



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



2021

DATES to REMEMBER

1-4 October 2021	Queensland State SD Convention -Hervey Bay Queensland
22-25 June 2022	US 71 st National Square Dance Convention. Evansville Indiana USA
21-23 July 2022	Canadian 22 nd National Square and Round Dance Convention, Fredericton New Brunswick Canada
30 Sep – 3 Oct 2022	NSW State SD Convention – Wentworth falls, Blue Mountains, NSW

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ON THE INSIDE

With Barry Wonson

THOUGHTS

2021 is now halfway thru. Who could ever have guessed where we would be after 18 months of the virus?

Here in Wollongong, we are half-way thru another total lockdown. We can only go outside for essentials such as food, exercise, work, etc.



Like many, we have seen some major problems last month, with at least two weekends being cut short, due to snap lockdown restrictions coming into place at 6pm on the Saturday night. This suddenly and without warning meant No Saturday evening dance, nor any Sunday finales for a scheduled weekend event. This also created the problem for out-of-state travelling dancers having to rush home in order to get back before borders were closed. This time last year, we were looking forward to a positive 2021, now I guess the term 'positive' has a completely new meaning for all of us.

Some of the stories are heartbreaking – such as the club in Melbourne that was finally allowed to re-commence after 12 months of restrictions. They had just one night of dancing before restrictions came into play once again and closed them down.

Here in Wollongong, we have been lucky, as these last two weeks have been the only time we have had to close since re-starting back in January 2021.

Sue and I are hoping against hope that it restrictions will be eased within next few weeks, as we are planning a trip to Queensland early next month to visit our daughter Alessa. On the way up we had planned a two-night stop in Wauchope to spend a day at TimberTown, and attend a concert with Felicity Urquhart and Josh Cunningham again (we were really impressed with their performances when we saw them here in Wollongong only a few short weeks ago. Attendance was permitted then but we just had to wear masks). Our fingers are crossed!!!

OUR OUTINGS in June

With the easing of restrictions in the first part of the year, Sue and I were able to actually get out and attend some concerts. We both enjoy our Aussie favoured country music, and there have been some great artists visiting our area. Last month we attended two superb concerts.

The first was with Adam Harvey. We had seen Adam perform before (with Beccy Cole, Darren Coggan and Felicity Urquhart) and were impressed by the strength of his voice and performance. He did not disappoint. He gave an electric evening of great songs, all performed with his usual high energy vocals. He was backed up by Racheal Whitchurch who is also a truly superb vocalist/songwriter. We would not miss either of these performers again.

We followed this one up with a concert at the Catholic Club in Campbelltown, which included the concert with front row reserve seating, accommodation at a Rydges Hotel, with breakfast, and champagne. We had used this package before, and it has always worked out well (mind you this time the accommodation was less than ordinary with uncomfortable bed, noisy A/C, and other problems).

The headline artist for this concert was Gina Jeffries. I have most of her CDs but had never seen her perform live before. She far surpassed expectations. The performance was full of warmth, humour, superb vocals, and above all, heart.

Gina was backed by Rod McCormack (her husband) who is an outstanding artist on banjo and guitar, and he also presents his vocals with outstanding harmony. The second back-up artist was Max Jackson. We had not heard her perform before, and our only comment was, "Wow"! - Super talented singer/songwriter. She is Gina's protégé and is simply great. This was another night of great entertainment for Sue and me. The only disappointment we had was that the artists were not able to sell their CDs nor do any signing due to the contact restrictions placed on them.

I would heartily recommend all these entertainers to anyone who has the opportunity to see them when they are in your area. You will not regret it!!

INSIDE

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

We try to aim at continuously improving what we present in BTM each month and your comments are always most welcome. Much of the information presented is a direct result of input from

subscribers. Each month, our subscription base has grown; and is now to the point where we now have just over 1200 direct subscribers.



As usual, this month, we feature many great articles and submissions from authors all around the globe. Paul Bristow is with us again, as is Cal Campbell with a couple of articles. Dr. Allemander is with us again offering profoundly serious advice to some profoundly serious problems! David Cox (from NSW) has some thoughts for all to consider, as has Jaden Frigo (from VIC)

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

This month also sees the first in a regular section on Equivalents. This first group looks at a group of calls that can be used to replace specific combinations that are contrary to good body flow. Equivalents are a very necessary set of tools that all callers should have at their fingertips.

Buddy Weaver is also back again with a review of some of the recent music releases. It is worthy of note that the Square Dance music industry has been

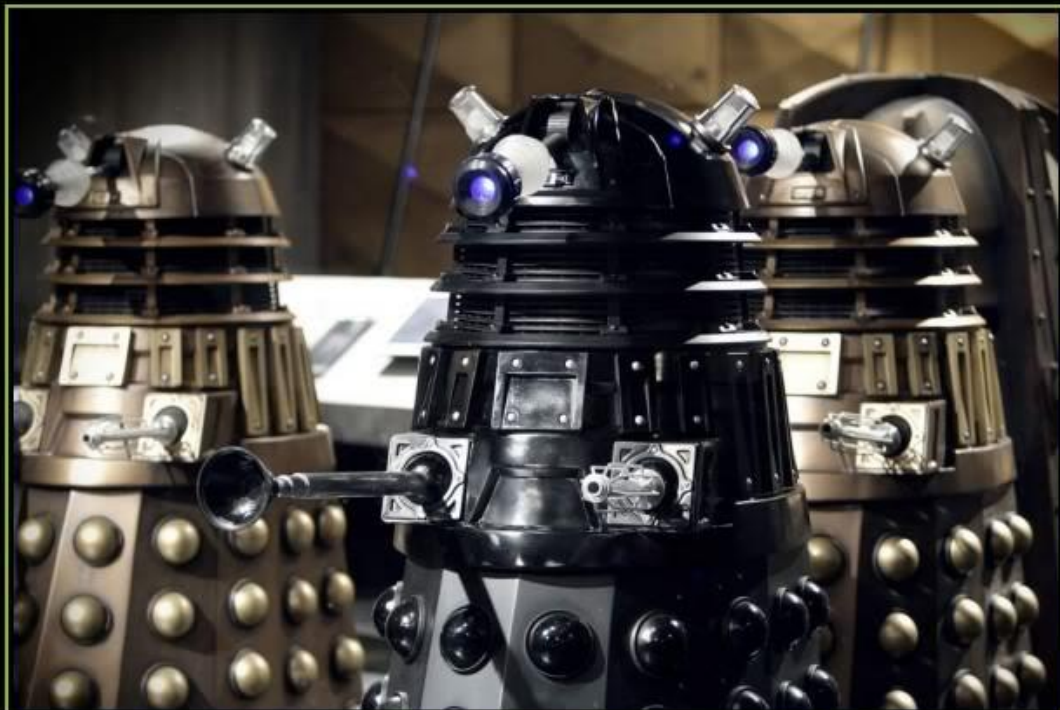
going thru some awfully bad times over recent years, and of course the last 18 months has worsened an already bad situation. Please continue to support the music producers by purchasing your music thru the individual label websites or such places as A&S Music. Without your financial support this industry will fade away.

I hope that you can find some interesting and useful information in this issue. I am always looking for articles, choreography, ideas for inclusion in each issue. If you have a topic that you would like covered, or a movement that you would like to see featured, or an opinion you would like to present, please contact me at:

bjwonson@gmail.com.

Cheers

Barry



THE DALEKS

You know its a good villain when they look like giant salt shakers,
yet they strike fear into the hearts of every living thing in the universe.

SELF-IMPROVEMENT

Part 5: Mechanics of Choreography - ARRANGEMENTS

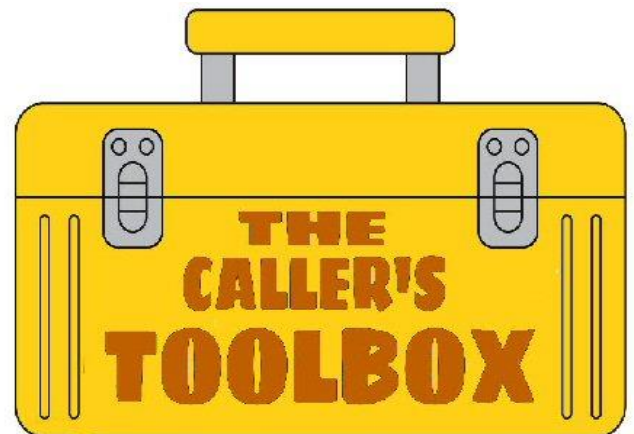
By Paul Bristow

The CALLERLAB Formations chart lists the names of most Formations that Callers will encounter; there are also the Formation & Arrangement charts that give examples of the ways in which Boys and Girls can be arranged within a number of these Formations. As you will probably already realise, there are only a maximum of six possible arrangements that can occur in any formation (unless you are using asymmetric choreography, in which case the number of possibilities will increase). There are also a few Formations that comprise less than six different arrangements (for example Allemande Thar).

The internet location where CALLERLAB **Dance Program Documents** are listed and where you can find and download the current version of the Formations Charts and the Formation & Arrangement charts is:

[Formations & Arrangement Charts – CALLERLAB](http://www.callerlab.org/download/formations-arrangements/)
(www.callerlab.org/download/formations-arrangements/)

Within the Formation & Arrangement charts you will find the arrangements possible for the six most common Formations of Parallel Lines-of-Four Dancers (as defined last issue). You will also find the less common “Ends-In” and “Ends-Out” Inverted Lines listed there. I considered using this month’s article to look at the arrangements possible in the eight different “Three-and-One Lines”, but this would require 48 diagrams, which would take up several pages and seems a poor use of the space available! However, I would suggest (perhaps even recommend)



that you could take the time to work these out for yourself and then think about the ways to Get-In and Get-Out of these FASRs.

Instead of looking at the Inverted Lines, let us consider Parallel Right-Handed Ocean Waves, which is one of the Formations in the list of the Parallel Lines-of-Four Dancers that I mentioned last time. To make things a little easier, I have shown all four Dancers in each Formation / Arrangement:

Arrangements in Parallel Right-Handed Ocean Waves:

O Arrangement:	½ Arrangement:

Arrangement Sub-Group A

The “O” arrangement is what you will get, when a Couple of normally arranged Dancers to Step to a Wave;

The “1/2” Arrangement will occur if the Dancer Couples are half sashayed.

Arrangement Sub-Group B

The “1” arrangement appears, when two Boys (on the outside), Step to a Wave, with two Girls (on the inside);

The “2” Arrangement occurs if the Boys are inside and the Girls outside.

Arrangement Sub-Group C

The “3” arrangement appears, when a normal Couple (on the outside) Step to a Wave, with a half-sashayed Couple (on the inside);

The “4” Arrangement occurs when you reverse the roles of the half sashayed and normal couples.

In a Caller School, the conversion – using the minimum possible number of Calls – from one of the six Arrangements, within the given Formation, into another; until all six Arrangements, have been achieved, is one of the most commonly used training exercises. But you do not need to be under the instruction of a Caller Coach (or Mentor) to do this. You can set yourself the task, as an “objective to achieve” when you are Calling. The important thing to do is to discover as many different ways to find the six Arrangements, as you possibly can, using the lowest number of Calls.

This will help you to develop your skills in the areas of Formation Management, Formation Recognition and in Call Analysis – i.e., understanding what each Call can achieve, in terms of the effect on the FASR.

To get you started here is a routine that works from Parallel Right-Handed Ocean Waves – that will take you to all six possible Arrangements – using ONLY one Call to move from one to another...

Starting from the “0” Arrangement,

- **Single Hinge** takes you to the “1” Arrangement,
- **Centres Trade** takes you to the “3” Arrangement,
- **Single Hinge** takes you to the “4” Arrangement,
- **Centres Trade** takes you to the “2” Arrangement, and
- **Cast Off Three Quarters** takes you to the “½” Arrangement!

There are several “one-Call” routines that will take you through all six Arrangements (i.e., you can use just “one-Call” to transfer from one Arrangement to another), finding these is not difficult and should form part of the general “Call Analysis” work that every Caller would be wise to be doing.

Don’t just confine yourself to the six Arrangements of Parallel Right-Handed Ocean Waves. Look at the Arrangements that occur in other Formations. Set yourself the task of discovering how to set these up, how to recognise (and differentiate) one from the others and how to make better use of the Calls on the lists for these conversions. This will allow you to create more interesting choreography, for the Dancers.



Do not forget, this is part of “Self-Improvement”. You have to set these tasks for yourself, and then be your own “judge and jury” in deciding how successful you have been with the task. If you take the time to prepare effectively (by carrying out the Call Analysis), the Dancers will not be aware that you are in “Self-Improvement” mode – all that they will know is that “this is different” and “fun”!



The three Sub-Groups of Arrangements – an aspect of “Technical Zero” choreography.

As you will see from the diagrams above, there are three Sub-Groupings that can be applied to the types of Arrangements, with two Arrangements in each Sub-Group.

Sub Group	Arrangement 1	Arrangement 2
Group A	0	1/2
Group B	1	2
Group C	3	4

These Sub-Groups can be found in all Formation / Arrangement situations and need to be considered when you are looking for “Technical Zeros”

- in simple terms, a “Technical Zero” is a Call – or series of Calls – that will have zero effect on a FASR, under certain conditions.

If we consider the F (Formation) and A (Arrangement) elements of FASR and look at Sub-Group A, shown above, it can be seen that “All Eight Circulate” will have a Zero effect on these elements; whereas, if you use that Call in either of the other two Sub-Groups you will convert the F and A from one of those shown, to the other one shown, within that Group. This alone does not qualify it as a “Technical Zero”, you also need to consider Sequence (the “S” from FASR) to find a “Technical Zero”; there are four possible Sequence states, these are:

- ❶ “ALL IN”,
- ❷ “ALL OUT”,
- ❸ “BOYS-IN, GIRLS-OUT” and
- ❹ “BOYS-OUT, GIRLS-IN”.

These can also be broken into two Sequence Sub-Groups:

- ❶ & ❷ are Sub-Group A, and
- ❸ & ❹ are Sub-Group B.

If we are looking at Arrangement, Sub-Group A and Sequence Sub-Group B, it will be found that the Call of “All Eight Circulate”, will always have a Zero effect on FASR. This means it will move the Dancers to different positions, alter the facing aspect for the Dancers, as well as their pairing but – choreographically – it will not change anything.

To prove this, try the following: from a Corner Box Right-Hand Ocean Wave call Swing Thru (this creates Sequence state ❹ - Boys out of sequence/Girls in sequence) now consider any Get-Out that you might use from there **BUT** – before you Call the Get-Out – Call All Eight Circulate and then use your Get-Out; you will find that this will still work because the All Eight Circulate, under these conditions is a Technical Zero!

There is a great deal to be learned from Technical Zeros, try a little “research”!

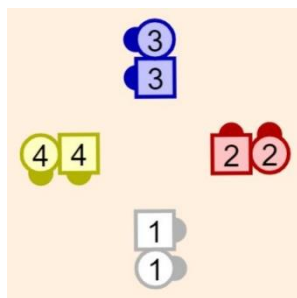
PART 6 – Mechanics – SEQUENCE & RELATIONSHIPS

Each of the Couples in a Square are referred to by simple terminology. “**Heads**” and “**Sides**” are the names attributed to each pair of opposite couples. These names can also be used to describe the Boys or Girls at each of these locations, although it is understood that the Girls will assume the identity of any the Boy with whom they are dancing.

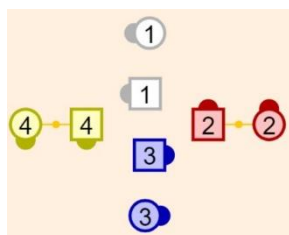
In addition, each of the four couples can be denoted by an individual number; this number can also be used when referring to individual Dancers. Although it will be confusing to use the name or number references too loosely, it is generally accepted that the Dancers will be able to understand such terms as “original Heads”, or “original number one Girls”.

From a Self-Improvement consideration, this provides any Caller with a great number of additional “directional” control devices, allowing Callers to develop a great deal of unusual - but achievable - choreography. However, within the realm of FASR, the “Number References” are required in order to establish the four possible “Sequence” states of the Dancers, which (as a reminder) comprise:

❶ “**ALL IN**” – where all of the Dancers are “In Sequence” – i.e., in a counter-clockwise rotation, from here the Couples can Promenade home without having to “overtake” other Couples.

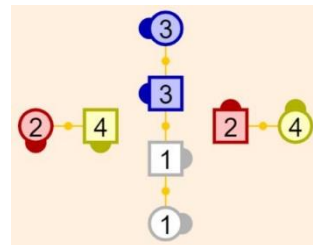


❷ “**ALL OUT**” – where all of the Dancers are “Out Of Sequence” – i.e., in a clockwise rotation, from here the Dancers cannot Promenade

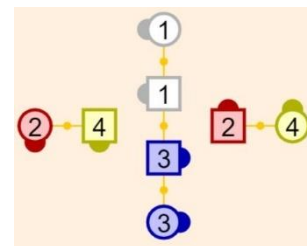


home without having to “overtake” other Couples.

❸ “**BOYS-IN, GIRLS-OUT**” – where the Boys are “In Sequence” – i.e., in a counter-clockwise rotation and the Girls are in a clockwise rotation; from here the Couples can Promenade home without having to “overtake” other Couples but only two Couples could have their original Partner.



❹ “**BOYS-OUT, GIRLS-IN**” – where the Boys are “Out Of Sequence” – i.e., in a clockwise rotation and the Girls are in a counter-clockwise rotation; from here the Couples cannot Promenade home without having to “overtake” other Couples although two Couples could have their original Partner.



It should be noted that, in Sequence states ❸ and ❹, the partner association of any two opposite Girls (i.e., Heads or Sides), will not be the same as the partner association of the other two Girls.

Whilst it is absolutely essential that any Caller must understand these four possible Sequence states, so as to resolve the Square, avoiding a “Crossed Promenade” and ensuring that all four Couples are with their original Partner, there is also a great deal to be gained by being able to “predict” and to “control” the Sequence state. Providing that you control the Formation and Arrangement aspects effectively and simply keep the Dancers moving, (using smooth flowing choreography), you can “ignore” Sequence

and Relationship - until you decide that the time has come to “*Resolve*” the Square - this is part of “sight resolution”. However, being able to correctly identify the Sequence state, on a Call-by-Call basis (as many Callers do) will give you much better control of the Dancers.

Achieving such a high level of Sequence state recognition is not easy, unless you incorporated it as part of your “*Resolution*” system when you first started learning. Unfortunately, too many Callers rely upon fairly simple “*Resolution*” systems that they have been taught, or read about, or develop fairly early on in their Calling career. Then (with these “*safety wheels*” (training wheels) in place), do not continue to investigate and develop more effective systems.



Being able to recognise how the Sequence state changes (or doesn't change), as the consequence of any Call, is a fantastically useful tool that makes it possible for Callers to be much closer to a short notice “*Resolution*”.

Several of the more popular Choreographic Management Systems require a Caller to develop this skill. It should be noted that developing this skill is an essential objective for Callers who wish to develop better Dancer control by using Mental Image (one of the three primary Methods, (Mental Image Calling, Modular calling, or Sight Calling). To be efficient, Callers will use all three).

The “R” in FASR is “Relationship” - i.e., the choreographic Partner association of a Boy and Girl, in close proximity, within a

Formation and Arrangement; these are more easily defined in the Boy/Girl situations where a Boy stands next to a Girl for example, in “Facing Lines of Four” in the ‘0’ (Boy on Left, Girl on Right) and/or ‘1/2’ (Girl on Left, Boy on right) Arrangements.

It would also be possible to suggest an easily seen choreographic Relationship in the ‘3’ and ‘4’ Arrangements, where one half of the Line is “Half-Sashayed”. However, it is not so easy to establish obvious Boy/Girl Partner Relationships in the ‘1’ and ‘2’ Arrangements (BBGG and GGBB), where the nearest “opposite sex” Dancer - to the Dancer on each end - is the one facing and not the nearest opposite sex Dancer within the Line, (although the Centre two Boy/Girl Dancers could be seen as a more logical Partner Relationship).

The ability to identify more obscure Partner Relationships will prove to be useful and, if developed to its full potential, will, once again help a Caller to “Self-Improve” their grasp of the FASR and expand their control of the choreography.

There are four possible Partner Relationships (to understand these you can think of number one man in a Static Square), where the “Relationship” references can be seen to be one of four possibilities:

(P) “**PARTNER**”– Primary Dancer has their original Partner beside them.

(C) “**CORNER**”– Primary Dancer has their original Corner beside them.

(O) “**OPPOSITE**”– Primary Dancer has their original Opposite beside them.

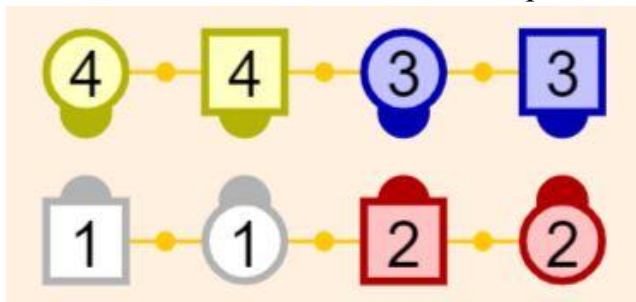
(R) “**RIGHT-HAND LADY**”– Primary Dancer has their original Right-Hand Lady beside them.

NOTE: if you prefer to use a Lady as your Primary Dancer these same Relationship Names will be applicable EXCEPT that the “RIGHT-HAND LADY” will become the “LEFT-HAND MAN”.

Every Resolution System requires the use of the three primary Methods (Module, Sight and Mental Image), to some extent, although this may not be obvious until you carry out a detailed analysis of how they work. Systems that rely upon recognising Sequence and Relationship, principal aspects of the Mental Image Method (such as CRaMS), are becoming more popular and are now thought of as amongst the most successful; both for new Callers and for “Self-Improvement” of existing Callers.

Sequence and Relationship Systems, in general, require an understanding of how Sequence can be changed with the minimum number of Calls.

To consider this look at a Partner Line: Facing Lines of Four in the ‘0’ Arrangement, where every Dancer has their original Partner and where all the Dancers are “In Sequence”.



From here the Calls “Right And Left Thru” and “Two Ladies Chain” can produce all four of the possible Sequence states; it can also be seen that these can be achieved by the use of:

- “**Flutterwheel**” (which is an equivalent to a Right And Left Thru and Two Ladies Chain) and
- “**Reverse Flutterwheel**” (which is an equivalent to a Two Ladies Chain).

Deciding which Call to use, will depend upon the dynamic given by the previous Call (i.e. Body Flow). Obviously, if you establish more Modules, equivalent to the above Calls, you will increase your available options.

In simple terms, starting from a Partner Line (as defined above):

- **Right And Left Thru:** changes “ALL IN” to “ALL OUT”
- **Two Ladies Chain:** changes “ALL IN” to “BOYS-IN, GIRLS-OUT”
- **Right And Left Thru and Two Ladies Chain):** changes “ALL IN” to “BOYS-OUT, GIRLS-IN”.

Now see what the effect is in each of the four possible Sequence states, with the Left-Hand Couple in each of the four possible Partner Relationship situations; use each of the above Calls. The effect is very interesting and, if you look at the other Couples, can be seen to be important. Also consider the two centre dancers, when they have their partner beside them (something which is quite easy to see), what is the effect of a Two Ladies Chain (done normally by all the Couples)? You will soon realise that determining Sequence state will always depend upon recognising Partner Relationship.



Paul Bristow has been actively calling since 1977 and has been involved in caller Training programs all over the world for over 30 years.

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

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

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

is always a pleasure to work with him....a great team player – Barry.

A QUANTUM OF WISDOM

BY DAVID COX

There are so many things I could have named this article. I toyed with, “I’m from the government and I’m here to help.” Ronald Reagan is on record as having said that these are the eight scariest words in the English language.

Anyway, I digress.

Many years ago, I was programmed to call in the Plus-level hall at a National Convention. In the preceding bracket (tip) a caller used the following routine:

- Allemande Left, All 8 Spin the Top, Spread, Slip the Clutch, Allemande Left...

and that is exactly how he called it. Every square broke down. Backstage he said to me, “I don’t know why but every time I call that routine the floor breaks down.”

I asked him, “If the floor breaks down every time, why do you continue to call it?”

Just to be clear, that is **My First Piece Of Advice**: *If something always fails to work, stop using it.*

As an aside, if ever I am calling, and things go wrong, I assume that it is my fault and that I have made a mistake; even if the mistake is simply misjudging the floor. Being an analytical sort of person, I will later try to work out what I did wrong, and, how I can do better in future. It was my mistake after all, the dancers can’t fix it. Further, it isn’t even their job to rectify my errors.

Anyway, I continue to digress.

After I had made my comment asking the unnamed caller why he tries to specialise in using choreography that he consistently fails with, I made a suggestion. I suggested that he

actually tries to help the dancers to be successful by using “helpful non-square dance terminology”.

I suggested:

- Allemande Left, All 8 Spin the Top, ***MEET YOUR PARTNER***, Spread ***NOSE-TO-NOSE***, Slip the Clutch, ***FIND YOUR CORNER***, Allemande Left.

The story has a happy ending. Later, during the same convention, the unnamed caller was again in the Plus Hall, again used this hitherto unsuccessful routine and, after using the suggested helper words, achieved complete success with the routine.

My Second piece of advice:— if something goes wrong assume that it is your fault.

My Third piece of advice – think about and analyse what you are doing.



My Fourth piece of advice – try to help the dancers to be successful...they deserve it!

From Barry: David and I have been friends for around 40 years. We get together around 4 times each year and spend a week together discussing square dancing, playing board games, watching movies, and eating lots of good food cooked up by Sue.

David is a well-established caller in Australia, an excellent choreographer and entertainer. He calls two nights each week in his hometown of Port Macquarie.



Different Not Difficult *(Cal Campbell)*



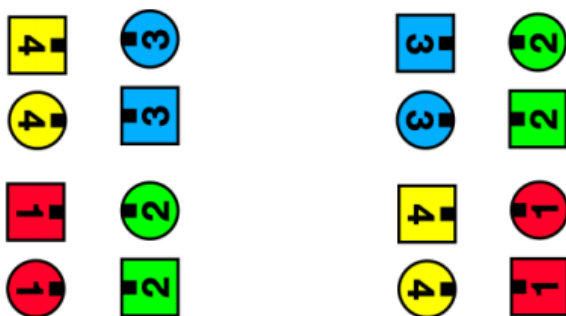
All these Modules were adapted from a book named “Dancing For Busy People.” The book was a support document for callers using the Community Dance Program (CDP) or doing Beginner Dance Parties. The list of “basics” used by the CDP was only 24 basics. This meant that the choreography had to be very innovative.

The book contains a lot of material that uses different ways to do simple things. The material had to be easy to follow the action. It also had to be adaptable. Here is an example of a traffic pattern.

SS-PL

**Heads Pass Thru,
Heads Roll Away,
Heads Turn Right/Left,
Walk Single File,
Around Two,
Form Facing Lines of Four, (1P2P-E)**

If the Heads turn Right, the end result is a 4P1P line. If the Heads turn Left then the end result is a 1P2P line



The Module can also be adapted in other ways. There are many equivalents for Pass Thru.

The **Heads Pass Thru, Heads Roll Away,** could be replaced with **Heads Right & Left Thru, Heads Turn Thru,**

The **Right & Left Thru** could be replaced with a **Right & Left Thru Equivalent** and so on.

The different part needs to be to **Walk Single File Around Two to a Line.**

If the caller understands how the Module works, it takes very little memory work to create other Modules that also work.

In the next Module the Single File Promenade ends in a Double Pass Thru Formation. There is a second version if the Heads Turn Left.

SS-PL

**Heads/Sides Half Sashay,
Pass Thru,
Both Turn Right
Single File Promenade,
Stand behind the sides,
Double Pass Thru,
1st Couple Left, Next Right...**

The next two Modules increase in complexity between the first and second Module. If some sets are having troubles with the Roll Away then there is a bail-out so the couples don't have to a Half Sashay.

SS-PL

Four Ladies Chain 3/4,
Heads Right & Left Thru,
Heads Pass Thru,
Separate Around One,
Make Lines of Four*,
Two Men Roll Away,
Two Ladies Roll Away,
Centres Roll Away,



*Graphic show the Lines of four before the Roll Away.

SS-PL

Four Ladies Chain 3/4,
Four Ladies Chain,
Heads Pass Thru,
Separate Around One,
Make Lines of Four*,
Two Men Roll Away,
Two Ladies Roll Away,
Centres Roll Away,
Couples 1/2 Sashay (or RLT) ...



*Graphic show the Lines of Four before the Roll Away.

Next is the idea of “outside couples squeeze in” between the inside couples. The idea has been around a long time. It’s just not used much. It used to have the name Outsides-In. It was felt that both names were really directional calls and not a “Basic.” The Squeeze-in concept also works well with Cast Off 3/4 because it doesn’t change the sequence. It just changes 1P2P lines to 4P1P lines.

SS-PL

Four Ladies Chain 3/4,
New Side Ladies Chain,
Heads Promenade 3/4,
Half Sashay Along the Way,
Squeeze in to Lines of four, (4P1P-W)

The next Modules uses the squeeze-in concept to produce a Corner Box.

SS-CB

Heads Star Thru,
Outsides Squeeze in to a Line,

All Star Thru,
Centres Pass Thru, (CB-N)

SS-CB

Head Couples Square Thru 3/4,
Separate Around 1,
Squeeze in to a Line,
Centre 4 Box the Gnat,
Everybody Right & Left Thru,
Star Thru, (CB-S)

The next Module uses a play on words to Half Sashay the Head Couples. It dances very nicely.

SS-CB

Heads Promenade outside Halfway,
Half Sashay along the way,
Into the middle Star Thru ...

SS-CB

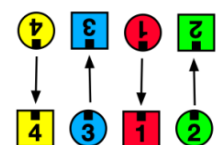
Side Ladies Chain,
Heads Roll Away,
Heads Pass Thru,
Heads Turn Right,
Single File Promenade
to stand behind the Sides,
Sides Pass Thru, (CB-E)

SS-AL

Four Ladies Chain 3/4,
Heads Right & Left Thru,
Sides Roll Away,
Heads Pass Thru,
Separate around 1 into the middle,
Centres only Left Allemande,
Everyone Right & Left Grand ...

The next two figures have an interesting theme: Either the men or the ladies walk across the set to find their partner. Both figures are very effective in the same tip.

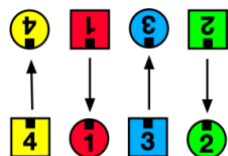
SS-Swing Partner
4 Ladies Chain 3/4,
Head Ladies Chain,
Sides Lead Right,
Circle to a Line,
Ladies Go Across *
Swing Partner,
Promenade Home



* The partner is in the opposite line. The men stay put and the ladies cross over to the men.

SS-Swing Partner

Head Men Right & Left Thru,
Four Ladies Chain 3/4,
Head Ladies Chain,
Sides Lead Right,
Circle to a Line,
Men Go Across *
Swing, Partner,
Promenade *



*The partner is in the opposite line. The ladies stay put and the men cross over to the ladies.

Singing Call-Corner Progression

Heads Right & Left Thru (8),
Same 2 Ladies Chain (8),
Sides Lead Right (4),
Circle to a Line (8),

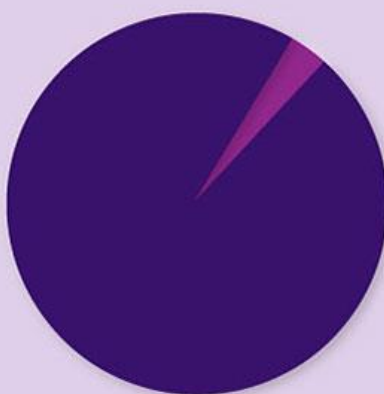
Lines Forward & Back (8),
Just the men walk across the set (4),
Swing the corner (8),
Promenade (16), etc.

Singing Call - Right Hand Lady Progression

Heads Promenade 1/2 (8),
Right & Left Thru (8),
Side 2 Ladies Chain (8),
Sides Lead Right (4),
Circle to a Line (8),
Ladies cross over (4) and
Swing that Man (8),
Promenade home (16)

All the above Modules are simple traffic patterns that introduce concepts that can be made into Modules that are much more complex. I seldom do that. To me, they are quickies that add quick dashes of spice to a square dance routine.

WHEN DO YOU DISCOVER SPELLING ERRORS/TYPOS IN AN EMAIL



Before you send it
When you've just sent it

truthfacts.com



Some of the music released on A&S by Barry

- **AS 125 – HOGAN, HILTS & THE DUKE** Hoedown / Ripper
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2474>
- **AS 126 – COLONEL BISMARK** Hoedown
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2475>
- **AS 136 - IF I ONLY HAD A BRAIN**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2494>
- **AS 137- GUNG HO** Hoedown #1
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2495>
- **AS 138 – A MAN NAMED ARMSTRONG**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2496>
- **AS 139 – AND YOU SMILED**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2497>
- **AS 141 – GUNG HO** Hoedown #2
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2500>
- **AS 142 – DESERT WIND**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2501>
- **AS 143 – LOOKING FORWARD, LOOKING BACK**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2502>

The most recent additions are:

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



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

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

The latest project is a 'rock' version of "SKYE BOAT SONG" (1966 Glen Ingram hit version). So far the base track has been done...next step is to add lead instruments and fill. The music sounds great so far. Probably be ready around the middle of the year. (See Page 30)



THE FOUNDATION

For the Preservation and Promotion of Square Dancing

From Walt Burr



What is Callerlab?

Callerlab is an International Association of Square Dance Callers. Information regarding Callerlab

and its activities, resources and much more can be found on its home web page at ([https:// www.callerlab.org](https://www.callerlab.org))

Callerlab's mission statement is as follows: We are an international organization of square dance callers. Our mission statement is *"TO FOSTER THE ART OF SQUARE DANCE CALLING, AND IMPROVE CALLER SKILLS"*. We fulfill this mission by providing guidance and education, certifying caller coaches, maintaining standardized lists of calls and definitions, and generally promoting the square dance activity.



What is The Callerlab Foundation?

It is an integral component of the Callerlab Organization. The purpose of **The Foundation For The Preservation And Promotion Of Square Dancing** is to support the funding of projects that will preserve and promote square dancing and other associated dance forms. The projects will protect the heritage of the

activity and contribute to its growth, emphasizing the social, physical, and mental benefits of square dancing. The Foundation will also increase public awareness of the activity by showing the fun and fellowship that makes square dancing a popular recreation today.

What does that mean exactly?

Live Lively-



Square Dance!

To better understand that it is necessary to understand part of the Foundation's origins. During the late 1980's several square dance leaders recognized the

need for an organization which would have as its goal the preservation and promotion of square dancing. In June 1990, an organizational meeting was held in Memphis, Tennessee. Present at that meeting were 15 dedicated and respected callers. As a result of that meeting, The Foundation for the Preservation and Promotion of Square Dancing was formed in 1992. The Foundation was incorporated in Georgia.

The Foundation is governed by a 25-member Board Of Directors from which five Executive Directors are elected. The Home Office of The Foundation co-exists with the CALLERLAB office. The CALLERLAB Home Office staff, provides administrative support to The Foundation. The Foundation Board

meets once a year at the annual CALLERLAB convention. The Foundation Executive Directors meet two additional times during the year.

The Foundation hosts a planning meeting during the CALLERLAB convention. Other national dance leaders are invited to attend this planning meeting. Additional meetings are being planned to discuss ongoing marketing and promotion ideas.

The Foundation was instrumental in creating and implementing a long-range marketing plan known as The Phoenix Plan. The goal of this marketing plan and all the efforts of The Foundation is to increase the number of dancers involved with all the related dance activities. Most recently, The Foundation has been instrumental in proposing, planning, and organizing an alliance of related dance organizations.

This alliance has become known as The Alliance for Round, Traditional and

Square Dance (The ARTS). The Alliance for Round, Traditional and Square Dance (the ARTS) is a collective term that will be used to describe the diverse groups that make up the 'greater' dance community. Such a coalition will offer all dance organizations a chance for affiliation on a balanced and representative basis. An alliance concept like the ARTS will allow for more effective marketing, public relations, and corporate sponsorship programs, without diminishing any of the autonomy or unique qualities and programs of any individual affiliate member.

The Foundation provides scholarships for Callers and grants for Organizations. Help with sound equipment, advertising, training, or other materials are the most common requests the Foundation receives. – For more information on the Foundation visit the web page at: ([https:// www.callerlabfoundation.com](https://www.callerlabfoundation.com)).

Find a Club near you and Learn to Square Dance for all the right reasons...

To Relieve Stress

To be a part of a Group

To make new Friends

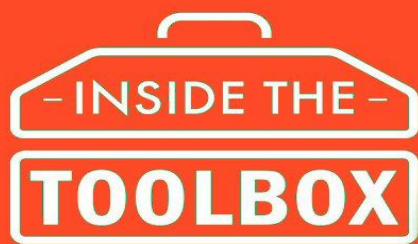
For Family Time

To Exercise the Body

To Keep the Mind Sharp

To have Fun!





MODULE MANAGEMENT EQUIVALENTS

or, Some May Be More equal Than Others

Equivalents are one of the most useful modular concepts for all callers, regardless of whether you are a straight sight caller, a mental image caller, a module caller, or any other concept. Knowledge of equivalent modules opens up limitless possibilities for providing variety in choreographic routines.

What Is An Equivalent?

Bill Peters defined an Equivalent as:

“Any command, or series of commands, that takes the dancers from one particular arrangement (FRA State – FASR) to a different FRA state that is exactly equal to the FRA state that is produced by the effect of some other command (or a series of commands), may be identified as an “Equivalent Module”.

Thus, the combination of Star Thru, followed by Slide Thru, gives the exact same arrangement state as a Right & Left Thru, thus Star Thru, Slide Thru is a direct equivalent to a Right & Left Thru.

Bill’s comments are just as relevant today as when he first wrote them back in 1979:

“Equivalents probably rank second to zeroes as the most frequently-called form of modular choreography. They are one of the most valuable choreographic tools that a caller can employ, and a caller who knows how to use them skilfully has gained the capacity to bring additional versatility and flexibility to every routine he calls.”

While the use of equivalents can greatly enhance our choreographic versatility, we still must know how to use the call, or

combination of calls to which the equivalent applies. Just knowing a half dozen equivalents for a Flutter Wheel, is not much use if we do not have the knowledge on how to use the Flutter Wheel.

Prior to the use of any “equivalent”, It is necessary to have some routine or sequence in mind. In other words, it is important to have a destination before looking at other routes of travel. A knowledge of equivalents by itself is only relevant within the framework of this destination. This knowledge is just one aspect of a total understanding of choreographic use.

Equivalent modules have been among the most requested choreographic features that I have been asked for over the last couple of years. I asked for callers to send me some of the equivalents that they use and have had quite a few replies. While all have been great (*and I will be presenting them over future issues of BTM*), I thought that I would start off by looking at equivalents that have not had much coverage in the many books and articles presented on this topic. Rather than look at modules that are equivalent to a specific call, I want to look at equivalents for two particular series of calls. These are two call combinations that are found frequently in choreography, cue sheets, and older caller notes, which are to say the least, “choreographically challenged” (not good).

The first selection (below) is the combination of: **STAR THRU, VEER LEFT.**

This particular combination was one that was used quite often in earlier times. It was a simple way to get to a two-faced line from facing couples. Many years ago, we were concerned with the choreographic usefulness of this combination. I once heard a caller say that "it is fine, as the man is ready after the Star Thru, to Veer to the Left". Of course, little consideration was given to the girl's motion, which many ladies found to be extremely uncomfortable. There was always some form of justification given that always sounded good, but still did not alter the actuality of the flow for the ladies.

The second selection (below) presents equivalents for the combination of **STAR THRU, ZOOM**.

This is another combination of calls that was in common use, again for its choreographic value, but once again, there was not a great amount of thought regarded the flow where there is a total reversal of movement.

There was a comment received last year where a caller stated, "ideas on what constitutes good and bad flow have changed with the passing year". No, they have not changed. Bad flow now, is the same as bad flow in the past. The real change is that Callers are now gaining more understanding of the 'danceability' of some combinations, rather than just their choreographic usefulness to the caller.

STAR THRU, VEER LEFT =

1. LADIES CHAIN, PASS THRU. 1/2 REVERSE WHEEL AROUND.
2. DIXIE STYLE TO A WAVE, MEN TRADE, LEFT SWING THRU, MEN U-TURN BACK.
3. TOUCH 1/4, LADIES RUN, SWING THRU, RECYCLE, VEER LEFT.
4. PASS THE OCEAN, LADIES TRADE, LADIES RUN, LADIES IN, MEN SASHAY.
5. RIGHT & LEFT THRU & 1/4 MORE, LADIES TRADE.
6. SWING THRU, SPIN THE TOP, RECYCLE, VEER LEFT, LADIES TRADE.
7. BOX THE GNAT, PULL BY, LADIES FOLD, STAR THRU, MEN TRADE.
8. SPIN THE TOP, MEN RUN.
9. SLIDE THRU, TOUCH 1/4, SCOOTBACK, SPLIT CIRCULATE, SINGLE HINGE, MEN RUN.
10. LEFT TOUCH 1/4, MEN RUN, LEFT SWING THRU, LADIES RUN..
11. TWO LADIES CHAIN, 1/2 SASHAY, PASS THE OCEAN, MEN RUN.
12. PASS THRU, PARTNER TRADE & 1/4 MORE, SWING THRU, LADIES U-TURN BACK.
13. PASS THRU, U-TURN BACK, BOX THE GNAT, PASS THE OCEAN, LADIES HINGE & U-TURN BACK, LADIES CAST OFF 3/4.
14. PASS THE OCEAN, SPIN THE TOP, MEN RUN, CHANIN DOWN THE LINE, SWING THRU, MEN RUN.
15. MEN WALK, LADIES DODGE, MEN FOLD, LADIES U-TURN BACK, STAR THRU, CALIFORNIA TWIRL.

16. SQUARE THRU 3/4, LADIES FOLD, STAR THRU, LADIES TRADE, COUPLES TRADE.
17. RIGHT & LEFT THRU, 1/2 SASHAY, LADIES WALK, MEN DODGE, SINGLE HINGE, MEN RUN.
18. MEN SCOOTBACK - LADIES DODGE, SINGLE HINGE, LADIES TRADE, RECYCLE. VEER LEFT.

This next group is from Larry Marchese.

1. FAN THE TOP, GIRLS TURN BACK
2. TWO LADIES CHAIN, CIRCLE 4 1/4 **AND** VEER LEFT
3. CIRCLE 4 LEFT 1/4 **AND** VEER LEFT, CENTRES TRADE
4. TWO LADIES CHAIN, HALF SASHAY 1-1/2, DOUBLE PASS THRU, FACE RIGHT
5. DIXIE STYLE TO A WAVE, BOYS CROSS RUN, GIRLS SASHAY NOSE TO NOSE
6. (DIXIE STYLE TO A WAVE, BOYS TRADE, LEFT SWING THRU, GIRLS RUN, WHEEL AROUND
7. PASS THE OCEAN, SWING THRU, CENTERS TRADE, BOYS RUN WHILE GIRLS CROSS RUN
8. PASS THE OCEAN, ENDS CROSS RUN, RECYCLE, VEER RIGHT, PARTNER TRADE

STAR THRU, ZOOM =

1. **(SS)**HEADS PASS THRU, CLOVERLEAF.
2. **(SS)** HEADS SEPARATE, STAR THRU.
3. **(SS)** HEADS STAR THRU, CALIFORNIA TWIRL, PASS TO THE CENTRE.

More from Larry Marchese:

1. HEADS PASS THRU, SEPARATE **AND** FACE IN
2. HEADS HALF SASHAY 1-1/2, DOUBLE PASS THRU, BOYS GO LEFT, GIRLS GO RIGHT **AND** STAND BEHIND THE SIDES
3. **A1:** HEADS PASS OUT AND SPREAD, ENDS FOLD
4. **A1:** HEADS LADIES CHAIN, HEADS REVERSE SWAP AROUND, CLOVER AND SMILE

I plan on looking at more Equivalents over next few issues, from some of the more common ones to more 'combinations'.

MUSIC FOR SQUARE DANCING

By Cal Campbell

Music For Square Dancing by Calvin Campbell

Do you ever wonder how other dance format get new dancers? People choose a type of dance to learn based on several preferences such as

- Music,
- ease of learning
- the dance style,
- companions,
- leadership,
- facilities,
- mode of dress,
- etc. etc.

The goal of the dance leaders is to build a combination these factors that will attract the most people. If the mixture of factors is correct, then the recreation survives. **If not, it dies.**

Of the factors mentioned above, music is usually the most important factor. New square dancers expect to hear square dance music. They want music that makes them want to move. If the dancers don't like what they hear, they leave.

A large majority of people can hear the beat of the music and love to move to music. However, at first, few people attempt to do anything with their feet, but

tap their toes. These prospective dancers need to be shown how to walk to the beat of the music.

As the leader, the caller needs to pay attention to what the people are doing, That will tell you how much they like the music you are playing. If the music is good, dancers will tap their toes. Some may clap their hands. They may sway or wiggle or jerk or twitch depending on the type of music.



About 90% of the general population of people will be able to walk to the time of



the music by the end of the first couple of dances. You will be surprised at how many will struggle during the start of the first dance.

The ability to walk to the time of the music is critical to the success of the "team" action in square dancing. Every dancer needs to complete each action/movement in the same number of steps. If they do not, then the successful "team" aspect fails to occur. Many present square dancers have no idea of how the music is related to the number of steps it takes to do any square dance "basic." Their leader has never bothered to teach them.

Since most new prospective dancers make their choice of whether to stay or leave depending on whether they like or dislike the music, the choice of music is important. The choice of music for beginner dance parties or the first dance lesson is critical.

Music, suitable for square dancing, is



music that is organized around a set formula. The tune is organized in groups of eight beats. The caller should be able to easily recognize the groups of eight beats of music. This is the "phase" of music. If the caller cannot hear the "phrases", the dancers will also not be able to hear them.

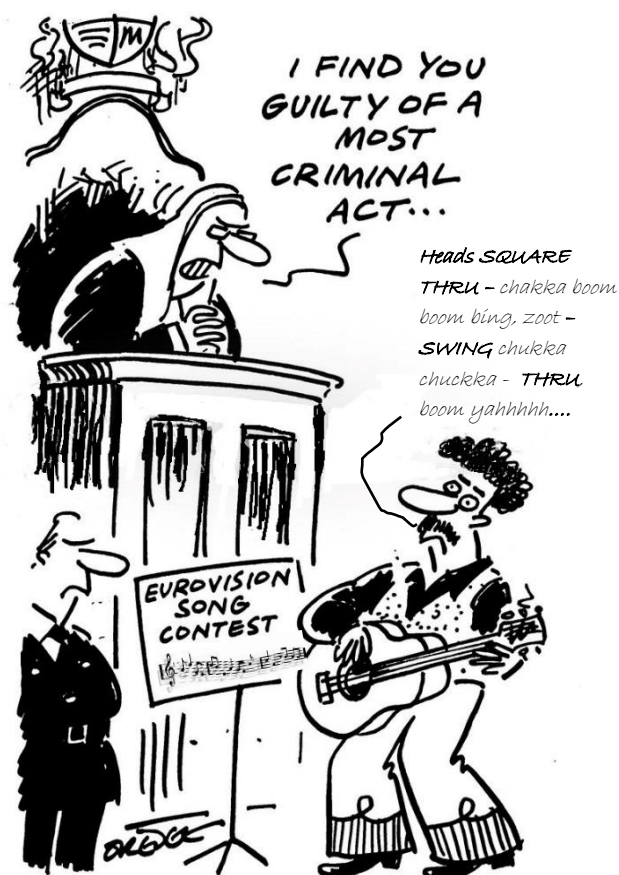
The dancers should be able to take one step to each beat of music. When the music is played, the dancers should be

able to clap their hands in time to the music. At first, the dancers may not be able to hear the "phrases." With experience, they will start to time their actions to fit the "phrases."

Most of the recorded music produced by the present square dance music producers is organized in "phases." However, the same thing cannot be said for some of the alternate sources of music used by many callers. Much of the present popular music is not designed for dancing. It is designed for either listening or some other kind of body movement.

If you cannot clap your hands or tap your toes to a piece of music, it probably will be a poor choice for square dancing. This does not mean it is bad music. It is just not suitable for square dancing.

CS276702



Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

Dear Dr. Allemander: *When I came home from our local square dance club the other night, I began thinking about my family history as the caller had used singing calls like 'My Grandfather's Clock', 'I Want a Girl Just Like The Girl That Danced With My Old Dad', 'Baby Face', 'Memories Are Made Of This', and lots of others. I called up one of those genealogical services to see if I could shake any square dancers out of my family tree, but all the guy talked about were my four bears. What do four bears have to do with square dancing.?*

*Ole Giathom
Back Woods, Tas.*

Dear Ole: With all due respect, the gentleman that you spoke with seems to have had one too many bears. Papa Bear, Mama Bear and Baby Bear went to a Family Fun Night Dance presented by a local square dance club, and when they arrived back home after the dance, they found that their porridge had been all eaten

up, and a little girl sacked out in Baby Bear's bed.

"GROWL" said Papa Bear. "Anyone who can gobble down three bowls of Mama's porridge and go straight to sleep in a strange bed, must have been to a lot of square dance weekends and festivals. She will make a perfect dancing partner for Baby Bear".

This immediately awakened the little girl, who sat up straight and said "My name is Goldy Lox, and I'm into Astrology. What's ursine?"

Dr. A.L. (Lefty) Allemander, PhD., Dip SD, E.A.E. gives advice to the dancelorn in this space on a regular basis. He says that if you have a problem you just can't bear, give him a growl, because nothing is too grizzly for him..

**EVERYONE IS PLEASED THAT 2020 IS WELL
BEHIND US AND WE ARE NOW HALFWAY
THRU 2021.**

**BUT DON'T FORGET THAT THE YEAR AFTER
2021 IS 2020 TOO**



TIP STARTERS

Last month I presented a group of Tip Starters for Mainstream. Now it is time for some Plus modules. Used sparingly, these can be used to great advantage in prepping the dancers for your patter: just getting them interested and to be aware that they have to listen.

HEAD LADIES CHAIN,
HEADS PASS THRU,
HALF REVERSE WHEEL AROUND,
3/4 TAG **AND**
THOSE LADIES TURN 1/4 RIGHT,
SIDES PASS THRU **AND**
TURN 1/4 RIGHT,
CENTRES FLIP THE DIAMOND,
ALL FLIP THE DIAMOND,
WALK & DODGE, MEN FOLD,
STAR THRU,
COUPLES CIRCULATE 1 & 1/2,
BEND IN: **HOME**.

HEADS PROMENADE 1/4,
SIDES SWING THRU, MEN RUN,
BEND THE LINE, PASS THE OCEAN,
THOSE LADIES MAKE AN ARCH
OTHERS DIXIE STYLE TO A WAVE,
(all have same sex diamonds)
ALL FLIP YOUR OWN DIAMOND,
Centre 4 Facing Diamond –
FLIP YOUR FACING DIAMOND,
New Centre Facing Diamond –
FLIP YOUR DIAMOND,
SIDES CAST OFF 3/4,
HEADS BEND: **HOME**

SIDES RIGHT & LEFT THRU,
HEADS LEAD RIGHT,
CIRCLE TO A LINE,
RIGHT & LEFT THRU
PASS THE OCEAN, LADIES RUN,

ALL EXTEND, LADIES RUN,
CENTRES DO YOUR PART -
LINEAR CYCLE,
OTHERS DO YOUR PART OF
RECYCLE; **HOME**.

SIDES TOUCH 1/4 & ROLL,
SLIDE THRU, RIGHT & LEFT THRU,
TOUCH 1/4,
FOLLOW YOUR NEIGHBOUR &
SPREAD, EXPLODE & SLIDE THRU &
SIDES ROLL, BOW TO PARTNER.

To use the following (1) module as a
Return To Home, set up with a Static
Square rotated 1/4 Right: (Example:)

- **Heads Promenade 1/4,**
Sides Circle Four 3/4,

4 LADIES DIXIE STYLE TO A WAVE,
MEN DIAMOND CIRCULATE,
LADIES DIAMOND CIRCULATE,
ALL HINGE & ROLL,
RIGHT & LEFT GRAND

HEADS RIGHT & LEFT THRU,
4 LADIES CHAIN 3/4,
HEADS PROMENADE 3/4,
SIDES SLIDE THRU,
RIGHT & LEFT THRU,
DIXIE STYLE TO A WAVE,
OUTSIDE LADIES RUN,

SAME ONES LEFT HINGE,
ALL THE MEN DIAMOND CIRCULATE,
HINGE ROLL: BOW TO PARTNER.

HEADS PROMENADE 3/4,
SIDES TOUCH 1/4,
FOLLOW YOUR NEIGHBOUR &
SPREAD, RECYCLE,
SQUARE THRU 3/4,
DOSADO TO A WAVE,
MEN CIRCULATE TWICE (**while the ladies smile**), RELAY THE DEUCY,
HINGE, FOLLOW YOUR NEIGHBOUR,
ALLEMANDE LEFT,
RIGHT & LEFT GRAND...
BUT ON THE 3RD HAND
BOW TO PARTNER.

HEADS PASS THE OCEAN,
LADIES TRADE. & **those girls arch**,
SIDES DIXIE STYLE TO A WAVE, (Now everyone think Left Hands)
EACH SIDE LEFT SWING THRU,
SIDE LADIES DROP HANDS,
HEADS TRADE THE WAVE,
4 LADIES RUN, BEND THE LINE:
HOME.

HEADS RIGHT & LEFT THRU &
1/2 SASHAY,
SIDES STAR THRU & PASS THRU,
(**same sex**) SLIDE THRU, ALL 8
CIRCULATE 1 & 1/2,
HEADS TRADE THE WAVE,
SIDES CAST RIGHT 3/4,
COLUMN OF 6 – SCOOTBACK,
HEADS LEFT SWING THRU & HINGE
ALL FACE PARTNER,
BUT DO IT TWICE....**HOME**

HEADS SPIN THE TOP,
SIDES SEPARATE &
ALL RIGHT & LEFT THRU,
PASS THRU, CROSSFIRE,
PING PONG CIRCULATE,
CENTRES LINEAR CYCLE,
OTHERS FACE & ALL TOUCH 1/4,
COORDINATE & CENTRES ROLL &

MAKE A WAVE, THEN SWING THRU,
FLIP THE DIAMOND, WALK & DODGE,
CROSSFIRE, CENTRES SWING THRU,
RECYCLE, ZOOM,
CENTRES LEAD LEFT,
PARTNER TRADE: **HOME**.

HEADS PASS THRU, U-TURN BACK,
SIDES SQUARE THRU 2,
SLIDE THRU (same sex),
ALL 8 CIRCULATE ONCE & 1/2,
HEADS TRADE THE WAVE & ROLL,
THEN DOUBLE PASS THRU,
THOSE LADIES U-TURN BACK &
TOUCH 1/4, 4 MEN RUN,
PROMENADE.

SIDE LADIES CHAIN,
HEAD MEN TAKE 2 LADIES,
GO FORWARD & BACK, TOUCH 1/4,
CENTRE MEN TRADE & ROLL &
BACK AWAY,
LADIES WALK & DODGE,
(**where is corner?**) ALLEMANDE LEFT.

HEADS PASS THRU & STEP AHEAD,
PARTNER TRADE & ROLL,
(**lines of four all now facing across**),
GRAND SWING THRU,
CENTRE 4 SWING THRU,
ALL EXPLODE & MEN TOUCH 1/4,
LADIES SLIDE THRU,
CENTRE 4 PASS THRU,
ALL CROSSFIRE,
CENTRES SWING THRU,
PING PONG CIRCULATE, EXTEND,
SINGLE HINGE TWICE
WEAVE THE RING.

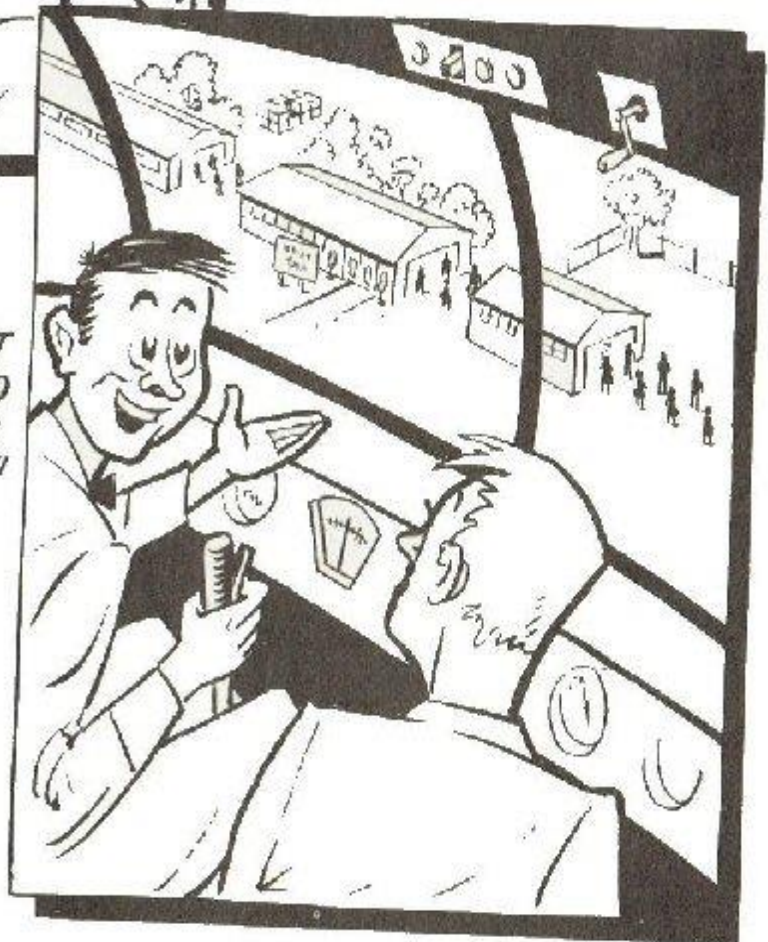
HEADS TOUCH 1/4,
LADIES TOUCH 1/4,
(careful) SPLIT CIRCULATE.
MEN BOX CIRCULATE,
LADIES ZOOM,
MEN HINGE & FAN THE TOP,
DIAMOND CIRCULATE,
LADIES SWING THRU,
FLIP THE DIAMOND, MEN TRADE,
RIGHT & LEFT GRAND.



CONTRA DANCING

"... ALL RIGHT MEN,
I THOUGHT I TOLD YOU TO
KEEP THE LINE STRAIGHT..."

"...NICE THING ABOUT
CONTRAS, THERE IS NO
LIMIT ON THE NUMBER
WHO CAN TAKE PART..."



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

IT'S TIME FOR SOME BALANCE

By Jaden Frigo

What is the most underused call in the Basic and Mainstream programs?

Based on my observations over the past 15 years, I'd say the answer is obvious; **"Balance."** Except for a handful of callers, how often do you hear balance utilized outside of Alamo Rings?

Let's consider what this is and more importantly, how we can use it.



"Our books are balanced. 50% of our numbers are real and 50% are made up."

Balance can be done from any mini wave and the dance action is defined by Callerlab as *"Each dancer steps forward on one foot and pauses while bringing the other foot forward and touching it to the floor without transferring weight. Each dancer steps back on the free foot and pauses while touching the other foot beside it."* We've all danced it many times from Alamo rings (usually in between Swing Thru's,) yet we don't use it to anywhere near its full extent.

So why should we utilize the call 'balance'?

- (1) It's a great, unique dancing movement. There is nothing that feels anything like a balance. The action is undoubtedly individual to this call. It feels good and

the dancer response is always positive whenever it is utilized.

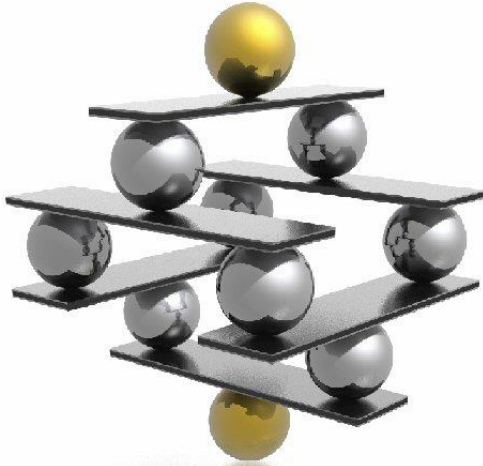
- (2) It's a great body flow 'neutralizer.' There are quite a few ocean wave sequences that we can't or shouldn't call as there is either poor body-flow or overflow involved. But, if we insert a 'balance', the body flow is neutralized, and the sequences are now fine. Consider the combination of:

- Dixie Style, Left Swing Thru.

By itself, a sequence that should be avoided due to poor bodyflow. Yet if we insert a balance after the dixie style, it is now fine. Another good example is Relay the Deucy followed by an All 8 Circulate. This sequence should be avoided as there is significant overflow for two of the centre dancers. But if we call a balance before the circulate, it's now fine.

- (3) It's great to use when teaching. It's not only an excellent move to help the dancers learn rhythm, but also great in letting them get a feel for ocean waves. Plus, it is a useful call to precede an All 8 circulate with (when calling to newer dancers.) Quite often you'll see inexperienced dancers move the wrong way as they haven't had the time to identify where they are in the wave – a 'balance' is a great tool in helping them with this.

- (4) It's the most under-used call on the Basic and Mainstream lists. We are all looking for ways to improve the variety in our calling, well why not make use of a call that's right under our noses!



"Balance" can be used in many situations. Essentially it will go between any two calls done in ocean waves, although you don't want to break up good bodyflow combinations with a balance (such as Swing Thru, Centres Run or Swing Thru, Spin the Top, Right & Left Thru.). It is best used between combinations that contain poor body flow or overflow (Dixie Style, *Balance*, Left Swing Thru, etc.), or to help dancers identify their formation before certain calls (Swing Thru, *Balance*, All 8 Circulate or Swing Thru, *Balance*, Scoot Back etc.)

Do yourself a favour and start utilizing this little gem today. It may be square dancing most under-used call at the moment, but hopefully it won't be for too much longer! Put some balance in your choreography!

A balanced diet is having
chocolate in both hands.



SINGING CALL DIARY



June - July

Since the last issue of BTM a lot has happened with the music for Skye Boat Song.

After some more thorough 'listens' to the music, I felt that there were some adjustments needed.

The first figure, using a piano lead was fine. The second figure used a Flute lead, but it was a little soft, so I asked Mark to increase the volume on the lead so that it really felt like a 'lead'. David Cox was down for a while last month and he suggested that an ocarina blends well with a flute. Mark then added this unique sound, to give a few notes on the ocarina that have the sound used in the soundtrack for the Clint Eastwood 'Dollars' trilogy (when he moves his cigar around his mouth!) It is not a huge thing, just a neat sound in the background at one particular moment; all to give an even better presentation.

The next change was to the third figure. I suggested that the 12-string guitar would be a better musical build, adding a bit more emotional impact as a lead in to the fourth figure, which now uses the queen guitars, getting a little more excitement to the sound, all building

towards the higher emotional tone generated for the Closer, The closer uses using a different part of the song, along with the 'goose-bumpy' sound of the baritone guitar.

As I noted last month, the song features both a 64-beat melody as well as a 64-beat chorus. I felt it was essential, in order to capture the essence of the song's anthem-like aspect, to use the Grand Square and present the lyrics properly.

The opener will have a Grand Square at the start – this will utilise the chorus :

SPEED BONNY BOAT,
LIKE A BIRD ON A WING,
ONWARD THE SAILORS CRY
(or OVER THE SEA TO SKY).

In order to use more of the lyrics, we will then have a prompt of LADIES CHAIN, followed by a line of lyrics, then LADIES CHAIN BACK, and more lyrics. A prompt to PROMENADE leads into the tag of OVER THE SEA TO SKY (this is drawn out as per the Glen Ingram version).

The next two figures again will use the same chorus (with great variations in lead instruments). The Middle Break uses the actual melody of the song. This is very dramatic and needed also to have

a Grand Square to allow the caller and the dancers to really feel the music through the lyrics.

MULL WAS ASTERN;
RUM ON THE PORT,
EIGG ON THE STARBOARD BOW
(4 Ladies Chain) GLORY OF YOUTH,
(Chain 'em back) GLOWED IN HIS SOUL
(Promenade) WHERE IS THAT GLORY
NOW.

This will be followed by a similar idea to the how the opener was done.

The last two figures for the Sides revert to the chorus again.

For the Closer I felt that the music and choreography needed a quite different approach, in that I wanted a Grand Square, but this time for the last 32 beats of the song. I have presented the choreography that I have been using for the closer below.

(Ladies Chain) LOUD THE WINDS
HOWL,
(Chain back) LOUD THE WAVES
ROAR,
(Promenade) THUNDERCLAPS REND
THE AIR.
(Grand Square) BILLOW AND BREEZE,
ISLANDS AND SEAS,
MOUNTAINS OF RAIN AND SUN,.

The idea here was that after the Grand Square finishes, there would be a 16-beat tag where the caller can just have the dancers do a full Circle left (takes 16 steps) and the caller could sing the tag:

'OVER THE SEA TO SKY'

to complete with dancers exactly at home after the 16 beats and exactly as last note finishes...then a very short dramatic ending.

As it is, the lyrics

The above group of lyrics all come from those written by Robert Louis Stevenson. The original lyrics can also be used within the general framework, but are somewhat depressing, so I opted for some adjustments with Stevenson's version.

Mark actually supplied 4 different versions for me to look at.

Each had different leads as per my requests, and there was also a choice for me with two different endings; one that finished right on the 16th beat, and a second that added a couple more. In the end I went for the one that had the extra couple of beats.

I used all the different versions at our clubs and the best response (by a large margin) was for the one I have outlined here. It was interesting as I had both David Cox and Jaden Frigo staying with us. It is always good to have other opinions and ideas on music and its construction and presentation.

Of course, I have been unable to call for the last 3 weeks due to state-wide COVID restrictions and local lockdowns. I usually need to use a piece of music quite a few times at dances in order to get to know exactly what to use within the framework. With no dances, it has been on hold for a while until we can get back on the floor again.

I am still hoping to have a final vocal done by August, however, it will all depend on having some dancers to see just how the choreography is received.

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

Barry.

LLOYD “PAPPY” SHAW – AND HERE WE ARE TODAY

Calvin Campbell

This article was written for The United States National Square Dance Convention Official Program 2004 Held in Denver, Colorado, USA.



Colorado occupies a unique position in the history of square dancing. Primarily due to the efforts of one man, Lloyd “Pappy” Shaw and his wife Dorothy Stott Shaw. The Shaw’s lived in Colorado Springs and Pappy was the principal and superintendent of the small Cheyenne Mountain School District.

Square dancing evolved a western version probably sometime in the late 1800s when the pioneers moved to settle the states west of the Mississippi. It was a square dance form that was much different than the Eastern Quadrilles and different still than the Kentucky Running Set which was probably the other origin source. It was more exuberant and much less formal than the quadrilles in the East. Many of the figures came directly from the Kentucky Running Set but they were done in squares instead of a big circle. For a time, square dances were quite popular in the farming communities

throughout the West and even in some of the larger cities.

By the 1920s, the popularity of going to square dances or barn dances had started to fade. The easier transportation provided by the trains and the “tin lizzie” brought in more sophisticated entertainment. There were other things for people to do. (Does this sound familiar?) By the 1930s western style square dancing could only be found in small pockets in rural areas throughout the West.

Pappy coached a championship football team in his small school, but he was unhappy with the arrogant attitude he saw developing in his football players, so he turned to dancing as a means of providing a coed physical recreation program for the students.

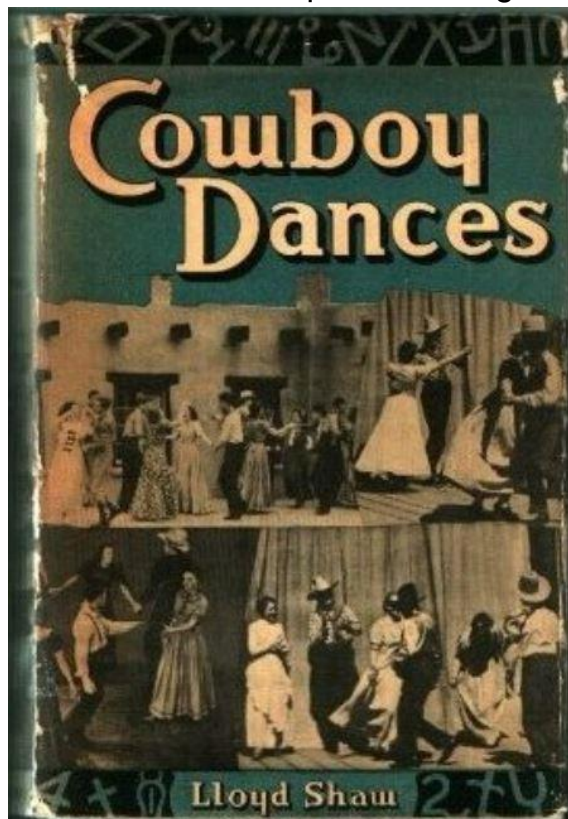


At first, he had great success with folk dancing and other dances imported for the eastern U.S. However, he had heard rumors of something called “square dancing” that was still being done in the small towns in surrounding area. He and Dorothy started attending a few dances

and discovered a uniquely American form of dance that captured both their hearts.

The students in Pappy's and Dorothy's schools danced from first grade all the way through high school. Pappy started collecting square dance figures (routines) on scrap pieces of paper and taking them back to teach the students in his schools. They loved them. Soon square dancing became part of the exhibitions the students were frequently asked to perform throughout the State of Colorado. Everywhere they went, the audience clamored for information and soon square dance clubs were cropping up all over. Keep in mind that these dances not only included squares, but also many other dance forms.

In 1939 Pappy published a book named "Cowboy Dances." It was filled with his observations about square dancing and



contained many dance routines. This book became the primary dance resource for callers everywhere because, up until that time, the dance

routines had only been passed from caller to caller in oral form.

By documenting the dance routines, he collected from the old callers, the same knowledge became available to everyone.

During the summer of 1939, the Cheyenne Mountains Dancers took their first trip outside of the State of Colorado and toured several States to the East. Their show included not only square dancing, but also Lancers, Mazurkas, Waltzes, Singing Quadrilles, Mexican Dances, the Kentucky Running Set and other dances.

Bob Cook of Boulder Colorado in 1972 wrote in Square Dance Magazine about his experiences dancing the with Cheyenne Dancers during these years. Bob attended Cheyenne Mountain schools for 13 years from the second grade through graduation from high school in 1941.

"Lloyd Shaw's 'Cowboy' Dance began with all the ruggedly individualistic traits of Frontier Man. No two of his dancers were costumed the same, nor were any two dancing styles the same. Each of us, in those early years, retained his identity both in dress and mannerism, dancing as we pleased so long as our timing was perfect, and the patterns exact. Extra spins, jigs, etc. were encouraged so long as the dance formations remained exact at all times. Ours was the day of the garish solid colored satin shirt, the silk handkerchief knotted tightly at the throat and trailing behind us. The girls wore long dresses, full in the skirt and of various colors, occasionally sporting a pair of old-fashioned full length pantalettes, but more often not. We wore genuine high-heeled boots of a type rarely manufactured today and prided ourselves in trying to have the brightest, most non-conforming shirt or skirt among

the eight couples of exhibition dancers. By modern standards, the early Cheyenne Dancers were a somewhat motley crew."

The Cheyenne Mountain Dancers show (above) was wildly popular and Pappy started getting requests to start a class where people could come to learn how to teach these dances. The first of Pappy's famous "summer classes" was held in 1940 and had 40 women and one man.



Photos above and below are from the 1951 Lloyd Shaw Summer School in Cheyenne Mountain, Colorado



All these dancers came from largely the Chicago area. Following classes quickly grew to 90 members and then to multiple sessions each summer to meet the demand. Many leaders attended several summer sessions over the years.

As the Cheyenne Mountain Dances toured all over the United States, leaders flooded in to learn about this great American dance and then go home to

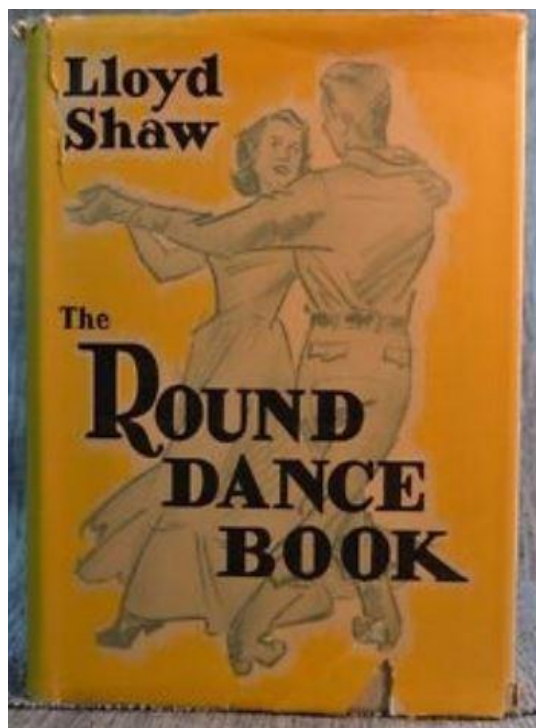
start their own square dance clubs. Virtually every popular caller of the time attended one or more of these six-day sessions.

They continued to be held each summer from 1940 until Pappy's death in 1958. After that, Dorothy continued with the Lloyd Shaw Fellowship and eventually the Lloyd Shaw Foundation which still holds weeklong events to this day. One of the interesting dynamics of the Shaw's was that after Lloyd died, Dorothy became a driving force for dancing that was equal, in the minds of many people, to Lloyd's contributions.

The summer classes were not like the "callers' schools" of the present day. Bob Osgood, the editor of Square Dance Magazine, once told me that they didn't learn dances and calling as much as they learned how to dance. The philosophy behind the recreation. Pappy had a joy for life that extended way beyond dancing. He communicated these ideals to the leaders he taught and for many years it was communicated on to their dancers. Some of this philosophy can be seen in the following quote by Dr. Shaw published in the November 1963 edition of Square Dance Magazine.

"Rhythm is the essence of all true dancing! Without rhythm, you are not dancing! And with poor uncertain rhythm you are dancing very poorly indeed. It doesn't matter quite as much with beginners. But with experienced dancers you should become more experienced with rhythm with each step you take. This silent seeking for perfect rhythm will keep you dancing all your lives, and still seeking the truths that lie beyond it. But ignore the rhythm, make it secondary, seek for the outward forms of style only, and you will soon tire of the game and quit forever."

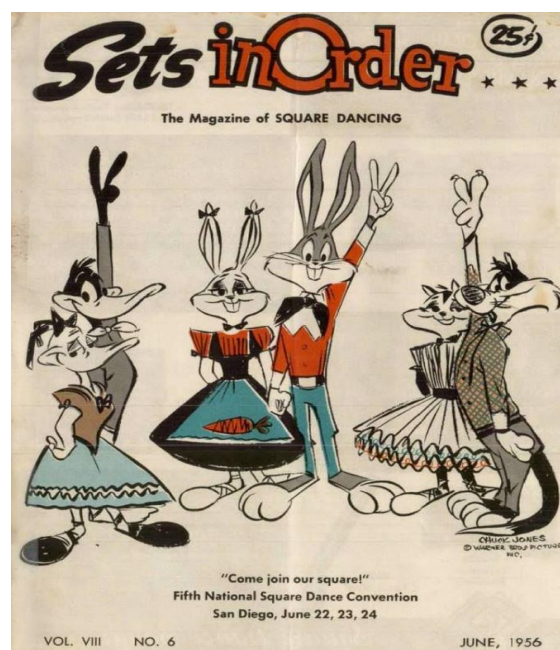
In 1948 Lloyd Shaw published a second book titled "The Round Dance Book." This book enjoyed the same popularity as "Cowboy Dances."



It documented over 100 round dances and mixers. Many of them are still being danced today. In addition, Lloyd Shaw Recordings and the Lloyd Shaw Foundation still produce many books and recordings.

Directly due to the influence of Lloyd Shaw and Dorothy Shaw, the first NSDC held in Colorado, in 1959, featured a pageant of dance history covering over 200 years and many square dance related dance forms. Dance teams participated from all over the world. The pageant had over 500 people in the cast and the MC was the great cartoonist, Chuck Jones. Only one other international pageant has ever been held at a NSDC. Anaheim, CA in 1976.

(BTM Editor's Note: Chuck Jones was a regular cover artist for Sets in Order Magazine and is best known for his work with Warner Bros. Cartoons on the Looney Tunes and Merrie Melodies shorts.)



The Colorado connection doesn't end there. By the time you are reading this, the Lloyd Shaw Foundation Archives will be housed in the Carson-Brierly Dance Library in the Penrose Library at the University of Denver. This may be the largest collection of square dance and round dance related material in world. It includes over 100,000 books, magazines, and records.

All of this started with two people's desire to explore a unique American dance form. Their willingness to make the effort to document and then teach others about square and round dancing resulted in seeds being planted that have generated thousands and thousands of dancers over the years.

From one book and a group of enthusiastic kids a worldwide recreation was resurrected from near extinction and has flourished for many years. Certainly, not all of this was entirely due to the Shaw's efforts, but square dancing and round dancing probably would not have had nearly the impact on the American and worldwide public without their contributions. And it all started here in Colorado.



GET-OUTS!

This month we have some Get-Out modules from a Partner Line. These are invaluable tools for giving completion to your choreographic sequences. Sometimes intricacy is needed, other times simplicity. It's all about judgement. Get-outs that have an element of surprise are a very handed concept. Spread throughout an evening program these can add an element of 'excitement and surprise' to any tip. The possibilities are only limited by imagination and choreographic knowledge and understanding.

Each of the modules below necessitates a start from a standard exact Partner Line (i.e., Heads or Sides Lead Right & Circle to a Line).

Of course, there are also times when you become aware that all have partners paired in a regular line set-up, but they are out of sequence. The second group using this as its starting formation (OOS – Out Of Sequence Partner Line)

PL: PASS THRU, U-TURN BACK,
LEFT TOUCH 1/4 & ALL SPREAD,
MEN (little) VEER LEFT,
PROMENADE.

PL PASS THE OCEAN,
ACEY DEUCY, LADIES RUN,
WHEEL & DEAL, TOUCH 1/4, SPLIT
CIRCULATE, WALK & DODGE,
PARTNER TRADE, PASS THRU,
CHASE RIGHT, MEN TRADE,
PASS THE OCEAN, MEN TRADE,
SWING THRU, LADIES TRADE,
LADIES RUN, 1/2 TAG, FACE
RIGHT, PASS THRU, CHASE RIGHT,
MEN RUN, CENTRE 4 CHASE RIGHT,
THOSE WHO CAN : PASS THRU,
MEN TRADE & ROLL,
LADIES SWING THRU,
CENTRE LADIES RUN,
THEN WHEEL & DEAL, SWEEP 1/4,
ALL PASS THRU, TAG THE LINE,
FACE LEFT, PROMENADE.

PL (exact H lead R): PASS THE
OCEAN, RECYCLE, VEER LEFT,
COUPLES CIRCULATE,
FERRIS WHEEL,

CENTRES MAKE A WAVE,
PING PONG CIRCULATE &
OUTSIDES ROLL,
CENTRES SWING THRU,
** WEAVE THE RING.

Or from ** just Bow To Partner as they
ARE at home

PL: TOUCH 1/4, TRIPLE SCOOT,
CENTRE 4 FOLLOW YOUR NABOR,
(LEFT) SPIN THE TOP,
COLUMN OF 6 - TRIPLE SCOOT,
CENTRE 4 TRADE THE WAVE,
THEN CENTRE 4 HINGE,
OTHERS FOLLOW YOUR NABOR,
COLUMN OF 6: WALK & DODGE,
LADIES TRADE THE WAVE &
RECYCLE, PASS THRU,
"Tap 'Em on the Shoulder",
STAR THRU, PROMENADE.

PL: RIGHT & LEFT THRU,
DIXIE STYLE TO A WAVE,
ACEY DEUCY, ALLEMANDE LEFT.

PL: 2 LADIES CHAIN, TOUCH 1/4,
ENDS TRADE & ROLL,
SAME 4 LOAD THE BOAT,
CENTRE 4 WALK & DODGE,

THEN PARTNER TRADE,
DOUBLE PASS THRU, CLOVERLEAF,
DOUBLE PASS THRU, CLOVERLEAF,
RIGHT & LEFT GRAND (*it's all in the timing*)

PL: TOUCH 1/4, CIRCULATE 1-1/2,
CENTRE 6 WALK & DODGE,
CENTRE LADIES TRADE & SPREAD,
CENTRE 4 CHASE RIGHT,
THEN HINGE, MEN BEND THE LINE,
LADIES CUT THE DIAMOND,
LADIES HINGE & ROLL, PASS THRU,
STAR THRU, PROMENADE

PL: RIGHT & LEFT THRU,
DIXIE STYLE TO A WAVE,
TRADE THE WAVE, LADIES HINGE,
FLIP THE (*facing*) DIAMOND,
PROMENADE.

PL: TOUCH 1/4, ALL CIRCULATE,
TRADE & ROLL,
CENTRE 4 RIGHT & LEFT,
1/2 SASHAY & PASS THE OCEAN,
RIGHT & LEFT GRAND.

PL: PASS THRU, MEN FOLD,
TOUCH 1/4,
FOLLOW YOUR NABOR, CENTRES
FOLLOW YOUR NABOR,
ALL DIAMOND CIRCULATE,
CENTRES EXPLODE THE WAVE,
MEN *With Lady on Left* TRADE & ROLL,
PASS THRU, CHASE RIGHT,
COORDINATE, LADIES CIRCULATE,
ALL U-TURN BACK, PROMENADE.

PL: RIGHT & LEFT THRU,
2 LADIES CHAIN, 1/2 SASHAY,
PASS THE OCEAN, MEN RUN,
LADIES HINGE,
DIAMOND CIRCULATE,
BACK UP 2 STEPS!,
RIGHT & LEFT GRAND.

PL: SPIN THE TOP, MEN RUN,
LADIES CAST OFF 3/4,
MEN CIRCULATE ON CE & 1/2,
LADIES TRADE THE WAVE,
4 IN CENTRE DIAMOND CIRCULATE,

THEN FLIP THE DIAMOND,
4 MEN RUN, PROMENADE.

PL: PASS THE OCEAN, SIDES
TRADE, SCOOTBACK, CENTRES
TRADE, CENTRES RUN, FERRIS
WHEEL, PASS THRU, TOUCH 1/4,
FOLLOW YOUR NEIGHBOUR &
SPREAD, LINEAR CYCLE,
PASS THRU, CHASE RIGHT,
RIGHT & LEFT GRAND.

PL: PASS THRU, WHEEL AROUND,
DIXIE STYLE TO A WAVE,
MEN TRADE, LINEAR CYCLE,
ALL LEFT TOUCH 1/4, COORDINATE,
COUPLES CIRCULATE, MEN HINGE,
FLIP THE DIAMOND,
LADIES FOLLOW YOUR NABOR &
SPREAD, FLIP THE DIAMOND,
FERRIS WHEEL,
CENTRES BOX THE GNAT, PULL BY,
SAME SEX ALLEMANDE LEFT,
SWING, PROMENADE.

There are often times when you are looking at resolving but you find that you have everyone paired with partners, but the line is Out of Sequence (OS). Here are some get-outs that use this Partner Line (**PLOS**) as the starting point.

PLOS: PASS THE OCEAN,
TRADE THE WAVE,
MEN FOLLOW YOUR NABOR &
SPREAD, LADIES FACE IN,
PING PONG CIRCUALTE,
CENTRE LADIES TRADE, RECYCLE,
PASS THRU, TOUCH 1/4,
WEAVE THE RING.

PLOS: TOUCH 1/4,
CIRCULATE ONCE & 1/2,
LADIES TRADE & ROLL,
LADIES SQUARE THRU 3/4, (*around those centre boys*) STEP FORWARD,
MEN DIAMOND CIRCULATE,
FLIP THE DIAMOND,
CENTRE MEN TRADE, "Tap her on the shoulder", SWING, PROMENADE.

PLOS: 1/2 SASHAY, TOUCH 1/4,
CIRCULATE ONCE & 1/2,
COLUMN OF 6 CIRCULATE,
THEN WALK & DODGE,
CENTRE MEN TRADE & SPREAD,
LONESOME LADIES FACE IN,
THEN SPLIT TWO & TOUCH 1/4 &
TRADE, OUTSIDES U-TURN BACK,
OTHERS FLIP THE DIAMOND,
CENTRE MEN TRADE, EXTEND,
RIGHT & LEFT GRAND.

PLOS: PASS THRU, 3/4 TAG,
CENTRES RECYCLE & PASS THRU,
ALL PEEL OFF & ENDS ROLL,
CENTRES TOUCH 1/4,
MEN PASS THRU,
CENTRES PASS THRU &
CHASE RIGHT, COORDINATE,
MEN FOLLOW YOUR NABOR,
MEN TRADE THE WAVE,
ALL FLIP THE DIAMOND, MEN RUN,
PROMENADE.

OOS PL: PASS THRU, 3/4 TAG,
CENTRES RECYCLE, PASS THRU,
CENTRES IN, CAST OFF 3/4,
PASS THE OCEAN, MEN TRADE,
EXTEND, RIGHT & LEFT GRAND.

PLOS: PASS THRU, WHEEL & DEAL,
CENTRES SLIDE THRU, TOUCH 1/4,

LADIES PASS THRU,
CENTRES SQUARE THRU 3/4,
THOSE WHO CAN STAR THRU,
OTHERS PEEL OFF, PROMENADE.

PLOS: GRAND SWING THRU,
SINGLE HINGE, TRIPLE SCOOT,
COORDINATE, LADIES HINGE,
FLIP THE DIAMOND & LADIES ROLL,
MEN TRADE & ROLL,
DOUBLE PASS THRU, FACE RIGHT,
WRONG WAY PROMENADE

PLOS: PASS THE OCEAN,
SWING THRU,
LADIES CIRCULATE ONCE & 1/2,
MEN (left), HINGE,
WAVE OF 6 SWING THRU,
LADIES DIAMOND CIRCULATE,
FLIP THE DIAMOND, ALL HINGE,
THOSE FACING OUT RUN,
MEN PASS THRU, CLOVERLEAF,
LADIES U-TURN BACK, STAR THRU,
PROMENADE.

PLOS: SLIDE THRU, PASS THRU,
CENTRES TOUCH 1/4, LADIES RUN,
STAR THRU, PEEL OFF,
PASS THRU, ENDS CROSS FOLD,
RIGHT & LEFT GRAND.

PRESENTATION 

Experience 

Judgement

HUMOR 

Common sense

A-2 Patter – 2 Couple Choreography to HOME

Written and Presented by Jeff Priest and Canadian Callers College

- PASS THRU, SINGLE WHEEL,
DOUBLE PASS THRU, ZIG ZAG
SLIP, BOYS RUN,
CHAIN DOWN THE LINE,
PASS THRU, PARTNER TRADE,
YOU'RE HOME
- PASS THE OCEAN, SWING THRU,
BOYS RUN, TAG THE LINE,
RIGHT ROLL TO A WAVE,
BOX COUNTER ROTATE,
WALK & DODGE, GIRLS RUN,
SCOOT & WEAVE, SLIP,
BOYS RUN, WHEEL & DEAL,
YOU'RE HOME
- PASS THE SEA, LEFT SWING & MIX
HINGE, BOX COUNTER ROTATE
SCOOT & DODGE, CHASE RIGHT,
SCOOT & WEAVE,
EXPLODE THE WAVE,
QUARTER IN, YOU'RE HOME
- PASS IN, PASS THE OCEAN,
SWITCH THE WAVE, TURN & DEAL,
PASS THRU, SINGLE WHEEL
LADIES PASS THRU,
PASS & ROLL YOUR NEIGHBOR &
SPREAD (*Ladies Cast 3/4 & Spread*)
SLIP, BOYS RUN, WHEEL & DEAL,
SWEEP 1/4, YOU'RE HOME
- PASS THE OCEAN,
SWING, SLIP, SLIDE, SLITHER,
TURN & DEAL & ROLL,
LEFT QUARTER THRU, MIX,
SWITCH TO A DIAMOND,
DIAMOND CIRCULATE,
FLIP THE DIAMOND, HINGE,
LADIES U-TURN BACK,
YOU'RE HOME
- SQUARE CHAIN THRU, BOYS RUN
BOX CIRCULATE, BOX TRANSFER
WALK & DODGE, PARTNER TRADE,
YOU'RE HOME!

A-2 Singing Calls – Corner Progression

Written and Presented by Jeff Priest and Canadian Callers College

- HEADS PAIR OFF,
DOSADO TO A WAVE,
IN ROLL CIRCULATE, SLIP,
BOYS RUN, TOUCH 1/4,
ALL 8 CIRCULATE, BOYS RUN,
PASS THRU, TRADE BY
SWING & PROMENADE (*1/2 Way*)
- HEADS WHEEL THRU,
TOUCH 1/4, SCOOT BACK,
SPLIT COUNTER ROTATE,
TRANSFER & 1/4 THRU
CHAIN REACTION,
ALL 8 CIRCULATE, SLIP
SWING & PROMENADE HOME
- SIDES MOVE UP & RECYCLE
LOCK IT, EXTEND, CENTRES RUN,
MINI BUSY, EXTEND, BOYS RUN
(LINES FORWARD AND BACK),
PASS THE OCEAN, SLIP,
SWING THRU SCOOT BACK,
EXTEND, SWING
PROMENADE HOME
- HEADS PASS THE OCEAN,
EXTEND, IN ROLL CIRCULATE,
SLIP, 1/4 THRU, MOTIVATE,
LADIES FOLD,
BOYS RIGHT ROLL TO A WAVE,
SWING & PROMENADE HOME

- HEADS SQUARE CHAIN THRU,
TOUCH 1/4, **SCOOT & WEAVE**,
MOTIVATE, SPLIT CIRCULATE,
SWING & PROMENADE HOME

- **SIDES WHEEL THRU**,
CIRCLE 4 TO A LINE,
FORWARD & BACK,
CENTERS PASS THRU, **SWING**,
SLIP, PASS THE OCEAN,
ALL 8 CIRCULATE,
TRADE CIRCULATE,
SWING, TRADE CIRCULATE,
BOYS RUN, BEND THE LINE,
SQUARE THRU TWO,
SWING & PROMENADE HOME

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

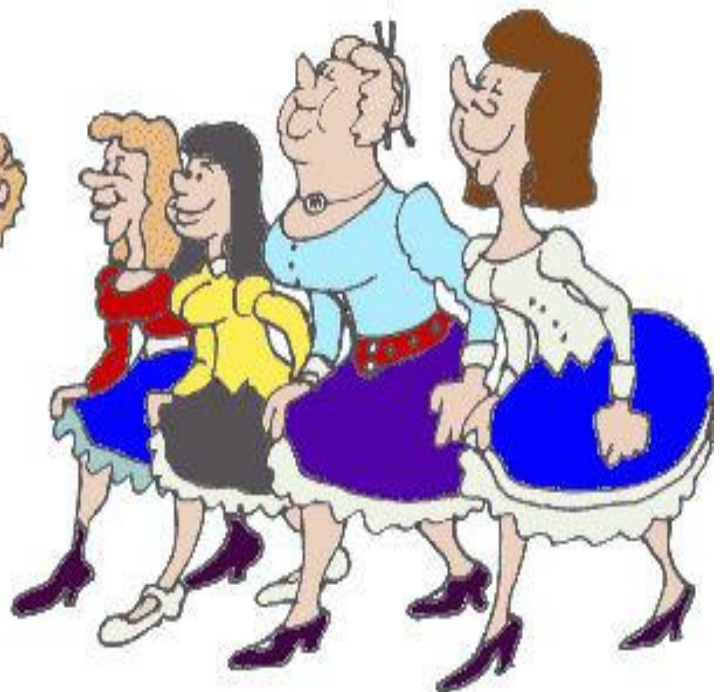


and has been training callers for over 35 years of experience training callers.

In addition to his own Schools through Canadian Callers College, he has worked on several schools across Canada and the USA.

Jeff has written two books to assist callers in teaching Mainstream and Plus. These books are Teaching Systems using Modules for Singing calls to ensure that callers teach all the calls on the programs independently of any other call on that program and can use each of them in a singing call. He has also written two books for a Basic Teaching System identifying core calls that, once completed, allow the remainder of the Basic program to be taught in any order.

Jeff has called in various areas of Canada, as well as the United States & Europe



music matters

NEW MUSIC REVIEW by Buddy Weaver

www.buddyweaver.com

SINGING CALLS



MIDNIGHT CONFESSIONS

Arrowhead Recordings 1149
by Tony Oxendine

Tempo: 128 Rhythm: Shuffle

Good dance beat. The tune is easy for follow with clear leads played by piano, electric guitar, and keyboard. Lots of fill notes from the same instruments. A sixties pop song (Grass Roots) played in an exciting country/pop style. A good caller could make this rock. Tracks include music with and without leads/background vocals. Adjust speed.

Heads Promenade Halfway – Pass the Ocean – Extend – Girls Trade – Swing

Thru – Spin the Top – Recycle – Square Thru Three – Swing

TRY A LITTLE KINDNESS

ESP 748

by Bill Harrison

Tempo: 124 Rhythm: Boom-Chuck

Good dance beat. An easy-to-follow melody that is clearly played by piano, acoustic and steel guitar. The same instruments provide lots of fills. This was song and single of the year in 1970's country for Glen Campbell. Well played in an exciting country style.

Heads Flutterwheel – Sweep a Quarter – Pass Thru – Swing Thru – Boy Run – Half Tag – Scoot Back – Boy Run – Slide Thru – Swing

ON THE 8TH DAY

Knee Deep Melodies 141

by David Gilroy

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. Clearly played leads by accordion, fiddle, and flute. The same instruments provide lots of fill notes. A Daniel O'Donnell tune played in a lively country style with a slight Irish flair. A happy song with a key change on close for energy boost.

Heads Promenade Halfway – Lead Right – Circle to a Line – Star Thru – Do Sa Do

– Eight Chain Five - Swing

SON OF A SAILOR

Rhythm Records 378

by Wade Driver

Tempo: 126 Rhythm: Shuffle

Good dance beat. The tune is clearly played by guitar, harmonica, and mandolin. Lots of fill notes from the same instruments. The Jimmy Buffett song is played in a laid-back country style. Tracks include music with and without harmony.

Heads Promenade Halfway – Star Thru – Pass Thru – Do Sa Do - Swing Thru – Boy Run – Ferris Wheel – Swing Thru – Boy Trade – Turn Thru - Swing

MY BABY LOVES ME

Rhythm Records 379

by Wade Driver, Ashley Parker

Tempo: 124 Rhythm: Shuffle

Good dance beat. Leads are clearly played by guitar, mandolin, and keyboard. Lots of fills from the same instruments. A nineties country song (Martina McBride) played in country style. Middle of the energy chart. A unique feature is a track with music and male harmony along with music with female harmony. Should be a dancer pleaser.

Heads Square Thru – Do Sa Do – Swing Thru – Boy Run – Bend the Line – Right & Left Thru – Pass the Ocean – Boys Cross Fold – Swing

DON'T IT MAKE YOU WANT TO GO HOME

Royal Records 633

by Tony Oxendine

Tempo: 126 Rhythm: Shuffle

Good dance beat. Clear leads played by piano, guitar, and flute. Lots of fills from

the same instruments. Relaxing country feel with a key change on the close. In square dance circles, this is a familiar tune dating back to the sixties when it was first popular on Kalox Records. It was a favorite of the late Jerry Story and Tony has produced this release as a tribute to him. Well done.

Heads Square Thru – Do Sa Do – Swing Thru – Boy Run – Bend the Line – Right & Left Thru – Flutterwheel – Slide Thru – Swing

CAN'T YOU SEE

Royal Records 737

by Jack Pladdys

Tempo: 130 Rhythm: Boom-Chuck

Good dance beat. The familiar tune is easy to follow with clear leads played by electric guitar, piano, and fiddle. The same instruments provide lots of fill notes. Rhythmically, lots of bounce to the ounce. Fast moving. The seventies song (Marshall Tucker Band) gets a lively country treatment.

Heads Square Thru – Do Sa Do – Fan the Top – Recycle – Reverse Flutter – Pass the Ocean – Girls Trade – Boy Run – Promenade

BABY BLUE

Royal Records 736

by Jed Siegmann

Tempo: 126 Rhythm: Shuffle

Good dance beat. Easy to follow tune with clear leads played by piano, guitar, and harmonica. Lots of fills from the same musicians. The George Strait song is played in a relaxing country style. Key change on close adds energy. Tracks include music with and without harmony.

Heads Promenade Halfway – Pass the Ocean – Extend – Girl Trade – Girl Run

– Tag the Line – Cloverleaf - Boys
Square Thru Three – Left Box the Gnat –
Courtesy Turn – Promenade

STEP BACK IN TIME

Snow Records 22101

by David Cox

Tempo: 126 Rhythm: Shuffle

Good dance beat. Music is mostly chords played by keyboard instruments and electric guitar. Nice percussive feel but callers will have to know the tune. A recent pop song (Kylie Minogue) played in pop style. Mid-way up the energy scale. Tracks include music with and without background vocals.

Two figures

ELENOR RIGBY

Sting Productions 21906

by Paul Bristow

Tempo: 127 Rhythm: Boom-Chuck

Good dance beat. A familiar tune clearly played by piano, guitar, and violin. Lots of fill notes from the same instruments and a sweet counter melody played by violin. Very percussive. What a great piece of music. The Beatles song gets an exciting country treatment. Tracks include music with and without harmony.

Heads Lead Right – Veer Left – Girl Hinge – Diamond Circulate – Flip the Diamond – Acey Ducey – Girl Run – Half Tag – Boy Run – Star Thru – Pass Thru – Left Allemande – Promenade

THERE ARE MORE QUESTIONS THAN ANSWERS

Sting Productions 21915

by Maarten Weijers

Tempo: 124 Rhythm: Shuffle

Good dance beat. Clear leads played by guitar, piano, steel, and mandolin. Lots of fills from the same instruments. A

Johnny Nash song that gets a country music singing call. A slight calypso feel, rhythmically. Middle of the energy chart.

Heads Promenade Halfway – Square Thru – Right & Left Thru – Pass Thru – Trade By – Touch a Quarter – Scoot Back Twice – Swing

SMALL TOWN SOUTHERN MAN

Sting Productions 21912

by Tommy P. Larsen

Tempo: 132 Rhythm: Shuffle

Good dance beat. Leads are lightly played by piano and keyboard. Guitar and piano drifting in and out of the background. An Alan Jackson song played in a relaxing pop style. Tracks include music with and without harmony. Adjust speed.

Heads Square Thru – Do Sa Do – Swing Thru – Boy Run – Couples Circulate – Chain Down the Line – Pass the Ocean – Circulate - Swing

Hoedowns

CALIFORNIA DREAMIN'

Arrowhead Recordings 918

Tempo: 126 Rhythm: Shuffle

Great dance beat. Music has a modern feel with music from keyboard instruments. The title melody is clearly played. Percussive instrument breaks and electronic drum rushes make the sound. Two versions offered, music with and without background vocals.

SOUTHERN STREAMLINE HOEDOWN

Knee Deep Melodies 140

Tempo: 122 Rhythm: Boom-Chuck

Great dance beat. A great country feel with music from dobro, piano, jaw harp, acoustic and steel guitar. Lots of fill

notes around a clearly played melody (John Fogerty song). An up-beat hoedown. Tracks include called track by Chris Froggatt.

AS Records (dealer)

asrecordshop.com

DoSaDo Music(dealer) -

dosadomusic.com

Blue Star Music –

buddyweavermusic.com

Knee Deep Melodies -

kneedeepmelodies.com

Rhythm Records

rhythmrecords.biz

Royal Records

royal-records.com

Sting Productions

stingproductions.co.uk

Singing Calls

IT TAKES TWO

Chic Recordings 3070

by Patty Greene and Tony Oxendine

Tempo: 130 Rhythm: Shuffle

Good dance beat. The tune is easy for follow with clear leads played by piano and keyboard. Lots of fill notes from electric guitar, keyboard, horns. A sixties Motown hit (Marvin Gaye and Kim Weston) that is done in a fine pop style. A good caller could make this a showstopper. Tracks include music with and without melody/male harmony/female harmony. May need to adjust the speed.

Heads Square Thru – Right Hand Star – Heads Star Left Halfway – Right & Left Thru – Pass Thru – Trade By – Swing

I CAN STILL MAKE CHEYENNE

Solid Gold Records 2038

by Brian Freed

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. An easy-to-follow melody that is clearly played by mandolin, fiddle, and steel guitar. A George Strait classic that is played in a laid-back, country style. Pretty music. Callers may croon this one.

Heads Square Thru – Do Sa Do – Swing Thru – Spin the Top – Right & Left Thru – Square Thru Three – Swing

CRUEL TO BE KIND

SharpShooter 1067

Tempo: 126 Rhythm: Shuffle

Brian is on two labels this month. Good dance beat. Callers will have to know the tune as the lead (keyboard throughout) is way back in the chords. Electric guitar in the background. A seventies pop song that is played in a laid-back pop style. Tracks include music with and without melody/background vocals.

Heads Promenade Halfway – Pass the Ocean – Extend – Swing Thru – Boy Run – Ferris Wheel – Cntrs Pass Thru – Star Thru – Square Thru Three - Swing

SUMMER HOLIDAY

Sting Productions 21914

by Cherish Bristow

Tempo: 127 Rhythm: Shuffle

Good dance beat. The tune is out-front with clear leads played by guitar, piano, and keyboard. Keyboard and guitar work in the background. A sixties tune (Cliff Richard) that is played in a relaxed pop style with two key changes for energy.

Heads Promenade Halfway - Lead Right – Veer Left – Girl Trade – Bend the Line – Reverse Flutter – Touch a Quarter – Circulate - Boy Run – Swing

Sting Productions 21901
by Mike Davey
Tempo: 128 Rhythm: Shuffle

Good dance beat. Clear leads played by electronic flute, guitar, piano, and mandolin. Lots of fills from the same instruments. A sixties pop song that is played in a laid-back pop style. Drum rushes add a nice touch. May need to adjust speed≥

Heads Square Thru Two – Right & Left
Thru – Veer Left – Couple Circulate –
Bend the Line – Reverse Flutter –
Square Thru Three – Swing

Hoedowns

MALARKEY, Sting Productions 21952
Tempo: 128 Rhythm: Shuffle

SMIDGEN, Sting Productions 21952
Tempo: 129 Rhythm: Boom-Chuck

Two hoedowns for the price of one. Both have a great dance beat. “Malarkey” is done in a contemporary pop style with

music and effects from keyboard instruments. May need to adjust speed. “Smidgen” is played in country style playing chords and fills. Music from guitar, banjo, fiddle, piano, dobro, and harmonica. A lively, fast-moving feel with lots of music.

AS Records (dealer)
asrecordshop.com

DoSaDo Music(dealer) -
dosadomusic.com

Blue Star Music –
buddyweavermusic.com

Chic Recordings
chicrecordings.com

SharpShooter –
finetunegoldwingmusic.com

Solid Gold Records -
solidgoldrecords.net

Sting Productions -
stingproductions.co.uk





SINGING CALL FUDGE FACTOR

by Mel Wilkerson

WHAT IS MEANT BY THE FUDGE FACTOR?

The Oxford Dictionary defines “fudge factor” as:

“A figure included in a calculation to account for error or unanticipated circumstances, or to ensure a desired result”.

One of the aspects of planning and preparation is preparing for the unexpected. Anticipate your potential obstacles and take steps to mitigate them beforehand and to address them if they happen.

In singing calls what this often means is preparing for success but accepting the fact that no matter how hard you work at it, some things are beyond your control and even the best singing call can fail. Accepting this usually makes you more prepared for success.:

Failure

The most common failure that callers, especially newer callers, make is the danceability factor of the material.

- Technical difficulty – easy fix usually with common sense. **just because you can call something - it doesn't mean you should..**
- Poor delivery and command time – makes it hard for the dancers but is fixable with practice. Study command time, delivery time and execution time. Read the timing charts and how to apply them.

- Poor music choices – if you cannot sing that song then don't. it doesn't matter how good the music is, crap will still sound like crap. Be honest with yourself or find someone you can trust to be honest with you.
- Bad flow – Learn the techniques of movement mechanics. Get out the call analysis sheets and see what hands available and which way you turn etc.
- Practice, practice, and more practice –

All of these things are relatively easy to fix with time and patience, but they may NOT the main reason why most singing calls fail.

There are some callers out there actively teach dancers not to dance with the music. They are taught the “get to the end point” but the journey doesn't matter. Some movements are called, and dancers are ignored (forward and back), and some are just words (balance)

What this does is not teaching the dancers to dance to the music. A teacher that does this has effectively allowed the dancers to have control; to dance at whatever speed they want, and that styling and dance timing does not matter.

Let's have a look at some published singing call figures for new dances. These are taken from the published SSD program, but it is not a chastisement of that program. The same applies with choreography done in classes, at festivals, published material on Ceder Net Choreography pages and many other sources. I have only chosen this as an example of what some are doing and have been doing to our dancers for

years. – These figures are all recommended and published figures from SSD Lesson 10

- **Heads Square Thru, Swing Thru, Boys Run, Tag The Line, Face Left, Ferris Wheel, Centres Pass Thru (34 Beats) Swing Corner & Promenade.**

This takes 34 beats of music to get to the corner box for the swing. – 48 beats were given and then the dancers are expected to swing and promenade in 16 beats where 20 is needed – for others if they danced it as called they are home in 56 beats of music and are waiting another 8 beats at home for the next figure (*this also has a Ferris Wheel from a LH wave...no problems, but that gives the dancers a Left shoulder to Pass Thru with for comfort. Barry*)

- **Heads Square Thru, Swing Thru, Boys Run, Ferris Wheel, Centres Right & Left Thru -- With A Full Turn, Swing Corner & Promenade.**

This one is a little better in that it takes 36 beats of music to get to the corner box for the swing. 48 is usually given and then they are forced to change pace for the promenade – or worse, the Advance/Challenge dancer habit of stopping at home if you go to slow and waiting while the music plays (*the swing after a Courtesy turn action is also not comfortable – Barry*)

- **Heads Promenade $\frac{1}{2}$, Sides Square Thru, Pass Thru, Trade By, Star Thru, Pass Thru, Cast Off Three Quarters, Pass Thru, Partner Trade, Slide Thru, Swing Corner & Promenade**

This one takes 40 beats to get to the corner swing from a corner box exact. Adding 4 beats for the swing that is 44

add 4 beats to adjust from the left-hand corner to home and a full 16 beats for the promenade that is 62 beats of music which is near perfect and allows time for dancers to adjust at home.

- **Heads Box The Gnat, Hold On & Square Thru 2, Dosado To A Wave, Hinge, Centres Trade, Cast Off $\frac{3}{4}$, Boys Trade, Boys Run, Ferris Wheel, Zoom, Centres Slide Thru & - Box The Gnat, Centres Pass Thru, Swing Corner & Promenade**

This one takes 52 beats to get to the CB for the swing but the swing is called from the heads facing out at home as if they did a Heads “U-Turn Back” and the sides standing in home position. It flows rather nicely but it takes longer than you actually have to end with a swing and promenade. That now means an adjustment 6 beats for the swing and a full 16 beats for the promenade which uses 76 – 78 beats of a 64-beat musical phrase.

The dancers have two options,

1. Do what the caller says and then run to get a swing and 18 step Promenade in (22 beats) in 12 beats of music, or
2. Swing and stop at home (6 beats of music) and stand and wait the remaining with the heads facing out and sides facing in –

No matter which of the above figures you use, this sends the wrong message to the dancers.

(The aspect of a Do Sa Do to a wave, then a Hinge is just not necessary, when a Touch $\frac{1}{4}$ would do the job – Barry)

Dancer Options.

Regardless of either option chosen the dancers will feel like they have done

something wrong. The caller will have to adjust the lyrics of the song and change the figure which will not feel right for the dancers, or the caller will say swing and short promenade home with no singing and the dancers will feel they are moving too slow and try to speed up to fix their problem. Either way, the caller has created the circumstances to make the dancers feel like it is their fault, and they are doing something wrong.

As I said, all of those figures are taken from published singing call figures on the SSD approved program for callers to use. Callers are human and we make mistakes. Check and double check all borrowed choreography and review and re-check your own to identify issues like this.

- Check it for timing, location, and flow.
- Callers make mistakes. Don't look for blame – look for solutions.
- A little risk mitigation reaps great rewards.
- Your dancers will thank you.

Teaching and Dancing.

In Betsy Gotta's presentation to the ASH On-Line Caller Training Sessions last year (2020), she gave us some very important lessons. I think it is worth going over them again.

Callers: if you are going to teach square dancing, regardless of the age, of your dancers from 6 to 96 get them to move with the music. Spend time on that more than anything else at the beginning, and the rest will become relatively simple.

That said, it is extremely important that Callers also know how to adapt to floors by modifying their choreography.

You feel them out in the patter. This is where you can see how they move and

how they respond. You can see what their abilities are, and you can make judgement calls to modify programs for success.

Modification however should never mean, giving 20-30 beats to do what should take 10 or 12. Rather, find ways to pick them up and get them "dancing" by adding or dropping things into the flow that allow the dancers a chance to catch up. Do this a couple of times and surprisingly enough, the dancers quickly adapt to moving with the music rather than fighting against it.

As a caller – you must plan and prepare and practice for floor adjustments even though they have not happened. – it is not enough just to be able to repeat a singing call perfectly each time. – can you modify it for a fast floor or change it for a slow floor – have you practiced that?

Better yet, have you prepared in advance for that by looking carefully and analysing your singing calls to allow for the "Fudge Factor". singing calls are only one ingredient in the recipe and "fudge is another ingredient that is always better if you take your time to prepare it right.

Prior preparation of your material can help you be prepared. (*"Prior preparation can help you be prepared" – these words can only come from someone wise enough to work in the public service – Barry*) So now that we know the theory behind the why, it is time to look at the how.

You can adapt to Slow and sluggish floors, (or fast and energetic) by building in "add or drop" movements or "short modules" and equivalents to shorten or lengthen a movement or sequence.

Add or drop movements.

- Dosado,

- forward and back,
- box the gnat and swing,
- wiggle your hips or

whatever do nothing movement you have to fill time. The idea is to build them into the program in case you need to “gain time” to help the dancers.

Remember: 4-6 beats out of 64 beats of music in a singing call phrase doesn't sound like much but it can mean the difference between a smile or a frown

Short modules to lengthen a sequence = (throw away)

- Pass Thru Allemande Left to Replace a Swing Corner.
- CB: Swing Thru, Boys Trade before swing corner
- CB: Touch $\frac{1}{4}$, Scoot Back, Swing Corner
- CB: Pass thru, U-Turn Back, (Box The Gnat) swing corner.
- CB: Pass thru, U-Turn Back, Box The Gnat, Pull By, Allemande Left and Promenade to replace Swing The Corner.
- From waves – Scoot Back Twice
- PL/CL – Box The Gnat, Pass Thru, U-Turn Back.

Use Equivalents – Movements or sequences

- CL = standard out is Square Thru 3, Swing Corner
 - Pass The Ocean, Ladies Trade, Swing Thru, Swing the Corner adds 6 beats.
 - By contrast if you have an ending with Pass The Ocean, Ladies Trade, Swing Thru, you can shorten it with Square Thru 3.

- Right and left thru (6 beats) = Flutterwheel, Reverse Flutterwheel (16 beats)
 - Both sequences flow seamlessly into a promenade as ending movements.
- Partner Trade – Girls Run, Boys Run, Half Sashay. This is especially nice from standard lines after a Pass Thru or Walk And Dodge and the men doing the Half Sashay is fun but still feels right.
- Heads Promenade $\frac{1}{2}$, Star Thru, Pass Thru (15-16 beats) = or Heads Promenade $\frac{1}{2}$, Pass The Ocean, Extend = Heads Square Thru (12 beats)

Note: when you use modules to shorten or lengthen – ideally you want to try and keep the basic theme of the singing call. – keep them simple, not new and complex

Those are the three first concepts taught to callers to lengthen or shorten a sequence for singing calls when preparing them.

1. Usually, it is the built-in throw-away (Dosado (4) or Forward And Back(4-6)) that are first introduced.
2. Next is the use of replacement movements (equivalents) such as replacing Heads Square Thru with Heads Touch $\frac{1}{4}$, Boys Run....or Heads Promenade $\frac{1}{2}$, Square Thru with Heads Pass The Ocean, Extend.
3. Then comes the filler modules such as Touch $\frac{1}{4}$, Scoot Back to fill in endings.

All of these are good techniques but by themselves will not really improve your calling. The reason is, it takes time, skill, and practice to play with the delivery of a singing call and modify on the floor. If you are going to use these techniques,

make sure if you build them in, that you practice delivering with and without them in your singing calls. If you do not, your command timing, and delivery timing can easily be thrown off which leads to choppy dancing.

You can practice for success by also building into your choreography the type of ending and even the location of the end formation. If you keep the idea that 48 beats (swing included) is a figure and 16 beats is a full promenade from home, then you give no room for error at all. So, build in that fudge factor. Some ways of doing this include:

1. Ending with a courtesy turn into a promenade or a star thru into a promenade
2. If your choreography ends in a CB exact (heads square thru box position) then have your choreography consist of only 40-44 beats and not 48. This allows the swing and the extra two beats into the full promenade for comfort.
3. Setting up the swing from the right-hand quadrant (boy or girl position) and still having 48 beats swing included to allow for a full 16 beat promenade when you only need 12. (8 chain 4 or circulate twice from waves are good for this)
4. Do not be afraid of Right-hand lady progression. If you work the right-hand quadrant, you are already there if in sequence for a 12 beat rather than a 16-beat promenade.

There are other ways of doing this but these four are usually the most common. When coupled with first three adaptation manoeuvres of “add or drop movements” do nothing zeros, and equivalents, you now have a pretty full tool kit with 7 specific tools that will allow you to adapt to almost every singing call occasion,

whether you are using someone else’s written material, or writing and preparing your own.

PUTTING IT INTO PRACTICE

Let’s look at a few examples.

We are going to take a standard singing call figure – starting mainstream lessons with **CROSS FOLD/ CROSS RUN** and **CROSS FOLD/RUN** as our focus. or if you wish SSD 12

- **Heads Square Thru, Dosado, Swing Thru, Boys Run, Bend the Line, Right & Left Thru, Pass the Ocean, Boys Cross Fold, Swing Corner and Promenade**

This is a pretty standard simple figure that takes me to a corner box, it has a two-couple isolated routine to bring be back to that corner for a swing. It takes me 44 beats to get to finish the cross fold, allows 4 beats for the swing, and 16 beats for a full promenade. It is smooth and times out well and dances comfortably. 99 percent of floors can dance this without any problem especially when they move to the music. HOWEVER – there is no room for error.

If you had to make modifications, (i.e., build in a fudge factor could you do it. You have the tools so now you need to look for things within the figure that you can play with that don’t really alter the theme but give you extra time.

Ask:

- Is there a throw away call – what does it do?
- Is there an equivalent to save time?
- Can I change the ending to eliminate swing?
- Can I flip flop the quadrant? – if I do how do I make up the extra time needed?

- Can I change the progression and the quadrant – sequence change?

Below in the table are some possible options.

Original figure (64 beats)	Throw away call Drop the Dosado	Replacement Module Change the square thru to give me extra time
Heads Square Thru Dosado Swing Thru Boys Run Bend the Line Right and Left Thru Pass the Ocean Boys Cross Fold Swing Corner and Promenade	Heads Square Thru Dosado (6 beats) Swing Thru Boys Run Bend the Line Right and Left Thru Pass the Ocean Boys Cross Fold Swing Corner and Promenade	HEADS TOUCH 1/4 HEAD BOY RUN – (6 Beats) Dosado Swing Thru Boys Run Bend the Line Right and Left Thru Pass the Ocean Boys Cross Fold Swing Corner & Promenade
Changing the ending (44 beats into the arm turn and full promenade)	Right hand quadrant set up 64 beats or 48 with the swing and you have a 12 beat promenade allowing 4 beats at home	Right hand lady progression keeping theme (chicken plucker) 48 beats to the swing and promenade 12 steps
Heads Square Thru Dosado Swing Thru Boys Run Bend the Line Right and Left Thru Pass the Ocean Boys Cross RUN LEFT ARM TURN – KEEP HER AND PROMENADE (40 beats + 4 for the arm turn into the promenade and 20 beats for the full promenade)	HEADS TOUCH 1/4 HEAD BOYS RUN Dosado Swing Thru CIRCULATE TWICE Boys Run Bend the Line Right and Left Thru Pass the Ocean Boys Cross Fold Swing and promenade or Pass Thru, Allemande Left, and Promenade 64 beats	Heads Square Thru Right and Left Thru Pass Thru Trade By (chicken plucker) Dosado – (out of sequence) Swing Thru Boys Run Bend the Line (drop R&L Thru to put them in sequence) Pass the Ocean Boys Cross Fold (RHL lady) Swing And Promenade

Let's see what we can do with the following – the focus is a combination of breaking spin the top, right and left thru by using **Spin The Top, Hinge, Column Circulate**.

Heads Square Thru, Swing Thru, Spin the Top, Hinge, Circulate, Boys Run,

Square Thru 3, Swing Corner and Promenade

What are the problems with this figure?

- It takes 44 beats to get to the corner swing in a trade by formation.

- The swing is moving from a travelling forward into the left-hand quadrant.
- You will need at least 2 beats to adjust and because of positioning that swing is 6 beats for the dancers. – that takes us to 50
- Most will swing and promenade $\frac{1}{4}$ at 50 beats gone leaving 14 beats of standing time or must rush to get in 20 beats for the full swing corner and promenade.

What can we do that is simple to fix it?

- **Idea 1** – change Square Thru to Touch $\frac{1}{4}$ Boys Run and change Square Thru 3 to: swing thru, girls Circulate, boys run, chain down the line, Chain Down The Line = 48 to the promenade with no swing – but that is complicated
- **Idea 2** = work from the right-hand quadrant and come back so that the progression is moving forward past home Heads Square Thru 2, Swing Thru, Spin the Top, Hinge,

Circulate, Boys Run, Pass Thru, Trade By, Allemande Left, (40 beats at home) Swing and promenade – or I could add a Dosado and drop the Swing

- **Idea 3** – change the ending to a right-hand quadrant by changing the square thru 3 such as Heads Touch $\frac{1}{4}$, Head Boys Run, Swing Thru, Spin the Top, Hinge, Circulate, Boys Run, Pass Thru, Trade By, Slide Thru, Pass Thru, Allemande Left (48 beats and in the RH quadrant) and promenade.

The table below shows a couple of options available. The test in red is the focus routine, and the bolded text are alternatives using equivalents or sequence alterations (example 3) to mitigate a potential timing issue by adding or dropping beats, or by changing the quadrant, or dropping the swing and flowing into the promenade without a swing. The only limitations you put on quick adaptations are the ones that you put on yourself by not being prepared.

Original figure	Idea 1	Idea 2	Idea 3
(H) Square Thru Swing Thru Spin the Top Hinge Circulate Boys Run Square Thru 3 Swing Corner and Promenade	(H) touch $\frac{1}{4}$ Boys run Swing thru Spin the top Hinge Circulate Boys run Swing thru Girls Circulate Boys run Chain down the line and promenade	(H) Square thru 2 Swing thru Spin the top Hinge Circulate Boys run Pass thru Trade by Allemande left Swing and promenade	(H) Touch $\frac{1}{4}$ Boys Run Swing Thru Spin the Top Hinge Circulate Boys Run Pass Thru Trade By Slide Thru Pass Thru Allemande left and promenade

These are just a few potential ideas to consider. Remember as a caller your job is to entertain and keep them happy.

They are a lot happier square dancing than square standing, square plodding, or square running. Think about your

choreography and how it not only flows but how it times out. As a final review here are some hints and tips

- There are 64 beats to a standard figure.
- Teach your dancers to move to the music.
- Teach the dancers to tighten up the promenades.
- A swing takes a minimum of 4 – allow for 6.
- A corner box exact means you are swinging one position left for the boys – this takes 18 beats to promenade – not 16 as it does from home.
- End facing direction matter – square thru 3 to lines facing out and swing takes longer than it does from a corner box – allow 4 extra beats.

General Guidelines:

- CB at home endings – 40 to 42 beats maximum before the swing
- Consider the use of add or drop movements in your choreography.
- Look for do nothing modules before the swing to give you time – (Touch 1/4, scoot back for example)
- Use equivalents to shorten or lengthen the sequence as needed. (Swing Thru = Scoot Back, Centres Trade, or Flutter Wheel, Reverse Flutterwheel = Right and Left Thru)
- Not every figure has to end with a swing – Star Thru and Promenade, Ladies Chain and Promenade, Right And Left Thru and Promenade, Couples Trade and Promenade, Ocean Wave – Swing Thru, Girls Turn Back and Promenade, Wheel Around and Promenade, Couples Circulate and Keep Going Promenade – remember that dances are just objects

in motion, they will stay in motion with a little prompt.

- Don't be afraid of setting up for the right-hand quadrant – it shortens the promenade to 12 steps but still gives you 16 beats of singing.
- Do not be afraid of Right-hand Lady Progression. It is good for variety and dances surprisingly like the pattern change occasionally.
- If you have slower dancers – incorporate a flip flop into your routine (like all 8 circulate twice) when writing your singing calls....they will dance at speed but have shorter promenades.

Remember always, the only path to success, regardless of whether you call community dance, SSD, Basic, Mainstream or through Challenge level 97, is to ensure that the dancers are successful, entertained, and have fun doing what you are asking them to do.

As a final note, BTM published an article a couple years back which was a collation of short zeros modules and equivalents. It is a valuable resource to have that material and refer to it periodically to increase your calling repertoire. A good short zero is good filler especially for sight callers, and a good equivalent is a necessary tool for flow adaptation and variety without changing the fundamental sequence. Equivalents (both movements and sequences) can also help you add variety to simple routines without changing the module or the desired outcomes. Many equivalents contain movements which may even be your focus movement for the routine.

[EQUIVAENTS will be a new section in BTM starting with this issue - Barry](#)

THE Final WORD

When I wrote the introduction to this issue, we were in the middle of a two-week lockdown. In the short time since, it has been extended a further week, and now it looks like it will be extended again. Covid transmissions in NSW have risen each day. All traced back to one individual. Yesterday there were 77 new cases and today (12 July) 112 new cases. The numbers have increased every day, with little sign of slowing down.

The economic effect is hard to imagine, but health factors must always come first. Lockdowns are a proven method of containment, providing they are done in time, and also provided that everyone follows the common-sense rules. Of course, we are always going to have the morons who think they are invincible and that rules do not apply to them. It is a shame that we can't take all these out of the general population and just put them all together on an island somewhere! Then we could just let the virus take its course with them; result - everyone is better off.

Oh well, back to reality.

Sue and I had a fairly busy time scheduled for August, but the chances of those plans coming to fruition are very slim. I guess it is back to the drawing board again!

It looks like it will be at least a month (probably longer) until there is any possibility of us getting back on the dance floor again. It looks like more virtual dancing for our gang once again.

The other states are doing O.K. at the moment. Queensland still have their 39th Queensland State Convention on 13-15 August Hervey Bay. It looks good to go, so far, as they have basically no local transmissions at the moment. Unfortunately, restrictions prevent anyone from the NSW "hot spots" heading to Queensland, so I really hope it all works out well for them.

NSW STATE CONVENTION 2022

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

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

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

Accommodation is plentiful; from grand hotels in the art deco and art nouveau

style of the twenties, to modern resorts; from motels, hotels to cabins, and everything in between.

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

Stay Safe and well.

Cheers, Barry



I KNOW I'M GOING TO HEAVEN, BECAUSE I'M ALREADY IN HELL.



"WE LIKE YOUR DESIGN, BUT FRANK HAS A SMALL CHANGE, BARB HAS A CHANGE, JOE HAS A CHANGE, I HAVE A CHANGE, JON HAS A CHANGE AND JIM HAS A CHANGE."

Behind the Mike – Caller Resources

BTM Website Update

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

The archives have been adjusted and all issue up to and including last month are available, as well as ATS issues.

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

Here is the direct link:

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

Cheers - Barry

Sound Archive – Caller Material from SARDANSW educational sessions

Educational Programs

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

Dance Recordings

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

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

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

Appendix of **UPcoming** EVENTS



We are always happy to advertise any type of Caller Training Event.

Just send me the full details and flyer.

.jpg (image) AND WORD DOCUMENTS preferred

Also check out the “What’s on in Australia” Caller Calendar

Dates to Remember on the front Page.

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

COME TO THE BLUE MOUNTAINS - THE PERFECT PLACE



The NSW STATE SQUARE DANCE CONVENTION

September 30th – October 3rd

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

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

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

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

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

NSW STATE SQUARE DANCE CONVENTION 2022 September 30th October– 3rd
BLUE MOUNTAINS GRAMMAR SCHOOL, WENTWORTH FALLS

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

Look no further – come to the Blue Mountains in NSW

STING PRODUCTIONS**AMBASSADOR CLUB***The Music of Tomorrow - For the Caller of Today*

The 2022 "Swan-Song" EDITION

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

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

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

Membership available for \$150.00 (US)

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

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

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

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

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

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

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

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

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

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

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

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

or - Special 'Super' Deal:

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



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



Contact: Paul Bristow: paul@stingproductions.co.uk
for more information about Regular Membership and/or to purchase these Editions

MAKE THE TRANSFORMATION



THE OFFICIAL **SO YOU WANT TO BE A CALLER.®** **SQUARE DANCE CALLERS SCHOOL (Based On The Book) By: EDDIE POWELL, MBA** *World's First Online Callers School*

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 - ...and Much More!

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

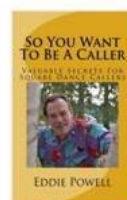
It takes action, practicing the right way, and
becoming ready to market yourself. It took time and
practice as a dancer to learn the moves, the same is
true of calling.

Think About It

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

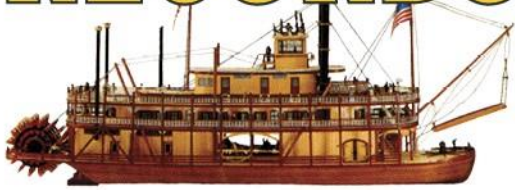
**Learn The Basics, Repeat The Right Ways, and
Become The Caller You Are Destined To Be...**

**Enroll
Now**



Eddie@EddiePowell.com

RIVERBOAT RECORDS



*Square
Dance
Music*



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

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

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

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

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

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

Riverboat Records
Square Dance Music Website

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

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Notebooks, Water Bottles & More!*



Kip Garvey – Central Sierra Caller School ONLINE

The First Online Caller School

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

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

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

To register or find out more information about Kip and the Online Caller School to www.kipgarvey.com and follow the links.

A&S Record Shop



We go that extra mile to give you better service

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

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

**NOTE THAT THE ONLY LABELS ON www.asrecordshop.com are
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**ALL THE ESP'S ARE NOT LISTED HERE, BUT WE HAVE THEM ALL!!
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YOU AND TELL YOU HOW TO PAYPAL US. WE HAVE BEEN IN THE SAME
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BECOMING A SQUARE DANCE CALLER

by Bruce Holmes



\$35 8.5X11" 189 pages Wire bound 3rd Edition

- "I wish there had been a book like this when I started 25 years ago."
- *Glenn Wilson, Queensland, Australia*
- "Clear and helpful! I would recommend to especially new callers like myself!"
- *Connie Graham, Stanberry, Missouri*
- "Firstly I want to say that I enjoyed your book and the "New Caller" market lacks this type of approach, so thank you... Keep up the good work, and I love the way you approach the exercises."
- *Steve Turner, Accredited Caller Coach, Western Australia, Australia*
- "The caller school sent us a large document in preparation for the school. I have been reading that too and find myself going back to your manual over and over to understand what they have said. Yeah for your manual!!!"
- *Bobbi Nichol, Pensacola, Florida*

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

Join Us Down By The River



71st National Square Dance Convention®
Evansville, Indiana

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



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

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

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

71st National Square Dance Convention®
2820 Alexandria Pike, Anderson, Indiana 46012
Email: registration@71nsdc.org 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 Cues 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



22nd Canadian National Square & Round Dance Convention

670 Queen Street, Fredericton, NB Canada

July 21, 22, 23 - 2022

JOIN THE VIOLET CREW IN '22



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

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

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

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Fredericton Convention Centre

REGISTER NOW!!

Convention 2022
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E2V 3H4 Canada

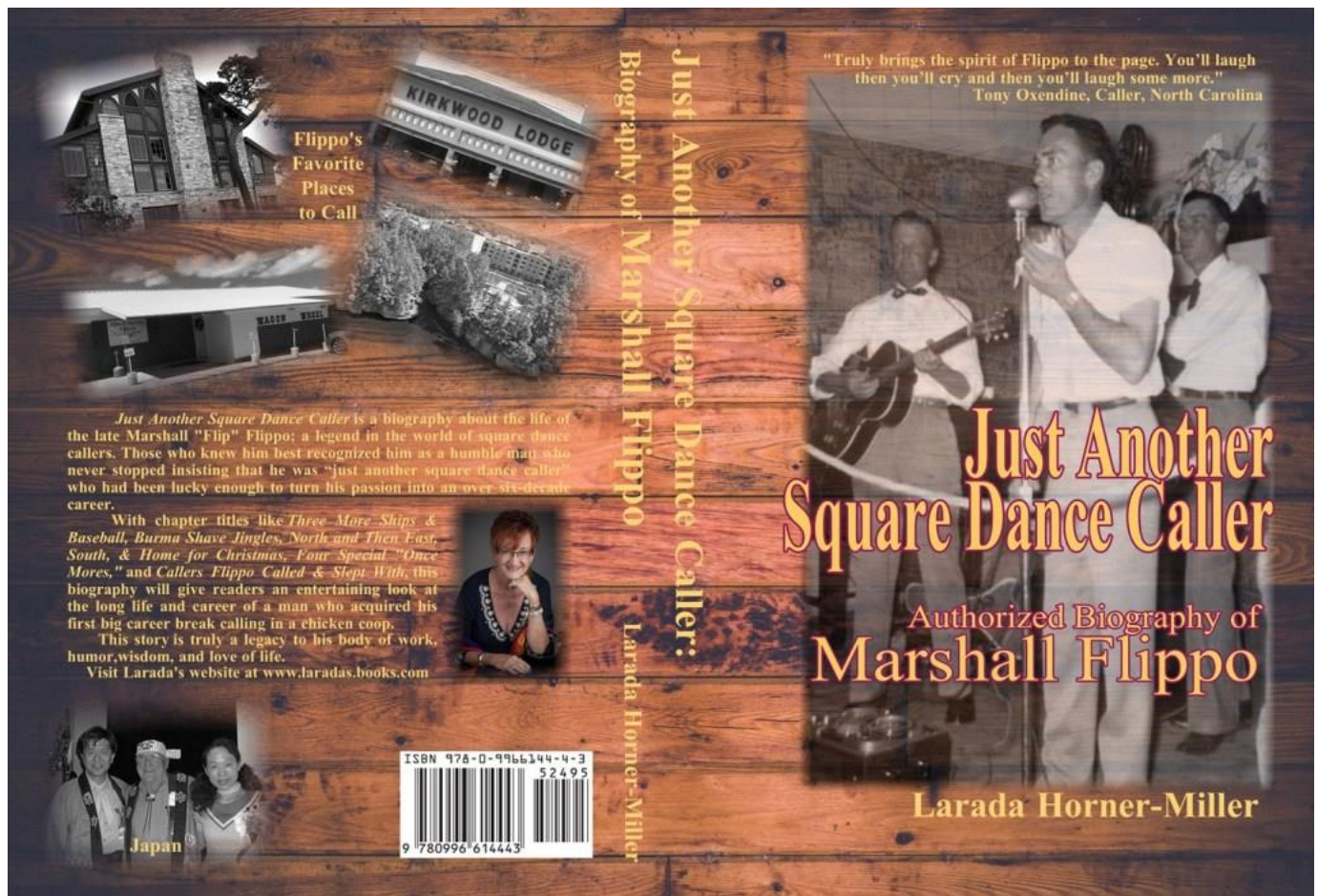
Want more information?
squaredancenb.ca/convention2022

or

Terry & Melonie Hebert
sdcaller@nbnet.nb.ca
506-472-1444



Left: Changing of the Guard at the Historic Garrison District



To order contact Larada Horner-Miller
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 506 323 7098

Northeast Callers School 2021

Programs for Beginning and Experienced Callers



Ken Ritucci

*Massachusetts
(Callerlab Accredited Caller Coach)*

SPECIAL GUEST INSTRUCTORS:



Bill Harrison

*Maryland
(Callerlab Accredited Caller Coach)*



Ted Lizotte

*New Hampshire
(Callerlab Accredited Caller Coach)*



Bear Miller

*Colorado
(Callerlab Accredited Caller Coach)*



Kip Garvey

California

**OCTOBER 7-11
2021**

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

TWO LEVELS OF PROGRAMS

Beginner

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

Experienced

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

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

Ken Ritucci has 46 years of calling experience.

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

School Information

Cost:

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

Program:

Starts Thursday, October 7th at 7:00 pm
Ends Monday, October 11th at 12 noon.

Lodging:

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

Food:

Several local restaurants available with good food at reasonable prices.

Location:

Off Exit 78 from the Massachusetts Turnpike.

Additional Info:

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

POINTS OF INTEREST

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

Key Benefits of this School Include:

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

Topics of Discussion:

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

NORTHEAST CALLERS SCHOOL - Sturbridge, MA - October 7-11, 2021

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

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

Name: _____ Spouse/Partner: _____

Street _____ City _____ State _____ Zip _____

Phone _____ Email: _____

Make checks payable to:

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Canadians please remit U.S. funds



The Teaching Institute

Whether you are about to teach your first class, or are an experienced caller, the teaching institute will provide you with the tools to an effective and successful teacher. Ken Ritucci has 46 years of calling experience. He and his staff have the knowledge and leadership to assist you with your teaching career.



KEN RITUCCI has been calling for 46 years and has been teaching callers since 1983. He has traveled nationally throughout the United States and Canada, calling and conducting callers schools and clinics. He has conducted Callers Schools in Europe including Germany, Czech Republic, Denmark and several times in Russia. Ken has taught hundreds of callers how to call and has helped them succeed in their careers. A member of Callertab, Ken is a member of the Board of Governors and serves on the Executive Committee. He is currently the Vice Chairman of Callertab. His experience in all aspects of the calling profession will help you become a true professional. Ken is a Callertab Accredited Caller Coach.



KIP GARVEY began calling as a teenager in 1960. Initially he was club caller for a teen square dance club in Andover, Massachusetts. Kip has taught dancers every year since 1960. He has called in 48 States, England, Holland, Germany, Austria, Japan and China. He was a recording artist for several different square dance labels, beginning with J-Bark and including Thunderbird Records and Rhythm Records. Kip joined CALLERLAB, the International Association of Square Dance Callers, in 1977. As one of CALLERLAB's first certified Caller Coaches, Kip has been the feature lecturer at several caller schools across the country and in Europe. He is the club caller for one of the oldest square dance clubs in the Sierras, the Jackson Claim Jumpers and one of the oldest Sacramento area clubs, the Mavericks of Roseville. He travels and calls regularly for clubs in Northern California as a guest caller.



BILL HARRISON In 1970 Bill began to start calling and then attended a summer caller's school conducted by Mac Parker, this beginning a career in calling. In 1985 he decided to make calling his full time profession. Bill has appeared on NBC's Today Show with Willard Scott. Since 1972 he has been a member of NCASDA, his area caller association and CALLERLAB since 1977. Bill is currently on the Board of Governors of CALLERLAB and has served for two years on the EC. Has been past Chairman of the Career Callers Committee, Advanced Quarterly Selection Committee, Vice Chairman of the Advanced Committee and is currently Chairman of the Advanced Committee. Currently serving on the Mainstream, Challenge, Application Review Committee. Over the past 20 years recording for square dance labels such as Red Boot, Pioneer, Kalox, Lou Mac, Jofay/ESP and special guest on Global Records and Desert Gold. Bill currently records for ESP records.

Program

While the school will be centered on Teaching, it is imperative that callers/teachers also provide a well rounded experience for their dancers. Emphasis will also be placed on Smooth Dancing, Timing and Body Flow as well as utilizing Singing Calls within the class environment.

About The School

This is a highly specialized school for callers who are currently teaching beginner classes, workshops, or those callers who are about to teach a class and want more in-depth knowledge of all aspects of teaching. This school is for those who are already calling and have had initial caller training.

This school will concentrate on:

- Utilizing the definitions
- Ways to become an effective teacher
- Understanding the different learning styles
- How to program your classes workshops
- Teaching for Success – what it takes to have a great class – including the six elements of great teaching
- Understanding and using teaching strategies for varying learning styles
- Self evaluation and evaluation of student progress
- Keeping classes fun and interesting
- How to ensure student success
- Analyzing how to successfully teach a call
- Develop and expand your calling skills
- Increase ability to effectively teach square dance classes for all programs
- Effective class and lesson design
- Helpful strategies for struggling students
- Ensuring student success and transfer of knowledge to the dance floor
- Adapting singing call figures through class progression

Application

The Teaching Institute

St. Louis, MO
August 26-29, 2021

Name: _____

(spouse/partner) _____

Street: _____

City: _____

State: _____ Zip: _____

Phone: _____

Email: _____

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.

Make checks payable to:



Ken Ritucci
132 Autumn Road
West Springfield, MA 01089
Phone: (413) 262-1875
Email: kenritucci@gmail.com

Canadians please remit U.S. funds

School Information

www.kenritucci.com

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

Program:
Starts Thursday, Aug. 26th at 7:00 p.m.
School ends at conclusion of student
dance Sunday afternoon.

Lodging:
The Doubletree by Hilton will serve as the
hotel of choice for overnights.

Food:
Several local restaurants available with
good food at reasonable prices.

Location: Doubletree By Hilton, St. Louis
Airport, 4505 Woodson Rd., St. Louis, MO
63134 - (314) 427-4700 - \$84/night plus
tax

Additional Info:
To be mailed before the start of school
recommending dress and essentials,
including directions to the hall. A
questionnaire will be sent to better
understand your goals prior to the school.

The Teaching Institute 2021

*A Specialized Callers School on
How to Properly Teach Dancers*



Ken Ritucci
Massachusetts
(Callertab Accredited
Caller Coach)



Bill Harrison
Maryland
(Callertab Accredited
Caller Coach)



Kip Garvey
California

August 26-29, 2021
St. Louis, Missouri