

# BEHIND THE MIKE



News, Notes  
'n' Nonsense:

An  
International  
Magazine for  
Callers

## MARCH 2020

### DATES to REMEMBER

05-08 Apr 2020	3 Day Australia National Callers Convention with Randy Doughty (S). And Mel...
10-14 Apr 2020	NSW Square Dance Convention – Wentworth Falls
24-28 June 2021	Australia National Square Dance Convention – DARWIN Northern Territory, Australia

**CANCELLED – COVID 19 CAUTION**



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# *On the Inside Track*

With Barry Wonson

Welcome to the MARCH 2020 issue of “Behind The Mike”, even though you will be receiving it in April!

This has not been a good couple of months for square dancing across the world. The Coronavirus has had a severe impact on our activity, with all clubs now in recess. Covid-19 has also resulted in the cancellation of a myriad events, including our 61<sup>st</sup> Australian National Convention, our ACF Caller Conference, the US National Convention plus hundreds of other major events and weekends all over the world.

The rapid unfolding of the devastating effects of the virus has taken everyone by surprise. We can only hope that there will be a time in the near future when we can all return to a more regular life. Mind you, I do not think that anything will ever be the same again, as the impact of such a pandemic for both short term and long term has no parallel in recent history.

Given the numbers of dancers and callers all over the world, it is obvious that many we know will become exposed to the virus as time moves forward. We know of one good friend who is currently affected – Paul Bristow’s daughter Cherry has the virus. As she lives with Paul and Hazel, they are all in isolation at the moment. Our thoughts and prayers are with them for a full recovery.

I had hoped to get the March issue out a couple of weeks ago, however there were just too many issues that came up with the cancellation of events in which I was involved, that just eliminated any

free time. March was always going to be a hectic month as I had the program for the Convention to finalise and distribute (along with the usual problems that crop up) and also the ACF Callers Conference.

Suffice it to say that everything had fallen perfectly into place in February for the Conference, and it was looking great with 45 callers attending. Was is the operative word and alas, it was not to be.

For me it was a double whammy due to involvement in both National Convention and Conference. I had some 36 trips in total to and from the Blue Mountains for both Convention and Conference. Each one a 5 hour round trip drive time, and after all that work, travel and preparation, it ended with no final result. However, on the positive side, I did meet some great people in my travels!

This issue has many interesting articles, some neat choreography and some good ideas from Cal Campbell, Steve Turner, Stan Burdick, Mel Wilkerson, Buford Evans, Gene Turner, Ed Fraidenburg, Walt Cole, Don Beck, Harold Bausch, Thomas Machalik, Dan Hicks, Jeff Seidel, Rich Reel, Al Stevens, as well as regular contributors.

Each month we try to present ideas and information for callers with all levels of experience, from the newbie beginning caller to the 50+ year experienced pro.

Cheers  
Barry



**Australian Callers Federation**

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



Australian Callers Federation



## **CALLERS CONFERENCE 2020**

As everyone knows, April was to have seen the ACF's Caller Conference at Leura in the Blue Mountains region of New South Wales. Alas, due to the catastrophic arrival of the coronavirus worldwide, our Conference (just like every other square dance event in the world) had to be cancelled in order to protect the health and wellbeing of everyone involved. The cancellation of the Callers Conference followed on from the cancellation of the 61<sup>st</sup> Australian National Square Dance Convention at Wentworth Falls.

Many things happen behind the scenes to make a convention work so I thought I would present some of the issues affecting all involved. It is disheartening to see all the hard work gone for naught when something like this happens. When you read on, think of all the work going on behind the scenes to make those conventions happen – the work of the few for the pleasure of the many.

The decisions to cancel were not undertaken lightly...many hours of discussion took place regarding both Blue Mountains events. I was involved in both events, as a member of the organising committees for each one. We all felt heartbroken when the discussions came to an agreed decision to cancel.

The committees for both events have put in years of work, time, money, and personal sacrifice into what was aimed to

be a truly unique pair of square dance events. We had hoped they would each be memorable, but definitely *not* in the way that they have ended up.

The decisions were made on Sunday March 15<sup>th</sup>, with public notices to be sent out via email and social media the following day. The Convention cancellation notice was to have been sent out the first thing Monday morning, and following that, once a final decision on the Caller's Conference was made, a notice regarding its cancellation was to happen - after I had been able to notify and discuss the matter with the Fairmont Resort. We needed some leeway in order to discuss our options with the Fairmont regarding the Conference.

What made matters even worse than just the decision to cancel, and then having to talk to those at the Fairmont who had worked so hard for us, was that when I phoned the Fairmont Resort on Monday 16<sup>th</sup>, I was shocked to hear from the front desk that they were already aware of the cancellation, even before I had an opportunity to advise the management! It turned out that one of our conference committee members had advised an ACF Board member on the Sunday night of the intention of cancellation on the following day, and that particular member had seen fit to put it on facebook straight away (the night prior to our official notice)!

Apparently some called the Fairmont and cancelled their reservations after reading the facebook post. In my opinion, this was a truly remarkable act of poor judgement and shows a marked lack of professionalism, that created what could have been a major problem with the



Resort. After I spoke to the Resort management on Monday, I was quite surprised at their reaction in advising me that the ACF were responsible for the full amount of nearly \$12000.00, due to late cancellation contractual obligations.

The fact that the Resort had found out from sources, other than our committee, of the cancellation, may have been a contributing factor to their initial responses. If I were in their shoes and had not been given the courtesy of an official call to advise them of our decision and to discuss options, I would not have been impressed with the lack of professionalism shown.

In the end, our ACF Chairman, Howard Cockburn, contacted the Resort management, and while again their initial reactions were negative, they did end up coming to the party to the point where our only payment was to be the initial deposit paid by the ACF. This was quite important for me personally, as it had been my personal credit card that had been used as a surety for our booking!

Those who had booked their accommodation at the Fairmont were not charged at all (no loss of deposit). It turned out that as we had booked via a group rate thru the special forms, we did not have to pay until arrival, and thus no cancellation fees for accommodation. Of course, there were a few who had booked elsewhere, and as far as we know, most other places retained deposits paid. Of course, there are other losses as well for many – travel plans, etc. The airlines have been quite good with either offering vouchers or refunds. The ones hit most have been those who had decided to make a full vacation of it all, as they lost out on many different deposits as well as having wasted vacations from work. Of course, now we are all in the same boat (no, we don't like boats anymore) with everyone tied to their homes. Most of us are in the

categories that are the most susceptible to the virus, and thus our lives are now very different.

## **ON THE POSITIVE SIDE:**

As a lead up to the ACF Conference, Mel Wilkerson offered to compile a booklet of the session notes he created for the presentations from those supplied by Steve Turner, Randy Dougherty and Arden Hopkin himself and other relevant documents that supported the conference topic material. Mel was with us a few weeks ago and was adding some final touches to a very full booklet. He had printed his first draft (about 90 pages) to show me but added a whole heap more to the digital version while he was here (he worked on it until the early hours each night).

This manual will be made available in digital form to all those who were remained registered for the Conference when the cancellation notice was sent out. We will advise when this will be completed and ready to go.

At the last conference in Mooloolaba in 2016, Paul Cote (Hilton Audio and Ego Music) gave each attendee a piece of music from his label. I thought that this was a great idea and had planned on a similar gift for attendees at the 2020 conference. To this end I contacted several music producers over the last 18 months, asking each for a piece of music to be given to the callers registered for our Conference. All of those that I contacted were most happy to do so. The following SD Labels and producers all sent music for distribution to each attendee:

- A&S Records (Bob Shiver)  
<https://www.asrecordshop.com>
- AUSSIE TEMPOS (Steve Turner)  
<https://www.aussietempos.com>

- ESP (Elmer Sheffield)  
<http://www.esprecordings.com>
- GR8TRAX (Jim Buckingham)  
<https://www.jimsgr8trax.com>
- KNEEDEEP (Chris Froggatt)  
[www.kneedeepmelodies.com](http://www.kneedeepmelodies.com)
- PMDOU (Mark Clausing & Cindy Whittaker)  
<http://www.pmdomusic.com/>
- OMAR RECORDS(Tracy Brown)  
<https://www.squaredancemusic.com/>

I would like to thank each of these producers for their contributions towards what had been hoped would be a very successful conference.

Upon cancellation of the conference, I contacted each of these producers, and without any hesitation, all agreed to still present each attendee with the music. I would ask all callers to send their thanks to these producers, by checking out the music they have available. We really need to support each other, now, more than ever before.

In total there are 22 pieces of music that each attendee will receive. Some of these have already been sent out by me, others will be within the short term.

The generosity and care shown by all involved is outstanding. On behalf of all the callers involved, I can only say a big THANK YOU.... but no hugs at the moment!!

## THE FUTURE

I believe that our ACF Caller Conferences are part of our foundation goals regarding continued education of all our members. Up until now, we have focused on a conference every four years. While this has worked in the past, I am unsure as to the viability of a conference in this form in the future.

Many factors come into play that become more dominant. These include time, cost, and others, that make it difficult for many to commit to a conference such as we have been having in the past. We do need to look at alternatives, both nationally and on a state basis. The ACF always has a serious loss with each conference. Maybe it is time to look at a smaller, less expensive, conference at each national, as well as looking at individual states and their needs. This is what our funds are for and we need to be able to spend them effectively and wisely.

The alternative is of course, for all of our callers and dancers to get older, close down due to lack of trained callers and dancers coming into the activity but smile on our way out knowing that we have a healthy account to leave behind, for no one else to use.

## THE 61<sup>ST</sup> AUSTRALIAN NATIONAL SQUARE DANCE CONVENTION

What a shame. Four years of work, and all ended by a virus. Who could ever have predicted such an outcome?

Our committee has worked tirelessly for nearly four years. These included:

- Maree & Ron Huffadine on decorations, assisted by Owen Doust (two huge stage sets as well as numerous other elements...including a large chandelier);
- David & Georgina Calvert on the financial side...now even busier than the lead-in;
- Helen Hodalj (assisted by Anna-Lee) on the Round Dance program (a difficult job, made even more difficult by contradictory information given at times by governing bodies);
- Rufina Cheng on registrations (always lots to look after as well as a myriad of questions to answer);

- Suzanne Horvat on Publicity (walking, talking, badgering, begging, forever smiling);
- David & Ros Todd (doing all the convening stuff);
- Helen & Ralph Jenner (always there whenever needed – good barbeques as well!).

Make sure you take the time to thank them for their work and effort, despite the cancellation of the events. Such dedication and effort should never go unacknowledged. None of us wanted our efforts to be totally wasted, so we looked at alternatives for the future. In our discussion we all agreed that an ideal solution would be to roll the conventions forward one year.

For us, all the work had been done. It would make everything simpler. Rolling over registrations (for most) one year would be acceptable under the circumstances. The logistical problems for us would really be fairly minor ones.

From the point of view of the future conventions (Darwin 2021, Adelaide 2022), there would be a few problems, but not really major ones. Hall bookings, accommodations, etc., had already been made, but under the current worldwide problems faced by everyone, these would not have presented insurmountable problems. The entire world now realises that we have to adjust much of our thinking and methods of doing business.

Of course, there are always some problems. Decisions such as this have to be discussed and decided by the Convention Board (CB - made up of previous national convention convenors).

In the changed world we have today, decisions need to be made quickly and the status quo practice of long-term debate over issues has been a part of the problems we now face worldwide.

Our 2020 Convention Committee advised the Board that a decision such as this would need to be made as soon as possible, for all parties involved. The longer decisions take to be made, the more rapid the interest fades.

Even with the ACF Conference cancellation reaction from the Fairmont, we were given a choice by Fairmont Resort to roll it over a year for the next “Easter Break” and not lose our deposit. However, the Fairmont advised that they would need a decision by the end of March. This of course depended on the decision for a convention rollover, which would not come in the time frame allowed. Thus, a rollover for Conference was not in the picture and thus loss of deposit. Catch 22.

Our 2020 Convention committee had a meeting Saturday 28 March 2020 (distancing rules applied!!) and the consensus was that a rollover was now no longer a possibility for us. While originally, I was a strong proponent and one of the instigators of a rollover, I felt that time (and lack of real concern by other bodies) had forced us down the road to total elimination of such an idea and I agreed that is no longer a viable possibility.

As far as I am aware, the Convention Board still has not made a decision (which is pointless now anyway) regarding a rollover, however after discussion with some involved, I doubt that it would have moved forward anyway. I believe that a negative approach to the suggested rollover was in the forefront for some involved. Especially when we look at the makeup of the CB and see that there are quite a few members who are also on the committee for Darwin Convention.

## **MY PERSONAL THOUGHTS**

In our activity we have a number of groups involved in various aspects of

control, guidance and structure. I am 100% positive that every member of each organization has the best interests of our activity foremost in their minds. However, we each may have quite different interpretations and perceptions of what is 'best'. Sometimes there may actually be conflicting ideas, dependant on what group we may perceive as being more important...dancers, callers, cuers, etc.

There may be some conflicting arguments also within the organizational structure of many of the elements that create the totality....Callers Associations, Round Dance Associations, Governing bodies for Conventions, National Societies, as well as similar state bodies. All involved are passionate in their beliefs, but that still does not alter the fact that sometimes their views and voting may be swayed by their own loyalties within specific sections of the overall community. This is where the term 'conflict of interest' could be seen to apply.

I have always fascinated by the concept of a 'conflict of interest' Just where does any such conflict start or end?

The definition reads: *(from various www. Sources)*

**Conflicts of interest** involve a person who has at least two relationships that might compete with each other for the person's loyalties

Three **types of conflict** are common in organizations: task conflict, relationship conflict, and value conflict.

It is **sufficient** for the situation to **appear** to provide the potential for **professional judgment** to be compromised.

When I look at the CB (just as an example), I see:

- The Chairman (a caller who is also on ACF Board)
- Vice Chairman (also Chairman of ACF and Chairman of state callers Association)
- Executive member (also Chairperson of ARDA)
- Plus, a number of others that are on Committee for Darwin Convention and on ACF as well as other committees.
- There are also a number of state groups where the members occupy executive positions.

The same formula can be applied equally to just about any association involved in our activity at both National and State levels. I fully believe that every member of the each association is acting in what they perceive as the best interests of the activity, *but is it possible that there could be conflicts of interest.* If it is even a slight possibility, there does exist such a conflict (as per the definitions and notes above), then we must be aware of possible consequences.

There are many times when agreement is positive for all groups, however there are also times when each group has a different outlook. Hmmm.....

Barry





# Keeping It Sharp

By Steve Turner

To all the redundant callers out there;

Here is a little news release that has nothing to do with COVID 19 however, this release is to keep your minds focused on our craft.

It may be sometime before we can put this into practice but by keeping our minds switched on, it's going to be less taxing for when we step back on stage.

We could be in this situation for a long haul, so not only do we try and maintain our craft, but we also need to be thinking of how we encourage dancers back after a long break. This is especially important considering that the longer this situation goes on, many will have found other activities to fill their time.

One thing we do need to do is to keep in contact with each other and members of the clubs on a regular basis.

When we eventually get back to normality, my initial thought is to kick start the activity with **ONE BIG DANCE**. Get all the clubs to contact members to advise them of a SOIREE type meet & greet dance. Maybe a CASUAL FREE DANCE. SAUSAGE SIZZLE. Just a thought!

## A LITTLE STRANGE FUN.

The following information is designed so you have no fear in using this "Asymmetrical material". Once you understand what this material does, and how it works, it will give you confidence to use and **sight your way back to the real world without any special formulas.**

**TRUST ME!!!!!!**

This news flash release is; **TAG THE LINE AND FACE ME (THE CALLER).**

Equipment needed - Dollies/Checkers, Time.

From a true CORNER BOX (CB) (Heads Square Thru) if you:

- SLIDE THRU, PASS THRU, TAG THE LINE FACE ME, COME UP TO THE STAGE AND BACK, we are ready to do a LEFT ALLEMANDE.

*Play the crowd – this works really well when you have other callers on the dance floor.*

You could get really cheeky and say **"FACE THE BEST-LOOKING CALLER IN THE STATE"** but be prepared for dancers to turn their back on you. If they do, insist on them turning around. – *take your time with this and let the dancers have a laugh at your expense*

**Work this sequence (above) with checkers first before using it. That way you understand it and how it works.**

Check this out with the dollies, notice that the top line is half sashayed and the bottom line is normal couples making it ideal for the Left Allemande.

A couple of other observations from this setup is that even though the call "FACE THE CALLER" put us into an ASYMMETRICAL ARRANGEMENT (one line is half sashayed, the other line has normal couples) and they are all SEQUENCE

This module is great to start the night, TAG THE LINE FACE ME (pause)

"Hello everyone, great to see you" **LEFT ALLEMANDE, GRAND RIGHT & LEFT.**

Or you could use this as your closer in a singing call HEADS SQUARE THRU 4, SLIDE THRU, PASS THRU, TAG THE LINE FACE ME

"Goodnight and thanks for coming" LA, GRAND RIGHT & LEFT - Goodnight Charlie, Goodnight Jo.

If you choose not to use the LEFT ALLEMANDE get-out, there are other ways to SIGHT your way out. Here are four simple options to get you started:

After the TAG THE LINE FACE ME, use these other ideas:

1. TAG THE LINE AGAIN & FACE IN. This now normalizes everyone with 1/2 sashay couples.  
**GETOUT** could be BOX GNAT, SQUARE THRU 3, ALLEMANDE LEFT
2. ALL THE ENDS FOLD & STAR THRU, THOSE FACING SQUARE THRU 3, EVERYBODY -- ALLEMANDE LEFT
3. You ask the question "WHO ARE THE LEADERS" (they are the ones in the line closest to the caller) **LEADERS U TURN BACK** now you have 1/2 sashayed facing lines of four. Checking this out with the dollies you will see you can actually call LEFT ALLEMANDE from here. If you didn't see that on the fly then you could call **TOUCH 1/4, BOYS RUN** and now you are in a CB for An Allemande Left, or you can continue further to HOME by calling

## 8 CHAIN 3-1/2, FINISH WITH A COURTESY TURN, YOU'RE HOME.

4. Advanced dancing, you can replace the LEADERS U TURN BACK with RIGHT ROLL TO A TIDAL WAVE, and then just finish it as in number 3.

A few extra hints

- Through experience, **don't call** -- Tag the line and "face the caller". It can sometimes sound like "CORNER" not CALLER
- The theme will work from any in sequence CORNER LINE in an East/West plain by calling PASS THRU, TAG THE LINE FACE ME. L.A.
- If you want the dancers to face YOU, TAGGING THE LINE has to be done from EAST to WEST so start with Lines across the hall. (Not NORTH/SOUTH facing lines unless you have the kitchen area on one of the walls then you could call the following,  
☐ SIDES SQUARE THRU 4, SLIDE THRU, PASS THRU, TAG THE LINE, FACE THE KITCHEN, LEFT ALLEMANDE

Enjoy and keep practicing

Steve Turner

# ***Module Building Block Basics.***

By Mel Wilkerson – continued from last month – the hidden singing call

## **Incorporating modules into singing calls to create patter sequences**

This is a topic that has been covered many times by many callers that are more experienced than I am, however; at BTM we try to provide information that newer callers can find useful for their own personal development, or that more experienced callers may find helpful in the mentoring of new callers.

A few years back when BTM was in its infancy, we produced a couple of supplements for New Callers, and we still periodically put out supplements. One of those contained exercises, and that idea spread to one of our distribution platforms which was of course, Facebook. I put out a monthly exercise or puzzle for new or newer callers, and we receive about 50 to 100 responses every month to which I answer each and every one.

The Puzzle for January was related to:

- Incorporating and using the singing call figure in patter calling
- Development of focus modules to compliment the singing call figure
- Inserting modules into the singing call figure and where to use them



It must be stressed, that for a long time, this was, and still is a method of calling that works well and in fact, many callers never progress past this method. It is

however, only one method of calling and it is a base building block in caller development. It is a tool that allows you to develop focus modules (a series of movements that highlight a specific movement or combination of movements or purpose). Of note, most callers when they workshop movements develop modules and incorporate them into the workshopping process.

How it works, however is a little trickier. The process is easy to explain and incorporate, but like all things it takes practice.

### **Advantages:**

1. You know the choreography works because you have checked it out already
2. You know the flow is good because you have reviewed it
3. You can incorporate and mix and match a few modules in different orders to give a unique feel to each sequence.
4. You do not have to memorise long and complex sequences. Each module is usually about 10 movements in length.
5. You can focus the modules on specific movements to make focus tips or workshopping.
6. The more you use the system, the more material you memorise from using
7. “fixed point” modules (true zero modules) can be used for any standard box or standard line – not just corner box and partner line FASR states

8. Using modules that you know works allows you to watch the dancers and identify problems that may occur
9. Incorporating a known module allows a “rest break” for the caller when sight calling to think and / or gather his/her wits if needed
10. Watching and working with good flow material that works (practiced module) allows the caller to develop better timing and delivery techniques.

#### **Disadvantages:**

1. The method can be so successful that it becomes a crutch if you are not careful and impede the desire to progress your calling into other dancer manipulation techniques such as CRaMS, Mental Imaging, or any of the myriad of other platforms of caller development.
2. It is reliant on the callers to be able to identify the difference between a true zero and a technical zero and when to use them properly and efficiently.
3. Some modules become “stables” in a caller’s repertoire and are used repeatedly to the exclusion of others. It has the same effect as using the same patter call music or same singing call music each time you call.

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

Mentors and teachers and coaches work hard to provide newer callers with tools that they need. Newer callers are given the tools and shown how they work and as time progresses, more tools and more knowledge is gained, as are more ways

to use the tools that have already been given.

It is the builder though, that decides what to make with the tools that he/she has been given and also how to most effectively use the tools to work to his/her advantage.



How the modular building block system can work for you.

#### **Scenario:**

You are learning to call, and your mentor has been coaching you on movement mechanics, timing, delivery etc.

Up to this point you have been just doing singing calls to practice your microphone technique and delivery. The material in your singing call is memorised and you know the figure well and think you do a pretty good job – at least that is what your mentor and your dancers tell you. (listen to them, they are probably right and after all it is really the dancer’s opinion that matters)

For the last two months or so, your mentor has had you learn a sight resolution technique and has been asking you to practice your patter. All he wants is for you to deliver your singing calls as your patter calls in order to practice your timing. He has specifically selected three of your singing calls that end in a corner box set up so that you



can call an allemande left at the end of each sequence.

The three singing call figures that you know are:

- HEADS SQUARE THRU 4,  
SWING THRU, MEN RUN RIGHT,  
BEND THE LINE,  
RIGHT & LEFT THRU,  
PASS THE OCEAN, RECYCLE,  
SWING & PROMENADE
- HEADS SQUARE THRU 4,  
DOSADO, STAR THRU,  
PASS THRU, TAG THE LINE,  
FACE IN, TOUCH  $\frac{1}{4}$ , MEN RUN,  
8 CHAIN 4, SWING CORNER,  
PROMENADE
- HEADS LEAD RIGHT,  
CIRCLE TO A LINE,  
FORWARD & BACK, TOUCH  $\frac{1}{4}$ ,  
ALL 8 CIRCULATE, MEN RUN,  
SWING THRU, MEN TRADE,  
TURN THRU ALLEMANDE LEFT.

(**NOTE:** He has told you to change the Turn Thru, Allemande Left to Extend, Right & Left Grand for this figure)

You have been practicing these, and have been using the figures in the singing call as your patter as instructed -- doing one, then the other, then a break then the third and then the first, and essentially mixing and matching them until you have run out of music.

After 8 times behind the microphone delivering these same three singing calls and then using only one of them in a singing call; however, both you and your mentor feel you are ready to progress to the next stage.

Your mentor has taught you a simple resolution technique in case you get lost and you are comfortable with it and confident that you can make it work. He also informs you that ideally you know it is there if you get lost and you are confident you can resolve if you have to but ideally, you won't have to use it.

He now tells you that next week you are going to call an entire tip, patter and singing call but you can only choose one singing call figure to use. The rest of music must be made up of focus modules that you will plug into your singing call from lines or boxes only. (**Note: he doesn't want to give you too much to work on).** He says for the first time out, you are going to use only the first singing call figure:

- HEADS SQUARE THRU 4,  
SWING THRU, BOYS RUN RIGHT,  
BEND THE LINE, RIGHT & LEFT  
THRU, PASS THE OCEAN,  
RECYCLE, **Allemande left ...**

He then explains what you need to do:

### **STEP 1: Identifying the “fixed points”.**

Look at the singing call figure and identify the places (lines and boxes only to start) where you might be able to insert a CB-CB module or a PL-PL module.

He tells you that this is important:

**IDENTIFY IF IT IS A CORNER BOX (CB) OR A PARTNER LINE (PL) OR JUST A STANDARD BOX (BOX) OR STANDARD LINE (LINE).**

The two of you sit down and look at your singing call figure and identify the “fixed points as follows”:

- HEADS SQUARE THRU 4 (**CB**),  
SWING THRU, BOYS RUN RIGHT,  
BEND THE LINE (**LINE**), RIGHT &  
LEFT THRU (**LINE**), PASS THE  
OCEAN, RECYCLE (**CB**), SWING  
& PROMENADE

Your mentor then explains to you how the modular system can work with singing calls by telling you that, “when you have a singing call figure you can insert a module (CB-CB) or (PL-PL) to the “fixed points” where you have a corner box or a partner line.

He states that if you have box or line that is not a corner box or partner line, you

have to make sure that your module is not a technical zero but rather a zero that keeps the dancers in the same partner pairings even if they rotate the orientation around into a different quadrant.

For example, if you call HEADS SQUARE THRU 4 the heads are in the middle and the sides are paired on the outside in a Corner Box. Any CB-CB module will work. However, if you call HEADS STAR THRU, PASS THRU you are not in a corner box but just a standard boy on left-girl on right box.

For these types of boxes, you need a CB-CB module that keeps the sides on the outsides and doesn't invert the dancers by putting the heads on the outside.

He explains that if you do this, because you are inserting modules into the singing call and then finishing the singing call, if you use an inversion (changes the heads and sides) module for the CB-CB or PL-PL then it won't work.

About this time, you will be looking at your mentor and thinking **"AAAARRRGGGHHH - what the heck is he talking about?"** I am lost and you are talking about things I really don't know. This is the point where you as a new caller must say:

**"STOP! I am not sure what you mean, can you walk me through what you are talking about".**

It is important that you do because if you just nod your mentor likely things you understand what is being said and will continue. If it is unclear, ASK.

Your mentor should then say, "ok, let's walk through your figure and I will show you how it works. You really have three spots to look at:

1. a corner box at the start after the square thru,

2. a normal line (not a partner line) after the bend the line, and
3. a corner box after the recycle.

For simplicity sake, let's say those are our "fixed points".

What you are going to do is; after identifying the fixed points – when you call the full sequence of the singing call, and you get to a "fixed point", you will insert a module that matches that "fixed Point", then go back to the singing call and finish the sequence. Follow this logic of where you can insert a module:

- Heads Square Thru 4, (*CORNER BOX – I can insert a CB-CB module here and then go back to the singing call figure*)
- Swing Thru, Boys Run Right, Bend The Line, (*THIS IS A STANDARD BOY ON LEFT GIRL ON RIGHT LINE BUT NOT A PARTNER LINE. – I can insert a module here, but it must be a true zero that doesn't change who is in what line and not a technical zero – I will explain the difference in a little bit*)
- Right & Left Thru, Pass The Ocean, Recycle (*CORNER BOX – I can insert a module here and then go back to the singing call figure*), Swing & Promenade

**STEP 2: identify the key movements in your singing call that you want to highlight.**

The movements I want you to highlight from your chosen singing call are: pass the ocean and recycle (and perhaps the combination of pass the ocean, recycle). Go and try to come up with the following modules that we can use.

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

- CB-PL
- PL-CB
- CB-Resolve
- PL-resolve

Remember to keep your modules short so that you can refresh at a glance. If your module is too long and you have to read from a long list, it is too easy to get lost. Ideally your module should not be any more than about 10 movements. He gives you a focus module sheet to write your modules on so that you can format it with your modules, one movement per line. He states some simple guidelines:

1. you want to print or use the computer and use LARGE text so you can read it at a distance with a glance
2. Make sure that it is in a format that you understand.
  - a. If you have multiple movements on a single line, make sure they are spaced well apart
  - b. Leave a space between lines to help you read
  - c. If you use abbreviations or symbols be consistent and never change them.

(Personally, I find it best to write it out in long form with one movement per line, but the best method is the one you are most comfortable with.
3. Make sure you label each module including your singing call consistently for quick recognition.

Up to this point you have been using a cue card, or index card which had your complete sequence on it. Your mentor tells you that many callers to that and there is nothing wrong with doing that.

Many callers have a singing call or a sequence on one card with an idea and that is what they use to they build on it

and focus each tip or bracket theme while they are calling.

**HOWEVER**, most of them that do that have gone through this process of building modules and developing sequences. Whether on cue cards or a worksheet, again what is best is what you are comfortable with and what works for you. For the time being though, and ease of understanding, we are going to start with a worksheet table format.

Remember, what works best for your is what is right for you. My way may not be the best way for you. The only way to find your way, however, is to learn to use the tools and build and practice.



Now understanding that this is only a steppingstone process in your development, you go away and come back with the following modules on your worksheet and the fixed point of the singing call you plan to use highlighted in a way that you can read at a glance.

The format that I prefer to use is as follows but it is up to you what format you use. You will be the one that uses it.

SINGING CALL	
SS-CB	SS-PL
CB-CB	PL-PL
CB-PL	PL-CB
CB-Resolve	PL-RESOLVE

<b>SINGING CALL</b> HEADS SQUARE THRU 4(CB), SWING THRU, BOYS RUN RIGHT, BEND THE LINE (LINE), RIGHT & LEFT THRU (LINE), PASS THE OCEAN, RECYCLE (CB), SWING & PROMENADE	
<b>SS-CB</b> HEADS PASS THE OCEAN, LADIES TRADE, RECYCLE, PASS THRU	<b>SS-PL</b> HEAD LADIES CHAIN, SAME FOUR SLIDE THRU, PASS THRU, PASS THE OCEAN, RECYCLE
<b>CB-CB</b> SWING THRU, MEN RUN, COUPLES CIRCULATE, LADIES TRADE, COUPLES CIRCULATE, BEND THE LINE, PASS THE OCEAN, LADIES TRADE, RECYCLE, RIGHT & LEFT THRU, PASS THRU, TRADE BY *	<b>PL-PL</b> PASS THE OCEAN, LADIES RUN, COUPLES CIRCULATE, BEND THE LINE, PASS THE OCEAN, MEN RUN, BEND THE LINE*
<b>CB-PL</b> BOX THE GNAT, SPIN THE TOP, RECYCLE, PASS THE OCEAN, SWING THRU, LADIES CIRCULATE, MEN TRADE, MEN RUN BEND THE LINE	<b>PL-CB</b> PASS THE OCEAN, ALL 8 CIRCULATE <b>BUT --</b> MEN GO TWICE, LADIES TRADE, RECYCLE
<b>CB-RESOLVE</b> STAR THRU, PASS THE OCEAN, LADIES TRADE, RECYCLE (CB) ALLEMANDE LEFT	<b>PL-RESOLVE</b> PASS THE OCEAN, MEN CIRCULATE, SINGLE HINGE, LADIES FACING OUT TRADE, RIGHT & LEFT THRU PASS THRU, WHEEL & DEAL, ZOOM. PASS THRU ALLEMANDE LEFT

You bring your worksheet and your checkers back and you go over your prepared modules with your mentor.

He notes first that all of your modules are really good and that he is impressed that you used both a pass the ocean and a recycle in almost all of them – very well done.



He then notes that you have good flow in your modules, and they work well which shows how far you have progressed. Again, very well done.

He then notes that two of your modules CB-CB\* and PL-PL\* are both great modules and you should keep them; however, they are what we call technical zeroes as they invert the dancers. He now shows you what he meant by moving the checkers through the module and noting the start and end points and who is where.

- The CB-CB is what is called a “technical zero” in that it starts with the sides on the outsides but ends with the CB with the heads on the outside.

This is a really good module, but you must be careful with inserting modules as it will only always work with true corner boxes. In other standard box (not corner box) inserting it into a singing call may or may not work depending on what the remaining choreography in the sequence.

If you are not careful, you may note that it will work sometimes, and not other times and you can easily get caught off guard when the dancers are not where you want them

- The PL-PL is also a really good module but it too is a “technical zero” in that it changes the line from a 1p2p line (number 1 man and number 2 man with their partners in the same line in sequence) to a 4p1p Line.

As with the boxes, this line module will work for partner lines but may not always work for a general standard line when inserting into singing calls.

He suggests keeping those modules for use later on, but he has you create two

new zero modules (CB-CB) and (PL-PL) that do not invert the dancers.

Adjusting the Module Reference Sheet, you come up with the following replacement Modules:

- **(PL-PL)** Pass The Ocean, All 8 Circulate Twice, Recycle, Sweep  $\frac{1}{4}$
- **(CB-CB)** Pass The Ocean, Ladies Trade, Recycle, Reverse Flutterwheel, Pass Thru, Wheel And Deal, Centres Pass Thru.

Once you have all the modules sorted out and, on the worksheet, he will then begin to show you how to use them. Essentially what you must think about is that each sequence is a puzzle with pieces that fit together.

The singing call is several pieces of the puzzle in which you can add other pieces and it will still work.

The individual modules are different pieces of the puzzle. Each has their own colour and shape but when put all together correctly you get a picture of success that the dancers can relate to.



Your module reference sheet now looks like this:

**SINGING CALL**

HEADS SQUARE THRU 4(CB),  
SWING THRU, BOYS RUN RIGHT, BEND THE LINE (LINE) ,  
RIGHT & LEFT THRU, PASS THE OCEAN, RECYCLE (CB),  
SWING & PROMENADE

**SS-CB**

HEADS PASS THE OCEAN  
LADIES TRADE  
RECYCLE  
PASS THRU

**SS-PL**

HEAD LADIES CHAIN  
SAME FOUR SLIDE THRU  
PASS THRU  
PASS THE OCEAN  
RECYCLE

**CB-CB**

PASS THE OCEAN,  
LADIES TRADE,  
RECYCLE,  
REVERSE FLUTTERWHEEL,  
PASS THRU,  
WHEEL AND DEAL,  
CENTRES PASS THRU.

**PL-PL**

PASS THE OCEAN,  
ALL 8 CIRCULATE TWICE,  
RECYCLE,  
SWEEP  $\frac{1}{4}$

**CB-PL**

BOX THE GNAT,  
SPIN THE TOP,  
RECYCLE,  
PASS THE OCEAN,  
SWING THRU,  
LADIES CIRCULATE,  
MEN TRADE,  
MEN RUN  
BEND THE LINE

**PL-CB**

PASS THE OCEAN,  
ALL 8 CIRCULATE BUT MEN GO  
TWICE  
LADIES TRADE  
RECYCLE

**CB-RESOLVE**

STAR THRU,  
PASS THE OCEAN,  
LADIES TRADE,  
RECYCLE (CB)  
ALLEMANDE LEFT

**PL-RESOLVE**

PASS THE OCEAN,  
MEN CIRCULATE,  
SINGLE HINGE,  
LADIES FACING OUT TRADE,  
RIGHT & LEFT THRU  
PASS THRU,  
WHEEL & DEAL,  
ZOOM.  
PASS THRU  
ALLEMANDE LEFT

Your mentor again stresses the good work on the modules and explains to you again, the difference between a true zero, (even if it rotates) and a technical zero such as one that inverts the dancers in the formations.

### The KISS Principle



*(I bet you though I was going to say something else didn't you – Mel)*

Your mentor tells you that the reason you want to keep it simple and lay out the module reference chart is so that when you practice using it, you can have it displayed as one page on your computer screen or print it out and lay it on the side of the table where you can refresh at a glance rather than read.

In addition, he tells you that there is absolutely no point at this stage in development to try and create modules of exceedingly complex choreography no matter how good they may work nor how technically precise they are.

For example, if you came up with a PL-Resolve module that went:

- (PL-Resolve) PASS THRU, BEND THE LINE, SQUARE THRU - **YOUR ORIGINAL NUMBER**, ORIGINAL SIDES - U-TURN BACK **AND STAR THRU, EVERYONE** -- PARTNER TRADE, SQUARE THRU - **YOUR COUPLE NUMBER AGAIN**, ALL 8 CIRCULATE, FACING DANCERS ONLY -- SLIDE THRU, PASS THE OCEAN, RECYCLE, ALLEMANDE LEFT...

You will have created a technically correct and danceable module.

### HOWEVER.

- the dancers you are calling for will not have an expectation of this type of difficult choreography from a new or newer caller and will fight against it,
- it is Asymmetrical, and although it works the dancers will try to correct themselves to help you out and that will just mess things up further,
- delivery of such choreography takes a lot of hard work and skill to pull off. It also takes a lot of know how to prompt and time the movements so that the dancers can do it. – you are not ready to do that – you may be able to dance it, your computer program may be able to plot it and check it, and your checkers will be able to go through it – BUT your dancers will not and they will not thank you for it.

Dancers want to dance, and they want choreography that flows, has a little variety and is danceable. The feeling of success they will get will only be overshadowed by the feeling of pride that they will have in you for developing to the next stage. If you pull nonsense like that sequence above, chances are the dancers will never forget it and will always be on guard when you call.

Give them good, relatively simple choreography with a little variety in the modules and they will be so proud of you and so happy for you, you cannot help

but feel good and successful. If you try too hard to be clever, even if you succeed, you will have the feeling of failure coming from the dancers.

### STEP 3 – PUTTING IT TOGETHER FOR USE IN PATTERN)

This step involves the easy practical work but the part that takes the most time. It means that mean that you have to practice, practice and practice more using the modules with your singing call. This is how and where we put it all together to prepare for the practiced and polished performance.

The original singing call that we have marked in step one with the fixed points where we can insert the modules is as follows :

Heads Square Thru 4, **(CB)** (*insert corner box module and return to singing call figure*) - Swing Thru, Boys Run Right, Bend The Line (**Line**) (*insert line pl-pl module that is not a technical zero and then return to singing call*),--- Right & Left Thru, Pass The Ocean, Recycle, **(CB)** (*insert corner box module and return to singing call figure* ..or just) call allemande left)(Swing & Promenade

Your mentor tells you to start slow, and just practice by putting in one module into the singing call per sequence in order to make new pattern sequences. You will slowly build from there – (the inserted module is in Blue and the singing call figure is in black)

#### Pattern Sequence one (CB-CB module insert)

- HEADS SQUARE THRU 4**(CB)**, *PASS THE OCEAN, LADIES TRADE, RECYCLE, REVERSE FLUTTERWHEEL, PASS THRU, WHEEL AND DEAL, CENTRES PASS THRU*, SWING THRU, MEN RUN RIGHT, BEND THE LINE, RIGHT & LEFT THRU, PASS THE OCEAN, RECYCLE **(CB)**, *Allemande left.....*

#### Pattern Sequence two (PL-PL insert)

- HEADS SQUARE THRU 4, SWING THRU, MEN RUN RIGHT, BEND THE LINE (**Line**) , *PASS THE OCEAN, ALL 8 CIRCULATE TWICE, RECYCLE, SWEEP ¼*, RIGHT & LEFT THRU (**Line**), PASS THE OCEAN, RECYCLE **(CB)**, *Allemande Left....*

#### Pattern Sequence three (CB-Resolve insert)

- HEADS SQUARE THRU 4, SWING THRU, MEN RUN RIGHT, BEND THE LINE, RIGHT & LEFT THRU, PASS THE OCEAN, RECYCLE **(CB)**, *STAR THRU, PASS THE OCEAN, LADIES TRADE, RECYCLE (CB) ALLEMANDE LEFT.....*

Your mentor then tells you that you can also use your modules and get ins and then pick up the rest of the singing call to finish

#### Pattern sequence four get into a CB – finish with singing call

- *(SS-CB)HEADS PASS THE OCEAN, LADIES TRADE, RECYCLE, PASS THRU*, SWING THRU, BOYS RUN RIGHT, BEND THE LINE, RIGHT & LEFT THRU, PASS THE OCEAN, RECYCLE

Your mentor also tells you can get into a PL then use a PL-CB module and finish the singing call

#### Pattern sequence five get into a PL + PL-CB – finish with singing call

- *(SS-PL) HEAD LADIES CHAIN, SAME FOUR SLIDE THRU, PASS THRU, PASS THE OCEAN, RECYCLE (PL), PASS THE OCEAN, ALL 8 CIRCULATE BUT MEN GO TWICE, LADIES TRADE, RECYCLE (CB)*, SWING THRU, BOYS RUN RIGHT, BEND THE LINE, RIGHT & LEFT THRU, PASS THE OCEAN, RECYCLE, *Allemande Left...*



## STEP 4 – PRACTICE USING THE MODULES

The last step is to practice using the modules as above.

Your mentor also tells you that the reason that he asked you to make “focus modules” is because you are highlighting the movements “pass the ocean” and “recycle”. With these modules, you are going to have the dancers successfully dance both of these movements so that when your singing call comes along, they are practiced and will easily succeed. The singing call is the last thing you leave them with so smooth successful dancing in that can often lead to forgiveness if there is a shaky bit in the patter.

**Modular Flexibility.** Modules are so flexible that you can:

- mix and match them with the singing call figure,
- use the singing call figure by itself for one sequence, or
- even just use the modules without the singing call figure at all.

The possible combinations are up to you. For example, you can come up with the following combinations of patter sequences without repeating just from what has been presented by those 8 little modules created for the one tip.

- SS-CB from singing call + CB-CB module + finish singing call
- SS-CB from singing call + CB-PL module + PL- resolve
- SS-CB from singing call to last CB-CB module + allemande left
- SS-CB from singing call to last CB-CB module + CB-Resolve Module
- SS-Line from singing call + PL-PL module + Finish singing call
- SS – PL module + PL-CB module + finish singing call from CB

- SS-CB from singing call + CB-CB module + CB-resolve
- Singing call to CB + CB-CB module +CB-PL to ( circle left)

You can also use only the modules, or even alternate get ins to CB or PL to add more variety

- SS-CB + CB-CB Module + allemande left
- SS-PL + PL-PL module + circle left (or allemande left)
- SS-CB + CB-PL + PL-Resolve
- SS-PL + PL-CB + CB- Resolve
- Heads Touch ¼, Men run (CB) + CB-CB + CB-PL + PL-Resolve
- Heads Touch ¼, Men run (CB) + CB-PL + PL-PL + PL – Resolve
- Heads Lead Right, Circle To A Line (PL) +PL-PL + PL-Resolve
- Heads Lead Right, Circle To A Line (PL) + PL-CB + CB-finish singing call

When you start looking at all the possibilities, we have just here created about 8 minutes of patter sequences without repeating and we have just barely scratched the surface.

### The key to success



The onus of responsibility of this method is however, entirely on the caller. Important things to remember are:

1. Identify the fixed points in your singing call
2. Start small and build – one module insertion at a time
3. **Practice** using the module
4. Mix and match the modules with the singing call
5. **Practice** using the combinations
6. Use singing call using a box or line module and a resolution
7. **Practice** the combinations
8. Mix and match using two modules
9. **Practice** the combinations
10. Mix and max using the modules without the singing call figure
11. **Practice** the combinations
12. And when you are done, **Practice, practice and more practice.**

**There are no shortcuts.**



You want to be able to glance at the screen or page without reading it. You

must know your singing call figure to do this. You must practice your modules and inserting them in the right places. You must practice delivery and timing. Essentially – **YOU MUST PRACTICE**

**REMEMBER THE OLD AXIOM  
POOR PLANNING, PREPARATION  
AND PRACTICE PRECEEDS A  
PATHETICALLY POOR  
PERFORMANCE**

To modify a quote from Steve Rabine

**PRACTICE MAKES BETTER**

WHEN YOU PRACTICE ANY KIND OF  
MUSIC, PLAYING, SINGING, DANCING  
OR EVEN CALLING A SQUARE  
DANCING,

YOU MAY NEVER BE PERFECT AS THE  
OLD SAYING GOES

**BUT**

**I GUARANTEE THAT YOU WILL  
BECOME BETTER**

Remember, this is only a tool in the tool box and a stepping stone in caller development, however; it is a very important one because it allows you to better perform, timing, delivery, flow, as well as giving you material to work with that you can use anywhere at any time as you continue to develop your skills.

I highly recommend that you make yourself a binder of these worksheets for reference. You will be surprised at just how much you know that you think you didn't, and trust me, you will be thankful you did. They will never go astray, especially when you get to the point that you begin to mentor new callers

# Playing With Spin The Top

By Buford Evans

- HEADS SQUARE THRU FOUR,  
SWING THRU, SPIN THE TOP,  
RIGHT & LEFT THRU,  
FLUTTER WHEEL, SWEEP ¼,  
ALLEMANDE LEFT
- HEADS SQUARE THRU FOUR,  
SPIN THE TOP, SWING THRU,  
RIGHT & LEFT THRU,  
FLUTTER WHEEL, SWEEP 1 /4 ,  
PASS TO THE CENTER,  
SWING THRU, MEN RUN,  
VEER RIGHT, ALLEMANDE LEFT
- FOUR LADIES CHAIN 3/4,  
SIDES HALF SASHAY,  
HEADS SQUARE THRU FOUR,  
SPIN THE TOP,  
ALL FOUR LADIES SPIN THE TOP,  
ALL STEP THRU,  
ALLEMANDE LEFT
- FOUR LADIES CHAIN 3/4,  
HEADS ½ SASHAY,  
HEADS SQUARE THRU FOUR,  
SPIN THE TOP,  
FOUR MEN SPIN THE TOP,  
ALL STEP THRU, ALLEMANDE  
LEFT
- HEADS LEAD RIGHT,  
CIRCLE TO A LINE, PASS THRU,  
WHEEL AND DEAL,  
CENTERS SPIN THE TOP,  
STEP THRU, SEPARATE,  
AROUND ONE TO A LINE,  
PASS THRU, WHEEL AND DEAL,  
CENTERS SPIN THE TOP,  
STEP THRU, SEPARATE,  
AROUND ONE TO A LINE,  
PASS THRU, WHEEL AND DEAL,  
CENTERS SPIN THE TOP,  
STEP THRU, SEPARATE,  
AROUND ONE TO A LINE,  
TOUCH ¼, CIRCULATE,  
MEN RUN, ALLEMANDE LEFT
- HEADS TURN THRU,  
CLOVERLEAF, **CENTERS -**  
LEFT TURN THRU, SPIN THE TOP,  
SPIN THE TOP AGAIN,  
LADIES RUN,  
COUPLES CIRCULATE,  
BEND THE LINE, SQUARE THRU 2,  
RIGHT & LEFT GRAND
- HEADS PASS THE OCEAN,  
LADIES TRADE, SWING THRU,  
TURN THRU, DO-SA-DO,  
SPIN THE TOP TWICE,  
LADIES RUN, FERRIS WHEEL  
CENTERS SPIN THE TOP,  
STEP THRU, PARTNER TRADE,  
REVERSE FLUTTER WHEEL  
SWEEP 1/4 , \*\* ALLEMANDE LEFT
- HEADS SQUARE THRU,  
SWING THRU, LADIES CIRCULATE,  
MEN TRADE, MEN RUN,  
BEND THE LINE, PASS THRU,  
WHEEL & DEAL, SWING THRU,  
SPIN THE TOP, STEP THRU,  
SEPARATE,  
AROUND ONE TO A LINE,  
PASS THRU, WHEEL & DEAL,  
LADIES SWING THRU,  
SPIN THE TOP, STEP THRU,  
SEPARATE,  
AROUND ONE TO A LINE,  
STAR THRU,  
CENTRES SLIDE THRU,  
OTHERS LEAD RIGHT,  
ALLEMANDE LEFT
- HEADS PASS THE OCEAN,  
LADIES TRADE, RECYCLE,  
PASS THRU, TOUCH ¼,  
CENTERS TRADE, SWING THRU,  
SPIN THE TOP, STEP THRU,  
U-TURN BACK, TOUCH 1 /4,  
MEN RUN, DOUBLE PASS THRU,  
FIRST COUPLE LEFT **AND**  
NEXT RIGHT, RIGHT & LEFT THRU,  
SLIDE THRU, ALLEMANDE LEFT

# The Way to a Dancer's Feet

By Walt Cole

The biggest contradiction in today's square dance activity may well be the lessening, or even lack of, concern for the musical structure in calling as it relates to actual dancing.



In round dance, we cue so that the dancer may react to the phrase of the music. One might say, the round dancer demands it. The choreography is developed to this

end.

The same is true in contra dance. One might say, the contra dancer expects it. Both folk dance and clogging are no exceptions.



## But what has happened in square dance?

When the concern for coordinating the Square Dance choreography with the musical structure is lacking, and when we become enthralled with choreographic puzzles than dancing, then we, as callers, train the dancers to expect stop and go dancing and to be concerned only with getting to the next position in order to execute the next command.



## It's time we gave the first beat back to the dancer!

One can literally dance within any of the current programs of square dance. It's not just a matter of having proper timing, but also wedding this timing to the musical structure. Isn't it a wonderful feeling when you, as a dancer or caller, begin the dance with the first beat of the music and the dance sequence, the music and you both end with the last beat of the music? Isn't it a wonderful feeling when you feel as if you are, and you are, flowing with the music, the phrase, the melody, and not just "stepping on a beat somewhere within a fractured phrase?"

It seems to this caller that in many of our square dances, music is treated as a distant cousin. As an extreme example, a caller remarked once, during a difficult time:

*"I'll turn the music down, so it won't interfere with your dancing!"*

I sincerely wondered what he thought dancing was if not rhythmically moving to the music. Another example I read recently, one of disquieting disillusionment, told how to develop your own singing calls:

*"Work with your dolls, develop a routine ending with the corner (for a corner progression. Don't worry about whether the figure takes the right number of beats or not...call the sequence once with the music and to dancers just to get a rough idea that the figures are not much too long...Use 'time killers' to fill in the remaining time until the music tells you*



*to promenade home and sing the chorus of the song."*

In this case, there seemed to be no concern that in most singing calls the introduction, figure, break and ending are all 64-beats long, and no concern for where the dancers were in relation to home position for the promenade. How often have dancers arrived home only to stand until the caller finished his "aria?"

It may be that an analogy to bowling is in order. When one steps over the line in delivering the ball, he fouls!

In the same vein, when a caller steps over the approved timing list for the movement (either too few or too many beats allowed), or when he steps over the musical structure, he fouls!

The basic musical format of our square dance music is four beats to a measure, eight beats to a phrase and 64 beats for a melody. (There are variations of this.) Thus, if a caller calls an eight-beat movement and gives only six beats for its execution, he has fouled! If he develops a sequence of 58 or 70 beats for a 64-beat melody, he has fouled!



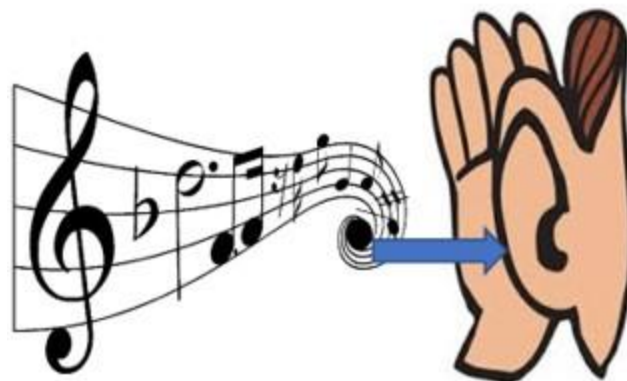
A less noticeable foul, just as flagrant, is having dancers start the execution of a sequence on a beat other than the first beat of a phrase. This means he must give the command during the introduction phrase of the music.

In today's movements and timing list, if we time to perfection with perfect coordination with the music, there are still times when one has to begin the execution of the movement by splitting a measure. This is caused by accepting movements into our programs that require a number of beats that is not divisible by four or eight as related to the structure of the music.



On the positive side now. How can we increase, or even present, "music as our greatest ally?" To borrow from a friend, Hal Rice of California:

**First**, develop an awareness of music. Instil a desire to hear the music, up front. Dancers cannot hear the music if all they hear is the caller. Callers must learn to "back out," to say less, to "hype" less. This does not preclude a caller from "getting with it" in his delivery.



**Second**, develop a sense of moving to the music. Strict phrasing, while a requirement for rounds and contra, is not such for squares (be this right or wrong).

Today's squares are more spontaneous and of more carefree character. Strict phrasing would "overstructure" them. However, in many cases, today's squares have gone to the other extreme and lost all sense of "phrase awareness."

It is this awareness which today's callers and dancers need to strive to attain. Phrase where you can. Start those 32-

and 64-beat movements with the start of the phrase, use all the beats when dancing, and end them with the phrase.

Phrase awareness means that callers and dancers automatically listen to and are aware of the "eights" in our dance music and realize that foot and body actions should be related to these "eights" in a complementary, supportive manner. Otherwise, callers and dancers are "fighting the music and not feeling it."



Even with our movements of today and their "indivisible by 4 or 8" timing, it is still possible to "phrase out." For example,

call Square Thru (10 beats) during the introduction, followed by Swing Thru (6 beats); combined you have a total of 16 beats or two phrases of dancing. By giving the first beat back to the dancers, the caller will have a greater chance of "phrasing out" with the music, than by calling on the first beat of the music.

It would be an epitome if we were all musicians, if we all read music, if we all understood all the intricacies of a musical score, but barring this, it behooves callers to understand as much as possible, and to get, and give, a great amount of training in music.

It takes fortitude for a caller not to become "beat down" because everyone's doing it the other way. It takes work, discipline and concentration to become phrase aware. But the results are extremely rewarding.

Let the music guide the dancers. Yes, even let the music dominate the dancing. It takes work to create a dance, instead of an organized people mover, for three hours. The bottom line in calling is to coordinate the dancers with the music.

## ***Calling Tips – Body Position and Flow***

By Gene Turner

Calling tips by Gene Turner

Let's look at "Absolute Body Position" and how it can contribute to really smooth dancing. It is here that the caller may really contribute to the sensation of smooth dancing by either requiring a minimum of, or no body adjustment at all, on the part of the dancers.

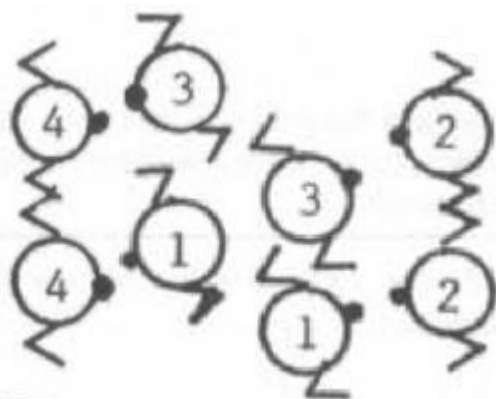
The absence of any adjustment is seen when the dancer's body position at the end of one call is exactly where it should be to start the next call. It is this position which can guarantee good transition with smooth flow from one call to another and

provide the dancers with great choreography.

To illustrate, let us look at a very popular set-up combination used from static square to get to a Corner box:

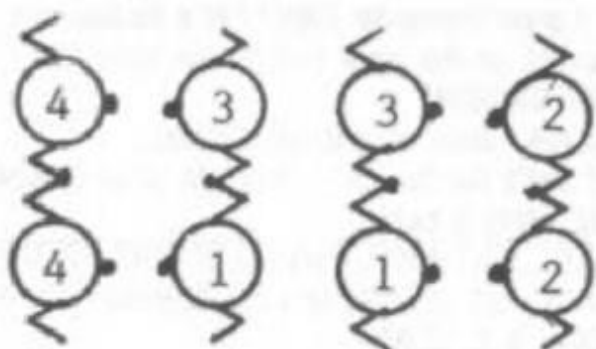
□ HEADS (SIDES) SQUARE THRU,

In the figure below, you will see the absolute body position of the dancers at the completion of the square thru, because they have just, by definition, pulled by with left hands.



Oh yes, the right hands are certainly available for the right and left thru but in order to do it the dancers (both active and inactive) must anticipate the necessary body position beforehand and adjust for the right and left thru action. It is in this type of adjustment that inexperienced dancers are most uncomfortable because they have not yet learned how to anticipate and how to make the necessary adjustment. It is in the caller's choice of material that necessary adjustment can be minimized or even cut out altogether.

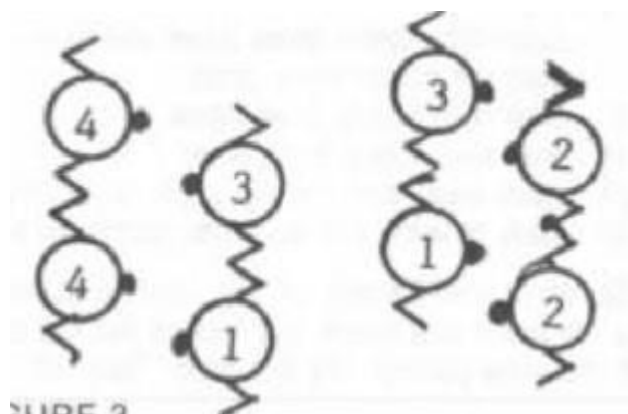
If, instead of calling square thru, the caller were to use a combination such as Star Thru, California Twirl, then the dancers' absolute body position would be the Eight Chain Thru Formation shown in the figure below, and less adjustment would be necessary on the dancer's part, while the hands are also available for the action.



We cannot always achieve the optimum, but we should strive to at least approach it. If you are looking for the optimum in this case for the set-up from static square to an "Inverted Corner Box", then one combination which will give it to you is:

- HEADS PASS THRU,  
PARTNER TRADE, SLIDE THRU,  
PASS THRU.....Right and Left Thru.

As you can see below, the dancers in the centre have just passed right shoulders after the pass thru, and their absolute body position is ideal for transition smoothness into the Right and Left Thru to establish the "Inverted Corner Box".



It is not always easy to provide good, smooth dancing choreography and to do so one must study:

- the hand availability,
- absolute body position and
- forward or back momentum.

To even do so two-thirds of the time takes a bit of homework, **but the dancers will certainly thank you for it.**

The trend of motion, or forward momentum, is a factor in smooth dancing and we can provide the smoothness needed here if we shy away from combinations such as: from a box (split) circulate foursome, walk and dodge, partner trade.

- The trend of motion is great for the beau's position in that combination but those in the belle's position must first slide to the right and then reverse their body flow for the partner trade.

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

already in motion in an arc which easily lets them move into the right-side-to-right-side Flutterwheel action while the men completely stop their action of backing up before being called upon to move forward.

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

The sensation of bad flow would really be pronounced if we did not already cause many quick reversals of direction which "the dancers have learned to make appear smooth". We do it with combinations such as:

- Right and Left Thru Double, (**hand positioning for the men**),
- Box The Gnat, Cast Off  $\frac{3}{4}$ , **very abrupt direction change for the ladies**,
- Touch  $\frac{1}{4}$ , Walk and Dodge, Partner Trade, (**forward – side – change other way for the dodger**)
- Tag the line from forward moving right hand waves...**forward flow counter anticipated stop action, turn and abrupt body adjustment**

Many other examples could be cited

but I think you get the idea. Learn to take hand availability, absolute body position and trend of motion into account when planning your choreography.

## ***Dancing Tips – Thoughts On Event Programming***

By Harold and Lill Bausch (edited for currency)

We often learn from observing the "special" dances in our area. Of much interest to me was the programming of the state convention. Our state convention is not always programmed the same way. Some years, the sponsoring group elects to bring in callers from out of state; other years the "powers that be" will elect to use only state callers.

This convention was one of the latter and the callers selected were those who call for the state clubs on a regular basis. It was interesting, to me anyway, to see the harmony of all these callers working together, and also the round dance cuers doing the same. It seemed to me that if nothing else were accomplished they succeeded in getting dancers and callers better acquainted. I feel this, in itself, was a big accomplishment.

Still this was not the only benefit observed. We noticed the tendencies of the dancers to express just what they

wanted to dance in the way they moved from hall to hall.

First to the Mainstream hall, then to the Plus hall, and also to the round dance hall. They had provided a hall for teens, but there were not enough teens at this convention to justify it, so this hall was changed to another Mainstream hall, and callers and cuers had another place to show their talents.

The teenagers danced in all halls as they chose. Something very obvious was the large number of good callers in our area. It surprised many dancers that they had a super convention and did not hire an out-of-state caller to do it.

Even though good callers were very evident, it was also evident that some callers still had not learned proper microphone technique. To illustrate my point: I was honoured to open the festival with the Grand March and to call the first tip. The floor was really packed and not one single complaint that they could not



hear. Everyone danced and it looked beautiful, but not long after one of the callers had many square standing -- not because they could not do the calls, but because they couldn't hear the calls.



It was the old story of a caller "eating the microphone." Or to put it in plain words. he had the microphone too close to his mouth, and it "garbled" the sound. It was still the same equipment, but a different technique.

It is true that the closer the microphone is to your mouth, the louder the sound, but at the same time it is not as clear. Our engineers have provided us with plenty of power in the sound equipment, so keeping the microphone an inch or two from the mouth gave us the clarity, and we had plenty of power to use as we need it.

Of interest also, was the fact that although many preferred to dance in the Plus hall, the Mainstream hall was equally well attended. It is quite natural that dancers like to be "pushed" or challenged a bit, and that, is suppose is the attraction of Plus. But, "it must be

remembered that dancers want to be successful" too, so it is a wise caller that gives a bit of challenge but does not really stop the floor.

I was personally gratified to see many of my former caller students doing such a good job of calling, and at the same time to see hundreds of dancers I had taught dancing to their calls.

Our state has some advanced and challenge dancers, as does every state, but they are a very small percentage of the dancers (My guess would be about 5%) and so the committee decided not to have any halls more complex than Plus. I feel this was a wise decision because this way they stayed away from the divisions that show up when you have too many programs at one convention.

There were no complaints that I heard. but one of the committees said they had a couple complaints from the advanced and challenge groups. However, it would be nearly impossible to please 100% of the people. My feeling is they pleased 98% at least.

I have called state conventions in other states, and I felt they were good ones, but I do believe every state should try a genuine state convention once in a while, one really put on by dancers and callers from that state. It is refreshing to see the whole state pull together.

*Mel's Note: This article originally appeared in the 1944 January edition of American Square Dance Magazine. It is as relevant today as it was then.*

# Creative Choreography – “Just the Centres”

By Ed Fraidenburg

- HEADS LEAD RIGHT, VEER LEFT,  
BEND THE LINE, PASS THRU,  
BEND THE LINE, PASS THRU,  
TAG THE LINE, FACE RIGHT,  
COUPLES CIRCULATE,  
BEND THE LINE, TOUCH  $\frac{1}{4}$ ,  
CENTER FOUR TRADE & FACE,  
SQUARE THRU FOUR,  
ENDS FACING OUT (**LADIES**) RUN,  
ALL SWING THRU,  
CENTERS TRADE, SCOOT BACK,  
MEN RUN, ALLEMANDE LEFT
  - HEADS LEAD RIGHT, VEER LEFT,  
BEND THE LINE, PASS THRU,  
BEND THE LINE, PASS THRU,  
TAG THE LINE LEFT,  
COUPLES CIRCULATE,  
BEND THE LINE, TOUCH  $\frac{1}{4}$ ,  
CENTER FOUR (**LADIES**) TRADE,  
SAME LADIES FACE **AND** --  
SQUARE THRU 4,  
ENDS (**MEN**) FACING OUT RUN,  
ALL SWING THRU,  
CENTERS TRADE, SCOOT BACK,  
SCOOT BACK AGAIN, MEN RUN,  
ALLEMANDE LEFT
  - HEADS LEAD RIGHT, VEER LEFT,  
BEND THE LINE, PASS THRU,  
BEND THE LINE, PASS THRU,  
TAG THE LINE RIGHT,  
COUPLES CIRCULATE,  
BEND THE LINE, TOUCH  $\frac{1}{4}$ ,  
CENTERS TRADE AND FACE,  
CENTRES SQUARE THRU FOUR  
ENDS FACING OUT RUN,  
ALL STAR THRU,  
COUPLES CIRCULATE,  
FERRIS WHEEL,  
CENTERS PASS THRU.  
SWING THRU,  
RIGHT & LEFT GRAND
  - HEADS LEAD RIGHT, VEER LEFT,  
BEND THE LINE, PASS THRU,  
BEND THE LINE, PASS THRU,  
TAG THE LINE, FACE LEFT,
- COUPLES CIRCULATE,  
BEND THE LINE,  
TOUCH  $\frac{1}{4}$ , CENTERS TRADE **AND**  
**- FACE**, CENTRES SQUARE THRU,  
MEN FACING OUT RUN,  
ALL STAR THRU,  
COUPLES CIRCULATE,  
FERRIS WHEEL,  
CENTERS LEFT SQUARE THRU 3,  
SWING THRU, TURN THRU,  
ALLEMANDE LEFT
  - PROMENADE - DON'T STOP,  
HEADS WHEEL AROUND,  
TOUCH  $\frac{1}{4}$ , CENTRES TRADE **AND**  
**- FACE**, SQUARE THRU,  
LADIES FACING OUT RUN,  
ALL SWING THRU, RECYCLE,  
SQUARE THRU 3, ALLEMANDE  
LEFT
  - (H) LEAD RIGHT, CIRCLE TO A  
LINE, PASS THRU, TAG THE LINE,  
FACE LEFT, COUPLES CIRCULATE,  
BEND THE LINE, TOUCH  $\frac{1}{4}$ ,  
LADIES TRADE **AND** FACE, **AND**  
LADIES SQUARE THRU,  
MEN TRADE, CENTERS IN,  
CAST OFF  $\frac{3}{4}$ ,  
MEN CIRCULATE TWICE,  
LADIES PASS THE OCEAN,  
CENTER LADIES TRADE,  
CENTER LADIES RUN,  
LADIES HALF TAG **AND**  
PICK UP YOUR PARTNER,  
COUPLES CIRCULATE,  
TAG THE LINE, FACE LEFT,  
WHEEL & DEAL, MAKE A WAVE,  
LADIES TRADE, SWING THRU,  
TURN THRU, ALLEMANDE LEFT
  - (H) PASS THE OCEAN,  
SWING THRU, RECYCLE,  
“LEFT” TURN THRU, SWING THRU,  
MEN RUN, COUPLES CIRCULATE,  
FERRIS WHEEL, OUTSIDES IN,  
ENDS TOUCH  $\frac{1}{4}$ ,  
CENTERS SQUARE THRU,

CENTERS IN, CAST OFF  $\frac{3}{4}$ ,  
CENTERS TWO SLIDE THRU  
CENTRES TOUCH  $\frac{1}{4}$  **AND**,  
SCOOTBACK, FERRIS WHEEL,  
LADIES PASS THRU, ALLEMANDE

□ HEADS LEAD RIGHT,  
CIRCLE TO A LINE, PASS THRU,  
TAG THE LINE, FACE RIGHT,  
COUPLES CIRCULATE,  
BEND THE LINE, TOUCH  $\frac{1}{4}$ ,  
MEN TRADE AND FACE,  
SQUARE THRU, CENTERS IN,  
CAST OFF  $\frac{3}{4}$ , LADIES CIRCULATE -  
**TWICE**, MEN PASS THE OCEAN,  
CENTER MEN TRADE **AND** RUN,  
MEN  $\frac{1}{2}$  TAG (**Pick Up Your Partner**),  
COUPLES CIRCULATE,  
TAG THE LINE, FACE RIGHT,  
WHEEL & DEAL, SWING THRU,  
TURN THRU, ALLEMANDE LEFT

□ HEADS LEAD RIGHT,  
CIRCLE TO A LINE, PASS THRU,  
TAG THE LINE, FACE LEFT,  
COUPLES CIRCULATE,  
BEND THE LINE, CENTERS  
SQUARE THRU FOUR,  
ENDS TOUCH  $\frac{3}{4}$ , CENTERS IN,  
CAST OFF  $\frac{3}{4}$ ,  
LADIES PASS OCEAN,  
SWING THRU, CAST OFF  $\frac{3}{4}$ ,  
ENDS CIRCULATE TWICE,  
COUPLES CIRCULATE,  
BEND THE LINE, SLIDE THRU,  
ALLEMANDE LEFT

□ HEADS PASS THRU, SEPARATE,  
AROUND ONE TO A LINE,  
ALL TOUCH  $\frac{1}{4}$ , CIRCULATE,  
CENTER FOUR TRADE AND FACE,  
SAME 4 - SQUARE THRU,  
ENDS TRADE, CENTERS IN,  
CAST OFF  $\frac{3}{4}$ ,  
CENTER FOUR PASS THE OCEAN,  
SWING THRU, CAST OFF  $\frac{3}{4}$ ,  
ENDS CIRCULATE TWICE,  
COUPLES CIRCULATE, HALF TAG,  
FACE RIGHT, ALLEMANDE LEFT

□ HEADS PASS THRU, SEPARATE,  
AROUND ONE TO A LINE,

CENTER FOUR SWING THRU,  
SPIN THE TOP, ENDS STAR THRU,  
EXTEND, SPIN THE TOP,  
ENDS HINGE & **THAT MAN** RUN,  
CENTER FOUR SPIN THE TOP,  
TURN THRU, SLIDE THRU,  
RIGHT & LEFT THRU,  
FLUTTER WHEEL, SWEEP  $\frac{1}{4}$ ,  
SQUARE THRU 3, ALLEMANDE

□ HEADS PASS THRU, SEPARATE,  
AROUND ONE TO A LINE,  
PASS THRU, WHEEL & DEAL,  
LADIES SQUARE THRU,  
MEN SEPARATE **AND** TOUCH  $\frac{1}{4}$ ,  
CENTERS IN, CAST OFF  $\frac{3}{4}$ ,  
LADIES PASS THE OCEAN,  
MEN CIRCULATE TWICE,  
LADIES SWING THRU,  
CENTERS RUN, HALF TAG,  
FERRIS WHEEL, PASS THRU,  
ALLEMANDE LEFT

□ HEADS PASS THRU, SEPARATE,  
AROUND ONE TO A LINE,  
PASS THRU, WHEEL & DEAL,  
LADIES PASS THRU, SWING THRU,  
CENTERS RUN,  
COUPLES CIRCULATE,  
FERRIS WHEEL,  
MEN SQUARE THRU,  
LADIES SEPARATE **AND** TOUCH  $\frac{1}{4}$ ,  
CENTERS IN, CAST OFF  $\frac{3}{4}$ ,  
MEN PASS THE OCEAN,  
LADIES CIRCULATE TWICE,  
MEN SWING THRU,  
CENTERS RUN, HALF TAG,  
COUPLES CIRCULATE, HALF TAG,  
FACE RIGHT, PASS TO CENTER,  
SQUARE THRU 3, ALLEMANDE

□ HEADS PASS THRU, SEPARATE,  
AROUND ONE TO A LINE,  
ENDS ONLY LOAD THE BOAT,  
CENTERS SWING THRU,  
SAME FOUR CAST OFF  $\frac{3}{4}$ ,  
WALK & DODGE,  
ALL SWING THRU, CENTERS RUN,  
BEND THE LINE,  
PASS THE OCEAN, RECYCLE,  
ALLEMANDE LEFT

# A Comparison of Calling Methods

By Don Beck

*This article was found by Don going through old notes, as we "old callers" periodically do. It is reprinted from Choreo Breakdown, in October 1984. As Don notes, fundamentally, not much has changed in the calling methods in the 35 or so years. Mel*

The 5 fundamental Calling Methods:

- Reading
- Memory
- Modules
- Memory
- Mental Image
- Sight Calling

As far as **reading** and **memory** goes, they are still used today but not in the same way they were used prior to 1940s and early 1950s when callers read a fixed prompt sheet, or memorised a series of fixed dances to prompt from start to finish.



The advantage of each of those was that you knew the material and what it did and who was where all the time.

The big disadvantage was that if you or your dancers got lost somewhere in the long string of choreography, you had to start all over (you got lost) or they had to go back home and wait until the long process was done (the dancers got lost)

Very few callers today write out an entire evening program call by call, and very few write out an entire tip call by call.

## What method is best?

Ask any of the more successful callers whether they recommend sight calling,

mental image calling, or zeros and equivalents, and they will probably tell you that they use a little of each!



Although probably true, this answer is not much help to the caller looking for a little guidance. Let's look at some of the advantages and disadvantages of each system.



**SIGHT CALLING.** There seems to be pressure on callers these days to become sight callers. If a caller is not already one, **he is likely to apologize for that fact!**

Why does sight calling have this stature?

Well, there are definite advantages to sight calling.

- No other system allows you, the caller, to exercise as complete a freedom to totally allow your spur of the moment creativity to come out.
- No other system allows you to add new calls to your repertoire with so little additional effort.
- No other system allows such complete variety with so little memorizing.

There are, however, some definite disadvantages.



- You must be able to accurately memorize who started with whom in your key square(s), each tip.
- You must be able to execute your resolve techniques, on the fly, without disrupting the flow or timing of your dance.
- You are at the mercy of the dancers in your key square. I
- if they make a mistake, you may not be able to resolve their square, or the rest of the floor, successfully.

### MENTAL IMAGE CHOREOGRAPHY



relieves you of the dependence on your dancers. It allows you to resolve more quickly and easily. It allows you to ad lib singing call

figures without having to memorize a new corner each sequence. It allows practice without dancers.

There are of course disadvantages to mental image calling also. Your ability to free wheel is not nearly as great as it is with sight calling. There are more rules to learn when learning the system.

(Fortunately, however, a few of the rules will get you started, and as you learn more, you just add to your versatility.)

Some calls just don't lend themselves to being followed. Although resolving takes less mental effort than when sight calling, you are required to keep track of more in your mind, before you get to the resolve phase of each sequence.

Memorizing zeros and equivalents (**Modules**) is a good way to get started. It is a system that is easy to understand, and your effort in memorizing will not have gone to waste if you eventually graduate to sight or mental image.



**Short modules can build a sequence**

There always seem to be appropriate times to insert memorized modules. The greatest disadvantage, however, is that you are very limited. To stay fresh and ahead of your dancers, you must constantly memorize new material.

There are other disadvantages too. Once you have started calling a memorized module, you are committed to it, and if the majority of your floor breaks down at the beginning of it, you can't escape quickly. If a call that you were not intending to use accidentally slips out, you do not have the ability to continue from where you are.

### **All systems have Advantages and Disadvantages – Where to from here?**

My advice is to work towards sight, but if you are willing to work, mental image is the best route to follow on your way there.

The versatility of sight cannot be matched. The basic knowledge of the workings of choreography that mental image choreography gives you is an invaluable tool. The caller who can do both can use mental image to assist himself in his sight resolutions and free himself from memorized get-outs. It also gives him something to fall back on when everyone in a strange group is wearing green!

Any one system will work, but a combination of the methods will make you that much more able to handle all situations, well.

# Leadership

By Dan Hicks

It has been said that a good leader is someone who can understand those who are not very good at explaining things; and can explain it to those who are not very good at understanding.

Herb Dennis says, "a good leader is one who will occasionally go to the back of the line and see where the group is going so that he will know in which way to lead them".



"Great leaders are not born, they are made.  
Which explains why so many have a screw loose."

## What is a leader?

Webster dictionary defines a leader as: "A guide; conductor; chief; commander; the head of a group, sect or undertaking."

Those are a lot of words which sidestep a very important aspect of the meaning of "leader" as far as I am concerned. I would say that a "leader" is a person who gets things done. If something is not getting accomplished there is either no leader, or nothing needs to be done.

No matter how a leader is described, the leader is extremely important to any organization. Square and Round Dancing are certainly no exceptions. The Caller, or Cuer, is a leader in the club and may indeed be a very strong leader. He may also be the only leader in your club. However, he/she is sometimes a bit too close to the action and a club

needs other leaders in order to arrive at a better balance. Hopefully the leaders can work together harmoniously to give the club a real boost.

Let us briefly examine the characteristics of a good leader:

1. **Persistence.** (not insistence). A strong leader hangs on a little longer and works a little harder. Baseball great Connie Mack once observed: "I've seen boys on my baseball team go into slumps and never come out of them, and I've seen others snap right out and come back better than ever. I guess more players beat themselves than are ever beaten by an opposing team. The first thing any man has to know is how to handle himself." Once a person knows how to handle him/herself, then he/she can push on toward success. And, if at first you do succeed, try something harder.
2. **Imagination.** He/she harnesses imagination to the practical plans that produce results. The way you ask people to do things makes a big difference, both in the cooperation you get and the way they feel about working for you. Most people will try to do the right thing if they are approached in a friendly and considerate manner. Remember, the formula for success is putting the right people in the right jobs and then sitting on the sidelines and being a rousing good cheerleader.
3. **Vision.** The present is just the beginning. A person with vision is impressed with the possibilities of the future. A young mother rather dubiously examined a toy in a store's toy department.

*"Isn't this rather complicated for a small child?" she inquired of the salesclerk.*

*"Oh, no!" replied the clerk, "It's an educational toy so designed that any way it is put together is wrong."*

Now that clerk has vision!

4. **Sincerity.** A person to be trusted. We should keep in mind that nobody's perfect except when filling out a job application. One such applicant admitted to the personnel manager that he had both good and bad traits.

*"What are they?" he was asked.*

*"Well," the man responded, "on the good side I can do the job better than any man in the world. Twenty of the country's largest corporations are bidding for my services. I could probably double your business within a month if you hire me."*

*"That's very impressive," said the manager. "Now, what are your bad traits?"*

*"Well," replied the applicant, "there's only one— I have been known to exaggerate now and then."*

Unfortunately, some people (many callers and leaders especially) who think they've had 15 years' experience have really had only one year's experience 15 times.

You do know that the trouble with experience is that it usually teaches you something you really didn't want to know about in the first place.

5. **Integrity.** A person with integrity has principles and lives by them. Keep in mind that the truth is not always honest. The Captain of a ship once entered in his log:

*"The mate was drunk today."*

When the mate found out about the entry, he pleaded with the captain to

cross it out. He said it was the first time he'd ever been drunk, and it just wasn't fair. But the captain refused, saying: *"In this log we always write the exact truth."*

The next week the mate kept the log. In it he wrote: *"The captain was sober today."*

We have to temper integrity with common sense to avoid hurting other people. There's a "time to keep silence and a time to speak," says Ecclesiastes. Wisdom lies in distinguishing one from the other.

6. **Poise.** A necessary leadership trait to develop is to not be overbearing but friendly and assured. There is a story about a small corner grocery store which featured a large display of sugar. There were shelves and shelves of the stuff in many varieties and sizes.

*"Gee, you must sell a lot of sugar," commented a new customer.*

*"Nope, I don't sell much." replied the grocer, "but the person who sells me sugar sells plenty."*

7. **Thoughtfulness.** A leader must be considerate and aware. Thoughtfulness is one of the most important characteristics when dealing with people. The reason we admire the person who thinks before they speak is not always because they have considered everything themselves, but rather that on the issue they are thinking about, they give us a chance to say something first. Thoughtfulness is that little concern for others that smooths many sticky situations. Henry Ford was once asked to name his best friend. He replied: *"My best friend is the one who brings out the best in me."*

8. **Common Sense.** Good judgment must be based on sound reasoning.

Failures are roughly divided into two classes:

- those who thought and never did, and
- those who did and never thought.

Common sense and observation frequently keep us out of trouble. A health class teacher asked a six-year-old what he did to protect his teeth. After some deliberation he answered: *"I watch out for kids pushing at the drinking fountain."* Oscar Wilde once noted that horse sense is what keeps horses from betting on what people will do.

9. **Altruism.** This is often described as living by the Golden Rule. Personally. I never hold a grudge, not even against people who have done things to me that I'll never forget.
10. **Initiative**— getting things started, now! Good leaders know they have to make decisions, right or wrong, and dragging the feet unnecessarily will only tend to increase the negative factors.

The difference between a boss and a leader:

- The boss drives his men; the leader coaches them.
- The boss depends upon authority, the leader on goodwill.
- The boss inspires fear; the leader inspires enthusiasm.
- The boss says "I"; the leader says "we."
- The boss fixes the blame for the breakdown; the leader fixes the breakdown.
- The boss knows how it is done; the leader shows how.

- The boss says "Go!"; the leader says, "Let's go!"

Perhaps you've never thought of a good executive as having the same attributes as a good gambler, but it's very close to the truth. An executive never knows for sure which answer to a problem will be the winner. All he can do is gather all the pertinent facts, analyse them carefully, use his best judgment to figure the odds— then places his bet.

He needs to be cool and not panic if he loses a few.

Let us look at the business approach to management and leadership. Douglas McGregor in 1960 formed the theory of "X" and "Y" managers.

**Theory "X" managers** believe that the average person has an inherent dislike of work, prefers to be directed, wishes to avoid responsibility, has relatively little ambition, and wants security above all else. Motivation primarily will be by instilling fear in those under this manager's direction.

A personnel management book I have at home contains a cartoon showing an "X" manager standing before his sales manager's desk. On the wall in the background is a map of the United States with pins showing the location of each member of the sales force. Mr. "X" is grumpily saying: *"My advice to you, Hawkins, is to take the pins out of the map and stick them into the salesmen."*

**Theory "Y" managers**, in contrast, emphasise managerial leadership through motivation, and not threat, by permitting subordinates to experience personal satisfaction as they make their contributions to the organizational objectives. One point under this theory is worth mentioning is; the average human being learns, under proper conditions, not only to accept responsibility, but to seek it.



The "proper conditions" of a square dance club are an entirely different area of discussion and we can leave that for another panellist to cover at some other time. After all, only one person can solve all the world's problems, and wherever you sit, he's usually in the chair right next to you. But not here, today!

Next let us look at several specific types of managers of which we are all familiar.

**First, we have the "X" manager** spoken of earlier. Note his tough looking disposition and no nonsense ***"if I want your advice, I'll ask for it" attitude.***

A good leader must be able to accept the truth, whether good or bad. Bertrand Russell said one reason Hitler lost World War II was that he could not bear to face the truth. Bearers of bad news were punished. Soon no one would tell him the real facts. Thus, his decisions were more and more based on misinformation and ignorance of the truth.

Dale Carnegie, the inter-communications expert, once stated that any fool can criticize, condemn and complain, and most of them do. ***One very important ingredient of success is a good, wideawake, persistent, tireless enemy and this type of leader will usually find one.***

This type of leader is difficult to work for since he will seldom share the blame when problems occur and has a one-track mind which is hard to get changed. Leo Tolstoy said: "Everyone thinks of changing the world, but no one thinks of changing himself." Nevertheless, this person can be a leader and certain situations may require just such a leader from time to time.

**Next, we have the personification of the "Y" manager**, Mr. Good Guy or Friar Tuck. He is likely to subscribe to the theory that when you save face for others, your face looks better too. One of the traits of a good leader is the extent to

which people feel free to question his or her point of view and suggest alternatives.

No leader can give his people everything they want all the time. But he can be aware of what they want. show them that he appreciates how they feel and satisfy their needs whenever he can. General George Marshall once gave his formula for handling people:

1. Listen to the other person's story.
2. Listen to the other person's full story.
3. Listen to the other person's full story first.

We all like, and most of us will follow, this type of leader.

**The next leader is the kind who requires pushing or pulling.** He is the kind who considers duty a task to look forward to with distaste, to perform with reluctance, and to brag about afterwards (***we all know people in positions of leadership like this***). When you want to move a horse from one pasture to another, the simplest and most effective way is to take his bridle gently in your hand and lead him. If, instead, you get behind him and try to push, you may be rewarded with a swift kick. The same idea applies to people. Before you start pushing or yanking anyone, try a little leadership first.

**The last leader we will consider today is the person with many talents** (known and unknown). This is the person that you can always rely on. In fact, this person will seldom leave much work for others at all. Please, mother, I would rather do it myself is his motto. A first grader became curious about her father bringing a briefcase full of papers every night. Her mother explained: *"Daddy has so much to do that he can't finish it at his office. That's why he has to work at night."*

"Well, then," the child said, "*why don't they put him in a slower group?*"

This do-it-all type finds out that frustration is not having anyone to blame but himself when things go sour. There are times when this type leadership is necessary but hopefully these times may be minimized.

Perhaps a committee is the answer. Oh, sure, I know that someone once said a camel is a horse designed by a committee. I've also heard:

- When in charge, ponder.
- When in trouble, delegate.
- When in doubt, mumble.

Then refer the whole problem to a committee.

Despite such comments, when you are looking for a better way to do something, and people working individually don't seem to generate the right answer, try bringing them all together.

One person's creativity stimulates another's and by combining efforts you may reach a solution no one person would have achieved alone. And, surprise of surprises, new leaders may emerge from the pile.

It is only natural for new leaders to have anxieties: Where do I start? How will I get along? Encouraging new leaders to ask questions and talk about some of these things always helps to reassure them. Teddy Roosevelt once stated: "*I am only an average man, but I work harder at it than the average man.*"

Past performance is usually a pretty good indication of a man's potential, but not always. In 1860 a thirty-eight-year-old man was working as a handyman for

his father, a leather merchant. He kept books, drove wagons, and handled hides for about \$66 a month. Prior to this menial job the man had failed as a soldier, a farmer, and a real estate agent. Most of the people who knew him had written him off as a failure. Eight years later that man, Ulysses S. Grant, was elected President of the United States.

There are ways to give people even in the most repetitive jobs a greater sense of involvement. It may be by turning over to them certain decisions they can learn to handle, by asking their opinions (everyone has opinions), or by having them keep an eye on certain things. Even the small things may help people feel they are doing more and as a result are more important to the club. Get them involved and future leaders are assured.

Keep in mind that, between the great things that we cannot do, and the small things we will not do, lies the danger that we shall do nothing.

The time to stop talking is before people stop listening, but first I ask you to look around your club.

- Are there people with the attributes and characteristics which were mentioned here today?
- Is it the person down the table deep in some discussion with others?
- Is it the couple greeting visitors at the door and making them feel welcome?
- Is it that seemingly shy individual who speaks very little but is always there with cookies or a helping hand when needed?

**Is it— YOU?**

# Thoughts, Experiences and Inspiration from Our Readers!



## *The “New Caller Trap”.*

Response to questions from Zelda McConachy-Waldrom – by Mel Wilkerson

A discussion and follow-on messages prompted this article in our response to questions series. It continues the theme “interest and variety as opposed to complexity”. A recent question was asked from a new caller who was writing out patter sequences. This in turn got me to thinking about the “New Caller Trap”.



“What is the new caller trap?”, you might ask. Well, in simple terms it is that desire to call and impress and wow the dancers that is so strong that you are overwhelmed with possibilities and intricacies of choreography, that you forget about the capabilities and probabilities of success for the dancers.

Many new and newer callers today often focus their material using the myriad of “information technology” platforms available and often material that is “proper” and “technically correct” from a stopped fixed position is not very good for flow and capability. In addition, many of these programs do not consider the difficulty for the dancers, the congestion

on the floor, the anticipation and expectations of flow and a myriad of other requirements.

This is not however, a new phenomenon. I was guilty of this when I started to call, and at that time we were still using square hole punch cards for computer programming. My computer program was the definitions and a set of checkers. It took a lot longer to push my checkers through the routines but I can guarantee you, I, like so many others before and after me, fell prey to the “New Caller Trap” of what could be done, and what should be done.

The best advice I received was from Kim Lindner, Bob Moffat, and Al Stevens. Keep it focused and keep it simple. If you do not, then you will have nothing to build upon, nowhere to go, and no dancers to dance to you.

The choreographic sequence that the new caller was looking at was a sequence that worked, and the computer programs would easily get the images through without issue. It wasn’t finished and the new caller was seeking suggestions for how to end this patter sequence.

- H Square Thru 4, Swing Thru, Explode, Touch A Quarter, Coordinate, Tag The Line, Track Two, Peel The Top, Spin Chain The Gears, Walk And Dodge, Cross Fire, Ping Pong Circulate....

In review of the comments, one of the first things that was noted was “Explode”, versus “Explode **AND**” Touch ¼. There were several “likes” and a number of comments about the coordinate having the ladies in the lead etc. Other than myself initially, only two very experienced callers that I have great respect for commented that:

1. The sequence was likely too long; and
2. The new caller is not ready and should not be calling material like this

Rather than just comment that this is difficult material, I thought I would explain why to the new caller and the threat of the trap. Complexity (the trap) versus Variety (different but danceable)

My response was as follows:

- (H) Square Thru 4, Swing Thru, Explode **And** Touch A Quarter, Coordinate, Tag The Line, Track Two, Peel The Top, Spin Chain The Gears, Walk And Dodge, Cross Fire, Ping Pong Circulate.... (**Seeking an ending**)

The first things I notice is that your material falls into the difficult or very difficult level of complexity. If your dancers are used to dancing from left-hand / right-hand / half-sashayed / same gender positions as part of normal dancing then I seriously commend you, your local callers and your dancers. You are indeed a rare group.

As a new or newer caller the complexity of the material for the caller is high, and as a new caller delivering to dancers it is well beyond their expectation capabilities of your ability and they are likely to try to help you by fixing things that may not be broken. Just as practical point of view and an approach, when you start using half sashayed or same gender material, start slow and build upon single concepts. Breaking down what you have

in your sequence is asking the dances to translate and interpret what you want with a degree of complexity that they do not need to be facing.



Unless you are workshopping it is better to stay focused on a movement or theme rather than an entire string of extended or hyper-extended technical applications. That said, let's look at what you have:

1. **EXPLODE**. It has already been said, Explode **AND** touch ¼. That “AND” is very important as it is what differentiates between Explode (complete), and Explode **AND** (partial followed by another movement)
2. **COORDINATE**. your Coordinate is fine and has the girls leading and moving up at the end. With a prompt this is really nice to see and dance.
3. **TRACK TWO**. This is followed by a same gender Track Two which is also clever and easy to do the way you set this up. Having same gender (boys) lead will make this easy and dancers are unlikely to balk or hesitate.



4. **PEEL THE TOP.** Now this next part is where I have a bit of a – “this is really complex” comment. You are calling a Peel The Top from parallel waves. (Ouch) Your boys are the leaders and the girls are the trailers. The dancers will be working on their own side of the wave (as in a split action). Although the trailers are stepping forward simultaneously which allow the boys room to peel off into an empty space and move up:

- a. it is an awkward position and quite crowded, and
- b. it also ends in left hand waves for the next move which is spin chain the gears.

Unless you have exceptional dancers or are workshoping, this movement from here would likely break down 80-90% of most plus floor.

5. **SPIN CHAIN THE GEARS** is a lefty which is not normally a problem. However, when you couple that with the difficulty of the preceding calls this extended application is more difficult
6. **CROSS FIRE.** The Walk And Dodge takes you to lines facing out, from which you call a Cross Fire to end in the  $\frac{1}{4}$  Tag formation. Again, this is an extended, albeit a simpler application, but the centres doing the trade and stepping forward into the new wave, and they are doing the trade half sashayed.
7. **PING PONG CORCULATE.** The extended application of the Ping Pong Circulate also applies as the movement is being done from a  $\frac{1}{2}$  sashayed set up.

This sequence is technically correct but extremely complex for both callers to follow and for dancers to dance. Nevertheless, your ending formation is a  $\frac{1}{4}$  tag with everyone looking at their

partners, but they are all out of sequence.

## FINDING AN ENDING OR GET OUT

There are a number of ways to fix this – a centre boys trade puts the men in sequence coupled with a “JUST THE LADIES ZOOM ON THE DIAGONAL – from there everyone is in sequences and you can Extend Twice, To A R&L Grand

Or you can keep it pretty standard by using any one of your normalising techniques (such as swing thru from a boys centre wave) to make standard waves. For example:

- Swing Thru, Ping Pong Circulate, Swing Thru, Extend, Boys Run, Promenade

That is a simple answer to your immediate question (searching for an ending) but what really needs to be addressed is the “New Caller Trap”. This is the use of intricate and technical choreography. This is difficult even for experienced callers.



As new callers, we all want or wanted to “WOW” both our mentors and our dancers, however time and experience teach us that neither wants a “WOW” of technicality. Rather a “WOW” from good smooth flowing easy choreography with a focus on an idea or theme that dancers can recognise and succeed is preferred.

With regard to your specific sequence, the sequence has a lot of development potential but to me, it is too far in the realm of very difficult (or at least difficult if you have exceptional dances) for them to feel successful. The ideas that you have incorporated have a lot of individual potential work on and develop, each of them is worthy of a focus tip in itself. All together in one tip; however, this would likely be only used in a high-level competition elimination dance with full plus Dance by Definition Dancers.

Look at your ideas individually and try to build an idea for a patter tip and singing call around only one of them at a time. You will have greater success and a lot less frustration. Each one of these ideas is worthy of a workshop tip by itself.

- **Explodes / Explode AND...**
- **Coordinates** from mixed and same genders
- **Track Two** from mixed and same genders
- **Peel The Top** - from various formations/gender mixes & including parallel waves
- **Spin Chain The Gears** left / right and mixed genders
- **Cross Fire** from different formation and mixed / same sex genders
- **Ping Pong Circulates** from mixed / same sex genders

If your dances are comfortable with this type of dancing on a regular basis then you are indeed incredibly fortunate in this day and age and high praise to you and your area callers however, if not and this is not a specific workshop, I would recommend scaling it back a little.

The question then arises, how you scale something like that back. As a new caller you have hundreds of ideas running through your head with very little control over the ultimate direction you wish to take.



The simple answer is to Focus on a thought, idea or movement and build your material around a single frame.

When you do that you will find that much of the material builds itself for you.

You must remember the simple axiom:

**“More is not better  
more is just more”.**

The idea is to pick one idea or movement and you build everything else around it. It doesn't mean you have to exclude every extended application, but it does mean that you need to use a little temperance in choices. You want them to be able to get from point A (**start**) to point B (**set up formation**) to point C (**the focus of the tip completed**) to Point D



(**back home**) and ready to go again. Through that journey and every routine in your patter, you may take a different route, but remember A,B,and D are simple and there to:

- Give the dancers danceable material they know and are comfortable doing; and
- Highlight the focus of “C” which is where they have to concentrate

#### **PRACTICAL APPLICATION OF THE THEORY:**

For instance, lets pick one of those movements in your sequence and see if we can build a patter sequence around it. For the sake of argument let's look at coordinate with the ladies in the lead as your focus

You could have short sequences like

#### **Short Sequence:**

- HEADS SQUARE THRU, SWING THRU, ENDS FOLD, PEEL THE TOP, HINGE, COORDINATE, FERRISWHEEL, CENTRES SWEEP ¼ - HOME

## Longer Sequences:

One of the biggest parts of the “new caller trap” is that many new callers like to make the sequences that they see working in their minds, but do not consider the three important factors:

1. The dancer’s capability to execute.
2. It is difficult to read and call long complex sequences, so they have to be memorised.
3. They are only used once or twice in the same tip or it becomes repetitive.
4. Getting lost and what to do
5. Dividing attention between the written sequence and the dancers

Some examples of long complex sequences are:

- HEADS STAR THRU, DOUBLE PASS THRU, PEEL OFF, LEFT TOUCH  $\frac{1}{4}$ , COORDINATE, COUPLES CIRCULATE, CROSSFIRE, PEEL THE TOP, ENDS FOLD, PEEL THE TOP, MEN RUN, PASS THRU, TAG THE LINE, FACE IN, LEFT TOUCH  $\frac{1}{4}$ , COORDINATE, COUPLES CIRCULATE, BEND THE LINE, TOUCH  $\frac{1}{4}$ , MEN RUN, PASS THRU, TRADE BY, FAN THE TOP, GRAND SWING THRU, HINGE, COORDINATE, REVERSE HALF SASHAY, FERRIS WHEEL, SQUARE THRU 3, ALLEMANDE LEFT

Longer stacked sequences take practice for delivery, but if you are going to do them keep them relatively simple to dance, you really do not want much more than 10-12 movements in a sequence:

- HEADS PASS THE OCEAN, PING PONG CIRCULATE, EXTEND, SWING THRU, ENDS FOLD, PEEL THE TOP, GRAND SWING THRU,

CAST OFF  $\frac{3}{4}$ , COORDINATE, BEND THE LINE, LOAD THE BOAT, ALLEMANDE LEFT

## Extended Application Movement Full Sequences

If you are going to do extended applications, such as Coordinate with the ladies leading, then you want to be quite short and specific. Your application and delivery need to be practiced and you need to be very familiar with the material. There is always so much room for dancer error in using extended applications, you need to be able to get out of it quickly.

- HEADS SEPARATE, AROUND TWO AND MAKE A LINE, TOUCH  $\frac{1}{4}$ , “COORDINATE”, TAG THE LINE, FACE OUT, ENDS FOLD, R&L GRAND

The main problem with full sequences is that if you are going to call a 4-6 minute patter, and you are trying not to repeat yourself, you need to create a large number of series and sequences, and the only real variety you get is doing it with the heads and then from the sides as starters. It is very easy to lose your place in sequences, and if something goes wrong with one or two squares but not the entire floor, you are stuck with finishing the entire sequence until everyone is back home again.

## Modular Techniques Rather Than Complete Sequences

I personally find it easier to create short modules from known fixed points such as CORNER BOX, PARTNER LINE, etc. and then I can plug them into sequences where needed. For instance, if my focus were Coordinate with the ladies leading, I might create a singing call using my figure such as:

- (SC) SIDE LADIES CHAIN, HEADS SQUARE THRU, SWING THRU, EXPLODE AND TOUCH  $\frac{1}{4}$ , COORDINATE,

BEND THE LINE, SLIDE THRU,  
TRADE BY, SWING CORNER,  
PROMENADE.

I would then look at creating some fixed-point modules, conversion modules, and resolution modules. The idea is to keep it simple and focused (for the most part) on your coordinate. (**Note: the reason I say for the most part, is that it is perfectly OK to have standard use applications of your extended application focus movement in your patter material. The dancers will find it comfortable and reassuringly familiar**)

Ideally you will need,

- 1X Corner box to Corner Box module
- 1X Partner line to Partner line Module
- 1X Corner Box to Partner Line Conversion Module
- 1X Partner Line to Corner Box Conversion Module
- 1X Corner box Resolution Module
- 1X Partner Line Resolution Module

From there you have a jigsaw puzzle of choreography that you can fit together any way you want. The nice thing is that with a Corner box, you can get out, from a partner line you can get out, so you are never too far away from resolution. You can stop the sequence at any time, or you can build one, two, or three modules in sequence and mix and match.

Some possible examples of the Modules that you want to create may be:

- **(CB-CB)** – TOUCH  $\frac{1}{4}$ , LADIES RUN, PASS THRU, BEND THE LINE, TOUCH  $\frac{1}{4}$ , COORDINATE, LADIES CIRCULATE, BEND THE LINE, REVERSE FLUTTERWHEEL,  $\frac{1}{2}$  SASHAY, PASS THRU, WHEEL & DEAL, CENTRES LEFT SQUARE THRU 3 **(CB)**

- **(PL-PL)** LEFT TOUCH  $\frac{1}{4}$ , “COORDINATE”, COUPLES CIRCULATE, BEND THE LINE,  $\frac{1}{2}$  SASHAY, TOUCH  $\frac{1}{4}$ , “COORDINATE”, BEND THE LINE, REVERSE HALF SASHAY **(PL)**
- **(CB-PL)** PASS THRU, TRADE BY, DOSADO TO A WAVE, EXPLODE **AND** TOUCH  $\frac{1}{4}$ , COORDINATE, BEND THE LINE **(PL)**
- **(PL-CB)** PASS THE OCEAN, ALL 8 CIRCULATE, EXPLODE **AND** TOUCH  $\frac{1}{4}$ , COORDINATE, BEND THE LINE, SLIDE THRU **(CB)**
- **(CB-Resolve)** FAN THE TOP, GRAND SWING THRU, HINGE, COORDINATE, REVERSE HALF SASHAY (**Girl In Front**), FERRIS WHEEL, SQUARE THRU 3, ALLEMANDE LEFT
- **(PL-Resolve)** LEFT TOUCH  $\frac{1}{4}$ , COORDINATE, LADIES ZOOM, FERRIS WHEEL, DIXIE GRAND, ALLEMANDE LEFT

That way I can plug a PL-PL module into any Partner Line and a CB-CB module into any Corner Box. It also has the following advantages:

- It allows flexibility to set up and “sight call” to CB or PL and then use your modules to keep your focus move
- If you create a CB-CB module, a PL-PL module, a CB-PL Module, a PL-CB module, and a resolution for each, you will run out of music before you will run out of mix and match sequence combinations.
- Your module sequences are shorter and, easier to remember, and have fixed start and end points to get everyone fixed (if necessary) and back to a known place (home)



- If you have a poor memory, they are easy to display on your screen or on the table on a single sheet with large font so you can “refresh at a glance”.
- Because you know the modules work, you can use them anywhere and build up your repertoire to plug in as you need them
- They allow you to focus more on the dancers and watch for any trouble spots that may occur and adjust quickly as necessary.

The list goes on.

You can make sequences (Module combinations) such as: (prepared modules highlighted)

- Get-in to CB, CB-Resolve
- Get-in to PL, PL-Resolve
- Get-in to CB, CB-PL – resolve
- Get-in to PL, PL-CB – resolve
- Get-in to CB, CB-CB, CB-Resolve
- Get-in to PL, PL-PL, PL-Resolve
- Get-in to CB, CB-PL, PL-Resolve
- Get-in to PL, PL-CB, CB-Resolve

With this method, you have short modules that you can refresh at a glance and an unlimited number of potential combinations to use. Each module sequence also takes you to a known “Fixed point” from where you can quickly resolve using any method you want.

For additional variety you can also just change your get-ins from heads square thru (CB) or heads lead right, circle to a line (PL), to any number of get ins. They will also add variety to the mixture. Each sequence will feel unique and new to the dancers, non-repetitive but with familiar themes, and only you, and maybe some other callers, will know what you are doing is practiced and prepared and polished and only looks and feels like it is “off the cuff” to the dancers.

For example: You likely know a number of openers to get into a Corner Box (CB) or to a Partner Line (PL) and you can use any one of them rather than just square thru or lead right circle to a line.

### (Sample SS-CB get-ins)

- ☐ HEADS PASS THE OCEAN, LADIES TRADE, RECYCLE, PASS THRU (CB)
- ☐ HEADS SPIN THE TOP, CENTRE MEN RUN, CENTRES ONLY CROSS FIRE, SAME 4 WALK & DODGE (CB)
- ☐ HEADS SLIDE THRU, PASS THRU, ALL PASS THE OCEAN, EXPLODE THE WAVE, TRADE BY (CB)
- ☐ HEADS FAN THE TOP, RECYCLE, PASS THRU (CB)
- ☐ HEADS PASS THE OCEAN, LADIES TRADE, EXTEND, PASS THRU, MEN RUN, COORDINATE, FERRIS WHEEL, PASS THRU

### (Sample SS-PL get-ins)

- ☐ HEADS TOUCH  $\frac{1}{4}$ , WALK & DODGE, ALL TOUCH  $\frac{1}{4}$ , WALK & DODGE, PARTNER TRADE (PL)
- ☐ HEADS TOUCH  $\frac{1}{4}$ , WALK AND DODGE, PASS THE OCEAN, RECYCLE (PL)
- ☐ HEADS LEAD RIGHT, SWING THRU, GIRLS FOLD, PEEL THE TOP, RIGHT & LEFT THRU, FLUTTERWHEEL (PL)
- ☐ HEADS SLIDE THRU, PASS THRU, SWING THRU, GIRLS FOLD, PEEL THE TOP, HINGE, COORDINATE, BEND THE LINE (PL)

From here, the variety is entirely up to you and the success is for your dancers.



## Mainstream Focus of the Month – Mar 2020

### USING STARS

#### Singing Call

HEADS MAKE A RIGHT-HAND STAR  
TO YOUR CORNER DOSADO,  
TOUCH  $\frac{1}{4}$ ,  
CENTRES MAKE A LEFT-HAND STAR  
OTHERS FACE IN,  
SPIN THE TOP,  
RECYCLE,  
PASS THRU **AND** SWING  
ALLEMANDE LEFT **AND** PROMENADE

#### Singing Call

HEADS MAKE A LEFT-HAND STAR  
STAR PROMENADE CORNER  $\frac{1}{2}$  WAY  
BACK OUT CIRCLE LEFT (**Men At Heads**)  
GIRLS SQUARE THRU 4  
TOUCH  $\frac{1}{4}$ ,  
BOYS TRADE  
SPIN THE TOP,  
SLIDE THRU,  
SWING CORNER PROMENADE

#### CB-CB

TOUCH  $\frac{1}{4}$ ,  
WALK AND DODGE,  
REVERSE WHEEL AROUND,  
MEN LEAD INTO A LEFT-HAND STAR  
ONE TURN - H/S\*\* MAN LEAD TO THE  
MIDDLE RIGHT HAND STAR ONE TURN,  
TO THE CORNER LEFT TURN THRU,  
TRADE BY  
MAKE A RIGHT HAND STAR 1-1/2  
CENTES PASS THRU

**\*\* The couple that is paired goes in**

#### PL-PL

MAKE A RIGHT-HAND STAR  $\frac{3}{4}$ ,  
8-CHAIN-3  
CENTRES WALK & DODGE  
OUTSIDE BOY RUN  
ALL 8 CIRCULATE  
FACE IN

#### CB-PL

RIGHT AND LEFT THRU,  
PASS THRU,  
OUTSIDES CLOVERLEAF,  
OTHERS PASS THRU **AND**  
CLOVERLEAF  
CENTRES LEFT-HAND STAR  $\frac{3}{4}$   
CIRCLE TO A LINE

#### PI-CB

MAKE A RIGHT-HAND STAR  $\frac{3}{4}$ ,  
8-CHAIN-3  
CENTRES WALK & DODGE  
OUTSIDE BOY RUN  
ALL 8 CIRCULATE TWICE  
LADIES RUN  
RIGHT-HAND STAR ONCE AROUND,  
INTO THE MIDDLE - LEFT-HAND STAR  
MAKE A WAVE - MEN TRADE  
SPIN THE TOP,  
RECYCLE **AND** SWEEP  $\frac{1}{4}$

**CB-Resolve**

TOUCH 1/4,  
LADIES TRADE,  
PASS THRU,  
WHEEL & DEAL,  
CENTRES ½ SASHAY  
PASS THRU,  
MAKE A LEFT-HAND STAR  
(S/H) RIGHT-HAND STAR ½  
ALLEMANDE LEFT

**PL-Resolve**

MAKE A RIGHT-HAND STAR ¾  
(H/S) STAR LEFT HALFWAY  
RIGHT & LEFT THRU  
VEER LEFT,  
½ CIRCULATE,  
CENTRES LADIES TRADE,  
CIRCULATE HALF AND ONCE MORE,  
FERRIS WHEEL,  
CENTRES STAR RIGHT ¾,  
TO THE CORNER  
ALLEMANDE LEFT

The idea of putting a focus on simple movements like right hand and left-hand stars is courtesy of Rick Hampton (US). At one point, quite a while ago, he was responding to a new caller query on Facebook. The new caller was teaching right- and left-hand stars to his group but was having a difficult time for anything beyond the opener and break figures of boys or girls making the star.

While those are, and likely will remain very popular, the use of stars themselves is something that should not be overlooked. Similarly, proportional turning of starts to create waves down the centre and other actions should not be overlooked as they form the basis for many movements later on in our dancing careers. As Rick said, a good caller will build a foundation and use movements with interest and creativity, not difficulty. If done correctly and frequently building on known and familiar material is much easier than reteaching basis in order to learn plus or advanced movements.

That said, we would be remiss if we didn't include a couple of the more familiar Star aspects of social square dancing:

- WALK AROUND YOUR CORNER,  
SEE SAW PARTNER,  
MEN STAR RIGHT,  
PICK UP CORNER-  
STAR PROMENADE,  
LADIES BACKTRACK-KEEP GOING,  
SAME LADY – ALLEMANDE LEFT
- ALLEMANDE LEFT-ALAMO STYLE,  
SWING THRU, HINGE,  
MEN STAR LEFT ½ WAY,  
MEET YOUR PARTNER – TRADE,  
LADIES STAR LEFT ¾,  
WITH THE RIGHT-HAND TRADE,  
MEN STAR LEFT ¾,  
RIGHT & LEFT GRAND
- WALK AROUND YOUR CORNER,  
SEE SAW PARTNER,  
BACK TO CORNER – TOUCH ¼,  
ALAMO SWING THRU TWICE,  
CAST RIGHT ¾,  
LADIES STAR LEFT ¾, MAN RUN  
PROMENADE HOME

As Rick Hampton often says, it is not the maximum number of calls you use that makes a good dance, but rather the way you use even a small number of calls that makes them want to dance. Give them flow and wind in the face and they will be coming back for more.

# *A Good Start To Life*

Cal Campbell

I live in the State of Colorado. Recently, two universities in this state suffered the deaths of young people caused by the abuse of alcohol. This was fostered by the binge drinking culture that seems to be a part of university life in many places today. Freshman college students today are in a rough situation. They are moving away from a high school environment, where most of them had many friends and, hopefully, parental supervision, to a college/university environment where they have no friends and no supervision.

Unfortunately, many students feel an easy way to meet and make new friends is to go out drinking. This often turns into a habit and sometimes a lifelong problem in the cases above, not a very long life.

Drinking is certainly not a new problem. It existed when I first attended college 50 years ago. The difference was that there were more alternatives to finding ways to have social interaction. One option during my time in college was a student square-dance club.

In the 1950s, student square dance clubs at universities and colleges were a very strong social force. In Colorado, the five largest universities/colleges in the state all had student square-dance clubs. At Colorado A&M College, where I went, the student square-dance club was named the Aggie Haylofters was the second-largest club on campus. The only larger club was the Ag Club which made sense at an agricultural college.

There is no doubt in my mind that the presence of a Square Dance Club at the college played a powerful role in many of our lives. It was a place where we could gather and dance in an atmosphere where there was no social pressure to drink or date or do anything else than

have a good time dancing with a lot of fun people.

To give you some idea of the popularity of square dancing, the total student population of Colorado A&M in 1955 was around 4500. The square dances attracted 10 to 12 squares of dancers each week. For those of you who are reading this and are not square dancers, that's 80-100 students - a pretty good-sized crowd.

We not only square danced but danced mixers, and an occasional contra dance every evening, usually a Virginia reel. For those in the audience that are not dancers, mixers are dancers where you exchange partners. Contras are done in long lines of facing men and ladies.

Learning how to square dance was a simple process. You found a partner, got into position number 4 in the square, and watched what everyone else was doing. Most of the figures we were dancing then were known as visiting a couple of figures. The first couple would lead out to the second couple and do whatever the caller told them to do.

Then they would proceed to the third couple and do the same. By the time the active couple reached your spot, you had a good idea of what was going to occur. Later on, as square dancing became more complicated, we held square dance lessons. Eventually, there were about 50 basic commands we had to master. However, the lessons were never more than 6-10 weeks in length and started at least three times every school year.

Students did the calling. When you got the itch to become a caller, you bought a couple of records or selected something from the club record collection and went to a book titled "Sets-in-Order Five Years of Square Dancing. This publication was



a collection of square-dance routines published from 1950 to 1955 in a magazine titled *Sets-in-Order*. You picked out a dance routine and memorized it and with a microphone in hand, and you took your turn.



Probably far more important than dancing was the fact that Aggie Haylofters was an ideal place to meet new people and make new friends. Many of us were overwhelmed by college. We were learning to study. We were learning to live apart from our families. Frankly, many of us were scared to date or even approach the opposite sex. Square dancing provided a non-threatening environment to test the social waters.

Let me set a scene for you. On "club" night, almost everyone came to the dance as singles. When the first square was announced, you could choose a partner from the sidelines or go to an empty spot in a square and hold up your hand. Unless you hadn't bothered to take a bath, someone was always willing to fill the empty spot. After all, a tip (composed of a patter call and singing call) was only going to last about 7-9 minutes, and you could escape if you wanted to, to find another partner. By the end of the evening, you had identified at least a couple of compatible partners. This

usually meant they were willing to meet your eye when you were looking around for someone to dance the next tip. At the end of an evening of dancing, you would usually have danced with five to seven different partners. That is a pretty effective formula for meeting and making new friends.

Of equal importance was the fact that drinking and square dancing do not mix. You can't think fast enough to square dance after you have a few brews under your belt. So, the contacts among people were not tainted by the effects of booze.

Now, I'm not trying to imply that we were all teetotalers. Many of us also drank and partied, but frankly, most of the time, it was more fun to go to the square dance. It was usually a preferred alternative to sitting in a bar or around a keg of beer.

Square dancing was also a lot cheaper. Most of us were going to college on a very tight budget. Since the college was providing the dance space and the callers were students, the cost of an evening of dances was maybe about the amount you would pay for a soft drink. Pretty affordable for anyone.

I can honestly tell you that square dancing in college probably saved me from being a social recluse. As a freshman, I was bashful and withdrawn. I was taking a hefty class load and, to get into veterinary school, good grades were paramount. Square dancing once a week provided a place where I could get away from the pressure cooker—a place to unwind.

Without this release valve, I would have probably turned to abusing alcohol like a lot of the kids do today. As it turned out, I found a wife, a lifetime dance partner, and a lifetime avocation. Both have lasted for almost fifty years now. It all started in college square dance club.

# Less Obvious Aspects of Smooth Square Dancing

By Thomas "Doug" Machalik

*We do not often repost immediately current articles from other notes services, however The Winter 2019 (North America) edition of "The Call Sheet" had an article which we considered well worth additional circulation. We re-present it here for your interest. - Mel*

When we want to achieve dancing that is "really smooth", we need to pay a lot of attention to body flow and timing. Examples of really bad body flow are well-known; and as a result, they are not encountered very often.

However, some of the lesser known imperfect details also have an impact on smoothness. I would like to take a look at them and offer a few tips based on how I perceive body flow and how I deal with it when calling.

**Using momentum from the previous call**

## The Law of

### Conservation of Momentum

**Momentum before interaction =  
Momentum after interaction**

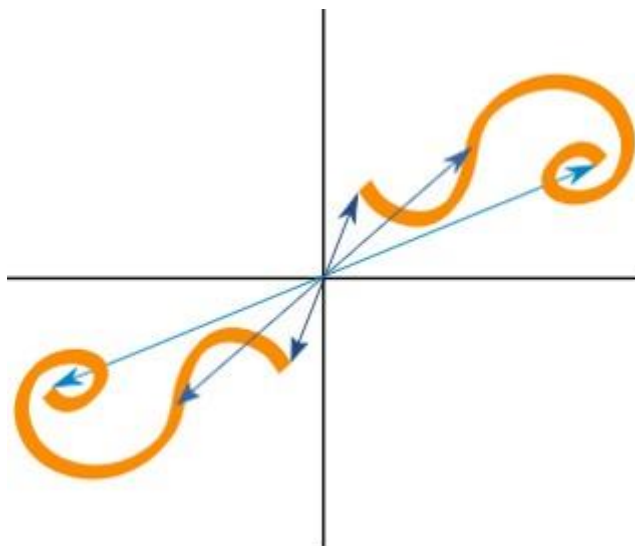
When I consider a call to give, I evaluate the mutual body flow of two dancers who will start to perform the call together. The body flow results from the preceding call and it is usually a combination of the following directional possibilities (together with possible rotational flow of each dancer):

- **to the left / to the right** (after Circle Left/Right, Veer Left/Right, Wheel and Deal, (Reverse) Flutterwheel)
- **forward / back** (after Courtesy Turn, Half Sashay, Bend the Line)
- **towards each other / away from each other** (after Star Thru, Run, Trade, Split Two, Cloverleaf)

Symmetry of the call action is also an important aspect to consider (usually in a formation of four dancers).

We need to distinguish between central symmetry (right/left) and axial symmetry (inside/outside):

- Bend the Line from a Two-Faced Line is an example of central symmetry while
- Bend the Line from a One-Faced Line is an action with axial symmetry.



In general, it is not a good idea to combine calls that have strong body flow but represent different kinds of symmetry.

- If we use Flutterwheel after Bend the Line from a Left-Hand Two-Faced Line, the flow is great and the same is true when using Reverse Flutterwheel

after Bend the Line from a Right-Hand Two-Faced Line.

- However, if we call Bend the Line from a One-Faced Line, following it either with Flutterwheel, or with Reverse Flutterwheel results in good flow for some of the dancers but very bad for the others.

Similarly, dancers with momentum that makes them go away from each other (in opposite lateral directions) do not find it comfortable to move in the same lateral direction, for example when Star Thru—Veer Left/Right or Star Thru—Circle Left/Right is called.

The same is true for Star Thru followed with Wheel and Deal, Ferris Wheel or Couples Circulate; in these cases, it is the reversal of the direction of turning on the spot that makes the action awkward for some of the dancers.

An interesting thing to realize is the fact that the momentum of Pass Thru is actually not forward only: in reality, there is also a small step to the left when passing each other and a small step to the right at the end, and that is why Pass Thru, Veer Left does not feel comfortable. Considering this, we can also see why Trade By, Circle to a Line is not very good either (actually, the flow is not perfect for six out of eight dancers!).

Last, but not least: It is useful to keep in mind that a call can result in different body flow if used from different formations.

- Compare Swing Thru from a Right-Hand Ocean Wave to Swing Thru from a Left-Hand Ocean Wave.

This plays an important role especially in cases of calls with central symmetry, and we should be aware of the formation the call was used from: following Walk and Dodge with Wheel Around is great if Walk and Dodge was called from a Left-Hand Box Circulate Formation but

definitely not if the starting formation was right-handed.

### **Using handhold for reversing the rotational body flow**

We also want to avoid sequential overflow resulting from rotation in the same direction during several consecutive calls. A nice way of reversing the rotation is using a handhold as the turning point; this way, we can create S-shaped patterns that are smooth, for example by using pieces of choreography like:

- Swing Thru, Cast Off 3/4 from an Ocean Wave or
- Couples Trade, Center Couples Trade from a Tidal Two-Faced Line.

All callers who ever attended a caller school know that following Ends Run with Bend the Line is a no-no. However, we encounter Ends Run followed with Couples Circulate, Wheel and Deal or Ferris Wheel quite often, and I find the flow equally bad (not only for the original Runner but for the other dancer, too).

A simple trick would be to follow Ends Run with Centers Trade, making use of the flow reversal using the handhold in the middle (and giving the new Ends a little time to get rid of their momentum).

### **Incorporating timing into body flow**



There are calls that require different timing for different positions within the starting

formation. The worst case is when just two of the eight dancers need more time (for example for All Eight Circulate or Acey Deucey). We usually don't want to stop the others, so we don't wait long enough, and then those two dancers have to rush.

We can get out of this awkward situation by using the next call that gives those two dancers a chance to adjust their



pattern in order to catch up, for example by calling Scoot Back (the turning point of Scoot Back can be closer to the spot where the dancer running late is coming from) or Centres Run (so that the path that the dancer running late has to walk gets shorter).

We can also make use of adjusting the timing if the combination we want to call makes some dancers reverse their body flow abruptly. If we give the next call a little too early, these dancers have a chance of stopping before finishing the first call, and therefore losing their momentum before starting the next call. Examples include:

- Couples Circulate, Chain Down the Line from Parallel standard Right-Hand Two-Faced Lines (watch the Boys) or
- Pass Thru—Bend the Line from Facing Lines (watch the Centres).

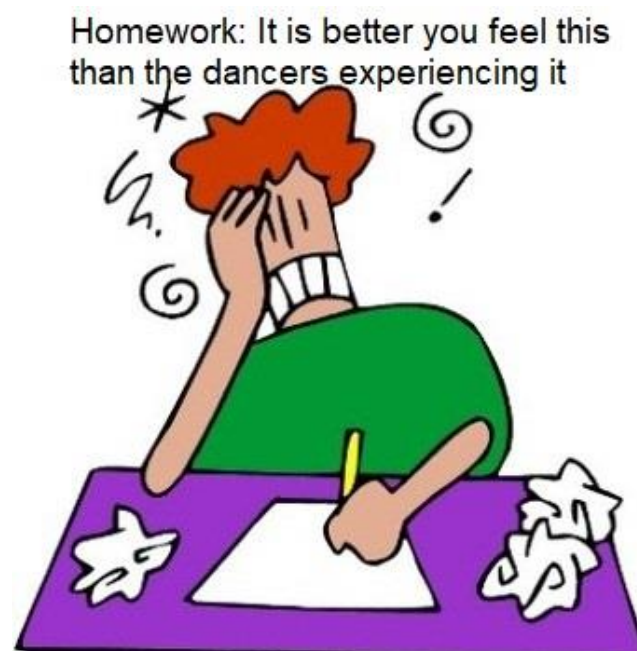
### Careful evaluation of unusual combinations



When you get an idea of a combination that you have never heard from any other caller, be extremely careful and check it thoroughly from the body flow point of view. Chances are that this combination is known but not used because its flow is not good.

### Doing the homework

Many instances of bad flow can be identified in advance; when you plan to use some combination that could be a problem, I recommend checking body flow for all possible positions **using checkers**.



Another useful thing is to have a mental database of short sequences (of three or four calls) that flow well (for example: Right & Left Thru, Dixie Style to an Ocean Wave, Swing Thru, Chain Down the Line). By inserting them into your choreography every now and then, you can give the dancers (and yourself) a break and be sure that the flow is good.

### Letting music become a friend

One practical reason why we use music is to synchronize the dancers because their internal tempo could differ otherwise. An extremely important skill of a caller is to call in such a way that the dancers start performing the calls at the same moment and also finish at the same moment.

If your delivery and timing are good and the beat of the music is clear and suitable for square dancing, most dancers will move with the same speed and the dancing will be smooth because they will be where they are needed just in time.



# *Scoot Back Once and a Half*

By Don Beck

This mainstream level movement flows very nicely, starts and ends in commonly used formations and is easily picked up and understood by the dancers. Using a known movement just a little differently (with an extra fraction) adds variety without complexity to spice up your dance with a challenge easily mastered by the dancers.

- (H) SQUARE THRU, TOUCH  $\frac{1}{4}$ ,  
**SCOOT BACK ONCE & A HALF**,  
COUPLES CIRCULATE,  
FERRIS WHEEL, SQUARE THRU 3  
(CB), ALLEMANDE LEFT
- (H) PASS THRU, SEPARATE,  
AROUND ONE TO A LINE,  
PASS THRU,  $\frac{1}{2}$  TAG THE LINE,  
**SCOOT BACK ONCE & A HALF**,  
FERRIS WHEEL,  
LADIES SQUARE THRU 3,  
STAR THRU, MEN TRADE,  
FERRIS WHEEL, SQUARE THRU 3  
(CB), ALLEMANDE LEFT
- (H) SQUARE THRU 2, TOUCH  $\frac{1}{4}$ ,  
SPLIT CIRCULATE,  
**SCOOT BACK ONCE & A HALF**,  
TAG THE LINE, FACE RIGHT,  
FERRIS WHEEL **AND**  
CENTRES SWEEP  $\frac{1}{4}$  **AND**  
BACK AWAY,  
OTHERS LEAD RIGHT,  
VEER LEFT,  $\frac{1}{2}$  TAG THE LINE,  
SPLIT CIRCULATE,  
**SCOOT BACK ONCE & A HALF**,  
COUPLES CIRCULATE,  
TAG THE LINE, FACE RIGHT,  
WHEEL & DEAL (CB),  
ALLEMANDE LEFT
- (H) TOUCH  $\frac{1}{4}$ , MEN RUN,  
SPIN CHAIN THRU,  
LADIES CIRCULATE,  
SPLIT CIRCULATE,  
**SCOOT BACK ONCE & A HALF**,  
JUST THE CENTRES -
- SCOOT BACK ONCE & A HALF**,  
CHAIN DOWN THE LINE,  
END MEN RUN, PASS THRU,  
LADIES FOLD, STAR THRU,  
CHAIN DOWN THE LINE,  
FLUTTERWHEEL,  
SQUARE THRU 3,  
ALLEMANDE LEFT
- (H) TOUCH  $\frac{1}{4}$ ,  
**SCOOT BACK ONCE & A HALF**,  
HALF TAG THE LINE,  
WALK & DODGE, SWING THRU,  
MEN TRADE, SPIN THE TOP,  
HINGE, **EACH SIDE- SCOOT BACK  
ONCE & A HALF**,  
COUPLES HINGE,  
HALF TAG THE LINE,  
**SCOOT BACK ONCE & A HALF**,  
CALIFORNIA TWIRL, PROMENADE
- (H) LEAD RIGHT, TOUCH  $\frac{1}{4}$ ,  
**SCOOT BACK ONCE & A HALF**,  
**JUST THE LADIES -- SCOOT BACK  
ONCE & A HALF**,  
LADIES HALF TAG THE LINE,  
FERRIS WHEEL,  
CENTRES SWEEP  $\frac{1}{4}$ ,  
ALLEMANDE LEFT
- (H) SQUARE THRU 3, SEPARATE,  
AROUND ONE TO A LINE,  
PASS THRU, BEND THE LINE,  
CENTRES ONLY PASS THE OCEAN,  
OTHERS STAR THRU,  
CENTRES HINGE **AND**  
**SCOOT BACK ONCE & A HALF**,  
VEER RIGHT (CB)  
ALLEMANDE LEFT
- (H) SQUARE THRU, TOUCH  $\frac{1}{4}$ ,  
**SCOOT BACK TWICE & A HALF**,  
COUPLES CIRCULATE,  
MEN CROSS RUN,  
CHAIN DOWN THE LINE,  
PASS THRU, WHEEL & DEAL,  
TOUCH  $\frac{1}{4}$ ,  
**SCOOT BACK ONCE & A HALF**,

COUPLES HINGE,  
 HALF TAG THE LINE,  
 WALK & DODGE (CB)  
 ALLEMANDE LEFT

- (H) TOUCH ¼ ,  
 WALK & DODGE, SLIDE THRU,  
 RIGHT & LEFT THRU,  
 DIXIE STYLE TO A WAVE,  
 MEN TRADE, HINGE,

**SCOOT BACK ONCE & A HALF,  
 PROMENADE HOME**

- (SC) HEADS SQUARE THRU,  
 RIGHT AND LEFT THRU,  
 TOUCH ¼, **SCOOT BACK -  
 ONCE & A HALF,**  
 FERRIS WHEEL,  
 CENTRES PASS THRU,  
 SWING CORNER, PROMENADE

## *Calling to the Music*

### Viewpoint by Al Stevens – Notes for Callers

The training of callers today, is in my opinion, the most important aspect of the square dance movement for the future of its very existence. It is this Caller's feeling that too much training has gone in the wrong direction. The most important part of the training is practically non-existent.

The "Art of Calling" requires so much more training in the area of music than we leaders are giving it. The very heart of calling should start with the music to allow dancing the basics instead of just going through them with a hit-or-miss method.

Methods of calling such as Sight, Mental Image, Combinations of Both, or memory itself amongst all the others are just that -- methods. Formations such as Corner Boxes, partner lines, two face lines, and so forth are just that – formations. Neither of those has anything to do with "THE ART OF CALLING".

Don't get me wrong. All of those things are extremely important matters to find out about and maybe use someday, but the real matter of how to call has to do with the music as it pertains to choreography.

Where to we put the actual call in the music so that we don't lead the dancer too much, or make them wait? This is the heart of the matter, and what has been overlooked. In our movement today, it is much easier to take the easy way out in our training of callers by teaching them "what to call" rather than "How to call it correctly". The importance of music has been overlooked and pushed into the background, so it won't "bother" the caller.

Have you ever wondered why this subject has been ignored? I suggest that you start by giving this some serious thought before square dancing becomes some other activity to be

known as square games in puzzle solving. Think about it!



Dancing requires music to move the feet in rhythm. It is also the only common denominator between the dancers and the caller. Any dance requires movement from

the first beat of a phrase until the completion of the dance, whether it be a fox-trot, waltz, round dance, contra dance, rhumba etc. If all dancing starts with the downbeat after the introduction, then why should square dancing suffer through "hit-and-miss" methods?

We had better start answering some of these questions before we find ourselves trying to explain to knowledgeable people in dance that square dancing is really not dancing, but a game we play with people in formations that has nothing to do with dancing as they know it. We should, instead be proud that it IS dancing, and we need to address ourselves to the fact that it can be danced; and danced correctly.

We have heard almost all our leadership say that we should be putting more emphasis on smoother dancing. This is impossible unless we have smoother calling. Neither is possible without the proper use of music! The two work together and not alone.



We need to commit ourselves to bring music to the forefront again and to start teaching our

callers of tomorrow how to call to the music. Music is the key for this to happen, just as it has always been the key to all dancing. It may be harder to call to the music, but it is the right way. The right way is usually harder to do in most instances, and square dance calling is no exception.



It is my personal opinion that we need to make hard decisions soon. We can face the music (literally) or we can maintain the status quo. One decision will enable us to get on with the task of

facing reality for the insurance of our dance structure, while the other will only enable us to drift along with the tide. I, for one, wish to go on record to do all I can to ensure the future of

square dancing, not necessarily as it is now, but as it could be! We have the leadership and organisation to tackle this task, but do we have the guts.

**Mel's Note:** *This article is extremely relevant today and still very much on point. Using the music is what gives the dancers the beat and rhythm to move to and matching the choreography to the music is an art in itself. Timing and delivery and use of the music by callers is what makes the dance. The choreography is the steps and movements done to the music. If you do not believe me, just put on a good piece of music like a waltz and try to dance a basic step deliberately off the beat. It is near impossible to do, yet many callers ignore the music causing the dancers to "just get there" rather than dance. This article was written for the publication Notes for European Callers in March 1993.*

## Teach The Mechanic - Not The Toolbox - Lists

By Al Stevens June 1993

### How many lists should there be?

One of the most important assets in our activity is the fact that you can go anywhere in the world and dance, and this is in jeopardy here in our own back yard. I hear there are already different "basic" and "Mainstream" Lists being created all because someone thinks that this will keep people from leaving the activity. Nothing could be further from the truth.

If there were different lists available, where there are different languages, can you envision the mess we would have on our hands. The days of the travelling caller in Europe would be numbered if he/she had to memorise 12 different lists in order to spread "fun". Not only this, but the dances would fear visiting other countries because "standardisation" would just be another word in the dictionary.

In short, it is not the fault of the "tool-box" for the problems that exist in Square

Dancing today. I am convinced that it is the "mechanic". If people are leaving during classes, the caller/instructor is not doing his job.

My friend Bill Peters imparted some knowledge during every caller's school I have conducted with him. This knowledge talks about the very tender balance of three vital areas that are the foundation of why people square dance.

In order for us to effectively do our job, we have to know not only **HOW** to shift between the "Sensual", "Intellectual" and "Social", but most importantly we must know **WHEN** to shift. We must be able to work 100% of each of these aspects in order to deliver the appropriate amount and effectively create the balance required – when it is required. This takes a true **MASTER** to be able to accomplish.

Do not throw out the "tools". Send the mechanic to school to learn how to use the tools more efficiently.

# Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

**Dear Dr. Allemander:** With autumn here now, and hopefully the coronavirus catastrophe over in a few months, I am looking for a hall where the temperature does not affect me adversely. When I dance, I get so hot that I use two towels, which I hang from my belt. The real trouble is that I keep on tripping on them. What can I do?

New Clear Meltdown,  
Norfolk Island

**DEAR Mr. Meltdown:** Without knowing what kind of halls that you have been dancing in before the shutdown, it is difficult for me to fully assess your problem. However, it is clear that you appear to have an extreme case of a disease known as '*dancermania overheatus impossibilus*', which, as we all know, is an affliction that raises our body temperature at least 10 degrees (F) when we hear the sound of a caller's voice.

Sometimes it helps to fan the top, but your case seems to be so acute that even if you were spinning the top, the breeze would not cool your body down sufficiently to prevent overheating. A fast ride on Track Two might cool you off, or you might try loading the boat (once they are thoroughly cleaned), in some place like Antarctica.

If these solutions are not practical, why not get some shorter towels? It sounds as if you are hanging bath towels or beach towels rather than the regular square dance towels on your belt. Towels other than square dance towels could also have a further affect in slowing your movement in the square as their weight is far greater than regular square dance towels. It may be possible that you wife or partner could be able to assist you in dressing correctly for the occasion.

On the other hand, if you are using square dance towels and tripping over them, it may be that you are just a wee bit too short in the leg department for square dancing and should try a hobby more suited to your stature, such as exploring caves or becoming a bottom shelf stacker at Woolworths or Aldi. This could be determined by checking to see if your feet are actually touching the floor the next time your corner gives you a yellow rock. Alternatively, you could also check to see if the top of the dishwasher is around head level...if it is, then you do have the slight problem of elevation impairment.

*Dr. A.L. "Lefty" Allemander, PhD, Dip SD., gives advice to the dancelorn in this space on a regular basis. He advises that square dancing is easy, but not necessarily a 'no-sweat' proposition.*

*He hopes that all his readers heed the government warnings in place at the present time regarding social contact - this is far more difficult for square dancers than normal people as we all know that it is the contact and involvement with others that is the icing on the cake. Take care and be safe.*



## Poetry Corner:

By Jim Roop

### SQUARE ANGEL

Although I see no wings on you,  
I'm sure they must be sprouting through,  
For a guardian angel you have been  
To see me through the thick and thin  
Of do-sa-do and slip the clutch,  
Of wheel and deal and such and such.  
My jumbled brain just seems to fade  
When I'm called to star and promenade.  
I balance here and box the gnat,  
And rollaway for this and that.  
I'm called to trade and circulate;  
One call should be "recuperate".  
But graduation day has come,  
And boy, oh boy, has it been fun.  
So now I tip my hat to you,  
Oh, Angel dear, you pulled me through



### WHO DID IT?

Square thru four hands, the caller called;  
It must not have been my night.  
For then he barked a veer to the left  
And then a veer to the right.  
I veered to the left, and there I froze;  
To me it was a stumper.  
Should I next look her in the eye,  
Or would it be bumper to bumper?

# Random Ideas

By Jeff Seidel

Periodically we receive ideas and thoughts from Callers around the globe. We do try to include them as much as possible, sometimes just as a “page bite” thought to fill in some extra white space. Other times we receive a myriad of ideas on a theme which become collated into a specific article. The final group that we receive is often selections of choreography that look at something just a little different. These may be one or two movements or a few sequences with just a different application of an idea.

This month we present a few “just a little different” ideas from Jeff Seidel, an Australian Caller located in Adelaide South Australia. The three items Jeff is putting forward are:

1. Ladies / Men Track 2 – Others Wheel And Deal
2.  $\frac{3}{4}$  Load The Boat
3. Taking T-bones to Diamonds.

## 1. LADIES/MEN TRACK 2 – OTHERS WHEEL AND DEAL

- HEADS STAR THRU, DOUBLE PASS THRU, LADIES FACE IN, MEN TRACK 2, LADIES WHEEL & DEAL **AND** PASS THRU, MEN FACE IN, BOX THE GNAT, STAR THRU, FERRIS WHEEL, DIXIE GRAND, ALLEMANDE LEFT.

### Singing Calls

- SIDES STAR THRU, DOUBLE PASS THRU LADIES TRACK 2, MEN FACE IN & WHEEL & DEAL, MEN TRADE & SPREAD, LADIES  $\frac{1}{2}$  RUN (OW),  $\frac{3}{4}$  TAG, THE LINE **EVERYBODY** TRADE AND ROLL & SWING CORNER, FULL PROMENADE.

- HEADS FLUTTER WHEEL, SWEEP  $\frac{1}{4}$ , DOUBLE PASS THRU, MEN TRACK 2, LADIES FACE IN, LADIES WHEEL & DEAL & PASS THRU, MEN FACE OUT, TRACK 2, SWING CORNER & PROMENADE.
- SIDES STAR THRU, **EVERYBODY**  $\frac{1}{2}$  SASHAY, DOUBLE PASS THRU, LADIES TRACK 2, MEN FACE IN, CENTRE MEN TRADE, MEN WHEEL AND DEAL & ROLL, ACEY DEUCEY, MEN FOLD, PASS THRU LEFT TURN THRU SWING CORNER PROMENADE

## 2. $\frac{3}{4}$ LOAD THE BOAT

- **(SC)** SIDES LEAD RIGHT, TOUCH  $\frac{1}{4}$ , EXPLODE **AND**  $\frac{3}{4}$  **LOAD THE BOAT**, MEN DO CENTRES PART - LOAD THE BOAT, LINES GO OUT, AND BACK, CHASE RIGHT, RECYCLE, SWING CORNER, PROMENADE
- HEADS STAR THRU AND SPREAD,  $\frac{3}{4}$  **LOAD THE BOAT**, CENTRES SWING THRU, CUT THE DIAMOND, END LADIES U-TURN BACK,  $\frac{3}{4}$  **LOAD THE BOAT**, CENTRES TRADE AND ROLL, CENTRES TO THE CENTRES PART - LOAD THE BOAT, ENDS FACE IN, ALL DO CENTRES PART - LOAD THE BOAT, PARTNER TRADE, FLUTTERWHEEL, LOAD THE BOAT, RIGHT & LEFT GRAND,
- HEADS LEAD RIGHT, CIRCLE TO A LINE,  $\frac{3}{4}$  **LOAD THE BOAT**, CENTRS TRADE AND ROLL, ENDS RUN, DO CENTRES PART -

LOAD THE BOAT,  
ALL 8 CIRCULATE,  
RIGHT & LEFT GRAND,

- HEADS SQUARE THRU 4,  
SLIDE THRU,  $\frac{3}{4}$  **LOAD THE BOAT**,  
CENTRES TRADE AND ROLL,  
ENDS RUN, FACE PARTNER,  
MAKE A WAVE, CIRCULATE 1-1/2,  
RIGHT AND LEFT GRAND.
- HEADS STAR THRU AND SPREAD,  
 $\frac{3}{4}$  **LOAD THE BOAT**,  
 $\frac{1}{2}$  **LOAD THE BOAT**,  
COUPLES TRADE,  
LOAD THE BOAT, CENTRES IN,  
 $\frac{3}{4}$  TAG THE LINE,  
RIGHT & LEFT GRAND

### 3. T-BONES TO A DIAMOND

#### Plus

- **(SC)** HEADS SQUARE THRU 4,  
TOUCH  $\frac{1}{4}$  SCOOTBACK & ROLL,  
FOLLOW YOUR NEIGHBOUR  
DIAMOND CIRCULATE,  
U TURN BACK, FLIP THE DIAMOND,  
SWING & PROMENADE HOME.
- HEADS LEAD RIGHT, PASS THRU,  
CHASE RIGHT & ROLL,  
FOLLOW YOUR NEIGHBOUR,  
FAN THE TOP, DIAMOND  
CIRCULATE, CUT THE DIAMOND,  
WHEEL & DEAL,  
RIGHT & LEFT GRAND.
- **(SC)** HEADS LEAD RIGHT,  
PASS THRU, CHASE RIGHT &  
ROLL, FAN THE TOP,  
DIAMOND CIRCULATE --  
**GIRLS ONLY CIRCULATE**,  
ACEY DEUCEY, SWING & PROM.
- HEADS PASS THE OCEAN,  
FOLLOW YOUR NEIGHBOUR &  
ROLL, SWING THRU, HINGE,  
SCOOTBACK & ROLL,  
FOLLOW YOUR NEIGHBOUR,  
DIAMOND CIRCULATE,  
ACEY DEUCEY TWICE,  
FLIP THE DIAMOND,  
ALLEMANDE LEFT.

- **(SC)** HEADS LEAD RIGHT,  
CIRCLE TO A LINE, TOUCH  $\frac{1}{4}$ ,  
MEN ROLL,  
FOLLOW YOUR NEIGHBOUR,  
DIAMOND CIRCULATE,  
FLIP THE DIAMOND,  
HINGE, WALK & DODGE,  
SWING & PROM.

#### A2

- HEADS WHEEL THRU, TOUCH  $\frac{1}{4}$ ,  
SCOOTBACK & ROLL, TRAIL OFF,  
DIAMOND CIRCULATE, LOCK IT,  
MEN MIX, DIAMOND CHAIN THRU,  
HINGE, ACEY DEUCEY,  
SCOOT & WEAVE,  
RIGHT & LEFT GRAND
- **(SC)**: HEADS PAIR OFF, TOUCH  $\frac{1}{4}$ ,  
SCOOTBACK & ROLL, TRAIL OFF,  
LOCK IT, LADIES MIX, DIAMOND  
CIRCULATE, CUT THE DIAMOND,  
 $\frac{1}{3}$  LINEAR CYCLE,  
OUT ROLL CIRCULATE,  
SWING & PROM.
- **(PL Resolve)** TOUCH  $\frac{1}{4}$ , MEN ROLL,  
TRAIL OFF, DIAMOND CIRCULATE,  
LADIES SWING THRU,  
DIAMOND CIRCULATE, MEN MIX,  
DIAMOND CHAIN THRU,  
REVERSE PROMENADE.
- HEADS SQUARE CHAIN THRU,  
STAR THRU, RIGHT & LEFT THRU,  
TOUCH  $\frac{1}{4}$ , MEN ROLL, TRAIL OFF,  
DIAMOND CIRCULATE,  
CUT THE DIAMOND & ROLL,  
ZIG ZAG, RIGHT & LEFT GRAND
- HEADS PAIR OFF, STAR THRU,  
SLIDE THRU & ROLL, TOUCH  $\frac{1}{4}$ ,  
MEN ROLL, PEEL & TRAIL & ROLL,  
LADIES ZIG-ZAG,  
SCOOT & WEAVE, RECYCLE,  
SWEEP  $\frac{1}{4}$ , TOUCH  $\frac{1}{4}$ ,  
LADIES ROLL, SPLIT CIRCULATE,  
LADIES U TURN BACK,  
PEEL & TRAIL & ROLL,  
LADIES ZIG - ZAG,  
CHAIN REACTION,  
INROLL CIRCULATE,  
CIRCULATE, RIGHT & LEFT GRAND

# Movin Down The Mainstream- Choreography

## From Various

In keeping with the general theme of this month's articles, Variety and Innovation rather than technicality and complication, this month, we thought we would present a series of singing call figures that use a little variety as opposed to technical complexity. The idea is to find a singing call figure and build your "themed" tip or bracket around one of the movements highlighted in the figure.

- HEADS SQUARE THRU 2, SWING THRU, MEN CROSS RUN, SPIN THE TOP, CAST OFF 3/4, ZOOM 1 & 1/2, SCOOT BACK, ENDS ZOOM, SWING, PROMENADE
- HEADS SLIDE THRU, SQUARE THRU 3, LEFT SWING THRU, LADIES RUN, MEN TRADE, CAST OFF 3/4, MEN WALK, LADIES DODGE, LADIES WALK, MEN DODGE, SWING & PROMENADE
- HEADS TOUCH 1/4, WALK & DODGE, ALL TOUCH 1/4, SPLIT CIRCULATE 1 & 1/2, (**ladies in the wave**) LADIES SWING THRU, LADIES CAST OFF 3/4, MEN REACH IN AND COURTESY TURN SLIDE THRU, STAR THRU, SLIDE THRU, SWING, PROMENADE
- HEADS SQUARE THRU 4, PASS THRU, MEN RUN, IN YOUR OWN 4 - ZOOM, CAST OFF 3/4, SQUARE THRU 3, LADIES RUN RIGHT, MEN RUN RIGHT, MEN FOLD, SWING & PROMENADE
- HEADS SQUARE THRU 4, SWING THRU, MEN RUN,

LADIES TRADE, CAST OFF 3/4, LADIES LEAD DIXIE STYLE, MEN CROSS FOLD, SWING CORNER & PROMENADE

- HEADS SLIDE THRU **AND** PARTNER TRADE, SWING THRU, CENTRES CROSS RUN, NEW CENTRES TRADE, LEFT SWING THRU, CENTRES TRADE, ENDS CROSS FOLD, SWING, PROMENADE
- HEADS SQUARE THRU 4, TOUCH 1/4, SCOOT BACK, CENTRES SCOOT BACK (**Left**), EVERYBODY SCOOT BACK, SWING THRU, SWING, PROMENADE
- HEADS SQUARE THRU, TOUCH 1/4, SCOOT BACK, CENTRES TRADE, SWING THRU, MEN RUN, MEN WALK, - LADIES DODGE, SINGLE HINGE, (**Ladies Start**) LEFT SWING THRU, **into a** SWING & PROMENADE
- HEADS SQUARE THRU 4, TOUCH 1/4, CENTRES TRADE, CENTRES RUN, FERRIS WHEEL, MEN SWING THRU, EXTEND, STEP THRU, MEN CLOVERLEAF, LADIES SPIN THE TOP, LADIES STEP THRU, SWING, PROMENADE HOME
- HEADS SQUARE THRU 4, SWING THRU, MEN RUN, TAG THE LINE FACE LEFT, LADIES RUN, CHAIN DOWN THE LINE, SQUARE THRU 3, SWING, PROMENADE



# 30 Years Ago Today- A Profound Prologue

By Stan Burdick – March 1990

As a scribe of the noble art of square dancing, we are often called on to describe the quality and quantity of the activity today. Now (1990) a new decade is upon us, so instead of the usual inscrutable scribbles to start this piece, let's scuttle the scuttlebutt, doff our hat of pretence, don our hat of profundity, face facts, and even get a bit prophetic.

Many concerned dancers ask the same question over and over:

- "Are our numbers still fading?"
- What happened to the downtrend of the '80's?
- Are we appreciating or depreciating?
- Are we Wavering?
- Is it a sickness or just cyclic?

Sadly, there's been no great surge in our numbers as the new decade started and as we've moved from fall to winter to spring class programs.

Yes, there are remote areas where class/club rosters have shown slight improvements. There are a few festivals that have done better than ever. But overall, as we've checked many sources, the gain hasn't matched the loss. What are the reasons? -- Same as always:

- Short term interest related to today's socioeconomic society.
- Long commitment to three-season class periods hard to sell.
- TV shows, VHR's, cinema—strong competition.
- People are more and more mobile.
- Double-parent working status.
- Increased chauffeuring of kids to sports, clubs, activities.
- Most young people still think it's square to square dance.

- Drop-outs have a great hurdle to drop in again.
- Heavy push felt by callers to teach volume, not review and styling.
- A dynamic recruitment process is largely missing.
- The fractionalization of our programs has been helpful, of course, though often human nature creates snob appeal. Too many aren't just square dancers anymore. They're A-1 or C-3 dancers, or whatever. MS means "Mediocre Swinger" in some areas. This puts a heavy burden on callers to crowd in the Plus moves into a narrow 30-week framework.

One very hopeful sign for a resurgence of square dancing in a slightly different form for the '90's is the increase in the number of programs we call easy-level, traditional, old-time, CDP, eastern hoedown, fun-squares, country dance or contra. And why not? That's where it all started!

**Comment:** It is interesting that it is so easy to find reasons "why not to do" reasons and with so little effort on the "Why do exists". The problems identified are long standing and part of life, yet the 20s and 30 somethings find time to join active social clubs and stay for years bringing their friends in. People find time to do what they want to do, so why don't they want to do square dancing. We continue to focus on the why not do, and often fight tooth and nail against "why do initiatives" preferring to reminisce about the good old days, like the 1980s. Most of those good old day's dancers were in their 20s and 30s looking for a fun social activity. Today they are in their 60s and 70s. the 20s and 30s are looking elsewhere.

# Great Dancing – One Step at a Time

By Jo Jan Nunley – from ASD March 1990

A friend of mine has undergone a major change in his life. When things happen in our lives, we tend to examine why it happened and how, if fate had been just slightly different, circumstances could have turned out entirely differently.

One thing he said has stuck in my mind, "Life is full of moments," my friend said, "and a moment can change your life

**SOMETIMES**  
you will **NEVER**  
know the value  
of a  
*moment*  
until  
it becomes a  
*memory*

forever. Timing is everything. One telephone call at the right time could have made everything in my life different right now."

In my friend's life, he was entirely right. A telephone call at the precise moment when he experienced great

difficulty could have made a huge difference. He didn't receive the call, so the moment passed.

Later, this conversation made me think about our opportunities to influence square dancing. Every square dancer has opportunities to either make square dancing better or to hurt square dancing in some way. Sometimes we think that our individual actions don't account for much—either in life or in our square dance clubs. How wrong we are!

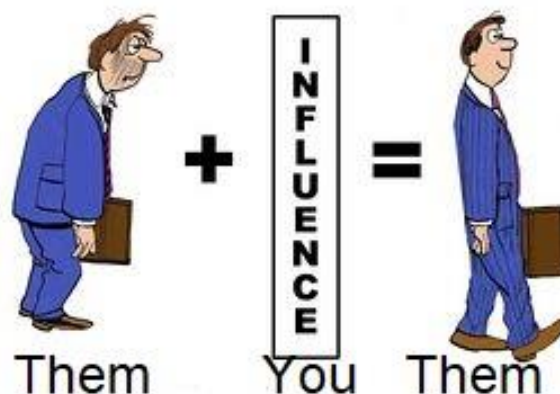
An individual dancer can and does make a difference in a square dance club. How? For example, let's take the worst possible scenario. Let's assume that a square dance club member only decides to attend dances when they are convenient for him to participate. Now how often is it convenient for a person to participate in anything? Not very often—right?

It's not convenient for me to come to work all of the time. Is it for you? It's not

really convenient for me to even get out of bed sometimes. I would really like to just turn over and go back to sleep sometimes when I hear rain falling on my roof. Wouldn't you? Sure, you would.

We may not all belong to square dance clubs, but we all belong to the human race. But, with work, if we value our jobs, we make the effort to roll over, put one foot and then the other on the cold floor, and heave ourselves up into the day. That's the way the world works.

That's the way it works in our square dance clubs, too. It may not always be convenient for a member to come. Probably it won't be. I would be extremely surprised if a club president could find one member who would state and really mean that it's always convenient for him to attend every dance no matter what. The point is that a square dance club member can make a difference if he/she just makes the effort necessary to attend club dances—convenient or not. Just as it's not always convenient to get out of bed and go to work, it will not always be convenient to come out and support our square dance clubs. But the individual dancers who make that effort and do attend club dances regularly have enhanced square dancing just by their willing participation—one individual dancer at a time.



Beyond just attending dances, individual dancers make a difference with their attitudes, whether negative or positive. Enthusiasm for dancing shines in some of our dancers' eyes. Lack of enthusiasm shows on some dancers' faces. Both sets of opportunities reflect on square dancing. An individual dancer can either light a fire of anticipation in other dancers to get out there and start the toe tapping or he/she can influence other dancers into dragging out on the floor and halfheartedly make a dance effort.

Each individual dancer helps mold the whole square dance experience. A big responsibility, sometimes. But isn't it also nice to realize that we can and do make a difference one person at a time? Sure, it is. Sometimes we tend to forget that either our contribution or lack of it will affect our dance experience and the combined experience of our dance partners.

The willingness to participate in a positive way makes a big contribution to the whole of the square dance community



Neglecting to go to dances will also change our clubs. Sometimes being one dancer short will cause an entire square to sit out. You've experienced this. I've experienced this. When it happens, it's not a wonderfully pleasant experience. That one dancer sitting at home watching television because it wasn't convenient to attend that night could cause seven dancers to twiddle their thumbs through a calling set.

Each dancer becomes an ambassador for his/her club. It is WE, the dancers that portray our club as either a place where other dancers would enjoy and

benefit from dancing or we depict it as a club to avoid.



Visiting square dance clubs enhances the square dancing

experience. Visiting gives dancers the opportunity to mingle with more square dancers, hear other callers and "toot" the horn of the home club. Not visiting means our club has lost opportunities or moments to make a difference.

Each club member can either help or hinder the club. Moaning about declining or lost membership does nothing but point out the fact that dissatisfaction has reared its ugly head. Meeting together and coming up with a plan of action for recruiting new members has a totally different connotation. Can you feel the difference?

One moment at a time you can make a difference for your club. The dance experience you choose for yourself and for your club will determine the enjoyment you and the other club members will get out of square dancing. It's that simple or that complex, depending on how you choose to view it. That's the key. Each dancer can and will determine his own square dance experience.

Sometimes we have little control over our lives in this hectic modern world, it seems. Isn't it comforting to know that in at least one area, and a pretty important area at that, we all have a measure of control? We decide how things will go. Our individual moments add up to either a great experience or a not-so-great experience. Think about it next time the television beckons on a club night.

Happy dancing!

# Team Pride

Cal Campbell

Do you know what I miss the most about modern western square dancing? "The Swings"! The times when you would square up and look around the circle and spot ladies that you knew, and they really knew how to Swing. I'm sure the ladies did the same.

In those days, you didn't have to worry about the caller. Swings were a part of every patter call and every singing call. If you didn't put them in, you heard from the dancers.



The best Swings were just after the perfect DoSaDo and ending in a Promenade. The caller would say, "DoSaDo and Swing". You and your partner would do what was known as a "rolling" DoSaDo. Usually two rotations. If you were old, one rotation. Always

done in precisely 8 beats of music. Then the girl would roll into your arms and you would use a "buzz step" Swing to rotate at least twice around in 8 beats of music. At the end, the girl would twirl out underneath your arm and step smoothly into a Promenade. If you were dancing in a really good set, all four couples would hit the Promenade on the same beat of the music.

Everyone would Promenade home and grin at each other. We all knew we had something special as a team. We had done it together.

This was not something you learned to do well the first lesson. It was something you practiced many times to perfect. It was not

something the caller could explain from up on stage. Often it was taught to the men by the caller's wife or by the caller to the ladies if he was a male. Most of the fine points were not explained. They were demonstrated by other dancers.

In a lot of ways, it was a ritual. When you had perfected the "flow" of those three "basics" you realized true joy of dancing as a part of a "team" with seven other people. You might screw up the rest of the tip, but when you heard the caller say, "DoSaDo and Swing", and you could complete that part right, everything was OK. You knew you were a true, "square dancer."

There is a follow-up on this. When I was in college there was a student square dance club. The dances were all called by multiple callers. Each caller did one patter and one singing call and then the next caller got a turn.

One evening when I got up to call, a cute brunette came up and introduced herself. She was a sister of another dancer who had married a close friend. She was wearing an engagement ring, but I figured, "What the heck!", I went over and asked her if she would care to dance the next tip with me.

She was about a foot shorter than I am, but in spite of the difference in height, she really knew how to swing. So, we danced couple of other tips together. I ran on to her several other times around campus, but on square dance night we always seemed to end up in the same square several times a night. Oh man! She could really swing.

Winter break came and she went home for Christmas. When she showed back up the ring was gone. I didn't ask questions. That spring we got married. I always told her the "Swing" sealed the deal. Judy's gone now. We were partner's for over 58 years. We were a good team.



# Asymmetric Stuff

## Rich Reel

These techniques are useful for writing cards or for sight resolving a very small number of squares, perhaps only one or two. If your intent is to recover from dancer errors with more than one square, you may have to say something like "in this square only . . ."

### Minor Fixing

#### A Boy and Girl get switched

Call to get the switched dancers together (as partners in a wave or line). Avoid using any gender-dependent calls otherwise you might end up switching one of these dancers with someone else. Call easy to help ensure things don't get worse, for example keep as much of the floor as possible dancing in standard arrangement.

#### If switched dancers are a couple and everyone is in facing lines...

Try to get the switched dancers as a sashayed couple with everyone else normal in Facing Lines. Then call...

- **Right And Left Thru** and say, "standard lines dance up to the middle and back". Dancers at Mainstream and Plus who are used to dancing mostly standard applications likely have a hunch something is wrong and will usually fix it right away. (Note this makes the dancers aware of their mistake.) (or)
- (Advanced or above) **Brace Thru** (or)
- (Advanced or above) **Pass The Sea, Girls-Run, Leaders Trade** (or)
- Get the dancers into waves: (for example: **Pass The Ocean**) then...

#### If in waves...

Get the switched dancers as partners in (together at one end of) a **R-H** wave then call: **Boys-Run** (or)

Get the switched dancers as partners in (together at one end of) a **L-H** wave then call: **Girls-Run**

Then call...

- "couples facing out"-**Partner Trade** (or)
- Leaders-**Partner Trade** (or)
- (pause for flow) **Bend The Line**

#### If opposite-gender switched dancers are facing each other...

- **Star Thru** Leaders-**California Twirl** (or)
- **Touch 1/4 Boys-Run** Leaders-**Partner Trade** (or)
- "if you feel like you are sashayed" **Box The Gnat** with the dancer across from you that feels the same way" ... All - **Right And Left Thru**

#### Two Same-gender Dancers are Switched

- Call to **[P]** (DPT formation) and say something like "near box, have the boys/girls only **Zoom**."
- Put the swapped dancers in the centre of a wave and call to that wave **Centres Trade**.
- "If you're not holding your original partner in your right hand"-**Centres Trade**. (this, of course, requires the other wave have everyone holding their original partner.)

#### Key Couples Become Opposites

This is the typical sort of asymmetry you would get if the wrong couple went in front on a **Wheel and Deal**.

- Get to **[P]** (DPT formation) and call:
  - "box of dancers closest to the caller only"-**Zoom** (or)

- "column of dancers closest to the caller only"-**Zoom**

If the formation is oriented the wrong way, you can use **Double Pass Thru, Cloverleaf** to change it. After one column/box Zooms then call: **Double Pass Thru, Cloverleaf** again and everyone is roughly paired as they were originally.

- Get to **[W]** (parallel R-H waves). Call: "wave nearest the caller only"-**Spin the Top** and **Swing Thru** "while the

wave farthest from the caller"-**Swing Thru** and **Spin the Top**. Ending formation is [TW] (R-H tidal wave).

If the waves weren't oriented so one is was closer to the caller, any one the following modules can be used to reorient the waves. These rotate the formation 90 degrees without affecting anything else...

The chart below gives some handy little modules to rotate parallel waves 90 degrees.

## Complete Recovery Methods

Handy Module: **Rotate Parallel Waves 90 Degrees**

FASR preserved

R-H waves rotated C.W. L-H waves rotated C.C.W.

**Single Hinge, Centres Trade, Split Circulate, Centres Trade**

- or -

**Split Circulate, Centres Trade, Single Hinge Centres Trade**

- or -

**Centres Trade, Single Hinge, Centres Trade, Split Circulate**

- or -

**Centres Trade, Split Circulate, Centres Trade, Single Hinge**

These techniques are for resolving that hopeless square with multiple mistakes (just for the fun of it!) -or- for sight resolving after calling truly asymmetric choreography.

To resolve a randomly asymmetric square, it will be necessary to memorize, or write down, the original squared set home position for *at least* 6 dancers. (The 2 dancers not being memorized should be opposite gender)

### Same-gender Waves

To sight call using this method, you will need to know which dancers (all 4) are heads AND which dancers (all 4) are dancing as boys. (or sides / girls: 6 dancers total)

### Starting Formation

First off, get a formation that you can work with. Get them out of Diamonds, etc. into some kind of general line and call **Tag The Line, Face In**

### Girls and Boys in their own half of the square

Call whatever it takes to get all the boys in one half of the square and all the girls in the other half. Example: (after **Pass the Ocean**) "Have the boy nearest the water cooler and the adjacent girl **Trade** by the Right"

**- TIP -**

Avoid using any person's name or identifying characteristic at all costs unless you know them *extremely* well!

Many people have deep rooted insecurities, and as a caller, you may be perceived as broadcasting a weakness or inadequacy to that dancer's friends. I've heard reports of people leaving square dancing because the caller used their name over the mic.

## Same gender R-H Waves

Get them into R-H waves and keep all boys in one wave and all girls in the other.

## Head / Side Symmetry

Now call to each wave individually if necessary, to get heads together at diagonal opposite ends of the two waves. (and the Sides have no other place to be except together at the other end)

H> S>  
<H <S  
S> H>  
<S <H

(Advanced only) You might find it easier to get Heads (or Sides) together in the *centre* in both waves then call **Out Roll Circulate**.

Now call: **All 8 Circulate, Boys-Run** (right) <pause for flow> All dancers should be facing the same direction. If they happen to end facing away from you, call **Partner Trade**. (Say "howdy!") You might have them bow to an audience if you have one.

Last step: **Bend the Line**. The square is symmetric - Resolve normally.

## Summary

- From a complete mess, get some kind of wave or line (3-1, etc.) then **Tag The Line, Face In**

- Call (selectively only if necessary) to get all girls in one half of the square, boys in the other
- Get everyone into R-H waves, all girls in one wave, boys in the other
- Get heads at the end and adjacent centre positions in both waves, diagonally opposite each other across the square.
- Call **All 8 Circulate, Boys-Run** <pause for flow> (say "hi!")
- Call **Bend The Line** - square is symmetric
- Resolve normally

## How does this work?

Since heads and sides where opposite each other across the square, **All 8 Circulate** puts head boys with head girls and side boys with side girls. **Boys-Run** makes normal gender couples. (You could accomplish the same thing using L-H waves, call **Girls-Run** (left) to get normal gender couples) All dancers will be facing the same wall. From here, **Bend the Line** makes facing lines with symmetric arrangement which then makes the whole square symmetric.

## TRICKS OF THE TRADE

### 1. Optional Trade The Wave

From [OW]: **Trade The Wave + Recycle = Recycle**

The trick: Have just one wave **Trade The Wave** (e.g. "wave nearest the caller (in each square)"-**Trade The Wave**), then call **All-Recycle**. Keep calling quickly so dancers don't figure out it is no longer asymmetric.

Surprise them with a standard get-out. If you call **Bend the Line** a few times, dancers previously exposed to asymmetric choreography may be fooled

into thinking that this was how you got everyone symmetric again.

For variety, use a 'true zero' that is compatible with one L-H and one R-H wave. Call it after the one-wave **Trade the Wave** and before the **Recycle**.

Some example 'true zeros' (very difficult)

...

- All 8 Circulate 2 "spots" -- "put your crash helmets on!"
- Relay the Deucey (this is the fun one with Partner Trades down the centre)

You can also call to everyone (i.e. to both groups starting in the waves), any number of 4 person calls that either preserve the handedness of the original waves or change it in both waves.

- Example: **Centres-Cross Run** changes the handedness (the R-H wave becomes a L-H wave and the L-H wave becomes a R-H wave).

After calling a while, end in waves. You do not need to restore the original handedness, arrangement or sequence - those kinds of symmetry were maintained by calling only symmetric 4 person calls.

**Be very careful!** - Many calls can lose the handedness (Example: **Explode the Wave**).

Before calling the restoring **Recycle**, verify the dancer's success by checking for a Right Hand and Left Hand wave.

## 2. **Swing Thru Twice = Spin The Top Twice**

From [W]: Choose one wave to be the 'Spin THE Top Wave' and the other to be the 'Swing Thru Wave'. Have the one wave **Spin the Top**, the other **Swing Thru**. The formation is perpendicular waves ('T').

Call any number of symmetric 4 dancer calls to everyone (i.e. to both waves). Note there is no restriction on

preserving the handedness (as in the **Trade THE Wave - Recycle** trick above) since both waves have the same handedness, arrangement, and relationship. Feel free to use the full range of 4 dancer calls.

### - TIP -

For variety you can work out two equivalent sequences, one for the boys and a different one for the girls. - Stagger call both sequences to both groups at the same time to keep everyone moving. It could make for a fun mouthful for you!

This is fun, and slightly disorienting, because the formations are always T-bone to each other. Calls with **Cast Off 3/4** in their definition are particularly difficult.

End with the dancers in waves. (R-H or L-H doesn't matter, orientation doesn't matter) Have the 'Spin the Top Wave' **Spin The Top**, and the other wave **Swing Thru**. (ending in a [TW] is fun) Dancers are now symmetric! Resolve Normally.

## 3. **Girls Together / Boys Together**

### a. Get-in

From [1W] or [2W] ("Scoot Back Waves"): Have one wave **Trade the Wave**, then have those facing directly **Pass Thru**. You now have [LO], boys in one line, girls in the other, and heads together, sides together, and heads at opposite ends of the 2 lines across the square from each other. (This is important because this is the way things need to be before calling to get the square symmetric again.)

From the same sex lines facing out, call **Bend The Line** or **Tag The Line**, **Face In** to get the dancers working together. Call any number of symmetric calls, even 8 dancer calls. Just call to everyone. (i.e. to both the boys and the girls) The square *has* symmetry, just a



different kind - heads are opposite heads and sides are opposite sides. When you call with the dancers this way, you are preserving this symmetry.

### b. Get-out

Call to get R-H waves with all the boys in one wave and all the girls in the other. Now call to each wave individually if necessary to get heads together at diagonal opposite ends of the two waves.

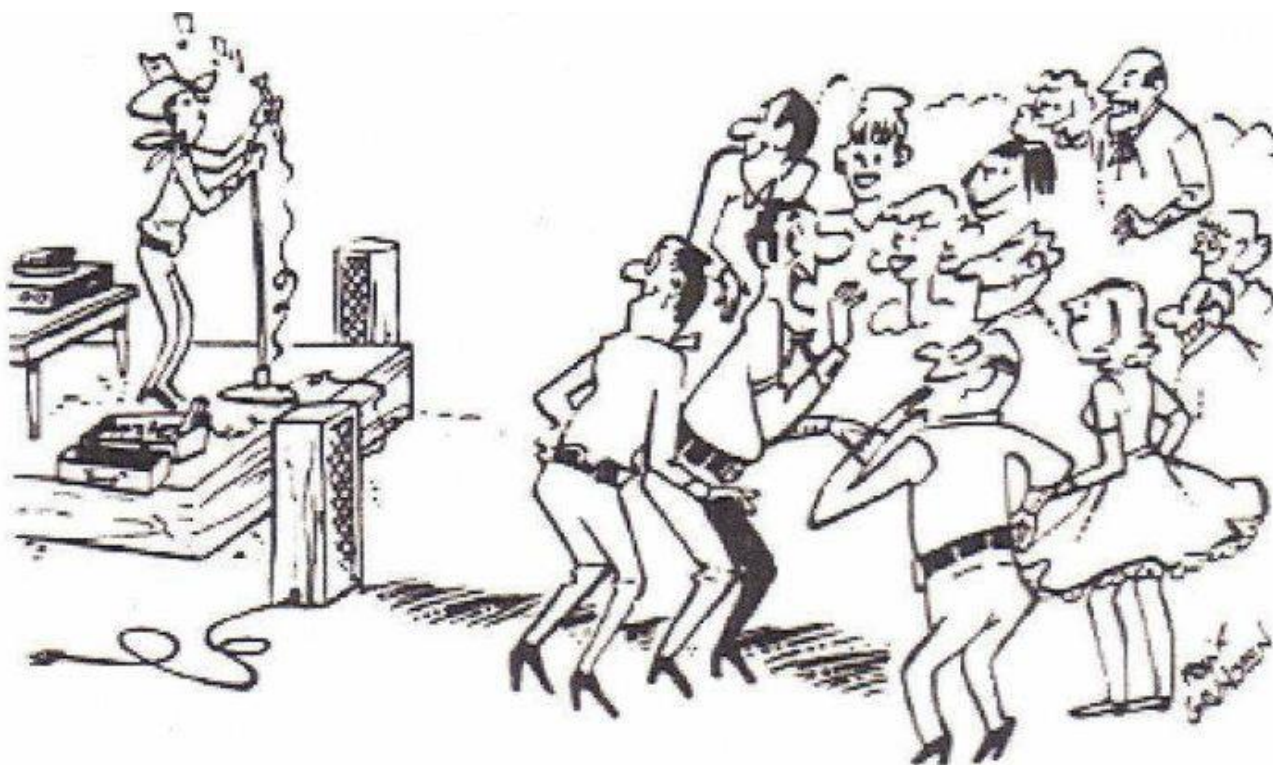
H> S>  
<H <S  
S> H>  
<S <H

If you called symmetric material all along, this should take no more than a **Centres Trade** to accomplish this. You may alternately use **Swing Thru**; it does the same as **Centres Trade**.

Now call: **All 8 Circulate, Boys-Run** (Right) <pause for flow> **Bend The Line**. The square is once again symmetric.

### HOW DOES THIS WORK?

Since heads and sides where opposite each other across the square, **All 8 Circulate** puts head boys with head girls and side boys with side girls. **Boys-Run** makes normal sex couples. (You could accomplish the same thing using L-H waves, but you would need to call **Girls-Run** (Left) to get normal sex couples) All dancers will be facing the same wall. From here, **Bend THE Line** makes facing lines with symmetric arrangement which then makes the whole square symmetric.



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

# Humour

By Unknown

Over the years I have noticed that Square Dancing has always attracted quite a lot of schoolteachers. In our current Red Barons clubs in Sydney and Wollongong, we have 7 dancers who were involved in the teaching profession.

We have also had several callers who came from the same background. I guess they just can't get way from the learning and instruction concepts!

These gems are especially for them:

- Old teachers never die, they just lose their class.
- Old academics never die, they just lose their faculties.
- Old Geometry teachers never die, they just go off on a tangent.
- Old Accountancy teachers never die, they just lose their balance.

Retired teachers never have to worry about:

- Having no life between February and December.
- Personal life not coming to a screeching halt at report card time.
- Being able to tell if the moon is full without ever going outside.
- The nightmare that ensues when a parent says, "I have a great idea that I would like to discuss with you...I think it would be such fun".
- The question "Why is this child like this?" is answered the instant you meet the parents.

## SCHOOL HUMOUR

- What do you get when you cross a teacher with a vampire? Lots of blood tests.
- My teacher pointed his ruler at me and said, at the end of this ruler there is an idiot. I got in trouble after asking which end.
- If practice makes perfect, but no one is perfect then why practice?
- If the pen is mightier than the sword, then why do actions speak louder than words?
- As long as there are tests, there will be prayer in schools.
- **What do you call a teacher without students?**  
*Happy.*
- **After an exam the teacher said to me, "I hope I didn't see you looking at John's answers."**  
*I said, "I hope so too."*
- **Teacher asked the class, "What's the longest sentence you can think of?"**  
*Someone piped up from the back and said, "Life imprisonment."*
- **I told teacher, "I don't think I deserved a zero for this exam."**  
*She said, "I agree, but I couldn't give you any less."*
- **It turns out my high school chemistry teacher was right --**  
*Alcohol IS a solution.*
- If you leave alphabet soup on the stove and go out, it could spell disaster.

# *Limericks – Square dance call tips – Pt 2*

By Don Schlesinger

This month, we are extremely pleased to present the second half of a submission from Don Schlesinger. Don has again combined humour, poetry, and style in the task of understanding the importance of the “the Dance”. These witty quips have everything from instructional tips for callers to styling musts and mnemonics for dancers from Basic through A2. - Please enjoy.

## **Mainstream**

When trying to do **Spin Chain Thru**,  
Be sure you know just what to do.  
If you turn too fast  
You may walk right past  
The dancer who’s coming toward you

The basic rule for **Spin the Top**  
Is that the two ends never stop.  
They have to move up,  
And very fast, yup,  
Or centres might let their hands drop.

“The head ladies lead **Dixie Style**”  
Is my favourite call by a mile.  
As she comes toward you,  
Touch left hands will do.  
Then finish the call with a smile.

When doing **All 8 Circulate**,  
Make sure you keep all the rules straight.  
Stay in your own track,  
Just follow a back,  
And walk fast so you won’t be late

If you want to **Chain Down the Line**,  
Just follow these rules; you’ll do fine.  
The ladies begin;  
The men then face in.  
A **Courtesy Turn**, and she’s mine!

When trying to do **Partner Trade**,  
Just do this and you’ll have it made.  
First look at a face,  
And then change your place  
To stand where the other just stayed.

There is a strange call that’s named  
**Zoom**.  
The leads check their shoulder for room.  
Then just loop around  
The backside they’ve found,  
And wait for the calls to resume.

As the call **Walk and Dodge** does begin,  
Just remember one thing that’s a sin:  
Turn *never* around!  
By that rule, be bound  
And you’ll always be in just like Flynn.

When doing the call **Pass the Ocean**,  
Don’t have the erroneous notion  
To always turn right  
Or left, as you might.  
That isn’t the key to the motion.

A curious call, **Box the Gnat**.  
It doesn’t get sillier than that.  
Hands over, head under,  
And you’ll never wonder  
If you have this great call down pat.

**Do Paso** is a call we all learn.  
It has three parts that we can discern:  
Partner left to begin;  
Corner right then kicks in.  
And we end with a **Courtesy Turn**.

A tough one to do is **Scoot Back**.  
Most surely, it does take a knack.  
One does a quick flip;  
The next, a round trip.  
Together, they’re sharp as a tack.

Whenever you do **Tag the Line**,  
Remember this rule, to be fine.

It isn't a riddle:  
Just face to the middle,  
Then pass by two folks by design.

A call that gives trouble, **Slide Thru**,  
Is tricky because what you do  
Is turn left or right  
By *gender*, not sight  
Of others who dance next to you  
There's confusion when we **Wheel and Deal**.  
Do you turn left or right on your heel?  
Well, that all depends  
On which side you're ends.  
Right first, then the left, stays on keel

## Plus

A tough call is **Spin Chain the Gears**.  
It's known to reduce some to tears.  
The problem, we learn,  
Is which way to turn.  
To master this one can take years!

**Load the Boat** is a call, as we know.  
It can be hard to see where to go.  
With so many parts,  
You have to have smarts.  
This boat's quite a challenge to row!

An interesting call is **Crossfire**.  
It's one not all dancers admire.  
Centres trade, then move up,  
While the ends cross fold, yup,  
To make sure it won't go haywire

An easy one is **Dixie Grand**.  
You always start with your right hand.  
Then left and a right;  
It's all quite polite.  
You may end with Left Allemande.

My wife delights in **Teacup Chain**.  
It's tough to keep straight in my brain.  
The ladies do whirl!  
Always a new girl!  
A quick turn, and then the refrain.

All **Diamond** formations are great,  
As we **Flip, Cut**, and **Circulate**.  
The ends point away  
As centres do play.  
Just keep those two separate parts  
straight.

**Roll** or **Spread** at the end of a call  
Takes really no effort at all.  
Turn a quarter in place,  
Move apart, leave a space.  
And everyone will have a ball

## A1

The toughest call is **Chain Reaction**.  
You study quite hard to gain traction.  
With so many parts,  
It really takes smarts  
To dance it with real satisfaction.

**Pass the Sea** is not Pass the Ocean.  
It has a quite opposite motion.  
Touch left, don't touch right.  
Your partner won't bite.  
(You don't even need suntan lotion!)

**Cast a Shadow**'s not for faint of heart.  
Each dancer must do his own part.  
Half Zoom, Clover, Extend.  
They all meet in the end.  
And wait for the new call to start

**Cycle and Wheel**'s a combo of two  
Easy calls we all know how to do.  
Couples get the feel:  
'Cycle, Wheel and Deal.  
Do both together and you're through.

A puzzler can be **Swap Around**.  
It's not as easy as it sounds.  
One dancer walks straight;  
The other must wait  
To Run to that spot on the ground



**Transfer the Column** is a bear.  
With arm turns and circulates, beware!  
You may wind up lost  
Or even criss-crossed.  
For this call, you'd better prepare

An interesting call's **Turn and Deal**.  
Good dancers can do it with zeal.  
Half Tag, then turn right —  
Or left, as you might.  
In no time you will have the feel.

**Fractional Tops** can be amusing.  
They also can be quite confusing.  
Turn the star in one way.  
Walk the other, I say.  
And count the dancers as you're  
cruising.

A novel call is **Horseshoe Turn**.  
It's really quite simple to learn.  
Partner Tag and Clover,  
The call is now over.  
You needn't have any concern.

For **Partner Hinge**, you've got it made.  
A Hinge is a half of a trade.  
Just start to move 'round,  
But stop when you've found  
The edge of the Beau's shoulder blade.

**Right Roll to a Wave** isn't much.  
Right face, U-Turn Back, then you  
Touch.  
It's easy to do.  
In three steps, you're through.  
It's as simple as Slip the Clutch.

## A2

Let's give **Spin the Windmill** a shout.  
Here's what the call is all about:  
Half, half, then three-quarters,  
As outsides take orders  
To face left or right, in or out.

**Motivate**'s the tough call of A-2.  
It's really quite challenging to do.  
Cast, Trade, Star,  
And you'll really go far.  
Do them all in a row and you're through.

**Slip, Slither, Swing**, and then do **Slide**.  
Four short calls we all can abide.  
Trade and slide nose to nose.  
Quite easy, I suppose.  
Do them fast — there's no place to hide.

A call that I like's **Mini-Busy**.  
Don't let it get you in a tizzy.  
Just do Turn and Deal, or  
Flip the Diamond, for real.  
And you won't wind up getting dizzy

A call that's quite smooth, **Scoot & Weave**,  
Has three distinct parts I perceive.  
Scoot Back, Touch a Quarter,  
Quarter Turns are in order.  
Do them all in a row to achieve.

**In Roll and Out Roll Circulate** —  
Two calls that are really quite great.  
Just one raises a hand,  
While the others go stand  
Where their neighbours once stood up  
straight.

**Switch the Wave**'s quite fast and  
compact.  
It's over before you react.  
The Centres just Run,  
Ends Cross Run, for fun.  
It's very easy to enact.

**Pass and Roll**'s a very strange call.  
You walk and you walk, wall to wall.  
So many Pass Thrus!  
Not sure what to do?  
Turn Thru, U-Turn, Right Roll; that's all!

**The Hourglass** — a new formation —  
Is quite an artistic creation.  
Cut, Flip, Circulate.  
They're all fun calls, mate,  
As you move from station to station.

The weirdest of all is **Zig-Zag**.  
Or maybe **Zag-Zig** is your bag.  
Turn left or turn right.  
It is quite a sight  
When dancers all look so ragtag.

A family of calls is **Remake**.  
They're all very easy to take.  
Quarter, half, three-quarters.  
You don't need more orders.  
The movements are a piece of cake.

Whenever you dance **Peel and Trail**,  
Just follow these tips and you'll sail.  
Leaders do a Peel,  
For trailers, the deal's  
To Trail Off and walk, without fail.

is a call **Trade Circulate**.  
You point with your finger and wait  
For a trade, facing out —  
Facing in, walk about —  
Diagonally towards your mate.

**Box Transfer**'s not my favourite call.  
There isn't much to it at all.  
Cast three-quarters, Extend  
Circulate twice, then bend.  
You end in a Box and stand tall.

**Checkmate the Column** isn't chess.  
It's not something that you could guess.  
Three, four: Circulate twice.  
One, two: four spots is nice.  
All Face In, touch hands, and don't stress.

**Box Counter Rotate** is a ball..  
You keep walking around the hall.,  
Go straight, turn a quarter,  
Or reverse that order.  
And you'll have completed the call.

**Single Wheel** is just Wheel and Deal.  
But two dancers do it with zeal,  
Instead of a couple —  
Practice it, and you'll get the feel.



# THE Final WORD

## At Least For Now

Well, that finishes off a very different issue. I had expected today to be a very busy one with getting everything organised for our ACF Callers Conference at the Fairmont Resort in the Blue Mountains.

Tonight, we would have had a social gathering and dance at the Leura Gold Club. It would have been great to catch up with many friends. We would have had a truly international time with friends such as Randy Dougherty & Arden Hopkin from over the Pacific in USA, as well as Carol & Alan Gerry from England, Kurt & Nicole Rosencranz from Germany, and Misako Salais from Japan mixing with callers from all over Australia (except Tasmania).

I guess that we all missed out here.... we can all only hope that there may come a time in the future, where once again, such an event will be possible.

Cheers  
Barry



# UPcoming EVENTS

Appendix of



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

**.jpg (image) AND WORD DOCUMENTS preferred**

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



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

## **BTM Website Update**

The back issues thru January 2020 are now all available on the website. Some of the sound archives have been updated, however this has turned out to be not as easy as first thought...it will take some time to get them all up.

Here is the direct link:

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

Cheers - Barry

## **Sound Archive – Caller Material from SARDANSW Education weekends and sessions**

### ***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 & 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 RED BARONS Weekend with WADE DRIVER (plus Barry Wonson, Peter Humphries & Brian Hotchkies)

- 2014 RED BARONS Weekend with KEVIN KELLY & BARRY WONSON
- 2017 RED BARONS – Barry's 50<sup>th</sup> year of calling with KEVIN KELLY & Guests
- 1988 Weekend with WADE DRIVER Weekend Part 2
- 1986 Red Barons Special with Scott Smith & Jim Mayo
- 1990 Red Barons Special with Jack Borgstrom
- 1980 Red Barons Special with Ernie Nation
- 1988 Red Barons Special with Robert Bjork, Ingvar Petterson
- 1992 Red Barons Special with Peter Humphries
- 1990 Red Barons Special with Mike Sikorski
- 1980's Advanced Teach Weekend with BARRY WONSON
- 1985 Pacific Northwest Teen Festival Mystery caller DAVE STEVENS
- 1988 Pacific Northwest Teen Festival Mystery Caller MIKE SIKORSKI
- 1984 Tumby Umbi Dance
- 1995 Gympie Gold Rush (only part of the weekend)
- 1978 Red Barons Dance with Barry & Guests

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

I still have many recordings to transfer across to the computer. I am adding more files each month; however, it all takes time!



Below is a listing of some of the music that I have recorded on A & S label.

- **AS 115 - I HAVE A DREAM**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2444>
- **AS 114 – THE CARNIVAL IS OVER**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2445>
- **AS 112 – RIP RIP WOODCHIP**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2448>
- **AS 119 – THE MAGIC IS THERE**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2450>
- **AS 123 – GEISHA GIRL**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2464>
- **AS 125 – HOGAN, HILTS & THE DUKE**  
Hoedown / Ripper  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2474>
- **AS 126 – COLONEL BISMARCK** Hoedown  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2475>
- **AS 136 - IF I ONLY HAD A BRAIN**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2494>
- **AS 137- GUNG HO** Hoedown #1  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2495>
- **AS 138 – A MAN NAMED ARMSTRONG**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2496>
- **AS 139 – AND YOU SMILED**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2497>
- **AS 141 – GUNG HO** Hoedown #2  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2500>
- **AS 142 – DESERT WIND**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2501>
- **AS 143 – LOOKING FORWARD, LOOKING BACK**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2502>
- **AS 144 – A THOUSAND FEET**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2503>

- **AS 145 – SCHLAGER PEPPI**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2504>
- **AS 146 – SCHLAGER SMOOTH**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2505>



The next ones I am working on are:

- **MY OLD MAN** – a great song originally penned by Rod McKuen
- **THE SKYE BOAT SONG** – based on a rock version done back in 1966 by Glen Ingram
- **SPIRIT OF THE GREEN & GOLD** – great anthem style song by Alan Caswell
- **THE PRIDE OF SPRINGBROOK** - another classic from John Williamson
- **THE WORLD'S GREATEST MUM** – from the original classic recorded and written by Johnny Chester

*I would ask that all our subscribers have a listen to these tracks. The small returns from sales of these pieces of music is the only method we have of covering some of the many costs involved in producing BTM each month.*

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

In addition 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 many 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, and
2. 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 (all with calls by Barry):

- **TRRCD 1119 FIREBALL MAIL**  
[www.squaredancemusic.com/index.php?action=listingview&listingID=1078](http://www.squaredancemusic.com/index.php?action=listingview&listingID=1078)
- **TRRCD 1122 YOU CALL EVERYBODY DARLIN'**  
[www.squaredancemusic.com/index.php?action=listingview&listingID=1079](http://www.squaredancemusic.com/index.php?action=listingview&listingID=1079)
- **GRCD 12802 SALLY G/RUBBER DOLLY**  
[www.squaredancemusic.com/index.php?action=listingview&listingID=378](http://www.squaredancemusic.com/index.php?action=listingview&listingID=378)
- **GRCD 12803 KANAWA/OLD JOE CLARK**  
[www.squaredancemusic.com/index.php?action=listingview&listingID=379](http://www.squaredancemusic.com/index.php?action=listingview&listingID=379)
- **GRCD 12804 SUGAR FOOT WILD/ GTRAIN**  
[www.squaredancemusic.com/index.php?action=listingview&listingID=380](http://www.squaredancemusic.com/index.php?action=listingview&listingID=380)
- **GRCD 12806 BEAVER CREEK/JIGSAW**  
[www.squaredancemusic.com/index.php?action=listingview&listingID=382](http://www.squaredancemusic.com/index.php?action=listingview&listingID=382)
- **GRCD 12807 CLEARTRACK SPECIAL/CROSSHATCH**  
[www.squaredancemusic.com/index.php?action=listingview&listingID=383](http://www.squaredancemusic.com/index.php?action=listingview&listingID=383)

- **STMP3-1005 MOUNTAIN DEW (Called by Barry Wonson & Brian Hotchkies)**  
<http://www.squaredancemusic.com/index.php?action=listingview&listingID=1137>
- **CBCMP3-01 WAYLON, WILLIE & ME (called by Mel Wilkerson)**  
<http://www.squaredancemusic.com/index.php?action=listingview&listingID=929>
- **MSMP3-01 BANJO SAM**  
<http://www.squaredancemusic.com/index.php?action=listingview&listingID=1132>
- **OGRMP3 109 CHRISTMAS TIME'S A-COMIN'**  
[www.squaredancemusic.com/index.php?action=listingview&listingID=1105](http://www.squaredancemusic.com/index.php?action=listingview&listingID=1105)
- **TRRMP3 117 CRUISIN' DOWN THE RIVER**  
[www.squaredancemusic.com/index.php?action=listingview&listingID=1150](http://www.squaredancemusic.com/index.php?action=listingview&listingID=1150)
- **GRCD 12803 KANAWA/OLD JOE CLARK**  
[www.squaredancemusic.com/index.php?action=listingview&listingID=379](http://www.squaredancemusic.com/index.php?action=listingview&listingID=379)
- **7CMP3-34 FEELIN' MIGHTY FINE**  
[www.squaredancemusic.com/index.php?action=listingview&listingID=1187](http://www.squaredancemusic.com/index.php?action=listingview&listingID=1187)
- **OGRMP3 509 BALALAIKA (HD)**  
<https://www.squaredancemusic.com/index.php?action=listingview&listingID=1211>
- **OGRMP3 002 LOOKING FOR LOVE (Called by Mel Wilkerson)**  
<https://www.squaredancemusic.com/index.php?action=listingview&listingID=1231>

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

- UNTO US THIS HOLY NIGHT.
- WALK RIGHT IN.
- OH CAROL
- OMAR'S HOEDOWN

*Coming soon from Mel:*

- BACK IN BABY'S ARMS
- ONE NIGHT STANDS
- SAME OLD SIDE ROAD
- HOLDING THE BAG
- THE WORLD NEEDS A MELODY



## Would you like to support the production of new music?

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

## Reduced 2020 prices!

# Well YOU CAN!!

## Reduced 2020 prices!

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

**Membership available for \$160.00(us)**

## STING PRODUCTIONS AMBASSADOR CLUB - Tune List 2020

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

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

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

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

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

(2011) \$35 - (2012) \$35 - (2013) \$35 - (2014) \$40  
(2015) \$55 - (2016) \$80 - (2017) \$95 - (2018) \$135 - (2019) \$160

**or - all nine Previous Editions (204\* tunes) for \$625**

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

## Special REVISED 'Super' Deal:

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

## Reduced 2020 prices!

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

## Reduced 2020 prices!

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



# MAKE THE TRANSFORMATION



THE OFFICIAL

## SO YOU WANT TO BE A CALLER.®

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

- Anywhere
- Anytime
- 24/7/365 From Your Device (Access Required)
- Learn At Your Own Pace So You Can Absorb  
(Not Just A "Brain Dump" Of Information)
- Printed Submissions
- Audio Submissions
- Video Submissions
- **Live Coaching Calls Featured Discussions On:**
  - PERSONAL CRITIQUES
  - Guest Tips
  - Marketing Yourself
  - Teaching Classes
  - The Business of Calling
  - Events and Festivals
  - Singing Calls
  - The Flow Of The Dance
  - The Flow Of The Choreography
  - National vs. Traveling vs. Local Callers
  - Publicity For You and Square Dancing
  - ...and Much More!

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

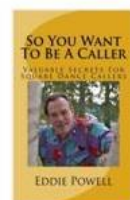
It takes action, practicing the right way, and  
becoming ready to market yourself. It took time and  
practice as a dancer to learn the moves, the same is  
true of calling.

**Think About It**

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

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

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Now**



**Eddie@EddiePowell.com**

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

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Square Dance Gifts and Merchandise

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

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

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

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

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

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



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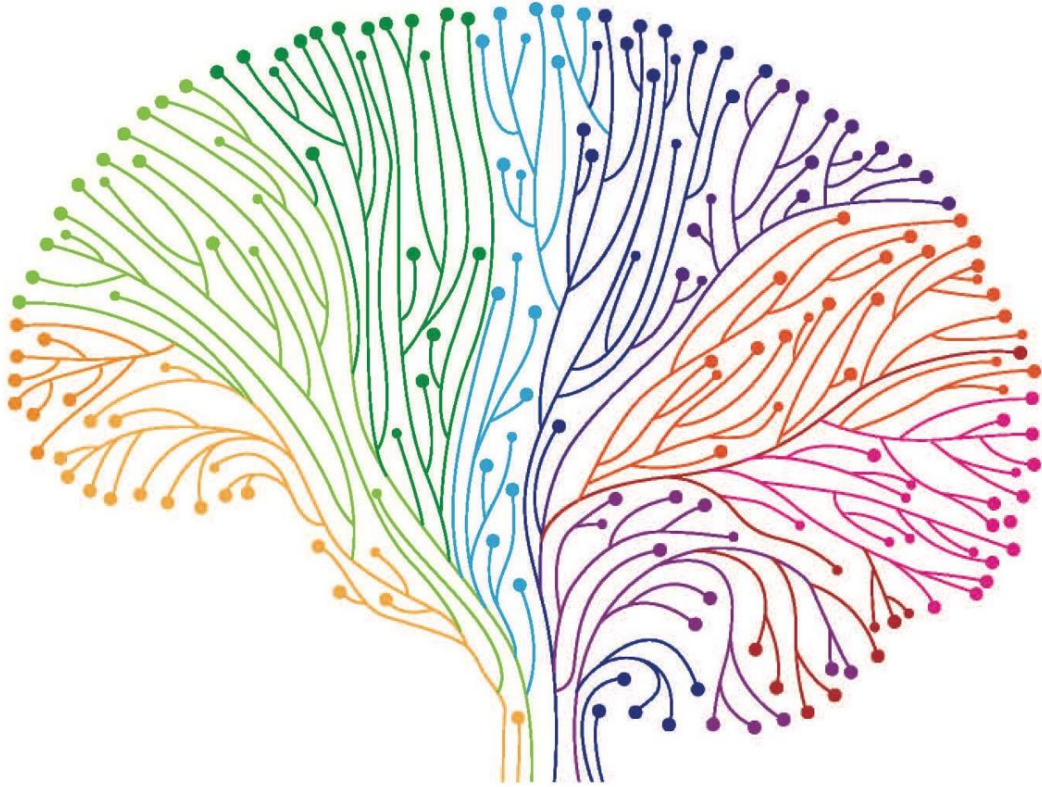
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# BECOMING A SQUARE DANCE CALLER

by Bruce Holmes



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

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

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

# Northeast Callers School 2020

*Programs for Beginning and Experienced Callers*



**Ken Ritucci**

*Massachusetts  
(Callerlab Accredited Caller Coach)*

**OCTOBER 8-12  
2020**

## **SPECIAL GUEST INSTRUCTORS:**



**Tony Oxendine**

*South Carolina  
(Callerlab Accredited Caller Coach)*

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



**Steve Kopman**

*Tennessee*

## **TWO LEVELS OF PROGRAMS**

### **Beginner**

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

### **Experienced**

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



**Ted Lizotte**

*New Hampshire*



**Don Moger**

*Canada*

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

Ken Ritucci has 45 years of calling experience.

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



# School Information

## Cost:

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

## Program:

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

## Lodging:

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

## Food:

Several local restaurants available with good food at reasonable prices.

## Location:

Off exit 9 from the Massachusetts Turnpike.

## Additional Info:

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

## POINTS OF INTEREST

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

### Key Benefits of this School Include:

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

### Topics of Discussion:

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

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

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

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

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

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

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

Make checks payable to:

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Join Us Down By The River



71st National Square Dance Convention®  
Evansville, Indiana

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



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

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

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

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

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

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

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

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

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

Payment (check one) Check ☐ MasterCard ☐ Visa ☐ Discover ☐  
Name on Card: \_\_\_\_\_ Signature: \_\_\_\_\_  
Credit Card No.: \_\_\_\_\_ Expiration Date: \_\_\_\_\_ Security Code: \_\_\_\_\_  
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If you are a dance leader please circle all that apply: Caller Cuer Contra Clogging C/W Lines

Convention Badges required for entrance to all Convention Activities.

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

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

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