



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



2021

DATES to REMEMBER

23-25 June 2021	US 70 th National Square Dance Convention, Jackson Mississippi USA
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

May is here and for those of us down under this means the temperature is dropping rapidly – only a month until the start of winter. Of course our idea of winter weather is when the days get down to about 12 degrees Centigrade. This is when the nights get really cold - sometimes down to 6 or 7 degrees. Of course, our friends in Europe and the US and Canada all comment on the fact that we do not really know what cold is in comparison to the temperatures that take place over there. And, that is true, however, here we mostly live by the ocean, and thus have some windy conditions at times, and believe me, the wind chill factor is bitterly cold!

Like other countries, many of the 'retired' population move to the warmer climate at this time of year to get away from the winter chills. Here we head north to Queensland, where, at least according to the Queenslanders, the weather is "Always Perfect" and the weather ranges between 'magnificent' and 'perfect'!

Our Australian National Conventions are mostly held within a time frame between Easter and the Queen's Birthday long weekend at the beginning of June. They are nearly always held over a 'long' weekend (one that has a public holiday attached) – such as Easter (March thru to April), Anzac Weekend (25th April weekend) or Queen's Birthday weekend

(June). Where in the US the National is held in summer, here it has always been held within the cooler months, as our summers are just too hot to dance.

Each year the National Convention is hosted by a different state, which means that there is a rotation every seven years. With the decrease in numbers it is getting more difficult with Convention planning, as normally our conventions are planned around 3-4 years in advance. The problem nowadays is that it is becoming more difficult to find dancers and callers that are willing to commit themselves that far ahead. And with the changing times due to Covid, it becomes an even more difficult undertaking.

With the decrease in numbers in the general dancing population, we have seen attendances down to 20% of what they were 30 years ago. Mind you, the cost of venues and all the ancillary factors has not gone down at all, but rather increased dramatically. It is obvious that there most likely will be major changes in the future regarding the operation of our National Conventions.

INSIDE

Many thanks to everyone who has sent in notes with ideas, suggestions, and comments...all aimed at continuously improving what we present in BTM each

month. Many of the articles and information presented is a direct result of input from subscribers. Each month, our subscription base has grown; 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!

Continuing from the section on Vocal Warm-ups last month, we have a follow-up presentation on how we can best present ourselves in a regular performance...from club level to festival and convention presentations (again researched from many areas).

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

David Cox is back again with two articles.

CALLERAMA

Reinhold has been doing a bit of traveling these last few weeks and has not been able to finalize the third part in his series of presentations on working with Callerama, but will be back next month.

LETTERS

The following letter from Susie Kelly from UK is not



strictly based on anything specific to BTM, however it stemmed from a presentation from me this month on Mel Wilkerson's regular ASH sessions via ZOOM. Mel asked me quite some time ago to present a session on Note Services and magazines for callers. It took quite some time for us to get dates that worked for both of us, however it finally came to pass.

"Thanks Gentlemen for a presentation worth staying up for. We arrived home at 2am and tried hard not to wake the neighbours !!!!!

We then died until 7am this morning.

Thanks for a very interesting session, I had Jack Lasry's note service and with a friend swapped that for Bill Davis's each month. It was Bill who put move No. 5039 into Burleson for me. What a kind thing to do. I really missed Sets in Order magazine when it stopped but still have American Square dance when they remember to send it.

When I started dancing in the early 1950's our caller was Jack Smith, the son of our local Newsagent, and the first secretary of the British Association of American Square Dance clubs; but at just 15 his importance to the activity was lost on me. Looking back on how I learned to dance I didn't remember Jack giving actual lessons. He just called and the other dancers just helped me through. I have no recall of the material he used for the patter but did remember the singing calls and their modules and was able to use the module from "If You Knew Susie" when we provided the choreo for the very popular TV series called Call the Midwife in 2015. In

fact, the 'Call the Midwife' producer called us. We had prime position on a Sunday night, and it was great seeing ourselves on TV a few months later. Our friend Granville Spencer was the caller and Simon got to dance with the now famous award-winning Emerald Fennell and so was featured quite strongly in the scene we were filmed in. I of course in the other square got the fat caretaker who wouldn't behave himself and kept deliberately going the wrong way. But we earned £1500 which we shared with Granville's club and the rest we put into the caller training pot in the Callers Club coffers. But what an interesting day pretending it was the 1950's again.

Needless to say, we have the DVD of that series so we can show off to our family and friends. We even got a repeat showing last year, good memories. Series 4 week 6!!!

Remember Hot time in the Old Town Tonight. We had an interesting experience with that song too. You've heard of Walt Burr, a member of the BOG. He was living in the UK and managed to get us a date to dance at the American Embassy during an event celebrating the 4th of July. Also performing were the American Family's Brownie group, 8 - 12-year-old girl scouts. They sang the original words to the song with all the actions, so funny. So, I got the lady in charge of them to write me out the words they had sung which she did on a white paper plate. Naturally, I kept that, and it's now stuffed into the record sleeve.

Y'all Come was Jack's signature song, Golden slippers, Red wing, how we all loved dipping and diving, Alabama Jubilee, I want a girl just like the girl who married

dear old Dad, these dances are so evocative now of times past.

Looking at the huge street dance Buddy Weaver has been showing on his website I find it hard to believe how fast we danced, and they called. Was I really that fit then!!!!!!

Any way just a chat and a big thanks for the work you are all doing - all for love.

See you next week.

Hugs, Susie"

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



SELF-IMPROVEMENT

Part 3: Mechanics of Choreography

By Paul Bristow

The Callerlab Curriculum Guidelines for Caller Training topic, known as Mechanics, concerns the total set-up of the Square i.e., the exact locations and relative conditions of all the Dancers, at any fixed point during a choreographic sequence. For symmetric choreography this can be determined by considering four criteria:

- **Formation,**
- **Arrangement,**
- **Sequence and**
- **Relationship**

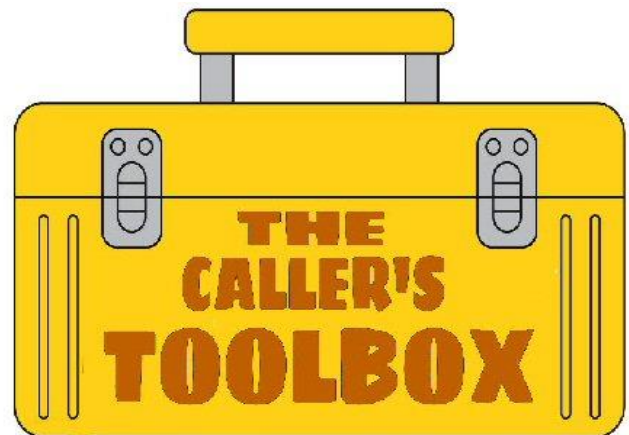
Commonly known as FASR, each of these criteria represents an area where the potential for self-improvement exercises exists:

FORMATION

This concerns the geometric shape in which the Dancers are standing as well as their facing directions; these Formations are often known by a name e.g., Facing Lines, Static Square etc.

As a Caller you should be aware of the names for each Formation – ensuring that you understand the correct name and why it is the correct name – e.g. Right Hand Two-Faced Lines (as opposed to just the term Two Faced Lines). The more Formations you can accurately identify, the better your “Formation Awareness” will be.

For example: how many Three-And-One Lines can you accurately identify? As you develop this skill, you will be less likely to make the mistake of not



considering ALL the Dancers and thereby issuing Calls that cannot be executed.

Perhaps the simplest example of a Formation would be a Circle of Dancers, where all eight Dancers are involved. If we limit the analysis to “in-facing” and/or “out-facing” Dancers, it can be seen that there are six different possible.

Formations –

1. If every Dancer is in-facing, the formation will be an in-facing eight dancer circle.
2. If all the Dancers are out-facing it will be an out-facing eight dancer circle.
3. If every other Dancer is facing in the opposite direction – i.e., half are in-facing and half are out facing – it will be an Alamo Wave.
4. If every other pair of Dancers are facing in the opposite direction – i.e., half the couples in the Circle are in-facing and half are out facing – it will be an “as couples” Alamo Wave.
- 5/6. However, you could still have the situation where three adjacent Dancers are in-facing and the next Dancer (an individual) is out-facing (or vice-versa), which will give you two more possibilities.

If you take the time to consider how you could create all of these formations and what Calls you might use from each of them, you will expand your knowledge.

A better knowledge and understanding of Formations will be extremely useful, the more different Formations that you can correctly recognise, the better your control of the Dancers will become.

ARRANGEMENT

This refers to the different ways that the Boys and Girls can be arranged in any Formation.

As you may be aware, for any Formation there are a maximum of six different ways that the Boys and Girls can possibly be arranged, although there are some Formations that can only have four or two possible different Boy/Girl arrangements. Whilst identifying the Arrangement is very important, knowing how to convert the Dancers from one Arrangement to another is also an extremely useful skill to have.

It is also important to have an understanding of the effect that Calls may have on Arrangement. There are many Calls that will not change the Formation but will change the Arrangement, these are the basis of Technical Zeros (one of the most powerful tools a Caller can use)

- knowing which of these Arrangements are subject to change, in which conditions, is another very useful skill.

Understanding the effect of Calls (or a series of Calls) on the Arrangement can help you to have much better control over the Dancers.

A favourite exercise, often used in Caller Schools, is to ask the students to show all six different arrangements, in a certain Formation, maintaining the flow and timing but using the minimum number of Calls necessary. The solution

to this problem will depend upon the knowledge that you have of the effect of a Call (or a series of Calls) on FASR, which is, most definitely, a skill that every Caller should try to develop.

A Better knowledge and understanding of Arrangement will form the basis for more effective Formation Recognition and Formation Management, which are essential parts of Sight Calling.

SEQUENCE

The name given to the four possible sequence conditions that might be found, when considering the rotation of the Boys and the Girls. Given that it is necessary for all the Boy dancers to be arranged in a Counter-Clockwise rotational sequence (CCW) - to be able to Promenade home, the CCW rotation is described by the term "in sequence". Thus, you will either have all the Dancers (Boys and Girls) "in sequence", or all "out of sequence"; or you will have the "Boys in / Girls out" or "Boys out / Girls in". In symmetrical choreography, no other Sequence conditions can exist.

It can be useful to be able to identify which of the four sequence conditions exist, at any stage, and to know how this will change for each Call. Again, this is an exercise that may be given to students at a Caller School.

Being able to correctly identify Sequence is very useful, especially when using Mental Image.

As a "self-improvement device", you could look at ways to retain the F, A and R aspects of FASR, whilst changing the Sequence element - i.e., from Zero Lines, how do you keep the Left Hand (or the Right Hand) pair of Dancers together, whilst altering the Sequence condition to one of three other possible states? To achieve this, you will need to write a choreographic routine; that returns the Dancers that you do not wish

to move back to their starting position; it is an exercise that is likely to prove extremely useful in developing your understanding of effective control of Dancers.

RELATIONSHIP

Once you have correctly identified the Formation, Arrangement and Sequence of the Dancers in a choreographic set-up, you then need only to know the Relationship that one Boy has with the nearest Girl, to know exactly where all the Dancers are in choreographic terms.

This is the least precisely defined element in FASR; you need to find the most “logical” Boy/Girl Relationship (not necessarily a Choreographic Partner).

If we look at Facing Lines of Four it can be seen that - for four of the possible Arrangements - the “logical” Boy/Girl Relationship is quite clear. However, in the final two Arrangements (Boy, Boy, Girl, Girl or Girl, Girl, Boy, Boy) there is some question as to with which Girl the Boy is most likely to be considered “partnered”.

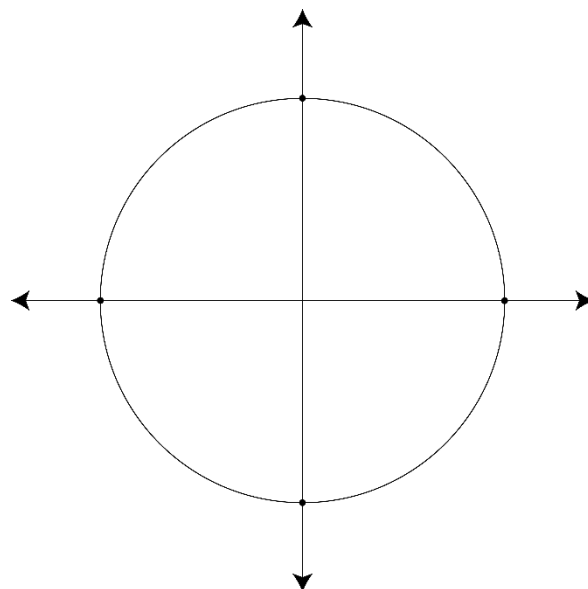
It has been left open to the individual Caller to decide how they wish to interpret this situation; for example: you can say that you have Formation: Facing Lines of Four, Arrangement: “O” (each boy has a Girl on his right-hand side), Sequence: all dancers are “in-sequence” and you can then state that number One man has his Partner on his right – and you have described a Zero Line.

It should be noted that - however you describe the Partner Relationship - this will not provide you with “geographical” information: i.e., how far they are from home.

For this you will need to know in which Quadrant the Dancers are placed.

As a “self-improvement device”, you could look at ways to retain the F, A and

S elements of FASR, whilst changing the Relationship aspect - i.e., from Zero Lines, how do you keep the Girls (or Boys) in the same position, whilst moving the Boys (or Girls) clockwise (or counter-clockwise), one, two or three positions? To achieve this, you will need to write a choreographic routine; this exercise is likely to prove extremely useful in developing your understanding of effective control of Dancers.



Quadrants: although not a requirement for understanding the Mechanics of Choreography, there are occasions when you will find it necessary to consider the geographic location of the Dancers, i.e., how far they are from “Home”. You will need to know this when you are trying to create any “Return-To-Home” choreography, or when you are writing new Singing Call figures; the Corner Swing - prior to the Promenade on each section - must occur in the Corner Quadrant so as to allow a full 16 beat Promenade; if it occurs elsewhere, the Dancers will be home will you are still singing!

This is something that you need consider when you are writing Choreography for self-improvement.

PART 4 – Mechanics - Formations

The CALLERLAB Formations chart names most Formations that Callers will encounter; of these there are a few that could be described as “Common Formations”. In addition to these there are a great number of “Less-Common Formations”. Callers need to recognise as many Formations, as possible, to avoid confusion and “misinterpretation” of what they see.

In order to demonstrate this, let's consider Parallel Lines-of-Four Dancers (also known as a “Two-by-Four” Formation); in each line-of-four the Dancers will either be facing in (looking at another Dancer from the other line) or facing out (their back towards a Dancer

from the other line); there are six Common Formations:

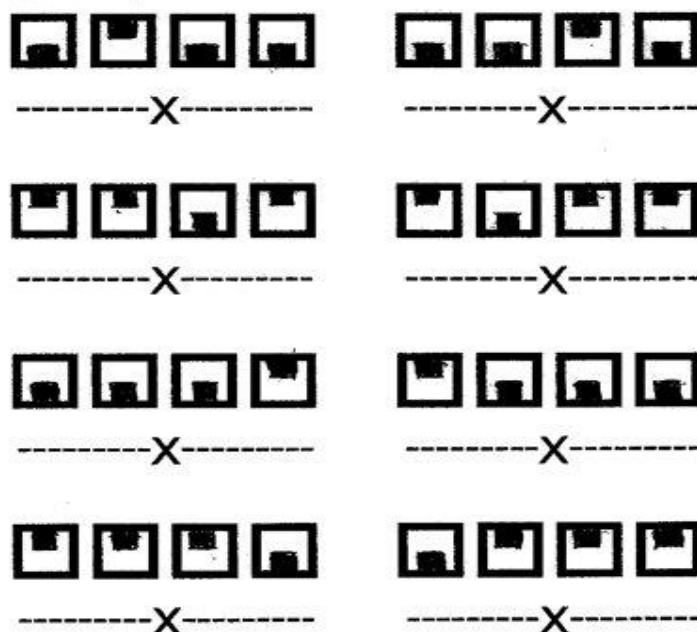
1. In-Facing Lines-of Four
2. Out-Facing Lines-of-Four
3. Right-Hand Two-Faced Lines
4. Left-Hand Two-Faced Lines
5. Right Hand Ocean Waves.
6. Left Hand Ocean Waves

However, these are only six out of a total of sixteen different Parallel Line-of-Four Formations, the other possibilities are shown below; N.B. in each diagram only four dancers shown, no distinction is made as to who are “Boys” or “Girls”, as this is not relevant to Formation. A broken line is shown, to indicate the centre line and an X indicates the location of the “Flagpole Centre” of the Square)

Inverted Lines



Three-and-One Lines



There are two possible types of Inverted line: 1) the centres facing in (ends facing Out) or 2) centres facing Out (ends facing In). These line types can be “misinterpreted” as Waves if a Caller only considers the two Dancers on one side of the Centre of the Line-of-Four.

There are a total of eight types of Three-and-One Lines; as the name suggests Three-and-one Lines are where three Dancers face in one direction and the other Dancer faces in the opposite direction.

There are several ways to “categorise” these types of lines. In the diagrams shown, the first two have both of the Ends facing in, the second two have both of the Ends Facing out, the third set has both the Centres facing in and the final set has both the Centres facing out.

Three-and-One Lines can be “misinterpreted” as Waves, or Two Faced Lines – if a Caller only considers the two Dancers on one side of the Centre of the Line; or (in the last four diagrams) as In-facing or Out-Facing Lines, if a Caller only considers three of the Dancers.

In order to correctly interpret the 10 Less-Common Formations, it is necessary for the Caller to look at ALL FOUR Dancers in the Line. As shown above, there is a real danger of “misinterpreting” the potential “next call”, if you do not consider the facing direction of EVERY dancer in the Formation. The probability is that less experienced Callers will be unlikely to encounter the 10 Less-Common Formations, as they will be using fairly simple Call combinations that would not result in anything other than the six Common Formations. However, this underlines the importance of considering Less-Common Formations, as part of a Self-Improvement / Development plan. More experienced Callers are likely to create these Less-Common Formations, by using less simple choreography and should consider the ways in which these can be effectively (and correctly) included in their figures.

The Self Improvement aspects of Less-Common Formations can be broken down into two groups:

Less Experienced Callers

- 1) Must be able to recognise these Less-Common Formations (i.e., must watch all four Dancers) and must discover when these Less-Common Formations may occur; this is an aspect of Formation Awareness, which is a very important part of Sight Calling.
- 2) Must know how to “Get-Out” of these Less-Common Formations (i.e., what they can Call in order to get back to one of the Common Formations; from where the Dancers can be moved through a successful sequence). This is an aspect of Module Calling.

More Experienced Callers

- 3) Must be able to utilise these Less-Common Formations (i.e., must determine as wide a range, as possible, of modules that can be danced from these situations); this is an aspect of Formation Management, which is a very important part of Sight Calling.
- 4) Must know how to “Get-In” to these Less-Common Formations (i.e., what Modules can be used to create the Less-Common Formations). Once you know how to create these situations, you will have a clear indication of the methods that could be used to Call effectively – without interrupting the smooth flow of the Dance action – and thus expand your choreographic repertoire. This is an aspect of Module Calling.

SYMMETRIC AS OPPOSED TO ASYMMETRIC CHOREOGRAPHY

All of the above assumes the use of symmetrical choreography, where Calls are given to 2, 4, 6 or 8 dancers, Calls such as “Two Ladies Chain” (straight across), “Heads Right and Left Thru”, “Triple trade” and “Sides Face Grand Square” are symmetric; more information on symmetry – including a list of the five conditions that any symmetrical choreography must satisfy – can be found in my article published in News and Views (April 2005 edition) – available on the SDCCGB Web-Site.

Asymmetric choreography – where you ignore the use of symmetry – is a very complicated subject, which makes it an excellent device for a more experienced Caller, as a basis for Self-Improvement!

Some examples of asymmetric Calls would be: “Number One and Two Couples only Half Sashay”, Number Three and Four Couples only – Right and Left Thru”, and then “the Couples in the Heads Position Lead Left and Touch

a Quarter” – this will give you one wave containing all Boys and one with all Girls. A lot of gimmick routines which employ asymmetric choreography exist, these are quite often memorised; however, it is possible to “Sight Call” asymmetrics, with a little extra work. For more information

on this check out the books that are available in the SDCCGB Library; the best of these (in my opinion) are written by Bill Peters. If you can convince the Dancers that they have not “made a mistake” and prevent them “fixing” the asymmetry, you could have a lot of fun!

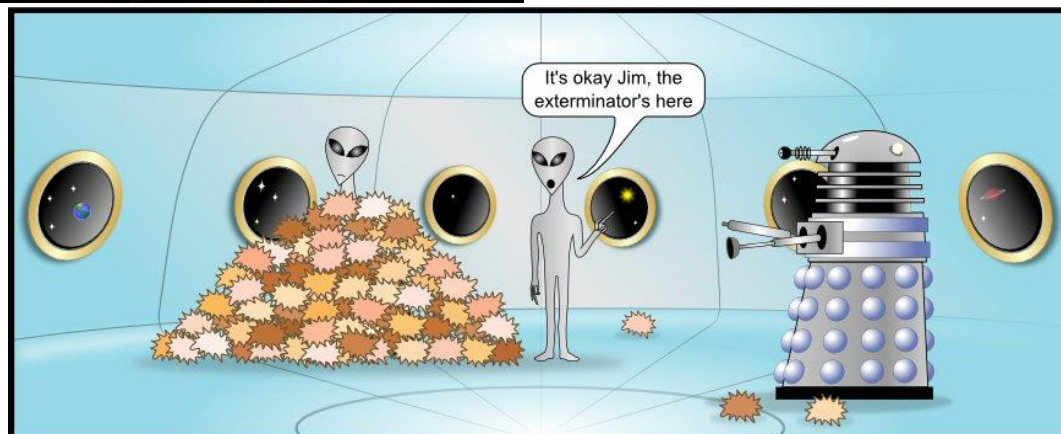
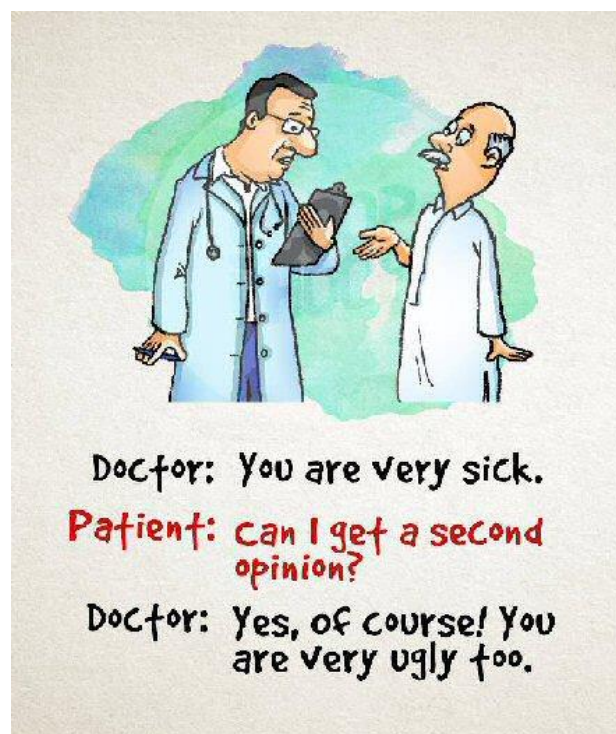


Paul Bristow has been actively calling since 1977 and has been involved in caller Training programs all over the world for over 30 years.

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.



FORMATION AWARENESS...

OR — I WASN'T AWARE THAT YOU WERE AWARE OF WHAT I'M AWARE OF.

BY DAVID COX

As a dancer, I want variety and surprises from my caller. As a caller I try to deliver that variety through both music and choreography. As I mentioned last issue, I am primarily a sight-caller. I rarely use modules but use sight techniques to deliver choreography and to resolve squares. As a result, any choreographic routines in this article are simply a reflection of the sort of material I would normally use at dances. They have been created specifically for this article to illustrate the ideas I'm trying to share.

When calling I like to change the formation that I am using on a quick and regular basis. I think that if you keep dancers in Ocean Waves, it doesn't really matter what you do, the dance routine will have a feeling of sameness. By changing formations rapidly, the dancers will feel that there is a lot of variety in the material that they are dancing.

Likewise, I will move dancers into and out of various gender non-specific arrangements (APD/DBD) and I will perform the changes rapidly. The longer dancers remain in a non-standard gender arrangement the greater the chance that someone will start to panic and want to 'fix' it for you. So, what am I writing about...?

HEADS SQUARE THRU (*we have a normal Zero Box*)

TOUCH A QUARTER (*we have created parallel mini-waves*)

CENTRES TRADE (*we have converted the parallel mini-waves into parallel Ocean Waves*)

SAME SEXES TRADE (*we now have created a non-standard gender arrangement*)

CENTRES TRADE, SCOOT BACK (*we are back to normal parallel mini-waves*)

MEN RUN, SLIDE THRU (*we are back to a normal Zero Box – we have also moved dancers across the square*)

ALLEMANDE LEFT, WEAVE THE RING – YOU'RE HOME

In the above routine with almost every call we are changing the formation and/or gender arrangements.

When I have used this sort of rapidly changing situations both at my home club and when away calling weekends, I have overheard dancers making comments amongst themselves to the effect that they didn't know what they had done because things were changing so rapidly.

HEADS PASS THE OCEAN (*normal Quarter Tag formation*)

SWING THRU, EXTEND (*parallel ocean waves with men together and women together*)

SWING THRU, WALK & DODGE, (*lines facing out*)

PARTNER TRADE (*normal in-facing lines*)

REVERSE FLUTTERWHEEL (*normal Line*)

RIGHT & LEFT THRU (*normal Zero Line*)

You can use your own get-out from here.

This next routine will feature some more rapid formation changes...

HEADS LEAD RIGHT, VEER LEFT

(normal two-faced lines)

TAG THE LINE, FACE RIGHT *(half-sashayed two-faced lines)*

GIRLS CIRCULATE, MEN HINGE,

LADIES FACE IN *(Quarter Tag formation with men in the centre)*

EXTEND, MEN RUN, *(normal in-facing lines)*

PASS THE OCEAN, *(normal parallel Ocean Waves)*

SWING THRU, MEN RUN, *(normal parallel two-faced lines)*

CHAIN DOWN THE LINE, *(normal in-facing lines)*

PASS THRU, WHEEL & DEAL, *(double pass thru formation)*

ZOOM, CNTRS SQUARE THRU 3/4,

ALLEMANDE LEFT

YOU'RE HOME

This routine will utilise Diamond formations from Plus but will only use Mainstream calls and so is very suitable for Mainstream dancers...

HEADS PASS THE OCEAN, EXTEND

(normal parallel Ocean Waves)

GIRLS TRADE, GIRLS RUN, MEN

HINGE *(parallel right-hand Diamonds, men as centres)*

CENTRE MEN TRADE, ALL THE MEN

HINGE *(parallel half-sashayed two-faced lines)*

TAG THE LINE, FACE RIGHT *(normal parallel two-faced lines)*

LADIES HINGE *(back to our Diamonds)*

CENTRE GIRL TRADE, MEN FACE IN *(Quarter Tag formation)*

EXTEND, SCOOTBACK, MEN RUN *(normal in-facing lines)*

PASS THRU, WHEEL & DEAL *(double pass thru formation)*

CENTRES SQUARE THRU THREE-QUARTERS, ALLEMANDE LEFT

YOU'RE HOME

I hope that this gives you an idea about what I am writing about.

As an aside, one of the most enjoyable dances I have experienced as a dancer, I worked out, halfway through the hoedown, had me doing very little walking around the square. The caller was giving a lot of directions that made me THINK about who was active and which formations were being activated. Most of the dancing was happening between my ears. I think this is very true of the choreography that I use. While there is some movement on the floor most of the action is really taking place in the dancers' heads.

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. He also owned C Bar C and 7 C's record labels and released some great music over many years. He is still involved in the music side and is currently recording for Bob Elling...presenting a new style for some great music from Red Boot label.

CALLING FOR SENIOR CITIZENS

by Calvin Campbell

The major problems in calling for senior square dancers involve three things.

1. How fast senior dancers can take a step?

As you get older, and have replacement parts, your ability to move quickly decreases. As a senior, you compensate in two ways. First, you take shorter steps.

In square dances for senior dancers, you need to have dance routines that take less linear distance. People can still do a Square Thru in 10 steps/beats of music, but everyone needs to cooperate and make the turns and steps occupy less distance.

The same with Swing Thru from an Ocean Wave. The wave should be not spread out as much. A Trade in the center of a wave moves less distance than a Trade on the ends of the wave. A Swing Thru takes 6 steps. If the width of the wave is compressed, a senior can make it in six steps. If the wave is spread out, it's tough.

Have the people dance in tighter squares. When they Circle Eight, keep the hands up and for a nice "W". This provides a firm support for the person on either side.

Next, some seniors take fewer steps per minute. That is where slowing the music down helps. However, the music can be too slow. It's a balancing act. Most seniors try and dance to the music. It's

up to the caller to make it easy to them to do so.

Insert "basics" such as Forward and Back, Circle Four/Eight, Star L/R, Balance 4. These "Basics" give seniors time to catchup with the general flow of the overall dance pattern.

If you have younger people in the set, they need to dance around the limitations of the seniors. With one senior couple in a Square Thru the center of action moves around the senior. The circle of four wobbles. The same with a Right & Left Grand.

2. Balance becomes an issue.

Quick turns right or left can be hazardous for some seniors. Half turns like a basketball turn are just out. "Basics" like Box the Gnat are impossible for many seniors. Use an Arm Turn Half instead.

The dance routines need to have hand holds so that if someone goes off balance, then there is someone there to provide support. Hungarian Do Sa Dos are a no-no. Walk around Swings are still possible for seniors to do but the rotation point of the Swing must be exactly between the two dancers.

3. Lead Time vs Reaction Time.

Lead time between when a senior dancer hears a call, processes a call, and executes a call is lengthened a lot.

Stringing too many two-beat “basics” may be a problem.

This essentially means that senior dancers need more strings of calls that they have danced before. They do not respond well to surprises and fooling them to make them listen. They can't respond quickly to changes in routines. This is why Modules work so well.

You will probably find that if you reduce the number of calls you expect them to have memorized it will help. Basic is really all you will need.

Utilize the tool of a walk-thru for any dance routine that could cause a problem. Seniors can fetch memories of dance routines they have done before, but the process needs a jolt. Usually a quick walk-thru will reestablish the link to the memory and the dance will go fine.

If you are doing something difficult, older dancers need several reps to set the routine firmly in their mind. This is where dances like Quadrilles and Contras, and Sicilian Circles are a life saver.

Make sure you are calling to the time of the music. Stop-n-Go dancing for seniors is a killer. The more they can move in a constant flow of motion, the easier it is to keep moving. Stopping and starting is hard on joints.

Inertia is a friend. Once you are going in a direction keep it up and make the changes of direction gradual.

- **Pass Thru ... Wheel and Deal ... Double Pass Thru**

work a lot better than

- **Star Thru ... Right & Left Thru ... Star Thru ...**

Create floor patterns that carry them on a journey. Most square dancing today works from the Chicken Plucker frame. So, move to facing lines of four where they can Pass Thru and Bend the Line. Or to two faced lines where they can Couples Circulate, etc.





Some of the music released on A&S by Barry

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

The most recent additions are:

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



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

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

The latest project is a 'rock' version of "SKYE BOAT SONG" (1966 Glen Ingram hit version). 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.



VIRTUAL REALITY

By Kevin Lovell (UK)

We keep being told that “the world has changed” and that “things will never be the same”, but is this always bad news, or in some situations will it be for the better?

In general, we fear the worst, believing that these changes will limit our enjoyment and opportunities. There are, however, some changes that may provide a benefit to us as individuals and to our activity.

One of the positives comes from the experience gained by both dancers and callers from the Virtual Square Dancing events that have taken place over the last 12+ months. The majority of events that have taken place to date have been virtual 2-couple dances which have been a good way for dancers, and the callers involved, to retain much of the skills and knowledge they have, allowing them to be better prepared for the return we all hope is close at hand. A longer lasting legacy of the experience gained will be the now recognised ability for callers to provide their services remotely.

Imagine the opportunities for a caller who/ can provide services to dancers anywhere – not only in their local area, but elsewhere in the county/state, the country, the continent, or indeed, the world. It is easy to think of several obvious scenarios where this could be used to great benefit:

- Providing short term cover for a caller who is on holiday or unwell.
- Calling a regular club-night for dancers whose caller has retired or moved away.
- Calling special event workshops at distant locations.

- Calling dances to dancers at distant locations.

However, is this really feasible and even possible? Would the dancers notice a difference? How would it work? What equipment would you need? What are the down sides and implications? These are all great questions, and ones that I hope to go some way to answering...

Is it possible/feasible? The short answer is YES. As you can imagine, it needs a special setup at both the dance hall and the caller's home, which we will come on to, but yes, a caller could call remotely to dancers.

Would the dancers notice a difference? I would certainly hope so. The ambiance normally generated by the caller will certainly be lost, or at least significantly diminished. Personal interaction and repour between individual dancers and the caller during the dancing and between tips will be far harder, or even impossible, to foster. There are likely to be interruptions in the flow of the dance with a certain amount of stop-start dancing or call stacking inevitable. Even so, it would be better than no dancing at all or dancing to pre-recorded material.

How does it work? As you have already worked out, the caller would be at 'home' (or at least at some other location) calling into their PC which would be in an 'Internet meeting' with another PC at the hall, to which the dancers are listening, and which is 'filming' the dancing. When I say PC, I mean any device which supports the various meeting applications that are now readily available and recognised (e.g., Zoom, Microsoft Teams, etc.), so it

could be an iPad, a tablet or even a mobile phone.

What equipment would you, the caller, need? As I have said, the caller would need to join a meeting on their PC (or other device) and then call into that device. The caller would need to 'mix' their music and vocals, feeding the result into the PC. A basic setup would be to play the music in a room and call out loud, allowing the PC's internal mic to pick up the result – however, this would give a very bad quality of sound and is best avoided. A better set-up would be to feed the mix (be it from a mixer or the line output of a mixer/amp or Hilton) into an external sound card attached to the PC holding the meeting (for a PC at least, these are readily available for less than £20/\$25). You would therefore require 2 devices: one to play your music and a second for the meeting; as well as a mixer of some sort and a speaker into which you would feed the mix so that you can monitor what you are transmitting. You may also choose to feed the audio from the meeting into the speaker too, though you could use the meeting devices speakers for this instead.

What would be needed at the hall? So that the dancers can hear you calling many miles away, they would need to be able to join the meeting and amplify the sound. For the meeting, they would need a suitable PC/iPad/tablet/mobile to be connected to the Internet: if the hall has a good, and accessible, Wi-Fi, this should not be a problem; if they don't, a mobile hotspot could be used. Please note, however, the connectivity would need to be at least 4G or 10Mbps, the faster the better, and a significant data allowance available as the connection would consume between 1 and 2 Gbytes per hour. This Internet connected device would then need to be connected to either an active speaker or an amp and passive speaker so that the dancers can hear the caller.

Furthermore, it would need to have a 'web cam' to allow the caller to see the dancing, the position of which would need careful consideration to ensure the caller has a good view – this may require an external web cam and possibly a stand/tripod. To facilitate some communication between the dancers and caller some sort of microphone may also be needed, though the built-in mic on the device may be sufficient so long as the caller 'mutes' the dance hall during the tip to avoid feedback and/or distortion.

All very doable, so **what are the down sides?** The first I have already mentioned: the atmosphere will be diminished by the absence of the caller. Even if it is a great bunch of dancers and they are having an absolute ball, the caller themselves won't feel it – well not as much as they would if actually there. So, a large part of the enjoyment and buzz we get from calling will be lost as it will be a far dryer, less rewarding experience and your only compensation would be the knowledge you are helping, and any fee you may wish to charge.

It is true that you won't have the travel costs, nor travel time, but you may require a larger payment as it simply won't be as much fun. Furthermore, the inevitable time delay will make it harder to call too. It may only be a fraction of a second (typically between 0.2secs and a second), but that is a long time in calling. To be smooth you will need to call slightly ahead of normal. Doing so will mean less time to think and react to any issues the dancers are having – it is likely that you have already given the next call (or even 2) before you realise. This may not be as bad as it sounds however: experienced dancers who 'demand' smooth dancing make less mistakes, whilst beginners (at the given level) will be happy with a slightly slower delivery as they need more time to think.

Depending upon where the web cam is set up, and the number of dancers, it

may not be possible to see all the squares, and if you can they could be very small on your display which will make resolving or identifying who is doing what a real challenge, especially if you don't know the dancers. But the main issue will be the loss of feedback and personal enjoyment that comes with it when on stage.

Are there any other implications? The obvious benefit will be for existing dance clubs who need someone to 'fill in' for the short or long term, enabling them to dance without a caller. Another benefit to dancers would be the opportunity to attend a workshop or dance from some of the best callers around – or at least those willing to call remotely. But at the same time, the workshop or dance won't be as good for them either – certainly less enjoyable than the 'real thing'. The

costs could be far lower, so organisers will be tempted to arrange events with a remote caller, but they won't be as good. In an 'emergency' or as a novelty, then great, but I don't think this should become commonplace. – it won't be good in the long run for the dancers nor the callers, both those invited to remotely call and the ones losing out on the opportunities to call.

The final question to ask ourselves is, **will it happen?** The answer is almost certainly yes. Several callers will be willing to support the dancers who may not have any other choice, but it will never replace the 'real thing', at least not if callers who are on stage (as opposed to at home) are doing their job right.

Kevin Lovell – UK



"When he called 'Scatter Promenade' . . . he didn't say where to."



TIP STARTERS

How we start a tip sets the tone for what is to come. I find it useful to have lots of these short modules that can be used as a general introduction to the choreography that is to follow, Mostly these are really short, gimmick routines that are used to break the ice...sometimes to relax the dancers, sometimes to give them a wakeup call, sometimes just for pure fun.

HEADS TOUCH 1/4, LADIES RUN,
PASS THRU, SPIN THE TOP,
MEN ONLY SPIN THE TOP,
EACH 4 HAVE CENTRES RUN,
NEW CENTRES CIRCULATE,
ALL BEND THE LINE, CIRCLE LEFT,
MEN SQUARE THRU, TOUCH 1/4,
MEN RUN, PROMENADE.

HEADS LEAD RIGHT, VEER LEFT,
LADIES TRADE, FERRIS WHEEL,
DOUBLE PASS THRU, CLOVERLEAF,
CENTRES PASS THRU,
PASS THE OCEAN, SWING THRU,
MEN RUN, WHEEL & DEAL,
STAR THRU, PASS THRU,
CENTRES PASS THRU & 1/2 SASHAY,
OTHERS U-TURN BACK,
RIGHT & LEFT GRAND.

4 LADIES CHAIN,
HEADS SQUARE THRU 3/4,
U-TURN BACK, SLIDE THRU,
SQUARE THRU 3/4, U-TURN BACK,
BOX THE GNAT, CHANGE HANDS,
ALLEMANDE LEFT.

HEADS PASS THRU, SEPARATE,
@ ONE TO A LINE, PASS THRU,
MEN CROSS FOLD, STAR THRU,
STEP AHEAD, FERRIS WHEEL,
PASS THRU, STAR THRU,
PASS THRU, LADIES RUN,
SPLIT CIRCUALTE, ALLEMANDE LEFT,
BOW TO PARTNER.

SIDES 1/2 SASHAY,
HEADS STAR THRU,
DOUBLE PASS THRU, FIRST GO LEFT,
SECOND GO LEFT, PROMENADE,
BACK OUT & CIRCLE LEFT,
HEAD COUPLES IN, --
SIDE COUPLES SASHAY, (as a couple)
CIRCLE LEFT, HEAD COUPLES IN, --
SIDE COUPLES SASHAY, (as a couple)
CIRCLE LEFT, MEN GO FORWARD &
BACK, MEN 1/2 SQUARE THRU,
TOUCH 1/4, CENTRES TRADE,
SLIDE THRU, RIGHT & LEFT THRU,
HALF SASHAY, SLIDE THRU,
TRADE BY (CB), ALLEMANDE LEFT..

HEADS PROMENADE 1/2, TOUCH 1/4
and CENTRE MEN LEFT PULL BY,
SWING THRU, WALK & DODGE,
PARTNER TRADE, SLIDE THRU,
TOUCH 1/4 and MEN LEFT PULL BY,
MEN FOLD, STAR THRU,
PROMENADE.

SIDES RIGHT & LEFT THRU,
STAR THRU, PASS THRU,
SPLIT 2, @ ONE TO A LINE,
TOUCH 1/4, MEN RUN, SWING THRU
DOUBLE, LADIES TRADE & LADIES
RUN, WHEEL & DEAL, LADIES IN,
MEN SASHAY, ALLEMANDE LEFT,
DO SA DO, MEN STAR LEFT TO
PARTNER SWING, PROMENADE.

THE CALLER AS ENTERTAINER

1 : THE VISUAL IMPACT

By Barry Wonson

“Stage presence is the key to a great live performance. You can flub your vocals, miss getting the dancers back with their partner, end up out-of-sequence, or even struggle with sound problems. But if you command the stage with charisma and raise the entertainment factor through the roof, nothing else matters.”

Stage presence is the core variable that determines if someone will spread the good word about your calling performance after the session or tell their friends not to bother next time you're in town.

If your stage presence is impeccable, you can weather any unforeseen mishaps and convert countless people into fans. This applies to anyone that stands up in front of an audience of any size, be they caller, or another type of entertainer.

If you have freedom of movement on the stage (and not just calling from behind a table,) then you need to be exercising every tactic you can to your benefit. And everything you need is below.

Obviously, you're going to practice, study the greats and their choreographic and vocal delivery styles, and try to emulate their charisma and charm, but that still doesn't tell you exactly how to command the audience. Here is a breakdown of exactly what stage presence is. You can then jump right into the 13 stage performance tips.

JUST WHAT IS STAGE PRESENCE?

Stage presence is the ability of a performer to capture and command the attention of an audience, directing and controlling that attention by being impressive in one's visual appearance, body language, charismatic speech, and general mannerisms.

This can be achieved through eloquence like a politician, respect and intimidation like a military leader, humour and silliness like a comedian, authenticity like an author reading a new story, presenting outstanding choreographic variety, or by being the biggest personality in the room like a rock star performing on stage.

HOW TO HAVE GOOD STAGE PRESENCE

What we need to know is how to develop stage presence. Everyone already has a presence whether good or bad, so the task is really that of learning how to improve stage presence. The following 13 stage performance tips are a start in improving and amplifying what you have to offer.

Taking these tips and expanding upon them in your own way is what will give

you confidence and make your performance authentic. Being real is how you get through into people's hearts, but that also needs to have layers on top of it that make you seem bigger and better than the common person.

You will develop your own cool things to do on stage while performing, and they'll all fit into the framework below.

THE RULES

#1 - PROJECT THE MOST IDEALIZED VERSION OF YOURSELF

What is meant by this, is that you first need to know who you are and what makes you unique. Once you identify that, then you can create a fantasy version of yourself in your head, but it still has to fit into reality. It has to be natural to be authentic, otherwise people will spot you're being a fake. No-one wants that.

If you're not funny at all, your idealized version of yourself can't be the funniest guy ever. But that doesn't mean you can't tell purposefully bad jokes in between songs. If you deliver them right, that in itself will be extremely entertaining. People are coming to you to be entertained...BUT outside of your choreographic and vocal delivery, timing is the key element...short and sweet.

Notice the word "project." That means that you don't necessarily have to buy into your own delusion, but you can still outwardly show these qualities that you wish you had to the crowd. They'll believe it, and in time you will actually gain these qualities and come to believe it too.

What will happen is your self-esteem and confidence will sky-rocket, which will lead to you being relaxed and comfortable on stage. And when that happens, magic will occur. You'll start to think on your toes, be witty within the confines of your choreographic delivery and patter and find tons of opportunities to add extra flair to your shows. Your real persona will become your stage persona over time.

#2 - MIND YOUR POSTURE & BODY LANGUAGE

Out of all the things you're actively doing on stage, that only controls about 50% of what other people think of you. The other

50% is unspoken and comes from your body language. That means you can't stand there like a statue behind your instrument or the mic stand. You need to be moving to the music.

Whatever you do, the audience will be drawn to do the same. So, if you're enjoying your own performance, so will they. You need to be showing their subconscious minds that you're the real deal and deserving of their focus. And that will only happen if you're truly enjoying yourself and confident.

You can force this to occur until it happens by itself. You should stand up straight, make eye contact with people, and call or sing forcefully. Stand with your shoulders back and down, head held high, chest out, and stand with your legs at least shoulder width apart if not more.

Don't fidget about. Don't sit down. Anything that you see other people do when they're uncomfortable, nervous, and self-conscious are all of the things you want to stay as far away from as possible.

All of this shows dominance and confidence. And without those two characteristics, nobody is going to want to look at you, let alone for a 2-hour dance. You must be the alpha in the room that everyone would be watching even if they weren't in the spotlight.

#3 - WORK THE WHOLE STAGE & ALL SIDES OF THE CROWD

If you're telling a story to a group of five acquaintances and you keep ignoring one of them, guess what happens? They'll pull out their phone, go to the bathroom, start whispering to someone else, etc. You must keep everyone engaged, and there's a way to do that.

First and foremost, you should be taking up as much space as possible. That

shows that you own the entire dance hall. It is yours to do as you wish in, where you can move about freely.

On stage, that means "working the whole stage." In your mind, cut the stage up into parts. On a small stage that may be three sections or in a large venue that could mean there's five sections.

The point is, you need to be moving through these sections and stopping in them. And when you do, you'll engage that portion of the audience. Look at and call/sing/project towards the people in the front.

Then engage those in the middle, and finally those furthest back. Don't leave anyone out. Rotate through these sections of the stage and crowd constantly.

Enjoy yourself... try different things and if they go over well, add them to your repertoire.

#4 - INVOLVE THE AUDIENCE IN YOUR PERFORMANCE

Just because you're moving around the parts of the stage and looking at the various parts of the audience doesn't mean they're involved. They might be engaged, but not involved. You need to find ways to make your performance feel like a group effort.

Simple things to do would be to get them involved during a simple chorus and let them sing it instead.

Between songs you can comment on the crowd's energy, compliment how kind and nice the city is, etc.

You have to be creative, but there's tons of cool things you do on stage to involve the audience. Don't think of it as "there's me and then there's the dancers." Think of the entire room as "us" and tune into the overall energy and raise it.

#5 - DON'T ALLOW SILENCE - USE THE MUSIC

While all stage presentations include visuals, the dominant sense to engage is hearing. If sounds are happening then we know we should be paying attention.

So, the rule is to not allow silence. But how do you do that? You need to fill every gap, and that's usually between tips/brackets. Be careful here though, as the level of music you can play between tips needs to be at a level where dancers can still socialise with each other. Don't overpower them..

And of course, you can tell stories. Funny or interesting things that have happened to you on tour are perfect. You can tell the origin stories of some of your songs, the meaning of the lyrics, etc., BUT remember that they are coming to you to dance...not stand around for ages while you rattle on.

Goodhearted banter works too but be careful, you have to pull this off just right or you'll offend someone.

#6 - MAKE IT PERSONAL FOR VARIOUS FANS

You have to make it become personal for a handful of people at the event. You can't do this for everyone, but everyone will go home and tell the story about the other lucky people.

Making eye contact is huge and easy to do non-stop from on the stage. You can do things like ask the crowd to raise their hands if they've ever done something you enjoy (just make it make sense in context of the show). Then ask a couple what it is they like about that activity.

The point is to single out a few people (who look like they're willing and not introverted) and elevate them to a level in between "general dancers" and "your personal assistants." This keeps the eager audience engaged.

If you have time between tips, walk through the crowd and shake some hands, take some pictures, and be sociable with the crowd.

It doesn't take much to turn a first time-er into a fan. If one person has an extra special time, everyone will understand that, and they'll all feel they had a better time.

#7 - LOOK FASHIONABLY LARGER THAN LIFE

There's not a lot to say here. You know what it means. Although you can, you don't have to go into a full outfit purchased from a world-famous western wear designer. But you do need to look larger than life, which will match your amazing charisma.

What it doesn't mean is that you can wear your normal clothes on stage. If you look normal, you'll set the expectation that you sound normal and create a normal experience. If you look like you have just come in from the garden....

Even if you rock the house and give them a super dance, the audience's mind will trick them into thinking you're normal. Look special and abnormal, something the crowd recognizes as out of the ordinary.

Remember, the entire thing about commanding an audience's attention is to be more important and exciting than them and everyone else in the room. The way you look is a huge part of your stage presence, so put in some real effort. It will not cost too much money, but it's a must. Not too many years ago we had a caller from overseas featured at a weekend festival. He called a really great dance, but the main comment heard from the dancers after the event were how poorly he dressed.

I can also recall a number of callers who really saw this as an opportunity to present themselves as a real-life, over-the-top, stage personality. I can remember two callers from Southern California who spent a huge amount of cash on specially made suits with glitter, studs, diamantes, embroidery, etc., (all

from Nudies in Hollywood – who made outfits for actors such as Roy Rogers, Elvis Presley, and many others). I also remember the outfits that other callers (Cal Golden comes to mind) that made a statement all by themselves. This is a visual part of the 'presence' package. Mind you I can also remember one caller who dressed to the nines but did not have the necessary ability to deliver what the dancers needed...choreographically or vocally.

#8 - SHOW HIGH ENERGY EVEN IN THE SMALL THINGS

You can't plan to have high energy during certain "shticks" you do on stage. You either have it or don't and it will show. Every single thing you do needs to scream excitement.

When you first hit the stage, applaud the crowd, point at them, say "What's up, Town-I'm-In! Thanks for coming out, are you ready to dance?!"

Anything and everything that happens, no matter how minuscule, can become an unforgettable moment. Draw as much attention to yourself as possible, even during mishaps.

I remember a caller dropping the microphone during a dance. He backed up a few steps and did a cartwheel and picked it up on the way. The crowd thought it was just fantastic and smiles from ear to ear were there to stay for the weekend.

Another caller I knew used to stand on his head and call a singing call! (He stopped after a few years though...headaches!)

The currency you're concerned with is attention. That's what stage presence is. The crowd should be drawn to you; not just in listening and reacting to your calls, but in looking at you to see what you are doing.

#9 - RECORD & WATCH YOURSELF TO FIND STRENGTHS & WEAKNESSES

Have someone video your stage act once in a while so you can review the footage at home. Your goal is to watch yourself and at the same time be taking note of how the audience is reacting.

What did they like or dislike? When did you start losing their attention? How are the transitions between patter and singing calls going?

Watch to find out what your strengths are so you can play into them. Find out what your weaknesses are so you can either improve them or avoid those scenarios.

Your goal is to become a superhuman on stage, where everything you do or say places you on a tier above a mere mortal. And this takes work and study.

In addition to watching yourself, you should be watching other callers.

But don't watch their show. Keep your mind at a meta-level and watch *how* they perform. Take notes and apply it to your own style.

#10 - NEVER DO OR SAY ANYTHING NEGATIVE, EVER

This is huge. Never trash an audience member or another caller, no matter what's happening. Someone will take offense, or you'll slip up and your sarcasm won't go over well. Just don't do it. Everything must be all positivity all the time.

One reason is that these moments are never forgotten. And that's doubly worse in the modern age because it will undoubtedly be caught on video and audio, hit the internet, and spread far and wide damaging your brand and reputation.

What you do want to do is be caught on tape constantly being kind, positive, and doing so with the most authenticity possible. Never chastise, insult, or even

make silly negative jokes. Keep it 100% positive, always.

#11 - DON'T SELF-REFLECT ON YOUR STAGE PRESENCE AS IT'S HAPPENING

It is absolutely impossible to give a flowing choreographic or vocal presentation if you're using your meta-cognition to review your performance as it's happening.

If you second-guess or start moping about because you did something that disappoints you, that will poison the rest of the show. And it will completely throw you off your game.

Always wait until the dance is over to reflect on your performance. Never do it during breaks, while you're on stage, etc. Stay fully engaged in delivering your performance.

Remember, it's not about you. You're the primary point of focus, but it's about the audience...the dancers. Save the self-pity or even self-congratulatory nonsense for later. If you flub something, ignore it, or turn it into a joke, then keep going.

If you lose yourself to that, you'll lose the crowd too and worse, you'll break the illusion that you're a super star. You'll expose the fact that you're just another human being, and that's not why anyone came to see you. They're paying you to give them entertainment and joy, not remind them that even you are susceptible to self-doubt.

#12 - NEVER ANNOUNCE YOU FEEL NERVOUS OR CONFUSED

This is wrapped up in the point above but is so important it needs to be stated separately. So many people will come out on stage and say something like "I'm pretty nervous so please bear with me."

No, don't do that. It doesn't lessen anyone's expectations or relieve you of

the responsibility of not being nervous. It just makes you look weak.

Your audience is tuned into you and your internal state while they watch you, dreaming of being you, and enjoying your music. If you expose yourself as being nervous, which a lot of people will do as an ice breaker, you'll ruin the fantasy that you're worth giving attention to.

As you continue to perform that night, the nervousness will pass within minutes. And as you continue your career, you'll stop having stage fright altogether. It's perfectly normal and everyone in the crowd experiences it, so there's no need to announce it.

If you don't announce your anxiety, very few people might even notice it. Just get on with the show because the show must go on regardless. You're supposed to be nervous, because you're busting out of your comfort zone, and that should give you confidence in itself. It's an amazing thing to do that few people ever do in their entire life.

#13 - HAVING FUN IS BEING AUTHENTIC

Your Stage Presence Will Improve with Practice!

As noted, before, nobody starts at ground zero. Everyone already has a stage presence, and the task is improving it, so it not only doesn't suck but blasts your career into the next level. The real goal is to make sure people enjoy being in your presence while you're the centre of attention.

The 13 tips above are really rules. Everything else falls within one of those categories, and it is your job to practice and experiment so you can flesh out this framework and make it your own. It will take time for you to become comfortable,

While you probably think it goes without saying, the most important thing you can do is have fun. People want to be around the person that's having fun. Laugh, dance, act goofy, say goofy things and do it confidently. If you have fun, so will the crowd. It's as simple as that.

And while you're being larger than life for the sake of the audience, that's still your life so make sure your personality shines through. Your performance has to feel real, and for that to occur it has to be real. And there's no better way to cut through the games and hit the genuine, authentic level than to make sure you're just out there having fun.

This will draw the audience into your world rather than you being sucked into theirs (meaning you start to become nervous). And if they're in your world, then you run the show and have their attention.

And that's what stage presence is. It's your world and they came to see you and even opened their wallets for you. Be confident and have fun.

but once you do, you'll have impeccable stage presence.

The road to creating your on-stage persona as a caller of renown starts with the above, but that is all it is just the start.

All that I have noted above can be applied to any stage performer – singer, band leader, comedian - the next part will look at specifics that apply to us as square dance callers and not just the regular stage performer/entertainer'.

THE CALLER AS ENTERTAINER

2 : THE CHOREOGRAPHIC & VOCAL IMPACT

By Barry Wonson

As noted the first section is only looking at the impact of the caller as a stage personality. In our activity there is more to just having a dynamic stage presence.

I believe that Square Dancing has three elements that co-exist to create a holistic performance.

1. **THE SENSUAL ASPECT** – Dancing in rhythm to the music. Of course, all forms of dance have this same aspect.
2. **THE INTELLECTUAL ASPECT** – This is the ‘problem-solving’ part; the aspect that requires brain activity from the caller and the dancers. This is an inherent part of what we do in square dancing – the caller presents the dancers with a problem, giving enough information for the dancers to solve it. This is what makes our activity truly unique within the overall ‘dancing’ concept.

All other forms of dance require the dancers to pre-learn entire routines. Of course, in some areas such as ballroom, etc., smaller parts are learned, but these individual parts can be put together into a totally learned routine, or used in isolation as a free-wheeling routine. Only in square dancing do we find individual movements taught and learned that can be put together by a leader (the caller) in a totally ad lib fashion.

The only necessities are – the knowledge of the dancers, and the ability of the caller to use such movements in a way that is smooth and comfortable. The dancers do not

know what will be coming next (this is the ‘problem-solving’ aspect). There is nothing else like this in dancing.

3. **THE ENTERTAINMENT ASPECT** – while some out there do not necessarily think this is as important as the previous two, this aspect is still a super important element of what the caller is presenting. Choreography, music, banter – all are involved here – this is also part of the ‘stage presence’ aspect. Being a good entertainer can elevate you from being just a ‘caller’ to a ‘CALLER’.

THE SENSUAL

Here we are looking at selection of music. Music must talk to the caller first. It needs to tell you that you are comfortable with this song – the tune, – the arrangement, – the instrumentation, the rhythm. If you feel comfortable, then you will give the best presentation. If you are uncertain, or dislike some element, then this will show through in the way that you perform and present it to the dancers.

Music selection is super important. I have often heard callers say that they like to keep up with modern music trends by utilising more modern music in their programs. I have some concerns about that. We must remember that our presentation is FOR THE DANCERS ENJOYMENT. We must look at who we are aiming to entertain. There have been some great pieces of music done over recent years using current pop songs. Great, as our square dance music has usually reflected popular

music styles and tastes, BUT that only works if we have the dancers who are involved, aware, or up to date with such musical styles. Do we think that a 70-year-old dancer will be aware, or have even heard some song that is on the pop chart in 2020, or 2015, or 2010, or 2005? I would suggest that, unless it is something spectacularly popular, that they would have no knowledge of it. Does this matter? I think it does. The dancers like to relax in a singing call...that is what it is for...and to sing along with the tag lines. If they do not know the song, how can we expect them to sing along?

I can remember a caller a few years back from overseas who called a weekend not too far away...he had a good voice, good choreography, and used good music, BUT he never used one song the entire weekend that could be regarded as a 'standard'...all were new songs, some country, some pop, but the reaction he received was less than stellar. The dancers commented that he sounded really good all the time, but it was a shame that he did not do anything they knew.

When we present singing calls, we need to be aware of what the dancers are looking for...good music, flowing choreography, and something they can relate to and sing along with. We are using singing calls for the benefit of the dancers, not for our benefit alone.

Look at songs the dancers know. Mix different styles, rumba, calypso, upbeat, popular, evergreens, anthems, rock., etc.

Theming is also a great way to present a dance. I have used themes such as 'Rock & Roll', 'movie music', 'songs from the stage', 'straight country', 'all Australian music', etc. One of my most fun times was using the music in each tip to tell a story of someone traveling...car, train, ship -that sinks (songs like the theme from 'Titanic'), is rescued and gets on another ship (theme from The

Poseidon Adventure – Morning After) only to be sunk again. Just make it up...can be a real lot of fun, and keeps the dancers involved and entertained. Another one I called 'stage in a man's life' - music from when I was young (with no thought about the world), music from the romantic times, and then music from the period when I finally discovered what life is all about.

The ideas are only limited by your imagination..

THE INTELLECTUAL

This is the choreographic part. I have presented many articles and features on creation and presentation of choreographic variety. The dancers are there to dance to your choreographic ideas. Always build on a theme within each tip. There is nothing worse than going to a dance where the caller just throws lots and lots of material, can be interesting and varied, but if not built around some thought of theme or idea, then each hoedown will 'feel' the same to the dancers.

Themes can be many and varied, from looking at calls from other than common uses, features built around using specific ideas, around formations, different types of gimmick, six-couple, etc, etc.

Choreographic interest also comes very much from how you resolve. Return-to-home get-outs are necessary, but so are interesting resolves to an Allemande Left, or Promenade.

Variety in get-ins to specific formations are also very important...nothing worse than the caller who starts off every time with Heads square Thru. Think outside the box – Heads take corner up and back; Heads Half sashay, Circle left, Men do something; take them to lines of 3; the list is endless, all it takes is a little thought, as well as some preparation. I have a book in my briefcase with hundreds of opening possibilities. They are not sequences or modules, just

ideas. But, you not only have to just write them down, you have to use them. Every time you listen to another caller – take notes on ideas he uses...this is called research.

THE ENTERTAINMENT

This is the overall package...everything you are...all put together in your presentation. It encompasses your selection of music, your actions on stage, your demeanour, your vocal delivery, your theming ideas, your use of interesting and varied get-outs and return-to-home routines, your patter and banter, your humour, your mind-set towards the dancers, your fill-in patter, your appearance. In other words, YOU.

This is what all the blood sweat and tears with years of practice are aiming for...to put everything you have learned,

researched, and understood about the job at hand into play...all with the simple aim of giving your absolute best performance...with the sole goal of giving the dancers (who have paid to come and dance to you) the best entertainment that you can give them as a true professional square dance caller.

THE NEXT STEP

The next part is purely up to you. We all have to decide what we want to be. If you are happy and comfortable with what you are doing now...that's great, but if you wish to strive to be something beyond, then, like everything in this life, you have to work for it.

The tools and knowledge are there...the application is up to you.



**“This matter requires immediate action.
I’ll get someone to ignore it right away!”**

Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

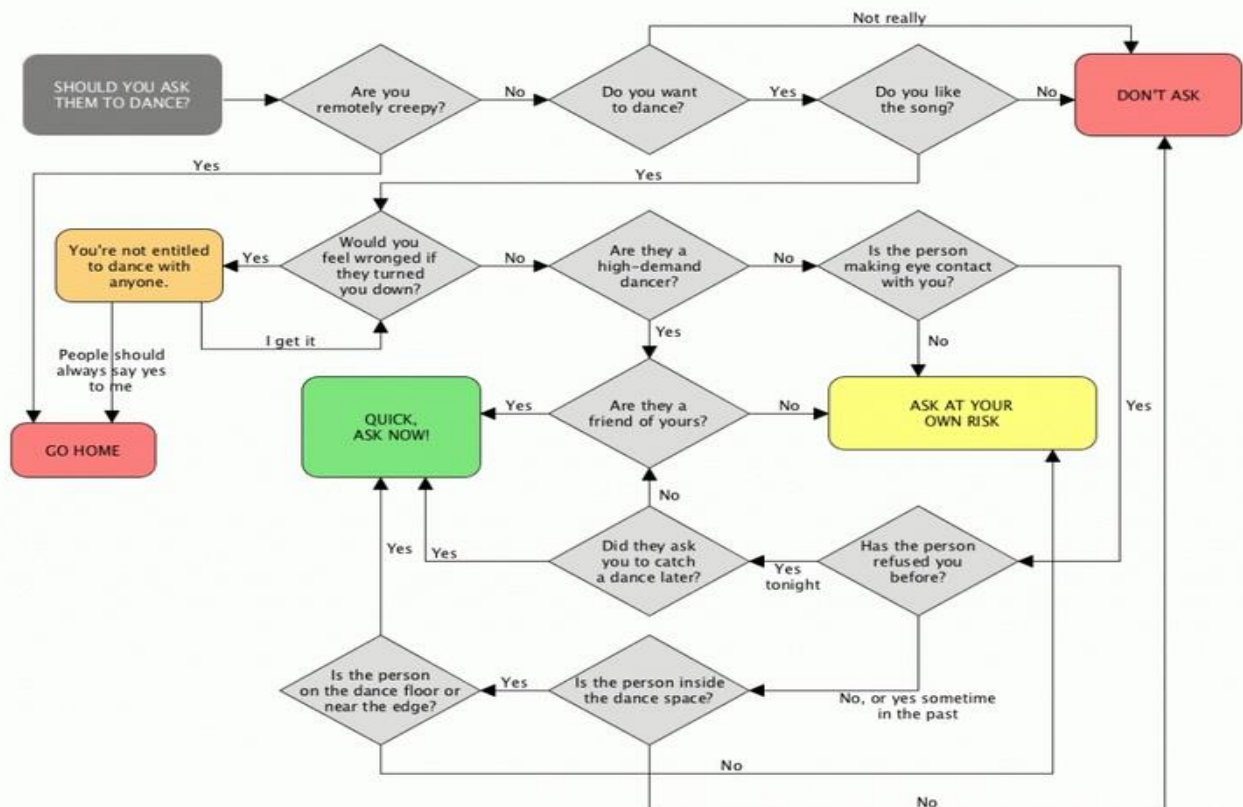
Dear Dr. Allemander: *many years ago, when I was in driver-training class, the instructor warned us never to spin the wheels and to be careful not to strip the gears. Now our square dance caller has us spin-chaining the gears, and even exchanging gears. Could someone get hurt?*

*Louis Leadfoot
Wexford, Pa*

Dear Leadfoot: it purely depends on who has the right-of-way. You must remember that spin-chaining the gears is like going through the tunnel on the way to the airport – you could get your quarter touched pretty

hard when someone does a U-turn back. On the other hand, spin chaining and exchanging the gears is more like negotiating a Boston rotary (or a Sydney round-about) – you could run right into a yellow rock if you started to weave. By the way, what did your dancing instructor say about slipping the clutch?

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 you can spin-chain and exchange your problems with him anytime.





LOAD THE BOAT

LOAD THE BOAT – One of the most commonly found calls from the Plus Program; it has been around for a long time; however, it is, more often than not, just used from the standard BGBG line formation. In the March issue we looked at just using ends and centres actions – this month we look at the call from a variety of line arrangements. In any presentation of a call done from lesser used arrangements. It is always best to begin by having at least half of the group doing their actions from a ‘normal’ set-up, giving a far greater chance of success. Give the dancers some assistance (if they are unused to doing it from other than normal lines) – helper words, such as “think about this”, “remember the definition”, etc. Talk them thru when you call. But allow them to succeed...and have fun.

HEADS PASS THRU, SEPARATE,
@ ONE TO A LINE, PASS THRU,
WHEEL & DEAL & SPREAD,
LOAD THE BOAT, STAR THRU,
FERRIS WHEEL,
CENTRES PASS THRU, STAR THRU,
PASS THRU, WHEEL & DEAL, ZOOM,
CENTRES PASS THRU: **CB (rot L)**

HEADS STAR THRU & SPREAD,
LOAD THE BOAT, SWING THRU,
LADIES RUN, LOAD THE BOAT,
SLIDE THRU, ALL WHEEL & DEAL,
ZOOM, CENTRES PASS THRU: **CB**
(rot L)

CB: CENTRES SPLIT 2,
@ ONE TO A LINE, LOAD THE BOAT,
SWING THRU, RECYCLE : **CB**

CB: PASS THRU, TRADE BY,
SWING THRU, MEN RUN,
FERRIS WHEEL & SPREAD,
PASS THRU, WHEEL & DEAL,
LADIES PASS THRU, SPLIT TWO, @
ONE TO A LINE, LOAD THE BOAT,
MEN SPLIT THE LADIES, @ ONE TO
A NEW LINE, LOAD THE BOAT,
TOUCH 1/4, MEN TRADE, MEN RUN,
WHEEL & DEAL, TOUCH 1/4,
FOLLOW YOUR NEIGHBOUR &
SPREAD,
LADIES TRADE: **CB – OW**

PL (exact): RIGHT & LEFT THRU,
HEADS ONLY 1/2 SASHAY,
LOAD THE BOAT, STAR THRU,
PROMENADE.

PL: PASS THRU, U-TURN BACK,
LOAD THE BOAT,
RIGHT & LEFT GRAND.

PL: GRAND SWING THRU,
VERY CENTRE LADIES TRADE,
ALL PASS THRU, 1/2 TAG,
CENTRES TRADE, CENTRES RUN,
BEND THE LINE, LOAD THE BOAT,
STAR THRU, PROMENADE (this way).

CB (exact): TOUCH 1/4,
CENTRES TRADE, CENTRES RUN,
COUPLES CIRCULATE,
BEND THE LINE, LOAD THE BOAT,
PASS TO THE CENTRE,
DOUBLE PASS THRU, FACE IN,
LOAD THE BOAT, STAR THRU,
PASS THRU, WHEEL & DEAL,
DIXIE GRAND, ALLEMANDE LEFT:
HOME

CB: SQUARE THRU 3/4, TRADE BY,
PASS THE OCEAN,
CENTRE MEN TRADE,
GRAND SWING THRU, RECYCLE,
SWEEP TWO QUARTERS,
LOAD THE BOAT, PASS THRU,
CENTRES BOX THE GNAT,
ALL RIGHT & LEFT GRAND.

SPECIAL EQUIVALENT : From a
normal Box, the following sequence:
SWING THRU, SINGLE HINGE,
MEN RUN, LOAD THE BOAT,
TOUCH 1/4, LADIES RUN,
LOAD THE BOAT, SWING THRU.

Is Equivalent to a RIGHT & LEFT THRU,
but ends in waves.

These next ones just use Load The Boat
from standard BGBG lines:

PL: LOAD THE BOAT,
SWING THRU, RECYCLE,
RIGHT & LEFT GRAND.

PL: RIGHT & LEFT THRU,
FLUTTERWHEEL, PASS THE OCEAN,
SWING THRU, RIGHT & LEFT GRAND.

CB (exact): RIGHT & LEFT THRU,
STAR THRU, ENDS LOAD THE BOAT,
CENTRES SWING THRU,
SPIN THE TOP, EXTEND,
SWING THRU, RECYCLE,
PASS THRU,
OUTSIDES FACE & BOX THE GNAT,
RIGHT & LEFT GRAND,...
BUT ON 3RD HAND...

BOW TO PARTNER: HOME

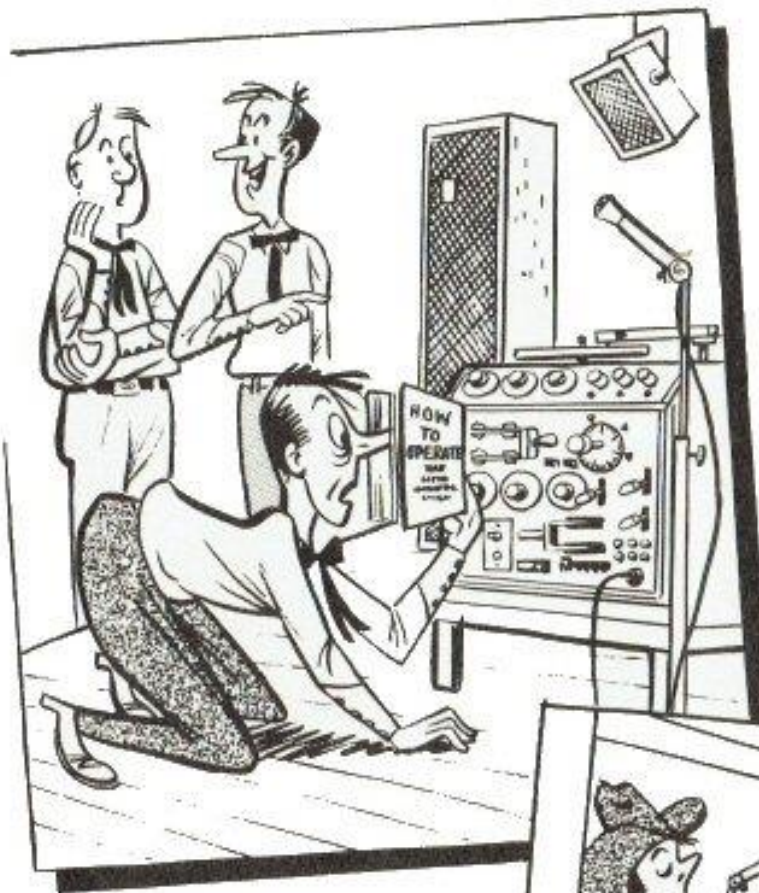
The next group utilise a much higher
degree of difficulty (all 3 are from Jeff
Seidel In Adelaide):

HEADS PASS THE OCEAN,
SCOOTBACK, ACEY DEUCY,
PING PONG CIRCULATE & ROLL,
LOAD THE BOAT & ROLL,
CENTRES SEPARATE @ ONE: **HOME.**

These next 2 are Singing Call routines:

HEADS PASS THE OCEAN,
PING PONG CIRCULATE & ROLL,
LOAD THE BOAT & ROLL,
CAST OFF 3/4, 1/2 TAG,
CORNER SWING, PROMENADE.

HEADS 1/2 SQUARE THRU,
TOUCH 1/4, FAN THE TOP,
SINGLE HINGE, COORDINATE,
CHAIN DOWN THE LINE,
ALL DO THE CENTRES PART OF
LOAD THE BOAT,
CORNER SWING, PROMENADE
(1/2).



THE NEW SOUND SYSTEM

"NOW THAT HE'S GOT IT,
WHAT'S HE GOING
TO DO WITH IT?"

"WELL, THERE GOES MY
EGG AND CREAM MONEY
... AND MY NEW
WASHING MACHINE!"



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

CALL ANALYSIS REVISITED

By Guido Haas

Call analysis is something that never stops. No matter how much time you did invest to analyze call “x” or Call “y”, there will be a situation where you need to revisit the respective analysis and remove or add bits of information. Call analysis opens new windows to calls the more you dedicate time to it. When I use the term “**Call**”, I really mean a single “Square Dance Choreography Element” or individual movement. Analysis of the call would include the call, definition, formation, rule, convention, concept and so forth. All the elements that you wish look at that help you figure out how to better use that call.



In the last year during all the video classes and Zoom Caller training sessions, many presenters hinted to look at your call analyses. The following sources provide information that can give you information on what you should be looking at when you analyze a call. This is not an all-inclusive list, but it will give you an idea of some of the things you should be looking at when you analyze a call.

- Wonderful World of Allemande Left – Steve Turner
- You can, but should you – Chris Stacey
- Modules – Mel Wilkerson
- Bad Choreo – Don Beck

- Equivalents and Zeros – Scott Bennett
- Get-Outs – Jeremy Butler
- Teaching – Don Beck; Betsy Gotta; Vernon Jones; Ken Ritucci
- Smooth Dancing – Don Beck; Paul Bristow
- Resolving Your Square in Three Movements – Howard Cockburn
- Call Analysis Sheet – Janet Lewis

And many others...

Building a baseline to create choreography.

Building a baseline through call analysis helps and enables you to create useful choreography in a teaching environment. There are 4 caveats to this document which I put forward before you continue:

1. You don't have to call what you analyze. – and chances are you will not call every call that you have done analysis on every night.
2. Analysis does not end with the calls that you use. – constant review and revision are necessary
3. This is what I do for my own purposes. It works for me and hopefully it may give you some ideas that will work for you.
4. You may believe that you do not need (all or even any of) it, or you may believe that you may not be ready for it, yet but try to believe that call analysis will help you with your use of the material that you have available to you.

When there is a Scope, there also is a Caveat:

Call analysis and seeing what goes with what is a place and activity where you

will find choreography that could be too complicated to call, too difficult to dance to dance, or is simply just not “beautiful”. It is during call analysis that you look at all of these aspects but not necessarily discard the complex or ugly but rather set it aside for a little bit later as it can possibly be helpful to find other useful choreography or lead you to discover other directions of choreography that are beautiful or smooth.

Analyze calls that you do not use but are helpful for your understanding.

Just because the Calls are from a different program, many callers will find it useful to read and analyze calls from other programs such as the Advanced and Challenge programs. In other programs, or sometimes even in movements that are no longer used, there are some useful calls or ideas that can be adapted to create exciting, yet easy, Basic, Mainstream, or Plus choreography. Some examples might be - Mix, Follow Thru, Belle Hop. You can use these calls as idea foundations because their simple definition is made of Basic and Mainstream calls. **Note:** it is important however that when you use calls like this, use only ones that do not require you to teach another call first.

This is an overview of what I do, and it works for me. It is not everything I do, but it will hopefully provide some ideas that others may find helpful in developing their own methodology. What I do for call analysis, is what I do for myself and not for anybody else. When I author an article about a specific call, the article is a result of first me being selfish, and I look at the call from my point of view only. Then I show some of my altruistic side. I have to admit however, that the altruistic presentation is on the surface only as a way of showing how I look at a call and use it.

When callers put into practice, call analysis, coupled with applying the lessons from published knowledge and

put this to good use, they find that dancers will break down less frequently and when they do, the experiences become less severe and humiliating. What this means is that you are more comfortable with your material because you have analyzed it and can present it with confidence, and that means (usually), that more dancers can dance your choreography – even if it is a little spicier.

This is not an immediate process in the development phase of callers, and it takes time and practice. Bear in mind, when I started to call this would have been overwhelming for me. I probably would have told the prophet to get lost. With practice and patience, you can raise your level of attention to your calls and the choreography that you use and understand that there is “always more” that can be done with what you have available. This process can show you where and how to find and acquire additional and useful information.

 **SAVE FOR LATER**

Call analysis is something you do for yourself. It will not be graded. Nobody will check the level of completeness. If your initial and empty form or analysis sheet has more headers than you need, or more things to answer than you find useful, just delete them. **However, do not throw them away.** Similarly, if you need a new header, go for it. It is *your* work, work that you do for *yourself* and often for *your* dancers’ benefits.

Keep the deleted categories somewhere as a reference because as you go back and review, which you should always do, you may find that they will become part of your analysis sheets for the future.

It is important that you develop your own method of Call Analysis. Remember if you are doing something because you want to get a good mark, learn what they

teach you. But if you ever want to learn something to understand it and make it a useful part of your own development, then learn it for yourself. That said, a cool place to start is:

Callerlab's "Analyzing a Call". This worksheet provides information to look at:

- Basic information about the call
- Definition
- Starting and ending formations and respective arrangements
- Body flow momentum and hand requirements including good flowing combinations with calls before and after
- Timing information
- Teaching suggestions

Remember: Call Analysis is a necessity.

Once upon a time, it started with Callerlab's "Analyzing a Call". Bill Peters played a major role here. An empty form is available in several designs: <http://callerlabknowledge.org/call-analysis-sheets/>. Others have published their forms to be put on that site. Look at them and use what seems to be useful to you at the current time.

If you need to analyze, start by doing only what you need to do that fits to your level of ability and calling. I will say that again: **Do just what you need to do.** Everything else might be wasting time at this time in your caller development. However, it is important that you also write down insights you learn while doing your analysis, that you may not use right now, but may come about for later use. If you read something, or gain knowledge through conversation or dancing, keeping notes might save a lot of time.

Having said that: Please, **also** play with calls without a goal. Sometimes, (actually very often) you are in a situation where you must consult the definition.

Then you find valuable insights for future choreography – put that in your analysis documents.

- As a good example: At a recent regional callers' Zoom meeting, we were playing a choreography game and during one sequence there was a Wrong Way Promenade with Half-Sashayed Couples. After some commotion we consulted the current definition and found that there is no restriction for a promenade. One just might need to tell the dancers what to do and where the Promenade ends. (We discussed Promenade for about 15 minutes and agreed that this has opened a new window)

Expanding Your Call Analysis



My opinion is that when analyzing a call, there is always more. For me, a major part of call analysis is that it is a repository for (almost) all information about that call. The following are some insights that, you may consider including now, you may consider including later, you may never consider as part of your analyses.

Other callers expanded the call analysis sheet to suit their own purposes. This is what I encourage. Some of these expansions I do not cover, and I have yet to investigate every one. I found several in preparing this article. My expansions

were created because the basic sheet did not cater to my needs. Over the years it grew to a repository to contain all information about the specific call. It is important that you develop what works for you, but the following insights may help you.



These are some of the things that I do a little differently.

- I take the calls apart (where useful) - I look at the distinct and not so distinct parts of a call.
- I look at the history of the call (where available). - For many calls historical information is available. If I find something, I include that information – but I'm not on the hunt. Often, I learn about different ways to use that call.
- I do not care, if the analysis is not complete - There is no need to strive for completeness. That is probably impossible for most of the calls.
- I collect information about calls that I do not have the intention to analyze at this time – and maybe I never will. - Sometimes I get an information about a call that I do not use but find useful to keep. (But I have that information if it appears that I might need it.)
- Meanwhile, I keep notes of the sources. This might grant me access to old choreography, like "Hook the Sides/Heads" in Ed Gilmore's It's a Long Way to Tipperary.

Sometimes I get an information about a call that I can use but is not part of "my" dance programs. Examples: Follow Thru; Anybody Hop

- This information may be a definition, a teaching hint, a call combination or just some historical information. Today's computers

are patient, neither groan nor object, and have enough storage available.

- I have learned that I was not able to re-find sources and some information became more or less useless without context.
- I store information electronically and computer-based files assist you with all that work, however some use notes and paper and for others, sometimes index cards still prove to be useful.

I personally am interested in important historical facts. I am interested in who wrote a call, when and why. It sometimes helps to teach a call:

- When was it invented/published and by whom?
- Where do I find it in Callerlab's teaching order?
- Is it listed in other publications?
- Maybe with additional information about how to dance it?
- Maybe the definition has changed since the first time you looked at it.

It is always good when you talk to dancers and someone asks a question like, "Why do we have pass to the center and not just use dive thru?", and you can relate the story that it is told that Jack and Thelma Murtha were a bit short of domestic bliss after her wig slipped during a Dive Thru. She then *commanded* him to invent something to prevent such a catastrophe in the future. The result is of course: Pass to the Center. Dancers can relate and remember both calls and their connection when they're told that story.

History is only one thing that I include in my call analysis. You may choose not, to but I find it interesting, and you would be surprised how often things that are not on the basic call analysis sheet come up with dancers. Other things to consider would include:

- Restrictions of a call – such as when are the restrictions imposed/lifted. To which program to restrictions apply or do they apply at all. Examples for restrictions are Courtesy Turn, Pass the Ocean, Recycle. There are others in later programs.
- Applications for the Ocean Wave Rule are listed in the General part of the Basic, Mainstream, and Advanced definitions list the possible calls, the Plus definitions do not.
- Facing Couples Rule - The Facing Couples Rule only contains those calls where it is not applicable.
- Squared Set Convention – does this convention apply to the calls.
- Are these rules valid for the call that you are currently analyzing?

Are these rules valid for the call that you are currently analyzing?

There are many other are valid and important pieces of information that may not play a role in the theme of call analysis for everyone however, other considerations that I use in my call analysis are.

- Callerlab's Standard Applications – may be too restrictive for your area.
- Useful Extended Applications
- Hidden properties of a call
 - Possible fractions
 - Possible repetitions
 - Technical Zero properties
 - Mental Image properties
 - Transfer properties
- Choreography I include in my call analysis:
 - Get-outs to
 - Home
 - Allemande Left

- Promenade (normal, wrong way, single file)
- Right and Left Grand (normal, wrong way, Arky, Dixie)
 - Equivalents

- Choreography I do not include any more in my call analysis:
 - Modules
 - Singing Calls

The reason that I do not include modules and singing calls any more in my call analysis, is that I have found general choreography using a call or a feature focus is easier to maintain outside of a call analysis sheet. These are the culmination of using call analysis and are the next step along the process after the analysis is done.

FURTHER READING

- Callerlab: Analyzing a Call
<https://knowledge.callerlab.org/call-analysis-sheets/>
- Behind the Mike: Many articles cover single aspects of call analysis
<https://glennwilsonssquaredance.weebly.com/barry-wonson---btm.html>
- Ceder.net: Definitions and sequences under several headers
<https://www.ceder.net/def/>
- Sdfne.org: Look for resources, includes many old caller note services
<http://www.sdfne.org/on-line-resources/>
- Archive.org:
<https://archive.org/search.php?query=%28square%20dancing%29>
- And many, many more...

SINGING CALL DIARY

SKYE BOAT SONG

April - May

Over the last four weeks I have called the third version created by Mark Tinson at each dance (Monday nights Mainstream and Thursday Nights A1). Dancer response has still been excellent.

The dancers have all commented that the music as well as the song itself is very emotional. I have used various styles of choreography, from Mainstream, through Plus and Advanced; from fairly simple through to challenging.

The response from the dancers has been fairly even towards a choreographic routine, that is not difficult, yet retains some element of excitement and “attributes that elevate beyond normal expectations”.

I have tried a number of possibilities but as yet have not come up with anything that satisfies this need (that fits in with the musical structure) for the four figures.

As 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 son's anthem-like aspect, to us Grand Square to 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).

This has worked well to date - mind you a few times I have been so carried away with the music that I have forgotten to prompt ‘Promenade’ and just sung the lyrics (maybe it is old age as well. I have received some quite stunned looks!!

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.

LOUD THE WINDS HOWL,
LOUD THE WAVES ROAR,
THUNDERCLAPS REND THE AIR.

This will be followed by a similar idea to the way 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 am still experimenting on which lyrics to use here. 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 (this is still up in the air at the moment).

There are some great lyrics that can be used in the closer, such as:

MULL WAS ASTERN;
RUM ON THE PORT,
EIGG ON THE STARBOARD BOW
GLORY OF YOUTH,
GLOWED IN HIS SOUL
WHERE IS THAT GLORY NOW.

or

BILLOW AND BREEZE,
ISLANDS AND SEAS,
MOUNTAINS OF RAIN AND SUN,
ALL THAT WAS GOOD,
ALL THAT WAS FAIR,
ALL THAT WAS GOOD WAS GONE.

Or even

GIVE ME AGAIN,
ALL THAT WAS THERE,
GIVE ME THE SUN THAT SHONE,
GIVE ME THE EYES,

GIVE ME THE SOUL,
GIVE ME THE LAD THAT’S GONE!

The above group of lyrics all come from those written by Robert Louis Stevenson. The original lyrics, while excellent are a tad more depressing and morbid, and not really in keeping with what we need to present to the dancers.

Mark added a new ending with the third version....musically outstanding, and the dancers are able to Circle Left to finish at home, but all have commented that it did not feel right to dance. When I explained my initial ideas to them, all agreed that it would feel better to dance.

The next step is for Mark to get a 4th version completed, ready for trial-by-dancer once again.

I have never been in any particular rush to complete a piece of square dance music...too much of the music we are presented with today seems rushed, and often fairly bland, where some adjustments could have been made in order to elevate from the ordinary to the exceptional.

As I noted last month, I have had this piece of music going round in my head since December 1966. I was excited a few years ago when a version was released as a singing call, but disappointed when it was a version of the more traditional folk variation than the rock version I was more in tune with. I did mention the rock version to a couple of producers a few years ago, but they were either not keen, or felt that they could not do it justice.

At the moment I am hoping to have it already to roll around August. It is always exciting to have a new project to work on, but this one is even more special, given my strong association with the song. Barry

SUGGESTIONS FOR STARTING AN SSD CLUB –

Calvin Campbell

Programs such as Social Square Dancing provide a way to start new groups of people dancing. The list of the SSD basics is 50 calls and is recommended to be taught in 15 weeks. That is not practical. Particularly the last five or six calls will never have enough reps to be adequately learned.

A second problem may be that the starting class may be small. A solution to this problem is to not try and teach all 50 basics on the list. Teach what seems to be acceptable to your students and let the dancers have fun and then send out the students to recruit their friends.

The time a new student is the most enthusiastic occurs about square dancing is about the 3rd or 4th lesson. This might be the time to tell the participants to go out and get their friends and start over again. The current students will enjoy a review.

If necessary, this process could be repeated several times. A competent caller should know enough dance routines that he or she could provide different material. You are working with a new population of dancers.

As you do this, I encourage the caller to teach timing from the first night of lessons. Start teaching styling as soon as they understand timing. The students will have fun teaching each other how to do both.

I also encourage an effort to have the students bond with the caller and with each other. Have the group do some mixers or maybe a simple line dance. Dance with them. Establish some traditions. Something you do at the

start of the dance and something else you do for the last dance of the evening.

See if they are willing to go out and eat someplace before or after the lessons. Go with them. Do some of the dancers have a common interest in other recreations such as camping or some sport. If they do, invite the whole group to come along.

Notice that I have not mentioned this is a club. It's just a dance. I have not mentioned officers. It's just a dance. You will find that some people will be willing to assist the caller.

Make certain that the caller (you) is seen to be the leader. You're in charge. Don't turn that job over to anyone else.

People want to belong to a social group. A name for the group will eventually come from the group. Develop the social glue first. Following the SSD list is unimportant. The SSD list is meant for the time when there are several SSD clubs in a geographic area. It is only important when the time arrives to try and hold a dance combining all the clubs. That could take years. In the meantime,

don't get in a hurry. When multiple SSD dance together, just get together with the other callers and pick what calls you want to use for that dance.

The teaching order is also not important. We all have our own teaching order just like we have our own flow modules. The way to even out the floor is to walk thru anything where the dancers may have a problem. The dancers would rather have fun than to fail.

Checker Moving Instead of Real Dancing

by Jens-Erik Paul

Covid 19 lockdown, no community square dancing allowed - what are the alternatives here? In many places, dancers and callers have come together for virtual dancing. Mostly one is alone or with the life partner together in front of the computer and imagines the other dancers. So, one dances to the calls of the caller.

At the Country Skippers in Wietzen in Lower Saxony we chose a different option. Two reasons came together:

- on the one hand the dancers did not want to dance with phantoms.
- On the other hand, they did not want to forget the definitions of the calls during the long lock-down.

That is why we reached for a tool that actually comes more from the caller's work: Checkers.

In our zoom conferences, the dancers move them analogously to the calls of the caller. This isn't easy. When dancing, you only move yourself - here you must move all eight figures," says a participant of these virtual club evenings.



I introduced this form very slowly. At first, we only moved 2-couples, later we went into full swing" and had 4-couples dancing.

In the beginning I always checked if everyone had moved the figure correctly before I called further. At the same time, my call program "Callarama" always showed how the figures were to be danced. If there were problems, I went back and explained the call again. Many people perceived the calls in a completely different way. Today, those who have been with us from the beginning have developed a remarkable speed.

In the meantime, we have expanded the concept in two directions.

First, I now always put one call at the centre of the evening, which is then being looked at from the most diverse formations, and in variations (1-½ or similar).

Second, we have opened the initially purely internal club evenings to guests, who can get the access data from the president of the club, Andre Heling. (Contact: www.country-skipper.de).

Nevertheless, everyone wishes to finally be able to dance for real again, so that they can put their knowledge into practice on the dance floor again. However, one thing that carried through from regular dancing that is also in Corona times is an especially important part of club evening -- The afterparty. This is where you can get into conversation with each other and forget everyday life for a moment.



RETURN-TO-HOME Routines

RETURN TO HOME Get-outs that have an element of surprise are a very handy 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 Corner Box (i.e., Heads or Sides Square Thru). The ones here all assume that the Heads are the actives in the Centre, facing Sides at their home position. These can add real spice to your program.

CB (exact): OUTSIDES U-TURN BACK,
ALL PEEL OFF, PASS THRU,
TAG THE LINE, FACE OUT,
BEND THE LINE,
RIGHT & LEFT THRU,
PASS THE OCEAN,
ALL 8 CIRCULATE 1 & 1/2,
EXPLODE &...**HOME**.

CB (exact): RIGHT & LEFT THRU,
TOUCH 1/4, WALK & DODGE,
HEADS PARTNER TRADE 1 & 1/2,
SIDES BEND THE LINE,
ALL 8 CIRCULATE...**BUT** ENDS GO
TWICE, CENTRES TRADE & ROLL,
THEN TOUCH 1/4, COUPLES
CIRCULATE, 1/2 TAG, RECYCLE,
ALLEMANDE LEFT, RIGHT & LEFT
GRAND: **HOME**

CB (exact): TOUCH 1/4,
CENTRES TRADE,
FOLLOW YOUR NEIGHBOUR,
CENTRES WALK & DODGE,
CHASE RIGHT, ALL HINGE & ROLL,
SWING THRU, EXTEND,
CENTRES SWING THRU,
OUTSIDES FACE,
RIGHT & LEFT GRAND : **HOME**.

CB (exact): STAR THRU,
PASS THRU, WHEEL & DEAL,
DOUBLE PASS THRU, CENTRES IN,
ENDS FOLD, SWING THRU DOUBLE,
OUTFACERS U-TURN BACK,
STAR THRU & ROLL, PASS THRU,
3./4 TAG : **SMILE AT PARTNER**.

CB (exact): SWING THRU,
LADIES FOLD, PEEL THE TOP,
SPIN THE TOP, MEN RUN,
WHEEL & DEAL,
RIGHT & LEFT THRU, (**CB**)
PASS THE OCEAN, SWING THRU,
MEN TRADE, MEN RUN,
LADIES HINGE,
DIAMOND CIRCULATE,
FLIP THE DIAMOND, EXPLODE &
CENTRES ROLL: **BOW TO PARTNER**.

CB (exact): SINGLE CIRCLE TO A
WAVE, EXTEND,
BOW TO PARTNER.

CB (exact): TOUCH 1/4,
WALK & DODGE,
WALK OUT & BACK, WHEEL & DEAL,
CENTRES STAR THRU & BACKAWAY,
OTHERS PASS THE OCEAN,
LADIES TRADE, EXTEND TWICE,
CENTRES RECYCLE,

SAME ONES TOUCH 1/4,
FOLLOW YOUR NEIGHBOUR &
SPREAD, OTHERS U-TURN BACK,
PING PONG CIRCULATE:

BOW TO PARTNER.

CB (exact): SWING THRU,
LADIES FOLD, PEEL THE TOP,
SLIDE THRU & CENTRES ROLL:
BOW TO PARTNER.

CB (exact): RIGHT & LEFT THRU,
MEN WALK, LADIES DODGE,
ALL 8 CIRCULATE, LADIES RUN,
PASS THRU, TRADE BY,

The modules below necessitates a start from a standard exact Partner Line (i.e., Heads or Sides Lead Right & Circle to a Line)). The ones here all assume that the Heads have led right. NOTE : The first two modules are 'Stir The Bucket' routines.

STB #1: PL (exact):
PASS THE OCEAN, SWING THRU,
MEN RUN, MEN CIRCULATE TWICE,
LADIES U-TURN BACK,
LADIES LEFT HINGE,
VERY CENTRE LADIES TRADE,
LADIES CAST LEFT 3/4,
ALL 8 CIRCULATE 1 & 1/2,
EXPLODE & **BOW TO PARTNER**

STB #2: PL (exact):
PASS THE OCEAN, RECYCLE,
VEER LEFT, CROSSFIRE,
COORDINATE .. **BUT** CENTRE MEN
DON'T MOVE UP – SPREAD INSTEAD,
OTHER MEN & LADY BESIDE YOU
CALIFORNIA TWIRL,
ALL U-TURN BACK : **SMILE AT**
PARTNER.

PL (exact): PASS THRU,
BEND THE LINE,
RIGHT & LEFT THRU, PASS THRU,
3/4 TAG, LEADS TURN 1/4 RIGHT,
OUTER 6 CIRCULATE,

SWING THRU, LADIES CIRCULATE,
ALL 8 CIRCULATE 1 & 1/2,
EXPLODE & **BOW TO PARTNER.**

CB (exact): SWING THRU,
LADIES FOLD, PEEL THE TOP,
RIGHT & LEFT THRU,
SLIDE THRU 3 TIMES & CENTRES
ROLL: **BOW TO PARTNER.**

CB (exact): SWING THRU,
MEN TRADE, OUTFACERS DO HALF
OF A TRADE THE WAVE,
OTHERS EXTEND:
BOW TO PARTNER

THOSE IN WAVE – U-TURN BACK,
SAME MEN FOLD, ALL PEEL OFF,
BEND THE LINE: **HOME**

PL (exact): TOUCH 1/4,
CIRCULATE 1 & 1/2,
COLUMN OF 6 CIRCULATE,
CENTRE LADIES TRADE & SPREAD,
MEN IN COLUMN RUN,
SAME 4 PASS THRU,
IN THE BIG DIAMOND – DIAMOND
CIRCULATE & ROLL,
THOSE FACING DIVE THRU,
CENTRE LADIES LEFT TOUCH 1/4,
EXTEND & RUN : **HOME.**

PL (exact): PASS THRU,
ENDS U-TURN BACK & PASS THRU,
ALL WHEEL & DEAL, ZOOM,
PASS THRU, SWING THRU,
CENTRES RUN,
COUPLES CIRCULATE,
FERRIS WHEEL & ROLL,
ALL CIRCULATE 1/2 ,
BEND THE LINE : **HOME.**

KNOWING YOUR GENDER (MADE EASY)...OR, NOT SURE IF HE'S ARTHUR OR MARTHA

By David Cox

I've now been a Square Dance Caller for over 45 years. In years gone by dancing where genders are mixed in non-standard arrangements have been called DBD(Dance by Definition) and APD (All Position Dancing). Goodness knows the official term now. People on committees seem to have an incredible ability to keep generating new acronyms.

Anyway, I digress. Some dancers enjoy the challenge, not to mention variety, of dancing from non-standard arrangements...others, regrettably, dislike it. I blame callers for this. There is a way to use non-standard arrangements and make it easy, however, many callers either are unaware of this or are aware of it but choose to go down the hard track, perhaps to make their choreography so undanceable that they hope to earn a reputation for challenging the dancers.

Question: What is the most difficult way for dancers to learn APD?

Answer: From a half-sashayed formation.

Question: Why, then, do so many callers start this way?

Answer: Because even though it is the most difficult way to learn it, it is also the easiest way for a caller to set it up.

Now I'm talking in riddles. What am I trying to say?

Let's start with a Pass the Ocean. It is, in my experience, initially taught from a normal partner situation (man on the left, woman on the right). If we just use a Half-sashay before calling Pass the Ocean it will be difficult for the dancers as all dancers are executing the call from an unfamiliar situation. If we have same sex couples (e.g., two men facing two men) then half the dancers are performing the call the same as usual and only half the dancers are in an unfamiliar situation.

**HEADS PASS THRU, SEPARATE
AROUND ONE TO A LINE
PASS THRU, WHEEL & DEAL
GIRLS/CENTRES PASS THE OCEAN
VERY CENTRE GIRL TRADE & RUN
GIRLS BEND THE LINE, ZOOM (men
are now in the middle)
MEN PASS , MEN FACE IN
MEN PASS THE OCEAN
VERY CENTRY MEN TRADE
MEN SWING THRU, EXTEND
SWING PARTNER & PROMENADE**

It works in the same way with a couple of men facing a couple of women.

**HEADS PASS THRU, SEPARATE
AROUND ONE TO A LINE
PASS THE OCEAN
CENTRES RUN, BEND THE LINE
(same couples as before but with
positions reversed)
PASS THE OCEAN
CENTRES TRADE, CENTRES RUN**

**PASS THRU, WHEEL & DEAL
ZOOM, SLIDE THRU
YOU'RE HOME**

Let's look at how this can work at Plus level. Load the Boat lends itself nicely to the concept.

In the first routine we will have men together on the left-hand end of the line. This means that the ends will dance the call the same as normal. Only the centres will be in an unfamiliar situation. This will allow you to help the centres by cueing the call to them, step-by-step.

**HEADS PASS THRU, SEPARATE
AROUND ONE TO A LINE
LOAD THE BOAT
TOUCH A QUARTER,
CENTRES TRADE, MEN RUN,
SQUARE THRU THREE-QUARTERS
ALLEMANDE LEFT
YOU'RE HOME**

Another approach, using the same principal, is to have all the men on the ends and all the ladies in the centre. This still creates the situation where only half of the dancers are in an unfamiliar situation. It also makes it easy to cue as we are giving the same cues to the same gender.

**HEADS PROMENADE HALFWAY,
HEADS LEAD RIGHT
VEER LEFT, TAG THE LINE, FACE IN
(men are centres, ladies are ends)
LOAD THE BOAT
SWING PARTNER & PROMENADE**

A nice feature of the second of the Plus routines is that it finishes in a situation where you can resolve immediately. This allows you to keep the entire floor dancing with a minimum of fuss, even if

there have been squares having trouble with the material.

**JUST BECAUSE YOU CAN DOESN'T
MEAN YOU SHOULD**

For me, the bottom line is that dancing IS rhythmical movement to music. I want to challenge and surprise dances. I am not trying to confuse them...I am not trying to tie them in knots. APD/DBD can be challenging but, at the end of the day, the dancers are not sitting for an exam, they are looking for a combination of social, physical, and mental activity that is inherently enjoyable.

Some figures lend themselves to pleasant APD/DBD/CIWYW (call it what you will) and some don't.

If I start to dig myself a hole, I will drop the shovel and stop digging. I have seen some callers, dig a hole, hit bedrock, and then start looking for the dynamite.

Please, at all times, use your judgement.

The bottom line we want dancers to be challenged, surprised and excited...we don't really want them exasperated, frustrated, confused or tied up in knots.
After all is said and done, we want them to come back.



A-1 Patter – 2 Couple Choreography to HOME

Written and Presented by Jeff Priest and Canadian Callers College

SQUARE THRU 4,
LEFT ROLL TO A WAVE,
LADIES TRADE,
LEFT SWING THRU
TRADE THE WAVE,
LADIES RUN.,
TURN & DEAL
PASS THE OCEAN,
RECYCLE,
YOU'RE HOME!

VEER LEFT,
BEND THE LINE,
PASS THRU,
RIGHT ROLL TO A WAVE,
SWING THRU
LADIES RUN,
TURN & DEAL,
PASS THE OCEAN,
RECYCLE,
VEER LEFT,
WHEEL & DEAL,
YOU'RE HOME!

SQUARE CHAIN THRU,,
SINGLE CLOVERLEAF,
TOUCH 1/4,
SCOOT & DODGE,,
CHASE RIGHT,
QUARTER THRU,,
SWING THRU,
BOYS RUN,
WHEEL & DEAL,
YOU'RE HOME!

DOUBLE STAR THRU,,
SINGLE CLOVERLEAF,
CENTRE PART LOAD THE BOAT,
CHASE RIGHT,
QUARTER THRU,,
LADIES RUN,
TURN & DEAL,,
PASS IN,,
YOU'RE HOME!

PASS THE SEA,,
LEFT SWING THRU,
MIX,,
EXPLODE THE WAVE
SINGLE CLOVERLEAF,
TOUCH 1/4 & CROSS (LADIES LEFT)
FORWARD & BACK,
PARTNER TRADE,
PASS THE OCEAN,
HINGE & THE LADIES ROLL TWICE,
YOU'RE HOME!

VEER LEFT,
3/4 TAG,
BOYS TRADE
LADIES FACE RIGHT,
DIAMOND CIRCULATE,
CUT THE DIAMOND,
TURN & DEAL,
PASS IN,,
PASS THE OCEAN,
LADIES TRADE,
DYP PING PONG CIRCULATE,
YOU'RE HOME!

A-1 Singing Calls – Corner Progression

Written and Presented by Jeff Priest and Canadian Callers College

HEADS PROMENADE 1/2,
SIDES SQUARE THRU 2,
CROSS TRAIL THRU,
CLOVER & SQUARE THRU 2,
PASS THRU,
HORSESHOE TURN,
TOUCH 1/4,
SPLIT CIRCULATE,
RECYCLE,
PASS THRU,
TRADE BY,
SWING & PROMENADE (FULL)

HEADS SPLIT SQUARE THRU 4,
TRADE BY,
BRACE THRU,
PASS THRU,
HORSESHOE TURN,
SWING THRU,
LADIES TRADE,
BOYS FOLD (RIGHT),
SWING & PROMENADE (1/2 WAY)

HEADS PASS OUT,
TOUCH 1/4,
ACEY DEUCY,
CENTERS RUN,
NEW CENTERS HINGE,
6 BY 2 ACEY DEUCEY,
CUT THE DIAMOND,
COUPLES CIRCULATE,
BEND THE LINE,
BRACE THRU,
PASS THRU,
1/4 IN,
PASS THRU,
SWING & PROMENADE (5/4 WAY)

HEADS WHEEL THRU,
VEER LEFT,
BEND THE LINE, (STEP TO A GRAND
WAVE),
GRAND SWING THRU,
HINGE,
TRIPLE SCOOT,
HINGE,
TRIPLE TRADE,
BOYS RUN,
BEND THE LINE,
PASS THRU,
SWING & PROMENADE (FULL)

HEADS SQUARE CHAIN THRU,
SIDES HALF SASHAY,
BRACE THRU,
SWING THRU,
BOYS RUN,
BEND THE LINE,
SLIDE THRU,
PASS THRU,
TRADE BY,
ALLEMANDE LEFT,
SWING & PROMENADE (FULL)

HEADS WHEEL THRU,
SWING THRU,
1/4 THRU,
SPLIT CIRCULATE,
WALK & DODGE,
CHASE RIGHT,
CENTERS TRADE,
1/4 THRU,
LADIES TRADE,
EXTEND,
SWING & PROMENADE HOME (FULL)



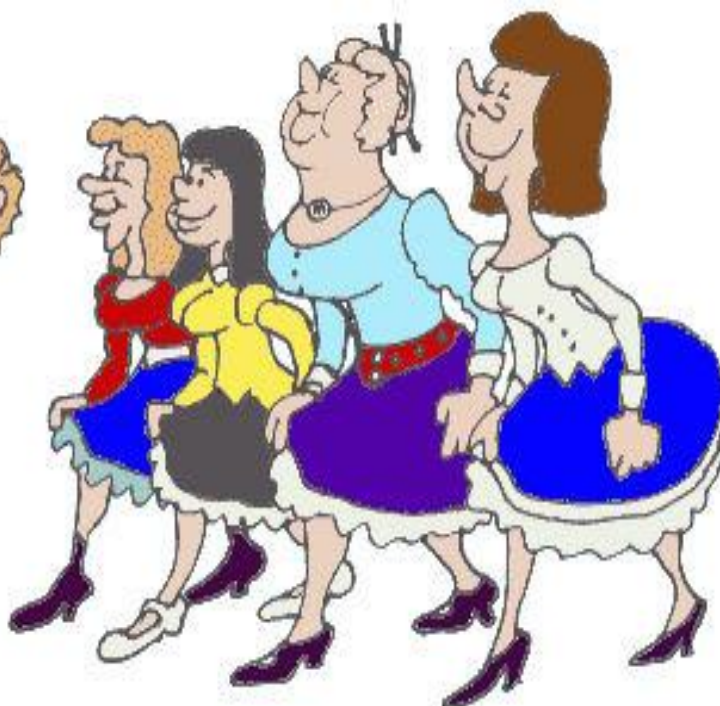
Jeff began dancing at age 7 and calling in 1965 at the age of 9. He has clubs (before Covid) dancing Basic, Mainstream, Plus, Plus DBD & Advanced 1 & Advanced 2. During Covid he has Zoom Clubs dancing 30 Call Relaxed, Plus, and Advanced 2.

Jeff has over 35 years of experience training callers. He enjoys working with new callers and sharing his knowledge

and insights. Jeff also works with experienced callers, refreshing their memories and introducing them to some new ideas as well. In addition to running his own Schools through Canadian Callers College, he has worked on several schools across Canada and the USA.

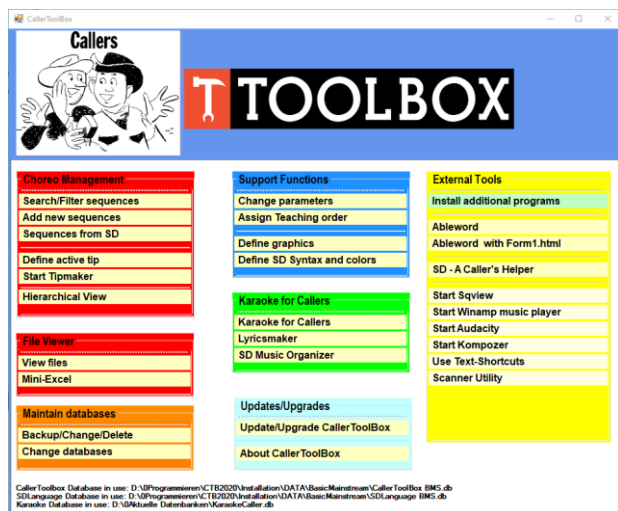
Jeff has written two books to assist callers in teaching Mainstream and Plus. These books are Teaching Systems using Modules for Singing calls to ensure that callers teach all the calls on the programs independently of any other call on that program and can use each of them in a singing call. He has 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



CallerToolBox? – What, Why?

By Gerhard Nanninga



Since I started calling in 1998 (dancing since 1982) I always tried to combine my skills in programming with the caller side of me. I started out with minidisks, but after short I used the first notebook for calling and from then I always tried to use this equipment to help me.

After years of trying the end result is this: A collection of (software-)tools to help me when I need it. All these tools are under the umbrella of a start-up screen. So, this is the idea of a CallerToolBox. Like a toolbox for a mechanic that holds screwdrivers, bits, saws, hammers ... my CallerToolBox offers tools for choreographic management, viewers for relevant files, mind maps (text based), music players and music management.

The box is rounded off with a set of external programs that a caller may need at some point. It has interfaces to the most established programs for callers like SD (a caller's helper), Taminations or SQView. The approach is that such programs will do a better job than you ever can program yourself. However, they should be available at your fingertips.

Let's have a tour through the most important features:

Choreo-Management

Choreo-management in the CallerToolBox is dealing with sequences (a sequence of calls) or modules. Basis is a collection of 5-6000 sequences that I've "collected" mostly from the internet. I offer them as a starter for your own collection. A little warning: You have to work on each sequence. I believe just using them "as is" will be not sufficient.

It is possible to filter and search the sequences in many ways, like level (program including SSD), difficulty, teaching order or any category you define yourself. The sequences themselves are also searchable – meaning every specific token word can be a filter.

There are functions to add your own sequences. They can be entered manually with extended text formatting or by using programs like SD, Taminations or Callarama. The sequences checked by these tools will be formatted and stored according to a syntax that is defined by the CallerToolBox (e.g., Different colors for designators like "heads, sides, Ladies, Men" and the calls). Help is included to avoid duplicates.

A collection of sequences is worthless, if you can't easily use them. Therefore there are several ways to use the material:

- A feature to combine several sequences into a tip (or bracket). These tips then
 - can be exported into HTML files for use in other programs (like SQView)

- can be exchanged with other callers using CallerToolBox.
- can be viewed on the screen (2 at a time) while calling in acceptable size for reading.
- A feature to export filtered sequences and tips to HTML.
- A feature to copy/paste sequences into a word processor (or Excel file)

On my website I also offer a forum to exchange choreo. Everybody can submit and download sequences and add them to their own databases.

Idea management

How often do you have ideas like “I could then the dancers would ...”. Often



these ideas a wage and would be nice to note easily and afterwards work them out and combine them with calling material = sequences.

The hierarchical view of the CallerToolBox offers exactly this. You can have a tree of categories with countless sub-categories and sub-sub-.... -sub categories to organize your ideas. Like an example:

- Main Category: Gimmicks

- Sub Category: Asynchronous sequences
- Sub Category: If you want to....
- Sub Category: All face your corner.
- Main Category: Crowd pleasers
 - Sub Category: Sing alongs
 - Sub Category: Favorite singing Calls
 - Sub Category: 6 Couple dance/choreo

While working on these ideas you can combine them with sequences from your collection – and in future such tips will be available at your fingertips.

File viewers

The material you receive and collect on your computers is most likely in many different formats: PDF, DOC(X), HTML, RTF, JPG, PNG, MP3, MP4, XLS(X) ... Most likely there is a program on your computer handling one or the other format. But often you need many different programs to handle everything.

The CallerToolBox has places to handle the most important file types without the need for an external program. This makes it easier to go through that material and re-use it. No longer “Oh- I don’t know what this is ...” - Just have a quick look.

Music management

A CallerToolBox must include a music player allowing for pitch and Tempo changes. However, I acknowledge that there are some well-established programs on the Caller-market that most likely are better than my own (like SQView, SQdesk, CSDS to name a few).

I developed my music player around a specific concept: Karaoke. As I’m not so good remembering text (lyrics) I need a tool that displays the lyrics when I’m

about to sing them. So, there is a feature to synchronize the lyrics with the music (line by line). The player then highlights the lyrics in sync with the music. This way I always can easily read the necessary lyrics without losing contact to the dancers.

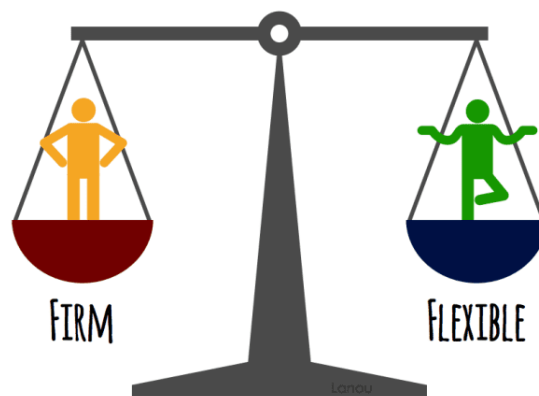
To allow for Karaoke the program offers a synchronizing tool according to some standards (ID3.org) which stores the synchronized lyrics within the MP3 file (without jeopardizing the MP3 music) or in a separate .LRC file. The player will display either or – if nothing synchronized is available – an image or a HTML file (like some other SD music players).

The latest member in the CallerToolBox is a Square Dance Music Organizer (SDMO). How cumbersome is it for you to integrate new purchases into you existing organization? Or – did you ever have the wish to re-organize your large collections of MP3 files with new names and a new order? Or would you like to collect additional information on the songs you use – e.g., about the original song and the original artist?

Well – if you answered yes to any of these questions – the tool for you is SDMO. It helps you to organize or re-organize your MP3 collection WITHOUT touching the original stuff. You work on a copy of your files until you are ready to export it into a new place and try out the new organization. You can keep the old and the new setup until you are convinced “this is what I want to use in future”.

Flexibility

Each caller is different 😊. We are all individuals with strong opinions and views (I guess otherwise we would not be callers). So, there is no way to have it right for everybody. However, the program collection has been designed to



cater for different needs. Here are some examples:

- **Teaching Order:** Many callers have their own teaching order and do not use the ones proposed by Callerlab. The program includes the Callerlab version, but it is easy to change it to your own needs. There is also a teaching order for SSD defined.
- **Changing databases:** The pre-delivered database has sequences up to the Plus level. You are calling SSD only or need A1 or up? Well, there are specific databases available for download for SSD, PLUS, A1. For A2 and up you have to define your own teaching order and collect sequences yourself. The program can handle this without problem, but I'm not calling above Plus and cannot offer material for it.
- **SD-Syntax:** You are using other designators or calls. They are all defined in a database and there are options to change them. Depending on your skills most everything is subject to change.
- **Fonts and Colors:** You don't like the fonts and colors selected? Everything is too colorful? Well go ahead and change it to your taste.

- **Filter/Search categories:** Additional search/filter categories can be easily defined.

Off course not everything can be changed, but I tried to offer as much flexibility as possible to cater for us “individualists”.

Updating and IT functions

If a program is maintained properly there will be bug fixes and new functions from time to time. The program makes it easy to:

1. Update itself to a new version.
2. Do Backup and restore databases.
3. Install additional external programs.

External programs

I considered several other functions that should be available for a caller. As example a program to scan SD material (like material received during a caller school) should be part of the package. While trying to program something like that myself I recognized that there are other programs around that will do a better job than I can ever try to do.

I researched the internet and found a number of tools that will help the caller in several areas. I only collected and offer those that are absolutely free and legal. They are all according to licenses that allow free personal AND even commercial use.

I will not go into a discussion of these tools. In my mind they are all giving additional value for a caller and we MAY need it from time to time. They can be installed from the main program and are then included in the main menu for quick access. But off course they are NOT mine. Credit to the authors.

The list is:

1. **Ableword:** A lightweight word processor able to handle PDF, Word, RTF and HTML
2. **SD** – A caller’s helper by Bill Ackerman
3. **SQView** (Just a help for quick download and installation)
4. **WinAMP:** Old working version with Lyrics display and pacemaker
5. **Audacity**
6. **Kompozer:** A HTML editor
7. **BeefText** : Allows SD shorthand (Type SQ4 and it will write “Square thru 4”)
8. **NAPS:** A scanner program working with most every scanner produced.
9. (the database I’m using)

Give it a try and give some feedback!

If you feel that this CallerToolBox may help you, feel free to download it from my homepage. As with each program you will need to invest some time to get acquainted with all the functions and find out which ones are of value for you.

If you have any questions – I will always do my best to answer your questions and fix any bugs that you discover. You wish you had your material in the ToolBox? Well, let’s discuss. I already did it for 2 callers.

The program is free and will always be free. However, I’m asking a favor: GIVE FEEDBACK. I will not be offended in any way if you don’t like it or find its useless. In first place I developed everything for myself – and that may not be what YOU like. But no hearing anything from others is annoying. I feel that even the worst reaction is better than no reaction.

Gerhard Nanninga (gerhard@nanninga.me).

Traffic Patterns in Square Dancing by Cal Campbell

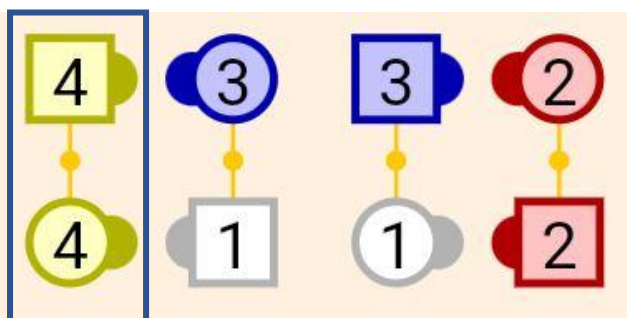
Square dancers recognize changes in the traffic patterns they dance. This is the route they travel as they move around the dance floor. They don't remember them very long, but if the caller doesn't vary the patterns, he or she uses, the dancers will notice the lack of variety in dance patterns.



Most Modern Western Square Dancing is danced on a grid with two equal sides, not a square with four equal sides. Most Square Dancing is done with two facing couples. For more details, read the paper titled "Why Is It Called Square Dancing?" by Daryl Clendenin.

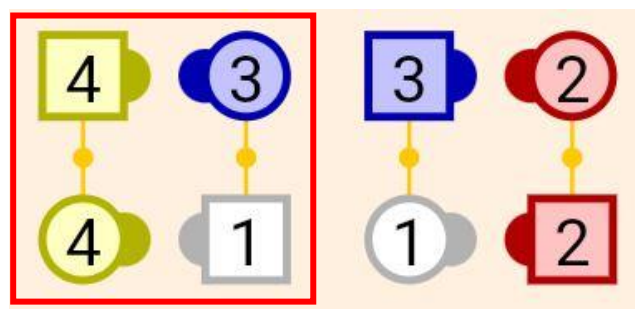
Example 1

In the original Chicken Plucker traffic pattern, two couples were anchored to their home position. There are some variations of this traffic pattern where the

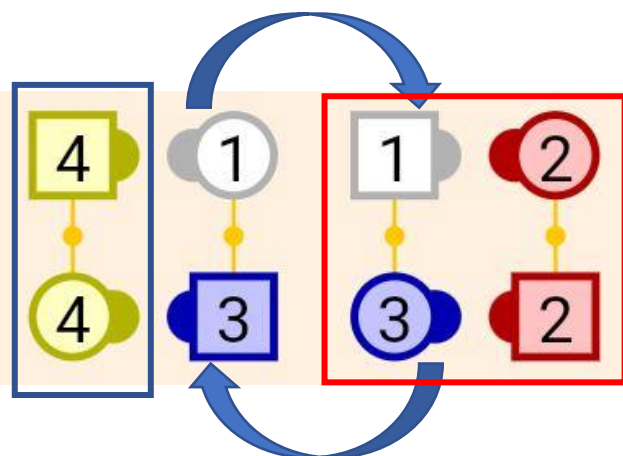


other couples move across the grid, but two couples on the ends act like ping pong paddles and the active couples bounce back and forth between the two paddles. The basic traffic pattern is:

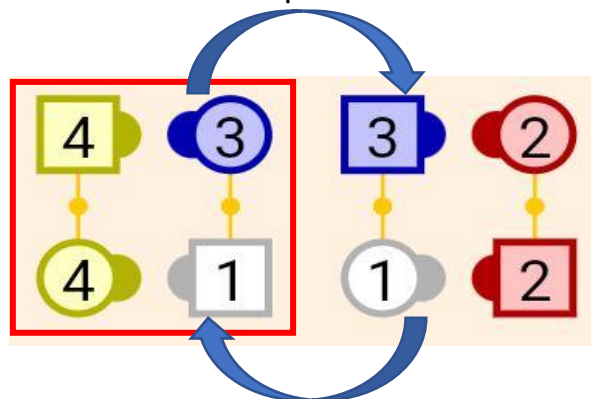
1. Starting from an Eight Chain Thru Formation, Dance for a short while using Facing Couple movements.



2. Move the active pair to the opposite end of the grid. Then dance with this couple for a while.



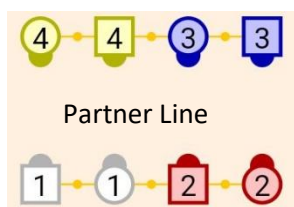
3. Move the active pair back to the original FASR and do something to get back to a Static Square.



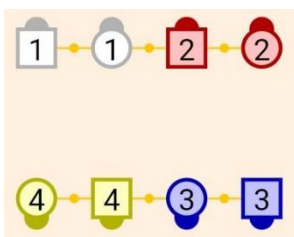
I've been told, by a well-known traveling caller, that 80% of the callers in the United States use only the Chicken Plucker traffic pattern for calling square dances. In my limited travels over the last few years to the NSDC and area festivals, I have observed the same thing. **That is not a good thing.**

Example 2

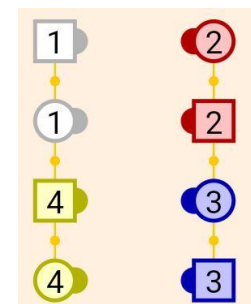
Another typical "grid traffic pattern" starts with Facing Lines of Four. The FASR could be a Partner Line, Corner Line, Right Hand Lady Line, or Opposite Lady Line. One sample traffic pattern could be:



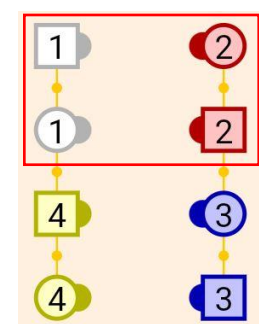
1. The facing couples Pass Thru.



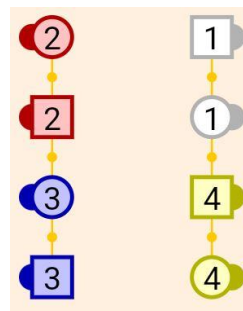
2. Bend the Line.



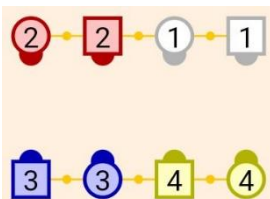
3. Dance one or more Facing Couple Zeros



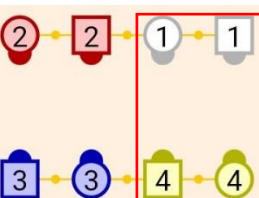
4. The facing couples Pass Thru.



5. Bend the Line.



6. Dance one or more Facing Couple Zeros



7. Exit to a Static Square.



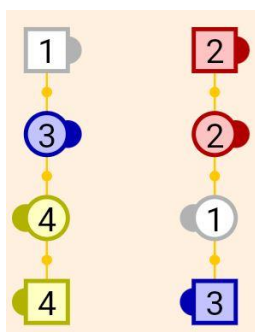
In this traffic pattern, all four couples are moving around the quadrants of the square. The grid rotates 90 degrees twice. The traffic pattern moves the dancers in a windmill fashion with two blades turning opposite directions.

The caller can change the appearance of the pattern by using equivalents, but this does not change the floor pattern. It's a good traffic pattern, but should be used in rotation with other patterns, not used tip after tip.

Example 3

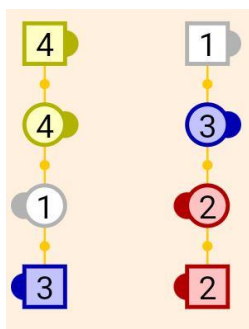
Another traffic pattern might start from Right Hand Two-Faced Lines.

1. Setup a Right-Hand Two-Faced Lines. America's favourite way to do

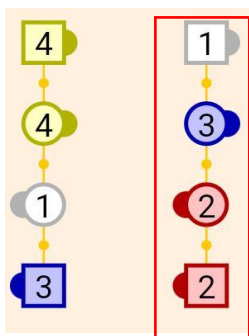


this is to have the Heads or Sides Square Thru Four ... Swing Thru ... Centers Run.

2. Move the pairs one or more positions clockwise.



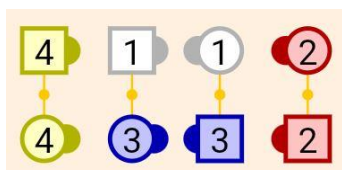
3. Dance suitable Right Hand Two-Faced Line Zeros



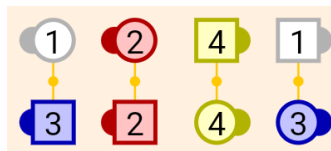
In this traffic pattern, the whole set rotates clockwise. It can also rotate counter clockwise.

Example 4

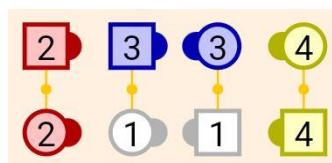
1. Create a Double Pass Thru Formation (starting F.A.S.R.)



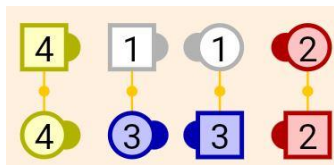
2. Double Pass Thru



3. Recreate the starting point F.A.S.R. (Example: Cloverleaf, Double Pass thru, Cloverleaf = Starting F.A.S.R. flip flopped) or (Example: Leaders trade, dive thru = Starting F.A.S.R. flip flopped)



4. Repeat 1-3



Note: Step one is to create the double pass thru and then do steps 2 and 3. If you use an example like above, you can repeat steps 2 and 3 and return to the starting F.A.S.R (step 1)

In each traffic pattern, only the traffic pattern is defined. In each of the above examples, dozens of different Arrangements and Zeros could be used, but the "traffic pattern" of the dancers remains consistent.

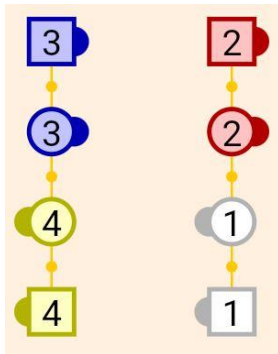
There are also many square dance "basics" that can be used to build Modules to execute any traffic pattern. In creating Modules using traffic patterns, I usually start the Module from a F.A.S.R. where I feel the dancers will be the most comfortable.

For example:

1. I would start with a Corner Box. And then use traffic pattern example 1.
2. I could start with a Partner Line. And then use traffic pattern example 2.

3. I might choose to feature Columns and then use traffic pattern example 3.

If the caller has the active couples (Lead Right ... Veer Left ... Couples Trade ...), this sets up Right Hand Two-Faced Lines with everyone with their partner and in-sequence. The whole pattern is danced with original partners. You can't get more comfortable than that.



There are hundreds of traffic patterns that can be created. I use them to organize the dance program for an evening of dancing.

I never use "The Chicken Plucker" for every tip. Instead, each tip is built around a different traffic pattern. That includes tips built around the old-fashioned square with four equal sides.

I learned to call when every portion of the tip had a theme. The theme might be built around simple "basics" such as Arm Turns, Stars, Ladies Chain. Usually, all four couples were involved in the action and the traffic pattern based on a 4X4 grid with four equal sides. That's why it was called "Square Dancing."

There is nothing wrong with dancing the same choreography now. For example: If the caller has the Heads/Sides Promenade Outside 3/4 ... as the Sides/Heads Circle Left 3/4 and back away

To the dancers, there are two rotating actions happening. This is a seldom-used string of calls that is not difficult for

the dancers, and it is very danceable. The square is now out-of-sequence. Facing Couple Zeros will still work. So will several of the "basics" that are often abandoned after the first few square dance lessons. Part of the action is around the circumference of the circle. The couples are facing across so the caller can mix in some of the other facing couple choreography. To the dancers, it's something they don't do every night. **It's different.**

Here is another example. From a Static Square, If the caller has Four Ladies Chain 3/4, it results in a Corner Circle. Facing Couple Zeros still work. To Get-out, Chain the Ladies 3/4 again and everyone has the opposite lady. There are dozens of ways to get everyone back with their partner and in-sequence.

Using different traffic patterns to organize your choreography for each tip, provides variety for the dancers and is still easy for callers to remember Modules or even sight call.

There is one danger in organizing tips this way. Once you start nesting other zeros in the primary traffic pattern, the whole dance routine can become so lengthy that the dancers become discouraged. Frequently returning to a Static Square assures the dancers that they have successfully done what you have called. **Reward the dancers often!**





NEW MUSIC REVIEW by Buddy Weaver

www.buddyweaver.com

SINGING CALLS



IT COULDN'T HAVE BEEN ANY BETTER

Fine Tune Records 212 by Rick Hampton and Shauna Kaaria

Tempo: 128 Rhythm: Shuffle

Good dance beat. The leads are way back in the chords so the caller will have to know the tune. Lead is played by keyboard throughout with guitar and piano in the background. A seventies country song (Johnny Duncan and Janie Fricke) played in a relaxing pop style. Tracks include music with and without melody/harmony. Be careful that the

lyrics don't offend the dancers. May need to adjust speed.

Heads Promenade Halfway – Sides Right & Left Thru – Square Thru – Eight Chain Four – Swing

(GET IT ON) BANG A GONG

Gold Wing Records 195 by Ray Rhea

Tempo: 126 Rhythm: Shuffle

Good dance beat. The tune is out-front with strong leads played by keyboard throughout. Lots of electric guitar work in the background. Here is a seventies pop song that is done in pop style. Middle of the energy chart. Tracks include music with and without melody.

Heads Promenade Halfway – Square Thru – Swing Thru – Boy Run – Ferris Wheel - Square Thru Three – Swing

IT AIN'T MY FAULT

Rhythm Records 376 by Wade Driver

Tempo: 124 Rhythm: Boom-Chuck

Good dance beat. The tune is clearly played by guitar, harmonica, and mandolin. Lots of fill notes from the same instruments. A lively country sound on this country song (Brothers

Osborne). Tracks include music with and without harmony.

Heads Promenade Halfway – Square Thru – Swing Thru – Boy Run – Ferris Wheel - Square Thru Three – Swing

GIMME SOME LOVIN'

Rhythm Records 377 by Wade Driver and Mike Seastrom

Tempo: 130 Rhythm: Shuffle

Good dance beat. Leads are clearly played by piano and guitar. Lots of piano, horns, and electric guitar in the background. A full and lively sound with a key change on close that adds energy. The song is a sixties pop tune done by the Spencer Davis Group. This could get the dancer going. Tracks include music with and without melody. May need to adjust speed.

Heads Promenade Halfway – Pass the Ocean – Extend – Swing Thru – Spin the Top - Right & Left Thru – Rollaway – Turn Thru – Swing

BLUE CLEAR SKY

Royal Records 631 by the Late Jerry Story

Tempo: 128 Rhythm: Shuffle

Good dance beat. Clear leads played by harmonica, acoustic and steel guitar. Lots of fill notes from fiddle, harmonica, and guitar. A George Strait song played in a laid-back country style. May need to adjust speed.

Heads Square Thru – Double Swing Thru – Circulate - Double Swing Thru – Circulate - Swing

HELP ME MAKE IT THROUGH THE NIGHT

Royal Records 632 by the Late Jerry Story

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. The familiar tune is easy to follow with clear leads played by guitar, fiddle, and harmonica. The same instruments provide lots of fill notes. A country classic tune that's been done as a singing call plenty of times, this version has a modern country feel. Lively music.

Two figures

RUNAWAY TRAIN

SharpShooter 1065 by Brian Freed

Tempo: 126 Rhythm: Shuffle

Good dance beat. Leads played by keyboard throughout are back in the chords a bit. Lots of soft guitar in the background. A nineties pop song (Soul Asylum) that is played in a relaxing pop style. Tracks include music with and without melody.

Heads Promenade Halfway – Square Thru – Swing Thru – Boy Run – Ferris Wheel - Square Thru Three – Swing

CENTERFIELD

SharpShooter 1066 by Rick Hampton

Tempo: 132 Rhythm: Shuffle

Good dance beat with electric guitar reinforcement. The familiar tune is clearly played by keyboard throughout. Piano work, guitar, and hand-clapping in the background. Overall, a good sound to this John Fogerty classic. Mid-way up the energy scale. Tracks include music with and without melody/sound effects. Adjust speed.

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

I SHALL NOT BE MOVED

Solid Gold Music 1036 by Ted Kennedy

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat with added hand-clapping percussion on the second half of every stanza. Clear leads played by harmonica, guitar, flute, and piano. The same instruments provide lots of fill notes. The classic gospel tune is played in country style. Two key changes really add energy.

Heads Square Thru – Do Sa Do – Swing Thru – Spin the Top – Right & Left Thru – Rollaway – Touch a Quarter – Boy Run - Swing

IN THE PALM OF YOUR HAND

Sting Productions 21810 by Thorsten Geppert

Tempo: 128 Rhythm: Shuffle

Good dance beat. Strong leads played by dobro, fiddle, piano, and mandolin. The tune is out-front. Lots of fill notes from the same instruments. A country song (Alison Krauss and Union Station) that is done in a laid-back country style. May need to adjust speed.

Heads Promenade Halfway – Square Thru – Right & Left Thru – Veer Left – Ferris Wheel - Square Thru Three – Swing

THE WAY IT WAS IN '51

Sting Productions 21816 by Al Stevens

Tempo: 128 Rhythm: Boom-Chuck

Good dance beat. Clear leads played by guitar, harmonica, fiddle, piano, steel and acoustic guitars. Lots of fills from the same instruments. A lively country rendition for this Merle Haggard tune.

Heads Reverse Flutter – Heads Promenade Halfway – Lead Right – Do Sa Do – Touch a Quarter – Scoot Back – Boy Fold – Girl Turn Thru – Star Thru – Promenade

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 favourite 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

I LOVE THE NIGHTLIFE, Fine Tune Records 213

Tempo: 120 Rhythm: Shuffle

Great dance beat. A laid-back contemporary piece of music with mostly chords played by keyboard with guitar in the background. The hook is clearly playing the familiar disco tune. Two versions offered, with and without organ playing.

ON THE FLOOR, Rhythm Records 1336

Tempo: 124 Rhythm: Shuffle

Great dance beat. An exciting modern sounding piece of music. Music from keyboard instruments. The J-Lo song is clearly played with lots of fill notes and sound effects. Two versions offered, with and without female background singers.

CAMELOT, Sting Productions 21853

Tempo: 128 Rhythm: Shuffle

LANCELOT, Sting Productions 21853

Tempo: 128 Rhythm: Boom-Chuck

Two hoedowns for the price of one. "Camelot" has a modern dance feel with music from keyboard instruments. Chords, no noticeable melody but occasionally people talking. "Lancelot" has a country feel. Chords and fills played by fiddle, harmonica, piano, acoustic and steel guitars. Watch out for the key change around the three minute mark. Adjust speed on "Camelot".

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
- **Fine Tune Records** - finetunegoldwingmusic.com
- **Gold Wing Records** - finetunegoldwingmusic.com
- **Knee Deep Melodies** - kneedeepmelodies.com
- **Rhythm Records** - rhythmrecords.biz
- **Royal Records** – royal-records.com
- **SharpShooter** - finetunegoldwingmusic.com
- **Solid Gold Records** - solidgoldrecords.net
- **Sting Productions** - stingproductions.co.uk

THE Final WORD

Originally this was intended as a single issue just for May, with a normal issue again for June, however, like everything these days, nothing really goes to plan.

We decided to have a few days break away from home mid-May in Sydney – just to relax and get away from the regular life. We are also expecting our youngest daughter Alessa down for a week's visit at the end of the month. Coupled with a number of concerts and functions we are attending both in May and in June, I decided that it was just not possible to get two separate issues out in a reasonable time frame, hence this combined issue.

We went to a concert last Friday night here in Wollongong – a superb evening of Australian country music with Felicity Urquhart and Josh Cunningham. We had previously seen Felicity in concert with Beccy Cole, Adam Harvey and Darren Coggan at the Cube in Campbelltown in 2019. She was really outstanding at that concert but really blew us away this time. She teamed up with Josh Cunningham (he is still with The Waifs after 25 years) for this series

of concerts, and they blended beautifully. We were so impressed that we are going to see them again in August at Wauchope in northern NSW (on our way to Queensland for a holiday). I can heartily recommend them in concert...you can check where they are performing on Felicity's website. A worthwhile night out.

We are booked in for a few other concerts in next couple of months – one with Gina Jeffries at Campbelltown Cube (we love the show and accommodation package there) and again to hear Adam Harvey here in Wollongong. In November we have John Williamson again at Thirroul.

We really missed getting to any concerts last year and are starting to make up for lost time!

As I noted over the last couple of months, our NSW State Convention in Gloucester was also cancelled this year, but we are looking at a bright 2022 with our State Convention back in full swing at Wentworth Falls, in the beautiful Blue Mountains.

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, it was just a matter of transferring. The venue is still the same, the Blue Mountains Grammar School, but the date is now first weekend in October (this is a holiday weekend in NSW – first Monday in October)

**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...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 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 and have a great 2021!!

Cheers, Barry



Behind the Mike – Caller Resources

BTM Website Update

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

The archives have been adjusted and all issue up to and including last month are available, 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***2020 EDITION****Would you like to support the production of new music?****Would you like to be an 'AMBASSADOR' for Sting Productions?****Reduced****We! YOU CAN!!****Reduced**

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

Membership available for \$160.00(us)**STING PRODUCTIONS AMBASSADOR CLUB - Tune List 2020**

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

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

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

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

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

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

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

Special REVISED 'Super' Deal:

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

Reduced
2020 prices!**(only...) \$750!!****Reduced**
2020 prices!**Contact: Paul Bristow: paul@stingproductions.co.uk**

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

MAKE THE TRANSFORMATION



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

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

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

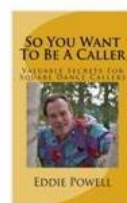
It takes action, practicing the right way, and
becoming ready to market yourself. It took time and
practice as a dancer to learn the moves, the same is
true of calling.

Think About It

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

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

**Enroll
Now**



Eddie@EddiePowell.com

[So you want to be a caller – Caller School on-Line by Eddie Powell](http://EddiePowell.com)

RIVERBOAT RECORDS



*Square
Dance
Music*



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

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

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

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

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

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

Riverboat Records
Square Dance Music Website

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

Square Dance Gifts & Merchandise



Come on and look at our range of gift ideas.

Our Facebook Page:

www.facebook.com/DWHT71

Our Website:

www.squaredancing.com.au/square-dance-merchandise-1

All orders delivered worldwide to your door!

OVER 100 DESIGNS & More Added Weekly

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



Square Dance Gifts and Merchandise

Kip Garvey – Central Sierra Caller School ONLINE

The First Online Caller School

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

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

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

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

A&S Record Shop



We go that extra mile to give you better service

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

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

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

**NOTE THAT THE ONLY LABELS ON www.asrecordshop.com are
ESP, GMP, AND A&S!!**

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

**WE WOULD APPRECIATE YOUR BUSINESS!!
BOB and MARIE SHIVER BOB@ASRECORDS.COM OR [ASRECORDS@ COX.NET](mailto:ASRECORDS@COX.NET)**

[A&S Record Shop – Music downloads and much more.](#)

WERE YOU STILL PLANNING TO VISIT DARWIN, EVEN THOUGH THE NATIONAL SQUARE DANCE CONVENTION 2021 WAS CANCELLED?

VENUE:

Malak Community Centre
13 Malak Crescent
Malak 0812 NT

Sponsored by:
Yorke Promenaders
Diggers Delights
TAWs - Sth Aust

Darwin Fun Dance

DATES & SESSIONS:

Saturday 26th June 2021

Evening Session 7:00 - 10:00 pm

Sunday 27th June 2021

Evening Session 7:00 - 10:00 pm

Australia

We have a group of square dancers from SA still making the trip to Darwin, including a caller.

Provided that COVID restrictions allow them, they have planned a weekend dance while they are in Darwin. They would like to welcome any other dancers/callers/cuers that are also intending to be in Darwin to join them. Venue size and COVID regulations will limit us to 75 people, so reservations are essential.

Bookings & ticket issue can be done online with trybooking (see the link below) or contact Scotty or Graham.

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

CONTACTS:

Scotty Scott: Ph. 0419 864 748 - scotty.scott@internode.on.net

Graham Burgan: Ph. 0427 973 226 - grburgan@mail.com

PRICING:

Full Weekend (*both nights*) \$25.00 per person

Single Session (*per night*) \$15.00 per person

Proceeds will be donated to the National Society Promotions Committee.

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>

70th US National Square Dance Convention

June 23-26 2021

Jackson MS

INSTRUCTIONS FOR REGISTRATION (LEFT FRONT SIDE OF FORM)

1. Print legibly all names, address, city, state, zip code, country, and B/D of youth (age 5-17 by June 26, 2021 discounted price) to ensure correct registration.
2. Correctly enter all amounts in the Subtotals, including registration fee for each dancer plus quantity and amounts for all other materials. Calculate the Total and include credit card information, check or money order payable in U.S. funds to the 70th National Square Dance Convention, and return it with the Registration Form. **Do Not Send Cash. No Single Day Registrations.**
3. A \$10.00 fee per registrant will be assessed for cancellation. No refunds after April 30, 2021.
4. **Important! Daily schedules are only available with the purchase of a Program Book. Daily schedules will not be available separately at the Convention. Most dancers will want to purchase the Program Book.**
5. **TOUR FORM AND PAYMENT INSTRUCTIONS:** Please complete the Tour Order Form and mail directly to: Dream Vacations (70th NSDC), 8538 Lotticks Corner Rd SE, Elizabeth IN 47117. For any questions call 812-969-2307 or email to c.schoen@dreamvacations.com. For Tour information and Order Form go to www.70nsdc.com and click "TOURS"

INSTRUCTIONS FOR RV/CAMPING

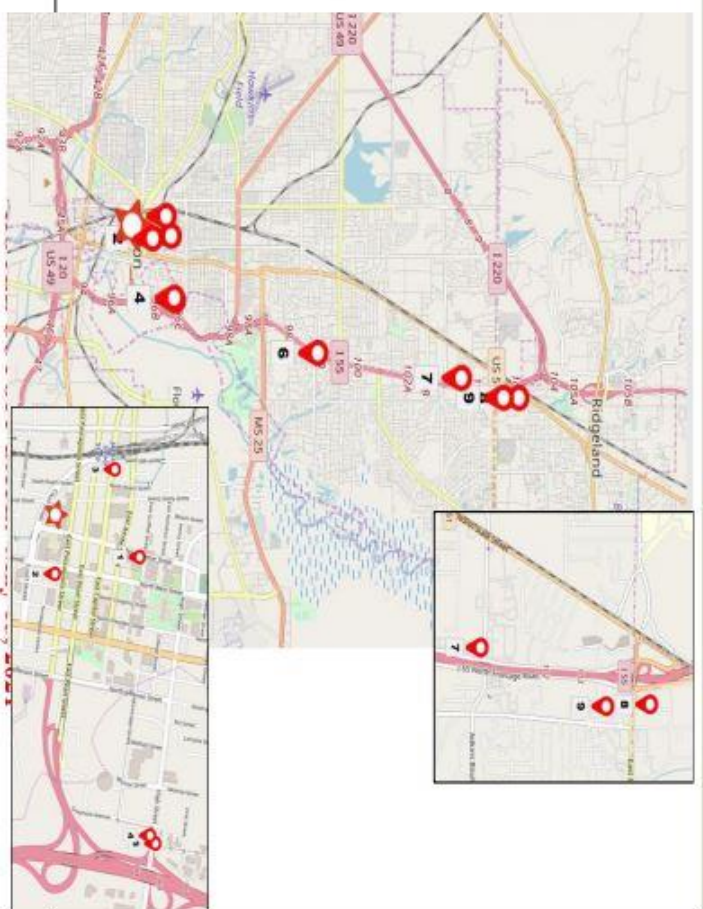
Indicate RV Camping on your registration form and enclose the required fees (\$4 night minimum) to cover the nights that you intend to stay. 30 or 50 Amp and water available at all sites with sewer at most sites. Free dump station on site. If you plan to camp together, you must arrive together. For more information contact RV Vice-Chairman, John & Dolly Ide regcampingrv@70nsdc.com.

INSTRUCTIONS FOR HOUSING (RIGHT FRONT SIDE OF FORM)

1. The 70th NSDC Housing Committee is pleased to offer website online access for housing reservations available after March 1, 2020. If you book your room online, check the box provided on front side of this form; otherwise complete the entire housing portion on the right side of the front of this form. This form must be received by May 15, 2021 to guarantee the 70th NSDC pricing.
2. Indicate three (3) choices of hotel preference by specifying hotel code number. Also, be sure to indicate 1 bed (Standard King) or 2 beds (Queen). Hotels will be assigned on a first-come, first-serve basis according to availability.
3. Only one person per room should complete a hotel reservation request on the front of this form. Please list all room occupants. (The Housing Committee does not find or assign roommates.)
4. Shared Room or Same Hotel Requests can be made through the online site OR forward registrations together in the same envelope.
5. All Block Housing requests staying in the same hotel are due by January 2, 2021, include the name and telephone number of Block Leader to reghousing@70nsdc.com
6. Hotel Reservations: Your reservations must be guaranteed with a credit card and a \$3.50 non-refundable processing fee. The hotel may require an advance deposit for 1st night. The balance will be paid at the hotel. An alternative form of payment may be presented at check in. Ensure expiration date is after July 2021.
7. Hotel Confirmations: You will receive a hotel confirmation from the 70th NSDC via email or mail. A hotel confirmation will be sent after March 1, 2021. If you do not receive your confirmation by March 30, 2021, please contact the Housing Committee by email at reghousing@70nsdc.com
8. Hotel Changes: After receiving Hotel Confirmation, if you need to modify your hotel reservation you must contact the 70th NSDC Housing Committee, reghousing@70nsdc.com
9. Hotel Cancellations: Your confirmed hotel will assess a one-night room/tax charge for cancellations received less than 72 hours prior to arrival.
10. Hotel Early Departure: An early departure fee may be charged unless the 70th NSDC Housing Committee reghousing@70nsdc.com is notified at least 72 hours prior to a change in the planned stay.

BUS PASS AVAILABLE IF NEEDED

Map of Hotels



Code	Hotel Name	1	2	3	4	Distance
1	Jackson Downtown Convention Center Hotel					
2	Westin Downtown * **	\$139	\$139	\$149	\$159	.3 miles
3	Hilton Garden Inn (Callier/Cuer) *	\$139	\$139	\$149	\$159	.2 miles
4	Hampton Inn & Suites **	\$102	\$102	\$102	\$102	1.4 mile
5	Holiday Inn Express **	\$129	\$129	\$129	\$129	1.4 mile
6	Residence Inn	\$150	\$150	\$150	\$150	3.7 miles
7	Dyo Townhouse **	\$80	\$80	\$80	\$80	7.7 miles
8	Hilton Jackson	\$119	\$124	\$129	\$134	9 miles
9	Courtyard Jackson/Ridgeland	\$129	\$129	\$129	\$139	7 miles

Jackson Convention Complex 105 E Pascagoula St. Jackson, MS 39201

Return completed form with payment to:
70th NSDC, 5252 McIngvale Rd., Hernando, MS 38632
Any questions, please call 901-628-4356

Come Early or Stay Late! The Soul Team of the 70th NSDC is committed to making our Convention fun and memorable experience for you. Please email us if you have a concern or suggestion.
 Dan and Glinda Torvik, General Chairman, generalchair@70nsdc.com



☐ I'd like to volunteer, please contact me.

"Come Dance & Meet Elvis in 2021!"

For Convention Use Only
Registration # _____
Date Received _____
Payment Processed (Check) _____



70th National Square Dance Convention®

June 23, 24, 25, & 26, 2021, Jackson MS
Online Registration - Website 70nsdc.com
Like us on Facebook

Please Print Legibly

Last Name: _____ First Name: _____
Address: _____
City: _____ State: _____ Zip Code: _____ Country: _____
Phone: _____ Cell: _____
Email: _____
(Email addresses will only be shared with the NEC for upcoming convention information)
☐ Check if you do not want your email shared

Registrations are non-transferable.
Registration fee per Registrant: **Adult \$60.00**
Youth born after June 26, 2003 **\$30.00**
Children 5 and under (born after June 26, 2016) **FREE**
A \$10.00 fee per Registrant will be imposed for cancellations or changes.

Prices will increase May 1, 2021 to \$75 for adults, \$37.50 for Youth born after June 26, 2003.
Registrations received after April 30, 2021 will receive e-mail confirmation only.

Mail-in Registrations must be sent by June 5, 2021 or email by June 12, 2021.

of Past Conventions Prior to 2021

☐ SOLO For badges First Name Last Name Subtotals
Adult: _____ \$ _____
Adult/Child: _____ DOB _____ \$ _____
Adult/Child: _____ DOB _____ \$ _____
Adult/Child: _____ DOB _____ \$ _____

Program Book w/Daily Schedules (\$20.00 after 4/30/2021) # _____ @ \$15.00 \$ _____
Round Dance Syllabus ☐ USB Drive or ☐ Printed # _____ @ \$10.00 \$ _____
Round Dance Syllabus ☐ USB Drive and Printed # _____ @ \$16.00 \$ _____
Sew & Save Book "Spinning and Swirling Skirt" ☐ USB Drive # _____ @ \$10.00 \$ _____
Cookbook "WORLD OF MEALS!" # _____ @ \$15.00 \$ _____
Wednesday Special Event - DINNER & SHOW # _____ @ \$50.00 \$ _____
Wednesday Special Event - SHOW ONLY ELVIS TRIBUTE ARTIST # _____ @ \$25.00 \$ _____
Bus Pass (if needed) (\$60.00 after 4/30/2021) # _____ @ \$50.00 \$ _____
Magnet for Badge, pins are provided Free of charge # _____ @ \$ 2.00 \$ _____

RV Camping (4 night minimum). All campers MUST register. You will receive a profile form when your payment is received. **To camp together, arrive together**

S	M	T	W	T	F	Sa	S	# of Nights	#	50amp @ \$45.00	\$
20	21	22	23	24	25	26	27	# of Nights	#	30amp @ \$25.00	\$

No Refunds or Cancellations After April 30, 2021 (U.S. Funds) Total Due: \$ _____

**TOURS - Please complete separate Tours Order Form and submit separate payment.

☐ Check Enclosed # _____ ☐ Visa ☐ MasterCard ☐ Discover

Name on Card: _____
Credit Card No.: _____

Expiration Date: _____ Security Code: _____ (Ensure expiration date is after July 2021)

Return completed form with payment to:
70NSDC, 5252 McIngvale Rd. Hernando, MS 38632

Please mark which dance program you will be attending the most:

Squares: ☐ Basic ☐ M ☐ P ☐ DBD ☐ Hex ☐ A1 ☐ A2 ☐ C1 ☐ C2
☐ Hi Energy ☐ Low Energy Rounds: ☐ 2 ☐ 3/4 ☐ 5/6
Other: ☐ Clogging ☐ Contra ☐ C/W Lines ☐ Handicapped
☐ Will you be participating in the Education Leadership Certification Program?

HOUSING

Select your hotel online at: www.70nsdc.com select "Housing" Tab for a direct secure link to the Hotel Booking Module after March 1, 2020

I have selected my Hotel On-line. ☐ YES ☐ NO

I need Housing Reservations for the dates and selected Hotel below:

	Sa	S	M	T	W	Th	F	Sa	S
19	20	21	22	23	24	25	26	27	

3 Hotel Preference required (hotel codes on back): 1st _____ 2nd _____ 3rd _____
Please check the appropriate box: ☐ One Bed (1-2 people) ☐ 2 Beds (2-4 people)

☐ Wheelchair Accessible Room ☐ Special Needs Room:

Shared Rooms or Same Hotel, registrations must be mailed together in the same envelope.

Same Hotel as: _____

Block Housing Requests are due by Jan 2, 2021.

Block Housing (10-25 rooms) E-Mail: _____ Phone: _____

Block Leader Name: _____

To guarantee your room reservations, you must provide a credit card number and pay a \$3.50 processing fee. Deposit may be charged in advance, balance for your room will be charged by hotel at check in.

☐ Check Enclosed # _____ ☐ Visa ☐ MasterCard ☐ Discover

Name on Card: _____

Credit Card No.: _____

Expiration Date: _____ Security Code: _____ (Ensure expiration date is after July 2021)

Dance Leader Name to be programmed *Go to www.70nsdc.com to update your profile

Name: _____ ☐ Caller ☐ Cuer ☐ Contra ☐ Clogging ☐ C/W Lines

Name: _____ ☐ Caller ☐ Cuer ☐ Contra ☐ Clogging ☐ C/W Lines

Convention badges required for entrance to all convention activities: Dressy Casual attire allowed until 6:00pm. PROPER DANCE ATTIRE is required after 6:00pm for all dancers.

Registration: Mary Ann Walker E-mail: regchair@70nsdc.com

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

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



22nd Canadian National Square & Round Dance Convention

670 Queen Street, Fredericton, NB Canada

July 21, 22, 23 - 2022

JOIN THE VIOLET CREW IN '22



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

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

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

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



Fredericton Convention Centre

REGISTER NOW!!

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

Want more information?
squaredancenb.ca/convention2022

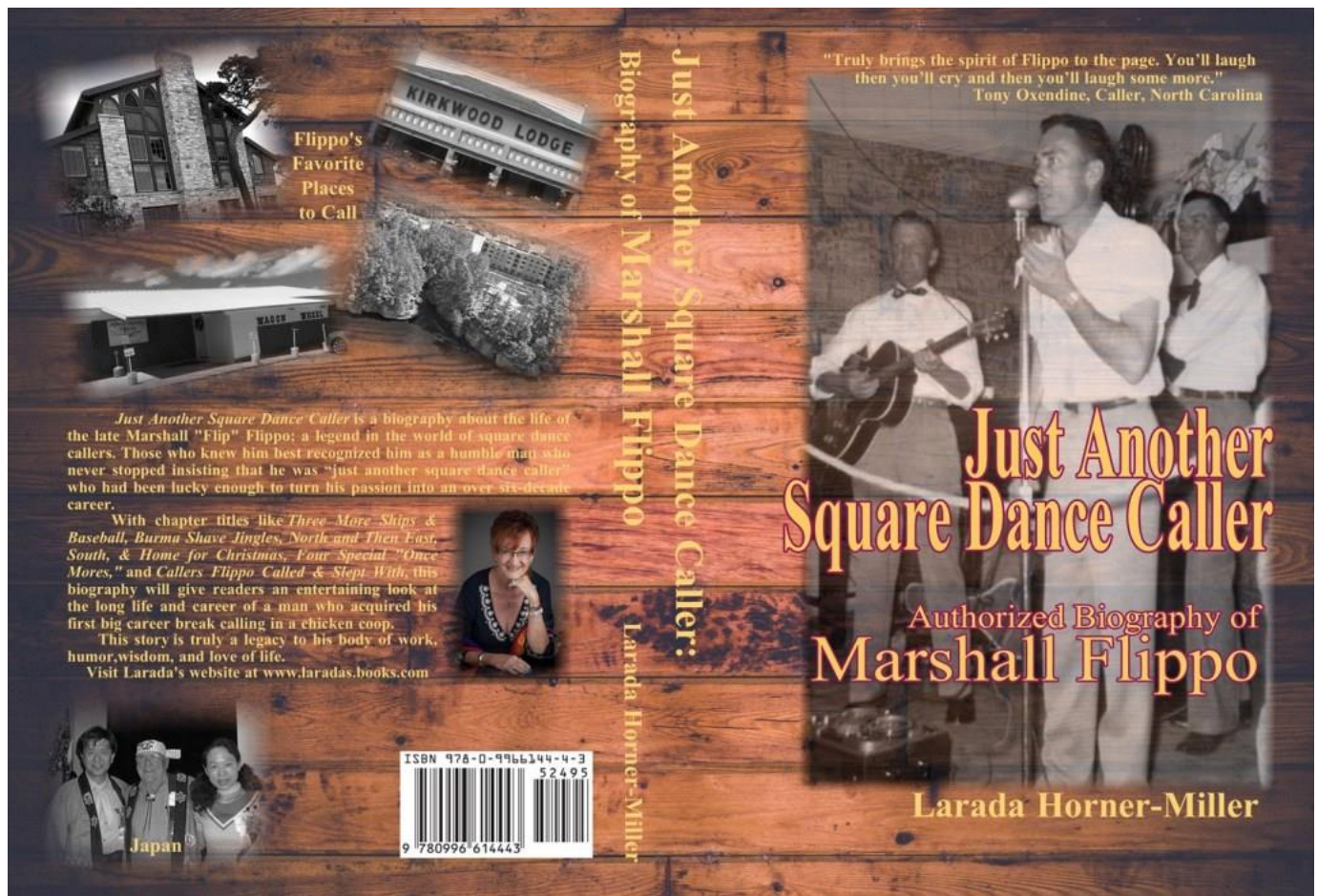
or

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



Left: Changing of the Guard at the Historic Garrison District

22nd Canadian National Square Dance Convention
July 21-23 2022
Fredericton NB



To order contact Larada Horner-Miller
larada@icloud.com
 506 323 7098

Purchase Marshall Flippo Autobiography -Just another Square Dance Caller

Northeast Callers School 2021

Programs for Beginning and Experienced Callers



Ken Ritucci

*Massachusetts
(Callerlab Accredited Caller Coach)*

SPECIAL GUEST INSTRUCTORS:



Bill Harrison

*Maryland
(Callerlab Accredited Caller Coach)*



Ted Lizotte

*New Hampshire
(Callerlab Accredited Caller Coach)*



Bear Miller

*Colorado
(Callerlab Accredited Caller Coach)*



Kip Garvey

California

**OCTOBER 7-11
2021**

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

TWO LEVELS OF PROGRAMS

Beginner

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

Experienced

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

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

Ken Ritucci has 46 years of calling experience.

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

School Information

Cost:

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

Program:

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

Lodging:

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

Food:

Several local restaurants available with good food at reasonable prices.

Location:

Off Exit 78 from the Massachusetts Turnpike.

Additional Info:

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

POINTS OF INTEREST

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

Key Benefits of this School Include:

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

Topics of Discussion:

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

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

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

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

Name: _____ Spouse/Partner: _____

Street _____ City _____ State _____ Zip _____

Phone _____ Email: _____

Make checks payable to:

Northeast Callers School • Ken Ritucci

132 Autumn Road • West Springfield, MA 01089

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

Canadians please remit U.S. funds



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 NCASDLA 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