

BEHIND THE MIKE



News,
Notes 'n'
Nonsense:

An

International Magazine for Callers

SEPTEMBER 2019

DATES to REMEMBER

05-08 Apr 2020	3 Day Australia National Callers Federation Conference with Randy Doherty (US), Steve Turner (Aus), Arden Hopkin (US). And Mel Wilkerson (Aus) – Fairmont Resort Leura NSW.
10-14 Apr 2020	Australia National Square Dance Convention – Wentworth Falls NSW
24-28 June 2021	Australia National Square Dance Convention – DARWIN Northern Territory, Australia

What's Inside This Month

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On the Inside Track

Hello to everyone all over the square dance world. This month we welcome another group of new subscribers. We now send out over 800 each month. This is another large issue, with lots of interesting articles and ideas for callers of every experience level.

Here in Australia we are now in countdown mode to our big event of 2020; “the Australian Callers Federation Caller Conference”. It is now only 8 months away. This conference is a unique and super experience for all callers to come together for a few days to learn, participate, share and be involved with other callers from all over the country as well as with visitors from overseas. The 2020 Conference is an extra special one with our special guests Randy Dougherty, Steve Turner and Mel Wilkerson leading the square dancing side, and Arden Hopkin handling all aspects of the vocal side. Due to the size limit for sessions (in order for ALL to gain the best benefits), numbers are strictly limited. Each topic will be presented 3 times, one for each experience level, from newer callers to those with greater experience. Don't miss this fabulous opportunity.

In coming months, we hope to be able to follow up on some of the topics that have been requested from readers. These include but are not limited to, understanding acoustics, what is the most technical aspect of our choreography, specific choreographic ideas and concepts, what to do when you mess up your patten, sicilian circles, plus many others.

We also hope to have another ‘Big Question’ for all to share their knowledge fairly soon (similar to the one from Wade Driver last year).

Barry

AN INTERESTING IDEA – Converting from vinyl to MP3

One of the problems that we face when transferring our music from vinyl 45's over to our computer is that often, the sound on the vinyl has deteriorated due to factors such as age, use, and general wear. Most are aware that one method is to clean the disc thoroughly use warm soapy water. This has been a standard for many years; however I came across another very neat idea a short while ago, that does look good and is logical. This one uses good old PVA Wood Glue as the basic cleaning agent. Have a look at this video on YouTube. I haven't used this method myself, but when the need arises, I will give it a go:

<https://www.youtube.com/watch?v= gyvipBs6Vs>

FROM THE EDITORIAL STAFF AT BTM.



We really wish to thank our readers that take the time to comment on the articles and choreography provided.

All compliments (and criticisms) are read, and taken into consideration, for improvement.

BTM is now being translated into many languages around the world and is being used by many Callers and Associations. Keep the information coming. Suggestions for articles and submission articles from readers are also welcome.

We are glad you enjoy the publication. It is only through sharing, discussing and being honest with our critiques and comments that we can truly improve ourselves.

Event and Activities Updates

What's happening in Australia for Callers?



Australian Callers Federation

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



Australian Callers Federation

2020 ACF Caller Conference

Leura, NSW - April 6th til 9th

'Looking Forward, Looking Back'



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

www.acfcallerconference.com



Over the next couple of months, we have a great deal of information to bring to you. Next month we are hoping to provide more on the venue; new photos & information, sample menus and so much more.

This month we have our current program of sessions to present to you. Before getting into the schedule allow me to re-introduce our 202

ACF Conference Committee and briefly explain the general session structure and the conference dynamic.

2020 ACF CONFERENCE COMMITTEE

No conference is ever complete, nor even exists, without the exceptional hard work put in behind the scenes to make the conference happen.

For the last two years, the committee has been working, planning, and organizing this event. There has been so much work going on behind the scenes to make this happen that it would be impossible and just wrong not to acknowledge, with appreciation, the unsung undertaking and work that this dedicated team has put in, in order to put this conference together for your benefit.

The 2020 Australian Callers Federation Conference Committie;

- **Barry Wonson**....the Coordinator, Chairman, general dogs-body, and usually the one who takes the blame when things don't go according to plan.
- **Steve Turner**....ACF Education Officer, involved in planning the actual conference, and one of the key presenters.
- **Jaden Frigo**....IT guru *extraordinaire* – creative mind behind advertising, newsletters, etc. Young, enthusiastic, creative, and with a caller's physique 30 years too early.
- **Gary Carpenter**.... The Financial Wizard who looks after all things, well...financial. Offers advice on all things we need to know and do better.
- **Kevin Kelly**....Master of Ceremonies at the event and general wise person offering assistance, knowledge, suggestions on all matters.
- **Greg Fawell**....even wiser than Kevin, advising on all matters pertaining to the general structure of the Conference as well as keeping everyone on their toes when they do something wrong (what me?...never!)

THE ACF CALLER CONFERENCE PROGRAM DYNAMIC

For the majority of the conference, attendees will be split into 3 groups (around 15 callers in each group) based around experience & knowledge.

- **Group 1** – new, newer and lesser experienced callers
- **Group 2** – Lesser Experienced to Mid Experienced Callers with fair grasp of calling fundamentals
- **Group 3** – Experienced Callers with a Good Grasp of Calling Fundamentals

The program is intended to give every attendee, exposure to each topic tailored to their relative experience levels. For the most part, each topic will be done 3 times - once for each group.

There will also be some collective Group Sessions where (especially at the start/end of each day) where everyone is together in the same room. These Are noted in the schedule and marked as **(ALL)**.

CONFERENCE TOPICS – OVERVIEW

➤ SHOWMANSHIP

- Musical Showmanship
- Choreographic Showmanship
- Theatrical Showmanship

This encompasses Using Music, Choreography, Presentation, Judgement, On and off stage, as well as Making contact

➤ VOICE

- Importance
- Mechanics
- Communication
- Maintenance

➤ NOT JUST ANOTHER SONG & DANCE –

- Structure.
- Physical.
- Behavioural.

- Physiological
- Singing Call

Presentation, adaptation, interpretation, motivation, creation, justification, rotation, instrumentation, illumination, diversification, consideration, participation, configuration, documentation, orchestration, appreciation, optimization, improvisation, coordination, modification, segmentation, progression....all without constipation, intoxication, destruction, disintegration or abomination...but presented with determination, clarification, pronunciation and concentration...that will hopefully end in an ovation

➤ **CHOREOGRAPHY COMPLEXITY vs CHOREOGRAPHY VARIETY.**

- Identifying Complexity.
- The difference between difficult & different
- the degree of difficulty
- Develop good delivery timing
- exploring variety.

➤ **METHOD OF CHOREOGRAPHY CONTROL.**

- F.A.S.R, Formations, Arrangements, Sequence State, Relationships
- Naming.
- Understanding Boxes.
- Stations
- Symmetric and Asymmetric
- Naming of known FASR's

➤ **PARTY TIME.** (Games, Dances)

- S/D party games
- After party material
- fun dances
- Fun choreo dances.

➤ **SOCIABILITY/DANCER SUCCESS RATING.**

- Social aspect in Square Dancing.
- Accepted Dancer success percentages and what that means)
- Maintaining the social aspect in clubs
- What is your percentage goal for dancer success?

➤ **DANCER SUCCESS using HELPER WORDS.** Guiding dancers through unusual/different routines)

- Why use help words?
- Understanding where help words are needed
- Ideal help words
- when to use & not use

➤ **GET-OUTS FROM VARIOUS STATIONS.** (Get-out modules from various FASR stations)

- Recognising a set up as opposed to creating a set up
- Making a focus module from various FASR (fix points0

➤ **DISCUSSIONS.**

- Changes in our activity
- calling delivery
- dancer perception versus caller perception

As you can see from the above program, and the Program Schedule on the next page, we have organized a varied, interesting schedule that will provide lots of outstanding opportunities to learn & improve. Barry Wonson & Steve Turner have spent a lot of time working on the program and although there will still likely be minor changes; this gives you an excellent guide as to what we are looking at. If you have any questions, then please contact me and I'll do my best to assist you.

Don't forget - get your registrations in ASAP.. this is an event not to be missed!

Jaden Frigo (publicity)

2020 ACF CALLER CONFERENCE PROGRAM SCHEDULE

Sunday Evening 05 April	(ALL) Casual welcome dance (likely to be at Leura Golf Club) - attendees & partners only. (Leura Golf Club – Venue TBC)		
Mon 06 April	Group 1	Group 2	Group 3
08:30	(ALL) MEET AND GREET		
09:00	(ALL) General Introductory Session with all presenters		
09:30	(ALL) Opening Session with Arden (Vocal Coach) – with Arden Hopkins		
11:00	Morning tea		
11:15	Arden Hopkin Vocal Coach	Steve Turner Not Just Another Song & Dance	Randy Dougherty The caller as an entertainer
12:30	Lunch		
13:30	Randy Dougherty The caller as an entertainer	Arden Hopkin Vocal Coach	Steve Turner Not Just Another Song & Dance
15:00	Afternoon tea		
15:15	Steve Turner Not Just Another Song & Dance	Randy Dougherty The caller as an entertainer	Arden Hopkin Vocal Coach
16:45	(ALL) Summary/Question Time		
Tuesday 07 April	Group 1	Group 2	Group 3
09:00	Randy Dougherty Choreography Complexity vs Variety	Arden Hopkin Vocal	Mel Wilkerson Method of Choreographic Control
10:30	Morning Tea		
11:00	Mel Wilkerson Method of Choreographic Control	Randy Dougherty Choreography Complexity vs Variety	Arden Hopkin Vocal
12:30	Lunch		
13:30	Arden Hopkin Vocal	Mel Wilkerson Method of Choreographic Control	Randy Dougherty Choreography Complexity vs Variety
15:00	Afternoon Tea		
15:30	Randy Dougherty & Steve Turner (ALL) Party fun & Games		
17:00	(ALL) Summary/Question Time		
Wednesday 08 April	Group 1	Group 2	Group 3
09:00	Steve Turner - (ALL) Sociability		
09:30	Steve Turner Dancer Success with Helper Words	Randy Dougherty Dancer Success with Helper Words	
10:30	Morning Tea		
11:00	Randy Dougherty Get Outs from Various Stations	Mel Wilkerson Get Outs from Various Stations	Steve Turner Get Outs from Various Stations
12:30	Lunch		
13:30	Randy, Steve & Mel (ALL) Open Discussion Forum		
14:45	Afternoon Tea		
15:00	Randy Dougherty & Arden Hopkin (ALL) Wrap Up Session		
15:40	Barry Wonson & Steve Turner (ALL) Review Goals/Feedback Sheets		
16:00	Finish		
EVENING	(ALL) DINNER CRUISE ON NEPEAN BELL		

Behind the Mike – Caller Resources

BTM Website Update

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

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

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

Cheers - Barry

Sound Archive – Caller Material Available From SARDANSW

Educational Programs

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

Dance Recordings

- SPECIAL DANCE with BRONC WISE and JET ROBERTS
- 1977 NSW Square Dance Society Cabaret with BARRY WONSON (scary voice back then)
- 1980 Willoughby Weekend with KEN BOWER (plus Barry Wonson, Peter Humphries and David Smythe)
- 1988 Weekend with WADE DRIVER (plus Barry Wonson, Peter Humphries AND Brian Hotchkies)
- 2014 RED BARONS Weekend with KEVIN KELLY AND BARRY WONSON
- 1988 Weekend with WADE DRIVER Weekend Part 2

- 1986 Red Barons Special with Scott Smith & Jim Mayo
- 1990 Red Barons Special with Jack Borgstrom
- 1980 Red Barons Special with Ernie Nation
- 1988 Red Barons Special with Robert Bjork, Ingvar Petterson
- 1992 Red Barons Special with Peter Humphries
- 1990 Red Barons Special with Mike Sikorski
- 1980's Advanced Teach Weekend with BARRY WONSON
- 1985 Pacific Northwest Teen Festival Mystery caller DAVE STEVENS
- 1988 Pacific Northwest Teen Festival Mystery Caller MIKE SIKORSKI
- 1984 Tumbi Umbi Dance
- 1995 Gympie Gold Rush (only part of the weekend)
- 2017 Barry Wonson 50 Years Calling – special weekend with Kevin Kelly
- 1978 Red Barons Dance with Barry & Guests

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

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

Our Music

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

- **AS 136 - IF I ONLY HAD A BRAIN** – from the 1939 classic movie, 'The Wizard Of Oz'. This song was sung (and danced) by Ray Bolger. A fantastic Harold Arlen tune.
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2494>
- **AS 137- GUNG HO Hoedown #1** – A medley of Army and Marines music with "Halls of Montezuma", and "As the caissons go Marching Along" (lyrics were later changed to 'army' instead of 'caissons').
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2495>
- **AS 138 – A MAN NAMED ARMSTRONG** – this was a Top 40 hit record for Australia's legendary Country singer, Reg Lindsay in 1971. It was penned in 1969 by another legend, John Stewart, from the Kingston Trio. Another country artist, Lobo, also do a good cover version in 1974, however the Reg Lindsay version is the one that is remembered here in

Australia. I thought that this was an ideal song, given the recent release of the new film based on Neil Armstrong's contribution to the history books "First Man".

<https://www.asrecordshop.com/index.php?action=listingview&listingID=2496>

- **AS 139 – AND YOU SMILED** – the music for this one should be familiar to many...it was written as the main theme to the English TV series 'Van Der Valk' in the 70's and was a hugely popular record on the hit parade. The original title was EYE LEVEL. It became a #1 hit and, in the UK, sold over 1,000,000 copies and was listed as one of the 12 best-selling singles of the 1970's. Some years later, lyrics were added, and it became a successful release for Matt Munro. The music for the Singing Call has come up well. The problem I have with these nowadays is in recording the vocal. Each vocal is done live at a dance...problem for me is that my calling skills have deteriorated somewhat since the stroke last year and I now struggle to get it right to the point where I am satisfied!!! (maybe the problem was always there!!)

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

The next ones I am working on are:

- **A THOUSAND FEET:** This is a great song written by John Williamson. It should make a great singing call.
- **GUNG HO HOEDOWN #2:** This is another march medley with the US Navy anthem 'Anchors Aweigh' couple with the US Air Force theme 'Wild Blue Yonder'. Great melodies that should come together and work well.
- **SCHLAGER SMOOTH HD-** a great piece of music with a more gently European feel to it
- **SCHLAGER BOUNCE HD** – a more peppy modern sound.
- **DESERT WIND** – a great ballad from a very unusual Australian band



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

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

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

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

Check these out (all with calls by Barry):

TRRCD 1119 FIREBALL MAIL

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

TRRCD 1122 YOU CALL EVERYBODY DARLIN'

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

GRCD 12802 SALLY G/RUBBER DOLLY

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

GRCD 12803 KANAWA/OLD JOE CLARK

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

GRCD 12804 SUGAR FOOT WILD/ GTRAIN

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

GRCD 12806 BEAVER CREEK/JIGSAW

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

GRCD 12807 CLEARTRACK SPECIAL/CROSSHATCH

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

STMP3-1005 MOUNTAIN DEW (Called by Barry Wonson & Brian Hotchkies)

<http://www.squaredancemusic.com/index.php?action=listingview&listingID=1137>

CBCMP3-01 WAYLON, WILLIE & ME (called by Mel Wilkerson)

<http://www.squaredancemusic.com/index.php?action=listingview&listingID=929>

MSMP3-01 BANJO SAM (called by Barry Wonson)

<http://www.squaredancemusic.com/index.php?action=listingview&listingID=1132>

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

- UNTO US THIS HOLY NIGHT;
- WALK RIGHT IN;
- CHRISTMAS TIME'S A-COMIN'

Fighting the Dancer Spread

By Mel Wilkerson

This has been sitting around idle in my inbox for a while and I was reminded of it with some recent comments regarding the movement “spread” at the plus level. The context of the reminder was doing spread from other than an ocean wave set up, however it also brought back the discussion of breaking a dancer developed habit of:

FOLLOW YOUR NEIGHBOUR AND SPREAD

– WHETHER THE CALLER SAYS SPREAD OR NOT –



The context of the conversations that followed went around the circle (no pun intended considering we are talking square dancing) and eventually got into workshopping a new movement for dancers. It came to light that many callers in many areas teach “Follow Your Neighbour and Spread” not only in the same session, but as the same movement.

There is a mentality of “You can’t get there from here”, “that’s not the way it is done”, and, “there is one way to do things.” It is unusual, but apparently not uncommon that “later on when the

dancers have finished dancing the plus program, we go back and teach spread with other applications, and “Follow Your Neighbour” as a stand-alone call. I personally do not understand this methodology, but it apparently works for a number of these callers and their dancers are happy so power to them. That is what this activity is about – the dancers.

Nevertheless, there was quite a lot of “vociferous” remarks on how wrong that is. Unfortunate, but it is the nature of many callers to “articulate with ridicule” rather than “query with intent to improve”.

Let us digress for a moment on methodology away from square dancing. This morning, I got out of bed first, put on the kettle, and went outside to let the chickens out and give them some seed. I came back in and made my wife a coffee so she could relax and have a lay in. I gave the puppies who were on the bed with her some treats. I went out and cleaned the cupboards off, stacked the dishwasher from the coffee and tea the night before, washed and hung the laundry on the clothes horse and then tidied up the living room and folded the throw rug and put the pillows in place.

I know, sounds like “housewife pornography”, doesn’t it? The man gets up and brings you coffee in bed and starts doing the housework without being asked. That is not the point, however. When Helen got up, she saw what I had done, commented on it positively, and then went about changing the side of the where I put the throw rug on the chair – “because the dog curls up on that side, and then repositioned the pillows on the couch because she doesn’t like them all spaced evenly and in the centre of the couch, and a few other little things. At first, and this has been happening for a long, long time, I was affronted. My way looked good and was not wrong. Her way also looked good and was not wrong. They were just different.



Take that in the context of calling. Not all methodology is the same, and how callers get their dancers to an end point may be different but that does not necessarily make it wrong. I know callers today that teach basic in one full year of weekly dancing, then mainstream and reinforcing the basic in the second year, and then insist the dancers dance for two full years at mainstream before he they will even consider teaching them plus. They have been calling successfully, nationally and internationally for many more years than I have.

I also know callers that teach basic through plus in less than a year and then over the next couple of years, go back and re-teach and add all the stuff that was skipped. Their dancers dance usually with them and are happy and loyal to the caller. They do not travel and when guest callers come in, their caller lets them know what is or is not available on the program. Those that want to learn more, faster and travel, attend “blast classes with the caller and once done are encouraged to visit.

Both systems work and both callers are successful and well known. Why? – Because they give the dancers what they want and although they eventually get to the same destination, the journey is very different.

This brings me to the topic at hand. **“Breaking The Spread”**

While teaching methodology may be different and the journeys to the “end state” may vary, one thing, in my opinion anyway, is that each movement should be taught as a stand-alone movement and given its credit for what it is. The caller that developed lead to the right did so with a purpose. The caller that developed circle to a line, did so with a purpose. The fact that those two movements work brilliantly together, does not mean that they are

one movement. Each should be given its own focus, and worthiness in teaching, especially when “Workshopping a new movement”.

The primary reason for this is simply:

It is easier to Teach and Add, than to Un-Teach, Subtract and Re-Teach

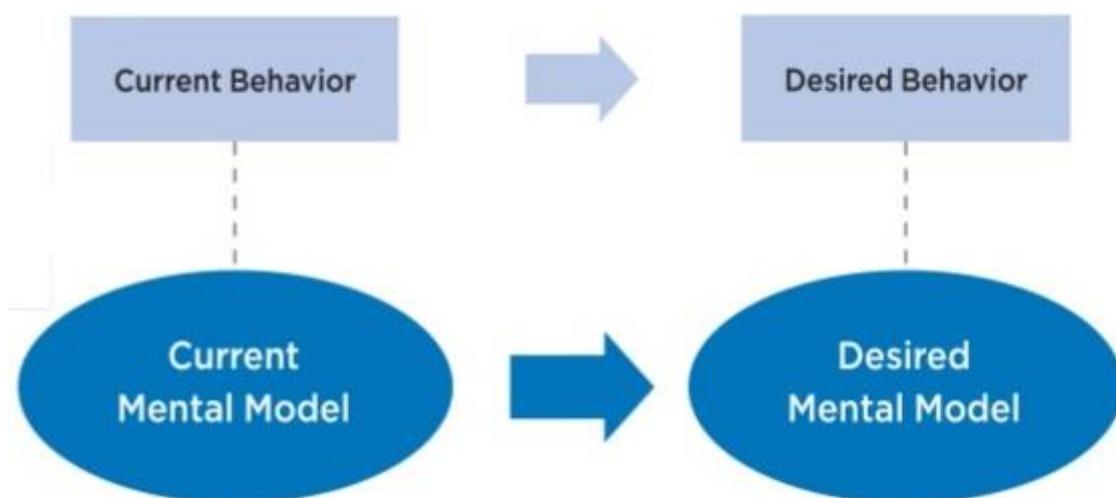
If you are doing a workshop, especially as a new caller, and as is the case in many instances you are being mentored, or even find yourself in a situation of being asked, you should be workshopping one movement at a time and in its own context. Let’s have a quick look at that using the topic movements of this article, “Follow your Neighbour and spread”.

The first thing to identify is: Do I have to teach, or do I have to **UN-TEACH first to get the behaviour that is needed**.

- **Follow Your Neighbour** is a stand-alone movement – one workshop
- **Anything & Spread** – “spread” is a workshop in itself

There have been some very good suggestions already on this matter and given the names of some of the callers who have responded in the discussions, the simple clarity above is worth listening to. Those callers have been at it a long time, and one day I hope to be as good as they are. I will try and summarize years of knowledge and professionalism from many good callers into a simple theme of : how to you break that habits?

DON'T JUST TEACH, “UNTEACH”



The question was asked, “Can you give me hints for how to do this when the dancers already have the habit”? The answer is no. In this case, you will likely have to workshop, which should be easy to do as they already know both movements. You will have to be patient and likely prompt initially, but it

is entirely possible to do so. Chances are, if you prepare beforehand, your workshopping will only have to be guiding prompts at the beginning.

I saw a big argument develop of the use of the movement – “FOLLOW YOUR NEIGHBOUR BUT DO NOT SPREAD”. In truth, the naysayers are correct, there is no movement called do not do something. There is however a very successful prompt that can be used a couple of times to establish that Follow Your Neighbour is a stand-alone movement. It goes like this. **FOLLOW YOUR NEIGHBOUR – but do not spread**. If you are establishing a routine and having to undo and re-teach, then there is nothing wrong with saying that. Just do not let it become a habit for you and the dancers.

I am not going to go into teaching the movements, as I assume that the teaching techniques and the definitions will have already been part of your preparation and that you have that covered. However; if you are workshopping, I recommend you prepare yourself some good flow modules that will work, and that you are comfortable with, at your workshop material level

By doing this, rather than “off the cuff” sight calling, you can use the movement with variety and focus and pay closer attention to your dancers using the material you know, to identify any problems that the dancers may have quickly.

Another technique is that once you have identified an issue (if there is one) they can be addressed quickly and easily using isolated sight techniques. (That is one of the big plusses (no pun intended – well maybe a small one) of two couple movements.

Start simple with a full sequence routine that keeps “Follow Your Neighbor” as a separate movement (NO SPREAD). Examples:

- HEADS SQUARE THRU 2, RIGHT AND LEFT THRU, VEER LEFT, ½ TAG THE LINE, FOLLOW YOUR NEIGHBOUR, “LEFT” SWING THRU, LADIES RUN “LEFT”, FERRIS WHEEL, DIXIE GRAND, ALLEMANDE LEFT
- HEADS LEAD RIGHT, VEER LEFT, ½ TAG THE LINE, FOLLOW YOUR NEIGHBOUR, BALANCE (LH-OW), SPLIT CIRCULATE TWICE, LADIES CROSS RUN, RIGHT AND LEFT GRAND

Once they have the idea, above, (and you can deliver these saying, “Follow Your Neighbour – **but do not spread**”, a couple of times), you will see how well they respond. You can also use prompts that vary such as “Follow Your Neighbour - (**boys/girls/centres hold on and make a left/right hand wave**)”. Whatever you choose to use, make sure that you introduce the concept simply and easily and ensure that they get it firmly in their minds at the beginning. **DO NOT GET INTO COMPLEX CHOREOGRAPHY**. Keep it

simple and maintain your focus – which is Follow Your Neighbour without a spread.

You will have planned that, but you will have also planned a couple of “focus modules” to work from. You want to keep the theme that like spread, Follow Your Neighbour it is a stand-alone movement which means it can be preceded by something other than Touch ¼ or followed by something other than just Left Swing Thru. It is important that you use those movements but not to the exclusion of all others. The idea is not to replace one dancing habit with another one but to highlight the movement in its own merit. A couple of potential prepared modules might look like:

- **(PL-PL)** SLIDE THRU, TOUCH 1/4, FOLLOW YOUR NEIGHBOUR, “LEFT” SWING THRU, (LEFT) SPIN THE TOP, GRAND “LEFT” SWING THRU, (**Left**) SINGLE HINGE, CIRCULATE, PEEL THE TOP, RECYCLE
- **(PL-PL)** PASS THE OCEAN, HINGE, ALL 8 CIRCULATE, FOLLOW YOUR NEIGHBOUR (**Ladies in**), ALL 8 CIRCULATE, LADIES RUN, BEND THE LINE,
- **(CB-CB)** TOUCH ¼, FOLLOW YOUR NEIGHBOUR, BALANCE, ALL 8 CIRCULATE, LADIES TRADE, MEN CROSS RUN, RIGHT AND LEFT THRU, PASS THRU, TRADE BY
- **(CB-CB)** SINGLE CIRCLE TO A WAVE, MEN TRADE, (**Who’s looking in?**) FOLLOW YOUR NEIGHBOUR, LEFT HINGE, LADIES RUN, COUPLES CIRCULATE, FERRIS WHEEL, ZOOM, CENTRES TRADE

You also need a couple of simple conversions that with something before the FOLLOW YOUR NEIGHBOUR that is not TOUCH ¼. FOR EXAMPLE:

- **(CB-PL)** TOUCH ¼, ACEY DEUCEY, **IN YOUR OWN FOUR** – FOLLOW YOUR NEIGHBOUR, (**Take A Peek**) TRADE THE WAVE, MEN TRADE, MEN RUN, BEND THE LINE (**PL**)
- **(PL-CB)** BOX THE GNAT, MAKE A WAVE, CENTRE SIX TRADE, RIGHT HAND HINGE, **IN YOUR OWN FOUR** – FOLLOW YOUR NEIGHBOUR (**Ladies cast/Men flip**), SINGLE HINGE, LADIES RUN (**CB**)

Once you have your themes and ideas down for your workshop give yourself a couple of good get outs that use that theme. For instance using both right hand waves, left hand waves. Example:

- **(PL-RESOLVE)** PASS THE OCEAN, SWING THRU, FOLLOW YOUR NEIGHBOUR (**boy-girl right hand**), FOLLOW YOUR NEIGHBOUR (**MEN left hand**), MEN RUN, FERRIS WHEEL, PASS THRU, SQUARE THRU 3, ALLEMANDE LEFT

- (CB-RESOLVE) SLIDE THRU, GIRL WALK, MAN DODGE LEFT, FOLLOW YOUR NEIGHBOUR (MEN in left hand), HINGE, FOLLOW YOUR NEIGHBOUR (LADIES in right hand), MEN CIRCULATE, LADIES CROSS FOLD, RIGHT & LEFT GRAND.

Finally have a good couple of singing calls that (I suggest a maximum of two for workshops) that use your themes from your patter

- HEADS PASS THE OCEAN, PING PONG CIRCULATE, EXTEND, EXPLODE AND LOAD THE BOAT, TOUCH $\frac{1}{4}$, FOLLOW YOUR NEIGHBOUR, LEFT SWING THRU, LADIES CROSS FOLD, SWING CORNER...
- HEADS SQUARE THRU 4, DOSADO, TOUCH $\frac{1}{4}$, FOLLOW YOUR NEIGHBOUR, EXPLODE THE WAVE, PARTNER TRADE, SLIDE THRU, SWING YOUR CORNER, PROMENADE HOME

And if you really want to drive the point home you can use the Andy Shore classic singing call as the last figure of the workshop or if you have not used a spread during the entire evening:

- HEADS PROMENADE $\frac{1}{2}$, SQUARE THRU 4, RIGHT & LEFT THRU, TOUCH $\frac{1}{4}$, FOLLOW YOUR NEIGHBOUR, ALL 8 CIRCULATE...**NOW SPREAD**, GIRLS RUN, PROMENADE

Ideally, now on another night you will have a second workshop that does essentially the same as the one above, but this time the focus will be on the movement spread. Hopefully this will be on a completely different night; but just remember, the process is the same. Toward the end of the night you might add a Follow Your Neighbour And Spread but only in the context of using it with many other possibilities

- Star thru/ slide thru and spread
- Touch $\frac{1}{4}$ and spread
- Cloverleaf and spread
- Trade and spread
- Wheel and deal and spread
- Ferris wheel and spread
- Swing thru and spread
- Acey deucey and spread
- Cut the diamond and spread
- Pass the ocean and spread
- Zoom and spread
- Spin the top/fan the top and spread
- And whatever else you can think of with spread

Some simple choreography:

- **HEADS STAR THRU & SPREAD**, EVERYBODY STAR THRU, DOUBLE PASS THRU, TRACK TWO, SWING THRU, ACEY DEUCEY, TURN THRU, ALLEMANDE LEFT
- HEADS STAR THRU, DOUBLE PASS THRU, CLOVERLEAF - **AND SPREAD**, SLIDE THRU, DIXIE GRAND, ALLEMANDE LEFT
- **HEADS TOUCH ¼ & SPREAD, CENTER FOUR ONLY -** PASS THE OCEAN, DIAMOND CIRCULATE, FLIP THE DIAMOND, MEN RUN, SLIDE THRU, PASS THRU, TRADE BY, ALLEMANDE LEFT
- HEADS SLIDE THRU, PASS THRU, **SWING THRU & SPREAD**, ACEY DEUCEY, **LEFT SWING THRU & SPREAD**, RECYCLE, DIXIE GRAND, ALLEMANDE LEFT
- **(CB-CB) SQUARE THRU 3, OUTSIDES TRADE AND -- CENTRES SPREAD**, EVERYBODY SLIDE THRU, CENTRES PASS THRU
- **(CB-CB) DIVE THRU & SPREAD**, PASS THRU, BEND THE LINE, SLIDE THRU, CENTRES LEFT SQUARE THRU 3 **(CB R-H free)**
- **(PL-PL) PASS THRU, WHEEL & DEAL & SPREAD**, PASS THRU, **WHEEL & DEAL & SPREAD**, PASS THRU, **WHEEL & DEAL & SPREAD**
- **(PI-Resolve) FLUTTEWHEEL**, PASS THE OCEAN, **ACEY DEUCEY & SPREAD**, ALLEMANDE LEFT
- **(PL-Resolve) PASS THE OCEAN**, ALL 8 CIRCULATE, LADIES U-TURN BACK, **FERRIS WHEEL & SPREAD**, EVERYBODY TOUCH ¼, IN YOUR OWN FOUR - WALK AND DODGE, ALL FACE RIGHT, **Shake Hands** - RIGHT AND LEFT GRAND
- **(CB-Resolve) SWING THRU**, MEN RUN, BEND THE LINE, **(go forward and back) FAN THE TOP & SPREAD**, ALLEMANDE LEFT
- **(CB-RESOLVE) DIVE THRU & SPREAD**, PASS THRU, BEND THE LINE, SLIDE THRU, CENTRES SQUARE THRU 3, ALLEMANDE LEFT
- **(CB-Resolve) SPIN CHAIN THRU**, LADIES CIRCULATE TWICE, SPIN CHAIN THRU, MEN CIRCULATE TWICE, **SWING THRU & SPREAD**, CHAIN DOWN THE LINE, LOAD THE BOAT, ALLEMANDE LEFT
- **(CB-Resolve) SWING THRU & SPREAD**, ACEY DEUCEY, **LEFT SWING THRU & SPREAD**, FAN THE TOP, **GRAND SWING THRU & SPREAD**, LEFT TURN THRU, BEND THE LINE, JUST THE CENTRES ONLY ROLL, ALL BOX THE GNAT, RIGHT AND LEFT GRAND
- **(CB-Resolve) PASS THE OCEAN**, LADIES HINGE, **CUT YOUR DIAMOND & SPREAD**, EXPLODE **AND** ALLEMANDE LEFT

Smooth Dancing

By Don Beck

WHAT IS SMOOTH DANCING?

Smooth dancing **is dancing**, not marching. It is not just Body Flow but includes many other components. Some callers refer to this type of dancing as “*Wind in Your Face*”. When watching dancers who are dancing smoothly, it is hard to tell where one calls stops and the next one starts. Watching smooth dancing is like looking through a kaleidoscope.

WHY DO WE CARE?

Smooth dancing means that dancers enjoy dancing more. It makes getting through difficult material easier. It is less tiring. It is more fun. And of course, if the dancers are having more fun, they like the caller more! Even though sometimes there are some valid reasons for departing from smoothness; for example, gimmicks, work shopping, and/or challenge; smooth dancing is desired whenever possible.

THE COMPONENTS OF SMOOTH DANCING

Important: In order for square dancing to be SMOOTH, a lot of different elements **must ALL be right**. The more important ones are:

- Timing,
- Body Flow,
- Overflow,
- Hand Availability,
- Phrasing,
- Tempo,
- Dancer Ability,
- Difficulty, and
- Perceived Effect of Music and Voice.

In this article, we will just touch briefly on each of these components. A full discussion of each would be a complete presentation in itself. That said, each topic could also easily be the singular topic of a full weeklong caller school.

ANALYZING THE COMPONENTS OF SMOOTHNESS

Body Flow The movement and body position of each call should flow directly into that of the next call. Remember to be aware of inactive dancers and not just the active ones. Likewise, it is important that as a caller you are aware of women as well as men, and at the same time both the left-side part as well as right-side part.

Unfortunately, some calls are inherently awkward all by themselves. It is also important that you are able to identify these and mitigate the awkwardness as much as possible.

One such call in the advanced program, for example, is SWAP AROUND. It is a popular and well used call but the call itself is inherently awkward by its very definition and body flow.

In addition, some sequences are awkward. Some examples are

- BEND THE LINE (except from LH 2-Faced Lines), followed by a FLUTTER WHEEL or
- CENTERS IN, BEND THE LINE

IN other cases, some sequences are border line awkward in body flow but are part of the common use lexicon that they are regularly danced without issue. In using these, it is important to use your own judgment. Examples include the combinations of:

- WALK AND DODGE, PARTNER TRADE.
- STAR THRU, VEER TO THE LEFT.

Body Position & Position off-sets

TAG THE LINE from RH vs. LH 2-faced line

SQUARE THRU 3/4 to DOSADO vs. ALLEMANDE LEFT.

Overflow (Too much of a good thing). Be aware of dancers going around and around in the same direction, in a tight circle. This is why it is important to watch all the dancers. In the first example below it is obviously the centers, but in the second example it is only two of the center dancers:

- (OW) SWING THRU, SPIN THE TOP, CENTERS TRADE or
- (2-FL) FAN THE TOP, COUPLES CIRCULATE, WHEEL AND DEAL

When you have issues of overflow you can easily correct for it with calls that reverse the normal clockwise flow. Some corrective style “direction change” movements include:

- Right & Left Thru,

- Chain Down the Line,
- Dixie Style to a Wave, or
- Reverse Flutter Wheel

Alternatively, if your flow is clockwise it is corrected with actions that are counterclockwise. For example:

- From LH 2-faced lines, call Ferris Wheel or Couples Circulate.

Hand Availability In 90 percent of the cases it is crucial to ensure that your hand availability is correct. Simply put this means, “Do not use a call that starts with a hand that is not available at the end of the previous call”.

Examples of poor hand availability are:

- SQUARE THRU, STAR THRU.
- SQUARE THRU 2, ALLEMANDE LEFT

Note: this is not the same as the earlier belief that you can't use the same hand twice. If hand is available, it is okay to use even if it was just used.

- ALLEMANDE THAR, SLIP THE CLUTCH, ALLEMANDE LEFT
- TOUCH ¼, SCOOT BACK, SWING THRU
- BOX THE GNAT, RIGHT AND LEFT THRU.

Timing What makes well-timed dancing?

Dancers are moving smoothly from one call to the next, while taking one step with each beat of the music. Each call is delivered at the right time so that dancers can dance as described above.

What makes well timed calling? Although the topic of timing is complex and in itself is worthy of a full presentation article, and not just a quick summary, The basics are fairly easy to identify. They are summed up in one statement:

**IT IS THE CALLER'S RESPONSIBILITY TO
HAVE THE TIMING BE CORRECT,
NOT THE DANCERS.**

Typical timing errors include:

- **Stop and Go:** Dancers hesitate between each call.
 - **Usual Reason:** Calls are delivered too late.
- **Stacking:** Dancers appear rushed, but yet frequently have to wait.
 - **Usual Reason:** Although enough time is given for each call, the calls are delivered too soon, frequently two or three calls early, making the dancers think they have to rush.
- **Clipping:** Dancers must rush, frequently make mistakes because they shortcut or start a call before finishing the previous one.
 - **Usual Reason:** Calls are delivered too soon, not leaving enough time for completing previous calls.

Workshop timing (Exceptions to every Rule): Use stop and go timing when teaching or helping dancers through very difficult material.

Poor timing causes: Mistakes, Tiredness, Loss of the feeling of good dancing, Non-Smooth Dancing .

HOW TO DO IT RIGHT (Timing Charts vs. Sight Timing):

This one is a Biggy! Once you have identified that there is a timing problem, how do you correct it?

Some callers like to rigidly use the timing charts as finite rules immutable and exact, but there are two reasons that this is not too useful.

- **First of all**, even though the charts are a good guide, they are not totally accurate. Each call's timing is not only dependent on how many steps it takes; but also, on a myriad of other factors such as:
 - How tight the square is,
 - How much forward movement you have at the end of the previous call,
 - How ready the dancers are that you are going to do the next call with, etc.
- **And second**, even if the charts were 100% accurate, it would be very difficult to have this discussion in your mind with every movement:
 - What did I just call? Let's look it up on the chart. Take that number and subtract about two beats, depending on how much lead time the dancers need for the next time. Count out those beats and call the next call. Repeat, repeat, repeat.

The other option is Sight Timing. This means watching the dancers. As the dancers move, you must figure out when they are almost done with a one movement and deliver the next call. Now the important part

- “Watch The Dancers” -

You must watch and identify if they move smoothly from one call to the next, or if they have to rush, or if they are hesitating between calls. Then while calling you must make slight corrections with each movement you call, over and over again, until the dancers move smoothly from one call to the next.

Phrasing It is very difficult to ensure that dancers always start calls on the beginning of the phrase of the music, especially when calling contemporary choreography (**BUT...!**) It is worth it, and it is almost always possible to get some calls to start on the phrase bringing the dancers back in line with moving to the beat of the music. An obvious example is Grand Square. In Singing Call Breaks, it is easy to start the following calls on the phrase: Grand Square, Circle Left, and Four Ladies Chain. (*Note: in patter it is always good to use such movements in an opener to get the dancers on phrase early. It makes the dancing and delivery timing much easier throughout. It is also a good tactic to use a break figure in patter if dancers lose phrase just to bring them back into dancing on the beat with the beginning of the musical phrase*)

Tempo Tempo, simply put is beats of music per minute, which is also equates to the number of steps per minute a dancer takes. In the days of 45 RPM records, that didn't mean setting your record player to 45 rpm, it meant counting the beats of music, and adjusting the turntable speed accordingly, for each record.

With today's digital music playing software, you can just dial in the tempo, but there are many different opinions as to what the tempo should be, typically from 118 bpm to 132 bpm!

I prefer a slower tempo, around 120. This gives the dancers a split second more thinking time, but this is actually enough time to make their dancing more successful. It is also less tiring. Dancers actually respond, emotionally, to perceived tempo, and you should compensate for a tempo that seems too slow by your style of presentation.

Mathematics section: to understand this relationship between tempo and dancing though, let's put it into practical terms of successful completion of a singing call, and getting through a singing call successfully. Compare the following singing call figure at 128 BPM and then on the same piece of music at 180 BPM – a difference of about 14 seconds)

Open: Four ladies Promenade, Swing, Circle Left, Left Allemande, Weave the ring, swing, Promenade (7 movements X 3 uses)

Figure: Heads Square Thru 4, Swing Thru, Spin The Top, Single Hinge, Column Circulate, Boys Run Right, Square Thru 3, Swing & Promenade (9 movements x 4 uses)

- At 128 BPM this takes 3:30 seconds of dance time to complete 63 movements in total
- At 120 BPM this takes 3:48 seconds, an additional 28 beats or 14 seconds of dance time to complete 63 movements (3x7 + 4x9)
- At 128 BPM you give the dancers 1 second (2 beats on average delivery timing) to identify, anticipate, realise the formation ending of the current movement and action the next movement.
- At 120 BPM (still 2 beats on average delivery timing) but the time to identify, anticipate, realise the formation ending of the current movement and action the next movement has increased to 1.22 seconds.

That 22/100ths of a second is the difference of 2 seconds per each of the seven phrases of music. It doesn't sound like much but it makes a big difference in perception to the dancers.

- 120 BPM – Dancers felt a smooth comfortable dance that matches a middle range piece of choreographic complexity with a nice feeling of moderate challenge and successful completions.
- 128 BPM – Dancers had the feeling of fast racing and that they had to rush the movements which caused stop and go timing, to get to the next position, and a hesitation on movements. Although they got through it successfully it was a really complex piece of choreography that was good but could have been smoother. In other words – “anticipation hesitation” to get through it successfully.

Knowledge and Ability Dancers cannot dance smoothly if they do not know the movements being called (obviously)! Callerlab advertises programs of dance for a reason. When a mainstream level is advertised it is an administrative check for the dancers to think, “If I go into that hall and dance at that level, I need to be able to dance every movement on that advertised program from at least a standard position in order to be successful”. How many of us have seen mainstream dancers pulled and pushed through a plus dance being encouraged by words like, “come on, don't worry, we will pull you through it”. If you watch those squares you will note that the dancing is not smooth because:

1. The dances do not know the movements being called
2. The pushers and pullers are trying to dance someone else's dance rather than their own

Choreographic Difficulty: Learn to recognize whether material is hard or easy. Exercise judgment when calling hard vs. easy material. Help the dancer with key phrases. For example, if we took the following BASIC program level singing call figure:

- (H) TOUCH $\frac{1}{4}$, LADIES RUN, PASS THRU, CIRCLE TO A LINE, TOUCH $\frac{1}{4}$, ALL 8 CIRCULATE, MEN RUN, ZOOM, CENTERS PASS THRU, CIRCLE TO A LINE, SWING YOUR CORNER AND PROMENADE

The chances are that most average mainstream halls would have a great deal of difficulty due to the nuances of the figure and the positions that they are called in. Even though it is Basic level choreography, it is difficult choreography because of the movement circle to a line. However, helping the dancers with a prompt or a key phrase would make this easy such as – the same figure with phrases and prompts:

(H)TOUCH $\frac{1}{4}$, GIRLS RUN, PASS THRU, CIRCLE TO A LINE *Ladies break - keep the boys in the middle and make your line*, TOUCH $\frac{1}{4}$, ALL 8 CIRCULATE, BOYS RUN, ZOOM, CENTERS PASS THRU, CIRCLE TO A LINE, *ENDS STEP FORWARD* - SWING YOUR CORNER AND PROMENADE

It is the exact same figure, but this has been called with those prompts to a basic floor and a plus floor and on both floors they difficulty was the same cold, but neither floor had any difficulty with the above prompts and phrases used.

Additional Factors It is also very important as a caller that you recognise that there are many other factors that can affect the smoothness of dancing and not all are related to your calling. Remember that expression from earlier: **“It is the caller’s responsibility to have the timing be correct, not the dancers”**.

It still applies; but in this case, it means that: somethings are beyond your control to correct so you have to make adjustments accordingly. Some of these factors can include such things as:

- Slippery Floor,
- Full Moon,
- Mood issue factors such as a recent death of one of the dancers,
- A bad piece of fish at supper;
- And so many other things that it is impossible to name them all

There are just so many additional things can cause interruptions in the smoothness of the dancing. It is not your job to fix them all or control them

all. Some you can, and some you can't. It is your job to recognise when something isn't smooth and try to take an action to mitigate it.

HOW TO MAKE YOUR CALLING SMOOTH

This is a very difficult thing to do, yet very important. It can be done. It takes time. But it is worth the effort. The biggest tip that I can give you is:

RELY ON VISUAL FEEDBACK to improve the smoothness of your dance. If you see actions that are not smooth, first decide which of the above items is causing the problem, then adjust your delivery to eliminate the problem.

From Our Readers – Asymmetrical Choreo Ideas

From Marcel Konath - Germany

- COUPLE #3 ½ SASHAY, COUPLES "ONE" - "TWO" - AND "FOUR" -- PROMENADE ½, HEADS STEP FORWARD & FACE YOUR CORNER
- COUPLE #1 LEAD RIGHT & CIRCLE TO A LINE, LINE OF 4 LEAD RIGHT, CIRCLE TO A LINE OF 6, LINE OF 6 GO FORWARD & BACK, 3 by 3 BEND THE LINE, COUPLE #4 SWING, COUPLE #4 PROMENADE ¼, WALK THRU THE LINES OF 3, SEPARATE AROUND 3, RIGHT & LEFT GRAND
- COUPLE #2 LEAD LEFT, RIGHT & LEFT THRU, CIRCLE TO A LINE, FORWARD & BACK, COUPLE # 3 SPLIT COUPLE #1, SEPARATE AROUND 3 TO A LINE OF 5 **AND** A LINE OF 3, ("You Look Like 'L'") ALLEMANDE LEFT
- HEADS LEAD RIGHT, CIRCLE TO A LINE, PASS THRU, BEND THE LINE, SQUARE THRU YOUR COUPLE NUMBER, SIDES U TURN BACK, STAR THRU, ALL CALIFORNIA TWIRL, SQUARE THRU YOUR COUPLE NUMBER, All 8 CIRCULATE, THOSE WHO CAN STAR THRU, LINES FORWARD & BACK, PASS THE OCEAN, LADIES TRADE, MEN RUN, MEN TRADE, WHEEL & DEAL, ALLEMANDE LEFT

Focus of the Month September 2019.

EXTENDED APPLICATION SINGING CALLS

<p>HEADS SLIDE THRU, PASS THRU, CENTRES IN, CAST OFF 3/4, ENDS CROSS FOLD, DOUBLE PASS THRU, CLOVERLEAF, CENTRES SQUARE THRU 3, SWING, PROMENADE</p>	<p>HEADS SQUARE THRU 4, SWING THRU, MEN TRADE, PASS TO THE CENTRE, CENTRES SQUARE THRU 3/4, PASS TO THE CENTRE, CENTRES SQUARE THRU 3/4, SWING, PROMENADE HOME</p>
<p>HEADS SQUARE THRU 4, SWING THRU, MEN RUN, COUPLES CIRCULATE, LADIES TRADE, CAST OFF 3/4, SLIDE THRU, PASS THRU, TRADE BY, SWING, PROMENADE</p>	<p>HEADS SQUARE THRU 4, SWING THRU, MEN RUN RIGHT, Ladies (L) SCOOT BACK, COUPLES CIRCULATE, TAG THE LINE, CLOVERLEAF, LADIES TURN THRU, STAR THRU, PROMENADE HOME</p>
<p>HEADS SQUARE THRU 4, DOSADO, SWING THRU, MEN RUN RIGHT, BEND THE LINE, MEN WALK, LADIES DODGE, MEN FOLD, LADIES TURN THRU, SWING, PROMENADE</p>	<p>HEADS SQUARE THRU 4, SLIDE THRU, RIGHT AND LEFT THRU, HALF SASHAY, PASS THE OCEAN, SWING THRU, RECYCLE, VEER LEFT, FERRIS WHEEL, CENTRES PASS THRU, SWING, PROMENADE</p>

<p>HEADS SQUARE THRU 4, TOUCH 1/4, WALK AND DODGE, PARTNER TRADE, MEN WALK, LADIES DODGE, MEN RUN, RIGHT AND LEFT THRU, SLIDE THRU, SWING CORNER, PROMENADE HOME</p>	<p>HEADS STAR THRU PASS THRU, SLIDE THRU, RIGHT AND LEFT THRU, DIXIE STYLE, MEN TRADE, SINGLE HINGE, WALK AND DODGE, WHEEL AROUND PASS THRU LADIES TRADE, SWING AND PROMENADE</p>
<p>HEADS TOUCH 1/4, JUST THE LADIES PASS THRU, CENTRES PASS THE OCEAN, OTHERS HINGE, MEN TRADE, SINGLE HINGE, MEN RUN RIGHT (CB), RIGHT AND LEFT THRU, SWING THRU, SWING THRU (AGAIN), SWING AND PROMENADE</p>	<p>HEADS FLUTTER WHEEL, SWEEP 1/4, PASS THRU, SWING THRU, MEN RUN, CHAIN DOWN THE LINE, DIXIE STYLE TO A WAVE, RECYCLE, STAR THRU, SLIDE THRU, SWING AND PROMENADE</p>
<p>HEADS PASS THE OCEAN, EXTEND, SCOOT BACK, SPIN CHAIN THRU, MEN ZOOM, SINGLE HINGE, CENTRES TRADE, ENDS CIRCULATE, SWING AND PROMENADE</p>	<p>HEADS LEFT SQUARE THRU 4, LEFT TOUCH 1/4, WALK AND DODGE, WHEEL AROUND, DIXIE STYLE TO A WAVE, CENTRES START - SWING THRU, CHAIN DOWN THE LINE, SLIDE THRU, SWING CORNER, PROMENADE</p>

HEAD LADIES CHAIN, HEADS LEAD LEFT, LEFT DOSADO, LEFT STEP TO A WAVE, LEFT SWING THRU, SINGLE HINGE, WALK AND DODGE, WHEEL AROUND, (boys lead) FLUTTER WHEEL, PASS THE OCEAN, SWING, PROMENADE	HEADS PASS THE OCEAN, SCOOT BACK, OUTSIDES TRADE, OTHERS "LEFT" SWING THRU AND TURN THRU, LEFT TOUCH 1/4, LADIES RUN, DIXIE STYLE TO A WAVE, ALL 8 CIRCULATE, ALLEMANDE LEFT, SWING, PROMENADE
EVERYBODY PROMENADE 1/2, HEADS SQUARE THRU, SPLIT 2, AROUND 1 TO A LINE, PASS THRU, WHEEL AND DEAL, CENTRES SWING THRU, ALL SCOOT BACK, SWING AND PROMENADE	4 LADIES CHAIN, HEADS LEAD LEFT, RIGHT AND LEFT THRU, TOUCH 1/4, CENTRES TRADE, SPIN THE TOP, MEN SPIN THE TOP, ALL STEP THRU, SWING AND PROMENADE

This month we have chosen to present to you a number of "extended application" singing calls from a wide range of resources and ideas gathered over the last two years. Many of these were submitted in caller exercises, and caller training sessions, and during research most were found to be available on various choreographic websites like Cedernet, all8.com, various caller association sites and so forth.

We have received a number of positive comments from individuals Callers and associations with regard to our Focus of the month. Two of the main comments are:

- Can you do focus of the month on Plus, and advanced movements?
- Can you do more singing calls with the extended applications?

In response, although we periodically present materials from basic through A2, our primary focus for this section is on presenting material to use and hopefully generate ideas to expand both, the dancer and the caller, capability and understanding of the basic and mainstream programs as a necessary foundation for both calling and dancing.

Without a solid foundation of the fundamentals at basic and mainstream, a caller may be able to present higher level material without really understanding the mechanics of it, and similarly a dancer may be able to dance higher level movements but will falter and fail if an extended variant, such as left swing thru from a right hand wave, or a recycle without the girls in the centre, or a cross fold from lines facing out is called.

There are some great callers out there and there is a plethora of information available. Today many callers sight call extended applications and variant material easily but have significant difficulty with using that material in singing calls. The opposite is also true.

Through the years we have presented slightly extended material on a wide range of movements in both module and singing call form in table reference for easy use. We hope that these figures may help to expand your calling references and your dancer's awareness of special reference and where they are in different formations.

As with all material, use it selectively and wisely. Look at the material, digest what is in it and if you choose to use the singing calls, ensure the theme is reflected in your patter in order to prepare the dancers for success.

As to the focus of the month material presenting plus, A1, A2 and Challenge material, we may continue to present specific movements if someone sends us an idea (or if we think of one) that is worthy of doing a specific article on we will. Meanwhile, we present choreographic ideas on different focus thoughts, concepts at the higher levels in separate articles. **(P.S. All submissions are welcome)**. If there is something that you would like us to specifically look at, we will gladly do so. You will get a response and/or you may even find your material published as a separate article.

We at BTM fully and wholeheartedly endorse "researching good choreography into our repertoires" and sharing what we find with you.

What is the Focus movement of the month?

We are asked periodically, this question and more importantly why. Is it the same as the Callerlab Emphasis Call? The answer is simply, it is some material for callers to play with and focus on, that may assist in improving their choreographic repertoire and help to develop dancer skills and abilities with some extended calls without breaking them by getting too technically challenging or setting unreasonable expectations.

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

Behind the Mike magazine is a magazine primarily for callers but also for dancers. We like to objectively present comments, critiques, ideas and

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

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

Out in left Field? Sometimes the focus of the month may seem fixated on a specific use of a movement for instance circle to a line with the inside couple half sashayed, or left hand recycles. Other times it may a standard use application but getting there differently so that the movement itself is not stagnated or so common from one position that it becomes anticipated.

Ideas to build on. We try to give a format that allows the use of the movement from a variety of positions and also in singing calls. It is important that as you not only learn from what others have done but also try and develop your own choreography which includes the “variant use” of the movement in the singing calls as well. It is the reward for the work or the icing on the cake.

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



Dancing Movement versus Spatial Orientation

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

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

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

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

The average new dancer learns

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

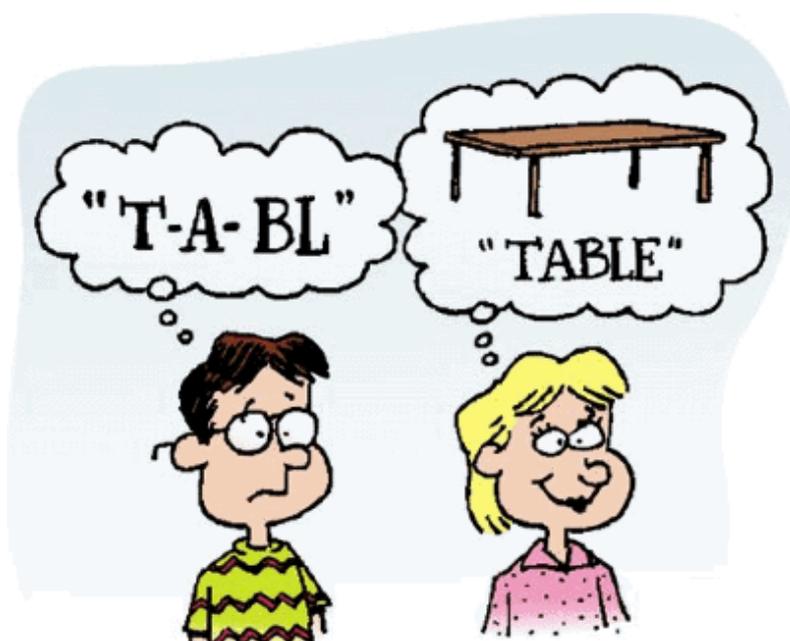
We can try to mitigate this normal learning behavior using different techniques, but this learning process will never be totally avoided. Initially,



dancers learn movements, not definitions. Ask a new dancer to recite the definition of a call. The answer will be vague, not well articulated, and punctuated with arm and body gesticulations while they try to show you the *movement* of the call.

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

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



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

average dancers who don't quickly adapt.

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

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



**We had to dumb it down a bit more this year,
or we wouldn't get any new dancers.**

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

We often see this with dancers who think they must Swing Thru

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

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

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

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

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

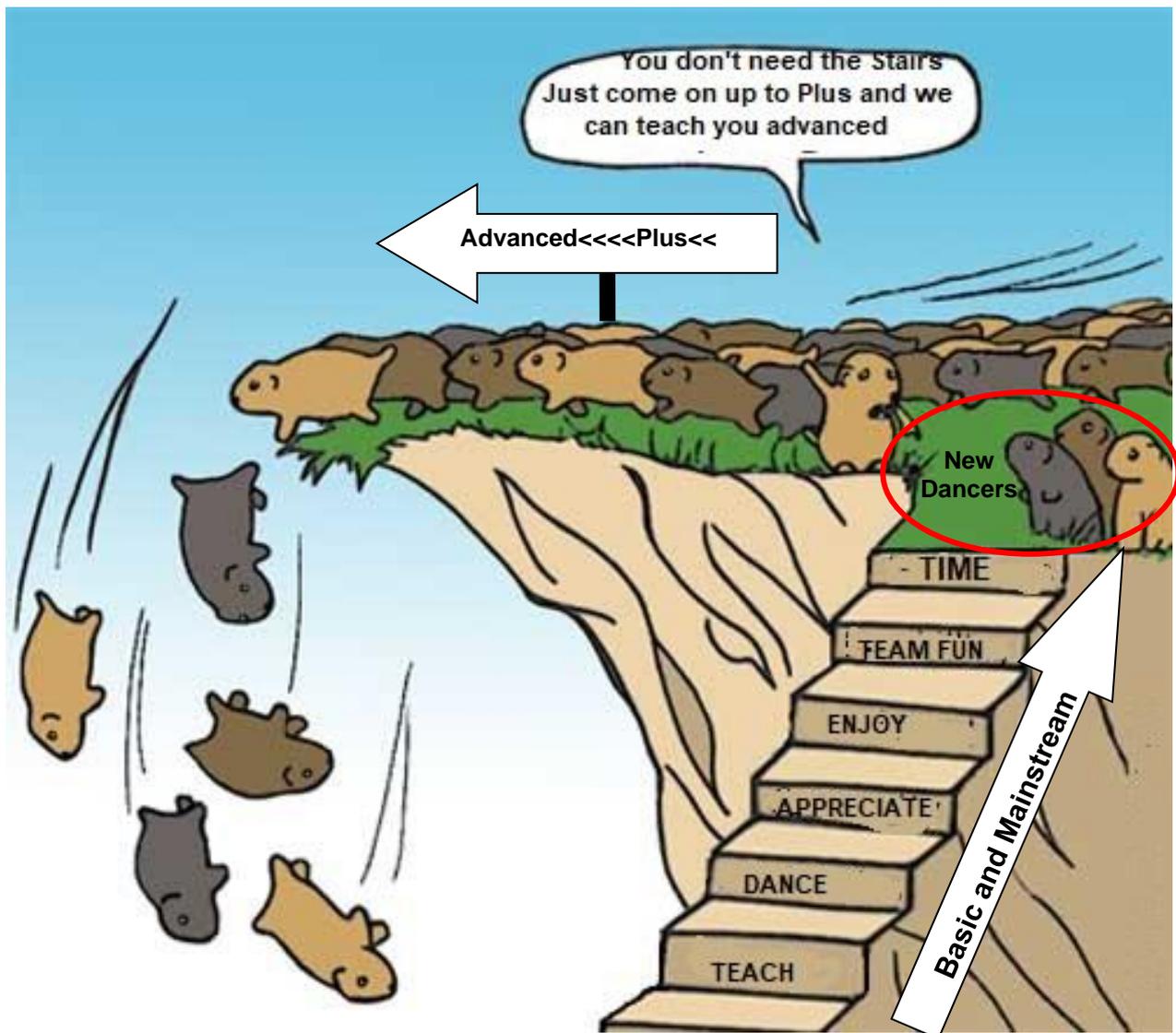
The definitions of calls in later dance programs require dancers to be spatially oriented, to know ends, centers, leaders, trailers, and be aware of Formations. Pushing dancers into these later programs when they are not ready will discourage many of them and may chase them out of square dancing. Even if they stay in square dancing, the quality of dancing will suffer, a condition acerbically known as 'dumbing down' the dance. No matter what new plan, scheme, or program we use to increase our numbers, it had better offer new dancers more time to dance or it, too, will fail.

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

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

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

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



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

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

Image Is Everything

By Calvin Campbell

Most people are attracted to a recreation by what they visually see. If the hobby looks like it's fun to do, they will try it. In the advertising trade, it's called "eye candy."

Square dancing used to look like fun to do. Modern Western Square Dancing, now, has a big image problem because, from the viewpoint of the spectator on the sidelines, it no longer looks like fun to do.

The square dance routines that used to please audiences visually are no longer used at the average Modern Western Square Dance. When they are occasionally revived, they are poorly danced by most dancers.

The 20 step Grand Square, as opposed to the 32 dance steps required, is the most glaring example, but good timing and good styling have also vanished from dancing other square dance "basics". The name of the game, now, is to get to the next waypoint any way the dancer can, and usually a race to see who can get there first. The image the spectator sees now is much like watching a large ant pile.



Most of the movement seems random to the spectators. Unless callers plan otherwise, it is often random. Modern Western Square Dancing is presently a process of following, ever-changing directions, given by a leader to a group of eight people moving around a confined geographic area. In many ways, it looks like eight people trying to navigate a miniature maze, and they keep running into each other.

Any successful recreation must appeal to a large population base or die. The recreation must have a constant input of new people. Recruiting new people is dependent on presenting an attractive product for consideration. However, any product must be accessible to the average user.

There is a large population of people who want to dance. Many dance forms are attractive to watch. However, many dance forms appear difficult to learn. Most people are afraid to try any kind of dancing for fear of embarrassing themselves in public. They want to look good for the audience.

Traditional square dancing and contra dancing look easy to learn. All you have to be able to do is walk. Beginner Dance Parties look like dancing anyone could do. Most of their dance leaders use only the simplest "basics".

Square Dancing, at the beginner party level, is probably the most accessible form of any dance form if presented correctly. That's because it's a team dance format. It's difficult not to be able to Circle Left and Circle Right if you are holding hands with other people in a circle. It's also easy to learn "basics" such as Forward and Back, Arm Turns, Stars, and Promenade. I've entertained many groups of beginner dancers for over two hours using these five "basics."

Beginner Dance Parties have remained popular with the public because anyone can enjoy a Beginner Dance Party with no prior dancing experience. There are no lessons. New dancers just need to be willing to get out on the dance floor and move to the music.

Square Dancing is a dance of the hands and not just of the feet getting from point A to Point B. It's an excellent form of dancing for people who learn visually. At the beginner party dance level, almost every movement can be learned by watching someone else do it. When I do beginner dance parties, I dance with the people. **What I do is as important as what I say.**

Traditional Square Dancing has survived mainly because almost every dance is walked-thru before it is danced. The other critical element is the dance sequence repeats rather than being different each time. That is an essential difference between Traditional and Modern Western Square Dancing.

In general, people are more comfortable with dance routines than with extemporaneous directions provided by some leader. Most dancers want a predictable pattern to follow. It is also true in other forms of dancing. Almost any other form of dancing is composed of repeating movement patterns.

Modern Western Square Dancing has evolved away from all the above attributes. Presently, callers take great pride in being able to move dancers around with short commands with very detailed definitions. Unfortunately, this type of "dancing" is only popular with a tiny segment of the general population.

Each one of these goals of Modern Western Square Dancing, in the present form, contributes to the unattractive visual picture the spectator sees. So, as it continues to evolve, the prospective pool of recruits will get smaller and smaller.

Can this be changed? Sure it can. We have the "basics" to create beautiful movement patterns that will appeal to spectators. We teach many of them during the first few square dance lessons and then abandon them. Many callers no longer have any idea how to match timing with music correctly. Most callers can learn that skill. CALLERLAB has excellent publications that show good styling. There is knowledge available from older callers that still know how to dance with good styling. We need callers that are willing to teach these skills and dancers that want to learn how.

Variety – Dancing Versus Forcing.

By Mel Wilkerson – and Various participants

This article could easily be called - **UPPING THE LEVEL OF DANCING AND NOT THE DANCING LEVEL.**

On a recent Facebook discussion, a caller remarked that in the area in which he dances, movements like Peel the Top is only called from one spot. That spot is generally in the combination of movements from standard facing couples,

- SWING THRU, GIRLS FOLD, PEEL THE TOP, (and it is usually prompted with Boys Out, Girls Go 3 and the Boys Move Up),

And: it is almost always finished with either a slide thru, or a right and left thru. It has become so common that the dancers in the area think that it is a "gender based" call.

It has also been commented on that "Peel The Top" is so common that it had become boring to dance and some callers even prefer not to call it. In other discussions it is called only this way, and not called in other setups, or with other endings because "it causes dancers to break down". By the same token, it was noted in many of the discussions that followed, that although there are many places where this "vanilla dancing" is the norm, in other areas where the callers use a lot of variety, dancers cannot understand why the dancers and callers don't fix the problem.

First let me say this clearly: **Dancers like to dance.** If no variety, simple repeated sequences and single use formations is how they like to dance in that area, then let them dance that way and have fun. That is what the activity is all about.

Nevertheless, if you are going to try and introduce a little variety, and some extended applications, introduce it slowly because it may not have been the "norm" there for many years.

It is also important to say this clearly: For other areas that dance a full and varied program of movements with extended applications, **do not be so harsh to judge.** Many of these areas that you are talking about, have floundered over the years and are only now just coming back to dancing, or dance where they are comfortable and do not want change. That said, let's have a look at a few things in relation to this topic.

The gender game. If you try and force gender neutrality into an area that has become stoic in its methodology, then you will find yourself getting fewer and fewer accolades. Simply put, it is quite possible that the dancers do not want

what you are pushing, or at least they do not want it the way you are pushing it. Here is a hint. **DON'T PUSH.**

If you do, you will find fewer dancers getting up for your tips, and fewer bookings from other groups and even though you may have great choreography, if no one is on the floor to dance to it, you will not be considered a good caller by any stretch of the imagination.

However, if you start slow, with innovation, and just a little difference to the “norm”, you can have a really big impact by catering to “dancer success” with just a little variety being introduced. Some guiding principles are:

- Try changing out you get to the set up for the movement and then dance the movement the way they expect it. Change how you get there and then dance the standard, boys peel, girls cast – for example
 - HEADS SQUARE THRU 2, 8 CHAIN 3, LADIES RUN, (boys are the peelers) – PEEL THE TOP, GRAND SWING THRU, MEN RUN, WHEEL AND DEAL, CENTERS SQUARE THRU 4, ENDS TOUCH 1/4 – **AND** JUST THOSE LADIES RUN, RIGHT AND LEFT GRAND
 - HEADS SQUARE THRU 4, RIGHT AND LEFT THRU, VEER LEFT, MEN CROSS FOLD, PEEL THE TOP, RECYCLE, SLIDE THRU, ALLEMANDE LEFT
- Start small by changing how you get there and then Dance it a while in conjunction with the “normal”, so they get used to coming to the movement a little differently. Then when they are used to that, dance it with the familiar set up that they are used to, but switch the gender role for the motion:
 - HEADS SQUARE THRU, SWING THRU, SWING THRU AGAIN, MEN FOLD, PEEL THE TOP, IN YOUR OWN FOUR – LADIES TRADE, MEN RUN RIGHT, BEND THE LINE, ALLEMANDE LEFTFrom partner lines a nice little get out is
 - FAN THE TOP, BOYS FOLD, PEEL THE TOP, EACH SIDE LINEAR CYCLE, RIGHT AND LEFT GRAND
- Once you have played with the concepts of getting there differently, and using different genders as the peelers, you can begin to incorporate what they know, using the standard but also what you have introduced into sequences like:
 - FROM PARTNER LINES: PASS THE OCEAN, SWING THRU, ACEY DEUCEY, GIRLS FOLD, PEEL THE TOP, BOYS FOLD, PEEL THE TOP, EXTEND, RIGHT AND LEFT GRAND

- FROM CORNER BOXES: SQUARE THRU -- **BUT ON THIRD HAND** - - SPIN THE TOP, TRADE THE WAVE, BOYS FOLD, PEEL THE TOP, ALLEMANDE LEFT

Dance this for a while and then you can introduce – simple gender mixing into the peel the top but from a way they are comfortable (I.E. Swing Thru, Ends Fold, Peel The Top). After that try a few new things like:

- HEADS RIGHT AND LEFT THRU, ROLLAWAY, LEAD LEFT, DOSADO, SWING THRU, ENDS FOLD, PEEL THE TOP, RECYCLE, BOX THE GNAT (PARTNER LINE)
- HEADS SQUARE THRU, TOUCH $\frac{1}{4}$, CENTRES TRADE, ENDS FOLD, PEEL THE TOP, SPIN THE TOP, SPLIT CIRCULATE, FERRIS WHEEL, ZOOM, PASS THRU, ALLEMANDE LEFT.

Dance these ideas separately as independent night or tip themes and slowly bring them together to become part of the regular repertoire, your dances will thank you for it. If you start slowly and focus on their success, they will happily get use to the idea and after that you can slowly begin to mix and match.

This is important - Ensure your singing calls reflect your patter focus. If you call interesting patter using peel the top but your singing call never changes from:

- HEADS SQUARE THRU, DOSADO, SWING THRU, GIRLS FOLD, PEEL THE TOP, RIGHT AND LEFT THRU, SQUARE THRU 3, SWING, PROMENADE HOME...

Then you are cheating your dancers out of the hard work that they are putting into doing what you call. A little variety will go a long way into keeping and maintaining the dancer's interest but only if you allow them to revel in their success.

If you use something with a swing thru, boys fold peel the top in your patter then try to ensure you use something with that combination in your singing call so that the dancers feel like they have mastered the variety and leave the floor feeling flushed with success. It also gives the dancers a sense of accomplishment and success and the feeling that they are now better dancers than they were, and that they are more capable than they thought they could be. Chances are, they will want to come back for more. Find or create a singing call that uses what you have done in your patter reflectively but successfully. An example if you used the boys fold peel the top suggestion might be:

- HEADS SQUARE THRU 4, SWING THRU, SWING THRU, BOYS FOLD, PEEL THE TOP, RECYCLE, PASS THRU, CHASE RIGHT, SWING, PROMENADE

This is also important, especially if you are in an area where extended applications and variety are not part of the normal dancing spectrum:

DO NOT TRY TO DO IT ALL AT ONCE. DO NOT TRY IT ALL IN ONE EVENING, AND ESPECIALLY NOT ALL IN ONE TIP.

The following are some little variants for easy use, again with the focus on peel the top. Hopefully these may jig a little interest or ideas for development of your own choreography, but they should at least express what I am saying above:

Facing lines: (although this is a 2 couple zero) it makes it being done from a column which just tunes dancers ears into doing it different:

- PASS THRU, REVERSE WHEEL AROUND, LEFT TOUCH $\frac{1}{4}$, IN YOUR OWN 4 - PEEL THE TOP, (**Boys out, girls cast, boys move up**) SWING THRU, HINGE AND ROLL, RIGHT AND LEFT THRU

It is a good way to start introducing things away from the standard use, (Swing Thru, Girls Fold, Peel The Top, Right and Left Thru). Another is:

- PASS THRU, WHEEL AROUND, FLUTTERWHEEL, MAN WALK, LADY DODGE, PEEL THE TOP, LEFT, "LEFT" SWING THRU, LINEAR CYCLE - (**Note:** This is another two couple module that works well from boxes but also from lines – it is a little tight until dancers get used to it and then there are no real problems)

A nice little line get out from partner lines is:

- (PL) PASS THE OCEAN, MEN RUN, COUPLES CIRCULATE, CROSS FIRE, (**who's the leaders?**) PEEL THE TOP, HINGE, COORDINATE, FERRIS WHEEL, SQUARE THRU 3, ALLEMANDE LEFT.

Again, it is a same gender action peel the top as Swing Thru, Girls Fold Peel The Top, call, but just a little different getting there and the PEEL THE Top is an easy one. However; because of the set up, they listen and quickly identify who is going to cast and who is going to peel and the left hand flow ceases to be an issue.

Use things that will get them dancing beyond the gender but still in comfort prior to mixing the genders....SIMPLE ZEROES like:

- PASS THE OCEAN, HINGE, CIRCULATE TWICE, **Girls are the leaders-** PEEL THE TOP, RECYCLE, PASS THE OCEAN, EXPLODE **AND** SLIDE THRU.

...go a long way to getting them ready for the harder stuff. In the above sequence the set up for the peel is from a column but by giving them a the circulates before the "peel the top" and telling them "girls are the leaders" the

dancers generally have no problem with this. The Recycle is a left-hand girls leading to a standard couple and normal facing lines which is usually 90% successful. Simply stating "Lines Forward And Back" after the Recycle can fix a problem with this with a single prompt. From then on dancers would not have any troubles. Once you as the caller have "tuned the dancers into listening and dancing, and you are introducing your choreography slowly but from a variety of set ups, and changing the same gender in the centre, you can start easy with mixed gender things such as:

- HEADS PASS THE OCEAN, SIDES ½ SASHAY, EXTEND, SWING THRU, ENDS FOLD, PEEL THE TOP, CENTRE FOUR SWING THRU **AND** RECYCLE, WHILE THE END BOY RUN **AND** BEND THE LINE - HOME



You will likely find that a while of consistent use, they won't even balk at it. And as you go on to other movements like crossfire, or load the boat or whatever, the dancers will be more receptive if they are tuned in and turned on to success. Patience and slow introduction are the methodology here. Once you have done that however, **YOU**

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

HAVE TO KEEP IT UP. IT IS NOT A ONCE IN A YEAR WORKSHOP TIP.

It will only be "normal dancing" if you give it to the dancers to dance, and **TO SUCCEED** with "Peel the Top" or any other piece of choreography at any level.

That is pretty much a collated response of a number of discussions generated on numerous pages and I wish to thank all of you that contributed to this discussion. It digressed well beyond "Peel the Top" but the principle of application is sound for every program level and is a good general guide.

For those of you that do not participate in the various caller forums on Facebook, and other social media, it may be worthwhile for you just to tune in and watch or participate. There is a broad range of calling talent there and there are always good "wade ins (pun intended)" on various topics from some of the legends like, Wade Driver, Tony Oxendine, Johnny Preston, Kip Garvey, Don Beck and many, many others. There are also a number of great choreographic ideas that come out from new callers and insights and sharing ideas from experienced callers too.

Movin' Down The Mainstream

With Barry Wonson and Jaden Frigo

This month we have some interesting modules created by myself and Jaden Frigo when he was visiting in June. Jaden is only 22 years of age, so he needs to keep a good work ethic. I make sure he keeps his mind active when he is here. It is not all watching movies and eating fondue!!

This group all use the concept of having one group of dancers (men or ladies) Double Pass Thru...but on a diagonal track. The first group use this basic idea, however the next group change the concept by having one group start a Double pass Thru, **but have the trailers stop in the centre to form a wave (in other words they do not do the second Pass thru action)**. This is probably not a new concept by any means, but it still is a neat way of providing a bit of variety without creating complication.

- HEADS STAR THRU, **MEN ON THE DIAGONAL -- DOUBLE PASS THRU**, CENTRE 4 BOX CIRCULATE, ALL 8 CIRCULATE, LADIES RUN, PASS THRU, TRADE BY: **CB (exact)**
- HEADS RIGHT & LEFT THRU, HEAD LADIES CHAIN $\frac{3}{4}$, LINE OF 3 FORWARD & BACK, PASS THRU, SIDE MEN RUN, LADIES TRADE (**on end of waves**) SIDE MEN TOUCH $\frac{1}{4}$, EXTEND, LADIES TOUCH $\frac{1}{4}$, ALL 8 CIRCULATE, **MEN ON THE DIAGONAL -- DOUBLE PASS THRU**, LADIES RUN, CENTRES BOX CIRCULATE, 4 MEN RUN, REVERSE THE FLUTTER, SQUARE THRU $\frac{3}{4}$, TRADE BY: **CB (exact)**
- SIDES RIGHT & LEFT THRU, HEADS $\frac{1}{2}$ SASHAY & PASS THRU, SEPARATE, AROUND 2 TO A LINE, ALL TOUCH $\frac{1}{4}$, SPLIT CIRCULATE, MEN CIRCULATE, ALL 8 CIRCULATE, **LADIES ON THE DIAGONAL -- DOUBLE PASS THRU**, ALL CALIFORNIA TWIRL, CENTRES PASS THRU : **CB (in opposite position)**
- HEADS PASS THE OCEAN, **LADIES ON A LEFT DIAGONAL – START A DOUBLE PASS THRU (But Trailers stop in the wave)**, CENTRE LADIES RUN, CENTRE MEN TRADE, COLUMN OF 6 CIRCULATE, CENTRE FOUR ONLY $\frac{1}{2}$ TAG, SAME FOUR HINGE, JUST THE ORIGINAL HEAD MEN RUN, CENTRE LADIES TRADE, ALL EXTEND TWICE, CENTRES SWING THRU, OTHERS FACE & BOX THE GNAT, RIGHT & LEFT GRAND, PROMENADE (8 steps).

- HEADS DIXIE STYLE TO A WAVE, **MEN ON THE DIAGONAL – START A DOUBLE PASS THRU but TRAILERS STOP IN A WAVE**, IN THE WAVE - SWING THRU, OTHERS SINGLE HINGE, LADIES STAR RIGHT $\frac{1}{4}$, HEADS TRADE, CENTRE STAR TURN $\frac{3}{4}$, ALL (with Left) TRADE, CENTRE STAR TURN RIGHT $\frac{1}{4}$, CENTRES RUN, ALL BEND THE LINE, SIDES HALF SASHAY: **HOME.**
- SIDES RIGHT & LEFT THRU, HEADS PASS THE OCEAN, **LADIES ON THE LEFT DIAGONAL – START A DOUBLE PASS THRU but TRAILERS STOP IN THE CENTRE WAVE**, CENTRE LADIES RUN, **MEN ON THE RIGHT DIAGONAL -- START A DOUBLE PASS THRU but TRAILERS STOP IN THE WAVE**, SIDE MEN & ORIGINAL HEADS TRADE, **MEN ON THE DIAGONAL -- PASS THRU**, SIDE MEN U TURN BACK, LADIES EXTEND, RIGHT & LEFT GRAND.
- HEADS PASS THE OCEAN, **LADIES ON THE LEFT DIAGONAL – START A DOUBLE PASS THRU but TRAILERS STOP IN THE WAVE**, CENTRE LADIES RUN, **MEN ON THE RIGHT DIAGONAL -- START A DOUBLE PASS THRU but TRAILERS STOP IN THE WAVE**, SIDE MEN & ORIGINAL HEADS TRADE, MEN PASS THRU, FACING DANCERS ONLY TOUCH $\frac{1}{4}$, CENTRE LADIES TAKE (LEFT) HANDS & CAST OFF $\frac{3}{4}$, LADIES SWING THRU, ORIGINAL HEAD MEN CIRCULATE -- **to LADY AHEAD (& Grab that Girl (careful there boy))**, CENTRE LADIES CAST OFF $\frac{3}{4}$, ORIGINAL SIDE MEN FACE RIGHT, (check a wave) CENTRES SWING THRU, OTHER MEN FOLD, RIGHT & LEFT GRAND : HOME
- HEADS DIXIE STYLE TO A WAVE, **MEN ON THE DIAGONAL -- start a DOUBLE PASS THRU but TRAILERS STOP IN A WAVE**, IN THE WAVE CAST LEFT $\frac{3}{4}$ TO AN ALAMO RING, SWING THRU, MEN CIRCULATE, LADIES WALK & DODGE, MEN HINGE, CENTRE MEN TRADE, LADIES FACE RIGHT & CIRCULATE, MEN HINGE, ALL $\frac{1}{2}$ TAG, MEN RUN: **PL**

The Odd Couple

By Mel Wilkerson

This article was published over a year ago, but it has been requested again a number of times, particularly in light of new dancer classes (in the northern hemisphere anyway), warmups, and drills to get everyone dancing, reviewing, and moving. This is a situation that happens regularly, has happened or will happen to each and every caller I know. The caller is teaching a class but there are an odd number of couples. What do you do?

- Six couples not 8...Do I have two sit, or do I confuse them and myself trying to call a rectangle or a hexagon.
- Those are usually left until the dancers know what they are doing and are more gimmicks than real dancing aren't they?
- What can I do with only 6 couples that doesn't leave two sitting out all the time? I want to teach a movement but then I have to re-teach it again and the odd ones or late ones feel picked on.

These are common questions many callers, and especially many newer callers face more-so today than in the past. This is particularly a poignant question with the changes in lists and the mad rush to get dancers dancing more movements quickly and calling it a new level than actually learning and having fun with the movements they know.

The question of odd numbers of couples applies particularly well to when dancers are first learning their movements. Hexagons and rectangles get confusing to both callers, and dancers especially new callers and dancers, and dancing as "tandem paired" dancers may be fun at first but very tiring and tiresome; especially when it has the effect on timing and time.

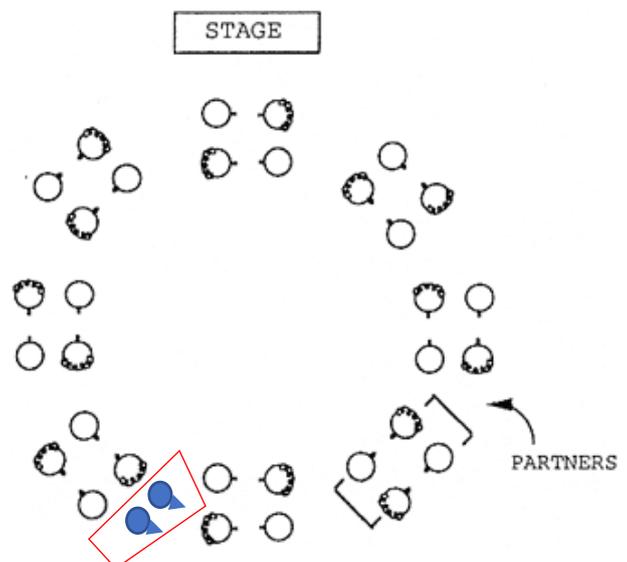
The simple answer on how to solve this problem is to properly identify the questions.

If you read it as:

How can I get all the couples dancing, to review, learn, and have fun when I do not have enough couples for another square?

The answer surprisingly enough is simply:

A Sicilian circle – modified for two couple calling.



HOW IT WORKS:

1. First accept that you cannot do all the movements – do not try because it will be too awkward unless you have a lot of dances with an odd one, two or three couples out.
2. Big movements like spin chain thru, etc. should be left until you have squares.
 - a. Ferris wheels, wheel and deals are fine, but you may have to explain the Ferris Wheel a bit that they may have to interact with another set of couples and are all doing the centres part (lonesome couples just stand still)
 - b. Lines of four movements require a variation and should be kept to a minimum (for example from facing couples veer left, couple on the outside only partner trade, line of four forward and back, bend the line etc...Your limitation is your imagination and creativity with the movements you know and they know.
3. Remember the prompt indication – **“move to the next”** (example, from facing couples: Square Thru 3, **Move To The Next...**) This tells the dancers they are moving to someone new. If you do not say it they may still be working with the same couples
4. Let them know early in the drill that if they are not facing another couple, just wait in the direction they are standing, and another couple will be along shortly.
5. Make sure they do not close the circle up too small. Keep it big and spread out. It is easier for them and easier for you.

This is a great way as well to review most of your movements and keep everyone dancing. Most of your movements can be done in a Sicilian circle using two couple movements.

FIRST – THE FOUR BASIC RULES:

Rule number 1 – let the dancers have fun learning

Rule number 2 – do not worry about who is with who. The Sicilian circle is a mixer so let them mix

Rule number 3 – teach and dance and review – where there is a problem, use things like star thru, pass thru, move to the next and it will break up any of the dancers you have that like to dance their partner’s dance rather than their own

Rule number 4 – Let the dancers have fun – if you play they will play too.

Here is an example of a potential series of movements in a Sicilian Circle. Let's just stick with the basic program for ease of explanation.

Situation – Dancers come to the hall and you have 7 couples – Oh no, three couples will have to sit out.... – **wrong attitude**.



“All right, let's get everybody up – grab a partner you don't want anyone else to dance with and all the couples make one big circle.”. – (Wait while they figure that out, chuckle and get on the floor)

Ok everyone what we are going to do is dance this square dance in a circle with 6 ½ sides and no corners....or something like that....(confused look) –

“nahhh I am just kidding...we are going to review and dance some couples stuff because most of square dancing is done one couple looking at another..all you need to know is that if you are not facing another couple when I call something - just wait a moment and another couple will be coming toward you shortly.....I will show you as we go”

All right..

CIRCLE LEFT, ALLEMANDE LEFT, RIGHT AND LEFT GRAND, SWING NUMBER 5, JOIN HANDS CIRCLE LEFT....

ALLEMANDE LEFT, GO ALLEMANDE THAR – forward two and the men back in make a great big star – push girls – remind them of your state and that pushing dope may be illegal so keep it quite that this is now mainstream - , shoot that star and promenade mother.....

Every second couple wheel around and face the couple behind you – (let them sort it out, they have fun with it and fix it very quickly. – here you stop and note that you have one couple left out {if you an odd number – if you have 6 couples or an even number there is always the potential for fun in bringing someone across the square and saying, “*shhhhhh nobody saw a thing*”.

Explain: how this works is that you will dance as facing couples. That couple standing there not facing anyone, just wait facing the line and another couple will see you shortly....for example...couples right and left thru, pass thru, move to the next – Dosado.....now you see somebody is with the couple that was standing alone, and there is a new couple standing alone...now they will wait a little bit and somebody will be facing them.

OK HERE WE GO.: (MUSIC GOES BACK ON)

□ DOSADO, MAKE A WAVE, SWING THRU, BOYS RUN, WHEEL AND DEAL, PASS THRU, MOVE TO THE NEXT

- RIGHT AND LEFT THRU, VEER LEFT, VEER RIGHT, MOVE TO THE NEXT, PASS THRU, MOVE TO THE NEXT, RIGHT AND LEFT THRU, WITH A FULL TURN, MOVE TO THE NEXT..
- STAR THRU, GO FORWARD AND BACK, DOSADO, MAKE A WAVE, CENTRES TRADE, GIRLS RUN, BEND THE LINE, STAR THRU, MOVE TO THE NEXT....

At this point another couple comes into the hall late. Just tell them to find the odd couple and stand back to back and get ready to start – it may take a second, but dancers are forgiving. (the reason I say stand back to back is that after a while, if they come in late, they will automatically do it and you do not have to interrupt the flow on the floor.

- RIGHT AND LEFT THRU, SQUARE THRU 3, MOVE TO THE NEXT...
- TOUCH ¼, BOX CIRCULATE TWICE, BOY RUN AROUND A GIRL, REVERSE WHEEL AROUND, FORWARD AND BACK, SQUARE THRU 4, MOVE TO THE NEXT,

Well that is a good warm up of what was known (so far). What should be next is the review of the last week's lessons. For sake of argument let's say we taught "Cross Run" last week. – We have them in a two couple arrangement here so let's look at some refresher modules. This is essentially two couple routines with a focus on a movement. (Cross Run), It is exactly the same principle of isolated sight calling but without a "snapshot" picture to keep the dancers paired and with their partner. The reality is however, is that it doesn't matter who they end up with as long as they get to review the movements you want. Sometimes it is better to separate dancers, and this Sicilian Circle makes it easy without isolating dancers who may have a problem. Everyone gets mixed with someone else.

Remember, the Sicilian Circle is a mixer so let them mix. You can periodically throw in some two couple isolated sight keeping them partnered for your own exercise and mental strengthening but make sure you go back and read rule number 1 before you do it. It is about the dancers, and not you as the caller.

- PASS THRU, MOVE TO THE NEXT, EVERYONE VEER RIGHT, MEN TO THE LEFT- CROSS RUN, **LADIES TO THE LEFT** -- CROSS RUN, WHEEL AND DEAL, FACE THESE TWO, SAY THANK YOU **AND**, PASS THRU MOVE TO THE NEXT,
- VEER LEFT, LADIES TO THE RIGHT - CROSS RUN, MEN TO THE RIGHT -CROSS RUN, WHEEL AND DEAL, RIGHT AND LEFT THRU, SAY THANK YOU, AND PASS THRU, MOVE TO THE NEXT,

- DOSADO, MAKE AN OCEAN WAVE, MEN (LADIES) CROSS RUN, LADIES(MEN) CROSS RUN, RIGHT AND LEFT THRU, PASS THRU, MOVE TO THE NEXT..
- DOSADO TO A WAVE, **BE CAREFUL**, LADIES RUN, MEN CROSS RUN, WHEEL AND DEAL, SQUARE THRU 3 MOVE TO THE NEXT....
- DO A LEFT SHOULDER DOSADO, STEP TO A LEFT HAND WAVE, LEFT SWING THRU, LADIES CROSS RUN, BOX THE GNAT, RIGHT AND LEFT THRU, PASS THRU, MOVE TO THE NEXT
- PASS THRU MOVE TO THE NEXT, PASS THRU, MOVE TO THE NEXT, RIGHT AND LEFT THRU, SQUARE THRU 3, MOVE TO THE NEXT...
- RIGHT AND LEFT THRU, VEER LEFT, LADIES CROSS RUN, BEND THE LINE, FORWARD AND BACK, SQUARE THRU 2, DO A U-TURN BACK, SQUARE THRU 3, MOVE TO THE NEXT
- DO A ½ SASHAY, AND MAKE A **LEFT** HAND WAVE, LEFT SWING THRU, MEN CROSS RUN, RIGHT AND LEFT THRU, PASS THRU, MOVE TO THE NEXT
- STAR THRU, FORWARD AND BACK, RIGHT & LEFT THRU, VEER LEFT, LADIES CROSS RUN, BEND THE LINE, SQUARE THRU 3, PARTNER TRADE, STAR THRU, CALIFORNIA TWIRL, FLUTTER WHEEL, REVERSE FLUTTER WHEEL, SWEEP ¼ MORE, PASS THRU, MOVE TO THE NEXT
- TOUCH 1/4, BOX CIRCULATE, MEN RUN, LEFT TOUCH 1/4, BOX CIRCULATE, LADIES RUN, STAR THRU, DOSADO TO A WAVE, **BE CAREFUL**...LADIES RUN... MEN CROSS RUN, WHEEL AND DEAL, SQUARE THRU 3, MOVE TO THE NEXT....

As I said the list what you can do in a Sicilian Circle is only governed by your imagination, and the limitation of the choreographic definitions. About 85-90 percent of the programs through basic mainstream, and most of plus can be done with two couples. I have not left the basic program above, but you can see the flexibility in this method of review and mixing. I do not know where your dancers are but there is more than enough material to make it interesting, refreshing, challenging but most importantly successful and fun, Move to the next is also a great way of letting them catch up if an error is made (without making too much of an issue of it).

It is also much easier for the dancers to learn and the caller to call (ISOLATED SIGHT) and it will become evident very early if there is a problem and where it is as they will be the one group that stands out

By repeating sequences and mixing and matching, such as in the last two, you can build and build. You will find it will also increase your calling repertoire when sight calling a full square, you can also use movements that are not often called in a full square like a simple courtesy turn and incorporate into your routine

- MOVE TO THE NEXT, VEER RIGHT, COURTESY TURN, CHAIN DOWN THE LINE, TWO LADIES CHAIN, ALL 4 CIRCLE RIGHT $\frac{3}{4}$ **AND** PASS THRU, MOVE TO THE NEXT.....

There are lots of things you can do to build your own little two couple zeroes for example building on the theme above and using a flutter wheel to set up the chain down the line now we can go

- MOVE TO THE NEXT, RIGHT AND LEFT THRU, FLUTTERWHEEL, VEER LEFT, CHAIN DOWN THE LINE, FLUTTER WHEEL, VEER LEFT, CHAIN DOWN THE LINE, PASS THRU, MOVE TO THE NEXT

The beauty of this tool (the Sicilian Circle) is that it is a great mixer opener and refresher. It also allows you to start on time and if one couple comes in late, they can just join in without waiting for the next tip. It allows you to review the movements you have taught, identify any trouble areas and with whom very easily, and it ensures that no couples have to sit out on the floor.

You can also use it as a teaching tool to teach new movements as well. Then after using it and teaching what you wanted, the next time you can call a square up and use the movements in the square. By that time, the dancers will not mind sitting out a tip or an alternating tip. They have learned the movement, and can see it being used if they are not dancing this tip, but they also know they have learned the movement and everybody else has to stop and re-learn when they dance. It gets rid of that “everyone has to do it again because of me feeling”.

These are just some ideas for your tool kit. I have found over the years that the circle is a great tool and a great opening mixer. I have found it especially useful for new dancer classes, even when I have full squares.

Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

Dear Dr. Allemander: I never thought that I would need your help, but it seems that I do. All the good men are taken, so when I want to square dance, there are no partners for me. What can I do?

Sing-Lee Confused, Na-Na Goon, Victoria

Dear SING-LEE: Above all, do not despair. Just remember the old Confucious saying: "A good man is hard to find". (*In fact, if Dr. Allemander remembers correctly, there is a singing call to that particular tune*). However, what you seem to be saying is that when they see you coming, the boys run right away.

If all your potential partners walk and dodge, you need to find a way to make them scootback to you after they slip the clutch. Perhaps you should peel your top just a little the next time you go to a dance. If that doesn't make anyone zoom over to your side, Dr Allemander suggests a cloverleaf for good luck, followed by a quick veer to the right when the object of your attention veers left. Then just follow your neighbour into the nearest square, and the two of you can coordinate happily ever after. It does take a bit of motivation at times. If you see the man you want to dance with over in the corner, just slip over and slide right up close and maybe you could ask him over to the refreshment table and grab a cup of coffee after it has percolated. Up close he may turn out to be not what you expected, so just wheel around and sashay over to the next one in line.

Dr. A.L. "Lefty" Allemander, PhD, Dip SD., gives advice to the dancelorn on a regular basis in this space. He says the last time he danced with a single lady; his heart reversed the flutter. He also asks you to remember the reason why men are just like parking spaces...the good ones are all taken and the ones that are available are often handicapped.

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

In Conversations – with Don Beck

By Mel Wilkerson and Don Beck

Square Dance “Tempo”, “Timing” and “Dancing ON Phrase”.

In early August 2019, I had the pleasure of having a conversation with Don Beck. For those of you who are brand new to the game of square dance calling, Don Beck is one of those generally quiet and understated callers that virtually anyone who calls, or dances, has been impacted by. Don was one of the pioneers of what is known as “Mental Image” and is the author of the definitive textbook on the subject “Out Of Sight”. For dancers who are not interested in the “calling aspects” of the activity and all the technical details, if you have ever danced a Ferris Wheel, Chain Down The Line or a Ping Pong Circulate, then you have done so because Don Beck is the author of those calls.

The discussion(s) that ensued, and with copious notes taken and from material provided by Don has led to this two-part article on what is an essential aspect of smooth and successful dancing – beyond the simple choreographic technical mechanics of position, handedness and formation management. It is about the feeling achieved from the music, the entertainment achieved from the delivery, and the success achieved from the execution of the movements to make a whole picture of a happy square dancers.

PART 1 – DEFINING TEMPO, TIMING AND DANCING ON PHRASE

A. WHAT IS TEMPO?

Tempo relates to the number of beats per minute in a piece of music; also, it is an indicative term denoting approximate rate of speed in written music (examples: allegro, andante etc.) this is often called “pace” and is marked by a specific beat or gap to denote the “repeated metering for each phrase of music” – for example like a metronome.

It is very important that tempo is understood because at its fundamental principle, is the answer to the questions of, “How does the speed of a song affect our emotions? How can we determine the speed of a song just by listening and moving to it? You can find out by learning about tempo!

Tempo and Beats per Minute

Imagine you are walking your dog. You are walking at a slow, steady pace, enjoying the sunshine. Then, suddenly, your dog begins chasing a squirrel or a rabbit. You are pulled along at an accelerated pace. Your heart is racing, and your legs are scrambling so fast they feel as if they're barely touching the ground. In this, your dog has just taught you the concept of tempo. The same principle applies to square dancing.

Tempo can be defined as the “pace or speed” at which a section of music is played. Tempo help the caller to convey a feeling of either intensity or relaxation. In simple terms you can think of the tempo as the speedometer of the music. Typically, the speed of the music is measured in beats per minute, or **BPM**. For example, if you listen to the second hand on a clock, you will hear 60 ticks - or in musical terms, 60 BPM.

The tempo can have virtually any number of beats per minute. The lower the number of beats per minute, the slower the tempo will feel. Inversely, the higher the number of beats per minute, the faster the tempo will be. Think of it like a speed limit. The higher the number of the speed limit, the faster you **are allowed** to drive.

There is an inherent caution however when you talk speed limits. The faster you drive, the more reaction time you need. The same applies to calling and dancing. On a straight road driving at 100 miles (160km) per hour is fairly easy and sometimes exhilarating, but on a windy road with distractions and myriads of other actions and reactions required, driving at that speed essentially leads to accidents, missed turns, and serious crashes.

Luckily in the dancing context, dancing at too fast a tempo means that if the movements are given without enough reaction time for dancers, or the difficulty or complexity of the choreography should not be driven at high speed with no reaction time available, then rather than crashes your missed turns will only lead to regular break downs rather than serious injury.

Square dance music is supposed to be fast but common sense must also prevail. Almost all square dance music is “allegro”. Allegro literally translates to “at a brisk speed (adverb) or performed at a brisk speed (adjective). What this essentially means is that square dance music by its very conceptual foundation uses this very commonly-used tempo, partly because of its happy, quick pace and partly because the range of BPM is so large: **classically allegro denotes a music tempo range from 105 to 132 beats per minute.**

In commercial practice, advertisements generally use this tempo because it is slightly higher than the average heart rate and therefore gives a sense of excitement. The music is designed to draw you in with interest just by the very speed of delivery. The same principle applies to square dancing although the tempo range is generally between 120 (a brisk contemplative walk at a normal pace) to 132 beats per minute (a quick focused walk from point a to point b with little or no thought processes or distractions).

At 132 BPM, the definition changes to **Vivace** which is a runner’s pace going from 132-168 BPM when you get to sprinting. This is way too fast for square dancing anyway, although it seems sometimes that some callers are trying their best to do it.

B. WHAT IS TIMING?

Timing in square dance parlance, relates mainly to performance delivery. That is the delivery from the caller, of the command, in such a manner that each of the following factors is taken into consideration.

- At the right time to allow for the recognition of the command,
- With enough time to ensure understanding the requirements of the command,
- With enough lead to allow dancers to anticipate of execution of the command at the completion of the current action, and
- Allocating that / those fraction of a second(s) for the brain to transmit the physical requirements to the body in order to action the command.

The timing (delivery) may vary from movement to movement as to when it is delivered, etc but should never change the execution of the movement, nor its ability to be actioned in accordance with the tempo.

In other words, if a dance movement such as square thru takes 10 beats of music to perform, it will take 10 beats of music to perform whether the tempos is at 120 BPM, or whether it is at 132 BPM

Much of timing, and the resultant smooth dancing, has little to do with the tempo of music. It is all about the delivery of commands on phrase with the music, allowing allow the dancers hear, react and to feel and move with the music properly and efficiently.

A musician and writer named Adrian Try wrote 5 practical ways of improving your delivery and although what he wrote was focused on vocal delivery and timing for singing, it is relative to this when we get to the aspects of calling, dancing on phrase, and how these all come into play together.

The following is an adapted version of Adrian Try's writing "**GETTING MORE OUT OF YOUR VOICE AND DELIVERY - 5 WAYS TO DELIVER MORE EXPRESSIVE VOCALS**". This has been adapted in relation to square dance calling, but the principles of singing and calling are fairly similar. The application differs slightly when setting the distinction between patter and singing calls, but the principles apply to both.

Singing is the first music-making experience most of us ever had. It came naturally without a single lesson probably before you even went to school. You probably started with a nursery rhyme or other well-known song, and you sang for the simple pleasure of it. And your mom probably thought you were amazing!

Your mom would probably still have that opinion. But now, as a square dance caller, it is important that all your dancers need to agree with your mom rather than have sympathy for her.

We, as callers and dancers, are drawn to square dance calling, and by default, singing, for all sorts of reasons. As a caller, you may be a good choreographer, and just want to perform your own work. You may love recording your own music, and need some vocals to fill out “your sound”. You may love performing, whether in a band or a karaoke night or to a hall full of dancers – square or otherwise. Importantly, **YOU MUST PREFER NOT TO SUCK AT IT.** (*Sorry but there is no other way to say that and it is how Adrian wrote it.*)

Virtually everyone can sing, but some are naturally talented at it. Talent however; isn't everything. It doesn't matter much talent you have, or don't have; you can always learn to deliver your performance better whether as a caller, or just as a singer in general. As with tempo in music affecting the emotive response of relaxation or excitement, your vocal delivery of patter or singing calls can also affect the response of the dancers. Here are 5 concepts you need to understand to make your vocals more expressive.

1. Vocal Range

Generalisation: A singer's range is the set of notes between the highest and lowest pitch they can sing. The range varies widely between individuals, and in general women sing in a higher vocal range than men do. Related to that is the concept of tessitura, which refers to the pitch or range of notes in which most vocal parts of music fall. In square dance parlance, that is often called the caller's comfort zone, and most callers pick songs that they do not have to stretch for the high or low notes but can actually reach them without massive effort or damage.

Some singers have great vocal range. The woman with the greatest recorded vocal range is Georgia Brown, who can sing eight octaves from G2 to G10. The man with the greatest vocal range is Tim Storms, who can sing six octaves. For most square dance callers, the vocal range is usually much more limited, **and you need to be aware of that.**

Most square dance callers (male and female) will fall into the set of standard (2-octave) vocal ranges have been defined as follows:

- Mezzo-soprano: From A to middle C to A two octaves above (A3 – A5)
- Contralto: Lowest female range (quite rare) F below C to F two octaves above (F3 – F5)
- Tenor: highest of the male range from C3 – C5
- Baritone: from the second f below middle C to F above middle C (F2 – F4)

Although specific vocal ranges may vary within these spectrums, that is a good broad generalisation. At the far end of the spectrums however you may also find Soprano: C4 – C6, and Bass: E2 – E4. There is not a lot of square dance music recorded for these ranges, and although periodically you may hear an operatic, or choral version delivery of a square dance piece of music in soprano, base or any other of the classical ranges, these are generally novelty pieces and are popular only in small doses.

Most likely, as a caller you can sing in more than one of these ranges, but you'll probably have a strong preference for just one range. Finding and understanding your preferred range will allow you to show off the best of your voice.

Most singers can also sing in two registers: the lower (chest) voice, and the higher (head) voice. Men singing in their head voice is known as 'falsetto'. Some singers have made falsetto a trademark of their singing, including the Bee Gees and Smokey Robinson. With practice, you can smoothly change between your chest and head voice.

It is important to know your vocal range so that you can choose (or transpose) songs in a key you can actually sing. **Nothing sounds worse than trying to sing outside of your range.** Your tone will be uneven, weak or squeaky, and you may eventually do damage to your voice.

It is possible to extend your range through regular practice. Most singing books and teachers can teach you voice exercises and techniques to hit higher and lower notes. Try not to hit too high a note until your voice has warmed up. Before your voice has warmed up you will have a narrower range anyway.

2. Phrasing

The way we phrase a line of music conveys the meaning and mood of a song to the listeners. This is of particular importance when calling in either a singing call or a patter call. Phrasing is strongly influenced by:

- where we pause and breathe as we deliver the lyrics,
- which words we think are important and emphasize, and
- how we relate emotionally to the words.

Don't underestimate the importance of phrasing. Singers, and especially callers without superb voices and with limited vocal rangers can become extremely successful and popular through the use of good phrasing. Most of the great callers and singers develop their own distinct style of phrasing. It is phrasing that turns a melody patter rhythm or a singing call track into a memorable performance.

Try to Incorporate the following devices where appropriate into your singing to improve your phrasing and delivery both of the choreography and the song lyrics:

- Linger over a long note.
- Change the inflection on certain words.
- Staccato interjections (quick delivery of a command followed by a silence – you don't need to fill every gap in with filler words).
- Use of grunts, screams, whispers and other emotive sounds. (scoot back say UNGH!, or flutter wheel say awwwww)
- Use vibrato on long notes (a slight pulsing change of pitch on a long-held note in a singing call).
- Incorporate falsetto into your singing.(it is like that flute warble in singing or the “yodel tone” on certain notes)
- Use a throaty huskiness for appropriate phrases.
- When you are singing/calling with others, make sure that all singers use the same phrasing, **especially when singing harmonies**. Watch one another's lips so that you start and finish each syllable together. Aim to sound like one single unified voice.
- When you are learning a new song, try different ways of phrasing the lyrics to see what works. (**Note:** Reading the lyrics out loud in your speaking voice can help you determine the natural phrasing).

3. Interpretation

“Singing in tune is important, but entertainment of dancers is more importanter”.

The ability to inject emotion and excitement into a song is what moves the listener and what excites the dancer into an action or emotive response. Listen to how some callers will call

- Heads Square Thru, Dosado, Swing Thru, Boys Run, Ferris Wheel, Square Thru 3, Allemande Left.

As opposed to

- Heads Square thru 4, **DO**-sado, Swing thru, boys run, **FERRIS** WHAT???. Square thru - Three, **TWO, ONE, ALLEMANDE LEFT...**

That is only typed on a plain sheet of paper but reading that I bet you put your own voice inflection into it and literally could feel the difference in the dancers

and the caller delivery importance. Imagine what you could do with real music and voice.

Interpretation is how a caller/singer expresses their individuality through the meaning of a song and is closely related to phrasing. Simply showing off your vocal ability is not interpretation, and will usually distract the listener from the song. *(Note: this means that an average or sub-average singer can be a great caller but being a great singer is only a very small portion of the activity of calling. It helps, but it is of lesser importance than delivery, and interpretation.)*

A good performer will engage the audience with emotion and energy. It is critical that you as a caller learn to emote through your voice, your face, and your body language when performing. It is true that you can hear a smile through a microphone.

In music, the most successful interpretations of songs are sung by those who believe and feel the words they are singing. It is usually a mistake to force yourself to sing a song you don't like or don't believe in. Singing a style of music that you don't relate to also makes it difficult to express yourself effectively. This in turn makes it difficult for the audience to accept it if watching, or for dancers to be moved by it when dancing.

A great way to learn about interpretation is to listen to how different callers perform the same song. Pay attention to the musical arrangements (if recorded on different labels), the tempo, the phrasing and the body language of the singer.

4. Harmony

Vocal harmony requires at least two voices singing different parts that are designed to sound good together. Adding harmony to your vocals can lift a song to a new level. Effective harmony can make even a mediocre voice sparkle.

WARNING: Singing in harmony is more difficult than most people realize. It becomes increasingly difficult with the number of other singers you need to harmonize with. Careful planning, experience and rehearsal are required for consistent results. You may be able to learn a harmony part more easily if you can read music. **But learning your part is just the start.** Blending your voice with the other singers/callers is the important thing. And it is not just the pitch of the note that needs to harmonize - your tone and feeling must also blend.

Harmony parts normally complement the melody part being sung by the lead singer. Listening carefully to the other singers is essential, or your pitch, timing or phrasing may drift. When singing harmony as a backup singer, learn to put more breathe into your voice so that the lead singer's sound is more dominant.

5. Vocal Health

Today's vocal styles, square dance recordings, and both patter and singing calls incorporate a wide range of sounds, from sensuous rasps to screams to whines to screaming falsettos. It is important not to push yourself and your voice, or you may damage your vocal cords. Singing and calling with a strained voice does not sound good, and may have long-term consequences. Looking after your voice is an investment in your future. Here are some hints for good vocal health:

- Look after yourself in general. Get plenty of sleep, sufficient exercise, eat sensibly, avoid smoky or dusty locations, and drink plenty of water and much less alcohol.
- Warm up your voice gently for several minutes before singing or calling.
- Rest your voice as much as possible. This doesn't mean whispering!
- Avoid raising your voice in conversation - learn to speak clearly instead. This will also improve your diction.
- Go easy on your voice if you have a cold. Don't expect the same range, and don't push it. If possible, use a steam inhalant.
- Don't drink with ice before singing - it constricts your vocal cords

C. WHAT IS DANCING ON PHRASE.

Dancing on phrase, is a term that seems to be bandied about quite a bit in the last 10-15 years. Essentially it means moving to the music. Like most things that appear simple however, it is quite a complex action / reaction relationship and it is also quite different than phrasing of music in the aspect of delivery explained above.

It is in simple terms a combination of factors, including both tempo (music speed and beat) and timing (performance delivery), to bring the dancers to the music and move with the music accordingly. This is most notably seen in the military or with marching bands.

Like soldiers marching to a drum beat or a musical cadence, it is easier and more relaxing to have everyone moving in sync with the music and also more relaxing and less tiring for those that are doing the leg work. This has been repeatedly proven when soldiers march 5 miles with no music or cadence. They are usually tired at the end and in review it is noted that the direction to "just go that way... off you go", often leads to the walking out of sync with one another and always adjusting to try and walk the same as the people around you. Unfortunately, everyone is trying to adapt to each other adapting to someone else and the cadence is awkward and uncontrolled. It usually takes about the first mile until they begin to come into sync with one another and

establish the rhythm beat (cadence) of the feet moving together. By that time they are already tired and frustrated and feel like they have walked forever with still 4 miles to go.

By contrast, the same 5-mile march with a provided cadence, either a drumbeat, a musical rhythm or a rhythm vocal cadence, moves the soldiers quickly into synchronisation and movement is more relaxed and easier on the mind and body. What is not always noted is that it doesn't matter if the soldiers are marching slow time (60bpm), standard cadence quick march (120 bpm) or double time (180 bpm) they remain comfortable and it takes a long time to get tired. In surveys, it has been shown that they can march for almost 10 miles at varying beats between 120 and 180 (quick march or double time) and are still able to perform and continue whereas without that synchronicity, those walking in the first example out of sync and no cadence are tired after a mile and half exhausted by the end of 5 miles.

- Normal marching cadence (quick time) is 120 steps per minute. That equals 3.4 miles per hour or a 17.64-minute mile. Double Time is essentially a jog that uses a cadence of 180 steps per minute. That equals 5.1 miles per hour or a 11.76-minute mile. For clear focus, special forces fitness standards are maintaining a 4 miles per hour standard which is easily attained and maintained for long distances whereas double time is not. The speed (tempo) is changed often and does not make it tiring. The double time burst however never exceeds 5 minutes because it is hard and tiring.

Like calling and dancing, normal cadence (120 bpm) is a gentle comfortable walk. This is your generally slower ballad type singing calls or your more complex choreography being done in patter. Music and dancing maximum comfort average speeds are only slightly faster with a range of 120-132 bpm and an average speed of about 124 -126 BPM for comfort and durability without tiring. This speed of 124-126 has also been shown to be the ideal to maintain the mental acuity and reactivity.

It is important that **if you alter the tempo and delivery timing, you must maintain the phrasing for the dancers** to move with it, or else:

- You create tired dancers,
- You cause off beat and out of sync dancing, which is uncomfortable for everyone,
- You create awkward flow as the dancers are like singers singing the same tune at the same time with no harmony or blending.

Also, like marching double time it is important not to exceed that 5-minute marker when working above the average comfortable dance speed of 120-124 bpm. Doing so will exhaust the dancers.

The comparison of dancing on phrasing (dancing with the music), tempo (music and speed) and timing (vocal delivery) was a topic of much discussion over the years. This has also been a topic of the August 2019 conversation with Don Beck, that led to the research and outline above on these differences which are not always considered.

Don also points out very clearly that this topic and these differences are not new and have been discussed and analysed many times. It is important that the wheel is not re-invented just for the sake of re-invention. Rather it is important that we maintain the lessons and notes of our successful predecessors and build from them and improve ourselves accordingly. The practical application of the above information will be continued in part 2 of this article in the OCTOBER issue of BTM.



I know the Cuer said "The Man's Right" **BUT** he also said "Lady's Left", and I am quite sure he meant for you to do something else than just stand there.

Some call it multi-tasking, I call it doing something else while I try to remember what I was doing in the first place

But Why Would You?

by Mel Wilkerson and Barry Wonson

What is in a definition?

1. **There is the all-important starting formation.** This is crucial as it sets limitations or restrictions which are often level based on the use of some movements.
2. **There is a timing limitation.** This is the timing that is used to complete the call. It is something that callers need to pay attention to and allow for when not only delivering the call; but giving the correct time to complete the call before giving the next call. It is what is most often ignored by many callers/dancers or stretched beyond the effective use by allowing 10-12 beats of music to do a 4-beat movement.
3. **There is a description of the movement** (often referred to as the dance action). This is the description of the actions that dancers take to perform the movement. (The “how to do it”). In many movements where there are multiple parts there are descriptors for dancers relative to their individual position. Example: ends of the formation do one thing and centres do something else. Sometimes it is even gender restrictions on who does what.
4. **There are general comments** which can expand or extend the application of the movement. In here you may find descriptions of other formations that the movement can be used. You may find specific variations based on the starting set up.
5. **Styling.** In the description of many movements there are often guidelines for styling in the performance of the movement that are designed to make the movement a little easier to dance and also look good.

Well that is all well and good. Definitions are for both callers and dancers to clarify how movements work and how they should be performed. Ideally they are written in a way that can be easily understood by the caller, and easily put into “real English” (or whatever language) so that the dancers can have it explained to them in a way they understand if the definition technical language is not understood.

This is where the question of use and the topic of this article come into play. With definitions that are clear, easy to understand, limited in scope and easy to explain to the dancers, why is there such a tendency to misuse movements for the sake of technicality

A recent discussion on the use of the plus movement “Acey Deucey” prompted me to look at the question of just because you can, why would you and how it applies to so many movements. Although I am using Acey Deucey as an example, the concept of this discussion can apply to almost every movement. Let’s start by looking at the definition

DEFINITION: ACEY DEUCEY

Starting formation: Parallel Waves or Two-Faced Lines.

Timing: 4

Dance Action: Centre 4 Trade while the others Circulate.

Comments: Other formations are also acceptable.

- There must be 4 centres and 4 ends (or outsides).
- The centres must be able to Trade in adjacent pairs of 2 **and** the ends (or outsides) must be able to Circulate and not become centres.

This sounds pretty simple. At basic we dance ends circulate, centres trade from a myriad of positions so what could be confusing about giving a name to that combination. In reality; – nothing. In practical application; – quite a bit.

Acey Deucey, like many calls with a circulating action is often “hyper extended” to do things that it was never intended for. Many “Technical Callers” use these technically correct definition descriptors add an immense degree of difficulty and frustration to an action which that would be simple when using a different, and usually more appropriate, call to achieve the same action. So why is it done?

Mel asked this question and we received a number of responses (*37 responses in total, many with multiple reasons – not a lot but enough for analytical purposes*). He thought I would list the top 10. The first 8 were the ones he was most concerned with. Before I put up the top 10 however; he notes that although the wording received was not all that positive, and sometimes contrary, the intent most responses was probably to focus on the *benefits*. The reasoning was lost in the words used when you list them in simple terms. The benefits are:

- Dancers listen to the commands better and are more aware of the formation and their relative positions within that formation
- Dancers exposed to variations and extended applications are more able to react efficiently to the movement when called from a “non-standard” position or unusual formation for a call.
- Extended applications can add variety to the dance and an element of perceived challenge which dancers can have fun succeeding at.
- Workshopping and dancing the movements from various FASRs and results in good foundation ability and more capable dancers.

Those are positive benefits to developing dancers and callers in using the programs wisely and properly at any level. The aim is to give the dancers the best experience possible with fun, variety and continuity of use to develop good solid capable dancers. *That is how Mel chose to read the majority of the responses.*

The top 10 response are however (in order):

1. It **makes the dancers** more aware of the formations
2. It **makes the dancers** listen.
3. It **makes the dancers** understand the definitions from their relative position better
4. It **makes the dancers** pay closer attention without anticipation of the call
5. It **makes the dancers** dance it from different positions for variety
6. It is used as a gimmick to **have fun tricking the dancers**. (*I am sure this was meant as giving the dancers a bit of fun but not frustration – at least I hope it was meant that way – Mel*)
7. It is technically correct and should be used to **make the dancers** better.
8. It **makes the dancers more capable** so they can progress to the higher levels if they know how to do the movements from any position (*I assume the respondent meant appropriate position within the formation – Mel*)
9. Different formations add variety to the dance experience and can be fun if used properly. (*similar to #5 – but the focus here is on the dancers not on the choreography that is why I included it*)
10. Many calls can be done from other than standard formations and it is important that the dancers recognise other uses that happen periodically. That way they can adjust and react /adapt when it does come without panic. These should be periodically workshopped.

From that list, the words “it makes the dancers” in 7 responses, and have fun tricking the dancers, (Which was also common in some of the response substantiations) were of most concern. Those comments are specifically what prompted this article.

Do we want to MAKE the dancers do something? I hope not. What we want to do is give the dancers a fun dancing experience in which they can grow and learn?

Do we want to “trick” the dancers by causing a hesitation or break error and hope they laugh? I hope not again. What is nice is the “occasional” surprise or gimmick variation that the dances can succeed with and have a chuckle. That is fine but no caller should call with the intent of “tricking” the dancers and intentionally breaking them down.

So again, why do we do what we do? Let’s go back to “Acey Deucey”. It is a perfectly legitimate call. Ends circulate centres trade. The definition says any formation where you have 4 centres and 4 ends and that, the circulate cannot make the ends become centres. So what does that leave us? It leaves us many places from which to call Acey Deucey.

Please think about these two questions when you read.

Question 1: Would I call, Acey Deucey (*Not can I, but would I?*) when there is a better call for dancer success?

Question 2: If I am going to call it from that formation, is it for me or for the dancers?

So what does this call do? For the sake of understanding rather than just parroting the definition let's look at the action from a few different formations. Keep the 2 questions in mind when you read.

FACING LINES: Acey Deucey (*YES, it can be done*)

- Centres Partner Trade, Ends Pass Thru

LINES FACING OUT: Acey Deucey (*YES, It can be done*)

- Ends Trade, Centres Partner Trade

COLUMNS: Acey Deucey (*NO*)

- While there are four identifiable centres and 4 identifiable ends, the only identifiable path is for the centres (2 groups of two dancers). There are 2 ends, however they do not have a circulate path....their path would be interrupted by the dancers in the centre and would have to go around them in order to complete a circulate action....definitely not in keeping with the basic circulate concepts

EIGHT CHAIN THRU: Acey Deucey (*NO*)

- This cannot be done because of the restriction that the ends circulate cannot become centres

TRADE BY: Acey Deucey (*YES, it can be done*)

- Everybody do a partner trade. Which is the better call?

Double Pass Thru: Acey Deucey (*NO*)

- There is an argument here that this can be done as centres to a partner trade and the outsides circulate forward and because they are occupying the same position the ocean wave rule applies. (*this I believe to be incorrect. The reason is the last part of the comments in the definition of the movement “ and the ends (or outsides) must be able to Circulate and not become centres”.*)

COMPLETED DOUBLE PASS THRU: Acey Deucey (*YES, it can be done*)

- Everybody does a Partner Trade. Is there a better call than Acey Deucey to achieve an “Everyone Partner Trade.

OCEAN WAVES: Acey deucey (*YES, it can be done*)

- Ends Circulate, CENTRES Trade

2-FACE LINES: Acey deucey (*YES, it can be done*)

- Ends Circulate, CENTREs Trade

¼ TAG: Acey deucey (NO)

- This would be improper as the outside would circulate forward into the centre position.

¾ TAG: Acey deucey (YES, it can be done)

- This would be proper (ARC review July 2006) as the outside would circulate as a partner trade and the centres would work as two mini-waves each one trading with centre and adjacent outside dancer.

DIAMONDS: (Must be two Diamonds – Acey Deucey is an 8 person movement): Acey Deucey (*YES, it can be done*)

- The points of the Diamond are the ends and circulate around the outside of the overall formation and the centres of each Diamond will trade

HOURGLASS: Acey Deucey (NO)

- This would be improper as there are not 4 defined centres and for defined others to meet the definition parameters.

TIDAL WAVES / TIDAL LINES: Acey Deucey (NO)

- This would be improper because of the identifiable centres and others requirement.

INVERTED LINES: Acey Deucey (*YES, it can be done*)

- Ends in inverted lines – centres partner trade, ends pass thru
- Ends out inverted lines – centres partner trade, outsides trade

Well that just about covers it. Acey Deucey can be called from a number of formations and frequently is, which gives variety and easily overcome challenges to the dance (e.g. end in-facing inverted lines). Acey Deucey can also be called from a number of formations and be technically correct but serve the only purpose of tricking and annoying the dancers and potentially breaking down the square (*e.g. completed double pass thru called cold would probably have a very negative affect, however by pausing prior to giving the call and adding 'now think about this one'...the dancers are given a chance to solve the puzzle themselves*).

Of course, some other formations do come to mind as possibilities for an Acey Deucey... What about if we have Side couples face and Touch ¼, then have the Heads Swing Thru? We have two pairs of Centres that can Trade, and also 4 outside (ends) who can Circulate, and have a definite path to do so. Is this one OK? In the same vein, if we get a ¾ Tag set-up and have the centre wave Spin the Top, then we also have a set-up where there are two pairs of centres that can Trade, and 4 Ends (outsides who can Circulate (in this action, a Trade). Are these legal?

Once the dancers understand the very concept of two pairs of Centres that can Trade, both of these arrangements present absolutely no problem to Plus dancers *(I used these formations just last week as part of a general Acey Deucey workshop...no problems at all – Barry)*

We strongly urge all callers to look at the definitions; and see what the movement does from the various formations. Ask yourself as a caller, how I would feel I was dancing to a caller that called something like:

- HEADS LEAD RIGHT, PUT CENTRES IN, ACEY DEUCEY, STEP THRU, ACEY DEUCEY, BOX THE GNAT, ACEY DEUCEY, MEN RUN, ACEY DEUCEY, TAG THE LINE, ACEY DEUCEY, EVERYBODY ½ ZOOM, ACEY DEUCEY, MEN PASS THE OCEAN, ACEY DEUCEY, FLIP THE DIAMOND, ACEY DEUCEY, LADIES PASS THRU, ACEY DEUCEY, LADIES PASS THE OCEAN, ACEY DEUCEY, VERY CENTRE LADIES TRADE, ACEY DEUCEY, CUT THE DIAMOND, ACEY DEUCEY, ¾ TAG THE LINE, ACEY DEUCEY, EXTEND, ACEY DEUCEY, SCOOT BACK, ACEY DEUCEY, MEN RUN, ACEY DEUCEY, CENTRES RUN, ACEY DEUCEY, EXTEND, ACEY DEUCEY, CENTRE MEN TRADE, EVERYBODY WITH PARTNER -- RIGHT & LEFT GRAND

In a **workshop specialty tip** with a **focus on Acey Deucey** and the **dancers knew it was coming** this could be fun and challenging even if a little choppy. The reason is the expectation and anticipation of the nuances and the Acey Deucey from anywhere.

By direct contrast, if a caller was calling a regular plus dance called:

- HEADS SQUARE THRU 4, RIGHT AND LEFT THRU, PASS THRU, ACEY DEUCEY, ALLEMANDE LEFT ; then

it would be likely that he/she would be met with derision, frowns of annoyance and dancers shuffling around or just re-setting their squares at home.

Look at the material you use, the call and the definition and see where and how you can use it. Innovation and variety through choreographic entertainment are the primary focus. We are not in the business of 'tricking the dancers' using the 'gotcha' method of showing how smart we are...the idea is to get the dancers to see how smart they are. BUT ALWAYS KEEP IN MIND,

JUST BECAUSE I CAN, DOES NOT MEAN I SHOULD

Use your material wisely and appropriately and in the right context and your dancers will thank you for it and likely stick around for a lot longer.

The 61st ANSDC –10-14 Apr 2020



Autumn is one of the most beautiful times in the Blue Mountains, and we are lucky enough to be holding our 61st Australian National Square Dance Convention in this World Heritage National Park from 10-14th April 2020. The 8.43 million people who visited this area last year can't be wrong? Did you know it was voted as the most popular National Park in NSW?

The Blue Mountains is a magical place. People from all over the world come to see the famous Three Sisters in Katoomba or ride the Scenic Railway, the steepest incline railway in the world. Scenic World also offers epic panoramas of wilderness, waterfalls and Jurassic-era temperate rainforest. Enjoy walking in the footsteps of Charles Darwin starting at Wentworth Falls, following Jamison Creek into the National Park. There is so much to see and do whether you are a thrill seeker or enjoy the quieter things in life.



Fresh air builds an appetite and the Blue Mountains offer a comprehensive range of dining options from fine restaurants, beautiful brunch spots and delectable delis to casual cafes. Actually, it's not just the air that makes the food taste better and the wine taste sweeter. It's the legion of highly trained local and international chefs and the fresh produce from nearby farms, orchards, rivers and streams.

The 61st Australian National Square Dance Convention is being held at the Blue Mountains Grammar School at Wentworth Falls. Set in a large expanse of rolling grasslands, the school shows all the beauty of a bygone era. A perfect match for the theme of this Convention. The school's main hall will be used as the Convention's secondary hall.



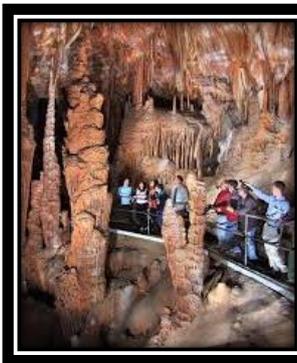
The convention main hall will be in the school's sports building. A large multi-storey building with twin basketball courts. There is also a large mezzanine level where the stalls will fit nicely giving the suppliers and shoppers a great view of the dancers.

Our theme is "Puttin' on the Ritz". So join the fun as we relive the glamour of the 1920's when the Blue Mountains became one of Australia's first tourist destination.



Come and join the 431 dancers who have already registered for this event! You will be entertained by some of the best callers/cuers in Australia as well as cuers from New Zealand and the United Kingdom and callers from Germany and the United States.

Don't forget to register for the 61st Australian National Square Dance Convention in April 2020 - Check out our website <https://www.2020sdconvention.com> or join our Facebook group at <https://www.facebook.com/groups/434857693607535/> to keep up to date with what is happening.



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Cheers Susanne Horvat

Publicity Manager

Feel free to give me a bell on 0425 394 002 or email publicity2020sdconvention@gmail.com.

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

Well, that brings to a close our biggest issue yet! Mind you, there was still a really huge amount of material that I just could not get in this month. At least there is plenty backed up for future issues!!

I am hoping that I can get the October issue out in time next month, as Sue and I are taking all the family (daughter Amerie, partner Brendan, grandson Ronon, daughter Alessa and son-in-law Chris) for a nice vacation for 10 days in Singapore. We leave on 3rd October and arrive back home on the 13th. All being well, I can get it out before we head off. We are also heading off for 6 days in Bali in November (joining all the 'twenty-somethings' on the beaches...although the night time parties are over for us!!!

Cheers

Barry



UPcoming EVENTS

Appendix of



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

Just send me the full details and flyer.

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

Dates To Remember on the front Page.

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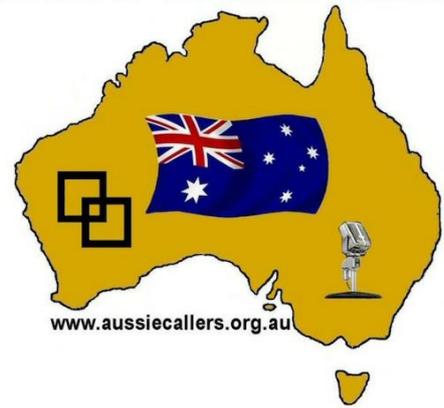
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Candle in the Wind	<i>Elton John</i>	The Devil in Her Heart	<i>The Beatles</i>
Eleanor Rigby	<i>The Beatles</i>	When Your Love Is Alive	<i>Neighbours</i>
Home Is Where Your Heart Is	<i>The Sounds</i>	Wild World	<i>Cat Stevens</i>
How Do I Break It To My Heart	<i>Kenny Rogers</i>	You’ve Got to Hide your Love Away	<i>The Beatles</i>
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Love You In a Barrel	<i>The Lennerockers</i>	Pork-Pie / Milk-Stout - Smidgen / Malarkey	
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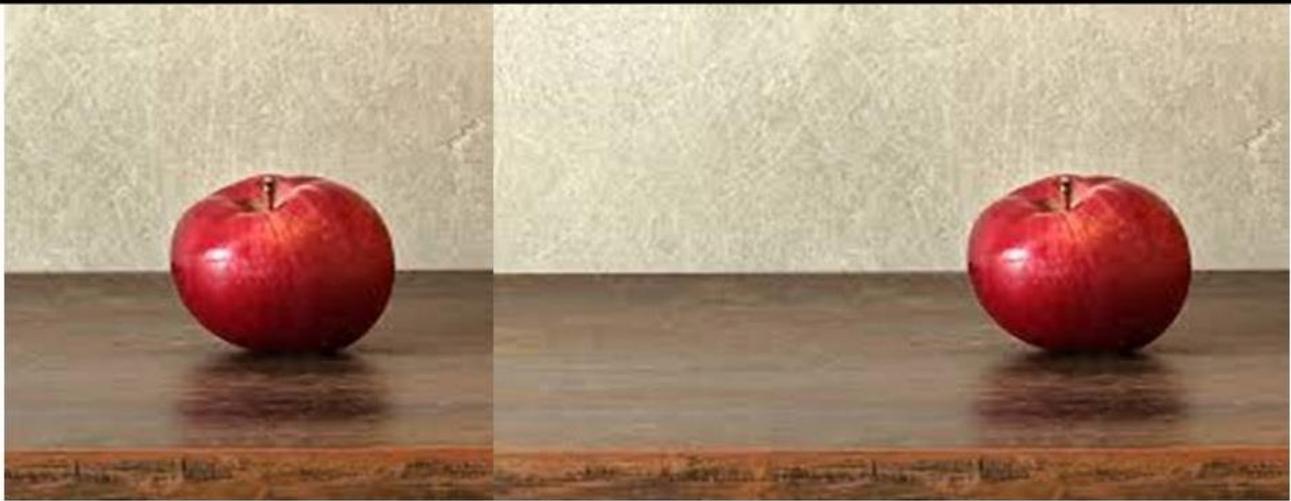
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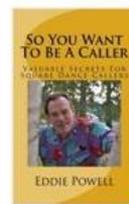
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Unlike conventional caller schools that often result in information overload and are considerably expensive when you add in time off work, travel, accommodation, meals etc., this Remote Learning Series is a low-cost alternative. It offers, especially to new and newer callers, but also to more experienced callers, the ability to work at their own pace in the development of their own choreographic skills

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

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

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

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- JR Records (JRR),
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A&S Record Shop – Music downloads and much more.

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



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



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



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



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

POINTS OF INTEREST

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

Key Benefits of this School Include:

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

Topics of Discussion:

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

TWO LEVELS OF PROGRAMS

Beginner

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

Experienced

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

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

Name: _____
 (spouse/partner) _____
 Street: _____
 City: _____
 State: _____ Zip: _____
 Phone: _____
 Email: _____

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

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

Make checks payable to:

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



Canadians please remit U.S. funds

School Information

www.northeastcallerschool.com

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

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

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

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

Location: Off exit 9 from the Massachusetts Turnpike.

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

Northeast Callers School 2019



Ken Ritucci
 Massachusetts
 (Callerlab Accredited Caller Coach)

SPECIAL GUEST INSTRUCTORS:



Jerry Story
 Iowa
 (Callerlab Accredited Caller Coach)



Steve Turner
 Australia
 (Callerlab Accredited Caller Coach)



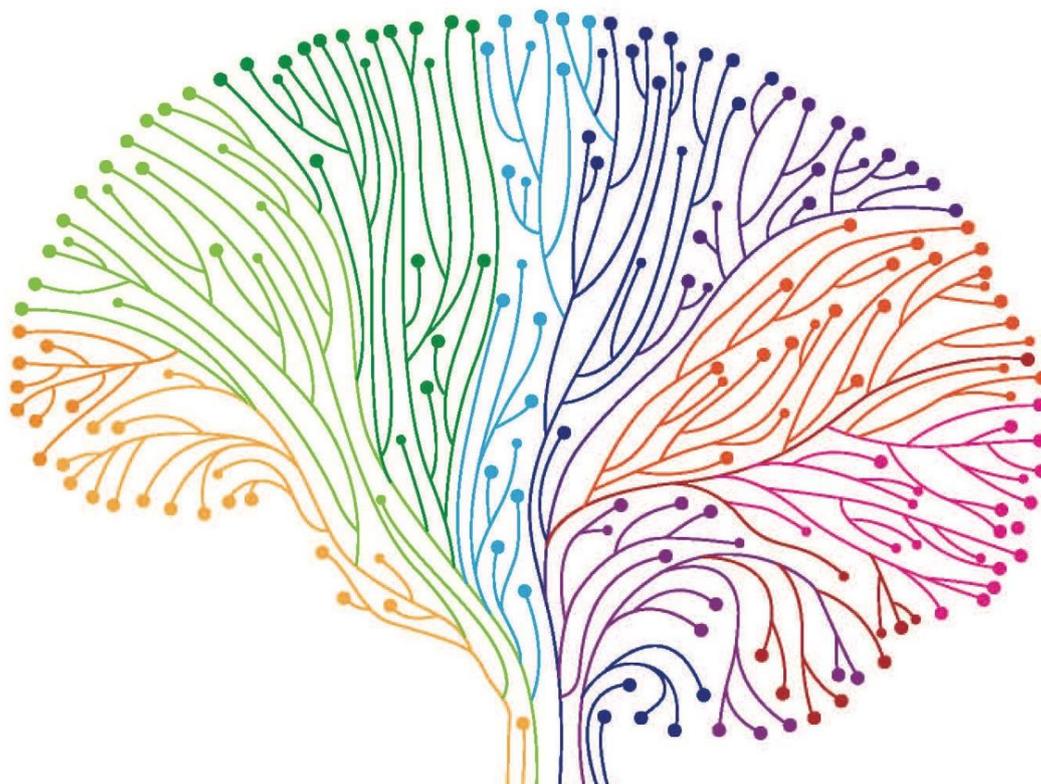
Barry Clasper
 Canada

Programs for Beginning and Experienced Callers
October 10-14, 2019
 HOST HOTEL & HAYLOFT BARN
 STURBRIDGE, MA

Becoming a Square Dance Caller by Bruce Holmes

BECOMING A SQUARE DANCE CALLER

by Bruce Holmes



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

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

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

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

Steve Turner, Accredited Caller Coach, Western Australia, Australia

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

Bobbi Nichol, Pensacola, Florida

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