



News, Notes
'n' Nonsense:

An
International
Magazine for
Callers

AUGUST 2019

DATES to REMEMBER

9-12 Aug 2019	40 TH NSW Square and Round Dance Convention - Berry Sport & Recreation Centre 660 Coolangatta Road, BERRY NSW 2535
05-08 Apr 2020	3 Day Australia National Callers Federation Conference with Randy Doherty (US) Steve Turner (Aus) and Arden Hopkin (US) – Fairmont Resort Leura NSW.
10-14 Apr 2020	Australia National Square Dance Convention – Wentworth Falls NSW

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On the Inside Track

At long last we are back on track with delivering BTM on schedule.

July was a fairly quiet month in the Wonson household as, outside of our regular weekly dance commitments, I only had one calling engagement out of state. This was for Burleigh Squares Birthday in warm Queensland.

The temperature difference was very definite, as when I left Sydney, the temperature at the airport was 11 degrees Celsius and when I arrived at Coolangatta it was 19 degrees. It is obvious why so many retirees head north for half a year!

When I left Coolangatta yesterday afternoon, it was still a pleasant 19 degrees. When I collected my car at Sydney airport it was 9 degrees. (Brrr!!!) As Sue had stayed in Queensland for a few days longer, I came home to a house that had been closed up with no heating for 3 days --damn it was cold inside. For the first time in a couple of years I actually turned on the electric blanket.

On Saturday night at Burleigh, there were around 48 dancers attending the 'Masked Ball'. I could not think of a musical theme specific for a masked ball, so I went with a specific theme of local Australian music. While some of the patter music was based on melodies written overseas, the production was purely Australian and all the Singing calls (with one exception) were Australian compositions. The theme worked well, and I got to test out 4 new patter records and 2 new singing calls. All recieved a nice response from the floor.

This month we have another special gift for all our subscribers – a Singing call from PMDO music – Guitars, Cadillacs, Hillbilly Music on Mountain Records MR62. This music is courtesy of Mark Clausing, one of the owners of PMDO. This label was originally created by Al Horn many years ago and has always had a very unique and distinctive sound. There is always 'life' in music from these labels. The person responsible for the music, Kelly Bryarly, has been the genius behind all the music for PMDO since 1977 and has presented over 600 pieces of music for callers. As usual this music is for the use of our subscribers and is free to use. Please have a look at the PMDO website where you will find lots of great music : <http://www.pmdomusic.com/>

Barry

FROM THE EDITORIAL STAFF AT BTM.

We really wish to thank our readers that take the time to comment on the articles and choreography provided and all compliments (and criticisms) are read and taken into consideration for improvement. Suggestions for articles and submission articles from readers are also welcome. We are glad you enjoy the publication. It is only through sharing, discussing and being honest with our critiques ad comments that we can truly improve ourselves.

Event and Activities Updates

What's happening in Australia for Callers?



2020 ACF Caller Conference

Leura, NSW - April 6th til 9th

'Looking Forward, Looking Back'

Australian Callers Federation



Welcome to this month's update for the 2020 ACF Caller Conference. We are excited to be bringing you this event and look forward to welcoming callers from across Australia and beyond. Now is the time to get in and register for the conference (if you haven't already) - forms are available from;

www.acfcallerconference.com



There isn't a great deal of new updates this month - I will be introducing the newest addition to our team of presenters and providing a bit more information on the conference. Mel Wilkerson (formerly from Canada via Europe, now residing in



Tumut, NSW) is the latest addition to the line-up of presenters. Mel is highly regarded for his superb knowledge of all aspects of calling. He has been an integral part of many callers' schools both overseas and in Australia. The past few years he has been heavily involved in caller training in New South Wales - presenting seminars and workshop weekends.

He has been one of the main contributors to the BTM magazine - not only providing a plethora of content but also doing a lot of the formatting & editing. In addition to

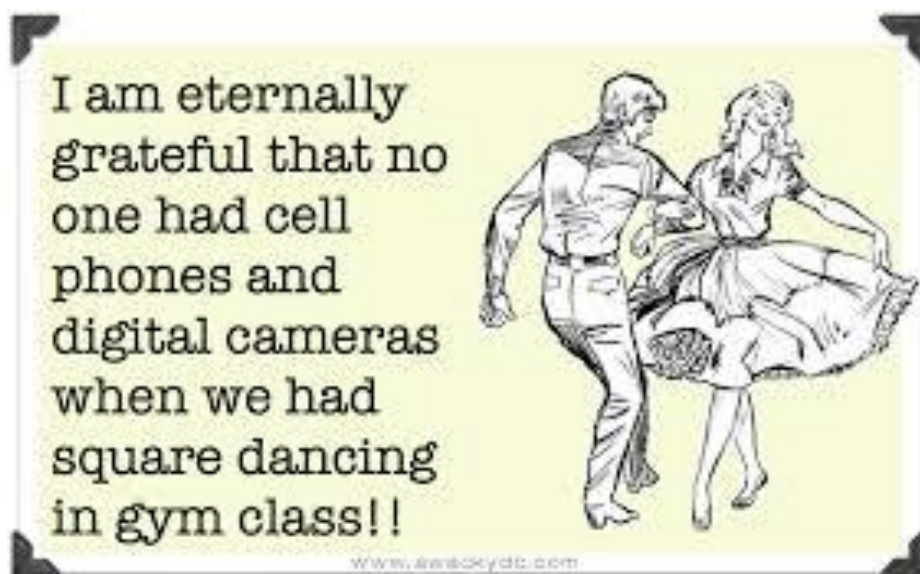
this he has a regular presence on various Facebook pages - especially working with newer callers from across the world. Together with Randy, Arden & Steve we have a top-notch line-up of presenters ready to improve your calling.

The conference will bring together callers from all over Australia & hopefully overseas. Remember; this is not only open to members of the Australian Callers Federation. All callers whether Australian, or beyond are most welcome to attend. All levels of experience will be catered for. We'll have 3 different groups running the majority of the time so whether you are a calling veteran, or a new trainee, you will find the sessions suited to your knowledge. Another benefit of having 3 different groups is that instead of just sitting around and listening to presentations - each person will have the opportunity for total involvement.

If you missed last month's write-up then check back and give it a read, you'll find lots of information on the venue (the magnificent Fairmont Resort – shown in the accompanying photo), other presenters & the post conference dinner cruise. Even better jump onto the website (link earlier in the article) for all the information. A lot of work is being done to make this an outstanding event - don't miss out!



Jaden Frigo - Publicity



Behind the Mike – Caller Resources

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 (slowly getting there!).

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

Cheers - Barry

Sound Archive – Caller Material Available From SARDANSW

Educational Programs

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

Dance Recordings

- SPECIAL DANCE with BRONC WISE and JET ROBERTS
- 1977 NSW Square Dance Society Cabaret with BARRY WONSON (scary voice back then)
- 1980 Willoughby Weekend with KEN BOWER (plus Barry Wonson, Peter Humphries and David Smythe)
- 1988 Weekend with WADE DRIVER (plus Barry Wonson, Peter Humphries AND Brian Hotchkies)
- 2014 RED BARONS Weekend with KEVIN KELLY AND BARRY WONSON
- 1988 Weekend with WADE DRIVER Weekend Part 2
- 1986 Red Barons Special with Scott Smith & Jim Mayo
- 1990 Red Barons Special with Jack Borgstrom
- 1980 Red Barons Special with Ernie Nation
- 1988 Red Barons Special with Robert Bjork, Ingvar Petterson

- 1992 Red Barons Special with Peter Humphries
- 1990 Red Barons Special with Mike Sikorski
- 1980's Advanced Teach Weekend with BARRY WONSON
- 1985 Pacific Northwest Teen Festival Mystery caller DAVE STEVENS
- 1988 Pacific Northwest Teen Festival Mystery Caller MIKE SIKORSKI
- 1984 Tumbi Umbi Dance
- 1995 Gympie Gold Rush (only part of the weekend)
- 2017 Barry Wonson 50 Years Calling – special weekend with Kevin Kelly
- 1978 Red Barons Dance with Barry & Guests

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

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

Our Music

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

- **AS 136 - IF I ONLY HAD A BRAIN** – from the 1939 classic movie, 'The Wizard Of Oz'. This song was sung (and danced) by Ray Bolger. A fantastic Harold Arlen tune.
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2494>
- **AS 137- GUNG HO Hoedown #1** – A medley of Army and Marines music with "Halls of Montezuma", and "As the caissons go Marching Along" (lyrics were later changed to 'army' instead of 'caissons'). <https://www.asrecordshop.com/index.php?action=listingview&listingID=2495>
- **AS 138 – A MAN NAMED ARMSTRONG** – this was a Top 40 hit record for Australia's legendary Country singer, Reg Lindsay in 1971. It was penned in 1969 by another legend, John Stewart, from the Kingston Trio. Another country artist, Lobo, also 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 Valk' in the 70's and was a hugely popular record on the hit parade. The original title was LEVEL. It became a #1 hit and, in the UK, sold 1,000,000 copies and was listed as one of the best-selling singles of the 1970's. Some years later, lyrics were added, and it became a successful release for Matt Munro. The music 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>



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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.
- **SCHLAGER SMOOTH HD-** a great piece of music with a more gently European feel to it
- **SCHLAGER BOUNCE HD** – a more peppy modern sound.
- **DESERT WIND** – a great ballad from a very unusual Australian band

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

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

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

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

Check these out:

TRRCD 1119 FIREBALL MAIL

www.squaredancemusic.com/index.php?action=listingview&listingID=1078

TRRCD 1122 YOU CALL EVERYBODY DARLIN'

www.squaredancemusic.com/index.php?action=listingview&listingID=1079

GRCD 12802 SALLY G/RUBBER DOLLY

www.squaredancemusic.com/index.php?action=listingview&listingID=378

GRCD 12803 KANAWA/OLD JOE CLARK

www.squaredancemusic.com/index.php?action=listingview&listingID=379

GRCD 12804 SUGAR FOOT WILD/ GTRAIN

www.squaredancemusic.com/index.php?action=listingview&listingID=380

GRCD 12806 BEAVER CREEK/JIGSAW

www.squaredancemusic.com/index.php?action=listingview&listingID=382

GRCD 12807 CLEARTRACK SPECIAL/CROSSHATCH

www.squaredancemusic.com/index.php?action=listingview&listingID=383

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

- UNTO US THIS HOLY NIGHT;
- WILLIE, WAYLON & ME;
- CRUISIN DOWN THE RIVER;
- WALK RIGHT IN;
- BANJO SAM

Response to readers: from Mel & Barry

A little while ago we received an e-mail regarding an article written about a dance I went to in Holbrook from Jean Aeder Gort in Wisconsin, USA.

Hi Mel.

My name is Jean and I think just from your writing that you are one of the best teachers of square dance callers that I've run across. I didn't think that your articles in Behind the Mike Magazine could get any better and then I started reading Facebook and with the interaction between you and the other callers, it lends to an even better understanding and knowledge base.

Here's why I'm writing... Recently you wrote about watching the first tip of a dance where the dancers started off with irregular timing moving to the music and the callers did not adapt (change it by slowing it down to a crawl) the timing to the dancers but kept the warm-up choreography simple and brought the dancers to the music.

You also mentioned that the dancers were dancing "on phrase" which meant that the callers must have been giving the lead beat to the dancers, too — something not mentioned too much now-a-days with the exception of grand square.

- Would you consider doing a post about how to get dancers on the beat — especially at a dance when there isn't a teaching situation?*
- Maybe when also teaching from scratch.*

When I was originally taught, the patter was slowed until the students "got it" —or maybe there was just a longer lead time. Then it was followed with a singing call with the new moves with correct timing — and slightly messy dancing, but a class or two later, just about everyone had the moves with the proper timing when they danced that singing call again. That isn't done in my neck of the woods. Timing isn't taught except for grand square.

Anyway, thanks again for all your callers teaching these past years.

Best wishes, - Jean Aeder Gort

Editor Note; An expanded version of the Facebook interaction in an article form can be found on page 55 of this edition. - Barry

Response from Mel:

Thank you, Jean, for your very flattering letter. As far as being a good teacher, I thank you, but I would like to state, there are many better than me and who have inspired me to become better than I am at what I do. Kim Lindner who initially mentored me, and others like Ken Ritucci, Tony Oxendine, Bill Harrison, Don Beck, Wade Driver, Kip Garvey, Barry Wonson and numerous others; some of whom I have met and had the pleasure to learn directly from, others with whom I

have had discussions with, and some that I have just listened to and read what they wrote.

My ultimate goal as a caller is to be the best that I can be, whatever that turns out to be, and hopefully one day think of myself as being as capable and inspiring to

YOU'RE NOT AS GOOD AS YOU THINK YOU ARE

Wade Driver - Facebook advice to new callers - 2019

someone else as they are to me. The one thing that all of these great callers, teachers and mentors have in common is that they all instilled in me a credo, when you get good enough to share what you know with other callers and help them learn, then do it freely and without reservation. (Getting paid to do a caller school, clinic or dance is always nice too..LOL)

The basis of your letter was essentially looking for information on two specific themes:

1. *Getting get dancers on the beat, especially at a dance when there isn't a teaching situation – (example: an open dance), and*
2. *Getting dancers to dance with the music right from the start.*

Many callers over the years have written about these two specific topics and of similar themes. The two that come to mind right off the top of my head are two articles written by a great caller and teacher, Don Beck.

- The first is called, “**Non-Destructive Testing**”

That article starts with a simple statement of fact which goes like this:

When a caller sizes up a floor of dancers to see what kind of material he can call, he should not do so in a manner that makes the dancers fail.

Much of this article is about the first tip, bracket, or dance that a caller calls in an area for the first time. It is essentially a simple common-sense guide to let the person behind the microphone know:

- How well do the dancers dance?
- What do they know and how well do they know it?
- Can they hear and understand me?
- The level of dance is “X” but can they dance it all?
- What adjustments do I have to make to ensure they all succeed and have a good time, (and hopefully ask me back again)?

Don expressed a simple sentiment in that the reason we should care is **because dancer success rate depends on the caller caring**. Just sticking to the list isn't

enough. Even with well timed, good flowing material, some groups of dancers may not be able to dance.

- If you start off too hard, dancers break down and don't come back for the next tip.
- If your timing is wrong, the dancers may get through it but they are not “feeling the vibe”, and that is never really fun.
- If they are breaking down or running around to fix and catch up then right from the beginning you have told the dancers that this is hard work, and you may not be good enough – you should be embarrassed. That is never a pleasant thought to put in a dancer's head at the beginning.
- If your approach is too easy and you only call the simplest of sequences, you also won't win any support because the dancers feel “ripped off”. They want something new and interesting and you are just not giving it – they ask why did we hire this clown anyway?

Don Clearly states that a better approach is discovering how well the dancers can dance without losing them in the process. In his article he gives some really good examples of what he describes as “Non-Destructive” testing. I highly recommend finding this article and going back to read it periodically.

With regard to the Holbrook dance, the three callers put this methodology into practice. Whether it was planned, or just a matter of three very experienced callers that know what to do, they epitomised the techniques that Don Beck is talking about.

The thing about testing the dancers and how they did it is a lesson that most callers learn, but not so many anymore, put into practice.

The object is to stress to success. Essentially, the method is to not only stress something only to a point where it can still recover; but observe how it reacts under these conditions. If there are issues that need to be corrected, then you apply a correction method before proceeding. That way whatever you are stressing, will not break.

This is the method that many callers forget when they are doing that first tip. It needs to be adapted to calling. A good caller will test the dancers and slowly build to identify strengths and weaknesses as well as to find out how well they can handle material in a way that will allow them to keep dancing. In other words, building dance with success.

Here are some key things to start with.



1. **Always do an opener, especially if you have never called to this group before.** You only get one chance to make a first impression so start small and build into it.
 - The opener allows you to see how they are moving. Get them moving to the music
 - Use subtle hints as part of the routine. Use your patter “filler” as subliminal hints and guidance.....example: circle to the left, walk to the beat and shuffle those feet....let me hear you shuffle boys.....circle to the right go the other way back....girls step out and take a back track... two times around... (drop the music and comment on that love that shuffle boys – let them hear it)..here she comes in 3,2,1, turn her by the right – go back to the corner allemande left and a right and left grand.....
 - Whatever rhythm and rhyme you use it is not filler for your but a filler to fix off the beat dancers....bring them to you. Select a good piece of music with a good tempo 124-128 (**not slower** and **not faster**)
 - This will bring the dancers to move with the music and give you better success.
2. **If you need to do another opener sequence** (this is what was done by the callers in Holbrook) **then do it** but a little different, but still easy and on the beat to get them moving to the music. Let them have fun and make noise. This is a warmup so warm them up on the beat and with the music. It will set the tone for the entire dance.
 - In your opener you can **set a dance tone** as well to get them not only to move to the music but to turn on their ears. What this means is that you are going to call something which is very simple but seems complex and just a little different. Don Beck gave the sequence from a static square: **Heads Right and Left Thru, Side Ladies Chain, Sides Right and Left Thru, Head Ladies Chain, Four Ladies Chain, Four Women Fold, Star Thru, Promenade Home.**
 - Note the important distinctions in this very easy sequence. *Heads do this as a couple, just the side ladies to that, sides to this as a couple, just the heads ladies to that, all four ladies do something, boys you have a part as well that is not stated, all the “women” (change of term means listen”) do something boys you better not move...everybody do something.....wait this is an opener and that is not an opening type movement into the promenade.....*

- This is a brilliant little sequence because it is nearly impossible to mess up for the dancers, it feels complex, but it is not, it turns their ears on and it is great for keeping the beat. The other important thing is it is great for analysing a dance floor: Good dancers will end the Women Fold with the women's backs to the centre of the square, and then the Star Thru sets everyone up for a promenade. Weaker dancers will most likely dance the Fold by having the men and women turn to face each other. The Star Thru then leaves them facing out of the square, but they can still figure out which way to go on the promenade (again they will succeed but you will know that they are not as strong as you may want and will have to adjust the dancing accordingly).
3. When you are ready, **call "test patterns"** to analyse the strength of the dancers. From Don's Article, here are two often used methods of non-destructive testing. As a note the second one was used at the Holbrook dance and was part of the very first figure called in the patter.
- *The first is: From two-faced lines with normal couples, call Couples Circulate, Bend the Line and watch how it is danced. After the Couples Circulate, good dancers will end in two-faced lines. Less experienced dancers will have a two-faced line but have a large gap between the two couples. Still weaker dancers will end with T-Bone couples, i.e. the couples going across the square will automatically bend the line, before being told to. The beauty of this sequence is that no matter what the dancers do, after the bend the line, the dancers will all be successful, and without their knowing it, you will have a better feel for how well they dance.*
 - *The second is: from a static square, set up a right-hand lady box (example Heads Star Thru, Pass Thru). Then call the following sequence: Swing Thru, Men Run, Couples Circulate, Women Trade, Women Run**, Allemande Left. (**or ladies fold).*
 - *With weaker dancers, the Women Run is frequently danced with the women trying to sneak behind the men (or the Fold again being danced with the man and the women just turning toward each other). In either case, it is virtually impossible for the dancers to fail at this sequence and the Allemande Left will be successful because the corner pairs are the only ones near each other. Even though they are successful, no matter how they dance the sequence, watching how they dance it can tell a caller how much variety they can handle.*
4. **Keep it short.** No patter should ever go beyond 6 minutes and should normally be around 4 minutes maximum. *(This may have been true many*

years ago, but this is not the way it is today...the reason SIO brought out 5-minute patter records 40+ years ago was because this is what callers needed and were using at that time. The Hilton response – again more than 40 years ago – was to create a record reset button. Most callers, then and now, saw the ideal time as being 1 and ½ times thru a record..or about 6 ½ minutes. While there are some callers that do go overboard – I saw a video of an 11 minute hoedown at Plus once – the vast majority of callers do their final resolve to finish within this time frame) Do one patter and one singing call and make sure they complement each other. Save the three number tips (brackets) for closing numbers of the evening. *(3 number tips were the norm in Australia some 30 years ago in general clubs...the only time you will ever see this nowadays is in some National Convention Programs...even the majority of our State Convention programs changed over to 2 number tips many years ago. There may be a few clubs around the country where they are still living in the 70's but not very many!! - Barry)*

- By doing this the dancers will build with you and want to get on the floor. They will have more dance time and more break time and more interactive social time with each other. No tip should ever be more than 15 minutes and that includes the breaks. *(a 6 minute patter, a 4 minute singing call and a 5 minute break gives this exactly - Barry)* 4 tips an hour is a good pace at the end of the evening and 5 tips an hour is a good pace at the start of an evening.
- If you are not doing this, then you are working the dancers too hard for too long. If you do not believe me, set a treadmill at 5.6 km per hour and get on it for 10 minutes. That is the average dance speed at 124 bpm and see how you feel dancing a ten-minute patter.

These principles not only apply to a first time calling at an open dance, but also should apply to a new dancer class, a new tip of a club evening, and every time you pick up the microphone for the first time of an evening.

- **Get them moving to the music.**
- **Bring them to the music**, do not bring the music to them. Do not slow it down below 124 BPM. *(many years ago, we used to run at around 128 beats a minute...with age and wisdom, we now usually run at around the 125 bpm mark - Barry)*. All that does is create bad dancing habits and slow off-the-beat dancers, especially when they try to dance somewhere else.
- **Make sure your timing and delivery is correct:** Do not keep the music at 124 bpm but then give them 10 beats to dance a 4-beat movement like Double

Pass Thru or 20 beats to do a 10-beat movement like Square Thru. All this does is create bad dancing habits and poor dancers.

- As the 90+ year old dancer in Holbrook said, it is nice to dance for a change instead of being shuffled through like an old lady
- Teach them to move to the music early and they will be able to dance.
- Teach them to shuffle off beat and take two to three times longer than needed, and they will never be able to dance.
- **Fix the rushers.** If you have rushing dancers for instance the 20-beat grand square, substitute a Grand Slide which forces them to move on the beat. It is a nice little workshop figure and floor leveller. Find a way to bring them to the beat.
- **Get them listening to the caller and turning on their ears.** Mix and match the terms but always ensure the dancers succeed. Boys = Men, Ladies = girls, use centres and ends as well as boys or girls and interchange the terms often.
- **Test them in a way that they will succeed** but you can better evaluate the capability – or even just the mood of the evening and make the adjustments accordingly

Once you have done all that, each and every time you start for the first time, you can build and develop the evening where you want it to go, make the adjustments for dancer success, and give them an enjoyable tip, evening, day, event or whatever the dance occasion brings. As Don Beck wisely advises, *“Once you have evaluated the degree of difficulty that dancers can handle, then you have the even harder job of adjusting the level of difficulty to just below the breakdown level of the dancers; but just getting this far will make your dancers have a better time”*.

The next part of this equation is the choreography. In the Holbrook dance article, I commented on the choreography that was used, (full program extended variations were called throughout the weekend at both mainstream and plus with no issues for the dancers, (other than a rushed grand square – changed to a grand slide and a grand carousel)

Again, I will turn to the second article written by one of the masters, Don Beck, who wrote the article “ **What Makes Choreography Difficult, And Why Should We Care**”.

He very clearly states the fundamental of being a good or a great caller as:
Dancer success is important because it leads to dancer satisfaction. Dancer satisfaction is important because it leads to dancer enjoyment, which in turn leads to caller success! (i.e. if dancers feel good about themselves, they feel good about the caller, so why not help them to succeed!)

In this article, Don elucidates that much of what makes Choreography difficult is not the definition but a whole series of factors of which only some may be in the Caller's control. He states that the list of what can make a choreographic sequence difficult is extensive, and includes many things from dancer tiredness and attitude, to floor conditions, to arrangement and formation familiarity, to body flow and sequencing, to performance and delivery techniques, to tempo, to the phase of the moon, to two women showing up at the dance with each other's ex-husbands...to...and the list of anything you can possibly think of is included.

Some of the above factors are beyond the control of the caller but the good caller needs to be aware of them and must take control of the ones that are within the caller's power to do so.

- keep the dancers moving and happy,
- Timing and delivery of calls
- Don't use stuff the dancers are likely to have never heard,
- Good pronunciation and enunciating properly,
- body flow leads the dancers in the right direction for the next call
- the correct hand is available to do the next call.

Don states that "*Choreography is not just either hard or easy, but can fall anywhere in between*".

What is important is to use all that warm up and non-destructive testing to bring the dancers to the music and to where you want them to be, to adjust your program and methodology to where they can always succeed, and then adjust the difficulty up and/or down, without using bad choreography to do so.

The ultimate goal is to, as a caller, eventually develop the good judgment to keep the dancers moving at a level where they feel like they are being challenged, but they can still win. In my opinion, this was exemplified in the dance which prompted the letter from Jean Aeder Gort and this article.

While I am flattered by the praise that was given me by Jean, you will note in this article that I used a lot of material from Don Beck as well as some direction given to me by Ken Ritucci and Tony Oxendine as well as attribute what success I have to the privilege of learning from them and others. There are some truly magnificent caller coaches and teachers out there and I highly recommend that if you ever get the chance to attend one of their schools or education sessions, then to go and pick their brains. They are all helpful and giving and freely pass on their knowledge and wisdom.

When you are out and about, take a notebook with you. When you go to a dance, note down successes and reasons why. Inform that caller and the dance

organisers accordingly. Everyone likes an “attaboy” now and then, but more importantly, dissect and analyse what they did to make that dance a success.

As yourself, why someone like Dave Preskitt or Bill Harrison can get up to a mainstream floor and open with something like:

- ALLEMANDE LEFT IN THE ALAMO STYLE, BALANCE, HEADS BOX CIRCULATE, SIDES CIRCULATE, ORIGINAL BOYS RUN, ALL 8 REVERSE FLUTTER WHEEL, AND PROMENADE HOME

And then have a figure in the second patter like:

- HEADS SQUARE THRU, BUT ON 3RD HAND HOLD ON -- AND DO A RIGHT & LEFT THRU, DIXIE STYLE TO A WAVE, EXTEND TO A LEFT HAND WAVE, LEFT SWING THRU, MEN RUN IN, BOYS TRADE, COUPLES CIRCULATE, FERRIS WHEEL, CENTERS SWEEP 1/4, SAME FOUR -- LEAD RIGHT, EVERYBODY RIGHT AND LEFT GRAND

and the dancers dance it with no problem. You write down the figures and use it the next time you call and suddenly the dancers (some of the same ones) cannot dance it at all. You want to know why this is, don't you?

It is likely because you made notes of the interesting choreography but missed everything that went into getting the dancers ready to succeed. The callers that used it most likely began their evening by bringing the dancers to the music and moving them around.

It is likely that they used that opening figure or another similar figure to turn the dancer's ears on by using something which sounded complex but was “hard to fail at”.



- It was likely something a little unusual like the box circulates from an Alamo ring.
- It is likely that by using terms like Original Boys the dancers tuned in with a chuckle and a raised eyebrow but “tuned in” and were now conditioned to listen and react.
- It is likely that the set up had no real place in which to fail and the dancers had the feel of a challenge and the flush of success.

When the second figure above was called, the dancers were already moving to the music, dancing with proper timing and the calls were being delivered in a way that the dancers weren't going to anticipate because they were “ready and eager to beat the challenge”. The figure itself is not difficult at all but by using

terminology like: “**BUT on the third hand**”and Extend to a “**LEFT HAND WAVE**” and Men Run “**IN**” – Boys trade, CENTRES sweep $\frac{1}{4}$ and the “**SAME FOUR**” Lead Right.. the dancers felt the complexity of the words but in reality, when you look at it, what other options do the dancers have on any of those movements.

Those two sequences are essentially what was done in Holbrook, and what is done by master callers like Gary Shoemake, Kip Garvey, Jerry Story, all the others I have mentioned in this article and many more.

Watch and see how they start an evening. See how they work with each other to reach out to the floor and bring the dancers to them and to the music first and then to the choreography. Note and learn how the masters turn on the dancer’s hearts and minds to what they are doing.

STARTING WELL



Building a Strong Foundation

As with learning to dance, and learning to call, the important thing is to start with a good foundation. The sentiment that you never get a second chance to make a first impression applies. If you start with a good foundation of success, you have a solid foundation from which to build successfully. If your foundation for the first tip sets the evening with a negative tone and no sense of successful achievement, you have set a tone for difficulty and distress. No one wants that. Let them win. Let them Dance. Stress for success and build a solid foundation from the start.

For more on Don Beck’s wisdom visit his site at http://summersweet.org/SquareDancing/Non-destructive_Testing.html

MIDDLE AGE is when you don’t care where your wife goes, as long as you don’t have to go with her



Poet's Corner

OH HENRY by K. Lee

Henry was a dancer, as square as he could be
He loved to do those *do-sa-dos* and *allemandes*, you see.
But Henry had a problem that caused him sleepless nights;
He Couldn't tell the difference twixt his left hand and his right.

His *do-paso* was just so so; his *star thru* was a riot,
And when the call was *box the gnat*, he wouldn't even try it.
He tromped upon his partner's toes, and kicked his corner's shin;
He swung his lady round and round, and bumped her on the chin.

It really wasn't Henry's fault, he worked so hard and long.
But though he tried to do things right, they always came out wrong.
He went to every lesson, he studied night and day
Then forgot it all the minute that he heard the fiddles play.

Now Henry's gone to his reward; we all will miss that guy.
He's swinging up with the angels at a square dance up on high.
But though he's wearing wings of gold, it hasn't solved his plight,
'Cause when St. Peter calls *circle left*,
Our Henry still goes right.

How Long is Too Long

by Buddy Weaver

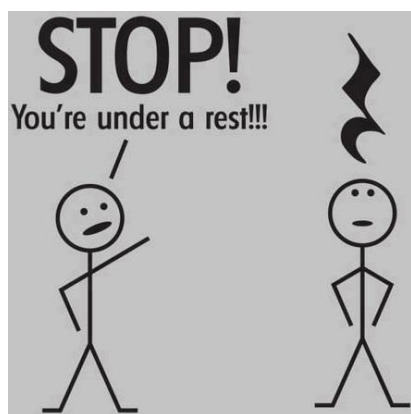
There is a saying that has stuck with me since it was shared by a veteran square dance caller many years ago. "Always leave them wanting more". Smart thinking and sounds easy but why do we often find ourselves doing the exact opposite? The patter tips that last for fifteen minutes to thirty minutes. Remember the workshop tip that kept dancers on the floor for forty-five minutes?



The common fault of square dance callers – both traditional and modern western – is the tip running too long. When the music starts there is an enthusiasm and anticipation which electrifies the room. That energy carries into the tip, where a good caller will manage it and quickly ease out to a smooth close. The tip that is too long exhausts that energy leaving dancers feeling tired.

- Do you see the dancers checking their watch while you're calling?
- Is the end of your tip marked with little enthusiasm or applause?

If so - You've gone too long.



One of the reasons why tips run too long is the limitless playtime of the music. Whether with a live band or vinyl record or laptop, the music will keep going until the caller stops it. Another reason for seemingly endless tips is the lack of focus of the caller or the caller being too focused.

- In the former, the caller starts calling without a plan of what material will be used in a particular tip, where he/she wants the dancers to move, and how it will segue (seg-way) into the singing call. The calls used are extemporaneous but feel like a random smattering that go nowhere.
- In the latter case, the caller is razor focused on getting the dancers through a particular call or call sequence, not noticing the passing of time while pushing towards his/her goal. In the end, the caller got through the material but at the dancer's expense.

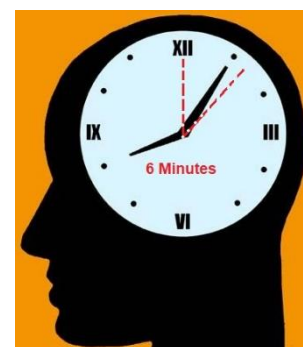
Every single caller has been in these situations, but the good caller, realizes it afterward and has a fix going forward. Here are some ideas on how to avoid being "that long-winded caller".

1. If using a laptop for your music source, change the software setting so the hoedown music will loop only once.
- An average hoedown produced by a square dance music company will play 3:42 minutes and with only one loop, your music will end after roughly 7:30 minutes of play.
- If you are using vinyl records, then reset the needle only once.
- An added bonus to knowing that your music will end after one loop is recognizing the musical changes as the hoedown finishes so you have the dancers home taking the final bow as the last musical note hits.



DANCERS REALLY LIKE THAT.

2. Set a timer either on your computer, cell phone, or even an egg timer. Once you start the hoedown – six minutes. When the timer sounds, you should either already be ending the tip or quickly bring it to a close.
 - Consider, an average dance with a patter and singing calls. Each tip has the patter end around the six-minute mark plus the singing call and transition time between the two giving you a complete tip of around fifteen minutes. This seems like a desirable time for the average dancer to be standing on the dance floor.
 - If you are calling only patter, like most Advanced (*in Australia we still use a Singing call in the majority of A1 and A2 tips- Barry*) and Challenge dances, then keep the patter tips to the six-minute neighbourhood, let the computer change squares, and start into another six-minute patter.
 - When two six-minute patters are offered in a single tip, anyone sitting out is back dancing in about six or seven minutes. This is also useful in classes, **EVEN BEGINNER CLASSES** where the dancers get to change squares after six or seven minutes. If they are in a problem square, they are only there for six or seven minutes. (*with lower numbers sometimes at Advanced or even Plus, there are times when doing 3 6-7 minute patter calls can be advantageous, as the dancers can organise so that everyone gets at least 2 out of 3 – Barry*)
3. While on the subject of classes, if you are teaching a call then keep the dancers on the floor no longer than six or seven minutes INCLUDING the teach. An example which works well in beginner classes is:
 - start your timer when squares are set, and you are ready to start teaching.
 - Have a clear, concise teach along with walk through. Ready to start the music?



- Check your timer, if you've used four minutes teaching, then **CALL ONLY TWO MINUTES WITH MUSIC** and end the tip.
- Have the Head Couples quickly switch squares or if you have only one square, then have Ladies Chain and Rotate.
- Now call for six minutes using what you just taught.

Let the dancers enjoy the music and watch how everything seems different, in a good way. If you are taking six minutes or more to teach a call, then you must learn to be a better teacher because no-one can hold an enthusiastic student audience for a long teach.

There are many on-line resources on teaching and how people learn. It is a fact that learning square dancing is difficult made more challenging by the fact that most callers are not trained in teaching. At least, we must avoid obvious mistakes; like tips that are too long. It is the easiest problem to fix.

Finally, a surprising side-effect to shortening your patter tips is you'll have more tips during the entire dance. More opportunities to explore dancing fun and use new music.

DANCERS WILL RESPOND POSITIVELY TO SHORTER TIPS.

Your comments are always welcome, please send them to buddy@buddyweaver.com



"Spin your partner round and round, then spin your partner round again, spin her round six more times, now touch the light switch near the door."

Focus Movement of the Month

Mainstream – Pass the Ocean

<p>SINGING CALL</p> <p>(H) PROMENADE 1/2, PASS THE OCEAN, EXTEND, SWING THRU, BOY RUN, BEND THE LINE, RIGHT & LEFT THRU, DIXIE STYLE TO A WAVE, BOYS CAST OFF 3/4, GIRLS FACE IN AND EXTEND, CNR SWING</p>	<p>SINGING CALL</p> <p>(H) SQUARE THRU 4, SPLIT 2, SEPARATE AROUND 1 TO A LINE, PASS THE OCEAN, SWING THRU, RECYCLE, TOUCH 1/4, GIRLS FOLD, BOYS TURN THRU, SWING & PROMENADE</p>
<p>CB-CB</p> <p>STAR THRU, PASS THE OCEAN, ALL 8 CIRCULATE, RIGHT AND LEFT THRU, DIVE THRU, CENTRES PASS THRU</p>	<p>CB-CB</p> <p>PASS THE OCEAN, LADIES TRADE, STEP THRU, BEND THE LINE, PASS THE OCEAN, MEN TRADE, RIGHT AND LEFT THRU, DIVE THRU, CENTRES PASS THRU</p>
<p>PL-PL</p> <p>PASS THE OCEAN, SPLIT CIRCULATE, SWING THRU, BOYS RUN, REVERSE FLUTTER</p>	<p>PL-PL</p> <p>PASS THE OCEAN, SINGLE HINGE, CENTRES TRADE, SWING THRU, SCOOT BACK, BOYS RUN</p>

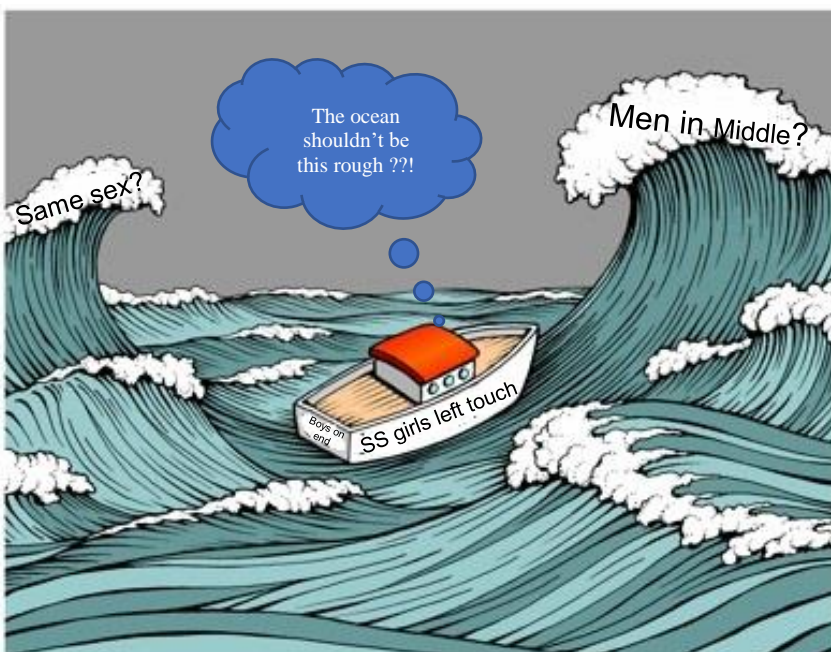
<p>PL-CB</p> <p>PASS THE OCEAN, SWING THRU, GIRLS CIRCULATE, BOYS TRADE, BOYS RUN, TAG THE LINE - FACE IN, PASS THRU, WHEEL AND DEAL, DOUBLE PASS THRU, CENTRES IN, CAST OFF $\frac{3}{4}$, PASS THE OCEAN, RECYCLE</p> <p>PL-CB (OW)</p> <p>RIGHT & LEFT THRU, PASS THE OCEAN, MEN (OR LADIES) CIRCULATE</p>	<p>CB-PL</p> <p>BOX THE GNAT SPIN THE TOP, RECYCLE, PASS THE OCEAN, SWING THRU, ENDS CIRCULATE, CENTRES TRADE, MEN RUN, BEND THE LINE</p> <p>CB-PL</p> <p>SLIDE THRU, PASS THE OCEAN, LADIES CIRCULATE, RECYCLE, SWEEP $\frac{1}{4}$</p>
<p>CB-RESOLVE</p> <p>(MAKE OW), RECYCLE, PASS THE OCEAN, SPIN THE TOP, GIRLS RUN, COUPLES CIRCULATE, BOYS RUN, ALLEMANDE</p>	<p>PL-RESOLVE</p> <p>PASS THE OCEAN, SPLIT CIRCULATE TWICE, RIGHT AND LEFT GRAND</p> <p>PL-RESOLVE</p> <p>PASS THE OCEAN, SWING THRU, RECYCLE RIGHT AND LEFT GRAND</p>

This Month we present a focus on **Pass the Ocean**

This is a great little call for changing orientations of dancers in a square and countering that feeling of going around in circles. It is visually pleasing for the dancers and without really changing the isolated partner relationship, gives a flow feeling of full interaction with square.

Pass the Ocean

- **Starting formation:** Restricted at Basic and Mainstream to Facing Couples only
- **Command example:** Pass the Ocean
- **Dance action:** Pass Thru; Face your Partner; Step To A Wave
- **Ending formation:** Right-Hand Ocean Wave
- **Timing:** 4
- **Styling:** The 3-part definition is smoothed out. The left-side dancers walk in a forward arc to the right to their ending position. The right-side dancers walk forward to join left hands (hands up styling) and turn 1/4 with each other.
- **Comments:** The application of the Ocean Wave Rule to this call is not used at Basic and Mainstream. It may be applied in the other programs. Even though the styling encourages a smoothed-out dance action, the definition of Pass The Ocean has three distinct parts and callers may take advantage of this in their choreography.
- This call should not be fractionalized at Basic or Mainstream



This movement unfortunately is often the cause of rough seas. It should not be. This call should be used early on with facing couples of no specific gender and used frequently with variety. Unfortunately, bad dancing habits and prompting, coupled with little variation have led to many pseudo definitions replacing the simple "Pass Thru, Face Partner, Make A Wave".

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 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 always the same as the Callerlab Emphasis calls, but they essentially serve the same purpose and are intended as a supplement to those emphasis calls.

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

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

Out in left Field? Sometimes the focus of the month may seem fixated on a specific use of a movement for instance circle to a line with the inside couple half sashayed, or left hand recycles. Other times it may be 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 not only learn from what others have done but also try and develop your own choreography which includes 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 or to Mel Wilkerson at wilkerso@bigpond.net.au

CHOREOGRAPHY WITH A LITTLE VARIATION

SINGING CALLS

- HEADS SQUARE THRU 4, DOSADO, TOUCH 1/4, SPLIT CIRCULATE, MEN RUN, RIGHT AND LEFT THRU, PASS THE OCEAN, SWING THRU, SWING, PROMENADE
- HEADS SLIDE THRU, CENTRES SQUARE THRU THREE, LEFT TOUCH ¼, SWING THRU, CENTRES TRADE, MEN RUN, PASS THE OCEAN, MEN RUN, WHEEL AND DEAL, SWING THRU, SWING, PROMENADE
- HEADS PASS THE OCEAN, EXTEND, SWING THRU, MEN RUN, COUPLES CIRCULATE, CHAIN DOWN THE LINE, PASS THE OCEAN, LADIES TRADE, SWING THRU, SWING, PROMENADE
- ALL HALF SASHAY, HEADS PASS THE OCEAN, BALANCE, STEP THRU, BOX THE GNAT, RIGHT AND LEFT THRU, PASS THE OCEAN, SWING THRU, VERY CENTRE GIRLS TRADE, SWING THRU, VERY CENTRE BOYS TRADE, RECYCLE, SWEEP 1/4, SWING AND PROMENADE
- HEADS SQUARE THRU 4, DOSADO, SWING THRU, MEN CROSS RUN, CHAIN DOWN THE LINE, PASS THE OCEAN, RECYCLE, SWING, PROMENADE
- HEADS BOX THE GNAT, SQUARE THRU 4, PASS THRU, TRADE BY, 8-CHAIN-2, DOSADO, SWING THRU, LADIES LOOKING OUT – TRADE, PASS THE OCEAN, MEN RUN, PROMENADE
- HEADS SQUARE THRU 4, TOUCH 1/4, SCOOT BACK, MEN RUN, RIGHT AND LEFT THRU, PASS THE OCEAN, SCOOT BACK TWICE, SWING, PROMENADE
- HEAD LADIES CHAIN, HEADS LEAD LEFT, LEFT DOSADO, MAKE A LEFT HAND WAVE, LEFT SWING THRU, SINGLE HINGE, WALK AND DODGE, WHEEL AROUND, FLUTTER WHEEL, PASS THE OCEAN, LADIES CROSS FOLD, SWING, PROMENADE
- HEADS PASS THRU, SEPARATE AROUND 1 TO A LINE, PASS THE OCEAN, SPIN THE TOP, RECYCLE, SWEEP 1/4, PASS THRU, CENTRES PASS THRU, LADIES TURN BACK, SWING, (+ ALLEMANDE LEFT) AND PROMENADE

- HEADS PROMENADE 1/2, (H)PASS THE OCEAN, EXTEND, SWING THRU, MEN RUN RIGHT, 1/2 TAG, WALK AND DODGE, PARTNER TRADE, PASS THE OCEAN, RECYCLE, SWING, PROMENADE
- HEADS STAR THRU, DOUBLE PASS THRU, PUT CENTRES OUT, SAME SEX TRADE, LINES FORWARD AND BACK, PASS THE OCEAN, SPLIT CIRCULATE, CENTRES RUN, BEND THE LINE, SQUARE THRU 3, SWING, PROMENADE
- HEADS PASS THRU, WHEEL AROUND, HALF SASHAY, SLIDE THRU, PASS THE OCEAN, SINGLE HINGE, SPLIT CIRCULATE, MEN RUN, REVERSE FLUTTER WHEEL, SWING, ALLEMANDE LEFT, PROMENADE
- HEADS TOUCH 1/4, FACING LADIES TOUCH 1/4, MEN FACE IN, LADY LOOKING OUT - RUN, PASS THE OCEAN, RECYCLE, PASS TO THE CENTRE, DOUBLE PASS THRU, CLOVERLEAF, MEN TURN THRU, LEFT ARM COURTESY TURN - FULL TURN, PROMENADE,
- HEADS TOUCH 1/4, WALK AND DODGE, TOUCH 1/4, SCOOT BACK, MEN LOOKING OUT TRADE, PASS THE OCEAN, SWING THRU, RECYCLE, PASS TO THE CENTRES, CENTRES PASS THRU- **TWICE***, SWING, PROMENADE (***Pass Thru Twice** is a bit of a gimmick but dancers have no problem with it. you can replace with Centres Pass Thru, All Pass Thru)

CORNER BOX TO CORNER BOX

- SLIDE THRU, RIGHT AND LEFT THRU, 1/2 SASHAY, PASS THE OCEAN, SWING THRU TWICE, RECYCLE, SQUARE THRU 2, BEND THE LINE, PASS THE OCEAN, ALL 8 CIRCULATE, SPIN THE TOP, RECYCLE, PASS THRU, WHEEL AND DEAL, LEFT SQUARE THRU 3 (**R-H FREE**)
- TOUCH 1/4, SPLIT CIRCULATE, MEN RUN, PAS THRU, TAG THE LINE, FACE IN, PASS THE OCEAN, SPIN THE TOP RECYCLE, SWEEP 1/4
- SLIDE THRU, BOX THE GNAT, PASS THE OCEAN, ALL 8 CIRCULATE TWICE, SWING THRU, MEN RUN, FERRIS WHEEL, CENTRES PASS THRU

CORNER BOX TO PARTNER LINE

- PASS THRU, TRADE BY, PASS THE OCEAN ,
CENTRE FOUR ONLY SWING THRU, ALL STEP THRU,
WHEEL AND DEAL, LADIES PASS THE OCEAN, EXTEND **AND**
CLOVERLEAF, MEN PASS THE OCEAN, CENTRES TRADE,
SPIN THE TOP, STEP THRU, PASS THRU, TRADE BY,
STAR THRU, LADIES ZOOM, COUPLES CIRCULATE,
BEND THE LINE
- TOUCH $\frac{1}{4}$, SPLIT CIRCULATE, MEN RUN, PASS THRU,
 $\frac{3}{4}$ -TAG THE LINE - **BUT WHEN THE CENTRES MEET** -
PASS THE OCEAN, IN THE WAVE - MEN TRADE, OUTSIDES
CLOVERLEAF, ALL EXTEND, MEN CAST OFF $\frac{3}{4}$, LADIES HINGE,
SPLIT CIRCULATE, MEN RUN, COUPLES CIRCULATE, BEND THE
LINE
- BOY WALK, GIRL DODGE, BOY RUN, PASS THE OCEAN,
ALL THE LADIES RUN, "**AS A LINE OF FOUR**" – BEND YOUR LINE,
SLIDE THRU, TRADE BY, CIRCLE TO A LINE

CORNER BOX TO RESOLVE

- TOUCH $\frac{1}{4}$, LADIES FOLD, DOUBLE PASS THRU, LADIES IN,
CAST OFF $\frac{3}{4}$, PASS THE OCEAN, LADIES RUN,
SQUARE THRU 4, RIGHT AND LEFT GRAND
- PASS THRU, OUTSIDES CLOVERLEAF, CENTRES TOUCH $\frac{1}{4}$,
WALK AND DODGE, RIGHT AND LEFT THRU, VEER LEFT,
COUPLES CIRCULATE, $\frac{1}{2}$ TAG, LADIES RUN, PASS THE OCEAN,
MEN TRADE, RIGHT AND LEFT GRAND* (*OR TURN THRU,
ALLEMANDE LEFT)
- PASS THRU, FACE OUT, PARTNER TRADE, PASS THE OCEAN,
ENDS CIRCULATE, RECYCLE, PASS THRU, TRADE BY,
PASS THE OCEAN, EXTEND, WHEEL AND DEAL, CENTRES LEFT
SQUARE THRU 3, RIGHT AD LEFT GRAND.

PARTNER LINE TO PARTNER LINE

- PASS THE OCEAN, SPLIT CIRCULATE, SWING THRU, MEN RUN,
REVERSE FLUTTERWHEEL

- PASS THRU, BEND THE LINE, BOX THE GNAT, PASS THE OCEAN, SPIN THE TOP, RECYCLE
- PASS THE OCEAN, SPLIT CIRCULATE, ENDS RUN, COUPLES CIRCULATE, BEND THE LINE, PASS THE OCEAN, SPIN THE TOP, TURN THRU, LADIES TRADE, MEN RUN, LADIES **FACE IN**, MEN SQUARE THRU 2, STAR THRU, COUPLES CIRCULATE, BEND THE LINE

PARTNER LINE TO CORNER BOX.

- BOX THE GNAT, PASS THE OCEAN, ALL 8 CIRCULATE, SWING THRU, STEP THRU, OUTSIDES CLOVERLEAF, CENTRES PASS THE OCEAN, RECYCLE, PASS THRU
- TOUCH $\frac{1}{4}$, ALL 8 CIRCULATE, LADIES RUN, TRADE BY, PASS THE OCEAN, MEN TRADE, BOX THE GNAT, PASS THE OCEAN, RECYCLE, PASS THRU, TRADE BY
- ENDS BOX THE GNAT, EVERYBODY, PASS THE OCEAN, CENTRES TRADE, MEN RUN, PASS THE OCEAN, MEN CIRCULATE, RECYCLE, SQUARE THRU 3, TRADE BY

PARTNER LINE TO RESOLVE

- PASS THRU, U-TURN BACK, PASS THE OCEAN, RIGHT AND LEFT GRAND
- HALF SASHAY, BOX THE GNAT, PASS THRU, ENDS CROSS FOLD, PASS THE OCEAN, CAST OFF $\frac{3}{4}$, LADIES RUN, DOUBLE PASS THRU, LEADERS TRADE, RIGHT AND LEFT GRAND
- PASS THRU, WHEEL AROUND, HALF SASHAY, PASS THE OCEAN, TURN THRU, ALLEMANDE LEFT
- PASS THRU, LADIES RUN, CENTRES TRADE, LEFT SWING THRU, SPLIT CIRCULATE TWICE, MEN RUN, PASS THE OCEAN, RIGHT AND LEFT GRAND.

Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

Dear Dr. Allemander: Baseball season opens very soon, and I have been wondering if baseball players ever take part in Square dancing?

“Red” Sokhz, Boston

Dear Red: Any true baseball fan should recognise many square dance figures at the ballpark – the most obvious being the baseball Diamond. The most common of course, is what the grounds keepers do with their lawnmowers – cut the diamond.

Obviously also, is the fact that every time that a baseball team goes to another city to play an away game – they do a diamond circulate. Even during the off-season, owners can be observed wheeling and dealing and making trades.

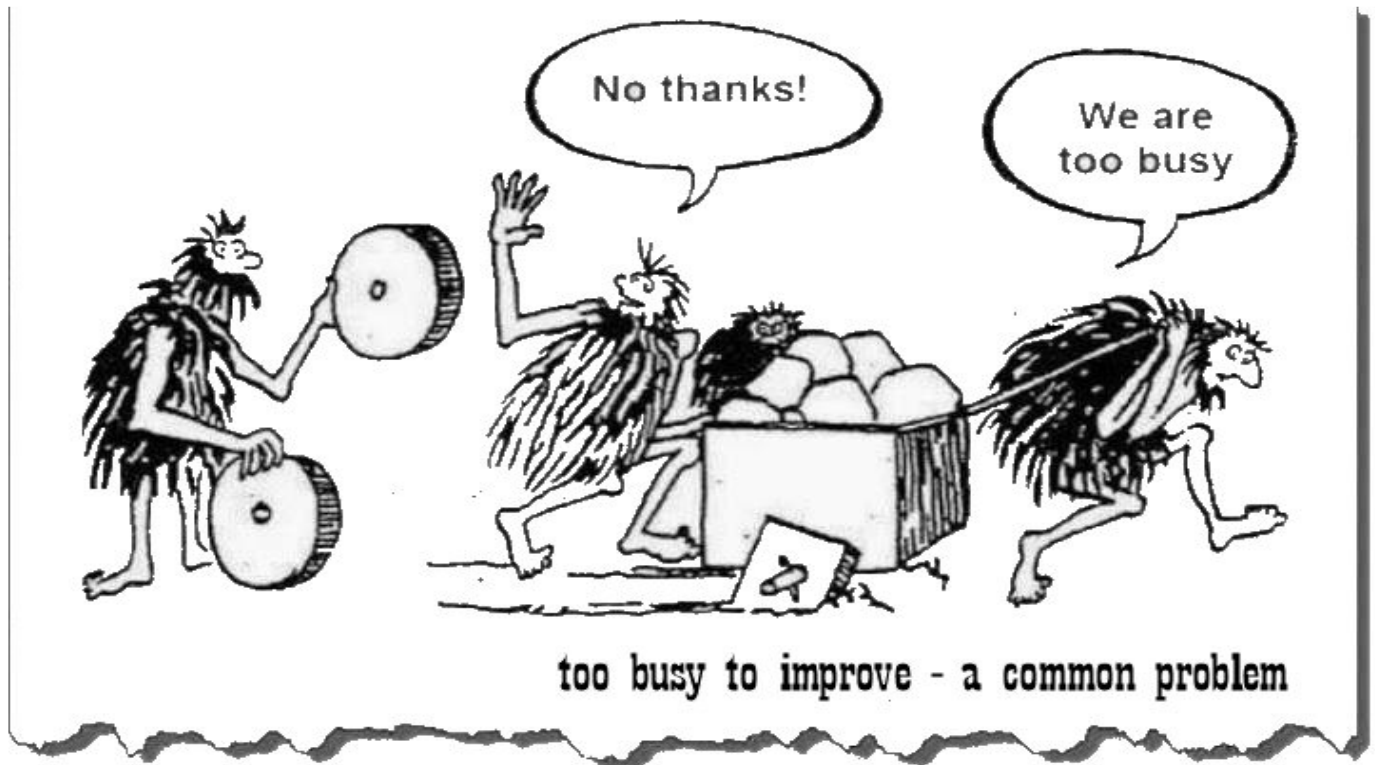
When a batter hits a ball over an outfielder’s head, he will do a triple scoot to third base and if the pitcher tries to pick him off base, then he will scoot back. If the batter misses the ball, it is a swing through, and if the lead-off batter swings through three times. The pitcher will fan the top (of the order).

A runner stealing second base will try to slide through, while the second baseman waits in tag position. And of course, when the bases are loaded and the batter hits the ball, you will see the boys runs. Occasionally, you will see a player walk, and some dodges as well.

Of course square dancers are involved in many other sports besides baseball...in swimming, where they go down to the beach, never passing the ocean, but always have a dive thru in that clean water. In football variations all over the world we have touchdowns, passing in and out, lots of slipping and sliding, as well as an occasional swing!

For square dancers to play any sport, they need to get motivated, and create a chain reaction by bringing all their friends; and following their neighbours to the many local recreational places near home position.

Dr. A.L “Lefty” Allemander, PhD, Dip SD., gives advice to the dancelorn on a regular basis in this space. He recalls being at the World Series baseball game in San Francisco some years ago when the earthquake tried to flip the diamond!



The Turn Of A Phrase

By Mel Wilkerson, Calvin Campbell and Barry Wonson

One of the most common phrases in caller teaching, coaching and mentoring is the phrase behind this article. Do you know what it is?

In square dance magazines, newsletters, resources, workshop handouts etc one of the phrases intended as encouragement to callers to develop is:

"We hope you find some of this material useful, but remember, there never is any good substitute for creating your own choreography"

The phrase is intended to encourage. It means take what we have given you and what you have learned and use it to develop your skills further.

HOWEVER:

In an e-mail from one of our readers, Cal Campbell, he very correctly pointed out an issue with that phrase. For those of you that do not know Cal Campbell, all I can say is the word "**Legend**" is an understatement. If you want to know more about Cal and his credentials visit : <http://www.sdfne.org/cal-campbell/>

Cal wrote: *Each time I have thought about how others might be interpreting the words. I finally decided to react as I'm sure many other callers react. Many callers are taking the words literally.*

They feel they will be second rate callers until they are able to write and then use their own material. In attempting to do that, they plunge headlong into the task

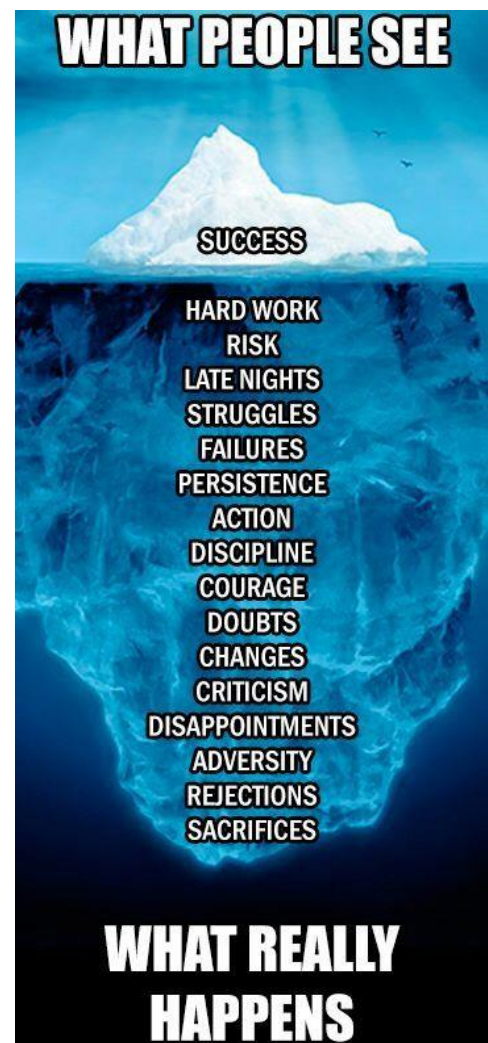
without having any of the pre-preparation steps you describe below. Net result is that they compose poorly choreographed modules and then use them.

In their minds, none of bullet items you list below are necessary. They feel they just need to sit down and create modules and they will have succeeded in becoming callers. Over the years, I have seen hundreds of such callers. They appear at every square dance festival I attend. They tell me their problems in trying to reach this goal. They run off square dancers by the hundreds.

I'm sure that you and other square dance leaders did not intend to have these callers interpret these words out of the context you and maybe others intended, but that but that is what has happened. I believe that needs to be fixed.

(Absolutely Cal, and that is why this article is being done) To understand the phrase, “We hope you find some of this material useful, but remember, there never is any good substitute for creating your own choreography”, it is important to look at what it takes to become a caller. No, you can keep reading, I am not going to go through it step by step because everyone’s journey is different. What is important is the process and the resources that make that journey possible. Here is just a very short list of some of the things that new callers have to learn in order to develop their skills.

- Learning the principles of movement mechanics – what each movement does.
- Learning the principles of flow mechanics – how each movement interacts
- Learning simple routines
- Learning equivalents to substitute movements for variety without changing the routine
- Learning simple modules to fit into those routines
- Learning how to use a microphone and project yourself through the microphone
- Learning as singing call figure and how to deliver a singing call
- Learning how to put all those things together into a patter routine and deliver it
- Learning Chicken Pluckers, Rotators and Interactives to use with your known modules and routines



What is important here is; **all of that above has already had all the work done.** Someone somewhere has sat down and written choreography to do all of the above from which a new caller can begin building a solid foundation.

All of the movements have been written and defined. The flow mechanics for each movement have been identified by the person who wrote them. Analysing a call to understand where it starts and where it finishes has been done and worksheets are an available resource free from Callerlab. Many thousands of simple routines are written and available on many websites and through hundreds of resources. Further routines are written and performed on every vocal singing call that you purchase.

Let's put this into a new caller context. You are a new caller, and your mentor (if you are lucky enough to have one) has given you a few things to play with and put together and you have been practicing your deliver. You are going to call your first tip and the focus movement is "tag the line"

You have a singing call with the following figure:

- **(SC) Heads Star Thru, Pass Thru, Swing Thru, Spin The Top, Turn Thru, Tag the line, Face In, Star Thru, Dive Thru, Centres Pass Thru, Swing & Promenade.**

It is a classic and beautifully flowing figure that was written by someone somewhere and is used repeatedly by new callers and professional music producers around the world.

Modules are taught as building block foundations and they have been created by many people over the years for callers to use and help develop their routines and performances. You have received a few modules from your research that use "tag the line", so you are going to rely on them for your performance.

Example: if you were using tag the line as a focus movement you may have found a corner box zero module like:

- **(CB) Swing Thru, Boys Run, Tag The Line, Face Left, Ferris Wheel, Centres Pass Thru (CB)**

Or a partner line zero module like:

- **(PL) Pass Thru, Tag The Line, Face In, Pass Thru, Centres Trade, Cast Off 3/4, Ends Pass Thru, Tag The Line, Face In (PL)**

You also been given or researched some conversion modules from lines to boxes such as:

- **(PL) Pass The Ocean, Swing Thru, Girls Circulate, Boys Trade, Boys Run, Tag The Line, Face In, Pass Thru, Wheel & Deal, Double Pass Thru, Centres In, Cast Off 3/4, Pass The Ocean, Recycle (CB)**

- (CB) Box The Gnat (Ow), Girls Circulate, Boy Run, Couples Circulate, Couples Trade, Tag The Line, Leads Turn Back, Slide Thru, Couples Circulate, Bend The Line (PL)

Learning crossovers such as the chicken plucker routine

- (CB) Right And Left Thru, Pass Thru, Trade By, (**Insert Zero Box Module Here**), Right And Left Thru, Pass Thru, Trade By (CB)

or interactives to dance with the rest of the square such as:

- (PL) Pass Thru, Wheel And Deal, Double Pass Thru, First Couple Left, Next Couple Right (PL)

A new caller can take that singing call, and those simple modules and by mixing and matching come up with a number of routines (without repeating him/herself) that flow well, make use of the focus movement (Tag the Line) and never have to really repeat a sequence. This would be followed by a singing call that uses the focus movement and that is well timed and delivered with smooth danceable choreography.

That new caller has done the leg work. That new caller has done the research. That new caller has practiced the delivery and the timing of both the patter and the singing call. That new caller has delivered a full tip (or bracket) that any dancer would be happy to dance. That new caller will shine. **AND: that new caller has not written a single piece of choreography!! – They didn't need to.**

Let's take a step back and look at that phrase again:

"We hope you find some of this material useful, but remember, there never is any good substitute for creating your own choreography."

Cal Wrote:

I know this is a phrase that is echoed by callers around the world. It is however, a complete change from the philosophy that I learned, as a new caller, years ago.

In every other profession I know about, the quickest way to become successful is to:

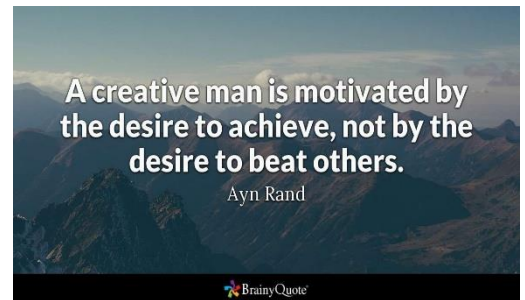


- Find experts,
- Study what they do, then
- Copy what they do.

This quote, the way it is written, advises new callers to ignore what successful callers do and to invent their own choreography. There is a big conflict here.

The above statement implies that any caller who uses any of the good choreography found in these pages (**Note: Cal was referring to BTM but it applies to all the good caller resources out there**) **is not following the proper procedure.**

It implies that they will be a second-rate caller until they invent enough material, on their own, that they don't need any more material. It also implies that new callers must strive to create even better choreography than the choreography used by callers that they admire.



I believe this statement is sending the wrong message to new callers. It discourages callers from analysing why good choreography is good choreography. In my opinion, a new caller needs to analyse thousands of modules before they have the necessary knowledge to write their own modules.

I don't discourage any callers from trying to write modules. However, I advise new callers that they need to study the choreography of at least 100 other callers before attempting to present their own material to the general square dancing public. This is hinted at in another article in this edition of BTM.

It is also echoed in the sentiment expressed by Barry Wonson, **"My own belief is that research, followed by practical application, and at the end, if necessary, creation of new material, is the only way for callers."**

I believe there are a lot of viable substitutes for becoming very effective callers. Harvesting the "plums" from the research of what 100 other callers use is one way. Almost all of us who call square dances have done this for years. We can't help but copy another caller's material. We hear it and dance it, and it sticks in our memory ready to leap out when we start moving the checkers around.

THE PATH TO DESTRUCTION: As I read, listen and dance, it seems many, and maybe most callers these days, are in a very destructive loop where every caller is trying to outdo his/her peers. Instead of telling new callers to take full advantage of the vast available resources, phrases like this one, without the clarification of the intent, tells new callers to reinvent "the wheel," and while they are at it, improve "the wheel." That doesn't make a lot of sense.

A caller can quickly become very successful without ever creating any of their own choreography. Thousands and thousands of callers in the past have done it. They just shared what they heard another callers call. It used to be the standard way all callers started calling. Why the change in direction?

BACK TO THE NEW CALLER LEARNING ABOVE

As Cal has very eloquently, and very correctly stated, the path to learning is to see what has been done first, find the experts and study what they do, copy it, use it and understand it. Then when you are ready, use their material to help you develop your own to augment all the wonderful stuff that is already there. And if you don't, well it doesn't make you any less a good caller, you still have good material to work with and there is a lot of talent involved in presenting it.

For the new caller that has begun and has learned the movement mechanics, flow sequencing, modules, crossovers etc all described above, they could easily get up and call a full tip with:

Singing call figure

- **(SC)** HEADS STAR THRU, PASS THRU (**RLB**), SWING THRU, SPIN THE TOP, TURN THRU, TAG THE LINE, FACE IN, STAR THRU, DIVE THRU, CENTRES PASS THRU, (**CB**) SWING & PROMENADE.

Foundation modules

- **(PL)** PASS THRU, WHEEL AND DEAL, DOUBLE PASS THRU, FIRST COUPLE LEFT, NEXT COUPLE RIGHT (**PL**)
- **(CB-RLB)** (**CHICKEN PLUCKER**) RIGHT AND LEFT THRU, PASS THRU, TRADE BY (**RLB**)

Focus modules

- **(CB-CB)** SWING THRU, BOYS RUN, TAG THE LINE, FACE LEFT, FERRIS WHEEL, CENTRES PASS THRU (**CB**)
- **(RLB-CB)**, (**FROM SINGING CALL**) SWING THRU, SPIN THE TOP, TURN THRU, TAG THE LINE, FACE IN, STAR THRU, DIVE THRU, CENTRES PASS THRU (**CB**) ***Note:** this also takes you from a CB to a RLB for a "Chicken Plucker" get out to a CB
- **(PL)** PASS THRU, TAG THE LINE, FACE IN, PASS THRU, CENTRES TRADE, CAST OFF 3/4, ENDS PASS THRU, TAG THE LINE, FACE IN (**PL**)

Conversion Modules

- **(PL-CB)** PASS THE OCEAN, SWING THRU, GIRLS CIRCULATE, BOYS TRADE, BOYS RUN, TAG THE LINE, FACE IN, PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, CENTRES IN, CAST OFF 3/4, PASS THE OCEAN, RECYCLE (**CB**)

- **(CB-PL)** BOX THE GNAT (OW), GIRLS CIRCULATE, BOY RUN, COUPLES CIRCULATE, COUPLES TRADE, TAG THE LINE, LEADS TURN BACK, SLIDE THRU, COUPLES CIRCULATE, BEND THE LINE **(PL)**

That is just one tip, and a caller would run out music well before he/she ran out of combinations with just what is above. Someone else has done all the work for them and they can shine from it because their work is in having done the research, checked it all out for flow, and practiced and prepared a polished performance.

THE NEXT PHASE.

It is long about this time that the new caller will be starting to expand his or her capabilities into the extemporaneous. It is about here when he/she will also likely begin to choose a dancer manipulation technique such as mental image, or CRaMS, or ribbon posting, or whatever. It is also about this point early in their development that they will start to learn about the infamies of “sight calling” to include:

- Learning a simple resolution technique to take the resolution stress away
- Learning two couple movement techniques (isolated sight)
- Learning 4 couple sight calling techniques.

Once that is done, they will find that in reality, there is no such thing as sight calling. There is however, extemporaneously moving the dancers from one formation to another, (with or without a plan) and periodically throwing in a known module that someone else has written that is in your researched and practiced repertoire.

Many great callers never choose to progress past this point. In reality there is no real need to in a purely professional capacity. You can call, you can sing, you can deliver a solid performance, you are entertaining and fun to dance to and you are welcoming to the dancers and they want more.

AND: you have still not written a single piece of choreography for yourself. If that is the case, then why is this such a common phrase?

“We hope you find some of this material useful, but remember, there never is any good substitute for creating your own choreography”

Well simply put, I suppose, it is because after learning all of the above, it is important to write your own material and develop things with your own ideas and your own eyes.

Think of choreography like an engine.

Someone invented the engine

- Someone found a way to put that engine a platform and create pressure,
- Someone found a way to use that engine to move a wheel
- Someone found a way to make that vehicle into a vehicle and created the car.
- Someone has found a way to improve that engine and make it work smoother
- Someone found a way to make that engine smaller
- Someone found a way to make that engine more efficient
- Someone found a way to make it bigger and better
- Someone found a way to use it in many different ways
- Someone.....

Every one of those “SOMEONES” learned first however about the original engine, how it worked, and what was done before them trying out all the stuff that was known before they created something that was a different use for the engine, or an improvement on the engine. The simple fact however, is, it is still an engine with the ability to generate power that can move something that can turn a wheel.

They learned from those that came before them. They truly know the engine and they truly know how to invent. Remember however, the basics of the engine has not changed, and many, so very many other “someones” have used engines successfully, know how they work and what they do and have used them for many different things without ever knowing how to take one apart and improve on it or make their own. The same principle applies to writing choreography.

As a note: part of writing your own material applies to actually thinking about what you are doing and not picking from a computer drop box selection menu. To truly understand the mechanics of the movements it is necessary to get the checkers out and also to dance what you have written or dissected or borrowed to see the flows. There are many great choreographers out there and there is a plethora of fantastic material. As Calvin says however, there is also a lot of “sub-standard” choreography that goes out these days, and it is important that as you research, you check the material, both theirs and yours.

I would like to present an excerpt from Barry Wonson’s response to Cal.

“My own belief is that research, followed by practical application, and at the end, if necessary, creation of new material, is the only way for callers”.

Barry Wonson wrote: In all my educational sessions within our local associations and in training sessions I have done elsewhere, this is what I have promoted. We have many, many experts out there that have the knowledge, experience and background. We all should be involved in a continuous learning process. I have now been calling for 51 years, and I have never stopped learning, absorbing, assimilating knowledge from every possible source. I still watch videos on Facebook and YouTube of callers delivering interesting patter. There is always something to gain.

In my younger days I used to write overseas callers and ask for recordings of their calling. I have countless audio tapes from great callers such as Bob Van Antwerp, Frannie Heinz, Johnny LeClair, and many others. I would slow the tapes and copy the choreographic ideas!!!

It didn't take long to understand that it was just not the choreography, but the various forms of delivery that were even more important.

My own personal feeling here is, the statement is really meant to get callers to actually get their brains into gear and not rely on mechanical means. The reason for this feeling is that we (BTM Magazine) we have had many comments from callers that regard the presentation of choreographic ideas and choreography as a waste of time because they now use computer programs to do that for them!

On many videos, I am often thunderstruck by some of the higher-level calls, who are calling from behind a table, looking and reading from a laptop screen. Often timing is lost due to their concentration on a screen, rather than on the dancers. Body flow, at times, is just dreadful. It would seem that "The Higher The Level, The Poorer The Flow"! It is good that there are many other videos out there that also show the opposite.

Our activity has changed dramatically over the years, and in my honest opinion, many of these changes do nothing towards improvement. Some elements, including timing, style, flow, seem to have been sacrificed.

In many areas, where the emphasis was still on MS as the mainstay of the activity, the program is treated with respect by callers and dancers. Callers present interesting and creative material that fulfils the dancers need for the two basic elements of our activity - the sensual (moving in time to music) and the intellectual (problem solving). The balance between the two was good (probably 80/20). Today in many places it would seem that the ratio has reversed with the greater emphasis being on the intellectual aspect. Of course, there is also the third element that binds both sensual and intellectual aspects together -- the social element -- but this also seems to have deteriorated.

I firmly believe that new callers today need to get away from the computer program that writes their choreography for them. A "click and pick" selection gives no understanding of sequence and flow – only what can I do from here and if a: then choose b, c, or d. In order to really understand it, move the checkers manually and think about what comes next and how it flows. Analyse and study

what is available, what others have done, as well as what you may develop on your own. That is the path to success. Most of the groundwork has been done for you already.

Many masters have done much of this work for you and it is important to learn those lessons. See what they do, and develop what you can do with it. Only a fool would ignore what came before them, and refuse to learn from it or refuse to use it. Research, copy, imitate, innovate and grow. Let what they have done generate ideas and thoughts. Play with the concepts. Put it together and use it in new and creative ways. Play with it and make it yours. Eventually you may become the one who is writing and changing things – the one that will use that engine in a new or slightly different way that everyone else will be learning from.

Maybe you won't ever write your own material. It is highly probably however, that if you learn from what was, respect where it came from, use it to its fullest, you will give the dancers the entertaining activity that they love, and you will become a great caller. You can be a great teacher, mentor and caller and share that wisdom with others.

If you do, however, eventually develop and write your own material, I hope you will share it for others to learn from and be inspired as well.

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How "Unresolved" Can a Square Be?

By Rich Reel 25 Jan 2004

Background: by Mel Wilkerson (with some comments from Barry)

I was recently asked a question with regard to dancer positions in a formation. The question was with regard to the movement recycle from parallel boxes and when teaching it, who does what.

The difference was in relation to the prompt versus the teaching of the movement. This new caller was taught, a recycle is taught as: "Boys cross fold and the girls just turn towards him on the spot and watch him go to end as his partner". This caller was also taught the centre position was the girl's part and the outside position was the boy's part. Needless to say, this was the start of the discussion that quickly pointed out it was "ends and centres" not "Boys and Girls", and there was no lady's part or boys part. There were four keys to successfully teaching recycle. They were:

1. Teach ends and centres parts when teaching
2. Use boys, girls, ends, centres, etc. when prompting for success and wean off of it. (using words such as 'we currently have the boys on the ends and the girls in the centre, but this is not always the case...we will get to other arrangements very shortly')
3. It is a "NO HANDS" movement

4. Nobody spins – everybody starts by letting go of hands and taking a small step forward then complete the movement with a cross fold for the ends or a fold and follow for the centres
5. It is not a 'Centres U Turn Back then Wheel & Deal

Note: *This applies to teaching really at every level. Unless there is a gender specific role or a specific formation limitation it is always best to teach a to the position in the formation (e.g. ends and centres) and use terminology like boys and girls (heads, same sex, those in the middle, etc.) for quick prompts to wear off when the dancers are more comfortable. You will build more capable and flexible dancers and create a more enjoyable overall experience for them.*

The comment from the new caller was essentially; “Why don’t we just teach boys on the end and girls in the middle because that is the way it is done here anyway?”

I was also asked why I stress ends and centres so much and I proceeded to show that **if you teach ends and centres for recycle (at mainstream) you only have one definition**. This applies to all combinations including left hand waves. If you try to teach each individual dancer by position and gender for each variation you get into the possibility of:

- End boy looking in X 2 waves
- End boy looking out X 2 waves
- Centre girl looking in X 2 waves
- Centre girl looking out X 2 waves
- boys in the middle looking in X 2 waves
- boys in the middle looking out X 2 waves
- End Girl looking in X 2 Waves
- End Girl Looking out X 2 waves
- boys together on left outside looking in x 2 waves
- boys together on right outside looking out x 2 waves
- girls together on left outside looking in x 2 waves
- girls together on right outside looking in x 2 waves
- boys together on left inside looking out x 2 waves
- boys together on right inside looking in x 2 waves
- girls together on left inside looking out x 2 waves
- girls together on right inside looking in x 2 waves

This is the simple symmetrical math version, but it is essentially $4+4+4+4+4+4+4+4+4+4+4+4+4+4+4+4 = 64$ possible individual positions to teach which is doubled again (128 possible individual positions) when you add left hand waves. HOWEVER: if you teach ends and centres for recycle you only have to effectively teach it once and you have effectively taught all 128 possibilities

I pointed out that this is the symmetrical variation of setting it up with box facing one wall only. If you really want to get into the math of it by position on the floor, gender, arrangement sequence, symmetry including asymmetrical set ups and such, there are about 8 billion possible combinations possible. The important thing to teach is ends cross fold and centres fold behind the end, follow behind and turn in when to become their partner in a facing couple. That will cover every single variation and combination of the movement at the mainstream level.

As you can well imagine the conversation digressed to the question of:

“Just How Many Possible Combinations Are There?”

Thank goodness for the internet because a man much smarter than I has already answered this question with the mathematics to show. I have provided a link to this article by Rich Reel, written in 2004:

<http://www.all8.com/sd/calling/combinat.htm>

How unresolved can a square be?

or

How many combinations are there?

A look at the math behind FASR and resolving the square

By Rich Reel

One of the things that makes square dancing so interesting is the seemingly limitless number of formations, dancer relationships, calls, and call combinations. Dancers enjoy successful exploration of a full spectrum of this variety. But, after guiding the dancers out into these strange and interesting places, the square dance caller must guide them back. To help appreciate and understand what it takes to resolve the square from anywhere, let's take a look at where the dancers can *possibly* be then take a look at ways to significantly reduce this number by a process of easy-to-learn steps.

HOW MANY FORMATIONS?

... A very ridiculous case ...

... Follow along for an easy introduction to the math behind the combinations but don't get too hung up on details - all will be explained again later ...

In my experience as a Challenge-Level dancer, I've found that just about every formation I have ever been in could be fairly well approximated if the dancers fudged themselves to the logical spot of a $16 + 16$ matrix with half-spots between. You could call this is a $31 + 31$ grid of some kind. Real dancers are not limited to any such grid, but conceptually we need to start somewhere in order to form a basis for a mathematical explanation. An extreme example: **Split Phantom Point-to-Point Diamonds** on a $31 + 31$ grid:

[illegible]

So let's do some silly math. . . .

First, let's assume we will allow totally strange asymmetric formations with dancers standing anywhere and facing any direction. (This is not *practically* possible, but perhaps *theoretically* possible)

- The first dancer could be standing in any one of: $31 \times 31 = 961$ places.
- The second dancer can't be on top of the first dancer so will have to stand in one of the remaining 960 places ($= 961 - 1$).
- The third dancer can be on any spot not occupied by the first two dancers: 959 places.
- The fourth dancer can be anywhere else: 958 places,
- The fifth dancer: 957 places,
- Sixth: 956,
- Seventh: 955,
- And the last dancer: any one of the remaining 954 places.
- Multiply: $961 \times 960 \times 959 \times 958 \times 957 \times 956 \times 955 \times 954 =$ (a little over) 706,480,718,267,000,000,000 combinations of places to stand for 8 dancers. (*that is pronounced as: seven hundred six sextillion, four hundred eighty quintillion, seven hundred eighteen quadrillion, two hundred sixty-seven trillion, for those of you that are curious – Mel*)

Facing Direction

If you ignore things like Promenade or Thars that are moving and could stop at arbitrary positions at random angles to head or side walls to execute a call, most real formations could be reconstructed if the dancers took one of 8 facing directions: toward each one of the 4 walls of the room and any of the 45 degree angles in-between (facing toward a corner of the room). So you could multiply the above number by $8 + 8 + 8 + 8 + 8 + 8 + 8 + 8$ since no dancer's facing direction depends on any others' and get a much larger and even more ridiculous number!

With places to stand and dancer facing directions accounted for, we have what is required to define a square dance formation. So if we could somehow have the dancers in each of these formations for 1 thousand-millionth of a second - the amount of time a 1000 MHz (1 Gigahertz) processor gets a pulse - we would be exploring square dance variety for approximately 375 million-million years!

The point is, even with arbitrary restrictions on where dancers can stand and which way they can be facing, there are virtually limitless combinations. It may seem that if the dancers can enjoy limitless variety, callers would then be faced with an insurmountable challenge getting them unscrambled, but in fact there are

many techniques callers can use to reduce the number of combinations to a manageable few.

. . . *A lot more useful* . . .

The 2 + 4 Formation

"2+4" formations are those formations that have all 8 dancers standing on a grid that is either 2 wide by 4 high or 4 wide by 2 high. These are the most common formations in modern square dancing. Examples include Lines, 8-Chain Thru, DPT, Waves, and Columns. There are many more.

By doing the same math with a particular 2+4 matrix (no half-spots), and limiting the dancers to only 4 facing directions, we get:

- Places to stand: $8 + 7 + 6 + 5 + 4 + 3 + 2 + 1$ (the last dancer gets no choice of where to stand) = 40320 "dancer position states"
- Facing direction: $4 + 4 + 4 + 4 + 4 + 4 + 4 + 4 = 65536$ unique asymmetric T-bone formations
- **TOTAL:** $40320 + 65536 = 2,642,411,520$ combinations

That's over 2 Billion unique combinations for a specific set of 2+4 spots!

For our math to account for 2x4's aligned to Head or Side walls, we have 2 sets of spots and this, of course, doubles the number of combinations for a general 2+4 to over **4 billion combinations**. (One billion = 1,000,000,000)

Since none of the places to stand or facing directions depended in any way on the location of the 8 spots on some larger matrix, the same math would hold true for any specific 8 spots you chose. In other words, for any set of spots that can't be oriented more than one way (e.g. squared set spots) there will be over 2 billion combinations for those spots. For any set of spots that can be oriented to Head or Side walls (e.g. a general tidal line or general quarter tag) there will be over 4 billion combinations for those spots.

Symmetry

There are several forms of [symmetry](#) in a square we could talk about. Examples include **formation symmetry**, **arrangement symmetry**, and **sequence symmetry**. When things are going well, we typically have all of these forms of symmetry simultaneously. What this means is that if one dancer is on a given spot, facing a given direction, another dancer is automatically on the mirror opposite spot in the formation, and is facing the opposite direction. This other dancer is the first dancer's diagonal, or mirror opposite - the same set dancer that is directly across the square when squared up at home.

[Click here for more information on symmetry](#)

A 2 + 4 with Symmetry

Fortunately [symmetry](#) reduces the number of combinations significantly. Let's look at the 8 dancers again with complete symmetry which is typical of most square dances.

- The first dancer can choose any spot, and any of the 4 facing directions. But with symmetry, the spot and facing direction of a second dancer - the first dancer's mirror opposite - is automatically determined. For the formation to have symmetry, this second dancer must stand in the opposite corner of the formation from the first dancer and face in the opposite direction. That leaves only 6 dancers and 6 spaces unoccupied.
- The first of these 6, a third dancer, can now stand on any of the remaining 6 spots and can face any direction. This third dancer also has a mirror opposite dancer which, by symmetry, gets no choice of where to stand or which way to face. This fourth dancer's position and facing direction is determined by the third dancer.
- A fifth dancer can stand on any of the 4 remaining spots and face any direction which from symmetry defines the sixth dancer's position and facing direction leaving only 2 dancers and 2 spots.
- The seventh dancer can choose either of these two spots and face any direction which means the last dancer's position and facing direction are determined by symmetry. The formation is fully defined.

Recapping...

- Places to stand: $8 + 6 + 4 + 2 = 384$ dancer position states
- Facing directions: $4 + 4 + 4 + 4 = 256$ unique symmetric T-bone formations
- Orientations for a "2+4" formation: 2
- TOTAL: $384 + 256 + 2 = 196,608$ combinations (*well that is a lot less to remember isn't it?*)

Combinations In A Single Formation

What is more useful to callers is resolving the square from a particular formation. If we have a known formation, we know all of the facing directions and can remove those combinations from the equation. We are now addressing only dancer position states. Given 8 dancers and a symmetric formation with 8 spots, it does not matter which formation you are in, the number of dancer position states in that formation works out to be the same:

- The first dancer chooses any of the **8** spots; their opposite is locked in.

- The third dancer can choose any of the **6** remaining spots; their opposite is locked in.
- The fifth dancer can choose from **4** remaining spots; their opposite is locked in.
- The seventh dancer can choose from the **2** remaining spots; and last dancer is locked in.

$$8 \times 6 \times 4 \times 2 = 384 \text{ dancer position states.}$$

Callers typically look at the same 384 dancer position states in a different way. They find it much easier to describe them using these components:

- ☐ [Arrangement](#) - 6 types
 - ☐ [Sequence](#) - 4 types
 - ☐ [Relationship](#) - 4 types
 - ☐ [Orientation](#) - 4 types
- $$6 \times 4 \times 4 \times 4 = 384$$

Combinations in a Single Formation without regard to Orientation

If the caller were to resolve the square with everyone landing exactly on their home spot on the last call, s/he would need to care about all 384 combinations. Most of the time however; callers will usually end with **Promenade Home**.

This instructs the dancers to Promenade as far as necessary to reach home, thus taking care of the 4 Orientations automatically. That means the caller does not need check to see if the formation is off 90 degrees C.W., or 90 degrees C.C.W., or 180 degrees before resolving if the ultimate call is **Promenade Home**.

$$384 \text{ total dancer position states} / 4 \text{ Orientations we don't have to worry about} = 96$$

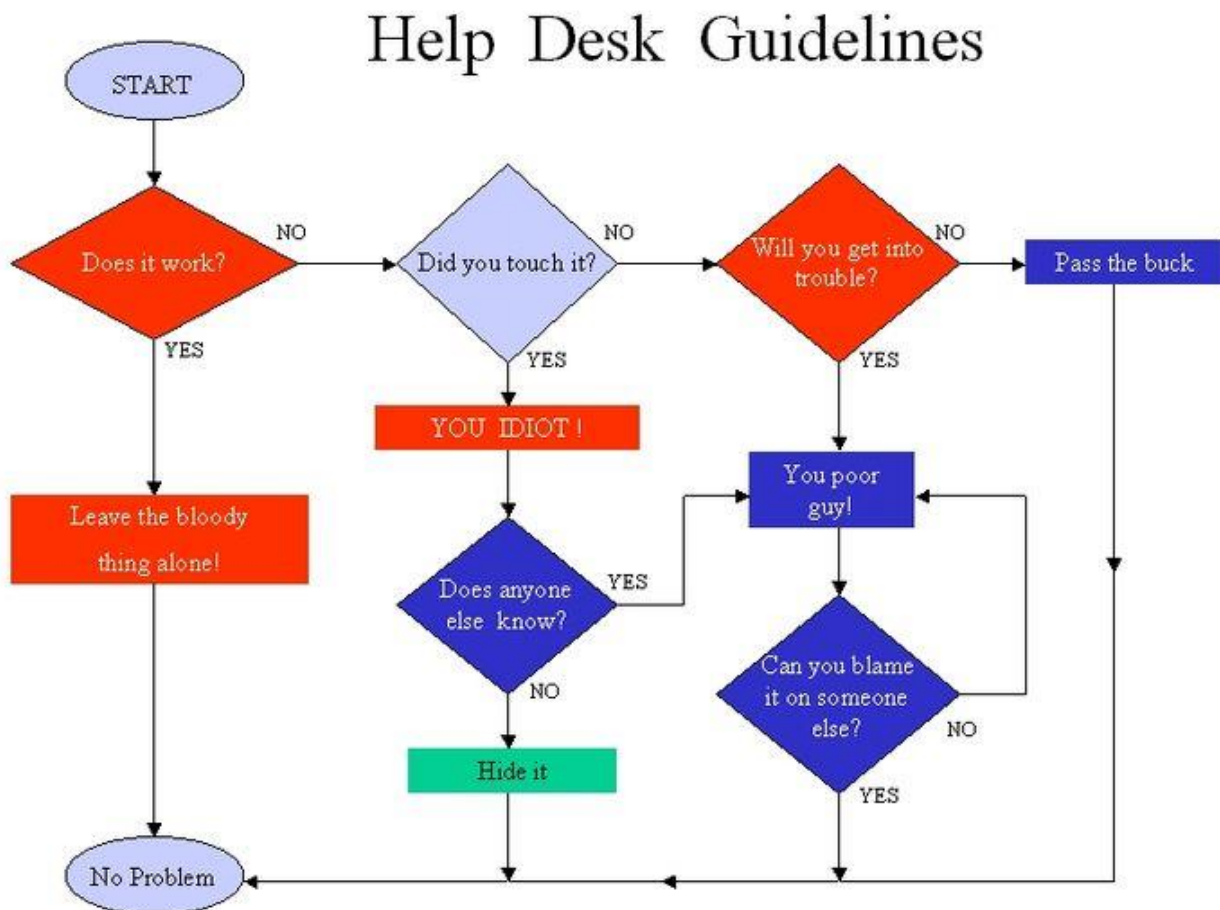
-or-

- ☐ [Arrangement](#) - 6 types
 - ☐ [Sequence](#) - 4 types
 - ☐ [Relationship](#) - 4 types
- $$6 \times 4 \times 4 = 96$$

These 96 combinations, expressed in these terms, are the topic of: ['F.A.S.R.'](#).

BTM Note:

More articles, links and excellent resources for callers from Rich Reel can be found at: <http://www.all8.com/sd/calling/mynotes.htm>



The All Important First Tip

By Buddy Weaver

The music starts, the caller says, “let’s square up”, the dancers step on to the floor with a feeling of anticipation and excitement. Maybe they’ve had a trying day at work, caring for family, or various personal problems but now that stress is the farthest thought from their mind as they are focused on what is about to happen at the square dance.



These folks have spent months in class learning call after call so they could be here today. Some of them may have started and re-started multiple times due to life getting in the way of finishing a single class series. Some of the dancers may not have danced for weeks or months and they are more than a little nervous as they step into a square for the first tip. Some of the dancers are starting to experience physical limitations

or other difficulties but want to keep dancing. The common denominator is they all enjoy square dancing and are ready to experience that joy.

What about our caller? He may be dead tired after working extra hours in his day job. There may be haunting thoughts of unfinished projects from the day. Perhaps there was a disconcerting conversation sometime today; perhaps it occurred during the drive to the dance or when he walked in the door of the dance hall. Taking all these factors into consideration, its amazing how terrific dances come from recipes that seem headed for disaster.



Launching a successful dance is a great first tip. To help make great first tips, here are some thoughts.

1. **Mentally, set your day aside on the drive to the dance hall.** A room-full of dancers need you to bring joy and excitement to their lives so let's focus on that task only. You are the greatest caller in the room so feel honored by what the dancers have bestowed on you. Remember that for the dancers, your smile, your warmth, your empathy, your enthusiasm – for them – is magic. It is tough to be a good caller, but it is your choice to be a blessing to others.
2. **Set the dance material – what calls you will use – clearly in your mind.** Dancers must start out with 100% success and that is accomplished by using calls they are 100% comfortable with in combinations that flow well from one to the next along with being clearly called. The first tip is a confidence builder or killer. Dancers breaking down as soon as the dance starts are usually doomed to break down all night no matter how simple the material is. Great callers know it is smarter to start the night out easy and build in difficulty than to attempt the opposite.
3. **The sequences should be memorized or modules saving the extemporaneous sight calling for later in the evening** when the dancers have warmed up to movement and music. As they experience 100% success, they will have a belief in themselves and the caller that will allow them to dance beyond their skill level. Using memorized routines or modules in the first tip also allows the caller to determine how the dancers are moving today.

Remember, some of these folks have had a difficult day leading up to the dance, some have new medications which might alter their dance skills, so the good caller will evaluate their limits before pushing their limits.

4. **Give yourself time to warm up by using memorized sequences or modules.** Even the best callers in the world have “off days” and the caller who can’t resolve a square in the first few sequences will lose the dancer’s confidence. Calling flowing modules that your dancers can handle without hesitation will free up the caller to focus on his/her presentation skills. Are you giving your calls clearly and ahead of the dancers, so they won’t wait for you? Are you smiling and enjoying the moment?
5. **Select hoedown music that will excite the dancers.** Whether it is boom-chuck or shuffle rhythm, chose music with a clear dance beat so dancers will FEEL how they should be moving. Music with a modern sound is a great choice just be careful to use music **WITHOUT** singers, background voices, or busy instruments as all of these will compete with the caller for the dancer’s attention, at least on the first tip when folks are still fresh.

Some of my favorite shuffle rhythm hoedowns for the first tip are:

- “SHOWDOWN” - Blue Star 547
- “HOEDOWN NUMBER NINE” - Blue Star 555
- “HONEYCOMB FIDDLER” - Blue Star 571 (great if you use choreo to feature the fiddle)
- “HERE COMES THAT RAINY DAY HOEDOWN” - Blue Star 577

Favorite boom-chuck rhythms:

- “DOWN THE LINE” - Blue Star 581
- “RUNNING AWAY” - Blue Star 576
- “SAINT ANNE'S REEL” - Blue Star 580 (great if you use choreography to fit phrasing)
- “DARREN'S BREAKDOWN” - Hi Hat 1017

6. **Use a singing call that dancers can associate with and probably sing along.** Modern, exciting music will energize the dancers who are full of anticipation just be careful to not “over drive” them because if you start at the top of the energy scale you’ll have nowhere to go but down.

Some of my favorite shuffle rhythm singing calls for the first tip are:

- “BEAUTIFUL SUNDAY” – Blue Star 2553
- “GET READY” – Blue Star 2613
- “NEVER ENDING LOVE” – Blue Star 2617

- “SUGAR SUGAR” - Blue Star 2573

Favorite boom-chuck rhythms:

- “GREEN GREEN” – Hi Hat 5336
- “SINCE I’VE BEEN HOLDING AN ANGEL” – Hi Hat 5351
- “AMIE” – Blue Star 2593
- “GHOST RIDERS IN THE SKY” - Rawhide 1001

You can’t make a second first impression - and the first tip of the dance is just that. Even with dancers who regularly dance with you, the first tip launches everyone into the entire dance. Plan and practice your first tip in advance because what you practice in private will be applauded in public. Happy dancers are dancers that feel good about coming to your dances. **They have to win.**

If you have any questions, please send them to buddy@buddyweaver.com.



Movin' Down The Mainstream

This time we have a group of modules that utilize the “line of 3” idea. The following modules were created by myself and Jaden Frigo while he was visiting us last month – the usual thing callers do when they get together, plus beverages! *Barry*

- HEAD LADIES CHAIN $\frac{3}{4}$, SIDE MEN TURN ‘EM & ROLLAWAY, LINES OF 3 PASS THRU, LADIES TRADE, SIDE MEN RUN RIGHT, ALL CIRCLE LEFT, LADIES FORWARD & BACK, LADIES SQUARE THRU TOUCH $\frac{1}{4}$, MEN TRADE, TURN THRU, ALLEMANDE LEFT.
- 4 LADIES CHAIN, HEAD LADIES CHAIN $\frac{3}{4}$, SIDE MEN TURN ‘EM, CIRCLE LEFT, THOSE WHO CAN -- RIGHT & LEFT THRU, BACK AWAY, THOSE WHO DIDN’T -- STAR THRU & PASS THRU, ALLEMANDE LEFT **(CB)**
- HEAD LADIES CHAIN $\frac{3}{4}$, SIDE MEN TURN ‘EM & ROLLAWAY, LINE OF 3 -- TOUCH $\frac{1}{4}$, EXTEND, LADIES RUN, TOUCH $\frac{1}{4}$, MEN RUN: **(PL)**
- HEAD MEN LEAD RIGHT & CIRCLE 3 to a LINE OF 3 (**H Men break**), LINES OF 3 --LEFT TOUCH $\frac{1}{4}$, EXTEND, CENTRE LADIES RUN, END MEN U-TURN BACK: **CB (exact)**
- HEADS RIGHT & LEFT THRU, PASS THRU, HEAD MEN (**only**) SEPARATE, AROUND 1 to a LINE of 3, LINES OF 3 -- DO SA DO TO A WAVE, LONESOME LADIES FACE LEFT (join the waves) ALL LEFT HINGE, ALL 8 CIRCULATE, LADIES TRADE, “ **Tap ‘Em on the Shoulder**”, SWING, PROMENADE

- HEADS PASS THRU, SEPARATE, AROUND ONE TO A LINE, ALL TOUCH $\frac{1}{4}$, CIRCULATE $1 \frac{1}{2}$, CENTRE 6 TRADE & FACE IN, THEN STEP TO A WAVE, LADIES BEND THE LINE, VERY CENTRE MEN TRADE, MEN LEFT HINGE, THEN WALK & DODGE, ALL STAR THRU, CIRCULATE $1 \frac{1}{2}$, BEND THE LINE: **HOME**
- HEAD MEN TAKE 2 LADIES & GO FORWARD & BACK, LINES OF 3 -- SLIDE THRU, ALL FACING PARTNER PASS THRU, CENTRE 6 TRADE, SIDE LADIES U-TURN BACK & BOX THE GNAT, WRONG WAY GRAND.
- SIDE MEN TOUCH $\frac{1}{4}$, (**step thru**) SPLIT THE HEADS, & (to the Left) GO & ONE, LINE OF 3 -- FORWARD & BACK, SIDE LADIES LEFT TOUCH $\frac{1}{4}$, (**step thru**) SAME LADIES SPLIT THE ORIGINAL HEADS & GO LEFT AROUND 2 TO A LINE, ALL PASS THRU, WHEEL & DEAL, CENTRES PASS THRU (**CB Rot $\frac{1}{2}$**)
(some dancers may need to be told to Step Thru. Most will see the heads in front of them)

Are They Coordinated?

Some “extended” plus choreography with Mel Wilkerson

Coordinate is one of those odd movements that on the surface seems simple but in reality, causes all sorts of difficulty. This is because of the fractionalised circulates ($1\frac{1}{2}$), as well as the commonality of using it from one general set up and gender flow. The normal use 80% of the time or more, seems to be from normal couples in facing lines, touch $\frac{1}{4}$, coordinate (prompted with circulate once-and-a-half, same sex trade, and the boys move up). Although the prompting is correct from “that particular set-up”; habit and repetitive use has created the pseudo definition of always having boys trade with boys, girls trade with girls and the boys move up to make a two face line. Whenever this is changed, it seems to cause some undue stress to the dancers on the floor.

This month we present you with a few sequences and singing calls that either set up the coordinate differently, or use it with a little bit of extension, such as left hand columns, or half sashayed columns, (is there such a thing) or mixed sex trades.

FULL SEQUENCES:

- HEADS STAR THRU, PASS THRU, SIDES FACE – TOUCH $\frac{1}{4}$, CENTRE FOUR ONLY – CHASE RIGHT, EVERYONE COORDINATE, TAG THE LINE, LEADERS U-TURN BACK, RIGHT AND LEFT GRAND
- HEADS STAR THRU AND SPREAD, LINES FORWARD AND BACK, TOUCH $\frac{1}{4}$, COORDINATE, TAG THE LINE, FACE OUT, ENDS FOLD, RIGHT AND LEFT GRAND

- HEADS SLIDE THRU, PASS THRU, PASS THE OCEAN, HINGE, COORDINATE, BEND THE LINE **AND ROLL**, COORDINATE, BEND THE LINE), PASS THE OCEAN, MEN TRADE, RECYCLE, PASS THRU, RIGHT AND LEFT GRAND
- HEADS PASS THE OCEAN, LADIES TRADE, RECYCLE, OUTSIDES ½ SASHAY, CENTRES PASS THRU, SWING THRU, MEN RUN, RIGHT AND LEFT THRU **AND ROLL**, ALL 8 CIRCULATE, COORDINATE, FERRIS WHEEL, CENTRES PASS THRU, ALLEMANDE LEFT
- HEADS PASS THRU, SEPARATE, AROUND ONE TO A LINE, TOUCH ¼, COORDINATE, FERRIS WHEEL, CENTRES DOSADO, MAKE A WAVE, PING PONG CIRCULATE, CENTRES FAN THE TOP, RIGHT AND LEFT THRU **AND BACKAWAY**, OTHERS SQUARE THRU 4, OUTSIDES HALF SASHAY, ALL PASS THRU, RIGHT AND LEFT GRAND
- HEADS SLIDE THRU, DOUBLE PASS THRU, TTRACK TWO, SWING THRU, ACEY DEUCEY, LADIES FOLD, PEEL THE TOP, GRAND SWING THRU, CAST OFF ¾, COORDINATE, TAG THE LINE, FACE LEFT, MEN TRADE, PROMENADE
- HEADS FAN THE TOP, EXTEND, PASS THRU, CENTRES ONLY -- FAN THE TOP **AND HINGE**, THE OTHER BOY RUN, EVERYBODY COORDINATE, FERRIS WHEEL, CENTRES VEER LEFT, **AND** JUST THOSE LADIES RUN, EXTEND, LADIES TRADE, MEN FOLD, PEEL THE TOP, STEP THRU, CENTRES RUN, NEW CENTRES FACE, RIGHT AND LEFT GRAND
- HEADS LEAD RIGHT, SWING THRU, LADIES RUN IN **AND** TRADE, COUPLES CIRCULATE, BEND THE LINE, "LEFT" TOUCH ¼, COORDINATE, FERRIS WHEEL, DOUBLE PASS THRU, CENTRES ONLY TRADE, RIGHT AND LEFT GRAND

SINGING CALLS

- HEADS SQUARE THRU 4, TOUCH 1/4, LADIES RUN, LEFT TOUCH ¼, COORDINATE, COUPLES CIRCULATE, BEND THE LINE, HALF SASHAY, SWING, PROMENADE,
- HEADS LEAD RIGHT, CIRCLE TO A LINE, FORWARD AND BACK, LEFT TOUCH ¼, COORDINATE, COUPLES CIRCULATE, BEND THE LINE, TOUCH ¼, LADIES RUN, SWING, PROMENADE
- HEADS LEAD RIGHT, CIRCLE TO A LINE, PASS THRU, U-TURN BACK, TOUCH ¼, COORDINATE, TAG THE LINE, FACE IN, "LEFT" TOUCH ¼, ALL 8 CIRCULATE, JUST THE ENDS ROLL, CENTRE GIRL ONLY RUN LEFT, SWING, PROMENADE

- HEADS LEAD RIGHT, CIRCLE TO A LINE, PASS THRU, U-TURN BACK, TOUCH 1/4, COORDINATE, BEND THE LINE, SQUARE THRU 2, PARTNER TURN THRU, SWING, PROMENADE
- HEADS LEAD RIGHT, CIRCLE TO A LINE, BOX THE GNAT, **"CHANGE HANDS"** - LEFT TOUCH ¼, COORDINATE, COUPLES CIRCULATE, BEND THE LINE, SQUARE THRU 2, TURN THRU, SWING, PROMENADE
- HEADS LEAD RIGHT, CIRCLE TO A LINE, RIGHT AND LEFT THRU, ½ SASHAY, FORWARD AND BACK, TOUCH ¼, COORDINATE, TAG THE LINE, BOYS U-TURN BACK, SWING, PROMENADE
- HEADS SQUARE THRU 4, SWING THRU, LADIES RUN, CROSSFIRE (**L-H**), COORDINATE, FERRIS WHEEL, CENTRES PASS THRU, TURN THRU, SWING, PROMENADE



I Went To A Halfway Dance

By Mel Wilkerson

At the end of June 2019, I had the pleasure of going to a weekend festival type dance with just the pleasure of "going to dance". It was a most refreshing experience. I thought I would take the time to share that experience with you as it brought back some very fond memories for me of "cold calling" and expectations.

First, the venue. The dance was called a halfway dance. Now for most of us we picture a halfway dance as a dance that is halfway through the teaching year and really a get together for new dancers where the callers share a program of dancing at the new dancer level, set by the local callers in the region. This was not the case.

This halfway dance was called such as it was in a town that was located halfway between the cities of Melbourne and Sydney. (it is not really, as it is about 400 km (248 miles) from Melbourne to Holbrook, and 491 km (305 miles) from Sydney to Holbrook.

Another think to note is that there is no club in this town. In fact, there is only one square dancer that lives in this town and the nearest club to this town is 66 km (41 miles) away.

One might ask why have a dance there? This is especially true since it is so far away, there is no host club, and anyone coming will have to book motels or accommodations in a small country rural town in the middle of literally, nowhere. It is not even on the main road anymore since a new highway bypass went in.

Well, three talented callers, Howard Cockburn, Chris Froggatt, and Mike Davey, for some reason thought it would be nice to have a dance to go to and just have fun at. They found an old hall which was a shire council hall in the down of Holbrook that had a dance floor big enough for about 20 squares packed tight, a small hall with a full kitchen attached and it was near most of the motels and the local Services Club (like a Legion in North America) which could cater for about 50 or so people at a sitting. The idea was just to have fun.

I was talking to these three callers, and their expectations were to have about maybe 6 squares show up, have a good weekend, give a venue for any other callers that showed up to call a bracket (what they call a tip in Australia) and just relax and enjoy themselves. Well, what happened far exceeded expectations.

The dance started on the Friday night and went until Sunday Morning. ON Friday night, the first bracket, there were 15 squares on the floor and at least two more still settling in at the clothing boutique, in the kitchen, or just curious to see what happened. The energy was high, the pace was solid, and the smiles and music were infectious, even the expected callers picking on age of another callers jokes which was a well jibe between them was a source of laughter and revelry. That is not however what struck me.

The first two brackets were mainstream, and then the format was a Mainstream / Plus / Mainstream / Plus sequence for pretty much the rest of the weekend.

The format consisted of a round up (small grand march), or a general square up, a patter call and a singing call (two number brackets in Australia). Three number brackets were reserved for the end of each session with all three callers on stage. The duration of the brackets consisted of a short patter, (3-1/2 minutes if there was a round up), or a slightly longer patter 4-1/2 minutes on average if it was just a general square up. This was followed by a singing call and a short break. No bracket lasted (**including the breaks**) longer than 15 minutes before the music was back on and people were dancing.

As I said there were 15 squares on the floor to start, and the first night there were 14 squares on the floor finishing. The rest were helping set things out in the kitchen for the evening meal/afterparty. It was interesting because, dancers were on the floor getting ready for the next bracket long before the caller was even on the stage ready to call.

Professionalism in Programming. Other things I noted were, the three callers used the first bracket with what I think to be memorised material to feel the floor out, let the floor adjust to them and get them moving to the music. They started easy and built in complexity through the first tip and finished it off with a singing call that was highlighting the movements used in the patter. This seemed natural and “off the cuff”, and “on the fly” and was full of surprises and little word tricks; but very smooth and focused sequences, that built on each other. As a caller that coaches and teaches other callers, I put on my analyst hat, and all I can say is

that if it was “off the cuff”, it was a well-practiced and professionally polished “off the cuff”, **and**, they were all wearing the same “cuff links”.

The second thing that I noticed was the **speed and pace** at which they started. It was not slow, and it was not fast. It was consistent, well timed and flowing. I did not dance the first tip, as I was drinking a cup of my ever-present coffee, and I watched the dancers adapt to the music. The first sequences for all three callers was a short and opener-based sequences which gave the dancers no option but to move to the music rather than fight against it. This included a Grand Slide (popular in Australia because it forces dancers to move to the beat rather than against it), rather than a Grand Square. The dance timing and delivery timing was well matched and caused the dancers to act and respond with the beat. The down beat was given to the dancers throughout the weekend and believe me, they held on to it throughout the weekend. As to speed, almost every dance was called in a range between 125-128 bpm, and strangely enough, after getting everyone moving to the music, no one found it fast or tiring. One lady at 90 years plus actually commented that it was good to dance at a proper speed again. She was dancing all weekend as well.

Duration. The tips were short, the breaks were short, enthusiasm was high, the energy from both the stage and the floor was very high, and the dancers just wanted to dance and have fun without worry or being taxed by a mental jigsaw puzzle, or stop and think dancing.

Guest Callers. These callers also programmed their dance to allow for about 10 or so guest callers to call through the weekend. I was also asked but declined as I was having a ball just dancing for a change. The programming in of guest callers was also well choreographed into the daily programs as were structured complimentary materials presented before and after the experienced guest caller or the newbie guest caller. These three callers worked to make everyone look good, on the stage and on the dancer floor.

For the newer callers, it was a great venue of calling at an open dance to gain an experience that is too often lacking other than a rushed tip at a national or state convention. Every caller that performed regardless of ability or delivery was treated with respect and dignity and was well received and thanked by the feature callers and the dancers. There was even a young lady, a newer caller from Japan that was in attendance, who did a marvellous job.

- She asked me what I thought of her performance after she had finished because she was worried that she may not have been understood due to the accent, **and** that the song she sang was in Japanese. The truth is, the three callers, Howard, Chris and Mike had by this time, actually trained the dancers to listen and react rather than anticipate and overreact. Because of that, the dancers had no problem listening for the calls even when she was singing, and they didn't know the song.
- Why I note this is that Misako used a sequence in her patter routine as follows: Head Ladies Chain, Heads Lead Left, Swing Thru, Boys Cross Run,

Chain Down The Line, Pass Thru, Tag The Line, Face Right, Ferris Wheel, Turn Thru, Allemande Left, Right And Left Grand.

- This is on a floor that was dancing, and to which most dancers had never heard her call before. It was likely normal calling level for where she dances and calls in Japan, but in most places today, that is pretty mid-high level calling for a mainstream floor, especially cold.

I believe it is because the dancers had been dancing to Howard, Chris, and Mike, whom with the delivery, timing and flow sequencing they were giving, the variety of choreography with relative complexity and the great success that they made the dancers feel, made it easy for 13 squares of dancers from 4 states able to dance, and succeed cold, to that above sequence, from a lady caller that they had never heard before and who had a strong Japanese accent.

The third thing I really noted, goes hand in hand with the comments above. It was **the choreography that was used**. I often refer to cold calling. By that, I mean calling sequences and extended applications with little warning, no prompting and no lead up to the floor. Today, according to many of my Calling friends in the US, this is something that is seen only in higher level clubs or DBD specific clubs. It is very unusual to see extended applications.

To give you an example of what was being successfully “cold called” at this dance I will present a few of the sequences I wrote down while I was sitting out or remembered to write out when I had finished the bracket. (Yes, I almost always take a notebook with me to a dance. Before I do that however, I would like to point out, the reason that I believe that these callers were able to call what they did and at the level was due to the programming sequencing they used of feeling the dancers out, getting them used to their voices, working them in the circles to get them moving to the music, and then building from small and quirky to turn on the ears and eliminate the anticipation. From there on in it was good timing, good flow, good music and great dancing.

There was minimal prompting, there was no stop and teach, but there was one workshop movement which was the “grand carousel”. It is an old and easy movement that can also replace the grand square.

Why I noted this was that these three exceptional callers delivered a program of “cold calling” with such timing and delivery that the dancers really had no choice but to succeed and feeling flushed with success want more. This was evidenced by real applause at the end of each tip, and coaxing the callers back onto the stage before the break was even finished. This went on from the Friday night right through until the Sunday end of dance, which only had 13 squares on the floor, as a few of them did have a 6-hour drive to get home and left early on the Sunday.

Some of the “cold material presented is as follows:

Mainstream: this was set up to a corner box coming off of a pass to the centre,

- (CB) Outsides Half Sashay, Centres Pass Thru: Split Two, Separate, Around 1, Lines Of Four (Bbgg) Square Thru 3, ½ Tag The Line, Ladies Trade, Recycle, Allemande Left
- (CB) Right And Left Thru, Centres Only ½ Sashay, Pass Thru, Outsides Cloverleaf, Centres Pass The Ocean, Swing Thru, Extend, Spin The Top, Right And Left Thru, Slide Thru, 8 Chain 3, Allemande Left
- Touch ¼, Walk And Dodge, Boys Trade, Cast Off ¾, Chain Down The Line, Dixie Style To A Wave, Boys Trade, Recycle, Veer Right, Couples Circulate, Wheel And Deal, Allemande Left
- Swing Thru, Boys Run, Chain Down The Line, Dixie Style To A Wave, Girls Circulate, Boys Trade (**There should be a name for that*), Left Swing Thru, Chain Down The Line, Slide Thru, Pass Thru, Trade By, Box The Gnat, Square Thru 3, Left Arm Turn And Back To Partner, Wrong Way Grand (***this was said a lot and the dancers loved it as it was a mixed floor of mainstream and plus dancers..LOL*)
- **From a Partner line after a wheel around**, Dixie Style To A Wave, Girls Circulate Outside, Left Swing Thru, Girls Circulate Inside, Spin Chain Thru*, Let The Boys Work A While, Allemande Left.
**the spin chain thru was not even prompted with a "left"*
- **From a Partner Line set up using a boys trade from a bbgg L-OW sides in the middle (sides in the middle – can't remember how he got there) –** Right And Left Thru, Dixie Style To A Wave, Balance, Left Swing Thru, Chain Down The Line, Dosado, Spin The Top, Right And Left Grand.

Those were just the mainstream sequences that I wrote down. The plus dancing was equally varied and smooth with the liberal use of extended applications and "cold calling".

I also noted over the weekend that very few squares broke down, and I have to admit that mine was one of them. It was on the following sequence

- (CB) Box The Gnat, Left Swing Thru, Ladies Trade, Step Thru - - "To A Left Hand Wave", Others Face Left, Diamond Circulate, New Centres Left Swing Thru, Cut The Diamond Bend The Line, Slide Thru, Track Two, Swing Thru, Spin The Top Twice, Extend, Right And Left Grand

I take the blame for that one because I was trying too hard to remember it and I missed the twice on the spin the top. Thankfully he did it again and I got it down. What was interesting about it to me was box the gnat – left swing thru...there was no prompting that it was a make a wave and the boys in the centre start....and that on the step thru to a left hand wave others face left.....this was delivered with a step thru to a left hand wave – and then the others face left...because the step thru was from a right hand wave it is natural to step to a right hand wave.....that "others face left" gave just enough pause to allow the centre dancers a moment of

thought and make the left hand wave which allowed the rest of the sequence to flow very nicely...except my square because I was the one that stopped listening...(oops – sorry Howard).

This was my experience of a new dance, the first time it was held. It brought back memories of dancing in Germany in the early 1980s where a full program floor was called. When mainstream was advertised it was expected to be mainstream with variety and extended applications but not extreme. The pace was not fast but consistent and the energy and balance of music and choreography was as near perfect as I have seen and danced to in a long time at a full weekend event.

My hat is tipped to the three callers and their partners who worked ceaselessly to put the first “Holbrook Halfway Dance”, and if the success of the first one is any indication, I look forward to the event for many years to come. It is one on the Calendar that should definitely not be missed.

My tolerance
for idiots is
extremely low
today.
I used to
have some
immunity built up,
but obviously
there is a new
strain out
there.

Statistical Data	
Different types of phone call duration:	
Boy to Boy	00:00:59
Boy to Mom	00:00:50
Boy to Dad	00:00:30
Boy to Girl	01:23:59
Girl to Girl	05:29:59
Husband to Wife	00:00:03
Mom to Married Daughter	10:50:58
Wife to Husband	14 Missed Calls

Is “CLUB 50” the Future? An Objective Analysis

by Mel Wilkerson

About a year ago, I was asked to do an objective analysis of the “CLUB 50” program proposal and see what I thought about it in comparison to the current Callerlab Programs, sustainability of the Square dance movement, an ability to recruit and retain new dancers, and a way of fixing the “decaying standard of competence” amongst dancers and callers in a generalised global context.

I will admit that when I was asked, I only had a peripheral knowledge of Club 50 and what it was trying to achieve. I will also admit that when I was asked to do this, I was not an advocate of the Club 50 concept, nor did I see the need to change what wasn’t broken. I felt that there was really nothing wrong with the current programs – the problem lay with how we as callers and leaders interpreted and applied them and the approach we used.

I admit now that I can see a lot of positive merit to the Club 50 proposal but; although I still have my doubts, after researching it objectively I can see the reasoning and logic behind the proposal. What is important to remember is the **premise of CLUB 50**. What was the “why” for the idea?

The best way I can see to explain it is:

It is an idea to change from 51 basic program movements and an additional 17 mainstream movements (68 movements in total), to a standardised square dance entry program of 50 movements.

The idea is to replace the sloppy and lazy calling and teaching of Basic and Mainstream that has occurred and lead to sloppy dancing with 50 movements that the caller can easily and properly teach, and the dancer can dance well.

This is summed up with the bolded explanatory comment at the end of club 50 introduction that says:

Yes,,, we are exchanging Quantity “Dancing 100 Calls kind of Sloppy” for Quality “Dancing 50 Calls very WELL”! This is Exciting

Some of the biggest misunderstandings of club 50 program that I have been able to ascertain in various discussions are:

- Club 50 is designed as a replacement for Basic and Mainstream programs as an entry level of square dancing.
- Club 50 is designed to be done in 12 weeks to dance a full program.
- You can run multiple student classes a year and just let them dance whether they come in at the beginning or at any time.

- Club 50 is a precursor to plus and you can do club 50 and plus in one year.
- Club 50 is simple plain vanilla dancing to rush the dancers through the program and make more incompetent dancers.

Well let's address some of those issues

1. From what I have read, club 50 is indeed a program which many callers are seeking to standardise as a program. It is intended to be a stand-alone program that will be entry level and if used correctly will essentially become the "new basic" program
2. The remaining movements not covered on the club 50 program list will essentially become the new mainstream program. There are about 15 untaught movements at this point from the basic and mainstream program
3. To use the club 50 material properly, it is necessary to be able to dance the current basic and mainstream program
4. The club 50 program clearly states that before moving to a higher Program (that would be plus) all the material in the program document (that is the club 50 movements and the missing calls) should be taught, retained and danced for a minimum of 2 years.
5. Club 50 stresses that although some dancers may choose to teach a full program from the start that it Still Requires 2 Years of Dancing Experience to become a QUALITY Dancer
6. Club 50 recommends that the movements be taught sequentially but be used randomly to keep the dance interesting.
7. **NO WHERE DOES IT SAY IT CAN BE DONE IN 12 WEEKS.** The program recommends 12 weeks of initial standard application instruction for nearly all the Callerlab Basic Program and about ½ the mainstream program.
8. **NOWHERE DOES IT SAY IT IS A PRECURSER TO PLUS** – It does say that Club 50 can replace plus as the entry level destination – meaning that instead of trying to be a plus dancer from the start, you can dance a full and competent program for 2 years before moving up. It even says in the prelude that you should dance the full program for 2 years with variety to become competent and a quality dancer before moving up to the next program (Plus)
9. **NOWHERE DOES IT SAY THAT YOU CAN DANCE CLUB 50 AND PLUS IN A YEAR.** – It does say that some may choose to do this but it still requires at least 2 years of dancing experience to become a "quality dancer"
10. Club 50 is not about plain vanilla dancing. It even says in the explanation of addressing extended applications and DBD that Extended applications allows for the proper understanding and teaching of the CALLERLAB definitions,

which help callers create a much more creative, entertaining, and smooth dancing experience. In the context of “Club 50” this means any smooth dancing presentation that is also CALLERLAB definition compliant.

- a. Like the current Basic and Mainstream programs, Club 50 expects that most of these Extended uses will not be covered during Standard Application instruction.
- b. Any smooth CALLERLAB definition compliant application outside of that document should be considered Extended and with club 50 like the existing programs, Extended applications should be considered as “spice” meaning that a little goes a long way.
- c. Further, as with the current basic and mainstream programs, it is anticipated that Extended application and full mainstream Mainstream transition classes will be offered to dancers who wish to move on once a strong Club 50 base has been established. (Comment: the only issue I have with this is that if the CLUB 50 program is everything as written in the club 50 document, it includes the mainstream program. I am taking this to be club 50 is the club 50 list and the mainstream program is the rest of the movements in the club 50 document that were not included from the existing basic and mainstream programs.

CONTEXT: “WHAT DO DANCERS NEED TO BE SUCCESSFUL”?

1. Dancers need to dance and have fun rather than learning all the time

- a. 12 weeks is pretty good, for the standard plain vanilla application introduction of the club 50 movements. Currently in most parts of north America, from what we in Australia have been told is that is usually all you get at mainstream anyway with the odd additional movement from some of the more experienced callers.
- b. It can be assumed that the club 50 program will be doing about a minimum of 2 hours per evening once per week for 12 weeks in order to meet the standard application of the 50 movements with a full class.
 - This is the Club 50 new dancer class and not a club 50 tip, full mainstream tip, or a club 50 tip, plus tip format. If it is then you are looking at doubling the time to 24 weeks. In review of the program an estimated minimum 24 hours of dance instruction time / dance time is needed to introduce the very basic standard applications of the Club 50 Program.
- c. Club 50 is then designed to run new 12 week programs (separate from the graduated group) and then they can join the existing club 50 groups that

expand the repertoire in random order to incorporate the rest of the existing mainstream program and the extended applications of the 50 standard movements already known.

- This is already described in the Club 50 premise context of taking a minimum of 2 years of dancing to create a “quality mainstream dancer that can dance the extended applications of club 50 and the rest of the mainstream program.
- Within that 2-year period they will have lots of time to just dance and have fun with what they know and build on the existing base of the club 50 standard applications. Considerations:
 - Are you planning to do another group of new dancers in every 12 weeks, or the following year when they have finished their 50 movements and the extended program?
 - Are the new dancers going to have a separate night or is your 12 weeks now going to be half the time on the floor so that the last group can continue learning
 - With all this learning, when is the teaching going to stop and the dancing start?

2. Expanding the program and building on what they know is also good but is there anywhere around you, that the dancers can dance.

- a. Are there other clubs nearby that follow the Club 50 program? Currently the answer is limited except in the US where in some regions Club 50 is becoming popular.
- b. If the proposal for club 50 is successful, then the answer would be yes. The idea of club 50 is essentially to replace basic and mainstream as a new entry level program called club 50. This will be followed by the rest of the movements, likely the new mainstream program
 - Fundamentally speaking, all club 50 is the re-organisation of the program list into a new basic and mainstream program and using the programs properly. If that is accepted, then there is merit in the proposal.
 - Existing clubs around the world essentially must change their programs from Basic, Mainstream, Plus; to Club 50, Mainstream, Plus. Lists are reviewed and changed all the time, so this is not really such a big deal.

3. Once they have finished your current Club 50 movements, where can they go to dance?

- a. They cannot go to an existing basic level dance they have not completed the current existing basic program.
- b. They cannot attend a mainstream dance because they did not complete the existing mainstream program
- c. Conventions and festivals are out as there is no program like yours that the callers might not call an opening sequence something like:

- WALK AROUND YOUR CORNER, SEE SAW YOUR OWN, or ALLEMANDE LEFT TO AN ALLEMANDE THAR,

or they might call any of the following easy and simple basic patten sequence like:

- HEADS SQUARE THRU 4, TOUCH $\frac{1}{4}$, CENTRES TRADE, CENTRES RUN, FERRIS WHEEL, BOYS SWING THRU, EXTEND, STEP THRU, MEN CLOVERLEAF, GIRLS SPIN THE TOP, GIRLS STEP THRU, SWING CORNER, ALLEMANDE LEFT, LIKE AN ALLEMANDE THAR, GO FORWARD 2, DOPASO, KEEP HER AND PROMENADE
- HEADS SQUARE THRU 4, DOSADO, 8 CHAIN 4, SWING THRU, SPIN THE TOP, SLIDE THRU, ALLEMANDE LEFT, PROMENADE
- HEADS SQUARE THRU 4, SWING THRU, MEN RUN, BEND THE LINE, RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, SLIP THE CLUTCH, ALLEMANDE LEFT, PROMENADE
- HEADS SQUARE THRU, SWING THRU, CAST OFF $\frac{3}{4}$, WALK AND DODGE, PARTNER TRADE, SQUARE THRU 3, ALLEMANDE LEFT, PROMENADE
- HEADS LEAD RIGHT, SWING THRU, SPIN CHAIN THRU, MEN ZOOM, RECYCLE, 8 CHAIN 4, BOX THE GNAT, PASS THRU, RIGHT & LEFT GRAND, PROMENADE.

In our current mentality and program lists, Club 50 dancers are now restricted to dancing at their own clubs with their own program only and if they choose to go to another club to learn mainstream then they have to finish the basics and learn mainstream causing the mainstream club to $\frac{1}{2}$ its dancing time as well.

More rational thinking. With a current Basic program dance you can call an innovative fun dance without the above choreography as well. If Club 50 were a

program, you would not dance that in a club 50 advertised dance anyway. But you would dance:

- HEADS SLIDE THRU, PASS THRU, SWING THRU, BOYS RUN, BEND THE LINE, RIGHT & LEFT THRU, PASS THE OCEAN, RECYCLE, ALLEMANDE LEFT.....
- HEADS SQUAR THRU 4, SPLIT TWO, SEPARATE AROUND 1, LINES FORWARD & BACK, PASS THE OCEAN, SWING THRU, RECYCLE, ALLEMANDE LEFT.....
- HEADS TOUCH $\frac{1}{4}$, BOYS RUN, SPLIT THE OUTSIDE TWO, SEPARATE, AROUND 1 TO A LINE, LINES PASS THRU, TAG THE LINE, CLOVERLEAF, DOUBLE PASS THRU, FACE IN, SLIDE THRU, ALLEMANDE LEFT.....
- HEAD LADIES CHAIN, HEADS LEAD LEFT, TOUCH $\frac{1}{4}$, SCOOT BACK, CENTRES SCOOT BACK (L-H), EVERYBODY SCOOT BACK, SWING THRU, BOX THE GNAT, PASS THRU, RIGHT & LEFT GRAND

Please do not misunderstand, **I am not opposed to the Club 50 idea**. If there was a fundamental mind shift that was able to be implemented across the world to say, here is the new entry program “Club 50”, Here is the new program “Mainstream” and here is the “Plus” program, I would have absolutely no objections. It is just be an administrative change of movements on list standardised across the world. This is exactly what we have now; only the lists have different movements on it.

However; there is an aspirational goal inherent with Club 50 and that is not in the current mentality of the square dance community (callers and dancers) globally. That aspirational goal is the belief that Callers and Dancers are willing to change their current process of rushing dancers through as fast as they can, and are willing to accept the fact that although they may have been dancing and/or calling for 10 years or more, the way that it has been done has been fundamentally wrong. That is what callers and dancers will be asked to accept and it is a hard pill form many to swallow because it hits right to the core of EGO.

To tell the dancers that they will learn the Standard “Club 50” movements and then they can go anywhere and dance that list, and then take two years to become competent quality mainstream dancers and go anywhere in the world and dance mainstream, is exactly what we say now about the basic and mainstream programs (on paper anyway).

WE JUST DO NOT PRACTICE IT NOW;

WHY WOULD DO IT WITH A DIFFERENT LIST OF MOVEMENTS?

Current list: There are currently 51 movements on the current basic program list. It takes about the 12-20 weeks to teach the basic standard applications and then it takes the rest of the year to get the full mainstream program taught with most extended applications for basic and mainstream movements under the caller lab program. It takes about 2 years to create a competent quality mainstream dancer under the current program.

Club 50 List: Under the Club 50 proposal, it takes 12 weeks to teach the basic standard applications, and about a full year to learn the extended applications and the rest of the mainstream list. It takes about 2 years to create a quality mainstream dancer. All that has changed is the order of teaching and the list of movements.

DANCING VENUES

Current Basic list: Currently the basic program means that a dancer that dances basic can go anywhere in the world and dance the basic program. The list of 51 movements is fixed and if they go into a Basic Hall in the US, Canada, Russia, Germany, Japan, Australia, or anywhere else in the world, they can dance that program. Unfortunately, inside NORTH AMERICA the basic halls are getting fewer and fewer and the basic level dances are becoming non-existent. Outside of North America there are still basic level dances that are popular, basic clubs and basic halls at most events. Unfortunately, they too are getting fewer as the years go on.

Current Club 50 List: There are very few places in North America where dancers can go outside of their own clubs or local region that has a Club 50 group to find a place they can dance. They are unable to go into any basic halls because they do not know the basic program. They are unable to go into the mainstream halls because they do not know the mainstream program (at least not until after 2 years). There are no halls or dances for them outside of North America that I have been told about (although they may exist) and they are not catered to or planned for in festival or event planning. (*I would like to qualify that with a Yet!*)

Currently Club 50 is a 50-movement program that, outside of a local venue, cannot be used anywhere in a practical way unless the entire world adopts it as a “new basic program”.

It would not be a bad thing to do so but I do not see anything in the proposal that would make a fundamental change in the methodology that brought us to our current situation.

We currently have a “Club 50” list called the Callerlab Basic Program.

If you take Extend out of the existing basic program and move it to mainstream (*you can use Step Thru – Make A Wave just as easily*), is already a 50-movement program that can be taught in the same amount of time.

It has advantages for the dancers in that:

- It is the same length as a club 50 program
- It is a known and universally accepted program that can be danced anywhere in the world
- It is a program that is danced at conventions, festivals, local and regional events
- Dancers can take the program with them if they move elsewhere without having to start over on someone else's list of 50 calls.

It has the following disadvantages for the dancers:

- None – (*other than the mindset that basic is boring but that is not a disadvantage in an analytical comparison. It is a perception of delivery and expectation which has nothing to do with the program itself*).

If that is the case, where is the advantage in the revised club 50 list? It is easy to see that the advantage is not for the dancers. Although dancers, both new and existing will benefit because of the simpler ability to put choreography together, the proposal is based for the ease of the callers, at least from my point of view.

The club 50 proposal has the following advantage for the callers:

- It will assist them develop choreography and learn how to use and move dancers within an existing program with fun, exiting and innovative use of a variety of movements that is very enjoyable to dance

It has the following disadvantages for the callers

- It will make them develop choreography and learn how to use and move dancers within an existing program with fun, exiting and innovative use of a variety of movements that is very enjoyable to dance instead of trying to short cut with more movements of a mixed and matched program level that is not danced anywhere else in the world.

What has not changed?

There is nothing in the program designed to stop the “Rush To Plus” and the sub-standard sloppy teaching and dancing that most people see as a fundamental problem. In fact, if anything, it’s very design and composition is more conducive to skipping the basic fundamentals and extended applications and going to plus faster.

There is nothing in the Club 50 program to encourage callers to develop choreography with interest and variety any more than there is on the current Basic list. There are only more of the current mainstream movements earlier on to give the perception of more variety. Most callers fast-track and don’t use the existing programs now to their potential. There is nothing to encourage them to do that with the Club 50 list, other than positive aspirations of the program conceiver and wishful thinking that callers will call better than they are now.

Currently most callers (allegedly and anecdotally) begin calling at plus in most areas because that is where the need is, and they do not call a full basic and mainstream program now. One caller recently said to the dancers that “plus is where you learn how to dance basic and mainstream from different positions”. If that is what we face now, how do we expect a change in mindset with Club 50 just by changing the lists.

Club 50 is just a change in list order to that gives callers an easier methodology for making different choreography. (Not a bad thing necessarily but it still doesn’t address the problem of sloppy fast-tracked dancing)

Compare the lists:

To Highlight what I mean, have a look at the following current Basic and mainstream lists. Yellow is what Club 50 dancers will be able to dance from a standard position only after they have finished their 12 weeks. The rest of the calls (not highlighted) are picked up through the year at random intervals and after two years of dancing the dancers should be relatively competent quality dancers capable of dancing most Extended applications of the full mainstream program.

BASIC PROGRAM

- | | |
|--------------------------------|-------------------------------------|
| 1. Circle Left / Right | 9. Left-Hand Star / Right-Hand Star |
| 2. Forward and Back | 10. Pass Thru |
| 3. Dosado / Dosado to a Wave - | 11. Half Sashay Family |
| 4. Swing | 12. Turn Back Family |
| 5. Promenade Family | 13. Separate Around 1 or 2 |
| 6. Allemande Left | 14. Split Two |
| 7. Arm Turns | 15. Courtesy Turn |
| 8. Right and Left Grand Family | |

- | | |
|--|--|
| 16. Ladies Chain Family | 34. Slip the Clutch (now MS) |
| 17. Do Paso | 35. Box the Gnat |
| 18. Lead Right / Lead Left | 36. Trade Family |
| 19. Veer Left / Veer Right | 37. Ocean Wave Family |
| 20. Bend the Line | 38. Alamo Style |
| 21. Circulate Family | 39. Swing Thru/ Left Swing Thru |
| 22. Right and Left Thru | 40. Run/Cross Run |
| 23. Grand Square | 41. Pass the Ocean |
| 24. Star Thru | 42. Extend (From 1/4 Tag Only) |
| 25. Circle to a Line | 43. Wheel and Deal |
| 26. Walk Around the Corner | 44. Double Pass Thru |
| 27. See Saw | 45. First Couple Go Left/Right,
Next Couple Go Left/Right |
| 28. Square Thru (#)/ Left Square
Thru (#) | 46. Zoom . |
| 29. California Twirl | 47. Flutterwheel/Reverse
Flutterwheel |
| 30. Dive Thru | 48. Sweep a Quarter |
| 31. Wheel Around | 49. Trade By |
| 32. Thar Family (now MS) | 50. Touch 1/4 |
| 33. Shoot the Star /Shoot the
Star Full Around (now MS) | 51. Ferris Wheel |

Mainstream Program

- | | |
|---|-------------------------------------|
| 1. Cloverleaf . | 7. Cast Off 3/4 |
| 2. Turn Thru | 8. Spin the Top |
| 3. Eight Chain Thru / Eight
Chain #. | 9. Walk & Dodge |
| 4. Pass to the Centre | 10. Slide Thru |
| 5. Single Hinge /Couples Hinge | 11. Fold / Cross Fold . |
| 6. Centres In | 12. Dixie Style to An Ocean
Wave |

13. Spin Chain Thru

16. Scoot Back

14. Tag the Line

17. Recycle (From a Wave only)

15. Half Tag

The current Callerlab program of basic and mainstream from way back in the 1980s shows that it takes 86 hours (40 weeks to learn and be competent at basic and mainstream from a variety of formations and positions, with multiple set ups, and extended applications.

Back then **Curlique**, **Fan the Top**, **Cross Trail Thru**, and **Divide** were still included in that list. At the time teaching this at the recommended pace of 86 hours was the Callerlab Standard from new dancer to Mainstream Graduation. Most callers and dancers at the time were of the impression that forcing dancers to learn the basic and mainstream program in less than two years was too fast and they would not be competent quality dancers. Mind you mainstream was still the MAINSTREAM of dancing then, and it was considered the fun level because it was innovative, challenging and interesting and the callers worked to make it so.

Nevertheless, with those 4 movements dropped from Basic and Mainstream there was still multiple “just dance” nights, and “non-teaching party nights” built into the Callerlab program; and it worked well.

- It meant however; that the caller had to work, and, know his/her craft.
- It meant that a caller had to learn to use choreography and move the dances smoothly from one formation to another at the basic level and at the mainstream level.
- It meant that if you went to a basic dance you could expect a fun and interesting and challenging dance with 51 movements that you knew coming randomly but smoothly and which were fun and exciting to dance.
- It meant that when you went into a mainstream hall you knew that there was a list of 68 movements and any of those movements could come at you in fun and interesting ways

Club 50, seeks to do exactly what the Callerlab lists and programs and recommended teaching times are designed to do now. That is to teach a program, limited to a specific set of movements, from standard positions, in a relatively short time; and then over the course of a year, expand that knowledge into extended applications and the rest of the existing mainstream program; and in two years, make a competent quality mainstream dancer.

The only fundamental difference is the list of calls which are an advantage to the caller being able to make up choreography more easily with an expanded list of standard application movement from the mainstream program from the beginning.

The dancers would of course benefit from this, but only provided that the callers follow through with the precept of Club 50, in that they must continue to teach and dance the extended applications of both the Basic and Mainstream programs that have not been learned in Club 50 12 week introduction, and that it still takes 2 years to make a competent quality dancer. We can't even do this with our current lists because it is too easy for callers to call relay the deucey and load the boat rather than left swing thru from a right hand wave, or recycle from a left hand wave with the boys on the outside, or a right hand wave with the girls on the outside.

The one thing that club 50 offers that the current program does not.

The biggest bonus that the Club 50 program offers is that; if it is to become an entry level for dancing the plan of saying that CLUB 50 as an advertised level is the Club 50 list from standard positions, then anyone anywhere can attend a club 50 dance and expect to have a good dance with lots of variety and that any extended application would be a "workshop type tip" still within the club 50 program.

That is something that the current basic program, cannot offer in its current form. It is the one factor that really swayed my thinking into the positive aspects of Club 50 as an idea that merits significant consideration around the world.

For basic dances right now, all the callers get together and at a festival, determine the lowest level of the dancers attending and set the program for the basic hall. This is a standard practice around the world at the movement for student jamborees, freshman frolics, halfway dances etc. Under the club 50 program, the list is already set, and it is less work for the callers and easy for dancers to determine expectations and capabilities for attendance. They know what the list is and if they have been dancing 12 weeks and do the club 50 (standard) they can attend such a dance.

For that reason alone, Club 50 should be given serious review and consideration. The current basic list cannot do this.

My overall assessment is that:

The concept of Club 50 is a good idea and has significant merit.

However; Without a world standardised directive to change that is applied globally, and a fundamental and simultaneous mind shift in how we go about teaching, dancing and progressing dancers through the levels, I honestly do

not see any advantage to the “50 movement” proposal in its current form **other than** creating a potential venue for all new dancers to be able to attend a festival at 12 weeks of dancing rather than waiting a year or two to be able to dance at a currently acceptable level. I am still waiting to be sold on the idea.

Club 50 currently is only is creating another program of dancing that has less movements, is inconsistent, and not able to be used anywhere currently outside of a localised regional context. For the rest of the world, the Basic program is a program, mainstream is a program, and plus is a program and they are danced as such. Were Club 50 applied globally, then there is great potential for success. It still does not fix the problem of sloppy application of both teaching and dancing. It does however make it so new dancers can share the activity earlier on.

If each dance program is viewed as an administrative list that says to the dancers, welcome to this hall then club 50 will work extremely well. If club 50 becomes just another faster way of rushing to plus, it may well be the nail in the coffin of Modern Western Square Dancing, because you will have even more less capable dancers coming into higher levels than you have under the current failing system.

A program that says, these are the movements that you can expect to hear when you enter here is a good program. It means the dancer has expectations that he/she can meet and knows that he or she has worked hard to meet them and now can reap the rewards.

For CLUB 50 to work:

The Callerlab programs need to change to:

- Club 50 (standard) 12 weeks – the list from standard positions
- Mainstream – (a full year or two of dancing the Club 50 extended applications and the rest of the basic, mainstream program
- Plus – Not a real change required other than you may get better and more competent dancers entering the plus program, but you may also get less because mainstream is now more fun and interesting with all the EA stuff in it.
- Dancers and clubs need to re-visit their organisational structures to cater for Club 50, Mainstream and Plus as three separate entities
- Callers need to swallow their egos and go back to fundamentals of teaching, performing and entertaining at each of the “new levels” and stop

thinking of higher level is an aspirational goal for status or a mark of capability or quality.

- Existing dancers need to re-assess their capabilities and realise that these new dancers coming up through a Club 50 program are dancing for the fun of the activity, not the status of pseudo quality by a level label. When they are finished mainstream, they may actually be better, more competent and quality dancers that aren't really in a hurry to rush to plus because they are having fun where they are.

Recommendation:

- An open and honest objective debate is required, and it needs to be global.
- This is not an idea that can nor should be decided by a dwindling square dance market and activity in the United States or North America.
- Square Dancing may be a uniquely American Origin amalgam of dances but over the last 100 years it has expanded to be a global activity. It must be considered in that respect before making such a change.

I would love to say I had an answer, but I do not. I will leave you all with these two thoughts to ponder and you can all you're your own decisions:

Inertia is so easy -- don't fix what's not broken. Leave well enough alone. So we end up accepting what is broken, mistaking complaining for action, procrastinating for deliberation.

If you can not fix what is broken, try to build something new instead

A Square Dance Riddle Sequence

By David Resnick

Mel's Note: This was just too good not to share. The answers are on a separate page. You have to read the rest of the magazine to find them. Although this is a little bit of fun, it also shows that many things can be perceived in different ways. You will get only one hint and that hint is – this choreographic sequence does not go beyond the plus level.

The following was called by David Resnick as part of his tip at Tech Squares Amateur Night, 6 August 1996:

One of the appeals of square dancing is the so-called "puzzle solving" aspect of the activity. In the spirit of that, this sequence gives clues and you can figure out what the call is. Trying to get your square to agree on things is a good idea.

- Heads feel 25 cents and marmalade
- Side men about face
- What a door swings on
- It's a backgammon variant
- Tailgate the guy next door and hold the mayo
- Stroll and evade
- Crease the shortest distance between 2 points
- Prepare for a sailing voyage
- Female deer observes female deer
- Go like a southerner to a small tsunami
- Awesome jive thru
- Make a breeze on the Driedel
- Kareem Abdul Jabar and Robert Parish angrily sprint
- Liberal Jive Thru
- Banana ice cream sundae circulate
- Lengthen, and a conservative and liberal big piano

Stumped?

1. Think about it more.
2. Read [the answers](#) elsewhere in this edition

Smoothness and Dance Mechanics

By Jim Mayo – Nov 2012

THIS IS DANCING - Square dancing should be dancing. It is not just "getting through" the figures. The movement calls for a shuffling step. When we walk, the heel hits first. When we dance, the ball of the foot is the first to touch the floor. It's also important to think about how we look. Stand tall. Be proud of how you look when you dance.

Square dancing is also something that we do with other people. It's not a "solo" activity. The interaction between us is sometimes called counter dancing. When we turn, we should counterbalance each other. A swing is not two people walking around each other. The swingers should become a single unit. Some have described the interaction as "giving weight." The same is true of hand or arm turns like Allemande Left and Swing Thru.

Another aspect of counter dancing is the way we move to make dancing easier for others in the square. Actions like Separate Around One require the "inactive" people to move also. In a run, the "runnee" moves into the space the "runner" came out of and on Ladies Chain, the men should move to their right and start the turn before the ladies get to them.

COURTESY - We hope that courtesy is not yet dead in square dancing. If you want to dance with someone, ask them. Don't stand in a square and yell or gesture to them. It's best if you go together as a couple to fill squares and it's not polite to pass a square that needs a couple so that you can dance with your friends in another square.

If you must save a place for a couple that is late getting onto the floor, at least fill that place by separating a couple to put one person in the position you are saving. If you don't want to dance this tip, leave the room if that's at all possible, so that you don't seem to be refusing to dance with the people who are in the square that needs a couple.

Sometimes it is necessary to leave a square - never because you don't want to dance with these people - but you might get sick. If possible, get someone from the sidelines to fill in for you and, certainly, explain to the folks you left as soon as possible. It's also nice to applaud the caller's performance and the pleasure of dancing in your square. THEN, thank those who shared this tip with you - including the partners.

Some dancers seem to enjoy gimmicks like extra spins and twirls. These are not usually a problem - unless you have new or fragile dancers or folks you don't know in your square. Be careful that your enthusiasm doesn't spoil the dancing for others. Sometimes your eagerness to help others leads you to yank, shove or yell at someone - **DON'T**. The best way to help is to dance your part of the action absolutely correctly with NO unusual styling.

TIMING - One aspect of square dancing is not under your control. Callers call it "Timing." The best timing happens when you know what the calls mean, and the caller delivers the call JUST before you need to hear it. When the call comes too late, you have to stop for a beat or two between each action. That gets tiring. When the calls come too soon, you have a tendency to rush to keep up. The dancing then becomes scrambling. Sometimes, when the dance pattern is unusual, you need a little more lead time to figure out what you're supposed to do.

All square dance music is based on 8-beat phrases. Your action fits the music best when the caller lets you start each action on the first beat of one of those phrases. Because our actions are not all 8-steps long, you can't get the first beat every time. That would interfere with good timing. But there are a couple of calls where you SHOULD always have the first beat. These are Grand Square and an Alamo Balance.

ACCEPTED STYLES - There are a few "accepted standards" of styling in square dancing. Sometimes these are so often ignored that they may not seem so "accepted" but it's good to know what they are anyway. Most important is that grabbing and tight hand grips are never right.

In a Promenade, the men should have palms up and the women palms down. In arm turns, the forearm hold does not mean "grab the elbow." The palm should be flat against the other person's forearm with the elbows bent to encourage counter dancing.

In Ocean Waves, in many areas, a forearm hold is usual. The CALLERLAB recommended style for Waves is hands up at (her) shoulder height, palm to palm. In Canada and most areas outside the U.S. everyone uses the recommended styling for ocean wave actions (including Swing Thru and Spin the Top.

The recommended style for Stars is the "Palm Star" with all elbows bent to touch hands with the fingers pointing up. The exception is a Thar when everyone holds the wrist of the person in front of them (called the "Pack Saddle" hold.)

CONSIDERATION FOR OTHERS - There are a few calls in square dancing that have become sloppy in execution. Most often the action of the men causes the women to do something uncomfortable. They've done this so much that they often don't even notice. From the stage, every time I call Star Thru, I see most of the women duck to avoid getting a man's elbow in the face. Guys, keep the elbow high - and, if she's too tall, don't insist on keeping the hands joined.

Another of those troublesome calls is Ferris Wheel. The men usually head directly at each other dragging the women behind them. When Don Beck created this call, he described it by saying the In-facing couples move straight

ahead until they have formed a Two-Faced line in the center. Then they do a Wheel and Deal.

A similar problem occurs in Recycle which was intended to be a Hinge, Fold and Follow action. Often, these days, it seems to be “women reach across and get dragged by the men around the corner.” Small wonder that so many women find this an uncomfortable call.

ACCURACY - My final point is to encourage accuracy in your dancing. This is particularly important in the Basic actions like Runs, Trades and Circulates. A large share of dancing errors occur with these fundamental actions - even among dancers in the Advanced programs.

- In every line, touch hands (and that includes Ocean Waves.)
- On the call Run, only the runner changes facing direction. The "runnee" just moves sideways into the vacated spot.
- In Trades, both people turn around - and change places.
- In any Circulate, the people facing in walk straight ahead with no turn. Those facing out will always make a turn to face in.
- Three-quarter turns are tough. Practice being very precise. Try turning half and a quarter more. Another technique is to count walls - as long as the hall isn't circular. Three good-sized steps will usually work, too. Find something that works for you and then try to be accurate every time.
- One-quarter turns are tough too. Many people turn too far on Hinges. Try taking just one small step. It's better to turn too little than too much for one-quarter turns.

DANCE WITH PRIDE - Square dancing is a wonderful recreation. At its best it provides both physical and mental exercise and all in the company of some of the nicest people you will ever meet. Please do your part to make it the best it can be.

**I'm proud
to be a
dancer.**

A Square Dance Riddle Sequence - Answers

Here is David Resnick's Riddle Sequence with answers

- Heads feel 25 cents and marmelade
 - (Heads Touch 1/4 And Spread)
 - Side men about face
 - (Side Men U Turn Back)
 - What a door swings on
 - (Hinge)
 - It's a backgammon variant
 - Acey Deucey)
 - Tailgate the guy next door and hold the mayo
 - (Follow Your Neighbor – obviously no spread)
 - Stroll and evade
 - (Walk And Dodge)
 - Crease the shortest distance between 2 points
 - (Bend The Line)
 - Prepare for a sailing voyage
 - (Load The Boat)
 - Female deer observes female deer
 - (Do Si Do)
 - Go like a southerner to a small tsunami
 - Dixie Style To A Wave)
 - Awesome jive thru
 - Grand Swing Thru)
 - Make a breeze on the Driedel
 - (Fan The Top)
 - Kareem Abdul Jabar and Robert Parish angrily sprint
 - (Centers Cross Run)
 - Liberal Jive Thru
 - (Left Swing Thru)
 - Banana ice cream sundae circulate
 - (Split Circulate)
 - Lengthen, and a conservative and liberal big piano
 - (Extend, And A Right And Left Grand)
- Heads Touch 1/4 And Spread, Side Men U Turn Back, Hinge, Acey Deucey, Follow Your Neighbor, Walk And Dodge, Bend The Line, Load The Boat, Do Si Do, Dixie Style To A Wave, Grand Swing Thru, Fan The Top, Centers Cross Run, Left Swing Thru, Split Circulate, Extend, Right And Left Grand

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

This has been a very big issue!! Lots of great information to absorb. We try to keep each issue down to a manageable size, but there are times when the information just needs to be put out there.

As usual, the best way to peruse and digest the information contained is to just bite the bullet and print each issue. By printing double sided, you can save a lot of paper. That way you can read each issue fully, and not glance at articles.

Cheers

Barry



UPcoming EVENTS

Appendix of



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

Just send me the full details and flyer.

.jpg (image) OR Word Documents preferred

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

—

Dates To Remember on the front Page.

STING PRODUCTIONS

AMBASSADOR CLUB

The Music of Tomorrow – For the Caller of Today

2019 EDITION

Would you like to support the production of new music?

Would you like to be an 'AMBASSADOR' for Sting Productions?

**Reduced
2018 prices!**

Well YOU CAN!!

**Reduced
2018 prices!**

To become a member of the Sting Productions 'Ambassador Club' and be one of ONLY 150 callers to receive the next year's output of Sting music - one year ahead of the majority of other callers – all that you need to do is visit www.stingproductions.co.uk/ambassador.php and sign-up as a Regular Member.

Membership available for \$160.00(us)

STING PRODUCTIONS AMBASSADOR CLUB - Tune List 2019

Each of the tunes listed below became available on 1st April 2019, to Ambassador Club members - as part of the Sting Productions Ambassador Club 2019 Edition (24 pieces of music):

98.6	<i>The Bystanders</i>	<i>Small Town Southern Man</i>	<i>Alan Jackson</i>
A Little More Country Than That	<i>Easton Corbin</i>	<i>Some Girls Do</i>	<i>Racey</i>
Boom Boom Goes My Heart	<i>Alex Swings Oscar Sings</i>	<i>Summer Holiday</i>	<i>Cliff Richard</i>
Candle in the Wind	<i>Elton John</i>	<i>The Devil in Her Heart</i>	<i>The Beatles</i>
Eleanor Rigby	<i>The Beatles</i>	<i>When Your Love Is Alive</i>	<i>Neighbours</i>
Home Is Where Your Heart Is	<i>The Sounds</i>	<i>Wild World</i>	<i>Cat Stevens</i>
How Do I Break It To My Heart	<i>Kenny Rogers</i>	<i>You've Got to Hide your Love Away</i>	<i>The Beatles</i>
I Don't Care If You Love Me Anymore	<i>Raul Malo, The Mavericks</i>		
I'm Alright	<i>Jo Dee Messina</i>		
Love You In a Barrel	<i>The Lennyrockers</i>		
More Questions Than Answers	<i>Johnny Nash</i>		

Patter Music (4Tunes + 2 Bonus SNOW Tunes)
Pork-Pie / Milk-Stout - Smidgen / Malarkey
Nincompoop / Gadabout (SNOW)

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

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

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

(2011) \$35 - (2012) \$35 - (2013) \$40 - (2014) \$55
 (2015) \$80 - (2016) \$95 - (2017) \$135 - (2018) \$160

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

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

Special REVISED 'Super' Deal:

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

**Reduced
2018 prices!**

(only...) \$750!!

**Reduced
2018 prices!**

Contact: Paul Bristow: paul@stingproductions.co.uk
 for more information about Regular Membership and/or to purchase these Editions

MAKE THE TRANSFORMATION



THE OFFICIAL

SO YOU WANT TO BE A CALLER.®

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

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

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

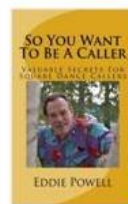
It takes action, practicing the right way, and
becoming ready to market yourself. It took time and
practice as a dancer to learn the moves, the same is
true of calling.

Think About It

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

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

**Enroll
Now**



Eddie@EddiePowell.com

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

Kip Garvey – Central Sierra Caller School ONLINE

The First Online Caller School

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

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

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

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

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We go that extra mile to give you better service

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

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



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



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



STEVE TURNER
1967 Started Square Dancing in England
1968 immigrating to Perth Western Australia.
1968 Started calling
1969 formed the first club called 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).

TWO LEVELS OF PROGRAMS

Beginner

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

Experienced

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

POINTS OF INTEREST

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

Key Benefits of this School Include:

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

Topics of Discussion:

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

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

Name: _____

(spouse/partner) _____

Street: _____

City: _____

State: _____ Zip: _____

Phone: _____

Email: _____

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

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

Make checks payable to:

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

Canadians please remit U.S. funds



School Information

www.northeastcallersschool.com

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

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

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

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

Location:
Off exit 9 from the Massachusetts
Turnpike.

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

**Northeast
Callers
School** 2019



Ken Ritucci
Massachusetts
(Callerlab Accredited Caller Coach)

SPECIAL GUEST INSTRUCTORS:



Jerry Story
Iowa
(Callerlab Accredited Caller Coach)



Steve Turner
Australia
(Callerlab Accredited Caller Coach)



Barry Clasper
Canada

Programs for Beginning
and Experienced Callers

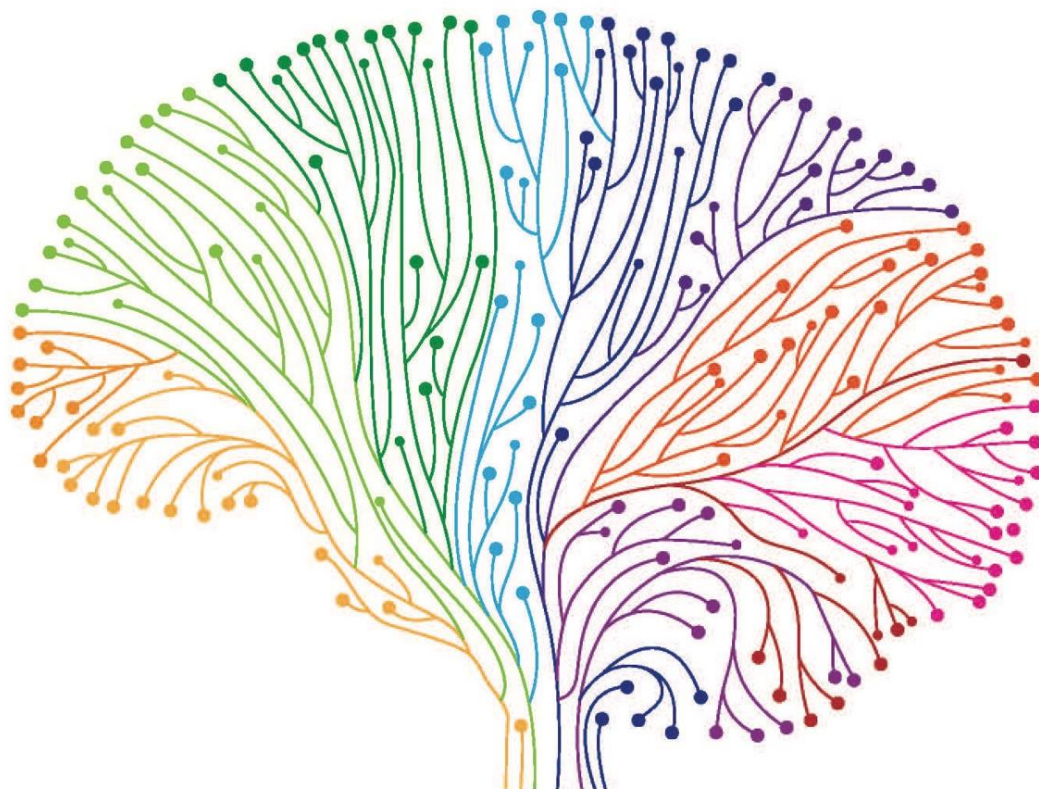
October 10-14, 2019

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Becoming a Square Dance Caller by Bruce Holmes

BECOMING A SQUARE DANCE CALLER

by Bruce Holmes



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

"I wish there had been a book like this when I started 25 years ago."
Glenn Wilson, Queensland, Australia

"Clear and helpful! I would recommend to especially new callers like myself!"
Connie Graham, Stanberry, Missouri

"Firstly I want to say that I enjoyed your book and the "New Caller" market lacks this type of approach, so thank you... Keep up the good work, and I love the way you approach the exercises."

Steve Turner, Accredited Caller Coach, Western Australia, Australia

"The caller school sent us a large document in preparation for the school. I have been reading that too and find myself going back to your manual over and over to understand what they have said. Yeah for your manual!!"

Bobbi Nichol, Pensacola, Florida

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

EARLY EXPRESSIONS OF INTEREST WOULD BE GREATLY
APPRECIATED

Australian Callers Federation



2020 ACF CALLER CONFERENCE

Monday April 6th to Wednesday April 8th, Leura, NSW

PLEASE ENTER YOUR DETAILS BELOW

NAME(s).....

ADDRESS.....

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

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

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

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

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

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

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

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

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

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

GRAND TOTAL \$.....

PLEASE SELECT ONE OF THE PAYMENT OPTIONS AND FOLLOW THE INSTRUCTIONS

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

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

GARY CARPENTER,

PO Box 97,

The Entrance, 2261 NSW.

Send copy of receipt to: gazacarpenter@gmail.com

GENERAL ENQUIRIES:

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

2020 ACF Caller Conference Registration form



Accommodation booking request form

ACF Callers Conference 6th, 7th and 8th April 2020

Booking Details

Title _____ Surname _____ First Name _____

Address _____

Postcode _____

Phone _____ Mobile _____

Email _____

*Please ensure all is legible

To secure your booking we require:

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

Please circle: VISA / MASTERCARD / DINERS / AMERICAN EXPRESS

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

Card Holders name _____ Card holders Signature _____

Arrival Date _____ Departure Date _____

No of Adults in Room _____ No of Children _____

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

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

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

Room Rates - Accommodation required during conference

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

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

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

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

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

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

Please email reservations@fairmontresort.com.au

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

For Post Accommodation requirements please call the hotel direct.