

BEHIND THE MIKE



News, Notes
'n' Nonsense:

An
International
Magazine for
Callers

JANUARY 2020

DATES to REMEMBER

05-08 Apr 2020	3 Day Australia National Callers Federation Conference with Randy Doherty (US), Steve Turner (Aus), Arden Hopkin (US). And Mel Wilkerson (Aus) – Fairmont Resort Leura NSW.
10-14 Apr 2020	Australia National Square Dance Convention – Wentworth Falls NSW
24-28 June 2021	Australia National Square Dance Convention – DARWIN Northern Territory, Australia



What's Inside This Month

Contents

What's Inside This Month.....	2
On the Inside Track with Barry Wonson	3
Event and Activities Updates.....	5
□ 2020 ACF Caller Conference from Jaden Frigo	5
Behind the Mike – Caller Resources	7
□ BTM Website Update.....	7
□ Sound Archive – Caller Material Available From SARDANSW	7
• Educational Programs	7
• Dance Recordings.....	8
Choreography – Adding Interest, Not Complexity by Mel Wilkerson.....	12
Dave Wilson’s Ocean Wave Resolution written up by Clark Baker	15
25 Awesome Australian Slang Terms by Helena Heldegaard Holmgren.....	19
Rewarding The Team by Calvin Campbell	21
Thoughts from our readers – The opposite box response by Mel Wilkerson	23
Mainstream Focus of the Month - Anyone Walk – Others Dodge from Mel Wilkerson	27
Unpunctuated – Righting Rules by everyone everywhere.....	29
Positively Plussed from Barry Wonson.....	31
Ask Dr Allemander by Glenn Ickler and Barry Wonson	32
Poetry Corner: Slow Dance by David Weatherford	33
Moving Down The Mainstream by Barry Wonson.....	34
Creative Choreography by Lee and Steve Kopman.....	35
Caller Run Clubs and Dancer Run Clubs by Burt/June Harvie and Ron/Barb Lowe	36
Smooth Dancing by Don Beck.....	39
Writing/Adapting Square Dance Singing Calls by Calvin Campbell.....	45
A few One Liners from Chuck Jordan	52
Square dance Limericks by Barbara Smith	53
A Little Practice Goes A Long Way by Mel Wikerson	55
Your Voice by Jim Mao	59
Dancing Positions For “Double Star Thru” by Ed Foote	65
A1 Modules from Barry Wonson	67
61st Australian National Square Dance Convention 10-14 April 2020 by Susan Horvatt	68
The Final Word – At Least For Now from Barry Wonson.....	69
Appendix of upcoming events and Caller Resources.....	70
□ 2020 ACF Caller Conference Registration form	71
□ Special pre-Convention Dance with Randy Dougherty (USA)	73
□ STING PRODUCTIONS – CALLER RESOURCES AND MUSIC OFFER.....	74
□ So you want to be a caller – Caller School on-Line by Eddie Powell.....	75
□ Square Dance Gifts and Merchandise	76
□ Kip Garvey – Central Sierra Caller School ONLINE	77
□ A&S Record Shop – Music downloads and much more.	78
□ Becoming a Square Dance Caller by Bruce Holmes	79
□ North East Caller School 8-12 Oct 2020	80
□ Pre-registration – US 71 ST National Square Dance Convention June 22-25, 2022.....	82

On the Inside Track

Welcome to the January 2020 issue of "Behind The Mike". Happy New Year to all.

Here in Australia just about all callers and clubs are in recess and enjoying a well-deserved break. Our summers are always very warm and the heat makes dancing a tad uncomfortable. Many halls have air-conditioning, but we still have to get there – even the walk from the car is uncomfortable. I was at a meeting in Sydney's western suburbs yesterday (January 4th). The temperature on the veranda was 47 degrees C (that is 116.6f for our US friends). When I left at around 4.30pm, the gauge on the dashboard of my car read 51degrees C (that's 123.8f). And we are only 4 weeks into summer – 8 weeks to go!! This was a little warm - up where Mel lives in the Snowy Mountains it was 63.3 degrees C in Cabramurra - (that's 145.94f)

Most people in the world are aware of the devastation our country has been suffering thru bushfires. We have been in drought conditions in many places for a long time. Everything is dry and was just waiting for the tiniest spark to set it off. Coupled with the extreme temperatures and winds, many areas have suffered huge blows.

We live on the south coast of NSW. For 300 miles south, the towns and beach areas are full of tourists. Some towns swell from 40,000 to 150,000 with holiday makers. This area has suffered, and it is still suffering extensively with bushfires. It became so bad that warnings from Police and Fire services were issued for all holidaymakers to leave and return home. This is something that would normally be unimaginable. Many of our major roads, including our national highway (Pacific Highway) have been cut in many places. There is total destruction of huge tracts of forested areas. We open the door each morning and see if the smoke has vanished. It hasn't. We have to keep our doors and windows closed as the smell of the smoke is everywhere; and we are at least 70 miles from any of the nearby fires.

Many towns and surrounding areas have been evacuated – thousands are living on the beaches and being moved by the navy to safety. Loss of life has occurred in many places. Housing and farms can be rebuilt; but we cannot replace the people and the livestock that are lost. The cost of these fires is incredible, not only in the housing, property, livestock, wildlife, forests that have been destroyed, but in the economic area, with the loss of huge amounts by the businesses in towns where their major source of income, the tourist industry, has been eliminated.

The fires are also personal to many of us. One of our NSW callers, Jan Johnson, with husband Steve, daughter Helen Hodalj (RD Cuer and husband Darren, children Anna-Lee, Jordan and Bailey live in an area called Tomerong, a few miles west of major fires in Sussex Inlet and Huskisson. They have a farm, surrounded by bush. They packed their bags, awaiting the order to evacuate a few weeks ago, living on the edge ever since. When it came, they made the decision to stay and fight. They were well prepared and after a full day yesterday with everyone involved, their property was saved. Please check them out on Facebook and you can see what they were up against.

(<https://www.facebook.com/helen.hodalj/videos/10213556519906217/?t=2>) Jan and Steve are both second generation square dancers (Steve's dad was a caller)..and Jan's mum and dad still live close by. 4 generations are all involved in our activity. They have been in our thoughts and prayers, and we are so pleased that they have come thru OK.

THIS MONTH:

As usual, we have a large issue with lots of information, covering a wide variety of topics.

In addition to the usual Choreography pages with modules and ideas for the Mainstream Plus and Advanced Programs, we have a resolution technique originally presented by Dave Wilson, and written up by Clark Baker. Cal Campbell writes on the concept of 'rewarding the dancers with success'. We have more thoughts based on questions from our readers. And of course, our resident dancer advice guru "Dr. Allemander" is back again with more insights into the serious side of our activity.

There are some creative choreography ideas originally presented by Steve and Lee Kopman; Don Beck talks about Smooth Dancing; there is a different view on caller run and dancer run clubs; Jim Mayo looks at voice, Mel Wilkerson practices his art, and Ed Foote looks at Double Star Thru.

Of course, we also have a few pieces in a more humorous vein – including some good one-liners that can be used by callers...with the right crowd.

Cheers

Barry



Some photos from Helen Hodalj of their property On Saturday (January 4th).

Check this video from one of the trucks at Wandandian (where Jan's club dances):

<https://www.facebook.com/QldFireandEmergencyServices/videos/569105253870944/>

This video link gives an accurate picture of what we are suffering. I urge everyone to view this...but make sure you have the sound turned on;

<https://facebook.com/tammyroberts76/videos/1341484449392211/>

Event and Activities Updates

What's happening in Australia for Callers?



Australian Callers Federation

<http://www.aussiecallers.org.au>



Australian Callers Federation



2020 ACF Caller Conference

Leura, NSW - April 6th till 9th

'Looking Forward, Looking Back'

Welcome to this month's update for the 2020 ACF Caller Conference. We are excited to be bringing you this event and look forward to welcoming callers from across Australia and beyond. Now is the time to get in and register for the conference (if you haven't already) - forms are available from;

www.acfcallerconference.com

The new year presents new opportunities to develop, improve and learn. The perfect way to kick-start this is to make plans to attend the Caller Conference in April. As we have told you about in previous editions - this will be a unique development opportunity.



As callers, it's important to continually add to our ability & knowledge. All aspects of calling will be covered at the Conference. Choreography, singing calls, entertainment, showmanship, dancer success - it's all going to be looked at. The best part is that with 3 separate groups, each session will be closely tailored to your level of knowledge. Quite often at these sorts of events you find the sessions either way above your head or re-stating things you've known forever. That won't be the case at this year's Caller Conference.

Adding to the appeal is the fact that every session will be presented 3 times - once for each group relative to their level of interest and capability. That way no caller will miss out on certain topics.



Perhaps the most unique aspect however is having a world-renowned vocal coach. Arden Hopkin has been a presenter at many Callerlab Conventions over the years - developing an extremely good reputation for his presentations. Through a combination of group sessions and one on one opportunities - every attendee will benefit greatly from Arden's insight.

Beyond the sessions, there are also great opportunities for socializing and the sharing of ideas. All at the stunning Fairmont Resort in the beautiful Blue Mountains. This really is an event you don't want to miss.



If you are coming to the National but not currently planning on attending the conference first, then I strongly encourage you to reconsider.



dancers will notice the improvements in all aspects of your calling.

Don't forget - get your registrations in ASAP. this is an event not to be missed!

In Australia we rarely get the chance to enjoy caller training from international callers - especially across a multi-day event. You and your



Jaden Frigo (publicity)



Behind the Mike – Caller Resources

BTM Website Update

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

Jaden has advised that the most recent issues should be available by the time you receive this issue. Some of the sound archives have been updated, however this has turned out to be not as easy as first thought...it will take some time to get them all up.

Here is the direct link: <https://www.behindthemikewebsite.com/>

Cheers - Barry

Sound Archive – Caller Material Available From SARDANSW

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 Weekend with WADE DRIVER (plus Barry Wonson, Peter Humphries & Brian Hotchkies)
- 2014 RED BARONS Weekend with KEVIN KELLY & BARRY WONSON
- 1988 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 Tumbi Umbi Dance
- 1995 Gympie Gold Rush (only part of the weekend)
- 2017 Barry Wonson 50 Years Calling – special weekend with Kevin Kelly
- 1978 Red Barons Dance with Barry & Guests

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

I still have many recordings to transfer across to the computer. I am adding more files each month; however, it all takes time!

Over recent years I have recorded vocals for a number of Singing calls and Hoedowns for A&S Records. The music has been created by Jeff Van Sambeeck in W.A and Geoff Ward in South Africa. Below is a partial list of the recording released to date as well as notes on some of those that are currently in preparation.

THIS IS OUR MUSIC



- **AS 115 - I HAVE A DREAM**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2444>
- **AS 114 – THE CARNIVAL IS OVER**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2445>
- **AS 112 – RIP RIP WOODCHIP**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2448>
- **AS 119 – THE MAGIC IS THERE**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2450>
- **AS 123 – GEISHA GIRL**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2464>
- **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 following ones should be available to purchase very soon:

- **A THOUSAND FEET:** This is a great song written by John Williamson. It should make a great singing call.
- **SCHLAGER SMOOTH HD-** a great piece of music with a more gently European feel to it
- **SCHLAGER BOUNCE HD** – a peppier modern sound.

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.

Our square dance music industry has dropped in sales drastically over the years, from the time when a big selling singing call would sell over a thousand copies – to the current situation where now a big selling record may sell 20 copies. Music costs money to produce. Please remember that most callers and record producers are doing this for the love of the activity. The returns are very small and over 90% of music done costs both the producers and callers money. They are paying to produce the music for your benefit, and normally they are doing so at a loss. Please support our Square Dance music industry.

In addition well as the music noted above on A&S Records, I have also been busy with some vocals for Tracy Brown at <http://www.squaredancemusic.com/>

The music for these is not new, however each has been unavailable for some years. Tracy now owns the rights to the music from a large number of SD record labels and is regularly updating vocals to reflect a more modern approach. I have heard some callers who have discounted some of our older square dance music as 'too out of date' or 'just too old'. I firmly believe that:

1. as long as the music has a good clean sound that has been recorded well, and
2. is a melody that dancers recognise and like,

then it has an equal place along with our newer music. Our aim in any square dance program is the provision of variety; and the musical aspect of that variety is extremely important. A good mixture of ballads, evergreens, pop, country, singalongs, up-tempo danceable music is where we can create an interesting and varied program.

Check these out (all with calls by Barry except as noted):

TTRCD 1119 FIREBALL MAIL

www.squaredancemusic.com/index.php?action=listingview&listingID=1078

TTRCD 1122 YOU CALL EVERYBODY DARLIN'

www.squaredancemusic.com/index.php?action=listingview&listingID=1079

GRCD 12802 SALLY G/RUBBER DOLLY

www.squaredancemusic.com/index.php?action=listingview&listingID=378

GRCD 12803 KANAWA/OLD JOE CLARK

www.squaredancemusic.com/index.php?action=listingview&listingID=379

GRCD 12804 SUGAR FOOT WILD/ GTRAIN

www.squaredancemusic.com/index.php?action=listingview&listingID=380

GRCD 12806 BEAVER CREEK/JIGSAW

www.squaredancemusic.com/index.php?action=listingview&listingID=382

GRCD 12807 CLEARTRACK SPECIAL/CROSSHATCH

www.squaredancemusic.com/index.php?action=listingview&listingID=383

STMP3-1005 MOUNTAIN DEW (Called by Barry Wonson & Brian Hotchkies)

<http://www.squaredancemusic.com/index.php?action=listingview&listingID=1137>

CBCMP3-01 WAYLON, WILLIE & ME (called by Mel Wilkerson)

<http://www.squaredancemusic.com/index.php?action=listingview&listingID=929>

MSMP3-01 BANJO SAM

<http://www.squaredancemusic.com/index.php?action=listingview&listingID=1132>

OGRMP3 109 CHRISTMAS TIME'S A-COMIN'

www.squaredancemusic.com/index.php?action=listingview&listingID=1105

TRRMP3 117 CRUISIN' DOWN THE RIVER

www.squaredancemusic.com/index.php?action=listingview&listingID=1150

GRCD 12803 KANAWA/OLD JOE CLARK

www.squaredancemusic.com/index.php?action=listingview&listingID=379

7CMP3-34 FEELIN' MIGHTY FINE

www.squaredancemusic.com/index.php?action=listingview&listingID=1187

OGRMP3-502 OMAR'S PATTEN STICKS

www.squaredancemusic.com/index.php?action=listingview&listingID=1145

CBCMP3- 002 WALK RIGHT IN

www.squaredancemusic.com/index.php?action=listingview&listingID=930

CBCMP3-018 SAME OLD SIDE ROAD called by Mel Wilkerson

www.squaredancemusic.com/index.php?action=listingview&listingID=1105

CBCMP3- 023 BACK IN BABY'S ARMS called by Mel Wilkerson

www.squaredancemusic.com/index.php?action=listingview&listingID=1221

*More Singing Calls
coming soon from
Barry on Tracy's labels:*

- UNTO US THIS
HOLY NIGHT;
- OH CAROL

Coming soon from Mel:

- ONE NIGHT
STANDS
- LOOKING FOR
LOVE
- HOLDING THE BAG

The Rugged Outdoors Man – from jeff Seidel (kind of)

During a doctor's exam a retired caller was asked about his physical activity level.

The retired caller said, that because he spent most of the time behind the mic, he had to find other ways to keep fit, and said that for the last 50 years he spent 3 days a week, outdoors and yesterday afternoon was typical.

"I took a five hour walk about 7 miles through some pretty rough terrain. I waded along the edge of a lake, pushed my way through 2 miles of brambles, got sand in my shoes and my eyes, barely avoided stepping on a snake, climbed several rocky hills, went to the bathroom behind some big trees, ran away from an irate mother bear, and then was chased by an angry bull Elk."

"Mental stress of it all left me shattered. At the end of it all I drank a half bottle of scotch and smoked three cigars."

Amazed by the story, the doctor said, "You must be one hell of an outdoorsman!"

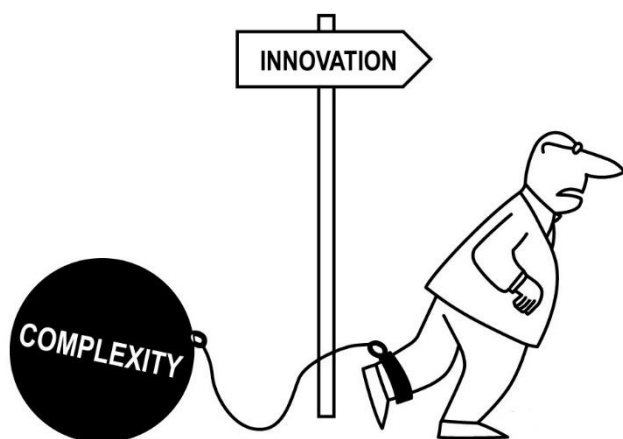
"No," the caller replied, "I'm just a really, really crappy golfer."

Choreography – Adding Interest, Not Complexity

By Mel Wilkerson

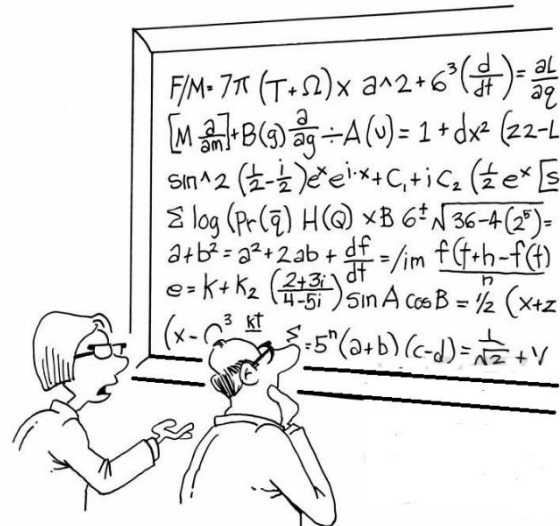
Swing thru from left hand waves. In simple turns we all acknowledge that “SWING THRU” starts from an ocean wave or facing couples by those who can turning $\frac{1}{2}$ right and followed by those who can turning half left. One issue that has been noted is that many callers call swing thru from left hand waves with not prompt and no problems, while other callers always clarify with things like “centres start – SWING THRU”.

Too often callers these days try to find wow in choreography with hyperextended technical variations of fractionalised portions of split definitions or some such nonsense which even when successful leaves the dancers with a brain spin, an exhausted mind and a sense of stop and go formation shuffling rather than dancing. It really is not necessary. Leave that for challenge dancing. Good fundamentals and use of simple and flowing “extended” variations will do a lot more to please your dancers.



As an example, whilst for a caller talking with other callers and experimenting with choreography, it may be an interesting and fun mental challenge to call something like Pass To The Centre from a wave and follow it with a Split Circulate and an all 8 Circulate. HOWEVER; if you were to present that to your dancers, even after walking through it several times and prompting it each and every

time, they may eventually be successful doing it, but they will not thank you for it.



So you see, if we split circulate from the 1/4 tag and then all 8 circulate, the dancers will occupy the same spots using the facing couple rule, the ocean wave rule and the same position rule all at the same time - Simple

By contrast; a left-hand Hinge (or a Left Touch $\frac{1}{4}$) followed by a right-hand Swing Thru (centres start) followed by a Chain Down The Line flowing from a left-hand wave seems and feels different but it is simple, easy and for the dancers gives the feel and knowledge of a caller challenge successfully overcome. They will thank you for that with smiles and with feet on the floor next time you call.

To that end, this article is going to focus on one seemingly innocuous piece of choreography – the normal right-hand start Swing Thru done from a left-hand wave.

A Swing Thru from a left-hand wave is not a difficult movement and it is a very practical use which is easy to accomplish, gives a feeling of “different” and a sense of success to a challenge of caller’s choreography. It is also notable that the extended application of Swing Thru, lends itself to a number of choreographic sequences and can prevent a number of potential issues with overflow.

The movement is simple and easy and with just a little bit of a workshop, or a prompted walk thru while dancing (depending on your dancers' capability) your dancers will find themselves enjoying the novelty of the successful choreography, and also find themselves a little more aware of their position in a formation relative to a call and associate it to a definition rather than a habit.

Some modules for use:

- **(FULL SEQUENCE)**
HEADS PASS THE OCEAN,
RECYCLE,
DOUBLE PASS THRU,
CLOVERLEAF,
CENTRES SQUARE THRU 3,
LEFT SWING THRU,
MEN CIRCULATE, SWING THRU,
LADIES CIRCULATE, MEN TRADE,
STEP THRU, ALLEMANDE LEFT
- **(FULL SEQUENCE)**
HEADS PASS THRU,
SEPARATE,
AROUND ONE TO A LINE,
STAR THRU, DOUBLE PASS THRU,
LEADS U-TURN BACK,
SWING THRU, CENTRES RUN,
NEW CENTRES TRADE,
CENTRES RUN, SWING THRU,
CENTRES SCOOT BACK,
CENTRES RUN, BEND THE LINE,
CENTRES ONLY --
RIGHT & LEFT THRU,
ALL PASS THRU, TAG THE LINE,
FACE IN, SLIDE THRU,
SQUARE THRU 3,
ALLEMANDE LEFT
- **(CB-CB)** SLIDE THRU,
RIGHT & LEFT THRU,
DIXIE STYLE TO A WAVE,
SWING THRU, LADIES TRADE,
LADIES RUN, BEND THE LINE,
FLUTTERWHEEL, SLIDE THRU
- **(CB-CB)** LEFT TOUCH 1/4,
SCOOTBACK, HINGE,
SWING THRU,
LADIES CROSS RUN,
SWING THRU, RECYCLE
- **(CB-PL)** TOUCH 1/4,
centres start – LEFT SWING THRU,
SPLIT CIRCULATE,
LADIES CROSS RUN,
SWING THRU, BALANCE,
LADIES RUN LEFT,
COUPLES HALF CIRCULATE,
MEN COMING IN MEET & TRADE,
FINISH THE CIRCULATE,
“LEFT” HALF TAG,
WALK & DODGE,
PARTNER TRADE.
- **(CB-PL)** PASS THRU, TRADE BY,
LEFT TOUCH 1/4, SWING THRU,
CENTRES CIRCULATE,
LADIES RUN, LADIES TRADE,
MEN RUN.
- **(PL-PL)** PASS THE OCEAN,
LADIES CROSS RUN,
SWING THRU,
CHAIN DOWN THE LINE,
MAN WALK – LADY DODGE,
MAN RUN, RIGHT & LEFT THRU
- **(PL-PL)** RIGHT & LEFT THRU,
PASS THRU,
LEFT 1/2 TAG THE LINE,
Centres Start – SWING THRU,
SPLIT CIRCULATE, MEN RUN,
PASS THE OCEAN, MEN RUN,
COUPLES CIRCULATE,
BEND THE LINE
- **(PL-CB)** TOUCH 1/4,
OUTSIDE LADY RUN,
CENTRES HINGE **AND**
LEFT SWING THRU,
OUTSIDES SEPARATE **AND**
LEFT DOSADO TO A WAVE,
CENTRE MAN CROSS RUN,
(*Left*) SPIN THE TOP,
IN YOUR OWN WAVE SWING THRU,
RECYCLE, PASS THRU,

- WHEEL & DEAL, ZOOM,
SQUARE THRU 3
- **(PL-CB) SQUARE THRU - BUT ON THE FOURTH HAND – CENTRES START** – SWING THRU, MEN CIRCULATE, LADIES RUN, FERRIS WHEEL, ZOOM, CENTRES PASS THRU,
 - **(CB-RESOLVE)** PASS THE OCEAN, MEN CROSS RUN, IN YOUR OWN WAVE SWING THRU, CHAIN DOWN THE LINE, SLIDE THRU, PASS THRU, WHEEL & DEAL, PASS THRU (CB), ALLEMANDE LEFT.
 - **(CB-RESOLVE)** SLIDE THRU, RIGHT & LEFT THRU, DIXIE STYLE, ALL 8 CIRCULATE, SWING THRU, LADIES CIRCULATE, MEN RUN, MEN FOLD, RIGHT & LEFT GRAND
 - **(PL-RESOLVE)** PASS THRU, BEND THE LINE, RIGHT & LEFT THRU, DIXIE STYLE, SWING THRU, LADIES CROSS RUN, MEN TRADE, RIGHT & LEFT GRAND.
 - **(PL-RESOLVE)** RIGHT & LEFT THRU, PASS THRU, LADIES RUN LEFT, SWING THRU, CENTRES ONLY WALK & DODGE, MEN RUN LEFT, CENTRES ONLY FLUTTERWHEEL, ENDS FACE IN, CENTRES SQUARE THRU 2, BOX THE GNAT, RIGHT & LEFT GRAND
 - **(RLB - RESOLVE)** RIGHT & LEFT THRU, VEER LEFT, LADIES TRADE, LADIES RUN, SWING THRU, LADIES TRADE, LADIES RUN, BEND THE LINE, SQUARE THRU 2, TRADE BY (CB) ALLEMANDE LEFT
 - **(LRB-RESOLVE)** SWING THRU, MEN RUN, TAG THE LINE - LEFT,
- COUPLES CIRCULATE,
MEN TRADE, LADIES RUN,
SWING THRU, MEN U-TURN BACK,
PROMENADE
- **(LLB – RESOLVE)** DOSADO TO A WAVE, LADIES CROSS RUN, SWING THRU, MEN CIRCULATE, SINGLE HINGE, LADIES RUN, PASS THRU, WHEEL & DEAL, CENTRES PASS THRU (CB) ALLEMANDE LEFT
 - **(SINGING CALL)** HEADS SQUARE THRU 4, DOSADO TO A WAVE, LADIES CROSS RUN, SWING THRU, LADIES CROSS RUN, MEN RUN, FERRIS WHEEL, PASS THRU, SWING CORNER, PROMENADE.
 - **(SINGING CALL)** HEADS LEAD RIGHT, CIRCLE LEFT $\frac{3}{4}$, DOSADO, MAKE TO A WAVE, CAST OFF $\frac{3}{4}$, BOYS TURN BACK **AND** MAKE A LEFT-HAND WAVE, SWING THRU, CENTRES CIRCULATE, RECYCLE, SWING CORNER, PROMENADE
 - **(SINGING CALL)** HEADS LEFT SQUARE THRU, LEFT TOUCH $\frac{1}{4}$, WALK & DODGE, WHEEL AROUND, DIXIE STYLE TO A WAVE, SWING THRU, CHAIN DOWN THE LINE, SLIDE THRU, SWING CORNER, PROMENADE
 - **(SINGING CALL)** HEAD LADIES DIXIE STYLE - WAVE, SWING THRU, EXTEND, SWING THRU, LADIES TRADE, PASS THRU, LADIES RUN, SCOOT BACK, SCOOT BACK AGAIN, SWING, ALLEMANDE LEFT, PROMENADE

Dave Wilson's Ocean Wave Resolution

Written up by Clark Baker

This paper describes a symmetric sight calling resolution based on ocean waves. It was developed and explained to us by [Dave Wilson](#) at a caller's school in 2007. Dave is a big fan of this method because it seems to be easier to learn, uses fewer calls, and is more forgiving when you make mistakes. It is the first method he teaches in his caller schools.

The main part of this resolution system can be accomplished with only two calls: Swing Thru and Acey Deucey.

**Swing Thru, Ends Circulate,
Centres Trade (B/MS)**

Or

Swing Thru, Acey Deucey (P)

We recommend that you learn and practice it using only those two calls until you can do it without pausing and in your sleep.

Step 0: Memorize Couples

You will need to be able to quickly identify at least two couples in the square (one head and one side) and where their home positions are. You don't have to think of these as primary and secondary couples.

The question you will be asking yourself is "In this ocean wave, who has partners?". **Pick dancers for which this question will be easy to answer.**

You will need to be able to quickly remember the home position of your two couples. This will also be useful when you start doing "at home" resolutions.

You could always pick couple #1 and couple #4. If you don't work that way, make sure you know the home position of your two couples.

Step 1: Ocean waves

You are sight calling and it is time to resolve. Get the dancers into right-hand ocean waves with same sex in the centre (either BGGB or GBBG).

Step 2: Ocean waves holding onto partner

Our next goal is to have everyone in the ocean waves holding onto their partner. We are going to accomplish this using only the calls **Swing Thru** and **Acey Deucey**. (**Note:** You can stop reading now and practice doing that by yourself to get a feel for how each of these calls works and when to use one and when to use the other -- **Or**, keep reading and learn about our method).

Look at one of the ocean waves and see if the dancers in that wave also have their original partners in the same wave. They don't have to be holding onto them, just in the same wave. How many people have their partner in the same wave?

There are three possible answers:

1. *Zero have their partners:* Call Acey Deucey, Acey Deucey. Now everyone has their partner somewhere in the wave. If dancers are not holding onto their partner, call Swing Thru.
2. *One couple has their partners:* Now we need to have the end of the wave looking out have their partner somewhere in the wave.

To accomplish this:

- We need to put one member of the matched couple at the end of the wave, facing out. If that's not already true, then call Swing Thru once or twice until it is.
 - Next, call Acey Deucey. Now everyone is in the same wave as their partner.
 - Finally, if dancers are not holding onto their partners, call Swing Thru.
3. *Both couples have their partners:*
Great, the easy case. If they aren't holding onto their partner, call Swing Thru.

At this point you have everyone in ocean waves holding onto their partner. You are very close. They could be in sequence or out of sequence.

Normally I can't see "sequence" while sight calling in a timely way, but Dave has developed a method which works well for many people.

Step 3: Determining sequence

Assume you have memorized two partner pairings (a head couple and a side couple) and their home positions. In the ocean waves, look at how far each couple is from their home position.

- Same distance -- dancers are in sequence
- Different distance -- dancers are out of sequence

Step 4: The ending

From here it is just a matter of memorizing a set of get-outs for each situation.

Here are some commonly used get-outs:

- In sequence, boys on the end
 - Scoot Back, RLG
 - Swing Thru, Boys Trade, RLG

- Spin Chain Thru, Extend, RLG
- Centres Trade, Recycle, Square Thru 3, LA
- Explode And Roll, RLG
- Hinge, Follow Your Neighbour, Extend, LA
- C1: Cross By, LA
- In sequence, boys in the centre
 - RLG
 - Turn Thru, LA
 - Relay The Deucey, RLG
 - Spin Chain The Gears, RLG
- Out of sequence, boys on the end
 - Centres Trade, Swing Thru, RLG
 - Explode The Wave, Partner Trade And Roll, RLG
 - Linear Cycle, LA
 - Trade The Wave, Extend, LA
 - Fan The Top, Spin The Top, RLG
 - A1: Linear Cycle & Roll, Roll Right to a Wave, RLG
 - A2: Recycle Twice, RLG

Out of sequence, boys in the centre

- Swing Thru, Swing Thru, RLG
- Centres Trade, Recycle, RLG
- Spin The Top, Spin The Top, RLG
- Trailers Run, Chase Right, RLG
- Scoot Back, Split Circulate Twice, RLG
- Explode Pass The Ocean, RLG
- Explode Load The Boat, RLG
- Trade The Wave, Do Paso, Roll Promenade
- A1: Lock It, Lock It, RLG
- A2: Slip Slide Slip Slide, RLG
- C1: Slip, Swing The Fractions, RLG
- C3A: Slip, Scoot Reaction, RLG

This method in disguise



At first you might fault this method as being boring or repetitious. Perhaps even subject to overflow. Trust me. Dancers will prefer someone who can resolve quickly and accurately over those callers who start to resolve, make a mistake, try again, and spend over half their calling time resolving.

The "fun" of dancing generally isn't happening while a caller is trying to resolve. Let's limit that time to 10%.

Disguise #1

You can disguise what you are doing. For example, instead of calling Swing Thru use Scoot Back, Centres Trade. In the case where the ocean wave has one set of partners and you have to get one of them to be a lead end, note that Swing Thru 1 1/2 always works. You can hide what you are doing with zeros and equivalents.

Learn some zeros and equivalents

Disguise #2

When you become better with the system, consider using the following for the case when each ocean wave contains no partners:

- *Zero have their partners:* Call Circulate.

Now you have two alternatives:

1. Everyone has their partner *and* they are holding onto them.
2. It is still the case that no one has partners. Call Swing Thru, Circulate. Now everyone has their partner *and* they are holding onto them.

Disguise #3

**Circulates + swing thru
Or
Circulates and trades
Are great for making pairs**

The initial step asked you to get them into right-hand ocean waves and then to get them with their partner. In fact, the entire method will work from left-hand ocean waves just as well (assuming that your dancers are up for it).

Here are the get-outs for left-hand ocean waves:

**The method is ambidextrous
(left or right-handed)**

- In sequence, boys in the centre
 - Extend, LA
 - Swing Thru, Recycle, RLG
 - Trade The Wave. Now have right-hand waves, out of sequence, boys on the end.
- In sequence, boys on the end
 - Girls Run, PR
 - ... And Spread, RLG
 - Spin Chain Thru, Circulate, LA
 - Scoot Back, Extend, LA
 - Trade The Wave. Now have right-hand waves, out of sequence, boys in the centre.
- Out of sequence, boys in the centre
 - Linear Cycle, LA

- Left Swing Thru, Left Swing Thru, Extend, LA
- Swing Thru, Swing Thru, Extend, LA
- Scoot Back, Trade The Wave, RLG
- Trade The Wave, Scoot Back, RLG
- Trade The Wave. Now have right-hand waves, in sequence, boys on the end.
- Out of sequence, boys on the end
 - Trade The Wave, RLG
 - Explode Load The Boat, RLG
 - Girls Run, Couples Trade, PR
 - Trade The Wave. Now have right-hand waves, in sequence, boys in the centre.

Clark's commentary

This system is forgiving. Once you get into ocean waves with same sex in the middle (#0 or #1/2), you stay in those waves.

Every call in Step 1 leaves you in Step 1.

If you make a mistake, say call and Acey Deucey when you should have called Swing Thru, you haven't messed much up. **Just start Step 1 over.**

In the Facing Lines resolution system, one mistake and you often have to start the system over again. Also, the formations are always changing -- Lines Facing, Lines Back-To-Back, Double Pass Thru, etc. One wrong call and you are back to square one -- pair up your primary couple and get to lines.

This system is fast.

Most callers can get to ocean waves in a single call and, if they aren't already there, can get to #0 or #1/2 ocean waves in another call.

Next you need some number of Acey Deuceys and Swing Thrus (or Circulates) -- between 0 and 4.

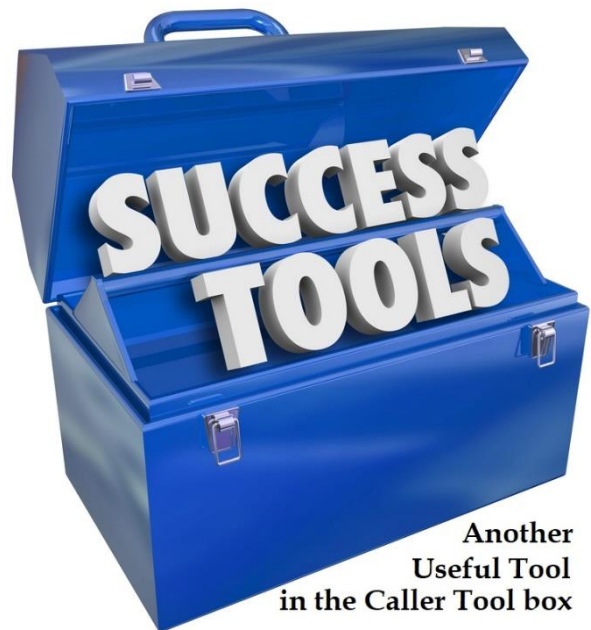
Finally, you have the memorized ending which is one to three calls. Probably 6 calls on average.

The decisions are limited and can be made without stop and go calling.

Some resolution methods place too large a burden on the caller and can't be used well without a lot of practice and experience.

The system starts off in a simple, constrained way for learning purposes but can grow as the caller grows.

I think the system is clever in that it asks you to get into ocean waves (4 possible) and then gets everyone with their partner, but still in the 4 possible ocean waves. Adding in sequence, this gives us 8 possible places and we have modules for each of those. We won't always be ending with Pass Thru, Wheel and Deal, Zoom, Square Thru 3, LA or something similar.



Acknowledgments

This writeup is based on notes taken by Larry Kilgallen, a discussion with Dave Wilson, and feedback from Justin Legakis, C. Scott Ananian, and Gary Feldman.



The big event for 2020 here down under (Australia) is the Australian Caller's Federation Conference and Nationals in the Blue Mountains. These events are being held in the beautiful Blue Mountains area of New South Wales, and are being attended by Callers, Cuers, and Dancers from around the world. In the interest of harmonious communication, we present here some terminology regularly used here in Australia to assist in making your time with us just a little easier

25 Awesome Aussie Slang Terms

By Helena Heldegaard Holmgren

Australian English is more than just an accent, and the Aussie vernacular can easily leave English speakers and foreigners perplexed. Australian English is similar to British English, but many common words differ from American English. There are many unique Aussie idiosyncrasies, expressions and slang.

The term for Aussie slang and pronunciation is "*strine*". Characterized by making words as short as possible; the story goes it was developed by speaking through clenched teeth to avoid *blowies* (blow flies) from getting into the mouth. If you plan to visit, and please do, this list of some of the most commonly used slang expressions is for you.

1. **Arvo:** afternoon
2. **Barbie:** barbeque
3. **Bogan:** redneck, an uncultured person. According to the Australian show *Bogan Hunters*, a real bogan sports a *flanno* (flannel shirt), a mullet, missing teeth, homemade tattoos (preferably of the Australian Flag or the Southern

Cross), and has an excess of Australia paraphernalia. This "species of local wildlife" can be found by following their easily distinguishable tracks from burnouts or the smell of marijuana.

4. **Bottle-O:** bottle shop, liquor store
5. **Chockers:** very full
6. **Esky:** cooler, insulated food and drink container
7. **Fair Dinkum:** true, real, genuine
8. **Grommet:** young surfer
9. **Mozzie:** mosquito
10. **Pash:** a long passionate kiss. A pash rash is red irritated skin as the result of a heavy make-out session with someone with a beard.
11. **Ripper:** really great
12. **Roo:** kangaroo. A baby roo, still in the pouch, is known as a Joey
13. **Root:** sexual intercourse. This one can get really get foreigners in trouble. There are numerous stories about Americans coming to Australia telling people how they love to "root for their team." If you come to Australia, you would want to use the word "barrack" instead. On the same note, a "wombat" is someone who eats roots and leaves.
14. **Servo:** gas station. In Australia, a gas station is called a petrol station. If you ask for gas, don't be surprised if someone farts.
15. **She'll be right:** everything will be all right
16. **Sickie:** sick day. If you take a day off work when you are not actually sick, it's called chucking a sickie.
17. **Slab:** 24-pack of beer
18. **Sook:** to sulk. If someone calls you a sook, it is because they think you are *whinging*

19. Stubbie holder: koozie or cooler. A stubbie holder is a polystyrene insulated holder for a *stubbie*, which is a 375ml bottle of beer.

20. Sweet as: sweet, awesome. Aussies will often put 'as' at the end of adjectives to give it emphasis. Other examples include lazy as, lovely as, fast as and common as.

21. Ta: thank you

22. Togs: swim suit

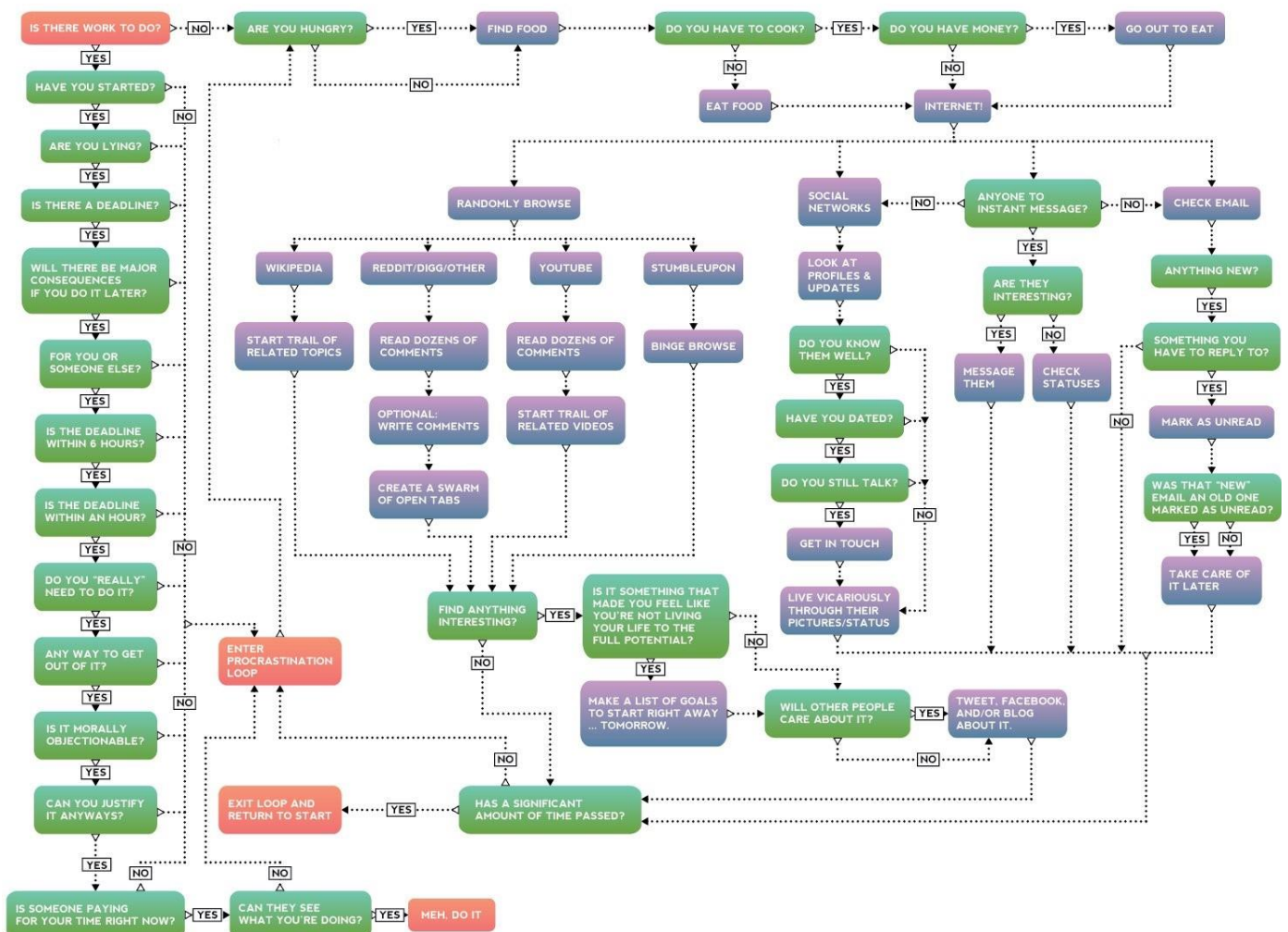
23. Tradie: a tradesman. Most of the *tradies* have nicknames too, including *brickie* (bricklayer), *truckie* (truckdriver), *sparky* (electrician), *garbo* (garbage collector) and *chippie* (carpenter).

24. Ute: Utility vehicle, pickup truck

25. Whinge: whine

Good onya, mate! Understanding the Aussies should be easy as now

THE PROCRASTINATION FLOWCHART



REWARDING THE TEAM

By Calvin Campbell

Dancers enjoy doing a square dance routine correctly both as an individual and as part of a “team” of eight dancers. There is “individual success,” and there is “team success”. The individual dancer can judge his/her own success. Did he/she get from point A to point B correctly? Did he/she have to cheat or cut a corner to get there?

Knowing when the dance routine is finished, and the “team” has succeeded is sometimes tricky in today’s modern western square dance environment. Callers often do not provide any signals to the dancers that tell them they have succeeded in executing part of a patter tip correctly.

So, dancers look for “success” of the “team” at three points: 1) When they hear the words “Swing” or “Left Allemande,” and the expected person is there. 2) When they are told, “You’re Home,” and everyone has their original partner and is at home, 3) When they hear, “Promenade,” and they have their original partner to Promenade.

At any of these points, most dancers look around to see how well the other dancers in the set did. Did all of them dance each “basic” correctly? Do they have their original partner? Did “the team” succeed? They don’t know until everyone is back at their home position. Then they can finally cheer.

How frequently should the caller reward the “team” for their efforts? In my opinion, the dancers need to be rewarded many times during the patter portion of the tip. This relates to how long should a caller continue a dance routine before resolving the set and returning the dancers to home position. (Static Square)

First, as the caller, you may recognize that the set is resolved at several points in a dance routine, but the dancers will not realize that the set is resolved. One of the most common examples of this is to Setup a Corner Box or a Partner Line. The set is resolved, but the dancer usually does not recognize that the set is resolved. From the caller’s viewpoint, the fun is just starting.

From a Corner Box or Partner Line, the caller has many options. Here are just a few. The caller can insert a Facing Couple Zero. The caller could move the active dancers across the street. The set could be Inverted and Rotated, or flip-flopped, etc. Then the caller could choose to Getout to a Left Allemande or Right & Left Grand or You’re Home, etc. The choice depends on the caller, their plan, and how well the dancers are succeeding.

The temptation, for many callers, is to stick in several Zeros of some kind. Some callers will use a combination of all of the above. Some dancers will enjoy this approach. Many dancers will get frustrated with the length of the dance routine.

While the caller is calling, the dancers are wondering whether the whole set is dancing what is being called. If people continue to move around, they surmise it’s going OK, but they don’t know if everyone in the set is doing OK.

The average square dance “Basic” takes 4-5 steps to complete. If the caller is calling smoothly, that takes about 2.5 seconds. If the caller is a stop-n-go caller, it can take much longer. If the caller is explaining to one or two couples what they don’t understand, it can take even more time.

So! How long should the caller make dancers wait for their “reward”? At an average length of five steps for each “basic”, a competent caller can comfortably call 20-24 “basics” per minute of music. If the caller is a stop-n-go caller, and many are, it’s much fewer “basics” per minute. For dancers, a minute is a long time to dance without any assurance that the “team” is succeeding.

Here is an example patter square routine that is used by callers all over the world. The example is timed for a smooth caller. Double the time if you are a stop-n-go caller.

SS-CB

- **SqT** = 10 steps = 5 seconds

CB-CB (CHICKEN PLUCKER MODULE)

- **RLT(6) ... Pass to the Center(2) ... Centers PT(2) ... RLT(6) ... Pass to the Center(2) ... Centers PT(2) ... Total Steps = 20 Secs = 10**

CB-SS

- **StrT(4) ... SqT 3/4(8) ... AL(6) ... Sw at Home(4-8) Total Steps = 22–24 Sec = 11-12 seconds**

The total dance routine, as written, will take 26-27 seconds to get back to a Static Square. The total length of the dance routine is 11 “Basics.”

Now, what happens if the caller chooses to add in a Facing Couple Zero (FCZ) after the **SqT** and another FCZ across the street. Assume that each FCZ is a string of five basics, and each basic takes an average of 5 steps. That’s an average of 25 steps or 12.5 seconds for each FCZ. That adds 25 seconds to the routine. The extended dance routine, is now most of a minute (50+ sec) before

the dancers are rewarded with the knowledge that they didn’t mess up.

There is something else to consider. Who gets to lead the parade? Most of the dancing done in the U.S. today is danced from the Chicken Plucker Frame. Most of that time is danced with Head or Side Couples being the “active” couples, and the other couples stay at their home position. I’ve seen callers glue the inactive couples at their home position for as long as two minutes while they ran the active couples back forth across the grid. That’s boring for inactive couples.

The caller should balance the combined length of the Setup, the Zeros, and the Get-out so that all three components work together to form a whole dance routine of a reasonable length. That takes planning. Keep in mind that the longer the interval between rewards, the higher the stress on the dancers.

My choice has always been to keep the Modules short and limit the number of Modules I use before I resolve to a Static Square. I know how long each “basic” takes to dance. I strive to give them rewards at intervals of no longer than 45 seconds to 1 minute. If I observe that multiple sets are breaking down, I cut down on the length of the total routine. This is done by simplifying usually the Setup and/or the Getout. I also use shorter Zero Modules.

I try to call smoothly. I’ve found that if I expect people to keep up, they will keep up. And they are happier dancing easy material smoothly than dancing harder material where I have to wait for some dancers to figure out what to do.

There is a quick way for you to judge your performance. Have someone keep track of how long you call a patter tip and then count the number of times you return the dancers to home position. If the frequency of the rewards intervals is longer than one minute, you probably should take a look at why.

Thoughts, Experiences and Inspiration from Our Readers!



Thoughts from our readers – The opposite box

Response by Mel Wilkerson

Every now and then we at BTM receive comments on past articles or questions from readers that we try our best to answer. Sometimes however the answer leads to “looking forward by looking back”. This question came from a self-described brand-new caller (2 years) that wanted clarification on the “box resolution” technique which was printed in an earlier version of BTM.

“ I am learning sight calling and am beginning to recognise who is where more often in the boxes and can now use my resolution method to pair up key couples. I found that I always seem to somehow end the same way, either Swing Thru, Trades and Circulates to pair followed by the Ferris Wheel and Pass Thru or Square Thru 3. I have found that when I start my resolution the dancers always seem to know. Lately I noticed that I normally start my box resolution, I mostly end up in opposite boxes (I think that is what they are called – when all the boys are right but they are all facing the right hand lady and the heads are paired in the middle). Is there a method or way to easily resolve from “opposite boxes” to give me more options? Whenever I sight call, the dancers always seem to see it faster than me and seem to know when I am going to call “Pass Thru, Trade By, to an Allemande Left to get out. – John

This is an excellent question John, and congratulations. Sight calling is never

easy and there are so many techniques to choose from and to learn. It seems to me that you are on absolutely the right track with your development. You have learned a resolution technique and made it yours. That is what gives you the confidence to do what you are doing, identifying a recognisable formation (what you call the opposite box) and adding another “get-out” to the toolbox. John, rest assured, that is what even the greatest professionals do, and you can add your name to the list of those that do it right.

The formation: The first matter to deal with is what you call an opposite box. This is and always be a point of contention on what to call the various formation but from what you describe, the term you are using is an older reference which was called an “Opposite Lady Box”. What this means is that if you take away the facing directions of the dancers and just draw the squares and circles of where the dancers are, you will see all the boys are in sequence and they have the opposite lady in the position where the partner would be. A simple way to reference this is “Four Ladies Chain, Heads Square Thru. The centre couples are paired with their partner and the outsides are with their opposite lady. Others call it a four ladies chain box. Whatever you call it, it works for you. Remember however, the names are important only for a point of

reference when discussing how dancers are set up with other callers. That is why they are standardised. This one may be easier for you if you call it a 4 ladies chain box, or an opposite lady box.

You have got one technique down that you know works, and now you are expanding your repertoire to add more things to the mix to give the dancers variety. Please do not stress about trying to memorise a hundred get outs, or twenty different techniques for every formation. The important thing is to acknowledge that you recognise that:

1. Your resolution technique works for you and you are confident with it.
2. You have used it so much that it is becoming a habit that the dancers see and anticipate
3. You have taken steps to break that habit
4. You are able to recognise a new formation (the opposite box) on-the-fly.
5. You are adding material to give your dancers variety by learning equivalents to sequences (what can I do instead of Pass Thru, Trade By, , Allemande Left?).

Those are five absolute positives that you need to take a break and look at and recognise in yourself.

In response to what do you do now. There are two approaches.

FIRST, you are ready to start learning a second resolution technique. I prefer the "Friends and Enemies technique" (or the two-face line technique). For new callers it is pretty similar to the Box technique so it is easy to build upon, and it will give you a little more flexibility to be creative in your set ups – i.e. get away from making the box and then pausing to see who is where. This is likely what is

"clueing" your dancers that you are getting ready to resolve.

The beauty of this is that, while you are learning and practicing the technique, you do not have the stress attached because you already know that you have one technique that works and as you go you can mix and match your resolutions.

In addition, as you progress you will start to recognise more and more formations and get outs that you want to leap at. At this point, keep to the original guidance. **DO NOT LEAP AT THEM.** Wait until you have the technique down before you start to jump at other options.

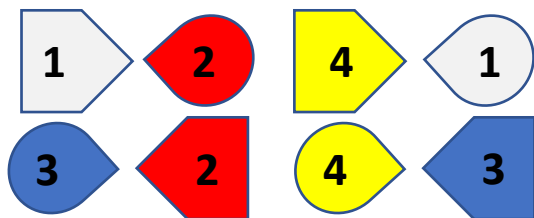
SECOND. You already have one other option that is common for you and that is the opposite box. It is yours and you recognise it so keep it and build upon the foundation you have created.

To answer your question on the **OPPOSITE BX**, I decided to dig out some old notes. It took a while to find it, but I think you may find this very useful. Bill Peters, who was a Master of the Craft that we call Calling used to produce a note service which was pretty much the standard guidebook for callers to get ideas from. Way back in March 1972 he had an article which was specifically on your question. It was called "**SET 'EM UP --- AND GET EM OUT!**"

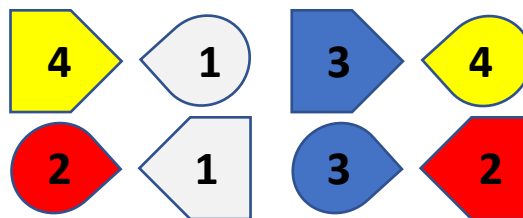
I will re-present the article in its entirety but in relation to your question, have a look at what Bill Peters is setting up and how he is using the ideas to assist in building material. You have an advantage in that you seem to get to the desired formation (the opposite box) by recurring chance; but I recommend that you take the time to step back and deliberately set it up and practice. This will give you more tools for your toolbox and a little more variety to "disguise" your resolution techniques as you continue to grow.

THE OPPOSITE BOX by BILL PETERS – Choreo Breakdown March 1972

This month we'll explore a very handy and a very useful box formation: the frequently encountered set-up in which



or



Many callers deliberately set up this formation whenever they want to shorten a lengthy four times thru box-type zero combination*. By starting the zero from

an opposite box (OB), they need only do the zero twice (instead of four times through) to achieve the allemande left.

***Note:** multiple zero combinations are called fractional zeros which means they must be repeated multiple times.

A series of one or more calls which must be called two or more times in order to return the dancers to the same FASR. The "F" matters, and when the call(s) are repeated the necessary number of times, the FASR will remain unchanged.

- Facing Lines: Pass Thru, Wheel and Deal, Double Pass Thru, Centers In, Cast Off 3/4 (1/3 Zero)
- Eight Chain Thru: Square Thru 3/4, Trade By (1/2 Zero)
- Ocean Waves: Swing Thru, Ends Circulate (1/4 Zero)

The following fractional zeros have been identified: 1/2, 1/3, 1/4/ 1/6/, and 1/12

HERE ARE 5 QUICK (OB) GET INS	AND FIVE STANDARD (OB) GET-OUTS
4 LADIES CHAIN HEADS SQUARE THRU	RIGHT AND LEFT THRU DIVE THRU ZOOM PASS THRU....ALLEMANDE LEFT
HEADS SQUARE THRU 2 RIGHT AND LEFT THRU	SPIN CHAIN THRU TURN THRUALLEMANDE LEFT
HEADS HALF SASHAY PASS THRU SEPARATE, AROUND 1 TO A LINE STAR THRU	SWING THRU TWICE ALL 8 CIRCULATE RIGHT AND LEFT THRU SLIDE THRU SQUARE THRU 3....ALLEMANDE LEFT
HEADS STAR THRU ZOOM CENTRES PASS THRU	PASS THRU TRADE BY....ALLEMANDE LEFT

HEADS SQUARE THRU SWING THRU MEN RUN COUPLES CIRCULATE, WHEEL AND DEAL	SLIDE THRU SQUARE THRU RIGHT TO PARTNER – PULL BY ...ALLEMANDE LEFT
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Comment: When Bill Peters wrote this, his intent was likely to use this technique to develop recognition of the (OB) formation by setting it up in different ways and using different options to “get-out”. By repetition and practice, callers can begin to mix and match both a set-up and a get out to incorporate variety into their routines without the constant repeating of sequences in double or quarter zero modules which were common practice at the time.

These exercises today are as valid as they were back in the early 1970s, and even more so now, because of the extensive development of sight calling techniques and various resolution techniques. The ability to recognise the “Opposite Box” set up allows you to add more options to your routines.

Currently you stated that when you start to resolve you put them into parallel boxes (an 8 chain 4 formation) and most of the time you find that you are in this opposite box type set up. You can continue to use your box resolution technique, but also your pass thru, trade by option to the allemande left. Start slowly and add these get outs to your routines one by one. They will cement themselves into your memory and you will have 4 new disguises to wear for the dancers when you start your resolution.

Meanwhile, mix and match your get outs with your existing resolution technique, the “OB” get out of your choice and a new practice of a new resolution

technique. You will find that you suddenly have more variety than you or the dancers realise and it will all seem magical to both of you.

I still strongly recommend that you find a mentor in your area of the States to assist you in developing your skills further. Many callers like Don Beck or Kip Garvey, Mike Callahan, Tom Miller, Ken Ritucci and many others have offered to provide advice online through the Facebook connections to many callers just like you. Take advantage of them and their wisdom. It is by far, greater than mine. There are also a couple of on-line schools where you can work at your own pace and there are flyers for two of them at the back of this edition of BTM.

The secret is, recognise in yourself that you are doing extremely well and take pride in how far you have come. Keep up the good work and good luck.

Amaze Yourself Today!

You are capable of doing more than you think is possible, just don't let your mind talk you out of it!

-Linda Thomas



Mainstream Focus of the Month – Jan 2020

ANYONE WALK – OTHERS DODGE

Singing Call

(H) LEFT SQUARE THRU 4,
LEFT DOSADO **TO A** -
LEFT-HAND WAVE,
LEFT SWING THRU
LADIES RUN,
MEN TRADE,
CAST OFF 3/4,
MEN WALK – LADIES DODGE,
LADIES WALK – MEN DODGE**
SWING AND PROMENADE
(** you can replace the Walk & Dodge
with a Split Circulate for more variety)

Singing Call

(H) SQUARE THRU 4,
DOSADO,
TOUCH ¼,
WALK AND DODGE,
PARTNER TRADE,
MEN WALK – LADIES DODGE,
MEN RUN,
RIGHT AND LEFT THRU,
SLIDE THRU,
SWING AND PROMENADE

SS-CB

HEAD LADY WALK – MAN DODGE
SAME 4 – HINGE & MEN CROSS RUN
EXTEND,
SWING THRU,
MEN RUN,
FERRIS WHEEL
CENTRES SQUARE THRU 3

SS-PL

HEADS LEAD RIGHT, VEER LEFT
COUPLES CIRCULATE,
MEN RUN,
WALK AND DODGE,
TAG THE LINE, FACE IN,
AS A COUPLE, LADIES WALK - MEN
DODGE,
CENTRES TRADE,
LADIES FOLD
SLIDE THRU

CB-CB

CIRCLE FOUR ¾, (make a line)
MAN WALK – LADY DODGE,
HINGE,
LADIES TRADE,
SPIN THE TOP (TWICE)
RECYCLE

PL-PL

RIGHT AND LEFT THRU,
LADIES WALK – MEN DODGE,
HINGE,
MEN CROSS RUN,
RECYCLE,
SWEEP ¼,
PASS THRU,
PARTNER TRADE

CB-PL SLIDE THRU, MAN WALK – LADY DODGE, CENTRES - LADIES WALK AND MAN DODGE, CAST OFF $\frac{3}{4}$, CENTRES MEN WALK - LADIES DODGE, COUPLES HALF CIRCULATE AND – VERY CENTRE LADIES TRADE, FINISH YOUR CIRCULATE, TAG THE LINE, FACE OUT, PARTNER TRADE	PL-CB LADY WALK – MAN DODGE, CENTRE 4 WALK & DODGE CENTRES CLOVERLEAF, OTHERS FACE IN, ZOOM, SQUARE THRU 3 ** (**Left Square Thru 3 for right hand free)
CB-Resolve SWING THRU, MEN RUN, LADIES WALK & DODGE, MEN RUN, MEN WALK & DODGE, TAG THE LINE – FACE RIGHT, FERRIS WHEEL, CENTRES MAN WALK – LADY DODGE, ALL MEN WALK LADY DODGE, CENTRES MAN WALK – LADY DODGE, MEN ZOOM, LADIES RUN CENTRES TRADE, RIGHT & LEFT GRAND	PL-Resolve RIGHT AND LEFT THRU, LADIES WALK – MEN DODGE HINGE, MEN CROSS RUN, SWING THRU, LADIES CIRCULATE, MEN TRADE, ALL 8 CIRCULATE, STEP THRU**, RIGHT & LEFT GRAND (** you can also use All 8 Circulate 1-½** without step thru then call Right & Left Grand)

(P.S. All submissions are welcome). If there is something that you would like us to specifically look, ideas to expand on or even specific choreography that is focused and you would like to see in the BTM Focus of the Month, send it to us. You will get a response, and/or, you may even find your material published as a separate article. E-mail our editor at bjwonson@gmail.com or to Mel Wilkerson at wilkerso@bigpond.net.au

What is the Focus movement of the month?

The answer is simply, we present some material for callers to play with and focus on, that may assist in improving their choreographic repertoire and help to develop dancer skills and abilities. We include extended applications without getting too technically challenging or setting unreasonable expectations.

The focus movement of the Month is in keeping with that approach in that we will take a movement and present some fix point modules (from a Corner Box, or Partner Line for example) for use. It is our hope that this limited presentation of a focus movement idea will assist callers in generating, and hopefully sharing their own ideas on how to use that movement with variety and interest.

Unpunctuated – Righting Rules

By everyone everywhere

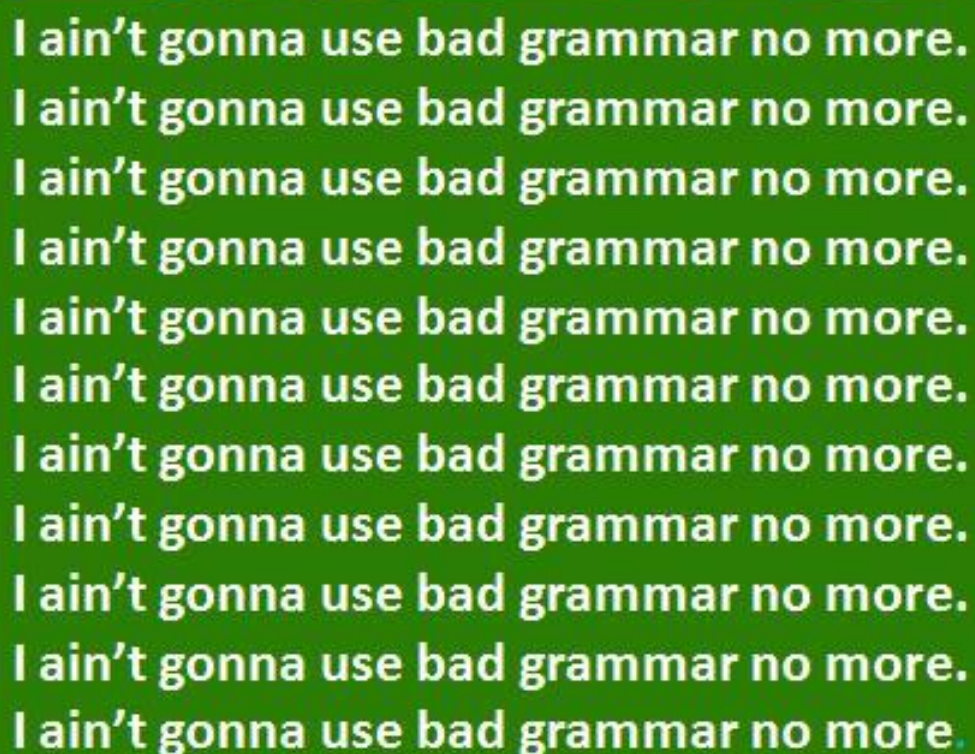
In this land that we call home, we have come to find that many times, how we express ourselves or how we structure words and sentences seems to vary. Often, we receive comments on structure or spelling and sometimes we receive articles that, with the permission of the provider, we reformat just a little for clarity. We at BTM take pride in our product and stand by our righting rules for gooder grammar in order to make reeding a little better for your use. We have some 40 simple rules layed out by our “editor in cheif” to follow to guide us.



55 Funny Grammar Rules

1. Verbs HAS to agree with their subjects.
2. Never use a preposition to end a sentence with.
3. And don't start a sentence with a conjunction.
4. It is wrong to ever split an infinitive.
5. Avoid clichés like the plague. (They're old hat.)
6. Also, always avoid annoying alliteration.
7. Be more or less specific.
8. Parenthetical remarks (however relevant) are (usually) unnecessary.
9. Also, too, never, ever use repetitive redundancies endlessly over and over again.
10. No sentence fragments.
11. Contractions aren't always necessary and shouldn't be used to excess so don't.
12. Foreign words and phrases are not always apropos.
13. Do not be redundant; do not use more words than necessary; it's highly superfluous and can be excessive.
14. All generalizations are bad.
15. Comparisons are as bad as clichés.
16. Don't use no double negatives.
17. Avoid excessive use of ampersands & abbrevs., etc.
18. One-word sentences? Eliminate.
19. Analogies in writing are like feathers on a snake (Unless they are as good as gold).
20. The passive voice is to be ignored.
21. Eliminate commas, that are, not necessary. Parenthetical words, however, should be enclosed in commas.
22. Never use a big word when substituting a diminutive one would suffice.
23. Don't overuse exclamation points!!!
24. Use words correctly, irregardless of how others use them.
25. Understatement is always the absolute best way to put forth earth-shaking ideas.
26. Use the apostrophe in its proper place and omit it when it's not needed and use it correctly with words' that show possession.
27. Don't use too many quotations. As Ralph Waldo Emerson said, "I hate quotations. Tell me what you know."

28. If you've heard it once, you've heard it a billion times: Resist hyperbole; not one writer in a million can use it correctly. Besides, hyperbole is always overdone, anyway.
29. Puns are for children, not groan readers.
30. Go around the barn at high noon to avoid colloquialisms.
31. Even IF a mixed metaphor sings, it should be derailed.
32. Who needs rhetorical questions? However, what if there were no rhetorical questions?
33. Exaggeration is a billion times worse than understatement.
34. Avoid "buzz-words"; such integrated transitional scenarios complicate simplistic matters.
35. People don't spell "a lot" correctly alot of the time.
36. Each person should use their possessive pronouns correctly.
37. All grammar and spelling rules have exceptions (with a few exceptions)....Morgan's Law.
38. Proofread carefully to see if you any words out.
39. The dash - a sometimes useful punctuation mark - can often be overused - even though it's a helpful tool some of the time.
40. Proofread carefully to make sure you don't repeat repeat any words.
41. In writing, it's important to remember that dangling sentences.
43. Always make sure that you format and number your items correctly



I ain't gonna use bad grammar no more.
I ain't gonna use bad grammar no more.
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I ain't gonna use bad grammar no more.
I ain't gonna use bad grammar no more.

Positively Plussed

By Barry Wonson

General modules that can be used as fill within a general patter call. *Barry*

- **(CB):** SQUARE THRU $\frac{3}{4}$,
TRADE BY, SWING THRU,
LADIES FOLD,
PEEL OFF & ROLL,
LADIES SWING THRU,
MEN TURN $\frac{1}{4}$ LEFT,
DIAMOND CIRCULATE,
MEN SWING THRU,
FLIP THE DIAMOND, RECYCLE :
(CB)
- **(CB):** PASS THE OCEAN,
CENTRE MEN RUN RIGHT,
CENTRES CROSSFIRE,
OTHERS HINGE &
FOLLOW YOUR NEIGHBOUR,
COLUMN OF 6 --:
WALK & DODGE,
CENTRE 4 TRADE THE WAVE,
4 MEN RUN, MEN PASS THRU,
CENTRES TRADE THE WAVE,
RECYCLE, SQUARE THRU 5,
OTHERS U TURN BACK:
(CB) rot 1/4
- **(CB):** TOUCH $\frac{1}{4}$, WALK & DODGE,
MEN FOLD, LADIES U TURN
BACK & SQUARE THRU $\frac{3}{4}$,
LEFT TURN THRU,
LADIES PASS THRU,
PEEL OFF, ALL TURN THRU,
TAG THE LINE, FACE RIGHT,
WHEEL & DEAL, PASS THRU,
RIGHT & LEFT GRAND.
- **(CB):** SQUARE THRU $\frac{3}{4}$,
TRADE BY, SWING THRU,
LADIES FOLD, PEEL THE TOP,
GRAND SWING THRU,
MEN RUN, CROSSFIRE,
SINGLE HINGE &
RIGHT LEFT GRAND.
- **(CB):** TOUCH $\frac{1}{4}$,
FOLLOW YOUR NEIGHBOUR,
MEN RUN LEFT, CROSSFIRE,
LADIES RUN,
ALL U TURN BACK,
RIGHT & LEFT GRAND.
- **(PL):** RIGHT & LEFT THRU,
PASS THRU, WHEEL & DEAL,
ALL U TURN BACK, PEEL OFF,
PASS THRU,
ENDS CROSS FOLD,
CENTRES CALIFORNIA TWIRL,
SAME 4 - U TURN BACK,
SWING THRU, SINGLE HINGE,
WEAVE THE RING.
- **(PL):** PASS THRU, CROSSFIRE,
CENTRES TRADE THE WAVE,
EXTEND, **CENTRES --**
WALK & DODGE, CLOVERLEAF,
OTHERS U TURN BACK,
ALLEMANDE LEFT.
- **(SS)** HEADS PASS THE OCEAN,
PING PONG CIRCULATE,
RECYCLE, DOUBLE PASS
THRU, TRACK 2,
SPIN CHAIN THE GEARS,
RECYCLE, SLIDE THRU,
PASS THRU, WHEEL & DEAL,
CENTRES PASS THE OCEAN,
RECYCLE, PASS THRU,
PARTNER TRADE:
**SS Rotated $\frac{1}{4}$ for Ready for a
Singing Call**

Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

Dear Dr. Allemander: I love all the strange calls that I hear in square dancing; such as “spin chain the gears”, “pass the ocean”, “ferris wheel”, but there is one call that really puzzles me. I know what gears are, and I have seen the ocean, but when the caller says, “relay the deucey” – what the heck is a ‘deucey’?

- Acey Diamond
Roadside BTBS, Qld

DEAR ACEY: You are right. The word ‘deucey’ is not in your Funk & Wagnells and there are no ‘deuceys’ in the Encyclopedia Britannica, or Wikipedia. Even a google search brings up very little information on this word. According to the latter a ‘deucey’ could be seen as

“something that is, crispy, rough, real, hot, icy, badd, and a nickname for Toledo rapper; Deuce D”

Obviously, this is not what the caller is trying to get dancers to do when he calls “relay the deucey”. In actual fact, the word the caller is really saying is “Doosie”.

“Doosie” is a shortening of the original call, which came from the Germanic “Dooslegrabbenundschwinggdenundkeeppongoin”, which translates as “hey, sweetheart, I’ll see you in the next ocean wave if we’re both lucky and the others don’t go haywire”. Obviously, this word was more than most callers could handle during a singing call, and thus, the slightly shortened version entered into our popular terminology. Some callers have attempted the original, non—shortened version, however they all ended up with dancers complaining of indoor rain coming from the stage, and thus, it has not been attempted for many years.

(Dr. A.L. (Lefty) Allemander gives advice to the dancelorn in this space on a regular basis. Right now, he advises that you never to ask about “triple scoot” or “swap around”)



Poetry Corner: Slow Dance

By David L. Weatherford



Have you ever watched kids on a Merry-Go-Round?
Or listened to the rain slapping on the ground?
Ever follow a butterfly's erratic flight?
Or gazed at the sun into the fading light?

**You better slow down, Don't dance so fast
Time is short. The music won't last.**

Do you run thru each day on the fly?
When you ask, "How are you"? Do you hear the reply?
When the day is done, do you lie in your bed
With the next hundred chores running through your head?

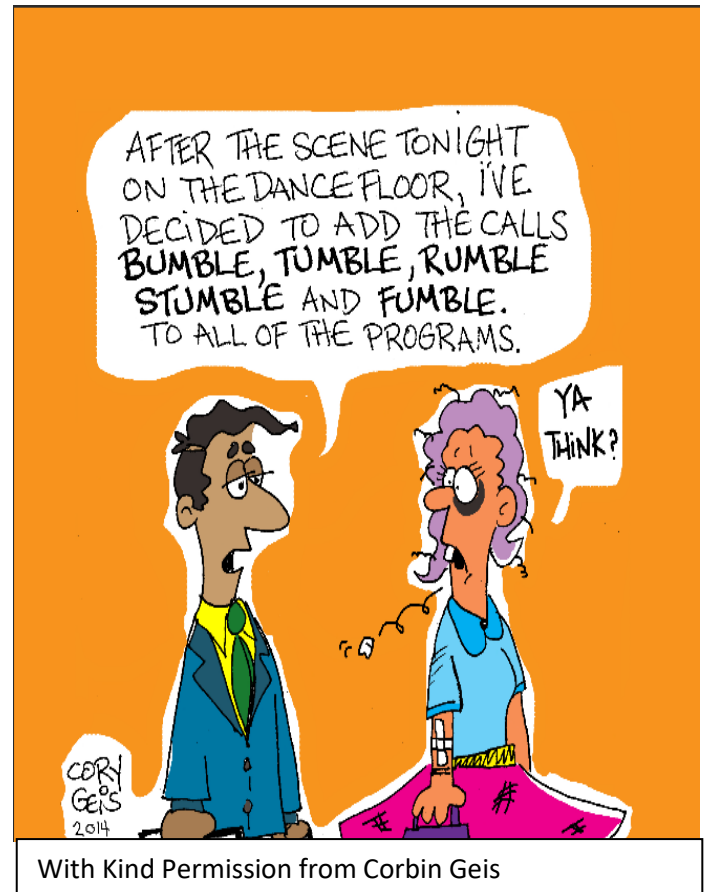
**You better slow down, Don't dance so fast
Time is short. The music won't last.**

Ever told a child, "We'll do it tomorrow"?
And in your haste, not see his sorrow?
Ever lost touch, let a good friendship die?
'Cause you never had time to call and say,
"Hi"?

**You better slow down, Don't dance so fast
Time is short. The music won't last.**

When you run so fast to get somewhere,
You miss half the fun of getting there,
When you worry and hurry through your day
It is like an unopened gift, thrown away.

**Life is not a race. Do take it slower.
Hear the music before your song is over.**



With Kind Permission from Corbin Geis

MOVING DOWN THE MAINSTREAM

From Barry Wonson

In order to create variety within a patter call, we use the idea of features, to give the dancers a feeling of uniqueness in each patter presented. Features can be individual calls, groups, formations, etc. One good idea in the latter concept (formation) is the use of columns of 6 dancers.

- HEADS STEP TO A WAVE, LADIES RUN, SIDES TOUCH $\frac{1}{4}$,
COLUMN OF 6: CIRCULATE,
OUTSIDE MEN RUN,
CENTRE LADIES U TURN BACK,
ALL SWING PARTNER, (step ahead)
PROMENADE.
- HEADS SWING THRU, MEN RUN,
SIDES TOUCH $\frac{1}{4}$,
COLUMN OF 6: CIRCULATE,
MEN $\frac{1}{2}$ TAG, WALK & DODGE,
LADIES WALK & DODGE,
ALL CLOVERLEAF $\frac{1}{2}$ WAY,
SWING PARTNER, PROMENADE.
- HEADS SEPARATE & TOUCH $\frac{1}{4}$,
SIDES SWING THRU, MEN RUN,
COLUMN OF 6: SCOOTBACK,
CENTRE 4 WHEEL & DEAL,
OTHER MEN RUN,
CENTRES STAR THRU &
BACKAWAY, OTHERS LEAD LEFT:
(CB) Rot $\frac{1}{4}$ L
- HEADS SPIN THE TOP,
MEN PASS THRU, **COLUMN OF 6:**
TRADE, SIDE LADIES -- RUN,
THE (original) SIDES PASS THRU,
VERY CENTRE LADIES --
CROSSRUN,
COLUMN OF 6: CIRCULATE 1 & $\frac{1}{2}$,
MEN WALK & DODGE,
HEAD LADIES FACE IN &
PASS TO THE CENTRE,
LADIES MAKE A L HAND WAVE &
RECYCLE, PASS THRU,
STAR THRU, PROMENADE.
- **(PL):** TOUCH $\frac{1}{4}$,
ALL CIRCULATE 1 & $\frac{1}{2}$,
COLUMN OF 6 WALK & DODGE,
THEN TRADE, LADIES PASS
THRU, NEW CENTRE LADIES
TRADE, LONESOME MEN FACE IN,
ALL SWING PARTNER,
PROMENADE.)
- **(PL)** RIGHT & LEFT THRU,
 $\frac{1}{2}$ SASHAY, TOUCH $\frac{1}{4}$,
CIRCULATE 1 & $\frac{1}{2}$,
COLUMN OF 6 CIRCULATE 1 & $\frac{1}{2}$,
LADIES BEND THE LINE,
MEN WALK & DODGE,
STAR THRU, LADIES TRADE,
MEN CIRCULATE, FERRIS WHEEL,
SQUARE THRU $\frac{3}{4}$: **(CB)**
- **(PL)** PASS THRU, TAG THE LINE,
FACE RIGHT,
COUPLES CIRCULATE,
BEND THE LINE, TOUCH $\frac{1}{4}$,
CIRCULATE 1 & $\frac{1}{2}$,
COLUMN OF 6 CIRCULATE 1 & $\frac{1}{2}$,
OUTSIDES BEND THE LINE,
CENTRES WALK & DODGE,
PASS THRU, ALLEMANDE LEFT,
RIGHT & LEFT GRAND, **BUT --**
ON 3RD HAND PROMENADE.
- **(CB)** SQUARE THRU $\frac{3}{4}$, TRADE BY,
SLIDE THRU, TOUCH $\frac{1}{4}$,
CIRCULATE 1 & $\frac{1}{2}$,
COLUMN OF 6 CIRCULATE 1 & $\frac{1}{2}$,
MEN BEND THE LINE,
LADIES BOX CIRCULATE,
LADIES WALK & DODGE,
STAR THRU, PROMENADE.
- **(CB)** TOUCH $\frac{1}{4}$, WALK & DODGE,
MEN FOLD, SWING THRU,
CENTRES RUN, BEND THE LINE,
TOUCH $\frac{1}{4}$, CIRCULATE 1 & $\frac{1}{2}$,
COLUMN OF 6 CIRCULATE 1 & $\frac{1}{2}$,
OUTSIDES BEND THE LINE,
CENTRE MEN U TURN BACK,
RIGHT & LEFT GRAND

Creative Choreography

By Lee and Steve Kopman From ASD Dec 2009

You can lead the dancers right -- but you can't make them circle.

We want to take a minute and wish all of you a happy healthy New Year. Rarely does a square dance weekend happen where someone doesn't come up and say they enjoy reading the articles in American Square Dance magazine.

Thank you all for taking the time to read them and expose your dancers to something different. This month let's have some fun with the simple idea of Lead to The Right without saying circle to a line. A little different idea here with just a twist of creativity. Have fun.

BASIC AND MAINSTREAM

- (S) Lead Right, Right & Left Thru, Flutter Wheel, Veer Left, Chain Down The Line, Dixie Style To A Wave, Men Cross Run, Scoot Back, Right & Left Grand
 - (S) Lead Right, Right & Left Thru, Pass The Ocean, **In A Wave Of 8 -** Everybody Swing Thru, Turn Thru, Tag The Line, Cloverleaf, Centres Swing Thru, Extend, Split Circulate Twice, Right & Left Grand
 - (S) Lead Right, Pass The Ocean, Recycle, Right & Left Thru, Dixie Style To A Wave, Men Cross Run, Scoot Back, Right & Left Grand
 - (S) Lead Right, Swing Thru, Spin The Top, Turn Thru, Ladies Run, Split Circulate, Hinge, Right & Left Grand
 - (H) Lead Right, Swing Thru, Spin The Top, Recycle, Pass The Ocean, Scoot Back, Right & Left Grand
- ### **PLUS**
- (H) Lead Right, Touch ¼, Centres Trade, Split Circulate, Ladies Trade, Swing Thru, Right & Left Grand
 - (H) Lead Right, Pass The Ocean, Ladies Trade, Linear Cycle, Square Thru 3, Left Allemande
 - (S) Lead Right, Touch ¼, Ladies Trade, Pass The Ocean, Dixie Grand, Left Allemande
 - (H) Lead Right, Square Thru 2, Chase Right, Scoot Back, Walk And Dodge, Partner Trade, **AND** Roll, Right & Left Grand
 - (S) Lead Right, Right & Left Thru, Turn 1/4 More, Crossfire, Follow Your Neighbour **AND** Spread, Left Swing Thru, Right & Left Grand
 - (H) Lead Right, Fan The Top, Linear Cycle, Pass The Ocean, Explode The Wave, Left Allemande
 - (H) Lead Right, Single Circle - **to a Wave**, Fan The Top, Turn Thru, Courtesy Turn, Left Allemande
 - (H) Lead Right, Right & Left Thru, Veer Left, Ladies Hinge, Diamond Circulate, Flip The Diamond, Split Circulate **Twice**, Right & Left Grand
 - (S) Lead Right, Square Thru 2, Chase Right, Walk And Dodge, Tag The Line, Leads U-Turn Back, Right & Left Grand

Caller Run Clubs and Dancer Run Clubs

Perspective debate by Burt and June Harvie (Delta B.C) and Ron and Barb Lowe (St John N.B.)

Caller-Run Club by Burt & June

I have chosen to take the side of Caller Run Clubs, for in today's dancing. I firmly believe that a caller-run club is the only way to operate. I must say at this point, that I have never had, nor do I now have, a caller-run club. I call for two clubs and a beginner class and both are executive run.

First of all, in today's dancing, I believe that any dancer who dances beyond mainstream level is what we classify as a high frequency dancer, that is to say, dancing at least twice a week and sometimes more often. As a general rule, this type of dancer does not wish to be tied down to an executive position because he hasn't the time to spare.

The mainstream dancer is normally a once a week or maybe twice a month dancer because that is all the time he can afford to the movement and he or she does not want to be burdened with the headaches and time involved in running a club. I must say here that there are exceptions to the rule and again I am speaking generally.

I have discovered, that by listening to dancers talk, and watching their reactions, most dancers would rather pay their admission at the door, have coffee, enjoy the fellowship of the evening and then at the end of the dance, go to the door without having any more worry.

The following are points of interest that support my feelings in this matter:

1. Being caller-run, the caller can establish and maintain the level and type of programs he feels are best suited for the dancers. Dancers who do not like the level or type of program are free to dance in a club in which they are happy. (The caller

must maintain an interesting program to retain the dancers.)

2. Dancers who cannot handle the level can be advised by the caller that he, or she, would be best suited for another level. Any other problems can be decided on the spur of the moment and do not have to wait for an executive meeting for a decision.
3. His job, as a caller, is secure as long as he is doing a good job.
4. A wise caller can impart his attitude and feelings to the dancers and thereby giving the dancers a better and healthier outlook towards the square dance movement.

It would be unfair not to point out that an executive-run club can operate without a caller (by using tapes or records).

One of the big disadvantages of the caller-run club is that it puts a heavy burden on the caller's partner. The partner must look after the door, administrative work, and take care of the refreshments.

A caller must be honest and sincere with the dancers, and at all times present the best possible program.

Whichever way you choose to go, good luck and have fun dancing.

Dancer run (committee run) Clubs by Ron and Barb

So there will be no misunderstanding, I want to make it clear that I feel both types of clubs can work and do work successfully, but keeping within the framework of a proper debate, I will present to the best of my ability the pro side of the executive run club from the Caller's viewpoint.

I will now present a list of the advantages as I see them: *(with some comments by me Barry)*

Advantages to the dancers;

1. All dancers who are involved with an executive run club come away with a better understanding of the activity.

(Barry – Most dancer run clubs have huge problems in getting anyone to stand for the positions. Dancers just want to dance)

2. Those involved in the executive of various committees will derive a degree of personal satisfaction and feel a sense of achievement from their work in the club.

(Barry – as well as frustration)

3. The more opinions expressed, and considerations made before a decision is made in the running of the club, the greater are the chances that a high percentage will understand and be satisfied with the directions taken by the decision makers.

(Barry – dancers just want to dance)

4. If a club suddenly loses the services of its Caller, they will find themselves in a better position to carry on until another caller is found, otherwise club closure is a definite possibility.
5. The more people involved with the running of the club, the more personal contact there will be within the club, which will aid in club growth and will promote the continuity of a healthy and concerned club, with each and every dancer being touched with a sense of personal responsibility and control in the overall club operation.

(Barry – dancers just want to dance)

Advantages for the caller;

1. The most important and obvious plus factor for the caller is that he will be free to devote a high percentage of

his time to matters which relate directly to calling and teaching.

(Barry – he does that anyway. The actual time in the running is minimal)

2. Because the caller is free from other responsibilities, he will be free to devote more of his time to his spouse and family.

(Barry – same as above)

3. The caller's partner will be free from the work which often falls on the shoulders of the caller's partner in the caller run club.

(Barry – the caller's partner always works, regardless of caller run or dancer run)

4. A new caller starting out will benefit greatly from calling and teaching for a group which has had operational experience.

(Barry – they tell him what they want, and he is too inexperienced to understand that his job is to give them what they need)

5. There is also a sense of team spirit from which the caller will benefit when working with executives and committees.

(Barry – more often than not, the dancers think they know better than the caller. Team spirit is gained in dancing, not by working in committee)

6. The caller is free from the financial burden which a club must carry and is also free from most legal liabilities should they arise.

(Barry – the caller still has to have insurance. Liability covers most of his endeavours, and he is still the one in the firing line)

7. The caller does not have to act as "P.R. man" or policeman.

(Barry – that is part of the job description)

8. Some dancers unjustly look on a caller run activity as someone trying to make a buck, which would not occur if they were involved and knew the reasons for fee increases and other financial considerations.

(Barry – the caller **IS** trying to make a buck. He has to pay for equipment, music, transport costs, insurance, fees, etc.)

9. The caller is free from the booking of callers and halls and the many other odd jobs which must take place in the operation of a successful club.

(Barry – booking a hall is a one-time only job. I am unsure what is meant here by odd jobs, but running a club is a relatively simple process – the difficult part is keeping dancers happy, entertained, educated – that is what the club is for)

Remember— many hands make light work

(Barry – over the years I have been involved in this activity as a club caller – predominantly in a Caller Run system. I have worked for a couple of dancer run clubs and have come against a huge number of problems that those of us who run our own clubs do not have to face.

It is our decision as to what we call, how we teach, when we teach, and to provide a framework that keeps dancers returning to our club. Our clubs run each week for around 48 weeks each year. We do not have hired visiting callers (maybe for a birthday weekend), nor do we have monthly dances where a caller is hired for a combined club effort.

When we go to the movies, the theatre owner does not expect his paying customers to get together and form a committee to run his business. He knows what to do. Likewise, if someone wants to learn ballroom dancing, they do not go to a studio and be faced with a committee. They just pay their money at the door and enter to be educated and entertained. This is the same for just about any other activity that is based on entertainment...and we sure fit into that definitions.

In very recent times I have seen callers, who are aware of the needs of the dancers, have to resign from calling at a club because the committee did not want to hear what they had to say. One group had low numbers – the caller wanted to bring in beginners, but committee did not want new dancers as that 'lowered the level and their enjoyment'. These types of clubs that have a purely selfish attitude end up dying out as they do not understand the necessity for growth, change and new blood to give fresh approaches.

There are some disadvantages, but these are far outweighed by the positive aspects. Here in Australia, most callers run their own clubs. In actual fact the word 'club' is applied incorrectly as they are not clubs in the strict sense of the word, but rather a group of people who come along to a dance for a specific reason.

Callers call for their club 48 weeks a year (on average). That is the job we put our hand up for.

Mel - You will notice from the terminology and expectations of this debate, that it took place a fair while ago. In fact, the debate took place in March 1982 and is reprinted here from the March 1983 edition of American Square Dance. Many of the points raised are as valid today as they were then, whilst others such as dancing frequency, level and the reasons why, seem to have dramatically changed. Nonetheless, it is always a good idea to look back and see where we came from and what we were thinking which brought us to where we are now. That includes both the good and the bad, and the bias and the objectivity in the perspectives of then and now. There are advantages and disadvantages to both. In my opinion, either is fine as long as it is the dancers who are ultimately the winners

Smooth Dancing

By Don Beck

WHAT IS SMOOTH DANCING?

Smooth dancing **is dancing**, not marching. It is not just Body Flow but includes many other components. Some callers refer to this type of dancing as “*Wind in Your Face*”. When watching dancers who are dancing smoothly, it is hard to tell where one calls stops and the next one starts. Watching smooth dancing is like looking through a kaleidoscope.

WHY IS DO WE CARE?

Smooth dancing means that dancers enjoy dancing more. It makes getting through difficult material easier. It is less tiring. It is more fun. And of course, if the dancers are having more fun, they like the caller more! Even though sometimes there are some valid reasons for departing from smoothness; for example, gimmicks, work shopping, and/or challenge; smooth dancing is desired whenever possible.

THE COMPONENTS OF SMOOTH DANCING

Important: In order for square dancing to be SMOOTH, a lot of different elements **must ALL be right**. The more important ones are:

- Timing,
- Body Flow,
- Overflow,
- Hand Availability,
- Phrasing, Tempo,
- Dancer Ability,

- Difficulty, and
- Perceived Effect of Music and Voice.

In this article, we will just touch briefly on each of these components. A full discussion of each would be a complete presentation in itself. That said, each topic could also easily be the singular topic of a full weeklong caller school.

ANALYZING THE COMPONENTS OF SMOOTHNESS

Body Flow The movement and body position of each call should flow directly into that of the next call. Remember to be aware of inactive dancers and not just the active ones. Likewise, it is important that as a caller you are aware of women as well as men, and at the same time both the left-side part as well as right-side part.

Unfortunately, some calls are inherently awkward all by themselves. It is also important that you are able to identify these and mitigate the awkwardness as much as possible.

One such call in the advanced program, for example, is SWAP AROUND. It is a popular and well used call but the call itself is inherently awkward by its very definition and body flow.

In addition, some sequences are awkward. Some examples are

- BEND THE LINE (except from LH 2-Faced Lines), followed by a FLUTTER WHEEL or
- CENTERS IN, BEND THE LINE

IN other cases, some sequences are border line awkward in body flow but are part of the common use lexicon that they are regularly danced without issue. In using these, it is important to use your own judgment. Examples include the combinations of:

- WALK AND DODGE, PARTNER TRADE.
- STAR THRU, VEER TO THE LEFT.

Body Position & Position off-sets

TAG THE LINE from RH vs. LH 2-faced line

SQUARE THRU 3/4 to DOSADO vs. ALLEMANDE LEFT.

Overflow (Too much of a good thing). Be aware of dancers going around and around in the same direction, in a tight circle. This is why it is important to watch all the dancers. In the first example below, it is obviously the centres, but in the second example it is only two of the centre dancers:

- (OW) SWING THRU, SPIN THE TOP, CENTERS TRADE or
- (2-FL) FAN THE TOP, COUPLES CIRCULATE, WHEEL AND DEAL

When you have issues of overflow you can easily correct for it with calls that reverse the normal clockwise flow. Some corrective style direction change movements include:

- Right & Left Thru,
- Chain Down the Line,

- Dixie Style to a Wave, or
- Reverse Flutter Wheel

Alternatively, if your flow is clockwise it is corrected with actions that are counter clockwise. For example:

- From LH 2-faced lines, call Ferris Wheel or Couples Circulate.

Hand Availability In 90 percent of the cases it is crucial to ensure that your hand availability is correct. Simply put this means, "Do not use a call that starts with a hand that is not available at the end of the previous call". Examples of poor hand availability are:

- SQUARE THRU, STAR THRU.
- SQUARE THRU 2, ALLEMANDE LEFT

Note: this is not the same as the earlier belief that you can't use the same hand twice. If hand is available, it is okay to use even if it was just used.

- ALLEMANDE THAR, SLIP THE CLUTCH, ALLEMANDE LEFT
- TOUCH ¼, SCOOT BACK, SWING THRU
- BOX THE GNAT, RIGHT AND LEFT THRU.

Timing What makes well-timed dancing?

Dancers are moving smoothly from one call to the next, while taking one step with each beat of the music. Each call is delivered at the right time so that dancers can dance as described above.

What makes well timed calling? Although the topic of timing is

complex and in itself is worthy of a full presentation article, and not just a quick summary, the basics are fairly easy to identify. They are summed up in one statement:

IT IS THE CALLER'S RESPONSIBILITY TO HAVE THE TIMING BE CORRECT, NOT THE DANCERS.

Typical timing errors include:

- **Stop and Go:** Dancers hesitate between each call.
 - **Usual Reason:** Calls are delivered too late.
- **Stacking:** Dancers appear rushed, but yet frequently have to wait.
 - **Usual Reason:** Although enough time is given for each call, the calls are delivered too soon, frequently two or three calls early, making the dancers think they have to rush.
- **Clipping:** Dancers must rush, frequently make mistakes because they shortcut or start a call before finishing the previous one.
 - **Usual Reason:** Calls are delivered too soon, not leaving enough time for completing previous calls.

Workshop timing (Exceptions to every Rule): Use stop and go timing

when teaching or helping dancers through very difficult material.

Poor timing causes: Mistakes, Tiredness, Loss of the feeling of good dancing, Non-Smooth Dancing.

HOW TO DO IT RIGHT (Timing Charts vs. Sight Timing):

This one is a biggy. Once you have identified that there is a timing problem, how do you correct it?

Some callers like to rigidly use the timing charts as finite rules immutable and exact, but there are two reasons that this is not too useful.

- **First of all**, even though the charts are a good guide, they are not totally accurate. Each call's timing is not only dependent on how many steps it takes; but also, on a myriad of other factors such as:
 - How tight the square is,
 - How much forward movement you have at the end of the previous call,
 - How ready the dancers are that you are going to do the next call with, etc.
- **And second**, even if the charts were 100% accurate, it would be very difficult to have this discussion in your mind with every movement:
 - What did I just call? Let's look it up on the chart. Take that number and subtract about two beats, depending on how much lead time the dancers need for

the next time. Count out those beats and call the next call. Repeat, repeat, repeat.

The other option is Sight Timing. This means watching the dancers. As the dancers move, you must figure out when they are almost done with a one movement and deliver the next call. Now the important part

- "**WATCH THE DANCERS**" -

You must watch and identify if they move smoothly from one call to the next, or if they have to rush, or if they are hesitating between calls. Then while calling you must make slight corrections with each movement you call, over and over again, until the dancers move smoothly from one call to the next.

Phrasing It is very difficult to ensure that dancers always start calls on the beginning of the phrase of the music, especially when calling contemporary choreography (**BUT...!**) It is worth it, and it is almost always possible to get some calls to start on the phrase bringing the dancers back in line with moving to the beat of the music. An obvious example is Grand Square. In Singing Call Breaks, it is easy to start the following calls on the phrase: Grand Square, Circle Left, and Four Ladies Chain. (***Note:** in patter it is always good to use such movements in an opener to get the dancers on phrase early. It makes the dancing and delivery timing much easier throughout. It is also a good tactic to use a break figure in patter if dancers lose phrase just to bring them back into dancing on the beat with the beginning of the musical phrase)*)

Tempo Tempo, simply put is beats of music per minute, which is also

equates to the number of steps per minute a dancer takes. In the days of 45 RPM records, that didn't mean setting your record player to 45 rpm, it meant counting the beats of music, and adjusting the turntable speed accordingly, for each record.

With today's digital music playing software, you can just dial in the tempo, but there are many different opinions as to what the tempo should be, typically from 118 bpm to 132 bpm!

I prefer a slower tempo, around 120. This gives the dancers a split second more thinking time, but this is actually enough time to make their dancing more successful. It is also less tiring. Dancers actually respond, emotionally, to perceived tempo, and you should compensate for a tempo that seems too slow by your style of presentation.

Mathematics section: to understand this relationship between tempo and dancing though, let's put it into practical terms of successful completion of a singing call, and getting through a singing call successfully. Compare the following singing call figure at 128 BPM and then on the same piece of music at 180 BPM – a difference of about 14 seconds)

Open: Four ladies Promenade, Swing, Circle Left, Left Allemande, Weave the ring, swing, Promenade (7 movements X3 uses)

Figure: Heads Square Thru 4, Swing Thru, Spin The Top, Single Hinge, Column Circulate, Boys Run Right, Square Thru 3, Swing & Promenade (9 movements x 4 uses)

- At 128 BPM this takes 3:30 seconds of dance time to complete 63 movements in total
- At 120 BPM this takes 3:48 seconds, an additional 28 beats or 14 seconds of dance time to complete 63 movements (3x7 + 4x9)
- At 128 BPM you give the dancers 1 second (2 beats on average delivery timing) to identify, anticipate, realise the formation ending of the current movement and action the next movement.
- At 120 BPM (still 2 beats on average delivery timing) but the time to identify, anticipate, realise the formation ending of the current movement and action the next movement has increased to 1.22 seconds.

That 22/100ths of a second is the difference of 2 seconds per each of the seven phrases of music. It doesn't sound like much, but it makes a big difference in perception to the dancers.

- 120 BPM – Dancers felt a smooth comfortable dance that matches a middle range piece of choreographic complexity with a nice feeling of moderate challenge and successful completions.
- 128 BPM – Dancers had the feeling of fast racing and that they had to rush the movements which caused stop and go timing, to get to the next position, and a hesitation on movements. Although they got through it

successfully it was a really complex piece of choreography that was good but could have been smoother. In other words – “anticipation hesitation” to get through it successfully.

Knowledge and Ability Dancers cannot dance smoothly if they do not know the movements being called (obviously)! Callerlab advertises programs of dance for a reason. When a mainstream level is advertised it is an administrative check for the dancers to think, “If I go into that hall and dance at that level, I need to be able to dance every movement on that advertised program from at least a standard position in order to be successful”. How many of us have seen mainstream dancers pulled and pushed through a plus dance being encouraged by words like, “come on, don't worry, we will pull you through it”. If you watch those squares you will note that the dancing is not smooth because:

1. The dances do not know the movements being called
2. The pushers and pullers are trying to dance someone else's dance rather than their own

Choreographic Difficulty: Learn to recognize whether material is hard or easy. Exercise judgment when calling hard vs. easy material. Help the dancer with key phrases. For example, if we took the following BASIC program level singing call figure:

- (H) TOUCH $\frac{1}{4}$, LADIES RUN , PASS THRU, CIRCLE TO A LINE, TOUCH $\frac{1}{4}$, ALL 8 CIRCULATE , MEN RUN , ZOOM ,

CENTRES PASS THRU ,
CIRCLE TO A LINE,
SWING YOUR CORNER **AND**
PROMENADE

The chances are that most halls would average mainstream halls would have a great deal of difficulty due to the nuances of the figure and the positions that they are called in. Even though it is basic, it is difficult choreography because of the movement circle to a line. However, helping the dancers with a prompt or a key phrase would make this easy such as – the same figure with phrases and prompts:

□ (H)TOUCH $\frac{1}{4}$, GIRLS RUN ,
PASS THRU,
CIRCLE TO A LINE *Ladies break*
- keep the boys in the middle and
make your line, TOUCH $\frac{1}{4}$,
ALL 8 CIRCULATE, BOYS RUN,
ZOOM, CENTRES PASS THRU,
CIRCLE TO A LINE,
ENDS STEP FORWARD -
SWING YOUR CORNER **AND**
PROMENADE

It is the exact same figure, but this has been called with those prompts to a basic floor and a plus floor and on both floors they difficulty was the same cold, but neither floor had any difficulty with the above prompts and phrases used.

Additional Factors It is also very important as a caller that you recognise that there are many other factors that can affect the smoothness of dancing and not all are related to your calling. Remember that

expression from earlier: “**It is the caller’s responsibility to have the timing be correct, not the dancers**”.

It still applies but, in this case, it means that: somethings are beyond your control to correct so you have to make adjustments accordingly. Some of these factors can include such things as:

- Slippery Floor,
- Full Moon,
- Mood issue factors such as a recent death of one of the dancers,
- A bad piece of fish at supper;
- And so many other things that it is impossible to name them all

There are just so many additional things can cause interruptions in the smoothness of the dancing. It is not your job to fix them all or control them all. Some you can, and some you can't. It is your job to recognise when something isn't smooth and try to take an action to mitigate it.

HOW TO MAKE YOUR CALLING SMOOTH

This is a very difficult thing to do, yet very important. It can be done. It takes time. But it is worth the effort. The biggest tip that I can give you is:

RELY ON VISUAL FEEDBACK to improve the smoothness of your dance. If you see actions that are not smooth, first decide which of the above items is causing the problem, then adjust your delivery to eliminate the problem.

Writing/Adapting Square Dance Singing Calls

By Calvin Campbell

In the past, few callers tried to write their own singing calls. Instead, they depended on recording artists to do the job. At the present time, most recordings I hear have boring figures and OBCs. Recently, recording artists have reverted to a small set of Figures and Opener / Break / Closer (OBCs) that are safe.

Singing calls figures are essentially modules that add up to 64 steps starting from a Static Square and ending back in a Static Square. By tradition, the whole "figure" rotates the ladies to different positions in the set. Usually this is Corner Progression, but it also can be Right Hand Lady Progression, Opposite Lady Progress or No Progression.

At the present time, (2018) most callers prefer to have figures and OBOs that allow the caller to sing the tag (the last 16 beats of the music). During these 16 beats of music the usual custom is to have the Couples Promenade. However, there are other options. Circle Eight L/R once around takes 16 steps. Promenade Wrong Way once around takes 16 steps. There are other options, but these two options are used most.

The desire to sing the "tag line" means that the core of the OBC of the singing call module should be limited to 46-50 steps in length. This gives time for the caller to sing the whole 16 beat tag. The "figure" or OBC should also resolve with the man and their current partner close to the man's home position.

This is starter kit to show callers examples of successful ways to write or adapt singing call figures. It's not meant to make you an expert. Becoming an expert will take much practice and time.

Corner Box/Zero Box Solution

Many singing call figures use a Corner Box FASR. This is also known as a Zero Box. The author adds a ZB-ZB module. Then the author has the Man **Swing the Corner Lady** and **Promenade**.

To visualize how the modules interconnect, I recommend that you use a computer spread sheet because you can easily total up the steps used. Enter each "Basic" you want to use in the left hand column and the recommended timing steps in the second column as shown below.

Figure 1

A	Square Thru Four	10	ZB	10	
B	Right & Left Thru	6			
B	Flutter Wheel	8			
B	Reverse Flutter Wheel	8			
B	Dive Thru	2			
B	Square Thru 3/4	6	ZB	30	
C	Swing Corner	8			
C	Promenade	16	SS	24	
	Total steps	64			

This is an example of a typical singing call dance routine. I call it a “frame”. It’s composed of a Setup Module, a ZB-ZB Module, and a Getout Module back to a Static Square. The Setup is to a Zero/Corner Box (Green) and takes 10 steps. The Zero Module (Yellow) takes 30 steps. The Getout Module (Blue) takes 24 steps.

You use a “frame” as a starting point. You can add “Basics” in or take something out. The ideal goal is for all of the Modules to add up to 64 steps. In

practice, you will find a range of total steps from 62 to 66 will dance fine. You may need a wider range to total steps depending on other factors about your audience. For example, elderly and handicapped dancers may not be able to take a step to each beat of the music.

You use the spread sheet to keep track of how many steps you are using as you move dancers around. This is critical. If you add too many steps to the “frame” you have to find ways to subtract them at another place in the A or B or C modules

Figure 2

A	Heads Square Thru Four	10	ZB	10	
B	Star Right with outside two	8			
B	Actives Star Left in the middle	8			
B	Right & Left Thru outside two	6			
B	Dive Thru	2			
B	Square Thru 3/4	6	ZB	30	
C	Swing Corner	8			
C	Promenade	16	SS	24	
	Total steps	64			

The above “figure” is a “classic” singing call figure that has been used for

100s of singing calls. The “Basics” add up to 64 steps. No changes needed.

Figure 3

A	Heads Square Thru Four	10	ZB	10	
B	Swing Thru	6			Ocean Wave
B	Men Run	4			Right-Hand Two-Faced Line
B	Ferris Wheel	8			Double Pass Thru
B	Centres Pass Thru	2	ZB	20	Eight Chain Thru Formation

C	Star/Slide Thru	4			Lines of Four facing in
C	Square Thru 3/4	8			Formation changes to Back to Back Lines of Four Facing Out (0LnFcO)
C	Swing Corner	8			
C	Promenade	16	SS	36	
	Total steps	66			

The above “figure” is also a “classical” singing call figure that has been used for 100s of singing calls. Notice that the total number of steps add up to 66. That’s OK. It’s within the acceptable range of 62-66 total steps.

In the example above, I’ve added notes in the right hand column. This helps visualize how the Formations and Arrangements are changing. I feel that a strong factor in the enjoyment of square dancing involves changing formations frequently

Figure 4

A	Heads Square Thru Four	10	ZB	10	
B	Swing Thru	6			
B	Men Run	4			
B	Couple Circulate	4			
B	Wheel & Deal	4			
B	Pass Thru	2			
B	Trade By	4	ZB	24	
C	Swing Corner	8			
C	Promenade	16	SS	24	
	Total steps	58			Out of Range

The above figure contains a very common ZB-ZB module, but the total steps do not add up to enough steps to

fall within the target range of 62-66. To fix this, change the Setup Module to add in steps as shown below:

.Figure 4 Modified

A	Heads Promenade Half	8			
A	Down the Middle Half Square Thru	6	ZB	14	

B	Swing Thru	6			
B	Men Run	4			
B	Couple Circulate	4			
B	Wheel & Deal	4			
B	Pass Thru	2			
B	Trade By	4	ZB	24	
C	Swing Corner	8			
C	Promenade	16	SS	24	
	Total steps	62			

Note, the above “figure” is within the target range of 62-66 steps.

In the above example figures, hand availability has been taken into consideration. Body flow has also been considered. These considerations must be part of the construction of every square dance routine.

Adapting Singing Call Figures

Two of the ZB-ZB modules start with **Swing Thru ... Men ...**. This is a very

common sequence of “basics” that you might want to change to make the figure more interesting.

The solution is to use equivalent strings of “basics” for **Swing Thru ... Men Run ...** that fit with the range of **Swing Thru (6) ... Men Run (4) ...** = 10 steps total.

Swing Thru ... Men Run ... Equivalents	10	
Veer Left (2) ... Couples Trade (6)	8	
Right & Left Thru (6) ... Veer Left (2) ...	8	
Pass Thru (2) ... Partner Trade (4) ... Veer Left (2)	8	
Pass Thru (2) ... Wheel Around (4) ... Veer Left (2) ...	8	
Circle Four Left Halfway (4) ... Veer Left (4) ...	8	
Step to an Ocean Wave (2) ... Men Cross Run (4) ... Ladies Run (4)	10	
Veer Left (2) ... Ladies Trade (4) ... Men Trade (4) ...	10	

Notice that five of these strings of “basics” use fewer steps than **Swing Thru ... Men Run ...**. This will change the total number of steps for the “figure”.

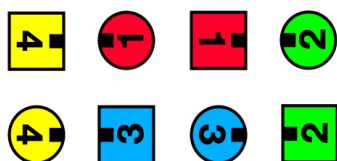
The Setup Module is an excellent place to adjust the number of steps used in a singing call. There is a wide range of choices in how to set up a Zero/Corner

Box. Here is a table with a sampling of Square Thru Equivalents that can be

substituted for the Square Thru Four in the singing call figures above

Square Thru =	10	Right Hand Available
Touch 1/4 (SS = 4) ... Men Run (4) ...	8	Clears hands
Star Thru (SS = 6) ... California Twirl (4) ...	10	Watch hands
Slide Thru (SS = 6) ... Partner Trade (4) ...	10	Clears hands
Pass the Ocean (6) ... Men Trade (4) ... Pass Thru (2) ...	12	Clears Hands
Flutter Wheel (8) ... Sweep 1/4 (2) ... Pass Thru (2) ...	12	Clears Hands
Head/Side Ladies Chain (8) ... Lead Left (4) ...	12	Watch Hands
Right & Left Thru (8) ... Square Thru Two (6) ...	14	Right Hand Available
Right & Left Thru (8) ... Star/Slide Thru (4) ... Pass Thru (2) ...	14	Clears Hands
Pass the Ocean (4) ... Ladies Chain (4) ... Swing Thru (6) ... Turn Thru (4) ...	18	Clears Hands

Across the Street Box



In the table above, the right hand column can be used to remind the author, of the singing call figure, to be constantly aware of hand

availability at the end of the module. Comments like this make the worksheet approach more useful.

Other Starting Points for Writing Sing Call Figures

There are no rules on how to construct singing call routines. There are just observations about how most singing call routines have been constructed. I encourage callers to look Figure five.

at what other callers have done and pick up ideas that you like.

Another popular FASR for Singing Call Figures is using the **Across the Street Box**.

In this “frame”, some of the action takes place across the street and then the active couples move to a Zero Box/Corner Box for the Getout.

In the following example (Figure Five), the whole figure consists of a long Setup Module and a long Getout Module. Most of the action takes place across the street. This formula is used for many singing calls

A	Heads Half Square Thru	6			Eight Chain Thru
A	Veer Left	2			Right-Hand Two-Faced Line
A	Chain Down the Line	8			Facing Lines of Four
A	Slide Thru	4			Eight Chain Thru Formation
A	Pass Thru	2			Trade By Formation
A	Trade By	4	ZB	26	Eight Chain Thru Formation
C	Star/Slide Thru	4			Facing Lines of Four
C	Square Thru 3/4	8			Lines of Four Facing Out (0LnFcO)
C	Swing Corner	8			
C	Promenade	16	SS	36	
	Total steps	62			

Some singing calls figures use a combination of ideas. In the following figure, the **Heads Pass Thru ... Promenade Home** is a way to add steps

to fill out a short “Figure”. Also note the different way to provide time for singing the 16 step tag line

Figure 6

A	Heads Pass Thru	4			
A	Promenade Half	8	ZS		
B	Sides Right & Left Thru	8			
B	Square Thru Four	10			This is a Across the Street Box
B	Right & Left Thru	6			
B	Veer Left	2			
B	Couple Circulate	4			
B	Chain Down the Line	8			Everyone now has their corner for their partner
C	Circle Left to Home	16	SS		
	Total steps	66			

Final Thoughts

Thought #1 — If you go back and look at the example “figures”, you will notice that all the figures except Figure 6 end with **Swing Corner ... Promenade**. I don’t believe that this Getout is the best way to build singing call figures, but it is certainly the choice of most of the callers who write singing call figures.

The dancers certainly expect a **Swing** to precede a **Promenade**. I’ve used figures that do not have this sequence and the dancers will **Swing** for 2 steps and **Promenade** whether I tell them to or not. It’s your decision to decide whether to buck what the dancers want to do or just go along with them.

I always leave eight beats of music for for a **Swing** whether they use them or not. Depending on the Formation and Arrangement of the set when the Getout is called, a **Promenade** often takes 18 steps and not 16 steps. Between the two, the dancers will get home in time or a little ahead of time.

Thought #2 — Callers used to spend a lot of time matching the words of the call to the length of the notes of the music. This included rhyming patter to compliment the “basics” called.

Much of this has disappeared in recent years. You can spot callers who have been calling for more than thirty years by how they deliver the calls. They will sing the commands in the same meter as the original song. Sometimes they will include some of the words of the original song. It was an art. Once you learned the skill, it became automatic.

Thought #3 — The present trend (2018 trend) is to use a different Figure and

OBC for each time through the music (64 beats). Sometimes, callers sight-call the routines. My choice has always been to use no more than two figures and only one OBC.

For me, the Singing Call has always been the part of the “tip” where I let the dancers relax. If I’ve been clever with the “Patter” half of the “Tip” and they have been successful, they need to relax.

During the singing call I want the dancers to enjoy the song and maybe sing along. They can’t do that if they don’t know the “figure”.

Thought #4 — I encourage all callers to develop a collection of singing call Figures and OBCs that they use for most recordings. This will enable you to develop the ability to quickly fit the words of the call to the music.

Dancers are unlikely to notice if you use a “figure” or OBC more than once an evening. They will notice if the same “figure” or OBC is used for two or more singing calls in a row. For example, many recording artists tend to overuse **Grand Square** for their vocal side of the recording. Don’t make the same mistake. Change the OBC.

There are many sources for singing call “figures” and OBCs. Vic Cedar’s database, Andy Shores collection, Cal Campbell’s Singing Call Collection, etc. My advice is to carefully examine the choreography and timing of anything published in any of these resources.

Evaluate whether the routine is worth adding to “your” collection. If it doesn’t have a new and interesting way to move people around, why memorize another variation.

A few One Liners

From Chuck Jordan, Vancouver BC.

Confucius Did Not Say:

- Man who wants pretty nurse must be patient.
- Passionate kiss, like spider web, leads to undoing of fly.
- Lady who goes camping with man must beware of evil intent.
- Man who leaps off cliff jumps to conclusion.
- Man who runs in front of car gets tired, but man who runs behind car gets exhausted.
- Man who eats many prunes get good run for money.
- War does not determine who is right; it determines who is left.
- Man who fights with wife all day get no piece at night.
- It takes many nails to build a crib, but only one screw to fill it.
- Man who drives like hell is bound to get there.
- Man who stands on toilet is high on pot.
- Wise man does not keep sledge hammer and slow computer in same room.
- Man who lives in glass house should change clothes in basement.

And, Confucius Did Not Say. . .

- "A lion will not cheat on his wife, but a Tiger Wood!"

SQUARE DANCE LIMERICKS



There once was a caller of note
Who never could read what he wrote.
To those who complained
His dancers explained,
When he says "bxta shrddlu," just load the boat.

Oh, I know a caller of squares,
He has a wife who often declares,
"I do love to dance
When I get the chance,
O, why must they all come in pairs?"



There once was a professor so fine
Who worked with sine and cosine
All day he would tangle
With problems of angle,
Then at night he'd "divide the line."

There once was a caller named Simon,
O, how he could make the words fly, man.
He traveled 'cross the nation
Left dancers in wild gyration
'Til they all took off and vanished in the sky, man!



by Barbara Smith (Mrs. Chet)
Bay Path Barn, Boylston, Mass.

There once was a young man from Wooster
Who of square dancing became quite a booster.
Unfortunately, his wife
Didn't care for the life,
So one night from a high cliff he pushed her.
Sequel: He was acquitted; people who don't square
dance are only half alive!



There once was a dancer so strong—
(What a whiz he'd have been at pingpong)
When his partner he'd swing
Then let go with a zing —
That girl wasn't here very long!

There once was a dancer named Jack
Who fell flat on his back with a whack.
But up he jumped right off
To dance again in spite of
The jar to his sacroiliac.



There was a young lady from Kan.
I believe her first name was Fran.
She danced every night
'Til dawn's early light.
Said she, "I'm not taking any chan."

A Little Practice Goes A Long Way

By Mel Wilkerson

Practical Exercises for New and Experienced Callers.

A while back we had a little forum exercise for new callers using a focus move in their calling. It was very well received, and I have been asked when I am going to put another one out.

Apparently, several Caller's Associations have made use of these exercises for templating themes for new caller development, which is always flattering to hear, when BTM and its ideas and shared articles continue to be shared and enjoyed. The objective was to use the calls as a focus for the tip or tips, highlighting the movement in the patter call and then using at least two uses different figures of the movement in the singing call.

The movement chosen for this exercise is **TAG THE LINE** (full tag – all the way through -- no $\frac{1}{2}$, $\frac{1}{4}$, or $\frac{3}{4}$ tags)

The Rules of the exercise are simple:

1. For your patter, use isolated site to keep your four dancers together – use the tag the lines when the four are in facing couples or in lines back to back and they are on the same side of the square, Use Face Ins or Face Outs etc to keep them together, and
2. If your four dancers are together in the same general line, use a face right or left then make sure you use an “interactive” (like Ferris Wheel and Pass Thru to put them back together).

For example: (all four in the same general line)

- HEADS SQUARE THRU 4 - *I have a group of 4 dancers I want to keep together.*

- SWING THRU, BOYS RUN – *the four dancers are still together in a two-face line*
- TAG THE LINE, FACE RIGHT – *the four dancers are still together in a two-face line (use an “interactive”)*
- FERRIS WHEEL, CENTRES PASS THRU - *the four dancers are back together*

The set ups for your singing calls.

1. Use the following set ups and finish the choreography after the Tag The Line.
2. Make sure your singing call has good right-hand and left-hand body flow
3. Make sure you have it timed (64 beats)
4. If your corner swing is from the near home position (preferred) ensure you give 16 beats to promenade...if it is on the opposite side, make sure you give 8 beats to promenade.
5. Sort your choreography first; then add the fillers to make up the timing. For example, if you start with Heads Square Thru, Swing Thru, and finish your choreography to 60 beats -- then go back and add or change things:
 - a. like a Do-Sa-Do after the Square Thru,
 - b. a Fwd And Back to make up the timing
 - c. A Tch $\frac{1}{4}$, Boys Run rather than Square Thru to shorten the timing.
6. Have at least two different set ups and two different tags in your singing tip. For example, use boys leading twice and then girls leading twice.

Practice Set ups (remember, this is an exercise. There are many more, but the idea is to use these ones, so you have to work harder at writing your own choreography to finish them).

- Heads Square Thru, Slide thru, Pass Thru, Tag the line.....
- Heads Touch 1/4, boys run, Swing Thru, Boys Run, tag the line.....
- Heads Pass Thru, Separate, Around 1 To A Line, Pass Thru, Tag The Line.....
- Heads Lead Right, Circle To A Line, Pass Thru, tag the line....
- Heads Lead Left, Veer Right, Couples Circulate, Tag The Line....
- Heads Square Thru 2, Swing Thru, Spin The Top, Turn Thru, Tag The Line.....
- **Heads Touch 1/4 , Boys Run, Square Thru 4, Tag The Line** (example use below**)
- Heads Promenade 1/2, Lead Right, Veer Left, Bend The Line, Pass Thru, Tag The Line.....
- Heads pass the ocean, Extend, Single Hinge, Centres Trade, Centres Run, Tag The Line.....
- Heads Square Thru 2, Swing Thru, Spin The Top, Turn Thru, Tag The Line.....
- Heads Pass Thru, Separate, Around 1 To A Line, Pass Thru, Tag The Line.....

To better understand, let's walk through one example of the process. Believe me it takes a lot longer to read this than it actually takes to do it. Nevertheless, here is a step by step example of the four steps of the exercise. It is assumed you understand very basic formation management at this point (what is a line, what is a box, boy girl standard, or half sashayed...**nothing fancy; just the basics**)

- You have chosen an opener with the focus movement "Tag The Line"
- Analyse it and the basic formations

Steps (4)

1. Figure out how much time you have left in the sequence of 64 beats
2. Come up with a quick resolve (4-6 movements tops)
3. Check the timing (allowing for the promenade of 8 or 16 beats depending on where your resolve left you. **(Note 16 is always better)**)
4. Make minor adjustments and changes to tweak the timing.

The object is to write your own singing calls using your own choreography – not just plug options into a computer program or copy someone else's stuff.

I will do one as an example: remember to keep it simple on your formation management – just like the last time. Simple formations Lines, box, etc. – do not worry about galaxies or inverted diamonds or any of that stuff.

Just keep it simple to understand and try to see in your head

****Opener** - HEADS Touch 1/4 , BOYS RUN, SQUARE THRU 4, TAG THE LINE.....

- **First:** from a Static Square, Heads Touch 1/4 , Boys Run = Corner Box
- **Second:** Square Thru 4 = lines facing out (still in same footprint boy on left girl on right – original corner is partner.
- **Third: tag the line** = completed double pass thru (lead couple ½ sashayed)

1. First part of the exercise...

How much time have I got left?

- Tch1/4=2 + Boys run = 2 + square thru 4 = 10 + tag the line = 6

- I have used 2+2+10+6 or 20 beats of music
- I have 44 beats left but I need 16 for the promenade
- I have 28 beats of music to play with or about 4-5 moves at the most

2. Second part of the exercise – resolving quickly

I decide I want to resolve by putting them back into that original Corner Box position for the swing and 16 beat promenade.....how do I do that?

I want to call something in my sequence that is going to put them back on the same side they started (CB). The easiest way is to keep the #1 man and his corner together and move them back over to the other side of the square where they started

Let's try,

- Face out (0)= lines facing out (standard boy girl – key couple still together)
- Partner trade (2) = Standard boy girl line facing in - key couple still together)
- Right and left thru (6) = standard facing lines – (interactive – key couple still together)

Keeping the square thru to lines facing out followed by tag the line theme I call

- Square thru 3 (8) = standard boy girl lines facing out (interactive - key couple still together)
- Tag the line (6) = completed double pass thru (lead couple ½ sashayed – key couple still together but on other side of where I want them)
- Face in (0) and pass thru (2) – key couple together but ½ sashayed also they are in the corner swing (4) position for 16 beat promenade....

3. Third part of the exercise – checking the timing

I now ask myself how much music I have used.

- Original set up = (20) beats – (2+2+10+6)
- Getting them back = (28) beats (0 + 2 + 6 + 8 + 6 + 0 + 2 + 4)
- 16 beat promenade = (16) beats
- Total – 20 + 28 + 16 or (64) beats of music (one full phrase)

4. Fourth part of the exercise – make adjustments if necessary

- For instance, if you have (6) beats of music unused, you might add a dosado (6) after the touch ¼, boys run in the opening sequence.
- If you have (4) beats of music unused, you might add a forward and back from the facing lines
- If I have (4) beats too many I might change: tag the line, face out (0), partner trade (2), right and left thru (6), square thru 3 (8) to: tag the line, face in (0), pass thru(2), U-turn back (2), square thru 3 (8)

In this case there were no adjustments necessary and my singing call figure complete is...

□ Heads Touch 1/4, Boys Run, Square Thru 4, Tag The Line, Face Out, Partner Trade, Right & Left Thru, Square Thru 3, Tag The Line, Face In, Pass Thru, Swing & Promenade

Using the same process of keeping my theme of tag the line after a square thru I move to the next one and follow the same process and come up with this figure after step 3.

- Heads tch 1/4 (2), boys run (2), square thru 4 (10), tag the line(6), face Left (0), Couples Circulate (4), Centres Trade (2), Ferris Wheel (6),

Centres Pass Thru (2), Star Thru (2) ,
 Couples Circulate(4), Promenade
 (because of the position) Home (16-
 18)) or
 (2+2+10+6+0+4+2+6+2+2+4+16= 56
 beats)

**OH NO – that one didn't work...what
 do I do? I have to find 6-8 beats of
 music somewhere:**

**Answer: Play it safe. Let's make it 6
 beats of music.**

Remember Part four of the exercise
 above – Fixing the timing; All we do now
 is the FOURTH PART OF THE
 EXERCISE – Fix the Timing by Making
 Adjustments. Consider some options:

- I have no facing lines so I can't use
 Forward And Back...(4)
 - I could add a Do Sa Do (6) after the
 first Boys Run or after the Centres
 Pass Thru
 - I could change Touch ¼ (2), Boys Run
 (2) To Square Thru 4 (10). That
 makes up (6) beats of music and gives
 good flow into the second Square
 Thru. Also, if the dancers fall behind, I
 can always change it back to give
 them more time...Yes. Let's do that.
 Now I have a second figure for my
 singing call.
- Heads Square Thru 4, Square Thru 4,
 Tag The Line, Face Left,
 Couples Circulate, Centres Trade,
 Ferris Wheel, Centres Pass Thru,
 Star Thru, Couples Circulate, Keep
 Her And Promenade Home

Checking my focus for the tip:

- My focus for the tip was **using
 Tag The Line After A Square
 Thru –**
 - **Check** - both square thru 4 and
 square thru 3

- I want to make sure I have
 different leaders and trailers –
 - **Check**
- I want two separate singing call
 figures
 - **Check**
- I do not always do the same
 direction face after tag the line –
 - **Check** – I have face in, face out
 and face left

I can now choose a singing call to
 practice this with and put these two
 figures on my screen, quick reference
 sheet, piece of paper in the record
 sleeve or in my memory (however you
 do it) for this song tonight.

Figure 1:

- HEADS TOUCH 1/4, BOYS RUN,
 SQUARE THRU 4, TAG THE LINE,
 FACE OUT, PARTNER TRADE,
 RIGHT AND LEFT THRU,
 SQUARE THRU 3, TAG THE LINE,
 FACE IN, PASS THRU, SWING &
 PROMENADE

Figure 2:

- HEADS SQUARE THRU 4,
 SQUARE THRU 4, TAG THE LINE,
 FACE LEFT, COUPLES CIRCULATE,
 CENTRES TRADE, FERRIS WHEEL,
 CENTRES PASS THRU,
 STAR THRU,
 COUPLES CIRCULATE,
 KEEP HER AND PROMENADE

Good luck and as always, if you wish to
 send me your choreography to have a
 look you can e-mail me at
wilkerso@bigpond.net.au and I will get
 back to you.

Your Voice

By Jim Mayo

Your voice as a square dance caller is most important to you. It is the primary connection between you and your customers. The customers don't really look at you that much. Some of them will sit on the side lines and watch but most of the time your customers, the dancers, connect themselves to you by the sound of your voice, how it fits the music and how effectively it directs them through the dancing. The primary function of a square dance caller's voice is to direct the dancers through the action.



Plenty of callers have been outstandingly successful with voices that were a long way from great. Many callers, almost unable to carry a tune in a bucket, have become very successful callers and have done tremendous things for the square dance activity.

A caller's voice doesn't have to be a great musical instrument, but it does have to communicate to dancers, understandable directions about the dance. You must tell dancers what to do so that they can hear it.

Another way in which the voice is useful to a caller, is in controlling the mood of the dancers. The tone of voice in which you give the commands has a great deal to do with whether they react in an excited, enthusiastic manner or whether

they plod around just as tired as they were when they came out of work. You can do either one. You can also take a crowd that is over-active and over-excited and calm them down.

Your voice can control the mood of the dancers as well as directing them through the actions. In addition, a caller's voice can give dancers confidence not only in themselves but in the caller as well. If you sound confident, as if you knew exactly what you were doing and there was no question but that it was going to come out right, the dancers will assume that this is true and will move without worrying.

However, very often dancers worry on behalf of the caller. If you sound uncertain or frightened, then dancers will begin to be afraid for you. They'll hope that maybe the figure will come out right but that adds a degree of tension for them. The tension interferes with their dancing pleasure. Whether you know what you're about or not, say it as if you meant it-even if it's wrong. It doesn't do you a bit of good to mumble the next call. If you mumble and they can't understand, it's wrong so you might just as well say it loudly and clearly. If it's wrong, it's wrong. If it's right, then they can do something with it.

The other function that a caller's voice performs is to supplement and strengthen the rhythm of the music. A caller using his voice effectively, will help to emphasize the rhythm of the music. In fact, if you are really doing a good job of it, dancers ought to be able to dance perfectly well without music at all. The rhythm in the sound of your call should be sufficient to permit the dancers to dance smoothly and comfortably and to stay together in rhythm without music. Your vocal rhythm should be strong

enough to dance to. If it is, then you will supplement the music when you have it and help keep the floor moving effectively with that music.

Finally, it is an important fact that most dancers form a pretty solid judgment of a caller before they have ever danced to him. They base their initial impression of a caller on the sound of his call. They walk into the hall and say, "Hey, he sounds great, doesn't he?". They haven't danced to him and they don't know anything at all about the choreography he's calling; they don't know anything at all about his timing; they don't know about how effectively he teaches; they don't know how well he chooses his material and programs his evening but they judge on the basis of that first brief sound as they walk in during the first tip.

Many times, you, yourself have reacted with "Wow, isn't he great. What a tremendous caller". How do you know? He's got a great voice but that doesn't make him a great caller. However, from the caller's point of view, dancers are going to make their initial judgment on the basis of the sound of the call even as they move on to the floor before the call starts. They have begun to form an opinion. If that initial sound is one of confidence and effective presentation, then the first impression is a good one. The voice is what dancers judge by first and that is important to you.

WHAT IS A VOICE

In order to investigate how to use your voice correctly and most effectively, we must start by understanding what a voice is and how it does its thing. The sound-the basic noise-originates in the vocal cord which is basically a muscle structure. In fact, it is 2 muscles side by side, and when air passes between these on its way from your lungs out through your mouth, these muscles vibrate. Depending on how tightly the muscles are stretched, the pitch of the voice changes.

WORDS GIVE THE VOICE MEANING

The first vocal step is to produce sound, but sound is not really what we are talking about since it cannot alone convey meaning. We must turn the sound into words to give it meaning. To do this we must use the tongue and lips. Interrupting the flow of that vibrating air with your tongue and with your lips shapes it and makes it into sound that has meaning. Instead of just making noise, when you add the effect of lips and tongue, you have gained words.

PITCH MAKES SOUND INTO MUSIC

To understand pitch, we must understand a little about the physics of sound. Vibrating air is what the ear hears as a sound. If the vibrations are slow, at say 50 to 100 vibrations per second, that sounds like a very low note, lower than most of us can sing. When you get to about 250 vibrations per second you have reached middle C on the piano in pitch. Double that and you get to one octave higher (the 8-tones of the scale higher). Each time you double the frequency, you go up an octave. Pitch, the tone of the sound, is determined by the frequency at which the air is vibrating. The tighter you pull a guitar string, the higher the note. The same is true of the vocal cords.

LOUDNESS AND PROJECTION ARE NOT THE SAME

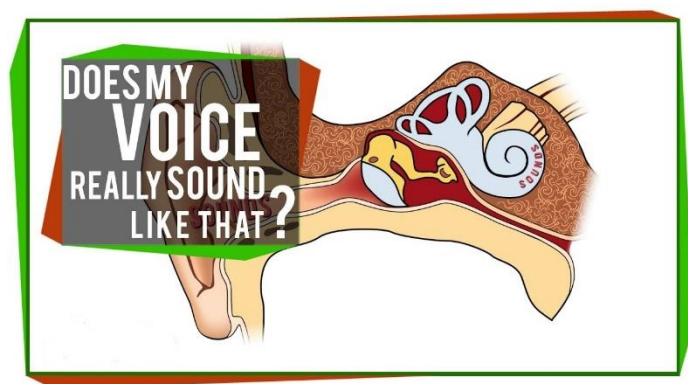
Loudness depends on the amount of vibration that the vocal cords go through just as how big a swing the guitar string has determines the amount of sound. If we pluck it hard, we get a louder sound than if we just gently twinge it even though it is the same pitch. It makes sound either way, but the sound is louder if it's a bigger vibration. You make the vocal cords vibrate more by moving more air across them.

However, if you put all that air through and produce a great sound but close up your mouth and don't let any of it out you

may have a tremendous sound but the only person that can hear it is you. In addition to producing a loud sound you must get it out to the microphone and this process is called projection.

Loudness is a louder sound, but projection is getting that sound out. To do that you must open your mouth. Sound comes out not only through the mouth but also through the nose. The vibrating column of air should come out both through the mouth and through the nose.

THE TAPE RECORDER SPEAKS TRUTH



Consider for a moment what you hear of yourself. You don't hear yourself through your ears. The sound doesn't come out your mouth and around and in your ear. You hear yourself inside your head. The vibration inside your head vibrates the same ear drum that activates your brain so the voice that you hear of yourself comes from inside the head. It doesn't tell you anything at all about what's outside for other people to hear. This fact explains one of those things which I am sure you have noticed. If you listen to a tape recording of yourself, it doesn't sound like you.

In fact, it will never sound like you to you, because the sound that you hear is inside your head, and the one the recorder hears is what comes out of your mouth. One of the problems with producing good vocal quality is that as soon as you have gotten the vibrating column air out of your mouth, it isn't there anymore and you don't hear it. So,

your voice, when you are doing things right, sounds thin and weak to you. It sounds full and rich to the people who are hearing it outside but to you it sounds less good than the old, wrong way. Your recorder doesn't lie. It tells you the way it is. If you really want to know what you sound like, turn on a recorder and believe it. Don't say, "Ah, it's a recording device and they never sounds like you". It does. Ask your friends and they'll tell you it sounds like you.

USE YOUR MICROPHONE WELL

As square dance callers these days, we don't use the megaphones anymore. We have microphones with volume control and you no longer have any need to produce loudness. For square dance callers, loudness is a sort of unnecessary commodity, but we do need projection.

The sound you produce must make it out of your mouth. It doesn't have to go very far because no one is going to hear sound coming directly from you. They are going to hear what goes into your microphone and we do want to get *all* of the sound into the microphone. Some of that sound is coming out of the nose and if you plant your microphone firmly on your chin, it's going to miss most of that sound coming out of your nose. There is one other problem with chinning your microphone. Most microphones are designed to pick up sounds across the full range of frequencies best when the sound comes straight in the end. That doesn't mean talking across the top.

With very highly directional microphones it makes quite a lot of difference when you turn the microphone so that you talk into the end of it rather than talking across the top of it. You can easily hear the difference in the quality of the sound it picks up. To get full voice quality out to the dancers, keep the microphone approximately 2" away from your mouth, halfway between your mouth and nose.

This is a violation of a message that has been sent to callers since the beginning of time. You are told "Plant the microphone on your chin because then you won't lose it and when you turn your head, it will go with you." If you forget to turn the microphone, that can be a big problem, but most callers are smart enough to remember that when you turn your head you must take the microphone with you. The advantage of improved voice sound from proper mike placement is tremendous. It really is a substantial improvement.

MAKE YOUR WORDS CAREFULLY

One other word that you will hear a lot in talking about voice use is "enunciation", or diction. They mean the same thing. If you'll go back over your tapes or records of callers that you have recorded, you will very seldom find that you hear the "d" on the end of *allemande*. You seldom hear the "t" on either right or left. It is a rare day indeed that you hear both "t's" and the "d" in "right and left through". What you hear usually is "right' an' left' thu". Vowels are the open sounds, the ones that carry the singing sound-the "a, e, i, o, u". When you hold a note, it's one of those sounds. When you end it, you often end with a consonant-a "t", a "d", a "k" as in *walk*, an "s" as in "*pass through*".

How accurately and completely you make those consonant sounds has a tremendous effect on how easily you are understood. Very few callers are careful enough of their diction. Some callers are sloppy enough so that you don't hear any of the consonants.

Consonants give intelligence and understandability to a voice. The "t's, d's, k's and c's" must be heard if they are to give information. Diction lets people know what you mean as you speak to them and gives meaning to the sound. Diction forms sound into words. To do that, use both the tongue and the lips. A "p" is formed by the lips coming together;

"L" is formed by motion of the tongue inside the head. These two together, the lips and the tongue, form the sounds. Many people talk and hardly move their lips at all. They manage to say whole sentences and talk lots of words while never moving the lips. To get maximum clarity you must move both upper and lower lip and use the tongue also.

COMMAND WITH CONFIDENCE

One aspect of vocal technique that doesn't really have very much to do with how you use your voice is the confidence with which you deliver whatever you are saying. We call this the sound of command. As a caller directing dancers, you should say whatever you say with a great deal of assurance. That assurance results from a state of mind more than how you use your voice. It results from being sure of what you are going to say. You must know what you are going to say well enough to say it loudly, clearly and with confidence.

Even if you don't know what you are going to say, you had better say it clearly and with confidence because if you don't, it won't do you any good anyway. Whether or not you know what's coming next, whatever you say, say it with confidence. It isn't going to do you any good at all to do it any other way. Command or confidence has to do with a state of mind. The underlying principal is "know your material and it will be easier to deliver it with assurance".

BREATHING

Breathing is the key to a good voice. If you are breathing properly, taking the air in and letting it out when you call, then the chances of voice troubles are practically zero because air moving across the vocal chords will keep them separated, will prevent them from rubbing together and you won't do harm to your voice. How good a quality you get will depend on some other things but

at least you won't hurt the vocal cords and that's important.

Many, many callers start out calling once a week with no problem. By the time they are calling three nights a week, they suddenly have vocal problems. The reason is that they stop breathing somewhere along the line, particularly as they got involved in choreography. It is very easy to substitute choreography for breathing and this is bad for your voice.

When the vocal chords rub together, they eventually develop sore spots. Sometimes these are surgically treated causing many weeks of inactivity for callers. It turns out that surgery is often not required. They may sometimes be cured by learning how to use your voice correctly and how to get enough air through your vocal cords to keep from rubbing together when they produce the sound.

For proper breathing we must first fill the lungs with air. The lungs are in the chest and they are activated by the diaphragm which is a muscle that goes horizontally across underneath the lungs. To give the lungs room to expand, the diaphragm drops, and the lungs can then fill with air. You don't need to suck air in. It gets pushed in by the atmospheric pressure. All you do is create a space and the air pushes itself in, but you must create a space. To do that you expand the diaphragm downward. When you want to get rid of the air, you blow it out by diaphragm action. The diaphragm is what makes it happen.

Most people, when breathing, do it by raising and lowering the chest. This method will work adequately for most purposes, but it doesn't fill your lungs as full as they can be. What you really want is to get as much space available for your lungs to expand as possible and so you must expand your chest fully, then never let it collapse again. All the time you are breathing you should keep the chest fully expanded. It should not

collapse as you push the air out with diaphragm. If you place one hand on your chest and the other in the stomach, the hand that should move when breathing properly is the one on the stomach. Breathe in and it should go out. Exhale and it should go in. Proper breathing action is below the chest. The chest should stay expanded the whole time.

Diaphragm breathing is fast because all you have to do is expand the diaphragm not pick up the chest, the shoulders, and the whole rib cage. If all that is already expanded, then you can get a full lung of air very, very rapidly. If, on the other hand you have the whole works collapsed and you run out of air, in order to get air into that space you must pick up the shoulders and expand the chest and then get the diaphragm going too. There are 3 steps instead of one. What you really want is to have space available for the air all the time. Once you have started breathing, don't ever let the chest collapse, particularly, while you are calling. If you can really do that, you don't have to think anything else about breathing. If you will keep that chest expanded, then when you need air the whole process takes care of itself. If you expand the stomach/diaphragm space, the lungs can expand and fill with air.

BE GOOD TO YOUR VOICE

Now that we have described the characteristics of the voice and you know how it's produced and how it operates, let's talk about the care and feeding of that voice. The vocal cords are muscles which do their thing by being tightened and loosened while they vibrate. They are muscles and like all other muscles, with proper exercise they will strengthen and improve.

Using your voice doesn't, by itself, cause you trouble. Using your voice improperly however can cause trouble. If you are using it correctly, it will improve and strengthen with use.

To start off the first tip in an evening with your most powerful singing call is a mistake. On the way to the dance, you should warm up a little. You should do some warmup exercises; some use of your voice to get it functioning properly. One important purpose of such exercises is to remind you to get sound through the nose.

An exercise that does this and is particularly good in the morning to get started properly is a humming sound which comes primarily through the nose. The mouth is closed, and you push a column of air through the nose which reminds you of the feel of the vibration in the nose. Then open the lips and change the sound into a full open sound but remember the feeling of sound coming through your nose and keep it there. All the vowel sounds should stay up in the nose.

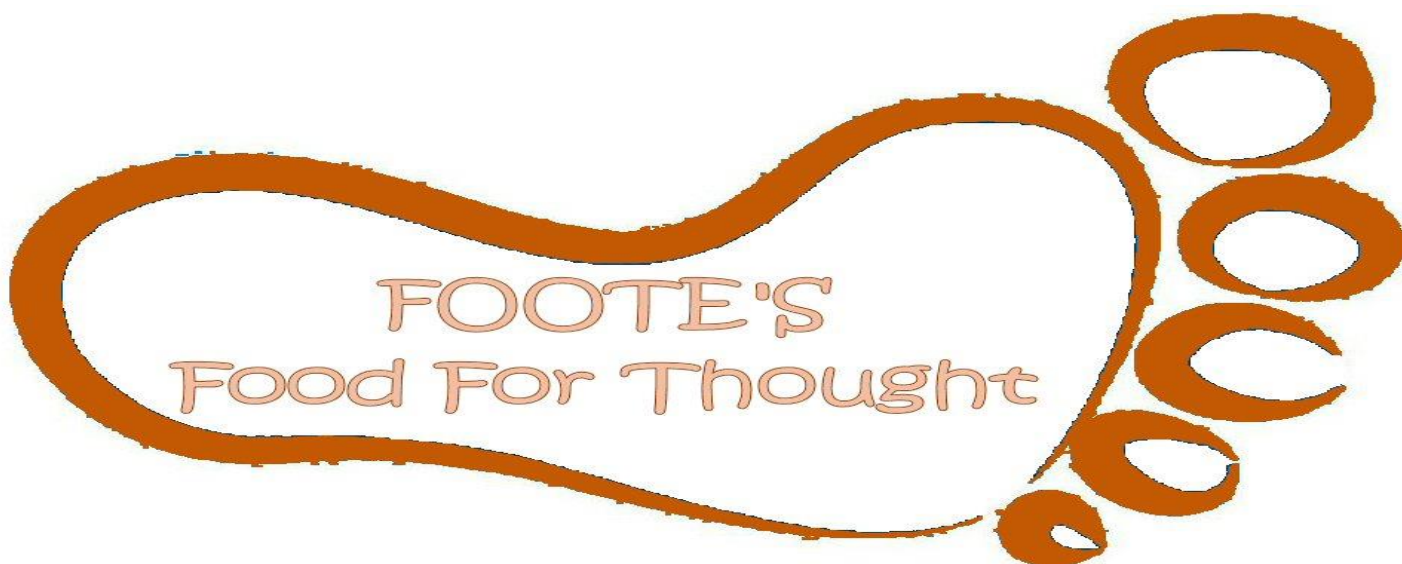
You may also warm up your voice in the car on the way to a dance, but in the car, it is important not to sit slumped over while trying to produce sound. You do

need the air. You need to get the air flowing and that is the feeling that you want to re-establish with your warm-up exercise. The voice is a muscle and you want to get it warmed up before using it hard.

One example of the muscle relationship is a racer-runner who is about to enter a race. He does not run in to take a cold shower. When muscles are warmed up, keep them warm. Don't pour cold "Coca Cola" down on your vocal cords while you are calling. Don't pour cold anything down on top of your vocal cords when you are calling. Your vocal cord muscles do not like a cold bath in the middle of their performance. Anything hot such as coffee or tea or even hot water if there isn't anything else around. Drink anything hot, but nothing cold until you're done. Then if you want to go into the showers and give it a cold bath, dandy. While you're using that muscle, don't give it a cold bath. Keep it warm. Be good to your voice and it will be good to you.



"You're just messing with me, aren't you."



Dancing Positions For “Double Star Thru”

By Ed Foote c-1984

There are generally 7 dance positions from which a “Double Star Thru is called but in general it boils down to any normal facing couples such as:

1. Squared set- designated couples
 2. Facing lines
 3. 8 Chain Thru
 4. Starting Double Pass Thru - centres active
 5. Trade By - centres active
 6. Facing Lines- centres active
 7. Inverted Lines or 3 & 1 Lines with centres facing in - centres active
- (SS) HEADS DOUBLE STAR THRU, HEADS CLOVERLEAF, SIDES DOUBLE STAR THRU, PASS THRU, RIGHT & LEFT GRAND
 - (SS) SIDES DOUBLE STAR THRU, OTHERS SEPARATE & PASS IN, ALL PASS IN, STAR THRU, CALIFORNIA TWIRL, CENTRES PASS THRU, (CB) ALLEMANDE LEFT
 - (PL) DOUBLE STAR THRU, EXPLODE THE LINE, PARTNER TAG, ALLEMANDE LEFT
 - (PL) DOUBLE STAR THRU, EXPLODE & DOUBLE STAR THRU, QUARTER IN, RIGHT & LEFT GRAND
 - (CB) DOUBLE STAR THRU, CROSS CLOVER & -- PARTNER TAG, (CB) ALLEMANDE LEFT
 - (SS) HEADS STAR THRU, PASS THRU, DOUBLE STAR THRU, CENTRES PASS THRU, ALL PEEL OFF, STAR THRU, CENTRES PASS THRU, (CB) ALLEMANDE LEFT
 - (PL) PASS THRU, WHEEL & DEAL, CENTRES DOUBLE STAR THRU, TOUCH ¼, SPLIT CIRCULATE, RIGHT & LEFT GRAND
 - (PL) RIGHT & LEFT THRU, STAR THRU, PASS THRU CENTRE, DOUBLE STAR THRU, ALL PEEL OFF, STAR THRU, CALIFORNIA TWIRL, PASS THRU, CENTRES DOUBLE STAR THRU,

OTHERS U TURN BACK,
RIGHT & LEFT GRAND

- (PL) PASS THRU,
WHEEL & SPREAD,
CENTRES DOUBLE STAR THRU,
OTHERS PASS THRU,
EXPLODE THE LINE,
U TURN BACK, PASS THE OCEAN,
CENTRES TRADE,
BOX THE GNAT, PROMENADE
- (PL) RIGHT & LEFT THRU - &
1/2 SASHAY,
CENTRES DOUBLE STAR THRU,
ALL CAST OFF $\frac{3}{4}$,
ENDS CROSS FOLD,
CENTRES PASS THRU,
RIGHT & LEFT GRAND
- (CB) CENTRES IN, CAST OFF $\frac{3}{4}$,
CENTRES DOUBLE STAR THRU,
ENDS FOLD, STAR THRU,
CALIFORNIA TWIRL, SLIDE THRU,
PASS TO THE CENTRE & -
PASS THRU, (CB)
ALLEMANDE LEFT .
- (SS) HEADS SQUARE THRU,
SIDE BOY RUN, CENTRES IN,
CAST OFF $\frac{3}{4}$,
CENTRES DOUBLE STAR THRU,
OTHER GIRL TURN BACK & -
STAR THRU,
CENTRES CLOVERLEAF,
NEW CENTRES --
DOUBLE STAR THRU,
PASS THRU, RIGHT & LEFT GRAND
- (PL) DOUBLE STAR THRU,
EXPLODE THE LINE,
BEND THE LINE (PL)
- (CB) TRIPLE STAR THRU,
ENDS TRADE **AND** ROLL,
STEP AND SLIDE, TRADE BY,
DOUBLE STAR THRU,
RIGHT & LEFT GRAND
- CENTRES IN, CAST OFF $\frac{3}{4}$,
MEN ONLY -
CROSS OVER CIRCULATE,

CYCLE AND WHEEL,
DOUBLE PASS THRU,
HORSESHOE TURN,
SWING THRU,
RIGHT & LEFT GRAND

- (CB) DOUBLE STAR THRU,
TRADE BY, PASS THE SEA,
GRAND LEFT SWING THRU,
EXPLODE THE WAVE,
ALLEMANDE LEFT

Singing calls with Double Star Thu

- HEADS SWAP AROUND,
CLOVER &
DOUBLE STAR THRU,
PASS IN, GIRLS ROLL,
GIRLS BEGIN A --
SPLIT SQUARE THRU 4,
1/4 OUT, SWING & PROMENADE
- HEADS DOUBLE STAR THRU,
CLOVER & SWING THRU,
CHAIN REACTION, **But -**
TURN THE STAR 1/2,
ALL EIGHT CIRCULATE,
SPLIT CIRCULATE,
SWING & PROMENADE
- HEADS DOUBLE STAR THRU,
SEPARATE, AROUND 1 TO A LINE,
LEFT TOUCH 1/4, COORDINATE,
CAST A SHADOW, BOYS RUN,
TURN & DEAL, SWING, FULL
PROMENADE
- HEADS PASS THRU,
CROSS CLOVER & --
DOUBLE STAR THRU,
PASS THRU, CROSS CLOVER &
HALF SQUARE THRU,
SINGLE CIRCLE TO A WAVE,
GIRLS TRADE, CENTERS TRADE,
SWING & PROMENADE
- HEADS DOUBLE STAR THRU,
SEPARATE AROUND 1 TO A LINE,
ALL DOUBLE STAR THRU,
STEP AND SLIDE, TRACK 2,
OUTROLL CIRCULATE, SWING,
PROMENADE

A1 Modules

From time to time we all need some short routines to 'fill' – often used for thinking time, relaxation and a bit of extra variety.

- HEADS PASS THE OCEAN,
LADIES TRADE,
PING PONG CIRCULATE,
CHAIN REACTION, MEN RUN,
WHEEL & DEAL, SWEEP $\frac{1}{4}$: **(PL)**
- HEADS LEFT WHEEL THRU,
DOUBLE STAR THRU,
RIGHT ROLL TO A WAVE,
LADIES TRADE, LADIES RUN,
MEN HINGE, CUT THE DIAMOND,
BEND THE LINE: **(PL)**
- HEADS STAR THRU,
DOUBLE PASS THRU, PEEL OFF,
STAR THRU, HORSESHOE TURN,
PASS THRU, TRADE BY: (CB) **In**
opposite position
- HEADS STAR THRU,
DOUBLE PASS THRU,
HORSESHOE TURN : **(CB)** **in**
opposite position
- **(CB)**: PASS THRU,
CLOVER & PASS IN,
DOUBLE PASS THRU,
HORSESHOE TURN **(CB)** **rotated** $\frac{1}{2}$
- **(CB)** SINGLE CIRCLE TO A WAVE,
ACEY DEUCEY, MEN RUN,
FERRIS WHEEL & SPREAD,
CENTRES TOUCH $\frac{1}{4}$ & CROSS,
THEN FACE THE ONE BESIDE YOU,
ENDS LOAD THE BOAT,
CENTRES TOUCH $\frac{1}{4}$ & CROSS,
PASS IN: **(PL)**
- **(CB)**: SWING THRU, ACEY DEUCY,
MEN RUN, WHEEL & DEAL,
SWAP AROUND,
ALLEMANDE LEFT.
- **(CB)**: PASS THE OCEAN,
SWING THRU, MEN RUN,
AS COUPLES FAN THE TOP,
WHEEL & DEAL,
RIGHT & LEFT THRU,
DIXIE STYLE TO A WAVE,
MEN TRADE,
ALLEMANDE LEFT.
- (CB): PASS THRU, CLOVER &
SQUARE CHAIN THRU,
SWING THRU, $\frac{1}{4}$ THRU,
CENTRES RUN, TURN & DEAL,
SWING THRU, CENTRES RUN,
CROSS OVER CIRCULATE,
COUPLES CIRCULATE,
BEND THE LINE, TOUCH $\frac{1}{4}$,
TRANSFER THE COLUMN,
 $\frac{1}{4}$ THRU, MEN CIRCULATE, MIX,
ALLEMANDE LEFT.
- **(CB)**: SQUARE THRU $\frac{3}{4}$,
TRADE BY, PASS THRU.
CLOVER & TOUCH $\frac{1}{4}$ & CROSS,
PASS IN, TOUCH $\frac{1}{4}$,
TRANSFER THE COLUMN,
LADIES FOLD, DOUBLE PASS
THRU, HORSESHOE TURN,
STAR THRU, PROMENADE.
- **(PL)**: PASS IN,
DOUBLE PASS THRU,
HORSESHOE TURN,
SWING THRU, $\frac{3}{4}$ THRU,
MEN RUN, PARTNER TRADE,
PROMENADE.
- **(PL)**: PASS IN, ZOOM,
TRIPLE STAR THRU,
EXPLODE THE LINE,
U TURN BACK,
GRAND SWING THRU, MEN RUN,
COUPLES HINGE, LADIES $\frac{1}{4}$ THRU,
DIAMOND CIRCULATE,
CUT THE DIAMOND,
FERRIS WHEEL,
CENTRES SWAP AROUND,
SINGLE CIRCLE TO A WAVE,
MEN RUN, TURN & DEAL,
BOX THE GNAT, CHANGE HANDS,
ALLEMANDE LEFT.



Autumn & Spring are the most beautiful times in the Blue Mountains, and we are lucky enough to be holding the 61st Australian National Square Dance Convention in this World Heritage National Park in autumn from 10-14th April 2020. 8.43 million people visited this area last year and they are not wrong. It was voted as NSW's most popular National Park.

Wentworth Falls

The 61st Australian National Square Dance Convention is being held in Wentworth Falls. It is a genuinely charming small village which has become a major tourist destination because of its excellent bushwalks and its large number of dramatic views across the Jamieson Valley. Its appeal lies primarily in its dramatic vistas and the simple fact that it is not nearly as crowded and overtly touristy as Katoomba or Leura which are the next two towns as the visitor rises up the mountains.



Wentworth Falls Lake was originally created by the damming of Jamieson Creek to supply water for the steam railway. The Lake is now home to native and introduced waterfowl, native fish such as Gudgeons, and water bugs including freshwater crayfish, freshwater shrimp and dragonfly nymphs. It's a popular picnic spot, with barbeque facilities and children's play equipment. A one kilometre (30 minute) walk beside the Lake is easy grade.

A group of local sculptors have used locally quarried sandstone to create sculptures featuring plant seedpods native to the lake. Each sculpture has been positioned close to the living plant that it relates to, making the exploration of the lake foreshore come to life.

Don't forget to register for the 61st Australian National Square Dance Convention. Check out our website www.2020sdconvention.com or join our Facebook group at www.facebook.com/groups/434857693607535/ to keep up to date.

Fantastic Aussie Tours is partnering with us to provide airport transfers, wonderful day tours and post-convention tours. **BOOK NOW!** bookings@fantastic-aussie-tours.com.au

Join the fun as we relive the glamour of the 1920's; a time when the Blue Mountains became one of Australia's first tourist destination.

For more information contact Susanne Horvat Publicity Manager on 0425 394 002 or email publicity2020sdconvention@gmail.com

THE Final WORD

At Least For Now

I hope that you all had a great Christmas and New Year.

2020 is looking great for us in Australia (once the fires are under control). In April we have two fantastic events to look forward to – the ACF Callers Conference at Leura in the Blue Mountains of NSW, and followed by the 61st Australian National square Dance Convention in the next village of Wentworth Falls.

If you have not already booked in, please consider both functions...a truly great way to meet up with friends both old and new

Cheers
Barry



UPcoming EVENTS

Appendix of



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.

2020 ACF CALLER CONFERENCE



Monday April 6th to Wednesday April 8th, Leura, NSW

PLEASE ENTER YOUR DETAILS BELOW

NAME(s).....

ADDRESS.....

PHONE.....EMAIL.....

No. of **ACF** Member/Spouse/Partners (\$225.00 each) Total \$.....

No. of **NON ACF** Members/Spouse/Partners (\$255 each) Total \$

POST-CONFERENCE Dance with Randy Dougherty (free for Conference Registrants)

Partner: \$15.00 No Total \$20.00 If paid at the door

POST CONFERENCE DINNER SPECIAL (cruise on Nepean River on Nepean Belle)

No. attending the Dinner/Cruise: \$89.00 per person Total \$

PRE-CONFERENCE DANCE This is a free dance for all delegates and partners.

GRAND TOTAL \$.....

PLEASE SELECT ONE OF THE PAYMENT OPTIONS AND FOLLOW THE INSTRUCTIONS

DIRECT BANKING: BSB: **064420**. Account **10028195** Name: **Australian Callers Federation**

CHEQUES: payable to **Australian Callers Federation** and posted to:

GARY CARPENTER,

PO Box 97,

The Entrance, 2261 NSW.

Send copy of receipt to: gazacarpenter@gmail.com

GENERAL ENQUIRIES:

Barry Wonson - PO Box 1819, Wollongong NSW 2500. bjwonson@gmail.com





Accommodation booking request form
ACF Callers Conference 6th, 7th and 8th April 2020

Booking Details

Title _____ Surname _____ First Name _____

Address _____

Postcode _____

Phone _____ Mobile _____

Email _____

**Please ensure all is legible*

To secure your booking we require

A \$100.00 non-refundable deposit. Then 14 days prior to check in full prepayment of your accommodation will be processed on the credit card supplied., unless otherwise requested.

Please circle: VISA / MASTERCARD / DINERS / AMERICAN EXPRESS

Credit card No. _____ / _____ / _____ / _____ Expiry date ____ / ____

Card Holders name _____ Card holders Signature _____

Arrival Date _____ Departure Date _____

No of Adults in Room _____ No of Children _____

Please note the credit card holder must be present upon checking in

Room rates

Fairmont Room (1 guest) \$169.00 per night Includes breakfast for 1 person. Number of rooms ____

Accommodation required during conference

Sunday 5th ☐ Monday 6th ☐ Tuesday 7th ☐ Wednesday 8th ☐ Thursday 9th ☐

Fairmont Room (2 guests) \$198.00 per night includes breakfast for 2 people. Number of rooms ____

Accommodation required during conference

Sunday 5th ☐ Monday 6th ☐ Tuesday 7th ☐ Wednesday 8th ☐ Thursday 9th ☐

All rooms are subject to availability and will be allocated upon first in first serve basis

Accommodation Cancellation Policy Cancellations for accommodation received more than 14 days prior to arrival will forfeit \$100.00 deposit. Cancellations within 14 days of the designated arrival date, or non-arrival of guests, will forfeit all monies paid.

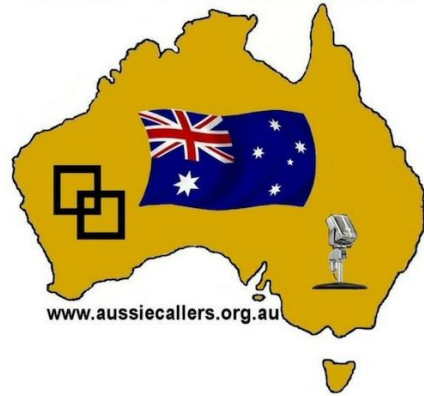
Please email reservations@fairmontresort.com.au

This is a booking request form only. Your booking is not confirmed until confirmation has been received from Fairmont Resort. For booking enquiries please call **02 4785 0000**

For Post Accommodation requirements please call the hotel direct.



Australian Callers Federation



THE AUSTRALIAN CALLERS FEDERATION INVITES
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RANDY DOUGHERTY (USA)



THURSDAY 9TH
APRIL 2020

7.30-10.30
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Name/s: _____ Email: _____

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Number of tickets @ \$15 each: __ Total: \$ _____

BSB: 064420 Acc: 10028195 & e-mail receipt/form to
gazacarpenter@gmail.com or make cheques to Australian Callers
Federation and post to G.Carpenter, PO Box 97, The Entrance, 2261, NSW



2020 EDITION

Would you like to support the production of new music?

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2020 prices!

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Reduced
2020 prices!

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

Membership available for \$160.00(us)

STING PRODUCTIONS AMBASSADOR CLUB - Tune List 2020

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

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

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

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

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

(2011) \$35 - (2012) \$35 - (2013) \$35 - (2014) \$40
(2015) \$55 - (2016) \$80 - (2017) \$95 - (2018) \$135 - (2019) \$160
or - all nine Previous Editions (204* tunes) for \$625

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

Special REVISED 'Super' Deal:

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

Reduced
2020 prices!

(only...) \$750!!

Reduced
2020 prices!

Contact: Paul Bristow: paul@stingproductions.co.uk

for more information about Regular Membership and/or to purchase these Editions

MAKE THE TRANSFORMATION



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the Square Dance Caller you want to be...**

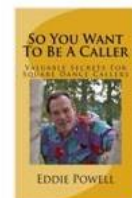
It takes action, practicing the right way, and becoming ready to market yourself. It took time and practice as a dancer to learn the moves, the same is true of calling.

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...**

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Now**



Eddie@EddiePowell.com

So you want to be a caller – Caller School on-Line by Eddie Powell

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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 and follow the links.

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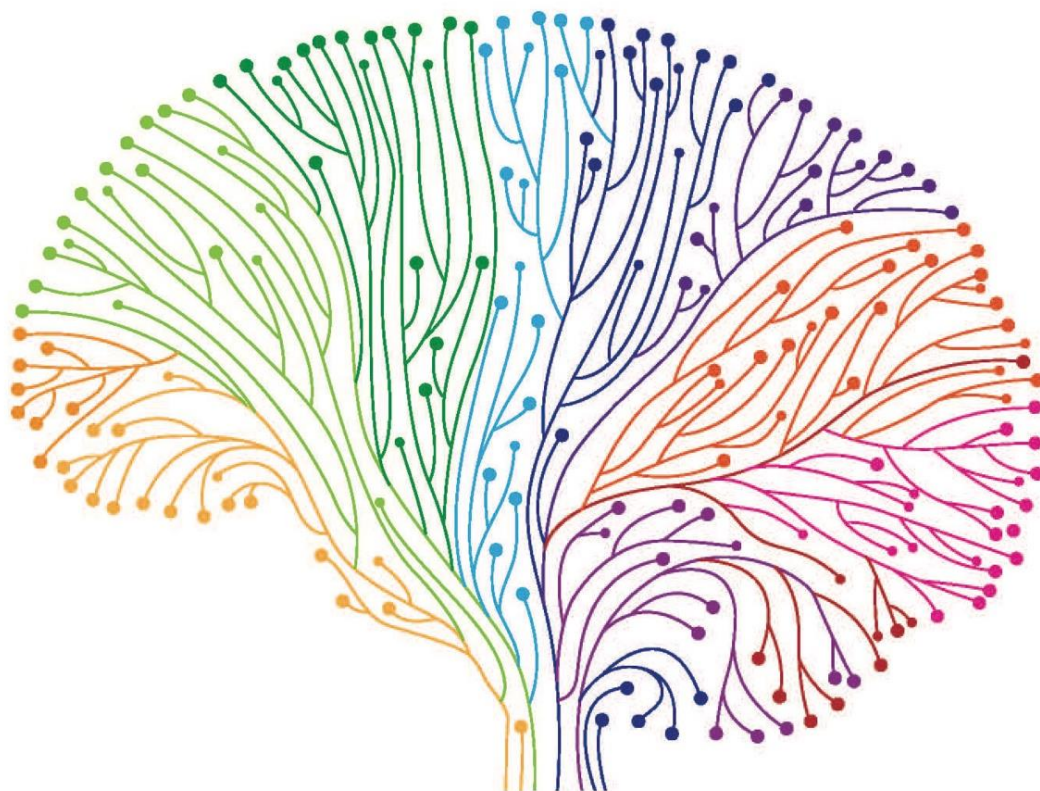
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by Bruce Holmes



\$30 8.5X11" 153 pages Wire bound 2nd Edition

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- "Clear and helpful! I would recommend to especially new callers like myself!" - Connie Graham, Stanberry, Missouri
- "Firstly, I want to say that I enjoyed your book and the "New Caller" market lacks this type of approach, so thank you... Keep up the good work, and I love the way you approach the exercises." - Steve Turner, Accredited Caller Coach, Western Australia, Australia
- "The caller school sent us a large document in preparation for the school. I have been reading that too and find myself going back to your manual over and over to understand what they have said. Yeah for your manual!!" - Bobbi Nichol, Pensacola, Florida

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

Northeast Callers School 2020

Programs for Beginning and Experienced Callers



Ken Ritucci

*Massachusetts
(Callerlab Accredited Caller Coach)*

**OCTOBER 8-12
2020**

SPECIAL GUEST INSTRUCTORS:



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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.



Ted Lizotte

New Hampshire



Don Moger

Canada

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

Ken Ritucci has 45 years of calling experience.

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

School Information

Cost:

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

Program:

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

Lodging:

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

Food:

Several local restaurants available with good food at reasonable prices.

Location:

Off exit 9 from the Massachusetts Turnpike.

Additional Info:

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

POINTS OF INTEREST

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

Key Benefits of this School Include:

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

Topics of Discussion:

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

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

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

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

Name: _____ Spouse/Partner: _____

Street _____ City _____ State _____ Zip _____

Phone _____ Email: _____

Make checks payable to:

Northeast Callers School • Ken Ritucci

132 Autumn Road • West Springfield, MA 01089

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71st National Square Dance Convention®
Evansville, Indiana

Pre-Registration
71st National Square Dance Convention®
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Evansville, Indiana
June 22-25, 2022



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

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

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

71st National Square Dance Convention®
2820 Alexandria Pike, Anderson, Indiana 46012
Email: registration@71nsdc.org Website: 71nsdc.org
Registration Information: (765) 662-2553
Please Print Clearly

Primary Last Name: _____ First Name: _____
Partner's (if different) _____ First Name: _____
Youth: _____ DOB: _____ Youth: _____ DOB: _____
Address: _____
City: _____ State _____ Zip Code: _____ Country: _____
Phone: _____ Mobile: _____
Email: _____ (Partner's) Email: _____

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

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

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

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

Payment (check one) Check ☐ MasterCard ☐ Visa ☐ Discover ☐
Name on Card: _____ Signature: _____
Credit Card No.: _____ Expiration Date: _____ Security Code: _____
Statement Mailing Address: _____

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

Convention Badges required for entrance to all Convention Activities.

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

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

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