



*News, Notes 'n
Nonsense:
An International
Magazine for
Callers*

OCTOBER 2018

DATES to REMEMBER

4-8 Nov 2018	5 Day Caller School with Paul Bristow (UK) Mornington Peninsula Vic, Australia
24-28 April 2019	60 th Australian National Square Dance Convention – Deloraine Tasmania, Australia
9-12 Aug 2019	40 TH NSW Square And Round Dance Convention\ - Berry Sport & Recreation Centre 660 Coolangatta Road, BERRY NSW 2535
05-08 Apr 2020	3 Day Australia National Callers Federation Conference with Randy Doherty (US) – Venue TBC - 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
Australian National Convention WENTWORTH FALLS 2020	4
ACF Update	4
SARDANSW	4
ACF CONFERENCE 2020.....	5
BTM WEBSITE UPDATE	6
<i>Sound Archive.....</i>	6
<i>1958: Just what were they dancing way back then?.....</i>	7
<i>Mel's Meanderings – Diamonds in the Rough by Mel Wilkerson.....</i>	11
<i>The Man With The Mike (Author Unknown)</i>	18
<i>Jim's Jottings: Jim Mayo Speaks Out – Micro-programming</i>	19
<i>Not The Same Old Tag Line – ¼ And ¾ Tag The Line At Mainstream</i>	24
<i>Smooth Dancing By Paul Bristow</i>	33
TIMING AND BODY FLOW Part 1 – Overview and Timing (1).....	33
TIMING AND BODY FLOW Part 2 –Timing (2)	35
<i>Body Flow by Brian Hotchkies.....</i>	39
<i>Movin' Down The Mainstream – Out of Left Field by Barry Wonson.....</i>	40
<i>Ask Dr. Allemander By Barry Wonson.....</i>	41
<i>Micro-Tips For Dancers By Allen Conroy.....</i>	42
<i>Editor's final words</i>	43
<i>Appendix of Upcoming Events.....</i>	44
Mornington Peninsula Vic, Australia - Caller School with Paul Bristow 4-8 November 2018	45
GCA Caller School July 1-3 Seattle WAm USA.....	47
STING PRODUCTIONS – CALLER RESOURCES AND MUSIC OFFER	47
Advanced Singing Call School with Wade Driver Nov 4-8 2018 Indio CA, USA	48
So you want to be a caller – Caller School on-Line by Eddie Powell	49
Central Sierra “ON-LINE”CALLER SCHOOL. Kip Garvey (instructor)	50
A&S Record Shop – Music downloads and much more.....	51
2020 ACF Conference info and 2020 Australia National Convention.	53

On the Inside Track

I am slowly getting back on track with the Behind the Mike. The last few months have just been so hectic with family events and various square dance commitments, that everything just became backed up!

This month we have another full issue with lots of interesting articles as well as some neat choreography. I began sorting through all my paper files, Note Services, Magazines, etc. Last week I discovered a whole heap of material that I had just forgotten about altogether. Much of this material was given to me by callers I met in the USA during my first couple of tours there back in the 1970's.

I know that Ted Wegener (at that time President of the Southern California Callers Association) gave me so much material that I had to ship it all back home. That material dated all the way back to the 1950's. While much of the material was just choreographic examples; there was also quite a lot of interesting articles, and many of which are still just as relevant today as they were then. I hope to present some of these in BTM in the near future.

We have received lots of comments regarding the music (Redneck Girl from Desert Records) that was included with last month's magazine. This music was supplied to our subscribers directly from the label owners (in this case from Mark Clausing and Cindy Whittaker the owners of PMDO.) All of our subscribers may use each piece exactly the same as if they had purchased it. The only "no-no" is sharing with anyone else. These rules are exactly the same as when you purchase a piece from one of the SD music labels.

Outside of the legal issues regarding sharing music, it is just plain harmful to this small industry. Years ago, a hit singing call would sell in excess of 500 copies. That was when we had lots of callers; but today, a huge selling Singing call is sometimes about 50 sales with many far less. All these pieces of music cost money to record and are not cheap. Most pieces do not recover enough to cover even the most basic of costs.

In order for our activity to survive and move forward we need to nurture this aspect of our activity and respect the artist and producers that keep the music coming. I would hate to even think of the idea of no new music being released.

I have added quite a few recordings to our Sound Archive this month. The majority of these are recordings from various square dance weekends presented by Red Barons Square Dance Club. These vary in quality and are from a fairly wide period of time, (1980 thru the 1990's). Jaden has assured me that getting these on the website will be his priority when he gets back from overseas next month. I hope you enjoy this month's issue - Barry

Event and Activities Updates

Australian National Convention WENTWORTH FALLS 2020

As most are aware, New South Wales put in the successful bid to hold the National Convention in 2020 at Wentworth Falls (in the Blue Mountains). This Convention will be over the Easter Weekend (10-14 April 2020). Thus far, everything is looking great for 2020. The Convention venue will be the Blue Mountains Grammar School which is located right off the Highway. The school has the perfect facilities for all our needs.

Transportation in the area is outstanding, with local trains and 2 different tourist buses that visit all local attractions in the area. Accommodation is plentiful and can range from as low as \$82 a night thru to absolute luxury. – It is recommended that you shop early and book in. IN New South Wales, this is also the start of the two-week school holidays, so it will be a popular time in the area. The “Blue Mountains” is one of the most visited tourist areas in Australia. Accommodation is normally at full occupancy during this time so get in early.



ACF Update

The ACF is always working on behalf of all Australian Callers to provide information that enables Convention Program Managers to place callers within the overall calling program. The new website is up and running and working well. All ACF members will be able to do their renewals as of the 2018 year. Your state coordinators will be sending out information to all their members with the instructions and information for this task. <http://aussiecallers.org.au/>

SARDANSW

Last Month SARDANSW hosted a special 4-day Caller Clinic along with 3 dance sessions, with visiting US Caller Coach Betsy Gotta. The caller clinic saw a group of 17 callers put thru their paces by Betsy. As we had a wide range of experience among the group, and Betsy worked hard to keep everyone happy, challenged and successful in what they were learning. The evening dance on Friday saw 7 sets and the Saturday night increased to about 10. Betsy called the evening dancers and was ably assisted by husband Roy on Rounds. They are truly, an outstanding team!

For the Sunday morning dance, all the attendees had the opportunity to call one number during the session. Some opted for patter and some for Singing Calls; however, the balance was just right, and the dancers showed their enjoyment

with great enthusiasm. Many thanks to Betsy and Roy for sharing their time with us all, it was greatly appreciated by everyone.



Front Row: Wendy Wright, Arthur Rae, Betsy Gotta, Roy Gotta, Linda Café, Brian Hotchkies

Behind: Mel Wilkerson, Brian Chetwynd, Bruce Burton, Graeme Kirkwood, Barry Wonson, Jim Brooks, Andy Lown, Allen Kerr, Raymond Bates, Jan Johnson, Karen Fenton, Maree Huffadeine, Frances McAllister

ACF CONFERENCE 2020

Prior to the National Convention in 2020, the Australia Callers Federation (ACF) will be having our regular CALLER CONFERENCE. This will be a 3-day event, from Sunday 5 April to Wednesday 8 April 2020; the weekend prior to the National Convention There will be a dance for callers on the Sunday night then education sessions from Monday thru Wednesday. (More info at end of newsletter attachments)

We will have a special guest caller/presenter from USA, RANDY DOUGHERTY. We will also have the use of a highly respected vocal coach. We plan on having lots of innovative concepts for this Conference. This will be a unique experience, involving education, entertainment and fellowship. **Callers; MARK YOUR CALENDARS**

FOR THIS EVENT SO YOU DO NOT MISS OUT. Put these dates in your diary.



Next month we should have the information ready on ALL aspects of the conference: venue, costs booking forms.

There will also be a special dance with RANDY DOUGHERTY on Thursday April 9th. For this dance, tickets will be strictly limited due to hall capacity, so please register early when the final form is released in May 2019.

BTM WEBSITE UPDATE

The website for BTM is up and running, albeit still on a smaller scale at the moment due to the time necessary in order to upload all the files. Currently back issues have been loaded and are available for direct download, as are some of the Sound Archives.

Jaden is off at the moment (some say he has been off for a long time!) on a European Calling Tour and the website will continue to be updated upon his return. The third section that will give direct links to specific articles will take more time, as there is a lot to go through. We hope to add more section including links, profiles, etc. in the short term. We encourage you to visit and poke around. Suggestions and comments are welcome.

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

Cheers - Barry

Sound Archive

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 1989 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)

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, but as you can appreciate, it all takes time!



1958: Just what were they dancing way back then?

Over the years I have amassed a large number of Note Services, Magazines and written material from by-gone days.

One of the Note services that I inherited was called "LOCAL SQUARE"; a Note Service edited and compiled by Van Vander Walker from California. I have quite a few years in this series starting about 1957. The material contained is outdated by our choreographic standards of today, but, it is most interesting and some of those concepts from 60 + years ago can be utilised today to provide some really interesting and simple choreographic variations. What we need to do as callers is to think just a little more outside the box and use a little bit of imagination.

These routines were always written in 'TRIPLET' form, using the words exactly as they were meant to be given by the caller. This style of written material was still used in many magazines and Note Services right through until the 1970s. I can remember reading some material similar to this and then going to a dance and hearing it called exactly as written. Very lyrical.

These first couple of gems use a concept called "DIVIDE THE LINE". This is noted as:-

"from any even numbered line, each person makes a quarter turn to face the nearest end of the line. Proceed from here as directed by the next call".

In those days, routines (modules etc.,) were all given specific names.

DIVIDE & BEND by Bob Bevan, Los Angeles, California

FOUR LADIES CHAIN ACROSS THE RING,
TURN 'EM BOYS AND HEAR ME SING,
FIRST COUPLE ONLY BOW & SWING,
GO DOWN THE CENTRE & SPLIT THE RING,
GO ROUND ONE MAKE A LINE OF FOUR,
FORWARD FOUR & BACK YOU GET
FORWARD FOUR GO CROSS THE SET,
DIVIDE THE LINE SINGLE FILE,
GO ROUND ONE & CROWD RIGHT IN,
TWO LINES OF FOUR UP & BACK WITH YOU,
FORWARD AGAIN, PASS THRU & BEND THE LINE,
FORWARD EIGHT & BACK IN TIME,
PASS THRU & BEND THE LINE,
FORWARD EIGHT & BACK LIKE THAT,
JUST THE ENDS BOX THE GNAT,
ALLEMANDE LEFT...(original partner back)



THE BROKEN “H” by Dan Allen, Larkspur, California

ONE & THREE BOW & SWING,
CHAIN YOUR GIRL TO THE RIGHT OF THE RING,
FIRST COUPLE, JUST YOU TWO
DOWN THE CENTRE & SPLIT THOSE TWO,
FOUR IN LINE THERE YOU STAND,
FORWARD FOUR BACK LIKE THAT,
FORWARD FOUR AND THEN STAND PAT,
SIDES RIGHT & LEFT THRU RIGHT ALONG THAT LINE,
TURN 'EM AROUND AND THEN PASS THRU,
BOTH TURN RIGHT IN SINGLE FILE,
THE LINE DIVIDE AND FOLLOW THOSE TWO
NOW CIRCLE UP EIGHT, THAT'S WHAT YOU DO,
*THOSE WHO CAN DO A LEFT ALLEMANDE
THE OTHER TWO WHIRLAWAY,
TO A RIGHT & LEFT GRAND IN THE USUAL WAY.

**Three couples are in a position to do a legitimate Left Allemande with original corner. One couple has to do a whirlaway ([Rollaway – Barry](#)) to obtain original partners for the Right & Left Grand.*

Of course, there is no reason why the above routines could not be used today. The only thing that our dancers would need to be shown was the “divide the Line” idea, as everything else could be called directionally.

Back in those days, some movements were in common usage...Cross Trail Thru, Heads or Sides Divide as well as such concepts as Arch in the Middle and Ends Turn In.

- Cross Trail Thru is still around in the Advanced Program.
- Divide is a simple concept that can be called directionally as are many of the others.

The choreography used reflected the knowledge and expectations of the times in which they were written.

WHO DAT? *By Bill Richardson*

ALL FOUR LADIES CHAIN ACROSS
TURN 'EM BOYS AND DON'T GET LOST
2 & 4 DO A RIGHT & LEFT THRU, FINISH IT OFF WITH A HALF SASHAY,
HEADS CROSS TRAIL ACROSS THE SQUARE
BEHIND THE SIDES STAND RIGHT THERE
FORWARD EIGHT & BACK WITH YOU
FORWARD EIGHT & STOP THAT WAY,
FACE THE MIDDLE & BACK AWAY,
NOW PASS THRU, THE INSIDES ARCH & THE ENDS TURN IN,
AND U TURN BACK, WHO DAT?
HELLO CORNER, ALLEMANDE LEFT.

WHERE'S MY CORNER *by Bill Richardson*

SWING YOUR HONEY & HOLD HER TIGHT,
HEAD TWO LADIES CHAIN TO THE RIGHT,
TURN 'EM AROUND JUST LIKE THAT,
HEADS GO FORWARD & BOX THE GNAT,
FACE THE SIDES IN THE USUAL WAY,
TWO & FOUR HALF SASHAY
GENTS GO LEFT, LEFT ALLEMANDE (Men's corner is to his left)
PARTNER RIGHT, RIGHT & LEFT GRAND.

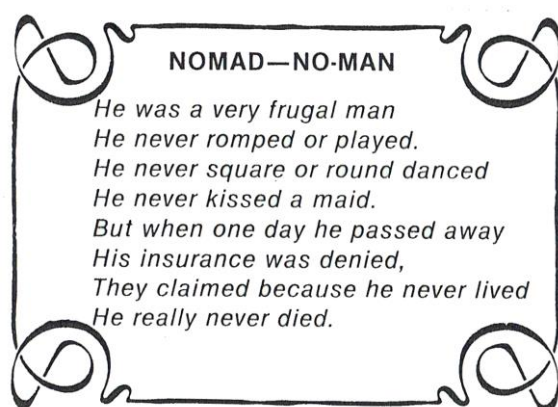
HEADS TURN IN *unknown*

ONE & THREE FINISH YOUR SWING,
UP TO THE MIDDLES, BACK TO THE RING,
FORWARD AGAIN, SWAP AND SWING,
FACE THE SIDES & SPLIT THAT COUPLE,
GO ROUND ONE & DOWN THE MIDDLE,
RIGHT & LEFT THRU, TURN YOUR DATE
PASS THRU & SEPARATE
GO ROUND TWO STAND FOUR IN LINE,

FORWARD EIGHT BACK WITH YOU,
 FORWARD AGAIN PASS THRU,
 ARCH IN THE MIDDLE, ENDS TURN IN,
 DO A RIGHT & LEFT THRU,
 IN THE CENTRE OF THE SET, TURN 'EM AROUND, SQUARE THRU
 THREE QUARTERS ROUND TO BEAT THE BAND,
 ALLEMANDE LEFT, GO RIGHT & LEFT GRAND.

SHORT OF WIND *by Ed Mills*

FOUR LADIES CHAIN THREE QUARTERS ROUND,
 TURN 'EM BOYS AS THEY COME ROUND,
 TWO & FOUR A RIGHT & LEFT THRU
 ONE & THREE A RIGHT & LEFT THRU.
 FULL TURN AROUND TILL YOU'RE FACING OUT,
 DO A HALF SASHAY THEN SEPARATE
 AROUND JUST ONE, DO A U TURN BACK,
 CIRCLE HALF ON THE OUTSIDE TRACK,
 DIVE TO THE MIDDLE, SQUARE THRU,
 ALL THE WAY AROUND JUST LIKE THAT,
 SIDES DIVIDE & BOX THE GNAT,
 FACE THE MIDDLE, TWO LADIES CHAIN,
 TURN THE GIRLS & DIVE THRU,
 BOX THE GNAT IN THE MIDDLE YOU DO,
 FACE THE MIDDLE TWO LADIES CHAIN,
 TURN ONCE AND A HALF TILL YOU'RE FACING OUT,
 DO A HALF SASHAY THEN SEPARATE,
 GO ROUND ONE, U TURN BACK, ALLEMANDE LEFT....





Mel's Meanderings

Diamonds in the Rough

by Mel Wilkerson

Note: Excerpt introduction sourced from Teaching Tips for the Plus Program CALLERLAB Convention, San Antonio, TX, April 2003, Tim Marriner and Andy Shore, and the Callerlab definitions from 2016.



Introduction

Teaching Tips are proven hints that educators use during the teaching, walk-thru, or review process to help the dancers avoid common problems or mistakes. These tips do not replace the definitions but should be used to enhance the teaching and learning experience and reinforce the dancers' ability to remember and execute the calls.

Be careful, overuse of shortcuts can create dancers' dependency on the hints and impede true learning. Good teaching skills with description words are necessary during the process. Styling hints should be presented. Keep the dancers aware of proper timing to smooth out rough or rushed dancing – this is not a race.



This article will focus on one grouping of plus movements; the Diamond Family. Although there are many more modules and singing calls available through many resources, I thought it important to take a step back and review both, the definitions and the teaching points given by both Tim and Andy. They are as valid today as when first presented 15 Years ago.

Definition: DIAMOND CIRCULATE - Starting formation - Any Diamond.
TIMING – 3

Each dancer moves forward to the next position in his diamond, changing his original facing direction one quarter (900) toward the centre of the diamond. Points become centres, and vice versa.

- If the call is directed to facing diamonds, all must pass right shoulders.
- **STYLING:** It is important that dancers maintain the diamond formation as they move diagonally from one position to the next. Centre dancers of the diamond blend into hands up position as in ocean wave. Dancers at the points maintain arms in natural dance position. Ladies may utilize skirt work.

Diamond Circulate – Teaching Tips

1. Start in Right Hand Diamonds **AND** explain why it is Right Handed.
2. Identify Centres (with a handhold), and Points (who should point in).
3. Explain Centres will become Points and Points will become Centres.
4. Identify the next spot – move up turning to face one new wall.
5. Maintain the same shoulder toward the centre.
6. In twin diamonds, also emphasize the Wave and the Box, to enhance formation awareness.
7. Emphasise all Diamond Circulate passes are right shoulder.

Definition: FLIP THE DIAMOND - Starting formation - Any Diamond.

TIMING - 3

The centres of the diamond do a Diamond Circulate to the next position in their diamond, while the points Run ("Flip" 180 degrees) into the nearest centre position and join hands to become the centres of the forming wave or line.

- When "flipping" a facing diamond, the points always take the inside path, and the centres always take the outside path.
- **STYLING:** From a normal diamond formation, all dancers blend into hands up position as required for ocean wave basic. If the starting formation is a facing diamond, all dancers blend into a couple handhold.

Flip The Diamond - Teaching Tips

1. Centres will do their part of a Diamond Circulate.
2. Points will "flip in" to the adjacent vacant spot, like they are running around somebody who isn't there.
3. Points stick your outside hand into the very centre of the forming wave or line.
4. Points will be facing the opposite wall after you flip (it's a 180° turn).
5. Points do not cross the centre of the diamond – stay on your side.

Definition: CUT THE DIAMOND - Starting Formation - Any Diamond.

TIMING - 6

The centres of the diamond do a Diamond Circulate to the next position in their diamond, while the points slide together and Trade.

- Ends in a line or wave.
- **STYLING:** From a normal diamond formation, all dancers blend into a couple handhold. If the starting formation is a facing diamond, all dancers blend into hands up position as required for ocean wave basic.

Cut The Diamond

1. Points must slide together without turning, then trade once they have made contact.
2. Points will meet with their centre (inside, pointing) hand. “Hiyah!” chopping styling.
3. For both Cut the Diamond and Flip the Diamond, the initial points wind up facing the opposite wall (it turns them around 180°).
4. On all diamond calls, the Centres always circulate. The points do all the other work.

The following pages contain choreography for use with diamonds.

It is formatted, first in a table example of a single focus movement reference sheet. This is a module worksheet often used for calling a tip or bracket using modules and a prepared a focus related singing call.

The remainder of the choreography is referenced for various formation application use.



Like Most of us, Bob also has a hard time spotting a daimond in the Rough

Focus Movement – Diamonds – Reference Sheet

<p>Singing call figure – DIAMOND CIRCULATE / CUT THE DIAMOND</p> <p>HEADS SQUARE THRU (CB), SWING THRU, MEN RUN, LADIES HINGE, DIAMOND CIRCULATE, CUT THE DIAMOND, BEND THE LINE, PASS THRU, REVERSE WHEEL AROUND, SLIDE THRU (CB), SWING CORNER PROMENADE</p>	
<p>(CB – CB) – set up flow first</p> <p>VEER LEFT, MEN CIRCULATE, LADIES CAST $\frac{3}{4}$ CENTRE LADY TRADE, DIAMOND CIRCULATE, CUT THE DIAMOND, WHEEL & DEAL, REVERSE FLUTTER WHEEL</p>	<p>(PL-PL)</p> <p>PASS THE OCEAN, LADIES TRADE BOYS RUN WHEEL AROUND LADIES HINGE, DIAMOND CIRCULATE, CUT THE DIAMOND, COUPLES CIRCULATE, BEND THE LINE</p>
<p>(CB-PL)</p> <p>TOUCH $\frac{1}{4}$, EXTEND, LADIES FACE RIGHT & CIRCULATE, MEN TRADE (DIAMONDS), DIAMOND CIRCULATE, CUT THE DIAMOND, MEN CROSS RUN, $\frac{1}{2}$ TAG, WALK & DODGE, PARTNER TRADE</p>	<p>(PL-CB)</p> <p>PASS THRU, WHEEL AROUND, DIXIE STYLE TO A WAVE, MEN CAST OFF $\frac{3}{4}$, LADIES U-TURN BACK, DIAMOND CIRCULATE, LADIES SWING THRU, FLIP THE DIAMOND, MEN TRADE, SPIN THE TOP, LINEAR CYCLE</p>
<p>(CB-RESOLVE)</p> <p>SINGLE CIRCLE TO A WAVE, ALL 8 CIRCULATE, CENTRES HINGE, CUT THE DIAMOND, LEFT SWING THRU, MEN CROSS RUN, LADIES TRADE, RECYCLE, PASS THRU, TRADE BY (CB), ALLEMANDE Left</p>	<p>(PL-RESOLVE) - set up flow first</p> <p>VEER LEFT, LADIES CAST OFF $\frac{3}{4}$, DIAMOND CIRCULATE, CUT THE DIAMOND, CHAIN DOWN THE LINE, PASS THRU, ALLEMANDELEFT</p>

Some Simple Diamond Modules for “Plug In Variety”

Note: comments in red are prompting hints to assist the dancers with success. They often help with variations of the movements such as coordinates from left hand columns, or to remind dancers that the diamond may be a facing diamond, or gender prompts when first using some material. Once dancers are familiar with the variations of the movements, these prompts can be dropped.

CORNER BOX TO CORNER BOX MODULES

- **(CB)** (Ensure you set up a body flow prior to calling veer left from a static box) VEER LEFT, MEN CIRCULATE, LADIES CAST 3/4, CENTRE LADIES TRADE, DIAMOND CIRCULATE, CUT THE DIAMOND, WHEEL & DEAL, REVERSE FLUTTER WHEEL **(CB)**
- **(CB)** SWING THRU, MEN RUN, LADIES HINGE, DIAMOND CIRCULATE, CUT THE DIAMOND, BEND THE LINE, PASS THRU, REVERSE WHEEL AROUND, SLIDE THRU **(CB)**
- **(CB)** BOYS DODGE “OUT”, LADIES FACE (in) AND STEP TO A WAVE, LADIES SWING THRU, DIAMOND CIRCULATE, MEN SWING THRU, FLIP THE DIAMOND, LADIES TRADE, RECYCLE **(CB)**
- **(CB)** SWING THRU, MEN RUN, LADIES HINGE, DIAMOND CIRCULATE, FLIP THE DIAMOND, FAN THE TOP, RIGHT & LEFT THRU, SLIDE THRU **(CB)**

PARTNER LINE TO PARTNER LINE MODULES

- **(PL)** PASS THE OCEAN, LADIES HINGE, CUT THE DIAMOND, RECYCLE, SWEEP ¼, RIGHT & LEFT THRU. **(PL)**
- **(PL)** LEFT TOUCH ¼, COORDINATE (Circulate 1-½, Centre 6 Trade and LADIES Move Up), MEN CIRCULATE, MEN RUN, LADIES HINGE, (Facing Diamonds), CUT THE DIAMOND, RECYCLE, SWEEP ¼ **(PL)**
- **(PL)** PASS THE OCEAN, MEN RUN, MEN HINGE, FLIP THE DIAMOND, LADIES TRADE, LADIES RUN, BEND THE LINE **(PL)**

CONVERSION MODULES

- **(CB)** TOUCH 1/4, EXTEND, LADIES FACE RIGHT **AND** CIRCULATE, MEN TRADE (DIAMONDS), DIAMOND CIRCULATE, CUT THE DIAMOND, MEN CROSS RUN, ½ TAG, WALK & DODGE, PARTNER TRADE, **(PL)**
- **(CB)** DOSADO TO A WAVE, CAST OFF ¾, CENTRES HINGE, CENTRE LADIES ONLY TRADE, DIAMOND CIRCULATE, CUT THE DIAMOND (B-G), SPLIT CIRCULATE, RECYCLE, SWEEP ¼ **(PL)**

- **(PL)** PASS THRU, WHEEL AROUND, DIXIE STYLE TO A WAVE, MEN CAST OFF $\frac{3}{4}$, LADIES U-TURN BACK, DIAMOND CIRCULATE, LADIES SWING THRU, FLIP THE DIAMOND, MEN TRADE, SPIN THE TOP, LINEAR CYCLE **(CB)**
- **(PL)** RIGHT & LEFT THRU, DIXIE STYLE TO A WAVE, MEN HINGE, CUT THE DIAMOND, RECYCLE, PASS THRU, TRADE BY, PASS THE OCEAN, GRAND SWING THRU, MEN RUN, WHEEL & DEAL, SWEEP $\frac{1}{4}$ **(CB)**

RESOLUTION MODULES

- **(CB)** SINGLE CIRCLE TO A WAVE, ALL 8 CIRCULATE, CENTRES HINGE, CUT THE DIAMOND, LEFT SWING THRU, MEN CROSS RUN, LADIES TRADE, RECYCLE, PASS THRU, TRADE BY (CB), ALLEMANDE LEFT
- **(CB)** SWING THRU, SPLIT CIRCULATE 1- $\frac{1}{2}$, IN THE CENTRE WAVE - SWING THRU, (**Diamonds**) DIAMOND CIRCULATE, FLIP THE DIAMOND **AND** EVERYONE ROLL, RIGHT & LEFT GRAND.
- **(CB)** TOUCH $\frac{1}{4}$, FOLLOW YOUR NEIGHBOUR, LEFT SWING THRU, ACEY DEUCEY, LADIES RUN, COUPLES CIRCULATE, MEN HINGE, DIAMOND CIRCULATE, FLIP THE DIAMOND, TRADE THE WAVE, SCOOT BACK, RIGHT & LEFT GRAND
- **(CB)** TOUCH $\frac{1}{4}$, SCOOT BACK, FOLLOW YOUR NEIGHBOUR (**LADIES In - MEN Flip – Do Not Spread**), LEFT SWING THRU, LINEAR CYCLE (**LADIES Lead**), PASS THRU, COUPLES TRADE, TOUCH $\frac{1}{4}$, COORDINATE, LADIES HINGE, FLIP THE DIAMOND, RIGHT & LEFT GRAND.
- **(CB)** SWING THRU, MEN HINGE, DIAMOND CIRCULATE, LADIES SWING THRU (**Diamonds**), EVERYBODY CUT THE DIAMOND, LADIES FOLD, PEEL THE TOP, HINGE, COORDINATE, FERRIS WHEEL, DIXIE GRAND, ALLEMANDE LEFT.
- **(PL)** VEER LEFT, LADIES CAST OFF $\frac{3}{4}$, DIAMOND CIRCULATE, CUT THE DIAMOND, CHAIN DOWN THE LINE, PASS THRU, ALLEMANDE LEFT
- **(PL)** TOUCH $\frac{1}{4}$, COORDINATE, $\frac{3}{4}$ TAG THE LINE, MEN SWING THRU, LADIES FACE LEFT (**Facing Diamonds**), DIAMOND CIRCULATE, LADIES LEFT SWING THRU, CUT THE DIAMOND, ALLEMANDE LEFT
- **(PL)** PASS THE OCEAN, LADIES TRADE, LADIES RUN, MEN HINGE, DIAMOND CIRCULATE, LADIES SWING THRU, CUT THE DIAMOND, BEND THE LINE, SLIDE THRU, PASS THRU, RIGHT & LEFT GRAND

- **(PL)** PASS THE OCEAN, SWING THRU, MEN RUN, LADIES HINGE, FLIP THE DIAMOND, RIGHT & LEFT GRAND

SINGING CALLS

- (H) SQUARE THRU, SWING THRU, MEN RUN, LADIES HINGE, DIAMOND CIRCULATE, CUT THE DIAMOND, BEND THE LINE, PASS THRU, REVERSE WHEEL AROUND, SLIDE THRU, SWING CORNER, PROMENADE
- (H) SQUARE THRU 4, SLIDE THRU, TOUCH 1/4, ALL 8 CIRCULATE 1-½, LADIES TRADE **AND SPREAD -- AND A LITTLE MORE**, MEN LOOK AT YOUR DIAMOND – MEN ONLY - FLIP YOUR DIAMOND, EVERYBODY FLIP YOUR DIAMOND, SWING CORNER, PROMENADE
(** It is recommended to walk this in patten before using it in a singing call)
- (H) SQUARE THRU, SWING THRU, MEN RUN, ¾ TAG, LADIES FACE RIGHT, ALL 4 MEN TRADE, CUT THE DIAMOND, WHEEL & DEAL, SWING CORNER, PROMENADE
- (H) SQUARE THRU 4, RIGHT & LEFT THRU, VEER LEFT, LADIES HINGE, DIAMOND CIRCULATE, FLIP THE DIAMOND, LADIES TRADE, SWING THRU, BOX THE GNAT, FAN THE TOP, SLIDE THRU, SWING CORNER, PROMENADE
- HEAD LEAD RIGHT, RIGHT & LEFT THRU, VEER LEFT, LADIES HINGE, DIAMOND CIRCULATE, FLIP THE DIAMOND, EXPLODE THE WAVE, CHASE RIGHT, MEN RUN, SLIDE THRU, PASS THRU, SWING CORNER AND PROMENADE
- (H) PROMENADE ½, LEAD RIGHT, VEER LEFT, LADIES HINGE, DIAMOND CIRCULATE, CUT THE DIAMOND, FERRIS WHEEL, DOUBLE PASS THRU, TRACK 2, STEP THRU, SWING CORNER, PROMENADE

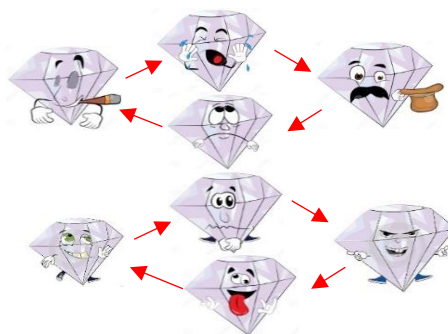
This one is tricky – borrowed from Jeff Siedel in Adelaide South Australia

- (H) PASS THE OCEAN, PING PONG CIRCULATE, EXTEND, FAN THE TOP, SPIN THE TOP **BUT** THE LADIES DON'T MOVE, (point to point diamonds). DIAMOND CIRCULATE, IN YOUR OWN DIAMOND - FAN THE TOP, (Centres 3 - Ends Move Up), (Regular Diamonds) CUT THE DIAMOND, SWING CORNER, PROMENADE
- (H) SLIDE THRU, PASS THRU, SWING THRU, MEN RUN, LADIES HINGE, DIAMOND CIRCULATE, FLIP THE DIAMOND, RECYCLE, PASS THRU, TRADE BY, TOUCH 1/4, FOLLOW YOUR NEIGHBOUR AND ½ SPREAD, SWING CORNER, PROMENADE

- (H) SQUARE THRU 4, SWING THRU, MEN RUN, LADIES HINGE, DIAMOND CIRCULATE, FLIP THE DIAMOND, FAN THE TOP, SQUARE THRU 3, SWING CORNER, PROMENADE
- (H) REVERSE FLUTTERWHEEL, LEAD LEFT **AND** PASS THE OCEAN, SWING THRU, MEN RUN, LADIES HINGE (**Point To Point Diamonds**), DIAMOND CIRCULATE, FLIP THE DIAMOND, RECYCLE, SLIDE THRU, SWING CORNER, PROMENADE
- (H) SQUARE THRU 4, RIGHT & LEFT THRU, VEER LEFT, LADIES HINGE, DIAMOND CIRCULATE, FLIP THE DIAMOND, LADIES TRADE, EXPLODE **AND** SQUARE THRU 3, SWING, PROMENADE



Flip, Cut, Circulate
Oh, the pressure!!



THE MAN WITH THE MIKE (author unknown)

What am I doing standing here on the floor?
And who is that Man With TheMike?
I feel very nervous – but they told me not to worry.
Just listen to the Man With The Mike.

It's funny how something simple like a Left & Right Thru can confuse you.
This is my left, and this is my right.
Why isn't that man facing the same direction as the rest of us?
I think that's the guy who was talking to me.
I guess he wasn't listening to the Man With The Mike.

A person cannot become a caller by putting people in their proper position.
Patience and dedication has to go along with it.
I guess we all have to be patient with each other in our square,
but none more than That Man With The Mike.

Well, only a few more classes, and I'm told we will graduate.
Then I can say "Thanks Mr. Caller".
And I'll say thanks to myself, because I listened to That Man With The Mike.

JIM'S JOTTINGS: Jim Mayo Speaks Out

Micro-Programming

Over the years I have observed many callers who appear to me to call -- so as to defeat a large share of the dancers. At all dance levels, I see and hear about callers who have a high proportion of the floor stopped several times during several tips in an evening. Yet, in conversations with callers, I find few who say they intend to wipe out such a large proportion of the floor. Furthermore, it must be clear that such actions do not please the dancers at a normal Saturday night dance and so I have wondered why it happens.

My wondering has led me to think about square dance programming in a new way. At least the idea is new to me, and I hope that by sharing it we might all gain a better understanding of how we affect the dancers we call for. I guess that dancer breakdowns occur because callers are not aware of all the programming and/or choreographic choices they have to make, and thus fail to pay enough attention to them. Callers are often surprised by a breakdown because they don't notice a programming or choreographic choice which caused the breakdown to happen.

I have long believed that experienced callers should not be surprised when breakdowns occur on the floor. Put another way, I believe that callers are responsible for most of the breakdowns. From this belief I have concluded that when a caller stops half or more of the floor several times in most tips it must be intentional. However, I have never understood why any caller would want to do that. This apparent inconsistency set me looking for an explanation and I think that I have found it in a new concept I have called "**Micro-programming**".

Decision Making

Few callers give much thought to the tremendous number of decisions they are making, and I believe this explains why many callers are surprised when the floor breaks down. In fact, they did not notice the micro-programming decision that caused the trouble. Callers have taken to identifying dance difficulty in the same simple terms that CALLERLAB invented for dancers - the CALLERLAB Programs. Most of us realize, however, that identifying the CALLERLAB Programs hardly begins to define the difficulty of the dance. We have only begun to describe difficulty by the phrase Dance By Definition (DBD). The variations in dance difficulty are infinite and we control the difficulty by our decisions about what we call.

The new idea I would share with you is a recognition that our choreographic decisions are not just those we have talked about for years under the heading of PROGRAMMING. Even more important than what program this tip will be or even what I call will use a theme for this tip, are the tremendous quantities of seemingly tiny choices that we make every 10 or 12 beats of music as we create our improvised choreography.

Let us look carefully at what kind of tiny choices we make because these choices are what I am calling micro-programming. Your written program for a tip says, "Tag the Line" and if you've done your homework it may also say "2 Faced Line versions, same sex, and Ladies in ½ Sashay." Perhaps you noted that the breaks would be "Thar variations" although that's more detailed programming than most of us do normally.

This is an MS dance on a Saturday night for a club that we have not called to before. The needle is on the record - where do you begin? Do you have a habitual opening, or will you go right to a Thar? Will the Thar be with partner or with the right-hand lady? There's your first choice.

Now you can start. You're in the Thar, now how do you get out? Shoot the Star to another Thar or Slip the Clutch? If you Slip the Clutch will the Allemande be with original corner? If not, does that make it tougher and if so can the people do it easily or is it now time to stretch them some? There's the second choice.

These choices continue with each successive move. Soon we are in lines passed thru and you've called Tag the Line. Do you face In or out, right or left, or do a Centers In or Peel Off? Those are additional choices and what you choose makes a tremendous difference in the degree of difficulty for the dancers.

Obviously, the kinds of choices that we've just described continue throughout the tip. In some tips, the same kind of choices will be made at least a few times in the singing call. Each of these decisions affects the degree of difficulty of the dance you are calling and the number of squares that will break down.

Inside Our head

You may not be aware of the amount of information your head is processing while you call but it is surely a tremendous quantity. Unless you are satisfied to be totally random in making these decisions you need to consider a whole range of factors.

Near the top of the list is what kind of a tip you are trying to call.

- Do you want it to be tough so only half the floor makes it through without breaking down or would you rather only stop 10-20 percent?

Another biggie is how are they moving?

- You've probably caused at least one breakdown already and information from that will affect your judgment on the next call. Did they break down on something a little unusual or did it take a really difficult pattern to shake them?

Do you expect them to get through what you're about to call or have you not even thought about it?

- If they do get through, will it be easy for them or will you have to adjust the timing a little to help them?

Maybe you're saying, "I don't think about all these things while I call. Perhaps once in a while I'll decide to change something to make it a little easier but certainly not every 12-beat series of actions." Well I'd like to suggest that you look again.

- You say change a little - from what? You can't call without deciding what to call. Even if you have memorized material, you chose it and learned it, and hopefully you thought about how the dancers would do it. Even if you didn't think about it, you must decide how to call it and time your delivery.

The point I'm trying to make is that **we are responsible for how difficult our dance is.** We all talk about judgment in calling and it has recently come home to me that judgment is most directly expressed in our micro-programming of each tip as we call it. I call this micro-programming because each individual decision is quite small and may involve as simple a question as whether to call Right and Left Thru or Pass Thru and Partner Trade. You may not have thought of these as decisions at all. You may not even have noticed that you were choosing something and that is the point I want to make most clearly. Assuming that you have reached the level of calling experience at which you are no longer bound by memorized material, then you probably make about 75 choreographic choices in each tip. That's figuring an average of 12 steps per unit of choreography and 1-½ times through the record. So far as I know, no one has thought very much about these choices and how they influence the dance we are calling.

The Thinking Process

I expect you have all noticed at some time in your calling, that you are thinking about many things as you call a patter tip. The more experienced you are and the more that the mechanics of calling have become automatic for you, the more freedom your mind has to think about something other than projection and timing and where your corner is. In fact, this freedom may have gotten you in trouble on occasion – like when you are calling, and you start wondering about the trip home, or what the President and Vice President are talking about down in the back corner of the hall, or whether that blonde has her petti pants on. However; when you are concentrating on your work, the important thoughts are choreographic; and when you put them all together, they are the process I am calling microprogramming.

I expect that the way in which we make micro-programming choices has escaped our notice because we have so many other things to think about when we are calling. It is probably also true that we (as a group) have only acquired real choreographic flexibility in the past few years. Before that we easily overlooked the micro-programming as we selected material to memorize because we were concentrating too much on the big decisions. Nevertheless, I believe micro-programming has been at work all along. For many years experienced callers have been able to agree easily on what material would stop a floor and that really is the issue as you make your choreographic choices.

Even so, few callers have done much thinking about the reasons for the difficulty of choreography. Most know, in a general way, that some sequences are likely to cause trouble on the floor, but they seldom stop to think about why. Callers generally have little idea what makes one call or sequence of calls easier or more difficult than another. Without that information the micro-programming decisions are poorly made and breakdowns on the floor are inevitable.

Good Judgement and Good Attitude

In order to exercise good judgment, we must have the knowledge to achieve what we want to achieve in terms of dancer success. We have been given the freedom to call whatever we wish to call by sight and other calling techniques that have been developed over the last decade. We now have the freedom to adjust the difficulty of the material on a call-by-call basis. We can exercise our judgment to control the success rate on the floor - but only if we understand what makes sequences tough or easy. We can use micro-programming to manage the level of difficulty as well as the CALLERLAB designated dance program, but we need to learn more about the characteristics of difficulty if we are to realize the full potential of this control.

Micro-programming decisions are the expression of our attitudes towards dancing and dancers. If we are to have control over our dances, we must understand how our attitudes influence our decisions. Consider with me some examples of attitudes and think about how these attitudes might affect a dance.

Many years ago, Dick Leger and I were having a discussion after a talk on programming that I gave to the Rhode Island Callers Association. We were sharing ideas on how to call so that we could help the dancers get through the material we had chosen for our program. Two of the Rhode Island callers were listening to our discussion and finally could contain themselves no longer. One of them proclaimed in full sincerity that all of this talk about getting people through was fine but that he was only happy when he was "killing" them. I know from folks who had attended his dances that this attitude was obvious in his calling.

That is, of course, an extreme example. As one less extreme, consider a similar discussion between a caller I don't remember and Lee Kopman. Lee had just described his latest choreographic creations and the other caller had challenged him with "Who needs all of this new material?" Lee's answer was "I do." He's right. He has developed a following of very active, higher level dancers who thrive on new calls. In order to keep this group happy, Lee needed a steady supply of new material.

A more subtle attitude difference is one that I have discussed many times with Bill Peters. We all say that repetition of the same dance patterns is boring for the dancers and that they must have variety in the program to keep them interested. Bill feels that it is important to provide choreographic challenge for the dancers as part of this variety. I believe that a changing program of patterns

that the dancers know well and can do easily will provide adequate variety and reduce the number of dancers frustrated by failure. I now believe, further, that too few of us have enough control to make certain the dancers - at least most of them - win.

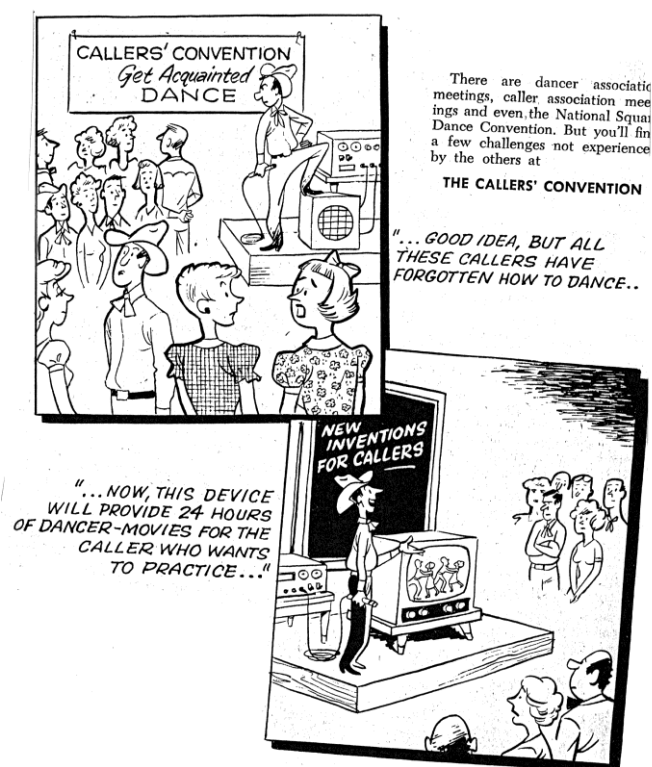
The important point in these examples however, is to consider how the difference in attitude will influence the micro-programming decisions. I hope you will agree that callers with different attitudes will make different choices in each micro-programming situation. The sum of these decisions will, I believe, make more difference in the character of the dance than will the larger program decisions of what theme calls to use. I should also point out here that if you do not prepare a program, or do not at least plan your tip before you start to call, then the micro-programming decisions are the whole program and you are even more controlled by your attitudes than if you plan your dance in advance.

FAIL TO PLAN = PLAN TO FAIL: Measuring Success

Micro-programming is a new idea for me. I have come to this idea as a result of my effort to understand why so many people break down during square dances. Sometimes these breakdowns result from bad calling - poor timing or mumbled directions or poor choice of words. But often, I have observed large portions of the floor failing to succeed when I have been unable to detect a calling error

A frequent observation in such circumstances has been that the caller is presenting material that is more challenging than some of the people can dance with ease. I have sometimes had the chance to discuss such dances with the caller and I have found too often a strong tendency not to recognize how many people failed.

As I said earlier, few callers intend to wipe-out large numbers of dancers. I believe that breakdowns happen more than we want them to and more than we usually admit they do. I believe that a better understanding of micro-programming would help us reduce the frequency of unwanted breakdowns. As an opening move towards understanding whether we accurately perceive the amount of success or failure our customers have, I intend to urge CALLERLAB to finance a study that will use videotapes of whole dances to objectively measure dancer success rates and compare them with the caller's perception of the success rate.



NOT THE SAME OLD TAG LINE – by Mel Wilkerson

Thank you to all who have commented, complimented, complained, or just added their two cents worth to the hundreds of discussions regarding the Callerlab triennial reviews and the changes to the various programs. At the time of this writing, the lists had not yet been published. When they are, we will let you know, or you can check the Callerlab Website.

With regard to the notice that $\frac{1}{4}$ tag and $\frac{3}{4}$ tag had been added to the lists in the mainstream program not just as a formation but as actual movements, we have received the most requests ever for choreography and ideas focused on those two movements at the mainstream level.

I want to thank everyone who contributed choreography both on the Facebook caller forums and to me via e-mail. Below you will find a plethora of ideas, from short routines, to singing calls to fix point modules for CB, PL, conversions and resolutions.

CAUTION: Although these movements may now be on the list, take your time to introduce and use them. Give variety to the positions, the setups, and where they take you to give the dancers the best experience possible. Remember to treat these movements as new. Your dancers should be familiar with the positions of $\frac{1}{4}$ tag and $\frac{3}{4}$ tag at mainstream but not the movements themselves.

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

MOVEMENT 1: $\frac{1}{4}$ TAG THE LINE STUFF FOR MAINSTREAM

SINGING CALL

- (H) PROMENADE $\frac{1}{2}$, LEAD RIGHT, VEER LEFT, $\frac{1}{4}$ **TAG THE LINE, SCOOT BACK**, MEN CLOVERLEAF, LADIES SPIN THE TOP, LADIES RECYCLE & PASS THRU, STAR THRU, PROMENADE,
- (H) PROMENADE $\frac{1}{2}$, SIDES SQUARE THRU 4, SWING THRU, MEN RUN, COUPLES CIRCULATE, LADIES TRADE, COUPLES CIRCULATE, $\frac{1}{4}$ **TAG THE LINE**, LADIES TURN THRU, ****STAR THRU**, PROMENADE (or **Swing and PROMENADE**)
- (H) LADIES CHAIN, HEADS LEAD LEFT, (add or drop "left" Dosado), LEFT TOUCH $\frac{1}{4}$, (CENTRES START) SWING THRU, CENTRES TRADE, ENDS RUN, TAG THE LINE, FACE OUT (IN), $\frac{1}{4}$ **TAG THE LINE**, CENTRES TURN THRU, SWING CORNER, PROMENADE
- (H) RIGHT & LEFT THRU, SIDES STAR THRU, PASS THRU, SPIN CHAIN THRU, LADIES CIRCULATE ONCE, BOY RUN, COUPLES CIRCULATE, $\frac{1}{4}$ **TAG THE LINE**, SCOOT BACK, ****MEN GO TWICE (**MEN Fold Right To Face Back In)**, LADIES EXTEND, SWING HER AND PROMENADE,

- 4 LADIES CHAIN, (H) SQUARE THRU, RIGHT & LEFT THRU, PASS TO THE CENTRE, DOSADO, SWING THRU, MEN RUN, $\frac{1}{4}$ **TAG THE LINE**, THOSE LADIES TRADE, OTHER LADIES GO RIGHT, **AND** ALL COURTESY TURN AND PROMENADE
- (H) STAR THRU, PASS THRU, RIGHT & LEFT THRU, PASS THRU, TRADE BY, CENTRES IN, ENDS PASS THRU, SAME SEXES TRADE, PASS THRU, $\frac{1}{4}$ **TAG THE LINE**, SCOOT BACK (**From a $\frac{1}{4}$ Tag**), TRADE BY (**From a $\frac{1}{4}$ Tag**), SWING CORNER PROMENADE.

PARTNER LINE TO PARTNER LINE MODULES

- **(PL)** RIGHT & LEFT THRU, PASS THRU, $\frac{1}{4}$ **TAG THE LINE**, CENTRES TURN THRU, MEN RUN, COUPLES CIRCULATE, BEND THE LINE **(PL)**
- **(PL)** TOUCH $\frac{1}{4}$, ALL 8 CIRCULATE, CENTRE 4 ONLY TRADE, ALL FACE IN, PASS THRU, $\frac{1}{4}$ **TAG THE LINE**, CENTRES OF THE WAVE TRADE, EXTEND, LADIES TRADE, RECYCLE, SWEEP $\frac{1}{4}$ **(PL)**
- **(PL)** PASS THE OCEAN, ALL 8 CIRCULATE, HINGE, ALL 8 CIRCULATE, LADIES RUN, $\frac{1}{4}$ **TAG THE LINE**, IN THE WAVE - CENTRES TRADE, SWING THRU, EXTEND, ALL 8 CIRCULATE, MEN TRADE, MEN RUN, CHAIN DOWN THE LINE **(PL)**

PARTNER LINE TO CORNER BOX CONVERSION MODULES

- **(PL)** PASS THE OCEAN, SPIN THE TOP, STEP THRU, $\frac{1}{4}$ **TAG THE LINE**, CENTRE LADIES TRADE, TURN THRU, SWING THRU, RECYCLE **(CB)**
- **(PL)** PASS THRU, WHEEL & DEAL, CENTRES SWING THRU, MEN RUN, $\frac{1}{4}$ **TAG THE LINE**, LADIES TRADE **AND** EXTEND, FACE OUT **(CB)**

PARTNER LINE GET-OUTS – (Any of the PL-CB conversions = allemande left – check hand availability)

- **(PL)** SLIDE THRU, PASS THRU, CENTRES SPIN THE TOP, OUTSIDES TRADE, CENTRE BOY RUN, $\frac{1}{4}$ **TAG THE LINE**, GIRL TRADE, EXTEND, CENTRES WALK & DODGE, SWING THRU, MEN TRADE, RIGHT & LEFT GRAND
- **(PL)** PASS THRU, WHEEL & DEAL, SWING THRU, MEN RUN, CENTRES - $\frac{1}{4}$ **TAG THE LINE**, LADIES CAST $\frac{3}{4}$, CENTRE MEN FACE RIGHT, LEFT SWING THRU, MEN TRADE, EXTEND, ALLEMANDE LEFT

- **(PL)** PASS THRU, TAG THE LINE, FACE IN, PASS THRU, $\frac{1}{4}$ **TAG THE LINE**, CENTRES TURN THRU, DOPASO, PROMENADE
- **(PL)** TOUCH $\frac{1}{4}$, ALL 8 CIRCULATE, MEN RUN, CENTRES IN, CAST OFF $\frac{3}{4}$, CENTRES PASS THRU, $\frac{1}{4}$ **TAG THE LINE**, IN THE WAVE- LADIES TRADE, RECYCLE, PASS THRU, ALLEMANDE LEFT

CORNER BOX TO CORNER BOX MODULES

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

CORNER BOX TO PARTNER LINE CONVERSION MODULES

- **(CB)** CENTRES IN, CAST OFF $\frac{3}{4}$, ENDS CIRCULATE, CENTRES PASS THRU, $\frac{1}{4}$ **TAG THE LINE**, CENTRE LADIES TRADE, TURN THRU, LEFT SWING THRU, RECYCLE, SWEEP $\frac{1}{4}$ **(PL)**
- **(CB)** TOUCH $\frac{1}{4}$, CENTRES START - **LEFT SWING THRU**, ENDS RUN, COUPLES CIRCULATE, $\frac{1}{4}$ **TAG THE LINE**, IN THE WAVE - RECYCLE, SWEEP $\frac{1}{4}$, (Static Square) OTHERS LEAD RIGHT, CIRCLE TO A LINE, **(PL)**
- **(CB)** TOUCH $\frac{1}{4}$, CENTRES TRADE, CENTRES RUN, COUPLES CIRCULATE, CENTRES FOUR ONLY - WALK & DODGE, $\frac{1}{4}$ **TAG THE LINE**, CENTRES IN THE WAVE – CAST OFF $\frac{3}{4}$, OTHERS FACE RIGHT, MAKE A WAVE, LADIES TRADE, BOX THE GNAT, RIGHT & LEFT THRU **(PL)**

- **(CB)** SWING THRU, SCOOT BACK, SPLIT CIRCULATE, SCOOT BACK, IN YOUR OWN 4 - WALK & DODGE, MEN IN THE MIDDLE - TRADE, $\frac{1}{4}$ **TAG THE LINE**, CENTRE BOY TRADE, EXTEND, BOY RUN, RIGHT & LEFT THRU **(PL)**

CORNER BOX GET OUT MODULES

- **(CB)** RIGHT & LEFT THRU, VEER LEFT, $\frac{1}{4}$ **TAG THE LINE**, CENTRE TWO LADIES IN THE WAVE - TRADE, LADIES HINGE, RECYCLE, (or **MEN Cross Fold**) RIGHT & LEFT GRAND
- **(CB)** RIGHT & LEFT THRU, VEER LEFT, $\frac{1}{4}$ **TAG THE LINE**, CENTRE TWO LADIES IN THE WAVE -TRADE, LADIES CAST RIGHT $\frac{3}{4}$, MEN FACE RIGHT, LEFT SWING THRU, RECYCLE**, PASS THRU, ALLEMANDE LEFT (or **Box The Gnat, Right & Left Grand**)
- **(CB)** SLIDE THRU, TOUCH $\frac{1}{4}$, ALL 8 CIRCULATE, MEN RUN, PASS THE OCEAN, STEP THRU, $\frac{1}{4}$ **TAG THE LINE**, FACING MEN – PASS THRU, ALL THE LADIES RUN, CENTRE LADIES TRADE, TRADE BY, ALLEMANDE LEFT
- **(CB)** MAKE A WAVE, LADIES TRADE, SPIN THE TOP, MEN RUN, IN YOUR OWN FOUR, $\frac{1}{4}$ **TAG THE LINE**, LADIES TRADE, EXTEND, LADIES RUN, RIGHT & LEFT GRAND

USING $\frac{1}{4}$ TAG FROM A WAVE SET UP – WORKSHOP FIRST

- **(PL)** RIGHT & LEFT THRU, DIXIE STYLE TO A WAVE, MEN CROSS RUN, LADIES U-TURN BACK, $\frac{1}{4}$ **TAG THE LINE**, LADIES TURN THRU, SLIDE THRU, COUPLES CIRCULATE, BEND THE LINE. **(PL)**
- **(PL)** PASS THRU, WHEEL AROUND, DIXIE STYLE TO A WAVE, MEN CROSS RUN, “**LEFT $\frac{1}{4}$ TAG THE LINE**” CENTRES OF THE WAVE TRADE, EXTEND, LADIES RUN, SLIDE THRU, PASS TO THE CENTRE, LEFT SQUARE THRU 3. **(CB)**
- **(PL)** DIXIE STYLE TO A WAVE, MEN CROSS RUN, “**LEFT $\frac{1}{4}$ TAG THE LINE**”, CENTRE TWO LADIES TRADE, EXTEND, LADIES RUN, SLIDE THRU, PASS THRU, TRADE BY **(CB)**

MOVEMENT 2: $\frac{3}{4}$ TAG STUFF FOR MAINSTREAM

SHORT SEQUENCES

- **(H)** LADIES CHAIN, **(H)** LEAD LEFT, PASS TO THE CENTRE, DOUBLE PASS THRU, PUT CENTRES IN, LINES GO FORWARD, TURN AROUND, COME BACK, PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, RIGHT & LEFT GRAND

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

SINGING CALLS

- ******(H) PASS THE OCEAN, EXTEND, CAST OFF $\frac{3}{4}$, CENTERS TRADE, CENTERS RUN, $\frac{3}{4}$ **TAG THE LINE**, ENDS CLOVERLEAF, CENTERS RECYCLE, CENTERS SLIDE THRU, CENTERS PASS THRU, PASS THRU, SWING (****RHL-progression**)
- (H) LEAD RIGHT, CIRCLE TO A LINE, PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, CENTRE 4 SWING THRU, OUTSIDES TRADE, EXTEND, MEN RUN, COUPLES CIRCULATE, WHEEL & DEAL, SWING CORNER

- (H) SQUARE THRU, SWING THRU, MEN RUN, $\frac{3}{4}$ **TAG THE LINE**, MEN WITH THE RIGHT HAND TRADE, LADIES U-TURN BACK, EXTEND, HINGE, LADIES TRADE, RECYCLE, SWING CORNER
- (H) SEPARATE AROUND 2, (or (H) **Pass All The Way Thru, Face in**) EVERYBODY PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, CENTRES SWING THRU, **TWICE**, OUTSIDES TRADE, EXTEND, SWING THRU TWICE, SWING AND PROMENADE
- (H) PASS THE OCEAN, LADIES TRADE, RECYCLE, PASS THRU, SLIDE THRU, PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, OUTSIDES CLOVERLEAF, CENTRES STEP THRU AND FACE OUT, (add or drop **Touch $\frac{1}{4}$, Scoot Back**), SWING THE CORNER.
- (H) PROMENADE HALFWAY, LEAD RIGHT, RIGHT & LEFT THRU, VEER LEFT, COUPLES CIRCULATE, $\frac{3}{4}$ **TAG THE LINE**, MEN SWING THRU, LADIES TURN BACK, EXTEND **AND** SWING (add or drop **Allemande Left**) PROMENADE
- (H) PROMENADE $\frac{1}{2}$, LEAD RIGHT, SWING THRU, MEN RUN, COUPLES CIRCULATE, $\frac{3}{4}$ **TAG THE LINE**, MEN SWING THRU, LADIES U-TURN BACK, EXTEND, SWING CORNER, PROMENADE
- (H) BOX THE GNAT, SLIDE THRU, DOSADO, SWING THRU, MEN RUN, $\frac{3}{4}$ **TAG THE LINE**, LADIES TURN BACK, EXTEND, EXTEND AGAIN, MEN TURN BACK, LADIES HINGE, MEN COURTESY TURN THE GIRL AND ALL PROMENADE
- (H) RIGHT & LEFT THRU, (H) PASS THE OCEAN, EXTEND, LADIES TRADE, LADIES RUN, $\frac{3}{4}$ **TAG THE LINE**, MEN U-TURN BACK, EXTEND, WALK & DODGE, MEN FOLD, STAR THRU, PROMENADE.
- (H) SQUARE THRU, PASS THE OCEAN, SPIN THE TOP, WALK & DODGE, $\frac{3}{4}$ **TAG THE LINE**, OUTSIDES FACE RIGHT **AND**, PROMENADE $\frac{1}{4}$ TO FACE BACK IN, CENTERS SPIN THE TOP **AND**, STEP THRU, SWING THE CORNER, PROMENADE

PARTNER LINE TO PARTNER LINE MODULES

- **(PL)** PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, OUTSIDES U-TURN BACK, EXTEND, MEN RUN, CAST OFF $\frac{3}{4}$ **(PL)**
- **(PL)** RIGHT & LEFT THRU, $\frac{1}{2}$ SASHAY, SLIDE THRU, OUTSIDES CLOVERLEAF, CENTRES SPIN THE TOP, CENTRES - **LEFT $\frac{3}{4}$ TAG YOUR LINE**, CENTRE LADIES CAST LEFT $\frac{3}{4}$, CENTRE BOY FACE RIGHT, EXTEND, SLIDE THRU **(PL)**

PARTNER LINE TO CORNER BOX CONVERSION MODULES

- **(PL)** PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, ENDS U-TURN BACK, EXTEND, LADIES CIRCULATE, MEN TRADE, RECYCLE **(CB)**

- **(PL)** SQUARE THRU 3, $\frac{3}{4}$ **TAG THE LINE**, CENTRES SWING THRU, OUTSIDES U-TURN BACK, EXTEND, SWING THRU, SCOOT BACK, HINGE (CB-OW)
- **(PL)** TOUCH $\frac{1}{4}$, ALL 8 CIRCULATE, ALL FACE IN, CENTRES ONLY - PASS THRU, $\frac{3}{4}$ **TAG YOUR LINE**, CENTRES SWING THRU, OUTSIDES U-TURN BACK, CENTRES RECYCLE, SWEEP $\frac{1}{4}$ - **AND** BACK AWAY, OTHERS LEAD RIGHT **(CB)**

PARTNER LINE GET-OUT MODULES

- **(PL)** PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, CENTRE 4 SPIN THE TOP, OUTSIDES CLOVER LEAF, EXTEND, CENTRES TRADE, SWING THRU, RECYCLE, ALLEMANDE LEFT
- **(PL)** PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, CENTRES SWING THRU, OUTSIDES TRADE, EXTEND... **FINISH WITH ANY OF THE FOLLOWING ENDINGS**
 - SPIN THE TOP, HINGE, LADIES TURN BACK, PASS THRU, TRADE BY, ALLEMANDE LEFT
 - MEN RUN, FERRIS WHEEL, DOUBLE PASS THRU, LEADERS TRADE, ALLEMANDE LEFT.
 - PASS THRU, CENTRES SWING THRU, OUTSIDES U-TURN BACK, EXTEND, EXTEND AGAIN, CENTRES HINGE, EVERYBODY ALLEMANDE LEFT
- **(PL)** PASS THRU, TAG THE LINE, PUT CENTRES IN, CAST OFF $\frac{3}{4}$, PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, CENTRES HINGE **AND** FACE, EVERYBODY - ALLEMANDE LEFT.
- **(PL)** RIGHT & LEFT THRU, PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, CENTRES SWING THRU, OUTSIDES TRADE, CENTRES RECYCLE, PASS THRU, RIGHT & LEFT GRAND

CORNER BOX TO CORNER BOX MODULES

- **(CB)** VEER LEFT**, $\frac{3}{4}$ **TAG THE LINE**, LADIES (**outsides**) TRADE, EXTEND, MEN RUN, SLIDE THRU, PASS TO THE CENTRE, CENTRES PASS THRU. **(CB)** (** Note: you may want to set up a flow like **Swing Thru, MEN Trade, MEN Run, LADIES Trade** to replace the Veer Left depending on how you establish the corner box)
- **(CB)** RIGHT & LEFT THRU – AND A QUARTER MORE, IN YOUR OWN 4 - $\frac{3}{4}$ **TAG THE LINE**, CENTRE SIX – SAME SEX CAST RIGHT $\frac{3}{4}$, LONESOME LADIES FACE LEFT,

IN YOUR OWN LEFT-HAND WAVE – RECYCLE (**Ladies are leading**),
SLIDE THRU, MAKE A WAVE, LADIES TRADE, RECYCLE **(CB)**

- **(CB)** TOUCH $\frac{1}{4}$, SPLIT CIRCULATE, CENTRES RUN,
 $\frac{3}{4}$ **TAG THE LINE**, TRADE, OUTSIDES CLOVERLEAF,
CENTRES SPIN THE TOP, EXTEND, MEN CIRCULATE,
LADIES TRADE, RECYCLE **(CB)**
- **(CB)** SWING THRU, MEN RUN, $\frac{3}{4}$ **TAG THE LINE**,
MEN - WITH THE RIGHT HAND TRADE, LADIES U-TURN BACK,
EXTEND, HINGE, LADIES TRADE, RECYCLE, **(CB)**
- **(CB)** PASS THE OCEAN, SPIN THE TOP, WALK & DODGE,
 $\frac{3}{4}$ **TAG THE LINE**, OUTSIDES FACE RIGHT, PROMENADE $\frac{1}{4}$,
same 4 FACE BACK IN, CENTERS SPIN THE TOP, STEP THRU **(CB)**

CORNER BOX TO PARTNER LINE CONVERSION MODULES

- **(CB)** SWING THRU, MEN RUN, $\frac{3}{4}$ **TAG THE LINE**,
MEN SWING THRU, LADIES TRADE, EXTEND, MEN RUN **(PL)**
- **(CB)** TOUCH $\frac{1}{4}$, CENTRES HINGE, CENTRE MEN TRADE,
CENTRE GIRL RUN, $\frac{3}{4}$ **TAG YOUR LINE**, THAT GIRL DODGE,
CENTRE BOY TRADE AND WALK, 1X3 WALK & DODGE
(**1 Person Walk – Three People Dodge**), MEN RUN RIGHT,
ALL 8 CIRCULATE, MEN RUN **(PL)**
- **(CB)** PASS THE OCEAN, LADIES TRADE, SPIN THE TOP,
WALK & DODGE, $\frac{3}{4}$ **TAG THE LINE**, OUTSIDES SEPARATE,
SAME TWO STAR THRU, CENTRES SPIN THE TOP, EXTEND,
****SLIDE THRU, (**or Swing Thru, MEN Trade, MEN Run, Bend The Line)**
(PL)
- **(CB)** PASS TO THE CENTRE, CENTRES SWING THRU,
OUTSIDES FACE AND PASS THRU,
CENTRES **LEFT** $\frac{3}{4}$ **TAG THE LINE**, CENTRE GIRL WALK,
BOY DODGE **LEFT**, $\frac{3}{4}$ **TAG YOUR LINE**, OUTSIDES CLOVERLEAF,
CENTRES SLIDE THRU, CIRCLE TO A LINE, **(PL)**

CORNER BOX GET OUT MODULES

- **(CB)** PASS TO THE CENTRE, DOUBLE PASS THRU, CENTRES IN,
LINES GO FORWARD ...AND BACK, DO A U-TURN BACK, PASS THRU,
 $\frac{3}{4}$ **TAG THE LINE**, RIGHT & LEFT GRAND.
- **(CB)** SWING THRU, HINGE, SPLIT CIRCULATE, WALK & DODGE,
U-TURN BACK, PASS THRU, $\frac{3}{4}$ **TAG THE LINE**,
CENTRES SWING THRU, BOX THE GNAT, CHANGE HANDS,
EVERYBODY ALLEMANDE LEFT,

- **(CB)** TOUCH $\frac{1}{4}$ CENTRES TRADE, CENTRES RUN, $\frac{3}{4}$ **TAG THE LINE**, CENTRES SWING THRU TWICE, OUTSIDES TRADE, EVERYONE EXTEND TWICE, RIGHT & LEFT GRAND.
- **(CB)** TOUCH $\frac{1}{4}$, SCOOT BACK, CENTRES TRADE, CENTRE RUN, $\frac{3}{4}$ **TAG THE LINE**, CENTRES SWING THRU, OUTSIDES TRADE, EXTEND, HINGE, SPLIT CIRCULATE, RIGHT & LEFT GRAND.
- **(CB)** CIRCLE TO A LINE, PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, CENTRES (TRAILERS) IN, U-TURN BACK, PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, RIGHT & LEFT GRAND.
- **(CB)** RIGHT & LEFT THRU, VEER LEFT, $\frac{3}{4}$ **TAG THE LINE**, MEN SWING THRU, LADIES TRADE, EXTEND, PASS THRU, LADIES SWING THRU, MEN TRADE, EXTEND, SWING THRU, CENTRES FACE AND SQUARE THRU 3, OTHERS FACE IN **AND** EVERYBODY ALLEMANDE LEFT.
- **(CB)** SWING THRU ONCE AND A HALF, ENDS CIRCULATE, CENTRES TRADE, SCOOTBACK, CENTRES TRADE, CAST RIGHT $\frac{3}{4}$, OUTFACERS - U-TURN BACK, PASS THRU, $\frac{3}{4}$ **TAG THE LINE**, CENTRES "LEFT" SWING THRU, RIGHT & LEFT GRAND

MODULES USING $\frac{3}{4}$ TAG FROM A WAVE – WORKSHOP FIRST

- **(PL)** PASS THRU, MEN TRADE, $\frac{3}{4}$ **TAG YOUR LINE**, OUTSIDES SEPARATE AND WHEN YOU MEET – STAR THRU, CENTRE LADIES TRADE, RECYCLE SAME 4 LEAD RIGHT **(CB)**
(** Note: this only works if Recycle is danced properly with body flow - - otherwise do a Centres Hinge and Boy Run)
- **(PL)** RIGHT & LEFT THRU, PASS THRU, WHEEL AROUND, ****DIXIE STYLE TO A WAVE, $\frac{3}{4}$ TAG YOUR LINE, (Ladies right-hand wave) 4 MEN AND VERY CENTRE TWO LADIES ONLY TRADE (Centre Six), LADIES SWING THRU, CENTRES TURN THRU, SLIDE THRU, COUPLES CIRCULATE, BEND THE LINE. (** Note: if your flow is good for the PL you can go right into the Dixie Style, otherwise set it up with flow movements as shown for the Dixie Style) (PL)**
- **(PL)** PASS THRU, MEN TRADE, $\frac{3}{4}$ **TAG YOUR LINE**, OUTSIDES SEPARATE AND WHEN YOU MEET – STAR THRU, CENTRE LADIES TRADE, HINGE, WALK & DODGE, CIRCLE TO A LINE **(PL)**

SMOOTH DANCING by Paul Bristow

(This is one of a number of presentations that Paul made when he was involved in the British Callers Association as their education Officer – Barry)

TIMING AND BODY FLOW Part 1 – Overview and Timing (1)

A priority for all callers has to be that their dancers should enjoy the sensation of dancing. It should provide a comfortable feeling for all concerned that matches to the structure of the music being used. Dancers should not feel twisted, stretched, chased or dragged by the caller's choreography all of which should fit the musical framework so that all the dancers can, by following the beat, dance in a sympathetic fashion, i.e. not running, dragging, stumbling-over or crashing-into each other.

Callers who are able to present comfortable choreography, will always be perceived as better Callers as opposed to Callers who present choreography that "works" but – for some reason – feels awkward. There are two basic reasons why "uncomfortable" choreography can occur:

1. The caller may not allow the correct amount of time for dancers to receive, react and execute the calls comfortably – bearing in mind that the correct amount of time is not a fixed measure.
2. The caller may attempt to combine calls (or sequences of calls) that do NOT "fit" together in a comfortable fashion. This can occur as a result of lack of understanding about the dynamics of a call, or of failing to use combinations that help the dancers through the sequence and assist the execution of new, unusual or "different" call usages – again these criteria are not fixed and will vary from group to group and may depend upon external circumstances.

There is a simple definition used to describe Smooth Dancing:

A DANCE ACTION, WHICH ALLOWS THE DANCERS TO MOVE COMFORTABLY, WITHOUT ABRUPT CHANGES OF DIRECTION OR EXCESSIVE STOPS, WITH STEPS THAT, MATCH THE BEAT OF THE MUSIC.

Whilst this does cover the basic requirements, it is very important to analyse each aspect of the subject to properly achieve the objective set by the above definition.

From the list shown above, you can see that the primary element that affects smooth dancing is the timing of the calls – i.e. the amount of time given, by the caller.

There is a simple definition used to describe Timing:

THE RELATIONSHIP BETWEEN THE CALL AND THE DANCER ACTION MEASURED IN BEATS OF MUSIC, EACH OF WHICH REPRESENTS ONE STEP BY THE DANCERS.

TEMPO

Quite often there is some confusion about the distinction between “Timing” and “Tempo”. To avoid confusion, here is a simple explanation of “Tempo”:

The tempo i.e. Metronome Beats per Minute (M.B.M.) of Square Dance music is related to the speed at which the music is being played, by the caller. This varies slightly in different regions. CALLERLAB suggests that the modern accepted rate is 126 to 128 M.B.M., this used to be quoted as 128 to 132 M.B.M. Most records produced for Square Dancing will have a M.B.M. rate of 128 to 130. It is important that you determine the appropriate M.B.M. rate for your region.

I am of the opinion that, once you have established the appropriate M.B.M. rate, for you and your dancers, you should **never** slow down the tempo i.e. speed of the record.

There are some callers who slow down the music when they are working with newer Dancers this is a BIG mistake, as it will condition the Dancers to expect slower Rhythms than are likely to be found. If you want to “slow things down”, you should allow new dancers a little more reaction time but ensure that you still allow the correct number of beats for execution of the Call. This will condition them to execute the calls correctly and will set them up to face the world of “real” Square Dancing.

Similarly avoid the temptation to speed up the tempo (M.B.M.), it is worth noting that a Caller can appear to be “fast” to dance to, as a result of the style of Calling used; if you use a large number of filler words and “patter chatter”. You can create an exciting fast feel without varying the tempo of the music. The only time that I would ever increase (or for that matter decrease) the Tempo, would be in the situation where I felt that the original piece of music had been recorded at the wrong tempo; there are a few records that exist where this has happened.

TIMING

Timing is the name given to the task that callers must achieve whereby they match the actions of the dancers to the musical framework i.e. it is used here as a “verb”, not a “noun”. In each case the Caller will require a number of beats of music to issue the command, the Dancer will require a further number of beats to react to the command and then a third count of beats is necessary for the Dancers to execute the call. This is probably obvious. However, what is not so obvious is the way that a range of circumstances can affect these three types of “beat-counts” and that these circumstances can only be recognised by a caller who is watching the dancers, hence:

The “Golden Rule of Good Timing”:

A CALLER <u>MUST</u> ALWAYS LOOK AT THE DANCERS!

Good timing can only be achieved by watching the Dancers. In particular, it is essential that newer Callers free themselves from distractions such as copious amounts of notes or even the Singing Call cue sheet so that they can watch the Dancers. You must call to the Dancers and regulate the timing count to ensure that the majority of the Dancers can execute the calls in a comfortable fashion.

In order to develop an understanding of timing I would usually suggest, to newer Callers, that they try the following:

- Learn a number of Singing Calls and try to interchange the figures from one to another
- Study the choreographic effect of the figures, those with corner progressions can be modified to Allemande Left finishes. Dance these figures in order to check that they are comfortably constructed and timed - do not assume that it must be correct just because it is on a record!
- Call the appropriate figures to a hoedown record.

This will provide a repertoire of modules, which are well timed and can form the basis of patter calling. Be aware of these ideas when you dance to another Caller, see how they are interpreted.

TIMING AND BODY FLOW Part 2 –Timing (2)

As I stated in last issue's article, there are three fundamental types of timing, these are:

1. COMMAND TIME

2. REACTION TIME

3. EXECUTION TIME

Understanding each of these criteria better is an essential requirement for all Callers. There may well be many Callers who have never formally studied these topics, in terms of research by reading, attendance at a caller school or even by discussion on the subject – but it is impossible to achieve even a modest standing as a Caller without using these three timing counts effectively in your calling. Some excellent Callers will have discovered all that they needed to know whilst they were dancing and will have transferred that knowledge to their calling. It's a little like singing – some people are able to sing in tune without being taught how, whilst some require extensive training.

Whether or not you are a “natural” good-timing-Caller, it is always useful to understand a little better what is happening and the factors that can cause it to change. This can only be helpful.

COMMAND TIME - The number of beats of music that it takes for the Caller to deliver the Call.

All calls should be delivered in two beats, as far as possible. For some calls this is easy to achieve; Swing Thru, Star Thru, Pass Thru are obvious examples of calls that comprise two words – one for each beat. Even calls like Square Thru Three fit this pattern, as the essential initial information is “Square Thru” and the number “Three” is an appendix to the instruction that will be received in plenty of time for the Dancers to receive, interpret and react – without disturbing the smooth flow of the dancing. Calls such as Spin Chain and Exchange the Gears also fall into this category.

Ideally the Dancer should be able to take the first step of each movement on the first beat of the musical phrase, to achieve this the Caller must meter the delivery of the Call carefully. There is a tendency for the Caller to “steal” the first beat of the phrase and sometimes, as a consequence of modern Calling, this is difficult to avoid. The major effect of this is that the Dancer will attempt to adjust to the musical phrase by slowing or rushing the execution of the Call; as a consequence of the fact that each Dancer will decide, as an individual, whether to rush or slow down the timing the smoothness will suffer. You should endeavour to ensure that your Calls are delivered in a fashion that permits the Dancers to dance, as far as possible, to the framework and structure of the music.

To understand this idea of “giving” the Dancer the first beat of the music, consider how you might deliver the call Circle Left on a singing call; you will give the call in two beats, ahead of the start of the musical phrase, which will allow the Dancers to start moving on the first beat – BUT what drives you to do this will be to make it possible for you to start singing the text of the song on the first beat of the musical phrase (the same thing happens when you use a Sides Face, Grand Square on a singing call). Unfortunately, many times the caller will then try to sing the figure (let’s assume that it starts with a Square Thru) by using the words “Heads Square Thru” as the text for the first section of the musical phrase of the first figure, thus “stealing” the first beat from the dancers.

There are many examples of callers “stealing” the first beat to be found on a large proportion of Singing Calls – check them out for yourself. However, if you can train yourself to deliver the call at the correct point, ahead of the phrase, then the dancers will be able to dance more smoothly and will enjoy your calling to a much greater extent. To practice using the correct beat, try and call the “Heads Square thru” (or whatever the figure may be) such that you can sing a small part of the text from the original song, whilst the Dancers are dancing the movement; if you can start to sing on the first beat of the phrase – after having given the call – the Dancers will be able to dance on that beat!

REACTION TIME (LEAD-IN TIME) - The time it takes for the Dancer to hear and correctly identify the Call. This does not include any part of the actual dance action, it is – at the very least – the time that it takes to hear what the caller has said, work out what is meant and begin to “activate” the necessary body parts required to execute the call.

There are many factors that may affect Reaction Time a few of the more obvious ones are:

- The Caller uses poor or awkward “Body Flow”
- A New Call is used or an Old Call from a new or unusual position
- A “Gimmick Call” or “Surprise (i.e. unexpected) Call is used
- The Humidity/temperature in Hall is uncomfortable
- At a certain “Time of Evening” - people are more tired
- When the acoustics, in the hall, are bad
- If the average age of the Dancer is fairly high
- If the majority of Dancers are new (i.e. beginners or recent graduates)

This does not cover every eventuality where Reaction Time can change but gives a fair number of examples of the most common causes for changes to this aspect. You need to establish Reaction Time for any group and – here are a few things that you might be advised to keep in mind:

- Watch a good square for “Reaction Time”; avoid the slowest Dancers and the fastest Dancers.
- Different groups have different “Familiar” or “Unfamiliar” Calls or routines
- If the amount of Reaction Time, allowed by the Caller, is too long “Pogo-Stick” calling will result (dancers bounce up-and-down on the spot, waiting for the next call!); if it’s not sufficient then “Clip Timing” will occur, rushing the Dancers. Either effect will disrupt the smooth flow.

EXECUTION TIME - The number of beats that the Dancers might normally need in order to perform the movement. CALLERLAB timing lists are the source for these counts. The timings (as shown in the current CALLERLAB Definitions) are based upon the results of extensive evaluation carried out under test conditions. However, it should be remembered that – in a dynamic situation – Dancers may actually dance a little differently to these counts; Execution Time may alter when:

- Squares are too large
- Floor is sticky or slippery
- Floor is too crowded
- Dancers in motion quite often move faster than Dancers who are static

NOTE: Some Calls e.g. Grand Square, Swing and Promenade tend to be cut short by Dancers.

GOOD TECHNIQUE

A new Caller should develop an awareness of timing by Calling without filler patter i.e. Call only the Calls and observe the time taken for reaction and execution. By this method the newer Caller will learn the length of “intervals” between Calls.

However, an experienced Caller can – and quite often does – use filler words and phrases to assist Timing i.e. fill spaces. You would do well to try to establish a repertoire of phrases - 2 beat, 4 beat etc., the effective use of filler patter in this way is the mark of an experienced Caller.

As a “radical” suggestion, you could try and tape yourself and then try and dance to your own calling, to check on your “Timing”!

This article will be concluded in the November issue of BTM.

**IF IT'S THE WRONG PLACE
AND THE WRONG TIME...
I'LL BE THERE.**

Body Flow by *Brian Hotchkies*

From a presentation to NSW Callers Association, February 2006.

When calling, many new callers will look at the formation they have put the dancers into, and think:

“from here I can do a.....”,

then go ahead and call it without giving much, or any thought to the way the dancers had arrived at that formation.

This is especially true when it comes to ocean waves. From an ‘Eight Chain Thru’ formation, callers will often call “touch 1/4, Swing Thru”. After the Touch 1/4, the dancers are in a Right-Hand Ocean Wave, and Swing Thru starts with a Right-Hand turn. This action many call overflow; but it is no more overflow than cast right 3/4. What it is however is really bad flow due to the hand expectation. Touch 1/4 has a right-hand turn. and dancers anticipate either a release flow, (e.g. scoot back or circulate), or a left-hand movement for the centres. It is not pleasant to dance. Unfortunately, many callers just see a wave and just go ahead and call Swing Thru, which is normally fine from RH Ocean Waves. The problem is however that the figure which was used to set up the wave ended with a RH turning action. From the same RH ocean wave, callers frequently call ‘Scootback’, which (from that formation) also is a RH figure. However, ‘Scootback’ does not start with a RH *turning* action, so there is no over-flow.

If your choreography calls for ‘Touch 1/4, Swing Thru’, instead of that sequence, try calling ‘Touch 1/4, Scootback, Centres Trade’. The anticipated body flow is superior, and eliminates the over-flow, yet the choreographic result is the same.

A similar situation exists when dancers are in a Left-hand wave formation. Callers will frequently call ‘Left Swing Thru’, which is fine, providing the caller’s previous figure did not end with a LH turning action. At MS many callers use ‘Dixie Style To a Wave’ as their primary method of establishing Left-hand ocean waves; but once again, if the caller follows this with ‘Left swing Thru’, there is an unexpected hand anticipation which causes bad flow for the dancers. In my opinion, whenever you call ‘Dixie Style To a Wave’, you should always consider doing something with the centres next, Dancers may not realise, but they are expecting to have the centres do *something* next. There are lots of great available options such as ‘Centres Trade’, ‘Swing Thru’, ‘Centres Cross Fold’ ‘Centres Cross Run’. At the Plus level consider ‘Fan the Top’ or ‘Acey Deucy’.

If you always call figures which flow together, you will always have less breakdowns on the floor, and the dancers will experience smoother dancing. I’m not saying that your choreography has to be totally predictable. It just needs to be something that the dancers were expecting as far as body flow is concerned. It can be tricky, and/or unusual; as long as it flows.

MOVIN' DOWN THE MAINSTREAM

Out of Left Field

Some general MS modules from my files..all built around the 'left' concept. *Barry*

GET INS

HEADS LEFT SQUARE THRU, LEFT SWING THRU, LEFT HINGE,
LADIES RUN, PASS THRU, WHEEL & DEAL, ZOOM,
CENTRES PASS THRU: **(CB)** (Set is rotated $\frac{1}{4}$ to the Right..Stirred)

HEADS SLIDE THRU, SQUARE THRU $\frac{3}{4}$, LEFT TOUCH $\frac{1}{4}$,
LEFT SCOOTBACK, LADIES RUN, FLUTTERWHEEL, SWEEP $\frac{1}{4}$: **(CB)**

HEADS LEFT SQUARE THRU, LEFT SWING THRU, LADIES RUN,
WHEEL & DEAL: **(CB)**

HEADS PASS THE OCEAN, RECYCLE, DOUBLE PASS THRU,
CENTRES IN, CAST OFF $\frac{3}{4}$, PASS THRU, $\frac{1}{2}$ TAG, LEFT SWING THRU,
MEN SCOOTBACK (LADIES practice the twist), MEN TRADE, MEN RUN,
WHEEL & DEAL, SWEEP $\frac{1}{4}$: **(PL)**

HEADS PROMENADE $\frac{3}{4}$, SIDES SQUARE THRU $\frac{3}{4}$, LEFT SWING THRU,
LADIES RUN, BEND THE LINE, RIGHT AND LEFT THRU: **(PL)**

ZERO MODULES (CB-CB or PL-PL)

(CB) PASS THRU, CENTRES TOUCH $\frac{1}{4}$, THEN WALK & DODGE,
SAME FOUR CLOVERLEAF, ALL SWING THRU, CENTRES RUN,
TAG THE LINE...RIGHT, LADIES RUN, LEFT SWING THRU,
SCOOTBACK, MEN CIRCULATE, RECYCLE **(CB)** (exact zero)

CONVERSION MODULES

(PL) LEFT TOUCH $\frac{1}{4}$, ALL 8 CIRCULATE, LADIES RUN **(CB)**

(PL) PASS THE OCEAN, MEN CIRCULATE, LEFT SWING THRU,
LADIES CIRCULATE, MEN TRADE, SPIN CHAIN THRU **(CB-OW)**

RESOLUTION MODULES - *Some more general GET-OUT Mainstream modules from my files. Some of these I have had for many years, Barry*

(CB) TOUCH $\frac{1}{4}$, WALK & DODGE, MEN FOLD, PASS THRU,
MEN SPIN THE TOP, LADIES TRADE **AND** PASS THRU,
MEN PASS THRU, SEPARATE **AROUND TO THE 2nd LADY**, STAR THRU,
PROMENADE.

(PL) PASS THRU, PARTNER TRADE, REVERSE THE FLUTTER,
DIXIE STYLE TO A WAVE, MEN TRADE, (LEFT) SPIN CHAIN THRU,
LEFT HINGE, LADIES FOLD, LEFT DOUBLE PASS THRU, MEN TRADE,
ALL TOUCH $\frac{1}{4}$, EVERYBODY $\frac{1}{2}$ CIRCULATE, WEAVE THE RING.

(CB) RIGHT & LEFT THRU. PASS TO THE CENTRE, PASS THRU, SPLIT 2, SEPARATE AROUND ONE TO A LINE, ENDS PASS THRU **AND** U-TURN BACK, CENTRES STAR THRU, ALL PASS THRU, ALLEMANDE.

(CB) SWING THRU, MEN RUN, BEND THE LINE, RIGHT & LEFT THRU, TOUCH $\frac{1}{4}$, MEN SHAKE LEFT HANDS **AND** LEFT PULL BY, RIGHT & LEFT GRAND

(CB-exact) PASS THRU, CENTRES SQUARE THRU, ALL CLOVERLEAF, **HOME**

(PL-Exact H lead Right) TOUCH $\frac{1}{4}$, CIRCULATE 1- $\frac{1}{2}$, ORIGINAL SIDE MEN TURN $\frac{1}{4}$ IN, ORIGINAL HEAD MEN U TURN BACK, COLUMN OF 6 TRADE, LADIES SPREAD APART, MEN EXTEND, RIGHT & LEFT GRAND, **HOME**

(PL) PASS THRU, ENDS FOLD, CENTRES U TURN BACK, DOUBLE PASS THRU, "Tap 'em On The Shoulder", (**when they turn**) RIGHT & LEFT GRAND.

(PL) PASS THRU, CAST OFF $\frac{1}{2}$, STAR THRU, PASS THRU, ALLEMANDE LEFT.

(PL) PASS THRU, TAG THE LINE, FACE RIGHT, FERRIS WHEEL, CENTRES SWING THRU, SCOOTBACK, IN THE WAVE - CAST OFF $\frac{3}{4}$, OTHERS U TURN BACK, ALLEMANDE LEFT.

ASK DR. ALLEMANDER by Barry Wonson

Dear Dr. ALLEMANDER: we are planning on having a really big Australia Day Celebration in January. I am wondering if the original settlers from the First Fleet square danced on their first anniversary of landing?

A.P. Sauce, Botany Bay, NSW

Dear A.P.

It is obvious from documents found in the Mitchel Library archives, that the First Fleeters were very active in square dancing, even before leaving England as they Loaded The Boats. Invitations from Governor Phillip have been found inviting the settlers to Follow Your Neighbour to the party tent for a special event, and Coordinate with the Aborigines on the Corner. After you Pass Thru the stockade gate, look for the big table where we will all sit in a Grand Square. If there isn't enough food on the first Swing Thru, you can always Scoot Back for more."

We also know that Governor Philip had the rock on Benelong Point sealed with amber for the occasion, making it the Southern Hemisphere's first Yellow Rock.

Dr A.L "Lefty" Allemander gives advice to the dancelorn in this space at regular intervals. If you see him at a Christmas Party this year please give him a nice Purple Rock (like a yellow rock but with a little more passion).

MICRO-TIPS FOR DANCERS by Allen Conroy

(from “Dancer Diggins”, California)

(I came across a photocopied version of this article from the 60's or 70's in my files. It was originally published in a now defunct magazine from the San Francisco area. At one point I had 4 filing cabinets full of various local magazines. To cut the size down, I photocopied items and articles I felt could be of some value and placed them in folders. Unfortunately, I never got round to cataloguing them so there are many pieces whose origin is lost...Barry)

One of the little frustrations of club life is the inability of most of us to use a microphone correctly. Some panic. These are usually of the female persuasion ([this was written in the 1970's – Barry](#)), and they refuse to touch the thing or hold it at arm's length as if it were a venous snake. In either case, the message is lost to those at the back of the hall or in the kitchen. Then, there is the macho male, who disdains at such aids, and tries to reach all ears with what he profoundly believes are the pleasing tones of a circus ringmaster, Alas, his voice too is lost in the din to all who are not lip-readers.

The most common error is to hold the mike away from the face in the manner seen on TV, as singers do. This does not work with a caller's mike. Since a square dance caller wants to be free to turn to his set quite often and still be heard, he has to keep the mike in proper relation to his mouth. The easiest way to be sure of that is to hold it lightly against his chin. To avoid booming, the manufacturers set the mike's reception level to match this closeness. Thus. If the mike is held even six inches away from the lips, it does not produce adequate sound. So dear club officers and spokespersons, hold the mike against your chin for best results.

Another problem is “Am I On?”. Naturally a quick consultation with the owner of the PA set would solve this. Sometimes there is a switch and volume control in the handpiece, and other times they are on the amplifier box on the turntable. Do ask. Don't fiddle with buttons unless you have used the set before. Some newer outfits cost almost as much as a foreign compact car! And please knock off the “testing, testing” routine. That's properly used only in setting up, and should be done with a spotter, who is checking sound around the hall and helping the caller get the best height and direction for the loudspeakers. And one should not tap and blow vigorously at the mike. Just hold it on your chin and say softly something ear-catching like “who wants a million dollars?” or “did you hear the story about the sexy mongoose?” You will probably get rapt attention in a hurry!

Finally, don't stand in front of the speaker with the mike. This causes the sounds from the speaker to be feed back into the mike, and this feedback makes that horrid squeal that you hear. Good luck, and remember, the mike is not going to bite you!

Editor's final words ...well at least for now

Well, that takes us to the end of another big issue. In actual fact, it is an even bigger issue this month, as we are also planning a Special New Caller Supplement within the next couple of weeks.

Please keep your comments, questions, ideas, articles, choreography etc. coming. We really enjoy having lots of input from our subscribers.

Best wishes

Barry



UPcoming EVENTS



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

Just send me the full details and flyer.

.jpg (image) OR Word Documents preferred

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



Mornington Peninsula Callers School 2018

Feature Presenter: Paul Bristow (UK) Host: Jaden Frigo (AUS)

Sunday 4th through Thursday 8th November
Mornington Hotel, Cnr Nepean Hwy & Tanti Drive, Mornington

School Format:

Sunday; Afternoon - Introduction, Evening - Caller School
Monday; Morning/Afternoon - Caller School, Evening - M/S Dance
Tuesday; Morning/Afternoon - Caller School, Evening - Social Time
Wednesday; Morning/Afternoon - Caller School, Evening - M/S Dance
Thursday; Morning/Afternoon - Caller School, Evening - Farewell Party
Monday & Wednesday Dances called by school attendees & presenters

Registration Information:

*\$450 Per Caller - Includes all sessions, Morning Tea/Lunch (Mon, Tues, Wed & Thurs,) Afternoon Tea, Refreshments (every day.)
Strictly Limited to 10 callers - Book now to secure your place!
Partners - \$120 for Morning/Afternoon Tea/Lunch/Refreshments.*

To maximise the social aspect of the school we recommend attendees stay at the Mornington Hotel. Rooms are available at a discounted rate from \$136 per night. More information on reverse side.

Do you feel as though your calling is stuck in a rut?
Do you find yourself always resolving in the same way,
always calling the same things?
Do you find yourself getting caught out with
only one technique of resolution?
We aim to revitalize your calling, adding variety and flair to all aspects!

Enquiries - Jaden , 0400 878 259 or jadenfrigo@bigpond.com

Scool Information:

Required Experience - All attendees should have a solid knowledge of choreography. You should be able to call hoedowns and should be capable of resolving the square/effectively moving dancers around etc. If you are unsure please contact Jaden to discuss further. If you would like to attend but believe you may not be up to this standard, again please contact Jaden to discuss.

Topics - We will be covering a wide variety of topics at this school. The main focus will be on improving your choreographic ability but there will also be topics on presentation, showmanship, music, teaching and more! A full program will be provided to attendees closer to the event.

Accommodation - To maximise the social aspect of the school we recommend you stay at the Mornington Hotel. Rooms are available from \$136 per night.

Visit www.morningtonhotel.com.au for more information. When booking rooms let Jaden know and he will secure your discounted rate.

Other Information - By restricting numbers to 10 callers we ensure everyone gets lots of one on one attention and mic time. The opportunities for improvement in your calling are endless.

Registration Form:

Name/s: _____ **Ph:** _____

E-mail: _____

Number of callers @ \$450 Each _____

Number of partners @ \$120 Each _____

Total: \$ _____

Deposit of \$150 required with registration.

Full payment required at the school.

Pay by direct deposit: BSB 123601 Acc: 21731229

E-mail registration to jadenfrigo@bigpond.com

or

Make cheques to 'Jaden Frigo' and post to
7 Rose Court, Somerville, Victoria, 3912.

STING PRODUCTIONS AMBASSADOR CLUB

The Music of Tomorrow - For the Caller of Today

2018 EDITION

Would you like to support the production of new music?

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

Well YOU CAN!!

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

Membership available for \$160.00 us

Reducing to \$150.00 per year after the first year

STING PRODUCTIONS AMBASSADOR CLUB - Tune List 2018

Each of the tunes listed below becomes available on 1st April 2018, to Ambassador Club members - as part of the Sting Productions Ambassador Club 2018 Edition (24 pieces of music):

Back In Your Arms Again

Chains

Circle Driveway

Colour Me In

Colour My World

Come Fly With Me

Gonna Build A Mountain

Heartbeat

If We Ever Meet Again

In The Palm Of Your Hand

Maybe It's Because I'm a Londoner

The Mavericks

The Beatles

Don Williams

Rea Garvey

Petula Clark

Frank Sinatra

Sammy Davis Jr.

Buddy Holly

Timbaland & Katy Perry

Alison Krauss & Union Station

Davy Jones

Paperback Writer

Somewhere In My Car

Summer In the City

Sunshine, Lollipops and Rainbows

The Way It Was In '51

What a Difference a Day Makes

What's Another Year?

Patter Music (7Tunes)

Serendipity / Excelstor - Hustle / Bustle

Lancelot / Camelot

& (exactly what it sounds like): Mission Impossible!

The Beatles

Keith Urban

Loving Spoonful

Lesley Gore

Merle Haggard

Esther Phillips

Johnny Logan

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

You can also help to support our work by purchasing the previous Editions of the Ambassador Club, at discounted prices. For details (and Audio Samples) of the tracks included - on each of these Editions (including 2018) - visit: www.stingproductions.co.uk and click on the Ambassador Club.

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

(2011) \$35 - (2012) \$40 - (2013) \$55 - (2014) \$80 - (2015) \$95 - (2016) \$115

or - all seven Previous Editions (including 2017) for \$500

2011, 2012, 2013, 2014, 2015, 2016, 2017 & 2018 for \$660

Special 'Super' Deal:

Sign up as a Regular Member - for the 2019 Edition - and buy the 2011, 2012, 2013, 2014, 2015, 2016, 2017 & 2018 Edition music, (195 tunes) - the entire bundle for a special price:

(only...) \$800!!

Contact: Paul Bristow: paul@stingproductions.co.uk

for more information about Regular Membership and/or to purchase these Editions

STING PRODUCTIONS – CALLER RESOURCES AND MUSIC OFFER

Advanced Singing Call School with Wade Driver Nov 4-8 2018 Indio CA, USA



ADVANCED SINGING CALL SCHOOL

This Caller School Is Dedicated To
Having You Perform A Singing Call In
The Best Way Possible

INSTRUCTOR:

Wade Driver– Owner/Producer Of Rhythm Records For 43
Years * Calling For 61 Years

This is your opportunity for 36 hours of intense dissection and production of singing calls with the ultimate aim of having you achieve the best possible presentation of your singing calls. At the end of the week we will all go into the studio to record an individual singing call.

NOVEMBER 4-8, 2018

**Riverside County Fairgrounds (Fullenwilder Bldg)
Indio, California 92201**

TENTATIVE SCHEDULE

Sunday: 12:00 - 3:00 pm and 6:00 - 9:00 pm
Monday & Tuesday: 9:00 am - 12:00 pm;
2:00 - 5:00 pm; 7:00 -10:00 pm
Wednesday: 9:00 am - 12:00 pm; at record-
ing studio from 3:00 until ????)
Thursday: 10:00 am - 1:00 pm (wrap up
and critiques)

REGISTRATION

Send \$300.00 deposit (and either a
CD or email a recording of one of your
singing calls) to:
Wade Driver * wade@wadedriver.com
3118 Schumann Oaks Dr, Spring, TX
77386
(281) 253-1447

\$599.00 per Caller (no charge for non-calling spouses/partners)
Absolute Limit of 12 Students.

Host Hotel: Royal Plaza Inn, 82347 Highway 111, Indio, CA 92201
Other Indio Area Hotels: Best Western and Super 8

MAKE THE TRANSFORMATION



THE OFFICIAL **SO YOU WANT TO BE A CALLER.®**

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

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

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

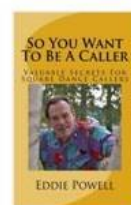
It takes action, practicing the right way, and
becoming ready to market yourself. It took time and
practice as a dancer to learn the moves, the same is
true of calling.

Think About It

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

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

**Enroll
Now**



Eddie@EddiePowell.com

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

New!!

the *first* online caller school

Central Sierra Caller School

Kip Garvey, Instructor

Unlike conventional caller schools that often result in information overload and are considerably expensive, this Remote Learning Series is a low cost alternative that allows newer callers to work at their own pace in developing their choreographic skills. The school consists of well-developed, time-tested Lessons that offer callers the opportunity to build their knowledge of choreographic structure and flow, and other important skills.

Membership gives you

- Access to the full online school and the first two lessons.
- Eight additional lessons, each precisely designed to step you through the caller's learning curve.
- Access to a library of reference material on choreographic structure.
- Access to me as your mentor, through direct one-on-one email communication.
- Access to critical analysis of your calling via email and pre-recorded mp3 files.
- Access to the RLS bulletin board, where you can share thoughts, ideas, concerns with fellow callers.

Visit www.kipgarvey.com and click on the link '[Kip's Online Caller School](#)'. You will see an overview of the program and have the opportunity to join the school for a nominal fee. Links are available that will show you the content of the school before you commit to joining.

Central Sierra "ON-LINE"CALLER SCHOOL. Kip Garvey (instructor)

A&S Record Shop



We go that extra mile to give you better service

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

- Aussie Tempo,
- DownUnder,
- ABC,
- BVR,
- All Blue Star Labels including HiHat...Map,
- Imperial IR,
- Shindig,
- Gramophone GP,
- Fine Tunes (FT),
- Gold Wing (GWR),
- Chinook,
- CBarC, 7C's,
- Crown (CRC),
- MM,
- JR Records (JRR),
- Ranch House,
- Rockin M (RMR),
- Stampede (SR),
- MLS,
- SDBOB,
- Silver Eagles,
- SharpShooter,
- Sting (SIR),
- Snow (SNW),
- Prairie,
- Mountain,
- Desert,
- Ocean, and MarLet,
- 4BarB,
- Quadrille,
- SquareTunes,
- Pioneer, and
- Many More!

We have **EXCLUSIVE CD Rights** for the [Riverboat](#) label.

NOTE THAT THE ONLY LABELS ON www.asrecordshop.com are
ESP, GMP, AND AandS!!

ALL THE ESP'S ARE NOT LISTED HERE, BUT WE HAVE THEM ALL!!

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

WE WOULD APPRECIATE YOUR BUSINESS!!

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

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



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 @\$20.00 No.....Total.....

(venue to be confirmed for Post-Convention dance)

GRAND TOTAL \$.....

BANQUET

No. attending the banquet (assuming between \$85.00 and \$100.00 each).....

(As we do not have a specific costing at the moment, no monies are expected, this is just to give us an idea of numbers. We are aiming at something quite special and very unique for this function)

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

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



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

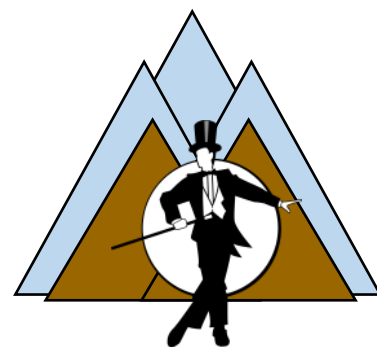
Accommodation Cancellation Policy: Cancellations for accommodation received more than 14 days prior to arrival will forfeit \$100.00 deposit. Cancellations within 14 days of the designated arrival date, or non-arrival of guests, will forfeit all monies paid.

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.

61st Australian National Square Dance Convention Wentworth Falls 10th-14th April 2020



What do you think of when you imagine the Blue Mountains?

- The serene blue haze of eucalyptus oil rising from distant gum trees,
- The grand Three Sisters rock formation at Katoomba's Echo Point lookout,
- The star of many a pretty postcard?

You can tick off all these exciting encounters in New South Wales' famous, World Heritage listed district, but there's more to the Blue Mountains. So come and relive the golden era of Australia's first holiday destination at the 61st Australian National Square Dance Convention.

A reminder to all that this is also the Easter and school holiday period so we recommend that you **book your accommodation early**. Accommodation can be found at <https://www.bluemts.com.au/accommodation> or check out our accommodation list.

Contact: Conveners David and Rosalind Todd
convenor2020sdconvention@gmail.com

Expression of Interest Tear of the section below and place in the box

Tear of the section below and place in the box



Name.....

Club.....

Contact Postal address or Email

.....

State: Please circle

ACT NSW VIC QLD WA SA TAS OVERSEAS
()

Puttin' on the Ritz

Relive the glamour of the 1920's at Australia's first tourist destination