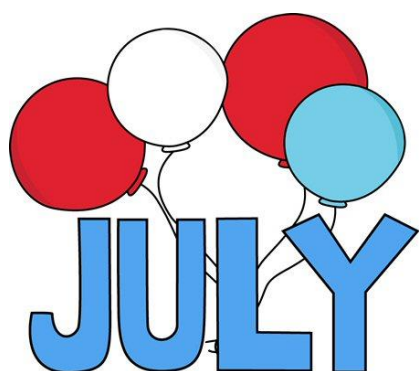




## **News, Notes 'n' Nonsense: An International Magazine for Callers**



### ***DATES to REMEMBER***

24-28 June 2021	Australia National Square Dance Convention – DARWIN, Northern Territory, Australia
30 <sup>th</sup> April – 2 <sup>nd</sup> May	NSW State Convention, Gloucester
22-25 June 2022	US 71 <sup>st</sup> National Square Dance Convention. Evansville Indiana USA

# What's Inside This Month

## Contents

<b>What's Inside This Month.....</b>	<b>2</b>
<b>On the Inside – with Barry Wonson.....</b>	<b>3</b>
<b>Caller's Toolbox – Methods of Choreographic Management by Paul Bristow.....</b>	<b>5</b>
<input type="checkbox"/> <b>Part 1: Module Calling.....</b>	<b>7</b>
<input type="checkbox"/> <b>Part 2 Module Calling.....</b>	<b>9</b>
<b>This is Our Music – A&amp;S Records .....</b>	<b>12</b>
<b>Do It Again And Again by Al Stevens.....</b>	<b>14</b>
<b>Zoom – Changing the perspective by Rod Shuping.....</b>	<b>16</b>
<b>From Our Readers – Warm up Lines.....</b>	<b>19</b>
<b>Square Dance History - A Look Back At Our Sound .....</b>	<b>20</b>
<b>Choreographic Ideas from Marcel Konath .....</b>	<b>22</b>
<b>Calling Tips for Newbies by Daryl Clendenin .....</b>	<b>24</b>
<b>Mainstream Focus of the Month – July 2020 – WHEEL AROUND from Mel Wilkerson.....</b>	<b>27</b>
<b>Ideas &amp; Knowledge From The Past Masters .....</b>	<b>28</b>
<b>Music And Sound - By Lee Helsel (1956).....</b>	<b>29</b>
<b>Expression In Music by Leif Hetland .....</b>	<b>32</b>
<b>Ask Dr Allemander .....</b>	<b>33</b>
<b>Things I Have Learned In 50 Years Of Calling by Ed Foote .....</b>	<b>34</b>
<b>Back to Basics with Brian Hotchkies.....</b>	<b>35</b>
<b>Be Careful What You Call by Calvin Campbell.....</b>	<b>37</b>
<b>The Technical Side Of Calling by Calvin Campbel.....</b>	<b>39</b>
<b>Making A Meal Of It by Barry Wonson .....</b>	<b>41</b>
<b>Callerlab Square Dance Knowledge Database .....</b>	<b>47</b>
<b>A Coordinated Approach by Mike Callahan – a look at “Coordinate” .....</b>	<b>49</b>
<b>Attitude is Everything by Jerry Junck.....</b>	<b>51</b>
<b>Time to go home – by Mel Wilkerson .....</b>	<b>61</b>
<b>The Final Word – At Least For Now from Barry Wonson.....</b>	<b>67</b>
<b>Behind the Mike – Caller Resources .....</b>	<b>68</b>
<input type="checkbox"/> <b>BTM Website Update.....</b>	<b>68</b>
<input type="checkbox"/> <b>Sound Archive – Caller Material from SARDANSW educational sessions .....</b>	<b>68</b>
<b>Appendix Of Caller Resources And Upcoming Events .....</b>	<b>69</b>
<input type="checkbox"/> <b>STING PRODUCTIONS – CALLER RESOURCES AND MUSIC OFFER.....</b>	<b>69</b>
<input type="checkbox"/> <b>So you want to be a caller – Caller School on-Line by Eddie Powell .....</b>	<b>69</b>
<input type="checkbox"/> <b>Square Dance Gifts and Merchandise .....</b>	<b>69</b>
<input type="checkbox"/> <b>Kip Garvey – Central Sierra Caller School ONLINE .....</b>	<b>69</b>
<input type="checkbox"/> <b>A&amp;S Record Shop – Music downloads and much more. ....</b>	<b>69</b>
<input type="checkbox"/> <b>Becoming a square dance Caller – by Bruce Holmes .....</b>	<b>69</b>
<input type="checkbox"/> <b>North East Caller School 8-12 Oct 2020 .....</b>	<b>69</b>
<input type="checkbox"/> <b>Pre-registration – US 71<sup>ST</sup> National Square Dance Convention June 22-25, 2022.....</b>	<b>69</b>

# ON THE INSIDE

*With Barry Wonson*

**Welcome to the July 2020 issue of "Behind The Mike"** This month we feature several great articles and submissions from authors around the globe. Paul Bristow is with us again with an overview of Choreographic Management methods...this month features his introduction and will be continued over next couple of months.

Some words of wisdom by our old friends Al Stevens and Daryl Clendenin (I can hear them both saying 'enough with the old bit'). Cal Campbell has written much on many different aspects of our activity over the years. This month we have two more interesting topics from him to give us all something to ponder. Ed Foote gives us his thoughts on knowledge gained over many years in the activity

From the past an article by Lee Helsel, a great caller and one of the founding fathers of the modern era of calling. A little bit of philosophy from a caller from Leif Hetland, and an interesting presentation made to Callerlab by Jerry Junck.

On the choreography side we have some interesting ideas using the Basic program from Brian Hotchkies, a feature presentation on Zoom from Rod Shuping, a full meal of stuff from yours truly, and some interesting thoughts on Coordinate from Mike Callahan, plus of course, an issue would not be complete without a short presentation from Mel Wilkerson.

## **BTM NAMING CONVENTIONS**

Quite a few have asked regarding some of the standardised conventions we are using in BTM:

**MEN & LADIES** – while when we are calling, we sometimes utilise both MEN and BOYS along with LADIES and GIRLS, for BTM we only use the terms MEN and LADIES for gender representation. Logic comes from the Ladies Chain call...it is Ladies, and not girls. If thus for the females it should reflect in the nomenclature for males, thus Men instead of Boys.

**PL & CB:** Over the years we have seen a number of changes that each of have been representative of these formations. In the early days we had B1-4, then B1c, followed by ZERO BOX (ZB), and now we have CORNER BOX (CB). All represent the same exact formation. Likewise, to represent a line all with partners and in sequence we started with 1P2P, then L1p, followed by ZERO LINE (ZL) and now we have PARTNER LINE (PL), however all still equate to the same formation.

There are many other formations, however for ease of use, we have limited to just these. There are times when we have a module that starts from a specific spot on the floor (for example CB exact would refer to the exact footsteps attained after Heads had done a Square Thru). At times an ending notation is made such as CB rotated ¼ Right. This just means that if the module had started from an exact CB, the end formation would still be a CB, but rotated exactly



one quarter to the right. The same concept applies to modules that note PL exact...thus meaning a PL created exactly as if the Heads had led right and Circled to a line.

### **ASH PRESENTATIONS**

During the downtime here in Australia, one of our main contributors, Mel Wilkerson (from beautiful downtown Tumut in the Snowy Mountains) has been very active in presenting a series of Caller Education sessions each Sunday Morning at 9am (Australian Sensible Hours). Topics have been many and varied and have also featured guest presenters, Jerry Story and Daryl Clendenin. The first Sunday in July will see another guest presenter, Jaden Frigo from Melbourne, Victoria talking about youth in our activity. Everyone is most welcome to join in with these meetings via Zoom. There have been up to 60 involved in these sessions...all are valuable experiences, regardless of calling experience. Send Mel an email at [wilkerso@bigpond.net.au](mailto:wilkerso@bigpond.net.au) and he will send you the link.

### **AROUND THE WORLD**

Even though the corona virus has had a serious impact on square dancing throughout the entire world, active involvement for callers and dancers has had a great increase via a huge amount of internet-based activity. Educational seminars presented by GSI, our own ASH sessions, virtual dance sessions from Mainstream through Challenge programs, Caller meetings and even dances via Zoom technology....it has been a remarkable time for everyone.

Check out the ones from Joachim Ruehenbeck in Germany...from MS to C2:

<https://trianglesquares.de/en/vsd.php>

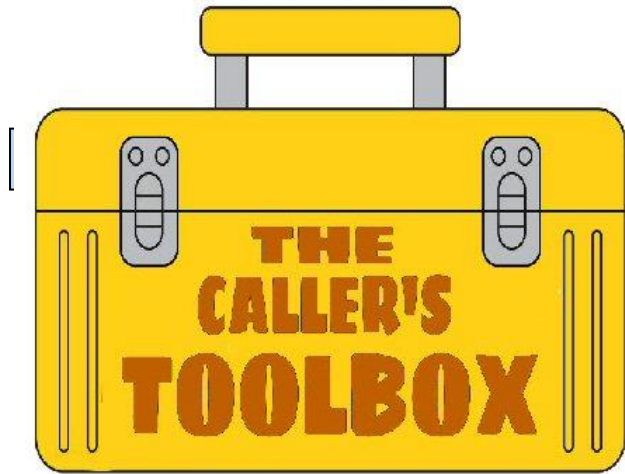
### **WEBSITE CHANGES**

Since last issue of BTM, Jaden Frigo has been a busy beaver with a number of updates to our website. All the back issues of BTM are available for download, as well as new links to our sister magazine Around The Square with the 4 issues published to date. A number of new mp3 files have also been added, with more to come in the near future.

### **SPECIAL REQUEST**

I have a fairly large library of SD publications that I have collected over many years. As well as dozens of books on all aspects of calling, I have Many Note Services that go back to the 50's. However, I am missing some. In our move to our current residence in Mangerton 22 years ago, we have lost one box of documents. This box contained my complete collection of Jay King's HASHING IT OVER Note Service. I have found a few individual issues, that were duplicates, however the rest has just disappeared. There is so much stuff here, I really did not notice they were missing until last month when I wanted to do some research on his original writings on Mental Image and specifically the 4 Allemande Positions.

If anyone out there has a copy of any of Jay's material, I would really appreciate you letting me know. Maybe someone has digitized it (I know Jack Lasry's Notes along with Bill Peters, News N Notes and some others have been done)...please advise if you are aware of any. I am looking at scanning all the issues of FIGURING, Bill Davis notes, John Strong's SDDS, Minnesota Callers Notes, Toronto Notes, SoCal notes, Les Gotchers, and others I have, however it will not be a short term goal!!!



## **METHODS OF CHOREOGRAPHIC MANAGEMENT**

**By Paul Bristow**

### **- The Overview**

Once you have picked up the microphone your responsibility is clear, you must direct the dancers and manoeuvre them effectively through choreographic routines, which are smooth and enjoyable and ultimately return them to their original partner, in sequence such that they can return home.

Accurate and effective control of the dancers requires a lot of understanding of the effects of choreography; the hand availability, direction of turn, dynamic component, degree of difficulty and many other aspects all need to be considered – but these are all dealt with separately, under other topic headings. Choreographic Management is simply a consideration of the method by which you control the fundamental choreography, itself – obviously, an essential part of the caller's job.

In order to achieve this, you will have to make use of one of the methods of choreographic management. There are many of these and no two Callers employ precisely the same system or mixture of systems. Essentially, there are four general methods of choreographic management.

**MEMORY CALLING** - Memorising long pieces of choreography and then repeating them in "parrot fashion". This system is relatively uncommon nowadays as a method of Patter Calling, although there are some Callers who still employ this approach. It undoubtedly relates back to the traditional Pattern Dances and Visiting Couple routines where the Dancers would have known the Call almost as well (if not better) than the Caller. We still make use of this method to some extent when we learn a specific routine for a particular Singing Call.

**MODULE CALLING** - Using a call or a series of calls, which manoeuvre the dancers from a known F.A.S.R. (Q) to another (or back to the same) F.A.S.R. (Q). Modules are either single calls or a fairly short choreographic routine that will achieve either the effective relocation of the dancers (choreographically or geographically) and/or a particular use of a certain movement, or simply serve to take up dance time, in a smooth and interesting manner, returning dancers to the same or a (choreographically) similar location. This is the principal method that most callers use, although many do not realise that they are. The confusion arises from misunderstanding of the methods.

**MENTAL IMAGE** - Choreographic management requiring the Caller to "mentally" control the square by keeping note of one key dancer, whilst at the same time remembering the "effect" On F.A.S.R. (Q) (primarily S. and R.) of the movements that have been used.

"Mental Image" is a very different method of choreographic management, it could best be described as a system based upon a "lateral thinking" approach to the problems of Calling. Essentially it requires that the Caller establishes the effect on sequence of each Call, if you

are aware of when you have changed the sequence of all or some of the dancers and ensure that you restore the sequence your only concern will be re-uniting the key dancer with their corner for a resolution.

The trick is to be aware when you have affected the sequence. Normally Callers using mental image will cross or un-cross their fingers as a reminder of the existing sequence state.

Although this method is not usually taught in caller schools, it is very interesting. Two books in particular are regarded as the epitome of information on this subject. These are:

- “Fundamentals of Hash Calling” by Jay King (revised by Gene Trimmer) and
- “Out of Sight” by Don Beck.

**SIGHT CALLING** - The system that is generally accepted as the most versatile and effective method but ONLY when used in combination with other systems – primarily modular choreography. Any caller who seriously attempted to use Sight Calling alone would find their performance to be seriously flawed. Essentially this is the method of controlling the square by observing the dancers as the Calls are given and constructing the choreography on the basis of the resulting effect. i.e. extemporaneously. Undoubtedly the potential benefits of this method are far greater than the others that are available, but so are the potential pitfalls. A true sight caller would not know the effect of the call before they call it; if they do know the outcome of the call ahead of time, they are – in fact – a Module caller.

As mentioned previously Modular Choreography occurs whenever you know in advance the effect of a “call or series of calls”; to call a movement and wait and see what happened and then

try and think of something else to call, is a recipe for disaster. A good understanding of movements and their effects is an essential requirement.

However, there are two aspects of the Sight Calling method, which are quite essential. These are “Sight Resolution” – a system (and there are many) by which you can resolve the square and “Formation Management” – the control of FASR (Q), using the visual evidence that you are given by the way that the dancers respond to the choreography that you offer.

**READING** - There is a fifth method of management, it is often referred to as “Card Calling”, although any form of “reading” choreography would be covered by this method. My personal suggestion is that this method should be AVOIDED AT ALL COSTS by the newer caller.

A caller needs to practice many skills in order to be able to learn. The caller must closely follow the action of the dancers on the floor or you will never develop an understanding of the elements of “Smooth Dancing” – i.e. Body Flow and Timing. Also, in order to be able to assess the appropriate “degree of difficulty” for a group, to ensure that it is not too difficult (or too easy) you MUST watch the dancers, while they dance all of the time – never take your eyes off them for a minute!

Some very experienced callers, who have developed a first-class ability to gauge the dancers’ needs, occasionally use written material to augment their choreography; this is more common at the higher programmes. However, this does not give a “licence-to-read” to newer, less experienced callers. I am often told (by newer callers, who cannot “do it” without reading) that they have seen a “top caller” “reading”, so it must be okay; Sorry – but no! Until you have

developed the skills that you need to be a “top caller”, you must watch the dancers, when you call!

### **SPECIAL NOTE: MICROPROGRAMMING**

– This term describes all the decisions that you make one by one, movement by movement during the tip, which will ultimately affect the way in which your choreography is received – i.e. how much the dancers enjoy it. Eventually, you will develop a “feeling” for combinations of calls, based upon the various choreographic considerations. Once you have begun to develop this skill, you will find it becomes easier to create effective, interesting, and varied choreography. I would recommend taping your calling and listening to the tape soon after the dance to re-live each of the decisions that you made. Look for monotony, repetition, and the potential for more variety. This is an on-going process, which is essential if you intend to avoid the ignominious pitfalls of being a safe but un-interesting, perhaps “boring” Caller.

### **PART 1: MODULE CALLING**

A simple definition: using a call or a series of calls, which manoeuvre the dancers from a known F.A.S.R.(Q) to another (or back to the same) F.A.S.R.(Q). Modules are either single calls or a fairly short choreographic routine, which achieves either the effective relocation of the dancers (choreographically or geographically or both) and/or a particular use of a certain movement, or simply serves to return dancers to the same or a (choreographically) similar location; i.e. a FASR from where the same GET OUT will still be effective.

A caller can use these principles to great effect. Theoretically, this will limit the extent to which you have to remember “who is dancing with whom”. If you

understand the effect of a call or a simple series of calls, then you can use this, to call to the dancers and move them about smoothly and effectively whilst you observe the ability of the group and of individuals.

This would then allow you to prepare for a more extemporaneous style of calling that feels more “exciting” and spontaneous, from which you would need to use a sight resolution method.

The five types of module are:

1. The Get In Module
2. The Get Out Module
3. The Zero Module
4. The Conversion Module
5. The Equivalent Module

Let's Look at each of these in a little more depth.

#### **THE GET-IN Module**

From a common Static Square to any other F.A.S.R.(Q)

**Example: GET-IN** (*To a Corner Box*)

- HEADS SQUARE THRU
- HEADS STAR THRU, CENTRES PASS THRU, CIRCLE TO A LINE, PASS THRU, WHEEL AND DEAL, ZOOM, CENTRES PASS THRU
- HEADS TOUCH  $\frac{1}{4}$ , MEN RUN

#### **THE GET-OUT (resolution) Module**

From any F.A.S.R.(Q) to a common Static Square (quite often to include Allemande Left, (Right and left Grand) and promenade home)

**Example: GET-OUT** (*From a Corner Box*)

- SWING THRU, MEN RUN, WHEEL AND DEAL, ALLEMANDE LEFT, RIGHT AND LEFT GRAND, PROMENADE HOME



- SLIDE THRU,  
RIGHT AND LEFT THRU,  
 $\frac{1}{2}$  SASHAY, SQUARE THRU 2,  
RIGHT AND LEFT GRAND

## THE ZERO MODULE

(iii) **ZERO** This is a module that when used in a certain fashion will have no “real” effect on the F.A.S.R., there are four types of Zero Module

1. True (or Choreographic) Zeroes
2. Geographic (or absolute) Zeroes
3. Technical Zeroes
4. Fractional Zeroes

Please note:

*The following zero examples are from a Corner Box FASR)*

### • TRUE (OR CHOREOGRAPHIC) ZERO

Where the F.A.S.R. is restored, not necessarily to the same “footprints”.

**Example:**

- EIGHT CHAIN FOUR
- VEER LEFT, COUPLES CIRCULATE,  
 $\frac{1}{2}$  TAG THE LINE, TRADE & ROLL,  
PASS THRU, TRADE BY
- TOUCH  $\frac{1}{4}$ , SPLIT CIRCULATE,  
MEN RUN, PASS THRU,  
WHEEL AND DEAL,  
CENTRES PASS THRU

### • GEOGRAPHIC (OR ABSOLUTE) ZERO

Where the F.A.S.R. is restored, precisely to the exact same “footprints” from where it started (N.B. the “Q” factor will be preserved)

**Example:**

- EIGHT CHAIN THRU
- STAR THRU, PASS THRU,  
WHEEL AROUND, SLIDE THRU

- SWING THRU, MEN RUN,  
FERRIS WHEEL, PASS THRU
- SWING THRU, MEN RUN,  
BEND THE LINE  
REVERSE FLUTTERWHEEL,  
SLIDE THRU

### • TECHNICAL ZERO

One that will only work in 2 out of the 4 conditions of Sequence and/or 2 out of the 6 Arrangements, will otherwise have a Four Ladies Chain effect. It may interchange the roles of the Head and Side Dancers and could appear to alter the partner Relationship, as well as the orientation of the Square but has no effect on the choreographic component. (N.B. “Q” factor will change)

**Example:**

- STAR THRU, PASS THRU,  
BEND THE LINE, STAR THRU
- SWING THRU, SPIN THE TOP,  
PASS THRU, BEND THE LINE,  
SLIDE THRU, RIGHT & LEFT THRU

Technical Zeroes are, in truth, an excellent tool to use but are a little unusual and many callers simply choose to ignore them because of their apparent complexity

### • FRACTIONAL ZERO

a Module which when used two, three, four, six, twelve or sixteen times is a True, Technical or Geographic Zero

#### **$\frac{1}{2}$ ZERO**

**Example:**

- SQUARE THRU 3, TRADE BY

#### **$\frac{1}{3}$ ZERO**

**Example:**

- SWING THRU, ALL 8 CIRCULATE,  
CAST OFF  $\frac{3}{4}$

#### **$\frac{1}{4}$ ZERO**

**Example:**

- SLIDE THRU,



- SWING THRU, LADIES CIRCULATE, MEN RUN, WHEEL AND DEAL

## THE CONVERSION MODULE

Where any or all of the F.A.S.R. is changed by the Module

### Example:

- (CB-PL) SWING THRU, LADIES CIRCULATE, MEN TRADE, MEN RUN, BEND THE LINE
- (CB-PL) SQUARE THRU 4, WHEEL & DEAL, CENTERS SWING THRU, EXTEND, SWING THRU, SPLIT CIRCULATE, MEN RUN
- (CB-PL) SWING THRU, LADIES CIRCULATE, SPIN THE TOP, RECYCLE, REVERSE FLUTTERWHEEL
- (PL-CB) TOUCH  $\frac{1}{4}$ , CIRCULATE, MEN RUN
- (PL-CB) SLIDE THRU, PASS THRU, TRADE BY, DOSADO TO A WAVE, MEN CIRCULATE, RIGHT & LEFT THRU.
- (PL-CB) LEFT TOUCH  $\frac{1}{4}$ , CIRCULATE, LADIES RUN

## THE EQUIVALENT MODULE

A Module which is equated to other single movements or shorter Modules using “simpler” or more basic movements.

### Examples

#### Square thru 4 equivalents:

- REVERSE FLUTTERWHEEL, SWEEP A QUARTER, VEER RIGHT, VEER LEFT
- RIGHT AND LEFT THRU, HALF SASHAY, SLIDE THRU
- RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, MEN TRADE, STEP THRU

- SWING THRU, SPIN THE TOP, PASS THRU

### Star thru equivalents

- SQUARE THRU 4, PARTNER TRADE
- FLUTTERWHEEL AND SWEEP  $\frac{1}{4}$ , RIGHT AND LEFT THRU
- SLIDE THRU

### Right and Left Thru Equivalents

- PASS THRU, WHEEL AROUND
- HALF SASHAY, BOX THE GNAT
- FLUTTERWHEEL, REVERSE FLUTTERWHEEL
- (LINES) PASS THRU, WHEEL AND DEAL, FIRST COUPLE LEFT, NEXT COUPLE RIGHT

Having talked, briefly, about the different types of module, the next step is to look at two very special modules that are an important part of any caller's tool-kit.

## PART 2 MODULE CALLING

In the previous section, I talked about the five different types of Module and gave examples of each. However, I did not talk about the way that modules could or should be used. Whilst the actual usage will vary from caller to caller, the simple idea is easily explained, using the following analogy:

I usually suggest that new callers think of modules as the “baubles” that you find hanging from a Christmas tree, little bright shining decorations “hanging” on the branches of an otherwise quite ordinary tree.

This is, I feel, a good way to explain how modules should be used; the “tree” is the standard path of your choreography i.e. the calls used to move the dancers “left” and “right” or “up” and “down” and the “baubles” (i.e. modules), are what makes the tree more attractive and exciting.

In caller school situations, I use the old favourite “**Chicken Plucker**” routine as the tree. This provides a simple, easily learnt, path that anyone can follow, as the basis of a module tip. Indeed, several top callers have told me (and I agree with them) that:

**“However you look at it, when we call, we always use a variation of the Chicken Plucker!”**

### THE CHICKEN PLUCKER

Many years ago (or so I am told) there was this “standard dance figure” known as the “Chicken Plucker”. It was one of the many standard routines that callers would use, and it was well known (and loved) by the dancers; in the same manner as “Duck and Dive” and “Chase The Squirrel” etc.

Today the basic elements of this standard dance figure are used, by many callers, as the “back-bone” of modular choreography.

The Chicken Plucker routine is as follows:

- (H)/(S) SQUARE THRU 4 (CB)  
(Station 1)
- RIGHT AND LEFT THRU,  
DIVE THRU, PASS THRU (Station 2)
- RIGHT AND LEFT THRU,  
DIVE THRU, PASS THRU (Station 1)

which brings you back to a Corner Box – at which point you could call:

#### □ ALLEMANDE LEFT

The Chicken Plucker routine is usually described as having two stations:

1. The first is after the initial GET IN (Square Thru Four – Static Square to Corner Box) (Station 1)
2. The second is after the first half, of the Half Zero routine: (Right and Left Thru, Dive Thru, Pass Thru). (Station 2)

At each of these stations you could use a Zero Module or, if you wish, both parts of the Magic Module shown below.

Additionally, you could “spice-up” your choreography by using some equivalents; and after you get used to this method, possibly some conversions, provided that you know how to “undo” their effect.

This module is a dynamic method that any newer caller can use to keep dancers moving and develop good timing and general smooth dancing skills; it also provides a safe, easily remembered, framework for Modules.

The most important thing to remember is that, once you get all the dancers back to “Station One”, you can safely (and correctly) call Allemande Left – and you have not needed to remember who is dancing with whom!

### INVERT AND ROTATE

The use of Zeroes in the Chicken Plucker is very important. One Technical Zero that you can use is known, these days, as the “Invert and Rotate” Module. It’s a simple routine that exchanges the roles of the Head and Side Couples, changes their partners and alters the orientation of the Set – but has no effect on the FASR. Consequently, if you use this – at either “Station One” or “Station Two” – it will have no choreographic effect! You can just continue with the Chicken Plucker.

The Invert and Rotate Technical Zero is

- STAR THRU, PASS THRU,  
BEND THE LINE, STAR THRU

### THE MAGIC MODULE

Bill Peters: Accredited Caller Coach Emeritus, published several excellent works on the Module Calling. In these he identified a special routine that he named the “Magic Module”.

This is simply a conversion from Corner Box to Partner Box and vice-versa. However, understanding the module and using it effectively can add much to a caller's repertoire.

The Magic module(s) is (are) shown below:

### **MM1- Corner box to partner line**

- SWING THRU, LADIES CIRCULATE, MEN TRADE, MEN RUN, BEND THE LINE

### **MM2 Partner line to Corner Box**

- **STAR THRU** SWING THRU, LADIES CIRCULATE, MEN TRADE, MEN RUN, BEND THE LINE **STAR THRU**

You will, no doubt notice that the two routines are very similar. The second has simply a **STAR THRU** at the beginning and another at the end. Other than that, it is the same module!

Obviously, this, like the Chicken Plucker is a basic routine and will soon be "recognised" by the dancers if you continually use it, in its simplest form. However, if you take the time to work out new Zeroes and incorporate Equivalents and Conversions, then your choreographic "tool-kit" will continue to grow.

If you add the Magic Module to the Chicken Plucker and the Invert and Rotate module, you will now have a great deal of choreography that you can use. Especially if you create a few simple Zeroes that will work from Facing Lines, in an 'O' Arrangement.

A simple Technical Zero that you could use, from Facing Lines in an 'O' Arrangement, would be:

- PASS THRU, BEND THE LINE, RIGHT AND LEFT THRU

This will exchange the roles of the Head and Side Couples, so if you then use the second part of the Magic Module, you will restore the Corner Box but will have the Heads and Sides' roles reversed. For the dancers, this will make the "Chicken Plucker Routine" feel very different.

In reality, these simple Modules will provide a tremendous amount of choreography. Note that: you still have not needed to remember who is dancing with whom! .

**MORE NEXT MONTH!!**

### **Paul Bristow – Biography**

Paul has been actively involved in Calling since 1977 and has Training Callers for over 30 years.

Paul is an internationally renowned Caller and recording artist on several labels as well as being Owner and Producer [Sting](#) and [Snow](#) Records.

Paul is an excellent showman and performer, known as a "Dancers Caller" who calls for the dancers to ensure that a good time will be had by all....





# THIS IS OUR MUSIC

*As we now all have lots of time on our hands (after all the chores set by our partners have been completed), this is a good time to check out some of the music that we have available thru A&S Records. The ones noted below are some of the more recent additions. Have a listen to them...please remember that sales from these recordings have a number of positive outcomes:*

- 1) *They keep our SD music industry alive in a time of peril*
- 2) *They provide some form of return for the efforts of the producers*
- 3) *They also provide some financial assistance for keeping BTM up and running each month.*
- 4) *Trying out some new music is also another way to boost our enthusiasm and prepare for the day when we can perform them live once again.*

- **AS 125 – HOGAN, HILTS & THE DUKE Hoedown / Ripper**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2474>
- **AS 126 – COLONEL BISMARCK Hoedown**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2475>
- **AS 136 - IF I ONLY HAD A BRAIN**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2494>
- **AS 137- GUNG HO Hoedown #1**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2495>
- **AS 138 – A MAN NAMED ARMSTRONG**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2496>

- **AS 139 – AND YOU SMILED**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2497>
- **AS 141 – GUNG HO Hoedown #2**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2500>
- **AS 142 – DESERT WIND**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2501>
- **AS 143 – LOOKING FORWARD, LOOKING BACK**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2502>

## ***The Latest additions are:***

- **AS 144 – A THOUSAND FEET**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2503>
- **AS 145 – SCHLAGER PEPPY**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2504>
- **AS 146 – SCHLAGER SMOOTH**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2505>

***I would ask that all our subscribers have a listen to these tracks. The small returns from sales of these pieces of music is the only method we have of covering some of the many costs involved in producing BTM each month.***



I am currently working on two new songs that can be perfect for nights with a specific theme (well maybe for next year) – one for Father's Day (September) and one for Mother's Day (May)

- **MY OLD MAN:** This is a great song written by Rod McKuen. First heard this at a concert given by Rod back in the 80's. Sue and I had always loved his music so when we had the opportunity to attend a concert on his Australian tour, we were one of the first ones to get tickets. The night was amazing, even more so that the concert was poorly advertised and there were less than 50 people in the huge theatre. Rod did an incredible performance...at the end he came down off stage and talked with those of us that stayed behind for autographs...I even got to sing an impromptu duet with him!!
- **THE WORLD'S GREATEST MUM-** a great piece of music from country singer Johnny Chester. This was a huge seller many years ago when first released. I had originally planned this as a release for Mother's day this year, however the total shutdown of our activity due to the Covid 19 virus put paid to that! The vocals that I have used for all the releases have all been done in a live environment – at one of our regular clubs. Without the clubs, I still have not done a vocal that I am relatively happy with.

There are always pieces of music that we hear that we feel may be able to be converted to become a good singing call. I have a list of over 200 titles. When I listen to music, anything I think that even has a remote possibility of being able to be done as a singing call – I add the song to a list of Possible Singing Calls on my computer. I go over the list regularly, looking for that song

that has 'something extra' in it that will have a general appeal to dancers and callers. Some will work okay, however, the phrasing, length, tempo, etc., for many just do not allow them to be converted to what we need. Very frustrating sometimes, as there are just some fabulous songs out there that could be great, but just will not work.

*I have a few other songs that I am currently preparing for conversion to Singing Calls. The first is a great song called "THE PRIDE OF SPRINGBOOK" – great song by Australia's John Williamson. John creates some great melodies as well as excellent lyrics – he writes what I call 'real lyrics' not the fluffy stuff you hear on the radio.*

*The second one is the classic "SKYE BOAT SONG". This has been done before, however this version will be based on a rock version done by Glenn Ingram in 1966.*

*Our square dance music industry has dropped in sales drastically over the years, from the time when a big selling singing call would sell over a thousand copies, to the current situation where now a big selling record may sell 20 copies. Music costs money to produce. Please remember that most callers and record producers are doing this for the love of the activity.*

*The returns are very small and over 90% of music done costs both the producers and callers money. They are paying to produce the music for your benefit, and normally they are doing so at a loss. Please support our Square Dance music industry especially in this time of trouble.*

# Do It Again And Again

By Al Stevens

Someone once said that it takes 86 repetitions of doing one basic, the same way, before a person can do that “basic movement” with confidence. If we use this as a “rule of thumb”, we can understand why it takes so long to teach a beginner’ class.

It is interesting to watch the progress of a new dancer who, after having been instructed on a movement such as Square Thru, attempts to dance that call. For example, it might take sixty-four beats of music to get the class through its first Square Thru with everyone ending up in the right position. This is longer than it should take, but the important thing is that they made it all the way through their first Square Thru.

**Congratulations, Class!**

In most cases, everyone is in a hurry to get new beginners on the dance floor. The beginners were told that within a certain number of weeks they would be square dancing - weeks, not one or two nights. Compare the beginners’ class to a baby.

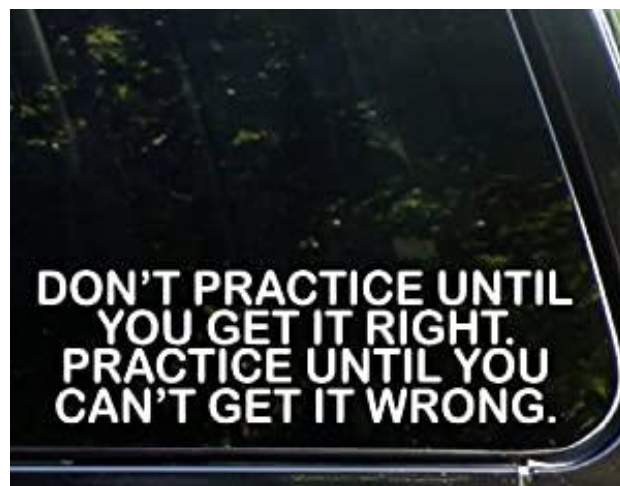
- When a new baby begins moving around the play pen, he is slow.
- In a short time, by holding onto the side of the play pen, or crib, the baby learns to stand.

Some people get impatient and decide that it is time for the baby to start walking. However, if you remember, learning to walk took time and a lot of help (also a lot of picking yourself up off the floor). How many times does a small child have to be instructed and helped along before he can do a simple task such as walking?

Back to the 86 times rule. After the new dancer has danced a Square Thru 86 times, he should be fairly accomplished

at it. Most of the dancers get through the basic in anywhere from 16 to 20 beats of music. It should be noted here that music with a strong rhythm section helps the new beginner; however, it is still a good idea to use a variety of music.

Articles written about how to teach



square dancing do not stress the importance of doing a basic repeatedly until it is done well and with confidence. Think of it in relation to other activities: professional musicians, singing stars, bowlers, golfers, football and basketball players, and the many others. How many times do they repeat the same lesson? Rest assured, they repeat it many, many times. Most professionals are on the job - learning eight hours a day.

It is easy to want to rush the new beginner into the club. **Please remember**, the new dancer has a tremendous amount to learn before he/she can possibly dance as well as the average club dancer. Many times we take this ability for granted, but if you put him in a different hall, even with the same caller, you will see that he really needs more time to learn to dance and react automatically.

It is a good idea to have another caller come in on occasion and call so the



beginners will have an idea of what to expect in the future. Remember to advise the guest caller as to the class' capabilities and what basics have been included thus far.

By now you should realize how important repetition is to the teaching and learning process. If there is any reason to believe that the class had trouble with any part of a movement, **go back and do it again**. Sometimes the speed setting can make a difference in how well the dancer will move through a given basic. To see how this will affect dancers, try increasing the speed of your favourite hoedown and notice how even your regular dancers have trouble with a new movement.

The point is, **take your time**. Give the dancer a good chance to understand how a basic works. No matter how long we have danced, when we undertake a new basic, we are still learning. It will not take an experienced dancer as long to learn, but the first few times a figure is presented are especially important in determining if the beginning dancer or even the seasoned dancer will enjoy and understand the figure.



**The first two or three nights of beginning lessons should be used for fun and getting acquainted.** Square dancing can be strenuous to a new beginner. Football players do not rush right out on the field and play football; they start with conditioning. Did you ever have a sore arm after a Sunday afternoon baseball game? Many new dancers are not in condition to go full speed all evening, so take it easy.

It is also evident that when some people start something new and different, they

tend to be shy and may be easily offended. They may fear that someone will see them make a mistake, and if too many mistakes are made, they may not be back the next time. It is a good idea to take it easy the first two or three nights that a group is together. Reassure them that no one is going to judge their ability to dance or to be part of the group. Let them know that they are really needed in this great activity.

**The gentleness and patience of the caller or instructor is particularly important.** The tone of your voice can certainly have a great effect on the dancers, even more so with beginners. Never mention their names over the P.A. system. If you do mention their names, you may notice the jitters beginning and often a blush reddening their faces. As callers and instructors, we sometimes tend to forget that we are working with human beings.

**Singing calls should be introduced as soon as possible.** A caller usually has one or two records that can be used, but again remember, these are beginners. Take plenty of time to get them through a simple figure. You can use a hoedown for a singing call as well. The difference being that in a singing call you usually have the ladies progress around the square either to the corner or to the right-hand gents. Once again,

- be sure to check the tempo so that the dancers will be comfortable in getting through this simple figure.
- Be sure to praise them for doing a good job.
- Before you feel they did a poor job, check your work first. You may have had the tempo set too fast; there may not have been enough voice or perhaps too much music.
- Take your time and remember, "If time were money, we would all be millionaires."



Zoom is one of those movements that often causes difficulty for dancers when done from any formation other than a Double Pass thru Formation. Set ups for Zoom tend to be limited in many areas to 3 sequences:

- HEADS STAR THRU AND ZOOM  
(which has bad body flow but is unfortunately still used)
- FERRIS WHEEL AND ZOOM
- DIVE THRU (or Pass To The Centre) AND ZOOM

*A recent article on the movement Zoom, coupled with and the generic (sometimes only) use of the movement from a Double Pass Thru Formation prompted the sharing of a presentation article for Callerlab on that very subject which was by Rod Shuping. Rod has given that article to be shared with us and the whole BTM community.*

Prior to teaching Zoom, it is important that the dancers have been introduced to the concept of Leaders and Trailers or Lead Dancers and Trailing Dancers. This is another part of Formation Awareness which will help dancers be more successful therefore having more fun!

The first time we introduce Zoom to new dancers we either teach from a completed Double Pass Thru formation or from two couple (in Tandem), this eliminates confusion as to who is the leader and trailer = greater success!

Also, as in teaching all new calls having a demonstration square (or couples) will clarify what each dancer is supposed to do.

**Zoom:** In this definition, the term "centre point" refers to the centre of the 4-dancer formation on your side of the set, or the centre of the whole set, if you are not part of a 4-dancer formation.

**Starting formations:** A Tandem and a centre point to work away from. Usually Tandem Couples or a Box Circulate.

Command examples:

Zoom, Boys/Men Zoom, Girls/Ladies Zoom, Ends Zoom

**Dance action:** Lead dancer walks in a full circle, turning away from the centre point, and ending up on the trailing dancer's spot. The trailing dancer walks forward to take the lead dancer's spot.

**Ending formation:** Same as starting formation

**Timing: 4 Styling:** Lead dancers hold arms in natural dance position. For women, skirt work is optional. When the trailing dancers form a Couple, they maintain a couple handhold.

It is important that the lead dancers initiate the roll out movement with a slight forward motion to allow sufficient room for the trailing dancers to step forward comfortably.

**Examples:**

HEADS STAR THRU,  
DOUBLE PASS THRU, ZOOM,  
LEADERS PARTNER TRADE,  
SWING THRU, MEN RUN,  
FERRIS WHEEL,  
CENTRES PASS THRU,  
ALLEMANDE LEFT,  
RIGHT & LEFT GRAND: **HOME**

HEADS PROMENADE 1/2,  
SQUARE THRU,  
RIGHT & LEFT THRU, VEER LEFT,  
COUPLES CIRCULATE,  
FERRIS WHEEL, ZOOM,  
CENTRES PASS THRU: **CB**

SIDES LEAD RIGHT, VEER LEFT,  
MEN ZOOM, BEND THE LINE,  
TOUCH 1/4, CIRCULATE,  
MEN RUN, STAR THRU,  
PASS THRU, WHEEL & DEAL,  
ZOOM, CNTRS STAR THRU : **HOME**

HEADS SQUARE THRU,  
TOUCH 1/4, CENTRES TRADE,  
CENTRES RUN, BEND THE LINE,  
TOUCH 1/4, CIRCULATE, ZOOM,  
CIRCULATE, ZOOM, MEN RUN,  
LADIES ZOOM, CENTRES PASS THRU  
: **CB**

SIDES 1/2 SASHAY **AND** PASS THRU,  
SIDES SEPARATE **AND**  
STAR THRU, CENTRES PASS THRU,  
TOUCH 1/4, ENDS ZOOM, SWING  
THRU, ENDS ZOOM, SWING  
THRU, LADIES TRADE, PASS THRU,  
WHEEL AND DEAL, ZOOM,  
CENTRES SQUARE THRU 3/4: **CB**

HEADS SQUARE THRU,  
SIDES 1/2 SASHAY, SWING THRU,  
MEN RUN, PASS THRU,  
WHEEL & DEAL, ZOOM, CENTRES  
SQUARE THRU 3/4: **CB**

HEADS CALIFORNIA TWIRL **AND**  
SEPARATE AROUND 1 TO A LINE,  
CENTRES RIGHT & LEFT THRU,  
ENDS – LEFT TOUCH 1/4,  
CENTRES PASS THE OCEAN,  
COLUMN OF 6 CIRCULATE,  
LADIES RUN,  
CENTRE LINE WHEEL & DEAL,  
ZOOM, CENTRES SWING THRU,  
STEP THRU, RIGHT & LEFT GRAND

HEADS PASS THRU, SEPARATE,  
AROUND 1 TO A LINE, TOUCH 1/4,  
CIRCULATE, MEN TRADE,  
CIRCULATE, MEN RUN,  
LADIES ZOOM, EVERYBODY ZOOM,  
CENTERS PASS THRU: **CB**

HEADS PASS THRU, SEPARATE,  
AROUND 1 TO A LINE, PASS THRU,  
WHEEL & DEAL,  
LADIES VEER RIGHT,  
LADIES WHEEL & DEAL, ZOOM,  
MEN SWING THRU, EXTEND,  
SWING THRU TWICE,  
LADIES TRADE : **PL**

SIDES 1/2 SASHAY,  
HEADS SLIDE THRU, PASS THRU,  
SWING THRU, MEN RUN,  
PASS THRU, WHEEL & DEAL,  
ZOOM, CENTERS PASS THRU: **CB**

**PL**: PASS THRU, WHEEL & DEAL,  
CENTRES 1/2 SASHAY, ZOOM,  
CENTRES LEFT SQUARE THRU 3,  
SWING THRU, MEN RUN : **PL**

**CB**: CENTERS IN, CAST OFF 3/4 ,  
ENDS FOLD, ZOOM, **CENTRES –**  
**LEFT\*\*** TURN THRU : **CB** **\*\***(you can  
also turn thru to an allemande left)



**PL:** PASS THE OCEAN,  
SWING THRU, BOYS RUN,  
COUPLES CIRCULATE,  
WHEEL & DEAL, STAR THRU,  
PASS THRU, WHEEL & DEAL,  
JUST THE LADIES ZOOM,  
CENTRES PASS THRU,  
BOX THE GNAT,  
RIGHT & LEFT GRAND

**PL:** RIGHT & LEFT THRU  
PASS THRU, WHEEL & DEAL,  
CENTERS FLUTTER WHEEL,  
DOUBLE PASS THRU, ZOOM,  
LEADERS TRADE,  
ALLEMANDE LEFT

**PL:** RIGHT & LEFT THRU  
PASS THE OCEAN, SWING THRU  
LADIES CIRCULATE, MEN TRADE,  
LADIES RUN, MEN ZOOM,  
LADIES TRADE, FERRIS WHEEL,  
CENTERS SWEEP 1/4,  
CENTERS SQUARE THRU,  
RIGHT & LEFT GRAND

**PL:** PASS THRU, WHEEL & DEAL,  
DOUBLE PASS THRU, ZOOM,  
LEADERS U-TURN BACK,  
SQUARE THRU, TAG THE LINE,  
(Optional)ZOOM, ZOOM AGAIN,  
LEADERS U-TURN BACK,  
TOUCH 1/4, SPLIT CIRCULATE,  
RIGHT & LEFT GRAND

**CB:** RIGHT & LEFT THRU,  
VEER LEFT, FERRIS WHEEL,  
CENTRES RIGHT & LEFT THRU --AND  
½ SASHAY, ZOOM, ZOOM AGAIN

TO MEET PARTNER – RIGHT & LEFT  
GRAND

**CB:** RIGHT & LEFT THRU  
VEER LEFT, COUPLES CIRCULATE,  
MEN ZOOM, LADIES TRADE,  
FERRIS WHEEL, ZOOM,  
CENTRES PASS THRU : **CB**

**Some Singing Call Figures:**

HEADS LEAD RIGHT,  
RIGHT & LEFT THRU, VEER LEFT,  
BEND THE LINE  
(GO FORWARD & BACK),  
LEFT TOUCH A 1/4, CIRCULATE,  
**HALF A ZOOM, (Ocean Wave)**  
MEN TRADE, SWING THRU, SWING,  
PROMENADE

HEADS PROMENADE 1/2,  
COME DOWN THE MIDDLE,  
TOUCH 1/4, THOSE MEN RUN,  
SWING THRU, MEN RUN,  
FERRIS WHEEL,  
DOUBLE PASS THRU, ZOOM,  
NEW LEADERS TRADE, SWING,  
PROMENADE

HEADS SQUARE THRU, DOSADO,  
STEP TO A WAVE, GIRLS TRADE,  
SWING THRU, BOYS RUN RIGHT,  
TAG THE LINE, ZOOM,  
BOYS U-TURN BACK, SWING,  
PROMENADE

HEADS LEAD RIGHT,  
SPIN CHAIN THRU, LADIES ZOOM,  
SWING THRU, RECYCLE,  
TOUCH ¼, SCOOT BACK, SWING,  
PROMENADE

**JUST CAN'T WAIT TO GET BACK TO THE DANCE**



# Thoughts, Experiences and Inspiration from Our Readers!



## *From Our Readers – Warm up Lines*

Every good caller knows that it is imperative to build rapport with the dancers on the floor. One sure fire method of establishing a bond is finding that common ground of self-effacing humour that only a seasoned veteran behind the microphone can get away with, at least until he/she gets home. We present to you for your candid use and enjoyment the quick and cheerful charming and cheeky warm up lines to get the ball rolling.

### **For the Male Caller**

- I accidentally handed my wife a glue stick instead of a chap-stick, she still isn't talking to me.
- My wife accused me of having zero empathy. I don't understand how she can feel that
- My wife asked me if "I was listening to her". I thought, "that is a strange way to start a conversation."
- My wife says I only have 2 faults. I don't listen and something else...
- My wife is like a newspaper, a new issue every day.
- My wife says I'm getting fat, but in my defense I've had a lot on my plate recently.
- Some mornings I wake up grumpy, on others I let her sleep in.
- My wife told me to take the spider out instead of killing him. Went out, had drinks and he's a web designer.

- I spent \$100 on new belt that didn't fit. My wife said it was a huge waist
- My wife is really mad at the fact that I have no sense of direction. So, I packed up my stuff and right.
- Today my wife left me because I am insecure. **Oh wait!** She's back, she went to get coffee.
- My wife changed a lot when she went vegan, it's like I never knew herbivore.
- I just swapped our bed for a trampoline, my wife hit the roof.

### **For the lady Callers**

- My husband was feeling romantic and told me he was going to make me the happiest woman on earth. I said that is wonderful dear, I will miss you too.
- My husband walked out of the shower this morning naked and asked what to you think the neighbours would say if I did the yard work today in my birthday suit. I told him that they would say that I married you for your money.
- My husband finally asked me why I get all dewy eyed looking at our marriage certificate for hours on end...I finally told him I was looking for the expiry date.
- My husband asked me how I remain so calm all the time when he gets into some real bad moods. I told him I go and clean the toilet with a toothbrush. He asked me if that helps and I said, "Of course, I use your toothbrush".
- My husband and I had a very happy twenty years. Of course, that was before we met.



# SQUARE DANCE HISTORY

## A look back at our Sound

Once again, just for interest, I have added some of the advertisements from years past for various items of equipment that were available for callers.

During the 1960's and through the 1980's, there were many different companies providing equipment specifically tailored for callers. Today, we only have Hilton and Yak Stack remaining from that classic time period. Check the prices!



## BOGEN VP 25 A

Fully Transistorized System VP 25A



Portable transcription player and sound system in one case. 20 watt continuous sine wave rating (30 watt peak). Furnished with one 12" loudspeaker mounted in removable lid — with 25' cable, plug.

LIST PRICE \$262.50

**196<sup>90</sup>**

CALLER'S NET

YOU GET ALL THESE FEATURES AND MORE WITH BOGEN  
Phone (201) 622-0024



### Automatic Tone Arm Cueing

Both systems feature a convenient lever on the turntable deck which automatically lowers or raises the tone arm of any point on the record. Viscous damping of the tone arm lowers the arm very slowly, assuring the gentlest possible contact between the stylus and the grooves . . . perfect, silent, safe, professional cueing.

## Dance Record Center 1159 BROAD STREET NEWARK, N.J. 07114

"ABSOLUTELY FANTASTIC SOUND"

"AMAZING PERFORMANCE"

"TERRIFIC RESULTS IN HARD-TO-SOUND HALLS"

## Clinton ALL-TRANSISTOR EQUIPMENT



FULL PRICE \$375.00

- Light weight - only 23 lbs!
- 120 Peak watts output
- Skip-proof "floating" turntable
- Outstanding clarity
- Reserve Power for largest halls
- Internal monitor, V.U. meter, Dual mike inputs, full tone controls, etc.

NOW AVAILABLE

Matching Sound Column — \$151.00

SLAVE ADAPTER — Enables any two

— Remote Music Accessory \$25.00

Clinton amplifiers to be operated from a single set of controls to drive extra speakers—\$25.00

\*Among the many callers now using Clinton Equipment — "Curley" Custer, Jim Harris, George Hinkel, Earl Johnston, Bob Page, Fred Staeben, Bob Yerington.

CLINTON INSTRUMENT CO., BOSTON POST ROAD, CLINTON, CONN. 06413 TEL. (203) 669-7548



# 8 pounds of sound by Hilton



## The Micro-75

### SOUND BY HILTON

The Micro-75 delivers the same Hilton sound which has set the standard in the square dance field for years.

### SUPER-COMPACT SIZE

The Micro-75 measures only 5 by 9 by 11 inches. It weighs in at just under 8 pounds; carrying weight in its case is only 11 pounds. Believe it or not, it will play 12" LP records!

### BIG-HALL COVERAGE

Don't let the size fool you. This unit packs a lot of power—two-thirds as much as the

main channel of the AC-200. We haven't built our business by making claims that we can't back up, and when we say that you can cover 50 squares with the Micro-75, you can believe it.

### THE HILTON GUARANTEE

If you buy a Micro-75 and are not completely satisfied with it for any reason, return it within 30 days for full refund. Our two-year warranty includes repair or replacement of any defective unit, all freight charges paid by us, within the U. S. and Canada.

For technical information, price, and delivery, write:

**HILTON AUDIO PRODUCTS** 1033-E Shary Circle, Concord, Calif. 94518  
Telephone (415) 682-8390

## NEWCOMB

Isn't it time you considered moving up to a NEW COMB SYSTEM? We have sets in stock and we are ready to serve your calling needs. Check the prices below and then write us today for a free color catalog.

T-40-2BF	\$585.94
T-40-2461	\$725.91
T-50-2461	\$824.94
T-100-2482	\$995.24
T-100-2DP4	\$1095.24

All Systems F.O.B. Los Angeles  
Californians add 6% Sales Tax



**MODEL T-100-2482** consists of the powerful T-100 amplifier/turntable plus two of the highly efficient CS-482 column reproducers. A system to provide terrific impact on any crowd!



**MODEL T-100**  
200 watts power

**MODEL T-50**  
100 watts power



**Callers Supply Company**  
462 N. ROBERTSON BLVD. • LOS ANGELES, CALIF. 90048  
TEL. (213) 652-7434 • HOURS: MON.-FRI. 1-5 P.M.

## SOUND THINKING

P-200 "Midget"—160 watts  
continuous peak power  
only 18 pounds —\$469.00

XPT-90 "Tilt" Sound Column  
Directs sound precisely  
Folding design, 29 pounds —\$179.00

XPT-11 Adjustable Stand  
Extends top of column to  
maximum height of 11 feet  
9 pounds —\$49.50

**Clinton**

HIGH QUALITY SOUND EQUIPMENT



Call or write for literature  
Clinton Instrument Company, Boston Post Road  
Clinton, Connecticut 06413 Tel. (203) 669-7548



\$339.95\*

## Audiotronics 700 SVT ...square dancing's newest partner

Audiotronics model 700 SVT stereo record player/public address system provides full spectrum stereophonic sound through two 12-inch aluminum dome speakers acoustically matched and balanced for total range sound and separation. The result is a clean, crisp sound that's pleasant to hear and easy to understand. Equally pleasant to hear is the incredibly low price of only \$339.95!

But there's more to the 700 SVT than power and economy. It's also one of the most versatile units available. The auxiliary input for example, may be used not only in playing a radio or tape recorder through the unit, but also as an auxiliary output for a monitor amplifier and thus a monitor speaker. There are also two microphone inputs for added operational flexibility.

### OTHER IMPORTANT FEATURES:

- 25 watts continuous power per channel
- Bats and treble controls
- Individual control of phono and P.A. functions
- Stereo balance

- Selector switches for variations in frequency range and elimination of feedback
- Separate variable speed control
- Pause control with instant brake
- Heavy duty motor
- Solid state construction
- Permanently attached 45 rpm adapter
- Rugged case

Write us for further information and be sure to ask about the full line of microphones, cassette tape removers and tape players for the professional caller.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP \_\_\_\_\_

\*Suggested User Net

**AUDIOTRONICS**  
7428 Bellshire Avenue  
North Hollywood, California 91605



# Choreographic Ideas

From Marcel Konath

A short while ago Marcel Konath from Germany sent in a large number of choreographic concepts that cover a series of items from:

- Looking at individual movement workshops
- Easy patter
- Asymmetrical Mainstream
- Mainstream zeroes
- Mainstream get outs

Last month we presented the first of these 'workshop' themes, and we continue this month with:

## WORKSHOP: SQUARE THRU

- HEAD MEN TAKE CORNER - GO FORWARD & BACK, SQUARE THRU, RIGHT & LEFT GRAND..
  - SIDE MEN TAKE CORNER **AND --** GO FORWARD & BACK, SQUARE THRU, SPLIT THE OUTSIDE TWO, SEPARATE, AROUND 1 TO A LINE (PL), STAR THRU, SQUARE THRU **BUT** ON 3<sup>RD</sup> HAND, BOX THE GNAT, RIGHT & LEFT GRAND.
  - **CB:** SQUARE THRU, BEND THE LINE, SQUARE THRU 3/4, ALLEMANDE LEFT.
  - SIDES SQUARE THRU 3/4, COURTESY TURN, TWO LADIES CHAIN, LEAD TO THE LEFT, SQUARE THRU 3/4, TRADE BY, SQUARE THRU 2, PARTNER TRADE, SQUARE THRU TRADE BY, LEFT SQUARE THRU, ALLEMANDE LEFT.
  - HEADS RIGHT & LEFT THRU, SIDES RIGHT & LEFT THRU, SIDES HALF SASHAY,
- ALL CIRCLE LEFT,  
MEN SQUARE THRU,  
PASS TO THE CENTRE,  
LADIES SQUARE THRU,  
LADIES CLOVERLEAF,  
MEN SQUARE THRU 3/4,  
LEFT TOUCH 1/4, LADIES TRADE,  
LADIES RUN, ALL 8 CIRCULATE,  
BEND THE LINE,  
FLUTTER WHEEL, SQUARE THRU,  
TRADE BY, PASS THRU,  
ALLEMANDE LEFT.
- HEADS PASS THRU, SEPARATE @ ONE TO A LINE, SQUARE THRU, **BUT- MEN GO 3 - LADIES GO 4 HANDS**, CENTRE 4 CIRCULATE, OUTSIDES CIRCULATE, LADIES PASS THRU, FACE IN, STAR THRU, LEADERS TRADE, (LRB - Lead Right Box)
  - COUPLES 1 and 2 - RIGHT & LEFT THRU, NEW SIDES RIGHT & LEFT THRU, NEW HEADS LEAD LEFT **AND --**, RIGHT & LEFT THRU, **SQUARE THRU YOUR COUPLE NUMBER**, SIDE POSITIONS TRADE, SIDES FACE, HEAD POSITIONS RUN AROUND



- THE SIDES, (**Check lines**)  
STAR THRU, MEN WALK &  
LADIES DODGE, ALL FACE IN,  
SLIDE THRU, PASS THRU,  
LEFT ALLEMANDE.
- HEADS LEAD RIGHT,  
CIRCLE TO A LINE (PL exact),  
PASS THRU, BEND THE LINE,  
**SQUARE THRU YOUR COUPLE  
NUMBER,**  
SIDES U TURN BACK, STAR THRU,  
ALL CALIFORNIA TWIRL,  
**SQUARE THRU YOUR COUPLE  
NUMBER,** ALL 8 CIRCULATE,  
THOSE WHO FACE – STAR THRU,  
ALL CALIFORNIA TWIRL,  
PASS THE OCEAN, RECYCLE,  
ALLEMANDE LEFT.
  - SIDES LEFT SQUARE THRU,  
LEFT HAND STAR, TOUCH ¼,  
LADIES RUN, SQUARE THRU,  
RIGHT & LEFT GRAND.
  - HEADS SQUARE THRU 2 & 1/2  
LADIES TRADE, RECYCLE: HOME,
  - SIDES SQUARE THRU 2 & 1/2  
SPIN THE TOP, EXTEND,  
SWING THRU, MEN RUN,  
REVERSE WHEEL AROUND,  
RIGHT & LEFT THRU,  
CENTRES SQUARE THRU,  
ENDS ALLEMANDE LEFT,  
ALL RIGHT & LEFT GRAND.
  - HEADS SQUARE THRU 3 & ½,  
MEN TRADE, EXTEND (Left ),  
CENTRES TRADE, LADIES RUN,  
SQUARE THRU **but on the 3<sup>rd</sup> hand**  
– BOX THE GNAT,  
RIGHT & LEFT GRAND.
  - SIDES SQUARE THRU 3 & ½,  
MEN TRADE, LEFT SWING THRU,  
OUTSIDES HALF SASHAY,  
EXTEND, LADIES TRADE,  
LADIES RUN, BEND THE LINE,  
SQUARE THRU 3 & ½,  
MEN TRADE, LEFT SWING THRU,  
LADIES RUN, FERRIS WHEEL,  
SLIDE THRU : **HOME**
  - HEADS SQUARE THRU 3 & 1/2  
MEN CROSS RUN, EXTEND,  
SWING THRU, MEN RUN,  
TAG THE LINE, FACE IN,  
LADIES RUN AROUND THE MEN --  
SQUARE THRU 3/4, LADIES RUN,  
MEN RUN AROUND THE LADIES --  
SQUARE THRU 3/4, MEN RUN  
PASS THRU, TAG THE LINE,  
FACE RIGHT, BEND THE LINE,  
TOUCH ¼, CIRCULATE,  
MEN RUN, SLIDE THRU,  
PASS THRU, BEND THE LINE,  
ENDS RUN AROUND CENTRES --  
SQUARE THRU 3/4,  
CENTRES BOX THE GNAT,  
**CHANGE HANDS AND --**  
LEFT SQUARE THRU 2,  
ALLEMANDE LEFT
  - **PL:** RIGHT & LEFT THRU,  
FLUTTERWHEEL,  
REVERSE THE FLUTTER,  
HALF SASHAY,  
ENDS BOX THE GNAT **AND,**  
**AROUND THE OUTSIDE -**  
LEFT SQUARE THRU 5,  
CENTRES STAR THRU,  
LEFT SQUARE THRU 3/4,  
ENDS FACE IN, PARTNER PULL BY,  
ALLEMANDE LEFT



# CALLING TIPS FOR NEWBIES

**By Daryl Clendenin**

During these challenging times I am reminded of something that happened when I was a newbie. At the time, I was working in the ship repair yards and found myself laid off from work for about two months. It felt a lot like it does now with this COVID-19 virus. Now mind you, I was not confined indoors for the time off, but I still had time to devote to other things. Things like the study of choreography and the memorizing of singing calls.

For me, it was great. I finally had time to spend doing what I really enjoyed. My point is, use this time to become the caller that you would like to be. I made more advancement in those two months than any time since.



**Calling is not, and never has been easy.** How well you do at it, depends

greatly on how much time and effort you put into it.

This for the “real” Newbies” **FORGET SIGHT CALLING!!!**

In my very experienced opinion, there is only a couple of ways that I would recommend to Newbies for learning the ‘*Control of choreography*’. They are:

- Modular Control and
- Mental Imaging.

Both will give you the ability to find the corner for an Allemande Left, and, both require the use and memorizing of a lot of Modules.

## **Why Modules?**

The answer is, because that is how we control the movement of the dancers.



## **My Definition:**

Modules are a group of calls with a specific purpose in mind. That purpose can be anything from just keeping the dancers moving from one known position to another known position, to taking the place of another movement.

In short, a Module is nothing more than a predetermined piece of choreography that moves the dancers from one known position to another position

## **MODULAR CONTROL:**

Put as simply as possible, it is mastering the use of the “Basic Traffic Pattern” (Chicken Plucker), to move the dancers while knowing where the Allemande Left

is. You can add variety to your calling in the use of Modules.

- Variety that will do nothing, (a zero module)
- Variety that will take the place of other calls or, (an equivalent module)
- Variety that will change the facing direction of the Grid of dancers (a rotation Module)
- Variety that will highlight a specific movement or theme (focus module)
- Variety that will change the dancers from one specific known formation to a different specific known formation (conversion Module), and
- Variety that will do many other things that will serve your “specific purpose.”

Learn how to change the “basic traffic (Chicken Plucker) pattern”:

- HEADS SQUARE THRU, RIGHT & LEFT THRU, PASS THRU TRADE BY, RIGHT & LEFT THRU, PASS THRU, TRADE BY, ALLEMANDE LEFT

by using modules to this:

- HEADS PASS THRU, ‘U’ TURN BACK, SLIDE THRU, CIRCLE FOUR HALFWAY, PASS THRU, TRADE BY, TOUCH 1/4, SCOOT BACK, BOYS RUN, PASS THE OCEAN. ALL 8 CIRCULATE, SWING THRU, BOYS RUN, FERRIS WHEEL, CENTERS VEER LEFT & VEER RIGHT, ALLEMANDE LEFT.

This is substitutions (equivalent modules) explained showing the modules:

- HEADS SQUARE THRU = HEADS PASS THRU, U-TURN BACK, SLIDE THRU
- RIGHT AND LEFT THRU = CIRCLE 4 HALF WAY

- PASS THRU, TRADE BY – this is unchanged
- RIGHT & LEFT THRU, PASS THRU, TRADE BY = TOUCH ¼, SCOOT BACK, BOYS RUN, PASS THE OCEAN, ALL 8 CIRCULATE
- INSERT ZERO (Do Nothing) MODULE – SWING THRU, BOYS RUN, FERRIS WHEEL, CENTERS VEER LEFT & VEER RIGHT,
- ALLEMANDE LEFT

That is the get in, basic Chicken Plucker, a zero module, the basic Chicken Plucker (using equivalents) and a zero module. But it is still essentially the same sequence

## MENTAL IMAGE

The other Method of Control is called “MENTAL IMAGE”:



Despite the name suggesting that you picture what everyone is doing in your head, this is not exactly the case. However, this method also requires a ton of Modules.

This method in its’ simplest form is a way to control the final Allemande Left positioning by mentally following the number one man, zeroing out any partner changes and taking him to a predetermined spot in the Grid.

- In this case “zeroing out” means ensuring that you keep track of partner changes. Every time you make a partner change you eventually must make another call that will change it back. For example, and a considerably basic example: From a static square, if I called Heads Reverse Flutterwheel, I have made a



partner change for the heads. To change it back I must call something to correct or “zero out” that partner change such as Head Ladies Chain.

This method is just another use of the Basic Traffic Pattern ([the chicken plucker](#)). Variety comes in how well you can insert Modules.

**The Advantages:** In Mental Image,

- You do not have to depend on anything you see for anything besides timing.
- You only must keep track of “partner change calls” and you can do that simply by crossing your fingers and uncrossing them when you call a movement that changes them back.
- You only must follow only one person while knowing the final destination.

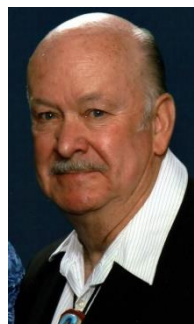
You can even “close your eyes” to call. The square is in your head. Just as a note however, it is better to keep your eyes open so you can see how the dancers are doing. It also allows you to see places where you can insert a “module” to introduce variety to the basic traffic flow.

There are two books that I would highly recommend if you wish to have more information on Mental Image calling. They are:

- “Fundamentals of Hash Calling. By Jay King”; and
- “Out of Sight” by Don Beck

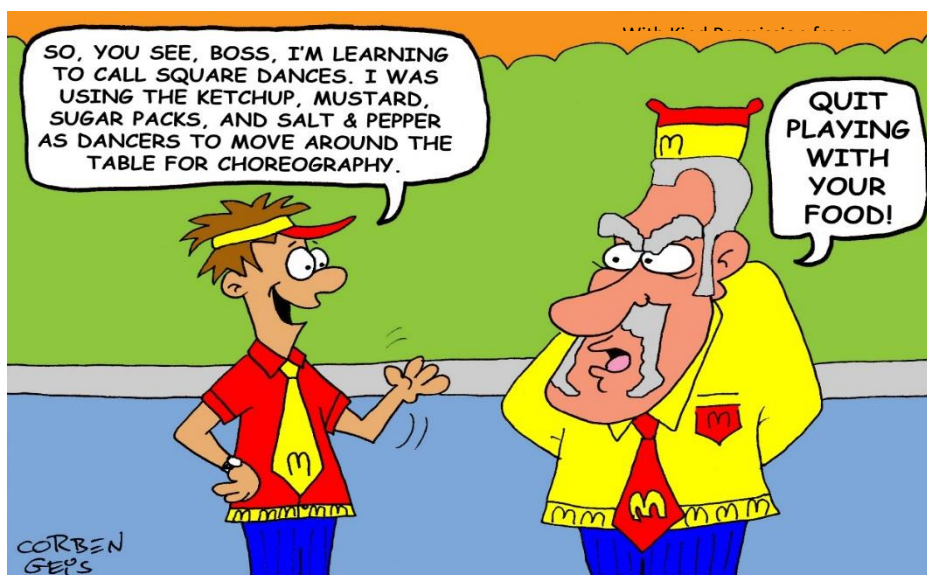
As stated in the beginning, **calling is not easy, and it never has been.** Both methods, Modular Calling and Mental Image Calling, require work. However, any method of calling and controlling the flow of dancers will require work. I can, however, guarantee you this. Everything that you will learn through these two methods will be forever useful in calling and teaching now matter what method you eventually choose to use.

I will be here to answer questions. – Daryl Clendenin.



*Daryl has been calling and teaching Square Dancing since 1969. He was full time caller of international renown. He was also the owner and producer and a recording artist of both Chinook and Hoedowner records and has featured*

*on other recording labels. He has conducted many calling seminars and taught ad numerous calling schools in the US and abroad. Daryl is “semi-retired” but still provides a plethora of support, advice and assistance to new callers all over the world.*





## Mainstream Focus of the Month – July 2020

Wheel Around – modules from Mel Wilkerson

<p><b>SINGING CALL</b>  (H) RIGHT AND LEFT THRU,  DIXIE STYLE TO A WAVE,  EXTEND, LEFT SWING THRU,  MEN CIRCULATE,  HINGE, WALK &amp; DODGE,  WHEEL AROUND,  HALF SASHAY, (Men in front)  PASS THE OCEAN,  RECYCLE, SWING CORNER</p>	<p><b>SINGING CALL</b>  (H) LEFT SQUARE THRU  LEFT TOUCH 1/4,  WALK &amp; DODGE,  WHEEL AROUND,  DIXIE STYLE TO A WAVE,  <b>(MEN START)</b> SWING THRU,  CHAIN DOWN THE LINE,  SLIDE THRU, SWING CORNER</p>
<p><b>CB-CB</b>  LEFT TOUCH ¼,  WALK &amp; DODGE,  WHEEL AROUND,  TOUCH 1/4 ,  WALK &amp; DODGE,  REVERSE WHEEL AROUND</p>	<p><b>PL-PL</b>  PASS THRU,  WHEEL AROUND AND ¼ MORE  LADIES CROSS RUN,  MEN TRADE,  WHEEL AROUND  CIRCULATE  BEND THE LINE,  REVERSE HALF SASHAY</p>
<p><b>CB-PL</b>  TOUCH ¼, SPLIT CIRCULATE  MEN RUN  SIDES REVERSE WHEEL AROUND  ALL ½ CIRCULATE  HEAD MEN TRADE  ALL FINISH THE CIRCULATE <b>AND</b>  BEND THE LINE</p>	<p><b>PL-CB</b>  PASS THRU,  REVERSE WHEEL AROUND &amp; ¼ <b>MORE</b>  MEN TRADE,  LADIES CIRCULATE,  COUPLES CIRCULATE,  FERRIS WHEEL,  PASS THRU,</p>
<p><b>CB-RESOLVE</b>  SLIDE THRU, PASS THRU  WHEEL AROUND <b>AND ¼ MORE</b>  CHAIN DOWN THE LINE,  PASS THRU,  WHEEL &amp; DEAL  PASS THRU , ALLEMANDE LEFT</p>	<p><b>PL-RESOLVE</b>  PASS THE OCEAN,  MEN CIRCULATE, LADIES TRADE  LADIES RUN, VEER RIGHT,  <b>OUTSIDES</b> REVERSE WHEELAROUND,  CENTRES PASS THRU,  ALL PASS THRU, R.L.G</p>

This month we decided to focus on “Wheel Around” primarily because of comments from our readers. Apparently, this unsung hero of square dancing is little used in choreography past the first few nights in many places. It is however, an ideal flow move for establishing a new body flow and set ups for other moves. **Simple with Variety.**

# Looking BACK

## IDEAS & KNOWLEDGE FROM THE PAST MASTERS

Over the years in modern square dancing, we have been blessed to have had many callers who have left not only a lasting impression, but a lasting legacy for all generations.

These include Callers such as:

**Bob Osgood.** Bob was the publisher of the original *Sets In Order* magazine, and also one of the creators of the concept of the modern square dance programs. In addition, he was of the instigators of the creation of *Callerlab*);

**Bob Van Antwerp.** Bob was a superb caller that had a great deal of influence in western USA,

**Bill Peters, Jack Lasry, Bill Davis and Jay King.** These true gentlemen all had a major impact on understanding the basic principles of our calling.

There are also quite a few whose talents that stood out above the crowd. These callers include such names as **Jim Mayo, Bruce Johnson, Johnny Le Clair, Les Gotcher, Lee Helsel,** and many others come to mind.

We remember Jay King not only for his 'Hashing It Over' Note Service, but the formulation of the basic concept of mental image. This was taken up by **Don Beck**, who is still there today, giving instruction to a new group of callers.

We even had non-callers who influenced callers – **Will Orlich** published a note service (NCR) which was known throughout the world for its interesting presentations of choreographic variety.

*There are just so many 'greats' that come to mind that I do not have enough space to mention them all!!*

Many of the callers who had a major influence on the evolution of our activity and our profession were also heavily involved in caller training. Their goal was to pass the knowledge they held onto willing minds for the generations to come. A few recordings of training sessions from some of these do remain with us, however, much only remains with the memories of those who came after.

Some were asked to present papers as a part of some specific caller coaching sessions and weekends. Some of these were presented in both local Caller Association journals, as well as in the major publications (*SIO* and *ASD* magazines).

When I first started out all those years ago, like all new fanatics, I yearned for as much information as I could get my hands upon. I wrote to dozens of callers in those formative years and was very fortunate to correspond with many of these "Legends in Calling" for many years.

I have kept most of my original correspondence, as well as nearly all (that I can find) of the information that those masters sent to me. My only disappointment is that I no longer have the tapes (reel-to-reel, as well as cassettes) that they sent to me. During one of our house moves, the boxes with those wonderful recordings went missing. The reel-to-reel stuff was most interesting with sessions with Australian callers such as **Ron Jones, Colin Huddleston,** USA callers like **Frannie Heintz, Bob Van Antwerp,** and many others. I still feel the loss of these tapes

today. These callers did so much with the limited number of movements they had to work with that it was just amazing.

While the recordings have gone, I am lucky to still have the majority of the paperwork. I have presented some of this material in past BTM issue and hope to do more in the future. The problem I have with these, is that many were either hand-written or typed, or photo-copied and have faded with time. In order to read these, I have had to scan them, and then use modern enhancements to bring them to the point where they are close to readable. The next step in order to use them for BTM is to re-type each one. It all takes time, but I believe the labour involved is worth the effort to have an

end result that can be enjoyed by our newer generations.

The article that follows is by **Lee Helsel**. It was one of a series of papers he presented at a number of caller clinics he conducted in the mid 1950's. Many of Lee's comments and ideas are attuned to the specific time period when they were presented, however there are still many basic truths that we can see and use today.

Articles of this nature present a fascinating glimpse into a unique period in square dance history...I hope that you, like myself, can find interest and pleasure in looking at our past history –  
Barry

## **Music And Sound - By Lee Helsel (1956)**

### **PART 1 -MUSIC :**

Music is the foundation upon which the dance is built. Music can either make or break a caller. In most cases, callers work with records (*remember those black things? – Barry*) which provide the caller with the opportunity to exercise control over the music, via record selection (though if you are fortunate enough to use live music, you should still exercise similar control over the music).

### **Record Selection:**

This section deals in general with patter (hoedown) records, though some comments are also applicable to singing calls.

Generally speaking, a record that gives a strong rhythmic beat is best. This is usually accomplished by a strong bass beat, the use of rhythm guitar, the piano, and in some cases drums. In general, strong melody leads should be avoided, in that the caller has a tendency to follow the melody.

Most record companies pay strict attention to the needs of the callers in regard to keys, bass beat, subdued

melody, etc., though this is not always the case.

Minor keys should be avoided for they lack the full pleasing balance found in the major registers.

After the above requirements are met, I look for something else in a record. Difficult to describe, it may be deemed 'lift', 'excitement', etc. One that really 'sends' one,. The "makes you want to dance" type of music.

I also strongly recommend a variety of patter records be used during an evening of dancing, to augment the variety of figures, breaks, features, etc. Using the same patter record (or style of music) all night has much the same flavour as calling "Four Gents Star" all evening. Guard against getting in this rut (or grave – pun intended).

### **Live Music:**

Having live music adds considerably to the square dance picture. However, there is general agreement between those callers who have both experience with both live music and records, that



there is a strong preference for good records over poor live music.

In calling to live music it is important that the caller be familiar with the musicians. "Just Any" musicians will not meet the requirements. It is essential that they be fully familiar with the properties and structure of square dance music.

It is necessary that they have an appreciation of their place in relationship with the caller. The typical Western band, not used to playing with square dance callers, often sets up a competitive situation that must be avoided.

## Part 2. SOUND EQUIPMENT

**Look at these SENSATIONAL LOW PRICES**

### Complete **MATCHED** High

**RCA 25-WATT SYSTEM, UNEXCELLED VALUE**  
This complete, ready-to-operate, matched sound system surpasses any sound system you could buy at this sensational low price.  
**AMPLIFIER:** High gain, wide range, low distortion, 25-watt amplifier with inverse feedback.  
**2 high impedance microphone inputs—high and low impedance—eliminate microphone switch and tone control—compatible with tubes.**  
**MICROPHONE:** Dynamic high impedance microphone—modern, rugged, light weight, with 10-ft. cable and matching base.  
**SPEAKER:** 12-inch PM speaker with 8.8 ounce Alnico V magnet and built-in line matching transformer.  
**HAFFLE:** Attractively styled, sloping front, walnut finish, wood baffle.  
**EXTRA SPEAKERS AND HAFFLES:** Available at comparably low prices.

**System P-525-12W**  
**\$99.50\***  
Suggested list price.

**RCA HIGH QUALITY COMPLETE SOUND SYSTEM WITH 4 SPEAKERS**  
An ideal sound system for general applications—uses same 25-watt amplifier and microphone described in system P-525-12W with 4 high efficiency 6-inch PM speakers with multi-tap line matching transformers and beautiful molded film sloping front baffles. Compare this unparalleled sound as an equipment value.  
**\$119.50\***  
Suggested list price.

**RCA DE LUXE MUSIC REPRODUCING SYSTEM**  
This system using the 25-watt amplifier described in System P-525-12W and a beautiful modern compact reproducer may be used with the optional new RCA 45 rpm Record Player or other turntable, or PM base to provide a superb music reproducing system. Dimensions: 10 1/2" wide, 20" high, 12 1/2" deep.  
Also available in Monte or walnut finish. The new RCA 45 rpm record player (pictured above) using the new 45 rpm turntable.  
See records in store for use with any of these sound systems.  
**\$139.50\***  
Suggested list price.

**Ask Your nearest RCA SOUND PRODUCTS DISTRIBUTOR for FREE Catalog**

\*All prices shown are suggested list prices subject to seasonal dealer discounts. Prices do not apply outside the continental U.S.A.

84 more of sound products—microphones, amplifiers, speakers, recorders, portable P.A. and other portable items.

The sound system plays a very important part in in today's square dance picture. Unlike the old-time square dancer caller, who stood in the middle of the floor and bellowed commands at the top of his voice, the use of good sound equipment enables the present day caller to do many things his predecessors could not do.

The use of sound equipment has embellished and enlivened the square dance, through the medium of patter, as well as enabled the use of more interesting and difficult figures that would have been impossible in Grandpa's day.

## Equipment Selection.

Selection of the proper sound equipment is important for the caller. It should be remembered that equipment needs to be underworked rather than overworked. Pushing amplifiers to their limit tends to distort both music and voice and loss of quality results.

For general use, a 25-watt public address is adequate enough for dances with up to 25 or 30 squares. However, special adaptations of 25-watt have been successfully used to cover halls dancing 60 to 65 squares (*normal night at our club – Barry*)

Reliability is the keynote of equipment selection. Two 12-inch speakers are about the minimum a caller can get by with.

The use of a monitor is preferred by many, with both "music only", and "voice plus music" monitors are successfully used by many caller. The microphone should be matched to the PA system in order that proper balance be maintained.

The microphone that produces "bass" qualities should be avoided, in as much as they produce an effect in which the voice blends too closely with the music. The exception here is the high-pitched,



or thin voice caller. The microphone must provide the quality necessary for the voice to 'cut through' the strong bass rhythms of the music, and, be substantially different from the quality of the music to provide for maximum clarity and understanding.

## **Placement**

It should be recognized that hall acoustics play an important part in the placement of PA equipment. It is almost impossible to advance any rule of thumb to cover all the situations that may arise. Acoustically, the hall should absorb sound and produce very little sound reflection. Sound properties are similar to those of light, and will reflect from any hard, flat surface. Treatment of walls and ceilings with acoustical plaster or tiles permit sound absorption. It should also be noted that dancers, as well as the walls and ceilings of the room, absorb or reflect sound.

My preference in speaker placement is to use two 12-inch speakers placed in the same end of the room as the caller operates from, and, have them placed so that they will 'cross'. This is to say that one would point each speaker at the far end of the opposite wall.

LEE HELSEL (1956)

## **The Chicken Plucker - Lee Helsel**

The first recorded use of the "Chicken Plucker foundation sequence of square dance calling still used today, was by by Lee Helsel in a 1957 recording (Sets in Order #1102).

The Chicken Plucker routine, created by Bill Shymkus as a dance figure appeared in the October 1957 issue of Sets in Order. The same issue contained ads for the new record release. This routine has been cited by caller and historian Jim



Mayo as "a very substantial change in the choreography of square dancing." The first Chicken Plucker routine was as follows.

## **Chicken Plucker figure**

- One and three forward and back
- Pass thru separate go 'round one
- Into the middle and circle four, full turn
- Pass thru, circle four with the outside two
- Half way 'round and here we go
- Dive thru, pass thru, right and left thru
- Dive thru, pass thru, right and left thru the outside two
- Dive thru, pass thru, right and left thru the outside two
- Dive thru, pass thru, allemande left with your left hand
- Grand right and left and promenade

*This was part of a series of commentaries and ideas that lee presented during those formative years. I do have a number of the articles in my files and hope to present them for your interest in coming issues – Barry*

## ***Expression In Music by Leif Hetland***

*The next article, written by Leif Hetland, is from a long-gone California state square dance magazine. I have updated some elements within the text for a more modern view*

Dancing is an art form. Folk dancing is an art form. Square dancing is an art form that can be seen as traditionally American, but one which has traversed the boundaries of a single country to become a truly International art form. What makes this particular art form so popular – why do we do it?

All creatures believe themselves to be rational, logical beings. Whether by instinct or intellectual rationale, it is essential for any creature to seek purpose in its being. To do otherwise, is fatal to any individual, group or race.

Art is an expression that we use to:

- verify our belief in both order and purpose in the universe,
- to justify our conviction that there is perfection to be found within the eclectic world we inhabit and encounter, and
- to define our overall place in the general scheme of things.

Music is sound with order and purpose. In square dancing we should find satisfaction in our orderly and purposeful structured actions with structured sound.

If there is one condition, that we can say is “the problem” faced by today’s contemporary square dancing, it is the dancer music relationship. This can be defined by the fact that the dancer is unable to truly express him/herself through the music.

In contemporary square dancing, the music has, for the last 70 years or so, belonged to the caller. The caller is the

true folk artist. Calling is a call/music relationship. Why else would caller schools and educational forums spend time teaching the relationship between the called phrase and the musical phrase, and not the proper relationship between the danced phrase and the musical phrase. Many contemporary callers don’t allow the dancer/music relationship to occur denying the dancer a place in this folk expression.

Contemporary square dance calling is a definite folk art, contemporary square dancing is not, - rather, it is a process.

The time spent by the average dancer in the square dance activity is generally accepted to around five years or less. Think about it. We coax them into this activity and process them through the system of programs with which they are most comfortable. As we run out of dancers, we coax and process some more. We have been repeating this concept for 70 years or so – bringing them and running them through the process, repeatedly.

The dancer must relate to the music, not just the beat. The dancer ***must find a meaningful relationship between what he/she is doing and what the music (melody, phrase) is saying*** – as much so as the caller, if not even more so.

Whether or not nature strives for perfection, order and purpose, is a question for the philosophers, but a convincing argument can be presented to show that the dancer anticipates it. If square dancing continues not to provide a meaningful musical environment for the dancers, it truly is doomed to be continually processing them through the grist mill until it very shortly exhausts its supply lines.



# Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

**Dear Dr. Allemander:** *I'm a little teapot, short and stout. This is my handle; this is my spout. What happens when you tip me over and pour me out?*

*Confused Corner  
Wellesley, MA*

**Dear Confused:** If this is a current quarterly selection. Or even a popular experimental movement, Dr. Allemander is not aware of it at all. Neither is/are any SD Associations or Callerlab, which would seem to say that you are confusing it with "turn the oilcan inside out", a favourite with some callers who made square dancing a very forgettable experience for primary and secondary school students in the 50's and even in the 60's.

On the other hand (or spout, as the case may be), you may be a smart aleck attempting to make fun of those of us who take our square dancing seriously and follow every instruction and command the caller gives, including "Bow to the corners of the hall", even

though it takes a little extra effort to turn toward all four after every tip.

Possibly your mind has come unhinged due to our unfortunate enforced homestays over the last three months, so In order to eliminate your confused state of mind, I would suggest you check out some of the many options available at this time on the internet regarding our activity, and once we are up and running once again, I suggest you hop on down to your nearest square dance club and join in the fun. This should loosen any cobwebs, as our callers are adept at allowing our brain to translate their words into actionable commands....nothing they would say would ever confuse us!

*Dr. A.L. "Lefty" Allemander, Phd., Dip SD, gives advice to the dancelorn in this space on a regular basis and is always available to answer questions from the more serious dancers*

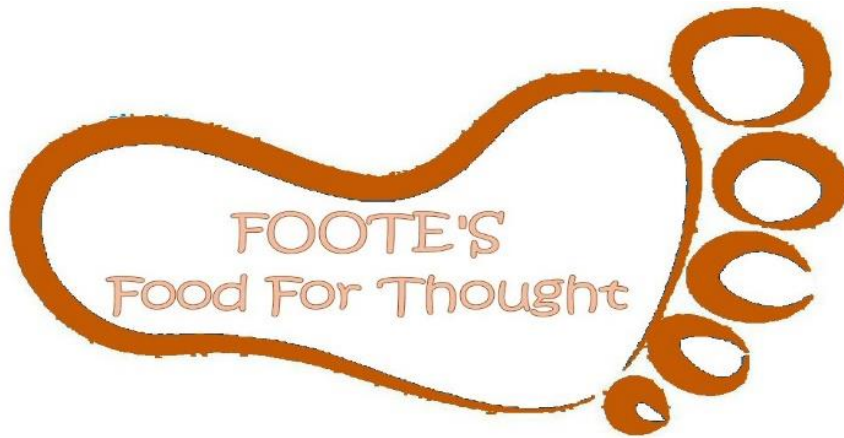


**Today's generation will never  
get to know the satisfaction**



**of slamming down the phone  
during an angry hang-up!**

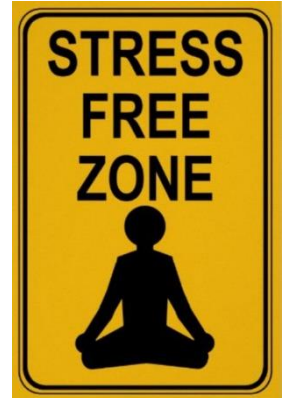




# **THINGS I HAVE LEARNED IN 50 YEARS OF CALLING**

**By Ed Foote**

1. Peace of mind is more important than money.
2. If you really enjoy calling for a particular club, and it cannot offer a normal fee, don't worry about the money and take the date.
3. In dealing with any commercial property or business, always get everything in writing. Trust, but verify.
4. In dealing with hotels or motels, always assume that the person you are talking to will be gone in six months.
5. In dealing with hotels, try to avoid food commitments. They are a hassle and you can lose big.
6. When faced with a problem, say: "How can I see this differently?"
7. For any particular club, there are more good callers available than there are dates. To get a booking or to be re-booked, you must keep in contact with the club.
8. If a group is really happy, it doesn't make any difference what abilities it has. You will love calling for it.
9. Occasionally one finds a club that combines high ability with great happiness. These clubs are a rare gift to the square dance world.
10. The more organized you are, the less stress you have.
11. The more prepared you are, the less stress you have.
12. The earlier you arrive at a dance, the less stress you have.
13. Always ask what you can give back to the square dance activity.
14. If someone makes you laugh, keep that person around.
15. As you get better and better at calling, be content, but not satisfied.
16. Be sure you are right, then go ahead. But recognize, and be willing to accept, the consequences.
17. If you can find your purpose in life and live it, you will be happy. If you can identify someone else's purpose in life and help them live it, you will be even happier.
18. Trust in God; but lock your car.



# BACK TO THE BASICS

## WITH BRIAN HOTCHKIES

Brian Hotchkies and I have been friends for over 50 years. We have called together countless times over the years calling weekends, conventions, festivals and special nights. We were even co-callers for a club in Sydney for a number of years.

One thing that continually amazes me with Brian is his incredible way with the Basic Program. He continuously comes up with new ways to explore this program to present variety and super fun for the dancers. He excels at all levels, but I know the Basic program has a special place for him.

Brian has been visiting us over the last few days, watching some movies and television series, and just catching up. He joined in with Mel's 7 June Zoom session (on Singing Calls). He was heading back home but shortly before he left, I asked him to give me some material for this month's BTM. In 15 minutes, he had written out what we present to you below. This material is straight off the top of his head, which as there is not much hair there now, I guess it slides off easier). Brian has a memory that I would give my right hand to have (well, maybe the left hand as I need the right one to hold the mike). The keynote in many of these is the timing of the delivery... Enjoy.



- HEADS STAR THRU,  
PASS THE OCEAN,  
SIDES RIGHT & LEFT THRU (*one down each side*)  
HEADS DROP HANDS &  
STEP BACKWARDS,  
EVERBODY CIRCLE LEFT, *etc...*
- SIDES RIGHT & LEFT THRU,  
HEADS PASS THRU, SEPARATE  
AROUND ONE TO A LINE,  
ALL BACK OUT & CIRCLE LEFT,  
ALL FACE THE SAME SEX &  
SHAKE HANDS,  
RIGHT & LEFT GRAND (*some are pretty, some are not*),  
MEET THE SAME SEX &  
PULL ON BY, SWING WHOEVER IS  
NEXT (*original partner*).
- HEADS RIGHT & LEFT THRU –  
**IF YOU WANT TO** -- HALF SASHAY,  
SIDES RIGHT & LEFT THRU –  
**IF YOU WANT TO** -- HALF SASHAY,  
EVERYBODY CIRCLE LEFT,  
FACE YOUR ORIGINAL PARTNER,  
RIGHT & LEFT GRAND, SWING,  
PROMENADE.
- SIDES PASS THRU, SEPARATE,  
AROUND ONE TO A LINE,  
(*here you could add a zero that does not note specific sexes*)
  - (*Example: ALL PASS THRU,  
WHEEL & DEAL,  
DOUBLE PASS THRU,  
1<sup>ST</sup> COUPLE LEFT,  
2nd COUPLE RIGHT*), *then after–*

STAR THRU, CENTRES PASS THRU, STAR THRU, PASS THRU, ALLEMANDE LEFT.

- HEAD MEN TAKE CORNER GO FORWARD & BACK, SQUARE THRU, RIGHT & LEFT GRAND.
- **PL:** CENTRES SQUARE THRU, ENDS ALLEMANDE LEFT, ALL RIGHT & LEFT GRAND.
- **PL:** ENDS SQUARE THRU  $\frac{3}{4}$  (around the outside and end up on the other end of your original line facing out), SAME ENDS RUN, NEW ENDS SQUARE THRU  $\frac{3}{4}$ , (around the outside and end up on the other end of your original line facing out), SAME ENDS RUN, EVERYBODY PASS THRU, CENTRES ALLEMANDE LEFT, ALL RIGHT & LEFT GRAND.
- HEADS HALF SASHAY, PASS THRU, SEPARATE, AROUND ONE TO A LINE, ALL FORWARD & BACK (just to gain movement and establish the line), **JUST THE CENTRES --** BOX THE GNAT & HOLD ON, **JUST THE ENDS --** SHAKE LEFT HANDS & DO A LEFT SQUARE THRU (4) (outside the set) **WHILE THE** CENTRES SQUARE THRU  $\frac{3}{4}$  (inside), ALLEMANDE LEFT.
- FOUR LADIES CHAIN  $\frac{3}{4}$ , NEW HEAD LADIES CHAIN, SIDES RIGHT & LEFT THRU, PASS THRU, **THEN...** WALK BACKWARDS UNTIL YOU FEEL SOMETHING BUMPI, HEAD COUPLES JOIN HANDS (in a circle of 4 around the outside) & CIRCLE FOUR  $\frac{3}{4}$ , EVERYBODY SWING YOUR ORIGINAL PARTNER.
- ALL PROMENADE.... SIDE LADIES ROLL BACK TO THE

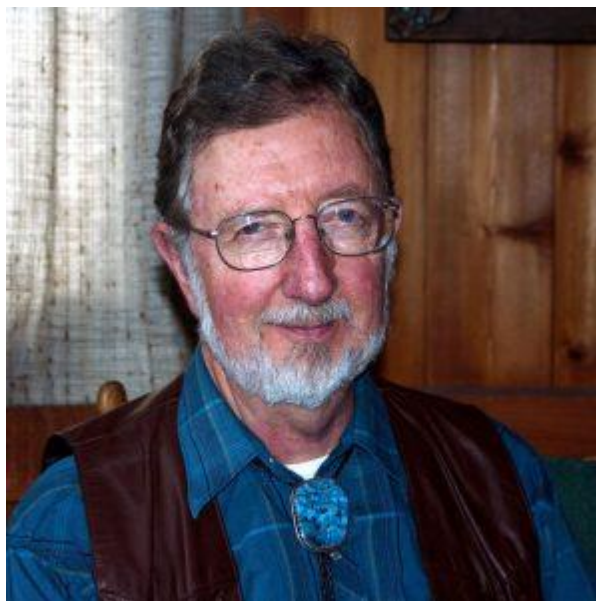
LADY BEHIND – WALK IN A LINE OF 6, LONESOME MEN (sides) ROLL BACK TO THE END OF THE LINE BEHIND YOU **AND** ALL WALK FORWARD, BEND THE BIG LINE, (at this point everyone is in a line of 4 with ladies on the end and men in the centre – all adjacent to original partner) – From here you could call:

- MEN STAR LEFT, PICK UP ORIGINAL PARTNER, PROMENADE - or
- BEND THE LINE, LADIES STAR RIGHT, PICK UP ORIGINAL PARTNER, BACK OUT, CIRCLE LEFT, STOP AT HOME. or
- ALL CIRCLE LEFT, MEN (or ladies) SQUARE THRU, SWING, PROMENADE. or
- ALL CIRCLE LEFT, FACE ORIGINAL PARTNER, RIGHT & LEFT GRAND, SWING, PROMENADE.
- HEAD LADIES TAKE BOTH MEN, GO FORWARD & BACK, PASS THRU, **HEAD LADIES --** PUT YOUR ARMS AROUND BOTH MEN & AS A LINE OF 3 PROMENADE  $\frac{1}{2}$ , SIDE LADIES STEAL BOTH MEN & GO FORWARD & BACK, PASS THRU, **SIDE LADIES --** PUT YOUR ARM AROUND BOTH MEN & AS A THREESOME PROMENADE  $\frac{1}{2}$ , ALL ALLEMANDE LEFT.
- HEADS LEAD RIGHT, SWING THRU, MEN RUN, COUPLES CIRCULATE, BEND THE LINE (PL), PASS THRU, WHEEL & DEAL, **LADIES ON THE DIAGONAL** DOUBLE PASS THRU, LADIES RUN, CENTRES PASS THRU, RIGHT & LEFT GRAND.



# *Be Careful What You Call*

BY CALVIN CAMPBELL



Every set at a Modern Western Square Dance is usually made up of dancers with a wide range of skills and experience. It's the caller's job to figure out what most of them can understand and dance. The ideal would be for everyone to be able to dance every routine every time. From a practical viewpoint, a reasonable target would be aim for 85% of the dancers to succeed at least 85% of the time.

Dancers mainly want to have fun. Many of them aren't interested in learning anything new. If you asked them to tell you what they danced the previous tip, few would be able to do so. When they are dancing, their attention is focused on doing each movement in the sequence. They don't remember what "basics" the caller called. They only know whether they succeeded or failed.

Dancers do recognize and remember patterns. If the caller chooses to do something from facing lines of four such as Pass Thru ... Wheel and Deal ... Double Pass Thru ... 1st couple Left, Next Right, some dancers will be able to describe the movement pattern, but not the individual names of the "basics" that produced the pattern.

In the dancer's mind, the above sequence is stored in their memory as one continuous routine. If you alter the flow after the Double Pass Thru by calling something like Cloverleaf or Centers In, the dancers will search their minds for information on how to dance the "basic." They may also look around to see what other dancers are doing. Then they will try and follow their example.

The dancers expect Centers In to be followed by a Cast Off 3/4s. If the caller uses any other movement, you will see dancers hesitate. They are considering if they might be doing something wrong and will only proceed once they have decided they are doing what the caller asked them to do.

Following a Double Pass Thru, most dancers will be comfortable with the lead couple doing something to make them face the trailing couple. The choices could be Partner Trade, California Twirl, Wheel Around. Of these three options, Wheel Around would have the lowest success.

Dancers will not expect a Cloverleaf because callers seldom call Cloverleaf. However, after a caller uses a Cloverleaf following a Double Pass Thru several times, the connection between the two "basics" will become routine.

Just considering the above example, the likely success rate for Double Pass Thru ... 1st couple Left ... Next Right, can be expected to be successful for 90% of the squares. Double Pass Thru ... Leaders Trade would be successful for maybe 80% of the squares. Double Pass Thru ... Cloverleaf will be successful for maybe 60% of the squares the first time it's called in a dance program.

All square dancers try to predict what is likely to be called next. The prediction options depend on the current FA, and the dancers' experience with being in the FA. So, be careful of what you call.

Be careful of how much variety you add to the dancer's memory burden. Most dancers enjoy being occasionally surprised, but surprises can get old very quickly. After a Double Pass Thru if you followed with a Zoom, most of the dancers would be unprepared to execute a Zoom from Completed Double Pass Thru FA. If they succeed in doing the maneuver, they will be pleased with themselves. If they fail, they will be frustrated. Only a maximum of 15% should ever be frustrated.

How many failures do you want them to suffer? If the goal of success to failure is 85% success and no more than 15% failure, callers need to be very careful of the material they ask the dancers to dance.

Dancers have more fun dancing patterns they have danced before. Most dancers don't mind learning new patterns, but the caller needs to be clever about how he/she does the teaching. The caller should pick high success options. For example, the following setup is different than seen on most MWSD floors, but most square dancers will have a high rate of success in dancing the sequence?

**(please note that the next module is meant as an example only and not meant to be danced due to the flow issue. Star thru followed by Zoom is**

**never a good combination although frequently used and easily danced, the flow is awkward)**

- (SS-CB) HEADS STAR THRU, ZOOM, DOUBLE PASS THRU, FACE YOUR PARTNER, STAR THRU, CENTRES CALIFORNIA TWIRL
- (SS-CB) HEADS STAR THRU, DOUBLE PASS THRU, FACE YOUR PARTNER, PASS THRU, BEND THE LINE, STAR THRU, CENTRES PASS THRU

The only movement that may cause problems is having the dancers face their partner after a Double Pass Thru. The maneuver should have a high success rate. From this starting point, a dozen other variations can be introduced to build dancer confidence. If the Module fails for enough dancers, then the resolution is only a few steps away.

Many callers are tempted to create choreography that stretches the definition of each "basic" That seldom provides an enjoyable dancing experience for the dancers. Dancers who enjoy testing their understanding of the sometimes complex definitions of some "basics" should find like-minded dancers and hire a caller to meet their needs. When they are dancing with average dancers, they should enjoy what average dancers enjoy. On the caller's side of the mike, if the club officers want to designate one tip to use DBD concepts, you should let the dancers be aware of the possibility of having to stand around a lot.

*(Along with the above article, Cal also sent me another article...this next article is looking at a matter that is of some concern to many callers today. Here it be! – BARRY)*

# *The Technical Side Of Calling*

By Calvin Campbell

For the last several months, I have been watching some of the educational sessions for callers on video discussion groups like “Zoom”. I have also viewed several of the presentations by Grand Square International Callers. I have been reading a lot of articles by callers in Behind the Mic. The sessions and articles have been good if you like detailed technical choreography.

Calling and square dancing in 2020 sounds like a lot of work.

As a caller, you will be encouraged to create, without research, flawless combinations of “square dance basics” to amaze dancers. In addition, you will be expected to expand the knowledge and skills of the square dancers so that you will be able to create, without research, even more complex mental and physical puzzles.

As a square dancer, you will exercise your memory and comprehension of how to interpret and then obey complex commands to execute your role in a team exercise of coordinated physical interaction with a group of seven other people.

The interactions between the dancers and some callers has largely become a battle of wits. The caller has to analyze the knowledge and skills of a very diverse population of dancers and ascertain a common level of group competence. Then, the caller is supposed to use this knowledge to stress test his/her conclusions. Success is considered to be the reasonable rate of survival of most of the teams (squares) on the floor.

The knowledge of the caller is pitted against the knowledge of the dancers. The ideal goal of many callers is to push the envelope of the knowledge and combined skills of the dancers to just

short of the point where the dancers throw up their hands in disgust and walk out the door.

As I’ve watched the presentations, the pressure on callers is often intense. The implication from some of the presenters is that if you can’t measure up to a very high technical understanding of the mathematical aspects of square dancing, you are falling short of your obligation to the dancers.

I sat in on a session the other night where the participants were displayed in thumbnail views on the side of the screen. I paged down the images of the audience and watched their reactions to what the speaker was presenting. A few callers were entranced with the technical tools that were being hyped. Most of the callers, both newer and experienced, looked shocked. Several of the callers have 20 to 40 years of experience.

Some of the newer callers looked like they had been hit over the head with a wet bag of sand. The “bar of excellence” they were being presented was far higher than most of them could ever reach. It was certainly more than most of them would ever need.

There are concerns being voiced. There have been several articles expressing concern in BTM. Most of the articles are written by the more experienced callers who learned their craft in a far different environment. The technical knowledge demands on both the callers and the dancers were far less. The pace of learning was more leisurely. The dance style was very different. The calling style was very different.

How this will affect the total population of the dancers and callers is unknown.

- Will modern Western Square Dancing return to a less demanding environment?



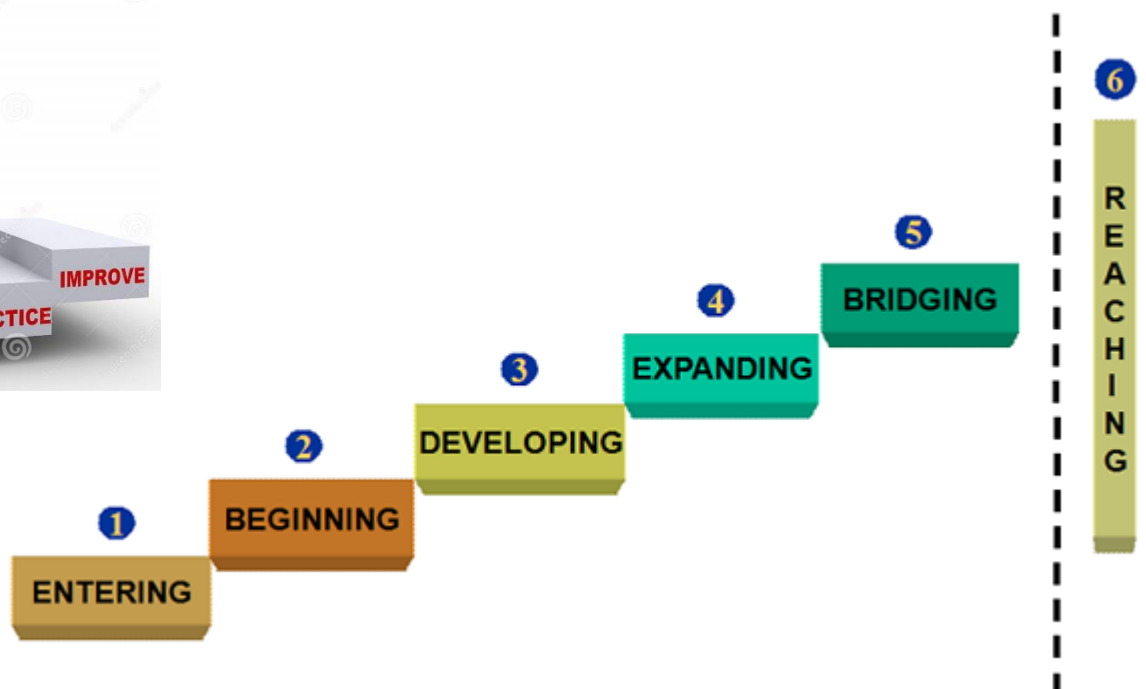
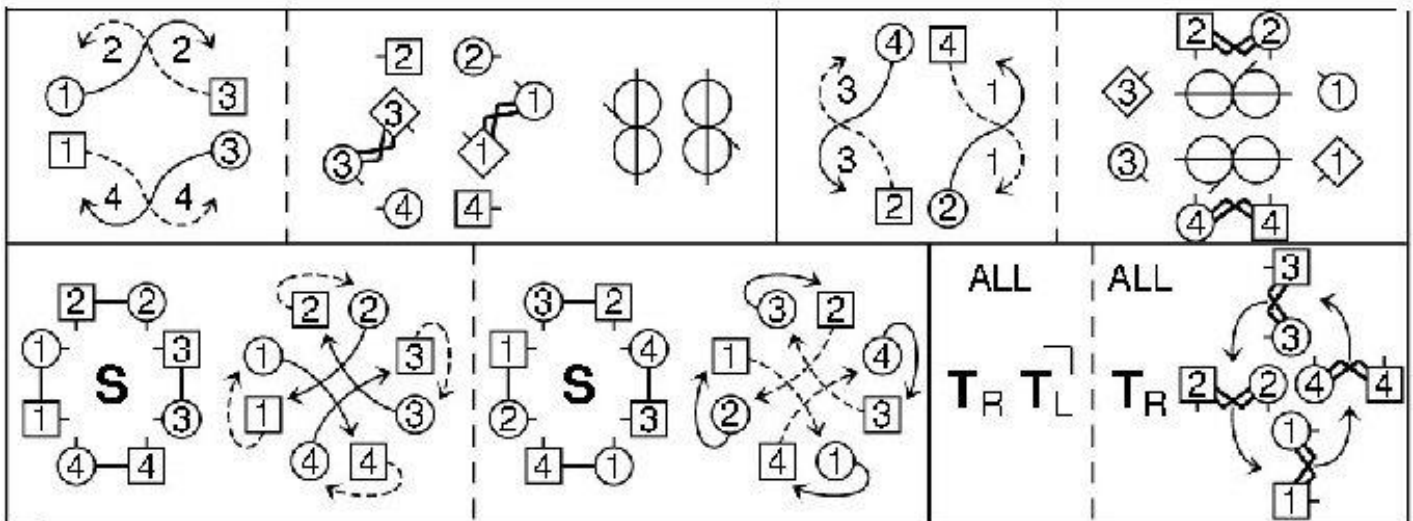
- Will the technical side attract the major of the present dancers?

One thing is certain. The present conflicting styles of Modern Western Square Dancing cannot coexist in the present club system. The clubs will

eventually have to choose a direction and hope for the best.

The same choice will have to be made by callers. They will have to decide whether to become technical experts or stay with the more traditional styles of calling square dances.

**for you brand new trainee callers, I thought we would start this morning's Zoom session with something really simple...**



# MAINSTREAM SPOKEN HERE

## *Making A Meal Of It by Barry Wonson*



I have often thought of the totality of a hoedown as having similarities to a three-course dinner. Just like a meal should take you on a journey from an

anticipation warm up start to a total satisfaction desert, so should a hoedown.

The Entrée (or for our US friends, the Appetizer) is the Opening gambit. In food terms it is not the main course, but the first course served during a meal designed to heighten the palate and build anticipation with just a little indication of the delights to come. In square dance terms it is the special module or sequence that sets a tone of “something special” and gives the dancers the indication and inspiration to prepare for the main course.

The main course (often referred to as the entrée in the US) is the meat, potatoes and veggies. Here we have the theme of the hoedown as the “main ingredient”, surrounded by the calls that we use to set up and surround the prime theme. The theme is the central piece that ties it all together and it could be a single movement, a couple of movements, a specific formation, etc.

To complete the meal, there is always the dessert. It is designed to delight the senses and give that feeling of total

satisfaction and completion. It can be short and simple with the sensation of “ahhhh – just right” or it can be a visual delight with a sudden, and unexpected, surprise. It always aims to complement the main meal.

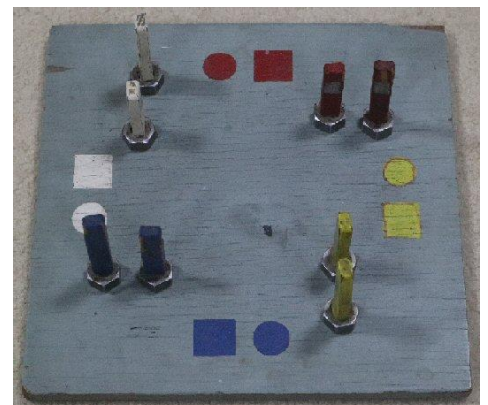
In the case of square dancing, this is the resolve(s). It is what we use to give that extra touch to the main course. It is what completes the meal with satisfaction and delight.

### **THE ENTRÉE: OPENING SEQUENCE**

One of the things we are always looking for is a new and interesting module to get the dancers into a nice “aware” mode for a patter call. Many callers tend to use standard routines that have little or no ‘pizzaz’ to them.

What elevates some callers from the server on the food line to the master chef is their ability to give just the right amount of ‘surprise’ within a short set of commands that will set a tone required for the rest of the patter call.

I have always classed these as “Tip Starters”. All callers should have lots



of these in their toolbox; but remember, as with all concepts, formations, gimmicks etc., the main thing is not to over-use nor over-do this type of material. Used sparingly, these types of openers can enhance your program immensely.

The modules here all utilise the same idea – that of starting off with all the couples executing a Veer Left action. The position aimed at is seen in the photo. I often use a preamble such as “imagine there is a couple immediately in front of” and advise it is that imaginary couple they will be working with, as the Veer is only to about half way to the Sides spot. It is simple, yet different. The get-outs for this set-up are endless. The following modules give you a start where you can create your own. This concept is also very easy to “sight out” as they all have their partner and are still all in sequence. While I have given a whole bunch of possible modules, the idea is just to utilise one of these as a possible opening gambit...maybe you can add another one in the central part of the hoedown, after giving the dancers the first mouthfuls of the main course...it all will depend on how you see the dancers reactions to your main course.

ALL THE COUPLES VEER LEFT,  
SIDES BEND IN: **PL**

ALL THE COUPLES VEER LEFT,  
SIDE LADIES FOLD, STAR THRU: **PL**

ALL THE COUPLES VEER LEFT,  
ALL CPLS CIRCULATE (**straight ahead**),  
SIDES BEND THE LINE,  
EVERYONE BEND THE LINE: **PL**

(Plus) ALL COUPLES VEER LEFT,  
ALL COUPLES CIRCULATE (**straight ahead**),  
ALL BEND THE LINE & ROLL  
LADIES ROLL AGAIN, **AND AGAIN...**  
R & L GRAND.

ALL THE COUPLES VEER LEFT,  
ALL COUPLES CIRCULATE (**straight ahead**),  
ALL BEND THE LINE,  
ALL MEN FOLD,  
RIGHT & LEFT GRAND.

ALL THE COUPLES VEER LEFT,  
ALL COUPLES CIRCULATE (**straight ahead**),  
SIDE MEN RUN ONCE & ½,  
**CENTRE 4 (facing out) --**  
PARTNER TRADE,  
ENDS ½ CIRCULATE,  
CENTRES LEFT TOUCH ¼,  
THEN CIRCULATE,  
HEAD MEN STEP FORWARD & FOLD,  
“Tap ‘Em On The Shoulder”  
ALL R & L GRAND **HOME**

And of course, if we can have a VEER LEFT, then why not a VEER RIGHT?

ALL COUPLES VEER RIGHT,  
COUPLES CIRCULATE (**straight ahead**),  
SIDES BEND THE LINE,  
ALL BEND THE LINE: **PL**

ALL COUPLES VEER RIGHT,  
COUPLES CIRCULATE (**straight ahead**),  
LADIES FOLD, STAR THRU,  
COUPLES CIRCULATE ONCE & ½  
**HOME**

## THE MAIN COURSE

This is  
where your  
main  
ingredient,  
or theme is  
surrounded  
by all the  
other calls  
and



sequences that set it up to give it flow. As noted earlier the theme must flow from one movement and blend seamlessly to the movement that follows.



Themes are an important aspect of the make-up of any hoedown, as are the main ingredients of the meal.

Themes can be many and varied – you can have a theme of just one particular call, or even a combination of calls – also you can build a theme around a particular set-up. A central theme elevates each hoedown you call to be something ‘unique’ and completely different to what has gone before. Too many times at events where there are multiple callers, we hear the callers just calling ...each is always different – with a make-up of lots of calls...BUT to the dancers, they all tend to sound and feel the same if there is nothing specific in each hoedown presented. This is where theming comes in. It presents a ‘uniqueness’ which the dancers do recognise.

**For the theme for this hoedown, I have chosen a specific combination of calls, based on a CENTRES In, CAST OFF ¾ and OUTSIDES IN, CAST OFF ¾ theme.**

The general idea for this Main Theme (the meat) is to do with working with the Mainstream movement CAST OFF ¾. While the primary usage these days is as a follow-on call after a CENTRES IN (from a completed DPT formation), that is only one of the uses of this neat call. While mostly used from a completed DPT formation, there is no reason why it cannot be used from facing couples with the actives in the centre prior to a Centres In. It also can be used from waves or mini waves to rotate the formation.

A further use can be from a starting DPT formation and having OUTSIDES IN. No big deal for the dancers to understand here...just requires gentle descriptive wording in the calling. The idea still gives us two facing lines after the call (checker shortcut for either Centres In,

Cast Off ¾ or Outsides In Cast Off ¾ is to just face in)..

All ‘theme’ ideas can be used either sparingly (mixed with many other calls), or as workshop material (greater emphasis and use). It is simple to create get-outs that utilise the theme, or just use other ideas as well. I have a tendency to utilise the themed concept within my final resolve as well, but again, this is not necessarily the same for everyone, and is a decision I tend to make on the fly. The keynote here is to be flexible in your presentation....at the end of the day, it is up to the judgement used by each individual caller as to decide what the dancers need.

### 1) OUTSIDES IN, CAST OFF ¾

HEADS SEPARATE,  
MEET (behind Sides) & STAR THRU,  
OUTSIDES IN, CAST OFF ¾,  
PASS THRU, ENDS CROSS FOLD,  
ALL TURN THRU, TRADE BY: **CB**

HEADS STAR THRU, OUTSIDES IN,  
CAST OFF ¾, ALL BOX THE GNAT,  
PULL BY, ENDS CROSS FOLD,  
PASS THRU, TRADE BY: **CB (rotated ½ way)**

**CB:** SPIN THE TOP, MEN RUN,  
CPLS HINGE, CPLS CIRCULATE,  
BEND THE LINE, PASS THRU,  
WHEEL & DEAL, OUTSIDES IN,  
CAST OFF ¾, PASS THRU,  
TAG THE LINE, FACE RIGHT,  
CENTRES TRADE, FERRIS WHEEL,  
OUTSIDES IN, CAST OFF ¾,  
BOX THE GNAT,  
RIGHT & LEFTTHRU, SLIDE THRU  
:**CB (rotated 1/4 Left)**.

**PL**: PASS THRU, WHEEL & DEAL,  
OUTSIDES IN, CAST OFF  $\frac{3}{4}$ ,  
PASS THRU, WHEEL & DEAL,  
OUTSIDES IN, CAST OFF  $\frac{3}{4}$ ,  
PASS THRU, WHEEL & DEAL,  
OUTSIDES IN, CAST OFF  $\frac{3}{4}$ : **PL**

**PL**: PASS THE OCEAN,  
ALL 8 CIRCULATE, LADIES TRADE,  
LADIES RUN, BEND THE LINE,  
PASS THRU, WHEEL & DEAL,  
OUTSIDES IN, CAST OFF  $\frac{3}{4}$ ,  
STAR THRU, CENTRES PASS THRU,  
PASS TO THE CENTRE,  
CENTRES PASS THRU,  
SLIDE THRU: **PL**

**PL**: STAR THRU, OUTSIDES IN,  
CAST OFF  $\frac{3}{4}$ , ENDS PASS THRU,  
WHEEL & DEAL,  
CENTRES PASS THRU, TOUCH  $\frac{1}{4}$ ,  
MEN CIRCULATE, RECYCLE: **CB**

HEADS STAR THRU,  
DOUBLE PASS THRU, CENTRES IN,  
CAST OFF  $\frac{3}{4}$ , STAR THRU,  
OUTSIDES IN, CAST OFF  $\frac{3}{4}$ ,  
PASS THRU, U-TURN BACK,  
STAR THRU, DOUBLE PASS THRU,  
LEADERS TRADE : **CB (exact)**

As noted earlier, I always like to use  
some form of neat gimmick using the  
main them as a final resolve in the  
hoedown. From a regular at-home  
exact corner box (such as the one set up  
in the above module), you could use this:  
**CB (exact)**: OUTSIDES IN, CAST OFF  
 $\frac{5}{8}$ ....BOW TO YOUR PARTNER.

## 2) CENTRES IN, CAST OFF $\frac{3}{4}$

HEADS BOX THE GNAT,  
PULL BY & STEP AHEAD,  
SIDES SQUARE THRU, CENTRES IN,  
CAST OFF  $\frac{1}{2}$ , BOX THE GNAT.  
PULL BY, FACE YOUR PARTNER: **CB**

**CB**: STAR THRU, PASS THRU,  
TAG THE LINE, CENTRES IN,  
CAST OFF  $\frac{3}{4}$ , ENDS STAR THRU,  
CALIFORNIA TWIRL (**Static Square in  
opposite position**).

**CB**: PASS THRU,  
OUTSIDES CLOVERLEAF,  
CENTRES PASS THE OCEAN,  
RECYCLE, DOUBLE PASS THRU,  
FACE RIGHT, FERRIS WHEEL,  
MEN U TURN BACK,  
ALL DO SA DO TO A WAVE,  
CAST OFF  $\frac{3}{4}$ , RIGHT & LEFT GRAND.

**PL**: PASS THRU, U-TURN BACK,  
ENDS TOUCH  $\frac{1}{4}$ ,  
CENTRES SQUARE THRU,  
LADIES TOUCH  $\frac{1}{4}$ ,  
MEN CENTRES IN, CAST OFF  $\frac{3}{4}$ ,  
CENTRES PASS THRU,  
CENTRE MEN RUN RIGHT (@ centre  
lady), COUPLES CIRCULATE,  
FERRIS WHEEL,  
LADIES  $\frac{1}{2}$  SQUARE THRU,  
THEN CLOVERLEAF,  
MEN U-TURN BACK, STAR THRU,  
COUPLES CIRCULATE,  
BEND THE LINE: **PL**

**CB**: PASS THE OCEAN,  
LADIES TRADE, LADIES RUN,  
WHEEL & DEAL, SLIDE THRU,  
CENTRES SQUARE THRU  $\frac{3}{4}$ ,  
CENTRES IN, CAST OFF  $\frac{3}{4}$ ,  
CENTRES PASS THRU &  
CLOVERLEAF: **BOW TO PARTNER**

**PL (exact – Heads Lead Right & Circle):** RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
MEN TRADE, LADIES CIRCULATE,  
LADIES ZOOM,  
MEN WALK & DODGE, SIDES TRADE,  
CENTRES CIRCULATE 1 & ½,  
OTHERS LEFT TOUCH ¼,  
OUTER 6 CIRCULATE TWICE,  
HEAD MEN HINGE, SIDES HINGE &  
THOSE MEN U-TURN BACK,  
PROMENADE.(1/2 way to home)

**CB (exact):** PASS TO THE CENTRE,  
CENTRES PASS THRU, TOUCH ¼,  
CENTRES TRADE, CENTRES RUN,  
CENTRES WALK & DODGE,  
ALL CAST OFF ¾,  
CENTRES PASS THE OCEAN,  
THEN SWING THRU,  
OUTER 6 CIRCULATE,  
MEN CAST OFF ¾, COUPLES  
CIRCULATE 1 & ½, BEND THE LINE,  
LADIES IN MEN SASHAY: **HOME.**

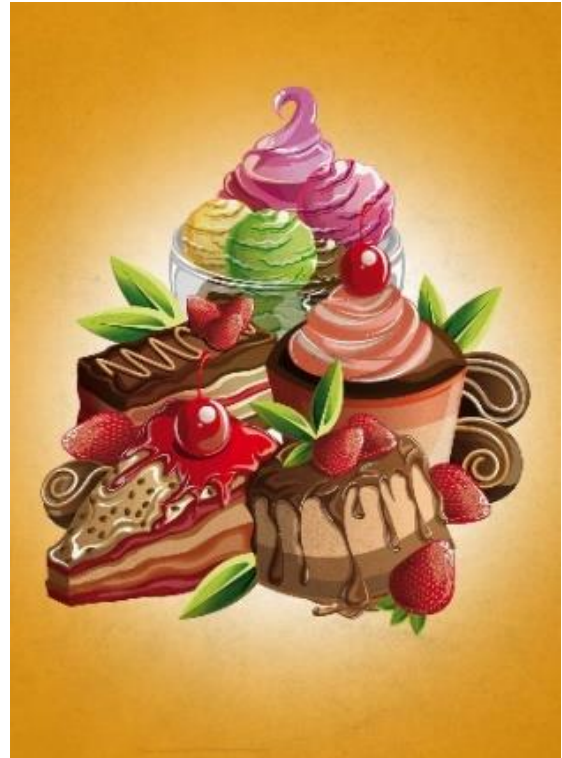
This final module utilises a much more difficult combination of calls:

HEAD LADIES CHAIN,  
HEADS TOUCH ¼,  
LADIES TOUCH ¼, (all work on your own side -) SPLIT CIRCULATE,  
EACH BOX WALK & DODGE,  
8 CIRCULATE, MEN SLIDE THRU,  
HEADS PASS THRU, MEN RUN,  
SIDES PASS THRU,  
MEN CAST OFF ¾,  
LADIES BEND THE LINE,  
SIDES TOUCH ¼,  
MEN U-TURN BACK, R & L GRAND.

With any theme, whether it be a single movement, a series of movements, a position or a formation or a set-up, the overall idea is to present material to the dancers that will entertain, encourage

and give them a little bit to think about and solve for themselves. The idea is not to dazzle, challenge or to send them home with a headache, or to show just how smart you are as a caller. We are there for the benefit of the dancers, not the other way around. Keep it interesting and keep it fun - and keep it flowing.

## DESSERT TIME



After a delightful appetiser to stimulate your palate and a good hearty meal to sate your hunger, it is time for dessert. In meal speak, it is that light but delicate sweetness that teases the eyes, and the senses with flavour and a little surprise of delight. In dance terms it is that culmination of success that means you have not only understood the “theme” but have successfully put it together with a sense of closure that leaves you fresh and excited for just one more bite.

Some of the following modules use Cast Off ¾ in one form or another. I tend to use the theme calls sparingly in get-outs as too much of a good thing is often,...well, just too much. Here are some that you can select from.



**PL:** PASS THRU, WHEEL & DEAL,  
DOUBLE PASS THRU,  
CENTRES IN, CAST OFF  $\frac{3}{4}$ ,  
CENTRE 4 RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
EVERYBODY PASS THRU,  
ALLEMANDE LEFT.

**PL:** ENDS RUN ONCE &  $\frac{1}{2}$ ,  
CENTRES SLIDE THRU,  
ALL CAST OFF  $\frac{3}{4}$ ,  
ENDS RUN ONCE &  $\frac{1}{2}$ ,  
CENTRES SLIDE THRU,  
ENDS RUN, ALLEMANDE LEFT

**PL:** SLIDE THRU, TOUCH  $\frac{1}{4}$ ,  
ALL 8 CIRCULATE, SWING THRU,  
CENTRES RUN, TAG THE LINE,  
FACE RIGHT, CENTRES TRADE,  
ALL CAST OFF  $\frac{3}{4}$ , PASS THRU,  
WHEEL & DEAL,  
CENTRES STAR THRU,  
CALIFORNIA TWIRL, OTHERS LEAD  
RIGHT, ALLEMANDE LEFT **(CB)**.

**PL:** PASS THE OCEAN,  
SPLIT CIRCULATE, SWING THRU,  
MEN RUN, PASS THE OCEAN,  
SPLIT CIRCULATE, SWING THRU,  
MEN RUN, SLIDE THRU, SQUARE  
THRU  $\frac{3}{4}$ , ALLEMANDE LEFT.

**PL:** PASS THE OCEAN,  
ALL 8 CIRCULATE,  
SWING THRU DOUBLE,  
SINGLE HINGE, SCOOTBACK,  
MEN RUN, PASS THE OCEAN,  
ALL 8 CIRCULATE,  
SWING THRU DOUBLE, MEN RUN,  
PROMENADE..

**PL:** SPIN THE TOP, SCOOTBACK,  
LADIES RUN, TAG THE LINE,  
FACE RIGHT, WHEEL & DEAL,  
SQUARE THRU  $\frac{3}{4}$ ,  
ALLEMANDE LEFT.

**PL:** PASS THRU,  
CENTRES RUN **ONCE &  $\frac{1}{2}$** ,  
OTHERS CLOVERLEAF,  
DOUBLE PASS THRU,  
CENTRES IN, CAST OFF  $\frac{3}{4}$ , (at this  
point we need a FORWARD & BACK for  
flow) LADIES IN, MEN SASHAY,  
ALLEMANDE LEFT.

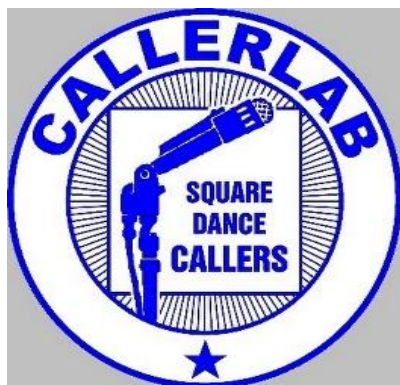
**PL:** PASS THRU,  
CENTRES RUN **ONCE &  $\frac{1}{2}$** ,  
OTHERS CLOVERLEAF,,  
DOUBLE PASS THRU,  
CENTRES IN, CAST OFF  $\frac{3}{4}$ ,  
PASS THRU,  
CENTRES RUN **ONCE &  $\frac{1}{2}$** ,  
OTHERS CLOVERLEAF,  
DOUBLE PASS THRU,  
CENTRES IN, CAST OFF  $\frac{3}{4}$ , **(PL)**  
ALLEMANDE LEFT.

**PL:** SQUARE THRU, TRADE BY,  
SQUARE THRU  $\frac{3}{4}$ , TRADE BY,  
SQUARE THRU  $\frac{3}{4}$ ,  
ALLEMANDE LEFT.

**PL:** PASS THRU, WHEEL & DEAL,  
DOUBLE PASS THRU,  
LEADERS TRADE, PASS THE  
OCEAN, SPIN THE TOP,  
RIGHT & LEFT GRAND.

**PL:** PASS THRU, ALL FACE LEFT  $\frac{1}{4}$   
(**LH-Column**) EVERYBODY TRADE,  
LADIES U TURN BACK,  
RIGHT & LEFT GRAND

The modules above can be used at any  
time within any other hoedown as good  
additions to your general presentation.  
These are all 'drag and drop' concepts .  
Many callers have these ideas on cards,  
in a book, or memorized, and thus can  
be used anytime, just with the featured  
call in the 'meat' section above. Have  
fun,  
Barry



## *Callerlab Square Dance Knowledge Database*

- So let's say you're on the executive of your local square dance club and you're trying to think up new ways to recruit new members.
- Or maybe you just got assigned the task of running a special event dance and you are looking for guidance.
- It could be that you are wondering how you can use social media to help promote your club?
- Perhaps you are a new caller trying to find material to assist your professional development.
- Are you hunting for new marketing ideas?
- You just heard through the grapevine that XYZ Club down the road had 50 new dancers in their class – How did they do that?
- You know that every year CALLERLAB runs a convention with 40 or more hours of recorded education. Where can you get that material?
- You want to have more than one new dancer intake in a year. How can you adapt your teaching process and club organization to do that?

All of that and much more is available in the new CALLERLAB Square Dance Knowledgebase. This website (<http://knowledge.callerlab.org>) is designed to house the kind of material that will help you in all of the above areas, and many more. The slogan of the website is:

**“Sharing ideas and experiences for the betterment of Square Dancing”.**

The most important word in that slogan is “sharing”. This material is not a series of lectures and dissertations by experts favoring you with their golden thoughts (well, mostly not).

The material is gathered from people who have experienced something and are willing to share what they learned.

Think of it as a collection of newspaper clippings, stories, and scrap book items. Each one bears on some aspect of Modern Western Square Dancing but they come from all over the place. They may contain thoughts, opinions, ideas, anecdotes, histories, references, insights, resources, and much more. They all represent something somebody somewhere thought was valuable enough to write down, record, present, or otherwise share.

The Knowledge Base is organized into a number of sections:

- **Promoting Square Dancing:** This section contains information relevant to promoting the square dance activity in general. It includes topics such as marketing and advertising, creating videos, social media tips, and other items relevant to conveying a positive image of the square dance activity.

- **Developing Dancers:** This section contains information about finding, recruiting, training, and retaining dancers. It also contains information on operating clubs, lesson systems, community and party dances, and other topics.
- **Developing Callers:** This section contains information for and about callers. It includes material that callers may use for their own education, as well as materials to help those who are mentoring a potential caller.
- **CALLERLAB Conventions:** This section collects recordings of presentations at CALLERLAB conventions. There are now hundreds of these available, both audio and, in later years, video.
- **Winning Ways:** This section collects “Winning Ways” stories that have been provided over the years. These are stories sent in by people who have taken the time to share their experience, either positive or negative, with some method or approach to achieving a goal. The Winning Ways section contains the complete stories so you can understand the complete context of the experience. Some of the individual ideas, however, have also been extracted and entered as separate items so you can find them without having to read through the entire story.

Often, though, you will want to find articles on a topic more specific than the broad categories above. Each article is “tagged” with keywords that describe the particular topics it discusses. For instance an article that deals with ways to advertise would be tagged with “advertising” - along with any other topics it specifically discusses. On the right side of every KnowledgeBase page is a “tag cloud” - a list of all tags that have been used to describe articles. You can just click on one to see a list of all the articles bearing that tag.

And of course, full-text search is also available.

For a full description of how to navigate the material please read the section on the homepage titled “How To Use This KnowledgeBase”.

As I said earlier, this KnowledgeBase is a **collection** – a collection of material provided by many many people. People like **you**. If you have material you think might be helpful, or have seen material elsewhere you think might be helpful, send a note to [info@callerlab.org](mailto:info@callerlab.org) and specify in the subject line that you have material for the KnowledgeBase.

Visit soon, and visit often:

<http://knowledge.callerlab.org>





I was playing with my checkers and I discovered an interesting and yet often overlooked little combination with the two movements Coordinate + Bend the line. The combination itself is a ¼ zero (but don't do that. It is terrible overflow) but what is magic about it, is, it is a great little transition conversion module for setting up different LINE FASRs.

This is especially useful when using coordinate as a focus movement, and you want to get to a known get-out from one of the other FASRs quickly. What is really nice is it works the same both right-handed and left-handed. Notice also that the combination gives a nice axis rotation, so it really feels like you are moving around the hall.

The combination sequences is:

- **TOUCH 1/4, COORDINATE, BEND THE LINE.**

This combination using left or right hands does the following conversions:

- **Partner Line to Corner Line**
- **Corner Line to Opposite Lady Line**
- **Opposite Lady Lin: to Right Hand Lady Line**
- **Right Hand Lady Line to Partner Line**

Adding a half sashay to the front and back also gives a great and easily managed combination for workshopping Coordinate with a different rotation.

## ***A COORDINATED APPROACH***

***By Mike Callahan***

The combination sequence is:

- **HALF SASHAY, TOUCH 1/4-CORDINATE, BEND THE LINE, FWD & BACK, HALF SASHAY**

This combination using left or right hands does the following conversions:

- **Partner Line to Right Hand Lady Line:**
- **Right Hand Lady Line to Opposite Lady Line**
- **Opposite Lady Line to Corner Line**
- **Corner Line to Partner Line**

Notice that the lines are being sort of "rotated" the other direction. I would recommend putting a Forward and back after the bend the line just because for the dancers, it feels better to do that. Alternatively, you can use a reverse half sashay just for a little novelty. It works just as well.

**Various Line FASR get out ideas.**

- **(PL-Resolve)** SWING THRU TWICE, EXPLODE THE WAVE, ALLEMANDE
- **(PL-Resolve)** VEER LEFT, In Your Own 4 - MEN TRADE, CROSSFIRE, HINGE, SCOOT BACK **TWICE TO A RIGHT & LEFT GRAND**
- **(CL-Resolve)**-PASS THE OCEAN, TRADE THE WAVE-ALLEMANDE
- **(CL-RESOLVE)**-PASS THRU, CHASE RIGHT, TRADE & ROLL-PASS THRU, **RIGHT & LEFT GRAND**

- **(OPP LADY LINE- Resolve)-**  
PASS THE OCEAN, CIRCULATE-  
LINEAR CYCLE, -ALLEMANDE
- **(OPP LADY LINE - Resolve)-**  
FAN THE TOP, SWING THRU-  
CIRCULATE, RIGHT & LEFT GRAND
- **(RHL LINE- Resolve)**  
PASS THE OCEAN, CIRCULATE-

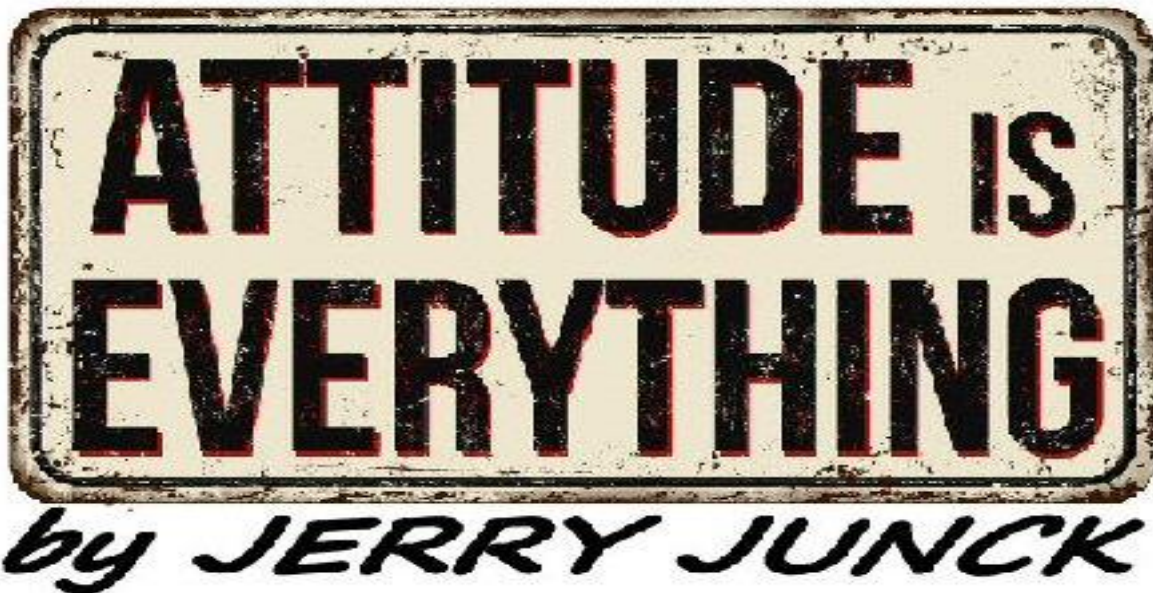
EXPLODE & SLIDE THRU,  
ALLEMANDE

- **(RHL LINE- Resolve)**  
ENDS LOAD THE BOAT,  
CENTRES SLIDE THRU-  
ALLEMANDE LEFT

It is always pretty cool what you can find  
out when you play with your checkers



*Here is my latest article for BTM.  
I'll be interested to hear your compliments.*



# ATTITUDE IS EVERYTHING

by JERRY JUNCK

*The Keynote Address at the Leadership and Education Seminar US National Square Dance Convention 2002.*

Without leaders and leadership, no business or recreation can expect to enjoy any degree of longevity. This presentation is a first for the National Square Dance Convention, and I commend the committee for having the courage to try something different. I applaud each of you for your devotion and leadership over the years, and for taking the time to attend this session today. The simple fact that so many have chosen to attend is a very positive sign for our favourite recreation. It is great to see this kind of participation.

Initially, the convention committee asked me to present an address at a leadership seminar for the state of Minnesota in 1998. As I began to think about that presentation, it became clear to me that although part of it is still appropriate, there are new and additional issues that need to be discussed.

While it is my personal opinion that we are privileged to enjoy the greatest recreation available, it is apparent that our attitudes do not always reflect that fact. It is also my belief that attitudes play a major role in the success or failure of any endeavour. Therefore, I have

chosen to title this presentation “**Attitude Is Everything.**”

There are two questions we need to ask.

- **What attitudes should we be addressing?**
- **What attitudes should be of concern to each of us?**

Quite honestly, today's square dance activity is suffering from a great many more negative opinions than positive attitudes. However, to these negative opinions and attitudes apply only to square dancing, or do they mirror our society as well?

Let's be perfectly honest and admit that this past year has been an especially trying and stressful time in our country. The events of September 11, 2001 changed the world and had a profound affect upon everyone in this country. It changed our attitudes about many things. Some have said that our world will never be the same. It is my view that the world has always been changing and that people constantly making adjustments to accommodate those changes.

- The attitudes of this country changed after the Revolutionary war.
- They changed forever after the Civil War.



- They changed again after World War I and the Depression.

Then came World II, and the whole world changed.

Vietnam made a huge change in attitudes in this country, most of them extremely negative.

We have been living and dealing with those negative attitudes for some 30 years. Would it be too presumptuous to speculate that recruiting for square dancing may have suffered more from a change in our society, than from structural problems within our activity?

It is my view that our society has never had a greater need for square dancing than it does now. I called dancers every night including the following the terrorist attack on September 11. It was a very difficult time for everyone. However, it quickly became apparent that dancers desperately needed to the company of others and that there was a great deal of comfort the riot from the feeling of family that square dancing has to offer.

We have something that a great many people in our society that only want, but need as well. I think now is the perfect time to reach out and invite non-dancers to become a part of our family.

However, before we do that, we need to evaluate our own attitudes and feelings about square dancing. It is my opinion that we need to look at our activity with a more realistic and objective view than we have done in the past. We need to recognize that there are things we can control, and things we have little or no ability to influence. It is important that we identify those things that we as a group, can improve upon and work to address those issues, while not squandering our time with issues we have little or no ability to control. Now, let's take a look at some issues that I see that we have an ability to affect in a positive manner. Be

sure there are other issues, but these are the ones I think are the most important.

Please bear in mind that some of these issues may be controversial to some. However, it is imperative that we, as leaders in the activity, try to be as objective as possible, and put our own personal feelings aside for the good of the activity.

My approach to this presentation is that it should be the beginning of open and positive discussion regarding all of our issues, including those deemed controversial. If there might be a criticism, we could make of ourselves, myself included, it is that we all suffer to some degree from tunnel vision. It is extremely difficult to look forward, have a vision, and see the whole picture. I challenge each of you to join me in this endeavour. I absolutely believe that we, all of us together, can accomplish anything we want to do.

Our recreation is too great and our leadership too dedicated and too passionate, not to accomplish our goals. But we must keep in mind that all of us, collectively, may have to make some difficult decisions. No one will do it for us. We will have to do have vision, the honest, open, and except the fact that some change will be necessary. We will have to be able to exercise diplomacy and negotiate. Some may not get everything they want, but we must support the decision made an order to rebuild and revitalize this wonderful activity we all love.

Let's begin by addressing our attitudes toward square dancing in general, caller and dancer attitudes alike. One attitude I would like to see is suffer this been completely eliminated its want I perceived to be an overall negative attitude toward square dancing as a whole. I can begin to count the number

of times in the past year that I have heard callers and dancers say that the activity is doomed to die. I'm too much an optimist to except that perception of square dancing.

Let's be objective and recognize the square dancing isn't for everyone. Neither is skydiving! However, that does not mean to square dancing has no appeal to today's society. I firmly believe that is not possible. But accepting the fact that square dancing isn't for everyone does suggest that we need to work harder at recruiting. Obviously, there are numerous other recreations and pastimes attempting to recruit the same people. We need to convince non-dancers that we have a better product. We need to make those we do recruit feel welcome and part of our square dance family.

Being aware of the above, and at the risk of appearing to be simplistic, what one single thing would greatly reduce many of our current concerns? The answer is that we need an influx of new and energetic dancers. This one factor would resolve a great many of our challenges facing the square dance activity.

Having said that, let's not be so naive as to think recruiting new dancers is easy. We all know better. However, we cannot escape the fact that we find new dancers through recruiting, and they will stay in the activity only if we make the necessary effort to obtain them. Rebuilding and revitalizing our activity is completely depended upon our ability to successfully address recruitment and retention.

Therefore, recruitment and retention of new dancers are the two most significant challenges facing our activity. Rebuilding and revitalizing our activity are completely depended upon our ability to successfully address these two issues. It will require an increase commitment from

both dancers and callers alike. There is no way around that fact. We need experienced dancers to recruit and make the new dancers feel welcome, and quality callers to teach and retain them.

### **We must stop fighting reasons why we can't recruit or retain new dancers.**

This is totally within our ability to address. For instance, using the issues that the program lists are too long or need to be modified before they can recruit is simply not true.

Do the program lists need change? Probably! Changes are necessary and healthy for any business or activity to adjust to the current styles and taste of the times. But, modifying or consolidating the program lists will have little effect upon the recruiting of new dancers.

"Why not?" The answer is simple. New dancers have no idea what calls are on the program lists. They only know that they want to dance. The fact that there are 50, or 150 calls, on the program lists has no meaning to them. **Only current dancers and callers are interested in program content.** New dancers really don't care. Therefore, the number and content of the calls on any program lists has very little bearing on recruitment.

That being said, the number of calls, and the length of time necessary for new dancers to achieve proficiency, does have a direct effect on retention.

The goal of new dancers is to be able to attend open dances. To that extent, program content does influence whether or not new dancers choose to stay in the activity. Areas in which Mainstream is the entry program appear to be considerably better able to retain new dancers than those areas where the Plus program is the primary destination for new dancers. Are we asking too much of new dancers?

Even acknowledging my statements about recruitment, I still honestly feel that we have recruited a sufficient number of dancers over the years to have some positive effect on the activity. However, I also believe we can do better at recruiting. That will only take increased effort. Have you heard dancers say that they have asked everyone they know? Well, how about asking someone you don't know.

We can improve retention also, but that may not be as simple as we might think. Improving our retention rates will require a concerted effort from everyone to change our **ATTITUDES**, callers and dancers alike.

This change requires all of us to take a hard look at our attitudes and work on two things - understanding and tolerance.

- Understanding that it is not easy for beginners to learn square dancing, and
- Tolerance toward the new dancer during classes, and more importantly, after graduation.

Remember, dancers tend to reflect, or mirror, the attitudes of their caller. Therefore, it is imperative that callers, as **LEADERS**, set an example with their **ATTITUDES**.

Now, before everyone gets excited and begins denial, let me present some examples of the **ATTITUDES** we need to change. We have all heard the following statements at one time or another. I spent an entire summer collecting them. They are just a few representative examples of dancer and caller **ATTITUDES** pertaining to either, new dancers, teaching, or to the Mainstream program. They were collected from all over the country.

- **First**, and this is from a full-time caller, "I think the Mainstream program is a terrible program to call." Do you know callers that have made the statement that Mainstream is uninteresting? I hope you don't, but I do. Do you think the dancers that follow and support this caller will also reflect that position? Absolutely!
- **Second**, when I asked callers about their beginner classes, the most common response I received was, "I've called a lot of years and paid my dues. Let someone else teach them."

Are you surprised? I was. Do you think this type of attitude will eventually be reflected in dancer's attitude? How many new dancers will be brought to this caller by his club? Do you think callers with this attitude can motivate dancer to promote lessons? Can callers exhibiting this type of attitude be expected to do an effective job of teaching? Do any of these examples sound familiar to you? Do they express your opinions? Do you think these negative attitudes affect recruiting and retention? Definitely! Can we change our attitudes? I think we must. The bigger question is, "How do we do this?"

**First**, we simply must realize that the Mainstream program is the most important program in square dancing. It is the foundation for all the other programs we enjoy. We need only to look back in history to recognize that when square dancing was at its peak, 70% of the clubs danced the Sets In Order 75, which closely resembles today's Mainstream program! That should speak volumes to us.

Having said that, does everyone want to dance only Mainstream? Certainly not. That's the purpose and beauty of the variety of programs square dancing has to offer. Literally, we have something for everyone. However, those of us that



enjoy the other programs need to recognize the importance of the Mainstream program. We must also support the Mainstream program because without Mainstream, these other programs cannot continue to exist. When attending a Mainstream dance, we should enjoy the dance for the music and the people. We must become more tolerant of the Mainstream dancer and be willing to enjoy the dance at their level of knowledge and ability. We should not go with the idea of dancing only when the Plus tips are called. This will take a considerable change in attitude by today's dancers. But, it would do so much to make our activity much more inclusive, rather than exclusive.

**Second**, modern western square dancing consists of two types of people: recreational dancers and hobby dancers.

- ***Most recreational dancers dance the Mainstream program and perhaps a few of the Plus calls. They typically dance once or twice a month.***
- ***Hobby dancers, on the other hand, may dance Plus, Advanced, Challenge, and/or Rounds. They tend to love their program to the exclusion of all other programs. This includes the exclusion of helping with, and the recruiting for, beginner classes.***

Isn't it a shame that our most enthusiastic dancers basically do very little to recruit for the activity they so enjoy? Are these dancers reflecting their caller's attitudes? Obviously, we are not replenishing our recreational dancers as rapidly as we need. But, we cannot expect to do so, when only 20 percent of the square dance population is doing the recruiting.

The current mainstream dancers cannot, and should not have to do all the work.

Everyone – mainstream, plus, advanced, challenge, and even round dancers are all going to have to contribute the new dancers in order to perpetuate arm beloved activity. This will indeed, take a big change in **ATTITUDE**.

The attitude by callers that "I've paid my dues, let someone else teach them" simply has to change. The single most important thing we do as a caller is to teach both new dancers and new callers. How many callers have thought a new class in the last couple of years? There are roughly 2000 callers in CALLERLAB alone. If each one had a class of only two squares there would be 4000 new dancers, or 32,000 new dancers in one season!!! That's with two squares each! Do you think that would help square dancing? Absolutely! But, **EVERYONE** has to contribute. We cannot survive with only a few doing the recruiting and teaching. Dancers, all of them, are our recruiting force. Callers, all of them, are responsible for teaching.

Our responsibility as callers is two-fold.

- First, we must set an example that will provide the motivation necessary to encourage dancers to become ambassadors for the activity.
- Second, callers must be the best teachers they can be. We don't want to lose any opportunity. We must be motivated ourselves and prepared to make classes both educational and entertaining.

Preparation is the key. You can't read a book until you can read a sentence. You cannot read a sentence until you can read a word. And, you cannot read a word until you know your ABC's.

Teaching square dancing is the same thing. We can't expect dancers to Coordinate when they have not yet learned to Circulate.

I have been discussing my thoughts on attitudes regarding recruiting in teaching. It is my opinion that our attitudes regarding new dancers are even more important than the retention of those people in the activity. Why don't we retain more of our new dancers? I feel the big reason for that is that we are not as friendly and tolerant of them as we should be. Earlier in this speech I said that we should be more objective when looking at ourselves, and our attitudes. Retention of new dancers is the area where we really need to re-assess our attitudes toward the new dancers.

**Why don't we retain new dancers?** A primary reason is that after we get them started, we don't nurture and cultivate them. We don't take care of them or, worse yet, we take them for granted.

In the past, we were very careful with our new graduates. Not anymore. How many of you have heard club officers say that their class is at the dance for the first time, but the club would like some plus calls during the evening anyway? He will usually follow by saying that, "Although the new dancers don't know what calls, the club will split them up and PULL them through. They are going to have to learn it anyway."

**Sound familiar?** Is this an attitude we need to change? How different from the story Jon Jones related to me regarding a California Festival he did years ago. The main hall was full. However, the next hall had over 200 squares of new dancers. Jon asked to call for them. The reply was, "No way." They did not want an unfamiliar caller to destroy their confidence. Do you see a difference in attitude?

What else can we do to help dancer retention? Patience would be a big help. It is our responsibility, as callers, to provide an enjoyable dance experience. We have to be more tolerant and

understanding that we must SELL our activity to those new dancers first. I believe that too much complexity in lessons in dance programs DRIVES dancers from the activity. Let's hook them online and friendship first.

**I firmly believe that many callers in dancers are far too fascinated with the complexity of square dancing. It is also my opinion that most of us call material that is far too difficult for the recreational dancer.** Please understand that I am not advocating limiting variety. I'm advocating been different without becoming difficult. There is a huge distinction between the two.

Today's square dancers are survivors in either enjoy, or tolerate, the challenge of today's dancing. But, it is evident that the recreational dancer has been intrigued with the challenge and has left the activity. They didn't complain. They merely last square dancing. Do we need to re-evaluate our attitudes with respect to recruiting in retention? I think answer is absolutely, we do.

In my opinion, the topics just discussed may be somewhat easier to address than other issues we must also consider. Our activity is faced with some issues that are extremely controversial, and will be met with passionate opposition. I have been addressing issues that deal with callers, dancers, and clubs. This next set of challenges deals with clubs and State and National organizations. These issues include dance fees, caller fees, and the dress code. Whether we like it or not, we are going to have to address these issues sooner or later. The only way to approach a problem is to discuss it. Not to discuss it, is to believe that the problem will just go away. That can't and won't happen. Hopefully, this presentation will start the dialogue that will eventually evolve into positive results.

First of all, we must address dance fees. When I started square dancing, dance fees were \$4.00 per couple, hall rents were \$15.00 to \$25.00 per night, new automobiles for \$2500.00, gasoline 25 cents per gallon, square dance records were under a dollar, and complete amplifier and speaker equipment can be purchased for \$250.00.

That was 35 years ago, in 1967. Today hall rents are \$50.00 to \$200.00, a used automobile will cost to nearly \$20,000, gasoline is around \$1.50 per gallon, square dance records are more than \$5.00 each, and a Yak Stack and Hilton amplifier will cost nearly \$3000.00! Yet, many clubs refused to charge more than \$3.00 per person at their dances. Thankfully, that is beginning to change, but it is a slow process, and we need to do more.

Dancers should not, and cannot, expect callers to call for the same fees they did 35 years ago. Is it any wonder we have had so many callers retire? Club callers are so important to the survival of square dancing. They are the backbone of this activity and should be paid fairly and equitable for the tremendous job they do in keeping our activity alive. There are so many ways to enhance caller pay, without jeopardizing the fiscal stability of a club. All it takes is some common-sense negotiation.

This is a two-way street, however. If dancers are asked to pay more for the dancing, they have the right to expect a quality performance from their caller. Controversy, if callers are to receive an increase in pay, or a percentage of the gate receipts, they need to realize that dancers have a right to expect them to make a conscientious effort to improve their skills. This can be done in one of two ways. Either they can attend a qualified caller school, or as someone they respect admire to help them on a

one-to-one basis. My personal recommendation is to attend a qualified school.

Remember when I indicated that we need a vision. One of my visions is that every caller should have the opportunity to attend a caller's school. Because of the cost and time commitment, this is simply not possible for many callers. Attending full caller school costs money. You may ask, "What can we do?" Caller training is where state and national dancer organizations could have a tremendous positive influence on our activity.

Another part of my vision is that I hope each state and national organization would, at least, consider sponsoring one caller each year to a qualified school. Just imagine how much good that would do for the activity.

Furthermore, can we expect new dancers to want to be a part of our activity if we only rent "cheap" halls? Would we be better served to charge a reasonable dance fee so that we can afford a bright, clean, comfortable place to dance with good sound? Would that type of hall be more conducive to retaining class members? Would that type of hall be an incentive for outside guests to want to attend our club dances? I propose that it would. However, we are going to have to raise dance fees to accommodate these two things. Again, this is completely within our ability to do. It will take a change in attitude, which starts with the realization that we need to take a more common-sense approach.

Finally, every state and national organization will eventually have to address the issue of our dress code, whether we like it or not. It is surprising to me the intensity of passion exhibited by some when this topic is discussed. I would propose that this is another issue



that can and should be discussed with a common-sense approach. As I said earlier, our society has changed significantly. We need to realize that that is something we can't change. Instead, it is one of those facts that we are going to have to accommodate.

All we need do to recognize that fact is to step outside this coliseum and take a look at what non-dancers are wearing as they walk by. Do you see women in dresses? Very few are in dresses, if any. In fact, both men and women are predominately dressed in slacks. Most of the men no longer wear a suit and tie. Many are dressed in blue jeans. Just go to the mall and look around. We have become a blue jeans society. Keep in mind that those are the very people with whom we are trying to market our activity. Do you think they are of the mindset to follow a strict dress code? I have a couple of examples of attitudes that I collected this past year regarding the clothing issue.

This first example is from a lady that attended a weekend in which I was part of the calling cadre. The afternoon session was designated as casual dress. This lady approached the three callers and, in no uncertain terms, expressed her disappointment that the session was casual dress. After some discussion, she was asked if she would rather dance with three squares of dancers in costume, or thirty squares in casual dress. Her reply was three squares.

That should illustrate the intensity of feeling with this issue. Is the lady wrong? Certainly not. She is entitled to her opinion and should feel free to express that feeling. Furthermore, she has every right to expect that others should respect her opinion. It would my hope, however, that we might take a more open-minded view of the issue.

Another point in favour of a less stringent dress code is from my own experiences in Mesa, Arizona. I have one Plus dance that is a "square dance attire" dance. I have another Plus dance that has always had fewer dancers attend than the first. We changed the second dance to casual dress and the crowd more than doubled. And this increase comes from dancers who have been dancing for years! Our customers are speaking. Are we listening?

Finally, I did a dance in western South Dakota this spring. The club had two new couples in attendance. Both were in their mid to late forties, and obviously were enjoying square dancing. One lady wore a wrinkle skirt, while the other wore blue jeans and a vest. I decided to visit with them about their attire. The lady in the skirt indicated that she liked the wrinkle skirts and wore them to work. The lady in blue jeans said that jeans were all she ever wore. In fact, she related that the only dress she had in her closet was her wedding dress. She has not worn a dress in over twenty years!!!

Can we expect that lady to conform to a strict dress code? Which would we rather do: lose that couple (and all their friends) from our activity, than change? These are the questions we must ask? These are the **ATTITUDES** that we have to evaluate in ourselves.

The situation is complicated further by the fact that our activity has several quality vendors that deal in square dance attire. Is it fair to them to eliminate square dance attire? Is it fair to those that love the costumes to take those costumes away from them? I think the answer is no to both questions. But then, how do we resolve this situation? It is my belief that the answer is in common sense compromise. Obviously, the clothiers are going to have to consider alternatives in styles as to what they

offer to the public. That is already occurring to some degree. But what about the feelings of those that love the standard costumes? How do we accommodate them? I think answer may be easier than we think. Instead of the statement "Square Dance Attire Required," why not use "Square Dance Attire Welcome or Optional?"

Everyone realizes that something has to be done if we are going to be able to market to today's society. The question is, "How can we address the dress code issue to make it acceptable to as many people, current dancers and non-dancers, as possible?" Again, we need to take a common-sense approach to this issue. Just observing how churches had to change more at on this issue should be proof enough that change is inevitable.

In conclusion, how do we change our attitudes? Do we have to make big changes? Are these changes possible? I honestly feel the necessary changes in attitude are attainable. I also sincerely believe that there is nothing we cannot accomplish. However, we must make a conscientious effort to make that change. The most difficult part of making a change is to realize that change is necessary. Without change, things stagnate. The only thing certain in our world is that there will always be change.

How would I approach changing our attitudes? First, we need to motivate every dancer to recruit for classes. But we need to do more. We must impress them with the fact that new people won't come to class unless we **BRING** them. In addition, we need to nurture these new dancers by encouraging club members to participate in the class and making them feel like they are a part of our square dance family. And, we must recognize that we are a family. Furthermore, once classes are

completed, we need to again **TAKE** them to their first few dances. Joining the club, or attending another club, is like starting over for them. How many more dancers would we save if we did this? Would new dancers feel welcome, more and ease? Will this be a change in attitudes?

If we are to rebuild a prosperous square dance activity, callers must recognize that we have a real need to call less complex dances and classes. Again, let's not confuse the issue that less complexity automatically assumes limiting variety. I'm not advocating limiting variety.

Rather let's make a conscious effort to use better judgment in what we call and how we call it. We must make a better effort at keeping everyone dancing. Our retention rate is mute testimony to that fact. I think it far more important that we change our attitude to one that restores fun, sociability, and the experience of successfully dancing to music rather than solving choreographic puzzles.

In reality, it will only take a small change in **ATTITUDE** in those of us who enjoy this activity so much. We must be more tolerant and understanding of the new dancer. We must demonstrate as much enthusiasm for square dancing as a whole, as we show for our favourite program within the activity. We need to extend some love and affection for our wonderful recreation of square dancing. We need to display a passion for the activity. We need to teach new dancers that there is more to square dancing than executing geometric figures to music.

All of us need to look around at our circle of square dance friends. That is what square dancing did for us. That is really what square dancing is all about. It's the people. It's you. It's me. It's us. Each of us would like to see the square dance activity of the future as a vibrant, healthy,

Finally, it is my firm belief that our society needs square dancing even more so since the events of September 2001. Our activity has so much to offer in so many ways. It has been a long time since our society needed the warmth, friendship,



# "\_\_ time to go home" ("Let's get out of here")

By Mel Wilkerson

Recently there has been a lot of commentary regarding how to finish a choreographic sequence in patter calling.

The answers are, allemande left, circle left, right and left grand, weave the ring, do-pa-so, home, and probably a hundred more, "What is finish"? All sequences should end at home. This may be from an:

- Allemande Left and you are HOME,
- Allemande Left and Promenade HOME,
- Right and Left Grand to HOME,
- a surprise – YOU ARE HOME
- Men/Ladies RUN and Promenade home
- etc. etc. etc.

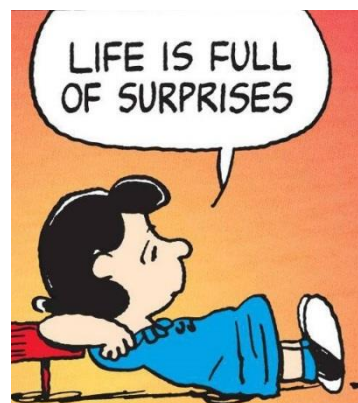
I tend to think that the question is not about what ends a sequence (everyone stops at home) and would have been better asked about how effective are surprise endings at home, compared to short promenades, compared to long

**THE SHORTEST  
WAY TO GET  
ANYWHERE IS  
TO HAVE GOOD  
COMPANY**

promenades in patter calling.

This led me to thinking, when callers do an evening resolving to home with no

allemande lefts and no promenades in their patter, "Is this caller calling for themselves, or for the dancers"?



relatively unchanged.

IN my previous article on this subject I canvassed callers and dancers for their opinions. Repeating the experiment, the results are

Most callers and dancers regard the following endings as "standard" and should be useable without hesitation. -

1. Allemande Left, Right and Left Grand, Promenade
2. Allemande Left, Swing Partner Promenade (or just promenade)
3. Allemande Left – Home
4. Right and Left Grand (with no allemande left)
5. Right and Left Grand, (with no allemande left) swing partner and promenade (or just promenade)

## 6. **YOU'RE HOME !! (surprise)**

No one really disagreed with that.

### **Caller Opinions**

It was also no surprise that nothing has changed in 3 years and the top 5 issues remain:

1. Any Promenade more than ½ way should never be done in a patter call. – It wastes dancer dance time.



2. Resolve to home as often as you can. The dancers love it and you can just keep going without a stop.
3. Minimise Allemande lefts because



they are overused and expected

4. Set your resolves to opposite quadrant to right and left grand or ½ promenade home only.
5. Avoid the promenade if possible but if you need one for the dancers to recover, it should not be more than 1/2 in patter calling

Interestingly, I when I canvassed several dancers, I received virtually the same results as I did from the first article. The dancer's top 5 comments on resolving remained:

1. We like allemande lefts, right and left grands and short (½ or shorter) promenades especially in difficult choreography because it tells us where we are
2. Full promenades are not necessary and waste dance time. The promenades should not be more than ½ in patter.
3. At home endings are fine occasionally but they are so overused that it just feels like "stop and don't be bothered". We look forward to square thru 3, allemande left endings now.
4. Allemande left, swing and ½ promenade. It is a classic, do not mess with it. It is when we dance with our partners.

5. I love surprise get outs. It is fun to suddenly be somewhere, and I did not even realise it.

Essentially what this revealed to me is: Many Callers are seemingly more interested in the puzzle and most dancers just want to dance.

The journey and all the sights along the way are what is important if they get to enjoy them. The occasional surprise is welcome.

**A trip of constant surprises and unexpected developments is, however, not a happy journey.**

The trip home should be a fun as the trip getting there.

1. **Dancers like** interest and variety in their choreography with the "occasional" pleasant twist or surprise thrown in.
2. **Dancers like** at home resolutions – just not all the time
3. **Dancers like** to swing partner and promenade – just not all the time
4. **Dancers like** allemande left, right and left grand – just not all the time
5. **Dancers like** a surprise Right and Left Grand – just not all the time
6. **Dancers like** to promenade home – it is comfortable (*Occasionally – we have to remember that they have 7 full 16 beat promenades in a singing call - Barry*) – just not full promenades
7. **Dancers like** callers that challenge them but then give them a comfortable "known" (promenade) to gather their wits before the next sequence
8. **Dancers like** variety. Just not too much at once.
9. **Dancers like** callers that call for the dancers.

10. **Dancers like** callers that do not call to please other callers or show off how clever they are especially when they forget about the dancer comfort levels

What this all amounts to is that dancers like variety and change in their choreography and in their “sequence endings”.

Their preference is to have interest in the choreography and end with an Allemande Left or similar rather than constantly jerk stop at home, or Right and Left Grand from seemingly nowhere.

**HOWEVER;** Dancers do love the **occasional surprise** get out, surprise Right and Left Grand, and the surprise “at home” get out – **as long as it doesn’t get overused and abused.**



**CALLERS – THIS IS COMMON SENSE.** It is never good to sacrifice good, comfortable and useable endings like Allemande Left, Right and Left Grand, Promenade for the sake of showing off that you can resolve a square to home. Too often callers forget about the dances needing a little “mind break”,

It is good to have the surprise get out, and it is good to have a variety of them to incorporate into your dance. The dancers will love you for it when the occasional thrill happens. Constant

thrills and surprises deaden the rush and cheapen the activity.

About six years ago I wrote an article called - Feeding the wild animals - Why the big surprise? – Because you put it there.

That article was a commentary on numerous conversations regarding the Surprise get out. I thought it relevant to include it here.

New callers are always looking for the “go”, or the big surprise to be like the “Masters”. The way that the “Masters” find that surprise Allemande or Right and Left Grand seems miraculous. They often seem as excited as the dancer that it was there. Well there are usually two parts to that.

1. They know it is there because they put it there, usually from a quick recognition of a formation on the floor, or they set up a known (module) get out that flows well.
2. The excitement building to the surprise is showmanship and presentation to feed the floor

What you have to remember is that it took the “Masters”, years of practice and training and more practice, followed by many hours of practice with training and when that was all done, a few years of practice before they became the “Natural Masters” that they are today.

After listening to many of them, I noticed that this magic Allemande Left or surprise Right and Left Grand was usually a sequenced module in a theme of modules (usually related to a focus move in the tip). The Masters drop in that occasional surprise with confidence because they already knew where they were, and that the surprise was to the dancers – not to them. **It takes hard work, effort, preparation, and practice to be spontaneous at Calling.**

The key was generally that the “Surprise Get Out” was a set up (or a lucky stumble across a known position (like a Corner Box or Partner Line). Follow the logic below:

1. The caller sees or “sets up” the known and prepared get-out formation
2. The caller chooses a memorized get out sequence from his/her repertoire
3. The caller builds the excitement and surprise with his voice to build up the dancers

Step three is important because that is where all the work is. The caller knows the formation, so he does not have to think about it, and, he knows the get out works so doesn't have to think about it. The concentration and effort are all into the showmanship.

#### **IMPORTANT:**

1. Do not make surprises get outs too long or too complex. If you as a caller are working to make it work, think about what the dancers are doing. You want them short and simple so that they can be dropped in quickly
2. Do not abuse them or use them so much they become expected.

Remember what I said about building the excitement to feed the floor. You want your dancing to be a free and flowing animal that is beautiful to watch. Dancers however are like any group of contained animals. Their food is choreography and entertainment. Like any animal, if you over feed it, or so not add variety to the diet, it gets either lazy or cranky and wants to be left alone.

**Sate the hunger but have them leave the table wanting to come back for another feed.**

Here are some simple examples of short sequences to a Right and Left Grand from a known formation

#### **From a Corner Box**

- RIGHT & LEFT THRU, HALF SASHAY, PASS THRU, RIGHT & LEFT GRAND
- SWING THRU, LADIES CIRCULATE, MEN TRADE, RIGHT & LEFT GRAND
- VEER TO THE LEFT, LADIES TRADE, MEN FOLD, PASS THRU, RIGHT & LEFT GRAND
- SWING THRU, RECYCLE, LEFT SQUARE THRU 3, RIGHT & LEFT GRAND.

#### **From a Partner line**

- SQUARE THRU 4, ALL TURN BACK, RIGHT & LEFT GRAND
- PASS THE OCEAN, SPLIT CIRCULATE TWICE, RIGHT & LEFT GRAND
- PASS THE OCEAN, CENTRES TRADE, SWING THRU, RIGHT & LEFT GRAND
- PASS THRU, U-TURN BACK, PASS THE OCEAN, RIGHT & LEFT GRAND.

The short snappy ones are usually the best. The reason:

- they are short enough not to interfere with the flow of a focus move (unless you are lucky enough to have that move in your prepared get out), and
- they are easy to remember rather than long complex sequences.

For example, if we look at the last Right & Left Grand surprise from a Partner Line above, it is quick and easy to

remember – three moves to a Right & Left Grand.

With experience you can use substitution choreography, (equivalents etc.) to get to the same place (the Right & Left Grand) or you can write complex and tricky with a module as follows:

(For example, in the last sequence above you can replace PASS THRU, U-TURN BACK with:

- PASS THRU, LADIES RUN, CENTRES TRADE, LEFT SWING THRU, SPLIT CIRCULATE TWICE, MEN RUN...

And still end with PASS THE OCEAN, RIGHT & LEFT GRAND

Many of the masters do this type of quick substitution or snapshot routine to get back to that “pass the ocean” point and then finish the module. It is not magic; just experience and practice.

**New Callers – DO NOT** write complex long string sequences for surprise get



outs to a right and left grand or at home. Learn one or two short ones and keep them handy for occasional use. There is far too much

stuff to learn and master before you start trying to get clever.

Look at what you want to achieve – and **REMEMBER TO ALWAYS CONSIDER THE DANCERS FIRST. IT IS NOT ABOUT YOU. IT IS ABOUT THEM.**

Personally, keeping the example from above, if my focus for the tip was a ½ sashayed pass the ocean I would rather use 3 moves (Pass Thru, U-Turn Back, Pass the Ocean, Right and Left Grand)

for a quick surprise get out. That way I can focus on the choreography and using the movement in the patter while I am moving the dancers and when I am ready, I get to the Partner line for the snap resolve.

If my “prepared get out module was:

- PASS THRU, LADIES RUN, CENTRES TRADE, LEFT SWING THRU, SPLIT CIRCULATE, SPLIT CIRCULATE, MEN RUN, PASS THE OCEAN, RIGHT & LEFT GRAND.

then suddenly what I want to achieve becomes focused on me as a caller, and my choreography and not on the dancers. By changing it to a complex resolution get out rather than a simple one as a new caller I suddenly find that:

- I am worrying about the flow in the choreography while dancing the focus movement, and
- I am worried about 8 consecutive moves to get to my surprise.
- I am worried about forgetting one of the moves in the 8-movement sequence surprise
- I am focused on the get out
- **I AM NOT FOCUSED ON THE DANCERS**

I am not saying do not use it. I am saying wait until you have a lot of little short “get outs” committed to memory before you start trying to remember long module sequences.

As a final note; as with any resolution, there is nothing wrong with giving the dancers comfort and the ability to relax after a choreographic routine sequence. Surprises are good but they cease to be valued or appreciated unless used properly. Dancers want to dance and



have fun successfully with the occasional happy surprise thrown in.

The best analogy I can make on this is related to human nature. Early in my relationship I would bring my wife a bouquet. The best analogy I can make on this is related to human nature. Early in my relationship I would bring my wife a bouquet of flowers every weekend when I went out. It was a nice way to show I appreciated her. I made a point of doing it – I am a task oriented, so it was a to-do list item. One week I did not get flowers because they didn't have any nice ones at the grocery store and when I got home, my wife said, "Oh, you didn't get any flowers this week".

I thought carefully about the statement she made. It wasn't, "You didn't get ME any flowers this week", or even a joke, like, "What no flowers? I guess you don't appreciate me anymore", -- It was a simple statement and unemotional observation: *"Oh, you didn't get any flowers this week"*

The act had ceased to have meaning. It was just so commonplace that the nice surprise and the meaning of the gesture were lost because it had become just a normal expected thing that was done.

Human nature applies in square dancing to the surprise get out as well. If that is all you do then it ceases to be a surprise and loses the impact. Dancers, like partners, like to know they are appreciated and loved. We tell our dancers this by providing them interesting choreography, fun, a social interaction, and we give of ourselves to feed the floor and make it happen.

Occasionally a nice "special surprise" is really appreciated (like flowers for my wife for no reason). But she would

appreciate it more if I did all the normal things, like put the wash in the hamper, helped with the dishes, cut the lawn etc. and gave the flowers or a gift as an occasional surprise. It then becomes special and remembered and appreciated more.

The same applies to the dancers. A nice surprise is appreciated and welcomed and savoured. In order to make it special though, you have to do all the normal things such as good



You have now officially totally ruined my love of flowers

choreography, solid smooth flowing dancing, comfortable resolutions, known sequence endings (e.g. Right and Left Grand, Promenade; or Allemande Left and Promenade) etc. If all you do is "resolve to home", (no promenade) and every other get out is a Right and Left Grand to end at home, it becomes expected and cease to be a special surprise with any meaning memory. **(Boring and expected with no value).**

The worst part is, the dancers will feel that you are calling for yourself to show how clever you are, and not for them. Worse; you leave yourself with nowhere else to go. Resolving to home is a tool in the toolbox. You have tools to use, use them all wisely.

# THE Final WORD

## At Least For Now

Well, that closes off another BTM issue...I hope that you find some information inside that will be of some use when we finally all get back to dancing once again.

I hope to have another AROUND THE SQUARE magazine completed around the middle of July. It will be the 5<sup>th</sup> issue of ATS – I have to say that the response from dancers and callers has been most rewarding.

As with BTM magazine, ATS is freely available to anyone who is interested. Please feel free to send to anyone you think may be interested. The easiest way to get the magazines as they are released is to subscribe directly. Just send me a request to:

[bjwonson@gmail.com](mailto:bjwonson@gmail.com)

Cheers  
Barry



# ***Behind the Mike – Caller Resources***

## **BTM Website Update**

The BTM website is still up and running, with some additions since last issue.

The archives have been adjusted and all issue up to and including last month are available.

Some of the sound archives have been updated, however this has turned out to be not as easy as first thought...it will take some time to get them all up.

Here is the direct link:

<https://www.behindthemikewebsite.com/>

I had hoped to get more done in this lockdown period, but Sue keeps finding things for me to do!

Cheers - Barry

## **Sound Archive – Caller Material from SARDANSW educational sessions**

### ***Educational Programs***

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

### ***Dance Recordings***

- SPECIAL DANCE with BRONC WISE and JET ROBERTS
- 1977 NSW Square Dance Society Cabaret with BARRY WONSON (scary voice back then)

- 1980 Willoughby Weekend with KEN BOWER (plus Barry Wonson, Peter Humphries and David Smythe)
- 1988 Red Barons Weekend with WADE DRIVER (plus Barry Wonson, Peter Humphries & Brian Hotchkies)
- 2014 RED BARONS Weekend with KEVIN KELLY & BARRY WONSON
- 1988 Red Barons Weekend with WADE DRIVER Weekend Part 2
- 1986 Red Barons Special with Scott Smith & Jim Mayo
- 1990 Red Barons Special with Jack Borgstrom
- 1980 Red Barons Special with Ernie Nation
- 1988 Red Barons Special with Robert Bjork, Ingvar Petterson
- 1992 Red Barons Special with Peter Humphries
- 1990 Red Barons Special with Mike Sikorski
- 1980's Advanced Teach Weekend with BARRY WONSON
- 1985 Pacific Northwest Teen Festival Mystery caller DAVE STEVENS
- 1988 Pacific Northwest Teen Festival Mystery Caller MIKE SIKORSKI
- 1984 Tumby Umbi Dance
- 1995 Gympie Gold Rush (only part of the weekend)
- 2017 Barry Wonson 50 Years Calling – special weekend with Kevin Kelly
- 1978 Red Barons Dance with Barry & Guests

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



# Appendix of UPcoming EVENTS



We are always happy to advertise any type of Caller Training Event.  
Just send me the full details and flyer.

**.jpg (image) AND WORD DOCUMENTS preferred**

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



**STING PRODUCTIONS**

**AMBASSADOR CLUB**

*The Music of Tomorrow - For the Caller of Today*

**2020 EDITION**

**Would you like to support the production of new music?**

**Would you like to be an 'AMBASSADOR' for Sting Productions?**

**Reduced  
2020 prices!**

**Well YOU CAN!!**

**Reduced  
2020 prices!**

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

**Membership available for \$160.00(us)**

**STING PRODUCTIONS AMBASSADOR CLUB - Tune List 2020**

Each of the tunes listed below will become available on 1<sup>st</sup> April 2020, to Ambassador Club members - as part of the Sting Productions Ambassador Club 2020 Edition (24 tracks):

5 o'clock 500	Alabama	Listen People	Herman's Hermits
A Kick In The Head	Dean Martin	Loch Lomond	Traditional
Baby Come Back	The Equals	Moon River	Audrey Hepburn
Dark Horse	Amanda Marshall	One Piece At a Time	Johnny Cash
Glad All Over	Dave Clark Five	Save Tonight	Eagle-Eye Cherry
Hello Goodbye	The Beatles	Sweetheart	Henning Stærk
Here, There and Everywhere	The Beatles	Just Say Hello	Rene Froger
How Deep is Your Love	Bee Gees		
I Want to Break Free	Queen		
I'm a Believer	The Monkees	Patter Music (5Tunes + 1 Bonus „Called Side“)	
Life's a Gas	T Rex	Valiant / Noble - Gyre / Gimble	
		Brown Sugar / (Called Side): Bronc Wise	

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

You can also help to support our work by purchasing the previous Editions of the Ambassador Club, at discounted prices. For details (and Audio Samples) of the tracks included - on each of these Editions (including 2020) - visit: [www.stingproductions.co.uk](http://www.stingproductions.co.uk) and click on the Ambassador Club.

**Bulk Purchase Deals Sale of previous Ambassador Club Editions  
(2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018 and 2019) :-**

(2011) \$35 - (2012) \$35 - (2013) \$35 - (2014) \$40  
(2015) \$55 - (2016) \$80 - (2017) \$95 - (2018) \$135 - (2019) \$160

**or - all nine Previous Editions (204\* tunes) for \$625**

*\*the number of tunes includes SNOW 2017, 2018 & 2019 releases - and may increase*

**Special REVISED 'Super' Deal:**

Sign up as a Regular Member - for the 2020 Edition - and buy the 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018 & 2019 Edition music, (225\* tunes) - the entire bundle for:

**Reduced  
2020 prices!**

**(only...) \$750!!**

**Reduced  
2020 prices!**

**Contact: Paul Bristow: [paul@stingproductions.co.uk](mailto:paul@stingproductions.co.uk)**  
for more information about Regular Membership and/or to purchase these Editions

# MAKE THE TRANSFORMATION



THE OFFICIAL

## SO YOU WANT TO BE A CALLER®

**SQUARE DANCE CALLERS SCHOOL (Based On The Book) By: EDDIE POWELL, MBA**

*World's First Online Callers School*

- Anywhere
- Anytime
- 24/7/365 From Your Device (Access Required)
- Learn At Your Own Pace So You Can Absorb  
(Not Just A "Brain Dump" Of Information)
- Printed Submissions
- Audio Submissions
- Video Submissions
- **Live Coaching Calls Featured Discussions On:**
  - PERSONAL CRITIQUES
  - Guest Tips
  - Marketing Yourself
  - Teaching Classes
  - The Business of Calling
  - Events and Festivals
  - Singing Calls
  - The Flow Of The Dance
  - The Flow Of The Choreography
  - National vs. Traveling vs. Local Callers
  - Publicity For You and Square Dancing
  - ...and Much More!

**Imagine the transformation from where you are to  
the Square Dance Caller you want to be...**

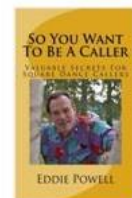
It takes action, practicing the right way, and becoming ready to market yourself. It took time and practice as a dancer to learn the moves, the same is true of calling.

**Think About It**

**Every Superstar Athlete Has A Coach  
Now, You Do, Too!**

**Learn The Basics, Repeat The Right Ways, and  
Become The Caller You Are Destined To Be...**

**Enroll  
Now**



**Eddie@EddiePowell.com**



# Square Dance Gifts & Merchandise



**Come on and look at our range of gift ideas.**

**Our Facebook Page:**

[www.facebook.com/DWHT71](http://www.facebook.com/DWHT71)

**Our Website:**

[www.squaredancing.com.au/square-dance-merchandise-1](http://www.squaredancing.com.au/square-dance-merchandise-1)

**All orders delivered worldwide to your door!**

**OVER 100 DESIGNS & More Added Weekly**

*T-Shirts, Mugs, Apparel, Pillows, Stickers, Homewares,  
Phone & Computer Cases, Clocks, Socks, Drink Coasters,  
Fridge Magnets, Hoodies, Pins, Bathmats, Tote Bags,  
Notebooks, Water Bottles & More!*



Square Dance Gifts and Merchandise

## **Kip Garvey – Central Sierra Caller School ONLINE**

### **The First Online Caller School**

Unlike conventional caller schools that often result in information overload and are considerably expensive when you add in time off work, travel, accommodation, meals etc., this Remote Learning Series is a low-cost alternative. It offers, especially to new and newer callers, but also to more experienced callers, the ability to work at their own pace in the development of their own choreographic skills

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

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

To register or find out more information about Kip and the Online Caller School to [www.kipgarvey.com](http://www.kipgarvey.com) and follow the links.



# A&S Record Shop



*We go that extra mile to give you better service*

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

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

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

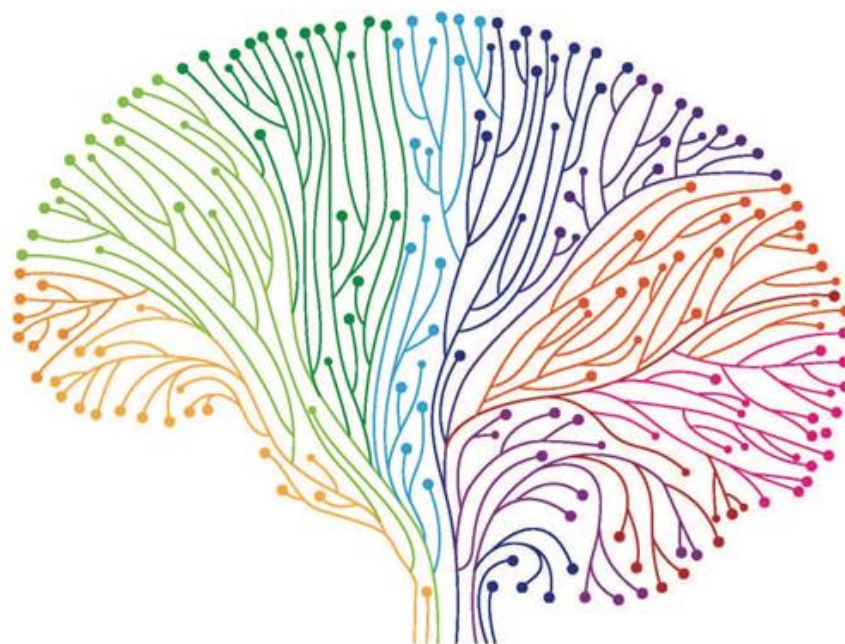
NOTE THAT THE ONLY LABELS ON [www.asrecordshop.com](http://www.asrecordshop.com) are  
**ESP, GMP, AND A&S!!**

ALL THE ESP'S ARE NOT LISTED HERE, BUT WE HAVE THEM ALL!!  
[EMAIL US](#) ABOUT SONGS ON OTHER LABELS! WE WILL SEND THEM TO YOU AND TELL YOU HOW TO PAYPAL US. WE HAVE BEEN IN THE SAME GEORGIA USA LOCATION FOR 38 STRAIGHT YEARS AS A&S RECORD SHOP AND I'VE BEEN A CALLER FOR 45 YEARS WITHOUT A BREAK.

**WE WOULD APPRECIATE YOUR BUSINESS!!**

BOB and MARIE SHIVER [BOB@ASRECORDS.COM](mailto:BOB@ASRECORDS.COM) OR [ASRECORDS@COX.NET](mailto:ASRECORDS@COX.NET)

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



|

\$35 8.5X11" 189 pages Wire bound 3<sup>rd</sup> Edition

"I wish there had been a book like this when I started 25 years ago."

Glenn Wilson, Queensland, Australia

"Clear and helpful! I would recommend to especially new callers like myself!"

Connie Graham, Stanberry, Missouri

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

Steve Turner, Accredited Caller Coach, Western Australia, Australia

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

Bobbi Nichol, Pensacola, Florida

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

Becoming a square dance Caller – by Bruce Holmes

# Northeast Callers School 2020

*Programs for Beginning and Experienced Callers*



**Ken Ritucci**

*Massachusetts  
(Callerlab Accredited Caller Coach)*

## SPECIAL GUEST INSTRUCTORS:



**Tony Oxendine**

*South Carolina  
(Callerlab Accredited Caller Coach)*



**Steve Kopman**

*Tennessee*



**Ted Lizotte**

*New Hampshire*



**Don Moger**

*Canada*

**OCTOBER 8-12  
2020**

**HOST HOTEL & HAYLOFT BARN  
STURBRIDGE, MA**

---

## TWO LEVELS OF PROGRAMS

### **Beginner**

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

### **Experienced**

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

**WHETHER YOU ARE JUST GETTING STARTED**, or want to improve your calling, the Northeast Callers School will provide you with the tools to make you a successful caller.

**Ken Ritucci** has 45 years of calling experience.

He and his staff have the knowledge and leadership to assist you with your career.



## School Information

### Cost:

\$425.00. No charge for accompanying spouse/partner. Food and lodging not included.

### Program:

Starts Thursday, October 8th at 7:00 pm  
Ends Monday, October 12th at 12 noon.

### Lodging:

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

### Food:

Several local restaurants available with good food at reasonable prices.

### Location:

Off exit 9 from the Massachusetts Turnpike.

### Additional Info:

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

## POINTS OF INTEREST

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

### Key Benefits of this School Include:

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

### Topics of Discussion:

- Mechanics of Choreography
- Timing
- Voice / Delivery
- Smooth Dancing / Body Flow
- Programming
- Teaching
- Music / Rhythm
- Choreographic Management
- Ethics / Leadership
- Social Aspects of Professional Square Dance Calling

**NORTHEAST CALLERS SCHOOL** - Sturbridge, MA - October 8-12, 2020

Cost: \$425.00 per caller. For reservations, a \$100 deposit is required.

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

Name: \_\_\_\_\_ Spouse/Partner: \_\_\_\_\_

Street \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ Email: \_\_\_\_\_

Make checks payable to:

**Northeast Callers School • Ken Ritucci**

132 Autumn Road • West Springfield, MA 01089

Phone: (413) 262-1875 • Email: kenritucci@gmail.com

Canadians please remit U.S. funds





Join Us Down By The River



71st National Square Dance Convention®  
Evansville, Indiana

**Pre-Registration**  
**71st National Square Dance Convention®**  
"Join Us Down By the River"  
Evansville, Indiana  
**June 22-25, 2022**



Register now for the **71st National Square Dance Convention®** in Evansville, Indiana. Your early registration helps to defray preparation cost and gives you free admittance to the Saturday evening dance at the Pre-Convention on March 13, 2021.

**This form does not include selection of hotel, tours, meals, and additional convention choices.**  
**In early 2021 you will receive information about these offerings with instructions for making those selections.**

Please complete the form below and send it along with your check or credit card info to:

**71st National Square Dance Convention®**  
2820 Alexandria Pike, Anderson, Indiana 46012  
Email: [registration@71nsdc.org](mailto:registration@71nsdc.org) Website: [71nsdc.org](http://71nsdc.org)  
**Registration Information: (765) 662-2553**

**Please Print Clearly**

Primary Last Name: \_\_\_\_\_ First Name: \_\_\_\_\_

Partner's (if different) \_\_\_\_\_ First Name: \_\_\_\_\_

Youth: \_\_\_\_\_ DOB: \_\_\_\_\_ Youth: \_\_\_\_\_ DOB: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip Code: \_\_\_\_\_ Country: \_\_\_\_\_

Phone: \_\_\_\_\_ Mobile: \_\_\_\_\_

Email: \_\_\_\_\_ (Partner's) Email: \_\_\_\_\_

☐ Check if you do not want your email shared. (Email addresses to be shared only with the NEC for upcoming convention information.)

Amount Paid (US Currency Only) \$50.00 each x \_\_\_\_\_ = \$ \_\_\_\_\_

Youth born after June 22, 2004 \$25.00 each x \_\_\_\_\_ = \$ \_\_\_\_\_

**\$10 cancellation fee per registration. No refund after April 30, 2022. This form and registration rate is void after March 13, 2021.**

Payment (check one) Check ☐ MasterCard ☐ Visa ☐ Discover ☐

Name on Card: \_\_\_\_\_ Signature: \_\_\_\_\_

Credit Card No.: \_\_\_\_\_ Expiration Date: \_\_\_\_\_ Security Code: \_\_\_\_\_

Statement Mailing Address: \_\_\_\_\_

If you are a dance leader please circle all that apply: Caller Cuer Contra Clogging C/W Lines

Convention Badges required for entrance to all Convention Activities.

Dressy casual attire allowed until 6:00 pm. Proper square dance attire is required after 6:00 pm for all dancers.

Internal Use Only Accepted by \_\_\_\_\_ Date \_\_\_\_\_ Registration # \_\_\_\_\_ 71st NSDC Short Form 070919

Pre-registration – US 71<sup>ST</sup> National Square Dance Convention  
June 22-25, 2022