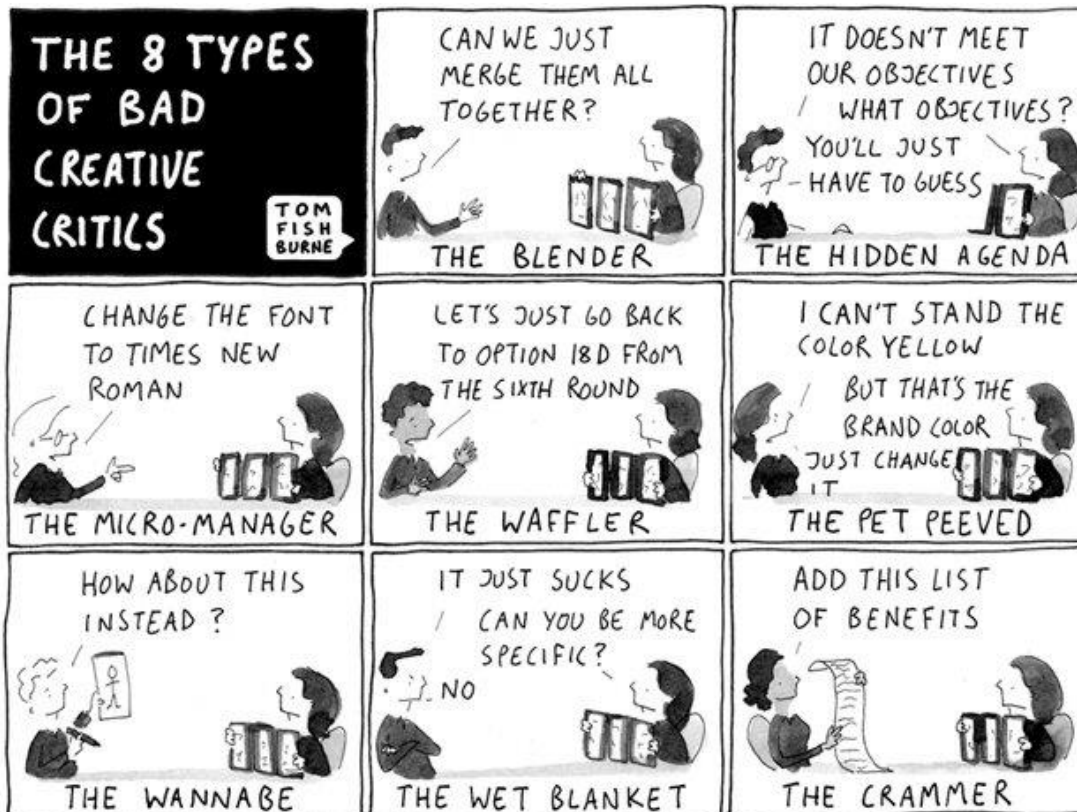
Committee involvement can be a very rewarding experience, and as long as you are aware of some of the pitfalls a worthwhile experience.

Have a look at this video on what would happen if we had no 'Stop' signs and a major corporation was tasked with the creating of one!

<https://www.youtube.com/watch?v=Wac3aGn5twc>



"I can't turn down the thermostat. We don't have a committee or budget for that."

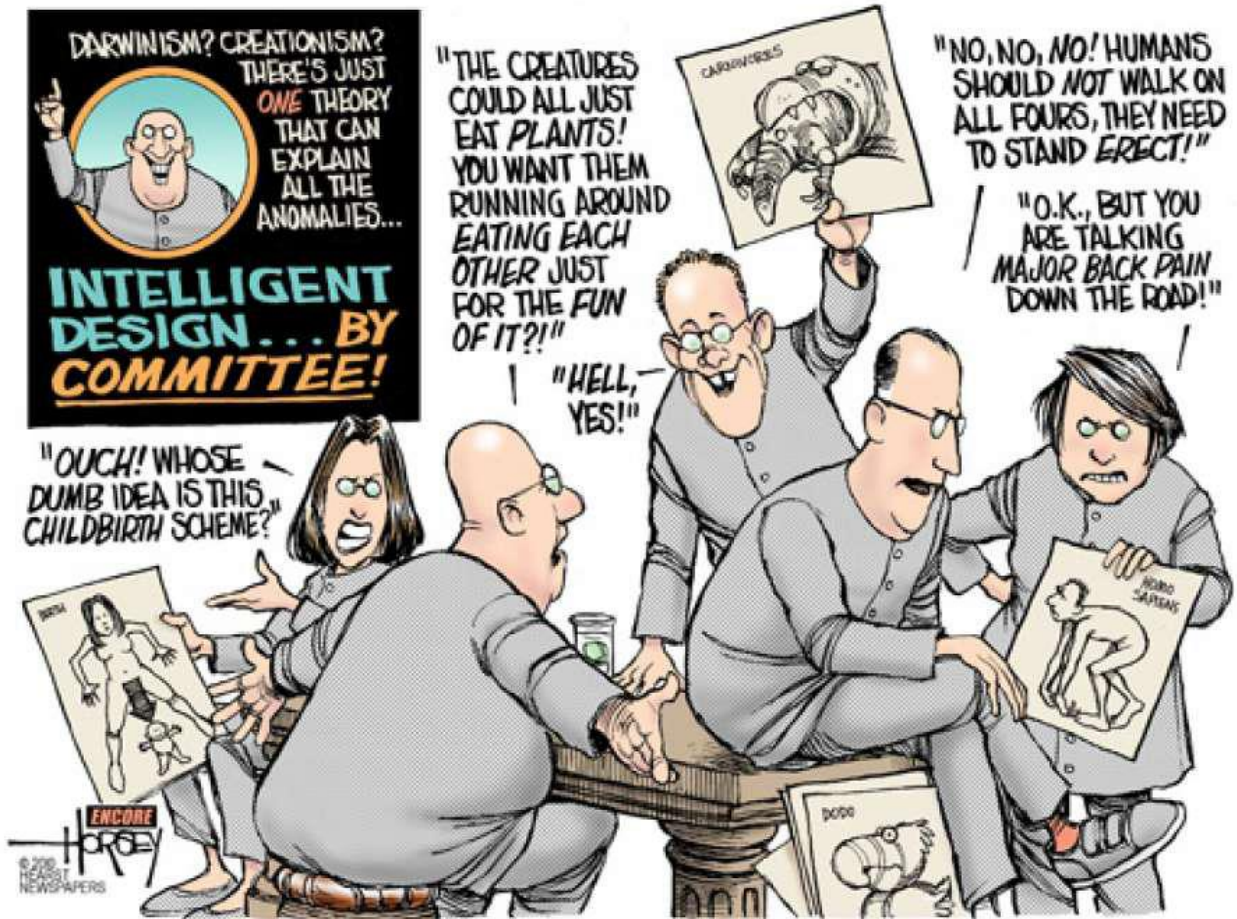


## QUOTES ON COMMITTEES - various sources

- A Camel is a horse designed by a committee
- Any committee is only as good as the most knowledgeable, vigorous and determined person on it. There must be someone who provides the flame.
- A committee is a group of the unprepared, appointed by the unwilling, to do the unnecessary.
- If Columbus had an advisory committee, he would probably still be at the dock.
- A committee is a group of people who individually can do nothing, but as a group, decide that nothing can be done.
- Nobody ever built a statue to a committee.
- Blue Poles...I remember that painting – it's a bit like a photograph taken by a committee.

- There is so much in the 21<sup>st</sup> century that is stymied by bureaucracy and mediocrity and committee.
- A committee is an animal with four back legs.
- We need to create a committee to address the basic running of our committee.
- Power says that if you are a committee Chairman, your idea is good only because you have power.
- The ideal committee should consist of 3 members, two of whom are absent.
- Muddle is the extra unknown personality in any committee.
- To Kill time, a committee meeting is the perfect solution.
- If computers get too powerful, we can organize them into committees, that'll do them in.
- A committee is a thing which takes a week to do what one good man can do in an hour.
- A collection of a hundred great brains makes one big fathead.
- Any committee that is the slightest use is composed of people who are too busy to want to sit on it for one second longer than they have to.
- Meetings are indispensable when you don't want to actually do anything.
- A committee is a body that keeps minutes and wastes hours.
- If you want to kill an idea, get a committee working on it.
- Quorum: A sufficient number of members of a deliberative body to have their own way, and their own way of having it.
- "How many committee members does it take to change a lightbulb?" – this topic was resumed from our last meeting but is incomplete pending resolution of some action items that require further research. This research will be undertaken by a select sub-committee who will report back to us at the next meeting, in order for us to consider the ramifications, when we will undertake further discussion.
- The difference between a good committee member and a bad one, is that the good committee member sleeps upright, and a bad one sleeps horizontally.
- A committee of one gets things done.
- One of the reasons the 10 Commandments is short and to the point is that they were given direct and not by a committee.





How the customer explained it



How the project leader understood it



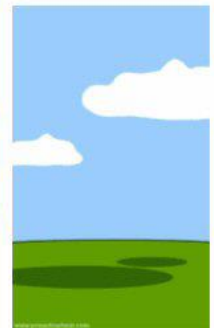
How the analyst designed it



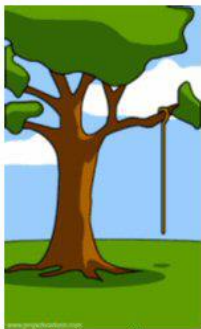
How the programmer wrote it



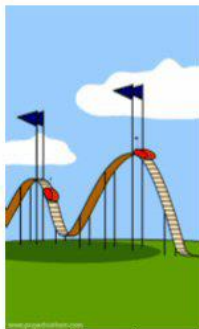
How the business consultant described it



How the project was documented



What operations installed



How the customer was billed



How it was supported



What marketing advertised



What the customer really needed



The Open Source version

# ***FLOW SEQUENCING***

By Mel Wilkerson

Over the last few years I have done a lot of mentoring and coaching of new callers and recently I was asked a question about the overall process that was being used. It was noted in the question that I start from ground Zero (never called before but understand how the movements work from a dancer perspective) to building a new caller to develop his/her own technique and style.

Over the last two years there have been telephone, e-mail, and direct face-to-face relationships with new callers from around the world as well as the ever popular Facebook, progressive learning resolution puzzles. (on “Newbie Callers” Facebook Page)

All of these sessions and puzzles have been designed to hopefully sequentially assist new callers to develop their own material, and to see it for what it is. Themes have included:

- Basic movement mechanics
- Understanding the definitions – including nudging the edges without breaking them (common sense)
- Formation Management couples
- Normalizing Couples easily (boy on left girl on right)
- Establishing recognizable formations (lines / boxes, ¼ tags, Double Pass thru, etc.)
- Moving dancers with emphasis on flow mechanics
- Basic resolution techniques from Box and Lines
- Resolving a mess without panic
- Isolated sight with a focus movement
- Crossovers and interactives (Ferris Wheel, Pass Thru or 8-Chain 4 For Examples)
- Making “fix point” modules – for ease of development this was limited to:
  - Corner Box to Corner Box zeroes
  - Partner Line to Partner Line zeroes
  - Partner Line to Corner Box – conversion
  - Corner Box to partner Line – conversion
  - Corner box to Resolution – Allemande Left or Right And Left Grand
  - Partner Line to resolution – Allemande Left or Right And Left Grand.



- Writing flowing singing calls and timing limitations
- Focus movement resolving from an unusual situation (themed sight)
- Focus movement Modules – “Fix Point” modules with a specific theme movement or idea to join them all including singing call modules with the same theme as the fix point modules
- Singing call development with Focus theme to match modules

### **Flow Sequencing: which includes**

- Development of focus modular routines get in, box, line, conversions, and resolution with a singing call
- Flow couplets, triplets and sequences – This entails using a flowing sequence of movements keeping with the theme (for instance from a left hand wave - girl on the outside, “Swing Thru + Chain Down The Line”, as a couplet
- Focus repetition in the modules. This is using a focus movement or sequence twice in the same module sequence.
- Putting it all together.
- Using Repetitive Flow sequencing in a singing call.

The last point needed a little more clarification and was actually one of the resolution puzzle exercises on Facebook (Newbie Callers). Rather than re-write everything, I will just put out what was on the puzzle with a few ideas from some of the readers and participants.

This is a continuation of the themes we have been building on. The idea is to take a “double up movement combination” and use that to create a singing call.

When we looked at a focus movement, we built “Fix Point” modules around that movement. CB-CB, PL-PL, Conversions and Resolutions. Then we built singing calls that used that focus movement to tie the patter modules and the singing call together.

**This is the next step.** For instance, if our focus movement was **Left Swing Thru**, we would have built modules using Left Swing Thru. We have built also movement combinations that repeat using our focus movement – for example the combination sequence from Mike Callahan, **Left Swing Thru, Left Swing Thru, All 8 Circulate** will be used twice in that CB-CB(L-H OW) module

I will use Mike Callahan’s Left Swing Thru (6), Left Swing Thru(6), All 8 Circulate combination (4) (Total 16 beats) below as an example – mainly because it is Brilliant (as always) and easy to remember.

- ☐ HEADS LEFT SQUARE THRU 4, (10)
- ☐ LEFT SWING THRU, (6) LEFT SWING THRU (6), CIRCULATE (4)

- LEFT SWING THRU, (6) LEFT SWING THRU (6), CIRCULATE (4)
- LEFT HAND TRADE, (2)
- TURN HER LEFT AND KEEP HER (2)
- PROMENADE (16)

What is also brilliant about Mike's routine is that it is easily "shiftable" to use this type of sequence for the right hand and create a simple theme throughout the tip or multiple tips for both singing and patter calls. For example – a right hand variation of the same theme is as follows:

- HEADS, SQUARE THRU 4 (10)
- SWING THRU, SWING THRU, ALL 8 CIRCULATE, (16)
- SWING THRU, SWING THRU, ALL 8 CIRCULATE (16)
- BOYS RUN RIGHT (4)
- PROMENADE (16)

The same duplicated combinations are useable from line based singing calls or Box based singing calls. The idea is to pick a focus movement, build a working combination sequence around that movement, and then use it as a theme throughout the patter and singing call. **IT IS NOT JUST REPETITION.** It is a re-enforcement of the movement, and the flow of the movement in a combination that works.

After a while you will be able to build many of these little sequences and many modules that use these sequences. What eventually happens is you begin to incorporate flow modules and flow couplets, triplets etc. into your calling to create interest but also build up dancer confidence in themselves and in you.

After a while you will find that you can use the couplets and terminology to give variety and the dancers will rarely have problems with flow, even if the same words and movements take you somewhere unexpected.

The use can be easy (first example below) or more difficult workshop type dancing (second example below) depending on what you are trying to achieve.

### **Example 1 of Repeated Theme Couplets.**

In this example, a caller is dealing with a relatively new class and is re-enforcing the "use of terminology" to tune in the dancer's ears. The change is not choreography but rather using "**Ends and Centres**" rather than **Boys and Girls** to a new dancer class. The couplet used to do this can have both the boys and girls working but using the same terminology for both, rather than gender specific terminology. (For example: Swing thru, **Centres Trade** -- Rather than -- Swing Thru, Boys (Girls) Trade)

The caller would have worked Ends and Centres in the patter modules and now would re-enforce it in the singing call as follows:

- ☐ HEADS LEAD RIGHT,
- ☐ CIRCLE TO A LINE,
- ☐ TOUCH 1/4,
- ☐ ALL 8 CIRCULATE,
- ☐ BOYS RUN,
- ☐ **SWING THRU, CENTRES TRADE,**
- ☐ **SWING THRU, CENTRES TRADE,**
- ☐ GIRLS RUN,
- ☐ U-TURN BACK,
- ☐ PROMENADE HOME

That is a simple use of a repeated couplet in a theme context

## Example 2 of Repeated Theme Couplets

In this example the caller has extended the definition to use the couplet in more than one set up and with a specific idea of breaking a developing habit that; the caller has either noted in the dancers or has inadvertently created. This time the caller is working with the movement Dixie Style To An Ocean Wave as a focus. The caller realized that he/she had always set up the Dixie Style off of a Right & Left Thru or a Reverse Flutterwheel and had a habit of always calling Boys Trade after it was done. While there is nothing wrong with either of those sequences, it was noticed that the dancers were anticipating to the point that the Boys Trade at least was almost considered part of the movement and if it wasn't called they did it anyway which was causing problems.

Rather than scold the dancers the caller decided to theme an evening around Dixie Style with different movements as a couplets or sequences and also set up the Dixie Style a little differently.

Some ideas for the themes were:

- (½ sashayed) Reverse Flutterwheel, Boys Lead Dixie Style
- (½ sashayed) Bend The Line, Boys Lead Dixie Style
- (Mixed Tandem) – Slide Thru (DPT) **On Your Own Track** - Dixie Style

Also following the Dixie Style were various movements such as

- Dixie Style, Centres Scoot Back
- Dixie Style, Centers Cross Run
- Dixie Style, All 8 Circulate

All of these were themed into individual Fix point Modules (CB-CB, PL-PL etc.) with an associated singing call.

One of the couplets used to break the Boys trade habit was following it with a familiar couplet - **DIXIE STYLE TO AN OCEAN WAVE, ALL 8 CIRCULATE.** – This combination is frequently used to break the habit of Dixie style To A Wave, Centres Trade.

The caller has decided to use this couplet in both the patter and singing call but incorporated in different ways. As it was a workshop night, he/she had prepared more than one singing call which re-enforces the concepts being taught. This was one of the examples:

- HEADS SLIDE THRU, (in your own tandem): **DIXIE STYLE TO A WAVE, ALL EIGHT CIRCULATE**, GIRLS RUN, **DIXIE STYLE TO A WAVE, ALL EIGHT CIRCULATE**, SINGLE HINGE, WALK AND DODGE, PARTNER TRADE, BOYS FOLD, SWING AND PROMENADE.

So now the question arises, just where does “**FLOW SEQUENCING**” come into the equation? The question arises because, we should have at this point checked all our “fix point Modules” to see that they flow, and we should have checked our singing calls to ensure that they flow smoothly and time out well. So what exactly are we checking?

This is part of putting everything together -- all the individual modules with a specific focus movement have been checked and put into a concentrated form that carries the theme. It is part of the Programming sequence of all the preparation and work that has been done so far. Each box module works, each line module works, each conversion works and each singing call works. What is left to do other than practice and then perform? **Actually there is a very important thing left to do.**

For example: You have a working singing call that for instance uses a left hand recycle as your theme. You have created a standard “Get In” to your Corner Box (CB) that might introduces working with the left hand (for instance a Left Square Thru or Head ladies chain, Heads Lead Left, or even Heads Left Touch ¼, Girls Run Left

- You have also created a couple of Corner Box Modules that use a left hand Recycle.
- You have created a couple of Partner line Modules that use a left hand Recycle

- You have created a “Conversion Module” or two from Corner Box to Partner
- You have created a “Conversion Module” or two from Partner Line to Corner Box
- You have created a “Resolution Module” from a Partner Line
- You have created a “Resolution Module” from a Corner Box
- You have a working Singing Call that uses your focus movement; Recycle from a left-hand wave...

This on the surface says you are ready to practice joining the modules and calling and each one has been checked to make sure they work. **HOWEVER:** Now you have to check for “**Flow Sequencing**” and see if you need to make any adjustments to anything. What does this mean?

For example: if your “Get In” to a corner box is **Heads Left Square Thru** and you have two corner box modules as follows:

- (CB) SWING THRU, BOYS RUN, CHAIN DOWN THE LINE, DIXIE STYLE TO A WAVE, BALANCE, RECYCLE, STAR THRU, SLIDE THRU, (CB)
- (CB) SWING THRU, BOYS TRADE, BOYS RUN, GIRLS TRADE, BEND THE LINE, RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, BOYS TRADE, RECYCLE (CB)

You will note that your chosen “get in” (a Left Square Thru) is not a good flowing lead in to a standard right hand Swing Thru. You might consider changing that from Heads Left square thru 4 which doesn’t flow into the swing thru to something like:

- HEADS SLIDE THRU, LEFT SQUARE THRU 3.

This keeps your left hand use in play, Maintains the Left Square Thru, but sets up a right hand swing thru from a corner box and makes your modules flow better.

### **This is flow sequencing.**

While a module may flow as a “stand alone” single piece of workable choreography, you also have to look and see that when combining modules into flow sequences. A module flow sequence such as (SS-CB)+(CB-CB) + (CB-PL) + (PL-resolve) may work but it also may not. You must check and ensure that that all the module sequences flow one to the next without jerky hand or position adjustments.

This same principle applies when you look at flow couplets and triplets and whole sequences. They must flow one to the next.

This also applies to “Isolated (two couple) Sight Calling” and “Extemporaneous Sight Calling” (where callers usually insert prepared theme modules where



appropriate). Experienced callers are aware of the hand requirements or body flow directions required to integrate a module. This takes practice and awareness of “**Flow Sequencing**” to ensure body flow and hand availability is smooth, or if there is a choppy movement like tag the line, face right, (for example) it is followed by an appropriate move like couples circulate and not something like ½ sashay, or wheel around.

The focus repetition is next, and that is making sure that your sequence modules flow in both directions. By this I mean (PL-PL) + (PL-CB) +(CB-CB) needs to flow the same as if you used the first and last modules in the other direction (CB-CB) + (CB-PL) + (PL-PL). You will be repeating the modules, whether as individual movements or couplets/triplets but they must flow.

Putting it all together does not mean you have to rewrite each module. Only that you have to be aware that if you have for instance a (CB-CB) modules like:

- (CB) LEFT SWING THRU, GIRLS CROSS RUN, SWING THRU, BOYS TRADE, RIGHT AND LEFT THRU (CB)

That you need to do something that ensures you make a left hand wave and/or have a left hand free when you get to that corner box. However you set it up, you have to ensure that a right hand wave is not established because the dancers can dance everything up to the Right & Left Thru and then the squares will break down. – You will need to note a set up change or requirement such as: Change Heads Square Thru 4 to:

- Heads Left Square Thru 4; or
- Slide Thru Square Thru 3

This includes more complex “set up” requirements:

- **FROM:** (H) PROMENADE HALF, PASS THE OCEAN, EXTEND (CB) (R-H OW)
- **TO:** (H) RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, BOYS TRADE, EXTEND (CB) (L-H OW )

Other simple flow fixes may be needed to be noted on your WORK SHEETS to remind you to set up a left hand wave

Many callers have their own notations that work for them. It is advised that you develop or adopt one that is consistent and works for you. It doesn't have to be complex but a simple notation \*\* / highlight / **BOLD** or whatever is a good visual prompt for you to check and remember. In the longer term, it also helps with module use and integration into sight calling, as you can pick a theme and know instantly at a glance that you have to set up a right hand or a left hand flow or something different. If you have a CB Module, for instance, like the one above, and it is noted as follows:

- (**CB LH-OW**) “**LEFT**” SWING THRU, GIRLS CROSS RUN, SWING THRU, BOYS TRADE, RIGHT AND LEFT THRU (CB)

You know the module works but the highlight notation tells you at a glance that it is a Corner Box, Left Hand Ocean Wave Set Up needed. If you were sight calling and wanted to plug in that module to a box you may have to make a change adaption to use it. For example: I am calling and I set up a box (any standard boy – girl box) and I want to plug in this module. I note the highlights and realise that I have to set up a left hand wave. But how I got there is leaving me a right hand free. I can still use the module but I have to quickly adapt the set up for the Flow Sequence. An example would be (using heads square thru to set up the Corner Box):

### **Set up;**

- HEADS SQUARE THRU (CB) (I want to use my module)
- **Flow sequence adaption:**
  - PASS THRU, U-TURN BACK, BOX THE GNAT, CHANGE HANDS
- **Insert Module:**
  - (**CB LH-OW**) “**LEFT**” SWING THRU, GIRLS CROSS RUN, SWING THRU, BOYS TRADE, RIGHT AND LEFT THRU (CB)
- **Interactive BOX “ZERO Sequence”**
  - VEER LEFT, FERRIS WHEEL, ZOOM, 8-CHAIN-4
- **Resolution module**
  - (CB) SWING THRU, BOYS TRADE, BOYS RUN, GIRLS TRADE, BEND THE LINE, RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, BOYS TRADE, RECYCLE, PASS THRU, ALLEMANDE LEFT -- FORWARD TWO, DO PA SO, HOME.

With an awareness of **Flow Sequencing** it becomes much easier for callers “New or Experienced” to integrate flow modules and themed sequences into better routines for dancer success, comfort and fun. Highlights or some form of notations makes different set ups like “**LEFT**” Swing Thru easier to remember and to use when needed.

As always, happy dancing and enjoy.

# WHY CAN'T ROUND DANCE CUERS HUM A TUNE?

By Ed Foote (reprinted from American Square Dance Magazine)

Round dance cuers talk their cues. They are taught to do this. But no one ever seems to ask whether they could do better.

Square dance callers, once they have learned the mechanics of calling, are encouraged to partially sing their patter by finding the primary melody line of the music. They hum that note, along with a note or two on either side of this primary note, as they give commands. By humming the melody line of the music, callers immediately sound much better.

Callers do not hum notes all the time. They go back and forth between humming notes and speaking some of the calls. Not all callers will do this, but the good ones will.

Round dance cuers never hum any notes. They talk everything. They do so because they are taught by their instructors never to hum a note. In 50 years of calling, I have heard maybe four cuers hum any music. The top cuers will have perfect timing, but they will speak everything.

I have asked many cuers why this is, and the response is varied. Many cuers cannot even comprehend what I am talking about. They think I am suggesting they should sing every note, as on a singing call, which is definitely **not** what is being suggested at all.

Other cuers cannot comprehend the idea because they never realized that callers sing their patter by humming some of the notes. I have had to demonstrate what I mean by having them listen closely to patter calling.

Other cuers say: "I don't know why cuers don't sing notes; I never thought about it; it's always been done this way."

**Important question. If callers sound so much better by humming notes when they call patter, why are cuers told to not do this when they cue rounds?** Round dance instructors have offered the following reasons:

**1. Timing.** One instructor said that humming notes would throw off the timing of the Cuer, and that notes could only be hummed if there were a lengthy command, such as a "left turning box."

- **Response.** Callers are not thrown off on their timing by humming notes on quick calls, such as Run, Star Thru, and Pass Thru. So why should this affect cuers?

**2. Attention.** An instructor said that cuers must pay attention to the dance, because no two dances are the same. He said the Cuer must be on guard at all times to allow the dancers enough time to execute the cues.

- **Response.** This implies that cuing is much more difficult than calling, because cuers have to be on guard all the time and callers do not. In actual

fact, cuing is much easier than calling, because the commands for each round are the same, and they are given in the same order every time the round is played. Callers are constantly adjusting their calling to the floor, and often do not know more than 10 seconds ahead what their next command will be.

**3. Voice.** Cuers have said that they do not have a good enough voice for humming the notes.

- **Response.** Fine, then don't do it. Some callers only talk their calls, and they are successful. The point here is that callers are encouraged to hum the melody line, because they sound so much better, and it is much more pleasing to the dancers if they do so.

**4. Distraction for the Cuer.** A Cuer wrote to me that "...we believe that (cuers) need to work on diction, inflection, clarity, etc. That's tough enough. Humming will just make those things harder to do well."

- **Response.** Callers have to work on diction, inflection, and clarity, and they have no problem humming the main notes while they call. So why would this be a problem for cuers?

**5. Distraction for the dancers.** A common response is that the dancers will be distracted by a Cuer who hums notes.

- **Response.** Square dancers are not distracted when callers hum the notes while giving commands, and the dancers have no idea what is coming next. So why would round dancers be distracted, when the pattern for the dance is always the same? Even if the Cuer were not using a fixed pattern, why would round dancers be distracted while square dancers are not distracted? It doesn't make any sense.

Notice that some of these excuses are essentially saying that cuers are not as smart as callers, because cuers could not handle humming notes, even though callers can do so. No one is saying that cuers are not as smart as callers; but look at what round dance Cuer instructors believe. These instructors seem to believe this, because they believe their students could not handle the humming of notes whereas callers can do so.

**Bottom line.** Square dancers love when callers hum their patter, because it makes everything sound better. They aren't distracted by this. This why callers are told to hum the melody line, and they have been doing this for decades. So why has round dancing gone the other way? There is no good answer.

It would benefit all of round dancing if cuers were encouraged to hum the melody line on some of their commands. But, given the response to this suggestion by the instructors of cuers, this is not going to happen.

It is my hope that cuers who read this article will have the courage to hum occasional notes when they cue, because it will make them sound so much better.

# ***IMPROVISING SINGING CALLS***

By Jim Mayo –1988

There are many reasons why callers may wish to create their own choreography for singing calls. Among these, the most common occurs in class when it is good practice for the singing call to use the material that has just been taught.

The identification of square dance programs also encourages the creation of singing call choreography. Most records have figures based on the MAINSTREAM Program and at a PLUS or ADVANCED dance it is expected that the singing calls will include material from these programs.

The basic technique is not difficult **IF** you have mastered the basics of choreographic control by either sight, module or mental image methods.

If you memorize words or dance routines **DO NOT** try to improvise choreography. Mastering the techniques of choreographic control means that you **KNOW BEFORE YOU GIVE A CALL WHAT THE ENDING FORMATION AND ARRANGEMENT OF BOYS AND GIRLS WILL BE WHEN THAT CALL IS COMPLETED**. Without this mastery you will not be able to create singing call figures as you call them.

The method for incorporating a particular call or sequence of calls into a singing call can be simply stated.

**“Use the material you want to incorporate EARLY then spend the remaining steps resolving the square to the corner”.**

An important consideration in this process is the need to keep the material simple. Complicated or tricky singing call figures are not usually made up as they are called. You want to be as sure as you can be that the dancers will succeed. Another important rule is: Don't make up figures for tunes you don't know well. In order to succeed you must have a continuous sense of about how far through the tune you are and you are not likely to be able to know that unless you know the music well.

To illustrate the process let's assume that you want to use Wheel & Deal from regular lines in your singing call. For openers get to the lines as fast as possible. My way would be Heads Lead Right, Veer Left, Bend the Line. Then use the material you want to use; Pass Thru, Wheel & Deal.

**From here on it is “Resolve Time”.**

If you've been calling more than a month you know that Double Pass Thru, First Couple Left Second Couple Right, will return you to the line you started with. You should also know that the line was with original partner and the men were out of proper sequence. The fastest way to the corner is: Star Thru, Pass Thru. Up to this point you have used about 24 beats of the 64 available in a singing call chorus.



## **From this point on - concentrate on using up the remaining music.**

Your choreographic knowledge must be more complete than sight calling usually requires or perhaps your power of observation will get you by.

- You must know not only whether the dancers are in or out of sequence and whether they have their corner for a partner.
- You must also know how long a promenade it will take to get them home.
  - In the example we just gave the swing is taking place very near the man's home position and the promenade will take about 16 steps.

This 16 plus the 24 we have already used means we have about 24 more beats of music to use up. That's quite a lot - more than we can reasonably use up with Allemande Left, Dos a Dos, Swing Corner. We need something more. We could add another Allemande Left and only be a little short but that's too much "filler".

I find Stars are useful for using up an uncertain amount of time. I would try Allemande Left, Dos A Dos Partner, Men Star Left. I have a choice then, depending on how much chorus I have left. I can Dos A Dos Partner and Swing Corner or, if I'm running out of beats, I can Turn Partner Right, Take the Corner and Promenade (which is what you'll have to do with this one.)

If you are really experienced in this game you might realize after the first time through that the figure could be improved after the first Pass Thru by calling Trade By, Star Thru, Square Thru 3/4, Allemande Left, Promenade.

The previous paragraph is a description of the thought process that a caller goes through while making up a singing call figure. You will notice that there are several points at which a full understanding of the position of the dancers is important. It's not enough to know sequence and partner, the physical placement of the men in the square must also be known so the correct number of steps can be allowed for the Promenade.

- If your "square resolving" skill isn't up to this, in other words if you do not have a complete understanding of the formation, arrangement and location with the simple choreography that is appropriate to singing calls, then leave the inventing of figures to someone else.

## **You are not restricted or locked in to what is on the paper**

Just because your choreography mastery isn't that complete, doesn't restrict your flexibility completely. Much more common among callers than creating new singing calls "on the fly", is the transfer of figures between tunes.

When you have a singing call figure that you either bought with a record or "researched" from another caller, do not fail to use it as widely as you can. Almost all our records have 64 beat chorus songs and the figures are nearly all interchangeable.

The only problem then becomes one of metering the call words to the meter of the song. It's not always possible and this ability varies widely among callers but

that skill is worth cultivating. Without it you're in for a lot of memory work and with it, your flexibility in the use of singing calls increases rapidly. The key is to be able to deliver the square dance action commands in different ways. We can say Allemande Left your Corner but consider also:

- With your Corner Allemande,
- Left Allemande Corners All,
- Corner Left for a Left Allemande,
- Do an Allemande Left with Your Corner.

These all give the same directions to the dancers but each meters a little differently.

Finally, as a last caution, recognize that even the best improvised singing calls are not likely to be as good as those that have been carefully planned and honed to perfection by regular use.

The singing call  
part of the tip is  
**NOT** the time to  
mystify the  
dancers with  
choreographic  
wizardry.



Modern square dancing offers too few chances to move smoothly with the music. The singing call is the last hope for a true DANCING experience in most square dance programs. Don't turn your singing calls into an extension of the patter. Save the sensation of DANCING in modern square dancing. Leave the puzzles to the patter.

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

It is hard to believe that we are already four months into 2019! As we were somewhat late with the March issue, it has been a bit of a rush to get this April issue out while it is still actually April!

For Australian Callers, April sees our 60<sup>th</sup> National Convention held at Deloraine in our island state of Tasmania which began yesterday 24<sup>th</sup> of April. Numbers are looking good and it promises to be a convention to remember.

Unfortunately, I am unable to attend the Convention this time around, but I will be there in spirit.

The ACF elections are held at our annual Board Meeting each Convention: due to a number of issues I have decided not to seek re-election as Chairman. I do thank all those members who have given me their support and assistance over the last two years. It is thru the hard work of such members that we were able to make decisions that are aimed at benefiting callers, and our activity in general. In the two years I was in the chair, we undertook over 16 discussion topics; each with a shown outcome.

I had hoped to include another piece of music for everyone with this issue, however that will probably be in the May issue.

Thanks again to Larry Marchese for taking the time having a look at and proof the choreography submissions, many of which are written at "oh-dark-hundred hours" on the clock and make perfect sense at that time.

As always comments, suggestions, criticisms, praise, articles and topics that you may wish to see covered are more than welcome. While we may not be able to print everything we get, we do try to print as much as we can.

Cheers

Barry



# Appendix of **UPcoming** EVENTS



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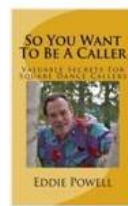
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**KEN RITUCCI** has been calling for 44 years and has been teaching callers since 1983. He has traveled throughout parts of the United States and Canada, calling and conducting Callers Schools and Clinics. Ken has taught hundreds of callers how to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



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



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

new hobby had become 5 nights per week.  
1970-80 had a demonstration dance team which performed in public promoting Square Dancing  
1985 3 week calling tour through the States of USA  
1990 formed an Advanced club  
1992 became a full-time Caller calling for up to 8 clubs per week and running a Record and Tape business  
1995 formed their own Australian Record Label "AUSSIE TEMPOS" and DOWN UNDER RECORDS  
1998 Called full time at the Square Dance Centre for 5yrs  
2000 5 month calling tour in 8 counties around the world  
2018 Currently calling Mainstream/Plus/Advanced  
2019 Celebrating 50 years calling



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

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

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

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

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

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

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

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

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

Make checks payable to:

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

Canadians please remit U.S. funds



## School Information

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

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

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

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

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

**Location:**  
Off exit 9 from the Massachusetts Turnpike.

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

**Northeast  
Callers  
School** 2019



**Ken Ritucci**  
Massachusetts  
(Callerslab Accredited Caller Coach)

### SPECIAL GUEST INSTRUCTORS:



**Jerry Story**  
Iowa  
(Callerslab Accredited Caller Coach)



**Steve Turner**  
Australia  
(Callerslab Accredited Caller Coach)



**Barry Clasper**  
Canada

Programs for Beginning  
and Experienced Callers

**October 10-14, 2019**

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

# CALLERS SCHOOL

July 15-19, 2019



**Jeff Priest**

Brantford, Ontario  
(Callerlab Accredited Caller)  
Caller)



**Lorne Smith**

Calgary, Alberta  
(Callerlab Accredited)



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

### For the New Caller:

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

### For the Experienced Caller:

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

### THE FACILITY

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

### THE PROGRAM

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

### THE ACCOMODATIONS

Dry camping is available on site.

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

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

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

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

(\$10.00/night discount for School Participants)

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

### Co-ordinator Contact:

Lorne Smith [l.b.smith@shaw.ca](mailto:l.b.smith@shaw.ca) or 403-251-5390

**Enrollment is limited, so please register early!**



**Registration Deadline May 31, 2019 for Bursary Applicants:**

**Name:** \_\_\_\_\_  
(first) (last)

**Partner:** \_\_\_\_\_  
(first) (last)

**Address:** \_\_\_\_\_

**City:** \_\_\_\_\_ **Province:** \_\_\_\_\_

**Postal Code:** \_\_\_\_\_

**Phone #:** (\_\_\_\_) \_\_\_\_\_ **Email:** \_\_\_\_\_

**Include \$425.00 (Four Hundred & Twenty Five Dollars)**

for each caller attending with no charge for partners.

Make Cheque \_\_\_\_ or Money Order \_\_\_\_ payable to:

**Your School Instructors:**

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

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

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

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

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

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

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

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

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

**DANCE PARTNER IS GREATLY APPRECIATED TO ASSIST AT ALL SESSIONS.**

**Provincial Federation or Canadian Society Bursary may apply.**

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

**Phone: 403-251-5390 Email: [l.b.smith@shaw.ca](mailto:l.b.smith@shaw.ca)**

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

**NORTH COAST CALLERS SCHOOL**  
**(Casino New South Wales, Australia)**

**Registration Form**

**Dates:** 17th – 21st June 2019

**Instructors:** Matthew & Michael Mills

**PLEASE PRINT DETAILS:**

SURNAME: \_\_\_\_\_ FIRST NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

POST CODE: \_\_\_\_\_ PHONE NO: \_\_\_\_\_

E-MAIL: \_\_\_\_\_

I will have a partner: YES/NO if Yes, PARTNER'S NAME: \_\_\_\_\_

**Tell us about you:** Brief Outline of Calling/Dancing Experience: (e.g. Never called before, Singing calls only, Running club for 4 years, Previous callers schools, etc)

**Any Specific Topics You Would Like Covered:** \_\_\_\_\_

**School Fees:** \$ 275. I enclose \$ \_\_\_\_\_ as Full Payment/Deposit (\$50 required with Registration)

**Direct Deposit Details:** BSB – 728 728, **Account No:** 22220343, **A/c Name:** North Coast Callers School

Rec. No: \_\_\_\_\_ Date of Deposit \_\_\_\_\_ Post or E-mail form to Wilma Flannery,  
7 Winston Street, Casino, NSW, 2470: Email wilmaflan@bigpond.com Phone: 02 6662 6647

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**PLEASE TEAR OFF AND KEEP THIS SECTION FOR YOUR INFORMATION**

**School Date/s:** 17th – 21st June 2019

**Venue:** Casino Community Centre, Walker Street, Casino.

<b>Programme: Monday:</b>	9.30am - 4.30pm	<b>(School)</b>
	6.30pm - 10.00pm	<b>(Social Night – Meal at Casino RSM Club)</b>
<b>Tuesday:</b>	9.00am - 9.00pm	<b>(School)</b>
<b>Wednesday:</b>	9.00am - 4.30pm	<b>(School)</b>
	7.30pm - 10.00pm	<b>(School Dance - Casino)</b>
<b>Thursday:</b>	9.00am - 9.00pm	<b>(School)</b>
<b>Friday:</b>	9.00am - 3.30pm	<b>(School)</b>
	7.30pm - 10.30pm	<b>(School Dance – Alstonville)</b>

FREE Admission to Dances for School participants and partners. No charge for partners at school. Dress: School + Social Night - Tidy Casual Dances - Normal Square Dance Dress

**You Will Need:** Note Book, Pens, Pencils, Little Men, USB's, Laptops etc.

**Meals:** Tea, Coffee, Cold drinks and biscuits will be supplied FREE continuously during the School. All other meals at own expense.

**The Casino Willi-Whirlers 36th Birthday** is the weekend after the school (22nd/23rd). Matthew & Michael will be our guest callers for the weekend. Visiting callers and dancers welcome. Anyone wishing to stay on after the school and join us in our celebrations will be very welcome.

**Accommodation:** Anyone needing help with accommodation please contact Wilma as above. Billets very limited.

**EARLY EXPRESSIONS OF INTEREST WOULD BE GREATLY APPRECIATED**

# 2020 ACF CALLER CONFERENCE

Australian Callers Federation



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

PLEASE ENTER YOUR DETAILS BELOW

NAME(s).....

ADDRESS.....

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

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

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

No. of Spouse/partners attending "Lunch Only" option (42.00 each) ..... Total \$ .....

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

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

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

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

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

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

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

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

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

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**CHEQUES:** payable to **Australian Callers Federation** and posted to:

**GARY CARPENTER,**

PO Box 97,

The Entrance, 2261 NSW.

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

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**GENERAL ENQUIRIES:**

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

**2020 ACF Caller Conference Registration form**

# FAIRMONT

RESORT BLUE MOUNTAINS



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

### Booking Details

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

Address \_\_\_\_\_

Postcode \_\_\_\_\_

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

Email \_\_\_\_\_

\*Please ensure all is legible

### To secure your booking we require:

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

Please circle: VISA / MASTERCARD / DINERS / AMERICAN EXPRESS

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

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

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

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

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

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

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

### Room Rates - Accommodation required during conference

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

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

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

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

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

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

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

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

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