

Dancing Recovery

CALLERLAB 2014

(Written By Jerry Reed)

INTRODUCTION -

1. One of the important skills a caller must learn and apply is the ability to keep the dancers dancing
2. It is a rare dance where the dancers do not break down to one degree or another
3. I believe it is the caller's responsibility to keep the dancers dancing and to apply the correct mix of challenge and smooth choreography
5. There are several factors which impact the success of both the caller and the dancers in meeting the above goal - among these are:
 - A. The caller's knowledge of what the dancers know
 - B. The dancers knowledge of the calls and their dancing proficiency
 - C. How well the caller can match his/her calling and choreography to the dancers' skills
 - D. The caller's ability to recognize when the dancers are in trouble and take action to either minimize or eliminate troublesome choreography
 - E. The dancer's knowledge and ability to recognize when the square is in trouble and take appropriate action

TOOLS -

1. There are many tools primarily appropriate for callers -
 - A. The CALLERLAB definitions (including styling and timing information)
 - B. The Standard Applications book (Mainstream & Plus)
 - C. Various computer assisted choreographic programs
2. There are other tools available to both callers and dancers
 - A. Illustrated Handbooks and other commercial publications
 - B. Taminations and other Online dance animation programs
 - C. Lost Squares (CALLERLAB Press Release - Nov 2004) (Attached)

APPLICATION -

1. CALLERS -

- A. Study, learn, and consistently review the definitions
- B. Become familiar with the knowledge and skills of the dancers
 - (1) Relatively easy for the dancers we call for on a regular basis
 - (2) More difficult, but no less important, for dancers we call for only occasionally
- C. Determine and apply the correct mix of difficulty and smooth dancing
- D. Develop the knowledge and skill to recognize when the square(s) are in trouble
- E. Develop the skill to apply appropriate choreographic “fixes” to get the dancers back to dancing
 - (1) Learn and practice how to quickly Normalize the square(s) which are still dancing
 - (2) Become familiar with the CALLERLAB Lost Squares procedures
 - (3) Recognize when “broken Squares” are in Facing Lines
 - (4) Apply the callers responsibility from the Lost Squares procedure

2. DANCERS -

- A. Attend dances as practical to maintain dancing skills
- B. Review the CALLERLAB Lost Squares procedures and apply the dancers responsibility

WHAT CALLERS CAN DO TO HELP DANCERS RECOVER -

1. Recognize when squares are not dancing, or are about to break down
2. Normalize the square(s) quickly
3. Get dancers into Facing Lines (0L)
4. Call quick Get Out to get dancers back home (with Original Partners)
5. Allow dancers to recover at Home with Original Partner
6. If there is significant breakdown, adjust the difficulty to more closely match the dancers’ ability



FOR IMMEDIATE RELEASE

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'LOST SQUARES PROCEDURE'
(REV A - Approved November 19, 2004)



In 1986 CALLERLAB introduced a procedure for 'LOST SQUARES'. It was approved with some small changes in 1987 and has now been revised. CALLERLAB recommends that dancers use the following Patter and Singing Call Procedures to help lost squares quickly resume dancing. Callers should teach these procedures to their dancers and be alert for sets waiting to re-enter the action and for sets struggling with singing calls.

PATTER PROCEDURE - Make Normal Lines, Wait for Entry, and Sort during Promenade

The following procedure is intended for use during Patter or Hoedown calling when longer sequences are likely and at least half the square is confused. If only one or two dancers are lost then they should look for a helpful hand and attempt to fill the vacant spots within the still functioning square.

DANCER'S RESPONSIBILITY

1. If dancers in a confused but partially functioning square hear "Make Normal Lines", then lost dancers should quickly adjust to Normal Couples (Boy left, Girl right) ready to join the forming Normal (Boy-Girl-Boy-Girl) Facing Lines.
2. In the case of total breakdown each dancer should return to home position as soon as possible. Then the head ladies join hands with their corner and the head couples back out to form normal lines at the sides of the square.
3. On the caller's command, "Normal Lines, Go Forward and Back", all lost squares enter into the dance pattern. If a resolution is heard first, then dancers in lost squares should simply readjust to a squared set.
4. Dancers in a lost square must remember that re-entering from normal lines does not guarantee a correct resolution. Full recovery will probably require rapid sorting to home during the Promenade (move counter-clockwise but step out at your home).

CALLER'S RESPONSIBILITY

1. Recognize that a number of sets have broken down and have formed lines.
2. Place the dancing squares into facing lines that are in a normal BGBG arrangement (#0L).
3. Give the command "NORMAL LINES, Go Forward and Back" in a bold voice, which is the command for the lost squares to enter into the dance pattern.
4. Allow enough time during the Promenade for squares that were lost to complete their Promenade and sort as necessary to get home. If an "at home" resolution is used, make sure all the sets are squared up.

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SINGING CALL PROCEDURE - Swing, and Men Sort during Promenade

The following procedure is intended for use during a Singing Call where the sequences are short and closely timed to the music. The minimum needed to avoid more confusion and resume dancing at the next sequence is each man at home with some lady for a partner.

DANCER'S RESPONSIBILITY

Since partners probably should be changing, dancers in a lost square should be ready for a quick Swing with their corner or nearest opposite sex and then expect to make adjustments during the Promenade so that the men end at home. If still lost during the Promenade, men should quickly head for home while ladies should join the closest un-partnered man.

CALLER'S RESPONSIBILITY

In the case of significant breakdown on the floor, adjust the choreography or provide more clues and cues to improve the success rate on the next figure.

***** END *****