

BODY FLOW AND TIMING by Bill Harrison

Body Flow is how the dancer connects one call to another. It is how the dancers will dance the choreography you have created for them. Dancers do not want to dance at a stop and go pace, nor do they want to be dancing in one direction and in a split second reverse the flow and dance in the opposite direction. Dancers do not like to feel as if they are on a lazy susan, revolving continuously around one point.

What are the traits of good Body Flow?

- 1) Allows one's body to move in the same general direction defined by the previous call.
- 2) Allows one's contact with other dancers to counter balance each other. Calls that have a Push Off effect such as Flutter Wheel, Roll A Way, Recycle.
- 3) Allows one to properly position their body for the next call. Such as Right and Left Thru, Dixie Style. This lets the Girls be properly positioned after the Right and Left Thru for the Dixie Style.
- 4) Allows one to alternate hands, for example: Lines of 4, Right and Left Thru, ½ Sashay, Box The Gnat, Fan The Top. This also aids the dancers to be able to make the correct choice, on a given call. Here is an example of the possibility of an incorrect choice. Right and Left Thru, Fan The Top. Here the hand for the Girls (their left) is being held due to the execution of the Right and Left Thru. It would be likely that the Girls would use the Right hand for the Fan The Top due to it being free and the left hand occupied.

Body flow should be one of the most creative parts of your choreography.

For example:

- 1) Heads Square Thru 4, Swing Thru, Boys Run, Bend The Line, Reverse Flutter Wheel.

Here the Body Flow is good.

- 2) Heads square Thru 4, Swing Thru, Boy Run, Bend The Line, Flutter Wheel.

Would be an example of bad Body Flow.

- 3) Heads Lead Right , Right and Left Thru, Veer Left.

The Body Flow is good.

- 4) Heads Lead Right Veer Right.

The Body Flow is bad, reason; the flow is in the opposite direction from which the dancers were moving.

There are some cases when you would use a certain sequence that may have less than perfect flow. This you may use just to have FUN with the dancers.

Once a caller understands the material they are calling and they are able to **SEE** what combinations flow and which combinations do not flow, their **TIMING** can take care of itself. Understand that Timing differs from new dancers to seasoned dancers and from young to older dancers. By changing the speed of the record in many cases, one can solve the Timing problem. If you use your eyes and **SEE** the total floor, this will help you judge your timing as well. If you are only sighting on

one square, then you become a prisoner of the timing of that particular square.

Why be careful with this situation?

- 1) Does the square dance to the beat of the music?
- 2) Are they ahead of the beat?
- 3) Are they just really good dancers and they rarely make a mistake? Will the rest of the floor be able to handle the timing in which you set from this one square?

Always have an over all look of the dancers you are calling to.

The timing will work itself out with experience and practice. If you keep the carrot in front of the best square the slower "Rabbits" will always be behind.

Over Flow occurs when the dancers are asked to revolve continuously around a particular area in the same body flow direction. Here are some examples:

- 1) Couples Circulate, Couples Trade, Wheel and Deal.

The Over Flow is apparent for the couples that were facing out.

- 2) Heads Square Thru 4, Swing Thru, Acey Deucey 1 & 1/2,

Here the center dancers are doing a trade (1/2) for the Swing Thru, then the centers must now Trade and Hinge for the Acey Deucey 1 & 1/2. The centers have casted 5 quarters.

It would have been much better to do this: Heads Square Thru 4, Single Circle To A Wave, Acey Deucey 1 & 1/2.

- 3) Heads Square Thru 4, Touch 1/4, Scoot Back, Cast Off 3/4's.

Here the Over Flow is for the Girls, they are doing 6 1/4 turns.

- 4) Heads Square Thru 4, Slide Thru, Right and Left Thru, Dixie Style to a Wave, Left Swing Thru, Chain Down The Line.

Again you have Over Flow due to the Girls Trading (1/2) for the Left Swing Thru and then they must Trade again for the Chain Down The Line.

Here is a better way. Heads Square Thru 4, Slide Thru, Right and Left Thru, Dixie Style To A Wave, BOYS Begin a Swing Thru, Chain Down The Line.

- 5) Heads Star Thru Double Pass Thru, Peel Off, Wheel And Deal, CloverLeaf.

The Over Flow would be apparent for the original trailing dancers. They would experience the lazy susan effect.

Always take the time and think of Body Flow and Over Flow. This makes for enjoyable dancing and most of all, comfortable dancing.