

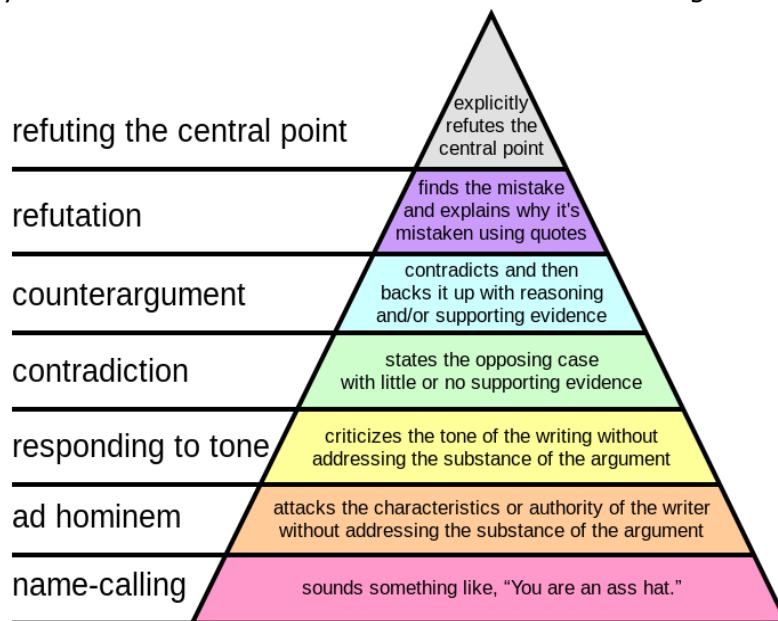
Agreeable Disagreement

Barry Clasper

This paper was inspired by an essay written by Paul Graham, an author, computer guru, and entrepreneur. Paul's essay describes a hierarchy of power for logical argument. The higher up the hierarchy your line of argument resides, the more logically convincing it will be. That doesn't mean, of course, that in any particular discussion you might not win the day using a low-grade form of argument, but it's less likely to actually change someone's mind than it is to be received as merely an obnoxious attempt at social dominance.

You can find the original essay in its entirety at the following URL:
<http://www.paulgraham.com/disagree.html>

The following graphic summarizes the hierarchy. Tactics at the bottom of the pyramid carry the least logical weight, those at the top the most. The lower tier tactics amount to little more than a venting of anger. The apex of the triangle represents the use of reasoned argument to shake the foundation of someone's position. Moving up the hierarchy is to move away from emotional invective aimed at the person and towards measured evaluation of the ideas being expressed. In general, moving up the logical hierarchy also means increasing the amount of work involved. This partially explains why we are so often inclined to use a lower form of argument.



Paul's essay explains each of the points in the diagram and I will leave it for you to read at your leisure. His "disagreement hierarchy", however, only covers part of the necessary ground for truly productive disagreement, so my intent here is to discuss other elements that often come into play.

The "disagreement hierarchy" deals only with the logic of disagreement and contains the tacit assumption that two parties operating at the pinnacle of the pyramid will be able to use logic and reason to come to a mutual understanding. But often the issue under discussion is vague, or understood differently by the participants. We normally function in a swamp of opinions, partial facts, fuzzy context, and imprecise statements. Which means, while adhering to valid forms of argument is never a bad thing, it is often not sufficient to persuade the other person and reach common ground. Instead, our emotions tend to rule the day.

Faced with ambiguity or insufficient facts to mount a strictly logical defense, people resort to other tactics. A not uncommon ploy is to steamroller over an opponent: if your argument is weak, talk louder – or longer. If your opponent can't get a word in edge-wise they can't win, right? Another tactic is simply to keep restating your position without acknowledging any counterpoints your opponent may have made. It is true that such tactics often give an illusion of victory. Your

Agreeable Disagreement ... cont'd

opponent disengages and walks away. If that is all you need – for them to go away – I guess it can be regarded as success. But if you need that person to vote with you, help you accomplish something, or advocate your position to others, then you have certainly failed. You haven't persuaded them, merely beaten them into submission.

If your objective is to reach a mutually agreed decision with other people, how, then, should you proceed? Here are some guiding principles:

1. First, ask yourself why you are arguing. Is it to accomplish the thing you are ostensibly arguing about, or is the argument a proxy for asserting pack dominance, retribution for past events, or to make yourself feel better somehow? How will the world be different if you win rather than if your opponent wins? Are you simply savoring the opportunity to scream at your opponent? Perhaps the discussion need not happen at all.
2. Afford others the benefit of the doubt - until they demonstrate they are unworthy of it. Don't assume their motives are nefarious or that they are being untruthful or devious until you have some evidence for it. Granted, evidence might consist of a previous track record with an individual, but it should be based on personal experience, not rumor, innuendo, or speculation.
3. Agree on the context and scope of the discussion – what is being discussed and what is not. Don't stray outside of those boundaries.
4. Avoid black/white categorizations – most arguments are about the ranking of priorities or differing preferences rather than binary (i.e. either this or that) differences.
5. Always attempt to use the highest form of argument possible given the facts available. Deal only with the statements being made, not your opinion of the character of the person making them. Attempt to show where facts supporting a line of argument are inaccurate, or that the conclusion does not necessarily flow from the premises. Cite evidence that demonstrates the conclusion is not true.
6. Acknowledge that the other person has a point of view. That is what you are trying to shift. Before you can change it, you need to understand what it is. Conversely, the other person needs to know your point of view – it is the context which makes your position sensible. Describe it to them clearly and unemotionally.
7. Hostility is seldom productive. Neither is snideness, condescension, or contempt. Rather, you need to convey a genuine interest in your opponent's ideas and in understanding their position (which is not the same as agreeing with it). The best way to do that is to have a genuine interest in understanding their position.
8. When faced with logical argument, recognize that conceding the other person's point does not indicate weakness. Rather, it is a form of strength. Understanding another person's point of view and being willing to admit it has more validity than your own does not constitute “losing”. It constitutes learning.

All of this sounds very nice, but doesn't it require both parties to play by the rules? What if your opponent is not really interested in your position or reaching common ground? What if their aim is really just to demean or humiliate you? What if they just enjoy shouting? Well, in that case, your best response is simply to walk away. Engaging with them fulfills their objectives, but is counter to yours. There's an old aphorism: “Never wrestle in the mud with a pig. You get all dirty and the pig enjoys it.” Perhaps when emotion subsides they may become more amenable to productive discussion, but that is less likely if you fan the flames while they are riled up.

Human discussion is usually messy. It can be hard to keep arguments on a pristine logical track. But keeping these principles of argument in mind can help make our discussions more effective and productive – even enjoyable.

Community Dance Leader's Seminar – Calvin Campbell

Community Dancers

- Dancing for people who enjoy several different dance forms and different kinds of music.
- Community dancers vary from people who will attend dances regularly to people who only want to dance 3 to 4 times a year.
- Community Dancers are not interested in taking extensive dance lessons before they can dance with their peers.
- Community dancers are more interested in what they are dancing than in who is calling.

Community Dance Leaders

- Leaders/facilitators first, entertainers second
- The dancers should be the stars.

Community Dances

- No shared list of “Basics”
- Dances centered on the music
- Dance Routines preferred.
- Walk through of dance routines expected
- Flexible list of Basics.

Common Core of Basics

Some Basics commonly used at Community Dances

Circle L/R (full, half, $\frac{3}{4}$, $\frac{1}{4}$)
Promenade (Single File, Couple)
Arm Turns (Allemande Left)
Pass Thru
Star R/L
Ladies Chain
Right & Left Through
U-Turn Back (Turn Alone)
Heads/Sides Lead R/L
 $\frac{1}{2}$ Sashay (Roll Away)
Separate (Around 1, 2, etc)
Star Thru

Forward & Back
Swing
DoSaDo

Notes: To me an Ocean Wave is a formation not a basic

Websites & Email

d4bp.com/wp
<http://blog.d4bp.com/wp>
cal@eazy.net

Community Dance Leader's Seminar – Calvin Campbell

I Don't Know Why

Circle Left (8)
Circle Right (8)
Forward & Back (8)
Ladies Forward & Back (8)
Face the Corner DoSaDo (8)
Corner Swing (8)
Promenade & Sing (16)

DoSaDo Corner ... Bow to Partner ...
Circle Left ... Allemande Left ...
Weave the Ring ... DoSaDo ... Swing ...
Promenade

Head Gents & Crn Girl Fwd & Back ...
Circle Left ... Star Left ... Right Hand
Turn ... Left to Crn ... DSD Ptr ... Swing
Corner ... Promenade

The Best is Yet to Come

Circle Left (16) ... Circle Right go Single
File (16) ... Ladies Turn Back & Smile
DoSaDo (8) ... Swing (8) ... Promenade
(16)

Four Ladies Promenade Inside (8) ...
Swing at home (8) ...
Four Men Promenade Inside (8) ...
Swing At Home (8) ...
Allemande Left (8) ... DoSaDo Ptr (8) ...
Promenade Corner (16) ...

Barnacle Biil

Head Ladies Chain (6) ... Side Ladies
Chain (6) ...
Head Ladies Chain Back (6) ... Side
Ladies Chain Back (6)...

Swing your partner round and round
SBBS
Swing her feet up off the ground
SBBS
Swing her high and swing her low
Promenade around you go
Back Home and Swing you know
Said Barnacle Bill the Sailor

Shindig in the Barn

Circle Left (16) ... Swing Partner (8) ...
Allemande L (8)
Grand R&L (10) ... Swing (8) ...
Promenade (8) ...

Allemande Left (8) ... DoSaDo (8) ... 4
Men Star Left (8) ... Turn Ptr Right 1 1/2
(8) ... Ladies Star Left (8) ...
DoSaDo Ptr (8) ... Swing Corner (8) ...
Prom (16)]

Quarter Chain Quadrille

Head Couples Prom 1/2
Down Middle Right & Left Thru
Side Couples Prom 1/2
Down Middle Right & Left Thru
4 Ladies Chain
Ladies Chain 1/4
Promenade Full Around

Trail of the Lonesome Pine

See Dancing for Busy People or Susan
Morris's Notes

Coronado Quadrille

Tip Top Quadrille

See Dancing for Busy or Susan Morris's Notes.

Seeing Stars Quadrille

Heads DoSaDo & Face the Sides (8)
Circle 4 Once Around (8)
Split 2 Around 1 to a Line (8)
Center 4 Star Left (8)

Turn Corner 1 1/2 (8)
Others Star Left back to the Corner (8)
DoSaDo Corner (8)
Take Corner Home & Swing (8)

Patter Routines

Heads/Sides Pass Thru ... Both Turn
Right Single File ... Around Two to a
Line ... F&B ...
Diagonal Head Ladies Chain ...
Diagonal Side Ladies Chain ... (ZL)

Heads/Sides Promenade $\frac{3}{4}$
Sides/Heads Square Thru $\frac{3}{4}$
Circle Four $\frac{3}{4}$ (ZL)

Head/Side Ladies Chain ... Four Ladies
Chain $\frac{3}{4}$... Heads/Sides Prom $\frac{3}{4}$...
Sides/Heads Square Thru $\frac{3}{4}$... Circle
Four $\frac{3}{4}$... Square Thru $\frac{3}{4}$... AL

Heads/Sides Promenade $\frac{1}{2}$...
Sides/Heads Pass Thru ...
U-Turn Back ... Circle Left (bbgg) ...
Men F&B ... Ladies F&B
Ladies/Men DoSaDo ...
Swing nearest man ... (ZS)
Put the Ladies Center Back to Back ...
Men Promenade Single File ...
Turn Partner 1 $\frac{1}{2}$...
Put Men Center Back to Back ...
Ladies Promenade Single File ...
Turn your Partner by the Right ..

Corner by the Left ..., Prom Ptr

Rolling Stars

1st Couple Lead Right ... Star Right ..., To
the Next Star Left ..., To the Next Star
Right ... Home & Swing

Lazy H Figure

First Couple Bow & Swing ... Down the
Center & Split the Ring ... Around one to a
Line of Four ... Line of four Forward &
Back ... Forward again and stand pat
*(The line stops in the middle between
the side couples)*
Sides Right & Left Thru down the Line
*(The man goes down one side and the
lady down the other and Courtesy
Turn on the end)*
Right & Left Back ... Center four Circle
Four ... Everybody home & everybody
Swing ... Promenade ... etc.

If You Can

Couples 2 & 3 Right & Left Thru ...
New Side Ladies Chain ...
#3 Couple Roll Away ...
Head Couples Pass Thru ... Separate Around
1 to a Line of 4 ...
All Forward & Back ... Star Thru ...
3 {Those Who Can Right & Left Thru ...
Pass Thru ...}
All Promenade Left to Home

Most of the material was copied from
"Dancing for Busy People" by Calvin
Campbell, Ken Kernen, Bob Howell.
See D4BP.com

USiNG
TRiOS
AT
DANCE
PARTiES

More than a decade ago, I did a presentation on Trios for this same body of people, prior to the CALLERLAB convention and demonstrated how Trios, used with large groups of dancers can benefit both the event, it's goals and that of the caller's.

I think of Trios as spokes on a wagon wheel, with everyone traveling line of dance, with left shoulder towards the hub of the wheel or the center of the dance floor. I don't care whether the line of three has all girls or boys. In fact, the makeup of each line is not important.

With all facing the same direction you can do the following dances:

1. **Theil's Trio** music I use is **LaBastrique** by Jerry Robichaud
2. I don't know the author of the second Trio I normally use, but it goes like this
Walk forward eight step
---- -- Right hand up and left hand under
---- -- Walk forward eight
---- -- Left hand up and right hand under
---- -- Right hand Star
---- -- Left hand Star
---- -- Circle Left
---- -- Circle Right
Center person move forward to next line,
Repeat
The music I use is: Waiting on the Robert E. Lee by Banjomania or
Big John McNeil by Calvin Vollrath - Square Dance Tunes
3. **Rebecca's Roundabout Trio** by Calvin Campbell *Music by Lloyd Shaw*
Foundation - Banjo Picker's Ball
Prompts:
---- -- Promenade
1-8 ---- --
9-16 ---- -- Star Right
17-24 ---- -- Star Left
25-32 ---- -- Circle Left
33-40 ---- -- Circle Right
41-48 ---- -- Ends Form An Arch
49-56 Centers Figure Eight
57-64 ---- -- Move Forward & Promenade
Repeat
4. I will then turn every other line around, so that you have two lines facing. *If you are cramped for space, now is the time to do easy mixers where progression is to the right. Examples:*
Jiffy Mixer don't move to right, just pass right shoulder to right shoulder and get a new partner.

Patty Cake Polka don't move to right, just pass right shoulder to right shoulder and get a new partner.

Now is the time when you can add a hoedown tune and call what ever comes to mind

All six circle left or right

Right & Left hand stars

Do Sa Do's

Girls only R & L hand stars

Boys only R & L hand stars

Right ends of each line do sa do/left ends do sa do/centers also

The two centers place hands on each other's shoulders and duck down low, the other four circle left around them, etc.

5. **Do-Ci-Dizzy** by Bob Howell My music varies with the age of the group and whether they need to be brought down to a lower hype level.

6. **Rattle Snake Trio** *author unknown, Music: Walker Street Reel by Jerry Robichaud*

Beats

Dance Routine

1-16 Number one line (lead by left end person) weaves around right end person of number two line, in front of center person and behind left end person and then back to home.

17-32 Number two line (lead by left end person) weaves around right end person of number one line, in front of center person and behind left end person and then back to home.

33-40 All six circle left eight steps

41-48 All six circle right eight steps

49-56 Line go forward and back

57-64 Line one arches and number two line dives thru

Repeat

7. Good phrased music is what I use. I do not use RAP, Bee Bop or looped tapes of beats only. After the second time through the routine, I quit prompting the dancers, unless I see a problem. They came for a "Barn Dance" and they will get music that fits their attire. I don't like a lot of the "new" music for square dancing, because it doesn't fit what I'm being paid to do. I am an entertainer first and foremost and a caller second. I use the following music for Trios, Mixers, Mescolanzas and Sicilian Circles

Linda by Jerry Haag	3:35
I Found A New Baby by Johnnie Wykoff	3:49
Selfish by Bob Vinyard	4:02
Dream A Little Dream Of Me by Kip Garvey	4:04
Theme From Great American Hero by Ron Marion	4:02

Pretty Woman <i>by</i>	3:39
What A Wonderful Day <i>by</i> Daryl Clendenin	3:41
For Once In My Life <i>by</i> Kip Garvey	3:45
Don't Think Twice <i>by</i> Mike Sikorsky	3:48
City of New Orleans <i>by</i> Wade Driver	3:49
Swing Low <i>by</i> Tony Oxendine	3:49
Somewhere Over The Rainbow <i>by</i> Jerry Haag	3:55
Zippity Do Da <i>by</i> Beryl Main	3:58
Sweet Georgia Brown <i>by</i> Gerald McWhirter	3:46

All of the above music was recorded using “live” bands, and the feel of the music, along with the drive at the middle break and ending sixty four, can be felt by the dancers. They get into the music.

There are more than enough Trios in the book “Dancing For Busy People”. As you have notice, I didn't give you any dances that are listed in the book, nothing is free.

Otto Warteman

CRaMS: Controlled Resolution and Manipulation System

Barry Johnson – May 21, 2011

Introduction

CRaMS is a system of calling that encourages the use of modules or extemporaneous calling while working within a framework of known dancer relationships. The fundamental tenet of CRaMS is this: If you know the relationships between the dancers, then resolving the square is simple.

Let's take the last half of that statement first. If you (through some mechanism) happen to know that each man has his original corner as his current partner, then you can easily see ways to resolve the square.

If you know that each man is with his original partner, once again resolution is simple: put the couples in sequence, and call a zero-line get-out.

Most callers are very comfortable with those two "stations" (everyone with their corner, or everyone with their partner). A caller that uses CRaMS extends that comfort zone just a little further by using two more "stations": one where every man is with his opposite lady, and a final station where every man is with his right-hand lady.

If you can remember a get-out for each of those four stations, then you can use CRaMS. It's just that easy.

Stations

As you can tell, the concept of "stations" is integral to CRaMS. So what's a station?

A station is simply a group of four dancers (two men and two ladies) that have known relationships to one another.

At first glance, it would seem that there are many different possibilities. After all, callers are very good at scrambling the squares. So how many possibilities are there? The answer might surprise you: If we use symmetric choreography, and if we ignore (for the moment) sequence and arrangement, it turns out that there are exactly **four** possible stations:

- Each man's partner is somewhere within his group
- Each man's corner is somewhere within his group
- Each man's opposite lady is somewhere within his the group
- Each man's right-hand lady is somewhere within his group

There are no other possibilities. If we split the square in half into two groups of two men and two ladies, at any point in the sequence of calls, exactly one of those four conditions will be true.

That seems like a strong statement. It's actually stronger than it seems, because the same relationship will be true for *both* men in a group at the same time. *Both* men will have either their partner, corner, opposite or right-hand lady in the group. In fact, by symmetry, the relationships will be exactly the same in the other group as well. Baring

dancer error and if we're using symmetric choreography, there simply are no other possibilities.

Again, this concept of a station ignores sequence and arrangement. Some of the dancers might be half-sashayed. The ladies may be in a different sequence than the men. But arrangement and sequence are easy to fix with just one or two calls¹.

So can this be true? Can there be just four stations? Isn't it possible to create some group of four that doesn't fit into one of these patterns?

Try it yourself. Set up some checkers and start with, say, Zero Lines. Focus on each of the two boxes. Now, switch any dancer with that dancer's diagonal opposite (switch, for example, the #1 and #3 men or #2 and #4 ladies). After a bit of work, you'll agree: In each box of four, for each man in the square (at the same time) his box will contain either his corner, partner, opposite lady or right-hand lady.

As you go through that exercise, you'll see that the relationship that each lady has with the men in her group can change. For example, consider a box containing the #1 man, #4 lady, #4 man and #3 lady. This would be a corner station – the box contains each man's corner. Now do a symmetric replacement of the #4 lady with the #2 lady. Our station has become an opposite lady station! Each man has his opposite lady in the box: the #2 lady is #4 man's opposite lady, and the #3 lady is #1 man's opposite. The one lady that remained in the box (#3) went from being #4 man's corner to #1 man's opposite.

If you work at it with checkers, you'll soon become a believer: Each group of four dancers can only be one of those four primary stations.

Recognizing Stations

There are generalized rules that describe how each call affects the station that the dancers are in: certain calls will, for example, convert from a corner station to a partner station. While not terribly difficult, those rules are still a bit complex for beginning CRaMS. We'll discuss those rules in our "Advanced CRaMS" paper.

But it turns out that it's not all that difficult to recognize the station on the fly. The key is to find pairings *anywhere* in the square, and to realize what those pairings mean.

As we talk about recognizing stations "on the fly", we have to acknowledge that recognizing stations isn't usually instantaneous. Most callers will have some difficulty, especially at first, in sorting out the difference between, say, the opposite lady station and the right-hand lady station. It will take some beats of music, perhaps several beats, in order to check out the possibilities.

Hopefully, that shouldn't be a problem for most callers. You can use some simple sight calling or zero modules that keep the groups of four together for a few beats while you look for pairings. For example, a zero like Swing Thru, Centers Run, Ferris Wheel, Centers Pass Thru will give you about 5 seconds of relatively mindless calling while

¹ Arrangement can be fixed with, for example, Tag the Line In / Out / Left / Right. Sequence can be fixed with Right and Left Thru, Flutterwheel, or Reverse Flutterwheel.

you're looking for paired couples in each group. For the purposes of identifying the station, we don't even care if we keep the shape of the group of four the same: Feel free to convert from waves to lines to columns and back, just as long as you can track the four dancers in one of your groups as you figure out the station.

So look at some examples. Consider any box of four dancers with two men and two ladies. Hopefully you would be able recognize pairs of couples if they were present in the box. For the purpose of recognizing the stations, the formation and arrangement of the dancers in the group of four doesn't matter: if we see original partners *anywhere* in the group of four, it counts.

Of course, there can only be three possibilities: there are no pairs, one pair, or two pairs of original partner couples in the box. (There certainly can't be three pairs in a box of four dancers!)

If there are two pairs, you're in the partner station! If there are no pairs, you're in the opposite lady station! As the comedian would say, "it's just that easy."

If there's only one pair, then you have to take a second look at the group. Look for the paired man's (or lady's) corner. If the corner is in the same group, then you've got a corner station, otherwise it's a right-hand lady station ("across the street").

Wait a minute. Can it be that simple? If there's only one paired-up couple in the group of four, then all we have to do is see whether the group has a corner present? And if not, then the dancers are in a right-hand lady station (they're across the street)?

Surprisingly, yes, it is that simple. If you can recognize all of the couples in a square and know a corner, you can tell in a glance or two the station in which the dancers are in.

If you only know two couples...

"Well," you might be saying, "that's all well and good if I can recognize all four couples in the square. But what if I only know two of the four couples in the square?"

If so, you can still recognize stations on the fly, but it takes a little more work. Look at your groups of four, finding the dancers you recognize.

If all four known dancers are together:

Of course, if you see both of your known couples in the same group of four, then the dancers are obviously in the partner station.

If three of your four known dancers are together:

Whenever you have three of your four known dancers together, then they'll either be in the corner or the right-hand lady station. So which is it? Simple -- do you see your known corners in that box? If so, the dancers are in the corner station. If you don't see your known corners, then the dancers are in the right-hand lady station!

If just two of your four known dancers are together:

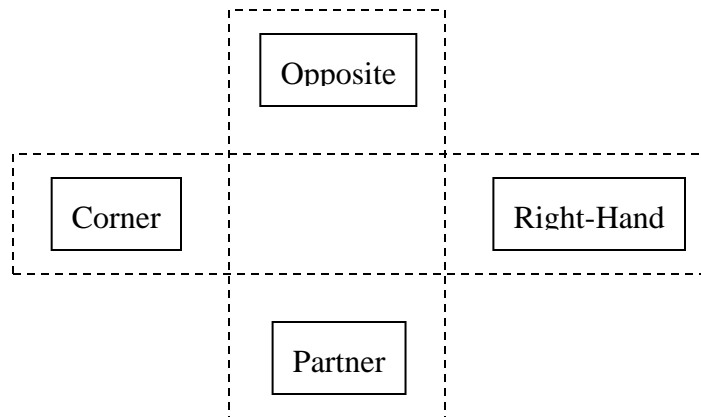
If your two known couples are paired up in the same group, or if they are paired up in different groups of four, then you're in the partner station!

If you see just the two men or just the two ladies from your known couples in the same group of four, then you're in the opposite lady station.

Again, it might take a few seconds to figure out these pairings. Just keep calling while you're looking: call some easy sight calling or zeros that keep the groups intact while you sort things out.

Switching Between Stations

Think of the stations organized like Heads and Sides: The Partner station works with the Opposite-Lady station and the Corner station works with the Right-hand Lady station. The stations along each axis are across from one another, like this:



Two Groups of Stations

Our “Advanced CRaMS” paper has more details on this point, but there are three simple rules that tell us how various calls affect the stations that the dancers are in.

1. ***If a call doesn't change the dancers in a group of four, then the call will never change the station.*** It doesn't matter if the group moves to a different spot on the floor, or if the group changes shape, or if the sequence of the dancers changes. Consider lines of four: a Pass Thru doesn't change *who* is in one of your groups of four so it cannot change the station, although the call does move the lines across the floor, changes the sequence the dancers are in, and so on.)
2. ***If a call swaps a single dancer from each group to the other group, then the new station will be on the other axis.*** Consider Spin Chain Thru: Because it moves just one dancer from each wave to the other wave, the axis of the station will change. If the dancers start the call in either the Partner or Opposite Lady station, then they'll end up in either the Corner or Right-Hand Lady station. If they start in Corner or Right-Hand Lady, then they are certain to finish in either the Partner or Opposite Lady station.
3. ***If a call swaps a pair of dancers from each group to the other, then the call will not change the axis of the station.*** A call like Couples Circulate (from two-faced lines) will move two dancers from one two-faced line to the other. Obviously, there are cases where Couples Circulate will not change the station: If every man

is with his original partner and you call Couples Circulate, then you'll still be in a partner station. But if a call like this does change the station, then it can only change it to the one station that's "across" from the original. The new station will never be on the other axis.

There are some surprising points in here. First, it absolutely doesn't matter *who* trades from one group to another. A call that moves two dancers can move *any* two dancers from one group to another, and the rules will apply. Consider Couples Circulate again: It doesn't matter if the couple changing groups is boy-girl, boy-boy or girl-girl. It doesn't matter if the dancers are in sequence or out of sequence. The three rules above will still apply in all of those cases.

Knowing this, you can control the station the dancers are in. Put them into one station and call anything you wish that keeps those four dancers together (or takes them apart and puts them back together) and they'll still be in that same station.

Switch any one dancer to the other group, and you'll know the new station is on the other axis – with that hint, recognizing the new station is even easier. Switch any two dancers to the other group of four and you'll know that either the dancers are in the same station or its opposite, and another quick glance will tell you which it is.

Overlapping Stations

So far, we've been describing stations as groups of four, and our principal examples have been the two boxes of facing lines. But we've also said the stations are independent of formations and arrangements. Doesn't that mean that each line (when we're in facing lines) can represent a station, too?

Absolutely. In fact, facing lines are a good example of overlapping stations. We can look at each line as a group of four, or we can split the lines in half and look at the two boxes of four.

It's easy to see that the stations for these two groups are related: Either the boxes and the lines will be in the same station, or they'll be in stations that are opposite one another, depending on how the dancers are partnered.

Consider the case of Zero Lines, where every man has his original partner. Obviously, since every couple has original partners, then it doesn't matter how you group the couples (either in lines or boxes) – it will always be a partner station. But now, from these Zero Lines, chain the ladies across. Each box will still be a partner station. But each *line* is an opposite lady station!

We can use overlapping stations to our advantage. Consider a Right-Handy Lady station that you've arranged into facing lines. Since the boxes are in the right-hand lady station, then your corners are close at hand: If the lines aren't already in a corner station, then all you have to do is chain the ladies across, and the lines will switch into the corner station! Bend the Line, and you've got a box where every man has his corner!

There's another way to look at it, too. Suppose you can see that the boxes for your facing lines are in an opposite lady station. Look down your lines for a couple pairing – you can see a paired couple down the lines, then your lines are in the partner stations (Bend

the Line, and you've converted your Opposite-Lady box to a partner box!) But if you don't see a paired couple, try looking for any pairing *diagonally*. If you see any pairing diagonally, then just chain the ladies across – and your lines will be in a partner station.

This process works with parallel waves as well as parallel lines. In fact, columns can be considered to have overlapping stations: The station of each column overlaps the station of the two boxes on the ends of the columns.

So flipping between each station and its opposite can be as simple as just changing your perspective – you don't even have to move the dancers.

Using Stations to Resolve

We've spent a lot of time talking about stations: what they are, how to convert from one to another, and how to recognize the stations on the fly if you lose track. But why are we bothering with all this work?

We're doing it to help you resolve the square.

We all know how to resolve when we have corners or partners at hand. But if we can learn just a little more – if we can learn get-outs to use from right-hand lady and opposite lady stations as well, we don't have to work nearly as hard to resolve.

In fact, since we have proven that these are the only four possible stations, all we need to memorize are four get-outs and we can resolve from *any* station!

“But,” you might ask, “Don't I have to worry about arrangement and sequence? CRaMS generally ignores arrangement and sequence – aren't they important when I want to pull the trigger on a get-out? And if I do have to worry about sequence, then what has CRaMS done for me? Why is this any better?”

Yes, arrangement is important: Of course, there's a difference between, say, BGBG lines and BBGG lines. But most callers won't have any difficulty in converting back to normal BG formations whenever they wish.

Sequence, on the other hand, is much harder for some callers to see – especially newer callers. There are few, if any, visual clues that can help a caller see the sequence of the men and ladies. Sequence is also “unstable” – it's so very easy to change the sequence, particularly for just some of the dancers, that it almost has to be recognized immediately – in between two calls, yet without interrupting the flow of the dance.

As you've seen, the focus on CRaMS is on recognizing the relationship of dancers – which is keyed by recognizing paired couples wherever they may appear within groups of four dancers. When you combine the ability to recognize paired couples together with knowledge of the station, then CRaMS offers techniques to resolve squares *without* inspecting the sequence of dancers!

When it's time to resolve, take a moment to figure out the station the dancers are in.

Resolving from Corner Stations:

Resolution from corner stations (without inspecting for sequence) is trivial: There will be only one paired couple in each group of four. As we all know, we can just put that paired couple on the outside of an Eight Chain Thru formation and an Allemande Left will resolve the square.

Resolving from Right-Hand Lady Stations:

Resolving from a right-hand lady station is just as easy: You just put the paired couple on the inside (instead of on the outside), and everyone will be in sequence. If you wish, just call Pass Thru, Trade By and you'll be at corners.

Did we have to inspect sequence for either of those cases? NO! We did have to take a moment to recognize our station, then find one paired couple (that might even be dressed alike!), and put that one couple in a known spot.

Resolving from Partner Stations:

Again, we can use visual pairings to help us correctly resolve from partner stations. If you have boxes in a known partner station, arrange facing lines where every man has his partner. Look for pairings of corners: If you see corners paired facing each other on either end of the lines, you've got Zero Lines. If not, you should see corners facing each other in the center of the lines, and a Right and Left Thru would give you Zero Lines.

Resolving from Opposite Lady Stations:

Once again, the secret is looking for pair of corners. This time, you *don't* want your paired corners to be on the outsides of facing lines: you want corners facing as the *centers* of facing lines. From this station, if you see corners as temporary partners in facing lines, then chain the ladies across. If you then see your corners facing each other on the end of the lines, do a Right and Left Thru. Everyone will then have their opposite lady as a temporary partner, and they'll all be in sequence.

So within any of our stations, we can force the pairings and sequence of the square into a known state just by looking for one pairing, and moving the dancers in that pairing into an appropriate position within the group of four.

The opposite lady station is, for some callers, the most difficult station for resolution since there are no original couples paired anywhere. But in this case, you know that you can trade any two dancers between the groups (taking you to a corner or right-hand lady station), or trade four dancers between the groups (taking you to partner stations) to make it easier.

Sample Get-Outs

Each of these get-outs are intended to be called from facing lines in BGBG arrangement, where the station describes the relationship of the facing couples in each of the two boxes. For those folks new to CRaMS, we'll just focus facing lines that are in sequence,

and where each man has “his” lady (original corner, partner, right-hand or opposite lady as appropriate) as his current partner:

Corner Station Get-Out:

Star Thru, Dive Thru, Square Thru 3, Left Allemande

Partner Station Get-Out:

Slide Thru, Square Thru 3, Left Allemande

Right-Hand Lady Station Get-Out:

Square Thru 4, Trade By, Left Allemande

Opposite Lady Station Get-Out:

Star Thru, Pass Thru, Trade By, Square Thru 3, Left Allemande

Of course, many other get-outs are possible from each of these stations. There are also get-outs for each of the combinations of sequence within the station, and we’ll talk more about those in the “Advanced CRaMS” paper.

Sample Get-Ins

These get-ins can be used from an initial static square to get into each of the four stations:

Corner: Heads Square Thru 4

Partner: Heads Lead Right, Circle to a Line

Opposite Lady: Side Ladies Chain, Heads Star Thru, Pass Thru, Circle to a Line

Right-Hand Lady: Heads Star Thru, Pass Thru, Slide Thru, Right and Left Thru

Learning CRaMS

CRaMS may seem complex in total, but is relatively easy to learn by pieces.

First step: Learn the nature of the four stations, and accept the concept that those are the *only* stations possible (assuming symmetric choreography and no dancer errors).

Next, learn how to recognize the stations that the dancers are in at any moment, and understand the three simple rules about how to convert from one station group to the other group.

Finally, start using memorized get-outs for each of the stations (after you put the dancers into the appropriate arrangement and sequence). If you wish, start with just one station. Put dancers into those stations and get them back out often enough that you feel you “own” the station – then repeat the process with a second station.

When you’re comfortable with these points, consider reading the “Advanced CRaMS” paper to learn exactly how to control switching from one station to another.

Summary

CRaMS, the Controlled Resolution and Manipulation System, is built around recognition that with symmetric choreography there are just four possibilities for dancer relationships in each group of two men and two ladies: Each group will contain either all of the men’s

partners, their corners, their opposite ladies or their right-hand ladies. The stations are easy to understand, and relatively easy to recognize.

There are simple rules that describe how any given call affects the station the dancers are in, and specifically describing when the “group” of the station will change. Knowing those rules will allow a caller to keep a hint of which station is active, and armed with that hint it becomes fairly easy to bring dancers to a known FASR for use with a get-out.

Relationships

Corner – **Opposite** -- **Right Hand Lady** -- **Partner**

Corner Line Get Ins

**Promenade Don't Stop – Boys Roll Back – Promenade Corner
Heads Wheel Around**

Heads Separate 'Round One To A Line

Corner Line Get Outs

-

Pass Thru - Tag The Line – Clover Leaf – R+LG

Box The Gnat – Square Thru Two – R+LG

Opposite Lady Line Get Ins

**4 Ladies Chain – Heads Promenade Half - Lead Right - Veer Left –
Bend The Line**

From a Zero Line – **Pass The Ocean** – **Circulate** – **Recycle** – **Sweep ¼**

Opposite Lady Line Get Outs

Star Thru – Square Thru On The 3rd Hand 8 Chain 3 – LA

Pass The Ocean – Circulate – Swing Thru – Recycle – R+LG

Right Hand Lady Line Get Ins

**Promenade Don't Stop – Girls Roll Back – Promenade Right Hand
Lady – Heads Wheel Around**

Heads Square Thru 2 – Slide Thru – Right And Left Thru

Right Hand Lady Line Get Outs

Square Thru 4 – Right To Your Partner Pull By – LA

Pass The Ocean – Swing Thru – Recycle – Turn Thru – Trade By – LA

Partner Line Get Ins

Heads Lead Right Circle To A Line

4 Ladies Chain $\frac{3}{4}$ -- 4 Ladies Chain Across – Heads Separate ‘Round One To A Line

Partner Line Get Outs

Pass The Ocean – Split Circulate Twice R&LG

Centers Square Thru 4 – Ends LA – Everyone R&LG

Understand the “R” in FASR

YES, relationships have been forgotten about and ignored for years. Ever since sight calling became the “WEAPON” of choice for most everyone, “relationships tend to take a back seat. This is too bad since all the good stuff and all the choreographic control is contained within relationships.

By understanding relationships Sequence becomes elementary. There will be no need, hunting and pecking, wasting time trying to pair up someone for a sight resolution. There will be no need to sight the square back to a Zero Box or Zero Line to present a resolution.

There are 4 and only 4 Primary relationships. After EVERY call the dancers are in one of these 4 relationships. Once callers are trained HOW to LOOK and EXECUTE from these stations, sight calling is finally put into it’s proper perspective (10 % “isolated” sight, which we now like to refer to as “Recognized Calling”, that moves the dancers from one relationship to another and controls the theme). Everything else is controlled modules that present a theme or purpose for the things we call. This includes, but not limited to, the “SET UP” the “THEME” and the “RESOLUTION”.

RECAP

Understanding Relationships! Using Modules! Less Sight Calling!

Advanced CRaMS: Controlling the Stations

Barry Johnson – May 21, 2011

Introduction

CRaMS is a system of calling that encourages the use of modules or extemporaneous calling while working within a framework of known dancer relationships. The fundamental tenet of CRaMS is this: If you know the relationships between the dancers, then resolving the square is simple.

This paper explains some of the more technical concepts and details of CRaMS. If you're new to the system, see the "Beginning CRaMS" paper for an overview. In particular, this paper explores exactly how various calls affect the station that the dancers are in. We also introduce the concept of "sub-stations", bringing sequence into play, and providing get-outs for each of the possible sub-stations.

Stations

In the "Beginning CRaMS" paper, we emphasized that there are just four possible stations: Partner, Corner, Opposite Lady and Right-Hand Lady. We asserted that no matter what calls you used, exactly one of the four following statements would be true at any given moment for each group of four dancers:

- Each man's partner is somewhere within his group
- Each man's corner is somewhere within his group
- Each man's opposite lady is somewhere within the group
- Each man's right-hand lady is somewhere within his group

Let's talk about that assertion a little more. While it sounds sweeping, it's really not true for *every* possible state a square could be in. In fact, the assertion is true only if we maintain the original symmetry of the square: where each dancer's opposite of the same sex remains exactly symmetric with respect to the flagpole center of the square.

In fact, this symmetry is the fundamental principal underlying CRaMS, and specifically applies to the way we choose our groups of four: Within each group of four, each dancer's diagonal opposite may not also be in the group. That is, if the #1 man is in one group, then the #3 man must be in the *other* group. But as long as you maintain those symmetric exclusions, the assertion will be true for all groups of two men and two ladies.

It is possible to mathematically prove that the assertion is true, but that proof is beyond the scope of this paper. (Actually, we just think it's beyond the interest of most readers!)

Moving Between Stations

The "C" in CRaMS stands for "Controlled". You, as the caller, can retain control over the stations that the dancers are in. You can call sequences that will keep the dancers in the same station, or you can knowingly move them to a different station.

For the sake of simplicity in this paper, let's bring arrangement back into play: Let's look at facing BGBG lines, and split those lines into two boxes for our station.

Furthermore, let's assume that in our station, the ladies are in the same sequence as the men: for example, in a corner station, each man will have his original corner as his current partner.

We can convert from a corner station to an opposite lady station fairly easily:

Touch $\frac{1}{4}$, Column Circulate

This trades the #4 lady for the #2 lady, and changes the station. Try it out using checkers: You'll see that the two ladies in each box are the opposite ladies for the men. Let's get back to lines:

Boys Run, Slide Thru

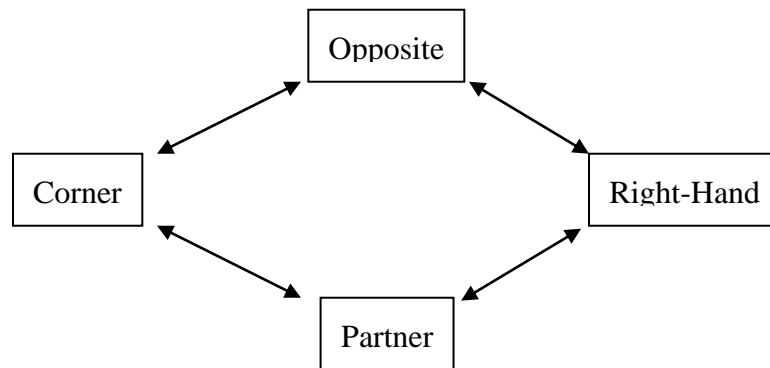
We're still in our opposite lady station; what's more, every man has his opposite lady as a partner. We can convert it to another station by trading two ladies again:

Touch $\frac{1}{4}$, Column Circulate

(and get back to facing lines with Boys Run, Slide Thru)

This will take us to the right-hand lady station. Doing that sequence again will convert us to the partner station, and doing it a fourth time will convert us to the original corner station.

With a little more work, we see that any call that trades two ladies between the boxes will convert any station to the next in a clockwise or counter-clockwise manner. In fact, trading any two men will also rotate the station¹.



Conversion 1: Trade Any 2 Ladies or Men

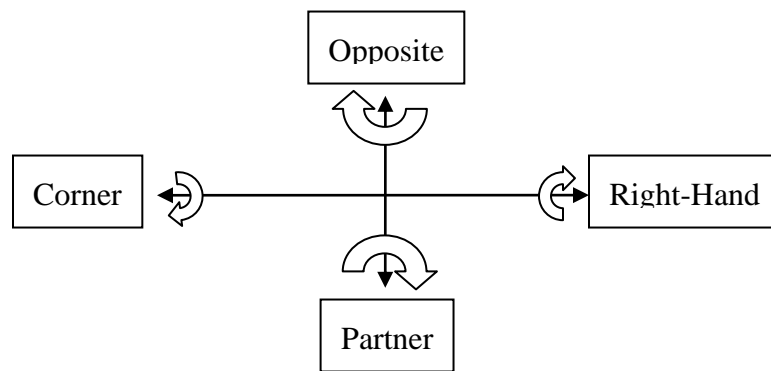
Other conversions are possible, too. If you move *two people* from one side of the square to another, you will either stay within the same station or move to the station across from the it.

¹ How can you tell whether the conversion will be clockwise or counter-clockwise? It depends on whether the dancers being traded were in sequence or not – the rotation will go one way if they're in sequence, and the other way if they are not. Do some experimentation, and you'll see what I mean.

Consider the case of a Zero Box: an in-sequence Eight Chain Thru formation with everyone facing their corner (which means the paired couple is on the outside). By definition, this would be considered a corner station. From that position, a Pass Thru, Trade By will take the paired couple to the other box. We've converted the setup to a right-hand lady station (the "opposite" of the corner station) by trading two couples.

On the other hand, from our original Zero Box the sequence 2 Ladies Chain, Pass Thru, Trade By would *not* convert from a corner station to a right-hand lady station. If you're in a corner station and the man trading across the boxes takes his corner with him, then (by symmetry) every man still has his corner. And no matter how you shuffle those couples around, they'll always be in the corner station.

So that can become a generalized conversion rule. Any call that moves two dancers to the other box will do one of two things: If the two dancers being traded match the station (if they're in a partner station and the two dancers are partners), then the overall station does not change. Otherwise, if the dancers do not match their station, then the overall station will convert to the opposite station: corner to right-hand lady (or back), or partner to opposite (or back).



Conversion 2: Trade Any 4 Dancers

If, for the moment, we disregard the formations that don't easily split into two groups of four dancers (like a generalized quarter tag or hourglass), then there simply aren't any other cases. Every call will either trade zero dancers between the two boxes, will trade two dancers, or will trade four dancers. If we understand the conversion rules for the two-dancer and four-dancer trades, then we can very safely say that *for any call, we'll know how it affects the station.*

That's a pretty powerful statement. It says that as we call, we can always know exactly which station the dancers are in. Furthermore, it says we can consciously *change* the station that the dancers are in by using any call that trades dancers from one group to another.

This works for even the most complex calls. Consider Spin Chain and Exchange the Gears. When all is said and done, from the perspective of stations, the call simply trades

two dancers between the waves (those two that chained across the center in the middle of the call). We know that will rotate our station one direction or the other.

Spin Chain the Gears, on the other hand, trades four dancers between the waves (two that chain across early in the call, and two other dancers that chain across later in the call). Since four dancers are switching waves, this call will either retain the station or convert to its opposite.

What works for a call also works for any given sequence of calls (like a module). Any single module will either retain the four dancers in the group, trade two dancers between groups, or trade four dancers between groups. That means that any given module will convert stations in the same fashions as individual calls.

Recognizing Stations

Given the generalized rules that tell you how a given call affects the station that the dancers are in, a caller can (in theory) know exactly what station the dancers are in at every moment and know, as each call is performed, how the station changes.

For example, consider a partner station with two-faced lines. If you call Couples Circulate, you know that will either keep dancers in the partner station (if the couple was paired), or change it to the opposite lady station. After the call is complete, you could just glance at one of the groups of four. Does any man have his partner in the group? Yes or No? If yes, then you're in a partner station and *every* man has his partner in the same group. If no, then you're in an opposite lady station, and *no* man has his partner in the same group.

Suppose that you know the current station, and you trade any two dancers. Then you know you're rotating your station. For example, rotating out of a partner or opposite lady station will take you to a corner or right-hand lady station. But which one is it? Take a look: Does any man have his corner somewhere in the group? If so, then you're in the corner station and *every* man has his corner in the group! If not, you're in the right-hand lady station.

If you ever get lost, you can reestablish the stations by recognizing paired dancers anywhere within the groups, as we discussed in the "Starting CRaMS" paper. Of course, you can also keep a hint of the station just by tracking whether the dancers are in the Partner / Opposite Lady or Corner / Right-Hand Lady station groups.

Stations without Boxes

We've said that CRaMS can be used with any formation, but all of our discussions so far have focused on formations that are easily split into two groups of four. Can the concept of stations be applied to other formations that don't split up as easily?

Certainly they can. It's easy to see in some non-box formations. For example, consider a static square at the beginning of a tip. The dancers are, obviously, in a partner station because every man's current partner is his original partner! Now chain all four ladies across. Again, obviously, we're in an opposite lady station (since each man is with his opposite lady).

But go back to our original square, and have the head ladies chain. Looking at the square as a whole, we're not in any one of our four declared stations: Some men have their original partner, while others have their opposite lady. Taken as a whole group of 8, all we can say is that the entire square's station is in the Partner / Opposite Lady group (as opposed to the Corner / Right-Hand lady group).

In fact, that's a general rule of thumb: As long as we've been using symmetric choreography, the station of the square *as a whole* will be on one of the two axes. If you then break the group of 8 into any two groups of four (where each group has 2 men and 2 ladies), then you'll see exactly which of the four stations each group is in.

Consider a quarter-tag formation with the ladies in the center wave. For ease of illustration, now have the center two ladies run, so you've got a two-faced line of ladies in the center, with men on the outside looking in. If you group the dancers "on the diagonal" by considering each pair of ladies with the men facing them, you'll see that each group of four is in one of our four stations. If the ladies partner trade (to be grouped with the men on the other side of the square), you'll see that the new station is different – it's the one "across" from the other station.

You might have to be a little more creative in identifying CRaMS stations in more exotic formations (like an hourglass, or facing lines of 3 with lonesome dancers on the sides), but it will still work. The only caveats are that your two groups of four dancers each need to have two men and two ladies, and that no person is in the same group as their diagonal opposite.

Of course, putting the dancers into facing BGBG lines is perhaps the *easiest* way to recognize stations, but you aren't limited to just that formation and arrangement.

Sub-Stations

Throughout this paper, we've discussed the four possible stations (partner, corner, opposite lady and right-hand lady), and said that those stations exist independently of arrangement and sequence. Advanced CRaMS users incorporate arrangement and sequence into the four stations, and have memorized get-outs for each of the possible "sub-stations" within a station.

If the couples are in a 0 arrangement (each couple is BG), then it turns out that there are only four sub-stations within each primary station:

- Normal: (men are in sequence, and each man has the "appropriate" lady for the station. For example, in the corner station, each man has his corner as a partner.)
- Out of Sequence (OS): Each man has the appropriate lady, but are out of sequence
- Girls Out of Sequence (GOS): Men are in sequence, but the ladies are chained across (for example, in the corner station but each man has the other man's corner as his current partner).
- Men Out of Sequence (MOS): Men are out of sequence, but the ladies are in sequence. Again, each man will have the other man's lady

Advanced CRaMS callers will know get-outs for all four of these sub-stations, not just the “normal” setup of the station.

Sample Get-Outs

In the “Starting CRaMS” paper, we discussed resolving the square from the four primary stations. But in that paper, we limited ourselves to the simplest cases: facing lines with everyone in sequence. We left it to the caller to sort out arrangement and sequence before pulling the trigger on a get-out.

It is certainly possible to create get-outs for other arrangements and combinations of sequence. Here, we present additional get-outs that are still limited to 0 arrangements (BGBG) of facing lines.

Within each station, “Normal” means that each man has the appropriate lady for that station: that is, for a Right-Hand Lady Station, each man would have his original right-hand lady as his current partner.

“OS” means out of sequence. “LOS” means “Ladies Out of Sequence” (that is, the ladies are chained across from the “normal” position). “MOS” means that only the men are out of sequence.

Corner Station

Normal: Star Thru, Dive Thru, Square Thru 3, Left Allemande

OS: Slide Thru, Left Allemande

LOS: Pass the Ocean, Recycle, Left Allemande

MOS: Pass Thru, Wheel and Deal, Centers Pass Thru, Left Allemande

Partner Station

Normal: Slide Thru, Square Thru 3, Left Allemande

OS: Star Thru, Pass Thru, Left Allemande

LOS: Dixie Style to an Ocean Wave, Boys Circulate, Left Allemande

MOS: Spin the Top, Right and Left Grand

Right-Hand Lady Station

Normal: Square Thru 4, Trade By, Left Allemande

OS: Star Thru, Pass Thru, Trade By, Left Allemande

LOS: Pass Thru, Wheel and Deal, Centers Pass Thru, Left Allemande

MOS: Touch $\frac{1}{4}$, Circulate $1\frac{1}{2}$, Girls Trade, Girls U-Turn Back, Left Allemande

Opposite Lady Station

Normal: Star Thru, Pass Thru, Trade By, Square Thru 3, Left Allemande

OS: Star Thru, Pass Thru, Trade By, Pass Thru, Left Allemande

LOS: Pass Thru, Boys Trade, Courtesy Turn, Promenade

MOS: Spin the Top, All 8 Circulate, Right and Left Grand

Sample Get-Ins

These get-ins can be used from an initial static square to get into each of the four stations:

Corner: Heads Square Thru 4

Partner: Heads Lead Right, Circle to a Line

Opposite Lady: Side Ladies Chain, Heads Star Thru, Pass Thru, Circle to a Line

Right-Hand Lady: Heads Star Thru, Pass Thru, Slide Thru, Right and Left Thru

Learning the Next Steps

Once you know the four stations and can recognize them “on the fly”, you can proceed to the next step: consciously controlling the station.

Learn how to switch the dancers from one station to another: for example, get the dancers into a corner station, then rotate to either the partner or opposite lady stations by trading just one dancer from each group to the other. Then move to the “opposite station” by moving any couple to the other group, and rotate station by trading just two. That will leave you either back in your original corner station or in the right-hand lady station. If you’re in the right-hand lady station, get back to corners by trading a non-paired couple back across the street. That will leave you in a box with corners, so resolve it!

Exercises where you consciously move dancers from one station to another will give you mastery over the stations. Develop and practice your get-outs from each of the stations, especially from the right-hand lady and opposite lady stations.

Once you know how to get dancers into the stations, move them from one station to another, and get them out from any station, you’ve done it! You’ve mastered the Controlled Resolution and Manipulation System.

Summary

Using the principles of the Controlled Resolution and Manipulation System, callers can easily recognize and track which of the four primary stations the dancers are in at any time. For each station, a caller can memorize get-outs to use for different combinations of arrangement and sequence.

CRaMS doesn’t have to be learned “as a whole” before being useful: Even learning one piece of it (such as learning how to recognize the current station the dancers are in) can simplify resolution of the square. When the ability to recognize the station is combined with the simple rules for transforming from one station to another, the caller is truly controlling the manipulation and resolution of the squares.

Dance Party Building
Mike Olivieri
CALLERLAB Convention Springfield, MO
April 2015

Initial Party Dance Contact:

- Date
- Time and duration of dance
- Location
- Number of People Attending
- Age range
- Alcohol
- What type of event, birthday, anniversary, corporate, wedding, church, school
- Size of space to dance, indoor, outdoor
- What type of floor
- Other entertainment
- Budget or fee
- What equipment you as the caller needs for them to furnish
- Written Contract
- Format of dance, mostly square dancing with other types added
- Meal or pot-luck before the dance
- Any Special Requests for music or dance
- Are there going to be any Square Dancers there for a Demo?

Plan your dance based on initial contact information

- How to start the dance
- What type of music and songs would fit
- Line dances
- Circle mixer dances

Arrive at location and set up:

- Locate the person who contracted you, and also the person in charge of the event
(When starting the dance, good to have the person in charge involved)
- Are they going to need a mic to make announcements
- Do the attendees know what the theme for the event is and what to expect
- Determine best location to set up equipment and evaluate space for dancing
- Set up, walk around and check sound using background music. You can also play background music as people arrive, or during the meal.
- Put business cards on equipment table available for attendees
- Examine age ranges of attendees and gender mix as they arrive
- Determine what is the best way to start the dance? Follow the plan or create a new one on the fly based on what you have observed.
 - Big circle with partner
 - Big circle without a partner
 - Birdie Dance if kids
 - Sasha
 - Squares
 - Lines
 - Contra

Decide what type of music will the attendees enjoy based on age type of group
Plan and cue up your music so you are not having to search while the dancers are waiting

Breaks or not?

Younger high energy group, no breaks

Older group with alcohol, short breaks but may loose people coming back

Start the dance:

Start the music and get people on the floor

Give them clear, precise instructions

Don't worry about gender, partners, corners

Designate Left, Right, etc

Keep them moving... Wind in their face

Encourage and compliment them. Tell them they are the best group you have had all night!

Once you form squares, even number or need to adapt to fit in one or two extra couples.

Don't get too hung up on the details of a move. If you say right arm turn and they turn by the left, who cares.

Explain what you are doing and what they can expect to achieve.

Build the party fun and excitement as you go

Be willing and able to change your program on the fly to meet the dancers needs

Invite new people to come out and join in. You can catch them up quickly

End the dance:

Thank everyone over the mic for coming and having fun! Thank the host. Tell them this is still the best group of the night.

End with some type of big circle so that everyone can say thank you

Play music while packing up or talking, like Casper Cha Cha slide, Cupid Shuffle

If someone requests a certain piece of music, do/did you have it? If not, have it for next time.

Have business cards available on equipment table to hand out

Personally thank event coordinator and person in charge again after the party for inviting you out

Before you leave, ask if there is anything you can do to help them pack up.

On the way home:

Critique dance

What would you have done different

What should you have done that would have made the dance better

Remember: There is the dance you plan, the dance you did, and the dance you should have done.

Make a folder for that groups name, and put notes in the folder on what to expect if you do the event again.

Dance Party Building

Robert (Bob) L. Riggs

Callerlab Convention, March 30-April 1st 2015, Springfield, MO

Session title: Dance Party Building – Bob Riggs, Moderator with Dottie Welch and Mike Olivieri, Panelists

Session description: Using MWSD at dance parties and intro nights. How to overcome the disadvantages of squares at party nights: need groups of 8, gender imbalance, need for progression (people wandering in and out), forming squares, etc.

For almost 40 years I have provided dance party entertainment for groups that dance infrequently and encouraged new dancers to join our activity through enjoyable introduction to square dancing events. Many view these events as very similar, I don't. A one night party is a single period of time where the hosts and the participants attend to enjoy the music, dance and fellowship. Enjoyment is the only objective. An introduction to square dancing event like a free night, chili supper, or first night of class, is an event where the hosts want to convince the dancers to join the activity by dancing more frequently and the attendees are attempting to identify if this is something they want to do.

For dance parties the attendees are there to be entertained, to enjoy each other and the music. They don't come to be permanently engaged in an activity that requires a lot of commitment or knowledge. With enjoyment/entertainment in mind the entertainer must prepare a wide variety of material that is easy for the participant to execute to great music. Using modern square dance terms and a variety of formations we can provide entertainment that overcomes gender imbalance and numbers that are not a multiple of 8.

An entertaining evening can be built up from a single large circle of people without partners, through the formation of couples in a large circle, the scattering of couples throughout the dance hall, the merging of couples into small circles of 2 or 3 couples, the merging of these small circles into larger circles of 4, 5 or 6 couples. And finally using Sicilian circles of couples or trios along with improper contra lines we can accommodate all who desire to dance.

Let's layout the sequence that square dance terminology and formations are introduced.

Large Single Circle No Partners: Circle Left/Right, Forward/Back, dance timing through walking and clap sequences, turning right/left.

- Sample sequence {Fraleys Frolic}: Circle Left (8), Forward/Back (8), Circle Right (8), Forward/Back (8), claps (clap 3 times in front, clap 3 times behind back, clap 5 times in front, solo turn right (8), claps (clap 3 times in front, clap 3 times behind back, clap 5 times in front), solo turn left (8) ... repeat with Circle Left ...

Large Single Circle with Partners: Partner/Corner, Circle Left/Right, Forward/Back, Arm Turns Left/Right, DoSaDo, Single File Promenade, Couples Promenade, Scatter Promenade

- Sample sequence: Circle Left (8), Forward/Back (8), Circle Right (8), Forward/Back (8), Corner left Arm Turn (8), Partner Right Arm Turn (8), Corner Left Arm Turn (8), DoSaDo Partner (8) ... repeat with Circle Left ...

Small Circles 2 or 3 couples: Partner/Corner, Circle Left/Right, Arm Turns Left/Right, DoSaDo, Left DoSaDo, Star Right/Left

- Sample sequence: Star Right (8), Star Left (8), Circle Left (8), Circle Right (8), Corner left Arm Turn (8), Partner Right Arm Turn (8), Corner Left Arm Turn (8), DoSaDo Partner (8), ... repeat

Medium Circles 4, 5 or 6 couples: Square numbering, Partner/Corner/Opposite, Circle Left/Right (all, odd couples, even couples), Arm Turns Left/Right (partner, corner, opposite), DoSaDo (partner, corner, opposite), Left DoSaDo, Star Left/Right (all, odd couples, even couples), Separate, Split.

- Sample break sequence: Circle Left (8), Turn Corner Left (8), Turn Partner Right (8), Turn Corner Left (8), DoSaDo Partner (8), Circle Right to home.
- Sample sequence for odd/even numbered couples: All/Odd/Even couples Circle Right (8), Circle Left (8), Star Left (8), Star Right (8), Corner left Arm Turn/Left Allemande (8), Partner Right Arm Turn/Right Allemande (8), Corner Left Arm Turn/Left Allemande (8), DoSaDo Partner (8) ... repeat
- Sample sequence for couple(s) {Soloman Levi figure}: 1st couple separate full around the set pass partner to corner (16), Turn Corner Left (8), Partner DoSaDo (8), ... repeat for 2nd, 3rd, 4th, 5th, 6th couple ... repeat for odd numbered couples ... repeat for even numbered couples ... repeat for all couples.
- Sample sequence for couple(s): 1st couple divide the ring (between 3rd couple) (8), Separate back home (8), turn partner right (8), turn corner Left/Left Allemande (8) ... repeat for 2nd, 3rd, 4th, 5th, 6th couple.

Sicilian Circles of couples or trios: Couple numbering, Partner/Opposite, Circle Left/Right, Arm Turns Left/Right (partner, opposite), DoSaDo (partner, opposite), Star Left/Right, Dive Thru/Dip & Dive, Veer Left/Right

- Sample Sequence couples {Dip & Dive for Jillian, by Bob Riggs}: Star Right (8), Star Left (8), DoSaDo Opposite (8), DoSaDo Partner (8), Circle Left (8), Circle Right (8), 1^s arch / 2^s dive thru, 2^s arch / 1^s dive thru, 1^s arch / 2^s dive thru, 2^s arch / 1^s dive thru ... repeat with Star Right ...
- Sample Sequence for trios {Do-Ci-Dizzy, by Bob Howell}: Circle Left (8), Circle Right (8), Opposite DoSaDo (8), Right Ends DoSaDo (8), Left Ends DoSaDo (8), linew of 3 DoSaDo once & a half (24)

Dance Party Building

CALLERLAB Interest Session in Springfield, Missouri, March 2015

Description: Using MWSD at dance parties and intro nights

Moderator: Bob Riggs; Panelists: Mike Olivieri and Dottie Welch (this handout)

Polygonal Singing Call Ideas (no partner changes):

- Expanding the square to accommodate an extra couple or two
- Using genderless calls, but do recommend that dancers avoid switching sides

FRENCH EIGHT FIGURE:

#1s go across, pick up #3s and bring in; Push them home and return back to home;

#2s go across, pick up #4s and bring in; Push them home and return back to home;

All Circle Left; Partner Dosado; then shake hands and Promenade.

Modified version: #1s go across, pick up opposite (or any) couple and bring them in.

GO UPTOWN:

First Couple go Uptown; Bring that Other Couple Down;

Back Uptown you go; They arch and First Dive Thru;

First Couple Separate around Outside; Meet your partner and Turn by the Right;

All turn Corner by the Left; back to Partner to shake hands and Promenade.

Modified version: #1s go across, bring any couple down, back uptown ...

THROUGH THE GARDEN GATE IDEA:

Everyone hold on; First Couple go down the center, Split the opposite two;

First Couple Separate around the outside to home; everyone follow twisting into place.

DESIGNATED CIRCLE LEFT:

Heads go Forward and Back; Heads Circle Left one time and back out;

Sides go Forward and Back; Sides Circle Left one time and back out;

All Circle Left; Go back to the right and Single File Promenade home.

Modified version: Odd numbered Couples Forward and Back ...

DESIGNATED STAR RIGHT IDEA:

Heads go Forward and Back; Heads Star Right one time and back out at home;

Sides go Forward and Back; Sides Star Right one time and back out at home; (fill as needed).

STAR BOTH WAYS:

Heads put their right hand into a Right-hand Star; Turn it round inside;

Heads turn around and put their left hand into a Left-Hand Star; turn it back to home;

All go Forward and Back; Shake hands with your partner and Promenade.

LEADERS BACK TRACK:

Circle Left (or Right); go Single File; Leader in each couple turn out and go the other way;

All go single file in two circles until you meet your partner; Dosado; and Promenade.

INSIDE PROMENADE:

Forward and Back; Right (or Left) Shoulder Dosado with Partner and a bit more;

Those inside Promenade (or Wrong Way Promenade) once around;

Turn Partner by the Right (or Left); Hold on, adjust as needed and Promenade.

Circle Mixers [or not] using Singing Calls:

SMILE MIXER [or Not] (*CD Journal*, December 2012)

Circle Left (16); - ; Circle Right (16); - ; Forward and Back; Turn Corner by the Left;
Partner Dosado; [Pass by Partner and Pass another to the next]; Promenade.

THREE TURNS MIXER [or Not]

Forward and Back; Turn Corner by the Left; Turn Partner by the Right; Turn Corner by the Left; With Partner Dosado; [Pass by Partner and Pass another to the next]; Promenade.

Circle Mixers:

GRAND RIGHT AND LEFT MIXER

Circle Left (16); - ; Allemande Left; Partner Dosado; Grand Right and Left;
Swing number five (or Dosado); Promenade.

GRAND SASHAY MIXER

Forward and Back; Turn Corner by the Left; Dosado Partner; Clap 2, Stamp 2, Right pull by;
Left Dosado the Next; Clap 2, Stamp 2, Left pull by; Take the next and Promenade.

Partners Facing Contra Lines:

CHETICAMP SIMPLIFIED (“Long potato” from Cheticamp, Nova Scotia is a skinny circle)

All long potato Circle Left (16); - ; Circle Right (16); - ;
Turn partner by the Left; Turn partner by the right;
Forward and Back; Top couple sashay (or gallop, or strut) to the foot.
Note: If the sashay takes too long, shorten the next Circle time.

Couples Facing Couples Contra Lines:

SLIDE RIGHT CONTRA #1 by Dottie Welch 2004

Opposites Clap (knees twice, own hands twice, opposite three times); Partners Clap;
Each Four Star Right (8); Each Four Star Left (8);
Each Four Circle Left (8); Each Four Circle Right (8);
Along the line Slide Right into the next couples spot; Long Lines Forward and Back;
Alternative when appropriate: Replace Claps with Ladies Dosado; Gents Dosado.

Sicilian Circle:

SANITA HILL CIRCLE by Ed Durlacher, New York, *Honor Your Partner*, 1949

Circle Left (8); Circle Right (8);
Opposite Dosado; Partner Dosado; (or Ladies Dosado, Gents Dosado)
Star Right (8); Star Left (8);
Forward and Back; Pass Thru, move on and Bow.

LUNAR ECLIPSE SICILIAN by Dottie Welch 2004

Circle Left (8); Circle Right (8);
Star Right (8); Star Left (8);
As Couples Dosado; As Couples Pass By (right sides of right dancers);
With the next Couple Left Dosado; As Couples Left Pass By to the next.

Square Fixing 101 - by Bryan Clark

1. Identify the problem

Which Dancers have caused the problem?

Switched dancers - did you see it happen?

Call not completed as called

Is the square too far gone?

Is it Sex related or Position Related?

2. Arrange the dancers so that the dancers that have made the mistake are together in a right handed wave (just for ease. It will work left).

Create Normal

Using your basic calling skills try and get the dancers into a formation where they should be in Normal arrangement . Basic calling skills are a must. No need to kill them you have already done that now you are trying to fix the square so keep it simple. Use the other squares as a guide to let you know what is normal. ie... right handed Waves with all boys or girls as centers

3. Now Sex or Position related call.

Go from Normal to Standard

This is all about forcing the dancers to create a couple ship where you are in full control of who will become the Beau or Belle

Use the following to create this.

Boys / Girls Run

Heads / Sides Run

4. Use a Conditional Call.

This is a call that only based on a condition could someone complete.

ie... Boys run is conditional based on boys being identified. But in this case we will get more creative with the conditionals. Once you have done step 3 all the dancers are in lines of some sort or another because you had the Boys/Girls/Heads/Sides run. Each of the couples has the designated dancer on the left hand side of the couple. Now you are only one step away from fixing the symmetry with the Conditional call.

4. Use a Conditional Call. (Continued)

“If you are facing out - Trade” if the couples are arranged with opposite sex I use California twirl. You could use a bend the line from here but that sometimes creates bad flow for some.

When should I use this?

Sparingly... You do not want all the bad dancers thinking that they can dance everything you call. If at the end of every tip they are home it is not you that is the miracle worker it is them and they think that maybe they should go to the next level since they are soooo proficient at this one.

This should be used for the times when you are watching a square and you know exactly what went wrong. It is easier to fix if you know who to fix.

What not to do...

Do not point out dancers by name unless you are sure that they don't mind.

Do not fix squares all night. It takes the magic away from the trick. If you use the conditionals too much the dancers start to notice.

Calls that are your friend.

Mainstream

<anyone> Fold.

Bend the line

Cast of $\frac{3}{4}$ (presuming they can do it)

Hinge

Dixie Style to a wave

Plus

Cut or Flip the Diamond & Roll

Advanced

Single Wheel

Challenge

Vertical Tags

Square Recovery

by Tim Marriner

New dancers often question how callers keep track of everyone on the dance floor while calling. Describing what happens from the vantage point of a caller, an analogy to a flock of birds or a school of fish is the best description. They both follow the currents flowing effortlessly left and right. If one goes in a different direction it attracts an eye. Callers usually see the flow of the entire room and when someone goes array it is noticeable. The trick is evaluating what action needs to be taken to maintain the square. Square recovery is really a two way street; dancers need to figure things out to keep dancing, and callers need to be aware of issues on the floor to determine what actions need to be taken to assist dancers in repairing the square.

On the dancer side of the street, there are several steps that can be taken to help maintain the square. First and foremost, dancers need to take hands, wherever possible, with the dancers beside them. Maintaining contact keeps the square small and allows formations to become visible in order to apply the next dance action. That means dancers need to be looking up and forward as most dance actions happen in the line of vision. If a dancer becomes confused or unsure of where they should go, one of the worst things they could do is stop listening to the caller. Usually if a caller is doing something strange they apply extra verbiage to get the dancers through the tough combinations known as helper words. Dancers need to listen intently to these clues. Any distraction at this point could lead to a breakdown. The first instinct of a dancer when faced with unfamiliar calls or combinations is to look down trying to think their way through the material. This usually ends up with one missing the next call as the action of looking down prohibits the ability to see things transform right in front of them. Keeping hands in the ready dance position helps others ability to lead without pulling, pushing, or physically turning one in the proper direction or possibly walking past the end point of the action. If a dancer is turned around, others can provide direction by pointing or gesturing the dancer to change their direction. Simply moving a free hand up and down can remind the ones next to you to take hold in order to maintain the formation. Talking is disruptive, creating a bad habit of reacting to

the verbiage within the square rather than listening to the caller, often prohibiting others nearby from hearing the next calls.

Newer dancers need to be aware their reaction time usually is not as fast as others, so a loose hand hold is necessary in order to quickly let go to apply the necessary hand work for the actions. More experienced dancers should not over anticipate actions nor move too fast past less proficient dancers before they have determined what to do. Nobody should take short cuts nor add extra flourishes to calls as this can add to further confusion for newer dancers.

Another good habit is moving to the beat of the music which is the beauty of the dance. Square dancing is not a race nor is it a walk. Small gliding dance strides are much preferred over a full walking gate. Little bitty steps make little bitty mistakes. If one is unsure, don't stop; move forward with smaller steps extending a right hand observing if someone is reaching out, then move to that spot.

Usually the square should have symmetry; lost dancers should find the balance and fill in the missing space. If a dancer becomes lost they should also look within the square to assure everyone has somebody. They should also observe other squares to figure a way for the sets to look like the others. These are all ways to check for correctness. Dancers can also track their opposite dancer to mimic what they are dancing on ones side of the set. In this same regard, there are dancers in a nearby set that should be dancing exactly what is being danced on the entire floor. Dancers can track where they should be relative to their own square by observing another set.

It takes the teamwork of all eight dancers in a square to keep moving sometimes. Occasionally, one couple is out of position. Dancers need to be familiar with the normal couple arrangement, apply that to the rest of the square to keep dancing. Sometimes two couples are out of position resulting in the set not looking uniform to the rest of the room or to the rest of the square. Often a quick couple rotation is all that is needed to continue the dance. If at the end of the sequence couples and/or partners are out of position, dancers should let go if necessary and repair to a squared set at home as quickly as possible.

If all things break down, dancers should not mill around or stand still looking at what is going on. Rather, they should find their way back to their original home

spot as quickly as possible to prepare to make lines at the sides of the hall or be ready for the start of the next sequence as the caller works the floor. Talking or standing still looking for an answer usually prohibits the square from dancing even the next sequence.

Dancers need to keep smiling, as nobody is perfect. All dancers have lapse of memory or get distracted from time to time. Shake it off. Dancers should not waste time trying to figure out who went wrong. Let it go and focus attention on the next sequence.

As mentioned before, square recovery is a two way street between dancers and callers. Dancers need to know how to help without hindering others, and callers need to observe what is necessary to allow a repair to happen or call actions that will neutralize the possible breakdown. Callers first should instill all the above good habits upon new dancers and remind current dancers as necessary to aid in their ability to keep dancing. Proper training usually leads to a better dancing experience. Next, a caller needs to be able to view all of the dancers they are calling for. Starring at one square or helping one set does not mean the remaining dancers are having success. A good caller always surveys the dance floor while calling, searching for problems that may occur. Good caller judgment is vital to maintain a high success rate on the dance floor. There are ways a caller can improve dancer success by evaluating what is happening on the floor after an action is called, then adapting what to call next in order to provide better success for those having difficulty without hindering the other sets.

If a caller notices, for example, one person out of position while calling, it would do the square a disservice by calling an action that requires all four couples as the whole set would probably breakdown. Instead, calls like Forward and Back, or Partner Trade, can sometimes reverse an individual into finding their proper direction. If one couple is out of formation, often a Bend the Line and/or Forward and Back can turn compromised dancers in the right direction. If one couple is looking out in lines, a caller could call “those looking out Partner Trade” to assist those caught looking the wrong direction. If one person is sashayed, facing lines can be asked to Pass Thru then have the Boys or Girls Fold or ask the Ends to Fold followed by a Slide Thru, centers Trade, and Bend the Line which can temporarily repair the problem in order for all to keep dancing. If, however, the square is not

repaired upon completion of the sequence, at the very least the square is still moving. Dancers should then be reminded to return to their original home position. A comment like, “everybody sneak home” works very well.

When two couples are out of position, it does no good for the caller to use four couple material until the rest of the square can be repaired. Using lines as a reference point, a caller might continue to call two couple actions that could result in the out of position couples to realize they are out of position and do something to correct the problem. Flutter Wheel or Reverse Flutter Wheel along with Sweep $\frac{1}{4}$ to form lines can sometimes cause dancers to either correct themselves or perform the action wrong again to momentarily repair the situation. An old mantra exists that often refers to this situation as, “When in trouble, do it double!”

Other factors can exist, such as one half of the square being in waves while the other is in two faced lines. A caller can use a gimmick like “if you can, Recycle, if not, Wheel and Deal,” which can usually keep all squares moving.

Unintentionally, more than two of the same sex could wind up on the same side of the square. Actions equivalent to an Acey Deucey or Quarter Thru can sometimes resolve the issue or various combinations of Boys Trade, Girls Trade, Boys Run, Partner Trade, and/or Bend the Line may also be necessary to split the same sexes in order for lines to be formed. Be extra careful that what is necessary to help repair a set does not negatively affect remaining squares.

There are several other strange possibilities that dancers could find themselves arranged improperly. A creative caller can often figure quick ways of repairing the situations. A word of warning; don’t sacrifice the whole floor by being over fixated on repairing one square. The remaining dancers paid to dance too. Callers need to use good judgment as to how much work that should be diverted when trying to assist a fumbling square.

Lastly, if a square totally breaks down, a callers needs to shorten the sequence to resolve or get everyone into normal lines at the sides of the room announcing to everyone there are “Lines at the Sides, all move Forward and Back.” This is the squares cue to slide right to form lines to carry on with the dancing pattern. A caller should not ignore standing squares; it only discourages them. Callers should observe that set to determine if a weaker dancer is hindering or if there is a

physical issue with a dancer in the square. Keeping the material straight forward can often regain confidence for the set to improve for the next sequences. Sometimes it is necessary to mix the dancers, if possible, to another set by progressing them into other squares. Observing the possible scenarios of newer dancers or less proficient dancers gathered in the same set, a caller could also deliver calls that keep the less proficient dancers apart. If this is not an alternative, a caller can choose to simply shorten the patter portion of the tip. Dancers are customers that need to be provided a quality fun filled entertaining dancing experience. Constant breakdowns are embarrassing for dancers and frustrating for the rest of the square. Callers need to do what is best to limit this stress.

Callers need to learn and develop the methods to keep squares moving without disrupting the flow of the floor. From a dancers perspective this will look like a magic trick. The dancers will be baffled how they managed to get through the material unscathed in spite of their inability to keep up. As part of the entertainment, callers with high choreographic skills like to move dancers near the edge of a breakdown, sometimes even look over the edge, only to pull them back at the last minute; saving the square with a surprise get out. This is an acquired art that can be learned through observation and lots of practice.

Embracing Unity

2015 CALLERLAB Convention

Overview

- * Provide Leadership
- * Respect Others
- * Take a Chill Pill
- * Use Short-Term Memory

Handling Group Conflict

1. Direct Approach
2. Bargaining
3. Enforcing Rules
4. Retreat
5. De-emphasis

Five-P's of Conflict Management

1. Perceptions
2. Problems
3. Processes
4. Principles
5. Practices

Four Critical Steps

1. Listen
2. Acknowledge
3. Respond
4. Win-Win

The Art of Listening

- * Understanding
- * Seek Clarification
- * Body Language

EVENT PLANNING

Moderator: Dottie Welch

**Panelists: Walt Burr
Barbi Ashwill
Lee Ashwill**

We will be covering the following items:

Planning a Large Event

Organizing a Large Event

Selection of Volunteers

Leadership

Promotion

Registration

In order to plan for an Event larger than the normal square dance evening/day, you need to start with selecting a Leader for this Event. If you are asked/or volunteer for a Leadership position, you need to do the following:

1) Evaluate your strengths and weaknesses.

a. Do you possess the ability and people skills necessary to interact with many others?

b. Do you possess the leadership skills that would inspire subordinates to accept and support decisions that you make? If you have difficulty in doing this self-analysis, seek an outside evaluation. This should not necessarily be an evaluation by a close friend unless they have always been brutally honest in their previous evaluations of you. This evaluation may be from someone other than a close friend, but someone whose opinions you have always respected and/or admired.

c. Do you have the ability and history of being able to judge the merits of others? This item is critical when selecting subordinates. You definitely do not want to surround yourself with "Yes" people, but you do want to select those who are willing to present their side of a discussion and yet when the decision is made, and it does not meet with their opinions, they are able to provide you with 100% support of the decision.

d. If you identify a weakness, add someone to your “Team” who has a strength in that area. We all know that not everyone can possess all of the attributes necessary to be an effective leader. However, if you have someone on your team who does possess some of those attributes where you see a weakness in yourself, it works much as a marriage between Husband and Wife. The necessary attributes merge between the event leader and the staff member. This results in a very productive product.

2) Select your “core” staff and include them in the planning stage of this event.

a. Allow all of the “core” staff to contribute their ideas for the successful conclusion of the Event being planned.

b. However, when planning a large Event it is not always possible to operate in a Democratic system. All of the “core” staff must buy into the conclusion that the leader will listen to all ideas, but the final decision rests with the leader.

3) Selecting and Recruiting Volunteers.

a. We all know that some of the decline of our activity may be the result of dancers not willing to step up and take on a leadership role. However, when you accept that leadership role, you need to evaluate the needs of the Event in terms of the number and skills of volunteers. Once that evaluation is processed, seek volunteers to fill those positions. You may not know every dancer in the area. You will undoubtedly need to rely on the assessment of some of your “core” staff. Between all the members of the “core” staff, you should be able to identify dancers to fill all the needs.

b. Once a dancer/dancers have been identified to possess that talent/ability required for a position, it is up to the leader to have face-to-face contact with those individuals and to convince them of the need for their services and the benefits they will derive from their participation. It is amazing what the feeling of “A Job Well Done” does for an active participant.

4) Organizing a large Event requires the ability to multi-task and to let personal feelings toward a person or situation not affect the results desired.

a. The selection of your “core” staff must include loyalty; the ability to trust the individual; the ability to depend on the staff for the successful completion of a project and to remain friends upon completion of the Event. Having organized a National Square Dance Convention®, we have often told our volunteers that if you were to lose one friend through the process of conducting this Event, it is not worth it.

b. When organizing a large Event, it is necessary for the Leader to be able to visualize the “Large Picture” of the entire Event. You will have staff members responsible for one area and they will concentrate on that area. But it is extremely important that the Leader be able to see all of the areas equally.

5) Promotion. When you are hosting a large Event, you naturally want to entertain as many dancers as you can encourage to attend your Event. This requires travel and expenses. Be prepared when you assume a position to travel and promote this Event as much as possible. This can result in many miles of travel and can be a financial investment as well. If you are doubtful that you can spend the time necessary or incur the financial obligation, be up front and say so. No one will “look down” on you because you can’t do that. It is just the opposite as they will admire the fact that you were forthcoming in what you could not do and they will find someone else to do those things.

6) Selling Registrations is a huge item. In planning a large “Event” such as a National Square Dance Convention® or State Festival/Convention, you need to start the process of selling Registrations as soon as possible. Be prepared that you will hear many excuses of why the dancers cannot purchase the Registration at this time. They run the gamut from “I don’t know if I will even be alive at that time” to “You know I will be there, but I am not ready to purchase a Registration at this time.” We can tell you that when we were promoting the 54th National Square Dance Convention®, when we received the “I don’t know whether I will even be alive then”, our answer was if you aren’t, wouldn’t that be a great donation to Square Dancing?” Sometimes it worked and sometimes it didn’t.

7) BMI-ASCAP Fees for a large Event.

a) BMI Licensing fee for the use of music is based on the number of attendees. The rate for 2015 is \$.07 per attendee. You may deduct from the attendance figures the number of “workers” you have participating in this event. The minimum amount charged is \$155.00 per year.

b) ASCAP licensing fees for the use of music are based on the attendance, but is a flat fee as follows:

1. Less than 1,500 attendees	\$ 123.00
2) 1,501 – 3,000	\$ 431.00
3) 3,001 – 5,000	\$ 719.00
4) 5,001 – 10,000	\$1,335.00
5) 10,001 – 20,000	\$2,463.00
6) 20,001 – 50,000	\$4,927.00
7) 50,001 – 100,000	\$7,390.00
8) More than 100,000	\$9,752.00

Again, you may deduct from the attendance count the number of “workers” you have participating in your event.

Large event planning

Callerlab Convention, Springfield Missouri 2015

Moderator Dottie Welch, Panelists, Lee & Barbie Ashwill, Walt Burr

This hand out covers "Sound", "Staff selection" and "Dealing with Non-English speaking dancers".

Sound

Hall choice, Stage, Equipment, Acoustics

Good sound is a critical part of any large Square dance event. In fact good sound is even more important than good callers or cuers. No matter how good the staff is, if the dancers can't hear and understand, they will "vote with their feet" and not return.

The Hall

When you're planning that big event, look carefully at the halls you may want to use.

1. Try to avoid brick walls or lots of glass, especially directly across from the stage. These reflect sound and cause problems by creating echoes. The same thing happens with flat ceilings with no acoustic treatment such as tile or foam.
2. Look for wood, curtains, acoustical tile. These all help absorb sound and help reduce echo.

Rule of thumb:

Better a soft or irregular surface, than a hard shiny surface!

The same thing applies for ceilings.

The Stage

Here are a few things you should consider.

1. *How high should it be?* Portable stages come in a variety of heights. For a big event in a large hall three feet or more in height is a good rule of thumb. Of course if the stage is built in, you're stuck with it.
2. *Is it safe?* Is your stage the commercially made portable type? Or is it homemade? Either way it has to be stable and the sections must be securely fastened together.
3. *Power:* If possible have more than one power source and spread the load. There's nothing worse than tripping a breaker in the middle of the dance. The same thing applies to multi-outlet power strips. Use more than one, connected to different outlets, spread the load!
4. *Charging station:* Nowadays most callers and cuers are using laptops, iPods, Smartphones, etc to play music. A table off stage with several power outlets makes a convenient charging station, and keeps down the clutter on stage.

The Equipment

The best thing you can do is appoint one person (hopefully somebody will volunteer) to take charge of the sound.

The very first thing to think about is: **Who is providing the sound equipment?**

1. Because you're planning a large event you may have a group of local callers who are pooling equipment?
You will need a list with the following:
 - the number of halls don't forget seminar rooms, meeting rooms, etc.
 - number of amplifiers needed - Don't forget, you'll want at least one or two backup sets
 - How many speakers and stands?
 - How many power strips, extension cords, etc - Don't forget to add in the charging station!
 - Mic cords and laptop connection cables, minimum of two for each dance hall, and one for each meeting room.
 - The names and contact details of who is bringing equipment. What they are bringing, how many, and what type. Different types often require different connectors.

Insist that all equipment is marked with the owners name or an easily recognizable mark.

2. A word about Microphone cords and laptop connectors.
Nowadays mic cords and laptop cables are pretty much standard. The Hilton mic cord with remote volume control is what almost all callers and cuers are using. Consider having Mic cords and laptop connection cables already on stage and connected. This will reduce the amount of time that gets wasted plugging and unplugging every time the caller or cuer changes.

Speakers, Amplifiers and **VOLUME!**

More speakers, more power, more **VOLUME** is better??

Not necessarily! More speakers create more sound sources, and more echoes!

It's far better to have fewer speakers correctly placed, with amplifiers that have enough capacity to run at less than full volume.

Professional sound companies

Good Square dancing sound is unique. No other type of entertainment has an audience that is stomping, clapping, hollering, dancing, and at the same time trying to understand and follow directions from the performer. Most professional sound companies don't have a good understanding of what kind of sound square dancers need.

Here are a few suggestions that may help when dealing with a commercial sound company.

Voice

This is the #1 priority. It must be clear and stand out from the music. A missed or misunderstood word doesn't matter during a rock concert. At a square dance a missed word can result in broken squares and unhappy dancers.

Louder isn't always better.

Listen for clear Bass or Percussion; this is what we actually dance to.

Echo suppression/delay technology

A good sound company should know what this is and be able to provide it. We have had very good success with this in Europe.

If no delay technology is available, then speakers should be placed so that sound is projected across the shortest dimension of the hall.

Choosing Staff

Choosing staff for a large event can be a very sensitive subject. Everybody has their favorite caller or cuer!

There are lots of things to consider when you are choosing staff for a large event. Here are a few things you need to consider.

What type of event?

- Special dance?
- Weekend?
- 3-day festival?
- How many callers will you need?
- How many will your budget allow?
- Mainstream? Plus? Advanced? Or a combination?
- Rounds? What phase?
- Is the caller or cuer experienced in all the programs you want?
- Does he even call or cue all the programs/phases you want?
- How many hours will each staff member be expected to perform?
- Can a local caller carry part of the load? i.e. in Europe local caller or club caller usually serves as MC and calls when the featured staff is taking a break.

Cost

Travel costs:

This may be a major factor depending on how far your chosen caller or cuer has to travel and may include things like airfare, taxi charges, rental car fees, fuel, etc.

Accommodations:

- If coming from a long distance, will your caller or cuer need to arrive early to recover from jet lag? (Callers coming to Europe from the USA often request this.)
 - Will they be leaving right at the end of the event?
 - Or the next day?
- } and need an extra hotel night

Fees:

There really is no set standard for how much a caller or cuer should charge. Having said that, if you feel the requested fee is too high, don't be afraid to say so!

Return Engagement?

Has your chosen caller or cuer done your event previously?

If so, how long ago?

How was the atmosphere?

What was the response from the dancers?

Other engagements/events

Is the caller or cuer you would like to hire booked for another event in the same area either shortly before or after your event?

What impact might that have on your event? Positive or negative?

Image

Now we are going to touch on a sensitive subject.

What image does this caller or cuer present?

Does he or she dress to project a professional image? (Callerlab has a recommended dress code)

Does he or she have a reputation for being on time or showing late? Or occasionally not showing up at all?

There are a few, fortunately very few, callers and cuers who simply do not appear to be professional, competent, and reliable.

Non English speaking (NES) Dancers

Dancers who don't speak English often see countries like the USA as somewhat of a scary place.

A comment we often hear from our European friends about the USA is,

"It's sooooo BIG!"

There are several things we can do to make NES dancers more confident about coming to our large events and more comfortable when they arrive.

Advertisement & Registration

Advertisements

Flyers in more than one language are a big plus. Would you look twice at an advertisement in an unfamiliar language?

Registration forms

Imagine trying to fill out a long double sided form in a language you can't read??? Keep forms as simple as possible and /or multi-lingual. The same idea is good for online registration. It's not difficult to find help getting things translated.

Payment

European events use bank to bank direct transfers for pre-registration. This type of transfer is possible between US banks and foreign countries too, but it is very expensive.

It will be much easier for NES dancers to register and pay for your event, if you are set up for credit/debit cards or PayPal.

Point-of-contact (POC)

This is very important!

If possible list a POC on your website for languages other than English.

At the event

If you have a "welcome" banner, why not have it in more than one language?

Signs

Please consider using more than one language, or keep the English simple.

Programs

Words such as Mainstream, Plus, Advanced, and Rounds are pretty much universal in the international Square Dancing community, as are numbers. Words like Hall, Shop, Food, and Registration, etc, are easy to translate and doing so goes a long way towards helping NES dancers enjoy your event.

Registration desk

If you are expecting NES dancers, consider having someone who can communicate in their language available when the registration desk is open.

Helpers

An idea that we saw recently and really liked was members of the host group who spoke a second language had a dangle or a ribbon that read "*Ask me! I speak*" in the appropriate language. This was a great help to the NES dancers.

Some of our clubs keep a list of members who speak more than one language and are willing to volunteer to act as translators, guides, MC's or just general helpers at large events.

We have an advantage, Americans tend to smile more!



EVENT PLANNING

CALLERLAB Interest Session in Springfield, Missouri, March 2015
Description: How to plan an event larger than a regular club dance.
This handout compiled by Dottie Welch.

Moderator: Dottie Welch, Halifax, Nova Scotia, Canada

Panelists: Lee and Barbi Ashwill, Salem, Oregon, United States

Walt Burr, near Munich in Bavaria which is the southeastern part of Germany

Events larger than a regular club dance:

Club Special Dance (celebrating a holiday or anniversary or as a fund raiser)

Area Special which draws dancers from several clubs

Regional / State / Provincial Festival

National or International Festival or Convention

Lee and Barbi Ashwill will discuss Planning, Organizing, Selecting Volunteers, Leadership, Promotion, Registration and BMI-ASCAP Fees.

Walt Burr will discuss Sound, Staff Selection, and Non-English Speaking Dancers.

This handout discusses Date, Location, Halls, several aspects of Programming, and Music Copyright Fees.

Date: If the event is not an annual or bi-annual event with an already determined or pre-assigned date, then there are several factors to consider in selecting the date.

- a) What **nearby dance events** are already scheduled and how much will they conflict?
- b) Is there a **holiday** that should be avoided or perhaps used?
- c) Are there **weather** patterns to consider?
- d) Is there another **major event outside** square dancing that will be occurring at the same time? If so, will that enhance or detract from the planned event?

Location: Repeat events often find a satisfactory venue and build up a good relationship with the event coordinator at the venue. Such arrangements are valuable and should be maintained if possible. For events in search of a new venue, here are some factors to consider:

- a) What is the **general area** that should be searched for an appropriate venue?
- b) Where might dancers be coming from and how will they **travel**?
- c) Are there **nearby hotels**? Where and how expensive is the **parking**? Are there city **buses** or other transportation that will be helpful?
- d) What **size and number of rooms** will be needed to stage the planned event?
- e) What is the **flooring** and can it be used as is? If not, can it be covered?
- f) How difficult will it be to provide good **sound** in the halls?
- g) Are there spaces for **worker staging areas**?
- h) What will it **cost** and does that fit into the **budget**?

Halls: Major events with multiple halls must carefully consider how to allocate their available space. Without previous experience in the same location with approximately the same dancers, it is helpful to gather whatever data is available regarding the likely number of dancers in each hall, and do some mathematical calculations regarding the amount of space required. Acquire information about the area of each room in the venue. Also note obstructions such as pillars and potential sound problems between adjacent halls.

- a) If there was a **previous similar event**, how many or what percentage of dancers utilized each hall?
- b) What have the dancers indicated on their **registration forms** regarding their anticipated dance hall attendance?
- c) For dancers who plan to dance in several halls, assume they spend an equal time in each hall and **fractionalize them** when doing the addition.
- d) Take into consideration that a **popular caller** will pull in dancers from programs with larger vocabularies and perhaps overfill the hall. This is particularly important at Basic and Mainstream where some dancers have no other hall where they can dance.
- e) **Each square** requires about 144 square feet (13.4 square meters).
Wheelchair square dancers require about 400 square feet (37 square meters).
- f) **One round dance couple** requires about 36 square feet (3.4 square meters).
- g) Occasionally it will become obvious after an event begins that **switching two rooms** will result in a better utilization of available space. Such a switch is best done at meal time or overnight and requires signage to clearly direct all dancers to the new locations.
- h) In order to aid the planning of future events, an attempt should be made to **gather and pass along statistics** about attendance in various halls on an hourly basis (or at least morning, afternoon, and evening).

PROGRAMMING:

Workshops:

- a) The amount of time for workshops and their type should be part of the **master plan** designed in accordance with the purpose and desires of the organizers.
- b) Here are some commonly used ideas for square dance workshops:
 - i) **Non-standard applications** of a call
 - ii) **Introduction to calls in the next program**
 - iii) **Something different** -- perhaps a traditional figure, or an experimental call
 - iv) Dancing in a **different starting formation** such as Hexagons
- c) Scheduling might have all workshops at the same time or it might **stagger the times** so that dancers can move from hall to hall to avoid them if they wish.
- d) Leaders assigned to do the workshops should have indicated **willingness** and ability on their profile, and should be **told well in advance** of the event.
- e) When an event is planning several square dance workshop sessions of either Non-Standard Applications or Introduction to Next Program, it is helpful if the programmer **assigns calls** rather than leaving it up to the callers and chancing duplication.

Assigning leaders to halls and views on a fair distribution of timeslots:

- a) When possible and realistic, **each leader who requests time in a given program should be given some time in that program.**
- b) Leaders who participate in **multiple programs** generally will be busier than those who participate in one or two programs.
- c) If a leader is only willing or able to be **present for part of the event**, then that leader should not expect an equal allotment of time slots.

Assigning "Prime Time":

- a) Programmers should use some means of **judging ability, experience and popularity** in determining those allocated the calling or cueing slots in the main halls during "high attendance" and "prime time" (usually 2-4 pm and 8-10 pm).
- b) Consider if the leader regularly calls or cues this program, if he/she has previous experience at large events, and try to obtain separate confirmation of ability.
- c) Some sessions might be scheduled to **showcase talent from various regions.**
- d) Ultimately the choice of who calls or cues during "prime time" is in the hands of the programmer. The challenge is to **find a good balance** between providing the best possible experience for the dancers and fairly distributing the timeslots among the leaders.

The Mechanics of Programming:

- a) Obtain a **profile** from each leader that includes the following information:
 - i) Name, partner's name, address, phone, cell phone, e-mail
 - ii) Days and times available to call or cue
 - iii) For squares: programs and types of tips he/she wants to call (singing calls, patter, intro to next, non-standard applications, fast track)
 - iv) For rounds: list of dances cued, phases and rhythms for clinics or teaching a dance
 - v) Willingness to MC or act as an Aide
 - vi) Priorities regarding programs, prime time, workshops, number of timeslots, etc.
 - vii) Other areas of participation that might cause conflicts in scheduling
 - viii) Information about past experience (years calling or cueing, clubs and programs, association memberships, participation in previous major events)
- b) Set a **deadline** for registration of leaders and the receipt of profiles.
- c) **Compile all the profiles** into a list of leaders, when each is available, the halls where they can call or cue, and what types of timeslots each can fill.
- d) Make an **empty program** showing all timeslots and having blank space for inserting names.

- e) When there are **lots of leaders** most of them will have only a few timeslots, so simply begin slotting leaders into appropriate slots in the program. It is usually easiest to deal first with the scarcest resources (such as a hall with only a few leaders) or with those who will have busy schedules. Barry Johnson has written a program that will help keep track of possible conflicts.
- f) When there are a **limited number of leaders** and most will have a busy schedule, it is useful to create a chart showing leaders down the left side and time slots across the top. Set up a code for each hall and type of tip. This allows you to see the schedule of each individual leader and helps ensure reasonable time for transferring from room to room and eating. It also makes it easy to total the time of each leader in each hall and thus judge the fairness of the allocations.
- g) When **transmitting the schedule** to each leader, be sure to include slot length. It is helpful if the beginning and ending dance times of the general schedule are also sent. Some leaders appreciate knowing whether they are first, last or in the middle of a session. Also remember to provide general instructions regarding the duties of leaders and MCs. All of this information should be sent far enough ahead of the event so that it is received well before the leader must depart from home.

Pocket Dance Program:

- a) For any major event involving multiple halls, it is standard practice to provide some kind of dance program that will **fit easily into a pocket**. This might be a sheet or two that can be folded, or it might be a booklet. Often each day is listed separately.
- b) If the venue is complex, a **map** (or maps) should be included showing all halls, their interconnection and the location of rest rooms and refreshment areas.
- c) For complex events like National Conventions, a **Table of Contents** helps minimize page flipping.

Music Copyright Fees:

In the United States and Canada large dance events should obtain a BMI-ASCAP license or a SOCAN license.

ASCAP is the American Society of Composers, Authors and Publishers. It licenses the public performances of its members' musical works.

BMI is Broadcast Music, Inc. It collects license fees on behalf of its songwriters, composers and music publishers and distributes them as royalties to those members whose works have been performed.

SOCAN is the Society of Composers, Authors and Music Publishers of Canada. It licenses the Canadian public performances of Canadian and international music creators and publishers and distributes royalties to its members and peer organizations around the world. For special events a Tariff 8 license is required and is often paid by the venue and billed to the organizers. The fee ranges from \$41 (less than 100 dancers) to \$175 (over 500 dancers) per room per day for events with dancing.

Extended But not Extreme Basic

Basic dancing in Europe is a little different than in the USA. Although we don't have clubs dancing only Basic we do have lots of opportunities for Callers to be creative using only the Basic program. We have events such as the Munich, Stuttgart, and Rhein area student parties, and the ECTA student Jamborees. All of these are programmed at either full Basic or some part of Basic agreed to by the organizers and all are well attended by both students and experienced dancers. The material below contains examples of Basic program dancing commonly used in Europe.

"Helper" words are in red and may or may not be necessary

DoPaSo

***Starting formation:** Right and Left Grand Circle; Infacing Circle Of 4, 6 or 8; or any formation where you end up facing your partner and have your left hand available.

Dance action: Left Arm Turn with partner until facing corner and release arm hold. Right Arm Turn with corner until facing partner and release armhold. If there is no further instruction, Courtesy Turn partner to end10 facing the center of the set. Otherwise, follow the next instruction, which will start with a Left Arm Turn with partner, or with a left-handed Facing Dancer call.

Ending formation: Facing center of set if ended with a Courtesy Turn; otherwise, either turning partner by the left, or facing partner with a left hand available as necessary for the additional call.

a) Heads promenade ½ way

Heads right and left thru

Dopaso *partner left, corner right, back to partner for a* left shoulder dosado 1½!

Box the gnat

Change hands

Left pull by

Wrong way grand

Swing, promenade

b) Circle left

Ladies in men sashay

Dopaso *partner left, corner right, partner left arm turn, face corner*

With the corner box the gnat

Right and left grand six hands

Swing number seven (*original partner*)

Promenade

c) Heads half sashay

Star thru

Square thru 3

Dopaso *partner left, corner right, back to partner for a* left hand trade

Girls circulate twice, boys circulate twice,

Sashay (*nose to nose*) to a Right and Left Grand

SLIP THE CLUTCH

***Starting formation:** Thar or Wrong Way Thar.

Dance Action: Dancers in the center of the thar stop and, while retaining the star, release arm holds with the dancers beside them. Everyone then moves forward within the circle in which he was traveling while in the thar.

Ending formation: Dependent on next call.

Timing: 2

- a) Allemande Left to an allemande Thar (forward two)
Shoot the star full turn to another Thar (forward two)
Slip the Clutch, with the next Sashay (nose to nose)

- b) All four ladies make a right hand star ½ way, Boys face right
Join left Hands, Trade to a Thar Star
All eight circulate
With your left hand trade
Turn your Star, Boys push, girls back up.
Slip the clutch all the way around!
With your original partner, left hand trade
Face your partner
Star thru
Wrong way promenade

- c) Allemande Left to an Allemande Thar
Slip the clutch
Pass by one
Left turn thru to a right and left Grande

Singing Call figures *This one is Right hand Lady progression!*

- 1.) Dopaso *partner left, corner right, partner left, hang on make an* Allemande
Thar
Shoot the Star full turn to another Thar (forward two)
Shoot the Star
Slip the clutch
With the next Sashay (nose to nose)
Swing, Promenade

2.) Allemande Left to an Allemande Thar

Left swing thru (girls star 1/2 with a right hand) and Balance

Left hand trade

Turn the Thar Star

Shoot the Star to another Thar (forward two)

Slip the clutch

Walk by one

Swing the next, Promenade

ZOOM

***Starting formations:** A Tandem and a center point to work away from.

Dance action: Lead dancer moves in a full circle, turning away from the center point, and ending up on the spot of the trailing dancer. The trailing dancer moves forward to take the spot of the lead dancer.

Ending formation: Same as starting formation

Timing: 4

a) Heads Star thru

Zoom

Box the Gnat

Pass thru

Swing thru

Girls Run

Pass the Ocean

Trade

Boys Zoom

All 8 Circulate once and a half

Box the Gnat

Right & Left Grand

b) Heads Lead right

Split two

Outfacers California Twirl

Zoom

Veer Left,

Bend the line

You're Home!

c) Sides (Heads) Promenade halfway
Heads (sides) Lead Right
Circle to a Line
Pass thru
Face Left! Boys are the leaders!
Zoom
Single file Promenade
Girls U-turn back
Right & Left Grand

*Abbreviated definitions for Basic and Mainstream Square Dancing

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EXTENDED, BUT NOT EXTREME BASIC SESSION

Mike Callahan

Most of us who are club or local callers would like to use the Basic Program in ways that are uncommon but not difficult for our dancers to grasp. The trouble is that when we are calling “in the heat of battle”, so to speak, we fail to think about little different twists that we could call using the Basic Program to make it “feel” a little different for our dancers. Most of the sequences that I will use in this presentation are short and easily taught/workshopped.

1. Circle: Most of us start our dances with a Circle Left or Right but fail to think about circle $\frac{1}{4}$, $\frac{1}{2}$, or $\frac{3}{4}$.

--- Couples Facing- Circle $\frac{1}{2}$ = Right & Left Thru

--- Heads (S's) Promenade $\frac{1}{2}$ while the Sides Circle left $\frac{1}{2}$

--- Heads (S/s) Circle Right $\frac{3}{4}$ and Pass Thru = Heads Lead Right

--- Head Ladies Chain-Heads Circle Right $\frac{1}{4}$ and Pass Thru=Zero
Box

---Heads (S's) Circle Left $\frac{1}{4}$ -All Double Pass Thru-1st Coup Left,
Next Right=Lines in Sequence with Partner

--- Heads (S's) Lead Right and Circle Left $\frac{3}{4}$ =Lines in Sequence
w/partner

--- “Gimmick”: Heads Pass Thru- Sides Pass Thru-All Circle
Left- Face Partner-Pass Thru- Allemande Left

--- (From Vic Ceder) Coup 1 Lead Right-Circle to a Line
Coup 2 Lead Right-Circle to a Line
Coup 3 Lead Right-Circle to a Line
Coup 4 Lead Right- Partner Trade=
Stirred Bucket

2. Half Sashay: I still see dancers doing a Rollaway. Half Sashay is one of the calls that I teach DBD right away.

--- Couples facing: Half Sashay twice (leads nicely into a Ladies Chain, Flutterwheel, etc.)

- Zero Box: Right & Left Thru-All Half Sashay-Pass thru-Grand
- Promenade: All Half Sashay-Keep Promenading-All Half Sashay
- If the dancers know Half Sashay well, Half Sashay Once and a is not hard for them to pick up.
- Head Ladies Chain-Heads Half Sashay Once and a Half-Center Men Pass Thru and Touch $\frac{1}{4}$ (girls connect)=Heads Pass the Ocean
- 4 Ladies Chain $\frac{3}{4}$ -Heads Right & Left Thru, Half Sashay Once and a Half-Double Pass Thru-Men go Right, Girls go Left around 1 to a line=Lines in Sequence with Partner
- Heads Right & Left Thru-Half Sashay-Pass Thru around 2 to a Line-Ladies Half Sashay-Men Half Sashay-Couple in the Middle Half Sashay-All Half Sashay- Grand

3. Trades: Normally done from Waves or 2-faced Lines (Ends & Centers) or Couples Facing Out (Partner Trade)

- Heads Lead Right-Veer Left-Couples Trade-Bend the Line
- Heads Lead Left-Veer Right-Couple Trade-Bend the Line
- Lines; Pass Thru-Couples Trade does not change sequence
- Zero Lines: Pass Thru-Ends Trade-Centers Trade does not change sequence
- Zero Lines: Pass Thru-Boys Trade-Ends Trade-Centers Trade-Boys Trade does not change sequence
- Zero Lines: Pass Thru-Girls Trade-Ends Trade-Centers Trade-Girls Trade-does not change sequence
- “Gimmick”: Allemande Left to Alamo Ring:
 Heads Trade, Girls Trade, Boys Trade, Sides Trade
 Heads Trade, Girls Trade, Boys Trade, Sides Trade
 Allemande Left

4. Wheel Around: Make sure the dancers take hands.

- Facing Couples: Pass Thru-Wheel Around=Right and Left Thr
- Heads (S's) Pass Thru-Wheel Around-Half Sashay-Star Thru=Zero Box

- Promenade: All 4 Couples Wheel Around
- Zero Lines: ½ Sashay-Pass Thru-Centers Wheel Around-
Ends Trade-All Half Sashay=Zero Lines
- Heads Lead Left-Veer Right-Couples Circ-Sides Wheel
Around=Lines **out of sequence**
- Heads Half Sashay-Pass Thru-Wheel Around-Star Thru=
Zero Box
- A little tougher: Zero Lines
Ends Pass Thru-Centers Wheel Around-All Wheel Around
Ends Pass Thru-Centers Wheel Around-All Wheel Around=
Zero Lines
- “Gimmick”? Static Square:
All Veer Left-All Wheel Around-All Veer Left
All Wheel Around-Home
- (tougher) All Veer Right-All Reverse Wheel Around
All Veer Right-All Reverse Wheel Around-Home

As been said, **caller judgment** and **call delivery** are most important when using uncommon extensions of the Basic Program or any program. Never assume the level of the dancers that you are calling to. Most of all, if you want to make it interesting make sure you make it fun and let the dancers ultimately win!

42nd CALLERLAB Convention - Springfield, MO
March 29-April 1, 2015

Extended But Not Extreme **BASIC** session

Moderator: Masaharu Hiraga, Japan

Panelists: Mike Callahan, USA

Walt Burr, Germany

The BASIC is a unique dance program in that the listed 51 calls are initially for the entry level dancers to learn their Standard Applications: This itself makes one dance program just like the other programs. For the dancers who have finished the entry level stage, however, the Basic calls are taught in a certain range of Extensions, depending on which dance program they are in.

Let us look into the footnote of the Callerlab's Basic and Mainstream Call List. It says:

“Callerlab also recommends that calls be taught from more than a single position (formation and arrangement) ---- as part of the teaching program”.

This statement can mean that:

A certain range of Extended Applications of BASIC should be taught and called for the MAINSTREAM classes and clubs. Because of so many ways to extend the application, the remainders are expected to be taught in the Plus, Advanced, and even Challenge classes and dances.

On holding this session, it is implied that we should use the Extended Basic calls in our choreography which may be

adequate for the regular **Mainstream** dancers.

If one take the teaching situation as where the dancers have learned the Plus Standard Applications in 40 lessons, the range of extension should be expanded for the dancers in Plus, Advanced and Challenge programs.

Without having a well-planned Teach Order and work shopping those extensions for classes and clubs, it may be difficult for the dancers to raise their competency level.

There are several ways to extend the BASIC application. See Pages 5-6 of this material for the result of a study.

A: Applying the “Conventions and Rules” which appear in the “Basic and Mainstream Definitions”.

- 1) Passing Rule including Left version
- 2) Same Position Rule
(e.g. Results of “C: Fractionizing the calls into 1/2)
- 3) Facing Couples Rule (FC)
- 4) Ocean Wave Rule (OW)

B: Utilizing all arrangements (AP=All Position) from various Start Formations (SF)

C: Fractionizing the calls into 1/2 or 1/4 increments

D: Left and Reverse versions (See note below).

E: “On the diagonal”, “On X’t hand,” etc.

Note that:

The dance program each of those applications belongs to is not described in the Callerlab dance program documents.

An exception is **“Left” and “Reverse”**.

The modifiers “Left-” and “Reverse-” appear in the “**Advanced Glossary of Descriptive Terms Used in the Definitions**” as below (**Bold** portions are our concern in this session) :

Left:

The modifier "Left" applies to calls and **interchanges right with left and, if also applicable, belle with beau (and also clockwise and counterclockwise)**. Left should only be used to **modify calls where a right hand turn or shoulder pass is clearly part of the definition**. The Left modifier is usually used with calls that start with one of the following:

- a) **Right Pull By** (e.g. **Left Square Thru***)
- b) **Pass Thru or passing action** (e.g. **Left Dosado, Left Wheel and Deal from a One-Faced Line**)
- d) **Right Arm Turn** (e.g. **Left Swing Thru***)
- f) **Touch** (e.g. **Left Touch 1/4**)

Reverse:

The modifier "Reverse" applies to certain calls and interchanges Beau and Belle and the directions of clockwise and counterclockwise (and also right and left). At Advanced, dancers are expected to apply Reverse to the calls listed below, and other applications of Reverse should be workshopped or avoided.

- a) **Rollaway**
- b) **Half Sashay**
- c) **Wheel Around**
- d) **Courtesy Turn**
- e) **Flutterwheel***
- g) **Circle to a Line**

*Some of such applications have already been clearly included in the BASIC (B1&B2) list though some have not been mentioned in the above list.

The Opposites or the Pair Words such as
Beau/Belle (Boys or Men / Girls or Ladies),
In / Out,

Centers (Inside) / Ends (Outside),
Partner / Corner

Clockwise / Counter Clockwise

could also be argued. Examples are:

Ladies In, Men Sashay11c.

---→ Boys In, Girls Sashay

Walk Around Corner (26), See Saw Partner(27)

---→Walk Around Partner, See Saw Corner

There might be some more radical ones!!

Hints on Choreographic Extension:

1)Departure from frequent use of specific formations such as
2X4 Grid

-Square Breathing can be intentionally utilized when
appropriate.

Examples: 1X8(Tidal Formation),

I Formation,

Half Facing Couple / Half Ocean Wave

2)Mixture of “Circle / Stars / Grand” calls and “Four Wall” calls

- Any applications which could evoke a laugh may be allowable as gimmicks.**
- The language in everyday use makes big difference in use of Supplementary Commands.**
- Good caller judgment depending on the situations is always expected.**

A Study: Basic and Mainstream Call List With Extended Variations

Based on the CALLERLAB Teaching Order.

Revised March 20, 2015

BASIC-Part 1		Extended Variations			
1	CIRCLE LEFT / RIGHT ("Two Couples Circle" to be saved for 29.) a. Four Girls/Boys in the Center, Circle L/R				
2	FORWARD & BACK				
3	DO SA DO Dosado to a Wave (See Note below.)	L	OW		1&1/2 ♦Diag.
		L		AP	
4	SWING		OW		
5	PROMENADE "Girls Roll Back One" a. (COUPLES) PROMENADE (Back Home, 1/2, 3/4, Full) b. SINGLE FILE PROMENADE Four Girls/Boys Promenade inside. c. Star Promenade (Pick Up the one designated) d. Wrong Way Promenade			AP	
		Rv*			*Wrong Way
6	ALLEMANDE LEFT Turn Partner by Right (=Allemande Right)	R	OW		*Arm Turn *Arm Turn
7	ARM TURNS (See Definition Book for Possible Use)	See *AT for Related Calls.			
8	RIGHT & LEFT GRAND FAMILY a. RIGHT & LEFT GRAND b. WEAVE THE RING (c. Wrong Way Grand)	L	OW		On # x
		L	OW		
9	RIGHT-HAND/LEFT-HAND STAR (Back By the Left/Right) a. Two Couples Star (Right/Left-Full, Half)				1/2, 3/4
10	PASS THRU (STEP THRU From Wave) ♦B/G Diag.	L	OW		
11	HALF SASHAY FAMILY a. HALF SASHAY b. ROLLAWAY c. LADIES (Boys) IN, MEN (Girls) SASHAY	Rv		AP	Once & 1/2 Once & 1/2 From In-Facing Line.
		Rv		AP	
12	TURN BACK FAMILY a. U TURN BACK, "Turn Around." b. BACKTRACK ("Step Out--"from Single File)				
13	SEPARATE, SEPARATE AROUND 1, 2, a. TO A LINE b. AND COME INTO THE MIDDLE			AP	Around 3...
14	SPLIT TWO			AP	2 in Tandem From Ctr.
15	COURTESY TURN(CT)			AP	1/4More
16	LADIES CHAIN FAMILY (*CT) a. TWO LADIES CHAIN (Exclude 3/4) ♦Diag b. FOUR LADIES CHAIN (REG & 3/4) (c. Chain Down The Line)			AP	Frm Fcg Lines Frm Fcg Lines
17	DO PASO (*CT)				*AT
18	LEAD RIGHT	L		AP	
19	VEER LEFT / VEER RIGHT			AP	
*16	c. CHAIN DOWN THE LINE (*CT)			AP	
20	BEND THE LINE From Two-Faced Line, Line of Four.			AP	
21	CIRCULATE FAMILY a (named dancers) CIRCULATE Ends/Ctrs. Circulate from Two-Faced Lines only b COUPLES CIRCULATE			AP	1/2, 1&1/2
22	RIGHT&LEFT THRU (*CT) Mrr=Left & Right Thru Frm Sashayed cpls. ♦Diag.	L	OW	AP	1/2OW, Turn 1/4 More
23	GRAND SQUARE Hds Half Sashay, Sds Face Gr. Sq. w/Pass Thru---			AP	6,8,10 steps, etc., Gr.Slide
24	STAR THRU	(L)			
25	CALIFORNIA TWIRL				
26	WALK AROUND THE CORNER (/Partner)				
27	SEE SAW Partner (/Corner)				
28	SQUARE THRU (1,2,3,4) LEFT SQUARE THRU (1,2,3,4)	↓	OW	AP	On #x
		L	OW	AP	

29	CIRCLE TO A LINE a. CIRCLE FOUR 1/2, 3/4 b. CIRCLE FOUR TO A LINE (Named Dancers break)	Rv Rv		AP	3/4 to Line
30	DIVE THRU	◆Diag.	1/2AP	From Fcg Lines, Hds(Sds) Arch,—	

BASIC-Part 2		Extended Variations			
31	WHEEL AROUND (From Various Formations)	Rv		AP	1/4More
32	THAR FAMILY a. ALLEMANDE THAR From any Arm Turns b. ALLEMANDE LEFT TO AN ALLEMANDE THAR, Go Fwd Two, Men Swing In Make An Allemande Thar Allemande Left Full Turn to a Thar c. WRONG WAY THAR (Name of A Formation)			AP	*AT
33	SLIP THE CLUTCH From Thar & Parallel-Waves			AP	
34	SHOOT THE STAR Go All the Way Around (Turn Corner By Right to a Wrong Way Thar)			AP	*AT
35	BOX THE GNAT Pull By	L	OW		1&1/2
*9	c. WRONG WAY GRAND				
36	TRADE FAMILY a. [named dancers] TRADE in a Wave/Line. b. COUPLES TRADE From Line of 4/Two-Faced Line c. PARTNER TRADE (From Couple)	L		AP	1&1/2
37	OCEAN WAVE FAMILY a. STEP TO A WAVE b. BALANCE	L		AP	From Fcg Dncrs=Touch
*21	c. ALL EIGHT CIRCULATE	L		AP	1/2, 1& 1/2
38	ALAMO RING FORMATION a. ALLEMANDE LEFT IN THE ALAMO STYLE b. BALANCE				
39	SWING THRU LEFT SWING THRU	FC	1/2OW	AP	1&1/2, 1&1/4
40	RUN (From Mini-Wave or Couple) CROSS RUN (From General Lines)			AP	X-ing Rule to be Applied.
41	PASS THE OCEAN (OW Rule not to be applied)			AP	
42	EXTEND (from 1/4 Tag Formation only)				L. 1/4 Tag F. to LHW.
43	WHEEL & DEAL (Out Fcg Lines/2-Faced Lines)	L		AP	From In-Fcng Lines
44	DOUBLE PASS THRU	◆Diag.	L	OW*	*From (L) 1/4 Tag F.
45	FIRST COUPLE GO LEFT/RIGHT NEXT COUPLE GO LEFT/RIGHT			AP	
46	ZOOM (From Tandem Couples or Any Box Circ F.)			AP	1/2, 1&1/2
47	FLUTTERWHEEL REVERSE FLUTTERWHEEL	◆Diag.		AP	
48	SWEEP A QUARTER	◆Diag.		AP	
49	TRADE BY	(L)	OW*	AP	*From (L)1/4 Tag F.
50	TOUCH 1/4	L			
*21	CIRCULATE Family d SINGLE FILE (COLUMN) CIRCULATE e SPLIT / BOX CIRCULATE				1/2, 1&1/2 1/2, 1&1/2
51	FERRIS WHEEL From RH/LH Two-Faced Line			AP	

Comment

◆Diag.=On the Diagonal frm 1/4 Line, DPT-F, etc..

- 1) Calls 32, 33, & 34 can be placed at the very last of BASIC PROGRAM. Reason is the level of difficulty which comes from different nature of calls done from a new moving formation .
- 2) TRADE: The call 36a. should be placed after 38 or even after 41.

Reason: This is a very versatile call similar to "41.Run" which can be called from various formations. Thus, "37c. Partner Trade"and 49.Trade By to be taught much earlier.

Callerlab 2015, Springfield, Missouri, USA

Mainstream Extended But Not Extreme

Presentation by Mike Sikorsky, producer of Mesa Apache Productions (MAP)

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1. Scootback with Girls going first

Zero Box, Dosado to a Wave, Girls Trade, Girls Run, Ferris Wheel, Centers Pass Thru, Touch $\frac{1}{4}$, Scootback (Girls arm turn). The result is the same as if you had a Zero Box and called Touch $\frac{1}{4}$. The variety is having the girls arm turn first and also a $\frac{1}{2}$ sashayed Ferris Wheel. So your possible getouts are:

A. Hinge, Extend, Right & Left Grand;

B. Girls Run, Circle Left;

C. Walk & Dodge, Partner Trade, Pass Thru, Wheel & Deal, Centers Pass Thru, Allemande Left, Right & Left Grand, Bow to the Partner you've stirred the bucket for the singing call.

2. Eight Chain Three

Heads Square Thru Four, Eight Chain Three, Centers Pass Thru, Centers In, Cast Off $\frac{3}{4}$, Pass Thru, Wheel & Deal (Girls in the center), Girls Square Thru Two & Cloverleaf behind the nearest boy, Boys U Turn Back. All dancers are now facing their corner in an Eight Chain Thru formation, all dancers In Sequence with same sex partners, boys in the center. So your possible getouts are:

A. Star Thru, Bend the Line, Square Thru $\frac{3}{4}$, Allemande Left, Bow to the Partner you've stirred the bucket for the singing call;

B. Touch $\frac{1}{4}$, Girls Run, Bend the Line, Circle Left;

C. Touch $\frac{1}{4}$, Girls Trade, Swing Thru, Boys Run Bend the Line, Slide Thru (Zero Box where you could call Allemande Left, Bow to the Partner you've stirred the bucket for the singing call).

D. Dosado to a Wave, Scootback (Girls arm turn), Girls U Turn Back, Square Thru $\frac{3}{4}$, Allemande Left;

E. Touch $\frac{1}{4}$, Scootback (Boy-Girl arm turn, boys are now the centers of the Ocean Waves), Step Thru, Right & Left Grand.

3. Start with a Boy Boy Girl Girl line

Heads Pass Thru, Separate Around One to a Line, Pass Thru, Tag the Line, Face Right, Ferris Wheel, Boys Pass Thru. Dancers are in an Eight Chain Thru formation facing their corner In Sequence with same sex partners, boys are the centers. You have also rotated the square $\frac{1}{2}$. So your possible getouts are:

A. Star Thru, California Twirl, Boys Circulate, Promenade home;

B. Touch $\frac{1}{4}$, Boys Run, Boys Circulate, Promenade home;

C. Touch $\frac{1}{4}$, Scootback, Extend, Right & Left Grand, you're home (this

Scotback is Boy-Girl arm turn when the Waves are close together so it's very doable);

D. Touch $\frac{1}{4}$, Girls Trade, Swing Thru, Boys Run, Bend the Line, Slide Thru (Zero Box as if you had called Sides Square Thru Four then Pass Thru Trade By Pass Thru Trade By, so you've changed the actives and inverted the square twice);

E. Touch $\frac{1}{4}$, Girls Trade, Spin the Top, Hinge, Boys U Turn Back, Pass Thru, Right & Left Grand, you're home.

4. Start with a Boy Boy Girl Girl line part 2

Heads Pass Thru, Separate around 1 to a line, Pass Thru, Tag the Line, Face Left, Ferris Wheel, Girls Pass Thru. Dancers are in an Eight Chain Thru formation facing their corner In Sequence with same sex partners, girls are the centers (Item #4 = item #3 + Pass Thru + U Turn Back). You have also rotated the square $\frac{1}{2}$. So your possible getouts are:

A. Touch $\frac{1}{4}$, Extend, Right & Left Grand, you're home;

B. Star Thru (Boys connect), Boys Circulate, Promenade Home;

C. Touch $\frac{1}{4}$, Boys Trade, Spin the Top, Slide Thru (Zero Box as if you had called Heads Square thru 4 then Pass Thru Trade By Pass Thru Trade By);

D. Touch $\frac{1}{4}$, Boys Trade, Spin the Top, Hinge, Girls U Turn Back (same result as item 4C);

5. Spin the Top and Leaders drill (Leaders are the outfacers in each box)

Zero Box, Swing Thru, Spin the Top, Hinge, Girls U Turn Back (Geo zero);

Zero Box, Step to a Wave, Girls Trade, Spin the Top, Hinge, Boys U Turn Back (Geo zero + Pass Thru + U Turn Back);

Zero Box, Touch $\frac{1}{4}$, Centers Trade, Spin the Top, Leaders U Turn Back (8 Chain Thru formation with same sex partners, boys in the center, all dancers facing their corner In Sequence);

Zero Box, Touch $\frac{1}{4}$, Scotback, Centers Trade, Spin the Top, Hinge, Leaders U Turn Back (8 Chain Thru formation with same sex partners, girls in the center, all dancers facing their corner In Sequence);

Your getout from all these Item #5 sequences is:

A. Star Thru, Outfacers Partner Trade, Right & Left Thru, Slide Thru (making all the #5 sequences a Geo Zero);

or, if you began from a Squared Set and called Heads (or Sides) Square Thru 4 or the equivalent;

B. Star Thru, Outfacers Partner Trade, Square Thru $\frac{3}{4}$, Ends Face In, Centers U Turn Back, you're home.

All choreo included in this document was created from info taken from the two Activator Stream books Mike Sikorsky has written and published.

Extended But Not Extreme - Plus

Barry Clasper

CALLERLAB Convention 2015

Introduction

This is a handout for a 2015 CALLERLAB convention session. It is primarily intended to provide some of the theoretical thinking behind examples demonstrated during the presentation. For best results, read it in conjunction with listening to the session recording.

There have been many sessions at past conventions poking at this topic from a variety of angles. They had titles such as "Creative Choreography", "Different But Not Difficult", "Different But Not Destructive", and so on. For all of them, the idea was to show ways to provide entertaining and varied choreography without unduly abusing dancers. The key issue was always how to find the line between entertaining and frightening, but approaches varied.

This presentation comes at the subject from yet another direction.

Over the past 20 years or so, we have seen a greatly increased pressure to teach more calls more quickly. There are many reasons for this, which we will not discuss here. The result is we now have a large population of dancers with only a superficial understanding of most calls, including the "foundation" calls such as Trade, Cast, Hinge, Circulate, Split Circulate, etc. We responded to this situation by restricting our call usage to a few common positions and patterns that dancers eventually become familiar with through sheer repetition. Repetition brought the capability to dance the patterns smoothly, but without any real insight into the mechanics of the action. We documented these positions and patterns in the "Standard Applications" books. There are now callers who believe the usages documented in those books are all that need to be taught.

Many of the patterns/calls that have become familiar are actually fairly complicated. Spin Chain and Exchange the Gears and Relay The Deucey are not simple, yet dancers do them easily and reliably - from the "standard" positions, at any rate. Yet there are other call usages that are much simpler by comparison but most dance floors will not execute smoothly - or at all. Why? Because dancers are unfamiliar with them - because callers don't use them - because dancers are unfamiliar with them - ad nauseam.

We (CALLERLAB) devote a lot of time and effort to discussing what calls should be on various lists (especially in years like this one - a Triennial Review year). We agonize over whether this or that call should be deleted from a list. The irony is that dancers continuously and effortlessly prune these lists in their own minds. When we don't use a call much, they DROP it. What typically happens when you call Spin Chain The Gears these days - cold, that is? Same deal with Follow Your Neighbor. These calls have become dangerous to use because large portions of the floor will either do what they THOUGHT you said, or they will break down trying to remember how that call actually works. Dancers are now more familiar with the complicated variation than its simpler sibling, so the simpler call is "harder" (that is, less familiar).

So the idea here is to look for usages which are "hard" mainly because they are unfamiliar, rather than being inherently difficult.

Unfamiliar vs Inherently Difficult

How exactly can you distinguish between that which is inherently difficult - genuinely hard - and that which is merely unfamiliar? Well, we're usually familiar with what is unfamiliar (so to speak), but how do we pick out the calls that are also simple? Remember, our end objective is to expose dancers to a call variation that does not require extensive teaching or workshopping. Here are some elements that contribute to difficulty:

- **Number of Parts**

The more parts a call has, the harder it is. This is true from two standpoints. The more parts, the more there is for dancers to remember. Secondly, more parts generally implies more evaluation

Extended But Not Extreme – Plus ... cont'd

points: points in the call where the dancer must determine their current position and make a decision about what to do next. For example, Spin The Top has an evaluation point after the first Arm Turn Half, where the dancer must determine whether they are a center or an end in order to do the next part. Spin Chain and Exchange the Gears and Relay The Deucey have many evaluation points.

- **Number of Roles**

A role is the identity of a dancer as defined by their position and facing direction in a formation and, sometimes, their gender. Calls are generally defined in terms of these roles: centers do something, ends do something else; leaders do something, trailers do something else; etc. Roles determine the action the dancer must execute as their part of the call. The more different roles there are, the harder the call. A call that is defined entirely in terms of "centers do this, ends do that" is inherently simpler than one defined in terms of "trailing ends do this, lead ends do that, centers do something else". When this attribute is combined with parts, the inherent difficulty is multiplied: for the first part here are the roles and what they do, for the next part here are the roles and what they do, etc.

For many dancers, some roles are harder to identify than others. Some dancers have a great deal of trouble seeing whether they are on the right or left side of a couple (they can tell if it's "normal", but beyond that specific case, they struggle). Leader/trailer is another one many need time to determine. Tidal setups present special difficulties. And asking dancers to identify roles with multiple attributes (e.g. trailing center, lead belle, etc.) adds to the load.

- **Number Of People Involved**

Somewhat paradoxically, calls requiring more people to execute can actually seem less difficult, whereas calls requiring fewer often have a larger number of problematic cases. This is because the more people required to do the call, the fewer possible starting formations. The existing formation when dancers hear the call is a major clue in determining what they need to do. Dancers have a natural tendency, reinforced by the way we teach and use calls, to assess calls in the context of the whole square. For calls that do not actually require all 8 dancers, this tendency causes dancers to make some faulty judgments, particularly about ending formations. This effect accounts for why a call like Slide Thru (how simple can a definition get?) can be so problematic from all but a very few of the possible starting formations.

On the other hand, reducing the number of people required to do a call tends to also reduce other difficulty factors. For example, a two-person call can only have 2 roles and is unlikely to have many parts.

- **Unassisted Motion**

Some calls require dancers to figure out where to go without any helpful cues from other dancers such as handholds or arm turns. Many dancers have trouble with Circulates for this reason: it requires them to visualize a destination and go there without reference to what other dancers are doing. Crossfire has this property, too. The ends have to visualize where the Cross Fold takes them and go there (especially hard from diamonds).

There are a number of Plus calls that are fairly high on these dimensions of difficulty. I have already mentioned Relay The Deucey and Spin Chain And Exchange The Gears several times. They both have a lot of parts, which is primarily where their difficulty comes from. They each have 4 possible starting roles: end facing in or out, or center facing in or out. If we include left-hand setups, that gives us eight. We have addressed this complexity by using them almost exclusively from one arrangement of right-hand waves, which means dancers only need to learn them from 2 of the 4 possible right-hand starting roles. Frequent repetition from limited situations has allowed dancers to "chunk" these complex actions – that is they have eventually stored the entire action for each of the two variations they see as a single "chunk", which they can execute without thinking.

Extended But Not Extreme – Plus ... cont'd

Indeed, this chunking process applies to all calls as dancers gain experience with them. New dancers are hesitant and tentative when they first encounter something like Right And Left Thru (which hand do I start with, when do I let go, where do I put my hands after the pull-by, which way do we turn, how far do we turn?). With repetition it eventually becomes a single thing in their minds – they have chunked it into a single entity, and are no longer aware of its parts, or the decisions they are making during execution.

Extending The Chunk

Experienced dancers have internalized and chunked the calls they know based on the experience they have had. By and large, this experience has exposed them to just a few variations of the call. Our goal is to show them a new variation, without doing extensive re-teaching or workshopping. This means we need to extend their chunks – just a little.

Once a dancer has chunked a call, they are reacting to some familiar cues (call name, formation, their position, current motion, etc.) and executing by feel. One key to a successful extension is to introduce a variation that feels almost the same for as many of the dancers as possible. Once dancers realize you are monkeying with their chunks, they will start trying to remember whatever they understand about the definition of the call (What did they say when they taught me that one? What was that weird position we saw last week?). If the call has a lot of parts or roles, they will be overwhelmed, and lengthy explanations will be necessary. Such calls are not good candidates for this exercise. Therefore, we need to find applications that have a similar feel for at least some of the dancers, and which do not have a lot of parts.

Let's look at some examples.

Peel The Top

Swing Thru, Girls Fold, Peel The Top. This is pretty much the ONLY situation from which most dancers have seen Peel The Top. It is a 4-person call done from a mini-wave box or equivalent Z. The definition implies it has two parts, although no re-evaluation of roles is required between part 1 and part 2. It defines two roles: a leader and a trailer. It is not an easy call. Its difficulty stems mostly from the leads having to figure out where the peel off and move up a quarter action takes them. They usually rely on the casters to accurately cast $\frac{3}{4}$ and provide them a right hand to tell them when to stop. For experienced dancers it is firmly chunked from the Z formation with the boys as leads, and it does not exist from anywhere else, and it is always preceded by Girls Fold. How do we extend that chunk?

The Z formation created by the Girls Fold is essentially a distorted left-hand column. Therefore, Peel The Top from a BGBG left-hand column should feel almost identical to what dancers are used to. Here is a way to get them there:

- First do it from the usual combination to refresh the action in their minds
- Then do the Girls Fold, and stop. Let them examine the Z for a moment.
- Now, all take a small step forward and make a left hand column. Boys are still Peeling, Girls are still Casting, all Peel The Top.

Showing dancers the high similarity between the familiar Z starting point and the left-hand column starting point should make this extension fairly painless. Moving on to left-hand columns created some other way, would be the natural next step. However, for many dancers, moving to left-hand GBGB columns would be large step up in difficulty, and right-hand columns would similarly feel "backward" for them. Success from that situation would likely require a lot of drill and repetition. Ditto for right-hand columns.

This is not to say that you should never show dancers Peel The Top from other arrangements or formations. Only that they will require more teaching and drilling before dancers can do them smoothly, because they will feel quite different to what they are used to.

Extended But Not Extreme – Plus ... cont'd

Acey Deucey

This call has a very simple rule but can be used from a wide variety of situations. Dancers are most familiar with doing it from right-hand waves with either 0 or 1/2 arrangement. Acey Deucey lends itself readily to small bite-size extensions that dancers easily adjust to. For example:

- First order of difficulty: Generalized Lines
 - Start with an extension that leaves half the dancers doing something familiar. You can either make the Ends Circulate different (typically by having the ends all facing out or facing in), and leaving the Centers Trade as an Arm-Turn Trade. Or you can leave the Circulate alone and make the Centers Trade from a couple. For example:
 - Start with 3x1 lines, centers with right hands, ends facing in (easy to cue ends it's a Pass Thru)
 - 3x1 lines, centers with right hands, ends facing out
 - 3x1 lines, centers facing out, ends with right shoulders in (easy to cue centers it's a partner trade)
 - Then, inverted lines, centers facing out, ends facing in
 - Lines facing out (ends will need cuing)
 - there are more, but you get the idea
- Second order of difficulty: Columns with ends facing out
 - From CDPT (i.e. Full Tag) – difficulty is centers recognizing they are centers
 - From 3/4 Box (i.e. from normal arrangement CPDT, center girls UTB)
- Third order of difficulty: T-bone formed by having Centers Touch 1/4 from Facing Lines
- Fourth order of difficulty: Diamonds

There are a number of other examples of calls that can be incrementally extended that will be discussed during the presentation.

Summary

The Standard Application books are intended to document call usages that have a high assurance of being successful if you use them. While they were never intended to restrict call usages, they have had that effect. The result is that many dancers now have a quite superficial understanding of most calls.

The "standard" applications are not necessarily the easiest applications. They are simply the ones dancers see most often. There many usages which are not inherently difficult, but are rendered difficult by infrequent usage. Callers can expand their repertoires, and add variety to their choreography by discovering and using these "easy but unknown" variations.

Two couple figures that you can practice using mainstream and plus calls

- | | |
|---|--|
| 1. Lead Left and Right | 18. Sweep Touch - Circulate |
| 2. Do-Sa-Do, See-Saw | 19. Turn Thru - Walk and Dodge |
| 3. Swing, Ladies Chain | 20. Folds - Dixie Style - Trade the Wave |
| 4. Courtesy Chain | 21. Scoot Back |
| 5. Right and Left Thru | 22. Centers in - Cast off 3/4 |
| 6. Slide Thru - Star Thru | 23. Spin the Top - Fan the Top |
| 7. Pass Thru- Partner Trade | 24. Couples Hinge - Partner Hinge |
| 8. California Twirl | 25. Diamonds - Circulate, Flip and Cut |
| 9. Half Sashay - U Turn Back | 26. Crossfire |
| 10. Grand Square | 27. Recycle - Linear Cycle |
| 11. Veer Left - Bend the Line | 28. Explode |
| 12. Box the Gnat - Ocean Wave | 29. Single Circle to A Wave |
| 13. Swing Thru - Spin the Top | 30. Load the Boat |
| 14. Run Family, Centers, Ends, Boys and Girls | 31. Tag the Line - Partner Tag |
| 15. Trade Family, Ends, Centers, Boys, Girls | 32. Peel Off - Peel the Top |
| 16. Zoom | 33. Chase Right |
| 17. Flutter Wheel - Reverse Too- | 34. Tag the Line - 1/2 Tag |

Two Couple Calls for callers to practice when dealing with SIGHT CALLING. The objective is to use these calls, watching the dancers and getting them back to their original position with original partners.

- | | |
|---|---|
| 1. Chase | 19. Peel Off |
| 2. Flutter Wheel –Reverse
Flutter (Sweep $\frac{1}{4}$) | 20. Peel the Top |
| 3. Partner Tag | 21. Spin the Top |
| 4. Wheel and Deal | 22. Recycle |
| 5. Explode the Wave | 23. Linear Cycle |
| 6. Ladies Chain | 24. Scoot Back |
| 7. Single Circle to a Wave | 25. Ends or Centers – Load the
Boat |
| 8. Right and Left Thrus | 26. Square Thru's |
| 9. Peel Off | 27. Circulate |
| 10. Walk and Dodge | 28. Partner Hinge – Partner
Trade |
| 11. Crossfire | 29. Diamond Circulates |
| 12. California Twirl | 30. Flip or Cut the Diamonds |
| 13. Dixie Style to a Wave | 31. Remake |
| 14. $\frac{1}{2}$ Sashay | 32. Slide Thru |
| 15. Roll | 33. Touch $\frac{1}{4}$ - $\frac{1}{2}$ |
| 16. Runs | 34. Veer Left – Right |
| 17. Linear Cycle | 35. Do-Sa-Do – See Saw |
| 18. Recycle | |

Being Creative at Mainstream, Plus, and Advanced some Ideas for Callers

1. Spin chain thru - Ends u turn back, and Circulate
2. With Original partners
Heads Linear cycle – Sides 4 Calls - Ferris wheel, Veer left,
Extend and Bend the Lines - Ends, Lines Facing
3. Spin Chain and Exchange the Gears - 2nd person leads them across
4. Lines Facing - Ends only Load the Boat - Centers another call
5. Lines of 4 facing out. Right hand couples chase right others tag the line and face in, out, or whatever
6. Lines Facing - Skip the 1st part, slide thru (if in sequence - Grand right and left here) Lines Facing Out - Skip the 1st part - right and left thru - Just
7. Grand O/W - Centers of each side work with centers of other side
Ex.Linear Cycle
8. Columns - Same Sexed in middle - Centers Trade and spread others - lead person run - and those two step forward and take another call
9. Same sexes in 2 faced lines - Some turn and deal some wheel and deal
10. All with or with original partners - some slide and swing , others swing and slide

Here are some simple sequences

- A.) Heads slide thru –double pass thru
all do your part
boys peel off and bend the line
girls put centers in and cast off $\frac{3}{4}$
pass thru -1/2 tag
recycle – left allemand

- B.) Sides – zero lines
half sashay
each side do the center part of load the boat
left allemand

- C.) Heads – zero lines
pass the ocean
spin chain the line – girls u turn back and circulate
bend the line and pass the ocean
circulate – scoot back
grand right and left

- D.) Heads square thru 4 – sides 1/2 sashay
all square thru – heads go 3 sides to 4
ends fold – centers slide thru
zoom
centers –half sashay – and centers face in
allemand left

Unusual Choreo – Mainstream Level

1. From Completed Double Pass Thru Position – Centers In, Centers Run, New Centers Trade
2. Lines Facing, $\frac{1}{2}$ Sashay, Centers $\frac{1}{2}$ Sashay, Same Sexes Half Sashay
3. Just Boys Zoom
4. Head Ladies Chain $\frac{3}{4}$ - Lines of 3, Touch $\frac{1}{4}$ -Extend (Columns Here)
5. Lines Pass Thru – Finish a Right and left Thru
6. Zero Lines – Finish Slide Thru (all set for a Grand Right and Left Here)
7. From Left Hand Waves _ Right Swing Thru
8. Circulates – All Variations
9. Fractional Circulates
10. Walk and Dodge – Just Dodge
11. Same Sexes doing a Slide Thru
12. Start with Left Hand – Dixie Style to a Right Hand Wave
13. From 2 Faced Lines – Begin with a Trade and Spin Chain Thru
14. Tagging the line – IN, OUT, RIGHT, LEFT AND TO A CLOVERLEAF
15. Scoot Back – Normal, and Centers
16. Recycles – Have some while others do another call

Things to think about when dealing with choreo at the plus level

1. Use of rolls
2. Fractions – acey deucey 1 ½-- circulates – ends ½ more
3. Mixing calls – some take one call other another
4. Follow your neighbor (not everybody spread)
5. Grand ocean waves – swing thru – each side also in the center
6. Linear cycle – all variations
7. Load the boat- using just the center part
8. Single circle using different fractions
9. Spin chain exchange the gears – using different fractions
10. Tea cup chain –half way, complete it later

Media Relations by Bill Boyd

While I lack the skills to place information in the modern computer era. I am conversant on the mechanics of print advertising.

These are some suggestion, and I am sure that there are many others.

Number one:

Who are you? While that sounds simple ask yourself this.

Am I a club?

Am I a Caller?

Am I both?

What do I want the people who see this to know about me?

Number two:

What do you do?

Do you provide recreation?

Do you provide mental stimulus?

Do you provide Physical exertion?

Are you welcoming everyone regardless of age, sex, or ability?

Number three:

Where are you located?

Are you a telephone number?

Are you a web address?

Do you have a physical address?

Does you club or hall have signs indicating where dancers should go?

Why should someone contact you?

See number two:

We as callers provide a recreation and should never forget this!

Media Relations by Bill Boyd

While much of this sounds simplistic, how many of us give thought when we provide a flier, or design an ad.

I honestly believe, even in this day of internet communication, a sign or flier still works. Take a written piece of paper and place it in someone's hand, personally invite them to attend and you may be pleasantly surprised at the results.

Calling Patter / Chanting

Jeannette Staeuble

Introduction

Traditional patter music is often a combination of chords, sometimes without a melody line. Some singing calls may be used as patter music, and today, often modern/alternative music is used also.

When singing patter calls, callers rarely try to match or sing the exact melody line of the tune. Instead, they create a simple counter-melody out of the harmonizing notes that are part of each tone's chord structure and this is called „chanting“.

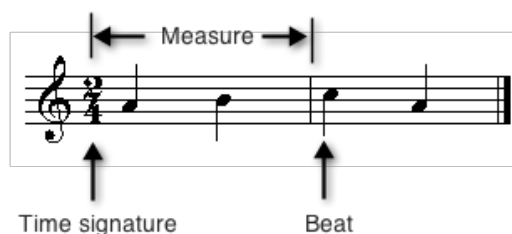
Callers with musical talent do this automatically, for the others here are some ideas on how to find the harmony notes and how to learn chanting.

Basics

To use chanting successfully, it helps to understand the terms „rhythm“, „phrasing“ and „metering“

Rhythm

Rhythm is the „time element“ in the music. The recurring musical pulse - known as the "beat" - is the foundation of all rhythm. Beats are arranged in groupings called measures. Musicians identify rhythm in terms of a fraction, which is called the time signature.



The beat tells the dancers, when they have to walk, and also the callers, when they have to give the commands.

Phrasing

The melodic line of square dance music is nearly always divided into 8-beat segments called "phrases". The first beat of each phrase can be easily recognized by dancers and callers.

There are two possibilities, how a caller can use the phrase:

1. The caller gives the command **before the first beat of a phrase**, and let the dancers start on the first beat.
2. The caller gives the command **on the first beat of a phrase**, and the dancers start on beat 2 or 3.

The first possibility (first beat for the dancers) gives the dancers a stronger dance sensation, because they often start also the following calls on the strong first beat.
The other possibility (first beat for the caller) is (specially for a newer caller) easier to accomplish.

Dancers who step in time with the beat of the music will enjoy dancing more if they can begin to do a series of calls at the first beat of a phrase or section of the music, even though many of them may not be consciously aware why they like it better.

Metering

Metering is the term used to identify the process of matching the rhythm of the caller's word syllables to the rhythm of the musical phrase.

When callers say "**Allemande Left with the Ole Left Hand "**, they correctly match the 4-beat feel of the words with the 4-beat phrase of the music.

But if they say "**Allemande Left with the pretty little corner lady"** they are seeking to cram a 5-beat word package into a 4-beat musical package and the resulting mismatch is obvious - and somewhat painful - to all who hear it.

Dancers expect callers to produce their calls in 2 or 4-beat groupings and to also match or synchronize these groupings with the 4-beat phrase of the music

Learning Chanting

Chanting can be used with all kinds of patter music (traditional, singing calls, alternative music, but it is easier, to use traditional music in the beginning (for example: „Boogie Beat“ or „G-String“ from ESP, „Guitar Rag“ from Red Boot, „B.J.“ from Sting).

1. Learn to say the square dance command in rhythm. Most of the calls are called in 2 beats (also see #5)
2. Listen to the patter music carefully:
 - a. When does the musical phrase start?
 - b. How long is the intro.
 - c. Which are the lead instruments.
 - d. Are there special effects in the music (key-changes, musical-breaks, etc)?
3. Train your musical ear with listening to the base-instrument and follow their musical line. Also the last note of the music is the „root-note“, and this note often fits to most of the chords of the musical piece.
4. Try to sing these notes, first with „BOOM“, „BOOM“, then with counting from 1 to 8.
5. Now take the calls on the Mainstream Program, and chant these calls in Rhythm (all commands in 2 beats!) with the harmony notes above.
Also call these notes with the musical phrase.

Examples are:

Pass the Ocean, Swing Thru, Allemande Left, Right and Left Thru

6. Now start using „Fill in patters“ (4-beat phrases), always start with the musical phrase:

Bow to your Partners, Corners too

7. Then add to the 4 beats above „Circle Left all eight of you“ (the „fill-in“ patter is now 8 beats)
 Bow to your Partners, Corners too
 Circle Left all eight of you
8. If this works out well, add another fill-in patter:
 Allemande Left with the ole left hand,
 Partner Right and a Right and Left Grand
9. Keep using this choreography, until it works well
10. Collect and work on more of these musical phrases
11. Up to #10 it was home work... Now on your regular calling, start and finish each Tip with chanting. The more complex the choreography, the less filler-words are used. But still call rhythmically and use harmony notes.

For callers, which lack musical talent is learning chanting not easy, but with a little effort it can be done. Most of the successful callers use chanting in patter. It sounds better and therefore dancers enjoy it much more then if a caller only speaks the patter.

Note to women callers:

Additionally it is important for us to use the (lower) chest-voice for chanting. On most of the female callers, the head-voice is much to high and thin for square dance commands and who would like to dance patter to a soprano-singer?

Fill-In Patters

Bow to the Partner, Corners too
 Circle up Left all eight of you

Bow to your partner, corner salute
 Circle left, go lickety-scoot.

Allemande Left with the ole left hand
 Partner Right and a Right and Left Grand

Promenade, go two by two
 Now you walk 'em home like you used to do

Allemande Left like an allemande Thar
 Forward two and you form a star

Other Fill-In Patter can be found

- Online bei www.ceder.net
- Booklet "Square Dance Calling Fill-In Patter", compiled by Jon Jones

New Initiatives Panel Session
CALLERLAB Convention
Springfield, MO April 2015

Moderator: Mike Olivieri

Panelists: Justin Russell; Bear Miller

Description of Session: Presentations of some selected New Initiative projects.

New Initiatives is tasked with collecting and documenting stories from the Square Dance world that have resulted in:

Larger Mainstream classes

Larger Dance attendance

Ideas that have promoted square dance in the area

New Dancer retention

Square Dancing “outside the box” (i.e. Flash Mobs, dancing in unique locations, unusual fun themes)

A different way of teaching new dancers that has a proven track record

These ideas are collected by the CALLERLAB home office, reviewed by the New Initiatives chairman and put into the Winning Ways book on the CALLERLAB website for anyone to review and study.

There are a lot of GREAT success stories in our activity that no one ever hears about. Social media has helped to get the word out, but having a main focal point in CALLERLAB is a good way to get all those great ideas and stories into one place making it easier for others to try your winning idea.

This session will share some of those ideas with you, and in turn, collect some of your ideas to be added to the Winning Ways book. After all, if we don’t “Talk it up #squaredancing,” how will anyone know?

Success stories can and should be submitted to CALLERLAB home office:

CALLERLAB@aol.com and/or to the chairman of the New Initiatives committee, Mike Olivieri sdcallerco@earthlink.net.

WHAT IS CALLERLAB?

CALLERLAB is the International Association of Square Dance Callers. It is truly international in scope. Members from 25 countries are represented in CALLERLAB. It is a professional organization of square dance callers that subscribe to the CALLERLAB code of ethics.

BENEFITS OF CALLERLAB MEMBERSHIP

- A full-time professional Home Office staff , available from 8:00 AM to 4:30 PM (Central Time), Monday through Friday. (785) 783-3665
- An email address for orders and answers: CALLERLAB@aol.com.
- A website (www.CALLERLAB.org) with a wealth of useful information
- A bi-monthly newsletter: DIRECTION.
- Availability of the most widely used program lists.
- An insurance program for US callers geared toward square dance calling activities:
 - Group liability insurance coverage of up to \$3,000,000.
 - Accidental death or dismemberment insurance coverage.
 - Accidental medical coverage over and above primary coverage.
 - Optional low-cost equipment insurance.
- Recognition as a member of the only world-wide professional, callers' organization.
- Standing committees working on various aspects of the square dance activity.
- Representation by 25 highly respected Board of Governors.
- Availability of an annual Convention that provides several interest sessions geared toward caller education.
- Availability of caller training seminars at both National and USA West conventions.
- Availability of caller training documents published by CALLERLAB.
 - Standard Basic and mainstream Applications
 - Standard Plus Applications
 - Starter Kit For New Callers
 - CDP (Community Dance Program) Manual
 - Square Dance Building Guidelines
 - CALLERLAB Curriculum for Caller Training
 - CALLERLAB Technical Supplement to the Caller Training manual
 - Choreographic Guidelines
 - And more
- Availability of up-to-date call definitions:
- Representation at ROUNDALAB, CONTRALAB and ACA Conventions.
- Representation at the National Square Dance Convention.
- Representation at the USA West Square Dance Convention.
- Option to purchase a license to teach Country Western Dancers outside the square dance activity, at a very reduced rate.

- The CALLERLAB Foundation For The Preservation and Promotion of Square Dancing.
Availability of grants and loans to support the preservation and promotion of square dancing.
Availability of scholarships to help pay for caller education
- BMI/ASCAP license to perform copyrighted music.
- An optional BMI/ASCAP license for a partner that calls or cues.

The twenty-five member Board of Governors is responsible for the long range planning of the organization. They meet once a year at the annual convention. The Board is kept informed of the business concerns of the membership through the Home Office. The Executive Committee is a five member Board, elected from the twenty-five member Board of Governors. Their responsibility is to take care of the day-to-day business of the organization. They meet twice a year outside of the annual convention.

Is CALLERLAB a perfect organization? Certainly not. Is it a great organization? Absolutely! Apathy of the membership is one of the main concerns. We constantly hear from members about lack of voting privileges and yet, when there are voting issues and ballots to be decided, only a small percentage of the voting membership returns the ballot.

How can you make a difference? By asking to serve on a committee. We have over 20 standing committees in CALLERLAB. These committees are where the work gets done. They are responsible for the accomplishments of the organization. If you wish to make a difference, join a committee and be active on that committee. It is a very rewarding experience.

Finally, in CALLERLAB majority rules. Your Board of Governors cannot dictate. It can only recommend to the membership. **YOU** are CALLERLAB, and **YOU** decide what the organization should represent. **YOU**, the membership, decide the role the organization has in the square dance activity. Be proud of being a square dance caller. Be proud of being a CALLERLAB member. Be proud of the fact that you are part of the leadership of this great activity we all enjoy.

Thanks to Jerry Junck for compiling this list and reminding us all of the benefits of CALLERLAB membership.

CALLERLAB History

In the years immediately following World War II one leader emerged - Dr. Lloyd Shaw of Colorado Springs. Dr. Shaw attracted hundreds of callers to his summer seminars and set the future direction of square dancing. In 1971, seeing a need for unified caller-leadership, Bob Osgood brought together eleven members of the Square Dance Hall of Fame to form CALLERLAB.

Their initial goals included:

- Put the Dance back into square dancing
- Establish standardization for calls.
- Provide adequate training for callers.

The original group grew to the 23 callers who became the first Board of Governors and convened the first CALLERLAB Convention in 1974. One of the strongest challenges facing this new organization was to stem the flood of new calls that had brought frustration to dancers and callers alike. The result was the Mainstream list of calls, established in 1975 and accepted throughout the world.

The following narrative history of the development of CALLERLAB was written by Lee Helsel, Arnie Kronenberger, Bob Osgood and Bob Van Antwerp.

The Start of the Development of Caller Leadership

In tracing the "why" and "how" of the beginnings of an international caller-leadership organization, we need to go back to the start of the period of contemporary western square dancing. Square dance history includes the names of prewar pioneers. All of them were performing callers. Few, if any, would have been considered "leaders". There is, however, one exception -- one name that stands out. He was a leader.

That man was Dr. Lloyd Shaw. He researched the western square dance and introduced it to his high school students and others in his community in the 1930's. His first wide-spread recognition came in the mid '30's with the publication of his book *Cowboy Dances* and with the start of cross-country tours with his Cheyenne Mountain Dancers. All this, just a few years before America's entry into WW2, lit the fire that would eventually propel square dancing (as a household term) into neighborhoods across the country. Shaw's methods and philosophy would make square dancing accessible to all.

Prior to this, in rural communities across America, people enjoyed this form of dancing as an occasional activity. While there were a few itinerant callers who could handle a whole evening's program, much of the calling was done by individuals who might know only one or two calls. There were a limited number of books with calls available but

fewer than a handful explained how the calling was to be done. The dances themselves were uncomplicated when compared to today's square dancing and, without sound amplification, the calls also were simple.

During the war, service personnel and defense workers moved from one area to another and, if a square dance was available, anyone who knew how to call, would likely share in the program. It was during this period that many of the post-war dancers and callers had their first taste of square dancing, but the role of developing leadership would fall to Lloyd Shaw.

Shaw's early cross-country tours and his book created great interest among school teachers and others. It wasn't long before he began receiving requests to set up a master class and teach callers. Summer classes started in Colorado Springs a year or two before the war, but had to be suspended during the emergency. In 1946 they began again and the following year Shaw also revived his tours and the big boom of square dancing was under way. Requests to attend the week-long callers' sessions were overwhelming. The available dancing space in the small cafetorium of the Cheyenne Mountain School would only permit 96 registrants and, taking great care to ensure that a wide variety of geographic areas were represented, each class filled rapidly.

Curiosity along with a desire to collect written dance material may have been the initial reason many enrolled, but what Shaw taught went far beyond calling. Among other things, callers learned how to work with people, how to be leaders and how to ensure that the wholesome qualities of the activity would be preserved and protected. The opportunity to call for evaluation and the learning of more dances was just part of the curriculum. The "caller's tripod", based on the essentials of clarity, rhythm and command, was a launching pad. The importance of "dance" to an individual with movement-to-music and comfortable dance styling showed the participants that Lloyd Shaw aimed to develop leaders who could carry the torch into the second half of the 20th century.

When each class ended, these "students" returned to their home areas, started classes, became leaders themselves and soon began teaching others to call. To the best of their ability they passed along what they had learned.

Shaw continued to hold twice-yearly summer master classes into the mid-1950's, and from each class came new leaders who went out and taught dancer classes, formed callers schools, and helped create callers associations in an effort to carry on leadership training. At first, essentially those who had trained directly under Shaw trained others. Eventually those who were training new callers were several generations removed from Shaw. The cloak of leadership had been passed from a single individual to many.

With the steady growth of the square dance activity, individual areas came up with their own guidelines and some created their own codes of ethics. For a time, there was little coordination other than that collected and published by *Sets In Order*. This magazine, originally inspired by Lloyd Shaw, broadcast much of the Shaw philosophy, carried articles by the leaders of the day, took the lists of basics from square dance centers

around the country, combined them, interpreted their styling to come up with a coordinated list and, in general, became a representative "voice of caller leadership".

On this framework individual callers and the various areas went their own way, but there was an ever-growing urgency for callers to work more closely together for the advancement of the activity. A need for some sort of consolidated leadership became more and more apparent through the 1950's and in August, 1960, a group of caller-leaders from several different areas met in Glenwood Springs, Colorado, to search for solutions to the escalating need of unifying terminology and styling, to create a universal moral code for callers and to offer needed leadership for the activity. Ed Gilmore, Bruce Johnson, Jim Brooks, Don Armstrong, Frank Lane, Bob Osgood, and their wives attended the several days of meetings.

In July 1964, *Square Dancing Magazine* (formerly *Sets in Order*) working with Southern California callers, Ed Gilmore, Lee Helsel, Bruce Johnson, Arnie Kronenberger, Bob Osgood, Bob Page, Bob Ruff and Bob VanAntwerp, and in conjunction with the extension division of The University of California at Los Angeles, presented a two-day on-campus caller-leadership conference utilizing a combined university and caller faculty which attracted callers from across North America. The success of this conference prompted a second session the following year.

As a result of leadership guidance in these ventures and because of the continuing growth of caller-interest, it became increasingly apparent that a close association of callers was long overdue. It was further felt that experienced, proven individuals working together could form and realize such a type of leadership.

During this time *Square Dancing Magazine* continued to reach out to more and more caller-leaders. Articles by top leaders disseminated on-going square dance leadership information. How-to articles were shared and callers around the world had an increasing influence on each other. Codes of ethics were published and adopted by various associations as were consolidated lists of the basics along with styling notes. Even though it reflected a true composite, all of this was done in an independent, somewhat detached manner. There still was a need for the existing leadership to work closely together.

The Start of CALLERLAB

In 1961 *Sets in Order* inaugurated the Square Dance Hall of Fame as a means of honoring leaders who had left their mark on the world of square dancing. Over the following decade a number of outstanding individuals were added to the list. Anyone looking at these names would recognize them as representing the ultimate composite of square dance leadership of the time. Any single one of these men might not alone be able to capture the respect of all callers, but, with all Hall of Famers working together, they presented a "body of knowledge" that a great percentage of callers could respect and follow. Their backgrounds and accomplishments formed an impressive foundation for square dance caller-leadership.

"Body of Knowledge" is the keystone of any profession. It must be unique to the field and is the basis (or bible) on which a profession is formed. The "Unique Body of Knowledge" is that which distinguishes one profession from another and therefore one activity from another.

Plans for a meeting of the members of the Hall of Fame were begun in 1970 with a founding committee made up of Lee Helsel, Arnie Kronenberger, Bob Osgood and Bob VanAntwerp. Summaries from the past ventures were studied and, following a lengthy preparation period, eight major discussion topics regarding the nature and needs of the activity were prepared as a partial charter framework for the potential new organization. These were the topics:

- Let's put the dance back into square dancing.
- An accepted form of standardization is vital to the growth and continuation of this activity.
- Caller-teacher leadership training is the responsibility of the callers and teachers.
- Professional standards for callers and teachers need to be established and maintained.
- Today's square dancing is due for a reappraisal.
- The combination of the various parts of the square dance activity (squares, rounds, circle mixers, quadrilles, contras and related forms) should be encouraged.
- The selfish exploitation of square dancing should be vigorously discouraged.
- The over-organization of dancer-leader groups can pose a problem to the future progress of the activity.

Invitations were mailed to fifteen members of the Square Dance Hall of Fame to attend a meeting in February 1971, as guests of The Sets in Order American Square Dance Society, to take part in an "Honors Banquet" and to discuss the "State of the Square Dance Nation".

Eleven of the invitees were able to attend: Marshall Flippo, Ed Gilmore, Lee Helsel, Bruce Johnson, Arnie Kronenberger, Frank Lane, Joe Lewis, Bob Osgood, Bob Page, Dave Taylor and Bob VanAntwerp. When the meeting, held at the Asilomar Conference Grounds in California concluded, the group enthusiastically and unanimously signed the eight point charter and began planning for the future.

It was decided that initial growth of the organization would be on a gradual basis and that each person selected for membership would be personally invited to attend one of the meetings and, having attended, would be included as a member.

This was the start of CALLERLAB.

A second meeting was held in July of that same year. Don Armstrong and Earl Johnston were included as new members at that session. The total membership had now reached thirteen.

Meeting number three was held in February, 1972, with Jerry Haag, Jerry Helt and Jim Mayo present as new members. The fourth of the Asilomar meetings was held in July, 1972, when Al Brundage and Manning Smith became members. By this time the total membership had reached eighteen. At this meeting it was decided to enlarge the group while still retaining the personal invitation method of increasing the size of membership. The February, 1973, meeting included seven new members: Stan Burdick, Cal Golden, C.O. Guest, Jack Lasry, Johnny LeClair, Melton Luttrell and Bill Peters. This session concentrated on plans for the 1974 CALLERLAB Convention.

By this time the total "founding" and "charter" membership had reached twenty-five and this body was designated the CALLERLAB Board of Governors. Jim Mayo was elected the Association's first Chairman of the Board.

In those formative years the group named itself "CALLERLAB -- the International Association of Square Dance Callers" and started *DIRECTION*, as its official publication. Arnie Kronenberger served the early sessions as chairman pro tem; Bob Osgood served as executive secretary. It was decided that during these early stages CALLERLAB would conduct business under the "wing" of The Sets in Order American Square Dance Society, and that CALLERLAB's home office and staff would be provided by SIOASDS, without cost to CALLERLAB.

A description of the formation of CALLERLAB would be incomplete if it didn't recognize the contribution and pivotal role played by Bob Osgood. His unique position as editor of *Sets in Order (Square Dancing) Magazine* and his broad contacts with the callers, teachers, and leaders in the square dance field, linked with his strong, enthusiastic leadership allowed him to truly become the moving force behind the birth of CALLERLAB. Bob was an innovator and a superior leader, and without his tireless drive and skill to organize the effort, there would not be a CALLERLAB today.

In the time period, 1971, '72, '73 the members organized the structure of CALLERLAB, e.g.:

- the concept of a Board of Governors
- need for members to attend yearly meetings at regular intervals
- need for communications between the Board and the members
- the concept of an Executive Secretary
- the concept of professional standards and the adherence thereto
- the concept of incorporation to protect liability and for tax purposes
- the concept of disciplining members (later modified)
- organization followed generally that of the American Medical Association (concept suggested by organizing member, Lee Helsel, who had been working in the health field).

Committees were started from the first meeting and within a year, a Code of Ethical Behavior had been created. The Sets In Order Basics and Extended lists of basics were

endorsed by CALLERLAB as being representative of the movements currently danced in the activity. These made up the first CALLERLAB basic movement lists.

With the help of a professional artist, the CALLERLAB logo, *DIRECTION* newsletter heading and other artwork was created, approved by the members and put into use. The legal firm of Paul, Hastings, Janofsky and Walker prepared by-laws and papers of incorporation for CALLERLAB.

The gradual growth, the in-depth planning of goals and the strength of its leadership propelled CALLERLAB securely into its next big step, its convention in 1974. The groundwork would be tested; its membership would be quadrupled and the "baby" would be ready to stamp its mark on the future of caller-leadership.

With intensity of purpose, CALLERLAB extended its horizons and set out to provide a framework that would result in callers working closely together. By so doing, they would accomplish goals that none of them could accomplish by working alone.

The CALLERLAB Founding Fathers had numerous discussions, a large amount of correspondence, and several meetings during the years leading to the founding of CALLERLAB. At one of the very first meetings a photo was taken of these forward thinking and dedicated callers: Marshall Flippo, Ed Gilmore, Lee Helsel, Bruce Johnson, Arnie Kronenberger, Frank Lane, Joe Lewis, Bob Osgood, Bob Page, Dave Taylor, and Bob Van Antwerp.



Is This Your First CALLERLAB Convention?

Springfield, MO March 29-April 1, 2015

- Brian Freed

- ▶ Welcome and please wear your first time attendee ribbon with pride. You will be surprised at the number of people that will greet you and make you feel welcome.
- ▶ You won't be able to attend all of the sessions but make plans to buy the convention CD's so you can listen to all of the sessions. The cost is only \$25.00 if you are a member of CALLERLAB. If you are here with someone else then split up for the sessions and compare notes. If you have to choose between sessions then pick the more visual one to attend and then listen to the other on your MP3's.
- ▶ Don't be afraid to ask questions at the sessions
- ▶ Try to attend at least one committee meeting, it's a great way to see the inner workings of CALLERLAB. Most of CALLERLAB's business is conducted at the committee level.
- ▶ At meals, try to join a table that's already forming but not yet filled. You'll meet lots of nice people.
- ▶ Please fill out your evaluation form. The Executive Committee does read them all
- ▶ If you liked someone's presentation please let them know.
- ▶ One of the hardest things you are going to have to do is meet a lot of new people. So let's practice:
"Hello, my name is _____ and I am very happy to meet you"
- ▶ If there is anything you need or have additional questions please ask

Teaching Square Dance in Germany

By Don Casper, Member European Callers & Teachers Association (ECTA)

Just what is square dancing?

Misconceptions and stereotype “Hillbilly”

Styles of music used in MWSD

Language problems – younger versus older dancers

English as second language taught in schools

Learning time increases with age

Literal translations do not help

Definition problems

KISS– as much as necessary, as little as possible

Demonstrating rather than just talking

Providing translations

Commitment problems – same as everywhere

Work/school

Family/other interests/hobbies

Ratio of men to women in class

Partner activity but singles welcome?

Learning and recognizing the “other” part

Teaching to the slow learners

Mixing beginners with experienced dancers

Giving extra time to those who need it

Issues with position in the square

Using hands and hand positioning

Counting the walls

Showing symmetry and mirror image

Re-Boot - Ways to Revitalize Your Club Before the "Blue Screen of Death"

Nuture the New Members

- Include new dancers in your club dances by inviting them to dances while they are still in class.
 1. If needed, change dance format to alternating Basic/Mainstream tips, or Mainstream /Plus tips.
 2. Make sure the new dancers are spread throughout the squares.
- Talk to the students - Find out their names and interests.
- Learn how to "help" without intimidating.
- Take the new dancers to any class dances, don't just tell them about an event, ask them to carpool.

Plan for Some Different Formats for Fun

- Theme nights such as Pajama Nights/Silly Socks or Hats/Toga Party.
- Silly Tips such as dancing on bubble wrap, no hands dancing, keeping up a balloon while dancing, blindfolds, dancing Gemini, etc.,

Social Happenings

- Encourage dancers to go out after the dance for a snack or a beverage? Please make sure to specifically invite new members to join in.
- Schedule a club picnic.
- What about scheduling a "flash mob" to dance at the mall?
- Club jackets or tee shirts will create a feeling of belonging.
- Put a video on Youtube.

Callers - Work on Your Skills

- Learn how to work comfortably with the calls contained in the Basic and Mainstream Programs. If the caller does not make the choreography smooth the experienced dancers may not join in for the Basic and Mainstream tips.
- Research music that will work with a theme. Do you have songs for Christmas, St Patrick's Day, Spring, Fall ? If not find some.
- Work on a way to mix dancers without being obvious, so there is a mix of new and experienced dancers in all squares.
- Mix types of music so there is a variety for the dancers to enjoy.

Betsy Gotta - ugottadance@optonline.net



Re-Boot



How to revitalize a club, a caller, dance leaders, and dancers.

Revitalize (verb) - To give new life to; To give new vitality or vigor to.

*A verb is an **action** word. It requires us to **do** something.*

No easy "one size fits all" quick fix!

If something doesn't work...try something else!

Club/Dance Leaders/Dancers

1. New dancers - Current dancers need to "talk it up" with friends, social media, meetup, church groups, etc.
2. New leaders - Encourage the old regime to embrace new ideas and allow others to lead.
3. New caller - A new caller (fresh face/ideas) can breathe life into a club.
4. New format - Multi-cycle, the "nest", embrace Mainstream, club caller, guest callers, etc. A format that works great at Mainstream may not fly at Challenge. Cater the program/format according to what works for your group.
5. Social Glue - Club activities outside of class/dancing. Parties, dine-outs, bunco, shows, picnics, etc. Get creative.
6. Social Media - Facebook groups, Instagram, Twitter, etc. A place to advertise your events, share pictures of people having fun, create a history for your club.
7. New dress code - Modest, neat and clean.

Callers

1. New music - Invest in your craft.
2. New delivery - New music may require a change in delivery. A different cadence, less "root-hog, or die" phrases.
3. New music - Support the producers who are investing in our craft.
4. New skills - Always be a student, keep learning.
5. Network - Attend Callerlab. Get out and dance. Visit local dances, go to weekend festivals, even if you can only be there for a few hours.
6. New music - Search Amazon and iTunes for fresh patter music. Listen to the radio.
7. Social Media - Join Facebook groups for callers, dancers and clubs. Talk up your own business via Facebook, Twitter, Instagram, etc.
8. New music - Join the social media groups to discuss music. "Like" the pages for the music producers so you stay up on current releases and special deals.
9. Local caller organizations - Join your local caller organizations. Attend meetings and share information.
10. Caller training - Support the new callers. Share your knowledge. Offer assistance.
11. Music - In my opinion, there is nothing more powerful than music to affect the way we feel. New or old...use your music wisely. It is your most powerful tool!

RECONFIGURING SINGING CALLS – Rick Hampton

- 1) Be Extremely familiar with your song, and the word metering you are currently using
- 2) Look up Lyrics online- more options.
- 3) Plan figure swaps/ OBC swaps, and practice!!
- 4) Do make sure your new choreo works and times!!
- 5) -Shhh- A Secret- all singing call figures fit in all singing calls literally 99% of the time
- 6)-SHHH-A Bigger Secret- The Cue Sheet figure that came with the music is not your friend

Take Notes at this seminar, jot a figure or 2 down- we MAY try it



For Immediate Release
FEBRUARY 2015
New Square Dance
Logo and Slogan



For many years various organizations have been discussing how to update the image of square dancing. It was agreed that one way to “Re-Image” is to update to a more modern and stylized logo. Numerous logos were discussed. However, none met the desired criteria.

Among the various organizations working on a way to update and improve the image of square dancing was The ARTS. During the 2013 meeting in Oklahoma City, OK the ARTS Board created the Re-Image Committee and approved Jim & Judy Taylor as Chairman. They got right to work and proposed a long range plan, including plans for a new square dance logo and slogan.

The Re-Image Committee began to work with other organizations which were also looking at ways to update the image of square dancing. Extensive research, discussion, and cooperation resulted in selection and approval of a new slogan and a new logo.

The slogan **“Live Lively - Square Dance”** is intended to project the spirit of square dancing as a lively, fun filled activity.

The British Columbia (BC) Square and Round Dance Federation commissioned the new logo to provide its members with a modern logo for promotion posters. The new logo was designed by Zackery Turner, artist in Medford, Oklahoma. The logo portrays an updated and modernized image of the activity. If you look at it carefully -

The dancers could be.....

Square dancers

Round dancers twirling

Contra dancer couple walking up or down the set

They could be in square dance clothes or not

They could be any age, but the general feeling of youth is there

The square and round dance symbol is there

Various color schemes and sizes may be chosen. The various color schemes are available on the Canadian BC web site at the following link: http://www.squaredance.bc.ca/Clip_Art/logos.shtml



The logo and slogan are available on the ARTS web site: www.arts-dance.org

The Re-Image Committee created a “SloGo” to incorporate the slogan and the logo in a single graphic.



For more information please contact Jerry Reed, ARTS Executive Director at
ExecutiveDirector@arts-dance.org

The ARTS Governing Board appreciates the support, publicity, and help you can provide in helping to publicize our activities.

Re-Imaging Square Dance

A project endorsed by The ARTS organization, had as its first goal a review of various logos to find and select a suitable new logo. The new modernized logo which was selected was designed by Zackery Turner, an artist in Medford, Oklahoma. The British Columbia Square and Round Dance Federation had commissioned the logo, so that its members would have something a bit more modern to use on promotion posters. The ARTS Board voted on and accepted the logo to be used as the start of their new "Re-Imaging Square Dance" project in late 2014. The purpose of this design is mainly to have a new "brand" to use in marketing to the non-dancer. We hope it can become a recognizable symbol of square dancing. The logo is pictured here and on the web site header.



The slogan, "**Live Lively --- Square Dance**", was chosen after reviewing multiple phrases used by various clubs around the nation. A square dance caller/marketing professional, Mike Hogan, suggested many reasons for adopting this slogan; it was also voted on and approved by the ARTS Board to be used in future marketing material.

The combination of the two---logo and slogan---have been combined into a "slogo", which is being incorporated into many forms of marketing. Permission is graciously given by the British Columbia Federation to copy and use the logo in promotion of square dancing, and to change color and overall size, but not the proportions. The British Columbia web site, below, gives numerous examples of color combinations of the logo: http://www.squaredance.bc.ca/Clip_Art/logos.shtml



There have already been many uses of these new designs--- enameled cups, Ways and Means items, such as embroidered shirts, towels, etc.; brochures and posters, stickers, pins, letterheads, magnetic signs, bolos, and some we haven't even thought of!

We are in the process of making 1-inch pins, similar to the pins made for the 53rd NSDC in Denver. These will be handed out at the CALLERLAB meeting in Missouri this March, and also as a promo item for our Seminar on ARTS and the new "slogo" at the 64th National Convention in June.

We have a web site currently called www.jimta1.wix.com/re-image. This web site is devoted to creating a newer, more modern image of Square Dancing to be introduced to the public and non-dancers, in the hope that more people will see the benefits of a lively lifestyle which includes dancing.

What we have done:

- Received 165 e-mails of interested people from a survey.
- Decided to use the BC logo and the Marketing Committee's slogan.
- Created a slogo combining the logo & slogan to put on a pin.
- Jerry Reed notified the dancers via ARTS Email Tree about the logo & slogan.
- USDA Executive Committee voted to approve and send a letter to the Affiliates.
- Received numerous comments, questions & requests about all three.
- Put Re-Imaging information on the ARTS-Dance.org Web site.

See on ARTS web site: <http://arts-dance.org/logoandslogan.htm>

A 4-page document describes how and why they were chosen and who was given credit.

[http://arts-dance.org/1%20New%20Logos/ExplanationandUsesfortheLogo%20\(15-01-19\).pdf](http://arts-dance.org/1%20New%20Logos/ExplanationandUsesfortheLogo%20(15-01-19).pdf)

Have 11 people making 1" pins for us to give out at CALLERLAB & Nationals.

The font for the words on the slogo is Speedball:

<http://www.1001fonts.com/speedball-no1-nf-font.html>

Have designed bumper sticker using new logo & slogan.

Have a list of Web sites for every state.

Jerry arranged a session at CALLERLAB

We are creating a Web site on Wix at www.jimta1.wix.com/re-image

What we are doing now:

11 people are working on creating a club database.

1 person wants to work on a blog to help the effort.

We will make a few magnetic bumper stickers to see if people will buy them.

We have a small fund and will add to it with bumper sticker sales.

We have had some communication with Where's the Dance..

We have all working documents on Google Drive at <http://tinyurl.com/lvd2n6m>

We are discussing rebuilding the Web site on a full CMS platform

What should we do now?

We could raise a little money from Amazon Smiles.

Contact clubs to see if they want some new Marketing material

Do the clubs need help using the material?

We will promote Live Lively & the logo in two sessions in Springfield.

We will have 1000 pins to hand out in Springfield.

Will Callers be willing to put the new log/slogan on their briefcase?

Should we take magnetic bumper stickers to Springfield.

Get state organization web sites to link to Live Lively Web site.

We need to establish a Facebook page.

We need a webmaster and a better Web site.

We need to create a saleable square dance image statement.

Can we negotiate with Where's the Dance?

The ARTS Re-Imaging Chairmen, Jim & Judy Taylor

Sound Bites: What to Say Online
42nd CALLERLAB Convention in Springfield, MO
Justin Russell Memphis, TN

Over the past decade, we have seen the internet just explode with content and data. The way we receive information has changed. Within the square dance activity, we have been behind the times for using these new features to our advantage. Many people in the activity have blamed technology as a reason for the decline in square dancing. I don't know if that statement is true, but what I do know is that social media can help us to promote, advertise, and engage both dancers and non-dancers.

Ways to communicate your message

1. E-mail & Email Newsletters
2. Forums
3. Blog
4. Website
5. Social Media (Twitter, Facebook, Instagram,)
6. Youtube
7. Newspapers

Emails: (Electronic Mail) is the oldest way to communicate online & works much like traditional mail that it is sent from one person to one or more people. While it does deliver a message, it does not allow people to communicate easily between one another like social sites like Facebook. Currently some callers have **newsletters** that dancers can subscribe to.

Forums: Either through an e-mail list or part of a website that allows for group discussion. Members, not just one leader, can start a discussion that others can read and reply to.

Blog: an online journal usually written by one person. This can be used for many different reasons depending on the writer → a personal diary, provide information, or tutorial.

Website: a semi-permanent home on the internet and a great way for people to find you or your group. Websites can be as basic or complex as you wish. Some great information to include would be: biography, schedule, promo picture, home program information, and links.

Social Media: A user creates a profile and is granted access to the site where they can view other user profiles and connect with them. On Facebook, users can create a personal page, a group page, and even a fan page.

Youtube: allows you to upload a video for others to discover and watch.

Newspapers: Many newspapers have gone from paper print to digital/online editions. Articles are a great way to promote the activity in your area and most newspapers are begging for good content and color photos.

Start with Facebook

I think everyone should have a Facebook page. It is free and can serve multiple functions. First, it is a great way to connect to friends & family. It has the most daily traffic and it is easy to create a group page. (Example: Top Spinners Memphis) Below are a few other things you can do.

1. Remember important dates: Wish couples a Happy Anniversary or say Happy Birthday to an old friend.
2. Upload photos from a current dance or flyers for a future event.
3. Promote upcoming Beginner Dances and have your club members share, post, tweet & like.
4. Share – did you find an article or video relevant? Share with others that might find it entertaining.

“The currency of social media is relationships. Therefore, your focus should be to create as many relevant relationships as you can.”

Ten Important Things to Remember

1. Have a Plan

Before you start, have a clear idea of your purpose. Are you informing current dancers? Are you trying to recruit non-dancers? The type of information you include will vary as well as the language you use. *My first goal was building awareness in my community. Now, I'm focused more on building customer engagement.*

2. Stay Focused & Be Consistent

There are a lot of websites that litter the World Wide Web. Have you searched for your favorite caller only to find out what their calling schedule was for 2009? Be sure to keep it updated with relevant information. Some helpful hints are to *post the schedule for the entire year* or *use language like: recently, last month, or soon*”. Make sure phone numbers are up to date and watch for spelling & grammar.

3. Create/Know your personal brand

A brand is anything that separates you from someone else. This can be a symbol, design, name, reputation, tone, etc. Be positive and upbeat. This can get you recognition in your field and better contacts. Maybe it's a tag line *“Thanks for coming & thanks for staying!”* or maybe you always tell a story about your adventures. Be unique.

4. Pictures REALLY are better than 1,000 words

Research shows that 87% of all interactions of a Facebook page happen on photo posts. To compare, posts with links receive 4% of all interactions. Choose a photo that is appealing. Crop & edit photos and remember who your audience will be. *Tag people in photos as a way to share.*

5. Call to Action

Leave your readers with a clear call to action. Try to only promote one objective at a time. You can talk about multiple things but have a clear conclusion.

6. Mix it Up

Try some different things to keep an audience engaged. Have a contest and offer a prize. Ask for people to submit photos or answer a question. Poll the audience for feedback.

7. Know & Use your Symbols

- a. Hastags:** The pound sign (#) turns any words or group of words into a searchable link. #squaredancing #CALLERLAB #TeachingOldDogsNewTricks
 - i. Don't use spaces. Everything is one word
 - ii. Numbers are okay
 - b. The @ sign:** The @ sign is used to call out usernames in Tweets: "Hello @twitter!" People will use your @username to mention you in Tweets, send you a message or link to your profile.
- 8. Start Slow & Run a Marathon:** It will take a while to build followers. This is usually a good thing because it will give you time to figure out your message. You don't have to create every account today. Start with one and watch it develop over time.
- 9. Don't try to hard sell** – If you have been on social media awhile, you all know that one person you try to avoid because they will twist your arm to try “the latest thing that will change your life.” Don't be that type of person. Create awareness or start a conversation that can possibly translate into them becoming a dancer.
- 10. Articles online** – a free way to gain exposure. Have one person in charge of writing the articles & one for taking pictures. 3-4 paragraphs are all that's needed. Give the basic description of the group and event. Pictures are a huge plus. List the dancers' names and where they are from. E-mail the same article to various newspapers and just change the names of the dancers listed.

Examples:

ReasonToDance #9 It's scary! Just kidding! to step outside of your normal routine can be uncomfortable. Embrace it.

ReasonToDance #5 Research found that a weekly dance program could improve physical performance & increase energy.

ReasonToDance #2 – Improve posture. Dance requires balance & coordination & helps to strengthen your core.

List Reasons to Dance:

Entertainment – Socialize – Get Out of the House – Exercise – Learn Something – Family Time

What if you could find one super-activity which accomplishes everything on your to-do list, all at the same time? It would be awesome! Can you imagine how free and simple your calendar would be, if you could check everything off your weekly to-do list with just one activity?

E-mail: justinrus@gmail.com, **Website:** www.justin-russell.com, **Twitter:** @jdrusse

Facebook: www.facebook.com/justinrussellcaller **Instagram:** theofficial_justinrussell

Youtube: Top Spinners Memphis

Creating Compelling Content

2015 CALLERLAB Convention

General Overview

1. Know Your Audience
2. Make Your Reader Feel Special
3. Let Your Reader Get To Know You
4. Value Your Reader's Time

Quick Tips for Compelling Writing

1. Be Useful – inform, inspire, entertain, or make someone's life better
2. Share Your Opinion – opinions can set you apart
3. Cut Out The Fluff – revise and remove anything that doesn't add value
4. Visualize Your Reader – writing with your audience in mind personalizes your writing
5. Allow Your Reader to Scan – format your writing so that the main points stand out
6. Work and Rework Your Headline – a good headline can be the make all the difference
7. Write with Passion – when you show you care, your readers will too
8. Give Your Readers Something To Do Next – action items spark action
9. Tell Stories – stories can inspire, teach, create memories and allow you to connect
10. Create Visual Appeal – include an eye-catching image as a memory hook
11. Practice – the best way to improve writing is to write

Headline Patterns

1. (Number) of (Something) about (Something)
2. What (Something) can teach you about (Something)
3. Following Both Ideas

5 Sections of an Awesome Post or Article

1. Hook Your Reader – describe the symptoms of the issue you are addressing
2. The Issue – explain in more detail the issue that causes the symptoms in "The Hook"
3. The Underlying Cause – a little more detail about why the issue is happening
4. The Solution – your insight on how the issue can be solved
5. Implementing the Solution- how the reader can turn ideas into actions



Stress-free Learning

The LAST thing we need more of in our lives is STRESS. It's thought that, for short periods, stress can be energizing and harmless. Over time, however, stress can be downright debilitating.

Name 3 situations where YOU feel stressed:

- 1) _____
- 2) _____
- 3) _____

This stress reaction is both physical and emotional. Some common signs of unhealthy stress are: Feeling nervous, sad or angry • Fast pounding heartbeat • Hard time breathing • Sweating • Pain or tense muscles in the neck, shoulders, back, jaw or face • Headaches • Feeling tired or having trouble sleeping • Constipation or diarrhea • Upset stomach, lack of appetite or weight loss.

Name 3 ways stress affects you physically/emotionally:

- 1) _____
- 2) _____
- 3) _____

When we invite someone to join us in this wonderful activity by attending classes and they accept ... guess what? They have just volunteered for a potentially very stressful situation. It is OUR responsibility as instructors to remove as much stress as possible from this learning experience. But HOW?

First, we need to understand how stress interferes with the learning process. When the human body is under stress, it releases a hormone called **cortisol**. In low levels, cortisol can actually increase learning and enhance memory. That's good! *However, in higher levels, cortisol can lead to cognitive deficits and memory impairment.* That's NOT good. This means, the instructor is walking a razor's edge ... a little stress is good, but how do you know when you may have crossed that line and the stress level is "in the red?"



Acknowledging this very human reaction to the situation is crucial. I tell the following story on the second night of class; I tell it because it's true and because it levels the field for what we all experience.

When my father was learning to square dance, I would call him every Monday to see how his Sunday lesson had progressed. One Monday I called him and he said the

lesson had been awful. “What happened?” I asked him. “I couldn’t remember anything!!! Everything the caller said made no sense!! I was never where I was supposed to be! It was AWFUL!!!” I couldn’t help but laugh but my father was not amused. “Why are you laughing?” he growled at me. “Because,” I explained, “Daddy, that’s just normal! It happens to everyone at one time or another.” He then said something profound. “If it’s so ‘normal,’ WHY don’t they tell us???” I had no answer for that at the time, but I made sure from that day forward, I TELL my people!! EVERYONE is going to have one of “those” nights at some time during the lessons. Even your callers have “those” nights! Heaven help us if we all have one on the same night!

That usually gets a lot of heads nodding and laughter. Recognizing and admitting our humanity is healing and bonding.

Do you know the time during class when your new dancers are “peak learning?” The first 20 minutes and the last 10. Make good use of that time! A very short review, followed by teaching new material during those first 20 minutes is taking advantage of a physiological fact. Use those first 20 minutes very carefully. During the last 10 minutes of class, TEACH something!!! BUT ... tell them they don’t have to remember it, because you’re going to re-teach it first thing next class. You have just removed the stress!! And, you’ll be amazed at how well they actually do recall it, come the next class.

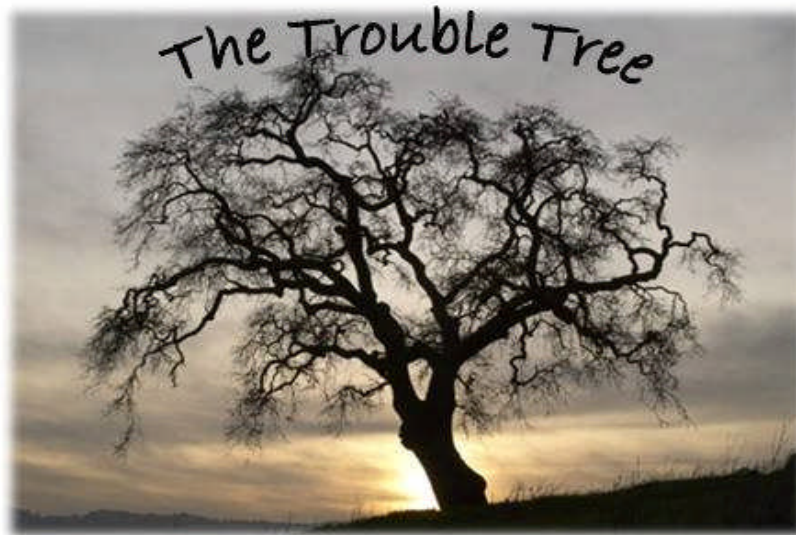
Watch your dancers for signs of stress during the rest of the teaching time. Ask your partner to also watch. If either of you see hunched shoulders, scowling faces, deer-in-the-headlight looks, anger, hands being thrown up in the air or a white flag being waved, it’s time for a stress reliever!!!! STOP and regroup. LAUGHTER is the greatest stress reliever; therefore, HUMOR can be your very best friend.

Here are some **suggestions** for (humorous) interjections:



- 1) Have an Etch-A-Sketch moment. Stop the instructing and tell everyone it’s time for an Etch- A-Sketch moment. The first time you use this, there will be confused faces. Demonstrate it by leaning forward slightly from the waist, dropping your head and giving it several rapid shakes. Have everyone do it. There will be laughter. Just that small break will result in stress relief.
- 2) Stop and tell a short, humorous story.
- 3) Stop and point out something someone just did that was awesome - I give verbal “gold stars.”
- 4) Touch someone!! A hand on the shoulder can be comforting!
- 5) Get them quickly in a squared set; then have them turn to their corner and say “Well, THAT went well!” The camaraderie will cause laughter and the stress will diminish.
- 6) Acknowledge that a limit has been reached. I’ve said, “Folks, I think we’ve all hit our wall!” The sighs, nodding heads and laughter from the floor told me I was absolutely right.
- 7) Scatter promenade (mix up) your squares and do a party dance routine. Keep it very simple and short so they can succeed.

- 8) Do a quick mixer, like Patty Cake Polka.
- 9) A deep breathing break of 3-4 breaths will help. Stop the action and tell folks, "Breathe with me!!"
- 10) When squares are struggling, stop and make this suggestion: "Hey, Folks? When squares break down, just look at everyone else like it was their fault!" That usually gets a grin.
- 11) Use the "Trouble Tree." I made it into poster size and it's at the table for every class, as well as at our club dances.



You can't bring troubles into a Square Dance ... your mind and the music won't let you! So you're invited to hang yours on the Trouble Tree, where you can pick them up on your way out ~ but only if you really want to!

Created by Deborah Carroll-Jones Square Dance Caller

The important thing is to stop and let them relax a bit. Never forget that these folks are here for RECREATION. If the situation becomes too intense or negative, they won't come back; they don't have to!

Our own mood as instructors sets the ambience for the class. If you have had a stressful day/a stressful drive to class, you will bring that into the learning experience. Take a few minutes before going in to do some deep breathing, stretching or listen to a song that makes you smile. Leave YOUR stress in the car ... it'll be there after class if you'd like to reclaim it.



Keep a smile on your face and there will be a smile in your voice. That's your primary contact with the dancers ... until you send them out the door with a hug!

HOW TO LOOK GOOD WHEN YOU ARE DANCING

by Ed Foote

Many people watch you while you dance: others in the set, dancers and visitors on the sidelines, and the caller. Do you impress them with good styling and appearance? We all want to look good to others when we dance — here is how to do it.

1. GOOD DANCE HABITS

A. Keep your head raised. Do not look at the floor. In addition to giving you a good appearance, it also lets you see what is going on in the entire set, and this will result in fewer breakdowns. Also, stand erect — do not slouch.

B. Take hands immediately after every call. This allows everyone in the square to be aware of the formation, and aids in proper execution of the next call, thereby averting a possible breakdown of the set.

C. Eliminate rough dancing. Such techniques as hip-bumping, jumping, extra swinging and twirling, kicking, etc., are seen as great fun by some dancers. They tend to do these actions when other dancers are not doing them, often disrupting the timing of the dancers who wish to dance smoothly. **Rule:** All eight dancers should work together as a group, using the same styling as the majority of the square.

D. Dance in time to the music. Some people, concerned about doing a figure correctly, have a tendency to rush through the steps. If you do your part of a call too quickly, others may not see their position and cause your set to break down. It is better to relax and move to the beat of the music. **Rule:** Dance 2-4 beats behind the caller.

E. Counterdance. This means moving your body so the transition from one call to another is made smoothly. It also means adjusting slightly to allow others room to do a call. (Example: heads move forward and back when the sides are told to Promenade Halfway.) Think of flowing smoothly through the calls.

2. STYLING AND DRESS

A. GIRLS: Consider a left-face turn back into a promenade. On a Right and Left Grand, immediately after pulling by the fourth man with the left hand — do a looping U-Turn Back to your left. Time this so you finish just as your partner is stepping up beside you to Promenade. It looks sharp and impressive.

B. GIRLS: Use skirt work. It really makes you look distinctive.

(1) **How to hold skirt:** Let your free hand hang at the side of your skirt. Grasp your skirt where your hand is, bend your elbow, lift your hand slightly above your waist, roll your hand backward 90° so that your palm is facing up with your skirt on top of your palm (you should not be able to see your hand).

(2) **When to use skirt work:**

a. **On Weave the Ring.** It looks beautiful and is outstanding. Do the skirt work very slowly. Alternately raise and lower the skirt on the side nearest the man you are passing. Do not swish the skirt swiftly from side-to-side — skirt work should be elegant.

b. **On Promenade.** Consider only holding the man's right hand with your left hand and using your right hand to raise your skirt. It looks great.

c. **If you are the end of a line.** Use skirt work with your free hand when the caller says "up to the middle and back."

HOW TO LOOK GOOD WHEN YOU ARE DANCING — continued

d. **On Right and Left Thru and Ladies Chain.** On the pull by, use left skirt work; on the Courtesy Turn, use right skirt work.

e. **On selected calls, when you are on the outside of the set.** For example: Circulate, Load the Boat, Allemande Thar and Wrong-way Thar, Pass Thru, Wheel and Deal.

f. **On Teacup Chain.** Use skirt work with your free hand.

C. GIRLS: Wear a full or semi-full petticoat. It gives your dress a crisper look than a limp one would, and presents an overall better appearance.

D. BOYS: Remove western hat while dancing. Wearing a western hat indoors is improper etiquette, and conveys the old-fashioned image of square dancing that modern western dancing is trying to eliminate.

3. POOR DANCE HABITS

A. Not taking hands immediately after every call.

B. Rushing through a Grand Square, using only 12-14 beats for each half of the call instead of 16 beats. Thus, dancers finish in 26-28 beats when they should not finish until the 32nd beat. If dancers have time to Swing their partner halfway through or at the end of the call, then the call is not being danced in time to the music. **Solution:** Allow 4 beats for each 4 steps of the Grand Square.

C. Ignoring the music. Dancers will lose the rhythm by:

(1) Hip-bumping or high-kicking on a Right and Left Grand.

(2) Side-jumping or hopping on a Grand Square.

(3) Walking the calls rather than dancing them. The difference between walking and dancing: Walking — the heel of your foot touches the ground first. Dancing — the front of your foot touches the ground first. (Glide on the balls of your feet.)

D. Being sloppy on position. Instead of occupying a position firmly, dancers are hesitant and either over-turn or under-turn the move.

E. Moving up to the middle and back (from facing lines) when the caller has not said to do so. The fact that the caller says to "make a line" or "you have lines," does not mean that dancers should move up and back. This throws the timing off for everyone in the set, because the caller has usually timed the next command to flow smoothly from the previous command. Dancers should only move "up and back" if this is called by the caller. **Rule:** Do exactly what the caller says; do not add anything or leave anything out.

F. Centers of facing lines slapping hands. When the caller says "up to the middle and back," hands should always be joined with adjacent dancers to maintain formation awareness. If the centers patticake hands, they probably won't hold hands with the adjacent center on other calls either.

G. Doing an improper Do Sa Do by swinging the person in front instead of going back-to-back with them. This action demonstrates a disregard of, and lack of concern for, the correct definition of the call. Also, most people who do a "swinging Do Sa Do" will automatically form a wave, but this is not the correct ending position—the correct ending position is two people facing. So if people automatically form a wave, they could be out of position for the next call, thus causing the set to break down.

TIPS FOR BETTER DANCING

by Ed Foote

The purpose of this article is to enhance your dancing pleasure. Dancers who follow these rules find they dance more, stand less, and in general have a more enjoyable dancing experience.

1. TAKE HANDS WITH THOSE STANDING BESIDE YOU

This should be done immediately after completing any figure, to enable you to see the formation you have (line, wave, etc.) when doing the next call.

A. Hands should be joined within one-half second after the completion of any call. Failure to join hands after a call will often result in sloppy lines or waves, which could cause the square to break down before or during the execution of the next call.

B. Elbows must be bent when hands are joined. If arms are outstretched when hands are touching, the set is much too large to operate smoothly.

2. HOW TO AVOID BREAKING DOWN

A. Believe the caller. Often dancers will stop cold if a caller tells them to do something and they do not understand why. Forget worrying about "why" and just do as the caller says. Refusing to execute a given command will cause the square to break down.

B. If the caller gives a call you have never heard, do not give up and quit. In the vast majority of cases the caller will tell you how to do the call after he has said the name, especially if it is not one of the Mainstream or Plus Program calls. Even if you have never heard a call, if it is not complicated, there is no reason for inability to do the call if the caller talks you thru it.

C. If you want to help someone who is lost, use hand signals. A very effective method is to point to the spot they should be occupying. If you talk, you could cause yourself and others in the square to miss hearing the caller give the next call.

D. If you are positive you have done a call correctly, do not let someone who is unsure of the call make you change your position. This will keep the square going.

E. Experienced couples should be across from each other when squared up, never adjacent, if a set consists of two experienced couples and two inexperienced couples. This will give each inexperienced dancer an experienced corner, and will provide each side of the square with experienced dancers when doing calls.

F. Keep your head raised. This lets you see what is going on. Many people dance looking down at the floor, and thus are out of touch with the set as a whole.

G. Keep the set small. Touching hands immediately after each call is one way to accomplish this. Large sets break down much more often than small ones.

H. Always have your set lined up with the walls. Often a set will become slightly offset from being lined up with the walls; now a Cast Off or other turning motion may cause some people to become disoriented. If the caller has the set Promenade and has the heads or sides Wheel Around, it is quite likely the set will not be lined up with walls. **Solution:** Take it upon yourself to make slight adjustments on the next two or three calls to get the set aligned with the walls. One person can cause the whole set to adjust, so you be this person.

3. IF YOU BECOME COMPLETELY LOST

A. Do not turn around. This will make it difficult for someone behind you to help you recover. It is much easier to guide someone into place by guiding them from the back.

TIPS FOR BETTER DANCING — continued

B. Turn your head in all directions to see where you should go. If someone says to turn around or you see that you should turn around, then do it. Otherwise, retain your facing direction and let someone guide you into place.

C. Do not wander around. Stay put until someone either guides you into place or directs you to go to a certain position. Do not be surprised to get this help — expect that you will get it and be ready to respond to it quickly.

4. IF YOUR SQUARE BREAKS DOWN, GET TO FACING LINES

Do this by squaring your set and then have the head couples slide to the right to form normal facing lines of four (each boy with a girl on his right). Now watch the other squares. Often the caller will get the squares back to facing lines several times before finally getting to a Left Allemande; when he does get them to facing lines, your square can now pick up the next call and you are dancing again. You may not wind up with your original partner or corner, but you are dancing and that is the name of the game.

This will not work every time, as sometimes the caller does not bring people back to facing lines before a Left Allemande; but it works often enough to be worth doing. In fact, many callers will intentionally bring people back to facing lines in order to pick up those who have broken down early. If you do not accept this opportunity to resume dancing, you may have a long stand until the next Left Allemande.

5. HOW TO PASS PROPER SHOULDERS

Whenever you Pass Thru with someone, always pass *right* shoulders, *never* pass left shoulders.

6. HOW TO LEARN PROPERLY

A. Try to understand the definition of the call rather than just memorizing a position. If you understand the definition, you will be able to do the call from any position; but if you have only memorized one position, you will be lost if the call is used from any other position.

When a call is presented, it is often taught by telling the boys to do something and the girls to do something else. However, the definition of a call almost never involves a person's sex, but rather is written for the outsides to do something and the insides to do something else, or the left-hand person does one thing and the right-hand person does something else, etc. The *definition* is what you want to remember, not the particular teaching set-up that was used.

If you are not sure of the correct definition after a call is taught, ask the caller to explain it without using the terms "boys" or "girls."

B. Please be quiet while the caller is explaining something. You may not need the help but others may.

If a caller is walking the floor thru a call, do not get ahead of the caller's prompting even if you know what comes next. This is inconsiderate of fellow dancers who need this help and could keep them from fully understanding the call, leading to a possible breakdown of the set later on.

7. TWO PRIMARY REASONS FOR SQUARES BREAKING DOWN

A. Failure to take hands with adjacent dancers at the completion of every call to form lines or waves.

B. Failure to listen to or believe the caller.

Styling

by Tim Marriner

Modern Western Square Dancing of today appears to be totally enamored with choreographic content, concentrating much of its attention on individual calls rather than the actual dance. Essential elements such as etiquette, history, protocol, and styling are usually sacrificed under the guise of time constraints or too much required teaching material. The mechanics of how individual calls work is vitally important, but equally important is how each call flows with connectivity from one formation to the next in a seamless dance pattern. Square dancers should not only be shown how to dance a particular action but also the proper manner or technique by which it is done. Styling should be an intricate part of the square dance activity. Without styling there is no dance. Good styling improves performance and enhances the quality of the overall dance experience. The fact of the matter is, it really does not take that much more time to show a dance action thoroughly with proper styling.

Events such as Folk Dance Parties, Western Dance Parties, or Hoedowns are usually not the place to worry much about proper styling. The focus of these parties is geared to learning a few steps without too much teaching. Still it can be said to hold hands mans palms up, ladies palm down without gripping and shuffle feet in the direction you are dancing. Hoppy and Skippy will still be bouncing along the whole time. If the event is a new dancer session, all these bad habits need to be addressed.

Styling should be taught and demonstrated as soon as a new dancer session starts. Dancers need to be shown proper posture; standing straight with their heads held up to observe what is happening around them. They need to be shown what a normal couple arrangement is, how to hold hands between the couple, and the importance of maintaining hand contact with their partner and others around them even if not active. New dancers need to be told repeatedly to take available hands after each dance action. They will also need to be shown how to keep their hands in an available dance position rather than letting them hang to their sides or worse yet, in their pockets. When a Boy runs around a Girl for example, he is expecting to find her hand readily available about waist level beside her, not behind her. Of

equal importance is the understanding of when to let go. On the Right and Left Grand action dancers need to learn not to hold the hand after they are past each other; something that will turn the other dancers out of position for the next oncoming dancer or possibly inflict pain. This hand action is best not to be described as a pull by as that tends to lead the dancers to believe they need to yank each other past them. Explaining how to take the hand and releasing it while pass shoulders will help the dancers tremendously on any action that requires this process.

Remember you are teaching a dance. Therefore, new dancers need to be shown the proper gliding shuffle step that puts weight more on the balls of their feet rather than a walking step that puts weight on the heel first then stepping forward on the toes. On the right surface this shuffle dance step sounds great! Dancers will also need to be told to stay level headed without bouncing, as this action can wear one out fast, not to mention the harm it could do to the knees.

Every action has a particular technique that should be conveyed to dancers that will enhance the dancing experience. A simple yet often rushed dance action such as Bow to the Partner can demonstrate how styling should be applied to improve dance quality. From a squared set with normal couple handholds, each couple turns towards each other. The gent bends slightly at the waist maintaining eye contact while acknowledging his partner. The lady can either bow or slightly curtsy also maintaining eye contact with her partner. This call can end with the two dancers facing or blend into the next action called. If the next call is to Bow to the Corner, the couple will turn back towards the center of the square and slightly more towards their corners to bow as previously described without necessarily letting go of hands with their partner. These two actions really do serve a greater purpose when used at the start of a hash call. First it musters attention for everyone to get started and secondly it brings to focus who the partner and corners really are. This can be a beautiful start to a dance if called properly. However, if the caller rushes through these two dance calls without allowing the dancers time to perform the whole action they will get into the bad habit of simply turning their heads to nod or worse yet, do nothing at all.

A Dosado can be fun if it is not overused and it can also provide a lot of variety. Having the men place their hands behind their back looks and feels good. The

ladies can either do the same, or if a skirt is worn, can flair them out while maneuvering around the gent. Unfortunately, on average a caller uses over 100 Dosado commands during one 2 hour session, so the dancers make up new ways to do one. Swaying left and right or the Highland fling usually is done just to be different but it significantly affects timing and body flow. If a Dosado were called only when necessary the dancers would be less apt to find other ways to dance the action.

The Promenade action is often taught by asking the partners to shake right hands then join left hands underneath while moving in the line of dance direction. Certainly this is all correct information. However, if this is all that is said, nothing is mentioned how to hold the hands. It really does not take too much time to add the man's palms are held up as a platform for the ladies to rest her palms down upon with fingers pointing outward, away from the body, in the direction they are dancing. Again, remind them nobody is gripping hands or clasping their thumbs over the others hand. Each time they take this formation they need to be reminded all of these steps until it becomes second nature. The instructor should be able to visually see each couple while they promenade around the square. If someone is not performing the action correctly even after providing all the proper styling techniques, don't scold them from behind the microphone. Take the time to show them during the next break. The dancers really will appreciate the one on one attention rather than be called out in front of everyone. Creating good styling habits from the start is a lot easier than trying to break one later.

Take the time to read and show the styling hints offered in the CALLERLAB definitions. These techniques will assist the dancers in learning the calls properly and will provide more pleasure in the overall dance experience. There are other techniques that also need to be addressed while discussing styling. Describing what square breathing is and how it can be utilized is also very important to explain for new dancers. If for example, the heads are asked to Promenade half way around the set, the side couples should move forward towards the center allowing the head couples space to get around them. They should then be reminded to back out of the center after the heads are across. There are several calls that require the set to grow apart or together in order to properly perform the action. Describing this phenomena during an appropriate teach will provide assistance to the dancers while performing the moves.

Another important aspect to share with new dancers is to remind them to keep their sets small. Usually a smaller square is a more proficient square as calls tend to pull the square apart. It is a good idea to explain to dancers how to move closer to the flag pole center of the set after performing a call that tends to spread them apart. Taking hands with adjacent dancers is the first step. Next, the square needs to tighten up with the other side of the square by moving closer to each other. These minor adjustments can be the difference between success and failure, allowing the action to be performed with proper timing in order to keep up with the rest of the squares in the room. A good caller develops a sense of timing for each call, but a great caller knows how to adjust the timing ever so slightly to keep the whole floor moving smoothly depending upon the existing conditions and ability of the dancers.

There are also dance actions that require balance, support, and resistance to perform. Where appropriate demonstrate these actions. Allow the dancers to feel the difference. One element often neglected is something called Counter Dancing. There is a space that two dancers occupy that is maintained while performing some dance actions. While dancing these kinds of actions, if done improperly, the space is moved creating a loss of balance between the couple and the rest of the square. An action such as Run requires one dancer to move into the vacated spot even if they are not actually the active person doing the move. This adjustment is really a part of the call but often times is not referenced at all. Taking the time to describe how counter dancing works, where relevant, does not take long and really helps the dancers understand and perform these steps properly.

Subtle hints described while teaching a dance step can make the step easier to perform. By simply asking the boys to slide a bit to the right and turning their body slightly left face while chaining the ladies will allow him to receive the oncoming girl better than if he were to stand firm like a stick in the mud. The body mechanics or kinesiology of dancing should flow smoothly from one call to the next without abrupt changes in direction or jerky movement. Another action where this is present is Dixie Style to an Ocean Wave. The dancers moving towards the center shakes hands, pass by each other, while the other dancers slides to the right ready to take left hands to move into the center. This call in and of itself has lots of counter dancing and flow when performed well. If the dancers are having

difficulty with a particular move, it might not always be the individual things it takes to do the action but how it is being performed that is creating difficulty.

The Square Dance activity has often been described as a hand dance. While that may be a good salesmanship technique to get men involved, there really is a lot more dancing going on than is currently being taught. Styling involves much more than how to hold hands. As an instructor, take the time to study proper styling and offer this to the dancers. With just a little effort the styling aspect can be introduced to provide years of comfort and enjoyment for the dancers. Always remember to lead by example. By exhibiting good dance techniques while dancing, anyone watching should be able to appreciate the flow and connectivity of all the dance actions with style and grace that truly makes Square Dancing a beautiful art form.

Two Couple Functionality

By: Jack O'Leary

Callerlab Convention, Springfield, MO March 30 - April 1, 2015

Dancing two couples can be a fun experience for dancers as well as a valuable tool for callers - especially with teaching new dancers. It also provides variety with established programs.

Two-Couple Mixer (Sicilian Circle)

Here's a two-couple mixer that is easy to teach and dance. You can use any music (traditional or non-traditional) as long as it has a defined 8 count beat:

Formation: Large clockwise / counter clockwise circle around the floor with two-couples facing:

- A. Circle Left (8)
Circle Right (8)
- B. Right & Left Thru, Right & Left back (16)
- C. Ladies Chain over (8)
Ladies Chain back (8)
- D. Couples go forward and back (8)
Forward again and Pass Thru (8)
"New Neighbors"
(Repeat dance sequence around the circle)

Dancers retain partners throughout the dance, and visit other couples around the circle. Depending on the number of couples in the circle, repeat sequence until dancers return to original starting pair.

Teaching MWSD With Two-Couples

How many times have we taught facing couple calls (i.e. Heads Right and Left Thru) from a squared set while the Side couples stand in their position and do nothing. You could argue that the inactive couples are "watching". But watching is not the same as doing. If we set up the floor with two couples facing each other we have everyone dancing and learning the call together. With a few exceptions, calls that start from facing couples can be taught and danced from two-couple sets.

Make it Fun

A little gimmick that usually gets a reaction from experienced dancers (as well as new dancers with a few weeks of lessons) is to ask everyone to form two-couple sets at the head positions. Work several facing couple calls, emphasizing "head" Ladies Chain, or "heads" Square Thru, etc. At some point resolve to original head positions with

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original partners. Have the "head" Ladies Chain across then, "heads" Star Thru. Now, call "Side" couples Forward and back and watch the dancer's reaction. Call a few movements using "side" couples, then return dancers to original "heads" position for the finish. There are other ways to rotate couples from heads to sides and vice-versa. You can probably come up with several on your own. As with all gimmick type routines, don't overdo them.

Helpful for Sight Calling

Whether you are a proponent of sight calling or not, one of the benefits of two-couple calling is that it allows callers to experiment with dancer positions, get-outs and resolutions.

For example:

From facing two-couples call a Square Thru and see what position the dancers are in. What can you call to have dancers facing back in? How about U-turn Back. Now couples are half sashayed. What can you call to return them to normal couples. Maybe a Star Thru - hmmm, facing out again, but now they have original partners. How will you resolve to facing couples? Yes, Partner Trade will work. Of course, there are a number of other calls you could have used - but that's the exercise. With practice you can become proficient using several different combinations of calls. And you're focused on just two couples. This type of exercise reinforces us to think more about the calls we have at our disposal, and adds variety to the dancer's experience.

Music

Some callers prefer to use more traditional music for circles or other types of two-couple dancing. As stated earlier, any square dance music with a defined beat (usually 8 counts) that dancers can hear (and feel) is appropriate. Select music carefully - we're looking for our dancers to experience that smooth, well timed "wind in the face" type of dancing.