



News, Notes
'n
Nonsense:

An
International
Magazine
for Callers

JUNE/JULY 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

Welcome to the JUNE/JULY 2019 edition of BTM

It is a cold time for us here in Australia, and the winter months do tend to affect numbers at many southern clubs, as dancers heading off for the warmer climate in northern areas. Sue and I spent a week with our daughter and son-in-law in Queensland last month. While there, the temperatures were pleasant -- still shorts and tee shirts in the daytime. The nighttime temperature dropped down to the average of our daytime temperature here in the south (in other words still cold)!!!

Of course, in the Northern hemisphere, it is glorious summer. I remember this time some 43 years ago in 1976, Sue and I had our first trip to the USA. The first part of our trip was the 25th National USA Convention in Anaheim, California. It was amazing with around 40,000 dancers in attendance. The mind boggles at the very thought of those numbers nowadays. There were so many halls, so many callers, it was hard to choose where to be. All we really cared about though, was the organised afterparty right across the street from the convention centre....in Disneyland! Both of us were blown away by the attractions in Disneyland, and thus began our lifelong love of all things Disney. We were so taken with Disneyland that Sue and I were literally the last ones to leave the park when they closed at 5am in the morning! We have been back many times in the intervening years, but the first time will always hold great memories for us.

Due to delays and technical difficulties, there was no June edition of BTM and we present a combined edition for June and July 2019. Once again, there is a lot of great stuff for everyone in this special combined issue. Some clever choreography from Jeff Seidel, the usual in-depth articles from Mel Wilkerson, as well as more from our regular contributors.

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 and 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)

**A NEGATIVE PERSON SEES
THE GLASS OF WATER HALF
EMPTY. A POSITIVE
PERSON SEES IT HALF
FULL. A REALISTIC PERSON
ADDS TWO SHOTS OF
WHISKEY, TWO CUBES OF
ICE, AND SAYS "CHEERS"**

**Common sense is not
a gift, it's a punishment.
Because you have to
deal with everyone
who doesn't have it.**

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 did a good cover version in 1974, however the Reg Lindsay version is the one that is remembered here in Australia. I thought that this was an ideal song, given the recent release of the new film based on Neil Armstrong's contribution to the history books "First Man".
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2496>
- **AS 139 – AND YOU SMILED** – the music for this one should be familiar to many...it was written as the main theme to the English TV series 'Van Der Valk' in the 70's and was a hugely popular record on the hit parade. The original title was EYE LEVEL. It became a #1 hit and, in the UK, sold over 1,000,000 copies and was listed as one of the 12 best-selling singles of the 1970's. Some years later, lyrics were added, and it became a successful release for Matt Munro. The music for the Singing Call has come up well. The problem I have with these nowadays is in recording the vocal. Each vocal is done live at a dance...problem for me is that my calling skills have deteriorated somewhat since the stroke last year and I now struggle to get it right to the point where I am satisfied!!! (maybe the problem was always there!!)

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

The next ones I am working on are:

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



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

TTRCD 1119 FIREBALL MAIL

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

TTRCD 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

Dancing Movement versus Spatial Orientation

With permission - Kip Garvey, November 2017

Watch a new dancer class. Watch the dancers. See how they learn each call. At first, they learn movements. They relate the movements to the calls. They do not realize they are ends, centers, leader, or trailers.

It continually amazes me how some callers believe that new dancers immediately comprehend the totality of definitions, the nuances of position-oriented language, or intricacies of formation awareness. **They do not.** Let me repeat, new dancers do not know these things. Just because a caller states and relates position-speak to dancers while teaching, new dancers at first only know the movements. There may be, in special situations, new dancers who realize positional aspects of calls, but they are an extreme minority.

Over time, and many hours of dancing experience, new dancers begin slowly to comprehend these things. However, in the beginning they do not. In my half century of teaching, I have only seen new dancers develop spatial awareness right away one time, in a University setting where the new dancers were highly intelligent individuals, all of whom were in a high velocity learning environment.

In every other instance in my teaching career, dancers simply not spatially aware of their positions within Formations until well into the learning process.

The average new dancer learns movements initially. The

dancer relates these movements to names of calls. This is easily observable because many new dancers make the same mistakes, like trying to Courtesy Turn on every left hand of a Square Thru, or immediately rolling to the right whenever they find themselves facing out. These common and repeated mistakes arise because dancers learn movements first, and only later become spatially aware. **This is simply how new dancers learn.**

We can try to mitigate this normal learning behavior using different techniques, but this learning process will never be totally avoided. Initially, dancers learn movements, not definitions. Ask a new dancer to recite the definition of a call.

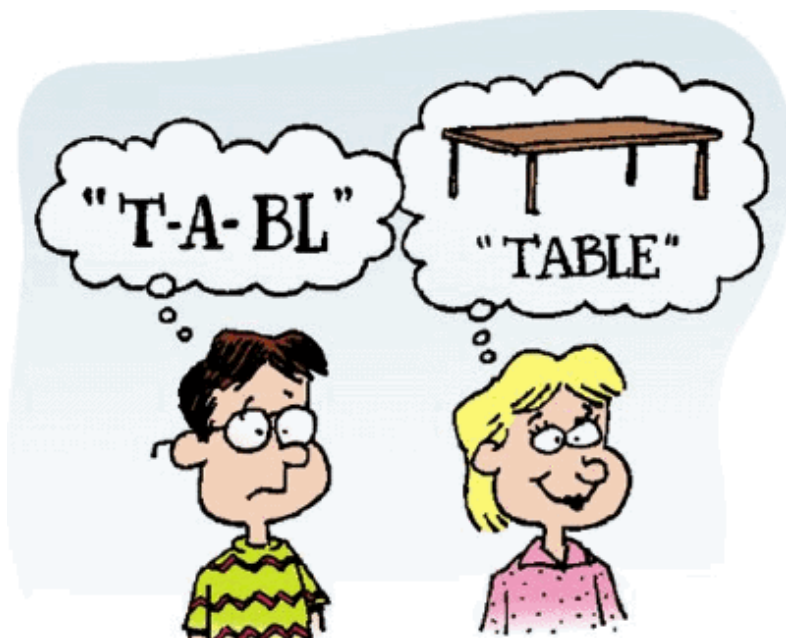


are

The answer will be vague, not well articulated, and punctuated with arm and body gesticulations while they try to show you the *movement* of the call.

Nor can newer dancers be taught formation and position awareness right from the get-go. Many callers will argue with this, but it ignores the normal learning process. New dancers do not develop spatial orientation until they have been square dancing for many hours, often as many as 40 or 50 hours of dancing. Some will become spatially oriented sooner. Others will take many more hours. Some will take years.

Spatial orientation is adaptation and awareness of how a dancer is positioned relative to other dancers in the square and relative to the Formations and Arrangements the dancers move through. Dancers only begin to appreciate and understand the nuances of call definitions after they have developed some spatial orientation skills. If we assume our learners know spatial orientation when they do not and we continue teaching calls based on this assumption, we risk the chance that we push the dancers into a state of frustration.



Once dancers become frustrated to the point that they cannot see themselves succeeding, they lean toward quitting. In the rush to complete all the calls necessary for dancers to complete the dance program, we end up appealing only to dancers who develop spatial orientation early on, and we abandon the rest. We end up appealing to the quick learners, giving up on the average dancers who don't quickly adapt.

Complicating this is the fact that our post-Basic definitions contain spatial references within Formations. By definition, these calls state that ends do this, centers do that, leaders do this, and trailers do that. If dancers have not developed some spatial orientation skills, these definitions make no sense. **This makes our job impossible if we are trying to teach new dancers 97 calls in 9 months.** Our failure to produce generations of new dancers over the last three decades proves that the current teaching methods are failing. They don't work.

I contend this is the primary reason why the 'Rush to Plus' has produced extremely poor dancers on average. New dancers are driven to learn vocabulary and never get the dance time needed to learn spatial orientation. With no significant spatial orientation skills, new dancers simply continue to

learn movements and get frustrated and even annoyed when callers call some combination of calls that requires dancers to re-route their memorized movement routine.

We often see this with dancers who think they must Swing Thru before they can execute a Spin the Top; or begin automatically executing a Right and Left Thru after doing a Spin the Top; even though the caller hasn't called it. They have trouble internalizing fractional calls, like doing a Square Thru some fractional number of hands, or a DoSaDo Once-And-A-Half. Yet, I have seen callers bombard a floor with these types of calls and then chastise the dancers for not knowing their Basics. Very poor form.

The dancer who is not spatially oriented may never appreciate extemporaneous changes to the movements they have learned. Often, they get very frustrated when a caller tries to push them beyond their comfort zone. Though a caller may think he is expanding their horizons by giving them calls delivered with interesting variations, the dancer is confused and frustrated, sometimes to the point of quitting altogether.

The lack of spatial orientation results from a learning curriculum that is too fast paced, contains too many calls, and lacks the single most important element for learning spatial orientation – time. New dancers need time. Time is the one thing they have been deprived of for the last three decades or more. There is no short cut for learning spatial orientation. Yet, class after class, year after year, we keep pushing new dancers faster and faster, depriving them of what they most need.

It is not just the multiplicity of calls. It is shorter dance sessions. We previously conducted classes that were two or more hours in length. Today's classes generally are much less than that, often just one and a half hours, sometimes less.

The results have finally come to roost with many of the oldest and successful square dance clubs closing their doors and disappearing forever. The only thing that will change this is giving new dancers the time they need to learn completely, to develop spatial orientation, and to enjoy dancing.

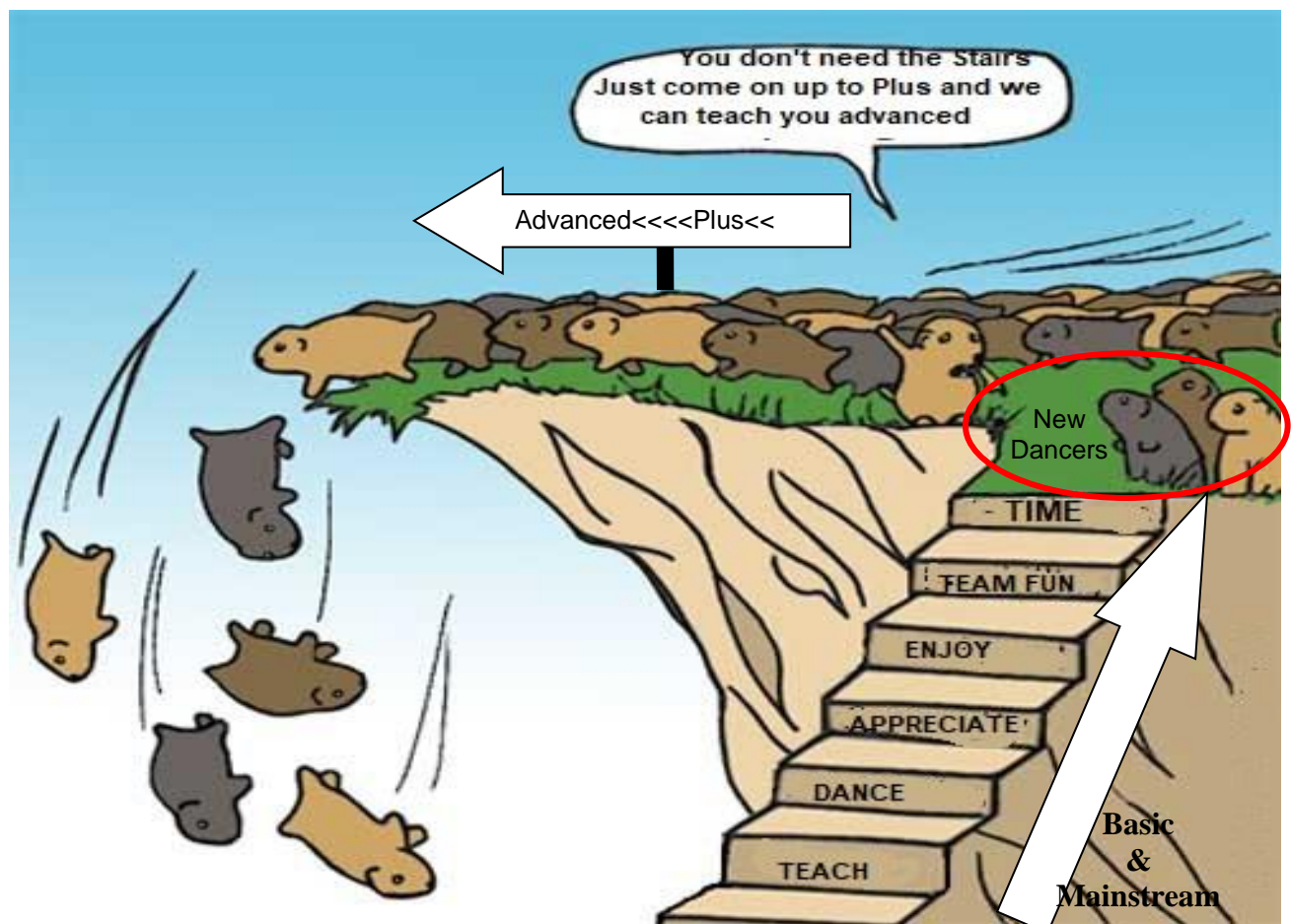
The definitions of calls in later dance programs require dancers to be spatially oriented, to know ends, centers, leaders, trailers, and be aware of Formations. Pushing dancers into these later programs when they are not ready will discourage many of them and may chase them out of square dancing.

Even if they stay in square dancing, the quality of dancing will suffer, a condition acerbically known as 'dumbing down' the dance. No matter what new plan, scheme, or program we use to increase our numbers, it had better offer new dancers more time to dance or it, too, will fail

When dancers are not properly prepared and are not spatially oriented, they threaten to jeopardize the integrity of all subsequent dance programs. As they attempt to assimilate into the next dance program, they bring with them two things:

- A continued lack of spatial orientation, and
- A near guarantee of failure.

In harsher terms, it is a cancer that permeates all our dance programs and assures the degradation of subsequent dance programs.



Now, if that last sentence upsets you, don't worry. Things will never reach that point because there simply will not be enough new dancers to feed and sustain subsequent dance programs. If we don't fix this extremely obvious problem now, we won't see any upward migration to subsequent dance programs because there simply won't be any new dancers coming through the pipeline. Instead, we will see Plus and Advanced clubs begin to close their doors, Advanced weekends and festivals begin to dry up. We are seeing this right now.

It is high time for square dance leadership in the United States, and perhaps certain overseas countries, to wake up. We need Basic and Mainstream dancing to be healthy in every geographic area. We need new dancers to have a chance to dance, learn, and enjoy the activity. The rush to Plus must stop, and it must stop now. There are solutions out there that are proven successes. Investigate them. Embrace them. Implement them.

If you are lucky enough to live in an area that has a strong and healthy Mainstream program, do everything in your power to support it. If you are in an area that has no Mainstream dancing, get to work and help develop Mainstream dancing.

Poet's Corner

FRIENDS by Norm Zech, USA

I'm afraid to travel to other clubs, Cause I don't know anyone there,
I'm afraid I don't know all the calls, And I might break down the square.
Well, everyone feels just the same, Each tip they're apprehensive,
But when the tip is over, The apprehension's gone.
They've met new friends to dance with, The bond is really strong,
The next tip when you're up to dance, Six friends are on the floor.

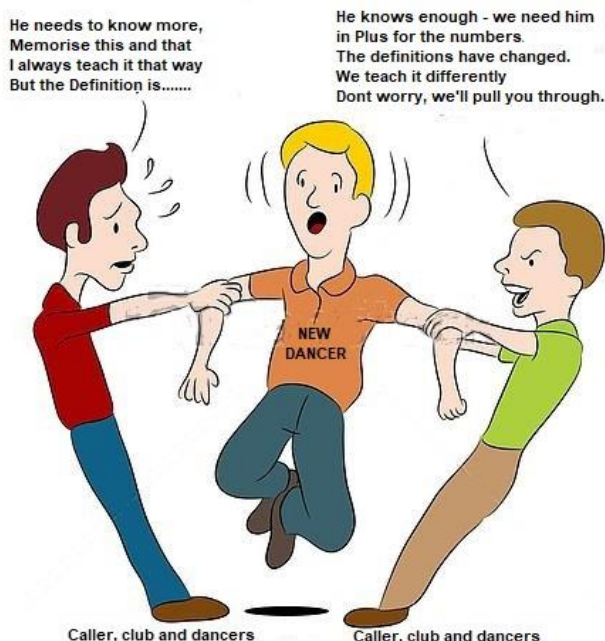
And when the tip is over, You then have even more.
By the time the dance is over, You have many new friends;
They wish you a safe journey home, And do come back again.
And best of all is when you're out, To Shop or just look,
You'll find that they are everywhere, Your name is in their book.
So let's go out and make some friends, For us and for our club,
And find that dancing's really fun, For us and everyone.

Every Argument About Square Dancing Ever

by Shaney Crawford

I stumbled across this while doing some research for another article and I just thought, "this is really succinct and quite profound". It is definitely worth a read, especially Shaney's comments at the end. - Mel

- *I think we should change X.*
- *I agree.*
- *I disagree.*
- *It's because of X that we are losing dancers.*
- *But I like X.*
- *That has nothing to do with it.*
- *But I don't like X.*
- *That has nothing to do with it.*
- *Callerlab blah blah blah.*
- *Callerlab isn't blah blah blah.*
- *By the way, it's not a level, it's a program.*
- *X is fun and dancing is supposed to be fun.*
- *But, the dancers are too old to do X.*
- *The problem isn't X. It's that there are too many calls to learn.*
- *No, it's that we push dancers too hard.*
- *No, it's that dancers can't dance the basics.*
- *No, it's that we don't advertise.*
- *No, it's that our videos are not good enough.*
- *No, it's the dress code.*
- *No, it's the music.*
- **collective sigh**



Here's my take. Just make a pledge to have as much fun as possible with your own club (however you define fun to be) and try some new things sometimes. Stop worrying about the sky falling.

Square dancing is less popular than it used to be, but so are ballet, board games, and sewing. That's just how the world works. Focus on making it as fun as possible for yourself and your club, and have the spirit of adventure to try new things.

Focus Movement of the Month

Mainstream – SPIN CHAIN THRU

<p>SINGING CALL</p> <p>HEADS PROMENADE 1/2, LEAD RIGHT, SWING THRU, SPIN CHAIN THRU, Girls Cross Run (L), ½ Tag the line SWING AND PROMENADE</p>	<p>SINGING CALL</p> <p>HEADS SLIDE THRU, SQUARE THRU 3, LEFT SWING THRU, LADIES TRADE, SPIN CHAIN THRU (L), LADIES CIRCULATE, MEN TURN BACK -- PROMENADE</p>
<p>CB-CB</p> <p>SPIN CHAIN THRU TWICE MEN CIRCULATE, MEN TRADE, MEN RUN, WHEEL & DEAL RIGHT AND LEFT THRU</p> <p>SLIDE THRU, PASS THE OCEAN, LADIES CROSS RUN, SPIN CHAIN THRU, MEN CIRCULATE ONCE, LADIES RUN, FERRIS WHEEL, LEFT SQUARE THRU 3** (CB)</p> <p>** SQUARE THRU 3, ALLEMANDE LEFT</p>	<p>PL-PL</p> <p>STAR THRU, SPIN CHAIN THRU TWICE, MEN RUN, BEND THE LINE, RIGHT & LEFT THRU</p> <p>PASS THE OCEAN, SPIN CHAIN THRU, LADIES CIRCULATE, MEN RUN, BEND THE LINE, RIGHT & LEFT THRU</p> <p>PASS THE OCEAN, LADIES TRADE MEN CROSS RUN, SPIN CHAIN THRU, MEN CIRCULATE ONCE, LADIES RUN, BEND THE LINE</p>
<p>PL-CB</p> <p>LEFT TOUCH ¼, MEN RUN LEFT, MAKE A WAVE - LADIES TRADE, SPIN CHAIN THRU, RECYCLE, PASS TO THE CENTRE, (L) SQUARE THRU 3 (square thru 3)</p>	<p>CB-PL</p> <p>PASS THRU, U-TURN BACK, MAKE A LEFT HAND WAVE, LADIES TRADE, SPIN CHAIN THRU RECYCLE, SLIDE THRU</p>

<p>PL-CB (CONTINUED) TOUCH $\frac{1}{4}$, LADIES RUN RIGHT, MAKE A LEFT HAND WAVE, LADIES TRADE, SPIN CHAIN THRU, RECYCLE, PASS THRU, TRADE BY</p> <p>PASS THE OCEAN, HINGE, CENTRES CROSS RUN (L) NEW CENTRES TRADE SPIN CHAIN THRU RECYCLE (L-H SAME SEX) STAR THRU COUPLES CIRCULATE FERRIS WHEEL, PASS THRU</p>	<p>CB-PL (CONTINUED) SWING THRU, SPIN CHAIN THRU, RECYCLE, SLIDE THRU</p> <p>TOUCH $\frac{1}{4}$, CENTRES TRADE, SPIN CHAIN THRU, ENDS CIRCULATE TWICE, EVERYBODY SPLIT CIRCULATE, MEN RUN</p> <p>PASS THE OCEAN, SPIN THE TOP, SPIN CHAIN THRU, RECYCLE, SLIDE THRU</p>
<p>CB-RESOLVE</p> <p>SPIN CHAIN THRU, GIRLS CIRCULATE $1\frac{1}{2}$, BOYS $\frac{1}{2}$ CIRCULATE RIGHT AND LEFT GRAND</p> <p>SPIN CHAIN THRU, GIRLS CIRCULATE ONCE, SPIN CHAIN THRU, BOYS CIRCULATE TWICE, SPIN CHAIN THRU, GIRLS CIRCULATE THRICE, RIGHT AND LEFT GRAND.</p> <p>SLIDE THRU, RIGHT & LEFT THRU, DIXIE STYLE TO A WAVE, BOYS TRADE, SPIN CHAIN THRU, BOYS CIRCULATE, ALL STEP THRU RIGHT AND LEFT GRAND</p>	<p>PL-RESOLVE</p> <p>RIGHT & LEFT THRU, PASS THE OCEAN, SPIN CHAIN THRU GIRLS CIRCULATE, RIGHT AND LEFT GRND</p> <p>SQUARE THRU 3, JUST THE LADIES TRADE, BOYS RUN, RIGHT & LEFT THRU, DIXIE STYLE TO A WAVE, BOYS TRADE, LEFT SWING THRU, SPIN CHAIN THRU, ALLEMANDE LEFT</p> <p>DOSADO TO A WAVE, SPIN THE TOP, SWING THRU, SPIN CHAIN THRU, LADIES CIRCULATE ONCE, MEN RUN, BEND THE LINE, STAR THRU, PASS THRU, ALLEMANDE LEFT</p>

This Month we do a focus on a very underused movement in the mainstream program – **SPIN CHAIN THRU**.

For some reason it is one of those movements that callers believe to be difficult for dancers and thus due to that false perception, it is often underused, or used from one simple set up only with little or no variation.

Spin chain thru is neither a left hand nor a right hand movement. In truth it is really a simple definition as follows:

Starting formation - parallel waves. Each end and the adjacent center dancer turn one half (180°). The new centers of each ocean wave turn three quarters (270°) to make a new ocean wave across the set. The two centers of this wave turn one half (180°) to reform the wave across the set. The two outside pairs of dancers of the center wave now turn three quarters (270°) to join the waiting ends and form parallel ocean waves.

The Facing Couples Rule applies to this call.

STYLING: Hands up as in swing thru. It is important that the waiting ends remain in static position with hands ready to assume appropriate position for the next call.

TIMING - 16 steps

I for one believe that there are two reasons that this call seems difficult for callers:

1. The lack of understanding of what the movement does.
 - It is easy to say that spin chain thru creates a Ladies Chain Effect but for many callers it is hard to visualize a Ladies Chain outside of a static square or from facing lines.
2. The movement takes 16 beats of music to complete and thus makes it a little more difficult to write singing call material that has variety using that movement.

It is our hope that this extended version of focus of the month provides some ideas and materials to use this movement, and all movements to their fullest, but with common sense, to give the dancers the best experience possible.

Just as a note: It is necessary to say LEFT SPIN CHAIN THRU if you call the movement from facing couples. That is part of the qualifications in the facing couples' rule. Although it is not required to say LEFT SPIN CHAIN THRU from an established left hand wave, it is not a bad idea to do so until the dancers are fully comfortable working with left hand actions. An occasional hint to help dancer success never goes astray. Just make sure you wean them off when it is no longer required.

A SELECTION OF SPIN CHAIN THRU SINGING CALL MATERIAL MAINLY FROM GLENN WILSON BUT ALSO A FEW OTHERS

WORKING FROM RIGHT HAND WAVES

- HEADS SQUARE THRU, SWING THRU, **SPIN CHAIN THRU**, MEN CIRCULATE, RECYCLE, PASS THRU, TRADE BY, SWING AND PROMENADE
- HEADS STAR THRU - PASS THRU, DOSADO, SPIN CHAIN THRU, LADIES ZOOM, SPIN CHAIN THRU, MEN ZOOM SWING, PROMENADE
- HEADS SLIDE THRU, LEFT SQUARE THRU 3, SWING THRU, **SPIN CHAIN THRU**, MEN, CIRCULATE, RECYCLE, PASS THRU, TRADE BY, SWING AND PROMENADE
- HEADS PROMENADE 1/2, LEAD RIGHT, **SPIN CHAIN THRU**, MEN RUN, FERRIS WHEEL, ZOOM, PASS THRU, SWING AND PROMENADE
- HEADS PASS THE OCEAN, RECYCLE, PASS THRU, **SPIN CHAIN THRU**, MEN RUN, FERRIS WHEEL, ZOOM, PASS THRU, SWING AND PROMENADE
- HEADS, PROMENADE 1/2, SIDES PASS THE OCEAN, EXTEND, **SPIN CHAIN THRU**, LADIES CIRCULATE, SINGLE HINGE, SCOOT BACK, STAR THRU, PROMENADE
- HEADS, PROMENADE 1/2, LEAD RIGHT, SWING THRU, **SPIN CHAIN THRU**, GIRLS CROSS RUN, BOYS TRADE, SWING, PROMENADE
- HEADS, PROMENADE 1/2, SQUARE THRU, RIGHT & LEFT THRU, **SPIN CHAIN THRU**, LADIES U-TURN BACK **AND** CIRCULATE, PROMENADE

HEADS FLUTTER WHEEL & BACK AWAY, SIDES TOUCH $\frac{1}{4}$, SAME MEN RUN RIGHT, EVERYBODY TOUCH $\frac{1}{4}$, CENTRES TRADE, **SPIN CHAIN THRU**, ENDS CIRCULATE, EXTEND, SWING AND PROMENADE

- HEADS PASS THE OCEAN, EXTEND, SCOOT BACK, **SPIN CHAIN THRU**, MEN ZOOM, SINGLE HINGE, CENTRES TRADE, ENDS CIRCULATE, SWING & PROMENADE

WORKING FROM LEFT HAND WAVES

- HEADS SQUARE THRU, SLIDE THRU, RIGHT & LEFT THRU, DIXIE STYLE TO A WAVE, MEN TRADE, **SPIN CHAIN THRU**, MEN CIRCULATE, LADIES RUN, PROMENADE
- HEADS TOUCH 1/4, MEN RUN, EVERYONE TOUCH 1/4, MEN RUN, REVERSE WHEEL AROUND....R& L THRU, DIXIE STYLE TO A WAVE, MEN TRADE, ...**SPIN CHAIN THRU**, MEN CIRCULATE, LADIES RUN, PROMENADE
- HEADS LEFT SQUARE THRU, LEFT SWING THRU, LADIES TRADE, **SPIN CHAIN THRU**, LADIES CIRCULATE, MEN TURN BACK, PROMENADE,
- H/S LEFT SQUARE THRU 2, LEFT SWING THRU, **SPIN CHAIN THRU**, LADIES CIRCULATE, MEN RUN, WHEEL & DEAL, TURN THRU, ALLEMANDE LEFT, SWING AND PROMENADE
- HEADS SLIDE THRU, SQUARE THRU 3, LEFT SWING THRU, LADIES TRADE, **SPIN CHAIN THRU**, LADIES CIRCULATE TWICE, ALLEMANDE LEFT, PROMENADE
- HEADS LEFT SQUARE THRU, LEFT SWING THRU, LADIES TRADE, **SPIN CHAIN THRU**, LADIES CIRCULATE TWICE, ALLEMANDE LEFT, PROMENADE
- HEAD LADIES CHAIN, HEADS DIXIE STYLE TO A WAVE, EXTEND, **SPIN CHAIN THRU**, MEN CIRCULATE, LADIES RUN, BEND THE LINE, FLUTTERWHEEL, SWEEP ¼, SWING AND PROMENADE
- HEADS PROMENADE 1/2, STAR THRU, PASS THRU, SLIDE THRU, RIGHT & LEFT THRU, DIXIE STYLE TO A WAVE, MEN TRADE, **SPIN CHAIN THRU**, MEN CIRCULATE, LADIES RUN, PROMENADE

And finally, a couple of Right hand lady progressions

- HEADS PASS THE OCEAN, EXTEND, **SPIN CHAIN THRU**, MEN RUN, BEND THE LINE, RIGHT & LEFT THRU, SLIDE THRU, SQUARE THRU 3, SWING & PROMENADE
- HEADS SQUARE THRU, DOSADO, SPIN CHAIN THRU, GIRLS CIRCULATE TWICE, TURN THRU, ALLEMANDE LEFT, WALK BY ONE, SWING THE NEXT, PROMENADE HOME

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 a standard use application but getting there differently so that the movement itself is not stagnated or so common from one position that it becomes anticipated.

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

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

The Technical “I Know Better” Caller

By Mel Wilkerson and others in many discussions – compiled opinion article

Legitimate, **Technically Correct**, and **Legal**. These are terms used to often by callers to explain what they have called and to prove how good they are but unfortunately only to themselves. Unfortunately; The dancers lose when this happens.

Modifications to make something work such as:

- Forward and go way back from facing lines works, but it is a set up for a poor use of the movement (like crossfire or couples trade or even wheel and deal) even if it is legal. – **AVOID DOING IT IF YOU CAN**
- The same applies to waves when you add same position occupation rules, or facing couples rules after movement that they do not apply to: For example heads square thru 4, centres trade and expecting them to make a wave the same as you do for spin the top is not fine. The rules are clear. **LEGAL OR NOT, if you have to explain, justify, clarify and shove your way through it - JUST DONT DO IT.**
- Movements that “creep in”. Example: Diamonds are technically **not allowed** as a starting formation for crossfire; but they have crept in too. **JUST DONT DO IT.**
- Any time you have any movement that is from a non-defined starting formation and you have to modify the terminology, put specific exceptions for different categories of the same movement or generally have to refer to two or more “dance rules” after the fact with a directional prompt...**LEGAL OR NOT...JUST DON'T DO IT.**

I do not deny that there may be some good, (or reasonable anyway), flowing choreography using movements like crossfire from weird and funky formations, or many other movements from strange and different set up formations can be made to work and in some limited cases may even be danceable but; it still doesn't justify using it. **IT IS WRONG. Your dancers will likely never see it again, except by other callers trying to prove how good they are, or by callers that see “LEGAL” (or at least not yet termed improper) and push without the common-sense filter turned on.**

IT IS GOOD TO LOOK AT CHOREO DIFFERENTLY AND EXPERIMENT. It is how we all learn and develop. But just don't do it to the dancers. Keep it in the discussion and debate and not on the floor. **CALLERS WORKSHOPPING IDEAS WITH CALLERS.**

Because of this distinction of crossfire and the use from unspecified general lines it falls into the category of there is a “technical argument” (whether we agree or disagree) that any line with centres and ends is available to be used. I strongly disagree, but I cannot discount the argument because it applies to so many other things – tag the line for example.

In the case of crossfire, applying that logic to all movements (e.g. swing thru) makes it ridiculous because you cannot comply with the remainder of the defined dance action from most of the general line set ups. Crossfire is one of those anomalous calls that if a caller wants to get “technically” correct” (**still wrong**), by making the argument that

the formation is lines and the dance action is possible, (which it is by all the general rules such as the occupy the same space rule) then that caller will come up with ways to force the movement. Hence the clear restriction in the starting formation two face lines, parallel lines of four and inverted lines.

Why is this happening more frequently? Starting formations often became discarded in the definitions because of the late 1980s/1990s rush to become high level callers which created many new callers with no foundation of the common sense basics of “understanding the basic and mainstream program is required prior to plus for both dancers AND CALLERS. Unfortunately, this has created a number of callers that can call high and very high-level dances well but cannot carry a basic or mainstream floor without breaking it down. There is no “formation adjustment”.

It has also created the conditions where callers need to get the dancers up to their level of movement numbers in order to be able to call a dance. This ultimately results in dancers learning only the very basic formations to complete a movement in order to get to the next level.

In contrast, many “technical caller” views starting formations only as a guide “unless it is otherwise specified as “only” in the definition. This still occurs today.

Dancers have been rushed through the programs, dancing challenge level in 3 years in many cases (because that was what was nearby,) and then many started to call using concepts and ideas applicable at those levels because that is how they learned them, but not realising that it was not acceptable, proper or even wise at Plus or even Basic and Mainstream levels. The listed formations were often disregarded as being classed as “simple and dumbing down”. This was the direct opposite of the reason for starting formations and limitations because those formations and limitations are foundation building for the movements.

I remember well the listings of “other possible formations” which often went undefined beyond the listing. I agree – that approach still stands – but there is a caution to that which you obviously understand – use sparingly and clearly state that this is a possible use and not a standard use (i.e. a workshop setting only or a caller training forum etc)

- The idea of “other possible formations” was so that callers could “extend” the use of the movement to other formations but not change the definition of the movement nor the dance action.
- This was eventually dropped as a redundancy because many felt that by saying this, it was demeaning to the callers being told that “you have to be in a formation where the dance action (definition) applies. If you are not in that formation, then do not call it.”
 - By dropping this and adding things like general lines as a formation, and without clear guidance as to the defined starting formations, restrictions were returned.
 - This closed the door to the “limitation of use” thus preventing expansion into other formations (example, crossfire from facing diamonds). (the reason is that although it works, it does not meet the line restrictions listed in the starting formations.

- This problem has been exacerbated by two factors in particular (in my opinion anyway),
 - The rush to higher levels and the applicable subsequent “dumbing down” of teaching and variety in dancing to get them there quicker
 - The inability or (I use the term laziness) of many newer callers to do their homework and learn the fundamentals of calling which includes to teach and call (the two are synonymous).
- Those two factors cover a lot of ground but especially:
 - the problem of “get them (the dancers) to the paying level (plus and higher)” as fast as possible, (This meant the loss of really learning the movements with callers not developing the ability to use the movements to their fullest and dancers not being able to dance variations of movements); and
 - Callers thinking that a workshop at a mainstream dance would be to introduce Track Two or Relay the Deucy rather than perhaps learning Circle To A Line with the centre couple half sashayed, or LEFT SWING THRU from right hand waves/Swing Thru from left hand waves. (you get the idea)

At this point I am going to paraphrase a sentiment complaint that was re-iterated numerous times about general choreographic use. Although this part of the discussion was involving about a dozen callers in the context of crossfire from diamonds, it was a clear and very strong sentiment amongst some very experienced callers.

“Only the listed basic formations can be used 95% of the time for calling at any level but especially plus. It is because the program has been dumbed down so much by poor teaching and no one using it. Most MS and Plus dancers, at least in this country (9 US callers and 4 dancers, one Canadian caller and One Australian caller), have not been taught to listen. Whenever something that is a little different than the limited “Normal way” that it was taught, the square will break down and argue about it”.

This brings up a general topic of who are the callers today? Many callers today fall into one of three categories.

1. **Status callers – title only.** New (now some older) callers that call for the status of being known to be a caller by title. These callers call for their own glorification and to show how smart they are and are the broad category of “technical” see what I can do with this stuff – their motto is often “I am right but you just haven’t been taught properly “LOOK AT ME””.
2. **Callers of Circumstance.** Callers that are by circumstance put in a position of teaching and calling without having a good foundation to build upon. Unfortunately, many of these are forced by local circumstances into teaching new dancers a simplified version of dancing because they do not know better and where they are, if they don’t get them dancing plus quickly they will lose the dancers to other clubs and callers like caller number 1 – the status caller. Unfortunately, many of these callers are also subject to the reality that there is nowhere for their dancers to go and dance, unless they can dance the higher levels so they again get rushed through without learning to dance properly.

3. **Square dance callers.** These may be new callers, callers of circumstance, or even older experience callers; but all of them are Callers who learn, or have learned the fundamentals, learn to teach, learn to use the material properly and perform and entertain the dances with both choreography that is challenging and interesting and still within the parameters of good dancing and definitions. *these are becoming more of a rarity these days in much of North America according to many NA callers, but it is creeping in through the rest of the world as well.

I encourage callers (all types) to explore the movements and test out theories and expansions and see what the definitions can do. It is how we develop and grow. It is the type of discussion that callers should be having with each other and workshopping.

If something is found that may work, then it is potential workshopping material with a good dancer group or caller group. As long as it is clear that the workshop is experimental use of the application, then I see no problem with it. Ideally the dancers would be able to dance the movement being looked at from the normal and accepted extended versions.

This type of workshop needs feedback from dancers and callers and then if feasible, put into the system for clarification. We used to have “experimentals” for that reason. Back then many calls were expansions of use and others became movements in their own right – to become theme or families of movements. The chain and Flutterwheel families are good examples of this process as is combing out differences between Dosado and Dopaso (both of which used to be called Dosado but regionally different movements)

I do not have a problem with creativity and expansion or pushing of the definitions to see what they can do and how they can be danced. I do have a problem with the movements becoming part of the vernacular in the “standard use” area by many of these “technical callers”. (PS for the record, I do not consider myself a “Technical Caller” the way I am using the term. The way I use it is a negative connotation meaning that the caller is “in it for him/herself” to prove how smart they are and not “in it for the dancers”.)

Having a frank and open discussion about a topic, whether dissenting ideas or ideas in agreement is never “a pain”. What two or more people say on the same topic may be similar or may differ in use and approach to how I discuss or present it. That is what makes us all grow in our craft - learning from others and accepting that someone else’s opinion may be as valid as my own and then looking at the information presented and making my own objective decisions.

I often have a difference in opinion from many callers that I discuss material with. In some cases, I change my mind and in others they change theirs. In still others we both agree to disagree and neither changes our point of view. We still respect each other thought and work well together when that opportunity arises. That is called being an adult and showing respect.

I write articles for Behind the Mike Magazine and teach and mentor callers in a wide variety of places. I have had the privilege of having learned from some very well-known and respected callers and teachers and coaches over the last many years and I still attend caller training workshops as both a presenter, teacher and a student.

Many of the ideas I present may be controversial in nature and or dissenting the “norm” for the sake of generating discussion. I want to thank Behind the Mike magazine especially for allowing a platform for myself, and other callers, to present undiluted topical opinion on our activity and especially to the editor for printing and producing articles and opinions, some of which I know he may not agree with, from many callers around the world. It is through this respectful sharing of opinions that we grow and develop.

**I HAVEN'T LOST MY MIND.
HALF OF IT JUST WANDERED
OFF AND THE OTHER HALF
WENT LOOKING FOR IT.**

POSITIVE PLUS

By Barry Wonson and Jaden Frigo

This group of modules uses the basic concept of “FROM LINES” having two dancers executing a Tag The Line action at the same time the other two dancers are doing a Chase (Right) action. This is not new by any means but, it can be used as a neat feature within a Plus patter tip.

The general set-up is from lines facing out with same sexes as partners. The secret to success with this combination is to pause and give a warning prior to first use that each group will be executing their action at the same time.

In the modules below I have used the Chase action as the primary lead, as those dancers need to move further around the set than those doing the tag action. The following modules were written by myself and Jaden Frigo while he was visiting in June 2019.

- **(SS)** HEADS STAR THRU, DOUBLE PASS THRU, FACE IN, PASS THRU, **as the LADIES CHASE RIGHT, MEN TAG THE LINE - IN,** CENTRE 4 LADIES WALK & MEN DODGE, LADIES TRADE **(PL)**

- **(SS)** HEADS TOUCH $\frac{1}{4}$, LADIES RUN, PASS THRU, SWING THRU, CENTRES RUN, CENTRES TRADE, BEND THE LINE, PASS THRU, **AS THE LADIES CHASE RIGHT, MEN TAG THE LINE - IN**, CENTRES PASS THE OCEAN, SINGLE HINGE, WALK & DODGE, Then CLOVERLEAF, OTHERS SLIDE TOGETHER & WALK & DODGE, Others CHASE RIGHT & MEN RUN: **HOME**
- **(SS)** SIDE LADIES CHAIN, HEADS TOUCH $\frac{1}{4}$, LADIES RUN, DOUBLE PASS THRU, FACE RIGHT, ENDS CIRCULATE, BEND THE LINE, PASS THRU, **As the MEN CHASE RIGHT, LADIES TAG THE LINE - LEFT**, CENTRES (LEFT) HINGE & MEN CROSS RUN, ALL FLIP THE DIAMOND, HEADS RECYCLE while SIDES FERRIS WHEEL, TOUCH $\frac{1}{4}$, WALK & DODGE, All FACE PARTNER & PULL BY, ALLEMANDE LEFT, RIGHT & LEFT GRAND, BUT ON 3RD HAND: **HOME**
- **(SS)** HEADS LEAD RIGHT, VEER LEFT, CPLS CIRCULATE, BEND THE LINE, PASS THRU, **HEADS CHASE RIGHT while SIDES TAG THE LINE - IN**, CENTRES PASS THE OCEAN, All FLIP THE DIAMOND, FOLLOW YOUR NABOR, LADIES CIRCULATE, LEFT SWING THRU TWICE, ALLEMANDE LEFT.
- **(SS)** HEADS STAR THRU, DOUBLE PASS THRU, FACE IN, PASS THRU, **As the LADIES CHASE RIGHT, MEN TAG THE LINE - IN**, CENTRES REVERSE FLUTTERWHEEL, ENDS CIRCULATE, & FACE IN : **HOME**
- **(CB -EXACT)** SWING THRU, SINGLE HINGE, CENTRES TRADE, CENTRES RUN, BEND THE LINE, PASS THRU, **AS THE LADIES CHASE RIGHT, MEN TAG THE LINE - IN**, END LADIES U TURN BACK & STAR THRU: **HOME**.
- **(SS)** HEADS RIGHT & LEFT THRU, PASS THE OCEAN, EXTEND, SWING THRU, CENTRES TRADE & RUN, COUPLE CIRCULATE, BEND THE LINE, PASS THRU, **AS THE LADIES CHASE RIGHT, MEN TAG - IN**, CENTRES PASS THE OCEAN, SWING THRU, FLIP THE DIAMOND, $\frac{1}{2}$ TAG THE LINE, SLIDE THRU: **(PL)**.
- **(SS)** HEADS RIGHT & LEFT THRU, SIDES LEFT SQUARE THRU **BUT** ON 4TH HAND: DOUBLE PASS THRU, FACE IN, PASS THRU, **AS THE MEN LEFT CHASE, LADIES TAG THE LINE...IN**, CENTRES FAN THE TOP, DIAMOND CIRCULATE, CENTRE LADIES TRADE, CUT THE DIAMOND, CENTRES FOLLOW YOUR NEIGHBOUR & $\frac{1}{2}$ **SPREAD**, OTHER LADIES PEEL OFF, RIGHT & LEFT GRAND: **HOME**

- **(SS)** HEADS STAR THRU, DOUBLE PASS THRU, FACE IN, PASS THRU, **AS THE MEN LEFT CHASE, LADIES TAG THE LINE - IN,** CENTRES FAN THE TOP (*) ENDS CIRCULATE & FACE IN, OTHERS EXPLODE & : **HOME**
 - Or (*) (FACING) DIAMOND CIRCULATE, CENTRE LADIES TRADE, CUT THE DIAMOND, CENTRE MEN RUN RIGHT, OTHERS FACE IN: **HOME.**
- **(SS)** HEADS PASS THE OCEAN, PING PONG CIRCULATE, SWING THRU, EXTEND, CENTRES RUN, **AS THE LADIES CHASE RIGHT, MEN TAG THE LINE - IN,** CENTRE LADY RUN LEFT (around centre man), ALL TURN THRU, COURTESY TURN **(PL)**
- **(PL)** PASS THRU, TAG THE LINE, FACE RIGHT, CENTRES TRADE, COUPLES CIRCULATE BEND THE LINE, PASS THRU, **AS THE MEN CHASE RIGHT, LADIES TAG THE LINE - IN,** CENTRES TOUCH $\frac{1}{4}$, WALK & DODGE, SAME 4 CLOVERLEAF, OTHERS SLIDE TOGETHER **AND** WALK & DODGE, SWING THRU, SWING THRU AGAIN, MEN RUN, $\frac{1}{2}$ TAG, FACE RIGHT, RIGHT & LEFT GRAND.
- **(CB)** TOUCH $\frac{1}{4}$, SCOOTBACK, CENTRES TRADE, CENTRES RUN, COUPLES CIRCULATE. BEND THE LINE, PASS THRU, **AS THE MEN CHASE RIGHT, LADIES TAG THE LINE - IN,** CENTRES TURN THRU **AND** COURTESY TURN, SAME 4 - PASS THE OCEAN, ALL FLIP THE DIAMOND, WALK & DODGE, PARTNER TRADE, SLIDE THRU **(CB)**
- **(SS)** HEADS SLIDE THRU, DOUBLE PASS THRU, FACE IN, PASS THRU, **AS THE LADIES CHASE RIGHT, MEN TAG THE LINE - IN,** CENTRE LADY WALK -- THAT MAN DODGE, CENTRE LADY RUN, ENDS CIRCULATE AND FACE INHOME
- **(SS)** HEADS SLIDE THRU, DOUBLE PASS THRU, FACE IN, PASS THRU, **AS THE LADIES CHASE RIGHT, MEN TAG THE LINE - IN,** CENTRE LADIES SCOOT BACK AND THAT MAN DODGE, FOLLOW YOUR NEIGHBOUR, ALLEMANDE LEFT, RIGHT AND LEFT GRAND, PROMENADE

While in the above modules we have kept the combination constant, there is no reason why extras may be added following the Tag The Line (Left, Right, In, Out, etc). Of course, you also have the possibility of setting up the same concept from two-faced lines.

Quality of Dancing

By Jim Mayo

At a CALLERLAB Convention some time ago in Nashville, there was discussion about the quality of square dancing. The Past Chairman's Committee and the Board of Governors agreed that the quality of much of MWSD has deteriorated. We believe that poor timing is a major factor.

We know that a very large share of today's callers is unable to provide a smooth, well-timed dance experience. Many, if not most, callers do not know when they give a call, where the dancers will be when they have completed the action. They must wait until the dancers have finished the action before they can know what the next call will be. This assures that the next call will be late, and the dancers will stand in place waiting a beat or two between every call or short call sequence.

Those who think they are "sight" callers are most likely to have this problem, but some module callers also must see the dancers in place before they give the next command. It is essential that callers know, before they give a call, what the shape of the formation and the distribution of men and women will be in that formation when the action is finished. A very large share – certainly 50% and perhaps as much as 80% - of callers do not understand choreography that well.

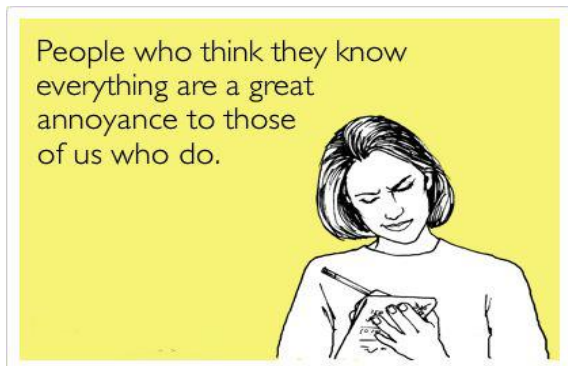
CALLERLAB has available on the web site a document that can be a huge step toward learning that important calling skill. It is the Analyzing A Call sheet. To download the document, go to the following link:

<http://www.callerlab.org/Documents/tabid/737/id/237/Default.aspx>.

Caller coaches generally agree that filling out this single sheet for every call you use is an important training exercise. Very few callers have ever done that. Filling out the sheet will not instantly make you know what every call does to the square in time to give you good timing. But; filling it out will make clear what you do, or do not, know about the call action. It is encouraging to learn that this sheet is one of the most frequently downloaded documents on our web site.

Bad timing is not the only reason for roughness on the modern square dance floor. Inadequate teaching and poor choreography also contribute to the problem. Everyone knows that teaching what a new dancer needs to know takes longer than most classes last.

I understand that clubs are eager to get the new dancers, but we all know that only those with the thickest skins will survive the transition from class to club dances after a 15 week class. We recommend 58 hours of class to teach the Mainstream program. In a short class there is not enough time to teach all the calls adequately let alone how to dance smoothly.



designer career progression:

year 1:	i know nothing
year 2:	i know a few things
year 3:	i know most things
year 4:	i know all the things
year 5-10:	i know nothing again cause everything is different now and i also have to learn 8 new design tools

Another important reason for rough dancing is the sometimes crazy choreography that callers are creating. The old way of learning smooth dance routines and using them repeatedly with slight variations has given way to a search for "tricky" combinations that will surprise. We seem to be more interested in fancy puzzles than in dancing that will flow and feel good. Particularly, callers who can't follow the dance action in their head are not likely to find smooth flowing comfortable routines.

Modern square dancing can let a team of dancers move comfortably with no interruptions or hesitations through a pattern that is interesting and fits the music. Unfortunately, that is not common on today's MWSD floors. There are still many callers who do provide that kind of dancing. They are not the majority, and our activity is hurting for the scarcity of that dancing experience. This article is a beginning step toward recognizing the problem.

For callers who would like to improve their skills there are many paths available. One, certainly, is to download the call analysis document and actually fill them out for every call you use. Even better is to then turn the filled out sheet over and draw a diagram for each of the starting positions. It's a lot of work but a wonderful training exercise that will quickly make you a better caller.

Caller schools offer direct assistance. Many caller associations provide training at their regular meetings and more could. The annual CALLERLAB Convention has many sessions directed at improving the skills of callers and the overall dancing experience. The recordings of these sessions from recent Conventions can be purchased at a very reasonable cost from CALLERLAB.

Why can't they move to the beat?

By Mel Wilkerson – Inspired by questions by Lee Meador on “call delivery”

Before I go all “sciency” on you, let me say:

1. In most cases first that the short answer is because we trained them not to – intentionally or not.
2. I acknowledge that some people are “beat deaf” and yes that is an actual physiological condition
3. I acknowledge the psychological development and conditioning of cultural differences through evolution - most western countries may associate rhythms with time signatures 4/4 and 3/4, whereas someone born into an eastern culture may associate more with 5/4 or 9/8.
4. I acknowledge that there are physical impairments such as “hearing impairments”, physical disability etc. that can and do affect response and reaction time in conjunction to moving with the beat



This article was prompted by a question raised by Lee Meador which was based on why do some callers deliver their command prompt “the start command” on the 7th beat (deliver circle left on beats 6 and 7) and others deliver their command prompt on the 8th beat (beats 7 and 8) yet the dancers all end up at the same place at the same time.

This led to comments and numerous side discussion on an associated subject which was why is it that some dancers are standing at home for 8-10 beats while the others are not when they are dancing the same dance.

Well, me, in my anally retentive way couldn't just say something like, some dancers can't dance to the beat, some callers clip timing or call too slow for the beat, or commands are given at the wrong times, or.....(*insert any number of probably causes here*). The fact is they are all true.

Warning – sciency and psychological part coming up.

The human brain is wired in a way that many areas of our brain that get pleasure from auditory stimulus (such as birds singing, waves or wind in the trees, and music, also control the functions of movement. This is why we often close our eyes and nod our heads to the lyrical repetition of a singing bird, or



sway with the wind and the waves by rocking gently, also why we rock, tap our foot, bob our heads and/or move when a piece of music gives us pleasure

Anticipation stimulus. As it applies to square dancing, as well as other forms of music, the orbitofrontal cortex (which is right behind your eyes) is activated by “auditory stimuli” especially by music that we like. This region of the brain is

also partly responsible for decision making and expectations. When stimulated it sends signals to other parts of the brain to take a response action as well as a predictive anticipation reaction. To picture this, imagine driving in your car and a song comes on the radio (or whatever you use these days). You love the song and there is a part that you just want to sing along with or even wail on.

This is due to a stimulation of the “orbitofrontal cortex” which then sends signals to the brain that something good is about to happen – Pleasure. The rest of the brain responds sending signals that are both autonomic (such as a head bob) as well as anticipatory directive signals which require conscious actions such as reaching over to turn the music up.

This most predictable “pleasure music” makes this part of your brain light up. Musicians, such as Composers and Singers especially take advantage of this predictability in order to make their music more interesting for more experienced listeners.

Well that is the why, we do what we do, but not why we sometimes do it well, (dance the music) and sometimes not so well, do not dance to the music or sing off beat with poor timing). If you want to know just how hard it is, put on your favourite square dance song, and try to call to it and move to it intentionally off the beat and call it within the phrases but off time and as badly as you can. Record yourself doing this.

It is a fun exercise, but it shows you that if your pleasure senses are stimulated it is very hard and difficult not to respond to the rhythm, the melody and especially the beat. Yet some callers do this and alas, many dancers do as well. The question is; “Why are they so consistently off time when they seem to enjoy the music and the beat”?

The reason is that, in addition to activating the orbitofrontal cortex (the music pleasure part of the brain), Music also activates the right cerebellum which takes care of coordination and timing. It is that part of the brain which gives us the ability to tap along or move “regular beats” of music or a timed input, such as a drum beat or a metronome.

Humans very quickly develop an amazing musical memory and by the age of about 4, they can distinguish intervals or if something is “in tune” or “out of tune”.

More sciency bits coming up.

The amygdala is a small region of the brain that contributes to this musical memory. This part of the brain is also responsible for emotional reactions and memories. Because we develop pleasure and input stimulus generating a physical, emotional or anticipated response early in our development, this memory of “in-tune” fun associated with pleasure and movement, will stick with us for a very long time. While we may change our tastes in both music and how we react by the experiences of our life and expectations of response, the wiring of the brain has not changed how it works.

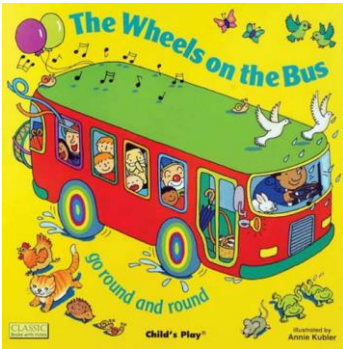


To best illustrate this,

1. picture yourself at a square dance. You are not dancing this tip, but your favourite song comes on. There is a mixture of responses, joy and stimulus to the music and the association of the memory, but also a contrast of emotion because your predictive anticipation response is to dance to it, and you are not doing so. Nevertheless, your memory and the parts of your brain that control these actions will cause you to smile, and tap along or bob your head in time etc.
2. Now picture yourself in tight leather pants, a white loose shirt with ruffles, black and white gaudy make up and sitting in the front row of an Alice Cooper concert. While some of you may love this and respond positively, others are right now picturing this with a head tilt and furrowed brow. That is because for those that like Alice Cooper, and the concert shows that he does , your amygdala has triggered the memory which in turn brought the music back which triggers the orbitofrontal cortex (remember: the music pleasure part of the brain).

Both of the above are basic neurochemistry and psychology but they are also trained responses to anticipatory stimulus. You have consciously made the choice to like or dislike, attend or not attend depending on your cultural upbringing and your life experience.

Now the nasty part of the explanation of how it works.



Do you remember your childhood? Remember the song, **“The Wheels On The Bus Go Round And Round”**. If you don’t know it pick another favourite toddler song.

For those of you that did remember, it drew an inadvertent smile and you started to sing it in your head (or out loud). The wheels on the bus (there is that damned song in your head again) is one of those songs that will stick with you for life, give you pleasure always and annoy you at the same time due to its repetitive nature. Nonetheless it is a programmed response from your development stage that set the template for your brains, music pleasure part, pleasure movement part, and pleasure memory part. Regardless of how you feel about it, you were trained to respond that way.

Like your favourite song, that I had you sing as badly as possible and off time which was difficult, try and do that to “the wheels on the bus.” It is virtually impossible to do without hurting yourself, because the stimulus and memory were developed in you without conscious effort. They are part of who you are and set the template for your beat recognition development and your ability to anticipate and participate and duplicate a beat or a rhythm with your movement.

The reason I said this was the nasty bit was because, I bet you now have the song “The wheels on the bus” stuck in your head. -if you want to get it out of your head, finish the song and it will go away.

Cultural differences matter

Rhythm is a skill that humans are born with. It does however vary depending on culture. Someone born into western countries may associate rhythms with time signatures 4/4 and 3/4, whereas someone born into an eastern culture may like 5/4 or 9/8.

Regardless of the association, music is such an integral part of human life, it has become hardwired into our brain, such that our auditory cortex makes connections to many other parts of our brain from when it begins to develop during infancy.

Why can’t some people follow or feel the beat?

There is an actual condition that affects a small number of people. These people suffer from a form of congenital amusia characterized by a person's inability to distinguish musical rhythm or move in time to it. This is commonly referred to as “Beat Deafness”.

The bad news is that it exists and someone you know, whether a square dance caller or a square dancer may be suffering from it.

The good news is, that it is fairly rare, and the usual inability to synchronise is a result of poor habits, poor teaching without correction, and conditional behavioural development (i.e. doing it wrong for so long that it is now a conditioned behaviour pattern and considered normal – the 20 beat grand square or the “3-step girls turn back-spin on the spot and boys madly run to keep up wheel and deal type recycle” are classic examples of this conditioned behaviour). I am sure many of you can cite your own examples.

Nonetheless, it is not all a matter of unchecked bad habits or poor teaching and quality control. The inability to call or dance to a beat is a real (natural or trained) phenomenon. Researchers at McGill University and the University of Montreal have conducted a number of studies on congenital amusia and definitely concluded that the disorder affects how people synchronize with sounds they hear.

As noted, there is good news. This physiological condition is very rare, and it is highly unlikely that if you know someone who is having trouble moving to the beat, that it is a result of Beat Deafness. To rule out motor deficits the studies had listeners tap evenly to a rhythm without any sound. Even Beat deaf people, people that have trouble keeping a beat, and those that have trouble moving to a beat or rhythm can perform this action, so it is not a rhythm establishment or pacing issue. In other words, everyone whether musically inclined or stimulated or not, was able to perceive different rhythms and tap a regular beat in the absence of sound, similarly to control group members that were musically inclined and not beat deaf.

The trouble that beat deaf people had was they were not able to effectively move with a beat. They couldn't tap in time with beat and were quite variable with their tapping. The greatest variations occurred with the use of metronome when the metronome would be suddenly sped up or slowed down.

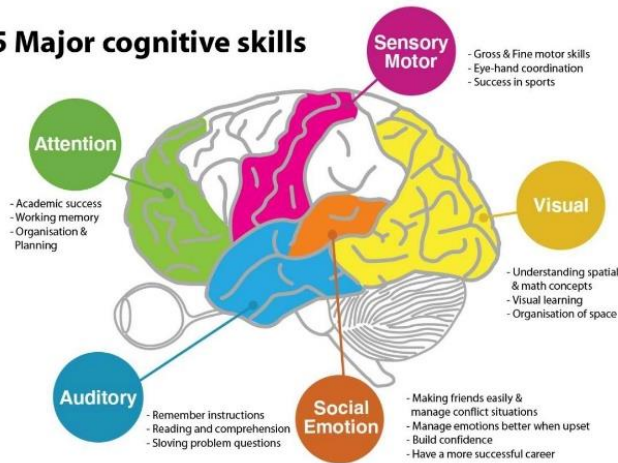
Non beat deaf persons, persons with poor rhythm, and basically everyone else was able to adjust quickly. Beat Deaf persons were not able to synchronise with the new beat on the metronome.

As I noted earlier, this is a very rare symptom and was indicative of deficits in biological rhythms, including the natural frequencies or rates at which the internal oscillations pulsed, and how long it took them to respond to the new metronome tempo.' (Biological rhythms are behaviours that are periodic or cyclic and can be slow like circadian day/night cycles or fast like heart rates).

How is this applicable to Square Dancing?

Square dancing hits all five of the major cognitive skills within the parameters of cognitive mapping.

5 Major cognitive skills



Music and dance are far from idle pastimes. They are universal forms of expression and deeply rewarding activities that fulfil diverse social functions. Both feature in all the world's cultures and throughout history. A common feature of music and dance is rhythmic movement, which is often timed with a regular pulse-like beat. Square dancing is the epitome of the full diversity of the social function of movement,

pleasure stimulation, rhythm memory anticipation, and cognitive as well as autonomic response to an external stimulus.

Common activities like walking, clapping, making music, and even speaking are all examples of rhythms. Square dancing is a combination of walking, and movement in a timed fashion with little room for interpretive translation and individual application of movement. (A fancy way of saying – the caller says jump and you all jump at the same time and in the same way). This rhythmic behaviour pattern is driven by external cues. In square dancing, these cues are:

- **musical tempo** – “the beat” that may increase the pace faster or slower
- **delivery of prompts** and vocal commands
- **rhythm** – repetitive musical phrases or sequences that give a familiarity to the music in specific lengths
- **melody** – that little flitting butterfly that dances up and down on all the three of the above and acts as a binding agent to trigger the pleasure and response centres of the brain through tone, and lyrics.

It must be acknowledged that while most people can adapt their rhythms in response to an external cue, some people are less able to do that', says Doctor Caroline Palmer, Professor of Psychology and researcher at McGill University – Montreal and Director of the NSERC-CREATE training network in Auditory Cognitive Neuroscience. (If she says it, I believe it.)

Even though rhythmic coordination seems fundamental to human nature, people vary widely in ability. Some have the machine-like precision of Michael Jackson, others are closer to the case of “beat-deaf” Mathieu.

What are the underlying causes of these individual differences? By looking at the way the brain responds to rhythm, we can begin to understand why many of us can't help but to move to a beat.

Sometimes the dancing is infectious. - Power of rhythm

Rhythm is a powerful force. It can regulate mood, ranging from the arousing effect of pounding war drums to the pacifying effect of gently rocking a baby. It can even induce altered states of consciousness, as in spiritual rituals and shamanic traditions involving trance.

Rhythm and music can also be used for therapeutic purposes in the rehabilitation of conditions characterised by motor impairment, such as stroke and Parkinson's disease.

Even more fundamentally, rhythmic skills displayed in the context of music and dance may have been essential to our evolution as a species.

In *The Descent of Man* (1871), Charles Darwin mused that:

It appears probable that the progenitors of man, either the males or females or both sexes, before acquiring the power of expressing their mutual love in articulate language, endeavoured to charm each other with musical notes and rhythm.

We seem naturally equipped to learn how to move to rhythm.

Rhythmically coordinated body movements may function similarly to fuel sexual attraction by providing an “honest” signal (one that can't be faked) of an individual's health and fitness.

Now as that may not be considered “square dance appropriate, let's look at the other association - outside of the competitive arena of finding a mate, coordinating with others through music and dance facilitates social cohesion by promoting interpersonal bonding, trust, and cooperation.

These prosocial effects of music and dance may have contributed to the flourishing of human culture by preventing the disintegration of early societies into antisocial mobs. You see very few antisocial mobs amongst square dancers. (Some callers may be a separate issue..LOL).

The question remains however: Entrainment.

But if beat deafness is so very rare, and music and dancing are so universal, why are some people simply unable to hold a rhythm or move to a beat?

To answer this question, it is important to understand how the brain locks onto rhythms in the external environment, and how this process of “neural entrainment” supports the coordination of body movements. Neural entrainment occurs when regular sensory input, like music with a clear beat, triggers periodic bursts of synchronised brain activity. This periodic activity can continue independently of



external rhythmic input due to interactions between already excited neurons. It is as if they expect the sensory input to continue. (simply put, a good piece of music sets your toes a tapping)

Entrainment can thus enhance processing of incoming information by allocating neural resources to the right place at the right time. When performing or dancing to music, entrainment allows the timing of upcoming beats to be predicted. Sometimes; we just have to move.

A 2016 study on individual differences in rhythmic skill identified relationships between the strength of neural entrainment and the capacity to synchronise movements with musical rhythms. One rhythm had a regular beat marked by periodically occurring sound onsets. The other was a relatively complex and jazzier “syncopated” rhythm in which sound onsets were not present on all beats: some were marked by silence.

Results indicated that the strength of neural entrainment was related to people’s ability to move in synchrony with the beat. Individuals with strong neural responses were more accurate at tapping a finger in time with the beat of the two rhythms. This showed individual differences in brain responses to the two rhythms. While some individuals showed a large difference between strength of entrainment for the regular rhythm versus the syncopated rhythm, others showed only a small difference.

In other words: Some people required external physical stimulation to perceive the beat, whereas others were able to generate the beat internally. In square dance terms that means that some people just naturally feel the beat, but others need a little help through prompts and visual stimulus to mirror the actions of others as well as the auditory combination of the two in order to “pick up the beat”. This needs to be re-enforced to develop the skill to allow the creation of “faster pick-up” and adaptation of beat and rhythm.

All cultures around the world and throughout history have engaged in dance. Remarkably, people who are good at internally generating beats also performed well on a synchronisation task that required them to predict tempo changes in musical sequences. The capacity for internal beat generation turns out to be a reliable marker of rhythmic skill.

What this means in essence, there is new meaning ‘Miles Davis’ reported maxim that **“in music, silence is more important than sound”**. It is still not known why individual differences in the strength of neural entrainment occur in the first place. They may reflect the efficiency of neural responses at early levels of auditory processing, such as brainstem responses. Or the degree of connectivity between higher-level auditory and motor cortical regions. What is known is that with proper training and consistency this skill can be developed. It doesn’t take long but must be done early in the learning process and consistently applied.

Brain stimulation techniques that induce neural synchrony at specific frequencies provide a promising method for enhancing entrainment and thereby improving an individual's capacity for rhythm. This is also a way of saying that when teach someone to dance and you want them to be stimulated and entertained by the dance and music to really activate the pleasure and movement centres of the brain as well as the memory centres that keep it pleasurable, then you have to train them and re-enforce that stimulus so that they can adapt and adjust to changes quickly and pleasurably rather than "fight the beat".

As callers, we often look at our first night and gauge success by how many movements that the dancers successfully achieve on their first night. This theme carries through the learning to dance phase of basic, mainstream and plus and into higher levels with the development of the "educated mechanics and mathematics" of what is needed to be done, but very little of the psychological stimulus of pleasure and memory associated to the beat, rhythm, music and song.

Look at dancers on the floor sometimes and see who is walking to the beat and dancing on time. Then look at their face and see if they are smiling. Then look at the ones that are too slow, too fast, and off the beat. Are they smiling inside or just smiling back?

I did this a few years ago before I moved to Australia and asked many of the dancers about their starts. It was interesting to note that they all loved square dancing. However, the fondest memories of most (not all) of the smiling beat dancers were the first nights when we just walked to the beat and sometimes the caller would even call time. They still socialised and hung out with those dancers they started with. These dancers loved songs like "Beautiful Noise" where the beauty of the foot shuffle and rhythm was there with no music to end the song.

The others, those that didn't walk to the beat or struggled or raced to get there first, also said that they loved square dancing. Most of them went through basic and mainstream and into plus in a year. They dance at all levels everywhere. They enjoy the challenge of the caller. Ironically many of them also noted that it is often too slow and stop and go.

Addressing the problem – dance to the beat

We have established that the psychological parameters of dance are ingrained to use the beat with the pronounced lead or emphasis beat as the guiding lead. The consistency of the beat is what we move to whether it is swaying or bobbing our head or walking, jogging etc. We all try to find the beat associated to our actions. We apply this same psychology in square dance calling, and it is there that we can solve or at least improve the "beat wars".

Easy fixes such as learned behaviour patterns at the start and slowing down the race to maximum number of movements in minimum amounts of time is the best place to start. But, alas, that for some reason is not considered a popular option. Too many believe that you must “Rush to Plus” and get there first as a status symbol of quantity and capability rather than actual quality and ability. So, to ignore that fix for now, callers can also stress the beat and use it to get the dancers to find the beat and move to it. Social pressure is great for this. As noted above, the pleasure of music and beat is also akin to the development of the human psyche in social development and interaction. It creates the necessity to belong and be part of something collectively, and movement that is synchronized is part of this collective pleasure.

For callers we analyze the beat and the rhythms of our music (at least I hope we do) and in doing so we determine the phrasing and identify specifically what is usually called the “down beat”. Ideally the goal is to give the pronounced “down beat” to the dancers so that they can adjust and synchronize their rhythms. Let’s have a look at how that is done.

When you look at musical rhythm you have using older terminology; the “Boom chuck”, “boom chuck”, “boom chuck” of the beat...each boom is a beat and each chuck is a half up beat. The boom is for the dancers, and, usually in the rhythm there is a pronounced association between the beat, the rhythm and the melody which will normally occur on either the first, and the fifth beat of an 8 beat phrase.

ONE-two-three-four-**FIVE**-six-seven-eight-**ONE**

Associating that beat for the dancers means that they step down on the boom and move forward on the chuck, or depending on the beat, hard left foot on the odd numbers, soft right foot on the even numbers. There is so much more to the psychology of it thought. From a caller point, it is not just the music, and the beat, it is also the lyrics of the melody but specifically the association of the call prompts to fit into the entirety of the delivery in such a way that it allows the dancers to synchronize their activity and motion with the mathematical and mechanical parameters of each movement.

To illustrate:

Square thru takes beats of music – saying “Heads Square Thru”, takes two beats of music. Anticipation and reaction time take about a half a beat of music static or instantaneous if active (in motion) and given lead time....

From a caller perspective that means from a static square I have to:

1. ensure the dancers get the down beat (**ONE**-two-**THREE**- four) to move on
 - The music has to be going so that the dancers have the beat
 - I have to deliver my command from a static position, so I need at least 2 beats of music prior to the activation of the dancers

- The square is static, so I need a half beat to allow for response activation. I have to calculate my delivery start 2.5 beats before the down beat. How am I going to deliver this best for the dancers? Options:
 - Heads takes half a beat, Square takes a half beat to say, Thru takes half a beat - This means I have to start on a down beat.
 - Heads takes half a beat – Square thru takes half a beat. This means I have to start on an up beat

Beat	BOOM	chuck	BOOM	chuck	BOOM	chuck
Option 1	Heads	Square	thru	(process)	Dancer start	
Option 2		Heads	SQUARE THRU	(Process)	Dancer start	

2. Callers process this information throughout the tip from the first welcome statement, to introductory phrases on the beat such as “Are you ready”? ... and many more things to establish the beat of the record in the dancer’s mind and allow them to synchronize their thought to the beat.
3. The delivery “warm up” (the music or the words) will then come into play to say – one of two things:
 - This is what I want you to do – think for a second and go on the next down beat; or
 - Do this now – you have a half second to react - GO

This brings us full circle now to Lee Meador’s question regarding why some callers may call circle left on beat 7 and others on beat 8 and yet the dancers all start to move on beat 1 and react the same.

Where the caller gives the direction, (the release of that first call) is normally associated to the music and the performance style.

When giving a command prompt on the 7th beat, it is usually because there is a melody line, and a song phrase that is heavily accentuated by **Beat ONE**. In doing so the caller give the dancers 2 beats in preparation to become part of the melody line. This is very common in ballad type songs, sing along type songs, and songs that are done in a syncopation (off the beat-song style (Willie Nelson type songs like Pancho and Lefty)). Syncopation type songs usually result in the caller taking the chuck and not the boom, and essentially ignoring the beat, but rather using the melody line to dance around song. It is a clever technique but requires practice but when done correctly gives the entirety of the rhythm and beat to the dancers.

The dancers thus become part of the experience by having time to prepare and lead off on the first beat as part of the song.

In other types of music, those being where the command prompt is delivered on the 8th beat; you will find that they are normally called "up-beat" or "driving" type songs. In these the call delivery is delivered with a reactive prompt to the dancers. The idea is to get the dancers thinking and ready by essentially saying there will be the requirement to move quickly and with little to no thought processing time. The musical lead in on many of these songs is often short and snappy like a patter opening phrasing of music, or, a strong melody line guiding into a faster paced instrumental. Please note that I said a faster paced, or fuller instrumental, not a faster beat. In these songs you usually find a fuller instrumental with parroting sub lines, melodies and themes. It is often possible to have multiple melody lines running through the song on this type of music simultaneously.

The introduction is set to prepare the dancers to move quickly and respond because this is not a think song this is an "act and respond" song. You will find that callers will often breed the excitement level with a guiding response or phrase like "**All Right – Here We Go**"- Circle.....". The introductory phrasing is given to the dancers to pick and adjust to the timing, because the caller will deliver it to force the timing and beat into the dancer's mind. The delivery is such that its intent is to stimulate the orbitofrontal cortex (even if they don't know they are doing it scientifically, they know the effect it has) and fix the timing, get the dancers excited, and deliver the "GO" (circle left) on 8 so that the dancers step off on the **ONE** beat. They are (or should be) prepared by the music and are ready to take the first beat....1.

The reason that, if this is done properly, the dancers arrive at the same place in the same time is that they are using the beat **1-2-3-4-1-2-3-4** with the accentuation on the 1 beat (one and 5 in an 8 beat phrase) for their guiding foot. The dancers will use the same amount of time to do the same choreography because they start at the same time.

Really great callers achieve this in both singing and patter calling and use the disparate style delivery very effectively because they always give the dancers the "down beat".

Usually where you see rushing from the dancers, it is a result of the caller stealing the down beat and giving his /her prompts on 1 or 2 rather than 7 or 8. In those cases it usually a dancer's natural rhythm feels wrong and the dancer tries to make an adjustment to try and catch that down beat. This forces the rush to catch up and usually results in poor timing. When this is done consistently you have two results.

1. Dancers will often develop the habit of rushing through the movements to get the right place fast so that they can hopefully start the next movement on the beat. Unfortunately, their timing and non-movement with the beat

creates a break in the synchronization of the rest of the dancers moving and is very hard to recover from. Dancers get where they are going but it is not the smooth and easy flow that they were looking for and it results in being tired. This is the same equivalent physical effect as the mental effect of trying to sing “**The Wheels On The Bus Go Round And Round**” off the timing of the song. (I put that song in your head again, didn’t I?)

2. The second result is that if the caller timing is not corrected, the dancers end up building a learned behaviour response of getting where they need to be at the right time, but not with the right timing. You see many of these dancers rushing to get there early (20 beat grand square for example, or the stork walk through the movements without rhythm but always seemingly being where they need to be. Both of these dancing types are learned behaviour that have been allowed to develop and could have been easily fixed.

The latter of those is usually where you see standing and waiting for the next call. The source of this is, 90 percent of the time, a result of a caller that is too focused on the delivery of the song and singing, and not on the “danceability” of his/her choreography. That caller delivers the command prompt (circle left for example, or sides face grand square) on 5 or 6 then prepares to begin the “song performance” on 1 with the melody and the beat line working for the caller and not the dancers. Some dancers start on 7 or 8 or 1 because they are unsure what the caller wants.

In both cases, the caller is inappropriately stealing that lead down beat from the dancers.

There is hope.

Good callers watch for beat delivery and dancer movement with the beat and adjust so that the dancers to get the beat back. Even if you have dancers that rush the beat with the infamous 20 beat Grand Square or the 6 beat Square Thru, the really great callers still give the down beat to the dancers in the openers and throughout the choreography sequences. When they do this, the dancers really have no option but to naturally adjust to the smoothness of the song beat and rhythm, regardless of whatever established their bad dancing habits. Once they start “moving to the beat”, the dance becomes more natural for everyone -- more dancing and less standing or running and better synchronicity within the square. It is less tiring, and you have the satisfaction of finishing “**The Wheels On The Bus**” with a smile on your face. (**Damn...there I go again**).



Wade Driver, Ernie Kinnie, Ken Bower, Tony Oxendine, Mike Seastrom, just to name a few, are masters of both styles. (Delivery on 7 or delivery on 8). What is more important is that they are also masters of watching the floor and bringing the racers and stork walkers back into rhythm very quickly. If you get a chance, compare two or three of their different music style performances and you will see that they interchange between 7 and 8 introduction deliveries depending on the type of song they use. You will also notice the effect it has on the dancers being the effect that they want to achieve. This is not accidental – it is a polished and practiced performance.

If you can find live video performances, listen first with your eyes closed, to the music and the delivery, and then watch the dancers on the same video. You will quickly see the difference in delivery style matching both the music and song type; and the effect of the dancers starting well when they are given the down beat - and it is not taken away from them. These callers call for the dancers and not for themselves. In doing so, both the dancers and the caller win.

Acknowledgement to:

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- Ernie Kinney, Wade Driver, Tony Oxendine, Ken Bower and Mike Seastrom who's workshops, training, conversations and numerous videos I watched in determining the answer to the questions posed – and who in the course of watching their deliveries I still noted a few things that I need to improve on.
- *Scientific Reports* volume 6, Article number: 20612 (2016 Individual Differences in Rhythmic Cortical Entrainment Correlate with Predictive Behavior in Sensorimotor Synchronization attributed to, [Sylvie Nozaradan](#), [Isabelle Peretz](#) & [Peter E. Keller](#)
- Electrical Brain Responses to Beat Irregularities from the Journal *Frontiers In Neuroscience* Feb 2016
- Studies by Dr Caroline Palmer – Professor of Psychology and researcher at McGill University – Montreal and Director of the NSERC-CREATE training network in Auditory Cognitive Neuroscience
- Hypothesis and Theory Article – *Frontiers of Psychology* 10 October 2014 - Chorus, synchrony, and the evolutionary functions of rhythm by Andrea Ravignani, Daniel L. Bowling and W. Tecumseh Fitch, - Department of Cognitive Biology, Faculty of Life Sciences, University of Vienna, Vienna, Austria

Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

DEAR Dr. ALLEMANDER: *What do square dancers do in the summer time when the weather is warm and the sky is blue? There must be something special for this time of year.*

Winter Dancer, Tasmania,

Dear Winter: Of course there is. For one thing, in the summertime, a square dancer should never pass the ocean. On a day when the sun is so bright you can cast a shadow; the thing to do is to peel off those heavy clothes, sashay into a swimsuit, dive through and trade the waves.

Or if passing through an ocean wave is not your thing, just head down to the docks and load the boat, cast off all the way and eventually you can wheel around and scoot back to the shore.

There are also lots of circuses and carnivals around in summer where you could ride a ferris wheel. Many of these carnivals have a small railway where you can ride a train on the track, too. By getting up and going outside, you will be motivated for the regular square dancing season. Take some of your friends and follow your neighbours to the carnival, as this can have a chain reaction effect on them as well – it is always good to mix with new people as well.

There is always the local park where you can join lots of like-minded people on the swings and slides, but be careful that you don't slip. Sometimes the weather turns a bit damp, so be wary of the muddy ground and avoid slithering. Also be careful to avoid anything that some of the animals may leave on the ground by walking and dodging around such things.

You could also visit some of the local wineries. While there, you and your partner could pair off and sample some of the good stuff. The nearby vineyards are also neat places to check the vines on the left and right. You could even play hide and seek with your partner around the corner, but make sure that you chase right back home at the end of the day.

Oh yes, and don't forget, that if your hair is a little thin, it is a good idea on a hot day to fan the top.

Dr. A.L. 'Lefty' Allemander, Phd., gives regular advice to the dancelorn in this space. Extend to him your hot weather tips.

Gimmick Time

With Barry Wonson

This group of modules is based on the idea of specific dancers in oceans waves beginning the action of a specific call. The set-up could be BBGG waves and have the Boys start a Swing Thru. This would mean that the Boys only begin the first Right arm turn and then the centres complete the rest of the normal action. In the same vein, we could have just the Heads start the action (provided they are adjacent). Like all variations and gimmicks...a little goes a long way.

- **(SS-RESOLVE)** HEADS PASS THRU, SEPARATE, AROUND ONE TO A LINE, PASS THRU, WHEEL & DEAL, LADIES PASS THRU, SWING THRU, CENTRES TRADE, **HEAD START - SPIN CHAIN THRU**, SWING THRU, SCOOTBACK, RIGHT & LEFT GRAND.
- **(SS-CB)** HEADS PASS THE OCEAN, LADIES TRADE & RUN, WHEEL & DEAL, PASS THRU, SWING THRU, CENTRES TRADE, **LADIES START - SPIN CHAIN THRU**, SWING THRU, **MEN START - SPIN CHAIN THRU**, MEN RUN, REVERSE FLUTTER, STAR THRU, PASS THRU, TRADE BY **(CB)**.
- **(SS-PL)** SIDES 1/2 SASHAY, HEADS STAR THRU, PASS THRU, SWING THRU, **SIDES START - SPIN CHAIN THRU**, MEN RUN, LADIES TRADE, COUPLES CIRCULATE, BEND THE LINE **(PL)**.
- **(SS-PL)** HEADS TOUCH 1/4, LADIES RUN, PASS THRU, SWING THRU, CENTRES TRADE **LADIES START - SPIN CHAIN THRU**, WALK & DODGE, PARTNER TRADE **(PL)**.
- **(SS-PL)** SIDES 1/2 SASHAY, HEADS SQUARE THRU, STEP TO A WAVE, **MEN START - SPIN CHAIN THRU**, 4 MEN RUN, PASS THRU, BEND THE LINE, RIGHT & LEFT THRU, FLUTTERWHEEL
- **(PL-CB)**: PASS THRU, 1/2 TAG, **MEN START - SWING THRU**, SCOOTBACK, CENTRES TRADE, **LADIES START - SPIN CHAIN THRU**, MEN RUN, STAR THRU, PASS THRU, TRADE BY **(CB)**.
- **(PL-PL)**: PASS THRU, ENDS CROSS FOLD, SWING THRU, SPIN CHAIN THRU, **MEN START - SPIN CHAIN THRU**, MEN RUN, PASS THRU, ENDS CROSS FOLD, SWING THRU, SPIN CHAIN THRU, **MEN START - SPIN CHAIN THRU**, MEN RUN **(PL)**.

- **(PL-PL):** TOUCH 1/4, END LADIES & CENTRE MEN RUN, CENTRES SQUARE THRU 3, ****DOSADO, MAKE A WAVE, MEN START - SWING THRU, MEN RUN : ZERO LINE (PL).**

**** Alternatively, you can also use a LEFT SQUARE THRU 3 and make a wave for the men start swing thru.**

These last 3 modules feature PLUS calls:

- **(CB-CB):** SWING THRU, SINGLE HINGE, CENTRES TRADE, **MEN START - SWING THRU**, SINGLE HINGE, FAN THE TOP, RIGHT & LEFT THRU, TOUCH 1/4, SINGLE FILE CIRCULATE, END MEN RUN, CENTRES WALK & DODGE **(CB).**
- **(CB-PL):** PASS THE OCEAN, FAN THE TOP, SINGLE HINGE, CENTRES TRADE, **LADIES START - SWING THRU**, LADIES FOLD, MEN U TURN BACK, SWING THRU, **LADIES START - SPIN CHAIN THRU**, SCOOTBACK, MEN RUN **(PL).**
- **(CB-RESOLVE):** SWING THRU, LADIES FOLD, PEEL OFF, COUPLES CIRCULATE, 1/2 TAG, CENTRES TRADE, **LADIES START - SPIN THE TOP**, MEN SPIN THE TOP, LADIES HINGE, MEN AND LADIES WHO FACE - PASS THRU, CENTRE LADIES TRADE, WHEEL & DEAL, PASS THRU, ZOOM, NEW LEADERS U TURN BACK, R & L GRAND.



Promotion/Communication

An essential “desirable” topic by PAUL BRISTOW

The third category in the CALLERLAB Curriculum Guidelines – “Desirable” topics, includes the subject of Promotion/Communications and – in view of the problems that we face in recruiting new dancers – this topic is really now quite an essential one; there are two aspects to Promotion:

PROMOTION

1. PROMOTION - OF THE ACTIVITY

When you look at the declining number of new dancers, the scarcity of beginner courses, and the shrinking membership of so many clubs, you can see that now – more than ever before – we must make certain that we take full advantage of

EVERY chance that we have to try and bring more people into Square Dancing, we all need to become “salesmen” for Square Dancing!

Take the time to consider how Square Dancing may best be presented to attract new dancers – emphasise the health, social and fun aspects. There is a wealth of information available here in the U.K. from our RPM committee (set up jointly by the councils of BAASDC – the British Association of American Square Dance Clubs and SDCCGB - THE Square Dance Callers Club of Great Britain,). Make sure that you have this information available and make good use of it.

Work with your Club to discuss advertising, demonstrations etc. and make sure that you capitalise on these opportunities by handing out details of beginner classes etc. Don't forget the Internet – the fastest growing tool for selling anything – especially ideas about how to get fit, stay healthy and make the best possible use of your spare time (remember a person's “spare time” is their single most valuable asset)!

Hopefully, you are aware that all members of SDCCGB are bound by the CALLERLAB code of ethics; this is an aspect of SDCCGB's associate membership to CALLERLAB. There are three out of the nine ethical statements that refer to promotion; these are listed here in terms of relevance:

Item 4: OBLIGATION TO THE ACTIVITY AS A WHOLE

- ***I have an obligation to the activity as a whole; therefore, in my personal, business and social contacts, I shall be conscious of its heritage and its future, and conduct myself accordingly.***

Being conscious of “the future” of the activity refers to working as hard as you can to “keep Square Dancing alive” – i.e. PROMOTE the activity. Many years ago, Dorothy Shaw, Lloyd “Pappy” Shaw's wife, gave this yardstick for measuring one's actions. “Is what I am about to do in the best interests of square dancing?”

Item 1: OBLIGATION TO DANCERS

- ***I have an obligation to the dancers; therefore, I shall provide information, instruction and leadership to enable and encourage the dancer to develop to his/her full potential so that he/she may derive the maximum satisfaction and pleasure from the activity.***

To “derive maximum satisfaction and pleasure” you need to do all that you can to provide a good “atmosphere”; one aspect of doing this is to ensure that the number of dancers attending the club is kept to a maximum and – an important part of this relies upon new dancers. Also consider the first line of this item “I shall provide information”; this *must* include PROMOTING the activity.

Item 2: OBLIGATION TO CLUB ORGANIZATIONS

- *I have an obligation to the club organizations; therefore, I shall participate in the development and maintenance of a sound and respected club organization, and shall endeavour to discharge this obligation to the best of my ability and to advise them wisely and honestly.*

A caller should always be a “Leader” and should try and do all that is possible to help the club for whom they call follow the wisest course of action; especially when it comes to the recruitment of new dancers. On this point I have to accept that many clubs are completely opposed to recruiting, which will make it very difficult for some callers but it is incumbent upon EVERY caller to try and persuade even these clubs to reconsider – a very “difficult” situation requiring a great deal of “diplomacy” but one that a good caller cannot avoid; do all that you can to encourage your club to PROMOTE the activity and take part in recruiting. Don’t forget the old adage that says, “You will never fail, completely, until you stop trying”!

As time goes by opportunities will occur or can be created, when you can promote the activity i.e. sell the idea to members of the non-dancing public. These opportunities may occur when you are talking with friends, family and work colleagues or on any other occasion where you find yourself spending time, socially, with people who are not already involved with Square Dancing.

SQUARE DANCE PARTIES. At this point I must mention “Square Dance Parties” (formerly referred to as “One Night Stands”), for two reasons.

The first is fairly “trivial” but should be considered. If you decide to advertise on the Internet and use the term “One Night Stand”, even as part of the sub-text (not as the title), you may be very successful **BUT** it is unlikely that you will attract many people who want to Square Dance! I accept that – here in the U.K. – the term “Square Dance Party” does not really work as a description of what we are offering and accept that there might be a better way to describe what we do but – with all due respect – “One Night Stand” is not the term to use and – in these days of the Internet should be completely avoided, at all costs!



My second reason for mentioning “Square Dance Parties” is far more serious. These occasions are the absolute best opportunity that we have to bring the “magic” of Square Dancing to the masses. We **MUST** take this opportunity and use it. I hear that there are some callers regularly booked by groups for “Square Dance Parties” who will not advertise beginner groups, I have even heard it said that they feel it to be “unethical” to try and sell Square Dancing! This has to be wrong. I am not sure why they refuse to advertise but would ask them to revise their approach and start to use the “Square Dance Party” as an advertising

billboard. I would agree that this has to be done with the agreement of the organisers and must be dealt with as diplomatically as possible but – at the very least – please display information about Square Dancing, including any local groups that are recruiting and take the time to use these “**golden showcase**” situations to the best advantage, please!

2. PROMOTION - OF ONESELF (AS A CALLER)

The second aspect of Promotion concerns the individual caller. It is not wrong to promote yourself; sometimes the difference between getting a booking and not getting a booking will depend upon whether or not people remember your name. Of course, a degree of “common sense” is important – you can’t walk around at a dance wearing a “sandwich board” announcing who you are! Be careful to be subtle but not shy; do not be afraid to promote yourself, carry business cards and keep them available to “hand out” when necessary, carry and display flyers for future dances (where you are the caller or where your club is the sponsor); there may even be opportunities where you can advertise your club – but make sure that you are not seen as “poaching” another club’s members!

One question that you would do well to ask yourself is “How easy am I to contact?” Where does your Address/Telephone Number appear? If you were the Club Secretary who had been asked to book you to call a Dance, how would you set about getting in touch? It is surprising the number of Callers who are difficult to contact; take every opportunity to advertise and promote yourself and to ensure that as many people as possible have access to your contact details.

COMMUNICATION

COMMUNICATION AS PART OF PROMOTION

Much of the above also can be thought of as Communication. Communication is a three-part process, you require:

1. a sender of the message,
2. a recipient, and
3. a response from the recipient showing that the message was understood.

Quite often personal success will depend upon the simplest things. Whenever you get the chance to call, take your time to be polite and thank those who have booked you (or invited you to call a guest tip), both over the microphone and on a one-to-one basis. Give praise where praise is due, and above all, be sincere. Make sure that people remember you for the right reasons. There is a great deal more to communication and I plan to return to this at a later stage but for the moment consider effective communication as an essential part of Promotion.

COMMUNICATION & THE BUSINESS SIDE OF CALLING

This is another priority requirement for a Caller;

He or she must be able to communicate, to be understood and know how to get a message across – accurately and (where necessary) – succinctly.

It is because a good understanding of the effective use of Communication is required by many Essential Caller education Topics that this subject is listed as a part of the CALLERLAB Curriculum Guidelines.

THE THREE-PART PROCESS

Previously, I have defined Communication as a three-part process, comprising: (1) a sender of the message – the person who provides information, (2) a recipient of the message – the person who receives information, (3) a response from the recipient showing that the message was understood.

The most obvious example of Communication occurs when you give directions to dancers; these must be clear, correct and appropriate. If the dancers receive the information correctly, they will execute the call (or calls) as expected. This demonstrates the three-part process quite effectively.

However the types of Communication that I want to consider here are those that most often occur “off the microphone” these are:

PROMOTIONAL COMMUNICATION

There are two parts to this:

The first part is any attempt that a Caller may make to advertise events – perhaps a dance where you are Calling or any event that you have a vested interest in promoting. Make sure that any printed material is well set-out, inclusive of all relevant details and exclusive of any simple errors (spelling mistakes etc.). Make sure that the advertising that you use is appropriate for the target audience and presented in such a way as to be “interesting”. Announcements of future events should be made with the same criteria in mind. Keep in mind the three-part process.

The Second part comprises the behaviour of the Caller, when not calling. Any conversations that may occur with dancers “between tips” (or before or after the dance) are important and should be handled carefully. Take the time to talk with the dancers, listen to what they say and respond in a manner that is sympathetic. Obviously, you need to be on the stage to be able to call – that is what you are paid to do – so you may have to keep discussions to a reasonable length of time; perhaps all that is practical – in larger groups – is a few words “hello, great to see you, thanks for coming” etc.

The dangerous aspect that you can fall into is to “stay on the stage” and not be “available” to the dancers. This can be interpreted as a lack of interest or concern – or as “unfriendly” behaviour...

LEADERSHIP COMMUNICATION

If you are being approached as a “leader”, perhaps being asked to present your opinion on an issue, the first thing that you must do is to listen – carefully. Acknowledge what is being said by the person with whom you are speaking and ask the occasional question, to show that you are following their comments. You may not be able to resolve the issue – but you should show genuine interest.

- (i) **GUIDANCE** - In certain situations – a committee meeting, for example – you may be asked to provide some form of “guidance”. It is essential that you appear unbiased, listen to all that is said – if there are two sides that are approaching you, take the time to listen to both – before giving an indication of your opinion. Keep in mind that all parties must use the three-part process to debate effectively. Only offer advice if you feel that it will be helpful. Any recommendations that you make must be well thought out – be careful.
- (ii) **PROBLEM SOLVING** - As a Leader, from time to time, you may be expected to display the wisdom of Solomon and resolve a problem. Be careful not to appear unconcerned when people bring a problem to you. Remember that they feel the problem merits consideration and you should accept this whether or not you feel it is justified; also bear in mind that it is a significant compliment to your leadership skills that the individual (or group) is (are) prepared to request your assistance.

Where you are asked to act in your role as the “Club Caller” and advise the committee, you should avoid discussing a subject with people who are too emotional, try to persuade the parties concerned to meet at a future date, by which time the discussion will be more focussed and less “explosive”.

Listen carefully, to all sides of the dispute, define the problem and discuss the options that could be used to resolve the issue – the more discussion that occurs, the higher the probability there is that all parties will begin to agree on aspects of the discussion that will lead to a jointly acceptable solution. In this situation the Caller is there as a “Communication Helper”, which is a very important role.

Hopefully, as the discussion goes on someone will suggest a solution that you feel you can support; this will be much better received than any solution that you suggest; keep an open mind and finally – try and do what you can to “sell” the solution to the satisfaction of all concerned.

BUSINESS COMMUNICATION

If you agree to call a dance you have entered into a contract, whether the agreement is in writing, spoken (face-to-face), taken “over the ‘phone” or by e-mail, whether a contract is signed or you just shake hands – **you are now under an obligation**. You may assume that taking a booking by any of these methods will be okay. However, a formal contract is always better – for both sides.

Unfortunately, there are many things that may happen to alter the basis of such an agreement; club officers can change – due to circumstances that leave a “gap” in the process. A written contract can help avoid misunderstandings, by providing both parties with a record of the important information.

There will be occasions where sudden changes need to be made to a contract, due to extenuating circumstances - illness or family tragedy can prevent a Caller from being able to fulfil contractual obligations. A Caller who must cancel or change an agreement should initiate Communication with the organisers of the event immediately. The most effective approach is to explain the situation, ask for release from the contract and offer to assist the club in finding a replacement Caller they regard as satisfactory. The Caller should then offer to confirm the changed agreement with all parties.

THE BUSINESS SIDE OF CALLING

The final paragraph on “Communication”, shown above, talks about Business Communication, it is important to consider the criteria, shown there, when you are entering into a contract. Calling is a business. In order to assess the viability of the business you must maintain accurate records and accounts. To some extent this is an ethical requirement and in most instances a legal requirement.

Returning to the subject of “Contract”, it should be noted that, in law, a contract requires only two elements: **OFFER AND ACCEPTANCE**

The more casual your approach to the way you handle your business affairs, the greater the chance that there may be a misunderstanding. You should follow a few simple rules to safeguard yourself.

1. Maintain an accurate Diary of Bookings. If you are using more than one calendar – make sure they are both updated. Take every step possible to ensure that you do not get double booked.
2. When entering into a contract (i.e. when you take a booking), make a note of the agreed points and ask the other party to (at the very least) confirm these in writing. This will provide you with a reference closer to the date of the booking. Many Callers use a formal two-part contract. Some Clubs (especially the EAASDC Groups) use a standard form of contract. If you are using a form of contract, make sure your contract is adequate. CALLERLAB has a confirmation Agreement form available for purchase that includes places for all of the important information.
3. Having obtained some form of written confirmation, first check that it is in accordance with your wishes. You may be asked to reconfirm, if you are asked to do this, make sure you do so.
4. Most important: file the confirmation/contract where it may easily be found.
5. As already stated (in the Business Communications section above), in the event of any problems arising which may prevent you fulfilling your obligation,

contact the Group concerned, acquaint them with the problem, if possible offer to assist in locating a replacement Caller.

6. Should the organisers decide to cancel your attendance, for their own reasons, the best recourse is the formal contract, which should stipulate your cancellation fees. In the absence of a formal contract, be prepared to negotiate with the Group, giving consideration to the circumstances.
7. Be aware that there will be occasions when dance groups (especially those contacting you from overseas) will only be looking to discover if you are “available” for a dance; this is known as an “Invitation to Treat”. It may “feel” like a contractual offer and may even appear to be written, as such but may just be an “enquiry”. If you receive an enquiry of this type, make sure that you receive a contract, or written confirmation, before you “ink” the date in on your calendar!

SALES AND MARKETING

Quite often decisions are made on the basis of the least objectionable Caller. “He is a good Caller but ...”. Try to get rid of all your “Buts”. Be as “professional” as you can!

On the question of pricing, it is said that if the goods or service is of excellent quality, the best of its kind and without equal, you can charge any price. However, be aware of; what the market will bear; and of the true costs that you face as a Caller. Hopefully, these two criteria will coincide at a price that is acceptable to both sides. Consider all offers carefully, do not reject any outright – but instead be prepared to make a counteroffer – there may be room for compromise; be prepared to negotiate.

However, you should not “under-sell” your talents, whilst it may be an investment to work cheap to break new ground, do not allow this to become a habit, if you are sure your price is right, stand by it.

RECORDS AND ACCOUNTS

Keep every receipt and record it in a ledger of expenses. Similarly, maintain accurate records of income. Many Callers do not maintain accurate records – especially of expenses – and believe that they are making a profit whereas, in reality, most Callers will be lucky to cover all their expenses.

Pay careful attention to accurately recording all expenditures. Ensure that everything is included and at the correct rate. The true cost of travelling by car is considerably more than just the petrol!

At some stage you will probably need to make a declaration of your income and expenditure to the Inland Revenue (or [whomever your government tax collector is](#)). It would probably pay most Callers (in real terms) to seek professional advice and employ an accountant. Whatever you decide to do, be as accurate as possible with any declaration.

T-Bones To Diamonds

By Jeff Seidel

Jeff always comes up with some interesting ideas and this is no exception. For these modules the caller needs to be well aware of the formations needed as well as the ability of the dancers. This is great workshop material

PLUS MODULES

- **Singer:** HEADS SQUARE THRU, TOUCH $\frac{1}{4}$, SCOOTBACK & ROLL, FOLLOW YOUR NEIGHBOUR, DIAMOND CIRCULATE, U TURN BACK, FLIP THE DIAMOND, CORNER SWING, PROMENADE

(The above figure uses a Scootback & Roll to get into a T-Bone set up. The only problem with this get-in is that the infacers, while having left hands free to do next call, are actually spaced a bit apart and are also looking directly at the shoulder of the man ahead of them. In order to use this concept it would be very necessary to advise them beforehand of where they will be going...Barry)

A2 MODULES *(Barry – I used the general concept of this at our A2 dance last night with no problems with a Trail Off or a Peel & Trail whatsoever, even with the weaker A2 dancers who have just graduated. Note: some initial problems occurred with the lead-up to the T-Bone set up, rather than from the calls from that position!). These should present no real problems to a standard A2 floor.*

- **(SS-Resolve)** HEADS WHEEL THRU, TOUCH $\frac{1}{4}$, SCOOTBACK & ROLL, TRAIL OFF, DIAMOND CIRCULATE, LOCKIT MEN MIX, DIAMOND CHAIN THRU, SINGLE HINGE, ACEY DECY, SCOOT & WEAVE, RIGHT & LEFT GRAND.
- **Singer:** HEADS PAIR OFF, TOUCH $\frac{1}{4}$, SCOOTBACK & ROLL, TRAIL OFF, LOCKIT, LADIES MIX, DIAMOND CIRCULATE, CUT THE DIAMOND, $\frac{1}{3}$ LINEAR CYCLE, OUT ROLL CIRCULATE, SWING, PROMENADE.
- **(PL-Resolve):** TOUCH $\frac{1}{4}$ & MEN ROLL, TRAIL OFF, DIAMOND CIRCULATE, LADIES SWING THRU, DIAMOND CIRCULATE, MEN MIX, DIAMOND CHAIN THRU, REVERSE PROMENADE.
- **(SS-Resolve)** HEADS SQUARE CHAIN THRU, SLIDE THRU, RIGHT & LEFT THRU, TOUCH $\frac{1}{4}$ & MEN ROLL, TRAIL OFF, DIAMOND CIRCULATE, CUT THE DIAMOND & ROLL, ZIG ZAG, RIGHT & LEFT GRAND.
- **(SS-CB)** HEADS PAIR OFF, STAR THRU, SLIDE THRU & ROLL, TOUCH $\frac{1}{4}$ & LADIES ROLL, PEEL & TRAIL, LADIES MIX, DIAMOND CHAIN THRU, LADIES CIRCULATE, MEN RUN, WHEEL & DEAL: **CB**.

NOT THE SAME OLD TAG LINE

BY Mel Wilkerson – Revisiting $\frac{1}{4}$ Tag The Line and $\frac{3}{4}$ Tag The Line

This article has been updated from an article released last year when the movements $\frac{3}{4}$ **TAG THE LINE** and $\frac{1}{4}$ **TAG THE LINE** became part of the mainstream program.

There has been extended, and sometimes heated, discussion on the decision by Callerlab to add the natural extensions of the full tag the line family into the mainstream program rather than just leaving them as a formation to recognize but not any particular movement. (until plus for $\frac{3}{4}$ Tag The Line)

We have been asked for this article numerous times and have referred many to the Behind the Mike website where they can peruse the files for the choreography. I have also utilized the movements in training workshops, mentoring online, as well as the monthly training exercises just to stimulate thought.

I found it very interesting when many callers noted that there was very little submission on-line from a lot of the newer callers for either of these movements, but in particular “ $\frac{1}{4}$ tag the line”. This was explained to be as being a result of “because very few computer programs have it in their choreographic selection inventory of movements”. All I can say is, do not rob the dancers of good choreography or movements they should know at the level that they are dancing, just because someone else has not written choreography for that movement, or because computer programming hasn’t been updated with the latest changes. That is what checkers are for.

I want to express my Thank you to all who have put their choreography out there for comment and review as well as all those that commented, complimented, complained, or just added their two cents worth to the hundreds of discussions regarding the use of these two movements in the mainstream program. Just remember, it is like the election in <your country>. You may not agree with the decision but that is the decision that you live with until it changes again – so it is best to just get on with it and give everyone the ability and capability to use the tools available to them.

As of March 9 2019, these movements are listed as movement 17b in the Callerlab mainstream lists. They are part of the program and dancers can expect to hear them when they are out and about dancing at a mainstream level dance.

We have received the most requests ever for choreography and ideas focused on those two movements at the mainstream level.

Below you will find a plethora of ideas, from short routines, to singing calls to fix point modules for CB, PL, conversions and resolutions.

CAUTION: As some very wise and experienced callers like Johnny Preston, Kip Garvey, Don Beck and many, many others have pointed out, although these movements may now be on the list, take your time to introduce and use them. Give variety to the positions, the setups, and where they take you to give the dancers the best experience possible. Remember to treat these movements as new. Your dancers should be familiar with the positions of $\frac{1}{4}$ tag and $\frac{3}{4}$ tag at mainstream but may not be familiar with the movements themselves.

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

$\frac{1}{4}$ tag the line SEQUENCES

- (H) LEAD RIGHT, VEER LEFT, COUPLES CIRCULATE, **$\frac{1}{4}$ TAG THE LINE**, MEN FACE RIGHT, VERY CENTRE LADIES TRADE, MEN CIRCULATE TWICE **AND FACE IN**, LADIES SWING THRU, EXTEND, SLIDE THRU, COUPLES CIRCULATE 1-1/2, (Original) HEADS BEND THE LINE AND LEFT SQUARE THRU 4, SIDES KEEP PROMENADING HOME, ALLEMANDE LEFT, HOME
- (H) PASS THE OCEAN, SAME LADIES RUN, HEADS $\frac{1}{4}$ TAG THE LINE, MEN TRADE, EXTEND, MEN RUN, SIDES PASS THE OCEAN, THOSE LADIES RUN, **SAME 4 - $\frac{1}{4}$ TAG THE LINE**, MEN TRADE, EXTEND, MEN RUN, ALLEMANDE LEFT, RIGHT AND LEFT GRAND
- (H) STAR THRU, PASS THRU, TOUCH $\frac{1}{4}$, SPLIT CIRCULATE, CENTRES TRADE, **LEFT $\frac{1}{4}$ TAG THE LINE**, CENTRE MEN TRADE, EXTEND (left hand wave), LADIES CIRCULTE, MEN TRADE, RECYCLE, ALLEMANDE LEFT, RIGHT AND LEFT GRAND.
- (H) RIGHT AND LEFT THRU, LEAD LEFT, VEER RIGHT, COUPLES CIRCULATE, BEND THE LINE, PASS THRU, **$\frac{1}{4}$ TAG THE LINE**, IN THE WAVE – SWING THRU, EXTEND, LADIES RUN, LADIES CIRCULATE, MEN TRADE, **$\frac{1}{4}$ TAG THE LINE**, CENTER MAN TRADE, SCOOT BACK, LADIES TRADE, MEN LEFT SWING THRU, EXTEND, MEN RUN, PASS THRU, BEND THE LINE (PL), ALLEMANDE LEFT (or circle left)

PL-PL

- RIGHT AND LEFT THRU, PASS THRU, **$\frac{1}{4}$ TAG THE LINE**, IN THE WAVE TURN THRU, MEN RUN, COUPLES CIRCULATE, BEND THE LINE
- TOUCH $\frac{1}{4}$, ALL 8 CIRCULATE, CENTRE 4 ONLY TRADE, ALL FACE IN, PASS THRU, **$\frac{1}{4}$ TAG THE LINE**, CENTRES OF THE WAVE TRADE, EXTEND, LADIES TRADE, RECYCLE, SWEEP $\frac{1}{4}$

- RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, MEN CROSS RUN, **1/4 TAG THE LINE** (from a Right-Hand Wave – make sure the LADIES take right hands in the centres), LADIES TURN THRU, SLIDE THRU, COUPLES CIRCULATE, BEND THE LINE,
- PASS THE OCEAN, ALL 8 CIRCULATE, SINGLE HINGE, ALL 8 CIRCULATE, LADIES RUN, **1/4 TAG THE LINE**, IN THE WAVE - CENTRES TRADE, SWING THRU, EXTEND, ALL 8 CIRCULATE, MEN TRADE, MEN RUN, CHAIN DOWN THE LINE

PL-CB

- PASS THE OCEAN, SPIN THE TOP, STEP THRU, **1/4 TAG THE LINE**, CENTRE LADIES TRADE, TURN THRU (L-H Wave) LEFT SWING THRU, RECYCLE
- PASS THRU, WHEEL AROUND, DIXIES STYLE TO A WAVE, MEN CROSS RUN, **“LEFT 1/4 TAG THE LINE”** CENTRES OF THE WAVE TRADE, EXTEND, LADIES RUN, SLIDE THRU PASS TO THE CENTRE, LEFT SQUARE THRU 3,
- DIXIE STYLE TO A WAVE, MEN CROSS RUN, **“LEFT 1/4 TAG THE LINE”**, CENTRE TWO LADIES TRADE, EXTEND, LADIES RUN, SLIDE THRU, PASS THRU, TRADE BY
- PASS THRU, WHEEL AND DEAL, CENTRES SWING THRU, MEN RUN, **1/4 TAG THE LINE**, LADIES TRADE **AND** EXTEND, FACE OUT

PL-RESOLVE – (Any of the PL-CB conversions = allemande left – check hand availability)

- SLIDE THRU, PASS THRU, CENTRES SPIN THE TOP, OUTSIDES TRADE, CENTRE BOY RUN, **1/4 TAG THE LINE**, GIRL TRADE, EXTEND CENTRES WALK AND DODGE, SWING THRU, MEN TRADE, RIGHT AND LEFT GRAND
- PASS THRU, WHEEL AND DEAL, SWING THRU, MEN RUN, CENTRES **1/4 TAG THE LINE**, LADIES CAST $\frac{3}{4}$, CENTRE MEN FACE RIGHT, LEFT SWING THRU, MEN TRADE, EXTEND, ALLEMANDE LEFT
- PASS THRU, TAG THE LINE, FACE IN, PASS THRU, **1/4 TAG THE LINE**, CENTRES TURN THRU, DOPASO, PROMENADE
- TOUCH $\frac{1}{4}$, ALL 8 CIRCULATE, MEN RUN, CENTRES IN, CAST OFF $\frac{3}{4}$, CENTRES PASS THRU, **1/4 TAG THE LINE**, IN THE WAVE- LADIES TRADE, RECYCLE, PASS THRU, ALLEMANDE LEFT

CB-CB

- PASS THRU OUTSIDES CLOVERLEAF, CENTRES TOUCH $\frac{1}{4}$, WALK & DODGE, LEFT DOSADO TO A LEFT HAND WAVE, MEN TRADE, LEFT SWING THRU, LADIES RUN, **1/4 TAG THE LINE** (MEN in a R-H Wave), MEN SWING THRU, EXTEND, MEN RUN, SLIDE THRU, PASS THRU, TRADE BY
- PASS THE OCEAN, SWING THRU, MEN RUN, IN YOUR OWN FOUR - **1/4 TAG THE LINE**, LADIES TRADE, ALL THE MEN VEER RIGHT, LEFT SWING THRU, RECYCLE,
- RIGHT AND LEFT THRU, PASS THRU, TRADE BY, CENTRES IN, CAST OFF $\frac{3}{4}$, ENDS CIRCULATE, CENTRES PASS THRU, **1/4 TAG THE LINE**, CENTRE LADIES TRADE, TURN THRU, LEFT SWING THRU, LADIES CIRUCLATE, MEN TRADE, RECYCLE,
- CENTRES IN, ENDS PASS THRU, SAME SEXES TRADE, PASS THRU, **1/4 TAG THE LINE**, SCOOT BACK (From a 1/4 Tag) TRADE BY (From a 1/4 Tag),
- TOUCH $\frac{1}{4}$, CENTRES START **LEFT SWING THRU**, ENDS RUN, COUPLES CIRUCLATE, **1/4 TAG THE LINE**, CENTRES IN THE WAVE – TRADE, STEP THRU

CB-PL

- CENTRES IN, CAST OFF $\frac{3}{4}$, ENDS CIRCULATE, CENTRES PASS THRU, **1/4 TAG THE LINE**, CENTRE LADIES TRADE, TURN THRU, LEFT SWING THRU, RECYCLE, SWEEP $\frac{1}{4}$
- TOUCH $\frac{1}{4}$, CENTRES START **LEFT SWING THRU**, ENDS RUN, COUPLES CIRCULATE, **1/4 TAG THE LINE**, IN THE WAVE -RECYCLE, SWEEP $\frac{1}{4}$ AND BACK AWAY (SS), OTHERS LEAD RIGHT, CIRCLE TO A LINE
- TOUCH $\frac{1}{4}$, CENTRES TRADE, CENTRES RUN, COUPLES CIRCULATE, CENTRES FOUR ONLY - WALK AND DODGE, **1/4 TAG THE LINE**, CENTRES IN THE WAVE – CAST OFF $\frac{3}{4}$, OTHERS FACE RIGHT, LADIES TRRADE, STRAIGHT AHEAD – BOX THE GNAT, RIGHT AND LEFT THRU
- SWING THRU, SCOOT BACK, SPLIT CIRUCLATE, SCOOT BACK, IN YOUR OWN 4 - WALK AND DODGE, MEN IN THE MIDDLE TRADE, **1/4 TAG THE LINE**, CENTRE MEN TRADE, EXTEND, MEN RUN, RIGHT AND LEFT THRU

CB-RESOLVE

- RIGHT AND LEFT THRU, VEER LEFT, **1/4 TAG THE LINE**, CENTRE TWO LADIES IN THE WAVE -TRADE, LADIES CAST RIGHT $\frac{3}{4}$, MEN FACE RIGHT, LEFT SWING THRU, RECYCLE, *PASS THRU, ALLEMANDE LEFT (* **Alternative: The Gnat, Right and Left Grand // or Wrong Way Grand after the Recycle**)
- SLIDE THRU, TOUCH $\frac{1}{4}$, ALL 8 CIRCULATE, MEN RUN, PASS THE OCEAN, STEP THRU, **1/4 TAG THE LINE**, FACING MEN – PASS THRU, ALL THE LADIES RUN, CENTRE LADIES TRADE, TRADE BY, ALLEMANDE LEFT
- MAKE A WAVE, LADIES TRADE, SPIN THE TOP, MEN RUN, IN YOUR OWN FOUR, **1/4 TAG THE LINE**, LADIES TRADE, EXTEND, LADIES RUN, RIGHT AND LEFT GRAND

SINGING CALL

- (H)PROMENADE $\frac{1}{2}$, LEAD RIGHT, VEER LEFT, **1/4 TAG THE LINE**, **SCOOT BACK**, MEN CLOVERLEAF, LADIES SPIN THE TOP, LADIES RECYCLE & PASS THRU, STAR THRU, PROMENADE,
- (H) PROMENADE $\frac{1}{2}$, SIDES SQUARE THRU 4, SWING THRU, MEN RUN, COUPLES CIRCULATE, LADIES TRADE, COUPLES CIRCULATE, **1/4 TAG THE LINE**, LADIES TURN THRU, *STAR THRU, *PROMENADE (* **or Courtesy Turn, or Swing, Promenade**)
- (H) LADIES CHAIN, LEAD LEFT, LEFT TOUCH $\frac{1}{4}$, (CENTRES START) SWING THRU, CENTRES TRADE, ENDS RUN, TAG THE LINE, FACE OUT (IN), **1/4 TAG THE LINE**, CENTRES TURN THRU, SWING CORNER, PROMENADE
- (H) RIGHT AND LEFT THRU, SIDES STAR THRU, PASS THRU, SPIN CHAIN THRU, LADIES CIRCULATE ONCE, BOY RUN, COUPLES CIRCULATE, **1/4 TAG THE LINE**, SCOOT BACK, **MEN GO TWICE (****MEN Fold Right To Face Back In**) LADIES EXTEND, SWING HER AND PROMENADE,
- 4 LADIES CHAIN, (H) SQUARE THRU, RIGHT AND LEFT THRU, PASS TO THE CENTRE, DOSADO, SWING THRU, MEN RUN, **1/4 TAG THE LINE**, THOSE LADIES TRADE AND GO LEFT, OTHER LADY GO RIGHT, AND ALL COURTESY TURN, PROMENADE
- (H) STAR THRU, PASS THRU, RIGHT AND LEFT THRU, PASS THRU, TRADE BY, CENTRES IN, ENDS PASS THRU, SAME SEXES TRADE, PASS THRU, **1/4 TAG THE LINE**, SCOOT BACK (**From a 1/4 Tag**), TRADE BY (**From a 1/4 Tag**), SWING CORNER PROMENADE,

3/4 TAG THE LINE SEQUENCES

SHORT SEQUENCE

- (H) LEAD RIGHT, VEER LEFT, CHAIN DOWN THE LINE, PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, CENTRES SWING THRU, ENDS FACE, RIGHT AND LEFT GRAND
- (H) PASS THRU, SEPARATE AROUND 1, MAKE A LINE, PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, IN THE WAVE SWING THRU, OUTSIDES U-TURN BACK, EXTEND, PASS THRU, NEW CENTRES SWING THRU TWICE, OUTSIDES TRADE, EXTEND, EVERYBODY SWING THRU TWICE, ENDS CROSS FOLD, RIGHT AND LEFT GRAND
- (S) HALF SASHAY, SQUARE THRU 3, SEPARATE, AROUND 1 TO A LINE, PASS THE OCEAN, SPIN THE TOP, RECYCLE, CENTRE 4 LADIES ONLY $\frac{1}{2}$ ROLLAWAY, (LINES FWD AND BACK) EVERYBODY SQUARE THRU 3, $\frac{3}{4}$ **TAG THE LINE**, RIGHT AND LEFT GRAND
- 4 LADIES CHAIN, HEADS SLIDE THRU, PASS THRU, PASS THE OCEAN, SWING THRU, SPIN THE TOP, TURN THRU, CENTRES PASS THRU, PUT CENTRES IN, CAST OFF $\frac{3}{4}$, PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, RIGHT AND LEFT GRAND
- (H) SLIDE THRU, PASS THRU, SPIN THE TOP, TURN THRU, TAG THE LINE, FACE IN, PASS THRU, WHEEL AND DEAL, DOUBLE PASS THRU, PUT TRAILERS IN, $\frac{3}{4}$ **TAG THE LINE**, RIGHT AND LEFT GRAND
- (H) STAR THRU, PASS THRU, SQUARE THRU 2, OUTSIDES RUN, SAME 4 SQUARE THRU, ENDS FACE IN, PASS THRU, NEW CENTRES SQUARE THRU 3, PUT CENTRES IN, CAST OFF $\frac{3}{4}$, LINES PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, RIGHT AND LEFT GRAND
- (H) TOUCH $\frac{1}{4}$, JUST THE LADIES PASS THRU, CENTRE FOUR SWING THRU, JUST THE MEN PASS THRU, CENTRE 4 WHEEL AND DEAL, OUTSIDE COUPLES TRADE, DOUBLE PASS THRU, BUT CENTRES (**trailers**) IN, CAST OFF $\frac{3}{4}$, PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, RIGHT AND LEFT GRAND

PL-PL

- PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, OUTSIDES U-TURN BACK, EXTEND, MEN RUN, CAST OFF $\frac{3}{4}$
- PASS THRU, TAG THE LINE, FACE IN, PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, CENTRES LEFT SWING THRU, OUTSIDES TRADE, CENTRE LADIES TRADE, EXTEND, RECYCLE AND SWEEP $\frac{1}{4}$,

- TOUCH $\frac{1}{4}$, ALL 8 CIRCULATE, FACE IN, MAN WALK-LADY DODGE, LADIES RUN, $\frac{3}{4}$ **TAG THE LINE**, OUTFACERS CLOVERLEAF, CENTRES SPIN THE TOP, EXTEND, MEN RUN, COUPLES CIRCULATE, BEND THE LINE
- PASS THRU, MEN TRADE, $\frac{3}{4}$ **TAG YOUR LINE**, OUTSIDES SEPARATE AND WHEN YOU MEET – STAR THRU, CENTRE LADIES TRADE, HINGE, WALK AND DODGE, CIRCLE TO A LINE
- RIGHT AND LEFT THRU, PASS THRU, WHEEL AROUND, ****DIXIE STYLE TO A WAVE, $\frac{3}{4}$ TAG YOUR LINE, (ladies to a right-hand wave) 4 MEN & CENTRE TWO LADIES ONLY TRADE, (Centre Six Dancers), LADIES SWING THRU, CENTRES TURN THRU, SLIDE THRU, COUPLES CIRCULATE, BEND THE LINE, (** if your flow is good for the PL you can go right into the Dixie Style, otherwise set it up with flow movements for the Dixie Style)**
- RIGHT AND LEFT THRU, $\frac{1}{2}$ SASHAY, SLIDE THRU, OUTSIDES CLOVERLEAF, CENTRES SPIN THE TOP, CENTRES - **LEFT $\frac{3}{4}$ TAG YOUR LINE**, CENTRE LADIES CAST LEFT $\frac{3}{4}$, CENTRE BOY FACE RIGHT, EXTEND, SLIDE THRU

PL-CB

- PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, ENDS U-TURN BACK, EXTEND, LADIES CIRCULATE, MEN TRADE, RECYCLE
- SQUARE THRU 3, $\frac{3}{4}$ **TAG THE LINE**, CENTRES SWING THRU, OUTSIDES U-TURN BACK, EXTEND, SWING THRU, SCOOT BACK, HINGE (CB-OW)
- TOUCH $\frac{1}{4}$, ALL 8 CIRCULATE, FACE IN, PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, CENTRES LEFT SWING THRU, OUTSIDES U-TURN BACK, CENTRE BOY RUN, BEND THE LINE AND BACK AWAY, THE OTHERS LEAD RIGHT
- PASS THRU, MEN TRADE, $\frac{3}{4}$ **TAG YOUR LINE**, OUTSIDES SEPARATE AND WHEN YOU MEET – STAR THRU, CENTRE LADIES TRADE, RECYCLE, SAME 4 LEAD RIGHT (**** NOTE – this only works if recycle is danced properly with body flow - - otherwise do a Centres Hinge and Boy Run or a Fwd And Back after the Recycle**)

PL-RESOLVE

- PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, CENTRE 4 SPIN THE TOP, OUTSIDES CLOVER LEAF, EXTEND, CENTRES TRADE, SWING THRU, RECYCLE, ALLEMANDE LEFT

- PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, CENTRES SWING THRU, OUTSIDES TRADE, EXTEND, SPIN THE TOP, HINGE, LADIES TURN BACK, PASS THRU, TRADE BY, ALLEMANDE LEFT
- PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, CENTRES SWING THRU, OUTSIDES TRADE, EXTEND, MEN RUN, FERRIS WHEEL, DOUBLE PASS THRU, LEADERS TRADE, ALLEMANDE LEFT,
- PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, IN THE WAVE – SWING THRU, OUTSIDES TRADE, EXTEND, MEN TRADE, MEN RUN, $\frac{3}{4}$ **TAG THE LINE**, IN THE WAVE - SWING THRU & TURN THRU, LADIES TRADE, SWING PARTNER AND PROMENADE
- PASS THRU, TAG THE LINE, PUT CENTRES (trailers) IN, CAST OFF $\frac{3}{4}$, PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, CENTRES HINGE & FACE THAT GIRL, ALLEMANDE LEFT,
- RIGHT AND LEFT THRU, PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, CENTRES SWING THRU, OUTSIDES TRADE, CENTRES RECYCLE, PASS THRU, RIGHT & LEFT GRAND

CB-CB

- VEER LEFT, $\frac{3}{4}$ **TAG THE LINE**, LADIES (OUTSIDES) TRADE, EXTEND, MEN RUN, SLIDE THRU, PASS TO THE CENTRE, CENTRES PASS THRU,
- PASS THE OCEAN, STEP THRU, $\frac{3}{4}$ **TAG THE LINE**, OUTSIDES U-TURN BACK, EXTEND (CB-OW).
- RIGHT AND LEFT THRU – AND A QUARTER MORE, IN YOUR OWN 4 - **$\frac{3}{4}$ TAG THE LINE**, CENTRE SIX – SAME SEX CAST RIGHT $\frac{3}{4}$, LONESOME LADIES FACE LEFT, IN YOUR OWN LEFT-HAND WAVE – RECYCLE, SLIDE THRU, MAKE A WAVE, LADIES TRADE, RECYCLE
- TOUCH $\frac{1}{4}$, SPLIT CIRCULATE, CENTRES RUN, **$\frac{3}{4}$ TAG THE LINE**, CENTRE MEN TRADE, OUTSIDES CLOVERLEAF, CENTRES SPIN THE TOP, EXTEND, LADIES TRADE, PASS THRU, TRADE BY
- SWING THRU, MEN RUN, **$\frac{3}{4}$ TAG THE LINE**, MEN WITH THE RIGHT-HAND TRADE, LADIES U-TURN BACK, EXTEND, HINGE, LADIES TRADE, RECYCLE,
- PASS THE OCEAN, SPIN THE TOP, WALK AND DODGE, **$\frac{3}{4}$ TAG THE LINE**, OUTSIDES FACE RIGHT **AND** PROMENADE $\frac{1}{4}$ TO FACE BACK IN, CENTERS SPIN THE TOP **AND** **STEP THRU**

CB-PL

- TOUCH $\frac{1}{4}$, CENTRES HINGE, CENTRE MEN TRADE, LADY IN THE WAVE RUN, $\frac{3}{4}$ **TAG YOUR LINE**, THAT GIRL DODGE, CENTRE BOY TRADE AND WALK, 1X3 WALK & DODGE (**1 Person Walk – Three People Dodge**), MEN RUN RIGHT, ALL 8 CIRCULATE, MEN RUN
- PASS THE OCEAN, LADIES TRADE, SPIN THE TOP, WALK & DODGE, $\frac{3}{4}$ **TAG THE LINE**, OUTSIDS SEPARATE - **AND WHEN YOU MEET** - STAR THRU, CENTRES SPIN THE TOP, EXTEND, SLIDE THRU,
- PASS TO THE CENTRE, CENTRES SWING THRU, OUTSIDS FACE, OUTSIDS AND PASS THRU, CENTRES **LEFT $\frac{3}{4}$ TAG THE LINE**, CENTRE GIRL WALK, BOY DODGE LEFT, $\frac{3}{4}$ **TAG YOUR LINE**, OUTSIDS CLOVERLEAF, CENTRES SLIDE THRU, CIRCLE TO A LINE,

CB-RESOLVE

- SWING THRU, MEN RUN, $\frac{3}{4}$ **TAG THE LINE**, MEN SWING THRU, LADIES TRADE, EXTEND, MEN RUN (PL) ALLEMANDE LEFT
- PASS TO THE CENTRE, DOUBLE PASS THRU, CENTRES IN, LINES GO FORWARD... AND BACK, DO A U-TURN BACK, PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, RIGHT & LEFT GRAND,
- SWING THRU TWICE, HINGE, OUTFACERS U-TURN BACK, PASS THRU, WHEEL AND DEAL, DOUBLE PASS THRU, CENTRES IN, $\frac{3}{4}$ **TAG THE LINE**, CENTRE 4 RECYCLE, EVERYBODY TRADE BY , BOX THE GNAT, RIGHT & LEFT GRAND,
- SWING THRU, SINGLE HINGE, SPLIT CIRCULATE, WALK & DODGE, U-TURN BACK, PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, CENTRES SWING THRU, BOX THE GNAT, CHANGE HANDS, EVERYBODY ALLEMANDE LEFT,
- TOUCH $\frac{1}{4}$, CENTRES TRADE, CENTRES RUN, $\frac{3}{4}$ **TAG THE LINE**, CENTRES SWING THRU TWICE, OUTSIDS TRADE, EVERYONE EXTEND **TWICE**, RIGHT AND LEFT GRAND,
- TOUCH $\frac{1}{4}$, SCOOT BACK, CENTRES TRADE, CENTRE RUN, $\frac{3}{4}$ **TAG THE LINE**, CENTRES SWING THRU, OUTSIDS TRADE, EXTEND, HINGE, SPLIT CIRCULATE, RIGHT AND LEFT GRAND,
- CIRCLE TO A LINE, PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, CENTRES (**Trailers**) IN, U-TURN BACK, PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, RIGHT & LEFT GRAND,

- RIGHT AND LEFT THRU, VEER LEFT, $\frac{3}{4}$ **TAG THE LINE**, MEN SWING THRU, LADIES TRADE, EXTEND, PASS THRU, LADIES SWING THRU, MEN TRADE, EXTEND, SWING THRU, CENTRES FACE AND SQUARE THRU 3, OTHERS FACE IN, EVERYBODY - ALLEMANDE LEFT,
- RIGHT AND LEFT THRU, ALL FACE LEFT, "MAKE A WAVE", SWING THRU, CENTRES RUN, $\frac{3}{4}$ **TAG THE LINE**, RIGHT & LEFT GRAND,
- SWING THRU ONCE AND A HALF, ENDS CIRCULATE, CENTRES TRADE, SWING THRU ONCE AND A HALF, HINGE, OUTFACERS - U-TURN BACK, PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, CENTRES "**LEFT**" SWING THRU, RIGHT & LEFT GRAND

SINGING CALLS

- (H) LEAD RIGHT, CIRCLE TO A LINE, PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, CENTRE 4 SWING THRU, OUTSIDES TRADE, EXTEND, MEN RUN, COUPLES CIRCULATE, WHEEL & DEAL, SWING CORNER
- (H) SQUARE THRU, SWING THRU, MEN RUN, $\frac{3}{4}$ **TAG THE LINE**, MEN WITH THE RIGHT-HAND TRADE, LADIES TURN BACK, EXTEND, HINGE, LADIES TRADE, RECYCLE, SWING CORNER
- (H) SEPARATE AROUND 2, MAKE A LINE, EVERYBODY PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, CENTRES SWING THRU TWICE, OUTSIDES TRADE, EXTEND, SWING THRU TWICE, SWING AND PROMENADE
- (H) PASS THE OCEAN, LADIES TRADE, RECYCLE, PASS THRU, SLIDE THRU, PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, OUTSIDES CLOVERLEAF, CENTRES STEP THRU **AND** FACE OUT, (Add Or Drop Touch $\frac{1}{4}$, Scoot Back), SWING, CORNER,
- (H) PROMENADE HALFWAY, LEAD RIGHT, RIGHT & LEFT THRU, VEER LEFT, COUPLES CIRCULATE, $\frac{3}{4}$ **TAG THE LINE**, MEN SWING THRU, LADIES TURN BACK, EXTEND AND SWING (Add Or Drop Allemande Left), PROMENADE
- (H) LEAD RIGHT, CIRCLE TO A LINE, FORWARD & BACK, PASS THRU, BEND THE LINE, RIGHT & LEFT THRU, $\frac{1}{2}$ SASHAY, PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, SWING CORNER, PROMENADE,
- (H) PROMENADE $\frac{1}{2}$, LEAD RIGHT, SWING THRU, MEN RUN, COUPLES CIRCULATE, $\frac{3}{4}$ TAG THE LINE, MEN SWING THRU, LADIES U-TURN BACK, EXTEND, SWING CORNER, PROMENADE
- (H) BOX THE GNAT, SLIDE THRU, DOSADO, SWING THRU, MEN RUN, $\frac{3}{4}$ **TAG THE LINE**, LADIES TURN BACK, EXTEND,

EXTEND AGAIN, MEN TURN BACK, LADIES HINGE,
MEN COURTESY TURN THE GIRL AND ALL PROMENADE

- (H) RIGHT AND LEFT THRU, (H) PASS THE OCEAN, EXTEND,
LADIES TRADE, LADIES RUN, 3/4 TAG THE LINE,
MEN U-TURN BACK, EXTEND, WALK & DODGE, MEN FOLD,
STAR THRU, PROMENADE,
- (H) SQUARE THRU, PASS THE OCEAN, SPIN THE TOP,
WALK & DODGE, **3/4 TAG THE LINE**, OUTSIDES FACE RIGHT **AND**
PROMENADE 1/4 TO FACE BACK IN, CENTERS SPIN THE TOP **AND**
STEP THRU, SWING THE CORNER, PROMENADE

Well that is a lot of material for two simple movements. We have opted to post this material in its entirety with short sequences, zero modules, conversions and singing calls for the simple reason that there is not a lot of material out there for callers to use on these two movements in the mainstream level.

Although many callers have no problems adapting and developing their choreography to keep current with Callerlab lists and standards, it has been indicated to us that there are a lot of areas where newer callers are starting groups and, although they are teaching the fundamentals as best they can, there is little in the way of support from mentors or other local callers in development of their skills.

We at BTM strongly encourage all callers that are learning and all callers that are experienced to communicate, share, and develop the skills necessary to keep our activity an active one and hopefully start to grow again. We hope that you find this material useful and interesting.

Once again however; we stress the words of wisdom offered by the great wise and experienced callers,

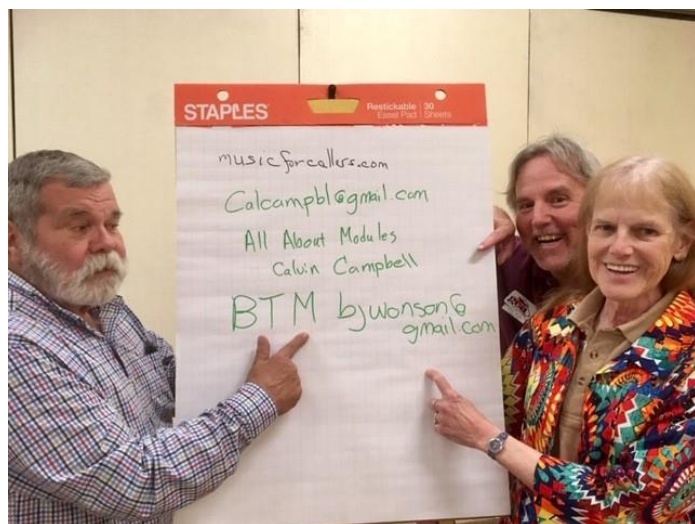


Reminder

“Just because this material is now on the mainstream list, it must be treated carefully. Introduce it and use it as you would any new movement. Use the movement frequently and consistently allowing the dancers to succeed and develop their skills naturally. Not only they, but you, will have a greater success with the floor. Just because no one calls new material in your area is no reason to rob the dancers of the skills and abilities and knowledge of the movements and expectations of their dancing level”

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

Once again, we welcome quite a few new subscribers to our world. It does make all of us that are involved in readying this magazine each month feel proud that we have so many readers out there from all over the world. I think just about every country in the world where square dancing has established a presence has some subscribers to BTM.



It is also humbling that our simple magazine has become a popular resource not only Callers individually, but also for caller groups, associations and schools. This photo was sent to us from the last GSI caller school in Philadelphia. "on the recommended reading and reference list.

In the next month or so I am also looking at publishing a sister magazine entitled "AROUND THE SQUARE" which will have a similar format to BTM but is meant for mainly for dancers and all others involved in our great activity. While some of the items that have appeared in BTM over the past years will be presented in ATS, there will be a whole heap of new and interesting material, notes, articles, and humour for all.

Last month I said I hoped to include another piece of music for everyone with this issue, however that will likely be in the August issue.

As always comments, suggestions, criticisms, praise, articles and topics (even coins thrown at us will be accepted) that you may wish to see covered are more than welcome. While we may not be able to print everything we get, we do try to print as much as we can.

Cheers

Barry



Appendix of **UPcoming** EVENTS



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

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

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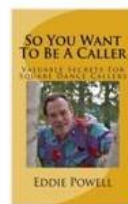
It takes action, practicing the right way, and
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[EMAIL US](#) ABOUT SONGS ON OTHER LABELS! WE WILL SEND THEM TO YOU AND TELL YOU HOW TO PAYPAL US. WE HAVE BEEN IN THE SAME GEORGIA USA LOCATION FOR 38 STRAIGHT YEARS AS AandS RECORD SHOP AND I'VE BEEN A CALLER FOR 45 YEARS WITHOUT A BREAK.

WE WOULD APPRECIATE YOUR BUSINESS!!

BOB and MARIE SHIVER BOB@ASRECORDS.COM OR ASRECORDS@COX.NET

A&S Record Shop – Music downloads and much more.

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

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

CALLERS SCHOOL

July 15-19, 2019



Jeff Priest
Brantford, Ontario
(Callerlab Accredited Caller)
Caller)



Lorne Smith
Calgary, Alberta
(Callerlab Accredited)



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

For the New Caller:

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

For the Experienced Caller:

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

THE FACILITY

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

THE PROGRAM

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

THE ACCOMODATIONS

Dry camping is available on site.

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

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

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

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

(\$10.00/night discount for School Participants)

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

Co-ordinator Contact:

Lorne Smith l.b.smith@shaw.ca or 403-251-5390

Enrollment is limited, so please register early!

Registration Deadline May 31, 2019 for Bursary Applicants: - *Now expired*

Name: _____
(first) (last)

Partner: _____
(first) (last)

Address: _____

City: _____ **Province:** _____

Postal Code: _____

Phone #: (____) _____ **Email:** _____

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

for each caller attending with no charge for partners.

Make Cheque ____ or Money Order ____ payable to:

Your School Instructors:

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

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

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

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

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

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

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

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

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

DANCE PARTNER IS GREATLY APPRECIATED TO ASSIST AT ALL SESSIONS.

Provincial Federation or Canadian Society Bursary may apply.

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

Phone: 403-251-5390 Email: l.b.smith@shaw.ca

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

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.