



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

**August 2021**

***DATES to REMEMBER***

22-25 June 2022	US 71 <sup>st</sup> National Square Dance Convention. Evansville Indiana USA
21-23 July 2022	Canadian 22 <sup>nd</sup> National Square and Round Dance Convention, Fredericton New Brunswick Canada
30 Sep – 3 Oct 2022	NSW State SD Convention – Wentworth falls, Blue Mountains, NSW

## What's Inside This Month

	Page
<i>On the Inside – July 2021 Issue of “Behind The Mike (Barry Wonson)</i>	3
<i>Self-Improvement - Part 7 Methods &amp; Systems (Paul Bristow)</i>	5
<i>Self-Improvement - Part 8 Modules Part One (Paul Bristow)</i>	8
<i>Self-Improvement - Part 9 Modules Part Two (Paul Bristow)</i>	10
<i>Levity (Paul Preston)</i>	13
<i>Different, Not Difficult Part 3 (Cal Campbell)</i>	16
<i>This Is Our Music (Barry Wonson)</i>	19
<i>10 Things That Require Zero Talent (Mel Wilkerson)</i>	20
<i>Inside the Toolbox - Equivalents II (Mel Wilkerson &amp; others)</i>	21
<i>Working with Conversion Modules (Cal Campbell)</i>	27
<i>Humour</i>	29
<i>Ask Dr. Allemander (Glenn Ickler)</i>	30
<i>Plus Program – Fillers and Ideas (Barry Wonson)</i>	31
<i>Classic Cartoons (Frank Grundeen)</i>	33
<i>The Multi-Option Module (Cal Campbell)</i>	34
<i>Singing Call Diary - The Skye Boat Song (Barry Wonson)</i>	35
<i>Positive Plus – Return To Home resolves (Barry Wonson)</i>	36
<i>Advanced 2 Patter – Right and Left Grand Get-Outs (Jeff Priest)</i>	38
<i>Square Dance Singing Calls (Cal Campbell)</i>	39
<i>Mainstream : Spin The Top &amp; Turn Thru (Barry Wonson)</i>	41
<i>Presentation is an Art (Mel Wilkerson)</i>	43
<i>The Final Word – At least for now from Barry Wonson</i>	49
<i>Behind the Mike – Caller Resources</i>	51
<ul style="list-style-type: none"> <li>• <a href="#">BTM Website Update</a></li> <li>• <a href="#">Sound Archive – Caller Material from SARDANSW educational sessions</a></li> </ul>	
<i>Appendix Of Upcoming Events and Other Resources</i>	52
<ul style="list-style-type: none"> <li>• <a href="#">NSW State Square Dance Convention Sep 30-Oct 3 2022</a></li> <li>• <a href="#">Sting Productions 2022 ‘Swan Song’ Edition</a></li> <li>• <a href="#">So, you want to be a caller – Online Caller School by Eddie Powell</a></li> <li>• <a href="#">Riverboat Records – Square Dance Music from Bob Elling</a></li> <li>• <a href="#">Square Dance Gifts and Merchandise</a></li> <li>• <a href="#">Kip Garvey – Central Sierra Caller School ONLINE</a></li> <li>• <a href="#">A&amp;S Record Shop – Music downloads and much more</a></li> <li>• <a href="#">Becoming a square dance Caller 3<sup>rd</sup> Edition– by Bruce Holmes</a></li> <li>• <a href="#">Registration – US 71ST National Square Dance Convention June 22-25, 2022</a></li> <li>• <a href="#">22nd Canadian National Square and Round Dance Convention July 21-23 2022</a></li> <li>• <a href="#">Just Another Square Dance Caller – Authorised Biography of Marshal Flippo</a></li> <li>• <a href="#">Northeast Callers School 2021 Oct 7-11, 2021 - Sturbridge Mass, USA</a></li> <li>• <a href="#">Sunshine State Callers School – Feb 24-27 2022 – Jacksonville Florida, USA</a></li> </ul>	53 54 56 57 58 59 60 61 62 64 65 66 68

# ON THE INSIDE

*With Barry Wonson*

## THOUGHTS

Even though we are currently in lockdown again (until August 28...longer if transmissions do not drop way down), there is still not enough hours in the day to get everything done. I try to plan each day...but it always seems that things just pop up that destroys those plans.

Had a really good day planned yesterday, but then our 12-year-old grandson came back from visiting his father, with severe pains in his groin. Our daughter Amerie took him straight to ER at Wollongong hospital where after an ultrasound she was told that they needed to operate straight away. He had a twist in his testicle. Very painful and makes me wince just thinking about it!! The operation was successful, and he is now recuperating in hospital. So much for getting anything done!!! The worst part is that Sue and I could not even be there with him and Amerie due to the lockdown restrictions. Our phone was running hot all afternoon and evening!

In Australia, NSW is in serious lockdown mode for the greater Sydney area (which covers about 80 miles north, west, and south)....and of course we are in the southern region. We are only able to travel a maximum of 10km from home, and then only for essential services (food and essentials shopping, visit doctor, etc)

Queensland has a lockdown in progress for areas in Brisbane and surrounds. Their lockdown is meant to be a snap short one, but if it is extended it may affect their State Convention which is only two weeks away. We had actually

planned on visiting their Convention on Friday & Saturday. but of course, we cannot leave home.

Our southern neighbours in Victoria are also in lockdown, but it looks like being lifted very shortly.

The problem for all of us is that even when the lockdowns are removed, there are still restrictions in place that prevent resumption of dancing in those city areas. We are all very jealous of the country and regional groups that have not been affected, and thus are still able to dance. Oh well, here's hoping for a better 2022 as I think for many of us that the rest of 2021 is going to be a wash-out!

## OUR OUTINGS in July

During July we managed to have some extended visits to lots of different areas – the loungeroom, dining room, bedroom, theatre room, bathroom (quite often these days), kitchen and even the laundry (Sue had to tell me where it was located)!

Sue ventured outside more than me, as she is the expert in the 'shopping' field. She actually was pleased with the lockdown rules where only one from the family is allowed to do the shopping....she absolutely hates it when I go along with her. She always complains that it costs far more when I am with her, than when she gets to do it by herself! Garbo's line "I Vant To Be Alone" comes to mind here.

For the first part of lockdown, we had our grandson with us for his online schooling but when mum Amerie began working from home, and stepdad Brendan also



had to stay home due to construction industry shutdown, that was the end of that. We have not seen them now for nearly 3 weeks.

Of course, our plans for Queensland went out the window. Current extension of lockdown is to end of August. Maybe by Christmas restrictions will have eased sufficiently to have open state borders again.

At least we have the Olympics to watch each day!! The swimming campaign is nearing its finish, and we are so proud of all the athletes involved in this and all other sports, who have shown great composure, resolve and fighting spirit in a situation that is really beyond comprehension. No fans in the stands, no family, or friends...only the mates that are there for support. Really tough times. We are especially proud of Emma McKeon, our local Wollongong swimming champion. Our daughter Alessa (1 year younger than Emma) swam with her for many years at Wests Illawarra Swimming Club. I was Santa a couple of times and remember Emma and brother David as youngsters, sitting on my knee!! I guess that notion is really a thing of the past now as well!

*(Just finished watching Emma win gold for the 100m freestyle, and our mates across the water in NZ win the rowing eights. Super day! – Emma ended up with 4 gold and 3 bronze)*

August is only a couple of days away..., and we can look forward to more binge watching in the back room!!

## INSIDE

As always, many thanks to everyone who has sent in notes with ideas, suggestions, and comments.

We try to aim at continuously improving what we present in BTM each month and

your comments are always most welcome. Much of the information presented is a direct result of input from subscribers. If there is any particular topic that you want to see, just send me a message : [bjwonson@gmail.com](mailto:bjwonson@gmail.com)

As usual, this month, we have some great articles and submissions from authors all around the globe. Paul Bristow is with us again, as is Cal Campbell with a couple of articles. Dr. Allemander is with us again offering profoundly serious advice to some profoundly serious problems! Paul Preston from the UK again has some interesting ideas.

Choreography pages this month feature lots of interesting ideas on various themes at both Mainstream and Plus, as well as some more general A1 material from Jeff Priest in Canada.

I hope that you can find some interesting and useful information in this issue.

*Cheers*

*Barry*



# SELF-IMPROVEMENT

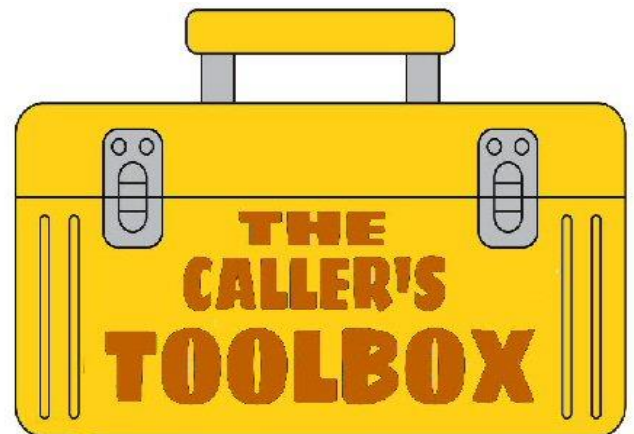
## Part 7: Mechanics of Choreography – METHODS and/or SYSTEMS

By Paul Bristow

When you are Calling (i.e. providing choreographic routines for Dancers to follow), there are five Methods that can be utilised; these are: Memory, Reading, Sight, Module and Mental Image. Both Memory and Reading are “absolute” methods - you can use either one of these, to the exclusion of the others, to Call. The other three Methods are the primary elements of Calling Systems.

A Calling System is set of rules that can be followed to Call effectively, allowing the Caller to keep control of the Dancers and (ultimately) to resolve the square; there are a very large number of these in existence, each one of which makes use of the three Primary Methods, the extent to which each of the Calling Systems makes use of a Primary Method, is often used in order to apply a category to that particular Calling Systems. For example: the classic “Two Faced Line” resolution systems (as included in the Technical Supplement of the CALLERLAB Curriculum Guidelines - also known as “Four Couple Sight”) are commonly referred to as “Sight Calling”, when - in fact - this is only one method of Sight Resolution; it cannot be achieved without some use of Modules and Mental Image.

Module Calling makes use of a simple premise: you need to know the effect on FASR of any Call or sequence of Calls. As soon as you know what any Call achieves, you are a Module Caller and if you have taken the time to write short choreographic routines that have an effect (or have no effect) on FASR, you are working along the



lines of the Module Method - i.e. “writing modules”. If you choose to memorise or to read your choreography then you will not need to concern yourself (too much) with the elements of the Sight method but - if you want to make Modules feel “dynamic” (and exciting), you will need to make use of the elements of Sight Calling methodology.

Sight Calling - as a method - comprises three elements:

**First** is Sight Resolution (resolving the Square - e.g. getting the dancers to their Corners for a correct Left Allemande).

**The second** is Formation Awareness (being able to look at the Dancers and know which FASR they are in – primarily to be able to accurately identify the Formation and Arrangement).

**The third** is Formation Management (being able to accurately predict what Calls could be used in any FASR, based upon the previously used Calls and upon the desired transition that you wish to occur - i.e. the next FASR that you want to achieve).

Formation Management is entirely dependent upon good Formation Awareness and is an essential element of Sight Resolution. However, none of these can be achieved without knowing the effect of any Call (or sequence of Calls) on the FASR - i.e. you must use Modules for Sight.

The Mental Image method is an attempt to analyse the problems of using choreography to control the Square, by adopting a form of “lateral thinking”. Whereas Sight and Module requires that you watch the dancers and decide what to Call - either based upon previous knowledge of the Calls, or upon your immediate interpretation of the actions of the Dancers - Mental Image requires that you take the time to analyse the Calls, when used in different FASRs to establish the effect on the Sequence state of the Dancers; primarily the transitions between the first two states (❶ & ❷) and the second group (❸ & ❹) i.e. if a Call takes you from either ❶ or ❷, into either ❸ or ❹.

Note: The four sequence states are:

1. Girls & Boys in sequence,
2. Girls & Boys out of sequence,
3. Boys in - Girls out.
4. Girls in - Boys out,

This analysis gives rise to lists of Calls, effectively the Calls that do not change the Sequence state from one group to the other (referred to as “O” Calls) and the Calls that do change the Sequence state (referred to as “X” Calls); although other criteria are used, to cover certain situations and to define

certain qualities that a Call may have and mention is also made of short Call sequences (i.e. Modules) that belong to the “X” and “O” lists. The most well-known systems that use the Mental Image Method are “The Fundamentals of Hash Calling” (by Dr. Julius King) and “Out Of Sight” (by Don Beck). Copies of both texts can be found in the Square Dance Callers Club of Great Britain (SDCCGB) Library and are well worth taking the time to read through.

As previously mentioned, being able to recognise Partner Relationships is an aspect of determining Sequence state and although you can ultimately resolve with Mental Image systems they do depend upon Sight (Formation Management) and Module choreography (Call Sequences).

## **SIGHT AND MODULE RESOLUTION SYSTEMS**

(The following list is taken from the work-in-progress document being created by Dottie Welch and her Committee. A draft copy is available to Full Members of CALLERLAB; if you are a member of CALLERLAB (and would like a copy) please contact me and I can e-mail it to you)

## **TWO-COUPLE CHOREOGRAPHY**

<b>Name of system:</b>	<b>Author(s) – if known:</b>
BURNT IMAGE (One Couple Sight)	<b>Jack Lasry</b>
ISOLATED SIGHT (Two Couple Sight)	
- RUBBER BAND VARIATION OF ISOLATED SIGHT	
- ACROSS THE STREET VARIATION OF ISOLATED SIGHT	
CRaMS – Controlled Resolution and Manipulation System	<b>Jerry Story</b>

## **UNLIMITED CLASSIC RESOLUTION SYSTEMS (FOUR-COUPLE CHOREOGRAPHY)**

<b>Name of system:</b>	<b>Author(s) – if known:</b>
CLASSIC TWO-FACED LINES RESOLUTION SYSTEM	
HALF CLASSIC: AS SIMPLE AS 4-3-2-1 SYSTEM	<b>Bear Miller</b>
HALF CLASSIC TWO-FACED LINES (with all four couples paired)	<b>John Marus</b>

CLASSIC FACING LINES RESOLUTION SYSTEM	
FRIENDS AND ENEMIES (Strangers)	<b>Bill Peters</b>
CLASSIC DIVE THRU RESOLUTION SYSTEM	
CLASSIC DIVE THRU VARIATION USING PRIMARY COUPLE	<b>Trevor Day</b>

## **RESOLVING USING SPECIFIC CALLS**

<b>Name of system:</b>	<b>Author(s) – if known:</b>
OCEAN WAVES TO CORNER BOX OR PARTNER LINE	<b>Calvin Campbell</b>
TWO-FACED LINES SIGHT RESOLUTION SYSTEM	<b>Ed Foote</b>
SWING THRU, TURN THRU RESOLUTION SYSTEM	<b>Garry Dodds</b>
RECYCLE RESOLUTION SYSTEM	<b>Tim Marriner</b>

## **PAIRING ALL FOUR COUPLES**

<b>Name of system:</b>	<b>Author(s) – if known:</b>
OCEAN WAVE RESOLUTION SYSTEM	<b>Dave Wilson</b>
CIRCULATE AND TRADE TO A PROMENADE	<b>Dave Wilson</b>

## **RESOLVING TOWARD SPECIFIC GOALS**

<b>Name of system:</b>	<b>Author(s) – if known:</b>
CORNER PAIRING SYSTEM	<b>Tim Marriner</b>
THREE STATES RESOLUTION SYSTEM	<b>Daryl Clendenin</b>

## **RESOLUTIONS WHEN USING LIMITED CALL LISTS**

<b>Name of system:</b>	<b>Author(s) – if known:</b>
VERY, VERY BASIC RESOLUTION	<b>Susie Kelly</b>
PAIRED AND CORNER ADJACENT RESOLUTION SYSTEM	<b>Dottie Welch</b>
FACING PARTNERS RESOLUTION SYSTEM	<b>Dottie Welch</b>

## **SYSTEMS THAT PRIMARILY SORT BY SEQUENCE**

<b>Name of system:</b>	<b>Author(s) – if known:</b>
SLOTING SYSTEM	<b>Johnny Roth</b>
ANY-TIME AND ANY-PLACE RESOLUTION BY SIGHT	<b>Tomas "Doug" Machalik</b>
ALL IN SEQUENCE RESOLUTION SYSTEM	

## PART 8 – MODULES (part the first)

Much is misunderstood about Module. Callers often presume that Module Calling comprises long lists of Calls put together to form a choreographic routine, this then suggests that Modules are there for the Callers who have chosen to “Read” everything, or “Memorise” it. Memory and Reading are the “absolute” methods that allow Callers to provide Dancers with choreography that always works but any Caller who wishes to develop and to progress should avoid using these two methods; if you never have to think about Calling, whilst you are doing it, you will deny yourself (and the Dancers) the chance of your developing into the very capable and experienced Caller that you could become.

***So, if it's not a written choreographic routine to be learnt (or read) - what exactly is a Module?***

In the previous article I mentioned that Modules are an essential part of any Calling System where a Calling system is a device that allows for extemporaneous Calling: i.e. control of the Dancers that has the potential to be dynamic and unrestricted. Systems are based upon an understanding of all the elements of choreography that are available. The definition of a Module needs to be understood as **“a Call - or a series of Calls - that move the Dancers from one FASR to another, or back to the same (or a similar “known”) FASR”**. The most often forgotten part of this definition is the first section, which tells you that a Module can be just one single Call. Every Call on the list is, in fact a Module.

Newer Callers need to look at every Call, on an individual basis, to establish what effect it has on FASR. More experienced Callers will have already carried out this research, at some stage; even if they did not set this objective as a specific task, they would still have done it, as this knowledge is essential. The Call Analysis Sheet provides an excellent way of carrying out this analysis.

The fundamental question of the effect on FASR is covered on the Call Analysis Sheet, alongside the other criteria that are included. However, it should be noted that the effect on FASR, for certain Calls, will alter for certain Arrangements: e.g. from Right-Handed Two-Faced Lines, the Call “Couples Circulate” - while in the first two Arrangement conditions - has no effect on FASR - but DOES change the FASR in the all of the last four Arrangement conditions!

The arrangement conditions are:

BGGB	GBBG	GBGB	BGBG	GGBB	BBGG

The better that a Caller understands the effect(s) on FASR for each Call used, the more material that Caller will have “available” to use when calling. Callers should be aware (from training received, or research that they have carried out) that there are five different types of Modules, these are:

**Get-Ins** - any Call or series of Calls that can be used from a Static Square where all the Dancers are arranged in the ‘O’ arrangement, are In Sequence and have their original Partner. Usually this Call, or series of Calls will move to a different FASR; there are exceptions e.g. Sides Face Grand Square.

**Get-Outs** - any Call or series of Calls that can be used from a FASR to return the Dancers to a Static Square with the Dancers in the ‘O’ arrangement, In Sequence and alongside their original Partner. Usually, when a series of Calls are used, they will include Allemande Left and a Right and Left Grand and possibly a Promenade, although it is possible to use fewer Calls (even a single Call).

**Equivalentents** - any Call or series of Calls that can be used to create the same effect as



another Call or series of Calls, e.g. “Star Thru, Slide Thru” is equivalent to Right and Left Thru. These Modules are particularly useful, to create a different turning dynamic - or free-hand availability.

**Conversions** - any Call or series of Calls that can be used to convert from one FASR to another. Usually, this will convert from a common FASR (e.g. Partner Lines) to another common FASR (e.g. Corner Box); although you may just be looking to convert one element of FASR and keep the other parts the same (e.g. All Eight Circulate from Parallel Right-Handed Ocean Waves, in either of the first two Arrangements with all dancers either In Sequence or Out of Sequence will only have an effect on the Relationship aspect). Any experienced Caller could learn a lot from Conversions.

**Zeros** - any Call or series of Calls that can be used to have no effect on FASR, or to have a limited effect on FASR. These are subdivided into the following categories:

- **True (or Choreographic) Zeros** - any Call or series of Calls that has (or have) no effect on FASR but DOES NOT return the dancers to their original footprint positions.
- **Absolute (or Geographic) Zeros** - any Call or series of Calls that has (or have) no effect on FASR but DOES return the dancers, exactly, to their original footprint positions.
- **Fractional Zeros** - any Call or series of Calls, which - when called more than once - returns the Dancers to the same FASR (but not necessarily the same footprint positions).
- **Technical Zeros** - any Call or series of Calls that - when used from certain starting FASRs only - will have no effect on FASR; these are also referred to as a “Sometime Zero”.

Looking at each of these five module types, from the viewpoint of “Self-Improvement”, Callers will benefit from the following exercises:

1. **Get-Ins** - There is a colossal range of possibilities to be considered when determining the initial Call (or series of Calls) that will take the Dancers from a Static Square to another FASR. The most commonly used Call is Heads (or Sides) Square Thru Four. Although on some occasions this will be the best Call to use (newer Dancers are most likely to execute this Call correctly), it does get “over-used” by Callers. Take the time to consider alternatives. A newer Caller could look for a Module that achieves the same thing (i.e. an Equivalent). More experienced Callers could try to establish the FASR that they wish to achieve by using different Calls: e.g. if the Caller wishes to set-up Corner Lines (every Dancer in Facing lines of four, ‘O’ Arrangement, in Sequence with their original Corner as their Partner), you could Call Heads Turn Thru, Separate, Around One to a line – it gets you there but with a little “pizzazz”!
2. **Get-Outs** - The most popular (and successful) Callers will always be the ones that have the best Get-Outs. Calling Centres Square Thru Three (or Pass Thru) to the Corner is the most overdone routine and will be anticipated (and expected) by most Dancers. There must be a vast number of alternatives that will be much better received and will display the Caller’s talents. It will require a lot of “research” and hard work to find these, but it will payback great dividends!
3. **Equivalents** - A good Caller will record his (or her) Calling and will listen to it, to try and find the places where he (or she) might improve. One aspect of this will be to highlight the Calls that are used too often and then find alternatives. If done correctly, a Caller will be able to find many ways to use Calls that they normally “under-use”, as well as ways to include extended applications, in order to avoid repetition and (in effect) monotonous and “boring” choreography.

4. **Conversions** - Converting one FASR to another is something that will happen almost all the time when a Caller is Calling. If it doesn't happen, you will have "discovered a "Zero"! There are many simple short routines (i.e. "series of Calls") that Convert from one well-known FASR to another: e.g. the "Magic Module" (From a CB – Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend the line = PL). Discovering these will add, effectively, to your "toolbox".

**Zeros** - As there are four different types of Zero Modules, there exists a lot of potential for "Self-Improvement". Try and find the single Calls that have a True Zero effect (e.g. 8 chain 4), then find the single Calls that

have an Absolute Zero effect (e.g. 8 chain thru), then look for the single Calls that have to be used twice (or more) to provide a True (or Absolute) Zero and finally look for the single Calls that will - on some occasions (and in some situations) - have a Zero effect - BUT - do NOT have a Zero effect if used from certain Arrangements or in certain Sequence conditions (i.e. are Technical Zeros). There are many single Calls that fit the parameters for each type of Zero Module - and knowing which ones they are, is a very useful tool. Having carried out the exercise for single Calls then (obviously), look at short routines (i.e. "series of Calls") that fit the same criteria as mentioned above; understanding how to use Equivalents will be very useful in finding these alternatives.

## PART 9 - MODULES (part the second): 3 Essentials

When it comes to managing the Dancers, there are three well-known Modules that are extremely useful for every Caller to know. The first of these will already be in use by all Callers - even though they may not be aware that they are doing so. The other two are logical extensions that will allow all Callers, both new and experienced, to improve their skills in Choreographic Management.

- The first of these "other two" Modules allows the Caller to "reposition" the Dancers - in terms of direction of movement across the Square - without (in reality) changing the FASR.
- The second of these "other two" Modules allows the Caller to "Convert" the FASR to an alternative - but similar - type of Set-Up, which will provide the opportunity to use more choreography, whilst still allowing the Caller to retain control of the Dancers.

These three Modules are the ones that will be taught (in their simplest form) to any new Callers who attend a Caller's School, as they provide the fastest route possible for a new Caller to begin Calling in an extemporaneous manner, whilst hi-lighting a system of control that is flexible, manageable, and

provides an opportunity for development and (consequently) has a lot of potential for more experienced Callers. These modules are:

- The Chicken Plucker Module
- The Invert and Rotate Module
- The Magic Module

### 1. Chicken Plucker –

This is a Dance routine, by Bill Shymkus, published in "Sets In Order" magazine in 1957. It is a "One Half Zero" Module, danced twice, to create an Absolute Zero; the routine commences from a "Corner Box" i.e., the situation that occurs after you have Called a Heads (or Sides) Square Thru Four:

- **(Starting from a Corner Box)  
Right and Left Thru, Dive Thru,  
Pass Thru (called twice to ZERO)**

An immediate concern will be the use of the Call "Dive Thru", which is not a popular movement with many of today's Dancers. To overcome this, you can "adjust" the choreography to become:

- **(Starting from a Corner Box)  
Right and Left Thru, Pass Thru,  
Trade By (called twice to ZERO)**

It is best to think of this routine as having two separate parts, as, at the end of each part, you have a simple group of four dancers, and if you use choreography that keeps these four people together, you can Call virtually “extemporaneously”, providing that you have taken the time to “analyse” the Calls.

To build on from this idea, once you have created the first Corner Box (usually referred to as “Stage One” of the Chicken Plucker), consider what Calls can be used at this stage - without separating the group of four Dancers - and then consider what Calls are required in order to return the Dancers to their original “footprint” starting positions, ready for an Allemande Left, or to begin the First Half” of the Chicken Plucker.

The “First Half” will comprise the Calls: Right and Left Thru, Dive Thru, Pass Thru, to take the Dancers to “Stage Two” (also known as Right hand Lady Box (Out of Sequence -(RBO) or an “Across-The-Street Box”). Whilst at this stage, you can use the same type of “limited” Choreography (i.e., that which keeps the four Dancers together), until you are ready to Call the “Second Half” of the Chicken Plucker (also Right and Left Thru, Dive Thru, Pass Thru) that will take you back to “Stage One” ready for an Allemande Left, or for more Choreography.

The Chicken Plucker is the basis of almost all Choreographic sequences. Any series of Calls that work on either side of Square, or pass through the “Flagpole Centre”, will be a Chicken Plucker routine, of some type - keeping in mind that the specific Calls shown in the routine, can all be replaced by a Call (or Series of Calls) that work as a Module, which is “equivalent” to the individual Calls that are listed in the Chicken Plucker. The only Choreographic sequences that do not operate along the lines of the Chicken Plucker are those that occur around the perimeter of the Square (e.g., Circle Left, Allemande Thars, etc.).

The Chicken Plucker is quite often described as the “Christmas Tree” for Modules, where the tips of each branch are the Stages of the Chicken Plucker - where Modules can be

used - and (in this analogy) the Modules would be the “decorations” that are hung at the end of each branch. It then falls to the Caller to make these “decorations” as interesting / spectacular / colourful etc. etc. as they possibly can!

## 2. Invert and Rotate

This is an excellent example of a Technical Zero that has fantastic potential for all Callers, experienced or new. It is a simple routine that appears to make major changes in the square (as far as the Dancers are concerned) but, it does not change anything “real” in choreographic terms (as you will appreciate, if you understand the concept of a “Technical Zero”). The routine is:

- **(Starting from a Corner Box)  
Star Thru, Pass Thru,  
Bend the Line, Star Thru**

If you take a moment to check this out, you will see that the Dancers have returned to a Corner Box, with most of the qualities that were available in the original Corner Box. Put differently (perhaps more easily), if the original Corner Box had been created by Calling a Heads Square Thru Four (from a Static Square, at home), the new Corner Box will be equivalent to having called: everybody Promenade Half Way and then Sides Square Thru Four (i.e. if you started from a Corner Box, at home, after the Invert and Rotate you will be in a Corner Box on the opposite side of the Square, from where you could Call Allemande Left to a Right and Left Grand, which would finish at home - now that has to be the basis of a useable Module!

Keep in mind that Invert and Rotate will only be a Zero when all the Dancers are either “in Sequence” or “out of sequence” - this is a feature of a Technical Zero. So, if you were to create an Eight Chain Thru Formation by Calling: “Heads Lead Right” (*from where a Swing Thru, Turn Thru, Allemande Left would be a correct Get-Out*), and then use the Invert and Rotate Module before the Get Out (*shown in brackets above*), you will end up with your Opposite

Girl (instead of your Partner); of course you could modify the Get Out to say: Swing Thru, Turn Thru, Allemande Left, Right and Left Grand - but on your third hand...

Hopefully, you can see that - by using the Invert and Rotate at either “Stage One” or “Stage Two” of the Chicken Plucker - you will not actually affect the Chicken Plucker routine; it will just cause the Dancers to “change direction” and work with different dancers, which they will perceive as clever choreography!

### 3. The “Magic Module”

This was first written up by Bill Peters, in his excellent series of books (available to borrow, from the SDCCGB library). It is a simple, but extremely useful, Conversion Module that will “Convert” a Corner Box to a Partner Line (and, with a slight modification, will “Convert” a Partner Line to a Corner Box). Both versions of the Magic Module are shown below:

#### ***MAGIC MODULE (1): The Corner Box to a Partner Line Module:***

- **Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend the Line**

#### ***MAGIC MODULE (2): The Partner Line to a Corner Box Module:***

- **Star Thru, Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend the Line, Star Thru**

It is worth noting that, the Partner Line to a Corner Box Module is almost the same as

the Corner Box to Partner Line Module, with the addition of a Star Thru at each end. An alternative Partner Line to Corner Box Module, which has become very popular, is:

- **Touch a Quarter, Circulate, Boys Run.**

To make the best use of the Magic Module, a Caller will need to “research” Calls that can be used from Partner Lines; primarily Zero Modules that will return the Dancers to the same (or equivalent) Partner Line, from where the Caller could convert back to a Corner Box and continue the Chicken Plucker.

The Magic Module is taught at most (if not all) Caller Schools, as a training and control device but (unfortunately) it tends to be “forgotten”, which is a great shame. Being able to establish Partner Lines is always useful, especially for a fair number of clever Get-Outs and resolutions. Here is an idea for the experienced Caller: see if you can determine how to get from any FASR to a Partner Line from where you can Call: Touch a Quarter, Circulate, Boys Run, Allemande Left - You’re Home! Once you have done that, see if you can find how to create the starting situation for a LEFT Touch a Quarter, Circulate, Boys Run, Allemande Left - You’re Home! Finally, see if you can add recognising these two FASRs to your “personal repertoire” of “known FASRs”; you will then be able to make great use of this knowledge!



*Paul Bristow has been actively calling since 1977 and has been involved in caller Training programs all over the world 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.*

*Paul and I have been friends since we first met in 1977 while Sue and I were vacationing in the UK. Since then, we have had many opportunities to call together in various parts of the world. We have done numerous dances together as well as about a dozen weekends in Australia and the UK. We have also been on the program together at quite a few conventions and festivals. It is always a pleasure to work with him....a great team player – Barry.*



# LEVITY

BY PAUL PRESTON

## Calling for Levity

As the calling community ponders how we respond to declining dancer numbers and the effects of covid, this article asks whether we could, or should, be more light-hearted in our programming and presentation to appeal to more people. In the last 20 or so years callers have without doubt become more skilled in keeping both eyes firmly on the rule book. Is the time now right to recalibrate our collective fun-dial?

Our listed calls have gone through decades of evolution involving intense codification, tenacious scrutiny, reviews, and revision. Such standardisation activities have enabled CALLERLAB to near reach its aspiration - attaining international understanding and consistency. Clearly, in order to accomplish this goal, generations of callers everywhere have dutifully committed to keeping technically abreast of call lists, definitions, standard and extended applications, correct timings, and smooth body flow to name but a few.

Understandably then, the modern caller's mind-set is very much inclined towards technocracy and orthodoxy – a thoughtful gravity dominates our thinking and presentation. Has caller-initiated fun been suppressed due to the increasing demand of the caller's attention to what is proper? Have we overlooked playtime? We have not been conditioned to be jovial or silly – even for a 3-minute session during an evening.

It is important to have a counterpoint to the sober presentation of material. Fun

material – for the purpose of this article at least - is *not* to be confused with interesting choreographic twists to existing moves or with providing choreographic variety. If you were challenged to come with something bonkers to do with 8 people, what might it be? As much effort should be put into preparing fun material as is put into presenting interesting choreography or a featured move.

Here are some examples of 'off-piste' fun ideas I have enjoyed and using:

## Off The Wall

Get a roll of wallpaper or lining paper and paint a dance sequence/ module in 2' high letters using caller's shorthand. 'Decorate' the hall with one horizontal wrap around the walls above head height for all to see. As dancers populate the hall, they will begin to discuss and decipher what each abbreviation may be. A talking point from the beginning, adding to atmosphere. At an appropriate point in the evening, simply tell the dancers that they are to dance the sequence on their own without calls from the caller, and shout when they have completed. Get the music on, and on cue of the music, say 'sets ready – lets go!' (just as you would chant 'Sides Face, Grand Square'). A 2-minute sequence is enough to have fun without sets breaking down completely. As always - use your judgement regarding dancer proficiency – perhaps delegate one person in each set as set caller for the next 2 minutes. Perhaps have a silly prize for the set that made the best fist of it! A bit of work to

create the banner but can be used with other groups or every so often.

### **Hand Out**

Hand out an A4 piece of paper with a module/s clearly written on it to one person in each set. Give it to either the most confident person or to all number one men or women, who will call out the moves as a caller would to the rest of the set when the music goes on.

### **Double!!**

At some point mid patter tell the dancers that everything that you call from now until further notice should be danced twice. Dancers should shout 'DOUBLE!' for every call and dance it twice. (Shouting adds atmosphere, engages the dancers, and more importantly reminds them that they are to dance the call two times). So, for example from POW call Swing Through, Boys Circulate, Girls Trade etc. (To be clear; on the call Swing Thru, dancers shout out 'double' and do two Swing Thrus, then on the call Boys Circulate dancers shout out 'double!' the circulating boys go twice. This obviously requires the caller to string together a combination of calls that can all be danced twice and provide flow etc. Obviously, the caller accommodates the timing difference. To give it a clear ending and a reward for completion, finish with the call 'Yellow Rock!' ('Stack The Wood' in the UK please)!

### **Name Change**

Something as simple as temporary renaming the familiar is enough to convert the ordinary into something amusing. Play around with this as much or as little as you wish. Tell the dancers 'For this tip only, Swing Thru has been renamed Biscuit', and/or 'For this tip only the Heads are called George'. ('researched' George from an old note service). So, the

call sequence could go something like 'George Square Through, Biscuit, Just Boy George run...' Ramp it up even more by renaming the sides a funny name.

Similarly, if Bill is one of dancers and it's his birthday then rename Grand Square for example as 'Bills Birthday!' for the evening. Limitless ideas especially for club jokes. Just have fun!

### **Simon Says**

Based on the Simon Says game, the caller chooses a letter – let's say F for example, and tells the dancers 'For this tip, any call beginning with F (e.g., Flutter Wheel, Ferris Wheel, Forward and Back), requires me to say Simon Says before you carry out the call. If I don't say 'Simon Says', then shout 'Whoa'! and do not dance it - or shout out a random crazy word! Callers could obviously change 'Simon' to their own name. Incidentally, Mainstream moves beginning with F are all 'safe' and suitable in terms of not breaking down sets, as they all offer a degree of recovery time when dancers dance the move when they shouldn't. (They can quickly back up a couple of steps with a partner to help; unlike quick trades or circulates for example).

### **Sound Calling**

Use one, two or more sounds for a fun tip, ideally by striking or blowing something that makes a distinctive sound – preferably a funny or novelty one. Tell the dancers that Swing Thru (other calls are available) is no longer being 'called' by the caller and will be replaced by a sound – a bell (for example). And that the words 'Spin The Top' will be replaced by, (let's say) a swanny whistle. Call as normal, replacing the words with sounds. Clearly the scope is only limited by one's creativity with sounds but for a 4-minute session perhaps no more than 3 sounds. A Slide Thru could be a horn. Perhaps the

tip could be ended with a series of sounds rather than calls - so using the example above from a corner box, the dancers' instructions are 'Bell, Swanny Whistle, Horn', Left Allemande!

Educationalists everywhere will point out the main weakness in a national/international curriculum - such as a lack of opportunity to promote lateral thinking and creativity beyond the curriculum.

Understandably, new callers need concentrate on the mechanics of calling and our training syllabus rightly reflects that, but it does not cover fun per say. Where and when do caller's get 'permission' to explore fun-centred material? If experienced callers do not give *themselves* permission to have fun – for funs sake, then where do our newer callers get exposed to jollity and frivolity whilst developing calling styles?



So far, Mr. Wilkerson, there's no evidence that anabolic steroids can improve your calling performance!



## DIFFERENT NOT DIFFICULT 3 *(Cal Campbell)*



The following figures were largely taken from a book named "Dancing for Busy People. The material was danced from 1940 on. The choreography is different but not difficult for the average Modern Western Square Dancer.

### Singing Call Figure

**Heads/Sides Promenade Half Inside the square (16),  
Promenade Half Outside the square (16),  
Sides Face Grand Square Eight Steps (8),  
Swing corner (8)  
Promenade (16)**

### Singing Call (On the Trail of the Lonesome Pine)

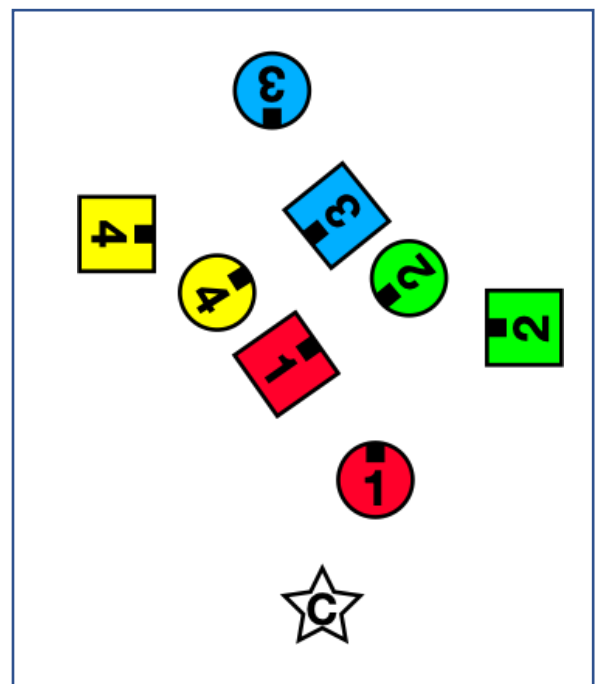
Open Break Close

**Bow to Your partner and to your corners all,  
Circle to the Left go walking round the hall,  
Allemande Left with the corner,  
Weave the ring.  
Weave it in and out until you meet again,  
DoSaDo and you take her and Swing,  
Yes you Swing Promenade her and sing,  
In the Blue Ridge Mountains of Virginia,  
On the Trail of the Lonesome Pine.**

Figure

**Head/Side 2 men take your corners up to the middle & back (Forward &**

**Back),  
Same four Circle Left around that track,  
Left Hand Star go back home,  
Right Hand Around your own,  
Left Hand Around your corner, then you go back home,  
DoSaDo,  
Then your corner Swing,  
Promenade her and sing,  
In the Blue Ridge Mountain of Virginia on the Trail of the Lonesome Pine**



The diagram above illustrates the action of taking the corner lady to the middle and back. The Forward & Back is danced on the diagonal. The other dancers step back a short step to move out of the way if necessary.

This record is still available from the Lloyd Shaw Foundation. To hear the instrumental version, Vocal, or to see a video visit [www.lloydshaw.org](http://www.lloydshaw.org)



## DOSADO & FACE THE SIDES

### QUADRILLE by Ralph Page

This routine can be used for a patter call or for a singing call figure. Can be found and seen at [www.d4bp.com/wp/](http://www.d4bp.com/wp/) The dancers are the Colorado Dancers. The prompter is Bob Riggs.

Prompts

**Intro - - - -, Heads, DoSaDo & face the Sides.**

**9-16 - - - -, Split Two around 1 to a line.**

**17-24 - - - -, Centre four Star by the Left.**

**25-32 - - - -, Turn corner by the Right once & a half.**

**33-40 - - - -, Others Star Left back to the corner.**

**41-48 - - - -, -- DoSaDo.**

**49-56 - - - -, Take her home & Swing.**

**57-64 - - - -, Heads DoSaDo & face the sides**

**ROLLING STARS** - Rolling Stars is still being used at MWSDs.

**1st couple Lead Right,  
Star Right with #2,  
Onto the next Star Left (with couple #3),  
Onto the next Star Right (with couple#4),  
Swing at home**

(Repeat for couples 2, 3 & 4)

**TRIPLE ALLEMANDE**- Triple Allemande has several versions

**Allemande Left,  
Ladies Star Right,  
Men Promenade (Single File),  
Allemande Left with a full turn around,  
Men Star Right,  
Ladies Promenade (Single File),  
Allemande Left with a full turn,  
Go Right & Left Grand,  
etc.**

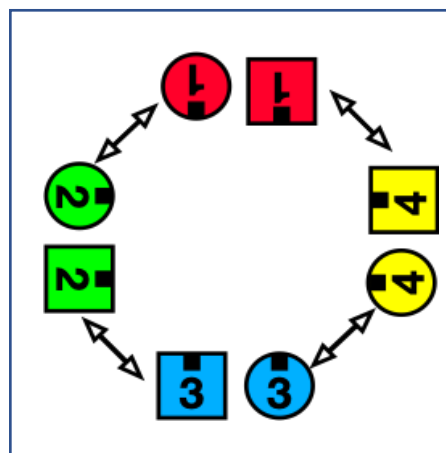
## LADIES CENTER BACK-TO-BACK

**Four Ladies Chain (8),  
Chain Back (8),  
Put the Ladies in the centre Back-to-Back,  
Men Single File Promenade once around(12),  
Swing Your Partner (8),  
Men in the Centre Back-to-Back,  
Ladies Promenade the outside track (12),  
Partner Swing (8),  
Promenade (16) ...**

## GOAL POSTING

**Heads Pass Thru,  
Separate Around One,  
Into the Middle,  
Pass Thru,  
Split Two,  
Around One,  
Pass Thru in the Middle,  
Swing at Home**

**Heads/sides Promenade 1/2,  
Sides/Heads Pass Thru & U- turn Back,  
All Circle Left (2 men-2 ladies),  
4 men Forward & Back ...  
4 ladies Forward & Back,  
Ladies DoSaDo,  
Ladies Swing the nearest man,  
etc.**



In the next figure, men are going to Wheel Around with men and the ladies are going to Wheel Around with ladies.

**Heads/sides Pass Thru,  
Separate around 1 to a line (2 men-2 Ladies),  
Lines Pass Thru,  
Wheel Around,  
Pass Thru,  
Bend the Line,  
Pass Thru,  
Wheel Around,  
Centers Roll Away 1/2 Sashay,  
Star Right to the corner  
Left Allemande,  
etc**

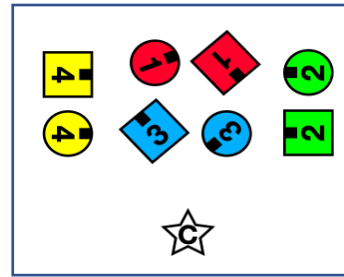
### **ARKANSAS TRAVELER**

**1st & 3rd Forward & Back,  
Turn the opposite lady Right Hand Around,  
Your partner left (Arm Turn) when you come down,  
Corners all with a Right Hand Around,  
Partners all with a Left Hand Around,  
Promenade corner...etc.**

(Repeat for sides and then repeat two more times, once for heads and once for sides.)

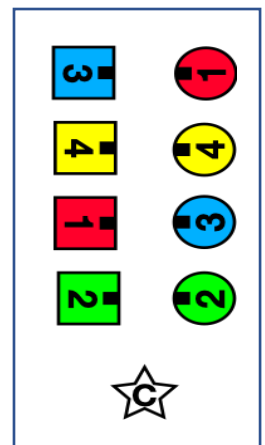
The Arkansas Traveler is a traditional square dance with many variations. In all of them, the men Arm Turn the ladies in some sequential order. The men then Arm Turn their partner between visits to each of the other ladies. With these conventions as a base, any number of dance routines can be designed around the same idea. Just be careful the traffic pattern does not have opposing men interfering with each other. This is very important when all four men are moving at the same time.

### **Stars**



**Sides Promenade 1/2,  
Into the middle Right & Left Thru,  
Courtesy Turn with a full turn around,  
Roll Away,  
Separate around 1,  
Into the middle & Star Right,  
To the corner,  
Allemande Left,  
etc.**

**All 4 Ladies Chain,  
Couple #1 Split couple #3,  
Separate go around 3  
to make 2 lines of 3,  
Couple #3 walk across the set &  
Separate around 2 to a line of 4,  
Lines Forward & Back,  
Centers Pass Thru & Split 2,  
Separate around 1 to a line**



See Graphic above to the right.

**4 men & 4 ladies Forward & Back,  
Join hands & Circle Left ...  
1 man with a lady on his right Roll Away  
2 men with a lady on the right Roll Away  
3 men with a lady on the right Roll Away..  
4 men with a lady on the right Roll Away,  
Left Allemande.**

# THIS IS OUR MUSIC

Some of the music released on A&S by Barry

- **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 most recent 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.*

- **MY OLD MAN:** This is a great song written by Rod McKuen. (This one should be out soon)
- **THE WORLD'S GREATEST MUM-** a great piece of music from country singer Johnny

*The latest project is a 'rock' version of "SKYE BOAT SONG" (1966 Glen Ingram hit version). The final music track is done and now it is time to really practice the vocal. We are looking forward to the final release. It has been an interesting journey for non-producers to track what goes into making a SD recording. (See Page 35)*

# 10 THINGS THAT REQUIRE ZERO TALENT

Presented by Mel Wilkerson

## 1. **Being on time.**

Everyone can be on time. It simply requires the discipline to get up early enough to make your commitment. Also, it's a good idea to give yourself some extra buffer in case things happen like traffic.

## 2. **Work ethic.**

Always be the hardest worker in the room. Arrive early and leave late. Be disciplined and tackle your growth edges.

## 3. **Effort.**

Don't half-ass your work. Give 100% effort every day. Bring your full self to each activity you engage in.

## 4. **Body language.**

Have good posture. Stand up straight. Don't slump in your chair. Don't lean on the speaker. When listening to someone, sit squarely and lean in. Make eye contact. Show people you are interested in them with your body language.

## 5. **Energy.**

Be upbeat. Get moving and get things moving. Make sure you get enough sleep, and your nutrition is on point, so you can maintain your energy throughout the day and night.

## 6. **Attitude.**

Have a positive attitude. Don't complain. When tough things happen, don't get down. Instead, look at them as an opportunity to learn and grow.

## 7. **Passion.**

Develop a love for what you do. Delve deep into your job. Find the fire within you, and let it drive you forward. Think "Eye of the Tiger" from the Rocky movies.

## 8. **Being coachable.**

Be humble. Don't think you know everything already. Be open to correction and feedback. Strive to learn something new every day.

## 9. **Doing extra.**

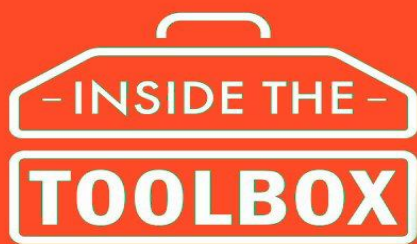
The average worker tries to meet the standard set for them. If you want to stand out, go above and beyond and do extra. When you complete a task, make sure it has the "WOW" factor.

## 10. **Being prepared.**

Make sure you are ready for your day. Prepare ahead of time. Do your homework. Don't show up for meetings without knowing your stuff.







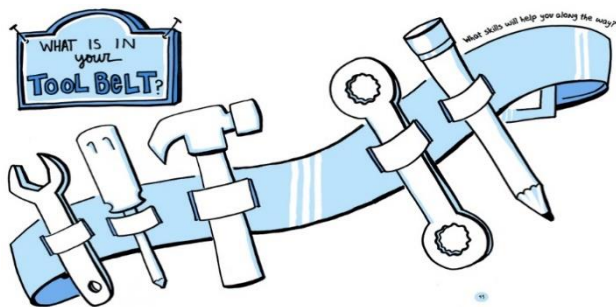
# MODULE MANAGEMENT EQUIVALENTS

or, Some May Be More equal Than Others

Last month I looked at the first chapter on equivalents and their use. For this month, we have gone back to a supplement presented in 2017 for new callers. It was a collation of simple module zeroes and some simple equivalents for new callers to start building their repertoires.

Equivalents can be used, not just as a group of calls that can replace another call - or group of calls, but also to add a little 'flesh' in your general choreography.

Many of these have movements in them which you could be looking to use as a feature movement or "focus" in your presentations.



*These pages have been collated and presented by Mel Wilkerson from many sources. As with all "modules" callers must use judgement and caution. Analyse what the module does, the body flow and the hand availability before and after when deciding when to use an equivalent. While all equivalents will work, many will only have good use (hand availability and body flow before leading to the zero or equivalent) and correct flow and hand availability for the next movement) from specific formations. Prior awareness is necessary - Barry)*

## STARTER TOOL KIT ZEROS

**Note:** Because Right & Left Thru is a two-time zero, it does not matter, to the formations, whether it is the first call or the last call of a zero. Also, if it is left off the beginning or end of a "zero sequence", the rest of the sequence is a Right and Left Thru equivalent.

### ZEROS - from normal facing lines:

- RIGHT & LEFT THRU EQUIVALENT, RIGHT & LEFT THRU **EQUIVALENT.**
- FLUTTER WHEEL, SWEEP 1/4, STAR THRU
- PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, FIRST COUPLE GO LEFT, SECOND COUPLE GO RIGHT
- PASS THRU, BEND THE LINE, PASS THRU, BEND THE LINE
- RIGHT & LEFT THRU, PASS THRU, BEND THE LINE, RIGHT & LEFT THRU, PASS THRU, BEND THE LINE
- SQUARE THRU 3, BEND THE LINE, SQUARE THRU 3, BEND THE LINE
- SQUARE THRU, FACE PARTNER
- SQUARE THRU 3, COURTESY TURN
- SQUARE THRU 2, FACE PARTNER, SLIDE THRU, STAR THRU
- PASS THRU, CAST OFF 3/4, PASS THRU, CAST OFF 3/4

- PASS THRU, TAG THE LINE IN, PASS THRU, TAG THE LINE IN
- RIGHT & LEFT THRU EQUIVALENT, TAG THE LINE IN
- HALF SASHAY, PASS THRU, TAG THE LINE IN (*flip flops the line*)
- BOX THE GNAT, PULL BY, BEND THE LINE, (*repeat*)

### ZEROS - from normal boxes:

- RIGHT & LEFT THRU, DIVE THRU, PASS THRU, RIGHT & LEFT THRU, DIVE THRU, PASS THRU (*The "Chicken-Plucker" Routine*)
- SQUARE THRU 3, TRADE BY, SQUARE THRU 3, TRADE BY
- EIGHT CHAIN THRU (*or four – flip flops the set*)
- SWING THRU TWICE, RIGHT & LEFT THRU
- SQUARE THRU 2, BEND THE LINE, SQUARE THRU 3, BEND THE LINE, STAR THRU
- RIGHT & LEFT THRU, VEER LEFT, FERRIS WHEEL, PASS THRU
- SWING THRU, CENTRES RUN, FERRIS WHEEL, PASS THRU (*very common: don't overuse*)
- SWING THRU, CENTRES RUN, TAG THE LINE - FACE LEFT, FERRIS WHEEL, PASS THRU
- SWING THRU, ENDS CIRCULATE, SWING THRU, ENDS CIRCULATE, RIGHT & LEFT THRU, DIVE THRU, PASS THRU
- SWING THRU, SPIN THE TOP, SLIDE THRU
- TOUCH ¼, SCOOT BACK, SLIDE THRU, FERRIS WHEEL, PASS THRU, (*Repeat*)

- STAR THRU, PASS THRU, BEND THE LINE, SQUARE THRU 3, BEND THE LINE, SLIDE THRU
- FACE PARTNER AND PASS THRU, BEND THE LINE, BOX THE GNAT, PULL BY, BEND THE LINE, STAR THRU

### ZEROS-from Ocean waves:

- ALL EIGHT CIRCULATE TWICE – (*Flip Flops the set*)
- ENDS CIRCULATE, CENTRES CIRCULATE, ALL 8 CIRCULATE (*Flip Flops the set*)
- SCOOT BACK, SCOOT BACK (*good time filler ending*)
- CAST 3/4, CENTRES TRADE (*Or Scoot Back*), (*Repeat Twice*)
- HINGE 1/4, CENTRES TRADE, (*Repeat Twice*)
- SCOOT BACK, CENTRES SCOOT BACK, LEFT SWING THRU (*This is smooth and different*)
- SCOOT BACK, ALL 8 CIRCULATE, SCOOT BACK, ALL 8 CIRCULATE (*This is a nice filler*)
- HINGE, SCOOT BACK, HINGE 1/4
- SWING THRU, CENTRES RUN, BEND THE LINE, PASS THE OCEAN

### STARTER TOOL KIT -EQUIVALENTS

**Important reminder:** Always remember that just because something is published in a choreographic magazine or journal, it does not always mean it is the best flow, or sequence for dancers to be comfortable doing. At times, published modules may have a left hand to left hand, or right hand to right hand flow, or a serious overflow that needs to be broken up for dancer comfort. This is one of the primary uses for equivalents.

### PARTNER TRADE EQUIVALENTS:

- CALIFORNIA-TWIRL
- COURTESY TURN
- WHEEL AROUND/REVERSE WHEEL AROUND
- MEN RUN, LADIES U-TURN BACK
- LADIES RUN, MEN U-TURN BACK
- HALF SASHAY, U-TURN BACK

(NOTE: dancers doing a U-Turn Back should turn toward their partner.  
(Exceptions: after a Crosstrail Thru (A1) or any other call that ends with a turning movement to lead the dancers into an easy direction for the turn)

- LADIES RUN, MEN RUN, HALF SASHAY
- MEN RUN, LADIES RUN, HALF SASHAY
- (Facing couples): SQUARE THRU 3

### PASS THRU (PASS BY, PULL BY) EQUIVALENTS:

- RIGHT & LEFT THRU, WITH A FULL TURN AROUND
- BOX THE GNAT, U-TURN BACK (see note above re: U-Turn Back and body flow)
- SINGLE CIRCLE, U-TURN BACK (see note above re: U-Turn Back and body flow)
- SINGLE CIRCLE, BOX THE GNAT, PULL BY
- RIGHT & LEFT THRU, HALF SASHAY, U-TURN BACK (see note above re: U-Turn Back and body flow)
- RIGHT & LEFT THRU, SLIDE THRU, SQUARE THRU TWO
- RIGHT & LEFT THRU, SQUARE THRU 3

- STAR THRU, RIGHT & LEFT THRU, HALF SASHAY, STAR THRU
- RIGHT & LEFT THRU, HALF SASHAY BOX THE GNAT, PULL BY

**USE A RLT EQUIVALENT FOR ALL THE RIGHT AND LEFT THRU COMBINATIONS ABOVE (Body flow & arrangement permitting)**



- SQUARE THRU FIVE HANDS
- STAR THRU (Slide Thru), SQUARE THRU FOUR
- DO SA DO ONCE AND A HALF
- HALF SASHAY, BOX THE GNAT, CALIFORNIA-TWIRL
- SQUARE THRU TWO, FACE PARTNER, BOX THE GNAT, PULL BY, FACE PARTNER, SLIDE THRU
- VEER LEFT, VEER RIGHT
- VEER RIGHT, VEER LEFT

### RIGHT & LEFT THRU EQUIVALENTS:

- PASS THRU, CALIFORNIA-TWIRL
- PASS THRU, PARTNER TRADE
- CIRCLE FOUR HALFWAY
- HALF SASHAY, BOX THE GNAT
- STAR THRU (Slide Thru), SLIDE THRU (Star Thru)

- SQUARE THRU THREE,  
U-TURN BACK, BOX THE GNAT
- SLIDE THRU, SQUARE THRU 4,  
CALIFORNIA-TWIRL (**Partner Trade**)
- SQUARE THRU TWO,  
FACE YOUR PARTNER
- SQUARE THRU FOUR,  
CALIFORNIA-TWIRL, SLIDE THRU
- SQUARE THRU FOUR,  
PARTNER TRADE,  
SQUARE THRU FOUR,  
PARTNER TRADE
- SQUARE THRU TWO,  
PARTNER TRADE,  
SQUARE THRU TWO,  
PARTNER TRADE
- LADIES CHAIN, FLUTTER WHEEL
- FLUTTER WHEEL, (**drop him off**)  
LADIES HANG ON AND CHAIN
- FLUTTER WHEEL,  
REVERSE FLUTTER WHEEL
- REVERSE FLUTTER WHEEL,  
FLUTTER WHEEL
- VEER LEFT, WHEEL AND DEAL
- (**From 8 Chain 4 Formation**)  
VEER LEFT, FERRIS WHEEL,  
CENTRES PASS THRU
- **SS**: HEADS SEPARATE,  
PROMENADE HALF, STAR THRU
- **SS**: HEADS PROMENADE HALF
- **LINES**: PASS THRU,  
BEND THE LINE, BEND THE LINE
- **LINES**: PASS THRU,  
BEND THE LINE, SQUARE THRU 3,  
BEND THE LINE
- **LINES**: PASS THRU,  
WHEEL & DEAL,  
DOUBLE PASS THRU,  
FIRST COUPLE GO RIGHT,  
SECOND COUPLE GO LEFT

### STAR THRU EQUIVALENTS:

- SQUARE THRU FOUR,  
PARTNER TRADE (**California-Twirl,  
Etc.**)
- PASS THRU, FACE PARTNER.
- **SS**: HEADS PASS THRU,  
SEPARATE AROUND ONE,  
COME INTO THE MIDDLE.
- **SS**: HEADS PASS THRU &  
CLOVERLEAF, ZOOM
- SQUARE THRU TWO,  
PARTNER TRADE,  
RIGHT & LEFT THRU.
- **SS**: HEADS SQUARE THRU,  
RIGHT & LEFT THRU, DIVE THRU
- SWING THRU, BOX THE GNAT,  
SWING THRU, SLIDE THRU,  
CALIFORNIA TWIRL
- FLUTTER WHEEL AND SWEEP 1/4,  
RIGHT & LEFT THRU\*
  - **\*Right & Left Thru may be done first**
- **SS**: HEADS BOX THE GNAT,  
PULL BY, SEPARATE, STAR  
THRU, ZOOM

### SQUARE THRU TWO EQUIVALENTS:

- STAR THRU, PASS THRU
- HALF SASHAY (**Rollaway**),  
STAR THRU (**Slide Thru**)
- STAR THRU EQUIVALENT,  
PASS THRU EQUIVALENT.
- **SS**: HEADS PASS THRU,  
CLOVERLEAF, ZOOM,  
PASS THRU
- LADIES CHAIN, TOUCH 1/4,  
WALK & DODGE
- FLUTTER WHEEL & SWEEP 1/4,  
SQUARE THRU THREE
- PASS THRU, FACE PARTNER,  
PASS THRU



- BOX THE GNAT, FACE IN, PASS THRU
- PASS THE OCEAN, STEP THRU
- DIXIE STYLE TO A WAVE, MEN TRADE, STEP THRU
- DIXIE STYLE TO A WAVE, MEN CROSS RUN, STEP THRU

#### **SQUARE THRU FOUR EQUIVALENTS:**

- RIGHT & LEFT THRU (or equivalent), STAR THRU, PASS THRU
- RIGHT & LEFT THRU (or equivalent), SQUARE THRU TWO
- RIGHT & LEFT THRU(or equivalent), HALF SASHAY (Rollaway), STAR THRU (Slide Thru)
- RIGHT & LEFT THRU, DIXIE STYLE TO A WAVE, MEN TRADE, STEP THRU
- TOUCH 1/4, MEN RUN
- LEFT TOUCH 1/4, LADIES RUN
- PASS THE OCEAN, SWING THRU, TURN THRU
- PASS THE OCEAN, TRADE THE WAVE (Plus), STEP THRU
- SLIDE THRU (Star Thru), SQUARE THRU THREE
- SQUARE THRU THREE, FACE PARTNER, PASS THRU
- SLIDE THRU, SWING THRU, BOX THE GNAT, PULL BY
- FLUTTER WHEEL & SWEEP 1/4, PASS THRU
- BOX THE GNAT, SLIDE THRU
- HALF SASHAY, BOX THE GNAT, SLIDE THRU, PASS THRU

- HALF SASHAY, BOX THE GNAT, SQUARE THRU TWO
- HALF SASHAY, STAR THRU, CALIFORNIA-TWIRL, PASS THRU
- **SS:** HEADS PASS THRU, SEPARATE AROUND ONE, IN THE MIDDLE RIGHT & LEFT THRU, PASS THRU
- **SS:** HEADS PASS THRU, CLOVERLEAF, ZOOM, SQUARE THRU THREE (L-H Free)
- **SS:** HEADS PASS THRU, CLOVERLEAF, ZOOM, LEFT SQUARE THRU THREE (R-H Free)
- SWING THRU, SPIN THE TOP, STEP THRU
- STAR THRU, CALIFORNIA-TWIRL
- **STAR THRU EQUIVALENT, PARTNER TRADE EQUIVALENT**
- SWING THRU, BOX THE GNAT, SWING THRU, SLIDE THRU
- **SS:** HEADS ½ SASHAY, PASS THRU, SEPARATE & STAR THRU, SIDES SQUARE THRU THREE, PASS TO THE CENTRE, CENTRES PASS THRU

#### **LEAD TO THE RIGHT EQUIVALENTS:**

- LADIES CHAIN, STAR THRU, PASS THRU
- LADIES CHAIN, ROLLAWAY, SLIDE THRU
- LADIES CHAIN, **SQUARE THRU TWO EQUIVALENT**
- TOUCH 1/4, WALK & DODGE
- RIGHT & LEFT THRU, DIXIE STYLE, STEP THRU
- **SS:** HEADS SQUARE THRU 3, SEPARATE AROUND ONE,

IN THE MIDDLE SWING THRU,  
TURN THRU

- **SS:** HEADS FACE, PASS THRU,  
GO AROUND ONE, IN THE MIDDLE  
& SWING THRU, TURN THRU
- SLIDE THRU, RIGHT & LEFT THRU,  
SWING THRU, TURN THRU

#### LEAD TO THE LEFT EQUIVALENTS:

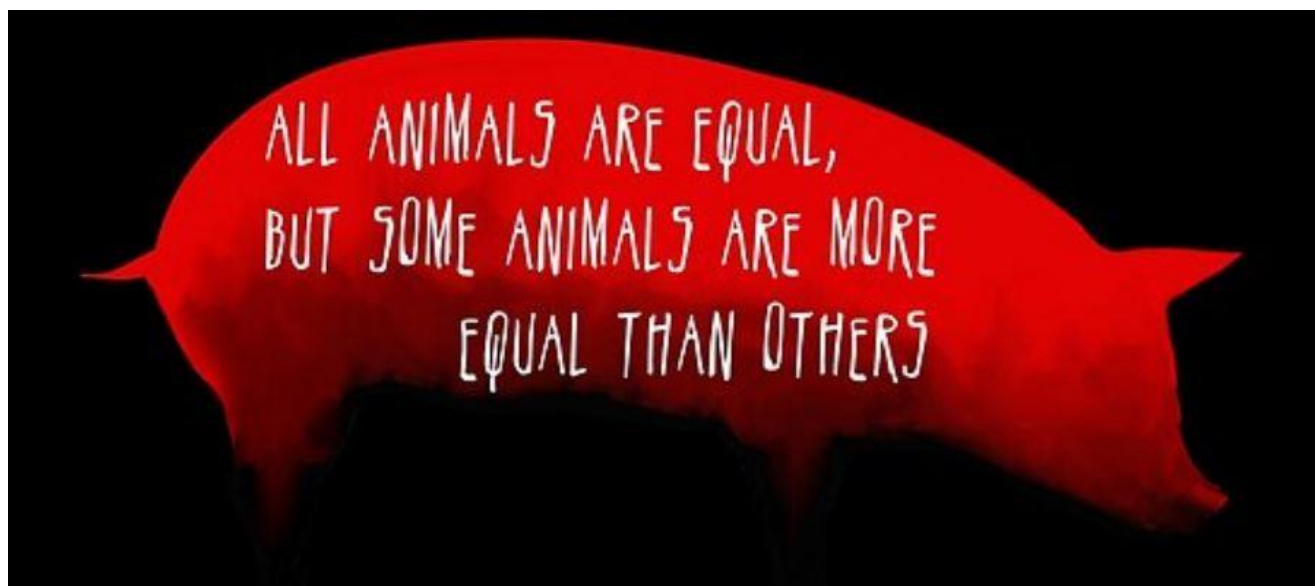
- FLUTTER WHEEL, STAR THRU,  
PASS THRU
- CIRCLE FOUR LEFT 3/4,  
PASS THRU
- CIRCLE FOUR LEFT 3/4, VEER  
LEFT, VEER RIGHT
- LADIES CHAIN, FLUTTER WHEEL  
& SWEEP 1/4, PASS THRU
- LADIES CHAIN, **SQUARE THRU  
EQUIVALENT**
- TOUCH 1/4, BOX CIRCULATE -  
**TWICE**, WALK & DODGE
  - **Note:** from 8 Chain 4 formation –  
Touch 1/4, Split Circulate Twice,  
Walk and Dodge
- **SS:** HEADS PASS THRU,  
SEPARATE AROUND ONE,  
IN THE MIDDLE SWING THRU,  
TURN THRU

- **SS:** HEADS PASS THRU,  
CLOVERLEAF, ZOOM,  
SWING THRU, TURN THRU
- PASS THE OCEAN, SWING THRU,  
TURN THRU

#### SOME OTHER USEFUL EQUIVALENTS:

- RIGHT & LEFT THRU, LADIES  
CHAIN = FLUTTER WHEEL
- DIVE THRU, PASS THRU =  
PASS THRU, TRADE BY
- **RH (LH) WAVES:** SCOOT BACK,  
CENTRES SCOOT BACK = (LEFT)  
SWING THRU
- **2F LINES:** WHEEL & DEAL =  
FERRIS WHEEL, PASS THRU.

Friendships must be built on a solid  
foundation of alcohol,  
sarcasm,  
inappropriateness,  
and shenanigans.



# WORKING with CONVERSION MODULES

By Cal Campbell

Conversion Modules move dancers from a known FASR to a different known FASR. The two most common Conversion Modules are:

1. from a Corner Box to a Partner Line and
2. from a Partner Line to a Corner Box

## Corner Box to Partner Line Conversions

To convert from a Corner Box to Partner Line, the caller has to move one of the two unpaired dancers (men or ladies) facing out of the center of the set to the other side of the set. That makes up a foursome with all four dancers with their partner. The set may or may not be in-sequence. Notice, I don't specify how I want to accomplish this. I think about what I want to accomplish.

In a CB Ocean Wave, the paired couples are facing in, and the centre couples (the ones facing out) are unpaired.

The basic traffic pattern is:

- a. Move the centre Ladies or Men to the same Ocean Wave as their Partner.
- b. Fix the sequence of the Men, if necessary.
- c. Fix the sequence of the Ladies, if necessary.
- d. Form Facing Lines of Four with couples in- sequence.

To get foursomes with both couples paired, here is one solution.

### CB-PL

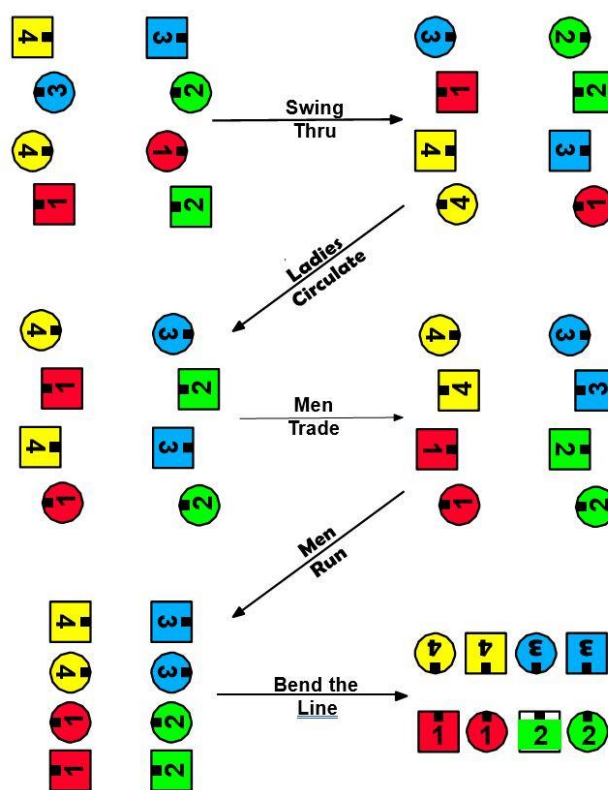
- **Swing Thru, Ladies Circulate, Men Trade\*, Men Run, Bend the Line ...**

This Module is often referred to as the "Magic Module." The key is the **Ladies Circulate**. Once that is done, each Ocean Wave has two paired couples. In the example above, the Ladies are in-sequence, so they need to be kept in-sequence. The Men are out-of-sequence so that needs to be fixed.

**Men Trade** puts the men in-sequence.

At the (\*), the whole set is in- sequence.

**Men Run, Bend the Line** produces the Facing Lines of Four. See graphic below:



At the (\*), the set is in-sequence. The **Men Run, Bend the Line** could be changed. An example would be **Single Hinge, Men Run**.

Here is another example:

### CB-PL

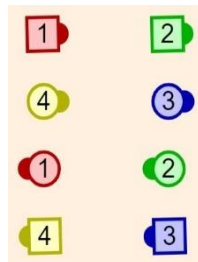
- **Step to a Wave, Scoot Back, M/L Circulate, Men Run, Bend the Line**

If the **Ladies Circulate**, the end FASR is a 1P2P Line. If the **Men Circulate**, the end FASR is a 4P1P Line.

Conversion Modules can be designed using other Formations such as Right-Hand Two-Faced Lines.

### CB-PL

- **Swing Thru, Girls Circulate Men Run, Wheel & Deal, Star Thru**



In this example, the Men are Circulated to create a foursome with both couples paired in the same Ocean Wave.

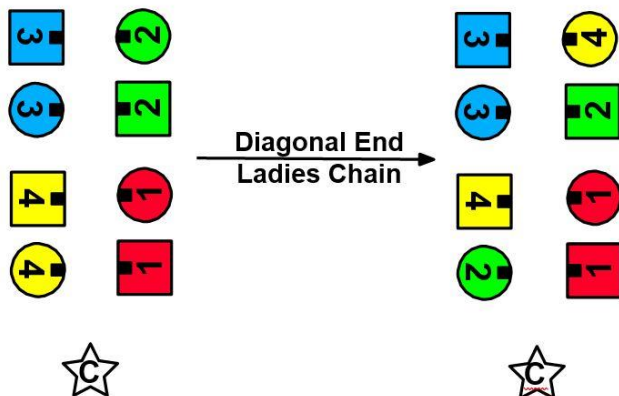
### Partner Line to Corner Box Conversions.

The basic traffic pattern is:

- Two men or two ladies must exchange places.
- If necessary, move the ladies and/or the men into sequence.
- Move dancers to a Corner Box.

Once again, these steps do not have to be done in order.

### PL-CB



- **Diagonal End Ladies Chain, Pass Thru Across the Set, Wheel & Deal, Centres California Twirl ...**

### PL-CB

- **Pass Thru, Wheel & Deal, Two Centre Men Exchange Positions, Centres Pass Thru ...**

I've talked about the two centre men exchanging places. I left open how to do the exchange. There are many ways to accomplish this. There are many options for exchanging the two men and then **Pass Thru**. For example, **Centres Swing Thru, Turn Thru** accomplishes the exchange.

Here is a PL-CB Conversion Module using Parallel Right Hand Columns.

### PL-CB

- **Touch 1/4, Column Circulate (1 or 3 places), Men Run ...**

The Column Circulate can be either 1 or 3 positions. Column Circulate 3 positions flip-flops the set.

Here is a PL-CB Conversion Module using Right-Hand Two-Faced Lines.

### PL-CB

- **Right & Left Thru & 1/4 More, Ladies (or Men) Circulate, Same dancers Trade, Wheel & Deal ...**

The above Conversion Module is what I refer to as double-your-money Module. For the same amount of memory work, you get two Modules.

Each caller must decide how many Modules he or she must memorize for any task. These Modules are my basic set.

The book "All About Modules" has 65+ Conversion Modules using a wide variety of the "basics" up through Plus.





“...Now he'll keep us waiting while he hooks it all up...”





# Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

**Dear Dr. Allemander:** Do you have any special ideas on how we can get someone to come along to our club's Introductory Night for new dancers if they don't want to go? We know a couple who would really enjoy square dancing if they gave it a try, but the husband says that wild elephants could not drag him along to a square dance as it is only for hicks and yokels.

Wright & Lepht Throo  
Closeatphive, Tas.

**Dear Mr. and Mrs. Throo:** Wild elephants may not be able to drag some people through the door, but sometimes wild promises can do the trick.

Just tell the gentleman in question what square dancing can do for him.

Tell him that:

- it will make him smell fresher all day long,
- it will make his grey hair turn dark again
- it will make any bald spots disappear,
- it will relieve his tension headaches,
- it will turn dark, stained teeth to glistening white,
- it will improve his car's fuel consumption by 30%,

- it will make his white shirts whiter without bleaching,
- it will make his muffler last a lifetime,
- it will allow him to live twice as long and enjoy twice as much happiness as he gets twice as young each year,
- it will give him the opportunity to mix with the most wonderful people in the world,
- it will double the chances of winning the lottery,
- It will give him a Tarzan-like figure that will be envied by all,
- it will him to lose that extra tummy weight without having to diet,
- it will increase the number of push-ups he is able to complete by at least twice as much.

If none of these do the job to persuade him, you could always try stretching the truth a bit

*Dr. A.L. (Lefty) Allemander, PhD., Dip SD, E.A.E. gives advice to the dancelorn in this space on a regular basis. He says that he avoids yellow journalism but is always looking for yellow rocks!*



# Plus Program

This month we have some general Plus modules that can be used as features or just to flesh out a general patter.

## DIAGONALLY SPEAKING

HEADS SQUARE THRU,  
SIDES HALF SASHAY, SWING THRU,  
ENDS CIRCULATE,  
MEN (diagonally) WALK & DODGE,  
LADIES TRADE, CENTRES HINGE -  
**AND** TRADE THE WAVE,  
OTHERS FACE IN, EXTEND, ,  
MEN RUN, FERRIS WHEEL,  
DIXIE GRAND, ALLEMANDE LEFT .

HEADS SQUARE THRU,  
SIDES HALF SASHAY, SWING THRU,  
ENDS CIRCULATE,  
LADIES (diagonally) WALK & DODGE,  
MEN TRADE,  
CENTRES TRADE & ROLL,  
OTHERS FACE IN,  
DOUBLE PASS THRU,  
LEADS TRADE, SWING THRU,  
LADIES TRADE, ALL PASS THRU,  
WHEEL & DEAL,  
LEFT SQUARE THRU 3/4, **CB**

HEADS PASS THRU,  
SEPARATE, AROUND ONE TO A LINE,  
PASS THE OCEAN,  
MEN (diagonally) BOX CIRCULATE,  
LADIES TRADE, CENTRES TRADE,  
ALL SINGLE HINGE,  
WEAVE THE RING.

HEADS PASS THRU,  
SEPARATE, AROUND ONE TO A LINE,  
PASS THE OCEAN,  
LADIES (diagonally) CIRCULATE,  
MEN TRADE, CENTRES TRADE,  
ALL SINGLE HINGE,  
\* SAME SEXES TRADE,  
RIGHT & LEFT GRAND.

OR \* SQUARE THRU, BUT ON 3<sup>RD</sup>  
HAND RIGHT & LEFT GRAND

---

## SPREAD IT AROUND

HEADS LEAD RIGHT,  
RIGHT & LEFT THRU,  
LEFT SWING THRU & SPREAD,  
RIGHT & LEFT GRAND.

**CB**: SWING THRU & SPREAD,  
CENTRES RUN,  
FERRIS WHEEL & SPREAD,  
PASS THRU, WHEEL & DEAL,  
CENTRES PASS THRU, , STAR THRU,  
FERRIS WHEEL,  
SQUARE THRU 3/4: **CB**.

***PL***: PASS THRU,  
WHEEL & DEAL & SPREAD,  
PASS THRU,  
WHEEL & DEAL & SPREAD,  
PASS THRU,  
WHEEL & DEAL & SPREAD : ***PL***  
***CB***: SWING THRU & SPREAD,  
EXPLODE THE WAVE,  
WHEEL & DEAL & SPREAD,  
STAR THRU,  
LEADS PARTNER TRADE : ***CB*** (*rotated*  
 $\frac{1}{4}$  R)

**(Singing Call Figure)**

HEADS RIGHT & LEFT THRU,  
HEAD LADIES CHAIN,  
HEADS TOUCH 1/4 & SPREAD,

SIDES PASS THRU & SIDES RUN,  
LADIES DIAGONAL CIRCULATE,  
MEN LOOK LEFT & PASS THRU,  
CORNER SWING.

---

**EXPLODE &...**

HEADS PASS THRU,  
SEPARATE, AROUND ONE TO A LINE,  
ALL TOUCH 1/4,  
FOLLOW YOUR NEIGHBOUR &  
SPREAD, CENTRE 4 EXPLODE &  
SQUARE THRU 3/4,  
OTHERS HINGE & THOSE LADIES

RUN, SWING THRU, SINGLE HINGE,  
RECYCLE: **CB (rot 1/2)**

**CB:** SWING THRU,  
EXPLODE & ENDS LOAD THE BOAT,  
CENTRES PASS THE OCEAN,  
CENTRES SWING THRU, EXTEND,  
RIGHT & LEFT GRAND.

---

**DO YOUR PART...**

HEADS TOUCH 1/4 & SPREAD.  
**Do Your Part** - MEN FERRIS WHEEL,  
LADIES RECYCLE,  
DOUBLE PASS THRU, FACE RIGHT,  
LADIES HINGE,  
DIAMOND CIRCULATE,  
MEN TRADE THE WAVE,  
(facing) DIAMOND CIRCULATE,  
LADIES TRADE THE WAVE,  
FLIP THE DIAMOND,  
LADIES CIRCULATE,  
TRADE THE WAVE, RECYCLE,  
VEER LEFT,  
**Do Your Part:** While HEADS CHASE  
RIGHT, ...SIDES CIRCULATE,  
CENTRES RUN,

NEW CENTRES FOLLOW YOUR  
NEIGHBOUR & SPREAD,  
FLIP THE DIAMOND,  
HEAD MEN RUN, BEND THE LINE:  
**PL**

**CB:** TOUCH 1/4, CENTRES TRADE,  
ALL FOLLOW YOUR NEIGHBOUR,  
EXPLODE & TOUCH 1/4,  
COORDINATE,  
CENTRES WALK & DODGE,  
**Do Your Part** MEN WHEEL & DEAL,  
...LADIES RECYCLE, STAR THRU,  
CROSSFIRE, COORDINATE,  
LADIES CIRCULATE,  
WHEEL & DEAL: **CB**

---

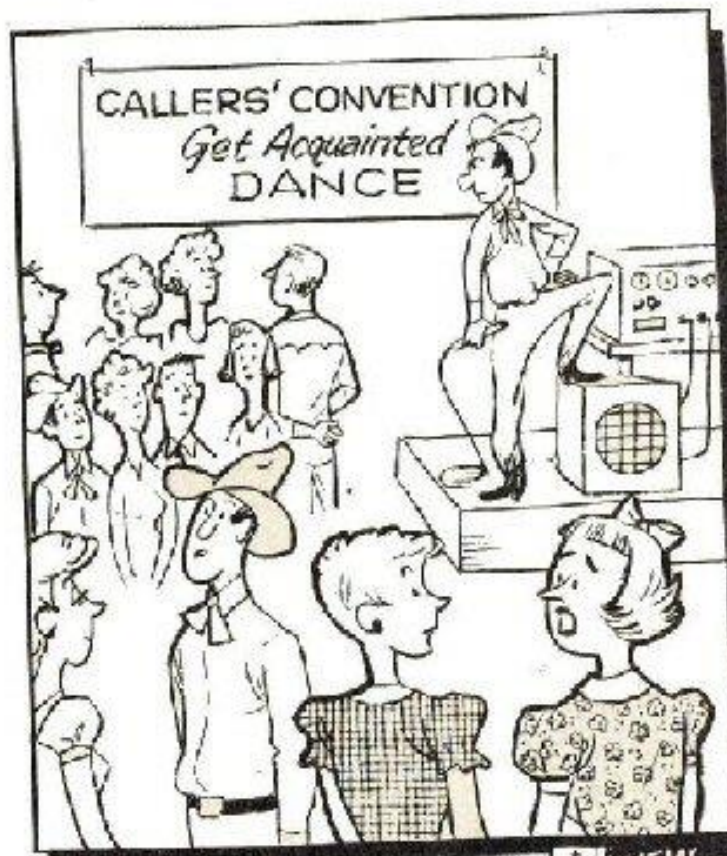
**FILL IT OUT:**

HEADS PASS THE OCEAN,  
TRADE THE WAVE, EXTEND,  
LINEAR CYCLE, SLIDE THRU : **CB**

**CB:** PASS THE OCEAN,  
GRAND SWING THRU, MEN RUN,

WHEEL & DEAL, STAR THRU,  
PASS THRU, TRADE BY,  
PASS THE OCEAN,  
GRAND SWING THRU, MEN RUN,  
WHEEL & DEAL, STAR THRU,  
PASS THRU, TRADE BY: **CB**

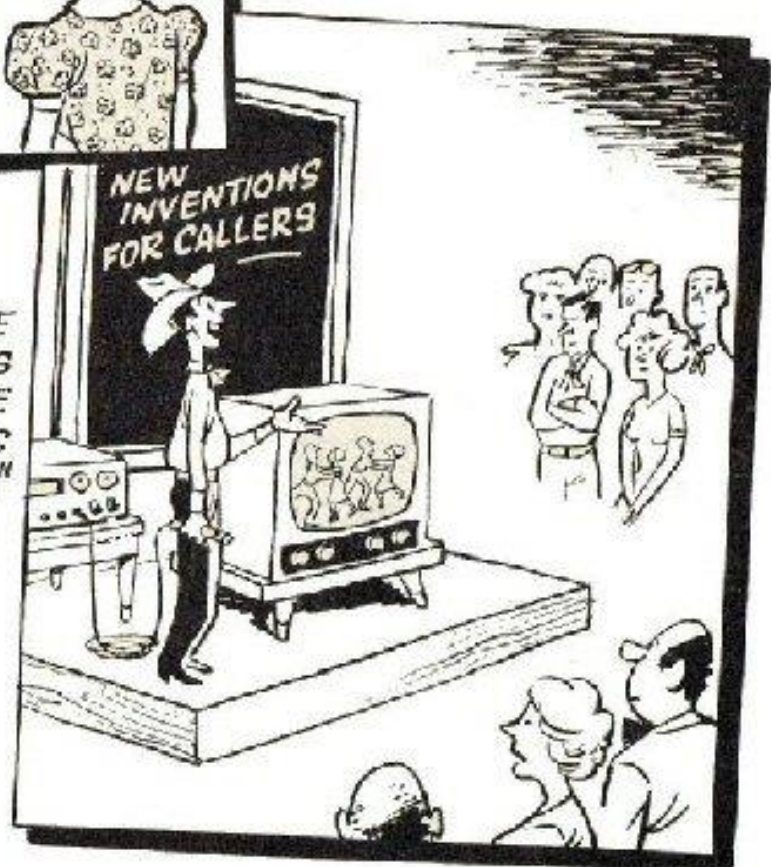




# THE CALLERS' CONVENTION

"... GOOD IDEA, BUT ALL THESE CALLERS HAVE FORGOTTEN HOW TO DANCE..."

"...NOW, THIS DEVICE WILL PROVIDE 24 HOURS OF DANGER-MOVIES FOR THE CALLER WHO WANTS TO PRACTICE..."



More classic cartoons as penned by Frank Grunden and originally published in Sets In Order magazine.

# MULTI-OPTION MODULE

By Cal Campbell

I ran onto this Module a couple of months ago. It's a good example of why I research what other people have published. I put these Modules on a note system on my computer and I go back later and take them apart.

- **4 Ladies Chain 3/4 (10) ...**  
**4 Ladies Chain (8) ...**  
**Heads Star Thru (4) ...**  
**Side Couples Roll Away (8) ...**  
**Double Pass Thru (4) ...**  
**Centres In (2) ...**  
**Cast Off 3/4 (6)**

To get put into my notes, I must spot something in the Module that I haven't seen recently. It has to have 8 or fewer basics. It has to have a theme. In this case, the Centres-In produces normal couples.

This Module is what I call a Multiple Option Module. I can see several places where I can modify the Module. The Module does something with the Head Couples and then the Side Couples. This means I can rearrange the order I call the string of "basics". After the Lady Chain 3/4, There are many equivalents for the rest of the "basics" in the string The Side

The Roll Away can be done several different ways. Which one you do first doesn't matter.

The next thing I try and do with the new theme is to see what other Modules can be created around the same idea. In this case, the FASR where partners trail each other and use a **Centres-In** to pair up. Here are three examples.

## STATIC SQUARE TO PARTNER LINE

- **Four Ladies Chain 3/4 ...**  
**Head Ladies Chain ...**  
**Heads Roll Away ...**  
**Sides Partner Trade ...**  
**Heads Lead Right(\*)**  
**Centres In,**  
**Cast Off 3/4 ...**
- **Four Ladies Chain 3/4 ...**  
**Side Ladies Chain ...**  
**Heads Roll Away ...**  
**Sides Partner Trade ...**  
**Heads Lead Left ...**  
**Centres In ...**  
**Cast Off 3/4 ...**  
**Right & Left Thru ...**
- **Four Ladies Chain 3/4 ...**  
**Sides Pass Thru ...**  
**Head Ladies Chain ...**  
**Heads roll Away ...**  
**Heads Lead Left (\*)**  
**Centres In ...**  
**Cast Off 3/4 (4P1P)**

It is important to point out that at the (\*) the set is resolved. All the dancers have to do is to face the centre and the set is in a Partner Line. The top two Modules can be used for singing calls

With just the above Modules, I have plenty of material for the patter part of the tip. They will be easy for me to memorize. I have ways to shorten the Modules if sets crash. I have enough Modules to mix in with the choreography used in other tips. I have two singing call routines. I have variety that is different and not difficult.



# SINGING CALL DIARY

## SKYE BOAT SONG

### July-August

With the lockdowns still in effect we have now had no dancing for nearly two months. Thus, I have not been able to do any further try-outs with real dancers.

Mark sent me the final version (in .WAV format) last month. I am really happy with the final version. I have always believed in taking one's time to get things right, especially with the music for our activity. I know there are some out there who just take the first piece they are given (mind you there are times when the first version is the perfect one...but not often) and rush a vocal in order to get it out there. One music producer once told me that he had a turn-around of about 4 weeks from when receiving the first version to having a vocal recorded and released. (I really wanted to tell him that the rush was obvious in the lack of quality of the music he was putting out). With me it can take anywhere from 2 to 6 months, as I want it to be as good as it can be. I can see no point in rushing the process....I guess some egos are bigger than others. I also feel that some of the producers out there

just do not have an 'ear' for quality music and/or vocals. Quality is far more important than quantity.

I had hoped to have a final vocal done by August, however, that is not going to happen as we are in lockdown until 28<sup>th</sup> August. I can't even get a group of our family members, as we are only allowed one family member to visit that does not live with us.

I can only hope that we will see changes in September that will allow us to move forward.

I could do a vocal that I know will work (a generic one) but I try for more than that usually...having choreography to fit the musical structure. It is also possible that I may ask someone else to record a vocal (from an area where dancing is still taking place – time will tell).

It is always exciting to have a new project to work on, but this has been a more frustrating experience due to the fact of no-one to call to!!!.

Barry.

## RETURN-TO-HOME

Some general ideas for adding a bit of variety to your patter with some Return-to-Home modules. Note also that the first three modules use a Scootback from an unusual formation...it can be called at Plus as a TRIPLE SCOOT, but still fills the role in MS as below. I presented this in Figuring about 35 years ago and have used the basic concept ever since as a fun gimmick for workshops, features, etc.

HEADS PROMENADE 1/2,  
SIDES RIGHT & LEFT THRU,  
SIDES STAR THRU & SPREAD,  
TOUCH 1/4 & HEAD MEN ROLL,  
TRIPLE SCOOT, (*or for MS ALL DO  
YOUR PART- SCOOTBACK*),  
HEAD MEN FACE LEFT,  
CENTRES SWING THRU,  
SINGLE HINGE, SCOOTBACK,  
4 MEN RUN: **HOME.**

SIDES RIGHT & LEFT THRU,  
SIDE LADIES CHAIN,  
HEADS PASS THE OCEAN,  
RECYCLE & SPREAD,  
TOUCH 1/4 & SIDE MEN ROLL,  
TRIPLE SCOOT (*or for MS -ALL DO  
YOUR PART - SCOOTBACK*),  
HEAD MEN RUN,  
SIDE MEN FACE LEFT,  
SIDES PASS THRU, SWING THRU,  
WALK & DODGE, PARTNER TRADE,  
STAR THRU, PASS TO THE CENTRE,  
CENTRES SLIDE THRU: **HOME.**

SIDES LADIES CHAIN,  
HEADS FLUTTERWHEEL,  
HEADS SLIDE THRU & SPREAD,  
TOUCH 1/4 & SIDE MEN ROLL,  
TRIPLE SCOOT,  
(*or ALL do your part SCOOTBACK*),  
SIDE LADIES TOUCH 1/4 & EXTEND,  
HEADS WALK & DODGE,  
ALL U-TURN BACK: **HOME.**

HEADS FLUTTERWHEEL,  
SWEEP 1/4 & SPREAD,  
PASS THRU, 3/4 TAG,  
CENTRES SWING THRU DOUBLE,  
OUTSIDES TRADE,  
PING PONG CIRCULATE **AND**  
OUTSIDES ROLL,  
CENTRES BOX THE GNAT:  
**BOW TO PARTNER.**

4 LADIES CHAIN,  
HEADS DIXIE STYLE TO A WAVE,  
**CENTRE MAN & OUTSIDE LADY -**  
PASS THRU,  
LADIES WHEEL & DEAL & SPREAD,  
MEN WALK & DODGE,  
MEN RUN AROUND NEAREST LADY,  
ALL PASS THRU, TAG THE LINE,  
LADIES PARTNER TRADE,  
STAR THRU,  
COUPLES CIRCULATE 1/2, **BEND:**  
**HOME.**

HEADS RIGHT & LEFT THRU,  
HALF SASHAY, SIDES STAR THRU,  
PASS THRU,  
ALL SLIDE THRU (same sex),  
ALL 8 CIRCULATE 1 & 1/2,  
HEADS TRADE THE WAVE,  
SIDES HINGE,  
COLUMN OF 6: SCOOTBACK,  
HEADS LEFT SWING THRU,  
SIDES TRADE & ROLL,  
\*HEADS U-TURN BACK: **BOW TO  
PARTNER.**

\*(HEADS EXPLODE AND ROLL (at the end) is another option.

HEADS 1/2 SQUARE THRU,  
 SWING THRU,  
 LADIES CIRCULATE 1 & 1/2,  
 MEN HINGE,  
 (wave of 6) GRAND SWING THRU,  
 LADIES DIAMOND CIRCULATE,  
 CENTRE 4 (in LH OW)....  
 TRADE THE WAVE,  
**MEN WORK WITH EACH OTHER  
 AROUND THE LADIES & SWING  
 THRU, CENTRE MEN LEFT HINGE &  
 RUN, ALL BEND: HOME.**

COUPLE #1 HALF SASHAY,  
 SIDES PASS THE OCEAN,  
 LADIES FACING PASS THRU,  
 ORIGINAL COUPLE #4 HINGE,  
 ORIGINAL #2 MAN & And New Partner -  
 TRADE ONCE & a HALF,  
 OTHERS SEPARATE & TOUCH 1/4,  
 CENTRE 4 PEEL OFF,  
 THOSE WHO FACE PASS THRU,  
 CENTRES TRADE THE WAVE,  
 OTHERS TRADE,  
 CENTRES LINEAR CYCLE,  
 THEN STAR THRU &  
 CALIFORNIA TWIRL,  
 ORIGINAL COUPLE # 2 ZOOM,  
 ORIGINAL #4 LADY U-TURN BACK,  
 STAR THRU & PROMENADE 1/4,  
 ORIGINAL #3 MAN PASS THRU &  
 RUN & BEND,  
 OTHER CENTRES SLIDE THRU:  
HOME.

SIDES FAN THE TOP, STEP THRU,  
 ALL PASS THRU, SIDES TRADE,  
 HEADS SWING THRU,  
 DOUBLE PASS THRU,  
 SIDES FACE & SPIN THE TOP,  
 HEADS SEPARATE &  
 SIDES RECYCLE,  
 ALL RIGHT & LEFT THRU,  
 DIXIE STYLE TO A WAVE,  
 MEN CROSS RUN,  
 LADIES WALK & DODGE,  
 LADIES RUN & SLIDE THRU,  
 MEN TRADE,

**ON EACH SIDE EVERYONE**  
 WALK & DODGE,  
 MEN BEND **AS SIDE LADIES**  
 SEPARATE & HEADS SPIN THE TOP,  
 SIDES BOX THE GNAT,  
 RIGHT & LEFT GRAND: **BOW TO  
 PARTNER.**

4 LADIES CHAIN,  
 SIDES SPIN THE TOP,  
 MEN PASS THRU,  
 CENTRES WHEEL & DEAL,  
 OTHERS SEPARATE **AND**  
 ALL PASS THRU, MEN TRADE,  
 (LEFT) SPIN CHAIN THRU (Heads  
 work, Sides cheer),  
 SPLIT CIRCULATE,  
 ALL 8 CIRCULATE, LADIES ZOOM,  
 MEN WALK & DODGE,  
 SIDES TRADE,  
 CENTRE 4 BOX CIRCULATE 1 & 1/2,  
 OTHERS TOUCH 1/4,  
 OUTER 6 CIRCULATE TWICE,  
 HEAD MEN CAST OFF 3/4,  
 HEADS 1/2 TAG, 4 MEN RUN: **HOME.**

**PL (exact H Lead R):** TOUCH 1/4,  
 CIRCULATE, SINGLE HINGE,  
 CENTRE 4 (check your wave)  
 SWING THRU, ALL SPIN THE TOP,  
 ALL SWING THRU, SPIN THE TOP,  
 MEN FAN THE TOP, LADIES HINGE,  
 THOSE WHO FACE PASS THRU,  
 ALL MEN FOLD, STAR THRU,  
 HEADS CAST OFF 3/4,  
 SIDES TRADE: **HOME.**

**STING PRODUCTIONS** **AMBASSADOR CLUB**  
The Magic of Tomorrow - For the Gaffer of Today

### Special Prices for Bulk Purchases of Sting & Snow "Single" Tunes:

- 10 titles for \$60 (more than 10 at \$6.00 each)
- 20 titles for \$110 (more than 20 at \$5.50 each)
- 40 titles for \$200 (more than 40 at \$5.00 each)

Pick the tunes - email me a list - I will send you an invoice.  
 As soon as I have your money, I will send you the tunes!

e-mail [paul@stingproductions.co.uk](mailto:paul@stingproductions.co.uk)

## A-2 Patter – R & L Grand Get-Outs

Written and Presented by Jeff Priest and the Canadian Callers College

HEADS WHEEL THRU,  
**PASS & ROLL YOUR NEIGHBOR**  
**& SPREAD,**  
**SCOOT AND WEAVE,**  
**IN ROLL CIRCULATE,**  
**SLIP,** CAST A SHADOW,  
**MINI BUSY (IT'S LEFT),**  
EXTEND,  
**LEFT SWING AND MIX,**  
**OUT ROLL CIRCULATE,**  
**SINGLE WHEEL,**  
R.L.G. (1/2 PROMENADE HOME)

**HEADS SPLIT SQUARE CHAIN THRU,**  
**SPIN THE WINDMILL RIGHT,**  
COUPLES CIRCULATE,  
**MINI BUSY,** CHAIN REACTION,  
SWING THRU, **MOTIVATE,**  
**SCOOT & WEAVE,**  
SPLIT CIRCULATE, **REMAKE,**  
EXTEND,  
R.L.G. (1/2 PROMENADE HOME)

HEADS SQUARE CHAIN THRU,  
SWING THRU,  
**SWITCH TO A DIAMOND,**  
DIAMOND CIRCULATE,  
6X2 ACEY DEUCEY,  
**DIAMOND CHAIN THRU,**  
COUPLES CIRCULATE,  
**MINI BUSY,** EXTEND,  
RECYCLE, PASS IN,  
PASS THE OCEAN, LADIES TRADE,  
TOUCH 1/4 & CROSS, **(BOYS ONLY),**  
R.L.G. (1/2 PROMENADE HOME)

HEADS PROMENADE 3/4,  
SIDES SQUARE THRU 3,  
LEFT TOUCH 1/4,  
**TRADE CIRCULATE,**  
**SCOOT AND WEAVE,**  
**SWITCH THE WAVE,**  
COUPLES CIRCULATE,  
TURN AND DEAL,  
PASS IN AND ROLL,  
R.L.G. (3/4 PROMENADE HOME)  
HEADS PASS THE OCEAN,  
CHAIN REACTION **BUT TURN THE**  
**STAR 1/2**  
**SWITCH TO AN HOURGLASS,**  
**HOURLASS CIRCULATE,**  
**6 X 2 ACEY DEUCEY,**  
**HOURLASS CIRCULATE,**  
**CUT THE HOURGLASS,**  
COUPLES CIRCULATE,  
BEND THE LINE, TOUCH 1/4,  
**CHECKMATE THE COLUMN,**  
**CROSSOVER CIRCULATE,**  
3/4 TAG,  
R.L.G. (1/4 PROMENADE HOME)

**ALL FOUR COUPLES**  
**.... RIGHT AND LEFT THRU,**  
**ALL FOUR COUPLES**  
**.... SQUARE THRU THREE,**  
PARTNER TRADE AND ROLL,  
R.L.G. (ENDS AT HOME)



Jeff Priest has calling for over 50 years FOR clubs dancing Basic through A-2. He has continued during Covid with Zoom Clubs dancing 30 Call Relaxed, Plus, and A2. Jeff has been training callers for over 35 years.



# SQUARE DANCE SINGING CALLS

by Cal Campbell

All square dance singing calls should be designed to be sung. This means, “what you say should be in time with the notes of the tune”. Unless you are using a rap piece of music, the words callers say should be sung to the tune of the song. This means the whole tune. Not just the 16-beat tag on the end of the song.

Most songs are divided into sections of 16 beats. Two 16 beat sections make up Part “A” and two

16 beat sections make up Part “B”. The usual pattern is to use two melody lines. Part “A” is repeated twice making a total of 32 beats of music and then Part “B” is repeated twice. Musicians often refer to these as AABB tunes. The whole melody is then 64 beats long. If you are a good singing caller, you should take advantage of the whole 64 beats.

In the past, the custom was start to the “Open Module” with a Circle Left all the way around. This meant the caller could sing the first 16 beats of the lyrics of the song. The reason for this was that the

first 16 beats set the message of the song. It was the “grabber”. It is used to establish the identity of the song. Almost anyone can sing the words of the first sixteen beats of any song they really like.

Some square dance callers fit the square dance commands to the meter of the music. This is a skill, that I much admire.

The words of the original song are not as important as the tune of the song. The square dance commands, although not necessarily sung, **should be delivered to fit the tune of the original song**.

The caller should follow the tune as closely as possible.

Let’s take an example of an old song named, “Because, Just Because”. This song was written in 1954 and performed by Elvis Presley. It still is performed today. The square dance singing call version is very popular with Traditional Square Dancers and live bands love playing it.

Head Just two ladies chain right on ov - er  
Just be - cause you think you are pret - ty

5 Same Just two ladies chain right back a - gin  
Just be - cause you think you're so hot

9 Side Just two ladies chain right on got ov - er and  
Just be - cause you think you've got some - thing that

13 Same no - bod - y chain else on has back  
no bod - y chain else on has back



The tune is shown on the top line. The square dance commands are on the first printed line. The original lyrics to the song are on the second printed line.

Notice how closely the square dance commands fit the tune. There are several "filler" words added to make this happen. The example song sheet used here shows only the first 16 bars.

While the singing is going on, the dancers take a step to each beat of music. **Important:** The caller should not be giving a lot of instructions to the dancers while this is happening if it doesn't fit the meter of the music.

This skill sadly, is gone from many of the modern singing calls I listen to today. Metering of words is ignored, and many callers just speak the square dance commands. How much better callers could make their performance if time was spent to make up words to sing that fit the meter of the music they are using.

There is no question that this takes time to learn to do. The caller must practice a lot more with the music. This music does not lend itself to using four different figures, nor does it always lend itself to a different routine for the Opener, Break and Closer. This is true for most square dance music

What music like this song means however, is that the caller can present a much better rendition of the original lyrics of the song. It gives the caller much more of an opportunity to sing. When done well, the dancers love it.

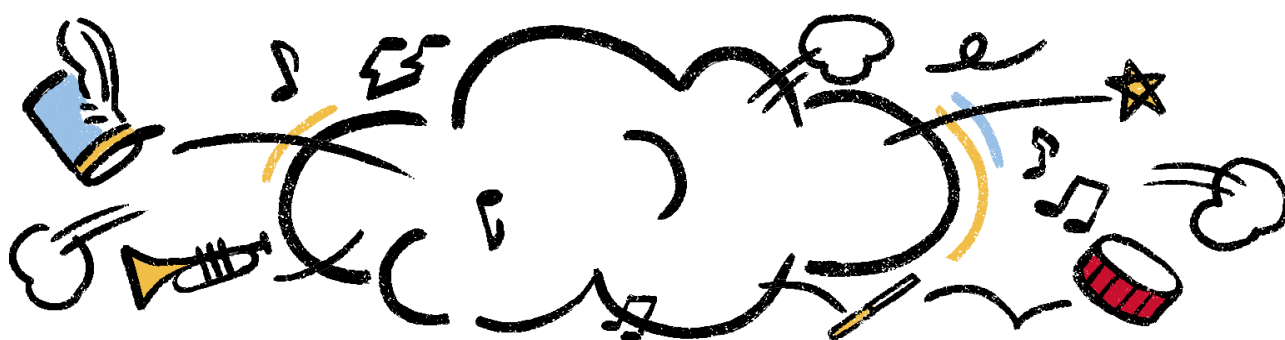
In the 1950s, the caller who purchased the record did not have to figure this out. The recording artist figured it out. There was one routine provided for the Opener/Break/Closer (OBC). There was one routine provided for the figure. You could change or improve them if you wanted. About 80% of the material provided could be used. That included correct timing for a 64-step routine.

A prompted version (snippet) of "Because, Just Because" as well as a snippet of the instrumental version can be found on the Lloyd Shaw Foundation website catalogue at ([www.lloydshaw.cor/catalogue.html](http://www.lloydshaw.cor/catalogue.html))

I would like someone re-record this one. I suggest not changing the figure at all. It was a real crowd pleaser, and the music is in public domain.

A video of Cal Campbell calling this song can be found at:

<https://youtu.be/z16dtsyW8Hs>



MAKE THE MUSIC YOUR FRIEND  
DON'T FIGHT THE MUSIC

# MAINSTREAM

## SPIN THE TOP and TURN THRU

BY LARRY MARCHESE & BARRY WONSON

In this section we have a number of modules for use individually in general patter, or as features within a workshop or theme tip. Some are simple, some more difficult. Remember that even when theming a tip, don't go overboard and bombard the dancers with everything all at once. Pace your delivery; intersperse with other flowing choreography. You want their brains satisfied and not burnt out.

HEADS SQUARE THRU **(CB)**  
SIDES HALF SASHAY, SPIN THE TOP,  
PASS THRU,  
BEND THE LINE, PASS THRU,  
WHEEL & DEAL,  
CENTRES TURN THRU **(CB)**

SIDES PROMENADE 1/2,  
HEADS TURN THRU, CLOVERLEAF,  
SIDES SPIN THE TOP,  
THEN TURN THRU, CLOVERLEAF,  
CENTRES PASS THRU,  
SPIN THE TOP, MEN SPIN THE TOP,  
THEN HINGE, WALK & DODGE,  
LADIES TURN THRU, LADIES FOLD,  
STAR THRU, CALIFORNIA TWIRL,  
PROMENADE.

HEADS LEAD RIGHT,  
SPLIT TWO, SEPARATE,  
AROUND ONE TO A LINE,  
BOX THE GNAT,  
RIGHT & LEFT THRU, SLIDE THRU,  
SPIN THE TOP, TURN THRU,  
WHEEL & DEAL,  
DOUBLE PASS THRU, CLOVERLEAF,  
CENTERS GIRL WALK, BOY DODGE,  
CENTERS FACE IN: **HOME**

HEADS SPIN THE TOP, TURN THRU,  
CIRCLE TO A LINE,  
CENTRE FOUR ONLY -SPIN THE TOP,  
ENDS STAR THRU, EXTEND,  
SWING THRU, MEN RUN,  
BEND THE LINE, SLIDE THRU: **CB**

**CB:** SPIN THE TOP, TURN THRU,  
WHEEL AND DEAL, ZOOM,  
CENTERS PASS THRU: **CB**

**CB:** TURN THRU,  
CENTRES "**LEFT**" SPIN THE TOP,  
OTHERS CLOVERLEAF, EXTEND,  
LEFT SWING THRU,  
LADIES RUN LEFT, ALL TURN THRU,  
ENDS FOLD, TURN THRU,  
CENTRES **LEFT** SPIN THE TOP,  
OTHERS CLOVERLEAF, EXTEND,  
LEFT SWING THRU,  
CENTRES HINGE,  
OUTSIDE LADIES U-TURN BACK,  
ALL RIGHT & LEFT GRAND: **HOME**

**PL:** SPIN THE TOP, TURN THRU,  
TRADE BY, SWING THRU,  
RIGHT AND LEFT GRAND...

**PL:** FLUTTER WHEEL,  
SPIN THE TOP, TURN THRU,  
LEFT ALLEMANDE.

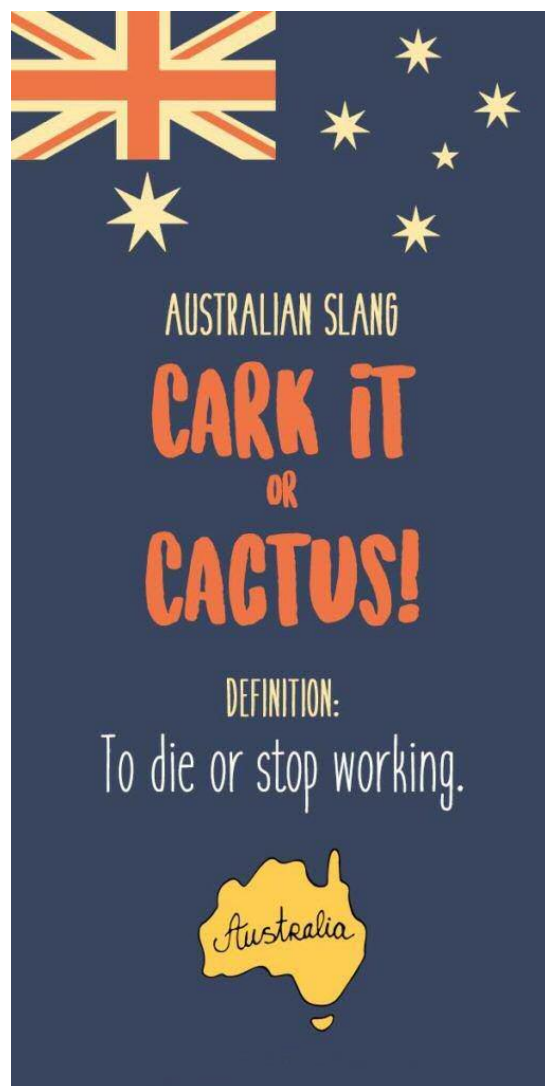
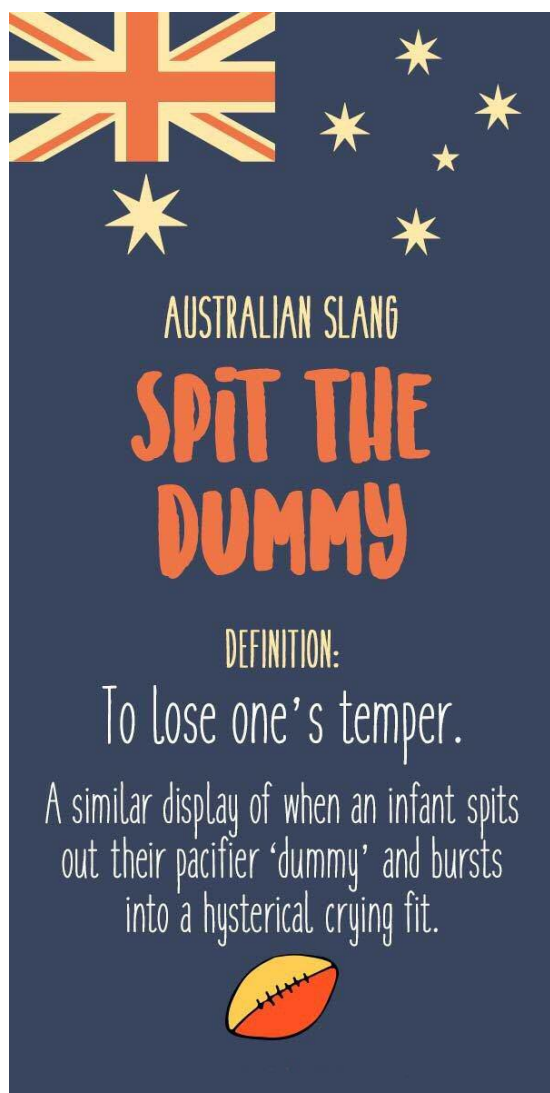
**PL:** TURN THRU,  
WHEEL & DEAL,  
CENTERS TURN THRU,  
SPLIT TWO, SEPARATE,  
AROUND ONE TO MAKE A LINE,  
PASS THRU, WHEEL AND DEAL,  
ZOOM, LADIES TURN THRU,  
MEN COURTESY TURN THE LADIES,  
PASS THRU, BEND THE LINE,  
(**Make An Ocean Wave**) SPIN THE TOP,  
SAME SEXES TRADE,  
RIGHT & LEFT GRAND

**PL:** PASS THE OCEAN,  
SWING THRU, SPIN CHAIN THRU,  
ENDS CIRCULATE, SPIN THE TOP,  
MEN RUN, 1/2 TAG,  
ALL CIRCULATE, MEN RUN,

SPIN CHAIN THRU,  
ENDS CIRCULATE, MEN RUN,  
FERRIS WHEEL,  
CENTRES RIGHT & LEFT THRU,  
PASS THRU: **CB**

**PL:** TOUCH 1/4,  
TRADE & TURN TO FACE,  
SQUARE THRU - **BUT** --  
**ON THE 3<sup>RD</sup> HAND** -- SPIN THE TOP,  
BOX THE GNAT, SQUARE THRU,  
**BUT ON THE 3<sup>RD</sup> HAND** --  
SWING THRU, TURN THRU,  
ALLEMANDE LEFT.

**PL:** SPIN THE TOP,  
SPIN CHAIN THRU, RECYCLE,  
PASS THRU, TRADE BY: **CB**



# PRESENTATION IS AN ART

## A GOOD CALLER IS BOTH A SHOWMAN AND AN ARTIST

By Mel Wilkerson

You must still do the task at hand and do it to the best of your ability because there are consequences when you do not do a thorough or complete task. However, even the most menial things when done with the right attitude can impress.

I was calling a square dance and was asked what I was doing with the dancers as the formation looked a little different than any of the normal 79 formations. I replied, "It is simply a matter of applying asymmetrical geometrics to the formation and arrangement states of an irregular octet".

.....Impressive reply.....

This is a trick we must thank our fathers for. I asked my grandfather once what he was doing and his response is what gave me a love of language.

I asked, Grandpa, what are you doing?" He replied – "I am working on the aqua-thermal treatment of ceramic, aluminium and steel to alter its current dynamic state in a constrained environment."

I was impressed...and I just had to delve for more information and wanted to learn more. Upon further probing he drew me into the conversation and soon had me willingly helping him. Yes it is true -- in just a couple of minutes of piquing my interest and making me want to be part of something special; both Grandpa and I were washing the dishes in hot water under Grandma's supervision.

As to calling and the application of asymmetrical geometrics to the formation and arrangement states of an irregular octet.....well quite simply, I got lost, paired up who I could and hoped for the best to get them home and start all over again.

Have fun – enjoy life and smile when calling. Your smile is heard on the microphone.

### WHAT IS PRESENTATION

To understand presentation in general terms, it is important to accept that there are

3 simple axioms or truths regarding presentations of any kind.

1. The best feeling and best place to be is to have a good presentation with good material. This will work in any situation.
2. You may get away with a good presentation even if your material sucks – but this won't last long and won't be tolerated if repeated constantly.
3. It doesn't matter how good your content is – if your presentation is garbage, then that is how you are remembered.

The challenge here is to understand the difference between a good presentation and good content and find the balance that you can achieve.

The first thing to do is NOT get caught in the alluring web of technical skills and choreography, nor in the alluring "status boost of being on "centre stage. Remember a good presentation excites they eyes but often fools it too.

With that in mind then it is easier to accept that great content just works. It makes sense, if flows well and is timeless and beautiful. Great content works even if let down by a mediocre presentation but a poor presentation that cannot communicate even the greatest of content will be difficult and worse – NOT ENTERTAINING.

There has been more than ample material written on square dance calling presentation. Many Caller Schools and Clinics discuss the wide variety of presentation related topics. These include but are not limited to, showmanship, diction, voice metering, knowing, and understanding music, music management and structure, programming for the bracket, the session the dance and the event, as well as meeting all the other random variables to achieve one goal – ENTERTAIN THE DANCERS.

**The second part** of the article is on the presentation itself. This is a more generalized point of view of preparing a

good presentation and how to turn it into a great presentation. It is square dance calling focused but can apply to most any kind or presentation.

## **PART ONE: HOW THE DANCERS SEE YOU**

No matter the reason, the caller must first and foremost entertain. The dancers are there to enjoy the fun of the activity, the social comradery and you are the grease in the wheel that makes the machine run smoothly or seize-up.

Many variables in presentation must be considered. Remember it is not just a single tip you are presenting, but yourself, and your future in this activity. Some of them include things that you alone control and can improve like, your level of ability, your voice, your choreography, music choices. Others must be considered and factored into the entertainment experience such as dancer ability, age of group being entertained, location variables such as acoustics, set up, stage calling or floor calling, other callers on the program, and the list goes on.

In all this the key is preparation. A prepared presentation prospers the professional person. Being prepared and delivering with a flair that engages, informs, challenges, but most of all entertains an audience is a learned ability. There is no such thing as a natural showman. The “natural showman” is a person that has self-taught or learned to have a flair for the dramatic and has developed a style in which distinguishes him/her from both other callers and the material being presented.

In square dancing, presentation and showmanship is more than just being a larger-than-life presence on the stage. It is the verbal and non-verbal interactions between the caller and the dancers both on and off stage. It is the methods in which choreography and music is used to differentiate you from the other callers. It is a public persona that you have with the dancers both on and off the stage.

Once again, this persona is crafted through preparation.

**Before the dance** – knowing your material, practicing your songs, having the hall set up so you can greet the dancers as they come in, personal appearance and confidence (real or otherwise), and most of all your smile.

**At the dance**, what you do when you are off stage is as important as when you are on stage. Get out and walk around and talk and establish rapport with the dancers between tips. Have your evening programmed with what choreography you wish to emphasize, what focus you want to highlight and set the tone of the dance early. If you have special get outs or even gimmicks; use them wisely and sparingly to tease the crowd. Likewise; use your music wisely - keep it upbeat with hoedowns and adapt your singing calls to your own style. Be dynamic with your music and change it to guide the dancers on a staged and stepped escalator of rising enthusiasm.

**After the dance.** They should be left wanting more. Ensure you come down from the stage and say farewell to the dancers. If there is an after party, participate but use judgement in your conduct. Leave the equipment pack up until an appropriate time. Focus on the dancers. They will all want to associate with you if you have done your job correctly.

## **PART TWO – PRESENTATION PREPARATION**

Almost every caller goes through these steps automatically in preparing for a dance, just a schoolteacher does, or a businessman or an advertising agent.

Professionals use a sequence of activities to “get ready” for the big show, which is ultimately, their limited time in front of an audience to sell or bring the audience into their way of thinking.

It is important to realize that with experience, the time taken to perform these long and lengthy steps reduces. Nevertheless, the process remains. Just as a new caller may practice a singing call 100 times before it is performed in public, an experienced caller may only put it on to play and listen to whilst determining where to fit it into the overall program. It is all relevant to



the level of experience, but we all must start somewhere.

## 12 simple preparation steps for a good presentation

1. **Research.** It's important to spend enough time collecting and confirming information in order to call with confidence and knowledge.
  - a. Choreography to be used
    - Level of the dance
    - Focus movements, modules, get ins, get outs, building structure and programming flow for tip and dance, gimmicks
  - b. Music to be used – tempo, style, lyrics etc
  - c. Location and idiosyncrasies of the hall – sound, stage etc
  - d. Theme of the dance or reason
  - e. Time and timings
  - f. People involved – hosts, and club
2. **Organize.** Organize the main points in the most appropriate order for the dance you're presenting you can begin programming.
  - a. Avoid preparing each individual tip in complete micro-detail.
  - b. Be broad and flexible. – Have alternatives prepared in case the dance goes in an unexpected direction
  - c. Put it in log form or on index cards or on a document for reference. Make a schedule
  - d. If there are tricky areas, have a physical note cards to refresh with in case you need to elaborate on the information presented.
  - e. Once you know the above, you can begin programming
3. **Use strong images.** Your images are the calls you use and the focus you use for each bracket.
  - a. Force yourself to limit what you do in each bracket. Two movements or one movement and 2-3 variations of the movement only.
- b. **DO NOT** use large numbers of tricky, difficult, or variant stuff, nor difficult singing calls in every tip. You only need a few specific related things to catch your dancer's interest.
- c. Less is best. It holds the dancers interest and reminds you of what you want to talk about.
4. **Practice.** Do not memorize written texts. Understand your choreography to the best of your ability so you can communicate it well during the presentation and meet the time limit.
  - a. Practice for a friend or a family member and get their feedback on your presentation skills.
  - b. Practice in front of a mirror and be self-critical
  - c. Record yourself and be objective in your analysis
  - d. Dance what you call – work your modules for flow and check it with your checkers.
5. **Deal with your stress.** Stress (nerves) before a presentation is natural and common. Use it to your advantage.
  - a. Accept that the dancers are already impressed with you, or you wouldn't be behind the mic in the first place.
  - b. Relax before your presentation. Don't think about anything else but how to get the most fun out of it.
  - c. Remember your techniques – you know a resolution so you can always get them home
    - 75% of stress is gone
  - d. You have prepared your focus for the bracket and know how to move dancers in isolated sight and extemporaneous sight
    - Another 10% of the stress is gone
  - e. You have prepared your modules "get ins", "get outs", zeroes etc
    - Another 10% of the stress is gone

The reality of presentation stress is that you are worried about the 5% which is being worried about looking foolish or making a mistake. Dancers are wonderful people, even if you err at some point, they will automatically forgive you...so there really is no reason to worry.

6. **Look presentable.** Dress well and appropriately for the presentation.

- a. It is important to show a level of professionalism.
- b. Your appearance reflects your personality and confidence.
- c. Do not overdo. Participate, do not dominate.
  - If you are overdressed as a 1950's cowboy movie star or show up in tattered shorts and a dirty t-shirt, either will put the majority of the dancers off or make them want to distance themselves from you. Save that stuff for special events and theme nights where appropriate. Never with a new dancer crowd
  - If you have never called for this group before, be professional and stylish within the boundaries of good taste.

7. **Maintain periodic eye contact.** Use scanning the room techniques and make eye contact with as many people as you can.

- a. It is understood that you must watch your pilot square(s) to find your key couples but do not watch only them. You know who they are so watch everyone else and the floor in general. Come back to them when you are ready to resolve.
- b. Look at a particular square and smile at them specifically. It makes them feel special.
- c. Look people in the eye when you greet them at the door. You get a feeling for them and the ones you remember are easier to find on the floor when needed.

8. **Speak clearly, pronounce properly, and enunciate effectively.** The microphone enhances all of your voice.

- a. Speak in a clear voice but do not yell. Use a normal projection tone. That way you have room to manoeuvre when you are calling, and your throat won't get sore.

- b. Enunciation – Calling is a language all its own. It is important and requires clear and concise speaking, as opposed to mumbling. Speaking is what is required during a conversation, and enunciation is the art of speaking clearly to create a good impression on the listener. Square dancing is an active conversation. Their voice and comments are in how they dance and respond to your part of the conversation.

- c. Pronunciation - Choose your words carefully and pronounce your words properly. - Many words in Calling and in English (the language of calling), are spelled differently when written and pronounced differently when spoken. This results in stress in the right place in the word for emphasis and general understanding easier for the dancers. The art of clearly speaking with the right emphasis is an art in calling for both patter and singing calls. The emphasis is on the calls and not the patter in a hoedown whilst in a singing call; the emphasis is on certain calls but focused on the music.

- d. Your calling presentation should not only entertain the dancers on the floor but the rest of the audience as well.

9. **Engage your audience.** You can use and share funny yet tasteful anecdotes or pose thought provoking questions or direction you wish the dancers to follow.

- a. The easiest way to engage an audience of square dancers is through the dance by making each dancer feel personally welcome. Eye contact is a start but using their names in a positive way or

generalised praise to a square or even pointing out another caller (with their permission of course) as a scapegoat for an error that may or may not have happened.

- I often may call a unique piece of choreography or use a real quirky but exciting gimmick and then say something like, "I stole that one from <insert club caller name or someone they all know>".
- Identify dancers in the square only in a positive or fun for that dancer way. It makes them feel personally important.

**10. Be available to answer questions and interact at the end of the dance.** Many dancers have questions; callers at your dance most certainly will have questions or comments.

- a. Make sure you listen to the carefully and if necessary, ask for clarification.
- b. If you don't know or need a lengthy response, get their details, and follow up with an e-mail, letter, or phone call. It makes them feel special that you took the time for them specifically.
- c. REMEMBER – your equipment can wait. You paid for it. The dancers paid for you.

**11. Listen to other presentations.** This means that when you can, go to other caller's dances as a dancer.

- a. Even the newest caller may surprise you with a refreshing insight.
- b. At open multi-caller dances, this is not only courteous, but you should take the time to listen to other presentations to benefit from other caller's skills.

**12. Learn from your experience.** If you were hired to call a dance or do a workshop, take the time to ask your employers for their feedback.

- a. This will help you identify your strengths and weaknesses from a different perspective. Remember:

you will always be harder on yourself than they will.

- b. Ask for objective, constructive criticism or comment from other callers. It may come unsolicited anyway.
- c. Do not dismiss comments just because you disagree with them. You may be technically right in doing something that the floor just didn't get but the dancer will always be the one who decides whether or not you come back.
- d. It is OK to be wrong. (even if you were technically right)
- e. You can make no mistakes and still have a bad performance.
- f. Listen, evaluate, review, and improve.

### **RULE 13 – DO NOT OVER PREPARE.**

#### **"What is the difference between preparing and over-preparing?"**

To understand the difference you must be able to identify how you feel when you are not prepared. Butterflies in your stomach or nerves are not signs of not being prepared. Being unprepared only shows when the performance is underway. Being unprepared shows up as:

1. You have no opening engagement, and neither the dancers nor audience are engaged and ready when you start. They keep talking because they don't even realise you have started.
2. You have no objective, so your points don't make a point and your focus is scattered. If you do not know that the bracket is about, how are the dancers supposed to?
  - a. If you have no focus, so the presentation is all over the place and it is hard to build continuity, a theme or enthusiasm. It is just hard work for all of you.
3. You haven't checked your equipment, so it takes an extra 20 minutes to get your computer and caller program sorted out and each bracket is a labour of search while the dancers wait (Yawn).

4. You haven't practiced, so you keep stopping flow to figure out where you are or what is going on. You are not comfortable with the material, so the dancers are not comfortable either.
5. You haven't timed yourself, so your presentation goes too long or too short.
6. Your references, terminology as well as choreography are haphazard, so the dancers are confused.
7. You have no closing, so your ending falls flat. The dancers either can't wait to leave, have left, or don't even know it is over.

Many callers will state plainly that you can never be too prepared, or that it's better to over-prepare, however that may not be always the case.

#### **YOU'RE PREPARED WHEN:**

1. You feel confident about your topic, your choreography, and your music
2. You've anticipated several of the most likely trouble areas or questions and you know how address them when they occur. You are ready to follow up later if needed.
3. You know exactly how you're going to open and close, and your bracket or dance is structured to bring them in and let them go feeling good.
4. You have bulleted or outlined notes that are concise, clear, and easy to follow. They are referred to as quick reference reminders only.
5. You have given yourself ample time for practicing (at least two weeks, for first time content and structure to sink in, but less time required on specifics as you gain experience.) **You are not memorizing your performance.**
6. Flexibility is built into your program. You must have a "Plan B" for possible mishaps with your computer, dancer levels, or any one of a thousand unforeseen hiccoughs that may happen.
7. You've ensured that all the mechanical tools needed (equipment) is available and working prior to your presentation

8. You've visualized yourself giving a successful presentation where the dancers walk away feeling like they've received great value and are motivated to do something like that again
9. You sleep well the night before your presentation, knowing you've done all you can do
10. You've done some deep breathing, relaxation and stretching exercises to warm up your body and voice

If you can confidently walk yourself through steps 1-10 then you are ready to give the best performance that you are able. You are ready, prepared and "raring" to go".

By contrast, you are ready, willing, and most likely will give one of the most substandard performances, regardless of your material *if you have over prepared.*

#### **YOU'RE OVER-PREPARED WHEN:**

1. You've written out and memorized your entire presentation word for word.
2. You've rehearsed a gesture, facial expression, and movement for each moment of the presentation. You have specific timings for a certain comment that you have structured so that there is absolutely no risk of spontaneity breaking out.
3. You've created an encyclopaedic and technically detailed presentation of the choreography and the movement focus and are ready to explore all 64 possible standard positional variations of that movement.
4. Your focus use choreography is dense with variant explanations of transient formations and directional indicators unique to each dancer. You ensure that you use each one at least once rather than leave any out rather than use two or three uses of the focus.
5. Hours, or even minutes before the presentation, you're still working it and reorganising it, under pressure because you want it to be "perfect"

In the words of the late Tim Marriner: "One who can make the easy look difficult is a showman. One who can make the difficult look easy is an artist"



# THE Final WORD

When I wrote the introduction to this issue, we were in the middle of a major lockdown. Nothing has changed; only the worsening numbers released each day,

More cancellations of events have taken place with the latest being the Queensland State Convention which was to be held ON13-15<sup>th</sup> August. These cancellations are very sad...our hopes are built up for a return to some form of normality and then shattered again.

We had planned on visiting the Queensland Convention (we did get our money back from resort we had booked into) as we wanted to catch up with many friends up there. We did not book into the Convention (David Cox was the only one who knew we were going) as our daughter was joining us and we did not want to tie us down too much. Oh well, back to the drawing board!

At the moment our lockdown is aimed at ending August 28<sup>th</sup>, but I do not think this will take place. Even if it does end in the not-too-distant future, there will most likely be restrictions in place that will make it difficult for us to start dancing again this year. We can only hope that 2022 will be better.

**NSW STATE CONVENTION 2022**

As previously noted, this is still well into the planning stage. This is the same venue (same committee as well) that had originally planned the National Convention there in 2020 that had to be cancelled at the last minute. As all the plans, decorations, major work etc., had been done, so it was just a matter of transferring the dates. The venue is still the same, the Blue Mountains Grammar School, but the date is now first weekend, Thursday 30 Sep to Sunday 03 Oct. This is a holiday weekend in NSW, first Monday of October, (the 4<sup>th</sup>) is a public Holiday.

***KEEP THIS DATE & COME AND JOIN  
US FOR WHAT SHOULD BE A  
FABULOUS WEEKEND!***

The Blue Mountains area has an amazing number of attractions for tourists, from the outlook at the Three Sisters lookout, to the Scenic World Skyways, inclined railway, walks, the Falls, plus so much more! This time of year is the absolutely perfect time for visiting the Blue Mountains. The weather is beautiful, the cold winter months are far behind, and the scenery is truly spectacular in all its Spring glory.

Accommodation is plentiful; from grand hotels in the art deco and art nouveau style of the twenties, to modern resorts;

from motels, hotels to cabins, and everything in between.

Registration forms for this grand event will be out in next couple of months.

Stay Safe and well.

Cheers, Barry



## CORE PHILOSOPHY OF *STAR TREK*

## CORE PHILOSOPHY OF **STAR WARS**



# ***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, as well as ATS issues.

Some of the sound archives have been updated, however this has turned out to be not as easy as first thought. Jaden is still working on this.

Here is the direct link:

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

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

Currently the recordings on the website are not able to be downloaded (copyright issues) You can play them and possibly record on your computer....but I did not say that.  
[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.



**THINKING OF A PLACE TO GO FOR A HOLIDAY IN 2022?**

**COME TO THE BLUE MOUNTAINS - THE PERFECT PLACE**



**The NSW STATE SQUARE DANCE CONVENTION**

**September 30<sup>th</sup> – October 3<sup>rd</sup> 2022**

This year New South Wales was set to host the Australian National Square Dance Convention at Wentworth Falls in the magnificent Blue Mountains region. As we all know, the COVID-19 virus has had such an impact that this convention had to be cancelled.

A huge amount of planning, preparation, creation of decorations (including the building of two separate stage sets), publicity, etc., over 3 years had gone into this event.

The Committee were heartbroken to have to cancel the event, however, as so much had been done already, a unanimous decision was made to not waste what had been achieved, and to utilise all the preparatory work for a NSW State Convention in 2022. After all, most of the serious work had already been done...everything was in place already – venue, decorations, plans, etc.

The weekend selected for 2022 was the Labour Day weekend of October 1<sup>st</sup> through 3<sup>rd</sup>. This is a great time for a State Convention.... weather is perfect; the Blue Mountains are even more beautiful in Springtime.

For many years there has been a regular SD weekend held in Newcastle over this long weekend, however they have graciously allowed us to use the dates in 2022.

**NSW STATE SQUARE DANCE CONVENTION 2022 September 30<sup>th</sup> October– 3<sup>rd</sup>**

**BLUE MOUNTAINS GRAMMAR SCHOOL, WENTWORTH FALLS**

Looking for a vacation in 2020 that can be built around a fabulous Square Dance Event?

Look no further – come to the Blue Mountains in NSW



## The 2022 "Swan-Song" EDITION

*We have, very sadly, come to the end of our time for Producing Music.*

The once "mighty" Sting Productions AMBASSADOR CLUB can no longer continue (we don't have enough members...). It is clear that this endeavour has gone as far as it possibly can - and we are very proud to have been able to produce in excess of 250 pieces of new music...

However, if you would like to join us for the final year - you can; to become a member of the Sting Productions 'Ambassador Club' - and be one of ONLY 150 callers to receive the FINAL year's output of Sting music - one year ahead of the majority of other Callers - all that you need to do is to visit us at: [www.stingproductions.co.uk/ambassador.php](http://www.stingproductions.co.uk/ambassador.php) and sign-up.

## Membership available for \$150.00 (US)

### STING PRODUCTIONS AMBASSADOR CLUB "SWAN SONG" - Tune List 2022

The tunes listed below will become available, to Ambassador Club members, on 1<sup>st</sup> April 2022 - as part of the Ambassador Club 2022 "Swan Song" Edition (24 pieces of music):

Ain't No Mountain High Enough  
At the Hop  
Do Ya Think I'm Sexy  
Do You Wanna Dance  
Firework  
Groovy Kind of Love  
Have I the Right  
I Can Be Me With You  
I Think We're Alone Now  
Let's Get Away From It All  
Mississippi (Bob Dylan)

Marvin Gaye & Tammi Terrell  
Danny and the Juniors  
Rod Stewart  
Cliff Richard & The Shadows  
Katy Perry  
The Mindbenders  
The Honeycombs  
Garth Brooks  
Tiffany  
Frank Sinatra  
The Dixies

Move It  
Roller Coaster  
Scuse Me My Heart  
The Lady Loves Me  
The Young Ones  
What I know  
Yummy, Yummy, Yummy

Cliff Richard & The Shadows  
Danny Vera  
Colin Raye  
Elvis Presley  
Cliff Richard & The Shadows  
Tom Rush  
Ohio Express

Patter Music (4Tunes + 2 Bonus SNOW Tunes)  
Dither / Dawdle - Topsy / Turvy  
Kerfuffle / Bluebottle (SNOW)

You can purchase previous Editions of the Ambassador Club, at discounted prices. For details (and Audio Samples) of the tracks - visit: [www.stingproductions.co.uk](http://www.stingproductions.co.uk) and click on "AMBASSADOR".

**Bulk Purchase Deals Sale of previous Ambassador Club Editions (2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019 - and - 2020) select from the years shown below, at these special prices :-**

(2011) \$35 - (2012) \$40 - (2013) \$55 - (2014) \$80 - (2015) \$95  
(2016) \$105 - (2017) \$115 - (2018) \$125 - (2019) \$135

**or - all nine Previous Editions (202 tunes), shown above for \$750**

**or - Ten Editions 2011 to 2020 (226 tunes) for only: \$875**

### **or - Special 'Super' Deal:**

Bulk Buy all of the 2011 to 2020 music, (at least 250 tunes, plus all Snow releases in 2022) - and sign up as a Regular Member - for 2022 - the entire bundle for the special price of:



(only...) **\$1,000!!**



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



**STING PRODUCTIONS**

**AMBASSADOR CLUB**  
*The Music of Tomorrow - For the Gaffer of Today*

**Special Prices for Bulk Purchases of**

# **Sting & Snow "Single" Tunes:**

- 10 titles for \$60 (more than 10 at \$6.00 each)**
- 20 titles for \$110 (more than 20 at \$5.50 each)**
- 40 titles for \$200 (more than 40 at \$5.00 each)**

**Pick the tunes - email me a list - I will send you an invoice.**

**As soon as I have your money, I will send you the tunes!**

**e-mail [paul@stingproductions.co.uk](mailto:paul@stingproductions.co.uk)**

# 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...**

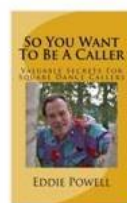
It takes action, practicing the right way, and  
becoming ready to market yourself. It took time and  
practice as a dancer to learn the moves, the same is  
true of calling.

**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...**

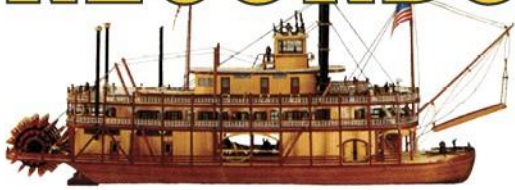
**Enroll  
Now**



**Eddie@EddiePowell.com**



# RIVERBOAT RECORDS



*Square  
Dance  
Music*



RIVERBOAT RECORDS was purchased in the 1980s by Bob Elling. This was the time when music was still made on vinyl. His love of both square dancing and great music has continuously driven his dedication to the creation of the finest square dance music available.

As with all callers, there are times when family must come first, and after producing many square dance records, no new music was produced for around 20 years. Bob continued to call and teach in his local area. Around 2005, Bob also began teaching and calling to local third and fourth graders on a regular basis. He found that one aspect of the kids' enjoyment was providing music they could relate to.

A good friend and caller, Ken Bower, encouraged Bob to get back into recording and producing new music again—music that would reflect the current musical styles in the square dance activity. Thus, Bob again accepted the challenge and ever since has been at the forefront of providing outstanding music in a wide variety of styles suitable for all callers.

As well as providing great singing calls, Bob has also produced a wide variety of patter music—from bluegrass to country, from disco to funky—something for everyone... all with a distinctive beat that makes you want to get up and dance.

As well as releasing individual tracks, Riverboat also has a number of different packages available—all for a reasonable price. These packages contain both singing calls and patter music. For example, the 2020 Autumn Gold package has 15 pieces of music and costs just (US)\$75.00.

You can check out the large number of titles and packages available (all with links to preview the music) at the Riverboat website:

**Riverboat Records**  
**Square Dance Music Website**

**Riverboat Records • Bob Elling**  
16000 Marcella Street • San Leandro, CA 94578-2124  
(510) 278-8621 • bob.elling@gmail.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!*



# **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 HI Hat...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)**



# BECOMING A SQUARE DANCE CALLER

by Bruce Holmes

"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

"I just wanted to thank you for *Becoming*. I've finally feel like I actually understand the basic concepts behind calling. Thanks also for the ideas in organizing module libraries, getting SqView to work better for me. I highly recommend! I have been enjoying the book so much, thanks again for writing it!"

Ron Bell-Roemer, Bend, Oregon

"Thanks so very much for your book. As a new caller this book has made all the difference for me. I especially appreciate the chapter 'Easy calls resolve'."

Helen Tronstad, Bålsta Square Dancers, Stockholm, Sweden

"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

"This caller resource is incredibly informative. Detailed drawings of where the dancers are after each call helps a new caller see without a doubt what is being taught. It is concise, easy to follow and has helped me a lot. There are many resources at the end of the book to help you. If for no other reason than a reference guide, keep this book handy!"

Christine Steffy, McHenry, Illinois



3<sup>rd</sup> Edition

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







## Instructions for Registration and RV Camping (front left side of the form)

1. **Print legibly** all names and complete addresses plus birth date of youth (age 5-17 on June 25, 2022 discounted price) to ensure correct registration.
2. Enter all amounts in Subtotals including registration fee for each dancer plus quantity and amount for all other materials and tours. Calculate the Total and include credit card information, check, or money order payable in U.S. funds to the 71<sup>st</sup> National Square Dance Convention and return it with the Registration Form. **Do Not Send Cash No Single Day Registrations.**
3. **IMPORTANT! Daily schedules are only available with the purchase of a Program Book. Daily schedules will not be available separately at the Convention.**  
**Most dancers will want to purchase the Program Book.**
4. Circle the days you will be **RV Camping** on your registration form and enclose the required fees (4-night minimum base fee plus additional days). 50 Amp with water and sewer are available on first-come, first-served basis. Free sewage dump station. If you plan to camp together, you must arrive together. For more information contact RV Vice-Chairman, Larry and Paula McCleary [mcclarychar@71nsdc.org](mailto:mcclarychar@71nsdc.org).
5. There is **NO BUS PASS** because parking is free at the convention center.
6. **Tour form and payments** are to be mailed directly to: **71<sup>st</sup> NSDC Tours, 5509 Timberlake Court, Evansville, IN 47710.** For any questions email [tours@71nsdc.org](mailto:tours@71nsdc.org). For Tour information and order form go to [www.71nsdc.org](http://www.71nsdc.org) and click "Tours."
7. A \$10 fee per registrant will be assessed for cancellation. No refunds after April 30, 2022.
8. Mail completed forms by June 5, 2022. Email or online registration by June 12, 2022.

### Instructions for Housing (front right side of form)

1. Online access for housing reservations are available after March 1, 2021. If you book your room online, check the box provided on the front side of this form; otherwise complete the entire housing portion. **This form must be received, and rooms must be booked by May 15, 2022 to guarantee the 71<sup>st</sup> NSDC pricing.**
2. Hotels will be assigned on a first-come, first-served basis according to availability.
3. Only one person per room should complete a hotel reservation request. Please list all room occupants; the Housing Committee does not assign find/assign roommates.
4. Shared Room or Same Hotel requests can be made through the online site OR forward registrations together in the same envelope.
5. All Block Housing requests staying in the same hotel are due by **January 2, 2022**, include the name and telephone number of Block Leader to [housechair@71nsdc.org](mailto:housechair@71nsdc.org).
6. Hotel reservations must be guaranteed with a credit card. Your credit card will not be charged in advance. An alternative form of payment may be presented at check in.
7. Hotel confirmations will be sent via email or mail. If you do not receive your confirmation by March 30, 2022, please contact the Housing Committee by email at [housechair@71nsdc.org](mailto:housechair@71nsdc.org).
8. Hotel changes before **May 15, 2022** may be made online or through [housechair@71nsdc.org](mailto:housechair@71nsdc.org).

**DO NOT CONTACT THE HOTELS DIRECTLY UNTIL AFTER MAY 15, 2022.**

**Return completed forms to:**  
**71<sup>st</sup> NSDC c/o Jill Stanley**  
**21 Boots Trail**  
**Greenfield IN 46140**

## Code Hotel Name

## Room Rate Distance

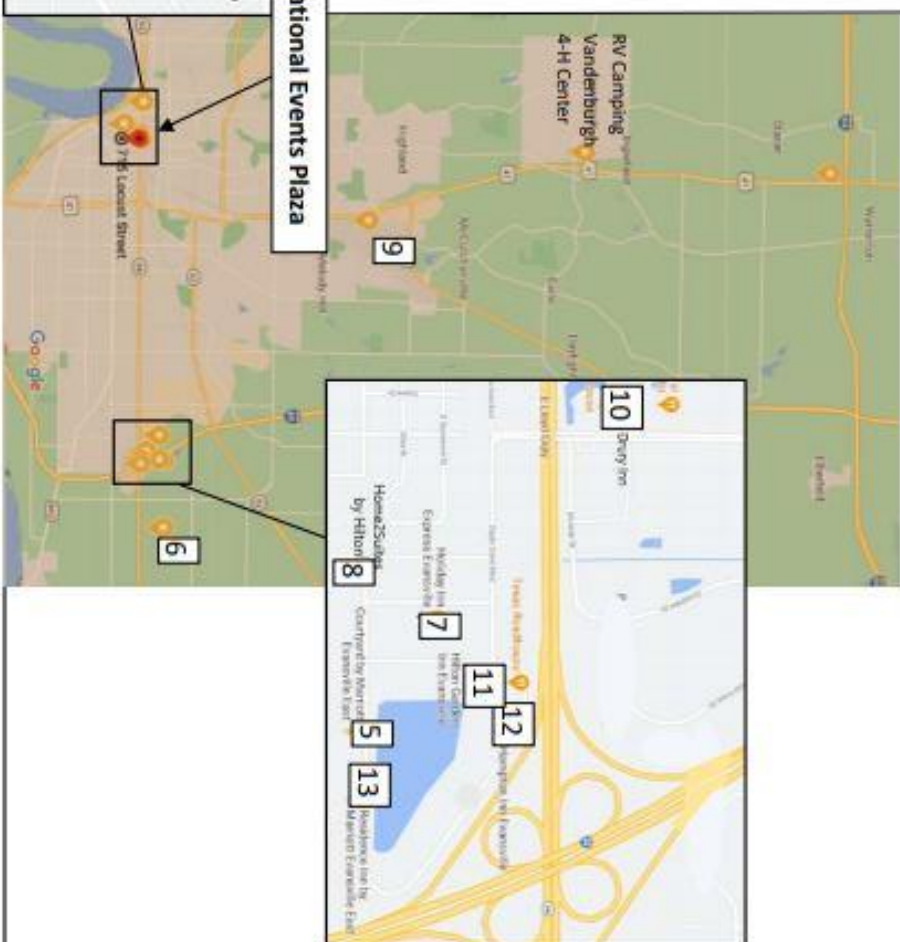
## Avg Travel Time by car

1	Double Tree by Hilton-Evansville*	\$169	Connected	N/A
2	Tropicana*	\$169	6 blocks	5 minutes
3	Hyatt Place	\$149	4 blocks	2 minutes
4	Reverhouse Downtown	\$139	5 blocks	4 minutes
5	Courtyard by Marriott	\$127	6.6 mi.	13 minutes
6	TownePlace Suites by Marriott	\$129	7.9 mi.	14 minutes
7	Holiday Inn Express Evansville East	\$129	6.8 mi.	13 minutes
8	Home2 Suites by Hilton Evansville	\$129	6.8 mi.	13 minutes
9	Hampton Inn Airport*	\$119	5.6 mi.	13 minutes
10	Drury Inn & Suites Evansville East	\$114	6.1 mi.	11 minutes
11	Hilton Garden Inn	\$139	6.3 mi.	12 minutes
12	Hampton Inn East	\$129	6.4 mi.	13 minutes
13	Residence Inn by Marriott	\$139	6.9 mi.	13 minutes

\* Shuttle provided by hotel

**Cut-off date for housing: May 15, 2022**

## Old National Events Plaza







## 22nd Canadian National Square & Round Dance Convention

670 Queen Street, Fredericton, NB Canada

July 21, 22, 23 - 2022

## JOIN THE VIOLET CREW IN '22



The Federation of Dance Clubs of New Brunswick is looking forward to hosting this convention in the Convention Centre located in the heart of our charming and pristine capital city, Fredericton, New Brunswick.

This 36,000 sq ft modern and green building is filled with natural light and fully air conditioned. It is only a stone's throw from the majestic Saint John River and the city's vibrant downtown.

Surrounded by restaurants, shopping, trails, and a world renowned art gallery; you will find historic brick buildings, a gothic style cathedral, botanical gardens, and even a replica lighthouse.

Fredericton is welcoming, walkable, social, and smart. We promise a fantastic Maritime dancing experience.



Fredericton Convention Centre

### **REGISTER NOW!!**

Convention 2022  
c/o 55 Christopher Drive  
Burton, New Brunswick  
E2V 3H4 Canada

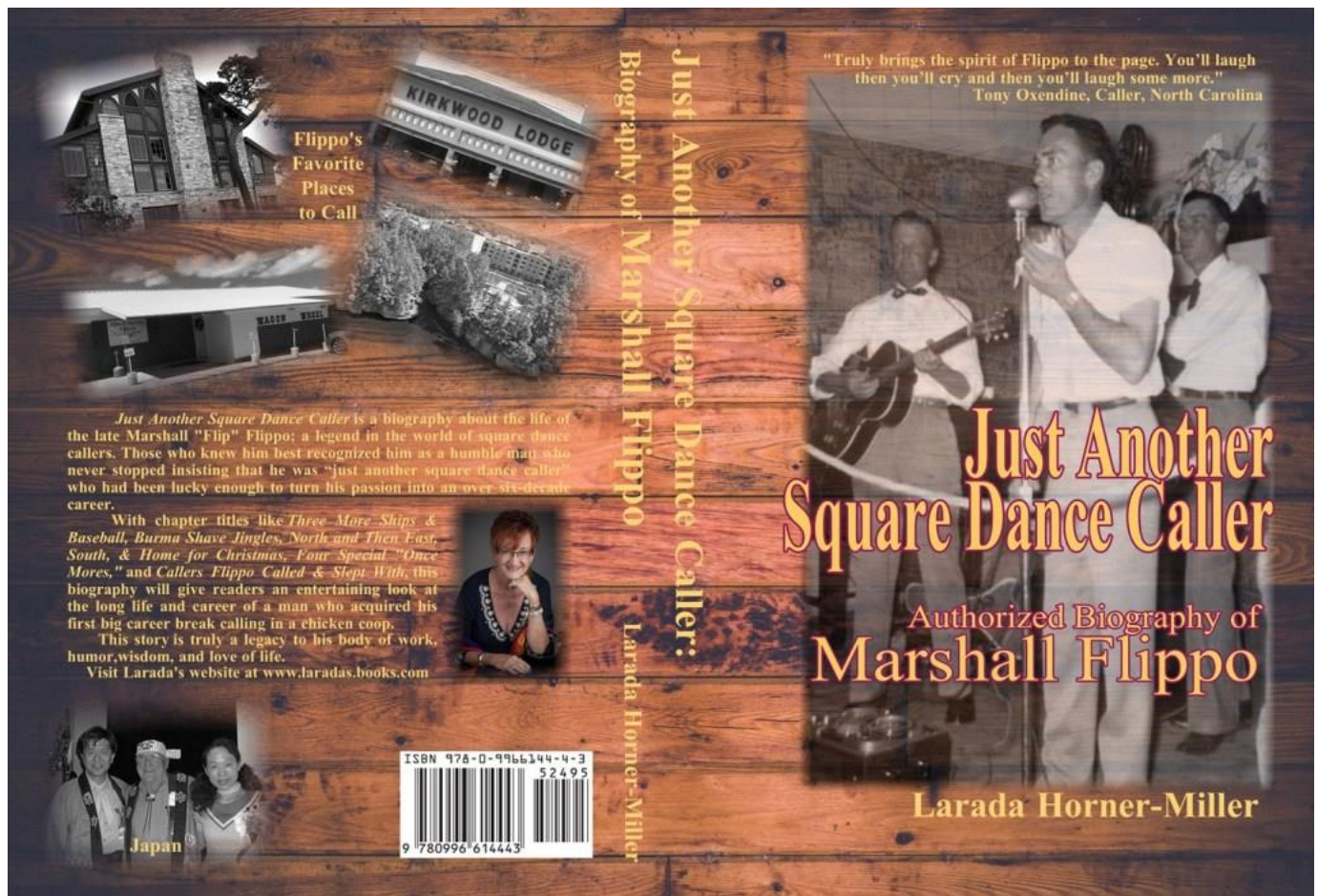
Want more information?  
[squaredancenb.ca/convention2022](http://squaredancenb.ca/convention2022)

or

Terry & Melonie Hebert  
[sdcaller@nbnet.nb.ca](mailto:sdcaller@nbnet.nb.ca)  
506-472-1444



Left: Changing of the Guard at the Historic Garrison District



To order contact Larada Horner-Miller  
[larada@icloud.com](mailto:larada@icloud.com)  
 506 323 7098



# Northeast Callers School 2021

Programs for Beginning and Experienced Callers



**Ken Ritucci**

*Massachusetts  
(Callerlab Accredited Caller Coach)*

## SPECIAL GUEST INSTRUCTORS:



**Bill Harrison**

*Maryland  
(Callerlab Accredited Caller Coach)*



**Ted Lizotte**

*New Hampshire  
(Callerlab Accredited Caller Coach)*



**Bear Miller**

*Colorado  
(Callerlab Accredited Caller Coach)*



**Kip Garvey**

*California*

**OCTOBER 7-11  
2021**

**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 46 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 7th at 7:00 pm  
Ends Monday, October 11th 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 78 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 7-11, 2021

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





# Sunshine State Callers School

*Programs for Beginning and Experienced Callers*

**FEBRUARY 24-27  
2022**



**Ken Ritucci**

*Massachusetts  
(Callerlab Accredited Caller Coach)*



**Bill Harrison**

*Maryland  
(Callerlab Accredited Caller Coach)*



**Tom Miller**

*Pennsylvania  
(Callerlab Accredited Caller Coach)*

## **HOST HOTEL**

**Best Western Southside  
Hotel & Suites  
Jacksonville, FL**

## **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 Sunshine State Callers School will provide you with the tools to make you a successful caller.

This professional staff has over 100 years of calling experience. They have the knowledge and leadership to assist you with your calling career.



# School Information

## Cost:

\$400.00. No charge for accompanying spouse/partner. Food and lodging not included.

## Program:

Starts Thursday, February 24th at 7:00 pm  
Ends Sunday, February 27th at 12 noon.

## Lodging:

The Best Western will be utilized for the entire school. Special rates have been worked out. Hotel information will be provided upon registration.

Phone: 904-264-4466.

## Food:

Several local restaurants available with good food at reasonable prices.

## Location:

Best Western Southside Hotel & Suites  
4580 Collins Road, Jacksonville, FL 32244

## 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 Jacksonville, or Jax as locals call it, the getaway that leaves you feeling refreshed yet accomplished because while there's plenty to do, there's never any rush to get it done. In Jax, you can experience a different side of Florida, combining both relaxation and adventure, and letting you choose just how active you want to be.

### 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

Register at: [www.kenritucci.com](http://www.kenritucci.com)

SUNSHINE STATE CALLERS SCHOOL - Jacksonville, FL - February 24-27, 2022

Cost: \$400.00 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.

Register at: [www.kenritucci.com](http://www.kenritucci.com)

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

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

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

Make checks payable to:

Ken Ritucci

132 Autumn Road • West Springfield, MA 01089

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

Canadians please remit U.S. funds

