

***News, Notes 'n Nonsense:
A Magazine for Callers and Cuers***

September 2018

DATES to REMEMBER for 2018 and beyond

4-8 Nov 2018	5 Day Caller School with Paul Bristow (UK) Mornington Peninsula Vic, Australia
24-28 April 2019	60 th Australian National Square Dance Convention – Deloraine Tasmania, Australia
05-08 Apr 2020	3 Day Australia National Callers Federation Conference with Randy Doherty (US) – Venue TBC - NSW
10-14 Apr 2020	Australia National Square Dance Convention – Wentworth Falls NSW

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On the Inside Track

Welcome to the slightly late, September 2018 issue of BTM. This last month has been another very hectic time for Sue and I. It all began with family gatherings for our daughter Amerie's 30th birthday (which meant lots of extra house guests for us). Two Sundays were lost in heading up to Windsor for a lunch cruise on the "Nepean Belle Paddlewheeler" (we were checking it out for 2020 Australia Caller's Federation Conference). The first trip saw the Belle drift past the wharf and not land due to a gearbox failure! We had to drive the 90 minutes back home for a totally wasted day. Of course, we had to do it again the following Sunday. This time it was a success. I have to say that the trip was really worthwhile; a great lunch and a neat 2 and a half hour cruise. A definite 'go' for ACF conference in 2020.

Weekends this month have also been hectic. In addition to the Belle cruise, we had meetings for SARDANSW Executive as well as Committee for 2020 National Convention. The month ended with our hosting of Roy and Betsy Gotta from USA for a 4 day Caller Clinic and series of dances over the last weekend. Our house saw Betsy and Roy in downstairs bedroom, Brian Hotchkies in downstairs dance room, Mel Wilkerson in upstairs back bedroom, Allen and Robin Kerr in upstairs front bedroom, plus sleepovers for our grandson on the lounge in front room!! Full house season was upon us again.

The Caller Clinic sessions with Betsy went very well. We had 17 callers registered, from very new callers to some with over 50 years' experience behind them. Betsy covered many areas, all with gentle care for all attending. This was a great experience for all, and our thanks to Betsy and Roy.

Music This Month

Along with this month's magazine, our subscribers will find the latest in our music attachments. This month from DESERT RECORDS - Redneck Girl (DR 103). This Singing Call has been given to us for distribution as a promotional item by Mark Clausing, owner and producer of music on the Prairie, Mount, Desert and Ocean labels.

This group of labels (PMDOU) was originally owned and produced by Al Horn. Al handed the reigns over to Mark quite a few years ago, and Mark has kept it all moving forward, with releases of new music, as well as re-releases of some classics from the back catalogue. Al Horn used Kelly Brierly for the music on the first releases, and Mark has kept the same tradition today. We hope that you like the song. PMDOU has always had a unique sound with a solid dance beat and some great tunes. Some of the patter records released are in just about every caller's case such as "The Good, The Bad and the Ugly", Star Wars, and Get Rhythm to name just a few!!

Check out their website or some great stuff: <http://www.pmdomusic.com>

Speaking of music, I thought that I would take a bit of time to mention some of the music that has been released by me on A&S Records in the US;

- AS 115 - I Have A Dream (a great ABBA song)
- AS 114 - The Carnival Is Over (The Seekers)
- AS 112 - Rip Rip Woodchip (a great anthem style song from iconic Aussie John Williamson)
- AS 119 - The Magic Is There (Daniel O' Donnell song)
- AS 123 - Geisha Girl (based on the Daniel O'Donnell version)
- AS 126 - Colonel Bismark HD (featuring Colonel Bogey and Sink the Bismark themes)
- AS 125 - Hogan, Hiltz & The Duke HD (features mash-up of Hgans heroes, Great Escape and Ballad of the Green Berets) also comes with an second HD "Ripper"
- ASR 0011 - Still Call Australia Home (RD – waltz Ph 11+2)

All the above releases are available at A & S Records .

<https://www.asrecordshop.com>

I have to say here that I am definitely pushing these tracks for a good cause...while I have aimed BTM as a free distribution for all callers, I have found that there are times when I need some extra stuff (new computer now) and any extras from sales of above tracks can go to assisting in running costs.

Coming soon:

- IF I ONLY HAD A BRAIN (from The Wizard of Oz)
- A MAN NAMED ARMSTRONG (John Stewart song was a huge hit here for Reg Lindsey back in 1969)
- AND YOU SMILED (a song from Matt Munro based on Eye Level theme)
- GUNG HO HD #1 (medley of Army and Marine marches)
- GUNG HO HD #2 (medley of Navy and Air Force marches)

Event and Activities Updates

As most are aware, New South Wales put in the successful bid to hold the National Convention in 2020 at Wentworth Falls (in the Blue Mountains). This Convention will be over the Easter Weekend (10-14 April 2020). Thus far,

everything is looking great for 2020. The Convention venue will be the Blue Mountains Grammar School which is located right off the Highway. The school has the perfect facilities for all our needs.

The selection of Wentworth Falls for the Convention is a good choice. The Town is set in the heart of the Blue Mountains and is a major tourist destination touted as one of the most beautiful locations in the country. Wentworth Falls and the surrounds have an enormous amount of things to see and do. With Katoomba and all its attractions only 10 minutes away

ACF Update

The ACF is always working on behalf of all Australian Callers to provide information that enables Convention Program Managers to place callers within the overall calling program. The new website is up and running, and working well. The updated renewals via the website seem to have worked well.

Matthew Mills (IT Guru extraordinaire) has made a number of changes and additions in recent times, so check them out at. <http://aussiecallers.org.au>

ACF CONFERENCE 2020

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



We will be having a special guest caller/presenter from USA, RANDY DOUGHERTY, and also will have the use of a highly respected vocal coach. We plan on having lots of innovative concepts for this Conference. This will be a unique experience, involving education, entertainment and fellowship. Callers; MARK YOUR CALENDARS FOR THIS EVENT SO YOU DO NOT MISS OUT. Put these dates in your diary.

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

booking forms.

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

BTM WEBSITE UPDATE

The BTM Website has been updated and you can now directly download all back issues as well as many of the listed sound archives. A third section that allows access which collates all BTM articles by topic is also planned for the future. This will include a specific section of all the articles for New Callers. We will keep you updated. We encourage you to visit and poke around. Suggestions and comments are welcome.

Please note, BTM periodically provides music downloads **to its subscribers**. (Subscription to BTM is Free). Music download is not available on the BTM Website nor on any of the social media outlets from which BTM may be available. To subscribe contact Barry Wonson directly at bjwonson@gmail.com Here is the direct link: <https://www.behindthemikewebsite.com/>
Cheers - Barry

Sound Archive

EDUCATIONAL PROGRAMS

- 2015 SARDA NSW Training Day at Blaxland (quality varies)
- 2016 SARDA NSW Weekend at Corrimal RSL Club
- 2016 SARDA NSW Weekend at Port Macquarie
- 2016 SARDA NSW State Convention Caller Sessions (Jaden Frigo AND Gary Petersen)

DANCE RECORDINGS

- SPECIAL DANCE with BRONC WISE AND JET ROBERTS
- 1977 NSW Square Dance Society Cabaret with BARRY WONSON
(scary voice back then)
- 1980 Willoughby 1989 Weekend with KEN BOWER (plus Barry Wonson, Peter Humphries AND David Smythe)
- 1988 Weekend with WADE DRIVER (plus Barry Wonson, Peter Humphries AND Brian Hotchkies)
- 2014 RED BARONS Weekend with KEVIN KELLY AND BARRY WONSON
- WADE DRIVER Weekend Part 2

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.

SQUARE DANCE HISTORY - Original Article October 17, 2007

Many questions have been raised about the recent changes in CALLERLAB's Mainstream and Plus square dance programs. To understand why changes are made it may help to know why the programs were created and how they have changed in the last quarter century. In 1981 Bob Osgood wrote this description of the situation that had led to the establishment of the dance programs.

Another situation that crept in with the proliferation of basics, was the need for some form of standard identification of the levels of square dancing. We saw the activity go through such labels as low level, high level, fun level, club level, beginner level, intermediate level, advanced level, etc. We recall clubs that had been in operation for more than a year, listing themselves as "experienced clubs" and dancers rating themselves as one year, two year or three year dancers. But, while the system in any specific area could be understood, within that community, it could be confusing to others coming to dance from another area.

What was "high level" in one area could be "intermediate" in another or even "low level" in a third. With more and more dancers moving from one area to another and with the advent of such big dances as the National Square Dance Convention, a standard form of identification had to be worked out. One that all could, and hopefully would, respect and adhere to.

That "proliferation of basics" was a flood of new calls that were being created. The problem had been building since the early 1960's when the rate of new call introduction and use was perhaps one per month. By the mid-1970's the Burleson Encyclopedia was growing at more than twenty-five calls every month. The first CALLERLAB Convention in 1974 was presented a petition signed by 4100 New England dancers asking the new organization to "take the necessary steps to (1) Establish a nationwide list of 75 basics [and] (2) Establish a list or lists beyond the 75 basics whereby a club can identify itself or a specific dance for the benefit of the dancer.

The Mainstream and Plus programs of dancing were established by CALLERLAB during the last half of the 1970's. Everyone recognized that new calls would continue to be written and no one wanted to shut off the possibility of adding a good new one to the lists. Provision for changing the lists was part of their creation. Over the years there have been several additions and deletions. Before the changes this year, on the Mainstream list a total of 8 calls have been dropped and 14 added. On the Plus list 15 have been dropped and 19 added. Some of these have been on or off more than once.

The changes have diminished as the creation of new calls has dwindled to nearly zero and as we have learned from experience. Square dancing itself has changed a lot over the last quarter century. We have "frozen" the lists from time to time. We have restricted the timing of any changes to a review every

two years. The number of changes has been limited to no more than three in each review.

The CALLERLAB membership adopted a new Program Policy at our annual convention in 2000. One of the goals of the new policy is to make modern square dancing easier for people to join. Many people believe that to succeed in the future we must make it easier to get started in square dancing. One way to accomplish this is to make the entry program shorter. At the same time the new policy is trying to make each of our programs about the same “teaching” size.

We hope that knowing some of the history of the CALLERLAB dance programs will help everyone to know better what we are trying to accomplish with the changes we are now making.

Callerlab - Changes to the Mainstream program

The triennial reviews are either underway or complete. We are only providing to post the results and when the lists are available they will be presented as a whole. For more information go to the Callerlab website. Currently there are only outcomes for the Basic and Mainstream program. As a result of the voting on the Mainstream Ballot, and changes in the Basic Program, the following changes took place in the Mainstream Program list as of September 1, 2018

Added to the Mainstream Program after being dropped from the Basic Program:

1. Thar Family
 - a. Allemande Thar
 - b. Allemande Left to an Allemande Thar
 - c. Wrong Way Thar
2. Slip the Clutch
3. Shoot the Star / Shoot the Star Full Around

Where on the mainstream list and teaching order these movements will be places has not yet been decided

Added to the Mainstream Program as a result of Mainstream Program balloting:

1. 3/4 Tag
2. 1/4 Tag

The Definitions Committee will address creating a Tag the Line Family similar to this:

Tag The Line Family

- Tag The Line (Right/Left/In/Out)
- Fractional Tag (1/2 Tag, 3/4 Tag, 1/4 Tag)

Comments from our Readers

Comment: Can you please expand that comment on stirring the bucket that you did a couple of years back with some examples? – Name withheld by request

Response: Certainly. Stirring the bucket was too often a way of covering up a mistake or an error by either the dancers or the caller but in fact, it was actually a very useable mixing tool and had a very specific purpose in traditional square dancing. – Read on

Stirring the bucket – a look back in history.



Why do we stir the bucket? Well as was noted in one conversation, it is part of the tradition. This is in part correct.

It is tradition, but also prior to 1950(ish), the bucket stir was a practical tool and an acknowledgement tool between callers and dancers. In the early 1950s the bucked stir began to die out a bit because it was no longer necessary with the advent of standardization of calls and sequences and the development of Modern Western Square Dancing.

However, prior to that, traditional square dance differed greatly from region to region but there were generally specific characteristics and movements that were in fixed routine that distinguished it from the more free flowing sequences of Modern Western Square Dancing. In short, traditional square dance was based generally on:

1. A limited number of basic movements, or “calls.” This allowed new people and visitors to the town (where the dance was held) to join the group with experienced dancers to learn by doing and observing and “assimilating” the sequence rather than by taking a series of lessons.
2. Your new dancers were usually started in position facing the caller. This allowed for best hearing and watching as well as the ability to be guided and observe the remainder of the square.
3. Dance sequences were called in a specific and fixed order and repeated, rather than improvised by the prompter or caller.
4. They usually began a sequence with something like couple number one bow and swing (couple 3 (the new dancers) got to observe. Couple number one lead to the right, circle half, dip and dive or something similar...couple number 3 got to observe. Eventually by the time it got to them they had observed once the sequence completely, then been involved once in the sequence, and then got to lead the sequence. (in other words, watch, participate, lead)

The bucket was stirred after the opening few dances to rotate new dancers from the watch position, to the participate position and then to the starting lead position. Although the routines varied slightly, the movements generally did not. This also allowed for the entry of new dancers any time into the square.

From the mid to late 1800s through to about 1940-1950 there was no set program for square dancing and each region had their own few local dance moves (their version of the movement). DOSADO in one area vs DOSADO in another (which is the reason we have DOPASO) is a good example. Traveling callers were a rarity to bring new moves in but the method was always the same. Get everyone dancing and having fun.

The lack of standardized calls did not present a problems to the dancers, (either experienced or new) because the visiting caller would walk them through anything new and walk them through the routine before putting it to the music, or else, would call what was locally familiar.

The bucket stir was a way of rotating the dancers from newbie to lead. Often there were two sequences prompted for the dance. This was because it was tiring for the band and after about 10 minutes of hard playing (2 full sets in order) the band needed a break for about 5 minutes, and the caller needed a drink.

The stir the bucket as part of the routine these days really serves no practical purpose as it is easy to change figures and sequences in Modern Western

Square Dance. HEADS FACE GRAND SQUARE, VS SIDES FACE GRAND SQUARE is a great example. Nevertheless, it is still done in many areas, mainly due to the traditional root and for a periodic novelty to the dancers.

A bucket stir is not designed to change partners in a square but only rotate the dancer's left (clockwise) one position. Today it is either right or left, but still should not separate chosen partners. Some simple bucket stirring routines follow:

- HEADS SQUARE THRU 4, SWING THRU, BOYS RUN, BEND THE LINE, RIGHT AND LEFT THRU, PASS THRU, WHEEL AND DEAL, ZOOM, CENTRES STAR THRU - **AND** BACK AWAY.... YOUR BUCKET HAS BEEN STIRRED.
- HEADS TOUCH $\frac{1}{4}$, WALK AND DODGE, PASS THRU, CENTERS TOUCH $\frac{1}{4}$, WALK AND DODGE, EVERYBODY PARTNER TRADE, BUCKET HAS BEEN STIRRED.
- HEADS SWING THRU, TURN THRU, SAME 4 CLOVERLEAF, SIDES SWING THRU, SAME BOY RUN, BEND THE LINE **AND** BACK AWAY, YOUR BUCKET HAS BEEN STIRRED
- HEADS LEAD TO THE RIGHT, DIVE THRU, CENTRES VEER RIGHT, BEND THE LINE **AND** BACK AWAY. YOUR BUCKET HAS BEEN STIRRED.
- HEADS PASS THE OCEAN, RECYCLE, ZOOM, SIDES PASS THE OCEAN, RECYCLE, **AND** BACK AWAY, YOUR BUCKET HAS BEEN STIRRED
- HEADS LEAD RIGHT, DIVE THRU, CENTERS CIRCLE $\frac{3}{4}$, **AND** BACK AWAY, YOUR BUCKET HAS BEEN STIRRED
- HEADS LEAD RIGHT, DIVE THRU, CENTERS CIRCLE $\frac{3}{4}$, **AND** BACK AWAY YOUR BUCKET HAS BEEN STIRRED.
- HEADS CIRCLE LEFT $\frac{3}{4}$, ZOOM, CENTERS CIRCLE LEFT $\frac{3}{4}$, **AND** BACK AWAY, YOUR BUCKET HAS BEEN STIRRED.
- FOUR LADIES CHAIN, HEADS RIGHT AND LEFT THRU, PASS THRU, SIDES CALIFORNIA TWIRL, EVERYBODY (carefully) CLOVERLEAF, YOUR BUCKET HAS BEEN STIRRED.

Talking Up Square Dancing By Roy Gotta

When talking to friends or colleagues:

First of all, if anyone asks you why you square dance so much, your first response should be ***“Because it’s fun and I enjoy it. I get some exercise and I get together with friends without having to set up an event. I can just show up at a dance.”***

Stop talking about the “Good Old Days”, when there were 40 clubs and attendance was typically 6-10 squares, with some clubs having 15 to 20 squares. Nobody wants to hear how good it used to be, they want to be involved with something that is good right now. When talking about your club, don’t say, *“Oh, we get 2 to 3 squares.”* Instead, enthusiastically say, *“We usually get 20 to 30 dancers and sometimes as many as 40 or 45 with guests.”* It’s the same thing, but with a positive spin.

What music do you like? When talking about square dancing, ask what type of music they like. Whatever their answer, be prepared to say that callers these days use some of that, in fact on any given night you might hear country, oldies, modern pop & hip-hop, standards, or even classical.

Socializing. Talk about how it is a great way to meet and interact with people from all walks of life in an inclusive, non-threatening atmosphere.

Here’s a question you can put to them. *Many people exercise, and many people socialize, but how many do both at the same time? Square dancers do it all the time.*

Encourage questions and discussion. Sometimes you can get them asking questions. You mention that you are going square dancing tomorrow night. They say “Oh, I remember that from grade school.” You reply, *“You should drop in for a little while and see how it has evolved into an interactive dance form. You can have some refreshments while you are there.”* If they ask you to elaborate, you can then explain how modern square dancing works.

It’s not a class – it’s an adventure. If they come to watch and express an interest in joining, don’t talk about weeks of “lessons” or “classes.” Instead, invite them to the next open house or introductory dance and explain that, after that, there will be a series of “introductory dances” that will teach them the vocabulary that will allow them to square dance all over the world. If they say “all over the world?” you can answer with *“the vocabulary is universal and you can dance in Japan, Europe, and even Saudi Arabia.”*

Elevator Pitch (This section is taken, with permission, from the CALLERLAB Square Dance Marketing Manual)

An elevator pitch is a brief and succinct statement that is used to spark interest in square dancing. It should be short, taking approximately 20 to 30 seconds to

state. When someone asks you about square dancing, what do you say? Here are a couple of examples:

- *“I love square dancing! I’ve met so many of my friends at square dances. It’s a lively, fun hobby. It’s easy to learn, and we dance to all kinds of music today. I love that I get to dance with so many different people, have fun, and get some great exercise while I’m doing it. You should try it.”*
- *“Square dancing is an art and a sport combined into one. We know all the calls, but don’t know what will be called next, so we have to pay attention. It’s fun working with the other dancers in the square to get through all the calls successfully. So, it’s good exercise both mentally and physically. Mostly though, it’s just a lot of fun. You should try it.”*

Engage. This tactic is a one-to-one tactic that you would usually use in a conversation with someone individually. Ending the statement with “You should try it” almost always generates a response. If the response is a follow up question like “Where or when do you dance?” you can talk more about the activity. Be sure to answer their question. It could be a positive statement like “Maybe I should” giving you the opportunity to provide them with more information. It could also be an objection like “I can’t dance”, giving you the opportunity to explain more about how easy it is. Regardless of the response, you’ve now engaged the individual in a conversation about the activity and had the chance to invite them to participate.

What to say if you are interviewed for a piece in a local publication:

Most important, always be positive and upbeat. Here are a few things you should try to get included.

- Talk about the interaction of people from all walks of life. Mention that your club and surrounding clubs have had doctors, engineers, truck drivers, factory workers, teachers, students, and others working together towards a common goal; having their square succeed.
- If the reporter is interviewing multiple people, make sure they include the dancer’s occupation and the town they live in. This often makes a connection with the reader.
- Never talk about how many clubs there used to be, or how big your club used to be. Instead, say something like *“We’ve been going strong for 15 years, and some clubs have been dancing for over 50 years. There have been many forms of dance come and go, like disco for instance, but square dancing has kept going.”*
- If the interviewer makes a comment about it seems to be more of a senior activity, put a positive spin on that. You can say things like *“That’s true, but part of the reason is that many of the current dancers have been dancing for 20 or 30 years. They say it keeps them young. Another reason is that we attract many empty nesters looking for something they can do on a regular*

basis, now that the kids are gone. That's not to say we don't have our share of younger people. Part of the beauty of square dancing is that there are no age boundaries."

- If the interviewer questions whether it's a couple's activity, you can reply with *"Traditionally it was a couple's activity, but over the years clubs have evolved to the point of welcoming singles and finding ways to accommodate them. Single dancers find it a way to meet people in a non-threatening, non-dating, atmosphere. You get to dance with a number of people, get to know them, and sometimes meet one that leads to a new relationship."*
- Be sure to mention the exercise element to square dancing. At an average square dance, depending on how many sets you participate in, you will walk 2 to 3 miles, and it's a lot more fun than a treadmill at a gym.
- Try to mention the various conventions, weekends and special events like fundraisers. When talking about the National Square Dance Convention. Don't say things like *"We used to get 15 to 20 thousand dancers at the national."* Instead, say, *"It's held in a different city each year and about 4 to 6 thousand dancers from all over the world."* To the general public, that's a really big number of people at a dance.

How and when to speak up:

Softly Softly. With friends and acquaintances, you can sometimes initiate the conversation, but don't constantly hammer them. That's a total turn off. Personal conversations usually center around what each other has been doing or is planning on doing. When you mention your activity in the square dance world, you can use a line such as *"You guys ought to try it. Give it a shot. You might find that you like it. If not, hey you gave it a shot."*

With strangers, they need to initiate the conversation. For example, in an elevator at a weekend event a stranger asks if you are with the square dancers, don't go right into the elevator pitch. Answer with something like *"Yes, there's about 200 of us here for the weekend. You're welcome to come in and watch."* If they continue the conversation, then you are prepared with some of the lines from above. If you are at an out of town event, and someone asks you what you're in town for, you answer; *"I'm here for a weekend of square dancing over at the Crowne Plaza. You're welcome to stop in and take a look."* Depending on their response, or lack thereof, you can go into your elevator pitch, or not.

All of the above suggestions/guidelines are just that, suggestions/guidelines. You need to be genuine and sincere with your comments. I know that I would not use either of the "elevator pitches" exactly as written, but I am now prepared with how to frame my answer. So go back and read the suggestions and ask yourself how you would respond. The key is to be prepared, be genuine, and be sincere.

EASIER SQUARE DANCING - *Various*

- **Is not based on what calls are used**

We have all called dancers for new dancers using whatever they have learned. A good caller can allow them to succeed or fail with whatever vocabulary is available. The only reason for caring about the call list is so they will be able to “move on” to join clubs committed to a larger list.

- **Is a matter of attitude and delivery**

Variety and the interest of the dance is also matter of caller skill. In the late 1950's my cousin and I with our wives drove 150 miles each way for an afternoon dance called by Al Brundage. The dancers were all experienced and the dancing was great. This was before Wheel and Deal was invented. Quality dancing does not require a large vocabulary,

- **Should incorporate the music actively**

Today nearly every caller feels the need to change the figure at least once in every singing call. The joy of smooth dancing to good music with folks who take the necessary steps for each action is mostly a thing of the past. As Jon has been saying for several years, every singing call starts with Square Thru four Hands. The variety we once had didn't depend on any list of calls.

- **Should be done with a “team” approach**

If new dancers get to dance with experienced dancers they can be taught how to dance well and need not depend on a larger call vocabulary to provide a great dance experience. Today's experienced dancers don't want to dance with new dancers regardless of experience and they provide bad examples of quality dancing.

- **Should incorporate “style”**

We should incorporate instruction on how to be a quality dancer in any program intended to teach “easier” dancing. I don't remember that we have included more than a very few, if any, sessions on quality dancing in our CALLERLAB Convention programs.

- **ADDITIONAL RESOURCES**

For some thoughts about how we can provide interesting and higher quality dancing, consider the attached description of a “Classic Dance of the 1960's” that we presented at a Convention a few years back. As you look at the program ask yourself how much of that program could be done today without a whole lot of teaching. If we offered a program based on dance variety and spent time teaching how to dance, it wouldn't require as much time to teach and the dancing would be a whole lot better.

For several years in the 1990's Mal Cameron and I did a “Styling” workshop at the New England Convention. It was a full hour demonstration/teach on how to

be a better dancer. It was extremely popular with the dancers filling a 25 square hall each year. I did a session at our Convention in 2003 and the office made our dancer handout available. It was a tri-fold single page. I am attaching a MS Word version of it also.

- **Classic Dance of the 1960's**

At the start of the 1960's modern square dance language and choreography had evolved from its traditional origins. The choreography was based, for the most part, on a set of standard patterns. This evening's dance will let you experience these standard patterns and some of the ways that callers varied them. Because some of these involve actions that are no longer common we will do just a bit of teaching along the way. This, too, is representative of that era. Nearly every figure was walked through for the dancers before it was called.

Your callers this evening were all calling at the start of the 1960's. They lived and worked through the period when these figures were the foundation of modern western square dancing. This was a period of explosive growth for the activity.

COMMENTS AND OPINIONS FROM VARIOUS CALLERS

First Tip

JIM MAYO - The earliest departure from completely planned choreography was the **HAND TURN HASH and ALLEMANDE BREAKS**. This was the start of truly improvised choreography. In order to be successful with this closely timed action the dancers had to counter-balance each other in the turns. There were many of these breaks. We'll do a couple.

GLORIA ROTH - The routine that many believe started what would become modern western square dancing was called **GOAL POST CHOREOGRAPHY**. It required dancers to separate and go around one into the middle. We all know that this would be very unusual for dancers today. Once they got into the middle the caller had many options. We'll show you some of these. An extension of this concept was the **ENDS TURN IN** routine created by Ed Gilmore during the early 1950's.

Second Tip

AL STEVENS - The most lasting survivor of the 1960's choreographic patterns is our old friend **CHICKEN PLUCKER**. During the 1960's literally hundreds of new calls were added to our vocabulary. The most common way for callers to use these was by inserting a "zero" module using the new call in the Chicken Plucker routine.

JON JONES - It's interesting to note that the Star action was not common in traditional dancing. It came into use during the 1950's and the most classic use of the call was in the **TEXAS STAR** routine. The routine was called in several

different forms. We are fortunate to have a genuine Texan to present this version.

Third Tip

JERRY HELT - The experience of working outside of your own square was one of the variations that callers used in the 1960's to add interest to the much shorter list of calls with which we worked. The progressive squares concept took a good bit of practice and understanding to assure success.

Fourth Tip

MARTIN MALLARD - Even before the earliest days of modern western square dancing **THE "ROUTE"** was a standard choreographic pattern. Its basic form, which you will see first, was the foundation on which much of today's line choreography is based. This is also the background from which Don Beck derived today's Chain Down The Line call. The standard exit to a Left Allemande from these lines used the call Cross Trail Thru. Some of you will have to revisit this call.

JOHN KALTENTHALER - Another common 1960's routine that has fallen into "non-standard" status is the **WHEEL & DEAL TRIPLE ZERO**. When that call was introduced in 1959, callers quickly discovered what "triple zero" meant. This was - and is - the classic example of that term.

In order to fit all these into this evening's program we will do a couple of the routines in each tip without including singing calls. The basic routines are written out on the following pages.

HAND TURN HASH

This was not a specific routine. It was the first type of choreography in which callers resolved the routine by watching the dancers. The action was forward and backward in the Grand Right and Left mixed in with fractional stars and Do Paso. Since there were no changes of sequence, resolving the square required only that one man be returned to his original partner.

GOAL POST CHOREOGRAPHY

- HEADS PASS THRU, SEPARATE AROUND ONE, IN TO THE MIDDLE, RIGHT AND LEFT THRU, SQUARE THRU 3/4, SPLIT THE OUTSIDES, AROUND ONE AND DOWN THE CENTER, HALF SQUARE THRU, SPLIT THE OUTSIDES, AROUND ONE AND DOWN THE CENTER, RIGHT AND LEFT THRU, ROLL AWAY W/ ½ SASHAY, STAR THRU, LEFT ALLEMANDE,

ENDS TURN IN

The core action (arch in middle, ends duck in) of this routine, created in the 1950's by Ed Gilmore, was commonly used in goal post choreography in the early 1960's.

- HEADS PASS THRU, SEPARATE AROUND TWO TO LINES, LINES FWD AND BACK, PASS THRU, ARCH IN THE MIDDLE -- AND THE ENDS DUCK IN (LINE CENTERS CALIFORNIA TWIRL), CIRCLE FOUR IN THE MIDDLE FULL AROUND, PASS THRU, SPLIT THE OUTSIDES, AROUND ONE TO LINES, LINES FWD AND BACK, PASS THRU, ARCH IN THE MIDDLE AND THE ENDS DUCK IN, CIRCLE FOUR IN THE MIDDLE FULL AROUND, PASS THRU, ALLEMANDE LEFT

CHICKEN PLUCKER ROUTINE

- HEADS SQUARE THRU, RIGHT & LEFT THRU, DIVE THRU, PASS THRU, RIGHT & LEFT THRU, DIVE THRU, PASS THRU, ALLEMANDE LEFT,

The number of trips back and forth across the square was usually more than the once shown here and sometimes reached as many as three or four full crossings in each direction. The usual variations were equivalent modules that were inserted in place of the Right & Left Thru (or other piece of the standard pattern.)

TEXAS STAR (As it appeared in the SIO 5-Year Book)

LADIES TO THE CENTER AND BACK TO THE BAR
 GENTS TO THE CENTER WITH A RIGHT HAND STAR
 RIGHT HAND CROSS AND HOWDY DO
 BACK BY THE LEFT GO SO ARE YOU
 MEET THAT PRETTY GIRL AND PASS HER BY
 PICK UP THE NEXT GIRL ON THE FLY
 STAR PROMENADE I'LL TELL YOU WHY
 NOW THE INSIDE OUT AND THE OUTSIDE IN
 FORM THAT TEXAS STAR AND GONE AGAIN
 GIRLS ROLL AWAY THAT'S WHAT I SAY
 STAR PROMENADE IN THE SAME OLD WAY
 SPREAD THAT STAR WAY OUT WIDE
 DANCE AROUND ON THE OLD COW HIDE
 GIRLS DUCK UNDER THE GENTS RIGHT SIDE
 ON THAT CORNER WITH YOUR LEFT PAW
 RIGHT TO YOUR HONEY GO GEE AND HAW
 HAND OVER HAND 'TILL YOU MEET YOUR MAID
 TAKE HER BY THE HAND AND PROMENADE
 PROMENADE IN THE LITTLE RED WAGON
 HIND WHEEL OFF AND THE AXLE DRAGGIN
 HOME YOU GO AND EVERYBODY SWING
 AROUND AND AROUND WITH THE PRETTY LITTLE THING

THE "ROUTE" PATTERN

By the early 1960's this was action done in lines with "Pass Thru on to the next" commonly used to change the setup. (Bend the Line, which came into the vocabulary in 1957, was used interchangeably with "on to the next")

- ☐ HEADS LEAD RIGHT AND CIRCLE TO A LINE, FWD & BACK
RIGHT & LEFT THRU, TWO LADIES CHAIN (1 HAS 4, 4 HAS 1)
- ☐ PASS THRU ON TO THE NEXT
RIGHT & LEFT THRU, TWO LADIES CHAIN (ALL HAVE OPPOSITE)
- ☐ PASS THRU ON TO THE NEXT
RIGHT & LEFT THRU, TWO LADIES CHAIN (1 HAS 2, 4 HAS 3)
- ☐ PASS THRU ON TO THE NEXT
RIGHT & LEFT THRU, TWO LADIES CHAIN (ALL HAVE PARTNER)

The standard exit from this was "Right & Left Thru, Cross Trail Thru to Left Allemande.

WHEEL & DEAL TRIPLE ZERO

- ☐ HEADS LEAD RIGHT AND CIRCLE TO LINE - FWD & BACK
PASS THRU, WHEEL & DEAL
- ☐ DOUBLE PASS THRU, CENTERS IN CAST OFF $\frac{3}{4}$ - FWD & BACK
PASS THRU, WHEEL & DEAL
- ☐ DOUBLE PASS THRU, CENTERS IN CAST OFF $\frac{3}{4}$ - FWD & BACK
PASS THRU, WHEEL & DEAL
- ☐ DOUBLE PASS THRU, CENTERS IN CAST OFF $\frac{3}{4}$, STAR THRU,
SQUARE THRU $\frac{3}{4}$, LEFT ALLEMANDE





Mel's Meanderings

Focus Modules and Sight Calling

Situation: You are calling a tip (bracket), and you want to use the movements **PASS THE OCEAN** and **PASS TO THE CENTRE** as focus movements. Multiple foci in a tip usually mean relatively constrained use of the movement with only a couple of variations.

Prime directive – dancers come first and must succeed in both patter and singing call.



Remember – NO LONG SEQUENCES - You could have a series of modules and references in a long string of 200 movements, but you would likely get lost part way down the list, when a dancer hiccoughs and you look up and lose your place, or your memory might slip and you forget one movement and get flustered. It is best to avoid that entirely.

What you need to know for your bracket is one or two zero type modules that highlight your movements. Because they are modules, they are your tool in the box. You have developed them, checked them and know they work. When you are calling you can relax when you use them, take a breath and re-focus for when you sight call the movements in isolated sight (snapshot) or cross over to interact the square.

You have prepared a singing call figure and decided (for the ease of this document only) that you only want to use one routine, and that it will use both of your focus movements.

Your singing call figure is:

- Heads Promenade 1/2, down the middle and PASS THE OCEAN, **Step Thru, and a Right and Left Thru with the outside two, PASS TO THE CENTRE, Square Thru 3 to the corner Swing ...

(** Note: you can Extend, Balance then a Right and Left Thru, instead of Step Thru, Right and Left Thru if the dancers are moving quickly. This option gives you a couple of beats of music for fudge factor.)

The next step is to identify your Fix Points (**CB and PL**) in your figure

- Heads Promenade 1/2, Pass THE Ocean, **Step Thru (**CB**), Right and Left Thru, PASS TO THE CENTRE, Square thru 3 (**CB**), (**left hand free**)

As it turns out I only have two basic level fix points in my singing call figure so I need to do some work. What I must do now is develop modules that use Pass the Ocean, or Pass to the Centre, or both and incorporate them into a routine. In order to do that, I must first create my Modules. I have prepared some simple module for each the purpose of this article. The modules are:

- 2 x CB-CB, 2 x PL-PL, 1 CB-PL, 1 PL-CB, 1 CB-Resolve, and 1 PL-Resolve

I also note that my singing has a **CB** fix point, and the figure ends with a **CB** from which I can call an allemande left smoothly – so that is a free module.

What I must do now is make myself a reference sheet. Here are some simple reference sheet guidelines.

- This reference sheet should have all and only your listed modules for that particular tip or bracket on it.
- It needs to be done in a way that you are comfortable with the layout so you can set it down and refer/refresh at a glance without reading it.
- It needs to be large enough for you to read at a distance.
- It needs to identify your Focus Movement (s)
- If you use short hand, you must be consistent – I prefer long hand.
- Maximum ever is two movements to as a focus.
- If using variant choreography – use only one focus movement.
- Dance your modules - check body flow for **ALL Boys and All Girls**



Check the Body Flow for everyone

A sample of a reference sheet is on the next page.

- Focus movement(s) Identified
- Singing call figure
- Modules

Singing Call. <ul style="list-style-type: none"> Heads Promenade 1/2, PASS THE OCEAN, **Step Thru, Right and left thru, PASS TO THE CENTRE, Square thru 3...CNR 	
CB-CB Slide thru, Pass the Ocean , All 8 Circulate, Right and Left Thru, Pass Thru, Trade By (CB)	CB-CB Pass To The Centre , All Double Pass Thru, Cloverleaf, Centres Pass Thru (CB)
PL-PL Pass the Ocean , Split Circulate, Swing Thru, Boys Run, Reverse Flutter wheel	PL-PL Pass the ocean , Cast Off $\frac{3}{4}$, Centres Trade, Pass to the Centre (from a wave), Centres Turn Thru, Slide Thru, Two Ladies Chain
CB-PL Pass the ocean , Swing Thru, Centre Girls only Trade Everybody Hinge & Face in, Square Thru 2, Trade By, Slide Thru	PL-CB Pass thru, Wheel and Deal Centres only partner trade Pass the ocean , Swing thru, Centre 6 – same sex trade, Spin the top, Recycle Pass to the centre , Pass thru
CB-Resolve Pass to the centre , Centres Pass thru, Touch 1/4, Split Circulate, Boys Run, Reverse Flutter Wheel, Pass the Ocean , All 8 Circulate, Girls Run, Bend The Line, Square Thru 4, Right and left Grand	PL-Resolve Right & Left Thru, Pass the Ocean , All 8 Circulate, Girls Run, Bend The Line, Right and Left Thru Slide Thru, Pass Thru, Pass to the centre , Pass Thru, Right and Left Grand,

PUTTING IT ALL TOGETHER: - Now you are ready start - practice calling.

Here is the fun part. You have already done all the work – you only have to practice and perfect what you have already prepared

- ✓ You have a singing call ready that uses your focus movements.
- ✓ You have chosen a focus movement of theme for your tip (bracket)
- ✓ You have prepared some modules that highlight your focus.
- ✓ You know that a CB to a CB is any box to the same box (boy girl relationship applies it may be inverted/rotated but still works)
- ✓ You know that a PL to a PL is the same as any line to the same line. (boy girl relationship applies and it may be inverted/rotated)
- ✓ You know how to move dancers from one movement to the next and what your movements do – formation management (FASR basics).
- ✓ You know how to do isolated sight (two couple dancing with interactives, flip flops and crossover/returns) Snapshot calling (i.e. two couples in a box look at two of the dancers and bring them back to that same footprint only dancing the two couples on their own side of the square)
- ✓ You know how to extemporaneously move the dancers around and interspace the modules when you need to refocus and relax from any box or line
- ✓ You have resolution modules prepared to put in at any time you have a CB or PL. You also know that from a PL or CB you can resolve with an allemande left /other
- ✓ You know how to resolve in an emergency. (The emergency spare tire is inflated - you have one sure fire technique which is yours) You know this so do not worry where everyone is all the time. You can focus on smooth dancing, timing and delivery of your product.

ALL THAT IS LEFT - CALL AND GIVE THE DANCERS A GOOD TIME

So you start calling without reservation and keep in mind your focus movements (PASS THE OCEAN and PASS TO THE CENTRE).

Step 1. The introduction. It is important that the dancers get to know you and to know your voice and adjust to it. It also allows you to see the dancers and how they react to you and essentially gets them to understand your expectations for each and every tip. The opener is very important. It sets the tone for the rest of the tip. Consider the following:

- Circle Left, Men Star Right, Allemande Left, Box The Gnat, Four Ladies Promenade Inside, Swing Partner, Promenade Home
- Circle Left, Men Star Right, Allemande Left, Box The Gnat, Four Ladies Promenade Inside, Box the Gnat, Right and Left Grand, Home

Although the figure in each of the above is essentially the same, the first one sets a tone for a relaxing relatively easy dance of flowing movement. The second one says the choreography is going to flow, but you will have to listen and there could be something just a little different in it.

Step 2. Get the dancers into a set up formation. To start I will get them to a Corner Box. Any set up to a Corner box will do.

- Heads Square thru (CB):

Step 3. Call one of the modules to observe how the dancers do

- (CB-CB) Slide Thru, **Pass the Ocean**, All 8 Circulate, Right and Left Thru, Pass Thru, Trade By (CB)

Step 4. The dancers are doing fine so I am going to do some extemporaneous sight calling (two couple) work to focus on my theme movement (focus)

- (Snapshot #1 Man / #4 Lady) Touch 1/4, Scoot Back, Scoot Back again, Girls Run, Reverse Flutter Wheel, Veer Right (oops keep it tight), Boys Run, Boys Trade, Everybody Hinge, in your own 4 - Walk & Dodge, Everybody Partner Trade (CB)

OOPS, I almost got in trouble there. I wanted to call something else but I made a small error. I get back to my snapshot and I call an Allemande Left, Right and Left Grand, Swing and Promenade. This gives me a chance to glance at my module sheet and refresh for the next sequence. It doesn't matter that I didn't use my focus movement. The dancers are dancing and that is what is important.

Step 5. I think I will work from a Line this time

- Heads Lead Right and Circle to a line (PL)

Step 6. Insert a Partner Line Module

- (PL-PL) **Pass the Ocean**, Split Circulate, Swing Thru, Boys Run, Reverse Flutter wheel (PL) - Its going well – use a PL get out
- (PL-Resolve) - Right & Left Thru, **Pass the Ocean**, All 8 Circulate, Girls Run, Bend The Line, Right and Left Thru Slide Thru, Pass Thru, **Pass to the centre**, Pass Thru, Right and Left Grand

Step 7. I start to mix and match and integrate some simple two couple sight calling with my modules and my patter and rhythm might look something like this.



- (SS-CB) Heads Promenade 1/2, **PASS THE OCEAN**, **Step Thru, (CB)
 - This is the first bit of my singing call figure
- (2 couple sight **“Snapshot”**) – Pass Thru, Girls Run left, Everybody Hinge, Chain Down The Line, Veer Left, Ladies trade, Ferris wheel (interactive) Pass thru, (CB)
- (CB-CB) **Pass To The Centre**, Double Pass Thru, Cloverleaf, Centres Pass Thru (CB)
 - I can call an allemande let here and the dancers are doing well, so I am going to finish this string with the rest of my singing call figure.
- (CB-resolve) Right and left thru, **PASS TO THE CENTRE**, Square thru 3 Allemande Left and Promenade home.

Step 9. YAYYY - I am doing well !!! – (If you thought this you’re your whole thought process is wrong. It is the **wrong way of thinking** – think **“the dancers are doing well”**). You will know if you are doing well by the dancer reaction and movement on the floor. Don’t get cocky. The dancers need a little break here so give them a bit of a relax figure similar to a middle break in the singing call. Something easy and danceable but just a little different will do.

- Four Ladies Chain 3/4, Girls Run Left (to an **Alamo Ring**), Balance, Left Swing Thru, Left Swing Thru (again), Allemande Left, Right & Left Grand, Swing and Promenade

Step 10. Repeat: It is now time to start mixing and matching. Use a different get in to the CB or PL. I am sure you know lots. **Note:** a simple change to the get in can make the same figure feel different. (It is like taking a trip – take a different road to get there makes it a new experience even though you are going to the same place again.)

1. Get to the CB or PL – (Use variety see point 5)
 2. Build your modular sequences – SS-CB, CB-CB, CB-PL, PL-PL, PL-resolve
 3. Use different sequences – SS-PL, PL-PL, PL-CB, Resolve
 4. Change it up: SS-CB, (2 couple sight) (Cross over) CB-CB, (Cross back) CB-PL, Circle left – Allemande Left, Right and Left Grand
 5. The only limitation on you is you. You have enough material in one prepared tip to call a non-repeating sequence evening. For a little variety here are some openers from a Static square to a CB and PL (other than (H) square thru, or (H) lead right and Circle to a line). I recommend you develop your own and keep a number handy.
- (SS-CB) Heads Right & Left Thru, Rollaway, Slide Thru
 - (SS-CB) Heads Star Thru, Zoom, Double Pass Thru, Leaders Trade

- (SS-PL) Allemande Left, Promenade, Heads Wheel Around
- (SS-PL) Head Lead Right, Touch 1/4, Split Circulate, Boys Run

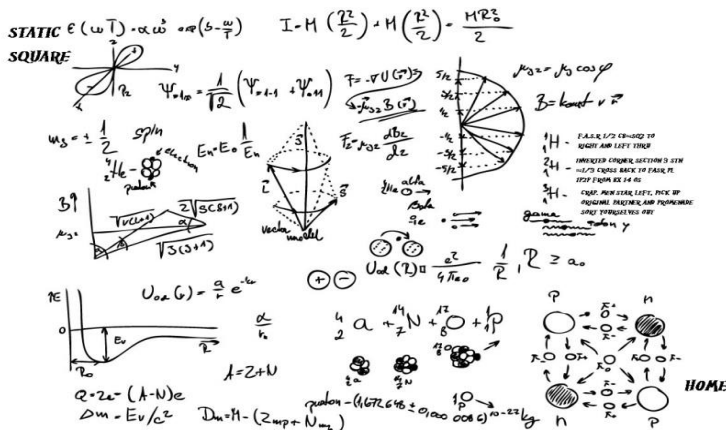
Calling success really is simple.
IF YOU
REMEMBER THAT IT IS ABOUT THE DANCERS
AND NOT THE CALLER.

If you remember that as the guiding factor of your calling career then you will be a successful caller. Despite the many methods, and technical aspects that you want to understand (and will eventually), dancers do not see it that way. They want entertainment, fun, dance and to socialize. You can be as complicated or simple as you want, as long as you entertain them successfully with success at their dancing to your calling. The simple reality is, really great callers have found their method, mastered the basics and built on it. They didn't learn it in a day or a year. Sometimes not even in a decade. They still learn and practice, but know the simply: Success boils down to a simple formula. Read the two types of callers below and choose early which one you want to be.

Caller 1 – Knows the stuff but not how to use and present it.

- **Not successful** – The calling may be technically correct but the dancers don't like it all the time. (It is too much work and not much fun.)

The caller calls:



*The dancer – Well;
YOU GET THE IDEA*



Caller 2 – Knows what he knows well. He/she may not always be 100% technically correct but presents well and keeps building learning and focused on dancer happiness and success.

- **Successful** – Dancers are entertained and happy. They get challenged and build on what they know successfully. They have fun and want to come back, even if the dance may not always be technically perfect.

- *The caller calls:*

The dancer – enough said



=



Your toolbox of knowledge

(regardless of size or number or tools), + working, useable and practiced modules = a floor of happy and successful dancers that want to have more.

A caller that knows how to the tools available, prepares and practices the modules for interchangeability and flexibility, and assembles them into a tip that creates a successful happy square of dancers is a successful caller. That is what this activity is all about.

QUOTABLE QUOTES

- *"The early bird gets the worm. The early worm gets....eaten"* **Brian Hotchkies**
- *"There is a very fine line between fishing and just standing on the shore looking like an idiot"* **Howard Cockburn**
- *"People working in the private sector should always attempt to save money. There is always the possibility, no matter how remote and farfetched it may seem, that one day it may be valuable again"* **Roy Gotta**
- *"Some people drink from the fountain of knowledge...some just gargle"* **Ken Ritucci**
- *"When I was at school I originally hated homework...then they started sex education classes!"* **Kevin Kelly**
- *"Age is a high price to pay for maturity"* **Wilma Flannery**
- *"I wish I had the heart of a child. I'd keep it in a jar on the top shelf"* **Jeff Garbutt**
- *"We all live and learn, well at any rate, we all live."* **Jeff Van Sambeeck**
- *"Memory is the thing you forget with"* **Mel Wilkerson**
- *"The problem in the world is that people are ignorant, it is that they know so much that just isn't so"* **Johnny Preston**

WELL GROUNDED by Jim Mayo

This article was written by Jim Mayo sometime in the early 1970s and was we think, first published in American Square Dance in November 1977.

Well grounded - the phrase means well trained in the fundamentals and to us this seems to be an area of weakness in our modern square dance program. From our position behind the microphone we too often see trouble on the floor with actions that should be easy. We wonder, sometimes, if these troubles do not leave people frustrated and contribute to the too large group that has left us to return to less frustrating recreations. In fact, let us be more direct.

We know beyond question that the transition from class to club accounts for a very high proportion of our dropouts. Ed Gilmore told us in 1959 to keep records. When we did, we found that nearly half of the folks that we taught to dance had given it up forever before they attended four dances after graduation. If you keep records you will find that high early dropout rate is still true for you. One thing has changed. In the early 1960's few people dropped out during class. Now many more people start than finish.

"What does this have to do with being well grounded?" you ask. Just this, the frustration (and the dropout rate) could be reduced. We would not argue that the dropouts could be eliminated - not even by perfect teaching - but certainly we can do better than 50% among those who have the determination to stay with us for thirty or more lessons. We would also agree that teaching is only one part of the overall problem, but we think it is important in ways you may not have realized.

It is a common experience, particularly in May, to call a recycle and watch a floor move through the action without trouble and then to find 50% of the squares break down if we say heads spin the top (without a swing thru first.) Square thru often looks as though it should be named round thru and, if you expected lines facing out at the end of it, forget it.

Callers who try to follow the CALLERLAB guidelines and use mainstream calls find themselves very limited by the dancer's training. First year dancers can do the mainstream calls only in the most standard arrangements. Thus, when a caller attempts to add variety to the program without using newer terms he or she encounters major breakdowns. Yet the same group will often be able to handle newer and even experimental terms with less trouble.

One consequence of the situation we have just described is that callers are tempted to provide variety in their programs by introducing new material rather than by searching for interesting ways to use the mainstream material. In spite of the CALLERLAB recommendation not to "workshop" at dances, many callers give in to the temptation. In fact, it is nearly certain that callers will continue to give in to the temptation as long as the workshop technique produces a more enthusiastic customer reaction.

To bring about any change will require a two-pronged approach.

- **The first**, and probably most important, step will be will be for teachers to do a better job of teaching the fundamentals. New graduates must be well grounded in the mainstream calls. When dancers can get through interesting mainstream material they enjoy it as much or more than learning new material. Furthermore, the reduced frustration keeps them dancing longer -- So the first step is to teach them well how to do the basic material.
- **The second** part of the approach we need to reduce the current excessive programming of new of non-mainstream material is improved dancer awareness and communication. Dancers must be able to know what to expect at a dance and then be willing to complain to both the caller and the sponsoring club if they do not get it.

Back to the first point - **better teaching**. Our opinions are based on the observation of results far more than observation of the process of teaching. But we do teach, and we have tried to teach many callers how to teach. We think we know where the trouble lies.

Many callers who teach beginner dancers are not comfortable with (and in some cases not able to provide) varied use of the mainstream calls. After teaching square thru for instance, many callers rarely if ever use it in formations that end facing out. Many callers never teach square thru or other calls from half-sashayed positions. Perhaps this is because they cannot handle the choreographic complications that result from the varied use of these basics. Or perhaps the pressure to teach too much too fast leaves time only for the most conventional use of these calls. Whatever the reasons for the failure to turn out new dancers who are well grounded in the mainstream calls, the consequences of this failure are important for the future of our activity.

When the floor cannot handle variety with the basics, the caller's easiest route to success is to look for what the dancers can do and use it. What they "can do" is often the most standard form of the recently popular workshop material. Another way in which callers solve the problem of program variety is by workshopping -teaching something that is new to most of those present. This technique is a great leveler. The newer dancers are good at learning because they are recently out of class and the more experienced dancers lost the advantage of familiarity with the material. You might ask why, if callers are going to teach at a dance, why not teach some of the basic variations that are causing the trouble rather than teaching a new call.

The answer to this is easy. The customer reaction to learning a new term is much better than the reaction to learning more about something the customers think they already know.

Thus, we return to the second part of our approach to the **reduction of excess programming of "new" material**. We feel that dancer enthusiasm for new material comes in part from the belief that they "should" know these new calls. Dancers want to learn new calls because they are afraid they will encounter the new material at dances, and right now this is a realistic fear. If we are ever to

"get ahead" of this problem and thus reduce the fear (frustration) of being caught without the knowledge you should have, we must at least make a start. That start, we think, should be dance identification and education of the dancers about the meaning of these identifications.

In a sense this too can be seen as part of being well grounded. Dancers should be given copies of the mainstream list as part of their training and they should learn that they are entitled to complain to the caller and the sponsoring club if they hear explode the line at a mainstream dance. Far from being expected to know the new calls, the Mainstream dancer is entitled to expect only calls he or she has been taught.

We have a pet theory which goes like this. If dancers attending a dance where new calls were workshopped would go to the treasurer and ask for their money back because they expected to dance not workshop, we think that problem would go away very quickly. How about it? Will you join our campaign? Help us be sure that new dancers are well grounded both in the Mainstream calls and in their rights as customers. If you are a caller, teach them thoroughly. In the Mainstream list there are twenty-two calls that should be taught and used regularly in class and workshops from a variety of starting formations. They are: Pass Thru, Turn Thru, Cast Off, Chains, Swing Thru, Slide Thru, Right and Left Thru, Run, Fold, Stars, Trade, Tag, Bend the Line, Circulate, Walk and Dodge, Square Thru, Spin the Top, Scoot Back, Cross Trail Thru, Wheel and Deal, Hinge and Star Thru.

Dancers who can do these from only one or two formations are not well grounded. If you are a club or association officer, start pushing for dance program identification. CALLERLAB has provided the definitions but they will help only if they are used. Advertising should include identification of the dance program. (Note: to put down one common objection: a club that normally dances at the Mainstream Plus Two program might sponsor a Basic Program dance. It is the dance that is identified, not the sponsoring club.) The advertising should also say whether the event is a dance or a workshop. The caller should be told what the advertised program is and should be told (not asked) to stick to that program. If sticking to the advertised program produces problems (either too easy or too difficult) the dancers should be told about any change, and those who wish should be given their money back.

These are harsh conditions but we do not feel they are unreasonable. We must find some way to keep from making enemies out of 50% of the people that we recruit into our classes. Those who drop square dancing out of frustration do not just go back to their TV's. They also tell their friends about their experiences and thus make our recruiting job much more difficult. Class size is down in many areas and particularly in those areas where square dancing has been active for several years. We have explained that away by saying there are more clubs now, but maybe, just maybe, the real reason is that we have too many people out there who were not well grounded enough to survive.

Moving down the Mainstream By Barry Wonson

this month's issue carries a lot about variety, selection of modules and use for those of us are that are in the position to be teaching. I thought I would provide some more general GET-OUT Mainstream modules from my files. Some of these are variations on material published in "Figuring" many years ago. I hope you find them useful.

- **(PL):** SQUARE THRU $\frac{3}{4}$, TAG THE LINE...IN, PASS THE OCEAN, RIGHT AND LEFT GRAND.
- **(PL):** PASS THRU, MEN RUN, SWING THRU, CENTRES RUN, FERRIS WHEEL, ZOOM, MEN SWING THRU, SCOOTBACK, MEN RECYCLE, PASS THRU, CENTRES IN (pause), CENTRES FOLD, STAR THRU, PROMENADE.
- **(PL):** CENTRE 4 SPIN THE TOP, RECYCLE, OTHERS SLIDE THRU, CENTRES PASS THRU, SWING THRU, LADIES TRADE, RIGHT AND LEFT GRAND.
- **(PL):** FLUTTERWHEEL, SWEEP $\frac{1}{4}$, RIGHT AND LEFT THRU, $\frac{1}{2}$ SASHAY, CENTRES U TURN BACK, CENTRES ALLEMANDE LEFT, RIGHT AND LEFT GRAND.
- **(PL Exact (H lead Right))** TOUCH $\frac{1}{4}$, COLUMN CIRCULATE 1 AND $\frac{1}{2}$, ORIGINAL SIDE MEN TURN $\frac{1}{4}$ IN, ORIGINAL HEAD MEN U TURN BACK, COLUMN OF 6 TRADE, LADIES SPREAD APART, MEN EXTEND, RIGHT AND LEFT GRAND.
- **(PL):** TOUCH $\frac{1}{4}$, SINGLE FILE CIRCULATE, CENTRE 4 WALK AND DODGE, 4 LADIES PASS THRU, ALL FACE IN AND PASS THRU, WHEEL AND DEAL, ZOOM, MEN PASS THRU, STAR THRU, CHAIN DOWN THE LINE, DIXIE STYLE TO A WAVE, LEFT SWING THRU DOUBLE, ALLEMANDE LEFT.
- **(PL):** PASS THE OCEAN, RECYCLE, VEER LEFT, CHAIN DOWN THE LINE, DIXIE STYLE TO A WAVE, MEN U TURN BACK, PROMENADE.
- **(PL):** PASS THRU, ENDS FOLD, CENTRES U TURN BACK, DOUBLE PASS THRU, "Tap 'em On The Shoulder", (when they turn) RIGHT AND LEFT GRAND.
- **(PL):** PASS THRU, CAST OFF $\frac{1}{2}$, STAR THRU, PASS THRU, ALLEMANDE LEFT.
- **(PL):** PASS THRU, TAG THE LINE....RIGHT, FERRIS WHEEL, CENTRES SWING THRU, SCOOTBACK, THOSE IN THE WAVE - CAST OFF $\frac{3}{4}$, OTHERS U TURN BACK, ALLEMANDE LEFT
- **(PL):** PASS THRU, WHEEL AND DEAL, CENTRES SLIDE THRU, LEAD TO THE RIGHT, ALLEMANDE LEFT.

- **(PL):** PASS THRU, WHEEL AND DEAL, CENTRES SWING THRU, OUTSIDES FACE, RIGHT AND LEFT GRAND.
- **(PL):** RIGHT AND LEFT THRU, PASS THRU, U TURN BACK, PASS THRU, WHEEL AND DEAL, CENTRES SWING THRU, OUTSIDES FACE, ALL BOX THE GNAT, RIGHT AND LEFT GRAND..
- **(PL):** SQUARE THRU $\frac{3}{4}$, ENDS CROSS FOLD, SWING THRU, WALK AND DODGE, MEN RUN, SWING THRU, WALK AND DODGE, MEN RUN AROUND THE NEAREST LADY AND... WITH THAT HAND - CAST OFF $\frac{3}{4}$, MEN FOLD, LADIES SQUARE THRU $\frac{3}{4}$, STAR THRU, PROMENADE.
- **(PL):** PASS THRU, $\frac{1}{2}$ TAG, CENTRES TRADE, LADIES RUN, PASS THE OCEAN, MEN TRADE, RIGHT AND LEFT GRAND.
- **(CB):** TOUCH $\frac{1}{4}$, WALK AND DODGE, MEN FOLD, LADIES U TURN BACK, LADIES SWING THRU, SCOOTBACK, MEN TRADE, LADIES STEP THRU, STAR THRU, PROMENADE.
- **(CB):** SLIDE THRU, RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, MEN CAST RIGHT $\frac{3}{4}$, LADIES FACE IN, ALL SCOOTBACK, LADIES TURN $\frac{1}{4}$ RIGHT, MEN CAST OFF $\frac{3}{4}$, ALL $\frac{1}{2}$ TAG, FACE RIGHT, ALLEMANDE LEFT.
- **(CB):** PASS THRU, CENTRES SWING THRU, OTHERS U TURN BACK, SCOOTBACK, CENTRES RECYCLE, CENTRES ARCH, OUTSIDES BACK UNDER, (CB) ALLEMANDE LEFT.
- **(CB):** RIGHT AND LEFT THRU, SLIDE THRU, TOUCH $\frac{1}{4}$, SINGLE FILE CIRCULATE, MEN TURN BACK, RIGHT AND LEFT GRAND.
- **(CB):** SWING THRU, MEN RUN, WHEEL AND DEAL, U TURN BACK, RIGHT AND LEFT GRAND.
- **(CB):** TOUCH $\frac{1}{4}$, WALK AND DODGE, MEN FOLD, PASS THRU, MEN SPIN THE TOP, LADIES PARTNER TRADE AND PASS THRU, MEN PASS THRU AND SEPARATE, GO AROUND TO THE 2nd LADY **AND** STAR THRU, PROMENADE.
- **(CB):** RIGHT AND LEFT THRU. PASS TO THE CENTRE, PASS THRU, SPLIT 2, SEPARATE AROUND ONE TO A LINE, ENDS PASS THRU, U-TURN BACK, CENTRES STAR THRU, ALL PASS THRU, ALLEMANDE LEFT.
- **(CB EXACT (H square thru 4)):** PASS THRU, CENTRES SQUARE THRU, ALL CLOVERLEAF: Bow To Partner : **HOME**.
- **(CB):** SWING THRU, MEN RUN, BEND THE LINE, RIGHT AND LEFT THRU, TOUCH $\frac{1}{4}$, MEN SHAKE LEFT HANDS **AND** PULL BY, RIGHT AND LEFT GRAND
- **(CB):** PASS THRU, MEN RUN RIGHT, CENTRE 4 SINGLE HINGE, OTHERS WALK AND DODGE CENTRES RECYCLE, PASS THRU, ALL PARTNER TRADE, ALLEMANDE LEFT.

- **(CB):** SQUARE THRU $\frac{3}{4}$, TRADE BY, SWING THRU, MEN RUN, COUPLES CIRCULATE, BEND THE LINE, PASS THRU, TAG THE LINE, FACE RIGHT, FERRIS WHEEL, OUTSIDES FACE, RIGHT AND LEFT GRAND.
- **(CB):** TOUCH $\frac{1}{4}$, SCOOTBACK, WALK AND DODGE, ENDS U TURN BACK AND SLIDE THRU, OTHERS PARTNER TRADE **AND** TOUCH $\frac{1}{4}$, WALK AND DODGE, SWING THRU, LADIES TRADE, WEAVE THE RING..
- **(CB):** RIGHT AND LEFT THRU, VEER LEFT, COUPLES CIRCULATE, WHEEL AND DEAL, RIGHT AND LEFT THRU, FLUTTERWHEEL, SWEEP $\frac{1}{4}$, CENTRES SQUARE THRU $\frac{3}{4}$, ENDS PASS THRU, ALL U TURN BACK, ALLEMANDE LEFT.
- **(CB):** SWING THRU DOUBLE, LADIES TRADE AND RUN. $\frac{1}{2}$ TAG, FACE RIGHT, ALLEMANDE LEFT.

POSITIVE PLUS – Using $\frac{3}{4}$ Tag the Line

With the movement $\frac{3}{4}$ tag being moved to the Mainstream program as of 1 September 2018, it is important to remember that it is still also part of the Plus program so let's not forget to keep using it at Plus as well as getting used to it at Mainstream. Below are some modules that can be used within a feature tip for $\frac{3}{4}$ TAG at the Plus Level.

- **(SS-PL)** HEADS STAR THRU, DOUBLE PASS THRU, TRACK 2, EXPLODE and TOUCH $\frac{1}{4}$, COORDINATE, CROSSFIRE, TRADE **AND** ROLL, PASS THRU, $\frac{3}{4}$ TAG, CENTRES LINEAR CYCLE, OTHERS FACE IN, ALL TURN THRU, COURTESY TURN
- **(SS-CB)** HEADS PASS THE OCEAN, PING PONG CIRCULATE, EXTEND, RECYCLE, VEER LEFT, $\frac{3}{4}$ TAG, LADIES TURN $\frac{1}{4}$ RIGHT, FLIP THE DIAMOND, LINEAR CYCLE, PASS THRU, $\frac{3}{4}$ TAG, CENTRES EXPLODE **AND** TOUCH $\frac{1}{4}$, MEN RUN, OTHERS U TURN BACK
- **(PL-CB)** PASS THRU, $\frac{1}{2}$ TAG, CENTRES TRADE, CENTRES RUN, $\frac{3}{4}$ TAG, CENTRES RECYCLE **AND** PASS THRU, OTHERS U TURN BACK:
- **(PL-CB):** RIGHT and LEFT THRU PASS THRU, $\frac{3}{4}$ TAG, CENTRES RECYCLE, PASS THRU, ALL PEEL OFF, CENTRES LOAD THE BOAT, ENDS TOUCH $\frac{1}{4}$, CENTRES IN, CAST OFF $\frac{3}{4}$, CENTRES PASS THE OCEAN, ALL FLIP THE DIAMOND, LADIES TRADE, ALL STAR THRU:
- **(PL-Resolve)** PASS THRU, $\frac{3}{4}$ TAG, CENTRES SWING THRU, OTHERS TURN $\frac{1}{4}$ RIGHT, FLIP THE DIAMOND, CENTRES TRADE, CENTRES RUN, $\frac{3}{4}$ TAG, CENTRES SWING THRU, OTHERS CLOVERLEAF, CENTRES HING **AND** MEN RUN, SQUARE THRU $\frac{3}{4}$, ALL U TURN BACK, RIGHT AND LEFT GRAND.



Is the Beat the Enemy of the Phrasing – by Hal Rice

I stumbled across this article while doing research on watching the floor - sight calling and choosing key couples. I found it an interesting read and critique of modern western square dancing today. Some of the items mentioned are: The pounding of the floor, not dancing with the beat; dancing with the hands and not with the feet; and the Advanced and Challenge creep. I am and always have been a strong proponent of "Dance" being an equal part of the term Square Dance with square being the representative geometry of the stars, circles, squares, and diamonds etc. as the transient formations that you "Dance through".

One of the issues I noted, and will agree to disagree with in the article is that one of the reasons the dance has left (or diminished) in dancing is because of Sight Calling. This is correct in that if a sight caller is not cognisant of the floor, timing, formation management and a hundred other variables, then stop and go timing do occur. However, sight calling is not all about resolution as indicated. It is about flow and dance and the ability to focus and be flexible for the benefit of the dancers. In addition, Sight calling is not stop and go when done properly any more than memorised, or modular or even reading is stop and go if done properly.

Anyway, enough of the preamble, this article is a good read and raises many thoughts and complaints that are quite vocal and forward today. Once you read the article, look at the date in which it was written.



IS THE BEAT THE ENEMY OF THE PHRASE?

This is a 3-step discussion. Progressive fashion. We need to be clear about steps 1 and 2 before step 3 can make sense. But first, a prelude.

PRELUDE

There is a strange phenomenon, a strange "happening", out there on the dance floor, not limited to - but clearly including - the contra dance floor. Dancers, mostly women, but some men, are "pounding" the floor. Not all, of course.

Maybe not even a majority. But a significant number, to be sure. What they are doing is described best by way of contrast. What they are not doing is moving "smoothly" across the floor. They are not "sliding". The square dancing "dance step" - as per Sets-in-Order/Callerlab styling - is supposed to be a smooth and effortless gliding step. With each step the ball of the foot, as it slides along, should come down before the heel. (With really smooth dancers, the heel may hardly come down at all.) No matter. In too many cases, this is not what I am seeing.

The dancers I have in mind are marching. They are hitting the floor vertically and hard, seemingly "counting" as they go. It is the heel which is coming down first.

STEP 1

There are a number of suspects.

A conspicuous one is shoes. Country Western and line dancing boots, heeled shoes, etc. have become common. So has the aggressive "attack" on the floor which often goes with these dance forms. Are they guilty of messing up square dancing? Sure! Still, shoes and a contradictory style are not the whole answer. While troublesome - and even, I suppose, troublemaking - they are not at the heart of the problem.

Another villain - one not so conspicuous - is sight calling. Today's square dancing simply does not promote smoothness. It promotes "resolution". Smoothness is secondary, at best. Perhaps, it can be argued, sight calling cares about smoothness in theory. Fine! But as a practical matter it works against smoothness. If smooth dancing happens on today's dance floor it is not because sight calling encouraged it. It happens in spite of sight calling.

What sight calling does promote is stop and start dancing. Because, sight calling is heavily digital. Digital figures are what makes sight calling work. As a consequence, circular or analogue figures have been driven off the floor. Straight line, itty-bitty, pull and jerk, sharp corner, stand and wait stuff, everywhere. Dancers seldom move continuously in one direction for more than four counts, and even four counts may be overstating the case.

So, is sight calling guilty? You bet. But again, only in a limited way. There are plenty of dancers who survive sight calling, with all its stop and start stuff, and continue to be smooth in spite of it, at least when they can.

(Mel's Comment: the use of capital letter **A** and **C** from here on is in reference to Advanced and Challenge levels of dancing)

No, there is something else going on. And here is what it is. **Square dancing has become dancing with the hands. Dancing with the hands has replaced dancing with the feet!**

Be cool. This is a very understandable phenomenon. Predictable, even. Consider "Awful-**A**-Doing". When "**A**" is good it can be very good but so much often it is not good, it is bad. Very bad. So awful bad that it is a depression to look at and ought to be exorcised from the dance floor. If you haven't seen Awful-**A**-Doing lately, you haven't looked. Watch the men, especially. They are so depressing I cannot bear it.

One step per beat of the music? Not for them. They don't "step" at all. They lope, or turn and reach with their legs, or jump even; 2 and 3 beats go by while they drag a foot along - but they are oblivious. Their feet bear no relation to the music. The music is irrelevant. They don't need it. In terms of exercising an influence on their feet music doesn't exist. It's a bore.

So, give them some credit anyway. What is it they think they are doing? I tell you the true. They move their feet and legs for one and only one purpose: namely, to put their hands in the right place. That is what sight calling has come to, not in theory but in practice. Particularly with the "**A**" and "**C**" crowd. I have been told as much by more than one aficionado. "Square dancing is done with the hands, not with the feet."

Unfortunately, all this "**A**" and "**C**" stuff works its way into the mainstream and plus programs, mucking them up as well; a corruption of the real thing.

The real thing, of course, is not confined to the feet and never was. In more "circular" and "beat oriented" days, arm and hand turns were the rage.

STEP 2

Enter the "pounders". Mostly women. These good folk really do take one step per beat. Most of the time, anyway. What is more, they do it with a vengeance. Like they are getting even with someone.

It doesn't take long to find out why. They are dancing to the beat of the music precisely because other people aren't. What they are doing with their feet is a reaction to what the other bunch is **not** doing.

So now we have two groups of "dancers" on the dance floor;

- Those who wilfully pay no attention to the beat; and
- Those who are wilfully intent on doing just the opposite.

Sometimes, it's husband and wife.

Interesting, but perverse. There was a time when dancing to the beat was a given, like breathing. "Back then" men who were afraid of the word "dancing" liked the square dance step; it actually changed their mind about what "dancing" was going to require of them. Heck, moving to the beat of the music

was easy. Anyone could do it. Callers taught the "square dance step" right away, in circles, and never let it go. The person who did not "dance to the beat" was a real anachronism, more to be pitied than censured.

How then, have we come to accept this station where "aberrant" behaviour has become so much the "norm" that it has infected the whole of the square dance movement?

STEP 3

The question has real meaning for the contra dancing world. On more than one occasion I have heard someone inside contra dancing say that "in contra, we dance to the beat of the music".

Well intentioned, no doubt. BUT: such a statement ought to have no meaning. No meaning at all. In a square dance world where "everyone" moved to the beat of the music, what would be the point in saying so? What would be the point in saying that in contra we do the same thing? It wouldn't be worth the bother. When therefore, a dancer does bother, today, to make a point of the matter, it can only mean

- a) that dancing to the beat isn't the norm any longer, and
- b) that in contra dancing, dancing to the beat is the norm. Wherein, of course, comes the rub.

The word **phrase** is never mentioned. Check it out. Ask these dancers - these contra dancers - what the difference is between squares and contras. Almost certainly, they will repeat the new mantra: "in contra we dance to the beat of the music".

In a normal dance world the "beat" is the element of **commonality** between squares and contras. In today's aberrant world the "beat" is defined, often, as the element of **difference** between squares and contras. This being the case, the real difference between squares and contras goes unnoticed and unstated. In making a point about reclaiming the beat, the unique importance of the phrase is lost. Thus, in common parlance - everyday talk around the dance floor - and even in "caller talk", the beat has become the enemy of the phrase. Seltsam and curios, said the dancer with the golden hair.

One serious consequence is that "dancing to the beat" is the open sesame to turning contra into "square dancing in lines".

What to do? One thing is to stop talking about "beat". Maybe we ought to say directly, that in contra we do not dance to the "beat". "If you think we are here to dance to the beat of the music, you are in the wrong place. Go back to square dancing and tell **them** to dance to the beat. **Here**, we are interested in the musical phrase, and **that** is what we dance to".

SUMMARY?

The message is clear enough. If contra dancing is to retain its unique identity as a dance form then it cannot afford to give away its identification with the eight count musical sentences which are the choreographic measure of what we do. Being happy that we dance to the "beat" is no substitute.

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USING MUSIC WELL by Jim Mayo



This thought snippet was written by Jim back in 2002. It is as relevant today as it was 16 years ago.

1. Why do dancers move with the musical phrase in every dance form **except** square dancing?

Answer: In square dancing the caller often takes that pleasure for him or herself. Callers tell themselves that it doesn't really make that

much difference - and then immediately prove that it does by taking the first beat for themselves.

- Sure - we can't give them beat one every time and still provide the choreographic variety that is distinctive in our form of dancing. But we could give it to them much more than we do.
- 2. What do dancers get in Round, Contra or Line Dancing that they do not get in modern square dancing - and could we give it to them?

Answer: They get to dance with the music - **both the phrase, and the beat**. In square dancing they seldom get the phrase and sometimes, (maybe even too often), they don't even get the beat.

□ **Could we give them phrase and beat?**

- Certainly, they could have the beat **always** - if we managed our timing well and if we kept the choreography reasonable, they could even have the phrase much more often if we didn't grab it for ourselves most of the time

3. Are dancers supposed to dance to the music or the caller's voice?

Answer: why in the world should they have to choose?

- The caller's voice should **always** fit the rhythm/beat of the music.
- If you can't match your voice to the music - turn in your mike!

□ **Does any of this matter?**

- Of course it matters. 30 years ago we were recruiting a generation of people who joined us because they craved the sociability that our clubs offered. They have let us make square dancing progressively more technical and less musical for most of those thirty years because their friends were in the clubs.

Our recruiting has shrunk steadily over those 30 years and the connection between the music and the action has also diminished severely. We don't know whether we could sell our activity more effectively if it felt more like dancing. But we certainly aren't going to find out if we keep marching down the anti-musical road we are now traveling.

Simply Put – watch your dancers. This is giving them the beat and the phrase.



This is taking the beat away from the dancers.



CHOREO CORNER - Just a little bit more – Using once and a half

Basic and Mainstream –

In many places there is strong division on fractionalised movements and in particular is the once and a half. Too often these extended basics and mainstream are left untouched robbing the dancers of good choreography, the ability to develop good recognition of their place in the formation and how the movement works.

We often hear the argument that “this is too hard for basic and mainstream dancers”, when in reality, new basic and mainstream dancers dance do not have a problem with the movements when it is what we teach them to dance. They dance comfortably when we use the program and do not have problems with the movements. The reality is that it is often too hard for callers to develop their choreography and integrate the movements into the program, when it is easier for them to just add more movements which are also undeveloped.

The second reality is that it is likely too hard for our existing mainstream and plus dancers that have never danced any once and a half movements other than as part of coordinate. If our dancers cannot dance a left handed Ferris Wheels, Scoot Backs, or Recycles it is most likely because they have not been taught the movements nor have they been called for them. Similarly if the dancers cannot dance a Dosado once and a half, a Circulate once and a half, or a Zoom once and a half it is because they have not been taught the movement nor has it been called for them. The same can be said for most all of the basic and mainstream program.

This idea of once and a half has been around for well over 50 years at the basic level and it is really a simple thing to add and expand to your repertoire. In most cases a simple prompt for the calling may be all that is required, in other cases, a workshop may be needed as a theme focus for an evening program. Nevertheless, just a little different can go a long way in assisting dancers to better understand the mechanics and positional flow of the movements they are dancing. It will also definitely assist callers in expanding their repertoire of danceable material without having to rush to the plus program for new material.

When using the calls, and/or introducing them into your calling, you will likely want to do a quick walk through if necessary (depending on the call – Dosado 1-1/2 likely doesn't need a walk through but zoom 1-1/2 might). When you call it, give a deliberate pause in the phrasing the first few times. For example SCOOT BACK “ONCE <pause> - AND A HALF. The second half of the command is set up by the “**ONCE**” (warning dancers something else is coming - - “**AND A HALF**” which is delivered just as they are finishing the centres turn thru and are stepping ahead. This will give you the best chance for success.

I would like to thank all the callers that submitted material to the Facebook Blog and to me via e-mail. The responses were quite numerous and a collated list is presented here.

SINGING CALLS

- (H) SQUARE THRU 4, DOSADO, SWING THRU, BOYS TRADE, BOYS RUN RIGHT, BEND THE LINE, RIGHT AND LEFT THRU, PASS THRU, PARTNER TRADE **1-1/2**, SWING AND PROMENADE
- (H) PROMENADE 1/2, SLIDE THRU, PASS THRU, TOUCH 1/4, CENTRES TRADE, SWING THRU, CENTERS RUN, BEND THE LINE, REVERSE FLUTTER WHEEL, HALF SASHAY **1-1/2**, CENTRES PASS THRU, SWING AND PROMENADE
- (H) TOUCH 1/4, WALK AND DODGE, ALL TOUCH 1/4, SPLIT CIRCULATE **1-1/2**, GIRLS SWING THRU, GIRLS TRADE **1-1/2**, BOYS FACE IN AND COURTESY TURN, SLIDE THRU, SQUARE THRU BUT ON THE THIRD HAND -- SWING AND PROMENADE
- (H) SQUARE THRU 4, TOUCH 1/4, SCOOT BACK **1-1/2**, COUPLES CIRCULATE, FERRIS WHEEL, CENTRES SQUARE THRU 3, SWING AND PROMENADE
- (H) STAR THRU, PASS THRU, SWING THRU, BOYS (to the left) CROSS RUN, SPIN THE TOP, CAST LEFT 3/4, ZOOM **1-1/2**, SCOOT BACK, ENDS ZOOM, SWING AND PROMENADE
- (H) SQUARE THRU 4, CENTERS IN, ENDS PASS THRU, CENTRES TRADE, ENDS FOLD, ZOOM **1-1/2**, NEW ENDS CROSS FOLD, PASS THRU, SWING AND PROMENADE
- (H) STAR THRU, DOUBLE PASS THRU, (careful) ZOOM **1-1/2**, EVERYBODY CAST OFF 3/4, ENDS TRADE, SLIDE THRU, TRADE BY, SWING AND PROMENADE

SIMPLE GET IN

- (SS-CB) (H) RIGHT AND LEFT THRU AND BACK AWAY, (SIDES) STAR LEFT **1-1/2** TO THE CORNER (CB)
- (SS-CB) (H) LEAD RIGHT, SWING THRU **1-1/2**, CIRCULATE, SWING THRU, SPIN CHAIN THRU, RECYCLE

CB RESOLUTIONS

- (CB-Resolve) SWING THRU, BOYS RUN, FERRIS WHEEL, DOSADO **1-1/2**, ALLEMANDE LEFT
- (CB-Resolve) SLIDE THRU, PASS THE OCEAN, SCOOT BACK, ALL 8 CIRCULATE **1-1/2**, RIGHT AND LEFT GRAND

- (CB-WAVE – Resolve) ALL 8 CIRCULATE **1-1/2**, BOX GNAT, RIGHT AND LEFT GRAND
- (CB-Resolve) SPIN CHAIN THRU, CIRCULATE **1-1/2**, BOYS RUN, BEND THE LINE, HOME
- (CB-Resolve) STAR THRU, PASS THE OCEAN, ENDS CIRCULATE TWICE, CENTRES TRADE, GIRLS CIRCULATE, SWING THRU, GIRLS CIRCULATE **1-1/2**, BOYS CIRCULATE TWICE ... AND A HALF MORE, RIGHT AND LEFT GRAND
- (CB-Resolve) SLIDE THRU, RIGHT AND LEFT THRU, HALF SASHAY, TOUCH 1/4, ZOOM **1-1/2**, ALLEMANDE LEFT
- (CB-Resolve) TOUCH 1/4, WALK AND DODGE, PARTNER TRADE **1-1/2**, BOYS TRADE, EXTEND, RIGHT AND LEFT GRAND
- (CB-Resolve) SWING THRU **1-1/2**, SLIDE THRU, TOUCH 1/4, (GIRLS ARE IN THE LEAD) ZOOM **1-1/2**, GIRLS RUN, FERRIS WHEEL, PASS THRU, ALLEMANDE LEFT
- (CB-Resolve) SWING THRU, HINGE, SCOOT BACK **1-1/2**, FERRIS WHEEL, CENTERS SWEEP 1/4, CENTERS SQUARE THRU 2, RIGHT AND LEFT GRAND
- (CB-Resolve) TOUCH 1/4, SCOOT BACK **1-1/2**, COUPLES CIRCULATE, FERRIS WHEEL, CENTERS SQUARE THRU 3, ALLEMANDE LEFT

PARTNER LINE RESOLUTIONS

- (PL-Resolve) TOUCH 1/4, SCOOT BACK **1-1/2**, STEP THRU, COUPLES TRADE, ALLEMANDE LEFT
- (PL-Resolve) SLIDE THRU, TOUCH 1/4, SCOOT BACK **1-1/2**, FERRIS WHEEL, CENTRES SQUARE THRU 3, PASS THRU, TRADE BY, SQUARE THRU 3, ALLEMANDE LEFT
- (PL-Resolve) RIGHT AND LEFT THRU, SLIDE THRU, TOUCH 1/4, GIRLS TRADE, DIXIE STYLE TO A WAVE, ALL 8 CIRCULATE **1-1/2**, ALLEMANDE LEFT
- (PL-Resolve) RIGHT AND LEFT THRU, HALF SASHAY **1-1/2**, BOYS IN THE CENTRE - SWING THRU, EXTEND, BOYS RUN, REVERSE FLUTTER WHEEL, SQUARE THRU 3, ALLEMANDE LEFT
- (PL-Resolve) PASS THRU, WHEEL AND DEAL, CENTERS DOSADO **1-1/2**, VEER RIGHT, COUPLES CIRCULATE 1-1/2, BEND THE LINE, CIRCLE LEFT
- (PL-Resolve) REVERSE FLUTTER, PARTNER TRADE **1-1/2**, ALL 8 CIRCULATE **1-1/2**, CENTRE GIRL TRADE, ALL DOSADO **1-1/2**, ALLEMANDE LEFT

- (PL-Resolve) TOUCH 1/4, COLUMN OF 8 CIRCULATE **1-1/2**, LONESOME BOY STAND FAST, COLUMN OF SIX CIRCULATE **1-1/2**, LADIES COLUMN OF 4 CIRCULATE **1-1/2**, CENTRE GIRLS HINGE, LINES OF 4 OUR GO FWD AND BACK, EACH LINE - BEND THE LINE, LEFT TOUCH 1/4, BOYS TRADE, ALLEMANDE LEFT

X-BOX ((H) Star Thru, Pass Thru Box)

- (X-BOX-Resolve) STAR THRU, PASS THE OCEAN, SWING THRU, BOYS TRADE, ALL 8 CIRCULATE **1-1/2**, RIGHT AND LEFT GRAND
- (X BOX WAVE - Resolve) GIRLS TRADE, SWING THRU, ALL 8 CIRCULATE **1-1/2**, RIGHT AND LEFT GRAND
- (X-BOX-Resolve) CIRCLE TO A LINE, RIGHT AND LEFT THRU, PASS THRU, BOYS RUN, SCOOT BACK **1-1/2**, COUPLES CIRCULATE, BEND THE LINE, SQUARE THRU 3, ALLEMANDE LEFT
- (X-BOX – WAVE - Resolve) SPLIT CIRCULATE, HINGE, CENTRES TRADE, SPLIT CIRCULATE **1-1/2**, GIRLS SWING THRU, GIRLS HINGE, TAG THE LINE, FACE LEFT, PROMENADE
- (X-BOX-Resolve) SPIN THE TOP, BOYS RUN, WHEEL AND DEAL, RIGHT AND LEFT THRU, HALF SASHAY **1-1/2**, BOYS SWING THRU, EXTEND, BOYS RUN, REVERSE FLUTTER WHEEL -- AND PROMENADE
- (X-BOX-Resolve) SLIDE THRU, PASS THE OCEAN, SCOOT BACK, ALL 8 CIRCULATE **1-1/2**, RIGHT AND LEFT GRAND.

CONVERSION MODULES

- (CB-PL) TOUCH 1/4, CENTRES TRADE, SPIN CHAIN THRU, SPLIT CIRUCLATE **1-1/2**, GIRLS TRADE 1-1/2, BOYS REACH IN **AND** COURTESY TURN, PASS THRU, COUPLES TRADE
- (CB-PL) MAKE A WAVE, ALL 8 CIRCULATE **1-1/2**, BOYS RUN, PROMENADE, (H) (SIDES) WHEEL AROUND
- (CB-PL) SLIDE THRU, REVERSE FLUTTERWHEEL, HALF SASHAY **1-1/2**, BOYS SWING THRU **1-1/2**, EXTEND, SCOOT BACK **1-1/2**, FERRIS WHEEL, PASS THRU, "LEFT" SWING THRU **1-1/2**, GIRLS RUN, BEND THE LINE
- (CB-PL) DOSADO **1-1/2**, TRADE BY, MAKE A RIGHT HAND STAR **1-1/2**, NEW CENTRES STAR LEFT **1-1/2**, SWING THRU, GIRLS CIRUCLATE, BOYS TRADE BOYS RUN, BEND THE LINE.
- (CB-PL) "LEFT" TOUCH 1/4, CENTRES TRADE, ON YOUR OWN SIDE, "**left hand**" SCOOT BACK **1-1/2**, ENDS ZOOM, FERRIS WHEEL, PASS THRU, TOUCH 1/4, GIRLS CIRCULATE BOYS TRADE, BOYS RUN, BEND THE LINE.

- (PL-CB)PASS THE OCEAN, GIRLS ONLY WALK AND DODGE, BOYS ONLY ZOOM 1-1/2, GIRLS TRADE **AND** STEP TO A LEFT HAND WAVE, EVERYBODY "LEFT" HINGE 1/4, All 8 CIRCULATE 1-1/2, CENTRE SIX ONLY CIRCULATE 1-1/2, CENTRE FOUR BOX CIRCULATE 1-1/2, CENTRE BOYS ONLY TRADE 1-1/2, LINES OF FOUR FORWARD AND BACK, BEND YOUR LINE, PASS THRU, TRADE BY
- (PL-CB) TOUCH 1/4, CENTRE 4 ONLY SCOOT BACK 1-1/2, THE OTHERS GIRL RUN 1-1/2 AND THAT BOY FACE RIGHT, IN YOUR OWN 4 WHEEL AND DEAL (it's a lefty), STAR THRU, OUTSIDES CLOVERLEAF, CENTERS TRADE 1-1/2, STEP THRU
- (PL-CB) REVERSE FLUTTERWHEEL, HALF SASHAY 1-1/2, BOYS PASS THRU, ALL 8 CIRCULATE 1-1/2, IN THE WAVE SWING THRU 1-1/2, OUTSIDES GIRLS RUN **AND** BEND THE LINE – IN THE WAVE RECYCLE, LEFT TURN THRU, SWING THU, GIRLS CIRCULATE, RECYCLE, PASS THRU, TRADE BY.

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

Well, that closes another big issue. I always try to find a varied mixture of material. Many years ago we had a lot of Note Services published in all corners of the world, however the one common factor between all was that the emphasis was mainly on choreography. During that period of time, there were anywhere from 15 to 30 (or more) new movements created each month. All the Note Services, in order to be current, spent a large amount of space just in reporting these additions. It is really hard to imagine now just what it was like back then. For quite a period, the concept of creativity within given programs was often downplayed in favour of new material. This was often reflected in many dances...variety? Teach a new call!

Today the newsletters for Callers that are in existence all recognize the fact that A Caller's Toolbox has many different items, in many different compartments, and that choreography, while very important, is not the only aspect that we need to be aware of.

Best wishes - Barry



UPcoming EVENTS



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

Just send me the full details and flyer.

.jpg (image) OR Word Documents preferred

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



Mornington Peninsula
Square Dancers



Mornington Peninsula Callers School 2018

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

Sunday 4th through Thursday 8th November

Mornington Hotel, Cnr Nepean Hwy & Tanti Drive, Mornington

School Format:

Sunday; Afternoon - Introduction, Evening - Caller School

Monday; Morning/Afternoon - Caller School, Evening - M/S Dance

Tuesday; Morning/Afternoon - Caller School, Evening - Social Time

Wednesday; Morning/Afternoon - Caller School, Evening - M/S Dance

Thursday; Morning/Afternoon - Caller School, Evening - Farewell Party

Monday & Wednesday Dances called by school attendees & presenters

Registration Information:

\$450 Per Caller - Includes all sessions, Morning Tea/Lunch (Mon, Tues, Wed & Thurs,) Afternoon Tea, Refreshments (every day.)

Strictly Limited to 10 callers - Book now to secure your place!

Partners - \$120 for Morning/Afternoon Tea/Lunch/Refreshments.

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

Do you feel as though your calling is stuck in a rut?

Do you find yourself always resolving in the same way,
always calling the same things?

Do you find yourself getting caught out with
only one technique of resolution?

We aim to revitalize your calling, adding variety and flair to all aspects!

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

STING PRODUCTIONS AMBASSADOR CLUB

The Music of Tomorrow - For the Caller of Today

2018 EDITION

Would you like to support the production of new music?
Would you like to be an 'AMBASSADOR' for Sting Productions?

Well YOU CAN!!

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

Membership available for \$160.00 US

Reducing to \$150.00 per year after the first year

STING PRODUCTIONS AMBASSADOR CLUB - Tune List 2018

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

Back In Your Arms Again

Chains

Circle Driveway

Colour Me In

Colour My World

Come Fly With Me

Gonna Build A Mountain

Heartbeat

If We Ever Meet Again

In The Palm Of Your Hand

Maybe It's Because I'm a Londoner

The Mavericks

The Beatles

Don Williams

Rea Garvey

Petula Clark

Frank Sinatra

Sammy Davis Jr.

Buddy Holly

Timbaland & Katy Perry

Alison Krauss & Union Station

Davy Jones

Paperback Writer

Somewhere In My Car

Summer In the City

Sunshine, Lollipops and Rainbows

The Way It Was In '51

What a Difference a Day Makes

What's Another Year?

Patter Music (7Tunes)

Serendipity / Excelsior - Hustle / Bustle

Lancelot / Camelot

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

The Beatles

Keith Urban

Loving Spoonful

Lesley Gore

Merle Haggard

Esther Phillips

Johnny Logan

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

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

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

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

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

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

Special 'Super' Deal:

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

(only...) \$800!!

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

STING PRODUCTIONS – CALLER RESOURCES AND MUSIC OFFER



ADVANCED SINGING CALL SCHOOL

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

INSTRUCTOR:

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

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

NOVEMBER 4-8, 2018

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

TENTATIVE SCHEDULE

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

REGISTRATION

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

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

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

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

New!!

the *first* online caller school

Central Sierra Caller School

Kip Garvey, Instructor

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

Membership gives you

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

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

A&S Record Shop



We go that extra mile to give you better service

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

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

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

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

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

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

WE WOULD APPRECIATE YOUR BUSINESS!!

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

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



2020 ACF CALLER CONFERENCE

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

PLEASE ENTER YOUR DETAILS BELOW

NAME(s).....

ADDRESS.....

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

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

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

No. of Spouse/partners attending "Lunch Only" option @42.00 each.....Total.....

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

POST-CONFERENCE Dance with Randy Dougherty @\$20.00 No.....Total.....

(venue to be confirmed for Post-Convention dance)

GRAND TOTAL \$.....

BANQUET

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

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

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

PLEASE SELECT ONE OF THE PAYMENT OPTIONS AND FOLLOW THE INSTRUCTIONS

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

CHEQUES : payable to **Australian Callers Federation** and posted to **GARY CARPENTER**, PO Box 97, The Entrance, 2261 NSW. Send copy of receipt to: gazacarpenter@gmail.com

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



Accommodation booking request form

ACF Callers Conference 6th, 7th and 8th April 2020

Booking Details

Title _____ Surname _____ First Name _____

Address _____

Postcode _____

Phone _____ Mobile _____

Email _____

*Please ensure all is legible

To secure your booking we require:

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

Please circle: VISA / MASTERCARD / DINERS / AMERICAN EXPRESS

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

Card Holders name _____ Card holders Signature _____

Arrival Date _____ Departure Date _____

No of Adults in Room _____ No of Children _____

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

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

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

Room rates - Accommodation required during conference

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

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

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

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

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

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

Please email reservations@fairmontresort.com.au

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

For Post Accommodation requirements please call the hotel direct.

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



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

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

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

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

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

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

Tear of the section below and place in the box



.....
Name.....

Club.....

Contact Postal address or Email

.....

State: Please circle

ACT NSW VIC QLD WA SA TAS OVERSEAS
(_____)

Puttin' on the Ritz

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