



News, Notes
'n
Nonsense:

An
International
Magazine
for Callers

MAY 2019

DATES to REMEMBER

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

WHAT'S INSIDE THIS MONTH

Contents

WHAT'S INSIDE THIS MONTH.....	2
<i>On the Inside Track.....</i>	3
<i>Event and Activities Updates.....</i>	4
□ 2020 ACF Caller Conference.....	4
<i>Behind the Mike – Caller Resources</i>	7
□ BTM Website Update	7
□ Sound Archive – Caller Material Available From SARDANSW	7
○ Educational Programs.....	7
○ Dance Recordings	7
○ Our Music.....	8
<i>RE-VISIT - Working Off-sets from April 2019 – Response to readers</i>	10
<i>BTM – Focus Movement of the Month – Basic and Mainstream “Bend the Line”</i>	12
<i>BTM – Focus Movement of the Month – Plus “Fan the Top”</i>	14
<i>Poets Corner</i>	15
□ Square Dance Basic by Mary F. Halsey	15
□ swing Your Partner by Dorothy Zimmerman.....	15
<i>Finished basic – what happens now? – by Mel Wilkerson.....</i>	16
<i>Ask Dr. Allemander - with Glenn Ickler and Barry Wonson</i>	19
<i>Square Dance Patter Sequences – by Mel Wilkerson – inspired by Glenn Rogerson... ..</i>	20
<i>Planning Your Dance (Night) - by Geoff Clarke</i>	33
<i>Changing Times: The Future of Yellow Rock – by Ed Foote</i>	34
<i>That’s Not My Corner – by Mel Wilkerson (various) a compilation article.....</i>	36
<i>Dancing with Fractions – inspired by a workshop by Wendy Vandermeulen</i>	41
<i>Calling A Dance Using "SKYPE" – information provided by Jerry Reed.....</i>	44
<i>Angeling for Tech Squares – with permission of Tech Squares</i>	48
<i>Circulated between friends – by Mel Wilkerson (various) a complillation article</i>	52
<i>Let them dance!! – Atricle inspired and approved by Deborah Carroll-Jones</i>	58
<i>Editor’s Final Words....At Least For Now - from Barry Wonson.....</i>	66
<i>Appendix of upcoming events and caller resources</i>	68
□ STING PRODUCTIONS – CALLER RESOURCES AND MUSIC OFFER	69
□ So you want to be a caller – Caller School on-Line by Eddie Powell.....	70
□ GCA Caller School July 1-3 Seattle WAm USA.....	71
□ Central Sierra “ON-LINE”CALLER SCHOOL. Kip Garvey (instructor).....	71
□ A&S Record Shop – Music downloads and much more.	72
□ North East USA Caller School 10-14 Oct 2019	73
□ S.R.D.I.A.A. Callers School – July 15-19, 2019.....	75
□ NORTH COAST CALLERS SCHOOL	76
□ 2020 ACF Caller Conference Registration form	77

On the Inside Track

Welcome to the May 2019 edition of BTM

Each month I am hoping to get back to a relatively normal schedule of sending out BTM around the middle of the month. As you can tell, the emphasis here is on 'hoping'!! Alas, as any caller knows, life often gets in the way of plans and schedules.

This month initially looked to be a fairly quiet time for use with just regular dances and little else on the calendar. Then Sue was offered a voluntary redundancy package by her employer, the Department of Human Services (DHS). That put "paid" (an Australia expression to mean no longer going as planned) to a quiet month. We have had a series of interviews, discussions with financial advisors, bank re-negotiations, meetings with the Superannuation board, doctors' appointments and more. All this, while aiming to improve our life after her retirement, have given us headaches, and even more questions regarding our future situation! We thought that everything would be straightforward and fairly easy! It just goes to show that we were somewhat naive.

After 4 weeks of this, we are at long last on the home stretch. Sue has now given DHS a positive response. Next step is for the offer to be formalized. This now means that Sue has 5 weeks to give them a date when she will actually finish work. This is not something we had expected, and it has taken a bit of adjustment for both of us, however; now that it is on the table, we are happy that it has been done. Now we are no longer tied down to holidays and times away due to her work situation.

As usual we have a lot of variety with the information featured in BTM. A lot of articles and ideas from many different authors. We are always looking for items and suggestions for articles, information, completed articles, and of course choreography, (including new ideas or expanding old ones) to add to the pages each month. If you have anything, no matter how large or how small, that you think would be of interest to callers at any level, please send it through to us.

Barry

FROM THE EDITORIAL STAFF AT BTM.

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

Event and Activities Updates

What's happening in Australia for Callers?



Australian Callers Federation

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



2020 ACF Caller Conference

Leura, NSW - April 6th til 9th

'Looking Forward, Looking Back'

Welcome to this month's update for the 2020 ACF Caller Conference. As part of the BTM e-mail you'll find our latest newsletter attached, be sure to give it a read as it has lots of important information regarding the conference. Also as part of that newsletter (and at the end of BTM) you'll find a registration form for both the conference and for booking your accommodation at the Fairmont Resort in Leura.

Australian Callers Federation



This month I want to answer a simple question that a few people have asked; **'Why should I attend the Caller Conference?'** All of our committee are extremely confident you will find it a memorable experience. For an explanation of why, please read on.



We are all coming along to learn and improve our skills. To make this happen we've brought together a superb line-up of presenters. Leading the way are our 2 international presenters (both from the USA.) Randy Dougherty (*pictured left*) has been calling for over 50 years - full time since 1979. He is a Callerlab Accredited Caller-Coach and world renowned for both his calling and his caller training. Arden Hopkin (*pictured right*) is our vocal specialist. Arden has presented and worked in this role at many Callerlab conventions and we are extremely pleased to have secured his services for this conference. His resume in the field of vocal coaching is as good as you could find, and he is extremely knowledgeable at what sort of vocal skills a caller



requires. Adding to this impressive field is Australia's only Callerlab Accredited Caller-Coach; Steve Turner (*pictured lower left*).

Most Australian callers are already well aware of Steve's impressive ability in both calling and mentoring other callers. This conference is another chance to learn off this superb caller. In addition to this we plan to utilize more Australian talent - more on that soon.

The exact program of the conference is being worked on as we speak - I'll be revealing more each month as we get closer to the conference.

The where is a reason it itself to come. Another reason why we believe you'll have a memorable time is the venue & hospitality. We are using the Fairmont Resort in Leura. This is a beautiful, luxurious resort with impressive rooms and an extremely long list of facilities



The resort boasts swimming pools, tennis courts, ten-pin bowling, cinema, billiards room, garden maze and much more! The price we have secured for the accommodation is very reasonable for this style of establishment.

HOWEVER; It is vital that you book your accommodation now! This is a busy time of the year for the Blue Mountains of Australia, and a very popular venue. If you delay then you may miss out.



Being in the Blue Mountains, means you are in one of Australia's best-loved holiday regions. The natural beauty combined with numerous tourist attractions means that, when you aren't at the conference there will be plenty to do!

Included meals with the conference booking is morning/afternoon tea (coffee break with snacks for our foreign visitors), and lunch each day. The food will be both plentiful and of high quality. In addition, there are numerous restaurants at the resort you can choose from for dinner etc. We are extremely confident that you'll love the resort and the hospitality that comes with it.



Another thing to be excited about is the post-conference dinner cruise. We will be enjoying a delicious dinner whilst cruising the river on the Nepean Belle. At \$89 per person it presents excellent value - a banquet & cruise usually costs far more. It is a unique opportunity to not only socialize & enjoy great food in a luxurious but informal setting, but also to see a bit more of the local area. The

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

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

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



The masterminds behind the scene -- who is making this conference happen?

We have a small but hard-working sub-committee ensuring everyone has a memorable experience. Barry Wonson is the chairman, and has done most of the groundwork, including countless trips to the Blue Mountains to organize everything. Steve Turner is working with Barry on the conference program and also our main point of contact with the presenters. Gary Carpenter is the treasurer and registrations man. Kevin Kelly will be the conference MC and a general committee member. Greg Fawell is also a general committee member and assisting with some aspects of publicity. Jaden Frigo (that's me) is in charge of publicity and the digital aspects (website, social media etc.)

As you can see, we are all extremely excited about the 2020 ACF Caller Conference. If you haven't registered yet then get in and do it now! This is not only for ACF callers. All callers from across Australia and overseas are most welcome. You won't want to miss this 'memorable' event.

Jaden Frigo (publicity)

Behind the Mike – Caller Resources

BTM Website Update

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

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

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

Cheers - Barry

Sound Archive – Caller Material Available From SARDANSW

Educational Programs

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

Dance Recordings

- SPECIAL DANCE with BRONC WISE and JET ROBERTS
- 1977 NSW Square Dance Society Cabaret with BARRY WONSON (scary voice back then)
- 1980 Willoughby Weekend with KEN BOWER (plus Barry Wonson, Peter Humphries and David Smythe)
- 1988 Weekend with WADE DRIVER (plus Barry Wonson, Peter Humphries AND Brian Hotchkies)
- 2014 RED BARONS Weekend with KEVIN KELLY AND BARRY WONSON
- 1988 Weekend with WADE DRIVER Weekend Part 2
- 1986 Red Barons Special with Scott Smith & Jim Mayo
- 1990 Red Barons Special with Jack Borgstrom
- 1980 Red Barons Special with Ernie Nation
- 1988 Red Barons Special with Robert Bjork, Ingvar Petterson
- 1992 Red Barons Special with Peter Humphries
- 1990 Red Barons Special with Mike Sikorski

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

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

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

Our Music

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

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

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

The next ones I am working on are:

- **A THOUSAND FEET:** This is a great song written by John Williamson. It should make a great singing call.
- **GUNG HO HOEDOWN #2:** This is another march medley with the US Navy anthem



'Anchors Aweigh' couple with the US Air Force theme 'Wild Blue Yonder'. Great melodies that should come together and work well.

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

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

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

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

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

Check these out:

TRRCD 1119 FIREBALL MAIL

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

TRRCD 1122 YOU CALL EVERYBODY DARLIN'

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

GRCD 12802 SALLY G/RUBBER DOLLY

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

GRCD 12803 KANAWA/OLD JOE CLARK

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

GRCD 12804 SUGAR FOOT WILD/ GTRAIN

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

GRCD 12806 BEAVER CREEK/JIGSAW

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

GRCD 12807 CLEARTRACK SPECIAL/CROSSHATCH

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

MORE SINGING CALLS COMING SOON from Barry on Tracy's labels:

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

RE-VISIT - Working Off-sets from April 2019

General Response to Readers

It is really rewarding to receive comments, critiques and suggestions from our readers of "Behind the Mike" Magazine. We do not often re-visit and address specific articles however, last month and article by Barry and Jeff Seidel which dealt with setting up and working off-set couples. No fewer than 35 comments came back on the article. I have collated them into the most common themes.

1. The use of Cross - fold in this manner. The 2004 Applications review Committee (ARC) stated that using a cross fold in this manner was contrary to the written definition at the time.

Response: Subsequently the definition has been re-written, and this use is perfectly acceptable. We urge all callers to visit the Callerlab website with frequency to keep updated on definition changes, clarifications and uses. If you are still using the 2004 definitions, then you really need to update. Not only have some of the definitions changed, but some of the movements on your list may not even be valid anymore.

2. I can't get my computer program to do a cross fold from this set up.

Response: Computer programs are a great "Tool" for checking choreography or seeing set ups visually (depending on the program). **BUT**, a computer program is only as good as the programmer that has written it. I have not seen a computer program yet that will be able to identify all combinations and possibilities of choreography. This is why we have checkers, or a pencil and paper. I "strongly encourage" you as a caller, if you are using your computer program to tell you what to call next, and to determine what you can and cannot call, **STOP NOW!!!** The computer program is a tool to assist you and check your work. It will never replace your brain, nor the need to understand basic concepts that may or may not be part of the program. **Get your checkers out and use them first.**

3. There were 19 of these comments in general -- I am using my checkers, for Jeff's Choreography but the cross fold always puts me out. Did you miss something in the choreography?

Response: This one was a little trickier to nut out. Further investigation and conversations with the respondents showed that the problem was not the choreography, but rather the use of shortcuts while moving checkers.

- 13 of the 19 were using a couple's action (wheel and deal) as the shortcut for the Cross Fold which of course changes the sequence of the boys or girls, depending on who is doing the Cross Fold.
- 4 were doing a partner trade with the checkers for a "Turn Thru" rather than doing a U-Turn Back.

- The other two were not directly choreography related but perception related. I will address them in the next response.

As far as short cuts with checkers go, many people use them. However; as a new caller, when I started, I was advised by my mentor Kim Lindner, to actually push the checkers through the entire movement. It gives you the flow, cements in your mind what each dancer is doing, but more importantly it shows you start and end positions. Do not use shortcuts until you are solid in your knowledge of what movements do. It is too easy to make a mistake. *(PS I didn't listen at first, and in my enthusiasm, Partner Trade (short cut for Square Thru 3) instead of U-Turn back (short cut for Turn Thru) was my most common error too -- and I still periodically make it).*

4. The other error was a noted by a couple of callers, and several others that apparently get together in groups to discuss the BTM editions and work through the material collectively. When trying to match the diagram to Jeff's choreography and finding that they did not get the same outcome as the pictures.

Response: First let me say on behalf of BTM; that was flattering and extremely high praise to hear that groups of callers get together to discuss the material presented in BTM and work it collectively – thank you that is both flattering and humbling.

Second, we only put diagrams of choreography with the specific choreography, when it is a direct reflection of specifics in a choreographic sequence or technique. Examples can be found in such previous articles such as the articles on resolution techniques, where the dancer position was shown with the relative choreography for reference. Other examples are specific diagrams inserted or provided into articles submitted by callers like Kip Garvey, just to name one, to visually clarify a specific point of reference in a technique being presented.

I believe the confusion may have come from Barry's comments acknowledging Jeff Seidel at the end of the introduction. That sentence "*Jeff originally gave me two singing call figures using this concept, and I then expanded from there:*" unfortunately ended in a colon (:), rather than a period (.) which may have caused the confusion of associating the diagrams to Jeff's Choreography. We will try to be a little more careful in our punctuation proofing for the future.

(As was noted in the original article, this particular concept is an interesting way to get quickly to an off-set formation. It does require a touch of assistance for Mainstream dancers that are not used to having only certain persons directed to do part of their regular actions. Since Jeff originally gave me the idea, I have used the basic concept regularly at our dances, and the dancers have had no problems. The amount of variety that you can create within this framework is enormous. – Barry)

BTM – Focus Movement of the Month

Mainstream – Bend the Line

<p>SINGING CALL Heads Slide Thru, Left Square Thru 3, Split Two, Around One To A Line, Bend the Line, Touch 1/4, Men Run, Right & Left Thru, Half Sashay, Touch 1/4, Scoot Back, Slide Thru & Promenade Home</p>	<p>SINGING CALL Heads Pass Thru, Separate Around 3 To A Line, Pass Thru, Bend the Line, Bend the Line (again), Centres Pass Thru, Centres U-Turn Back, Square Thru 3, Swing & Promenade</p>
<p>CB-CB Square Thru 4, Bend the Line, Square Thru 3, Bend the Line, Star Thru, Right & Left Thru</p>	<p>PL-PL Pass Thru, Bend the Line, Right & Left Thru And 1/4 More, Couples Circulate, Bend the Line,</p>
<p>PL-CB Pass thru Bend the line TWICE. Make a wave Spin The Top, Ladies Circulate, Men Trade, Men Run, Bend the Line, Slide Thru</p>	<p>CB-PL Swing Thru, Men Run, Men circulate Ladies trade Bend the Line, Right & Left Thru</p>
<p>CB-RESOLVE Dive Thru Put trailers in Pass Thru, Bend the Line, Slide Thru, Centres Square Thru 3, Left Allemande</p>	<p>PL-RESOLVE Pass The Ocean, Ladies Run Right, Tag The Line, Face Left, Bend the Line, Left Square Thru But On The 4th Hand Right & Left Grand</p>

What is the Focus movement of the month?



The answer to this questions is simply, it is some material for callers to play with and focus on that may assist in improving their choreographic repertoire and help to develop dancer skills and abilities with some extended calls without breaking them by getting too technically challenging or setting unreasonable expectations.

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

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

Out in left Field? Sometimes the focus of the month may seem fixated on a specific use of a movement, for instance Circle To A Line with the inside couple half sashayed, or Left Hand Recycles. Other times it may be a standard use application but getting there differently, so that the movement itself is not stagnated or so common from one position that it becomes anticipated.

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

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

BTM – Focus Movement of the Month

PLUS – Fan the Top

<p>SINGING CALL Heads Square Thru, Single Circle To A Wave, Fan the Top, (<i>Ladies move up</i>) Turn Thru & Courtesy Turn, Dixie Style To A Wave, (<i>Men start</i>) Swing Thru, Chain Down The Line, Keep Her Promenade Home</p>	<p>SINGING CALL Heads Square Thru, Touch 1/4, Scoot Back, Men Run Right, Right & Left Thru, Dixie Style To A Wave, Fan the Top, Left Square Thru 3, Swing & Promenade</p>
<p>CB-CB Slide thru, Right and left Thru, Dixie Style to a wave Fan the top Recycle Sweep 1/4</p>	<p>PL-PL Ends Load The Boat, Centres Fan The Top, Centre Man Run, Veer Right, Dosado To A Wave, Fan The Top Recycle</p>
<p>PL-CB Fan the top, Spin Chain The Gears, Swing Thru, Acey Deucey, Box The Gnat, Fan The Top Slide Thru</p>	<p>CB-PL Touch 1/4, Follow Your Neighbour – & Spread, Fan the Top, Grand Swing Thru, Men Run, Wheel & Deal</p>
<p>CB-RESOLVE Fan the top, Grand Swing Thru, Cast Off 3/4, Coordinate, Bend The Line, Fan the Top & Spread, Allemande Left</p>	<p>PL-RESOLVE Fan the top, Explode The Wave, Ends Fold, Fan The Top, (<i>half-sashayed</i>), Grand Swing Thru, Explode The Wave, Trade By, Allemande Left</p>

Poets Corner

SQUARE DANCE BASIC by Mary F. Halsey

Don't forget to smile, dear,
Please put a grin out there.
A smile will add dimension
To the friendship of your square.

Don't forget to smile, dear,
It's part of what you wear.
A smile reduces tension
When a misstep throws your square.

Don't forget to smile, dear,
It's pretty simple fare.
A smile is a convention
That is basic to every square.



SWING YOUR PARTNER by Dorothy Zimmerman

On an autumn night when the air is crisp
And you feel in the mood for romance,
Just grab your gal and head for where
There's music and fun and a square dance.

Where fiddlers play some rollicking tunes
And the dancers whirl on their toes
As the caller's voice chants on and on
The rhythm of do-si-does.

The fun of the dance, the joy of the crowd
Can put your heart in a whirl
And you'll know that this is the place to be
To share your love with your girl.

Finished basic – what happens now?

by Mel Wilkerson

We continue in the series of using the basic program. The idea of this section is to ensure that new dancers are given a chance to dance what has been learned and build on that foundation prior to being rushed up to the next level.

For new dancers, it is a time of joy and exploration, to build on what they know and establish the fun, friendship and rapport with other new dancers while improving their skills and cementing the foundation of a long-term commitment to square dancing.

By using what they know, and dancing what they know, dancers can achieve, have fun, and be challenged “at their level of dancing”. Who knows; by using the material with variety and interesting challenges, you may even get some of the “experts” to come back and have some fun learning what they may have forgotten or never knew.

Last month we looked at two movements, Circle to a line and Pass the ocean. This month we look at a couple more. Cross Run and Wheel Around. Once again, a number of fix points (Corner box (CB) and Partner Line (PL) have been indicated in the sequences for easy extraction use for modules.

CROSS RUN

- (SS) HEADS PASS THRU, SEPARATE, AROUND 1 TO A LINE, PASS THRU, ENDS CROSS RUN, NEW ENDS RUN, STAR THRU, DIVE THRU, CENTRES SQUARE THRU 3, ALLEMANDE LEFT
- (SS) HEADS SQUARE THRU 4, SWING THRU, MEN CROSS RUN, LADIES TRADE, LEFT SWING THRU, MEN CROSS RUN, LADIES TRADE, ** BOX THE GNAT, PASS THRU, RIGHT & LEFT GRAND (**NOTE: after the second ladies trade you are in position to swing corner and this figure can be modified as a singing call)
- (SS) HEADS PASS THE OCEAN, EXTEND, LADIES RUN, MEN CROSS RUN, FERRIS WHEEL, ZOOM, DOUBLE PASS THRU, LEADERS TRADE (CB), SWING THRU, MEN TRADE, SWING THRU, LADIES CROSS RUN, ALLEMANDE LEFT
- (SS) HEADS SQUARE THRU 2, TOUCH 1/4, SPLIT CIRCULATE, MEN RUN, PASS THRU, WHEEL & DEAL, CENTRES WHEEL AROUND (CB), STEP TO A WAVE, LADIES TRADE, LADIES RUN, COUPLES CIRCULATE, LADIES CROSS RUN, LADIES TRADE, FERRIS WHEEL, CENTRES SQUARE THRU 3, ALLEMANDE LEFT

- (SS) HEADS PASS THRU, SEPARATE, AROUND 1 TO A LINE, CENTRE FOUR - BOX THE GNAT, LINES FORWARD & BACK, EVERYBODY SQUARE THRU 4, TRADE BY, RIGHT & LEFT THRU (CB), SWING THRU, MEN RUN, COUPLES CIRCULATE, LADIES CROSS RUN, MEN TRADE, MEN CROSS RUN, BEND THE LINE, STAR THRU, PASS THRU, TRADE BY, ALLEMANDE LEFT
- (SS) HEADS "LEFT" SQUARE THRU, "LEFT" DOSADO, (Make a left hand wave) "LEFT" SWING THRU, MEN CIRCULATE, LADIES TRADE, LADIES RUN, BEND THE LINE (PL), RIGHT & LEFT THRU, PASS THE OCEAN, MEN CIRCULATE, SWING THRU, MEN CROSS RUN, ALLEMANDE LEFT -- WITH A FULL TURN TO PARTNER, RIGHT & LEFT GRAND

Singing calls

- HEADS STAR THRU, ZOOM**, CENTRES SWING THRU, SWING THRU AGAIN, EXTEND, LADIES TRADE, LADIES RUN, MEN CROSS RUN, BEND THE LINE, RIGHT & LEFT THRU, PASS THRU, SWING & PROMENADE (**if you do not like the combination of Star Thru and Zoom substitute it for Pass Thru, Separate and Stand Behind The Sides)
- HEADS SQUARE THRU 4, (Dosado optional), SWING THRU, CENTRES CROSS RUN, NEW CENTRES TRADE, "LEFT" SWING THRU, CENTRES TRADE, LADIES CROSS RUN, MEN RUN, PROMENADE

WHEEL AROUND

- (SS) HEADS STAR THRU, PASS THRU, TOUCH 1/4, SPLIT CIRCULATE, MEN RUN, PASS THRU, WHEEL & DEAL, CENTRES WHEEL AROUND (CB), STAR THRU, PASS THRU, WHEEL AROUND AND ¼ MORE, COUPLES CIRCULATE, CHAIN DOWN THE LINE, PASS THRU, WHEEL & DEAL, PASS THRU, ALLEMANDE LEFT.
- (SS) HEADS LEAD RIGHT, PASS THRU, WHEEL AROUND, TWO LADIES CHAIN, STAR THRU (PL), PASS THRU, MEN RUN, CENTRES TRADE, LADIES TRADE, CENTRES TRADE, LADIES RUN, PASS THRU, WHEEL & DEAL, CENTRES WHEEL AROUND, RIGHT & LEFT GRAND
- (SS) HEADS LEAD RIGHT, CIRCLE TO A LINE (PL), PASS THRU, BEND THE LINE, "ORIGINAL HEADS" - REVERSE WHEEL AROUND, MEN TRADE, COUPLES CIRCULATE, BEND THE LINE AND, EVERYBODY WHEEL AROUND (Facing Out), JUST THE LADIES TRADE, WITH THE RIGHT HAND TRADE, FACE THAT PERSON, RIGHT & LEFT GRAND!

- (SS) HEADS SQUARE THRU 2, TOUCH 1/4, SPLIT CIRCULATE, MEN RUN, PASS THRU, WHEEL & DEAL, **CENTRES ONLY** - WHEEL AROUND (CB), PASS THRU, ALL WHEEL AROUND, DIVE THRU, CENTRES PASS THRU, CENTRES WHEEL AROUND, CENTRES PASS THRU, ALLEMANDE LEFT
- (SS) HEADS STAR THRU, CALIFORNIA TWIRL (CB), STAR THRU, PASS THRU, WHEEL AROUND AND ¼ MORE, CHAIN DOWN THE LINE, PASS THRU, WHEEL & DEAL, CENTRES STAR THRU AND BACK AWAY, OTHERS LEAD RIGHT, CIRCLE TO A LINE (PL), PASS THRU, REVERSE WHEEL AROUND - **AND** ¼ MORE, LADIES CIRCULATE, MEN TRADE, COUPLES CIRCULATE, FERRIS WHEEL, PASS THRU (CB), ALLEMANDE LEFT.
- (SS) HEADS SQUARE THRU 3, SEPARATE, AROUND 1 TO A LINE, PASS THRU, WHEEL & DEAL, LADIES SQUARE THRU 3, STAR THRU, COUPLES CIRCULATE TWICE, WHEEL & DEAL, PASS THRU, REVERSE WHEEL AROUND** (CB), ALLEMANDE LEFT (** or just Wheel Around)
- (SS) HEADS PASS THRU, SEPARATE AROUND 1 TO A LINE, PASS THRU, WHEEL AROUND ** (Same Sex), TOUCH 1/4, MEN RUN, CENTRES PASS THRU (CB), ALLEMANDE LEFT (** or just Wheel Around)
- (SS) HEADS FLUTTER WHEEL, SWEEP 1/4, PASS THRU, SWING THRU, LADIES CIRCULATE, MEN TRADE, MEN RUN, BEND THE LINE, PASS THRU, WHEEL AROUND, **PUT THE LADY IN FRONT – DOUBLE PASS THRU**, LADIES GO LEFT, MEN GO RIGHT, ALLEMANDE LEFT

SINGING CALLS

- HEADS PROMENADE 1/2, COME DOWN THE MIDDLE, “LEFT” SQUARE THRU 4, “LEFT” SWING THRU, LADIES RUN, FERRIS WHEEL, CENTRES WHEEL AROUND, SWING CORNER, ALLEMANDE LEFT, PROMENADE
- HEADS PASS THRU, REVERSE WHEEL AROUND, HEADS REVERSE FLUTTER WHEEL, SIDE LADIES CHAIN, SIDES SQUARE THRU 2, PASS THRU, TRADE BY, SWING CORNER, ALLEMANDE LEFT, PROMENADE
- HEADS PROMENADE ½ WAY, SIDES SQUARE THRU 3, SEPARATE, AROUND 1 TO A LINE, PASS THRU, WHEEL AROUND ** (SAME SEX), TOUCH 1/4, MEN RUN, CENTRES PASS THRU, SWING CORNER, PROMENADE (**OR JUST WHEEL AROUND)

Ask Dr. Allemander

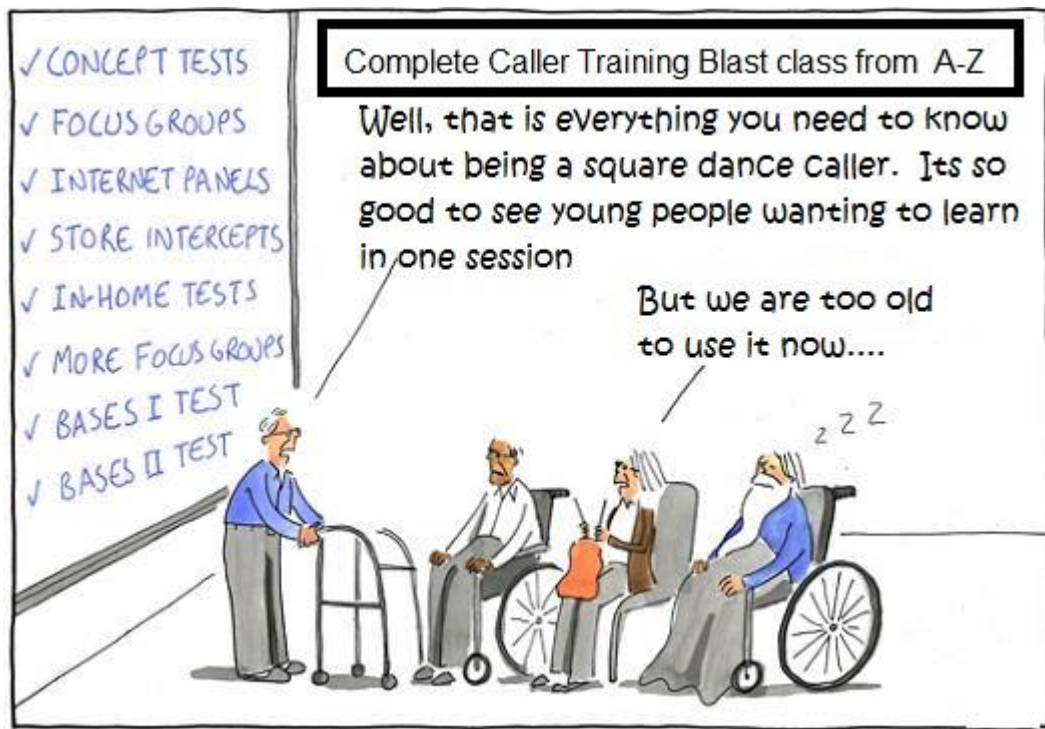
by Glenn Ickler with some additions by Barry Wonson

DEAR Dr. ALLEMANDER: *I have been square dancing for many years, but lately I find my mind wandering and my brain getting very confused. It got so bad that last weekend that I wound up “Spin Chaining the Deucey” and “Relaying and Exchanging the Gears”. Then I “Loaded the Top”, “Fanned the Boat”, “Wheeled and Dodged”, and “Walked and Dealed”. By that time, the rest of the square were ready to go “Track Two” right out the door, but I had “Flipped the Track”, “Scooted the Diamond” and “Dixie Styled” to a headache. Please advise as to how I can get out of this state of confusion and back on track?*

Mary Mixup, Mothar Mountain,

Dear MM from MM: What you need to do is to get in a tip that starts off with a Reverse your Flutter and finishes with a Beer Mug Chain. This will re-polarize your brain, which obviously has flipped a relay in one of its lines. If you still feel confused after that, go back and read all of my columns from the past couple of years. If that does not reverse your brain waves, then nothing will.

Dr. A.L. ‘Lefty’ Allemander, Phd., gives regular advice to the dancelorn in this space. He hopes you will never get so confused that the person dancing with you insists on a Partner Trade.



Square Dance Patter Sequences

By Mel Wilkerson – ideas by Glenn Rogerson and others

This article was inspired by a Facebook Question by Glenn Rogerson on a Caller training discussion page. It was a general discussion page but had a lot of really good suggestions and ideas involved. The question was as follows:

What are the qualities of is a good Square dance Choreography Sequence?

- Flow (Body / Hand Availability / a good left and right balance)
- Overflow (negative quality)
- Dancer Mix (vs. isolated halves) – is the whole square interacting?
- Partner Sightings (are the dancers ever actually seeing their partner)
- Energy (a lot of short 2 & 4 beat calls or long 16-32 beat calls)
- Surprises
- Boosts Confidence vs. Challenging
- Interesting
- Difficulty (Common Usage vs Extended Application)
- Over-active Heads/Sides the others just watching.

What else do you notice or think about when you evaluate a sequence?

What a great question, and all are great points to consider when calling any sequence. Many of the responses from a good number of new and very experienced callers, dealt with issues from a dancer perspective such as overuse of movements, variety in the choreography, overflow and isolated halves (meaning working with a box of four dancers for the sequence and not interacting with the square – simple isolated sight). Other key points of consideration were the length of the sequence and the overuse or misuse of Formation Establishment Fillers such as calling “Forward And Back” every time you get to facing lines. (This was especially bad as most callers noted that it is now common verbal filler without any time to actually dance it)

A few comments were in relation to “Caller Techniques” that ensure the interaction such as taking dancers through 0, 1, 2, and ½ arrangements to ensure formation variety. All are good points and equally valid.

After reading all of the responses and collating them, I determined that there are a number of ways to approach this question of **“what are the qualities of a good square dance choreographic sequence?”**, but as this question was asked in a specific manner, it deserves a specific look at some aspects.

Choreographic goal or focus. It is important to determine what the caller is trying to achieve with the choreographic sequence he/she chooses to use. That goal is what will set your choreography template – or what movements you want to use or highlight in your sequence.

For instance, if you pick a movement like “Wheel and Deal”, which I will use for the them example movement of this article, you want to ensure your sequence has a set up that comfortably takes you to where you want to use the movement, but also leaves you with a place to go when you get there. **Note:** Remember sometimes the goal may just be good smooth dancing with no particular movement to highlight – just letting the dancers have fun dancing and moving.

Hand availability to help body flow. It is also necessary to consider complimentary key aspects of good choreographic management include both body flow and hand availability. You want the flow, and you want the action; but you do not want to have an over-use of hand “unavailability” (e.g. Heads Star Thru, Right And Left Thru, Square Thru 3, Star Thru, Swing Thru...); and nor to you want turning in a single direction (e.g. from a standard box, touch $\frac{1}{4}$, scoot back, girls run, hinge, girls run, bend the lie, girls scoot back, boys dodge, girls run...you get the idea – if not get the checkers out and watch what the girls are doing.) you want good flow and movement with a good interchange of right hand and left hand as well as right hand and left hand direction changes.

Interaction. *“A wise man said that at least one person in a relationship should have a job to go away to for the day, and both should get out of the house separately”.* The same applies to square dancing. As much as it is important to establish a home, and spend time together, it is also important to interact with the neighbours - if only because it is necessary to see and interact with other people rather than look at the same face all the time.

A good choreography sequence will have interaction, either through movements such as circulating movements, or through interactive movements that are there only for the sake of interaction feel but maintain the pairing relationships...examples of this are 8 Chain 4, or Ferris Wheel, Pass Thru, or All 8 Circulate Twice...) If you are learning to call and are just getting used to simple isolated sight, (two couple calling simplified) – it is necessary to learn some “interactives” and flip flops to obtain this feel of interaction. Learn a number of good “do nothing movements” and simple interactive zero sequence modules. They allow the dancers to see and touch other dancers without really changing where you are in any isolated sight module.

Length. The calls you use may be long or short, but invariably you need a good mix of both to set things up and take them back. A sequence of short snappy calls one after the other is fun once, but an entire tip will get wearing and tiring very quickly. Similarly, and entire tip of Spin Chain Thrus, and 8 Chain Thrus, where the only real short move is the Pass Thru to the corner, will be just as wearing and tiring. Ideally you will have a focus idea, or theme, to weave your

sequences around and it will consist of both longer movements (6-10 beats) shorter movements (2-4 beats), as well as a good bit of “wind in our face” movements such as Ferris Wheel etc. that will guide you getting there and back again.

Dancing mental Pauses. You must be aware of the length of your choreographic sequence. **DANCERS NEED A BREAK**, even from really good smooth choreography. If your sequence is never-ending (or seemingly so), it becomes wearing and often annoying to the dancers. Similarly, if it is repeatedly too short, then the dancers will feel cheated. As with many things in life, there is a sense of accomplishment if you go out and work for something and come home successful.

Dancing is no different. As a Caller, you need to ensure a balance – especially in patter, of moderate length sequences that are comfortable...both for the dancers; and for you as a Caller. For memorised sequences or written sequences, you should never go beyond about the length of a 64 to about 100 beats of music (that is about 15 moves maximum). Any more is just too difficult to remember or too easy to lose your place on a written sequence. Keep in mind it will vary depending on the movements you use. If you are using Spin Chain Thru for instance you have used up 16 beats of music with one call so your sequence may be in the 100 beat area, especially if you use it with the boys active in the centre and the girls active in the centre in the same sequence.

For sight callers, the guidelines to length are essentially the same. However; there is a lot more flexibility in that, you can break away from your planned sequence at any time to find a resolution quickly and efficiently if necessary. Callers like Jerry Story and Kip Garvey and Don Beck are masters of these Choreographic methods that give sequencing such great flexibility for sight callers. If you watch some of their videos or have the opportunity to dance to any of them, you will note that their sequences are rarely more than about a hundred beats of music unless they are specifically playing with the dancers by teasing the resolution and building anticipation. That is a showmanship technique, which is only part of what makes a good sequence as well. That is presentation as opposed to specifics of choreography though. -

Formation establishment or vocal bad habit? Another thing that is important is the sparing use of formation establishment movements that essentially “do nothing”. Like all movements “formation establishment movements” are there for a reason and they are useful tools however, many are abused as a verbal habit rather than dance function.

Sometimes these formation establishment movements are necessary to set up a formation affirmation, (e.g. Dosado To A Wave – Centres Start – “Left” Swing Thru is an establishment move however; Dosado “To A Wave”, Swing Thru is too often a bad and unnecessary habit) “Formation establishment movements” are most often used to create a break, to indicate a change or nuance that needs attention is coming; but; in many callers today they are more generally

“caller filler” and “dancer annoyance”. This is particularly true when callers use them as verbal filler and not danceable material – i.e. habit words

An example of this is the notorious Forward and back.

Timing:

- Close together lines 4 beats (forward touch, back touch) or
- All other lines and the usual requirement 8 beats (forward, two three touch, back two three touch).

But how often do we hear, Heads Lead To The Right, Circle To A Line, Go **Forward And Back - Star Thru** (all as one command). To do this properly 12 beats of music are needed (8 for the forward and back and 4 for the star thru but usually, only beats 4 are given after the circle to a line and usually starting before the line is established.—nasty filler word habit.

If what you want is to establish the line, and affirm it to the dancers, then say that. It can more easily be said to establish - after the Circle To A Line – by just saying “LINES” – Star Thru. By emphasizing the line, you have broken that jerky rock step. (Sometimes you want to have the go forward, two, three, touch and back, two, three, touch; and sometimes you may need to do it for the dancer’s sake but it really shouldn’t happen more than once or twice in an entire patter length unless it is specifically intended. It should never be used as a vocal habit for filler words.

The same applies to other filler phrases such as “make an ocean wave and balance”. There is nothing wrong with it if you are using to establish something specific to follow on, or to prepare for a nuance change; but if you are saying it out of habit as filler then get rid of it.

As to the length of a sequence; I said earlier about 15 movements maximum is a good general figure (pun intended). Please bear in mind that is just my opinion. Sometimes you can provide the rest just by establishing the known “get-out” and not taking it (see comments on showmanship). Just remember that as long as the dancers get the promised rest, they will be happy.

Showmanship comment: The “setting up and not taking the known get out” is a common practice with the use of short modules and zeroes and with many of the dancer manipulation “sight” techniques. Generally longer sequences are as a result of showmanship and the dancers are part of the game-play and there is usually a surprise that comes out of nowhere – that expected allemande left that you could see and feel the caller setting up that doesn’t come and then suddenly 6 movements later it surprises you. Watch Jerry Story calling patter sometimes and you will see what I am talking about.

The basic concept of practical sequencing. Let’s try and track practical sequencing through an example. As noted, I will use wheel and deal as the central theme for this exercise. My premise for the example is to illustrate

sequence length, as well as all the other topics we have been looking at in this article. A sequence development with the considerations might be as follows:

- I am calling to a Basic Club so my movements are currently limited to the finished basic program for the purpose of this article.
- I have been teaching my dancers and they dance movements such as 4 Boys Square Thru, Half Sashayed Square Thrus, Left Square Thrus with little difficulty.
- We have done standard Wheel And Deals and same sex wheel and deals at this point from lines facing out, and two face lines, both right hand and left hand.
- I want my central theme of Wheel And Deal to focus on doing it from Mixed, Same Sex, Or Half Sashayed Couples
- Everything is looking good and the dancers are doing well.

Preparation and practice. I have **prepared** a number of sequences and **practiced** them and, although I sight most of my patter, I might try a couple of prepared variation sequences as follows. Remember the topics discussed as you go through these – flow vs overflow, hand availability, interaction, formation establishment, and length.

I open with a warm up which is pretty general.

- 4 LADIES CHAIN, TURN THE GIRL WITH A HALF SASHAY (**Don't Roll**), CIRCLE LEFT, LADIES ROLLAWAY, CIRCLE LEFT, ALLEMANDE LEFT, RIGHT AND LEFT GRAND, PROMENADE – SHORT WALK HOME.....

I might then “sight call” my first patter sequence to focus the dancers on my theme – in this case **Wheel And Deal**. This gets them into the mindset, and is important to ensuring they have success with the first use of the movement. Remember: You only get one chance to make a first impression.

- HEADS STAR THRU, PASS THRU, CIRCLE TO A LINE, **LINES** PASS THRU, **WHEEL AND DEAL**, ZOOM, CENTRES PASS THRU, (**CB**) ALLEMANDE LEFT, RIGHT & LEFT GRAND.....HOME

Note there is no forward and back because it is not required for a formation establishment. The use of the word “LINES” does that, and I emphasise it here even though it is not really required. I am setting up the idea of the lines with extra emphasis on two things here – Lines and the Wheel and Deal.

I then might go to one of my “prepared and practiced sequences - something that deals specifically with what we have been emphasizing...position and formation awareness as follows:

- HEADS LEAD RIGHT, CIRCLE TO A LINE, **LINES** DO A DOSASO, MAKE A WAVE, IN YOUR OWN FOUR SWING THRU, BALANCE, JUST THE CENTRE FOUR ONLY SWING THRU, ALL STEP THRU, **WHEEL AND DEAL** (Boys are in the middle), ZOOM, (four girls in the middle) SQUARE THRU 3, STAR THRU, COUPLES CIRCULATE, **WHEEL AND DEAL -- TO THE CORNER** ALLEMANDE LEFT, RIGHT AND LEFT GRAND PROMENADE HOME

NOTE: I intentionally used a “Dosado And Make A Wave”, Swing Thru, and then Balance, in your own four.....” as formation establishment moves rather than a “Forward And Back, Swing Thru, in your own four...”. Depending on the comfort level of the floor, this is an example of “you may do it if your dancers need it”, or you can drop either one and just call a Swing Thru after the Circle to a Line. HOWEVER; I also intentionally use a “BALANCE” after the first Swing Thru in the tidal wave to establish a pause and focus only the centre 4 in the tidal wave to do something. There is nothing wrong with using these formation establishment moves if required. If they are not needed, wean both yourself and the dancers off of them.

With that having worked successfully, I would likely do another sight call sequence which may look like this

- HEADS STAR THRU, PASS THRU, CIRCLE TO A LINE, TOUCH 1/4, ALL 8 CIRCULATE, BOYS RUN, RIGHT & LEFT THRU, VEER LEFT, COUPLES CIRCULATE, GIRLS TRADE, **WHEEL AND DEAL ****, PASS THRU, U-TURN BACK, RIGHT AND LEFT GRAND.

******Oops, I just noted that during that sequence I was getting dangerously close to overflow for two of the ladies in that mix while trying to give that interactive mix, so after the Right And Left Grand and home I might call a break sequence move like a Grand Square or a “Wind in the face” sequence with an Alamande Thar or something. ***Note: this happens. IF you see it, give the dancers a break from overflow. There is nothing worse than winding someone into the ground. Male callers usually wind two ladies and lady callers usually wind two men into the ground without realising it. – go figure.***

I might then try another “practiced and prepared sequence” that ties my opener “half sashay (no roll)” into the mix but still keeps the maintenance of my theme which is the Wheel And Deal From Mixed, Same Sex, Or Half Sashayed Couples. It might look something like this...

- FOUR LADIES CHAIN 3/4, SIDES RIGHT AND LEFT THRU, **AND A HALF SASHAY**, HEADS SQUARE THRU, EVERYBODY SQUARE THRU, BEND THE LINE, PASS THRU, WHEEL AND DEAL (Boys in the middle), 4 BOYS SQUARE THRU 3, ALL LEFT SQUARE THRU 4, BEND THE LINE, PASS THRU, WHEEL AND DEAL, OUTSIDES FACE **AND EVERYBODY** ALLEMANDE LEFT.

Those last two sequences are getting close to the graduation of basic level dancing and use the basic program, where the dancers are now comfortable and know to flow with the music and the dance.

One thing that I do, but this is just a personal thing, is I only prepare and practice a maximum of two (or three at the most) sequences for any tip. For me, a fully prepared sequence (SS-Resolve) is rare, but if that is what you are comfortable with there is nothing wrong with that. What I do is prepare modules from fix points such as Corner Box, Partner line, X-box etc. as well as conversion modules around my themes. This makes it easier to mix and match. My sequences then can be a mixture of sight and prepared and practiced modules and yet still within the length, flow, interaction etc. requirements.

A note on full length sequences: Sometimes however, it is necessary to prepare a full routine sequence as we have done above. Neither is better nor worse than the other. With just the two prepared modules, an opener and a couple of short sighting sequences I will have already use half a patter song. I can get a whole different feel and aspect by changing heads to sides and because they approach from a different angle the variety is consistent throughout even though the choreography is the same prepared and practiced sequence.

Observe and report (to yourself). Take note and make notes of the sequences you use. Ensure that hand availability is sequential, and the simplicity of both partner and formation establishment, is affirmed by the use of “terms” rather than “habit filler”. Filler formation establishment movements like “Balance” are, and should be, used when warranted. There is nothing wrong with that. The nice thing about intentionally using establishment movements is that as your dancers gain confidence, both the caller and the dancer can be weaned more easily from them than they could be with “Habit filler”. There is prompt emphasis for maximum success. Prepare and practice it in your sequences.

Emphasis on prompts (words in brackets or “**BOLDED**”) is there for the caller to use as required, and to wean off with growing dancer confidence. None of the above sequences are over 15 movements (excluding Allemande Lefts and Right and Left Grands and Promenades). The dancers will have time to pause and relax with a Right & Left Grand or a Promenade and feel very successful knowing that they succeeded.

Listening to the choreography makes it sound and feel difficult. The delivery nuance tunes the ear in to your theme, but the choreography itself is really quite simple for the dancers. For the dancers, to hear complexity (existent or even implied) but successfully achieve the goal, greatly adds to the experience.

I note that I am not a master of sequencing, nor am I so confident in my sight calling, that I will not prepare and practice modules and sequences for each

dance I call, regardless of the level. These are some of my thoughts on the subject matter and they have stood me well over the last 37 years.

As a final note, to really understand sequencing, do some homework. I strongly suggest you get on line and watch some videos of some of the greats like Jerry Story, or Tony Oxendine, Kip Garvey, Bill Harrison etc. just to name a few but there are many more...listen, write down and analyse their sequences....

They all sight call, use dancer manipulation and choreographic management systems, and incorporate known and practiced module sequences in their routines. The delivery is so good that it seems like they are just making stuff up. Don't be fooled. Many hours, and decades of work went into getting to where they are and delivering "seemingly on the fly".

I note that many callers sometimes call longer sequences than the 15 or so movements; however, there is usually a reason (reason 1) and a rhyme (reason 2). *I know there are lots more but these are the ones I find most common.*

Reason 1. The caller is struggling to keep the dancers moving and use his / her focus movement so much that they have lost or forgotten the key couples and are just moving them around hoping something like a known pairing will jump out at them.

- If this happens, go back to your basic resolution technique, resolve the square, **and** give them a rest movement (like right and left grand and promenade). If it is wrong, accept it and move on.
- Take a breath and begin again. The dancers will be grateful much more, especially to newer callers that resolve with a wrong partner once or twice or be out of sequence, and give them a moment to "fix it" than they will be if you just keep dancing them for 4 minutes straight with no rest.

Reason 2. As you go through the sequences you develop, you will find they establish known formation to you. For instance a first sequence may take you to a Corner Box or Partner Line where you would normally call an allemande left etc.

- Rather than calling an allemande left, you may have a developed CB resolution module that fits your theme, so you periodically throw it in. You know it works but it may add a few more movements.
- Example:
 - (CB) SWING THRU, LADIES CIRCULATE, MEN RUN, WHEEL AND DEAL, BOX THE GNAT, RIGHT & LEFT GRAND or
 - (PL) SQUARE THRU 3, **WHEEL AND DEAL**, DOUBLE PASS THRU, ALL FACE RIGHT, **WHEEL AND DEAL**, STAR THRU, CALIFORNIA TWIRL, BOYS TRADE, PROMENADE.

Planning Your Dance (Night)

By Geoff Clarke – presentation to the Ottawa Area Caller's Association

"Plan your work and work your plan" - *This was a statement that was often used in church sermons from at least the 1880s. The origin of the saying is unknown.*

No doubt that most, if not all of you, already do put together a plan of some sort for each & every dance that you call, be it a regular club night, a one-night stand or demo, or a major dance that you've been contracted to call for!

In this article, my goal **IS NOT** to have you 'do what I do', or change what you do, or even how you do it. The goal is to hopefully stimulate some discussion or thought on this topic of "Planning your Dance". The material that follows is how "I" do things - my ideas, my plans, my procedures, my forms. In other words, it is essential some of those things that over the years have worked or me.

Do you have a plan?

Do you have a goal or direction to go for each dance? Without a plan, or a direction to go, how do you know whether or not you've succeeded in accomplishing your goals?

From my experiences as a Bell (*A Canadian Telephone and communications Corporation*) Manager & Instructor, as well as having taught many Public Speaking courses, I know that every "teacher" must have a plan, to achieve the goal(s) they have set for that day, for that month, or even that year so that their 'students' complete the required curriculum in order for them to 'graduate'.

As Square Dance Callers, we are also 'teachers'. As such, we should have a plan, and that applies to both a long term and ongoing regular club night plan or an Open Dance event plan. For the purposes of this article, I am going to focus specifically on a "regular club night", as this is where the majority of our 'teaching' work actually takes place. It doesn't matter whether you're teaching Basic, Mainstream, Plus or Advanced. The "plan" is much the same, so for the purpose of greater readership understanding, I'm focussing on my regular Basic & Mainstream club night.



PLAN YOUR WORK

I'm known to be somewhat of an 'organized' person, and as such, I rely on various references, many I've created for myself (& some from CALLERLAB), to assemble my plan, while at the same time 'checking' on my progress to ensure that I reach the goal(s) that I have set for 'that' night.

To that end I have developed a list of some references. Although by no means complete, these references items to “check through: may include:

- ☐ My weekly Dance Program Sheet (example below)
- ☐ My weekly Dance Level Checklist (B & MS) [examples below]
- ☐ CALLERLAB Suggested Teaching Order List
- ☐ CALLERLAB Definitions (B & MS)
- ☐ CALLERLAB Checklists (B & MS) -> *same idea as my dance level checklist.*

Having the checked that the items above are 'on hand', **EACH WEEK**, I take the following steps for each of the Basic & Mainstream programs, in planning for the dance coming up:

- ☐ Review last week's progress (unless it's the very first week of course!)
- ☐ Identify weaknesses that need work (from my notes jotted down during the previous dance) & plan that in my first tip (for that group), we'll work on those calls.
- ☐ Referring to my teaching order, I will review the calls to be taught that night.
- ☐ For those new calls, I will then review the definitions of those calls to ensure that I will be teaching the call correctly. (definitions can & do change!)
- ☐ Once I've decided which calls will be taught, I will then plan the program for that night, taking into account the time required for announcements etc. In a 2 hour dance period, I will endeavour to get all 'teaching' done before the 90 minute mark so the dancers have time to 'practise' what they've just learned.

This is important: - I do not plan any teaching on "party" nights. However; I still decide on any 'focussed' calls to reinforce what the dancers already know. Certainly no teaching, but yes, lots of practice!

NOW I HAVE MY PLAN FIGURED OUT, WHAT COMES NEXT?

- ☐ Create/Review PATTERN choreography to focus on the new calls as well as exercise the calls they've already been taught.
- ☐ Similarly, Create/Review SINGER choreography.
- ☐ Confirm that the choreography works! (i.e. push your dolls or whatever means you use!)
- ☐ SELECT YOUR MUSIC - I use Digital Music Magician (DMM), so I create a new 'Playlist' for every dance night, with the playlist arranged by tip (patter/singer).
 - Choose your Patter(s) watching tempo, particularly for the 'teach' tip. (easy does it!)

- Choose your Singer(s) - same rationale as Patter
- Have a practiced 'spare' Patter & Singer on hand - just in case!
- NOW - Play all your music selections to ensure that:
 - It does play ok - tempo, loop backs, pitch etc.
 - You know where 'phrase changes' take place, particularly for Singers so that you can 'adjust on the fly' if required.
 - For the Singers, does your choreo work smoothly? (timing & phrase)
 - Review the words of the song, so that 'looking at the screen' is minimized or eliminated. (You must watch the dancers. There is nothing worse than a floor breakdown & you're not even aware!)
 - PRACTICE your songs beforehand, especially if it is a relatively new piece of music!

WORK YOUR PLAN

Now you're at your dance - what now?

- ☐ Work through each tip (as you planned), keeping your 'checklist' handy (for quick glances) to ensure you cover the moves, both for the 'review' tips and for the 'teach' tips.
- ☐ At the end of each tip, then 'check-off' the moves you've done and note which ones still need to be covered.
- ☐ As you're teaching any 'new' movement, observe how the floor is reacting and be prepared to modify your 'plan' on the fly if the teaching process needs more work.
- ☐ **Don't "charge ahead" for the sake of 'getting 5 moves done tonight'.** This is especially important if the dancers are not learning "this move" well enough to move along. Your plan must remain flexible so that the dancers win!! If you only get 1 or 2 done, then fine, adjust your plan for next week!
- ☐ At the end of your 'teach' tip, makes notes as appropriate to help you with your planning for the following tip, or following week.
- ☐ At the end of the night, & before you 'pack up', make any last 'notes' for 'next time'!!





AFTER THE PLAN (when you get back home)

- ☐ While it's still fresh in your mind, update your teaching checklist(s) to reflect your accomplishments that week – Reviewed / Taught / Xdanced.
- ☐ Modify your planned teaching cycle if needed, and review to see if you're "on track" to the goals you've laid out.
- ☐ And then..... start planning for next week!!

Some "General" things to keep in mind.

- ☐ Check your equipment for "function" at least weekly. Never assume all is well, because you can get 'caught'!! (yes, I have been!)
- ☐ Always have 'spares' available (in the car?) – e.g.: mike cable; mike element; speaker cable; mini-cable (PC to amp) etc. Those 'critical' items that you may need at a moment's notice. (I keep a toolbox in my car with all that stuff which also includes cable extensions & a collection of adapters for different amps [e.g.: RCA to mini etc])
- ☐ For larger events (e.g.: major dance) I'll also carry a spare amp, speaker & power cords and even a 'backup' PC (or equivalent) loaded with music. "You never know when...."



I have referred to a great number of things in this article. In order to better understand where I am coming from I have included a few of the items I have mentioned earlier so that you can have a quick reference and a better understanding of my process.

Ideally, what you need to do is find a method that works for you and create your own plan. Constantly review and update it and stick to it. Remember a good plan is flexible and robust. It will adapt to change, just as you as a caller will. With time and practice, your plan will become second nature and easier to manage quickly and easily. Your ability to plan and to implement that plan is an important skill in being a professional square dance caller. It is as important as being able to resolve a square, or move dancers around.

As with calling, your plan will improve with use and practice and honing skills, just as you as a caller will do the same.

Good luck to all of you and happy dancing. – *Geoff Clarke*

WEEK: 10

DATE:

Nov 19,
2018

WEEKLY DANCE PROGRAM 2018-19

		BASIC	MAINSTREAM	NOTES
7:30 to 7:42	B 1	Review		1/2 SASKAH; BACKTRACK, DOLASO; CHAIN DT LINE
7:47 to 8:00	MS 1		R - HINGE; CTAS IN; CAST 3/4 T - SLIDE THRU T - START ON SPIN THE TOP	
8:05 to 8:17	B 2	T - WALK AR. T - SEE SAW T - CIRCLE TO LINE		
8:22 to 8:34	MS 2		FULL MS →	Focus on 3/4 TURNS VIA SPIN TOP; SPINCH & ETC. WORK - DIXIE STYLE
~ 10 minute BREAK - ANNOUNCEMENTS				
8:44 to 8:56	B 3	RT - MOVES FROM B2 START ON SQ. THRU IF REVIEW IS GOOD?		
9:01 to 9:13	MS 3		RT - SLIDE & RT - SPIN TOP	
9:18 to 9:30	B 4	DANCE		WINDUP FOR ALL
~9:35 to 9:45	P	PLUS TIP		

* NEXT WEEK IS BARN DANCE - NO TEACH.

MAINSTREAM - Taught to Date

- TURN THRU
- CLOVERLEAF
- 8 CHAIN FAMILY
- PASS TO CENTER
- THAR FAMILY
 - ALLE. THAR
 - AL TO ALTHAR
 - **WW** THAR
- SHOOT THE STAR
- SLIP THE CLUTCH
- WALK & DODGE

LAST TIME

- SINGLE HINGE
- CENTERS IN
- CAST OFF $\frac{3}{4}$

THIS WEEK

- SLIDE THRU
- SPIN THE TOP

YET TO GO?

- SPIN CHAIN THRU
- TAG FAMILY
 - TAG THE LINE
 - $\frac{1}{4}$ TAG
 - $\frac{1}{2}$ TAG
 - $\frac{3}{4}$ TAG
- SCOOT BACK
- RECYCLE

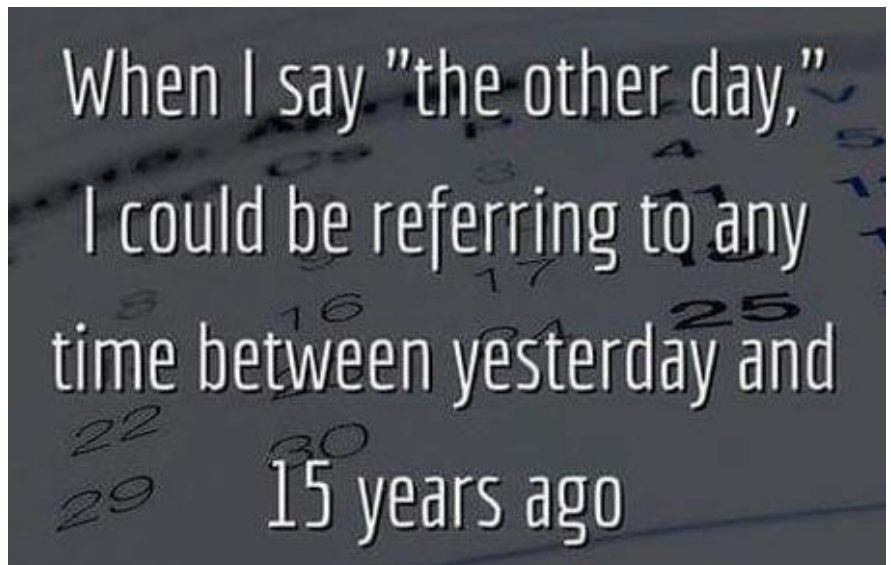
Changing Times: The Future of Yellow Rock

By Ed Foote (reprinted from American Square Magazine)

In recent years we have seen a sharp rise in sexual harassment issues in the news, including confidential agreements, high profile trials, and resignations of people in prominent positions. What is and is not sexual harassment is a subject of widespread debate.

Yellow Rock, including variations with other names, has been part of the square dance activity for over 50 years.

This name for hugging was invented by a caller calling at Yellow Rock Barn outside of Kansas City, MO. For decades people considered Yellow Rock harmless fun and a way to increase friendliness in square dancing. But in these changing times of sexual harassment focus, it may be time to take another look at Yellow Rock.



The Board of Governors (25 callers) of CALLERLAB did so at a recent annual convention, where considerable time was devoted to a discussion of the issue. Male members, who comprise a majority of the Board, were genuinely concerned about whether they could be accused of sexual harassment if they called Yellow Rock. In addition, they worried whether they could be accused if they themselves gave someone a Yellow Rock.

Female members of the Board described their experiences of appropriate and inappropriate Yellow Rocks that they had received over the years. It quickly became clear that there is a fine line between what is appropriate and what is inappropriate hugging, and, that this line is different for each person - both the giver and the receiver of the Yellow Rock.

Male callers were concerned that they might be reported to CALLERLAB for an ethics violation if they call Yellow Rock, even though there is currently nothing specific on this topic in the CALLERLAB Code of Ethics. They were also concerned they might be reported if they gave a Yellow Rock to someone -- reported either by the person who received the Yellow Rock or by someone viewing the action from across the room.

More on Yellow Rock. It was suggested that callers take a poll of their home clubs, to see if people liked Yellow Rock. But it was quickly noted that unless this was a secret ballot, no one would vote against it because such a stand could cause embarrassment and be perceived as unfriendly. Also, if just one person voted against Yellow Rock, that person might possibly claim sexual harassment in the future, based on that person's definition of what is appropriate.

One caller said he only calls Yellow Rock with the original partner. This was fine decades ago, when most couples were married. But he recognized that in this day of so many singles dancing with various people during a dance, this is probably no longer appropriate.

The story was told of a well-known caller who started a large beginner's class. This caller recognized that the personal space of new dancers was much larger than those who have danced a long time, so he intentionally never showed Yellow Rock until later in class. This caller had to miss the third night of class, and the replacement caller showed Yellow Rock. The next week half the class had quit, because their personal space had been invaded in a manner unacceptable to them. (*Mel's Note: this is why one of the basic principles of unavailability is briefing your replacement caller of any issues to be noted*)

Bottom line. The Board took no vote on this issue, and callers are free to call Yellow Rock as they wish. But many callers on the Board said they had already stopped calling Yellow Rock, and others said they planned to do so. They all agreed it was just a no-win situation for them.

So, while Yellow Rock will not be going away, it is likely to be used far less in the future. When you notice that the use of Yellow Rock is in decline, remember the observations made here and you will know the reason.

A note to callers. At the meeting, male callers asked the female callers what to do if a woman walks up to you with arms outstretched, obviously wanting a Yellow Rock. This can happen at any time during a dance, and especially in a "thank you line" at the end of a dance. If the male caller steps forward too far (in the mind of the woman), it could be considered an aggressive move. But if he does not move at all, this could be considered unfriendly. What to do?

Answer from the female callers: The male caller should turn his body sideways 90 degrees - this will cause the woman to turn her body to face the same direction as the man. Then the man puts his arm around the woman's back and gives a half hug. The female callers said this was a perfect solution.

Likewise, if a male approaches a female caller with arms outstretched, the female caller can turn sideways 90 degrees and give a half hug. This keeps her in control of the situation

That's Not My Corner

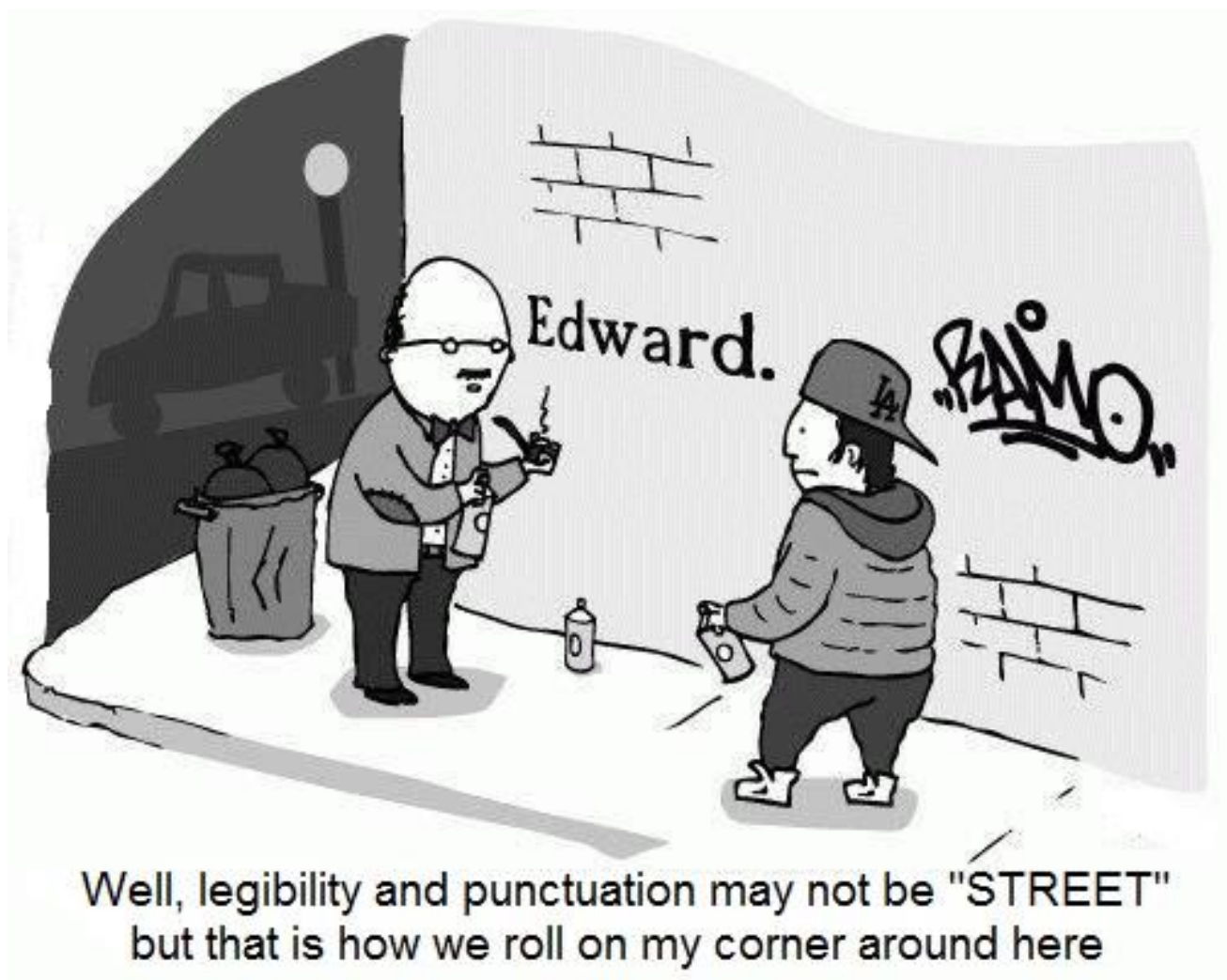
By Mel Wilkerson

A little while ago, during one of the many discussions had in a social media caller's forum, I made a comment about right hand lady progression in singing calls. A few callers asked the question of Why? And Who needs them?

A little later a similar comment was received about right hand lady progression when I mentioned a couple of singing calls and said that everyone needs a couple of these in their repertoire. This was also met with comments like:

- Why?
- We don't need that;
- If you can't call and resolve to a corner, you shouldn't; and
- A few other comments some less flattering than others both for and against.

Today I received an e-mail from a caller I have a lot of respect for, Mike Callahan which was sent to "Behind The Mike" Magazine and forwarded to me. It reminded me of those discussion. In it, Mike noted that very few singing call



figures are Right Hand Lady progression these days and it might be a subject worth discussion. I couldn't agree more. Thanks, Mike, for the reminder.

What it boils down to is often you may hear a caller, whether new or experienced call a memorised piece of choreography and never really thought about it twice.

I was listening to an old recording at a dance that I had, and I heard the Caller call this figure to Global 927 Bye Bye Love:

- HEADS PASS THE OCEAN, EXTEND AND THEN, SPIN CHAIN THRU - BOYS WORK IT GO, WHEN YOU GET THERE BOYS RUN RIGHT, BEND THE LINE, AND A RIGHT & LEFT THRU, SLIDE THRU AND THEN, SQUARE THRU GO 3, SWING THAT CORNER GIRL, AND PROMENADE GO HOME.....

This was in the early to mid-1980s I think, and I remembered back that a lot of records had similar figures that were right hand lady progression, but the wording was swing your corner. Back then it was common place to repeat the figure 4 times in a record. The dancers would know that this wasn't their "original corner" but kept on dancing anyway because "everybody knows your corner changes all the time".

That said, where is the problem? Issue number 1.

Well, simply put, a problem can arise with many changes that have occurred in the development of modern square dancing and modern square dance caller's awareness to performance metrics. In other words, paying attention to the dancers and their progression rather than just the choreography.

Most callers, at least the great ones, I think, do not sight their singing calls beyond a substitution here and there. Most are polished and practiced performances of a dance module or modules that they know works, and works well with the music of choice.

Other callers, me included, often hear a singing call figure somewhere, commit it to memory and then on the break jot it down in a notebook that is almost always with me. (yes; if I liked it I probably stole one of your figures, or as Mike Callahan says, "I researched your singing call figure into my repertoire"). But what happens if you were dancing, listening or reading a cue sheet and you liked the figure above, and wrote it as you heard it.

- HEADS PASS THE OCEAN, EXTEND AND THEN, SPIN CHAIN THRU - BOYS WORK IT GO, WHEN YOU GET THERE BOYS RUN RIGHT, BEND THE LINE, AND A RIGHT & LEFT THRU, SLIDE THRU AND THEN, SQUARE THRU GO 3, SWING THAT CORNER GIRL, AND PROMENADE GO HOME.....

Unless you work it through the checkers, you likely think you see:

- Heads pass the ocean extend – takes me to an RBO wave (X-box wave)

- The rest of the figure takes me to a swing the corner after a square thru 3, I can change that to an allemande left instead of a swing and I have an RBO (X-box) resolution

WRONG!! The fact that the caller said “Swing Your Corner Promenade” should work, but the reality (push it through the checkers) is that it is actually the right-hand lady who gets the swing. I cannot substitute that swing with an allemande left, unless I am aware that it is the right-hand lady and I am ready to do something to correct the issue.

Where is the problem? – Issue number 2.

Another common feature of calling is sharing a Tip or bracket. When I started calling in Germany it was very common practice for my mentor Kim Lindner to make me pay attention to which way the dancers progressed. We sang well together but every now and then he would throw in a right-hand lady progression singing call figure just to see if I was paying attention.

This was part of caller training back then and it was also fun for the dancers because they knew, “when he did it that he was playing and testing the “new guy” (me). I was one of the very lucky callers starting out in that I had an established club and a club caller/mentor and they both were supportive and offered good honest critique and criticism as warranted. On club party nights or “caller training get-togethers”, it was part of the collective club fun and socializing and training.

I will always remember when I called a right-hand lady progression and the club went wild because Kim missed it. The club went wild with enthusiasm because it was part of the “testing Mel” game. (I didn’t tell Kim then, but I had actually messed up and called the figure by accident – Sorry Kim). He said, Well I guess I am buying the beer tonight!! But he also stressed that that is why we (experienced callers) teach newer callers to pay attention to so much more than just finding a corner or singing a memorised call.

All of you reading this article, whether new or experienced;

- How many times you have shared a singing call with someone?
- How many of those singing calls have used more than one figure?
- How many of you have used someone else’s choreography without double checking it?

Those are just a few reasons why you need to have a few “right-hand lady progression” singing calls in your repertoire. If you are the experienced caller and the new caller starts the figure and does a right hand lady progression figure like above, you can do a right hand lady progression and tell him/her to do the same figure....the dancers will enjoy the variety without thinking it is a mistake.

If you are a new caller and call one by accident, you can repeat the figure for a “Ladies’ Chain” effect. You can then do a Ladies Chain effect in the middle break and do two corner figures if you want multiple figures. Again, dancers will find the variety interesting and it seems like it was intentional

You cannot do any of these things if you are not watching the dancer progression on your singing calls and if you do not have a few modules in your repertoire.

As a general rule, just because it is a “Right-hand Lady Progression” does not mean it should be discarded. There will come a time when you need one or two, so if you find them – save them.

These are only a few reasons that everyone should:

1. Always check someone else’s choreography with your checkers before using it
2. Watch the dancer progression of the sequences to make sure when you are in a “boys in sequence” box that it is with the right-hand lady, opposite lady or corner lady or partner....
3. Have a couple of right-hand lady progression singing calls in your repertoire just in case you need to use one.

Here are a few Right-Hand Lady progression Singing call figures that you may find useful to start your collection:

BASIC

- HEADS SQUARE THRU, DOSADO, SWING THRU, MEN RUN, WHEEL & DEAL, PASS THRU, TRADE BY, SWING & PROMENADE
- HEAD LADIES CHAIN, SIDE LADIES CHAIN, HEADS PROMENADE 3/4, SIDE LADIES CHAIN, SAME 4 PASS THRU, SWING (**the one you face**), ALLEMANDE LEFT (**New Corner**), PROMENADE HOME
- HEADS PROMENADE 3/4, SIDES DOSADO, DOUBLE PASS THRU, FIRST COUPLE GO LEFT, NEXT COUPLE GO RIGHT, FORWARD AND BACK, SQUARE THRU 5 HANDS, ALLEMANDE LEFT, SWING THE RIGHT HAND LADY, PROMENADE
- HEADS PROMENADE HALF-WAY, LEAD RIGHT, VEER LEFT, FERRIS WHEEL, DOUBLE PASS THRU, FIRST COUPLE LEFT, NEXT RIGHT, RIGHT & LEFT THRU, TOUCH 1/4, CIRCULATE, MEN U-TURN BACK, SWING & PROMENADE

MAINSTREAM

- HEADS SPIN THE TOP, EXTEND, SWING THRU, CAST OFF 3/4, LADIES TRADE, RECYCLE, VEER LEFT, COUPLES CIRCULATE, LADIES GO TWICE, 1/2 TAG, SWING & PROMENADE

- HEADS PASS THE OCEAN, EXTEND, SPIN CHAIN THRU, MEN RUN, BEND THE LINE, RIGHT & LEFT THRU, SLIDE THRU, SQUARE THRU 3/4, SWING & PROMENADE
- HEADS SQUARE THRU 4, DOSADO, SPIN CHAIN THRU, LADIES CIRCULATE TWICE, TURN THRU, ALLEMANDE LEFT, WALK BY ONE - SWING THE NEXT, PROMENADE HOME
- HEADS ROLLAWAY, STAR THRU, DOSADO, SWING THRU, MEN RUN RIGHT, 1/2 TAG THE LINE, SCOOT BACK, SCOOT BACK AGAIN, SWING, PROMENADE HOME

PLUS

- HEADS SQUARE THRU 2, SPIN CHAIN THE GEARS, EXPLODE THE WAVE, SWING, ALLEMANDE LEFT, PROMENADE HOME
- HEADS SQUARE THRU 4, SWING THRU, LADIES FOLD, PEEL THE TOP, SINGLE HINGE, COORDINATE, FERRIS WHEEL, CENTRES SWEEP 1/4, ALLEMANDE LEFT, WALK BY ONE, AND PROMENADE HOME
- HEADS BOX THE GNAT, FAN THE TOP, EXTEND, SWING THRU, CAST OFF 3/4, LADIES TRADE, RECYCLE, VEER LEFT, COUPLES CIRCULATE, LADIES GO TWICE, 1/2 TAG THE LINE, SWING, PROMENADE

ADVANCED

- HEADS PROM 1/2, LEAD RIGHT, ALL VEER LEFT, BEND THE LINE, ENDS PASS THRU, ANY HAND SWING THRU, BEND THE LINE, SLIDE THRU, PASS THRU, SWING, PROMENADE
- HEADS PASS IN & SPREAD, PASS THRU, ENDS BEND, SPLIT SQUARE THRU 4, CLOVER **AND** PASS THE OCEAN, EXTEND, EXPLODE THE WAVE, ENDS BEND & ROLL, SWING, PROMENADE

And finally, because it does periodically happen that sometimes that you may get through the first three figures sharing a tip, and without realising, that that last one was actually a right hand lady progression. You need to do a singing call figure that is an opposite lady progression.

OPPOSITE LADY PROGRESSION

- HEADS SQUARE THRU, SWING THRU, SPIN THE TOP, CAST OFF 3/4, MEN RUN, PASS THRU, TRADE BY, SWING & PROMENADE

Dancing with Fractions

Article inspired from a workshop given by Wendy VanderMeulen

Before doing anything with Fractions, dancers need to know where they are going NORMALLY. It is only then that you can walk them through fractions, either greater or less than the whole of the movement.

For example, if you're doing a SPLIT CIRCULATE 1-½ from normal waves, you as a caller would first have them do a few normal Split Circulates. Once that it firmly in place, you would stop them; tell them to picture where they would go to do a normal circulate, and then tell them to go only halfway there.

It is important that you not only do this explanation with each movement but also that you do this with every new formation from which you plan to call that movement in this tip or bracket. For instance:

- If in my focus for the evening was; that in one tip I was going to use split circulate 1-1/2, and I planned to use it from the parallel wave set-up of HEADS SQUARE THRU 4, TOUCH ¼, SPLIT CIRCULATE 1-1/2 (ending in diamonds), I would have them do a few split circulates, from that set up first. Then I would set it up again and stop and walk them through the fraction, getting them to visualise one circulate, and a half circulate which ends up with the Diamond formation.
- If in my next tip, I planned to keep on using split circulate 1-1/2 to end in diamonds, **BUT**, this time I wanted to do it from a column set up of from partner lines: Touch ¼ split circulate 1-1/2 (ending in point to point diamonds), I would repeat process of using the movement split circulate from a column, then the walk through from the new formation even though the way it is danced is the same. The new formation changes the feel and ending formation and I would walk them through to give the dancers every chance of success. The process of stopping, visualising, and doing is exactly the same for each formation.
- This process applies to each fraction whether it is a 1/2, or 1/4 , or even a 3/4 fraction or a fraction of 1+ a fraction of whatever movement I choose, **and** the formation I am going to be using it from.

Obviously, in order to fractionalize a call, the call has to lend itself to being divided into the appropriate fractions. In other words, a caller would never ask the dancers to do half of a move, that has 3 parts and nor would a caller try to call a multiple (1+fraction) of a movement that doesn't lend itself to follow up.

Examples of good fractions may include:

Circulates – because the path is defined by position;

- Example: from parallel waves – split circulate 1-1/2 (ends in diamonds)

Trades – because the end point is defined by dancer positions whether individual adjacent (partner), separated (ends and centres) or couples in linear (couples trade)

- Example: From lines facing out, partner trade, 1-1/2 (ends in waves)

Swing thru – it is defined by breaking down into two parts of the flow even though not all dancers are involved.

- Example from a wave or facing boxes: Everybody in the wave turn half by the right, then centres turn half by the left, then everybody turn half by the right again (ends in a wave)

Examples of bad fractionalisation of calls would be:

- **From a two face line** – Ferris Wheel Once And A Half – (reason: there is no commencement formation state for a half a Ferris Wheel from a double pass thru formation)
- **From an ocean wave** – 3/4 Spin The Top. There are three distinct parts to this movement and the distance travel and flow is different for each component...how much is $\frac{3}{4}$ and is it of the whole or the second part of the $\frac{3}{4}$ turn and the $\frac{1}{4}$ circulate meaning that I as a dancer would go half then $\frac{3}{4}$ of the $\frac{3}{4}$ turn which is 9/16ths while the new outside dancer circulates $\frac{3}{4}$ of the $\frac{1}{4}$ which is 3/16ths of the way...**ahhh I get it now**..The caller wants the dancers to get their hats and coats on now and go home because he/she is calling for him/herself trying to be clever and the math works on the computer.

Well those are some simple guidelines to introducing and using fractions in your calling. It is not difficult and adds a welcome dimension to dancers and can exponentially increase your material without making it overly difficult. Finally, what would a choreography article be without a little choreography. Enjoy.

- (HEADS) PASS THE OCEAN, EXTEND, SWING THRU 1-½, MEN CIRCULATE, LADIES HINGE, CENTRE 2 LADIES TRADE, CENTRE LADY RUN, LADIES BEND THE LINE, THOSE WHO CAN -- SINGLE HINGE, OTHERS PARTNER TRADE 1-½, MEN CIRCULATE, BOX GNAT, RIGHT AND LEFT GRAND
- (HEADS) SLIDE THRU, U-TURN BACK, SLIDE THRU, LOAD THE BOAT, CENTRES CLOVERLEAF, NEW CENTRES PASS THRU, SINGLE CIRCLE TO A WAVE, SPLIT CIRCULATE 1-½, LADIES IN THE WAVE TRADE, IN THE WAVE, SWING THRU, OUTSIDES FACE IN, IN THE WAVE TURN THRU, ALLEMANDE LEFT
- (HEADS) LEAD RIGHT, TOUCH $\frac{1}{4}$, CENTRES TRADE, SWING THRU 1-½, SPLIT CIRCULATE 1-½, MEN SWING THRU 1-¼,

MEN CROSS RUN, LADIES U-TURN BACK & CIRCULATE,
HINGE & ROLL, RIGHT AND LEFT GRAND

- (HEADS) PASS THRU, PARTNER TRADE 1-½, MEN PASS THRU, LADIES ON A DIAGONAL PASS THRU, IN THE WAVE – FAN THE TOP, OTHERS – CLOVERLEAF, MEN PASS THRU, MEN RUN, EXTEND, WRONG WAY GRAND
- (HEADS) SLIDE THRU, PASS THRU, DO SA DO 1-½, TRADE BY, SWING THRU 1-½, HINGE, SPLIT CIRCULATE 1-½, CENTRE LADIES TRADE, LADIES SWING THRU, LADIES CAST ¾, FERRIS WHEEL, DIXIE GRAND, ALLEMANDE LEFT

SOME TOUGHER STUFF

- (HEADS) SLIDE THRU 1-½, PASS TO THE CENTRE, ZOOM 1-½, ENDS CROSS RUN, PASS THE OCEAN, ALL 8 CIRCULATE 1-½, HINGE, LADIES RUN, CIRCLE LEFT, LADIES ROLLAWAY, CIRCLE LEFT 'TIL YOU'RE HOME
- (HEADS) FLUTTERWHEEL, HEADS LEAD RIGHT, VEER LEFT, COUPLES HINGE, CENTRE 2 COUPLES HINGE, OUTSIDES PARTNER TRADE, MEN RUN, ALL 8 CIRCULATE 1-½, SWING THRU 1-½, MEN RUN, PROMENADE
- (HEADS) LEAD RIGHT, VEER LEFT, BEND THE LINE, ALL 8 CIRCULATE 1-½, GRADE SWING THRU, HINGE, CIRCULATE 1-½, CENTRE 6 CIRCULATE 1-½, LADIES PARTNER TRADE 1-½, SPLIT CIRCULATE, MEN RUN, SQUARE THRU 3, PASS THRU, ALLEMANDE LEFT

SOMETHING EASIER TO FINISH WITH:

- (HEADS) LEAD RIGHT, 8 CHAIN 2 ½, SWING THRU 1-¼, SCOOT BACK, SWING

Thought for the day:

**There is a fine line between the numerator
and the denominator
but only a fraction of the people
understand this.**

Calling A Dance Using "SKYPE"

Information by Jerry Reed

Editorial Comment: Although this information is a few years old, it is relevant in that SKYPE or other forms of VOIP (Voice over Internet Protocol) programs are being used more frequently to have callers call for groups and organisations without being physically present for the dance. In some remote areas this has become a viable option for keeping some clubs alive. This information is being provided as an interest article and a reference to the process. For more information about using SKYPE or other programs, we highly recommend contacting someone who is much more technically savvy than we are.

GENERAL INFORMATION

In December 2015 Andy Allemao from Chula Vista, California, USA called a "long distance" Square Dance using a Skype (Internet) connection. Over six squares attended the dance. Reports are that Andy did a GREAT job. As always he was energetic and called a high energy fun filled dance.

Photos and comments are posted on Face Book at:



<https://www.facebook.com/michael.streby/posts/1308599845832218>

Andy called the dance from his home, not at a live dance; therefore, he did not have live dancers in the room with him. However; he could see the dancers, via a Skype connection. In other words, the total interaction was via Skype.

There have many other Skype dances, including between Yuma, AZ and Red Deer, Alberta, Canada by Jerry Jestin and a dance called by Vic Kaaria in January 2016 from his den in California. Many additional Skype dances have been scheduled.

The overall consensus is that dances called using a Skype connection are a new and innovative way to bring Square Dancing to remote areas or other areas where there is a lack of experienced qualified callers. While the reports so far have been about Skype Square Dances, there seems to be no reason why Round Dances could not be done with a Skype connection. Reports about these dances show that callers and cuers can save the day by bringing dancing to remote areas or other areas where there is no Caller/Cuer.



The following “technical” items were provided by Michael Streby:

First to ensure the best possible connection, we hardwired directly into the Cable Modem on both ends of the connection and both ends had high speed connections (over 5Mb uplink; over 10 Mb down would be sufficient).

For obvious reasons, Caller camera at face level showing roughly the upper third of the caller’s body. We had a head shot on a 46" monitor. Caller, Andy Allemao, was literally bigger than life.



To ensure complete control of the voice/music mix, caller set his MA150 up just like he was calling a live dance, including an 8 Ohm speaker to ensure there was plenty of impedance. Dancers expressed that

they were originally worried that they would not be able to hear the calls, but once at the dance they were all comfortable with the voice to music mix. But since Andy had control of the mix he could have adjusted it if it was needed.

Caller used the line level output of the MA 150 into the "Mic" input of a USB Sound Card of the Laptop he had Skype running on.

The rest is just using Skype, which is a simple tool.

Caller will need two computers one for your music and one for Skype.

On the dance end we used a laptop hooked into a 46" HD screen. Laptop's camera was set to view 4 squares, next dance we will be raising the camera higher to give the caller even a better view. And if the caller has a large screen available to plug in their laptop, HDMI output, they will get a better effect of actually being at the dance on their end.

An ambient "hall mic" makes the virtual experience even better on the caller end.

***** **Comments on calling by Skype** *****

Andy Allemao was our first Skype Caller here is a few of his comments about the dance:

"I was surprised at how quickly it felt like a real dance."

"I truly had a great time and feel that we were able to make more than just a virtual connection. I hope the dancers also felt that it was not just novel, but also truly enjoyable as a dance. The bottom line for me is that I would definitely do that again. I see opportunities opened up to bring top notch Square Dancing to underserved areas. Not just dances, but workshops and classes. I think you are on to something and am honored to have been asked to be the first. I expect this will catch on!" *Andy*

Dancer feedback has been great. Most came for the novelty but soon were just there enjoying the dancing and calling:

"Having a National caller available through Skype was wonderful! We enjoyed the unique patterns and different music that was offered. Andy gave us enough challenge to make it very fun and exciting. He didn't appear to have any trouble seeing dancers and offer suggestions (corrections) to a square. The time went very fast, which meant we had a really good time! We think this is the wave of the future!" *Terry & Cindy*

"Carl and I enjoyed the dance. The Skype dance was very interactive and fun." *Doris*

"I had a blast! I was concerned with the quality of sound and being able to maintain a continuous connection. But it seemed flawless. I look forward to attending as many as possible. Thank you Michael for providing this opportunity." *Nancy*

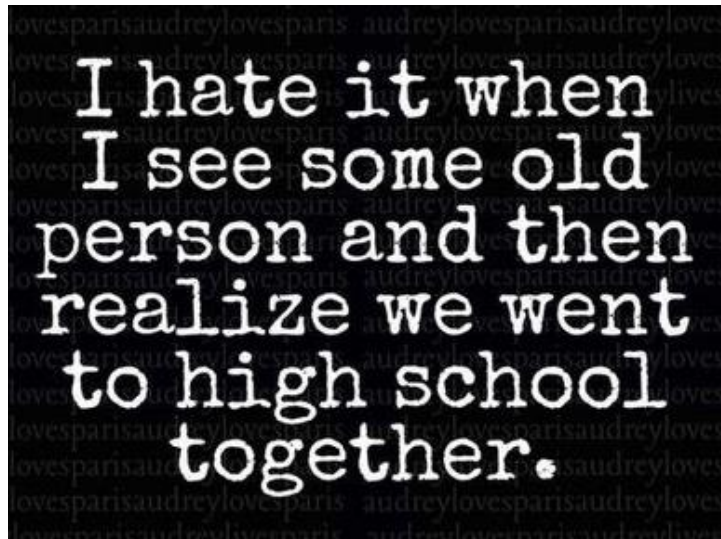
"I thoroughly enjoyed the dance last Saturday. We learned a lot, and were not intimidated by the fact that the caller was in California. It was really fun." *Mavis*

SUMMARY

All of this really comes down to, the dancers had a great time and the caller was able to do a great job. The dancers came out to have a new experience and went away having really enjoyed a good dance. This will go a long ways in keeping Square Dance alive in our area.

The last few months have had a couple of our callers retire and another deeply reduce his calling schedule. Another moved out of the area and yet another head south for the winter. We are down to almost no callers, I am trying to fill the void but it is a struggle. This option to have a great monthly dance is a life saver and I can see having a club or two that are fully Skype based. Beginner classes on one end of the building; and Advanced on the other?

Skype calling seems to be a great option to replace or work along with a record based club of any dance program. As long as you have a good Internet connection you can have a great caller.



Well Here we are with a little bit of white space that needs filling so I just thought I would share with you a little tale regarding a singular fact of life. Pay attention guys.

A man was sitting on the edge of the bed, watching his wife, who was looking at herself in the mirror. Since her birthday was not far off, he asked her what she would like as a gift. "I would like to be eight again", she replied offhandedly still looking at herself in the mirror.

On the morning of her birthday, he rose early and made her a nice big bowl of COCO Pops. After breakfast he took her to the Adventure World Theme Park. What a Day! He put her on every ride in the park; the death slide, the wall of fear, the screaming rollercoaster – every ride that was there. Hours later they staggered out of the theme park. Her head was reeling, and her stomach felt quite upside down. He then took her to McDonald's where he ordered a Happy Meal with extra fries and a chocolate milkshake.

After McDonald's, he took her to a movie and bought her a large popcorn, a large soda and her favourite candy – a bag of M&Ms. What a fabulous adventure he had given her.

Finally, she wobbled home with her husband and collapsed on the bed exhausted. He leaned over to his wife and kissed her cheek and with a big smile he lovingly asked her, "well dear, what was it like being eight again"?

Her eyes opened slowly, and her expression suddenly changed. "I meant my dress size, you idiot!!!!"

The moral guys, even when we do listen, accept the fact we are still likely to get it wrong.

Angelling for Tech Squares

With Permission from Tech Squares

***Barry's Note:** The concept of having 'angels' assist with new classes are a common element throughout the entire square dance world. While much has been written, both informally and formally, the following guide written for Tech Squares is a well written document, well worthwhile a read. It takes all the elements and creates a set of guidelines that can be applied to any level of dancing.*

Experienced dancers who dance the class tips are commonly referred to as angels. In many clubs, "angelling" the class is considered an unpleasant burden. At Tech Squares, the class, and the angels, are our lifeblood.

One important factor in our ability to run a successful 13-week class is having a lot of angels. All Tech Squares members are encouraged to dance with the class.

You don't have to be a perfect dancer to be an angel; you just need to be friendly to those in the class and to be supportive of the caller. Here are some guidelines.

Be friendly and welcoming

- Talk to students during breaks.
- Be sympathetic when they make mistakes or don't get everything immediately. (Odds are, you didn't either when you were first learning.)

Squaring up

- Square up promptly. As soon as rounds finish or the caller starts his music, find a partner and find a square.
- Ask a class member to dance. We try to have all class members paired with a club member. Also, class members can be shy and inexperienced at asking someone to dance, so be proactive and ask them. However, if you are feeling weak or unsure of the material for that week, pair with another club member.
- Make squares with at most 4 class members.
- Make balanced squares. For example, if you're dancing with a weaker class member, join a square that looks strong, or start another square. The Class Coordinator or Assistants (or caller) may rebalance squares as needed, but it's better if they don't have to move people too much.
- Introduce yourself to your partner, if they don't know you.
- If you're in a square without very many class members, you may be asked to let a class member cut you out.

Be a good influence

- Be calm and positive, even if your square is having trouble. Taking frustration out on the rest of your square is not acceptable.
- Do your part of calls well
- Dance your part correctly -- no shortcuts and no flourishes the class hasn't learned.
- Use (the correct) handholds to establish formations

Give class members a chance to learn

- Give class members a chance to see formations and remember calls before you do the next part or call or give them help.
- If class members are lost, need help, or look confused, give gentle help at the last possible moment.
- **Appropriate help includes:**
 - Hand signals (holding your hand out to them, a tap on the shoulder, signaling to turn around)
 - Short quiet cues ("trade with me", "turn around", "you're on the end", "all eight")
 - Easy fixes that you're sure of (if you know you're switched with the person next to you, saying "we got switched" and trading with them)
- **Appropriate help does NOT include:**
 - Loud or shouted cues
 - Talking over the caller
 - Dragging, pushing, or grabbing
 - Explaining a call in the middle of a sequence
 - Cueing every call
 - Orchestrating large switches to get people back to their right places (even if you know you're right) These can be disruptive to learning, rude to class members, and may break down the square further.
- Be reassuring. Smiling, whispering "you're fine", and taking hands within formations can all help class members know that they're in the right place and keep them from second guessing themselves.
- Be sympathetic about mistakes, and don't make a big deal out of them. Square dancing takes time to learn, and new dancers can be self-conscious about mistakes.
- Don't drag the class through calls, give them a chance to remember what to do. (At this point you may notice that this particular item is stressed repeatedly in one form or another)

- If you do need to help the class through a call, tell them what they're doing so they'll learn
- Keep formations precise so class members can see them
- Use handholds to establish formations ([Hmmm repeated again – must be important](#)).
- Minimize talking. Class members should be listening to the caller.
- Keep the square dancing if possible.

Be available

- If you choose to angel a tip, ask a class member to dance, then square up as quickly as possible. Class members can be shy and inexperienced at finding partners, so it's important to ask them to dance.
- Try to have at most 4 class members in each square. Having at least half angels helps the caller and class.
- If a class member didn't get into a square, and your square has 3 or fewer class, offer the student a spot.
- Don't be afraid to start a new square, especially if other squares are mostly full and you're dancing with a weak class member.
- If you get to squares early, consider coming to walk-thrus to dance with the class then.

Know your own abilities

- If you haven't danced in a while, or are concerned you might not remember the calls being taught, square up with another club member and not a class member.
- Don't explain calls if you're not sure about them yourself.

During breaks

- Be a good example in getting out of the way of round dancers.
- Be friendly and talk to class members. Some class members already have friends at squares, but others may not know anyone.
- If class members ask you about a call, either review it for them if you're confident, or direct them to someone who can help them.
- If you have concerns about class members (for example if they're holding on too long), tell the Class Coordinator, so they know and can talk to them. If you feel up to it, you can also gently explain what they're doing wrong.

Let the Class Coordinator do their job

- The Class Coordinator will get to know the Class well, so you should generally let them do what they want

- If the Class Coordinator asks for another square, and you're willing to dance, go join the square. Even if all the class are in squares, another square may be needed so that squares can be rebalanced.
- If you have concerns about your square being too weak or having too many class, politely let the Class Coordinator know. They may rebalance, or they may decide that getting people dancing sooner is more important.
- The Class Coordinator may move couples or individuals between squares, or ask you to step out so a class member can have your place. Cooperate with this if possible.
- Tell the class coordinator if you have concerns about class members

Let the Caller do their job

- Let the Caller teach. Class members should learn to listen to the caller, not to the club members around them.
- If you can easily correct a class member; (i.e. "you're with me" or "turn around") go ahead, but if the square has larger problems, let the caller deal with it.
- Avoid muttering/cross-talk while the caller is calling or teaching

Mel's Note: You will notice in this article that several themes are repeated in different areas. This is not an accidental redundancy. The repetition of themes, like Handholds, Formations, Don't Drag, Let Them Remember etc. are critical to the learning process. Micro-managing a square from within helps no-one, especially not new dancers. As a side note, there is reference here often to the "class coordinator". Some clubs have specific coordinators or a specific "head angel" to assist in this role. Let them do their job. If you are unsure about this, talk to your caller about who does what – but do it away from the dancers.



Visiting Canada? Take your bug juice.

Everybody talks about dangerous wildlife in Australia, but here is proof of greater danger elsewhere. This is the photo of the skull of the Great Canadian Mosquito – finally proof. Now only if they could get a decent picture of Bigfoot.

Circulated between friends

By Mel Wilkerson – collated response from Caller forum Discussions

There has been a lot of recent discussion on the old fashioned basic staple movement “CIRCULATE”. There have been decisive arguments for and equally decisive arguments against extended uses of this movement. The discussion was so strong in vocal opinions (on both sides) that I felt it warranted a closer look, if for no other reason than to keep the discussion alive for the sake of the dancers.

First, no one is arguing a circulate path of parallel mini-waves (example heads touch $\frac{1}{4}$, same 4 box circulate)

Second, no one is arguing the circulate from parallel waves. (example Heads square thru, make a wave:),

- Centre 4 box circulate; or
- Split circulate, or
- All 8 circulate, or
- Ends/centres circulate

Third no one is arguing the circulate from columns (example Heads Lead right, circle to a line, touch $\frac{1}{4}$:)

- All 8 (or column) circulate
- Centre 4, box circulate
- Split circulate

Thus, the question remains, If there are no argument about the circulates, then what is being argued?

Well simply put it is the use of circulate, which while being perhaps technically correct, remains inherently bad judgement on the part of callers. This refers specifically to using a circulate as a trick or a gimmick, or in contexts outside of a workshop scenario to ensure dancers are familiar with circulate paths.

The reason circulate paths are taught, is that in standard set-ups like above, the flow is easy to follow. However, periodically odd set ups can happen that may create a circulate path that mimics another call, but would take two or more calls to complete the same action resulting in a fragmented dance flow.

For example the following set up was noted recently at a dance:

Heads pass the ocean extend, ladies trade, just the girls walk and dodge. (this ends in a three in one line with the boys the outside and girls in the middle.) I

could easily call boys circulate, girls trade, but I could also effectively call, “carefully” (or girls stay in the centre), all 8 circulate.

Using a circulate in this manner can be both effective, just a little different, still technically correct, but most importantly danceable. The ending formation has the girls still in the middle facing in, and boys on the outside circulate path.

If I call all 8 circulate from this new formation however I need to consider:

1. Can I identify the circulate path? – **Yes**
2. Is there interference with the other dancers? – **No**
3. Is it still danceable? – **Yes**
4. What does it equate to? – **ends circulate- centres pass thru**
5. Where would I use this? – **in a workshop environment at least until advanced level most likely.**

These types of circulates are innovative and, in the right environment with the right context, reinforce the circulate paths and keep the dancers thinking but successfully and achievably with a set of accomplishment.

Very few callers had any issues with the use of circulates in this manner, especially in a workshop environment or a prompted tip or bracket where the expectations are known and achievable.

NOW LETS LOOK AT THE OTHER SIDE OF THE COIN

There are a good many callers these days that have taken up the microphone, as a result of the lack of callers in the area remaining for the levels they want to dance. In a great number of these cases these individuals are highly skilled advanced and even challenge dancers. Whilst I commend and applaud the service, it is imperative to note that what is danceable at challenge or extended advanced is not always readily achievable (or even technically proper) at basic and mainstream and these days, and rarely at plus.

While the caller may understand the circulate paths and the cleverness of the substitution, the dancers generally do not and they do not like it. It feels like a trick to intentionally break down the squares. In some cases it is the caller’s “superiority ego” of being technically correct and able to prove it, but often it is just plain inexperience of a new caller calling at higher level dances and being unaware of the problem at lower levels of calling and dancing.

Common sense applies

Choose and use wisely and always with dancer success and enjoyment as the primary objective. It is not wrong to keep your dancers informed and dancing happily. Nor is it wrong to periodically mix things up a bit as long as it is for their benefit and enjoyment and not just for the caller to prove what a superior technical ass he/she can be.

For instance – while the following may by some be classed as technically correct:

- Heads Circulate Twice, Lead Right, All 8 Circulate, Split Circulate, Centres In, All 8 Circulate, Ends Go Twice, Everyone Split Circulate, All 8 Circulate, Couples Circulate, Split Circulate 1-1/2, Centres Walk And Dodge, All 8 Circulate.... and so forth.....

It is neither wise to call such a sequence, nor is it particularly danceable.

It is, however; important to introduce and periodically reinforce the circulate paths and use it from different set ups and arrangements. That said, it is always a stupid and a very bad idea to use any movement or extended application of a movement as a means to trick the dancers and show how clever the caller is, or just for the sake of confusion and concern. The dancers will not thank you for doing that. They are there to have fun and enjoy dancing.

Because it is an important issue that should be “periodically used” the following summary of discussion and thoughts on the subject is presented. The material is from various callers and collated into a single article. Thanks to all who contributed.

CIRCULATE WORKSHOPPING

Initial Question. Identified dancers have an identifiable path. If for instance a “centres facing - ends on a normal circulate path” (three in one line) the caller calls, all 8 circulate, the paths are identifiable. This means that facing dancers in the middle of the line have an identifiable path.

Would this make calling from a static square: Heads Circulate, ok to call?

As noted by many callers who participated in the discussions, and I am in full agreement, calling things like Heads Circulate from a Static Square rather than Heads Pass thru, is not necessary or required in square dancing. Neither is Heads Circulate twice needed or wanted as a replacement for Pass Thru and Partner Trade, or Right and Left Thru.

Simply put: Dancers do not like it at Basic, Mainstream or Plus and generally feel it is a gimmick done by callers to try and trick them.

One thing that did come out of the discussion was that Circulates

- as a Pass Thru, or
- as a Partner Trade, or
- as an Acey Deucey (Ends Circulate/centres trade)

from “some” different formations and set-ups are important to keep in the dancer’s lexicon, from basic through plus, and it is important to periodically refresh and use in order to:

1. Keep the dancers familiar with individual position
2. Keep dancers familiar with individual circulate paths
3. Keep this fresh or at least familiar as they progress up to higher levels where this type of dancing is considered “normal” (**Note: I only call and dance to A1 and it is not usual at that level at least in this area or anywhere I have danced**).

Circulates called like this (as a Pass Thru, as A Trade By, as a 3x1 line, as an Acey Deucey) should be limited in scope at Basic thru Plus and generally at workshops for the reasons outlined above. Anything else is a trick or a pick on the dancer gimmick. It is never a good idea in my opinion.

Technically correct is not always the right thing to do

Within the scope of discussions on this matter many callers became polarized in three general groups stating, “my dancers do it”, and, “I call it all the time”. They argue that “Other callers should use the full program”. By the same token other participants in the discussion were very clear in stating that “it is important to periodically workshop the circulate paths but not to the point of technical stupidity”. (*for the record, I also fall into this group*). The third group was very clear in asking, “Why would I even do that when I can do the same things with Trades or Pass Thrus instead?”

Generally the following **“UNOFFICIAL” guidelines** emerged as a result of discussion:

Circulates

1. Waves, or mini waves – ok as defined
2. Columns – ok as defined
3. Lines facing out – workshop paths only – gimmick to replace trades and not needed
4. Lines facing in – workshop paths only – gimmick to replace pass thru and not needed
5. Inverted Lines – Workshop paths only – gimmick to replace pass thru and trades from that set up – never a split circulate
6. 3x1 lines in or out – workshop paths (prompted tip) – use with discretion – effective and danceable usually – never a split circulate however
7. Two face lines – split circulate is an interesting gimmick – never at an open dance – club night workshop only and rare
8. Double pass thru:
 - a. Circulate to waves – workshop – pass thru is better

b. Split circulate to waves – workshop, centres trade is better

9. Completed Double Pass thru:

a. Circulate to parallel waves –workshop - leaders trade is better

b. Split Circulate – takes you to parallel waves as above – trick and gimmick – workshop – best to ignore it

10. Static square – Heads/Sides Circulate – stupid and never use it

Finally: regardless of how technically correct or incorrect it may be, Any formation (such as from a wave, Centres Walk And Dodge) Split Circulates or Circulates that take you to offsets / three person waves and lonesome dancers or anywhere where some have to adjust to a mini wave and others do not in the same formation – fall into the category of: “while they may be “technically correct” they are and usually not danceable and only an idiot would use them

Nevertheless, as circulates, and circulate paths are part of dancing from the basic program forward, it is necessary to ensure that your dancers are familiar with circulate paths and refreshed from time to time. Included below are a few selected pieces of choreography that use circulates in this “relatively acceptable workshop” manner discussed above.

- (Short Sequence) HEADS STAR THRU, PASS THRU, CENTRES IN, CAST OFF 3/4, ALL 8 CIRCULATE, CENTRES TRADE, EVERYBODY STAR THRU, CENTRES PASS THRU, ALLEMANDE LEFT
- (Above Sequence Variation) HEADS STAR THRU, PASS THRU, CENTRES IN, CAST OFF 3/4, ALL 8 CIRCULATE, CENTRES RUN, SQUARE THRU 2, RIGHT AND LEFT GRAND
- (Full Sequence) HEADS TOUCH 1/4, LADIES PASS THRU, CENTRES SQUARE THRU 3, OTHERS TRADE, CENTRES IN, CAST OFF 3/4, ALL 8 CIRCULATE, END MAN RUN, CENTRES TRADE, ALL SWING THRU, SPLIT CIRCULATE, MEN RUN, PROMENADE HOME
- (Full Sequence) HEADS LEAD RIGHT, CIRCLE TO A LINE, GO FORWARD AND WAY BACK, **CAREFULLY** -- WHEEL AND DEAL ((Side) couple in first – ends in completed double pass thru position), FACE RIGHT, CIRCULATE, FERRIS WHEEL, CENTRES SWING THRU, SCOOT BACK, TRADE BY, CENTRES CIRCULATE 1 AND ½ (girls in a wave), ALL FACE RIGHT, MAKE A L-H WAVE WITH THE BOYS, CENTRES START - SWING THRU, HOLD ON - ALLEMANDE LEFT
- (Singing Call) HEADS SPIN THE TOP, SWING THRU, EXTEND, PASS TO THE CENTRE, SPLIT CIRCULATE (same spot centres will trade and outsides step forward to the wave), ALL 8 CIRCULATE, SCOOT BACK, SCOOT BACK AGAIN, SWING AND PROMENADE

- (Singing Call) HEADS LEFT SWING THRU, CENTRES SPIN THE TOP, STEP THRU, SLIDE THRU, ALL 8 CIRCULATE (**as a pass thru**), ALL 8 CIRCULATE (**ends and centres**), TOUCH 1/4, ALL 8 CIRCULATE, LADIES RUN, SWING CORNER, ALLEMANDE LEFT, ½ PROMENADE
- (Singing Call) (H) REVERSE FLUTTER WHEEL, (S) PASS THE OCEAN, EXTEND, RECYCLE, EIGHT CHAIN 3, ALL 8 CIRCULATE 4 TIMES, (**as a trade by - as a pass thru - as a trade by - as a pass thru**), SWING AND PROMENADE
- (Singing Call) HEADS TOUCH 1/4, WALK AND DODGE, TOUCH 1/4, SCOOT BACK, MEN TRADE, PASS THRU, (**lines facing out**) ALL 8 CIRCULATE, (**lines facing in**) TURN THRU, TAG THE LINE, FACE IN, PASS THE OCEAN, MEN CIRCULATE, SWING AND PROMENADE
- (Singing Call Variation) HEADS TOUCH 1/4, WALK AND DODGE, TOUCH 1/4, SCOOT BACK, MEN TRADE, PASS THRU, (**lines facing out**) ALL 8 CIRCULATE, (**lines facing in**) TOUCH 1/4, ALL 8 CIRCULATE, LADIES RUN, SWING AND PROMENADE
- (Singing Call) HEADS SQUARE THRU 4, ALL 8 CIRCULATE (**as a pass thru**), ALL 8 CIRCULATE (**as a trade by**), BOX THE GNAT, SQUARE THRU 3, ALL 8 CIRCULATE (**as a trade by**), TOUCH 1/4, SPLIT CIRCULATE, SPLIT CIRCULATE, SWING AND PROMENADE
- (Singing Call) HEADS LEFT SWING THRU, CENTRES CAST OFF 3/4, CENTRES WALK AND DODGE, SLIDE THRU, ALL 8 CIRCULATE (**as a pass thru**), TAG THE LINE, FACE IN, SQUARE THRU 3, LADIES RUN RIGHT, TURN THRU, ALLEMANDE LEFT, PROMENADE
- (Singing Call) (H) FLUTTER WHEEL, (H) REVERSE FLUTTER WHEEL, HEADS LEAD LEFT, TOUCH 1/4, SCOOT BACK, MEN TRADE, ALL 8 CIRCULATE (**as a pass thru**), ALL 8 CIRCULATE (**as a centres trade and ends trade**), PASS THRU, SPLIT CIRCULATE (**as a partner trade**), PASS THE OCEAN, STEP THRU, SWING AND PROMENADE
- (**Singing Call) (H) LADIES CHAIN, (H) PASS THE OCEAN, EXTEND, JUST THE ORIGINAL HEAD BOY RUN RIGHT, ALL 8 CIRCULATE (**ends are a pass thru**), CENTRES ONLY WALK AND DODGE, TAG THE LINE, FIRST COUPLE GO LEFT, 2ND COUPLE GO RIGHT, SLIDE THRU, TURN THRU, SWING AND PROMENADE
- (**Singing Call Variation) (H) LADIES CHAIN, (H) PASS THE OCEAN, EXTEND, ORIGINAL HEAD BOY RUN RIGHT, ALL 8 CIRCULATE, ALL 8 CIRCULATE, ORIGINAL HEAD BOY AGAIN RUN RIGHT, JUST THE LADIES CIRCULATE, RECYCLE, SWING AND PROMENADE

**** It is a good idea to workshop original heads / original sides stuff in your patter before using these last two singing calls.**

Let them dance!!

an article inspired by Deborah Carroll-Jones – by Mel Wilkerson

Deborah Carroll-Jones is a well-known, respected and experienced full-time caller, recording artist and Accredited Caller Coach

On a Facebook Callers page for Newbie Callers, Deborah made a very bold and blatant statement which, in my opinion was long overdue. It dealt with the subject matter of Calling and dancing as opposed to teaching and always walking them through what to do. It provoked a number of comments and a little bit of discussion, most of which voiced support for the position she presented. I am paraphrasing her post and some of the comments below:

Deborah's initial post: There have been some interesting posts with regard to better teaching. I have another subject that I truly believe needs to be addressed:

When do you STOP TEACHING and just start CALLING???

I am so sick of stop-and-go "dancing." If students never get the chance to feel the wind in their face, they think that it is normal, proper and that they need to stop after nearly every call to see where they are! They move way too slowly! **THIS IS THE FAULT OF THE TEACHER.** Deborah stated the reason for this is that the caller is "teaching", and not calling. She went on to say that the callers who are doing this are creating these "stop and go" drills rather than dancing. Although there are massive amounts of prompt teaching rather than calling, she gave two simple examples to clearly make the point as follows:

1. Stop saying "step to a wave"!!!!

- If you taught it correctly and have explained the facing couple rule, the dancers should know that it is an automatic move on their part to create the wave momentarily in order to perform the ocean wave call,

2. Stop saying "Turn that Girl"!!!

- If you have taught a "Courtesy Turn" correctly, then have properly taught that Courtesy Turn is an automatic part of the Chain Calls (other than Spin Chain Thru), as well as Right and Left Thru, etc., the dancers should be able to automatically employ the Courtesy Turn without the caller having to tell them to "turn that girl".
 - Deborah also noted the old caller argument of using filler words to gauge timing. She commented: "If you are going to say, "But I use that for my timing purposes", "I am begging you to stop. It is annoying". This simply means that when you, as a new caller were learning to call, often there were filler prompts to get you to meter the music with call timing and your words and the associated filler was a "baby step" to ensure your timing delivery. It was a short term learning process (thankfully not used much

anymore) to help you get the call out to the dancers, so they didn't have to stop moving. If you are using directional prompts like "Turn that girl" as a delivery habit, then you are timing the calls and the dance for yourself and not for the dancers.

If we do not expect the learners to carry some responsibility in this journey, then we are NOT doing our job as instructors.

I have a responsibility to teach and they have a responsibility to learn it. If I am constantly spoon-feeding them, they won't ever develop beyond the baby-stage. I, for one, do not want to be carrying around a bunch of 200 pound babies.

There is an understanding, at least in my club that I am the Mom. But there is also a saying by Johann Wolfgang von Goethe that reads,

"There are only two lasting bequests we can hope to give our children. One of these is roots, the other, wings".

I want to give my students their roots in the accurate and solid teaching part of learning to square dance. But at some point, I need to give them their wings. And that means Stop Teaching and Start Calling. Only that way can they truly experience the magic of square dancing. Otherwise I have failed them. **Let them dance.**

***Barry's Note:** The 'make a wave...Swing Thru' factor has been around since the year dot. We see many new callers adding this, purely as a crutch for themselves. They just either do not trust the dancers, or they need to see the wave established for their own confidence which is very frustrating and annoying for others. It still amazes me that this is just not limited to our newer callers. I made note of this here in BTM last year after our National Convention in Perth, Australia where there were many callers of great experience who still used this annoying stop/start wording. This is one of my personal bugbears, along with callers who tell the dancers, when in lines, to go 'up to the middle and back' and then immediately call their next movement, without any allowance for the dancers to actually go 'forward & back'. Again, this was prevalent at Convention, by many, many callers. If you are going to use a 'forward and back' call, then actually allow the dancers the time to do the action...otherwise just eliminate it from your vocabulary!*

***Mel's note:** Deborah raises many great points in this post, not the least of which is - there comes a time when you have to let go and stop holding the dancers back – which is what spoon feeding, and always directing their actions on the floor, does. Deborah correctly points out that if you do your job as a caller, they will do their job as a dancer. You have to trust them, and they have to trust you. Think of it as micromanagement – If you were hired by a factory to tighten nuts and bolts, and the boss trained you how to do your job properly, how would you feel If the boss, constantly came down to the factory floor and grabbed a wrench, checked, loosened and re-tightened every nut and bolt*

again. The boss has to trust that you know your job and can do it. You have to trust that the boss believes in you to do your job and that if something new comes along, he will show you, or that if you have a problem you can go to him and ask a question. – Otherwise, what was the point of teaching you in the first place?

What I really liked about Deborah's post is the expanse of topic matters that "let them dance" actually applies to. It was so much more than just prompt coaching and "directional overcalling". A few public comments that came out by some other very well-known and respected callers were as follows: (*Note: some of these comments have been edited for grammar and association context but the content is the same*)

Comment by Kip Garvey - This issue became blatantly apparent to me when I returned to calling after 12 years off. I found if I wanted to keep the floor moving, I had to 'slow down' and let the dancers 'discover' where they were. A not-so-little voice in my head was screaming 'WT..'?

The lack of smooth dancing stuck out like a sore thumb. I understand new dancers need the extra time, but not experienced dancers at open weekend dances and club hoedowns. I immediately jumped on to YouTube and discovered, much to my dismay, that this appears to be the way things are today across the country. You don't see this in Europe, but it is very prevalent across the States.

Mike Luna Commented: Teach and Walk through the Basics program and let them dance for a year. Then teach the Mainstream program and let them dance for a year. Then teach all positions Basics and Mainstream programs and let them dance for a year. That is when they will be ready to learn the Plus program; because you need to know all positions Basics and Mainstream before learning Plus. Then they are ready to learn the Plus then let them dance for a year then teach all positions Plus and let them dance for a year. Now you have a strong dancing club that has been dancing with you for 5 years. And you probably added many other dancers throughout those years who have been square dancing for years. When you let them dance, your club will grow.

Mel's Comment – *Mike has articulated one of the most common statements amongst callers and dancers. There are many ways to phrase the sentiment, but the essence is "What is the hurry? – What happened to the journey rather than the destination? We as callers need to slow down and teach each level at a better pace to let the dancers dance and enjoy the level then give the option to move on, if they want to. This does not directly state the "stop babying the dancers by dancing it for them with directions," as indicated by Deborah, but it does re-enforce the necessity of teach them, properly, use the material and let them dance it comfortably. Let them learn and dance and enjoy. The caller's job is giving them the means to do that.*

Johnny Preston commented: that Age (of the dancers) must be taken into consideration and that the entire current paradigm of square dancing is now flawed. We need a much more predictable and routine product to present to new people. Taken to its extent, square dancing can be as difficult, if not more so than a game of chess. That is fine for chess players. He also noted that Mainstream has 68 calls with an almost innumerable combination of sequences available and has to have some controls put on it at the beginning.

Mel's Comment: I have had several discussions on dancing with Johnny over the last few years on a number of topics and he is another caller whose opinions I have great respect for. He is correct that the age of the dancers has increased – and the complexity of the dance has become out of control. In my opinion, this is not the fault of the dancers, but that of the callers. Yes, dancers coerce other dancers to “come to Plus” but it was we, as callers, that created the mechanism for that to happen. Johnny notes that at Mainstream, with 68 calls there are innumerable combinations. Dancers are not chess players. – The thing is that they do not have to be. If the chess master teaches the game and then gives them time to learn and play and enjoy the game, they continue to play chess and teach their children and friends the enjoyment of the game. Not everyone will play chess, but many will continue and pass it on. However, the chess master that teaches the pupil every strategy, every move, every gambit and then stands over the new player every time telling him/her what piece to move in order to win the game, is more likely to lose that pupil because they have never learned to play for themselves. It is more important to lose a game, find out why, and grow as a chess player that enjoys the game, than it is to move your pieces on the board at the direction of the Chess master, and never lose but also never learn. (Now if you haven't already, go back and take the words Chess Master and substitute Caller, and pupil and substitute Square dancer). He is right. There is a paradigm shift needed and although it may not have been his intent, I choose to interpret it as “it is time to stop calling for the ego of the callers and start calling for the dancers, and the activity again:

I commented on Deborah's post as follows: The whole essence is - **give them time to dance.** Dancers must be taught and learn that is true. But they must also be given time to dance what they have learned and enjoy it and gain confidence and have fun with it if they are going to remain and if square dancing is going to survive as a whole. There is no rush to get there first and no prize for getting there first ... other than making it harder for advancement because you are not ready. Telling a dancer what to do each time you call a movement is not getting them ready. STOP IT. Prompt when you have to. Teach when you need to, but only then. Otherwise **LET THEM DANCE.**

- Circle Left, Right and Left Thru, Courtesy Turn etc. are individual movements.
- Teach them, use them and let them dance them in combinations to build confidence and have fun.

- Do not dance it for them with your words.
- Basic is a level, learn it, dance it, enjoy it -movement by movement.
- Repeat the same process of teach, learn and dance to each movement and each, and every, level.

A good caller can fill an entire evening with fun and variety with only about 10-15 movements. On a very first night open introduction, you can get them dancing and fill an evening with less than 10 movements, have them moving and doing the commands without talking them through what to do on each command. More importantly they are enjoying it, and you can build on that enjoyment and confidence. You can use the movements this way and that (*innumerable combinations as Johnny Preston noted*) and you as a caller can have fun with them and let them have fun – but only if you let them dance and be dancers - not students for the entire time.

As Mike Luna noted, (*paraphrased*) you can take a full year of 41 x three hour nights and teach basic and mainstream (if you push it), which will give them lots of time to dance. But you can only **“LET THEM DANCE”** if you take the time to teach them properly in the first place and trust them to learn. You can build the dancing foundation if your caller does the work needed to actually “teach and call” (two separate things) rather than just get them to a level quickly by telling them what to do each time.

Doing that means that for the Caller there are more moves to create variety rather than actually use what you have and do the good old-fashioned calling ground work of “calling” for the dancers instead of for the Caller’s ego and level ability status.

Dancers are not chess players directing the game. They are the players that identify as players of the game. (*sorry Johnny, but the analogy fits here*). Someone, somewhere and somehow has made interested in the game. They are the chess players that want to play and enjoy the game with friends and family and strangers for the pure enjoyment of the game. They do not want to be Grand Masters, or even teachers, but are happy to share their knowledge and play with friend and family and help them learn and just enjoy playing for themselves. They even know where you can get help to learn to play the game better if you like it. Because they like the game, they will likely go with you too.

What dancers are not, however: They are not chess players that want to have the Grand Master standing over them directing their every move to the smallest detail. They want to play, enjoy and share the game, not just be an automaton for the Grand Master’s ego to say, “I can take a new chess pupil (Square dancer) and win every game (get them to ne next level)”. That pupil is not playing chess, the grand master is. Likewise, that dancer is not dancing – The caller is dancing for them.

Deborah used a quote by Goethe in her post. I would like to add a similar quote by Goethe.

“If you treat an individual as he is, he will remain how he is.

**But if you treat him as if he were what he ought to be and could be,
he will become what he ought to be and could be.”**

I still remember when I came back from military service in Germany. I was following the Callerlab approved program of teaching Basic and Mainstream in a year, and then dancers danced the program for at least two years before even thinking about Plus. Many of the dancers never even thought about “moving to Plus”. They were having fun at Mainstream and that other stuff was “just too serious”.

Back then, Mid 1980s and 1990s, the new dancer class was 41 nights 3.5 hours a night 7PM to 10:30. I had a small student class of 2-1/2 squares of new dancers when I started, but later the numbers increased in the next year, they brought friends to join in and try it out and they stayed with them as well as danced on the Mainstream Night.

When I came back to Canada I was told, as noted by Kip Garvey, when he returned after a 12 year hiatus, that I teach them too fast. Dancers can learn Basic in a year, if you push it, and then in the second year, learn the Mainstream program and then in the third year dance full Mainstream. They need time to “Dance and not just always learn.”

“Sigh”... Back then, most clubs had a new dancer class, a learning Mainstream class and a full Mainstream class on separate nights...only a few others had a Plus club and there were only two Advanced clubs in the whole area. The halls were full and the dancers danced.

Today, as noted by many callers, some who even boast that they can do this with their new dancer classes, we have a new dancer class every year – “Basic to Plus in less than a year” -- but we also split the evening with Basic and Plus and Advanced star tips so that we can keep the Advanced dancers. It is virtually not stop teaching and talk through from the first night but that is ok, because you only have 4-5 new dancers and the rest can pull them through – (does this sound familiar?)

But also, don't forget, the dancers maximize their time, because often today, the patter is 15 minutes of “stop and go” at each level followed by a singing call, except at Advanced and about half the Plus groups. This way, everyone should get at least one tip in an evening.

We have all heard seen or experienced the caller mentality of:

“BAH. I won't stop saying "Step to a Wave!!!!!" or “turn that girl.” I can talk them through every movement like Spin The Top, - “Half by the right, girls go three and the boys move up” - It helps the dancers learn and get to Plus faster.” We

all have bad habits. The problem is that this caller description is not a bad habit. It is a caller ego problem that does the dancers no favors. This caller is calling for him/herself and sees him/herself as a “Chess Grand Master”. The problem is inherent in that the dancers cannot think for themselves, and dance for themselves.

In doing research for this document I trawled (not trolled) the internet, You Tube and such, to get a better idea of Deborah’s comment. I also had a recent post regarding a response I made to Glenn Anthony Wilson regarding the use of prompt words and filler words. I realized that it is not always the caller teaching the dancers, but also the “callers teaching the callers”, myself included, that have “teaching and instruction” habits that sometimes lack clarity.

I have discussed this with the caller who was new and has no problem with me sharing the critique on filler words but would rather go unnamed. He read Deborah’s post, and in our discussion, he said, “That is me. I do that – it is how I learned”.

The following two sequences were taken from a “full Plus dance” and the video of the dancers was, as Kip Garvey noted in general reference, to what it was like when he returned after 12 years, and as Deborah stated, “Pretty stop and go and slow with the dancers waiting for the full directive commands.” It needs no further clarification, but I am sure many of you will find this familiar. Two of the patten sequences were as follows – word for word on the video. (is the red – delivered words, needed. How do you feel reading this? Remember this is a “plus dance”)

- **HEADS**, Right hand in, **SQUARE THRU FOUR** hands go all the way around to face the corner, **DOSADO**, step to an ocean wave, **SWING THRU**, half by the right, half by the left, **SPIN THE TOP**, half by the right, the girls go three and the boys move up, do the **RIGHT AND LEFT THRU**, pull her by and turn that girl, lines of four **SQUARE THRU THREE** hands only and get ready with the left hand, **ALLEMANDE LEFT**, come back to your partner **RIGHT AND LEFT GRAND...**
- **HEADS** do the **RIGHT AND LEFT THRU** and turn that girl, same heads, **PASS THE OCEAN**, **EXTEND**, straight ahead to a wave, **SWING THRU** half right, half left, **GIRL FOLD** behind the boy, **PEEL THE TOP** – boy go out girls cast left $\frac{3}{4}$ and the boy move up to the end, do the **RIGHT AND LEFT THRU** and turn that girl, **SQUARE THRU 3** to the corner, **ALEMANDE LEFT**.

I will note specifically here, (and in fairness to the caller who gave me permission to expand on this) that the caller that was doing this, was a newer caller and said he was very nervous. That is completely understandable. When asked about it, he said, he was taught to use the filler words and directions for his timing, and also to make sure that he knew what the dancers were doing in his mind. He was also taught that prompting the dancers through movements

ensures their success and makes it easier to call. As Barry noted in Deborah's article above, this habit however, still remains with many experienced callers.

All those things he was taught are correct. What he was NOT taught was that, the talk through timing practice was "caller practice" not "caller performance"; and that prompt calling, or directional prompting is a tool to be used when necessary, but is to be weaned off as soon as it is no longer needed. In this case, the dancers did not need the prompts or the timing help. The caller had developed this as a habit style because he was never taught the difference. The reason this example stuck with me is that we talk about dancers not being "let to dance", but I want to add onto that thought, caller not being taught and then "Let to call".

- This was a newer caller, calling at an open "Plus dance". He had been calling for three years and was at one calling workshop. His experience was:
- After the first 6 months or so he did a guest tip (two singing calls)
After a year, he did his first patter
- At about a year and half, after a caller workshop, he usually gets to call one tip a month (that is when his club dances)
- He has now been calling for three years. The reality is however, is that he has only really called a total of 30 brackets (tips) in three years and only 16 by himself. He still classes himself as a learner caller. Many don't.

The reality of this problem is best explained by substituting the word caller with dancer and expecting the same outcome.

- The dancer has been visiting the club for 6 months but hasn't danced other than an occasional fun mixer
- After 6 months as a visitor, the new dancer was pulled into a beginner tip because they were a dancer short.
- This happened a few more times and the new dancer picked up a few movements and started to grasp simple basics. The caller always made sure the new dancer was prompted to where they needed to be.
- In the summer a bunch of friends got together on a weekend and pushed the new dancer through the Basic, Mainstream and Plus program movements as they understood them
- A month later the new dancer went to the first club "Plus dance" and danced.
– The caller made it easy for them because he prompted the new dancer through every movement to that they could succeed.
- The new dancer has now been dancing full Plus with the club for two years. They have attended (16 plus nights in total)

That dancer does NOT have a foundation of dancing nor have they been let to dance. Yet there they are on the Plus floor, and the caller is making it easier so they can succeed.

Likewise, that new caller has in reality only called about 16 single tips by himself – with the help of the club caller and there he is calling a “Full Plus” tip.

LESSONS TO BE LEARNED

1. Teach them correctly and then **LET THEM DANCE**. If you have done your job properly, then they will enjoy it so much more and grow in confidence
2. Teach the new callers correctly and then **LET THEM CALL**. If you have done your job properly, they will enjoy it so much more and grow in confidence.

In conclusion, I would like to leave you with the following thought: As teachers we all sometimes feel like parents to our students.

- Some will use the skills we taught and grow;
- Some will use the skills we taught and just stay and use them for the sheer enjoyment.
- Others may take the skills we taught and be inspired to learn how to teach others.
- Others may chalk it up to an experience and go on to learn different skills and take a different path.

The choice is theirs, not yours. You can, however, be almost guaranteed that if you teach the skills and do not allow them to develop, grow and enjoyed with confidence, most will choose a different path follow and learn other skills where they feel that they can grow and flourish..

“There are only two lasting bequests we can hope to give our children. One of these is roots, the other, wings”.



To: [Deborah Carroll-Jones](#), a personal thanks. Your Facebook post was excellent, and I thank you for inspiring this article, albeit a little expanded from your likely initial intent. I thank you for reviewing it and giving us permission to use and incorporate your thoughts on this matter.

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

That brings another issue of BTM to a close. I am always amazed at how our readership has grown over the last couple of years. Considering that it started out just as an irregular newsletter to keep our New South Wales Callers informed and entertained, it is truly amazing how we have now grown to the point where over 800 are sent out via email each month, over 200 are downloaded via the website, and in excess of a thousand more thru the Facebook pages devoted to callers and calling!

It is my belief that in order to maintain our activity we need to share all forms of information with each other. Long gone are the days when callers would hoard their own special little get-outs and gimmicks, and only pay lip service to assisting our newer recruits. All of us involved in the presentation of BTM each month have a firm belief in our future, and we are all committed to assisting wherever and whenever we can.

As noted last month, I was unable to get to Deloraine, Tasmania for the Australian National Convention and Australian Caller Federation (ACF) meetings, and thus decided not to seek re-nomination as Chairman of ACF.

That position has now gone to Howard Cockburn from Victoria. Actually Howard and I have now reversed positions as he was Vice Chairman while I was in the chair. Now he is in the chair and I get the Vice to look after!

Congratulations to Howard from us all.

I do thank all those members who have given me their support and assistance over the last two years. It is thru the hard work of such members that we were able to make decisions that are aimed at benefiting callers and our activity in general. In the two years I was in the chair, we undertook over 16 discussion topics; each with a shown outcome.

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

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

Cheers

Barry



Appendix of **UPcoming** EVENTS



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Candle in the Wind	<i>Elton John</i>	The Devil in Her Heart	<i>The Beatles</i>
Eleanor Rigby	<i>The Beatles</i>	When Your Love Is Alive	<i>Neighbours</i>
Home Is Where Your Heart Is	<i>The Sounds</i>	Wild World	<i>Cat Stevens</i>
How Do I Break It To My Heart	<i>Kenny Rogers</i>	You’ve Got to Hide your Love Away	<i>The Beatles</i>
I Don’t Care If You Love Me Anymore	<i>Raul Malo, The Mavericks</i>		
I’m Alright	<i>Jo Dee Messina</i>		
Love You In a Barrel	<i>The Lennorockers</i>		
More Questions Than Answers	<i>Johnny Nash</i>		
		<i>Patter Music (4Tunes + 2 Bonus SNOW Tunes)</i>	
		Pork-Pie / Milk-Stout - Smidgen / Malarkey	
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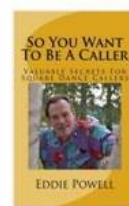
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KEN RITUCCI has been calling for 44 years and has been teaching callers since 1983. He has traveled throughout parts of the United States and Canada, calling and conducting Callers Schools and Clinics. Ken has taught hundreds of callers how to call and has helped them succeed in their careers. A member of Callerlab, Ken is a member of the Board of Governors and will be serving on the Executive Committee beginning in the spring of 2014. His experience in all aspects of the calling profession will help you become a true professional. Ken is a Callerlab Accredited Caller Coach.



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



STEVE TURNER
1967 Started Square Dancing in England
1968 immigrating to Perth Western Australia.
1968 Started calling
1969 formed the first club called Shanandoahs with beginner classes twice a week
1973 Started a Plus club,
1982 Round Dance club was formed and this new hobby had become 5 nights per week.
1970-80 had a demonstration dance team which performed in public promoting Square Dancing
1985 3 week calling tour through the States of USA
1990 formed an Advanced club
1992 became a full-time Caller calling for up to 8 clubs per week and running a Record and Tape business
1995 formed their own Australian Record Label "AUSSIE TEMPOS" and DOWN UNDER RECORDS
1998 Called full time at the Square Dance Centre for 5yrs
2000 5 month calling tour in 8 counties around the world
2018 Currently calling Mainstream/PlusAdvanced
2019 Celebrating 50 years calling



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

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

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.

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

Name: _____

(spouse/partner) _____

Street: _____

City: _____

State: _____ Zip: _____

Phone: _____

Email: _____

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

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

Make checks payable to:

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

Canadians please remit U.S. funds



School Information

www.northeastcallersschool.com

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

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

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

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

Location:
Off exit 9 from the Massachusetts
Turnpike.

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

**Northeast 2
Callers 0
School 1
2019**



Ken Ritucci
Massachusetts
(Callerlab Accredited Caller Coach)

SPECIAL GUEST INSTRUCTORS:



Jerry Story
Iowa
(Callerlab Accredited Caller Coach)



Steve Turner
Australia
(Callerlab Accredited Caller Coach)



Barry Clasper
Canada

Programs for Beginning
and Experienced Callers

October 10-14, 2019

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

CALLERS SCHOOL

July 15-19, 2019



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



Lorne Smith
Calgary, Alberta
(Callerlab Accredited)



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

For the New Caller:

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

For the Experienced Caller:

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

THE FACILITY

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

THE PROGRAM

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

THE ACCOMODATIONS

Dry camping is available on site.

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

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

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

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

(\$10.00/night discount for School Participants)

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

Co-ordinator Contact:

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

Enrollment is limited, so please register early!

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

Name: _____
(first) (last)

Partner: _____
(first) (last)

Address: _____

City: _____ **Province:** _____

Postal Code: _____

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

Include \$425.00 (Four Hundred & Twenty Five Dollars)
for each caller attending with no charge for partners.
Make Cheque ____ or Money Order ____ payable to:

Your School Instructors:

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

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

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

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

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

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

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

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

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

DANCE PARTNER IS GREATLY APPRECIATED TO ASSIST AT ALL SESSIONS.

Provincial Federation or Canadian Society Bursary may apply.

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

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

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

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

Registration Form

Dates: 17th – 21st June 2019

Instructors: Matthew & Michael Mills

PLEASE PRINT DETAILS:

SURNAME: _____ FIRST NAME: _____

ADDRESS: _____

POST CODE: _____ PHONE NO: _____

E-MAIL: _____

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

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

Any Specific Topics You Would Like Covered: _____

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

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

Rec. No: _____ Date of Deposit _____

Please contact: johnfran53@hotmail.com

PLEASE TEAR OFF AND KEEP THIS SECTION FOR YOUR INFORMATION

School Date/s: 17th – 21st June 2019

Venue: Casino Community Centre, Walker Street, Casino.

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

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

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

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

The Casino Willi-Whirlers 36th Birthday is the weekend after the school (22nd/23rd). Matthew & Michael will be our guest callers for the weekend. Visiting callers and dancers welcome. Anyone wishing to stay on after the school and join us in our celebrations will be very welcome. Please contact johnfran53@hotmail.com for more information

Accommodation:

EARLY EXPRESSIONS OF INTEREST WOULD BE GREATLY
APPRECIATED

Australian Callers Federation



2020 ACF CALLER CONFERENCE

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

PLEASE ENTER YOUR DETAILS BELOW

NAME(s).....

ADDRESS.....

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

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

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

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

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

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

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

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

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

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

GRAND TOTAL \$.....

PLEASE SELECT ONE OF THE PAYMENT OPTIONS AND FOLLOW THE INSTRUCTIONS

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

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

GARY CARPENTER,

PO Box 97,

The Entrance, 2261 NSW.

Send copy of receipt to: gazacarpenter@gmail.com

GENERAL ENQUIRIES:

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

2020 ACF Caller Conference Registration form

FAIRMONT

RESORT BLUE MOUNTAINS



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

Booking Details

Title _____ Surname _____ First Name _____

Address _____

Postcode _____

Phone _____ Mobile _____

Email _____

*Please ensure all is legible

To secure your booking we require:

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

Please circle: VISA / MASTERCARD / DINERS / AMERICAN EXPRESS

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

Card Holders name _____ Card holders Signature _____

Arrival Date _____ Departure Date _____

No of Adults in Room _____ No of Children _____

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

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

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

Room Rates - Accommodation required during conference

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

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

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

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

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

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

Please email reservations@fairmontresort.com.au

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

For Post Accommodation requirements please call the hotel direct.