

BEHIND THE MIKE

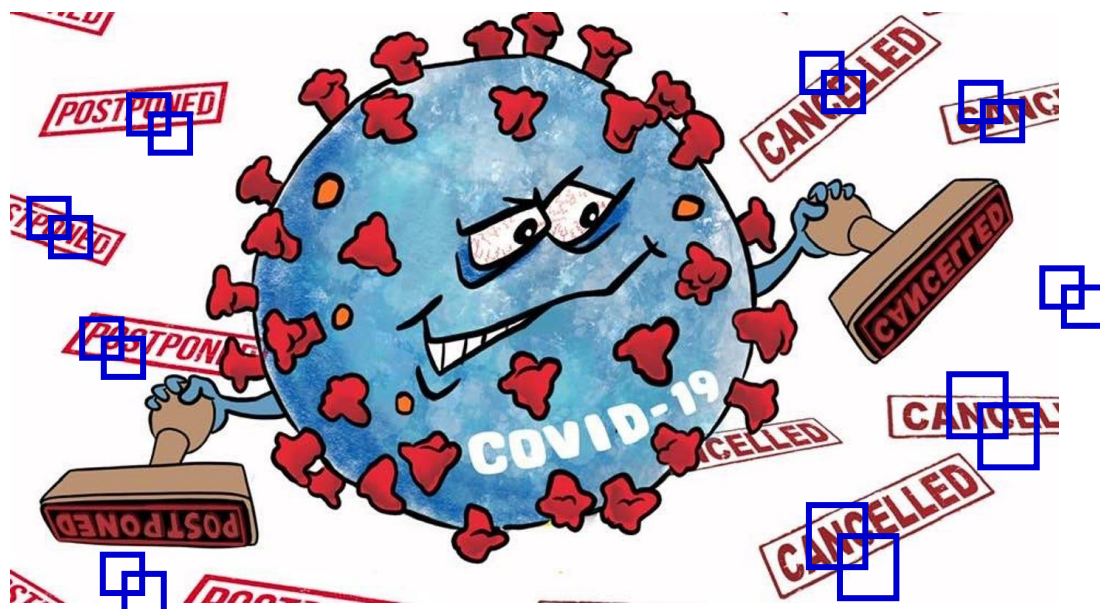


News, Notes
'n' Nonsense:
An
International
Magazine for
Callers

MAY & JUNE 2020

DATES to REMEMBER

	CANCELLED – COVID 19 CAUTION
24-28 June 2021	Australia National Square Dance Convention – DARWIN Northern Territory, Australia
22-25 June 2022	US 71 st National Square Dance Convention. Evansville Indiana USA



What's Inside This Month

On the Inside Track with Barry Wonson	3
Therein Lies the Program Problem Today - a compilation of responses (collated by Mel)	5
Singing Calls – Variety and Recycling the Zero by Shaun Werkele	16
Calling Tips – What List To Use? By Harold Bausch	25
This Is Our Music – BTM from Barry Wonson	26
One Persons Viewpoint by Doc Tirrell	28
Singing Call Adaptation by Tim Marriner (CallerLab Learning Documents)	30
Mainstream Focus of the Month Singing call Choreography – a new start by Mel Wilkerson	33
Dancing Tips – Moving to the Music by Harold and Lil Bausch	38
Why English Is So Difficult To Learn – and you thought square dance language was hard	39
Choreographic Ideas by Marcel Konath	40
Bits and Pieces – Notes services – a commentary by Barry Wonson	42
A Good Start To Life by Cal Campbell	43
BTM Mailbag: Caller Lockdown Learning Letters and responses by Mel Wilkerson	46
Tim Tam Turner's News Flash by Steve Turner	49
Is Sight Calling The Only Answer? By Unknown – Comments by Barry Wonson	51
Lines of 3 from the Wonson Archives	55
Ask Dr. Allemander with Glenn Ickler and Barry Wonson	57
Square Dancing – A love & Passion excerpts from Jerry Junck – 1998 CallerLab Convention	58
Poet's Corner	61
Positive Plus by Mel Wilkerson	62
Looking Back – 60 years of Sound – a Blast from the Past	63
Lexophilia from Jeff Seidel	65
Caller - Club Relations by Jim Mayo	66
The Final Word – At Least For Now from Barry Wonson	68
Appendix of upcoming events and Caller Resources	69
Behind the Mike – Caller Resources	70
<input type="checkbox"/> BTM Website Update.....	70
<input type="checkbox"/> Sound Archive – Caller Material from SARDANSW Education weekends and sessions	70
<input type="checkbox"/> Special pre-Convention Dance with Randy (USA)	72
<input type="checkbox"/> STING PRODUCTIONS – CALLER RESOURCES AND MUSIC OFFER.....	73
<input type="checkbox"/> So you want to be a caller – Caller School on-Line by Eddie Powell.....	74
<input type="checkbox"/> Square Dance Gifts and Merchandise	75
<input type="checkbox"/> Kip Garvey – Central Sierra Caller School ONLINE	76
<input type="checkbox"/> A&S Record Shop – Music downloads and much more.	77
<input type="checkbox"/> Becoming a Square Dance Caller by Bruce Holmes	78
<input type="checkbox"/> North East Caller School 8-12 Oct 2020	79
<input type="checkbox"/> Heart of America Callers School 11-15 Oct 2020.....	81
<input type="checkbox"/> Pre-registration – US 71 ST National Square Dance Convention June 22-25, 2022.....	83

On the Inside Track

With Barry Wonson

Welcome to the “Combined May/June Edition of BTM”. As usual we have an issue full of an interesting and varied topics. Our usual array of experienced contributors is represented once again by Cal Campbell, Mel Wilkerson, Ed Foote, Jim Mayo, and many other well-known and respected callers.

Each month we try to present material and ideas from a wide cross-section of the calling fraternity. This material is not just dealing with new ideas and concepts, but also, presentations from the past that still have relevance in today’s modern square dance world.

While many aspects of square dance calling have evolved with time; such as concepts and uses of choreography, teaching concepts, program content, etc., many basic principles remain unchanged.

I always find it interesting and stimulating to browse through the magazines, note services and books from the last 70 years or so. In the 53 years of my involvement in square dancing, I have managed to collect a very large library of anything pertaining to our activity.

When I first started calling, like all “newbies”, I could not wait to get my hands on the magazines I subscribed to each month. At that time we had 2 major international publications (Sets in Order (SIO) and American Square Dance (ASD) magazines. Note Services from Jay King, Will Orlich, Jack Lasry and many others were aplenty. When I started my own Note Service FIGURING in 1977, there were around 14 US based note services. Each offered different points of view and quite often from very different standpoints. They were all

interesting and I devoured them each month with great enthusiasm.

More came along with many rising from local Callers’ Associations such as Southern California, Northern California, Minnesota, Toronto, and others.

I think at one time I was exchanging FIGURING each month with over 20 note services, and over 30 SD magazines from all over the world.

All were fascinating reading. With the contacts I made among this fraternity I was also able to collect many other early Note Services (Les Gotcher’s notes for one) as well as a large number of books written for callers. Many of these were written by callers who have long since moved on, however; that still does not cancel out the value of the material contained.

All this information was read and re-read – my interest has never waned.

With time, nearly all of these publications have moved on to just being memories. ASD is still going, as is the New England Dancer magazine and our Australian Square Dance Review. There have been some newer ones enter the picture, but with the lower numbers in our activity today, most of these are localized entities.

The important thing about these services is however, still the same: **“They all of these need the support of as many as possible in order to retain viability”**.

Support your local publications and associations. Without them we drift alone. With them, we are all stronger as part of a group, and this is how we help and assist each other.

Because of the situation across the world today, we are only able to do this without having any actual contact. However; what we do will have an impact on what happens when we are able to have our activity up and running once again. It will take time, but with our downtime, we have the opportunity for more serious discussion and general contact with each other.

The social media pages, such as facebook, are available and therein are many groups which are available to everyone. Discussions on square dance music, choreography, philosophy, history and more are all there. You can also check out the many pages devoted to caller education. You will find callers from all experience levels involved in these forums. All are there to assist in any way they can. Mind you, I think that there are some who do not have any other form of life other than facebook!!!

With the world facing the threat of the Covid 19 virus, our activity is naturally on hold. We have, with our square dance activity, probably the single most 'personal contact' recreation in the world.

We are used to greeting each other with hugs, handshakes, and that is just the start. During any night of dancing, every person in the hall will have physical contact with every other person in the hall --not just once or twice, but many, many times during the course of a dance session. This puts us in the forefront of possible transmission. For the most part today, our dancers are within groups that are considered "the prime age-based target group" for the virus.

Common sense tells us that this problem that the world faces is not going to go away within the short term. It may be a lengthy process, however; we do have the opportunity to be prepared for the time (hopefully not too far away), when we can resume, with enthusiasm, our involvement in the greatest recreational activity in the world.

Be positive, be safe, be prepared. Cheers
Barry



Therein Lies the Program Problem Today

A “compilation of responses article” – collated by Mel Wilkerson

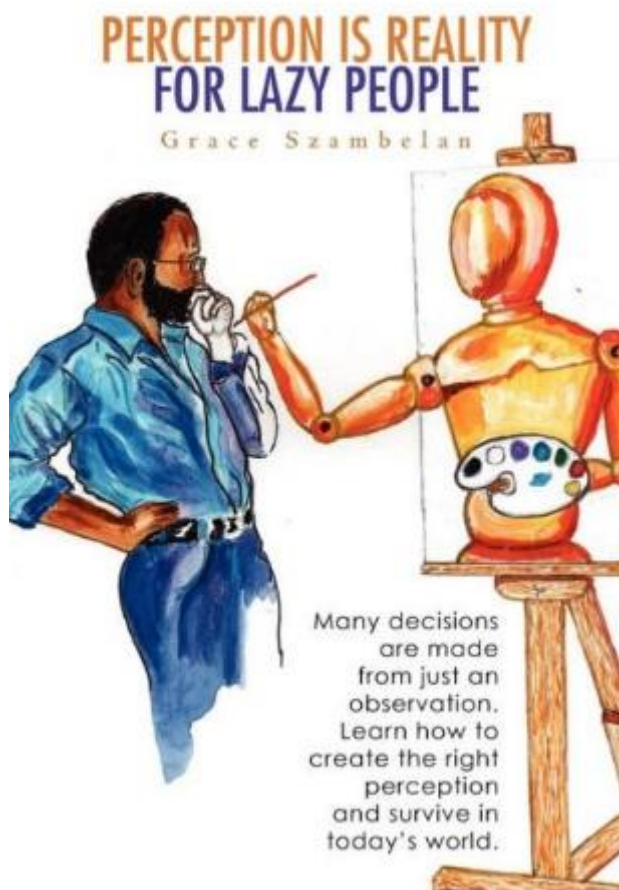
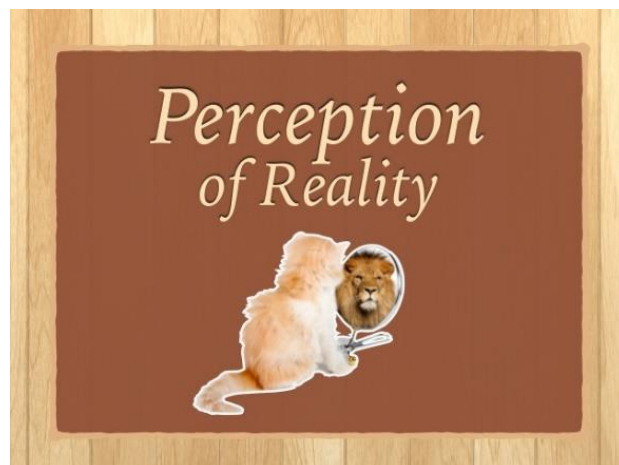
Preamble. There has recently been a lot of discussion, including an extension or the time for discussion on possibly adding Sustainable Square Dancing to the Callerlab Program List, or perhaps even re-writing the lists to reflect what is currently be “thought to be danced” by the majority of dancers. (I will qualify that in a moment). A few other options were presented such as getting rid of SSD and going back to teaching dancing properly, (properly was also undefined but more of an individual opinion), or re-writing all the lists from basic through plus to be equal in relative size and scope with SSD as the entry, and then balancing the “rest of the unused basic, mainstream and plus movements into the “new and improved” mainstream and plus programs.

First let me say, although the discussion on SSD and the comments that came out of that discussion are what prompted this article. Second, as far as SSD goes, this is not what this article is about, so I am not going to be discussing that program or any other as far as promotion or acceptance. What this article is primarily about is perception.

We have all heard the expression that “perception is reality. With that in mind, I would like you to first look at the two images below and see which one you gravitated to as far as looking at yourself as a caller, and then looking at others as a caller. Next do the same thing and consider the dancers. Please do this before reading on.

I specifically chose these two images because they are pertinent to how we perceive ourselves and others as callers, and how we perceive our dancers as capable. Just remember, both photos

apply equally to both callers and dancers.



As many of you know, and more so since this corona virus stay-at-home action, there is a world of square dance caller and dancer education on the internet. Facebook and social media have

become a norm. One of the current phenomena is the “garage dance, club dance, virtual dance, one couple dance, two couple dance, and square dance videos being posted on the web. There were 17 of these posted just today. One caller over the last month has posted 27 different (garage / basement) videos of virtual calling. The interesting thing about these is that the callers often try to set up one couple calling, but revert to visualising the opposite couple, or call two couple calling with the dancers visualising the other couple, and for the adventurous, a full square of calling with the dancers visualising where they are and doing their part only whilst trying to see the other 3 couples or in some cases other 7 dancers in the square. I picked a couple of mainstream sequences from only the two-couple calling for you to have a quick look at.

What I would like you to do now is, if you can, walk through your part of this as if you were dancing. It is important that you do so as this perception is critical to understanding the intent and content of the article. The three chosen sequences are:

- HALF SASHAY ONCE AND A HALF, BOYS LEAD DIXIE STYLE, WITH THE RIGHT HAND START – SWING THRU, BOYS CROSS RUN, SWING THRU, BOYS RUN, WHEEL AND DEAL, SWEEP ¼, YOU ARE HOME.....
- EVERYBODY LEAD RIGHT, MEN RUN, SCOOT BACK, HINGE, LADIES TRADE, SWING THRU, GIRLS RUN, LADIES TRADE, LADIES CROSS RUN, WHEEL AND DEAL, YOU ARE HOME....
- SWING THRU, SPIN THE TOP, MAN CLOSEST TO ME -- RUN AROUND 3 DANCERS, LADY CLOSEST TO ME RUN, WHEEL AND DEAL, STAR THRU,

LEADERS TRADE, YOU ARE HOME.....

Thank you for your patience. This is what callers are doing for their dancers to keep the activity alive for them and I applaud their efforts in doing so. My question is, what is the expectation of the callers and what is the capability of the dancers to do this material? The above material is straightforward but is not the most complex of stuff that has been called.

So, what is this article all about. As many of you know, there are exercises posted on Facebook for new caller training and development. One of the recent exercises was about adding variety to your singing calls to:

Start with something other than a Heads Promenade ½, Square Thru 4, or Heads Square Thru 4, Dosado, Swing Thru. Those two starts on average will make up about 50%+ of most caller's singing call repertoires. The second part of the exercise was to use a specific movement from a selection to use in the creation of the singing call. The responses to the exercise were limited with only 35 responses, (two of which are accredited caller coaches by the way).

Some of the other responses I received really raised eyebrows. I put a few of these out to other callers around the world for an opinion and comment which is what makes up the basis of this article. I will put the general comments up first and please note that these comments are collated and came primarily from Callers, (both new and experienced) in the U.S. Also when you read these, please remember the two pictures of perception, and the choreography used for dancers to visualise – which I chose one figure specifically because he was one of the outspoken people regarding the capability of square dancers today.

Discussion.

Some of you know how I call, and others who have called with me know that I do not consider myself a tricky, overly clever, or highly technical caller as I prefer to focus on dancer success. I must also qualify that I have not called in the US now in 15 years, or in Canada for that matter, and I now live in Australia having moved here in 2005. I say that because things may have changed dramatically there since I have left. The comments below are collated responses received from some new and some known US Callers (who shall remain nameless). They were made in response to a recent exercise on singing calls (making variations to the start of the figures).

Please remember that these are not my responses but reflective of several callers that sent me messages about the exercises. Please note, that there were a lot of excellent responses to the exercises from new and experienced callers and Callerlab Accredited Coaches as well, however there were some very strong negative comments about the exercise and about the capabilities of both callers and dancers (primarily in the US) today. The responses are collated below and were as follows:

3 Primary negative responses:

1. These exercises are not reflective of what dancers in the United States would be capable of doing today and many would not actually be able to do these. Let alone the choreography that is used following the “starts” most floors below advanced would simply not dance because they would break down.
2. This choreography is too difficult for dancers and would only be called at plus clubs or at specific Dance by Definition Clubs. It should not be taught to new callers because they

do not know how to judge a floor or dancer capabilities and there are enough problems with “technical callers” that do not know how to call already

3. Specifically, of the 8 “variety starts”, only three of them would likely have any hope of success in the United States. Why are we trying to teach new callers highly technical choreography that dancers cannot dance?

Now to put this into perspective, the 8 “variety starts” are listed below with the collation of what the dancer capability perceived by many callers in the US listed beside them in red. Remember, if the caller has a perception, especially a known and respected caller, his or her perception reflects how he/she teaches and calls, and by default represents how the dancers he/she calls for dances.

Comments: If a singing call started with:

1. HEADS SQUARE THRU 4,
“SPIN THE TOP” –
 - *99% of the mainstream dancers in the USA would break down.*
 - *The spin the top must have an established wave for the dancers to be successful. A spin the top with boys casting in the middle is not normal for us dancers.*
 - *It is done only on workshop tips usually or when we are working spin the top from different positions.*
 - *This is only a little better than calling “heads spin the top” from a static square or calling spin the top from facing lines.*
2. HEADS PASS THE OCEAN,
EXTEND, “SPIN THE TOP” –
 - *99% of the mainstream dancers in the USA would break down.*
 - *This would need a swing thru to be effective.*

- *Half the floor would break down without the swing thru.*
3. HEADS STAR THRU, PASS THRU, CIRCLE TO A LINE –
 - *50% of the mainstream dancers in the USA would break down.*
 - *The dancers would likely be able to do this, but it would be awkward, and most would hesitate.*
 - *Circle to a line should only be done after a lead to the right.*
 - *After a pass thru or a trade by, you can call circle halfway or circle $\frac{3}{4}$ in most parts but circle to a line would catch them off guard.*
 4. HEADS DIXIE STYLE TO A WAVE, EXTEND (L-H WAVE) –
 - *99% of the mainstream dancers in the USA would break down.*
 - *Dixie style called from a static position is never a good idea in the US.*
 - *This would work better with a right and left thru first because that is what the dancers want and expect. It is how we use it here (in the United States)*
 5. HEADS SQUARE THRU 4, SPLIT THE OUTSIDE 2, SEPARATE, AROUND 1 TO A LINE
 - *No problem.*
 - *This works fine. It is a common figure.*
 - *I use this all the time, followed with a around one down the middle, square thru 2 and a chicken plucker ending as a singing call at basic*
 - *We use this all the time and the dancers do it without a problem*
 - *They even do around one and down the middle from the home spot after the separate without a problem*
 6. HEADS RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, EXTEND (L-H WAVE), -
 - *99% of the mainstream dancers in the USA would break down*
 - *This is much better than number 4. The right and left thru makes this work.*
 - *My dancers do this all the time. I even sometimes do a right-hand swing thru afterwards to make them think.*
 7. HEADS PASS THRU, SEPARATE, AROUND 1 TO A LINE –
 - *No problem*
 - *I don't use this one a lot other than when I teach it initially. It is never used in our area*
 - *Dancers don't like going around one to the middle of a line because it is awkward for the outsides*
 - *This only works when they go around one and into the middle – I prompt the sides to slide apart and back together. It works fine.*
 - *This is quite common in our area.*
 8. HEADS SQUARE THRU 4, TOUCH $\frac{1}{4}$, -
 - *No problem this is done often.*
 - *I usually have a dosado before the touch $\frac{1}{4}$. That is how most singing calls come and it flows better*
 - *This is common. Dancers have no problem with this. Square thru, touch $\frac{1}{4}$, scoot back, boys run is our normal way of getting to corner lines. I always use this combination*
- One of the most telling comments that was expressed was a simple statement which came in from two of the callers. That comment was:

There is really no point for USA callers to write singing calls that start this way because

MOST DANCERS CAN'T DO THEM.

Clarity of thought.

I need to make it clear at the moment, that I found these comments very discouraging and very worrying. There were a number of reasons for this concern. Those concerns deal with past, present, and future as well as geographic location.

1. When I started dancing, this was pretty standard, easy level choreography for mainstream dancers
2. Watching dances on YouTube, from around the world, I note that depending on who is calling, this kind of variety is not as unknown as the negative comments may seem in the US, but there are large areas where there are only a few callers covering many parts of a state, where this may well be the "Norm"
3. This is pretty standard mainstream choreography here in most of Australia, and from my colleagues in Europe and Japan they say the same. They use the Callerlab programs to the best of their abilities and try to give the dancers variety in both patten and singing calls.

This made me consider the following questions:

- Have we, as callers, deteriorated choreography to the point that callers are no longer using a program with variety and "success and interest" for the dancers?
- Have we totally "lost the plot" on educating callers on what square dancing is all about and become too focused on the perspective that interesting choreography and variety

is for the callers to talk about and not the dancers to dance?

- Have we forgotten that dancers don't normally care about technicality?

What is square dancing about? Is it about the "commercial business" and getting more dancers on the floor so we as callers can make money? Is it about the status of having a "level" achievement associated to capability? Is it about Callers deciding what dancers want and what they are capable of without consulting the dancers? Remember; dancers only dance and learn what we call and teach. If dancers cannot dance well, or dance with variety, especially if they are experienced dancers, it is not just because they have not been taught to dance, but also because we as callers have sold a program of "capability lies" with False achievements for dancers to grade themselves into thinking that "level" is the same as capability and quality.

For too long we have sold dancers a position that Level is an achievement, and only the best get there. The reality is what dancers really wanted was the sociability and interaction with one another and, if callers take the time and give the dancers fun using the programs to their best advantage, the dancers won't care. They might even be more inclined to bring more of their friends into the activity and enjoy it with them rather than leave them at basic and/or whatever program is going until they are ready to get back together at plus and advanced

The full circle

This brings me back to the initial discussion on the Sustainable Square Dance Program as a program or "level". I am not opposed to SSD and I understand the concept of wanting a program with a lot more useable material in it. My opinion is, if there were to be a dancer entry level program which was

SSD then make it the entry program and use it as a program rather than just a fast track to plus. The rest (other programs should be modified accordingly as well).

We do however have a 50-movement program that has lots of variety and useability. It is called BASIC. From my perspective the proposal is still rushed, and callers are not taking their time and using the programs innovatively for dancer success. Many callers today cannot use a basic program, even though they regularly call to plus and advanced clubs.

That ability to call and entertain dancers with success at basic and mainstream, seems to have been exchanged for more moves, less innovation and rush through as many dancers as we can and hope some stay dancing with us when the next rush group comes through.

It is my worry that, if we cannot use a program now that is too technical and difficult for callers to make choreography fun and interesting at basic, how is giving them more movements to play with, and less variety and useability any better. The program makes it easier for callers, not for dancers. I know that was not the intent and callers that know what they are doing can make an excellent program and a fun dance with interest and innovation with SSD.

What worries me is the comments above that I received on variety in singing calls
“99 PERCENT OF MAINSTREAM DANCERS IN THE US WOULD BREAK DOWN.”

I realise that of the singing call figure starts that was being commented on (number 5 above) neither Spin The Top nor Dixie Style are not on the SSD program, however; that is not the point I am trying to make. What I want to do was to put into perspective the fact that, regardless of the program, regardless of what moves are on a program, or how many moves are on a program, we have

seemingly lost touch with the fact that we are no longer teaching callers to call, and by default, we are no longer teaching dancers to dance.

We need to really know what is going on out there and by reflection, I wanted to get a more balanced opinion on what dancers are capable of, and what perspective means for dancers.

I put the article out with some comments to callers around the world. Some are new, others are very experienced, and still others are Accredited Caller Coaches with Callerlab. I received a fair number of responses from the US, Canada, Europe, Australia, and Japan. The question was:

Has the dancing really become that bad in the US/Globally because of poor calling or is this an isolated opinion?

The “other perception” is also reality.

The responses varied but they had a general theme of denial and rebuttal. Below are some different perspective for both the callers, and the dancers they teach and call for.

- Callers are the ones that deny each level the status they deserve as many callers take the easy way out and only call at the higher levels. That is because many high level callers (plus and above) do not know how or are incapable of calling basic and mainstream properly
- It is difficult and time consuming to actually use the programs to their fullest for the dancers. It takes hard work and effort. That is why many callers, “Rush to plus” with the dancers, or want “SSD” as the new entry level. It is easier for them because they do not have to work. The dancer won't know the difference.
- Lists and programs don't argue and that makes them the ideal scapegoat for blaming the problems on dancers

not being able to dance well. We have programs that are good, and even the SSD has potential “as a start point” but until callers start using them, it is just another list that can be blamed for the decline of square dancing.

- The numbers are perhaps too high. 99% of floors breaking down is unlikely but the problem is real and until we start calling properly, the dancers will never be able to dance properly. Calling properly starts with having fun, having success and enjoyment. It does not start with choreography. This is where we fail as callers.
- Regardless of what programs we end up with it is only important that each program from the start to the finish is made of calls that begin with the use of handhold, and then progress and grow and become the building blocks for the next program. Callers have to use the program well, and dancers need to have fun dancing it and building on it. That way when they are ready, they have the building blocks for the next program if they want to move on. This is currently backwards, and it should not be. We teach up to plus quickly and then go back and teach basic and mainstream. Meanwhile the dancers are having to un-learn, re-learn and wonder what they have been doing wrong. Especially if they got there so quickly and now they are being taught that that their success was only a very small part of what they should know. “back to basics”
- Most dancers take offence to going “back to basics” and if they were having fun wonder why they weren’t taught right in the first place to make it easier for them
- Dancer programs should be a dancer’s wish list – not a caller wish

list. This is why we have load the boat and teacup chain being taught to dancers that cannot dance box the gnat or swing thru from left hand waves. More movements is not better. More fun and better calling is better.

- The length of an entry program is a caller invention and a management invention. If customers come in to have fun and socialize and learn and do that successfully every week, they will be there every week. Callers and clubs rarely show that square dancing is fun and when done properly, will satisfy both the existing dancers and the new dancers. They will be there because they want to be, and they will stay because they enjoy it. They won’t be there because they can pay a hundred dollars for 12 weeks of class and get a piece of paper. Then move on to some other activity.
- Claims of dancer capability that are prevalent, and what Callerlab listens to too often do not consider “international” capability of square dancing. These problems in the US are usually domestic and often localized but they get “a voice” and become the standards for dancing around the world. These figures are pretty easy and common figures danced in Europe at mainstream by first year mainstream dancers. Because the US has callers that do not teach and call to new dancers, does not mean that the rest of the world does not.
- We will follow whatever Callerlab says but it needs to be pointed out that there must be a lot more education for callers to make them proficient enough to entertain the same dancers on a weekly/bi-weekly basis with a reduced number of calls for more than a couple of dances - for a couple of years.

- If these statistics are correct, then many callers in the US need to go back to caller school and learn how to call. It is too easy to perform more than a hundred calls in a two hour dance than it is to use just 50 calls properly and call the same dance and keep it interesting and fun for the dancers. If they cannot do that, then they shouldn't have graduated caller school. We also need education program for the club leaders, not just callers to help them understand the necessity of dancing for fun and not for the status of "a level reached quickly"!!!
- We must stop listening to the "old guard" of plus and advanced dancers that say we need to teach plus quickly with less movements or we will lose square dancing. They are being selfish because they don't want to lose what they have. If Jerry Story or Johnny Preston can come here and challenge a mainstream floor of plus dancer and give them a fun challenge, then it is not about the level, or the number of movements, it is about the callers being able to call. *(the key words here are 'ability', 'judgement', 'ability', 'skill', 'judgement', 'caller competency', and 'ability' as well as 'judgement' – Barry)*

This comment was more about the level of dancing and SSD versus current dancing and not the choreography on the singing calls, but it was a really good comment, so I included it. To compare calling with photography, it is not the equipment (List of calls) makes a good photo (dance) , it is the photographer (caller) behind the camera (microphone).

- If our goal is to keep our current dancers happy and to win more "new dancers" we need to make it more attractive and welcoming. New levels and more movements are not the answer. New dancers don't care about

the List of Calls. They care about being welcomed, when they came to the first night and how they felt when they left. It is how the club dancers involve the new ones. It is how they can enjoy the social aspects of square dance. It is only then, and over the long time, the other perception of the dancer comes into play. That perception is "how competent the Caller is in using the Calls and offering an interesting and fun dance regardless of the level". Ask yourself, "Does a new dancer (who comes in the door) want to learn a program, or does he/she want to have some fun learning to square dance, socialise and meet some new friends"?

A few well-known American Callers, some caller coaches as well, also responded. I am summarising some those specific responses below as they relate directly to the 8 singing call figures and the "variety starts".

- I think the numbers (percentages of failure) are inflated. This is likely more a representation of specific callers in an area, and how much directional calling they are using in their programs. In many areas the Dixie Style To A Wave, Extend is a left-hand wave to a left-hand wave. In some areas in the US, not all, if callers do not prompt, "lefty" they may well break down, or hesitate.
- Recording artists are becoming more creative with singing call figures. There used to be set figures of about 5-10 figures only that you would get on singing calls (with a very slight variation) and for many callers, they would never change the singing call figure. The only variety was in the patter. There are a lot more "tape and record" clubs today than there used to be and those running them only teach the figures on the singing calls usually.

- Callers need to put in a lot more effort and be a lot more creative and add variety (not technical complexity) to singing call figures. This would greatly help the dancing ability of many dancers and also make them feel that they have succeeded, especially if the singing call is reflective of the patter.
- When I come across a singing call figure that I think the dancers may have a problem with, I stop and walk them through. No big deal. Traveling callers used to do that all the time.
- Walking thru a singing call figure seems to be detrimental to the concept of “give them enough information to solve the problem themselves”. That is what the patter is for. By walking a singing call figure thru, this eliminates the whole basic idea of getting the dancers to think for themselves. This is solving the problem for them - and one of the basic problems we have today.
- At a couple of major dances we went to there was good choreography by some of the callers in the patter but I would have screamed if I had to dance: Heads Square Thru 4, Dosado, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Touch ¼, Scootback, and Swing one more time. 7 times in one night, that was the singing call figure.
- We need more variety in singing call figures. I went to the USA National Convention and spent the evening in the Mainstream Hall. It was Square Thru 4, Ferris Wheel, Trade By, and Scootback ad nauseum. (*Mel's note" I wonder if these two callers were in the same hall?*)
- We have a wonderful teaching list now (basic 1 & 2 and Mainstream) if we just convince callers to use it right. We can use it and stop where we want.
- One of the major accomplishments of Callerlab is the teaching order which has been carefully reviewed and voted on many times. Before that callers were pretty much doing their own thing, and nobody could travel and dance to another caller. I think it's going back to that. We need ONE teaching program, whatever it is, that everyone can agree on. Then we must teach the callers how to use it properly.
- One of the real problems we do have is the Callerlab teaching order – it is illogical that we have a mix of simple concepts and complex concepts. In every other aspect of the learning process, we start off simple and work our way up to complex. Not so with the current teaching order. The lists we have were never meant to be static...they were meant to be adaptable, to evolve.
- I'm not a traveling caller but do call in the Midwest part of the USA where Mainstream is still the “destination program”. From my observation, I would disagree with the percentages provided of singing call success in your examples. Although I agree some would have difficulties with the sequences you provided, many would not. Certainly not 99%.
- We need to get this type of variety back into callers doing their job and put the “new emphasis” back on sociability in Square Dancing--people come to have fun and the main part of the callers job is to make sure they have fun and go home with a smile on their face.

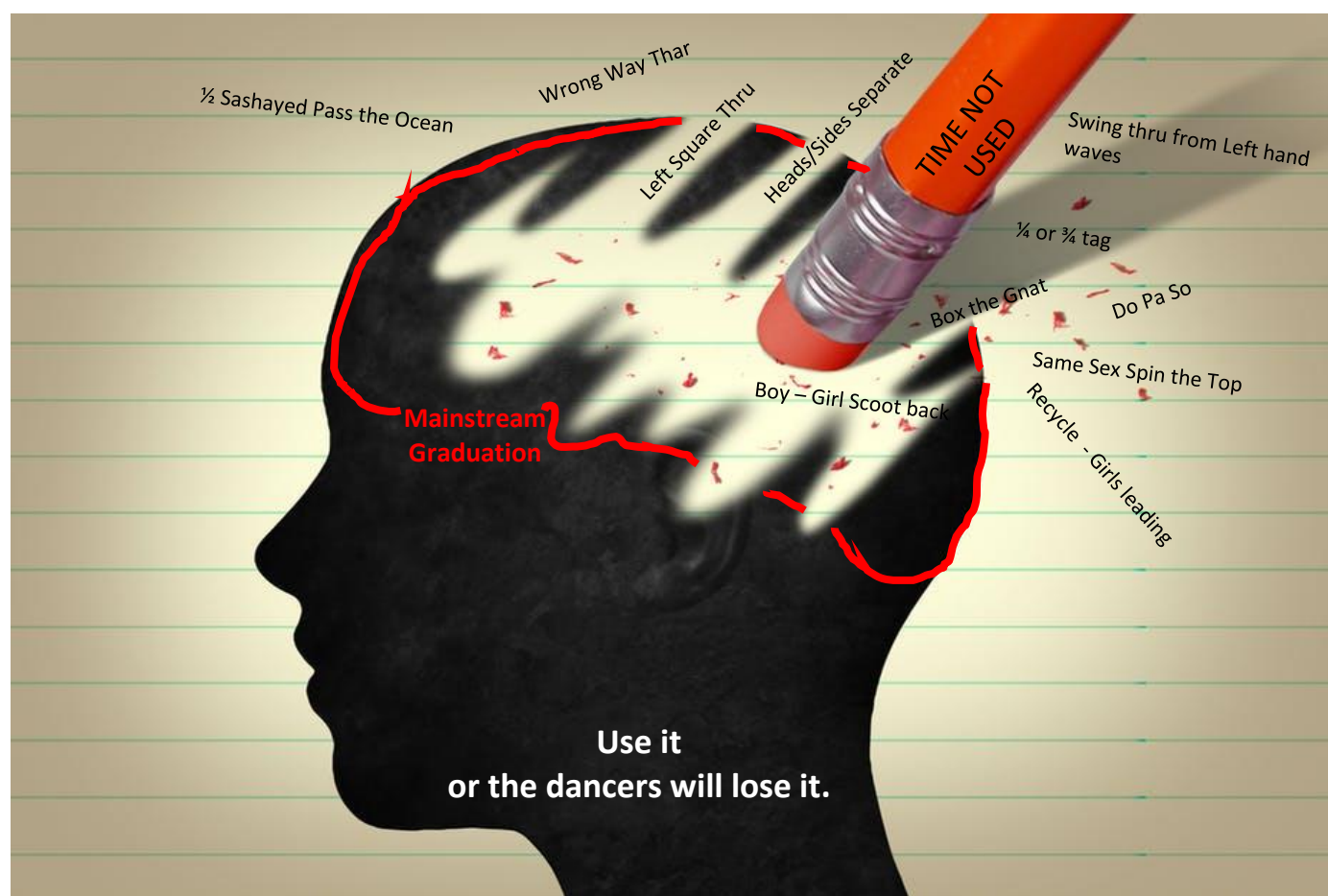
And Therein Lies the Problem.

Please bear in mind that the above points are responses and thoughts on ideas from many callers. They are responses to the questions raised and not intended as a single flowing article. What I found most telling amongst all the

responses received on the topic of the “variety starts”, but also liberally applied to the SSD proposal was that, it really doesn’t matter what program or what list we have. The failing is not in the lists, nor with the movements. It is generally agreed that the failing and the problem with dancer capability rests completely and solely with the Callers.

Callers created the lists, callers created the programs, callers teach the programs, callers call the dances and dancers only do what callers, teach them to do and call for them to do.

As one dancer noted, when callers like Jerry Story or Dave Preskitt, or Thorsten Geppert can call a basic dance to a floor filled with basic, mainstream, plus and advanced dancers, and **they are all having a great time**, with entertainment, fun, variety, challenge and success, that is because the caller knows how to use a small amount of material properly. I would rather dance a basic dance with them than an advanced dance with someone that does not know how to do anything different.



It is important to know the material on the program you teach, and call what you teach to your dancers. You do not need to teach them more, faster. You need to show them how to have fun using what they know. Don't teach something and never use it just because it is easier to teach more and push up the levels faster. Let the dancers dance and enjoy what you teach them. Let them savour it with innovation and variety at every level.

If you do this, then the dancers will choose where they want to be and how fast they want to progress. It will not matter what the name of the program is or what movements are on it. However, if you just rush them through just the finish, they will want to look for another race to run elsewhere. If you give them something to look forward to, they will play the same game over and over because it is different every time. Make every dance a game that is fun to come back and play again.

THE EVOLUTION OF DIGITAL MEDIA



1996



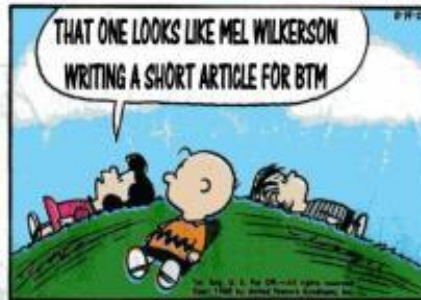
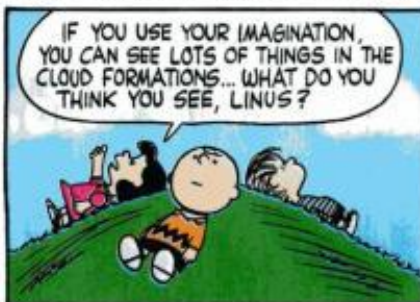
2004



2013

■ Content ■ Advertising

CLASSIC PEANUTS®/ by Charles Schulz



Singing Calls – Variety and Recycling the Zero

By Shaun Werkele

Much of this month's writing is about that great debate on singing calls, and why people love them or don't. In most cases the latter is due to the simplicity and redundancy in the square dance activity at the lower levels (A-1 and Below). This is even more prominent in the inability of many callers add variety to the singing calls or program them to compliment the patter with both the music and the choreography. The following article is a compilation of 3 separate articles that deal with that subject and a little bit of editorial license to draw them together.

The aim is to ensure that the singing calls also need to contain and support patter calls (Hoedowns) to give danceable variety and successful closure to a tip. The original article that make up this compilation were written by Shaun Werkele - Mel

Building Variety in Singing Call Figures

Square dancing has a long heritage and legacy, and much like all music and dance, it continues to evolve to this day. Since both elemental traditions are combined to call a dance, using square dance choreography that is in the "Classic Square Dance" meme will always be a home run when incorporated it into your program. These two different ideas (or era representations of old and new) can combine to produce new and innovative ideas involving elements of each choreographic parent idea.

As a modern western square dance caller, you can present simple square dance singing call music, and along with that, build the technical capability of the dancers with the addition of variety to compliment the technical increase. What we see happening however is a

predominance of callers presenting both new and old music, and new and old choreography, and even building a great progression in choreographic material. Unfortunately, this progression seems to be limited more to the HOEDOWN or PATTERN than with the singing calls. Using variety in music and variety to support success in increasing the dancer's technical competence is the best manner for making singing calls the most interesting, giving successful closure for the dancers on achievement and making your overall program the most entertaining.

Below are a few **singing call figures** that will help in making square dance calling at a Mainstream program interesting and engaging. The simplest form of adding variety is by changing the choreography as you do a singing call by slightly altering the same figure with a relative equivalent.

- This allows the dancers experience variety throughout your program without getting super complicated.
- This also causes the dancers to listen more carefully and they will not be able to anticipate each calling sequence.

It is important to **practice** this "substitution technique" with a couple of different singing call songs to ensure that you build an appealing and potent presentation of the calls.

It is a common understanding amongst callers that for many decades there have been about 10-15 full figures used on singing call releases and usually 3 out of 4 singing call figures released on recordings start out the same way but usually have different endings.

Common starts are:

- HEADS SQUARE THRU 4, DOSADO, SWING THRU....
- HEADS PROMENADE 1/2 , SQUARE THRU
- HEADS LEAD RIGHT, CIRCLE TO A LINE, FORWARD AND BACK....

It is absolutely true that these comfortable starts do make for some nice smooth dancing, albeit redundant, but dancers do get limited and sometimes (perish the thought), “bored” repeating the same figure over and over again. A simple substitution of the start of a figure gives variety to the dancers and does not necessarily have to change the focus of the figure itself.

Two of the older movements in square dancing are Half Sashay, and Circle Four Halfway, and incorporating those two movements into your calling change not only the feel but also the appeal of a figure. Both movements are Basic program movements, have deep roots in traditional square dancing and can fit effectively into virtually every program level with the same success. Both movements are also terribly underutilised by callers.

If you do not believe this, let’s say for sake of argument your focus movement for a tip was “Spin the Top”. You have a singing call figure of:

- Heads square thru 4, Dosado, Right and Left Thru, Swing Thru, Spin the Top Square Thru 3, Swing Your Corner and Promenade.

Looking at the same figure but replacing the square thru with the equivalent, **Right And Left Thru, Half Sashay, Star Thru**, and replacing the right and left thru with the equivalent **Circle Four Half Way**, we have not changed the figure or the focus but we have successfully changed “**FEEL AND THE APPEAL**” while still providing the dancers the

successful closure of the win. Observe the same figure as:

- HEADS RIGHT AND LEFT THRU, HALF SASHAY, STAR THRU, CIRCLE FOUR HALFWAY, SWING THRU, SPIN THE TOP, SQUARE THRU THREE, SWING CORNER & PROMENADE

CALLING TIP!

Change the choreography in your singing calls to add variety, strengthen dancing ability, be more entertaining and provide higher interest in the overall program that you present!

- HEADSTOUCH ¼, THOSE MEN RUN, CIRCLE FOUR HALFWAY, TOUCH ¼, WALK & DODGE, WHEEL & DEAL, ZOOM, CENTERS PASS THRU, STAR THRU, PASS THRU, SWING CORNER & PROMENADE
- HEADS RIGHT AND LEFT THRU, HALF SASHAY, STAR THRU, CIRCLE FOUR HALFWAY, VEER LEFT, BEND THE LINE, REVERSE FLUTTERWHEEL, SWEEP A QUARTER, VEER RIGHT & PROMENADE
- HEADS RIGHT AND LEFT THRU, HALF SASHAY, STAR THRU, CIRCLE FOUR HALFWAY, STAR THRU, HALF SASHAY, PASS THRU, LADIES FOLD, SWING CORNER & PROMENADE

If you do call a workshop tip within your night’s program, working in a couple of singing call figures that apply these and other simple variety substitution choreographic ideas, will not only please the dancers, but reinforce to you as a caller that it is a superb approach to rounding off the workshop, or just adapting your singing calls without significantly modifying your program for a better overall outcome.

Why would we change a singing call figure?

The focus of any caller is to ensure that the dancers have an enjoyable evening full of fun and maintained interest. We do this using our music, the social interactions with the dancers **and with the choreography we use**".

Choreography that is very technically difficult may be what is wanted with a select high level technical challenge liking group, but for the most part, dancers, at least those dancing Basic through Plus, would prefer a program that is **FUN**, interesting, **FUN**, has variety, **FUN** and is identifiable and danceable with the music, that is **FUN** and has familiarity and Challenge, and of course most of all they want it to be **FUN** and entertaining.

Variety and danceability that they can successfully achieve and feel good about themselves can be achieved with good smooth dancing flowing choreography that is comfortable and familiar, but also has variety without being redundant.

Most do not want a constant "technical challenge" but they do want to have the feel that they worked to achieve, and were able to do all that "different stuff" that was put their way successfully.

This is where the repeating the same figure and redundancy in singing calls falls apart, and simple variety succeeds. You do not have to change a singing call figure each time to give variety. If it complements the patter it goes with, and is not the same figure in every tip, you will achieve that. Two figures for a singing call is plenty. One is plenty if it is a little bit different and compliments the patter.

This way you are not changing the difficulty level, from innovative and danceable that dancers like to multiple walk throughs, technically correct but you need a physics degree to understand, and even if you get it right

you are tired and frustrated. What simple variety and change and complementing the singing call with the patter does is give the feel of difficulty and, successfully meeting the choreographic challenge, while being able to also achieve the theme or "focus" that the caller was trying to present.

WHEN THE DANCERS WIN, THEY HAVE FUN.

When they work too hard to get to the end of the figure exhausted, it feels like sitting at a desk in math class and working hard for 2 hours to solve a complex equation. When you finally succeed you have a feeling of success but that feeling is more like:

"I did it. Thank god that is over. Now I can go and do something fun".

Trust me – very, very few people ever voluntarily come back to math class. Similarly, very few dancers will come back to square dancing if all they did once they started was:

- learn learn learn,
- technical technical technical,
- workshop workshop workshop,
- walk-through walk-through walk through.
- Relaxing easy singing call that has no correlation to what you just did.

They will come back however if they Learn, Dance, have FUN and then Use Familiar Stuff Differently while learning more and have fun doing it. It is even better when at the end of each learning and thinking bit (the patter) you get a reward and confirmation that you are successful.

One of the biggest issues that we have today is that callers' view of incorporating variety is to introduce a Workshop figure that is technical or doing an extended or hyper extended version of a moment. Usually it is something that is being done from an unusual position and rarely danced. **This does not work.**

Done repetitively you end up teaching variations and technical choreography that is rarely if ever danced other than at your once in a year workshop night, and dancers even if successful will wonder why you are bothering with this.

What does work? Incorporating variety in both your music and your choreography should be done to strengthen dancer's abilities. Using different methods of getting from point A to point B, and while doing that, maintaining focus on your "feature call or theme" works. By introducing a call or a position/formation that is not used enough throughout the typical dance program, and successfully using it in the patter is what you are trying to achieve. That idea (movement or theme) is slotted a few times into the hoedown/patter and then followed up and reinforced with use in a singing call. After that, it is continued to be used and the process repeated with other movements as the dancers have fun using what they learned and dancing what they know.

The beauty of "substitution equivalent variety" is that it gives you flexibility in your patter to use very similar basic choreographic renditions of your feature movement (or theme) without just calling the singing call figure as your patter. Believe me, Dancers will rarely be able to determine that you are just using the same figure with substitutions. They will be too busy listening, dancing, and feeling successful to conduct such a choreographic analysis of what you called.

One of the other ideas that can be incorporated, is to "recycle a zero" type module for use in both the patter and the singing call. I have written examples for each singing call break below that has a corresponding zero module choreographic idea.

- These modules can be used as an appealing and unique "warm-up",
- They can also be used in the hoedown or patter portion of the tip.
- Using simple zero modules brings the dancers back in sequence allows for very quick resolution if necessary.
- It also helps in making the tip a successful roundabout for everyone.
- They can keep everyone moving by repeating the module a few times with simple insertions such as an interactive movements (e.g. all 8 circulate twice from waves, or 8 chain 4 from boxes) as you need to so that the dancers "get it." successfully

By doing this you not only reinforce the theme or focus of the tip, but you call an apparent diverse and varied sequence of choreography while at the same time getting the dancers ready for the closure with a successfully danced singing call that reflects, compliments and augments the patter.

This will also allow you to program not just an individual tip, but an entire dance or by extension an entire building upon itself – dance program. By working this approach, you can also incorporate additional prepared sequence modules that come back "zero ending" or known FASR and build on what has come before.

Below is an example of a singing call figure and a corresponding zero module that might be used to give variety within the patter.

- **(SC)HEADS PROMENADE ½,**
SIDES RIGHT & LEFT THRU,
TOUCH ¼, THOSE MEN RUN,
SPIN CHAIN THRU,
LADIES CIRCULATE ONCE,
SWING CORNER & PROMENADE
 - **(ZERO-PL) PASS THE OCEAN,**
SPIN CHAIN THRU,

LADIES CIRCULATE, MEN RUN,
BEND THE LINE,
RIGHT & LEFT THRU (PL)

- (SC)HEADS LEAD RIGHT,
SWING THRU, SPIN THE TOP,
RECYCLE, SWEEP ¼,
VEER LEFT, MEN CIRCULATE,
LADIES TURN AROUND,
SWING CORNER & PROMENADE
 - (ZERO-CB) SWING THRU,
SPIN THE TOP, RECYCLE,
SWEEP 1/4, TOUCH 1/4
SCOOT BACK, MEN RUN,
SLIDE THRU (CB)
- (SC)HEADS RIGHT & LEFT THRU,
LEAD LEFT, TOUCH ¼,
SPLIT CIRCULATE, MEN RUN,
REVERSE FLUTTERWHEEL,
SWEEP A QUARTER, PASS THRU,
TRADE BY, LEFT ALLEMANDE &
PROMENADE HOME
 - (ZERO -CB) TOUCH 1/4,
SPLIT CIRCULATE, MEN RUN,
REVERSE FLUTTERWHEEL,
SWEEP ¼, STEP TO A WAVE –
RECYCLE (CB)

CALLING TIP!

if you are calling at another club, ask the club president or the caller if there are any new dancers, and what they would like to have reviewed, or what calls they could use some review. If you do this before you get there, you will already be able to have your evening program and workshop tips set in place for the evening. In this way you are enhancing and using what they are already familiar with and giving variety to what they already know. They will have **FUN**; you will be successful, and the dancers will want you to come back. They learned, had fun dancing different stuff, and were not frustrated by someone being technically clever and difficult.

The above singing call figures and corresponding modules are about increasing, not only choreographic variety, but also strengthening dancer's abilities in your evening program by using singing call figures with similar

combinations of calls. This process however makes it easier to create even more singing calls based from the zero modules that were presented.

Overall, any level square dance set of calls that you program can be more engaging if you come up with some great ideas **AND ACTUALLY USE** them in the program. The technique is designed to push you as a caller into learning and using different choreography ideas; and being well prepared to deliver the calls in a night's dance. It does however require **preparation and practice**.

Caller TIP!

Being spontaneous and just seemingly making it up on the spot takes a lot of work and preparation.

Adding variety to the music genre is as important as variety to the choreography

Revisiting the themes of "old music and new music", variety in singing calls and "balancing the choreography", it is important to note that there are as many Old Modules as there are Old Records.

Sometimes these old modules, even the ones that use movements that are no longer on the basic and mainstream lists (such as Curlique, Cross Trail Thru, Partner Hinge, Fan The Top) can provide new choreographic ideas, singing call figures, and workshop ideas. More importantly, they can often be recycled into newer modules with simple substitutions that get you even more mileage and variety without technical difficulty at dances. In addition, they can be easily modified to work in different programs of square dancing with only a little bit of study and homework!

By using calls and combinations of calls that are "new or thought provoking" (regardless of their age) the dancers, you will promote stronger dancing and enhanced capability and enjoyment not only for the dancers but also for you as a caller. As a square dance caller, your

evening dance program needs to be loaded with sequences that give interest and make anticipation of calls almost non-existent. After a particularly well danced patter the dancers are feeling successful and wanting more.

Likewise, the singing call you choose (old or new) needs to have a sequence that are interesting and confirmatory of the patter and the dancers feel they have confirmed that feeling they had successfully winning in the hoedown. With these simple substitution techniques, you can have familiarity and variety, married to confirmation and comfort. With these techniques, the singing call, old or new, can now be modified to enhance and compliment the patter and give the dancers the ultimate feeling of successful closure while relaxing with the knowledge of and satisfaction of a job well done.

CALLING TIP!

Always approach choreographic writing with the newest or weakest dancer's capabilities in mind. By making the weakest dancers on the floor your focus and using some **imaginative choreographic ideas** that they can succeed at, but is also varied and interesting for the others, your program will then become a learning desk for all!

Here are some examples of adding a little variety to singing calls with just a little different start and just a little different flow without making the figure or danceability difficult.

- HEADS TOUCH A QUARTER, THOSE MEN RUN, SWING THRU, SPIN THE TOP, RECYCLE, SWEEP A QUARTER, TOUCH $\frac{1}{4}$, SCOOT BACK, MEN RUN, SLIDE THRU, SWING CORNER & PROMENADE HOME
- HEADS LEFT TOUCH $\frac{1}{4}$, THOSE LADIES RUN, TOUCH $\frac{1}{4}$, SPLIT CIRCULATE, MEN RUN, REVERSE FLUTTERWHEEL,

SWEEP $\frac{1}{4}$, SWING THRU, SWING CORNER & PROMENADE

- HEADS LEAD RIGHT, TOUCH $\frac{1}{4}$, WALK & DODGE, BEND THE LINE, TOUCH A QUARTER, EVERYBODY CIRCULATE, MEN RUN, SWING THRU, MEN TRADE, SWING CORNER & PROMENADE
- HEADS TOUCH $\frac{1}{4}$, MEN RUN, RIGHT & LEFT THRU, SWING THRU, MEN RUN, HALF TAG, WALK & DODGE, PARTNER TRADE, MEN WALK --LADIES DODGE, SWING CORNER & PROMENADE

It does not take a lot of material to start calling with innovation and variety. The trick is to just start slow and build. The process for adding variety to singing calls and complementing patter with singing calls begins with the phrase: **"IS A START"**.

- Learning a few modules and building around them to make singing calls is a start.
- Learning a few singing call figures and breaking them down into modules is a start.
- Pairing up ideas or movements to create themes is a start.
- Learning a few equivalents to common movements like square thru, or right and left thru, is a start.

You know more than you think

- Most new callers know at least 3 singing calls.
- Most new callers know at least 1 partner line zero module
- Most new callers know at least 1 corner box zero module

- Most new callers know what a chicken plucker is and how a half chicken plucker works.
- Most new callers know at least 3 equivalents for some of the basic movements.

This technique of old and new and of variety substitution combined with what you know, and a little bit of work means that you can easily program an evening of interesting and varied choreography with just those 5 points above.

It takes a little bit of work and preparation on your part, but the reality is that if you as a caller are following this process, the hardest part is actually learning how to perform 7 new singing calls to fill the evening. No new material just new music.

- Take the time to investigate your old singing call figures and rewriting them into something unpredictable. (not technically difficult, just a little different).
- If you have some favourite modules, look at them and see if you can substitute some equivalents for movements to add variety without creating bad flow.
- Or if you have any modules take look at them for fix points such as a (Corner Box or Partner) and see if you can rewrite them and come up with some new figures. You can then inject the new modules into your program and reinforce better and stronger understanding of the calls for the dancers.
- If you have a module you like, and want a focus or feature movement to be highlighted, see if you can insert a zero with that movement into the module

Calling Tip.

Workshop tips within your night's program should provide a single new or needed choreographic idea that can be taught quickly and danced successfully. If you are teaching and calling your patter for a movement for more than 6 minutes (most of which should be dancing and using it), then you are probably doing it wrong.

All in all, if you work on changing choreography and present:

- new ideas that foster stronger dancing,
- incorporate variety in both your calling and your music,
- incorporate the old and the new successfully,

then you will have done something both powerful and beneficial to the square dance activity!

Putting it all together –

Scenario: (*Note: This is a real scenario that was given to me by my mentor with this specific record. You can choose another if you wish. The principle is the same - Mel*) You as a new caller have a few singing calls that you know, but you have been given a new one (new to you) that you like, even though it is a very old piece of music. – Honeysuckle Rose (Chinook 23).

You have been asked to do a tip using the movement Scoot Back as your focus or theme for the tip.

You are relatively new to calling but you understand:

- The basic principles of Corner Box (Heads Square Thru box) and
- Partner Line (Heads Lead to the Right and Circle to A Line).
- You also know the two magic conversions from Corner Box to Partner Line and Partner Line to Corner Box

- You know how the “Chicken Plucker” and “½ Chicken Plucker” works
- You know only a few basic modules and
- You know only a few equivalents.

By next week you need to be able to do a full 4-5-minute patter which features scoot back and use your new singing call. Unfortunately, there is a problem with the singing call because it has a movement that is not in the mainstream program.

HERE IS THE EXERCISE FOR YOU TO PLAY WITH:

Example of one tip preparation

Old singing call – Honeysuckle Rose
Chinook 23

Singing call figure.

- FOUR LADIES CHAIN,
(H) PROMENADE ½,
SQUARE THRU 4, **CURLIQUE**,
SCOOT BACK, MEN RUN,
SLIDE THRU (CB), SWING
PROMENADE

Identified problem – Curlique – not on list – but does the same as **Touch 1/4**

Focus movement or theme I want to use – “Scoot back”

- New singing call figure. -
FOUR LADIES CHAIN,
(H) PROMENADE ½,
SQUARE THRU 4, **TOUCH 1/4**,
SCOOT BACK, MEN RUN,
SLIDE THRU, SWING,
PROMENADE

CB-CB Modules I know:

- SWING THRU, SPIN THE TOP,
RIGHT AND LEFT THRU,
FLUTTER WHEEL, SWEEP ¼
- SWING THRU, MEN RUN,
BEND THE LINE,
REVERSE FLUTTERWHEEL,
SLIDE THRU

- TOUCH ¼, SCOOT BACK,
MEN RUN, PASS THRU,
BEND THE LINE, STAR THRU

PL-PL modules I know:

- TOUCH ¼, ALL 8 CIRCULATE
TWICE, MEN RUN, TRADE BY,
RIGHT AND LEFT THRU,
8-CHAIN-2, SLIDE THRU,
RIGHT AND LEFT THRU,
- PASS THRU, WHEEL AND DEAL,
DOUBLE PASS THRU,
FIRST GO LEFT, NEXT GO RIGHT
- PASS THE OCEAN, HINGE,
CENTERS TRADE, SWING THRU,
SCOOT BACK, MEN RUN

½ Chicken Plucker (corner box)

- RIGHT AND LEFT THRU,
PASS THRU, TRADE BY,
- SQUARE THRU 3, TRADE BY

BB-PL modules – I know

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

PL-CB Modules I know

- TOUCH ¼, ALL 8 CIRCULATE,
MEN RUN

Equivalents I know:

Right and left thru equivalents

- RIGHT AND LEFT THRU =
CIRCLE 4 HALFWAY
- RIGHT AND LEFT THRU =
½ SASHAY, BOX THE GNAT
- RIGHT AND LEFT THRU =
LADIES CHAIN, FLUTTERWHEEL
- RIGHT AND LEFT THRU =
PASS THRU, WHEEL AROUND

Square thru 4 equivalents

- SQUARE THRU 4 =
RIGHT AND LEFT THRU,
SLIDE THRU, PASS THRU
- SQUARE THRU 4 = HALF SASHAY,
BOX THE GNAT, SQUARE THRU 2

- SQUARE THRU 4 =
FLUTTERWHEEL, SWEEP ¼,
PASS THRU
- SQUARE THRU 4 =
PASS THE OCEAN, LADIES TRADE
SWING THRU, TURN THRU

Ladies chain equivalent

- LADIES CHAIN =
REVERSE FLUTTERWHEEL

- LADIES CHAIN = SQUARE THRU 3,
PARTNER TRADE,
REVERSE FLUTTERWHEEL,
- LADIES CHAIN =
RIGHT AND LEFT THRU,
FLUTTERWHEEL

Swing thru equivalent from an ocean wave (Right or left)

- SWING THRU = SCOOT BACK,
CENTERS SCOOT BACK

Caller tip!

Put together a quick “at a glance reference sheet” using your feature movement / theme for the tip, and the singing call. With simple substitutions, and all the techniques described above, you will run out of combinations before you run out of music. See example reference sheet below.

Singing call 4 LADIES CHAIN, (H) PROMENADE ½, SQUARE THRU 4, TOUCH 1/4, SCOOT BACK , MEN RUN, SLIDE THRU, SWING PROMENADE	Alternate Singing call (H) RIGHT & LEFT THRU, ½ SAHSAY, STAR THRU, SLIDE THRU, RIGHT & LEFT THRU, DIXIE STYLE, MEN SCOOT BACK , LADIES CIRCULATE, ALLEMANDE LEFT, PROMENADE HOME
CB-CB TOUCH ¼, SPLIT CIRCULATE, SCOOT BACK (<i>Ladies in</i>), WALK AND DODGE, PARTNER TRADE, RIGHT & LEFT THRU, SLIDE THRU	PL-PL PASS THE OCEAN, SINGLE HINGE CENTRES TRADE, SWING THRU, SCOOT BACK , MEN RUN
CB-PL SLIDE THRU, LEFT TOUCH ¼, SCOOT BACK, TWICE , ALL 8 CIRCULATE, MEN RUN, COUPLES CIRCULATE, BEND THE LINE	PL-CB DOSADO TO A WAVE, SPIN THE TOP, SCOOT BACK, SCOOT BACK AGAIN , MEN RUN, COUPLES CIRCULATE, -- LADIES GO TWICE, FERRIS WHEEL, PASS THRU
CB-Resolve DOSADO TO A WAVE, SCOOT BACK , EXTEND, RIGHT & LEFT GRAND TOUCH ¼, CENTERS (left) -- SCOOT BACK , ALL SWING THRU, EVERYBODY SCOOT BACK , MEN RUN, SLIDE THRU, ALLEMANDE LEFT	PL-Resolve PASS THRU, MEN RUN, SCOOT BACK , CENTRES ONLY (Left) SCOOT BACK , ½ TAG, SCOOT BACK , RIGHT & LEFT GRAND

Calling Tips – what list to use?

By Harold Bausch

I have been unable to find a teaching list of Basic and Mainstream that is compatible to my teaching. I wonder if any caller has? Also, I have never written out a teaching order because I doubt, I would follow it exactly year after year.

I realized that Callerlab's list is not exactly what I want. I tried the 25-lesson system; that was not exactly right either, as I kept filling in calls that were left out. So, I contacted Bill Davis in California to get his "Logical Integrated Single Season Teaching Order."

That made sense to look at it, but it is not in the teaching order I use either. Bill's list is based on the number of times each call is used. I like that, but it does not let me teach in what I feel is a logical order, for ease of teaching and for complete ease of understanding by the students.

Callerlab's list might be closer, but still is not in logical order. Take, as an example, PASS THRU on the Callerlab list. None of the preceding calls gives us anything to do after the PASS THRU. If you wanted to have the dancers SEPARATE. that is even later in the list. A logical order of teaching would be COURTESY TURN, then LADIES CHAIN, then RIGHT AND LEFT THRU.

Another logical order of teaching would be LEAD RIGHT followed by CIRCLE TO A LINE, which is most often used, especially in lessons. A logical teaching order I like to use with SCOOT BACK is to first teach TURN THRU and FOLD. In-facer does the TURN THRU, out-facer does the FOLD. This is a logical teaching order that the dancers understand.

I did not start this article to be critical. I intended to call attention to the fact that we will not teach classes in an exact order year after year. We will not stress

some of the seldom used calls, and our dancers will be weaker as a result. To illustrate, I do not use "Fan the Top", "Curlique" or "Peel Off" much. Consequently, my dancers may not be really sharp on those calls.

On the other hand, I find myself overdoing "Ferris Wheel". Boy do my dancers do that well! Since the early 1950s, I have taught "Teacup Chain" to my beginners and I probably call that too often. Again, my dancers are expert at it. When classes graduate, I encourage my dancers to go out and dance often, and to other callers. I stress "other callers" because each caller has favourite calls which gives the dancers experience on a wider variety of calls. I try to use all the calls often enough for my dancers to be comfortable with them, but I stress the calls they will run into most often. This is where Bill's list comes in handy.

I use a check-off list to indicate the calls I have taught, and which need to be retaught or reviewed. Without a check-off list, I do not feel any caller's memory is so good that he can remember what the new dancers should know and what they should not, especially if he is teaching two or three other classes the same season.

I suggest each caller take the Callerlab list, go through it and list all the calls in what seems a logical order of teaching, and make up a check-off list. This is what I did. I end up changing it every year! It is easy to critique someone else's lists, but very difficult to come up with one that will stand the test of time, especially with the emphasis on calls changing most every year. To sum it all up; Use what is given to you, then modify it to suit your area and your style. **There is no "lazy" way of doing it.**

THIS IS OUR MUSIC



As we now all have lots of time on our hands (after all the chores set by our partners have been completed), this is a good time to check out some of the music that we have

available thru A&S Records. The ones noted below are some of the more recent additions. Have a listen to them...please remember that sales from these recordings have a number of positive outcomes:

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

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

The Latest additions are:

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

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



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

- **MY OLD MAN:** This is a great song written by Rod McKuen. First heard this at a concert given by Rod back in the 80's. Sue and I

had always loved his music so when we had the opportunity to attend a concert on his Australian tour, we were one of the first ones to get tickets. The night was amazing, even more so that the concert was poorly advertised and there were less than 50 people in the huge theatre. Rod did an incredible performance...at the end he came down off stage and talked with those of us that stayed behind for autographs...I even got to sing an impromptu duet with him!!

- **THE WORLD'S GREATEST MUM-** a great piece of music from country singer Johnny Chester. This was a huge seller many years ago when first released.

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



One Persons Viewpoint

By Doc Tirrell

Ever since Peg and I entered and became active in the square dance picture, nearly 40 years ago, we have heard "Why do we lose so many dancers?"

Leaders, callers, and dancers have puzzled over this for a long time with no clear answer. Probably there is none. However, to see where we were going, I did review the records of our area of New Jersey relative to how many class members were graduated for a period of nearly 20 years, (between 1968 and 1986) and an interesting pattern developed.

- In 1968 our area graduated about 450 dancers.
- This increased every year, except one, until 1978 when the number was about 1100.
- From 1978 until 1986 the number decreased every year, except one, to reach about 500.

Obviously, we were doing something right in the first ten years, and not doing something right in the next 10 years or now. If you have figures for your area, perhaps you will find a similar pattern. Most of us know that the best way to produce members for a new square dance class is to get the present class members to produce them. The statistics presented above suggest that we in northern New Jersey have not satisfied our class members since 1978, since the classes have decreased continually since then.

What are we doing, or not doing, that is turning this new dancer off?

Let us look at the potential dancer as he/she enters the first night of classes.

Why are they here? Probably because a friend has told them of their enjoyment in the class. What is their knowledge of square dancing? Probably some have done square dancing in school many years ago. Some have seen it in demonstrations. Many have attended a one-nighter at a church or school social or some other function. From this background, what do they expect? A social enjoyable change-of-pace evening, like the one-nighter—square dance figures, mixers, line dances, Virginia Reel, and **a lot of sociability**.

Now let us look at what we give them in the classes:

- square dance figures, and
- square dance figures, and
- more square dance figures.

The social enjoyable change-of-pace evening starts to become a frustrating, possibly boring, tension-producing evening, especially toward the last of the lessons when the names of figures become confusing due to their similarities.

Why do we do this to our potential club members? I constantly hear "We have to give them enough so they can dance at the club."

This means that the club ends up with the survivors. The rest disappear. How has this come about? I believe it is because we, callers, teachers, and dancers, have ignored the presence of the Basic Program.

We have made the Mainstream Program our basic program, and the Plus Program our mainstream program and in many cases, we have made a corrupted

version of plus or mainstream the entry program.

The new dancer who enters “first grade” in September is expected to graduate into third grade by April. It can be done by only teaching square dance figures, but **is that teaching square dancing?**

We say that square dancing is a total picture, including square dancing, round dancing, contra, clogging, traditional and history. We should be teaching the total picture to our first-year dancers. **"But there isn't enough time."**

There is, if a good curriculum is devised for sixty hours of instruction with the new dancer in mind, and the object is to teach square dancing as a total picture. **How can this be done?**

Here is my suggestion. We have several organizations, national and international, who can develop a recommended curriculum.

- The first is Callerlab, which already has a basic program in place.
- Next, Roundalab, which has a phase system in place and could develop line dances and mixers for inclusion in this curriculum.
- Next, Contralab, which can recommend basic contra figures to be included.
- Next, Legacy, to moderate the curriculum meetings.

Representatives from these organizations plus United Square Dancers of America (representing the dancer) should meet to determine the number of hours to be allocated to:

1. Basic Program
2. Mixers/Line dances
3. Contra
4. Sit down activity such as History, Ethics, Club Make-up.

Each organization would fill their hours as they feel would best meet the curriculum goal.

Next comes the hard job—selling the teachers and the dancers. The professional organizations can encourage the teachers to support the curriculum and to learn those areas in which they are not proficient. Local dancer and professional organizations need to be encouraged to provide a place for these neophyte dancers to dance after graduation. This can be either a caller or a dancer-run first year club and may dance as seldom as once a month.

Having a place for these Basic Dancers to dance is a must.

What would change for square dancing?

- First it introduces the non-dancer to the total picture of square dancing.
- Second, it reduces the frustrating/boring aspect by providing variety in the teaching curriculum, within a comfortable time frame.
- Third, it educates the dancer to a variety of avenues that can be followed in the future.
- Fourth, for those who cannot continue, it makes it easier for them to return into the square dance picture in the future.
- Fifth, the new dancer should be encouraged to continue into the Mainstream program, but if they can't they are not necessarily lost to square dancing, since they have the Basic club.
- Sixth, while the mainstream club loses some dancers initially, if the retention rate increases, the club will gain.

Now, is there anyone out there willing to step up and try it?

This article was published in American Square Dance Magazine in May 1998.

Singing Call Adaptation

By Tim Marriner (Callerlab Learning Documents)

Often times a caller will practice a singing call by mimicking what is being presented by the recording artist. Cue sheets often provide the calls and the lyrics. While this is an effective way to learn the tune, it might not be the best way to present the song to live dancers.

A recording artist tries to capture the essence of the original tune while featuring their best vocal performance. They try to use the phrasing of the music to fit in both the lyrics and the calls. Sometimes this can be difficult. That is often why many recording artists default to the same old tried and true sequences. They want the caller using the song to feel comfortable calling their tune, much like wearing an old pair of shoes. As a result, many singing calls being presented use the same routine figures.

In the square dance recording industry, many recording artists feel the caller should use their own material anyway, so why bother providing much variety. After all, if the material presented on the vocal is too difficult for the average dancer, the average caller might not purchase the tune. That is why I suggest listening to the music first when deciding to purchase a new song, then the vocal only if necessary.

Do not let the choreographic content sway you against the tune, luring you into thinking your group of dancers would never be able to dance that way. In reality, the material being presented provides you a suggested approach.

There really is no such thing as a singing call that is Basic, Mainstream, Plus or Advanced when the material is interchangeable. Callers must learn how to adapt a singing calls choreographic content to achieve higher rates of dancer success.

Callers have been long taught to sing to the music, but some have forgotten how to call to the dancers.

Callers must be aware of how well the dancers are executing the material being presented. To do that, they must watch the floor, not a cue sheet or a computer screen. Cue sheets should be used as a reference, not a solid read. Watch the dancers on the floor.

- Are they rushed or unable to keep up?
- Do they break down on a particular dance action that is poorly timed?
- Can you adjust time or choreography to allow them to achieve success?

Good callers know how to make minor adjustments on the fly to achieve a higher rate of dancer success. It can be as simple as leaving out a Dosado in a sequence. Other times, more drastic choreographic change is needed. Many variables exist that factor a dancers' ability to achieve success on the dance floor. Watching is the first step in correcting the problem.

- Most singing calls are written with corner progressions. They have a 64-beat phrase repeated 7 times. Opener, Middle, and Closer, and 4 figure sequences. Corner progression is only on the figure sequences.
- Most singing calls also offer a brief introduction and a closing tag. Some may offer extended tags.
- Most singing calls are instrumental. Some have backup vocals/harmony.
- Some singing calls use a key change (or two) to energize the dance floor.

A caller must become completely familiar with the music before using it at a dance.

Periodically, it becomes necessary to change the choreography. A good sequence gives dancers enough time to execute the commands, return the anchored dancers to a home position, leading into the next sequence, without stopping. In my opinion, a stoppage of 4 or more beats is excessive. Newer dancers often need more reaction time and execution time, so this will vary.

There are many reasons one would need to adjust the offered sequence.

- The choreography offered might be using a different Program of dance.
- The figure might be too difficult for the dancer's ability.
- The sequence offered may not comfortably fit the music phrase.
- The sequence offered might not time out properly due to dancer inability.
- The conditions of the floor, room, or costuming might hinder proper timing.
- The choreography might have bad body flow or may not work.
- A sequence is overused and needs to be altered to provide more variety.
- When teaching a certain call, it may need to be featured in order to enhance learning.
- A caller modifies the sequence because of a miss cue (it happens) and must scramble to repair the mistake.
- A caller might want to offer something different to enhance a showmanship quality of the song.
- A change is needed to keep the give the dancers a more relaxed pattern.

Whatever the reason, a caller needs to learn how to adjust a sequence on the fly and all the factors that offer greater success.

Unfortunately, there are sequences that are regularly used that create a lot of

dancer stoppage. For example, a common Opener used in many singing calls is: Sides Face Grand Square followed by Allemande Left & Weave, then Swing & Promenade. When danced properly the Grand Square takes 32 beats of music to dance, returning the dancers back home. The Allemande Left and Weave, takes about 12 beats to perform leaving the dancers on the opposite side of the square. The Swing and Promenade takes up another 12 beats. Collectively the choreography content totals 56 beats of music, leaving the dancers standing at home at least 8 beats of music, 4 beats more if the next commands are "Hey now those heads...".

Stoppage is not dancing and should be held to a minimum. So, how could the sequence be adjusted for improvement? Try Promenading the Boys or Girls once around in the centre instead of the Allemande Left and Weave, then Swing and Promenade and the sequence times out to 64 beats.

Push checkers through the various singing call figures you use along with a current timing chart to determine if a sequence will time out well or not. Remember to include concurrent actions (two movements done at the same time such as heads promenade, sides square thru 4) when calculating the dance time needed.

Another item to be aware of when adjusting singing call sequences is the **quadrant of the square**. If imaginary lines were drawn between the corners of the square an "X" would be formed. The norm for numbering the couples in a square starting at the bottom of this "X" and working counter clockwise is 1, 2, 3, & 4. Couple 3 is in the North quadrant of the square. Couple 2 is in the East. Couple 1 is in the South and Couple 4 is in the West. This imaginary layout is what I refer to as the Square Grid. Applying this knowledge while analysing

a sequence is helpful especially where the partner progressions take place, usually in the form of a Swing.

For example, in the sequence Heads Square Thru, Dosado, Swing Thru, Boys Run, Ferris Wheel, Double Pass Thru, Track Two, Swing & Promenade; the Corner Swing action takes place in the NE quadrant of the set providing for an 8 beat Promenade to return home. This too has the dancers standing at home for 8 beats.

The fix for this is not as easy as in the prior example. Have all 4 Couples Promenade $\frac{1}{2}$, first, followed by a shorter equivalent for Square Thru such as Touch $\frac{1}{4}$, Centre Boys Run, then eliminate the Dosado followed by the rest of the sequence. The resulting Swing will be in the normal SW quadrant of the square resulting in a **full 16 beat Promenade home**.

Occasionally the sequence provided does not flow well, phrase well, or time very well such as Heads Star Thru, Pass Thru, Star Thru, Pass Thru, Couples Hinge, Half Tag, All 8 Circulate, Boys Run, 8 Chain 5, Swing & Promenade.

The fix for this is quite simple really; replace the whole thing!

By utilizing available timing charts one can replace calls or write new figures for singing calls. By adding up total the timing of calls used and tracking the positioning upon the imaginary square grid, improved sequences can be written. Sometimes singing call figures can be swapped with routines from other singing calls. Phrasing the figures and calls to fit the music melody is sometimes tricky.

There really isn't a magical formula that accomplishes this task. Trial and error are usually the only way to determine what fits. Generally, you should allow 48 beats of music for choreography and the remaining 16 beats to sing the song lyrics. If you choose to sight call these short sequences, a caller must be able to

resolve to corners very quickly. I would not recommend this be done by a novice or the faint of heart. The more familiar you are with the music the more control you will have feeling the need to finish the sequence.

How often one should change a singing call figure? The answer is, as many times as necessary to provide better dancing. If a sequence really fits the music well and provides a good sense of dance, there might not be a need to change it at all; ever. Singing calls are not really meant to be choreographic challenges, otherwise you could just do another patter. Some recording artist offer suggested choreographic sequences as a means to provide callers workshop material for dancers. This may be fine to use after working the material prior to the singing call. Timing could still be an issue.

Good judgment often is learned as a result of poor judgment. More often, you have probably puzzled the dancers enough. Singing calls can provide a better opportunity for a caller to show off their singing abilities and allows the dancers time to really enjoy smooth flowing figures that fit the metering and phrase of a great piece of music. It is the tune dancers sing along with and hum all the way home.

Keep a watchful eye on the dancers to ensure they are able to enjoy such pleasures, not standing still, broken down, unable to keep up.

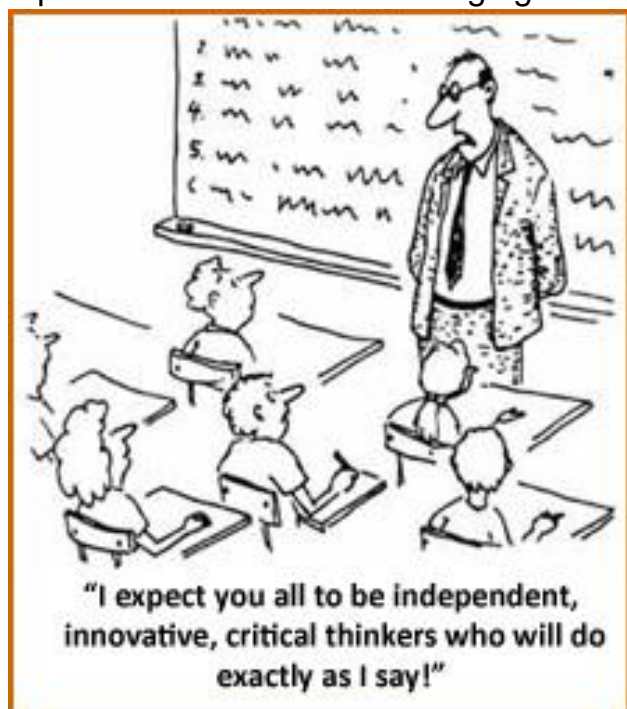
Memorize equivalents and modules or sight sequences that can replace or be inserted into a sequence, adjusting to the dancer's abilities. This way you will provide the best possible dancing experience. With a little practice, you too can learn how to adapt sequences in singing calls, as necessary, to provide dancers greater enjoyment.



Mainstream Focus of the Month – May-June

Singing call choreography - a new start

The focus this month comes from many of our reader comments and discussions and exercises in many of the Facebook forums and on-line training sessions that have been occurring since the start of the COVID-19 situation. One of the hot topics has been the use of singing calls.



Some callers think they are boring, and many dancers that dance A2 and Above feel they are not needed.

Most dancers that learn how to dance and start dancing enjoy the singing call for what it is. A relaxing affirmation and confirmation of a job well done. It is a reward to sit back (figuratively speaking) and enjoy the dance successfully but also to enjoy and sing the tune and be uplifted before the break. It is what makes you want to come back and dance some more.

Many callers, especially newer callers today, are usually dancing A2 or challenge and begin calling because:

1. There are no callers in the area to call those levels

2. A new caller is needed because someone left the activity
3. They are seeking a new challenge with square dancing.

Unfortunately, this often leads to callers believing that calling with innovation and variety means calling stuff that is technically more suited to Advanced and Challenge dancers, and they are unable call innovative programs with just a few movements. It is not their fault. This is what they have been taught, and too often discussing this with other callers, the position of the dancer is overlooked because of the technical level of the caller discussion.

Several points have been raised about singing calls, but the main ones seem to focus on:

Redundancy – the same figure being used repetitively in e or 4 singing calls in a night

Challenge – the singing calls are boring and usually don't even relate to the patten.

They all start the figures the same

- HEADS SQUARE THRU 4, DOSADO, SWING THRU, OR
- HEADS PROMENADE $\frac{1}{2}$, SQUARE THRU 4.

Promenade from a promenade. One often raised complaint is that when you promenade home, and then start with a Promenade $\frac{1}{2}$, all you do is promenade.

Another theme that seems to be repeated is: Dancers at the higher levels don't want singing calls because they no longer enjoy them. In digging deeper however, it was not the singing call that was the issue that was the cause. The

main contributor to this shift at the higher programs loosely parallel the problems with singing calls at the lower programs.

1. Lack of innovation and material in singing calls,
2. Lack of innovation and variety at the lower levels in the patter.
3. Becoming Plus and Advanced dancers and then having to re-learn Basics and Mainstream differently left no time for singing calls
4. The fun was no longer in the dancing. It was in the mental jigsaw puzzle because it was something different.

This month, rather than focus on using different applications of one movement, we thought we would present some different singing calls that might add a little variety to get you away from the "Standard Start" figures.

What is presented are some of the submissions by new callers, journeymen and experienced callers. They offer just slightly different starts to add a little variety to the evening program. Because there were so many submissions, we paired it down to 15 from the basic, the mainstream and the plus programs.

We have not included advanced or higher because, a caller, calling at that level, should already know how to be creative and innovative with singing calls and shouldn't need any more material.

We at BTM however, are always willing to accept interesting and innovate, danceable choreography at any time.

BASIC

1. HEAD LADIES CHAIN,
(S) LEAD RIGHT,
CIRCLE TO A LINE, PASS THRU,
WHEEL & DEAL, ZOOM,
DOUBLE PASS THRU,
LEADERS TRADE, SWING &
PROMENADE HOME
2. (H) STAR THRU,
CALIFORNIA TWIRL,

RIGHT & LEFT THRU,
VEER LEFT,
COUPLES CIRCULATE,
BEND THE LINE, PASS THRU,
WHEEL & DEAL, ZOOM,
CENTRES SQUARE THRU 3,
SWING & PROMENADE

3. 4 LADIES CHAIN 3/4,
(H) SQUARE THRU 4,
RIGHT & LEFT THRU,
VEER LEFT,
COUPLES CIRCULATE,
FERRIS WHEEL,
CENTRES PASS THRU,
ALL PASS THRU, SWING &
PROMENADE
4. (H) STAR THRU, PASS THRU,
DOSADO, SWING THRU,
MEN RUN, COUPLES CIRCULATE,
CHAIN DOWN THE LINE,
SQUARE THRU 3/4, SWING &
PROMENADE
5. (H) LEAD RIGHT, VEER LEFT,
COUPLES CIRCULATE,
BEND THE LINE, PASS THRU,
COURTESY TURN, STAR THRU,
SQUARE THRU 3, SWING &
PROMENADE
6. (H) SQUARE THRU 3, SEPARATE,
AROUND 1 TO A LINE,
FORWARD & BACK,
OUTSIDES STAR THRU,
CENTRE FOUR PASS THRU **AND**
SEPARATE, **AND** FACE IN,
NEW CENTRES SQUARE THRU 3,
SWING & PROMENADE
7. (H) RIGHT & LEFT THRU,
DO A ½ SASHAY AND BACKAWAY,
(S) PASS THE OCEAN, EXTEND,
SWING THRU, MEN RUN,
PASS THRU, WHEEL & DEAL,
ZOOM, SQUARE THRU 3,
SWING & PROMENADE
8. (H) FLUTTER WHEEL, SWEEP ¼,
PASS THRU, SWING THRU,
LADIES CIRCULATE,
MEN TRADE, MEN RUN RIGHT,
BEND THE LINE,
RIGHT & LEFT THRU,

PUT LADIES IN THE LEAD-

DOUBLE PASS THRU,
LADIES GO LEFT,
MEN GO RIGHT, SWING CORNER
& PROMENADE HOME

9. (H) LEAD RIGHT, VEER LEFT,
COUPLES CIRCULATE,
CHAIN DOWN THE LINE,
PASS THRU, WHEEL & DEAL,
CENTRES PASS THRU,
ALL PASS THRU, SWING &
PROMENADE
10. (H) PASS THE OCEAN &
SWING THRU,
**OTHERS SEPARATE, AND
MAKE A BIG LONG WAVE,**
BALANCE,
EVERYBODY RIGHT & LEFT THRU,
PASS THRU, WHEEL & DEAL,
ZOOM, ZOOM (AGAIN), SWING &
PROMENADE HOME
11. (H) SQUARE THRU,
SWING THRU, MEN RUN,
COUPLES CIRCULATE,
FERRIS WHEEL,
DOUBLE PASS THRU, LEADERS
TRADE, SWING & PROMENADE
12. (H) RIGHT & LEFT THRU,
FLUTTER WHEEL & **BACKAWAY,**
(S) LEAD RIGHT, TOUCH 1/4,
LADIES RUN,
REVERSE FLUTTER WHEEL,
SWEEP 1/4, HALF SASHAY,
SWING & PROMENADE
13. (H) SQUARE THRU,
(S) 1/2 SASHAY, SWING THRU,
MEN RUN, PASS THRU,
WHEEL AND DEAL,
DOUBLE PASS THRU,
LEADERS TRADE, SWING &
PROMENADE
14. (H) LEAD RIGHT,
CIRCLE TO A LINE,
FORWARD & BACK,
RIGHT & LEFT THRU,
SQUARE THRU 4,
CENTRES SQUARE THRU 3,
OUTSIDES TRADE, PASS THRU,
SWING & PROMENADE

15. (H) STAR THRU,
CENTRES SQUARE THRU 3,
LEFT TOUCH A QUARTER,
SWING THRU, CENTRES TRADE,
MEN RUN, PASS THE OCEAN,
MEN RUN, WHEEL AND DEAL,
SWING THRU, SWING &
PROMENADE

MAINSTREAM:

1. (H) FLUTTER WHEEL, SWEEP 1/4,
PASS THRU, DOSADO,
SWING THRU, SPIN THE TOP,
RIGHT & LEFT THRU,
PASS THE OCEAN,
LADIES TRADE,
MEN CROSS FOLD, SWING &
PROMENADE
2. EVERYBODY 1/2 SASHAY,
(H) SQUARE THRU 2,
PASS THE OCEAN,
SPIN THE TOP,
PASS TO THE CENTRE ,
CENTRES SWING THRU,
CAST OFF 3/4,
ALLEMANDE LEFT, SWING &
PROMENADE
3. (H) TOUCH 1/4, WALK & DODGE,
DOSADO, SWING THRU,
MEN RUN RIGHT,
FERRIS WHEEL,
CENTRES SLIDE THRU,
TOUCH 1/4, WALK & DODGE,
SWING & PROMENADE
4. (H) TOUCH 1/4, SAME MEN RUN,
DOSADO, SWING THRU,
MEN RUN, BEND THE LINE,
RIGHT & LEFT THRU,
FLUTTER WHEEL, SLIDE THRU,
SWING CORNER, PROMENADE
HOME
5. (H) SLIDE THRU, PASS THRU,
TOUCH 1/4, SPLIT CIRCULATE,
WALK & DODGE, LADIES TRADE,
ALL EIGHT CIRCULATE,
WALK & DODGE, MEN TRADE,
SWING THRU, SPLIT CIRCULATE,
SWING & PROMENADE

6. (H) BOX THE GNAT,
(H) SQUARE THRU 4, DOSADO,
"PASS THRU & TRADE BY" TWICE
SWING THRU, LADIES TRADE,
PASS THE OCEAN, SWING &
PROMENADE
7. (H) SQUARE THRU **BUT -**
ON THE 3RD HAND - TOUCH 1/4,
THOSE MEN RUN RIGHT,
CIRCLE TO A LINE,
FORWARD & BACK,
SQUARE THRU **BUT**
ON 3RD HAND - SPIN THE TOP,
SWING & PROMENADE
8. (H) RIGHT & LEFT THRU,
DIXIE STYLE TO A WAVE,
EXTEND, LEFT SWING THRU,
LADIES RUN, BEND THE LINE,
STAR THRU, PASS THRU,
SWING & PROMENADE
9. (H) PASS THE OCEAN,
EXTEND, SINGLE HINGE,
CENTRES TRADE,
CENTRES RUN, FERRIS WHEEL,
ZOOM,
LADIES LEFT SQUARE THRU 3,
"PASS THRU & TRADE BY" TWICE
SWING & PROMENADE
10. (H) SLIDE THRU,
ON THE DOUBLE TRACK -
DIXIE STYLE TO A WAVE,
ALL EIGHT CIRCULATE,
LADIES RUN,
DIXIE STYLE TO A WAVE,
ALL EIGHT CIRCULATE,
MEN FOLD, (ALL) FACE LEFT,
DIXIE STYLE TO A WAVE,
MEN U-TURN BACK **AND**
PROMENADE HOME
11. (H) LEAD RIGHT, VEER LEFT,
MEN RUN RIGHT, MEN TRADE,
SWING THRU, RECYCLE,
VEER LEFT, BEND THE LINE,
RIGHT & LEFT THRU, TOUCH 1/4,
CIRCULATE, FACE RIGHT,
SLIDE THRU, RIGHT PULL BY,
ALLEMANDE LEFT, PROMENADE
12. (H) TOUCH 1/4,
LADIES PASS THRU,
CENTRES SWING THRU,
OTHER LADY RUN, ALL EXTEND,
SPIN THE TOP,
RIGHT & LEFT THRU,
FLUTTER WHEEL,
ALL JOIN HANDS CIRCLE LEFT,
SWING CORNER & PROMENADE
HOME
13. (H) PASS THRU, SEPARATE,
AROUND 1 TO A LINE,
STAR THRU,
DOUBLE PASS THRU,
CENTRES IN, CAST OFF 3/4,
FORWARD & BACK, STAR THRU,
CENTRES PASS THRU, SWING &
PROMENADE
14. (H) PASS THE OCEAN,
THOSE LADIES TRADE,
RECYCLE, PASS THRU,
TOUCH 1/4, WALK & DODGE,
PARTNER TRADE,
PASS THE OCEAN, SWING THRU,
SWING THRU,
MEN CROSS FOLD, SWING &
PROMENADE
15. (H) SPIN THE TOP, EXTEND,
CENTRES WALK & DODGE,
ALL 8 CIRCULATE,
END MEN RUN, TOUCH 1/4,
ALL 8 CIRCULATE, MEN RUN,
PASS THRU, 8-CHAIN-4
SWING & PROMENADE

PLUS

1. (H) SEPARATE **AND** STAR THRU,
ALL DOUBLE PASS THRU,
TRACK TWO,
RELAY THE DEUCEY,
ALL EIGHT CIRCULATE, SWING &
PROMENADE
2. 4 LADIES CHAIN 3/4,
(H) PROMENADE 1/2 WAY,
LEAD RIGHT, CIRCLE TO A LINE,
LOAD THE BOAT, SWING &
PROMENADE
3. (H) STAR THRU, DOUBLE PASS
THRU, TRACK 2, SWING THRU,
MEN RUN, FERRIS WHEEL,
ZOOM, DOUBLE PASS THRU,

- LEADERS TRADE, SWING & PROMENADE
4. (H) LEAD RIGHT, RIGHT & LEFT THRU, VEER LEFT, FAN THE TOP, 1/2 TAG THE LINE, WALK AND DODGE, TRADE BY, PASS THRU, FACE IN, LOAD THE BOAT, ALLEMANDE LEFT, PROMENADE.
 5. (H) STAR THRU & SPREAD, PASS THRU, TAG THE LINE, TRACK 2, SPIN CHAIN THRU, LADIES CIRCULATE, SWING (CORNER) PROMENADE
 6. (H) SLIDE THRU, PASS THRU, STAR THRU, PASS THRU, CHASE RIGHT, MEN RUN, LOAD THE BOAT, PASS THRU, TRADE BY, SWING & PROMENADE
 7. (H) PASS THE OCEAN, SIDES FACE AND PASS THRU, IN THE WAVE TRADE (diamonds) FLIP THE DIAMOND, CENTRES PASS THE OCEAN, (diamonds) FLIP THE DIAMOND, TRADE & ROLL, DIXIE GRAND, ALLEMANDE LEFT, SWING & PROMENADE
 8. (H) PASS THE OCEAN, EXTEND, HINGE, FOLLOW YOUR NEIGHBOUR & SPREAD, ACEY DEUCEY, SPIN CHAIN & EXCHANGE THE GEARS, TURN THRU, TRADE BY & PROMENADE
 9. (H) PASS THE OCEAN, EXTEND, SPIN THE TOP, LADIES RUN, CROSSFIRE, ALL 8 CIRCULATE, SPLIT CIRCULATE, EVERYBODY FOLD, SWING & PROMENADE
 10. 4 LADIES CHAIN, (H) PASS THE OCEAN, PING PONG CIRCULATE, EXTEND, SWING THRU, MEN RUN, FERRIS WHEEL, CENTRES SQUARE THRU 3, SWING & PROMENADE HOME
 11. (H) STAR THRU & SPREAD, ALL PASS THRU, WHEEL AROUND & ROLL, COORDINATE, TRADE & ROLL, PASS THRU, SWING & PROMENADE
 12. (H) PASS THE OCEAN, EXTEND, FAN THE TOP, LINEAR CYCLE, STAR THRU, PASS THRU, WHEEL & DEAL, DIXIE GRAND, SWING & PROMENADE
 13. (S) 1/2 SASHAY, (H) LEAD RIGHT, SWING THRU, MEN RUN, RIGHT & LEFT THRU & ROLL (COLUMN), SPLIT CIRCULATE, COORDINATE, WHEEL & DEAL, SWING & PROMENADE
 14. (H) LEAD RIGHT, VEER LEFT, CROSSFIRE, COORDINATE, BEND THE LINE, SLIDE THRU, PASS THRU, TRADE BY, TOUCH 1/4, FOLLOW YOUR NEIGHBOUR & 1/2 SPREAD, SWING & PROMENADE
 15. (H) PASS THE OCEAN, PING PONG CIRCULATE, EXTEND, FAN THE TOP, EVERYONE TRADE, MEN CAST LEFT 3/4 (P2P diamonds), DIAMOND CIRCULATE, FAN THE TOP (from diamonds), CUT THE DIAMOND, SWING & PROMENADE

Dancing Tips – Moving to the Music

by Harold and Lil Bausch

Music! A very important part of square dancing. Few dancers, or callers for that matter, realize the importance of our music. The rhythm of our dance comes from the music. The timing for our movements comes from the music.

The "lift" we feel as we dance a lively number is from the music. Do we say, "What a dance, what music!" I doubt it. We probably give credit to the caller, who does deserve credit, but do we realize that the music is what gives the caller the rhythm. The music is what helps us all dance in unison, for we step to the beat of the music, even unconsciously.

Not long ago I was teaching relay with two stars to a group of dancers, and we were having problems. It seems to me the dancers understood my instructions, but we were still having trouble. I told the group that I was going to take the needle off the record and I wanted them all to step to the rhythm of my voice as I intoned only a repeated shh shh shh shh—or as I usually say, shhp shhp shhp shhp. When they all stepped in unison, they completed the call precisely. You see, when all stepped in rhythm, no one got out of place. I reminded them to always step to the beat of the music and not to hurry. What a difference that made.

I must compliment today's record producers, for they are putting out a much better product than we had years ago. Most old-time records had more melody than they did strong rhythm section. Today, we find much more emphasis on strong rhythm in most records. We also teach round dancing, and we have always said that round

dancing helped each person with square dancing.

As dancers round dance, they listen more closely to the music and learn to step to the beat. This helps them be better square dancers. Not that many who do not round dance aren't also good square dancers, but if they are good dancers, they have learned to listen to the music.

Why do you suppose some singing call records are requested repeatedly? It may be because of the movements, but chances are it is because of the "lift" dancers get when they hear the music.

I have had records with excellent music but a figure that was not really good. When I change the figure to fit the music and to let the dancers move to the music, then I have a good number. Some years ago, a record came out with a strong beat, a really good rhythm, and a singing call that was sub-par.

One of the record dealers said he was not able to sell it. I suggested he tell callers to listen to it as a hoedown record to be used in patter calling. He did just that and completely sold out of the records.

Now the purpose of this article is to get all our readers to pay more attention to the music when they dance—to dance, not walk. We teach the sliding "shuffle step" to our beginners and the reason is that with short shuffling steps, we can step to the beat. The tempo of our square dance is about 126 to 130 beats per minute. You cannot take a normal walking step that quickly, but you can take short shuffle steps. **Try it, you'll like it.**

Why English Is So Difficult To Learn

We'll begin with **BOX**; the plural is **BOXES**,
But the plural of **OX** is **OXEN**, not **OXES**.
One fowl is a **GOOSE**, but two are called **GEESE**
Yet the plural of **MOOSE** is never called **MEESE**.

You may find a lone **MOUSE**, or a house full of **MICE**,
But the plural of **HOUSE** is **HOUSES**, not **HICE**.
The plural of **MAN** is always **MEN**,
But the plural of **PAN** is never **PEN**.

If I speak of a **FOOT** and you show me two **FEET**,
And if I give you a **BOOK** – would a pair be a **BEET**?
If one is a **TOOTH** and a whole set are **TEETH**,
Why shouldn't two **BOOTHs** be called a **BEETH**?

If the singular's **THIS** and the plural is **THESE**,
Should the plural of **KISS** be ever called **KESE**?

We speak of **BROTHER** and also of **BRETHREN**,
But though we say, **MOTHER** we never say **METHREN**.
Then the masculine pronouns are **HE**, **HIS** and **HIM**,
But imagine the feminine...**SHE**, **SHIS** and **SHIM**!

Let's face it:



English is a crazy language

There is no **EGG** in **EGGPLANT** nor **HAM** in **HAMBURGER**; neither **APPLE** nor **PINE** in **PINEAPPLE**. **ENGLISH MUFFINS** weren't invented in **ENGLAND**. **QUICKSAND** can work **SLOWLY**, **BOXING RINGS** are **SQUARE**, and a **GUINEAPIG** is neither from **GUINEA** nor is it a **PIG**.

And why is it that **WRITERS WRITE** but **FINGERS DON'T FING**, **GROCCERS** don't **GROCE** and **HAMMERS** don't **HAM**? Doesn't it seem crazy that you can make **AMENDS** but not one **AMEND**? If **TEACHERS TAUGHT**, why didn't **PREACHERS PRAUGHT**? If a **VEGETARIAN** eats **VEGETABLES**, what does a **HUMANITARIAN** eat?

In what other language do people **RECITE** at a **PLAY** and **PLAY** at a **RECITAL**? We **SHIP BY TRUCK** but **SEND CARGO BY SHIP**. We have **NOSES** that **RUN** and **FEET** that **SMELL**. We **PARK** in a **DRIVEWAY** and **DRIVE** in a **PARKWAY**. And how can a **SLIM CHANCE** and a **FAT CHANCE** be the same, while a **WISE MAN** and a **WISE GUY** are opposites?

You have to marvel at the unique lunacy of a language in which your **HOUSE** can **BURN UP** as it **BURNS DOWN**, in which you **FILL IN** a form by **FILLING IT OUT**, and in which an **ALARM** goes **OFF** by going **ON**. And, in closing, if Father is **POP**, how come Mother's not **MOP**?

Choreographic Ideas

By Marcel Konath

Many readers have been submitting ideas in sections or concept hoping that we at BTM could expand on the theme. Some of them are done in a focus section of "*Moving Down The Mainstream*", others are feature articles based on a single theme or movement. In many cases, if we have not already done so, we make use of the focus movement of the month and ply suggestions and submission in that section. This month we feature a series of short ideas to play with in the mainstream program. Although each small subsection could stand alone on its own merit for expansion, it is not often that we get a theme stream of ideas.

Marcel Konath from Germany sent us in a large amount of material covering a series of items from:

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

This month we present the first of these groupings of modules, featuring the basic PASS THRU as a general theme that can be used within the framework of a standard tip or as a specific workshop idea.

Workshopping Pass Thru

- **PL:** RIGHT & LEFT THRU, PASS THRU, WHEEL & DEAL, CENTERS STAR THRU, LADIES U-TURN BACK, RIGHT HAND CAST OFF $\frac{3}{4}$, LADIES TRADE, MEN RUN, MEN TRADE, MEN RUN, ALL PASS THRU, ALLEMANDE LEFT, PROMENADE, SIDES WHEEL AROUND
*****REPEAT ENTIRE SEQUENCE**
- **CB:** SWING THRU, MEN TRADE, MEN RUN, BEND THE LINE, MEN **On The Diagonal** PASS THRU, MEN RUN LEFT, STAR THRU, CALIFORNIA TWIRL, DIVE THRU, PASS THRU, MAKE A RIGHT HAND $\frac{3}{4}$ (to a line) MEN **On The Diagonal** PASS THRU, MEN RUN LEFT, BOX THE GNAT, PASS THE OCEAN, SWING THRU, PASS THRU, R & L GRAND, PROMENADE $\frac{1}{4}$.
- SIDES LEAD LEFT, VEER RIGHT, BEND THE LINE, LADIES PASS THRU, LADIES RUN, REVERSE ROLLAWAY, STAR LEFT $\frac{3}{4}$, VEER RIGHT, CIRCULATE, BEND THE LINE, LADIES PASS THRU, LADIES RUN, REVERSE ROLLAWAY, PASS THE OCEAN, BOX THE GNAT, R & L GRAND...**BUT on the 3rd Hand**, PROMENADE
- HEADS RIGHT & LEFT THRU, LADIES CHAIN, HEADS CIRCLE LEFT $\frac{3}{4}$, PASS THRU, STAR THRU, MEN PASS THRU, MEN TRADE, RIGHT & LEFT THRU, TWO LADIES CHAIN, PASS THRU, WHEEL & DEAL, CENTRES WHEEL AROUND, STAR THRU, MEN PASS THRU,

MEN TRADE, RIGHT & LEFT THRU,
TWO LADIES CHAIN, PASS THRU,
WHEEL & DEAL, PASS THRU,
ALLEMANDE LEFT, R & L GRAND:
HOME

- SIDES SEPARATE,
AROUND ONE TO A LINE,
RIGHT & LEFT THRU,
LADIES PASS THRU,
LADIES TRADE, PASS THRU,
BEND THE LINE,
RIGHT & LEFT THRU,
LADIES PASS THRU,
LADIES TRADE, STAR THRU (**CB**),
- HEADS STAR THRU, PASS THRU,
SWING THRU, MEN RUN,
BEND THE LINE,
MEN PASS THRU, MEN TRADE,
LADIES CHAIN, STAR RIGHT $\frac{3}{4}$,
VEER LEFT, BEND THE LINE,
MEN PASS THRU, MEN TRADE,
LADIES CHAIN,
RIGHT & LEFT THRU, PASS THRU,
WHEEL & DEAL,
DOUBLE PASS THRU,
LEADERS TRADE: **CB**,
- **CB**: LADIES CHAIN,
STAR RIGHT $\frac{1}{2}$, MEN PASS THRU,
CENTRES TRADE, ALL MEN RUN,
CENTRES BOX THE GNAT,
SQUARE THRU 1,
SAME SEX LEFT ARM TURN ,
AT HOME SWING.
- **CB**: LADIES CHAIN, LADIES
PASS THRU, OUTSIDES TRADE,
ALL MEN RUN, SQUARE THRU $\frac{3}{4}$,
ALLEMANDE LEFT.
- HEAD LADIES CHAIN,
HEADS LEAD LEFT, SWING THRU,
MEN TRADE, SIDES TRADE,
STAR THRU,
CALIFORNIA TWIRL,
CENTRE MEN PASS THRU,
CENTRE LADIES RUN,

STAR THRU, PASS THRU,
BEND THE LINE, STAR THRU,
PASS THRU, ALLEMANDE LEFT,
R & L GRAND **but on the 3rd hand** -
PROMENADE

- HEADS RIGHT & LEFT THRU,
ROLLAWAY, ALL CIRCLE LEFT $\frac{3}{8}$,
MEN SQUARE THRU,
LADIES $\frac{1}{2}$ SASHAY,
MEN SPLIT THE LADIES,
SEPARATE,
AROUND ONE TO A LINE,
FORWARD & BACK,
HEADS PASS THRU,
HEADS TRADE, ALL PASS THRU,
FACE IN, LADIES SQUARE THRU 3,
MEN $\frac{1}{2}$ SASHAY, SPLIT TWO,
SEPARATE,
AROUND ONE TO A LINE
FORWARD & BACK,
SIDES PASS THRU, SIDES TRADE,
ALL PASS THRU, FACE IN,
MEN LEFT SQUARE THRU 3,
STAR THRU, COUPLES TRADE,
PARTNER TRADE, PROMENADE
- SIDES LEAD LEFT, VEER RIGHT,
CIRCULATE, FERRIS WHEEL,
LADIES ON THE DIAGONAL --
DOUBLE PASS THRU, ALL TRADE,
MEN RUN,
CENTRES RIGHT & LEFT THRU,
DOUBLE PASS THRU,
LEADS TRADE, BOX THE GNAT,
R & L GRAND.
- HEADS PASS THE OCEAN,
PASS THRU, STAR THRU,
PASS THE OCEAN, SWING THRU,
CIRCULATE, MEN RUN,
FERRIS WHEEL, MEN DOUBLE
PASS THRU, MEN RUN,
PASS THRU, STAR THRU,
CALIFORNIA TWIRL, PASS THRU,
WHEEL & DEAL,
CENTRES WHEEL AROUND: **CB**

NOTE SERVICES



During the 70s and moving through the 80s there were over 15 Note Services published for callers. One of the early pioneers in the dissemination of information via a regular Note Serve was Les Gotcher. Many others followed, notably Will Orlich, Jack Lasry, Jay King, Bill Peters, Bill Davis, Ed Foote, John String, as well as many others. Many local Callers Associations also had such wide memberships that information was sent out with regular monthly newsletters.

Each of these Note Services, Newsletters, etc., all featured a wide array of concepts and ideas such as the presentation of new calls (there were some months when up to 25 new movements were written!), specific choreographic features, ideas on teaching, plus many topics relating to caller education.

Some of the early ones such as Les Gotcher's Notes, went into enormous detail as to the theory behind mental image, sight resolution, etc in every issue. I have many of these Note Services still in my fairly large collection, and often go through them to glean any information that is worthwhile passing on to today's callers. Some of the information is outdated, however much is still relevant today.

Warren Berquam was instrumental in the creation and publication of Minnesota

Callers Notes, a Note Service that had a subscription base far wider than Minnesota. This article is taken from May 1985 issue and was written by Gary Nevalainen.

MAKING DANCES DANCEABLE

- Be careful how you follow movements, such as *Walk & Dodge* or *Run*, which end with dancers moving in different directions. The next movement should be comfortable for all dancer.
- Avoid over-use of *sweeps*, *veers* or *turn backs*. We dance best when we are moving forward.
- Add a *Couples Circulate* before you *Bend* a two-faced line. It's much better for the centres.
- Add a *Centres Trade* (or other moves which begin with the centres, such as *Fan the Top*) after moves such as *Scootback*, *Flip the Diamond*, *Follow Your Neighbour* or *Single Circle To a Wave*.
- Add a *Centres Trade* (or moves which begin with the centres), before moves such as *Recycle* or *Linear Cycle*.
- Use good timing. It is impossible to make your choreography flow if you don't time your delivery properly.
- Don't forget to check the smoothness of the action for the ladies. They represent half of your floor; yet are often not given the same amount of forethought for smoothness, as we give to the men.
- Use the principles of good flow in your figures when you are using DBD concepts, but don't confuse what looks uncomfortable because of unfamiliar positioning, with what is uncomfortable because of the body flow. If the flow is good, the dancers

will become familiar with it and will 'dance'.

- Watch for overflow, and for routines that move a particular dancer around and around the same quarter of the square (screwing them into the ground). Also be aware of the available floor space when you use certain routines (tidal waves, etc).
- Don't fall back on the same excuse about dancers becoming bored if we eliminate the questionable flow from
-

our dances. More than enough good danceable formations exist to keep even the most avid dancer interested and happy. It just takes a little more work on the caller's part. Most of the time; a minor adjustment will improve the danceability of any particular sequence.

- ever stop looking to improve the flow of your dance. There is always some little thing that you can make better than it was.



"SUDDENLY IT'S GOTTEN DRAFTY IN HERE."

A Good Start To Life

By Cal Campbell

I live in the State of Colorado.



Recently, two universities in this state suffered the deaths of young people caused by the abuse of alcohol. This was fostered by the binge drinking culture that seems to be a part of university life in many places today. Freshman college students today are in a rough situation. They are moving away from a high school environment, where most of them had many friends and, hopefully, parental supervision, to a college/university environment where they have no friends and no supervision.

Unfortunately, many students feel an easy way to meet and make new friends is to go out drinking. This often turns into a habit and sometimes a lifelong problem in the cases above, not a very long life.

Drinking is certainly not a new problem. It existed when I first attended college 50 years ago. The difference was that there were more alternatives to finding ways to have social interaction. One option during my time in college was a student square-dance club.

In the 1950s, student square dance clubs at universities and colleges were a very strong social force. In Colorado, the

five largest universities/colleges in the state all had student square-dance clubs. At Colorado A&M College, where I attended, the student square-dance club was named the Aggie Haylofters and was the second-largest club on campus. The only larger club was the Ag Club. At an agricultural college, that would make sense.

There is no doubt in my mind that the presence of a square dance club at the college played a powerful role in many of our lives. It was a place where we could gather and dance in an atmosphere where there was no social pressure to drink or date or do anything else than have a good time dancing with a lot of fun people.

To give you some idea of the popularity of square dancing, the total student population of Colorado A&M in 1955 was around 4500. The square dances attracted 10 to 12 squares of dancers each week. For those of you who are reading this and are not square dancers, that's 80-100 students - a good-sized crowd. We not only square-danced but also danced mixers and an occasional contra dance every evening - Usually a Virginia reel. For those in the audience that are not dancers, mixers are dancers where you exchange partners. Contra dances are done in long lines of facing men and ladies.

Learning how to square dance was a simple process. You found a partner, got into position number 4 in the square, and watched what everyone else was doing. Most of the figures we were dancing then were known as visiting a couple of figures. The first couple would lead out to the second couple and do whatever the caller told them to do.

Then they would proceed to the third couple and do the same. By the time the active couple reached your spot, you had a good idea of what was going to occur. Later on, as square dancing became more complicated, we held square dance lessons. Eventually, there were about 50 basic commands we had to master. However, the lessons were never more than 6-10 weeks in length, and lessons were started at least three times every school year.

Students did the calling. When you got the itch to become a caller, you bought a couple of records or selected something from the club record collection and went to a book titled "Sets-in-Order Five Years of Square Dancing. This publication was a collection of square-dance routines published from 1950 to 1955 in a magazine titled Sets-in-Order. You picked out a dance routine and memorized it and with a microphone in hand, and you took your turn.

Probably far more important than dancing was the fact that Aggie Haylofters was an ideal place to meet new people and make new friends. Many of us were overwhelmed by college. We were learning to study. We were learning to live apart from our families. Frankly, many of us were scared to date or even approach the opposite sex. Square dancing provided a non-threatening environment to test the social waters.

Let me set a scene for you. On "club" night, almost everyone came to the dance as singles. When the first square was announced, you could choose a partner from the sidelines or go to an empty spot in a square and hold up your hand. Unless you hadn't bothered to take a bath, someone was always willing to fill the empty spot. After all, a tip (composed of a patter call and singing call) was only going to last about 7-9 minutes, and you could escape if you wanted to, to find another partner. By the end of the

evening, you had identified at least a couple of compatible partners. This usually meant they were willing to meet your eye when you were looking around for someone to dance the next tip. At the end of an evening of dancing, you would usually have danced with five to seven different partners. That is a pretty effective formula for meeting and making new friends.

Of equal importance was the fact that drinking and square dancing do not mix. You can't think fast enough to square dance after you have a few brews under your belt. So, the contacts among people were not tainted by the effects of booze. Now, I'm not trying to imply that we were all teetotalers. Many of us also drank and partied, but frankly, most of the time, it was more fun to go to the square dance. It was usually a preferred alternative to sitting in a bar or around a keg of beer.

Square dancing was also a lot cheaper. Most of us were going to college on a very tight budget. Since the college was providing the dance space and the callers were students, the cost of an evening of dances was maybe about the amount you would pay for a soft drink. Pretty affordable for anyone.

I can honestly tell you that square dancing in college probably saved me from being a social recluse. As a freshman, I was bashful and withdrawn. I was taking a hefty class load and, to get into veterinary school, good grades were paramount. Square dancing once a week provided a place where I could get away from the pressure cooker—a place to unwind.

Without this release valve, I would have probably turned to abusing alcohol like a lot of the kids do today. As it turned out, I found a wife, a lifetime dance partner, and a lifetime avocation. Both have lasted for almost fifty years now. It all started in college square dance club



Mailbag: Caller Lockdown Learning

Hello Mr. Wilkerson,

Ever since “Behind the Mike” you have been one of my favorite callers (even though I’ve never danced to you).

Last night’s topic was great and could not have been handled better by any other caller. Thank you very much and hope to catch you when you decide to cover your next topic.

The time slot was excellent for me. But, I’m retired, so any time you pick I’ll make. – Ray (last name withheld)

I received this very flattering e-mail from Ray, which although very flattering indeed raised the point about taking advantage and seizing the opportunity to better your knowledge data base and further your abilities as a caller. *(He really does not know you well, does he?? – Barry)*

During this time of COVID-19 restrictions and social distancing, keeping the focus on our craft has been a difficult endeavor. There are however been some excellent presentations, lectures, interactive forum discussions and training session that have occurred during this time.

(The links to many of the most recent web-based forums can be found in the May edition of Around The Square (ATS) Magazine which is the Dancers’ sister magazine to the Callers Behind the Mike magazine – Barry)

If you have not already joined in any or all of these sessions, they are highly recommended.

Many callers have given their time and efforts to put forward, training sessions which are focused on a number of topics.

Most of these can be found on the internet, and with the exception of a couple of the very early ones, they are there for all to find. You can watch the presentation at your leisure, or tune in live and meet and chat with some of the callers from around the world as they participate and discuss – CALLING from a number of different perspectives.

Many of these presentations are given by Callerlab Accredited Caller Coaches, and others by very experienced callers and even legends in the field of Square dance calling.

The three primary ones running currently are:

The GSI caller School – Corona Learning Assistance Seminar Series (CLASS)

- The CLASS series is a number of lecture style presentations hosted by Ted Lizotte. They occur on Tuesdays and Saturdays in the US and it is a regularly scheduled program. Check your own time zones for programs.
- This series features many of the great legends of square dancing and master instructors discussing a wide range of topics and ideas.
- The presentations can be found at: <https://gsicallerschool.com/class/>

“Forum Discussion Presentations” hosted by Dan Lyke and Don Beck

which, like the CLASS Series, features a presentation on a specific topic followed by an open forum discussion on that topic.

- This is a more interactive format with participation and questions encouraged.

- Dan Lyke hosts this even and often leaves the zoom meeting open for callers, new and experienced to discuss the topic presented, or just to talk square dance calling and share experiences and ideas.
- Don Beck is a feature to this page and the opportunity to pick the brains of “the mental image master” is an opportunity not to be missed.

The ASH series of presentations with Mel Wilkerson. It is this one, and the presentation of isolated Sight calling that Ray was referring to. That video can be found at:

<https://www.youtube.com/watch?v=pMstzFslyLY>

The ASH series was given the name “Tongue in Cheek” as from here in Australia where I live, the other two sessions are a 02:00am and 04:00am Sunday mornings, respectively. Although I attend, listen, and participate in on those sessions, I had a number of questions about Callers not being able to attend due to the timings.

I began mine to run at 09:00am (Sydney Australia time) also on a Sunday Morning.

- The forum is similar to that of Dan Lyke and Don Beck with a topic presentation.
- This is followed by an open forum discussion on the presented topic or any topic that those in attendance wish to discuss.
- Mark Hart kindly acts as co-host watching the door as well as recording and posting the sessions on YouTube for others to catch up on.
- Copies of the presentations and the speaker notes are also available to download at the site

WHERE DO I FIND OUT ABOUT THESE ZOOM SESSIONS?

The sessions are regularly scheduled and the links to the sessions are posted on FACEBOOK in the “Newbie Callers” and the Callers in Training” pages. They are accessed by an interactive hyperlink which will take you directly to the zoom meeting when it is in progress.

For those of you that do not have, or do not wish to have FACEBOOK, you can also e-mail Ted Lizotte, Dan Lyke or Myself and the link can be sent to you to tune in on.

Other extension training.

With the onset of COVID-19 affecting the activity that we all enjoy so much, it has been wonderful to see so many callers, new, journeyman and experienced taking advantage of the multi-media platforms to further their understanding of many of the fundamentals of what the “**ART OF CALLING**” is all about.

I am personally delighted to see presentations by the likes of Wade Driver, Tony Oxendine, Ken Ritucci, Tom Miller and many others who are giving up their time to offer a unique opportunity to pass on the decades of experience and expertise across the total breadth of the “ART”.

Following the lead of Callers like Tom Miller, Kip Garvey, Don Beck and others, during this time of closure, I would say that individual one-on-one sessions that for a modest fee provide direct support mentoring and coaching as well as work on individual topics are good value for money.

Caller Schools are a great thing but as we all know, it is very difficult to get the One-on-one time or focussed time to discuss singular aspects of our activity.

A few weeks back in different sessions, Wade Driver, Don Beck and Myself all presented zoom talks on one topic.- “Singing calls”. While I do not consider myself in their league of experience or knowledge, I would like to point out that

in those three hours of presentation and the discussions and e-mails amongst all the presenters and participants, I can safely say that the surface of that singular topic was barely scratched.

Think of what you could learn and gain from having a “master mentor” providing direct one-on-one support to a topic for you. I personally think that would be worth an easy 10-20 dollars an hour (Their time is valuable too, and in this time of shut down we need to support our resources as well as ourselves)

Tom Miller has proposed this idea on the Facebook Page, Callers in Training” and I definitely support it. If you as callers, new, journeyman or Experienced know any of these masters that would be willing to do this, contact them and let’s see if we can get something going.

Financial wisdom.

We are willing to spend up to \$2000 on a Caller School when you count travel, meals accommodations and group coaching sessions. Unfortunately, many of these Caller Schools are closed and

are likely to remain so through the normal “Calling School Season”

There are about 20 topics covered in a 5-day school for that price and each topic is with a group of about 15-20 people. That is about \$100 per topic. Wouldn’t a single on-on-one 30-40-minute session with personal coaching be worth about \$20. The best part is, you can still get face to face personal instruction, but you don’t have to travel and pay accommodations to get that knowledge and support.

Please spread the word and let’s see if we can get some of the “Masters” who have worked so hard to provide their wisdom in this fashion as well as the free Zoom Sessions
Mel Wilkerson.



Tim Tam Turner's News Flash

By STEVE TURNER

To all of the redundant callers out there.

Here is a little news release that has nothing to do with



COVID 19 however, this release is to keep your minds focused on our craft.

It may be sometime before we can put this into practice but by keeping our minds switched on, it's going to be less taxing for when we step back on stage.

We could be in for a long haul so not only do we try and maintain our craft but we also need to be thinking of how we encourage dancers back after a long break, especially when they have found other activities to fill their time.

One thing we do need to do is to keep in contact with each other and members of the clubs on a regular basis.

When we eventually get back to normality, my initial thought is to kick start the activity with ONE BIG DANCE. Get all the clubs to contact members to advise them of a SOIREE type meet & greet dance. Maybe a CASUAL FREE DANCE. SAUSAGE SIZZLE. Just a thought!

The following information is designed so you have no fear in using this Asymmetrical material. Once you understand what this material does and how it works, it will give you confidence to use and **sight your way back to the real world without any special formulas.**

TRUST ME!!!!!!

This news flash release is;

**TAG THE LINE AND FACE ME
(THE CALLER).**

Equipment needed:

- Dollies/Checkers,
- Time.

From a true CORNER BOX (CB) (Heads Square Thru) if you:

**SLIDE THRU, PASS THRU,
TAG THE LINE FACE ME,
COME UP TO THE STAGE AND BACK,
we are ready for a LEFT ALLEMANDE.**

Note: You could get really cheeky and say "**FACE THE BEST-LOOKING CALLER IN THE STATE**" but be prepared for dancers to turn their back on you. If they do, insist on them turning around.

Check this out with the dollies

notice that in the above sequence, the top line is half sashayed, and the bottom line is normal couples. This makes it ideal for the Left Allemande.

A couple of other observations from this setup is that even though the call "**FACE THE CALLER**" put us into an **ASYMMETRICAL ARRANGEMENT** (one line is half sashayed, the other line has normal couples) and they are all **IN SEQUENCE**

This module is great to start the night, **TAG THE LINE FACE ME** "hello everyone, great to see you" **LEFT ALLEMANDE, GRAND RIGHT AND LEFT**

Or you could use this as your closer in a singing call

- **HEADS SQUARE THRU 4,
SLIDE THRU, PASS THRU,
"TAG THE LINE FACE ME "
goodnight and thanks for coming"**

LEFT ALLEMANDE,
GRAND RIGHT AND LEFT.
Goodnight Charlie, Goodnight Jo.

If you choose not to use the LEFT ALLEMANDE get-out, there are other ways to sight your way out

After the **TAG THE LINE FACE ME**, use these other ideas

1. **TAG THE LINE AGAIN & FACE IN.**
This now normalizes everyone with 1/2 sashay couples. GETOUT could be BOX GNAT, SQUARE THRU 3, L.A.

2. **ALL THE ENDS FOLD, STAR THRU, THOSE FACING SQUARE THRU 3, EVERYBODY LEFT ALLEMANDE.**

3. You ask the question "**WHO ARE THE LEADERS**" (they are the ones in the line closest to the caller) **LEADERS U TURN BACK** now you have 1/2 sashayed facing lines of four. Checking this out with the dollies you will see you can actually call **LEFT ALLEMANDE from here.**

If you didn't see that on the fly then you could call **TOUCH 1/4, BOYS RUN** and now you are in a CB for a **LEFT ALLEMANDE.** or

you can continue further to HOME by calling: **8 CHAIN 3-½, FINISH WITH A COURTESY TURN, YOU'RE HOME.**



4. Advanced dancing, you can replace the LEADERS U TURN BACK with **RIGHT ROLL TO A TIDAL WAVE.**

A few extra hints

- Through experience, don't call Tag the line and face the caller. It can sometimes sound like CORNER not CALLER
- The theme will work from any "IN SEQUENCE CORNER LINE" in an East/West plain by calling **PASS THRU, TAG THE LINE, FACE ME. LEFT ALLEMANDE.**
- If you want the dancers to face YOU, TAGGING THE LINE has to be done from EAST to WEST so start with Lines across the hall. (Not NORTH/SOUTH facing lines unless you have the kitchen area on one of the walls then you could call the following,
☐ **SIDES SQUARE THRU 4, SLIDE THRU, PASS THRU, TAG THE LINE, FACE THE KITCHEN, LEFT ALLEMANDE**

Enjoy and keep practicing

Steve Turner



Is Sight Calling The Only Answer?

Author Unknown

This article was sent to me during the early 1980's for inclusion in Figuring. I had such a backlog of articles and choreography at that time, it ended up being placed in a folder, and there it has remained for all these years.

Unfortunately, I do not have the name of the author. I am fairly sure that it was published, in an abridged format at some time in either the New England magazine or ASD.

When I came across it a few weeks ago, I originally thought of just throwing it away as it represents a particular point of view that was widespread at that point in time. However, that view is still there today. This does not necessarily represent views held by myself or other contributors to BTM, and I have presented my personal views at the end of the article - Barry.

SIGHT CALLING is grossly over-rated as a system of hash calling towards which all callers should aspire. Too many callers out there believe that it is the only way to go, and sadly, neglect what I believe are the two basic lead-up (fundamental) systems. This is purely an individual opinion...everyone is able to agree or disagree, that is the choice.



"OK, all those in favour of delegating decision-making, shrug your shoulders"

Basic to all knowledge of choreography, and choreographic management (how to

put it together), are three distinct elements:

- Flow,
- Timing and
- Point-To-Point Perception.

I would argue that all three of these fundamentally basic elements are violated regularly by both new sight



callers, as well as by those who have had many years of sight calling experience, when they know only one system and thus have a specific limitation that is an inherent part of sight calling.

FLOW - sight callers, (rather than better trained three-system callers) are quite apt to be guilty of the kind of action that is awkward, and not smooth, because the first thought in that caller's mind is "Where will I Take 'em next?", instead of

“Do these basics flow from one to the other?”.

How many times have we all come across this type of action: - *Dive Thru, Square Thru three hands?* Then, instead of using an *allemande*, the caller thinks...wait a minute I can go on further from here and instead calls *Swing Thru* etc.

TIMING - . The next violation, perhaps the most pronounced, is a LACK OF TIMING. The stop-and-go, stop-and-go (hiccough), is especially true with new sight callers. Why is that the case? Because -they are unable to perceive proper formation changes in advance, and thus must wait and see where the dancers are (wave, line, box, etc.) before calling the next movement. Also, they generally don't know how many beats each movement takes, and they attempt to gauge the timing from the dancers action, which can often be disastrous, especially in an area where dancers literally *run* from one action to the next!

POINT TO POINT PERCEPTION is simply knowing and understanding the basic *geometry* of the combination of basics well enough to know what is happening to positions of the dancers, the sequence for the men, *chain* or *no chain* for the ladies, etc., every step of the way.

With this knowledge, a quick get-out can be devised at any point by choice or demand. Many sight callers have never bothered to study these individual actions/relationships and think only in the formations of key dancers and relationships in one or two squares. If their key dancers in those one or two squares are lost by the sight caller, then disaster occurs.

Have you ever watched a sight caller struggle valiantly to get his one square adjusted, while letting ten squares stand there or perhaps get the wrong corner? Sometimes his one square may have

done an early switch, or made a simple mistake, unknown to the caller.

In summary, I don't mean to assume that callers who have the knowledge base of all three systems to be error-free, or more error-free than straight sight callers, however an early and thorough understanding of **MODULAR** and **MENTAL IMAGE** styles will be a big *plus* in the hands of any caller who is serious about calling and giving the dancers what they want.

These two other systems should have *fundamental exposure* for all new callers, before SIGHT is dished out or absorbed in order to develop more well-rounded, well-grounded callers.

I heard one 25-year veteran caller make this explosive, vindictive statement :
“Sight Calling has been the ruination of the activity. It has become too easy for a two-bit punk to get on the stage and, with lack of good judgement, rattle off some really way-out barrage of material; watching only his one hot-shot square in front, get that square resolved while the others struggle and work and finally give up”.

That accusation is overstated of course but may be food for thought. What I will say instead, is that sight calling is over-rated, has built-in hazards, and when embraced as a caller's only system, makes him far less than he could, or should be.

Barry's comments:

Hmmm, this was a particularly straight out shot at sight callers. I do believe that the author took a very limited aspect of something that could occur and expanded it to fit all cases. Of course, this is not the reality of every situation.

He is correct in arguing that callers need to be aware of all systems that can be used in the overall toolbox, in order to create a more balanced knowledge base. When most callers start off, they

utilise simple modules and good old chicken-plucker routines. Any caller coach will always present the advice that an absolute necessity for any caller is to have a thorough knowledge of timing, and the basic make-up of our program movements. These are the foundations on which we build further knowledge and skills. This is instilled by repetition over and over in callers' schools, clinics, and education sessions.

When I first attended a callers' school run by Ron Jones in Sydney 53 years ago, we were given many pages and pages of material with printed choreography (good old modules) that we were expected to learn by rote. Our sets of checkers/dolls were inspected to make sure that we would be able to use them properly (I still have, and use, the original set that I made all those years ago).

We only had the concept of modular choreography, zeroes, equivalent, within the initial elements of the callers' class (which I should note was every Sunday for 6 months).

Mental image concepts were presented here after we had grasped some basic concepts. This is all we had. I always had problems with some aspects of mental image at that time, and I thus developed a card system where I could write material in shorthand on cards and use them as a basic tool for development of choreography.

I developed a simple system using 3x5 system cards:

- *blue cards were Box Zeros (starting at a B1- 4 or CB now – and ending in same position),*
- *orange cards were Line Zeros,*
- *green cards were get-ins to either zero line or zero box,*
- *yellow cards were get-outs from zero line of zero box,*

- *white cards were complete routines that could be used as intros or openers to the hoedown.*
- *Pink cards were conversions from Zero Box to Zero Line or vice versa.*

I used different notations to allow me foreknowledge of a resultant formation in regard to rotation of square.

This system worked well for me for quite a few years. Until one day I was placed in a position where my cards just did not cover. I was in Fresno, in California to call a dance for Ernie Kinney. It was to be a Plus dance, however, when I got there Ernie told me that while it was nominally Plus, the dancers had not done all the program, however, even worse, they also had not done all the Mainstream Program! For me, disaster, as only some of my cards were of any use.

With the system I had developed, I usually had cards in rubber bands representing a full themed tip (bracket) with openers, get-ins, modules, get-outs, etc, all pre-planned. They just did not fit the dance I had to call.

At that time, I did have a basic understanding of sight resolution (the good old Acey Deuce method), and thus I called my first dance as a sight caller, with only a few modules that applied to the situation. Fortunately, Ernie was there and gave me guidance as did Jay Henderson, who was also at the dance. I think that it was the worst dance I have ever called in my life -- by a long shot. However, it did have one positive aspect:

I felt that it was a necessary and essential step for me as a caller.

When I arrived back home, I put all my cards away, and never used any for a year. I only used sight calling and sight resolution. Of course, that was many years ago. Today I find that I use aspects of all systems. I am primarily a sight caller; however:

- *I still use a card for an interesting and different resolve.*
- *I sometimes utilise one particular aspect of mental image: the 4 allemande positions, as this is a great aid in sight resolution as well.*
- *Sighting the square can only be used with a full knowledge of all other aspects.*
 - *Many of my resolves are snapshots.*
 - *Some just happen when I see the arrangement of the square.*
 - *Other times, I intentionally work the dancers into a specific set-up to*

return them to home in an interesting way.

I am a firm believer in utilising “sight” in order to ‘move’ the dancers. Dancers need to continually have different “temporary partners” and be moving continuously thru the various quadrants of the square. This has to be done all within a basic framework of good flow and smooth dancing, with just enough of the ‘creative’ aspect to keep them aware and entertained.

I can honestly say that, yes, I am a sight caller, however that does not exist in isolation...it can only be utilised with a good knowledge of what is available to us.

The Callers Toolbox

Reading, Memory, Modules, Mental Image, Sight Calling, formation Management, formation management, choreographic sequencing, focus modules, timing charts, formation charts, definitions, Rules, Choreographic Guidelines, Resolution Techniques, checkers, square view, choreographic programs, vocal techniques, quadrant mobility sequencing, rubber banding, CRaMS, Singing calls, Music styles and genres....and the list goes on. But all the tools have one thing in common which should be used the most.



In our modern square dance choreography toolbox, we have a huge number of standard formations to utilise in the never-ending chase for provision of variety. However, we often forget about many of the choreographic concepts that were commonplace many years ago. In any given program it is always great to be able to utilise 'unexpected' formations. These have a good novelty value and can also provide some interesting ideas to play with. Like anything that is in the 'gimmick' category, use needs to be limited.

The idea of using dancers in a line of three goes back many years. The modules below are a sample of some of the ways that they were used, as well as some newer applications of the basic concept. These all come from my files, some original, others researched.

Barry

- ☐ **(SS-PL)** HEAD LADIES CHAIN $\frac{3}{4}$ & ROLLAWAY,
LINE OF 3 FORWARD & BACK,
 SWING THRU, MEN RUN RIGHT,
LINE OF 3 WHEEL & DEAL,
 LONESOME MEN PASS THRU &
 TURN LEFT AROUND 2 TO A LINE
- ☐ HEADS LADIES CHAIN $\frac{3}{4}$, &
 ROLLAWAY,
 LADIES ONLY SPIN THE TOP,
 SPIN THE TOP AGAIN, STEP THRU
 & **MAKE A 3 HAND WAVE**,
 LADIES TRADE, ALLEMANDE LEFT.
- ☐ HEADS LADIES CHAIN $\frac{3}{4}$, &
 ROLLAWAY,
 (s) STEP TO A 6 HAND WAVE,
 LADIES TRADE, ALLEMANDE LEFT.
- ☐ SIDES RIGHT & LEFT THRU,
 HEAD LADIES CHAIN $\frac{3}{4}$, &
 ROLLAWAY,
- LINES OF 3** PASS THRU,
 U TURN BACK,
 LONESOME MEN SLIDE THRU,
 THOSE MEN STEP THRU &
 CIRCLE TO A LINE (**H Men break**),
 SQUARE THRU,
 RIGHT TO PARTNER - PULL BY,
 ALLEMANDE LEFT.
- ☐ FOUR LADIES CHAIN,
 HEADS RIGHT & LEFT THRU,
 HEAD LADIES CHAIN $\frac{3}{4}$,
LINE OF 3 - ENDS SLIDE THRU,
 RIGHT & LEFT THRU,
 TWO LADIES CHAIN,
 PASS THRU & CIRCLE THREE,
 (**H men break**) **TO A LINE OF 3**,
 ENDS SLIDE THRU,
 RIGHT & LEFT THRU,
 TWO LADIES CHAIN,
 PASS THRU & CIRCLE THREE,
 (**H men break**) **TO LINE OF 3**,
 ENDS SLIDE THRU,
 RIGHT & LEFT THRU,
 TWO LADIES CHAIN, PASS THRU
 & CIRCLE THREE,
 (**H men break**) **TO A LINE OF 3**
 ALLEMANDE LEFT.
- ☐ SIDES RIGHT & LEFT THRU,
 SAME LADIES CHAIN,
 HEAD LADIES CHAIN $\frac{3}{4}$,
LINE OF 3 DO SA DO,
 MAKE A 6-HAND WAVE,
 SWING THRU, PASS THRU,
 U TURN BACK, ALLEMANDE LEFT.
- ☐ HEAD LADIES CHAIN $\frac{3}{4}$, &
 $\frac{1}{2}$ SASHAY,
LINES OF 3 PASS THRU,
 SIDE MEN U TURN BACK,
 SWING THRU, ENDS TRADE,
 ALL CIRCLE LEFT,
 FOUR MEN SQUARE THRU,
 STEP TO A WAVE & SCOOTBACK,
 LADIES RUN, ALL BOX THE GNAT,

CHANGE SOMETHING,
ALLEMANDE LEFT.

This next group of 5 modules all work the same theme of a Spin Chain Thru done from two 3 hand waves. Now a Spin Chain Thru, usually has the ends starting with adjacent centres, however in the modules below, the action all start with a Right Hand. The definition of a Spin Chain Thru does work okay here, however there has to be an adjustment for the two moving into the centre for the 3rd turn (Right ½). They are actually slightly away or off set from each other and they need to take the step together to begin the turn. Of course we have rules gurus out there who will say that as they are not exactly adjacent to each other, they really cannot perform this action...my answer is that the whole idea of what we do as callers is to provide variety and entertainment for the dancers. The novelty concept is an important one to keep in mind when anyone is entertaining the dancers...throwing choreography at the dancers from standard set-ups is all well and good, but we do need to look outside of the box in order for provision of variety without challenging complexity

- HEAD LADIES CHAIN ¾, & ROLLAWAY,
LINES OF 3 PASS THRU,
LADIES TRADE,
(R-H) SPIN CHAIN THRU,
HEAD MEN LEAD RIGHT &
VEER LEFT (hop on the end),
ALL MEN RUN, PROMENADE
- HEAD LADIES CHAIN ¾, & ROLLAWAY,
LINES OF 3 PASS THRU,
LADIES SEARATE,
AROUND ONE HEAD MAN --

**Wow... bars, clubs,
and gyms all closed?
My life is about to
seriously be exactly
the same.**

TO A NEW LINE OF 3, PASS THRU,
LADIES TRADE,
(R-H) SPIN CHAIN THRU,
SIDE MEN TURN ¼ RIGHT &
EXTEND TO THE WAVES,
ALL SCOOTBACK,
RIGHT & LEFT GRAND: **HOME**

(note that in the above two modules all have partners so these could also be used to take them to a Partner Line with actions that allow good flow)

- HEAD LADIES CHAIN ¾, & ROLLAWAY,
LINES OF 3 PASS THRU,
LADIES TRADE,
(R-H) SPIN CHAIN THRU,
SPIN CHAIN THRU,
END OF THE WAVE STAR THRU,
ZOOM (careful),
HEAD MEN TOUCH ¼ & EXTEND,
HEADS TRADE (**SS- ¼ Right**)
- HEAD LADIES CHAIN ¾, & ROLLAWAY,
LINES OF 3 PASS THRU,
LADIES TRADE, SWING THRU,
(RH)SPIN CHAIN THRU,
HEAD MEN TOUCH ¼ & EXTEND,
ALL SPIN CHAIN THRU, RECYCLE,
CENTRES U TURN BACK,
STAR THRU: **HOME.**
- HEADS RIGHT & LEFT THRU,
HEAD LADIES CHAIN ¾ &,
ROLLAWAY,
LINES OF 3 PASS THRU,
LADIES TRADE,
(R-H) SPIN CHAIN THRU,
ENDS OF THE 3 STAR THRU,
MEN ONLY ZOOM,
SIDE LADIES STEP FORWARD &
TO YOUR RIGHT...CLOVERLEAF,
CENTRES STAR THRU:
STATIC SQUARE Rotated ¼ RIGHT

**JUST REMEMBER
IF WE GET CAUGHT
YOU'RE DEAF AND
I DON'T SPEAK
ENGLISH.**

Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

DEAR DR. ALLEMANDER: *Even though Valentine's Day has passed us by in the middle of the current crisis, I still find myself getting more and more romantic, the more I think about it (and being stuck in the house makes me think of it more often!).*

I want to send a love poem to my sweetie, but the only words that seem to turn her on, are square dance calls, and round dance cues, and it is hard to just drop the names of square dance calls and round dance terminology into general conversation. Do you know of any poems in the English language that use such terminology?

Ima Lova,

Cupid, Tasmania

Dear Ima: After considerable research of the Very Effective Romantic Sayings Establishment (VERSE) as well as general Google searches on this subject, I have determined that no such poems exist. Therefore, I have taken the liberty to write a poem guaranteed to stir the blood of any normal square or round dancer (may even see a line dancer get emotional).

Recite this to your sweetie and prepare for a yellow rock.

***TWINKLE TWINKLE, LEFT HAND STAR,
ROCK BACK AND REMAKE THE THAR,
CUT RIGHT BACK, THEN ROLL AWAY.
CHECK A DIAMOND, WALTZ AWAY.***

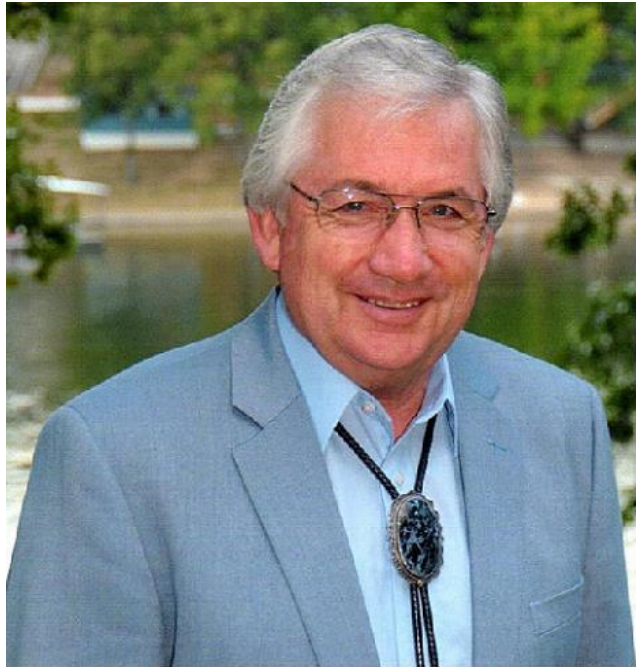
***TWINKLE TWINKLE, SHOOT THE STAR,
TWO RIGHT TURNS, ALLEMANDE THAR,
FACE THE WALL AND CIRCULATE,
FLIP THE DIAMOND, THEN QUICK VINE EIGHT.***

However, please take care when reciting this, as the blood may be stirred to the point where the yellow rock may turn purple (A purple rock is just like a yellow rock only with more passion)!

Dr. A.L. (Lefty) Allemander, Esq., Dip Poetry, gives advice to the dancelorn in this space on a regular basis. He says that he's a poet and doesn't know it, but his feet show it....they're Longfellows.

Square Dancing – A love & Passion

Excerpts reprinted from the retirement speech of Jerry Junck, Chairman of the Board, given at the Monday evening banquet of the 1998 CALLERLAB Convention



Whether we decide to embrace the “Target 2000 proposal” (accept the Basic Program for an entry level), or continue to subscribe to our current programs, we must reassume a leadership role and the responsibility for two other things:

1. **First, TEACH NEW DANCERS.**
 - Every caller, not just a few. Let's be realistic. An influx of NEW DANCERS would go a long way toward solving most of our problems.
2. **Second, every caller must provide a dance environment that is choreographically easy enough for new dancers to succeed.**
 - I think it is imperative that unless we, as callers, change our attitude toward dancer success, no decision we make will have any effect on recruiting or, far more important, retention. I firmly believe that, collectively, most callers call material far too difficult for new dancers. I just as strongly believe that propensity has to

change before we see new dancers decide to stay and enjoy the activity. This is one aspect of our calling skills that will be very difficult for many to change.

In my first CALLERLAB speech, I talked about attitudes and described two types of dancers, recreational dancers, and hobby dancers.

Hobby Dancers. Most hobby dancers are what we have left in the activity. They dance the Plus, Advanced, Challenge, and Round Dance programs. They are the survivors. They enjoy choreographic challenge. These hobby dancers are what we have catered to for the last twenty-five years.

It will take a huge adjustment in “caller attitudes” to change to an easier style of choreography for new dancers.

Please note, I'm not talking about the current dance population. I'm addressing the NEW DANCER.

- We cannot expect them to be able to perform the complex choreography of today, with a minimal amount of training. We have to provide them a place to perfect their skills and enjoy what they know before we subject them to difficulty and complexity.
- We MUST change our attitudes regarding teaching, complexity of choreography, and dancer success. If our activity is to survive and grow, I think that change is imperative.

Recreational Dancers. To be sure there are recreational dancers in square dancing. However, they are now in the minority. If you go to the Midwest, or the Northwest ([USA](#)), you will find them.

- Many of these recreational dancers simply quit dancing when PUSHED upward. Most aren't like my parents, who simply say, "I don't want to learn any more."

- I am reminded of a statement by Jack Lasry during a keynote speech at one of the CALLERLAB Conventions. He said, "*I am not concerned by the numbers of dancers who drop out of our activity. But, I am concerned by the numbers that we drive out.*" I agree with Jack, and firmly believe we need to change our attitudes, if we expect to retain new dancers.
- Shane Greer said, "I think, through evolution, callers have totally focused on what we can do choreographically, and in general, forgot the things that are so much more important.
 - The dance is more important,
 - the music is more important,
 - the fun is more important, and
 - the social aspect is more important.
- Dancers love to anticipate what is coming, at least part of the time. Isn't that what dancing is? Yet, if we call this way, some of our peers think this shows a lack of ability. New callers see and feel this pressure, so they focus most of their attention on intricacy."

We now have a whole square dance population that only enjoys this type of dancing. However, it is obvious that this does not appeal, and is not attractive to the masses.

I think there may be a time coming when we must decide, do we want the masses, or do we only want those who love it so much that square dancing is all they do. Square Dancing is a great deal like golf. Golf courses would never stay open, if they only permitted people that could shoot 85 or lower. Let's be realistic, the folks that shoot over 100 keep the courses open and full." Have you ever thought of it in that way? What an interesting analogy.

- If we sincerely WANT to bring the recreational dancers back into our

activity, then we MUST cater to THEM.

- We must develop a sincere desire to provide programs directed toward the new dancer. My concern is that I see very few callers who want to offer this type of program. Most certainly, not if they must do it alone. Most of today's callers grew up admiring those who are able to demonstrate an expertise with complex choreography. This has been our focus for 25 years. It will not be easy to change that attitude.
- **Why should we do this? BECAUSE WE HAVE TO**, if we have any real desire to revitalize our activity. And, because we have a huge potential customer base available to us, the baby boomers.
- These people are a much different group of people than the dancers we now know. Society has changed dramatically, and these people are impatient, show me quickly generation. They will not commit to a year of lessons, nor will they necessarily stay with anything for any length of time. We need to be able to accommodate them.

We have to excite these people about the activity first. Once they become enthusiastic, they will become that new base we have been talking about. But again, we MUST have callers willing and capable of calling to them first.

WE ARE THE CALLERS AND THE LEADERSHIP OF THIS GREAT ACTIVITY, AND EVERYTHING STARTS WITH US.

What will it take? Quality, dedicated leadership.

From that leadership we MUST have four things:

1. A love and a passion for square dancing.
2. A sincere desire to recruit and train new dancers.

3. Patience to give these new dancers time to mature into the activity.
4. The leadership skills necessary to convince the current dance population of the importance of protecting these new dancers.

From our leadership, we must have a love and passion for square dancing. In addition, we need to restore a mutual respect for each other, as well. There is no place for jealousy and mistrust among callers. The club caller, the class teacher, the full-time caller, all have a place and a purpose in the activity. Most importantly, we need to recognize the importance of the club caller to this great recreation. On their shoulders rests the very survival of square dancing. It is the club caller that is the fabric and the backbone. It is the club caller who instils the flame of passion and provides the continuity of leadership. I salute you.

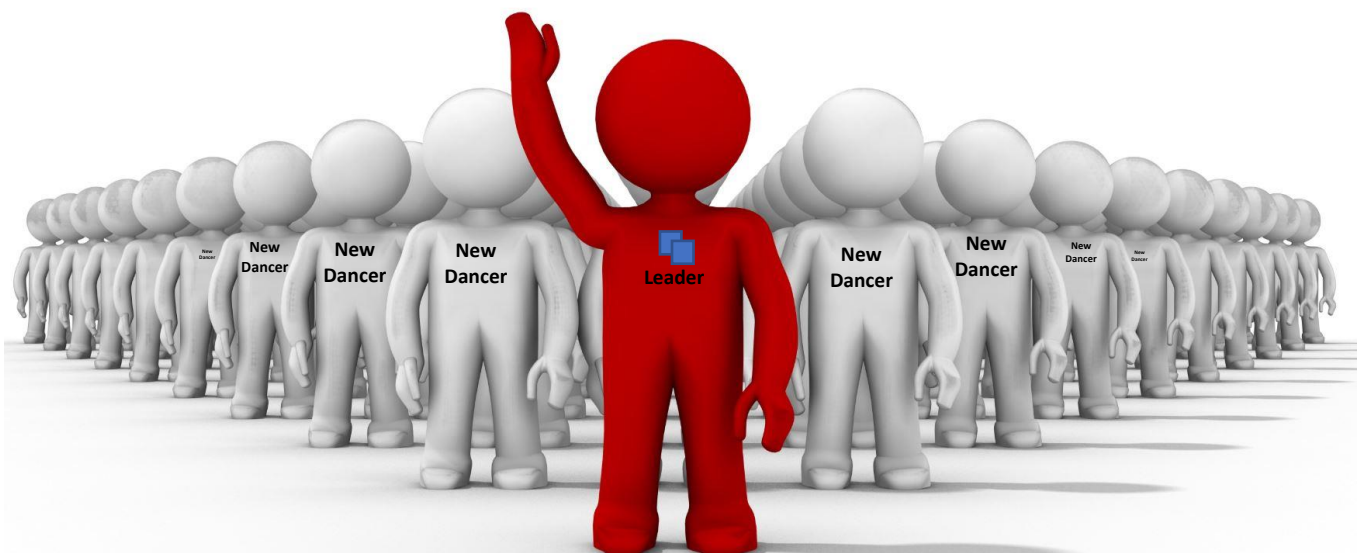
In addition, all of us have to dedicate ourselves to improving our skills. Callers have to become better and more efficient teachers. We must have a zest and passion for teaching. We must possess the technical expertise to enable us to teach effectively, and to provide a comfortable and entertaining environment after class. This is part of our responsibility as leaders in this activity.

We need to be able to motivate dancers as to the importance of recruiting, and the necessity of being patient and understanding with the new dancers we do teach. That motivation, to inspire people to recruit, is vital to any success we may experience in restoring our recreational dancer population. But, in order to recruit effectively, we must convince our current dancing public of the importance of recruiting. We have to motivate them into becoming ambassadors for the activity. If we can do that, we will have a vibrant and cohesive recruiting network, and it really should not be that difficult to find customers for the greatest recreation there is.

Finally, and this is my opinion, whether we adopt the Target 2000 proposal, **the Basic list as our entry program**, or continue with our current programs, I don't think we can affect any positive change in the activity until we address our attitude toward teaching and retaining the dancers we do teach.

We will get new dancers from new dancers.

If we run our new dancers off, we will get no new dancers.



◆ Poets' Corner ◆

ON BEING OLD (author unknown)

How do I know that my youth is all Spent?
Well, my get-up-and-go has got up and went.

But in spite of it all I am able to grin
When I recall where my get up has been.

Old age is golden – so I've heard it said,
But sometimes I wonder when I get into bed,
with my Ears in a drawer and my teeth in a cup,
My eyes on the table until I wake up.

Ere sleep dims my eyes I say to myself,
"Is there anything else I should lay on the shelf?"

And I'm happy to say, as I close my door,
My friends are the same – perhaps even more.

When I was young, my slippers were red,
I could kick up my heels right over my head.

When I grew older. My slippers were blue,

But still I could dance the whole night through.

But now I am old, my slippers are black,
I walk to the store and puff my way back.
The Reason I know my youth is all spent,
My get up and go has got up and went.

But I really don't mind when I think, with a grin,
Of all the grand places my get up has been.
Since I have retired from life's competition,
I accommodate myself with complete repetition.

I get up each morning, and dust off my wits,

Pick up the paper and read the "obits".

If my name is missing, I know I'm not dead,

So, I eat a good breakfast...and go back to bed!

(I can sure relate to this!!! Barry

REFLECTIONS ON: "THE POSITIVE ASPECTS OF RETIREMENT"

I don't know who wrote this, but I got it from Steve Turner!

- There is nothing left to learn the hard way.
- You can sing along with elevator music.
- Your supply of brain cells is down to a manageable size.
- Your eyes won't get much worse.
- Anything that you now buy, will not wear out.
- Nobody expects you to run into a burning building.
- Nobody expects you to run.
- Friends call you at 8pm and ask, "did I wake you?"
- You Can live without sex, but not without glasses.
- You can eat dinner at 4pm.

POSITIVE PLUS

In this month's edition, I thought we would just look at some Plus program Choreography. As you may have noticed by now, the main focus of this edition of BTM has been all about keeping the dancers happy. This means from the first day walking in the door, to the last day after

over 50 years of happy dancing at whatever program they dance. Let me rephrase that. This means keeping them happy dancing every program they choose to dance.

I thought this month we would keep the theme of keeping it simple but interesting and at the same time, take a closer look at "Cut the Diamond".

- (SC) (H) SQUARE THRU, SWING THRU, MEN RUN, 3/4 TAG THE LINE, MEN (**Right-Hand**) TRADE, LADIES FACE RIGHT, CUT THE DIAMOND, WHEEL & DEAL, SWING & PROMENADE
- (SC) (H) PROMENADE 1/2, LEAD RIGHT, VEER LEFT, LADIES HINGE, DIAMOND CIRCULATE, CUT THE DIAMOND, FERRIS WHEEL, DOUBLE PASS THRU, TRACK 2, EXTEND, SWING & PROMENADE
- (CB-CB) VEER LEFT, MEN CIRCULATE, LADIES CAST $\frac{3}{4}$, VERY CENTRE LADIES TRADE, DIAMOND CIRCULATE, CUT THE DIAMOND, WHEEL & DEAL, REVERSE FLUTTER WHEEL
- (CB-CB) SWING THRU, CENTRES HINGE, DIAMOND CIRCULATE, CUT THE DIAMOND, SWING THRU, RECYCLE,
- (PL-PL) BOX THE GNAT, PASS THE OCEAN, MEN TRADE, MEN RUN, LADIES HINGE, DIAMOND CIRCULATE, CUT THE DIAMOND, COUPLES CIRCULATE, BEND THE LINE
- (PL-PL) PASS THE OCEAN, HINGE, NEW CENTRES HINGE, CUT THE DIAMOND, LADIES RUN, PARTNER TRADE
- (CB-PL) BOX THE GNAT (OW) MEN HINGE, LADIES CIRCULATE, CUT THE DIAMOND, LADIES RUN, WHEEL & DEAL, SWEEP $\frac{1}{4}$
- (PL-CB) PASS THE OCEAN, ACEY DEUCEY **AND --** CENTRES $\frac{1}{4}$ MORE, CUT THE DIAMOND, RECYCLE (**Lefty**), PASS THRU, TRADE BY
- (PL-CB) RIGHT AND LEFT THRU, DIXIE STYLE TO AN OCEAN WAVE, MEN HINGE, CENTRE MEN TRADE, CUT THE DIAMOND, EXPLODE & SQUARE THRU 2, TRADE BY, ALLEMANDE LEFT
- (CB-Resolve) SWING THRU, MEN RUN, REVERSE WHEEL AROUND, MEN TRADE, BEND THE LINE, DIXIE STYLE TO A WAVE, MEN HINGE, DIAMOND CIRCULATE, CUT THE DIAMOND, ALLEMANDE LEFT.
- (PL-Resolve) PASS THE OCEAN, SWING THRU, MEN HINGE FACING DIAMOND CIRCULATE, CUT THE DIAMOND, RIGHT & LEFT GRAND

Looking Back

One of the really interesting things in looking back over the older square dance publications is to see just how much has changed regarding sound equipment for callers. From the 60's onwards there seemed to be a whole heap of new equipment possibilities for us to purchase...all with some really neat little innovations. You may remember some of these.

SOUND BY HILTON



THE AC-200

Two hundred watts of power and a variable-speed turntable, all in one cubic foot! Only 6"x16"x18" with the lid in place; total weight only 19½ pounds. The AC-200 twin-channel amplifier can be hand carried aboard any airliner; its compact size and outstanding quality and performance have made it the choice of more travelling callers than any other sound system. But you don't have to fly to your dates to use and appreciate the AC-200. The first time you use it, you'll be impressed by the quality and clarity of the music and voice programs, and by the power and flexibility it places at your command. And the first time you carry it up a flight of stairs to a dance you'll appreciate its light weight!

THE AMPLIFIER

Twin channels, 100 watts peak power on each channel. The AC-200's output rating is not just paper power, either — it has actually covered more than 200 squares. It wasn't turned full on; it didn't distort; and everyone could hear. We have more than 1600 witnesses to prove it! You can use one channel to cover as many as 100 squares, holding the other in reserve or using it as a caller's monitor by plugging in a speaker; or by the flip of a switch put both channels under a single set of controls. Also provided is a special "Low Gear," to make control easy in small halls. The AC-200's fidelity, response, and latitude of tone control have no equals in the square dance field.

THE TURNTABLE

Speed is continuously variable from 30 to 50 rpm, control arm has 8" sweep. Revolutionary direct drive minimizes wear points. Hysteresis-synchronous motor — no warmup time, no speed fluctuation from voltage variations.

THE SPEAKERS

Altec-Lansing model 417 speakers, in folded horn enclosures. The AC-200 is capable of overloading almost any other speaker on the market, but the SS-ALT can handle its output without distortion or damage to the voice coil. The Hilton SS-ALT speaker is guaranteed to outperform any other speaker or combination of speakers in a single enclosure, or your money back.

THE HILTON WARRANTY

If you're not completely sold on the AC-200-ALT-2, return it within 30 days for full refund. Two-year-warranty includes repair or replacement of any defective unit, freight charges prepaid, within U.S. and Canada. For more information write or phone

Hilton Audio Products, 1009-A Shary Court, Concord, CA 94520 or Phone (415) 682-8390.

BOGEN

COMPLETELY
TRANSISTORIZED

The VP 25-A and 50-A Models feature:
High Fidelity — Professional Construction —
Unique Variable Speed Control — Automatic
Cueing — A portable transcription player and
sound system in one case. Designed with the
modern caller in mind.

No heat — full fidelity amplifier
Continuously variable speed adjustments
4, 8, 16 Ohm speaker outputs
Square Dance Monitor output
Send for additional literature or order
your set now.



Caller's net prices:

VP 25-A 196.90

VP 50A-LS . . . 213.80

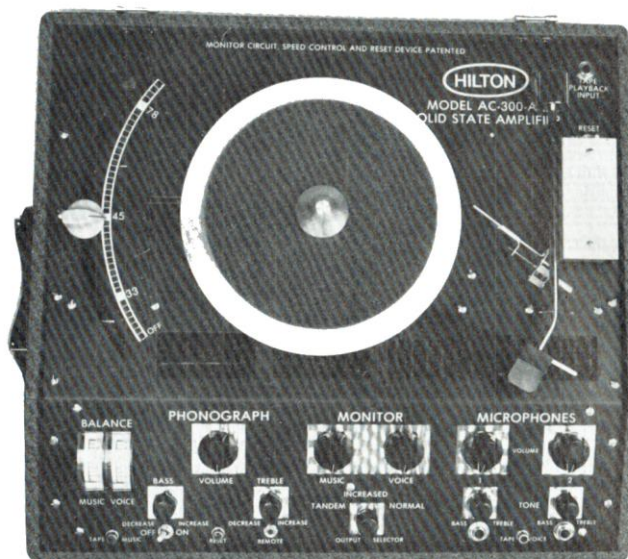
VP 50A-DS . . . 273.45

Send check with order.

BONUS OFFER

Act promptly and choose three FREE ALBUMS
of your choice from our large selection of
Square Dance or other Albums. A \$15 Value.

SOUND BY HILTON



THE AC-300A.

EVERYTHING THAT THE AC-300 HAD, PLUS ALL OF THESE:

- Twin meters, one for voice, the other for music
- Stereo taping and playback capability
- Tone arm reset with digital readout
- 78 RPM capability
- New Styling
- EVEN BETTER SOUND QUALITY!

For complete information, write or phone:

HILTON AUDIO PRODUCTS

1033-E Shary Circle • Concord, CA 94518 • (415) 682-8390



The one below is neat!!!



Wade Driver



New Releases

- RR - 101 You Ring My Bell by Wade Driver
- RR - 102 Help Yourself to Me by Pat Barbour
- RR - 103 Here I Am In Dallas by Wade Driver
- RR - 104 Rocky Top by Wade Driver



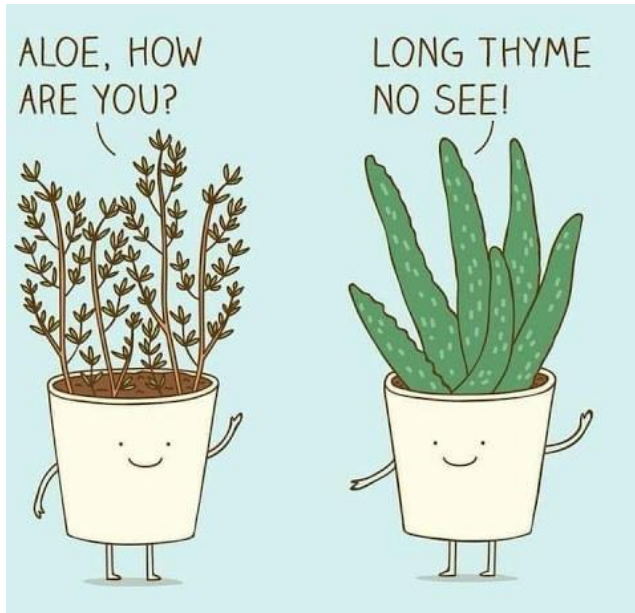
Pat Barbour

RHYTHM RECORDS • 2615 Parana, Houston, Texas 77055 (713) 462-1120

Lexophilia

From Jeff Seidel

"Lexophile" describes those that have a love for words, such as "you can tune a piano, but you can't tuna fish", and "To write with a broken pencil is pointless."



An annual competition is held by the New York Times to see who can create the best original lexophile

This year's submissions:

- I changed my iPod's name to Titanic. It's syncing now.
- England has no kidney bank, but it does have a Liverpool.
- Haunted French pancakes give me the crepes.
- This girl today said she recognized me from the Vegetarians Club, but I'd swear I've never met herbivore.
- I know a guy who's addicted to drinking brake fluid, but he says he can stop any time.
- A thief who stole a calendar got twelve months.
- When the smog lifts in Los Angeles U.C.L.A.
- I got some batteries that were given out free of charge.
- A dentist and a manicurist married. They fought tooth and nail.
- A will is a dead giveaway.
- With her marriage, she got a new name and a dress.
- Police were summoned to a day-care centre where a three-year-old was resisting a rest.
- Did you hear about the fellow whose entire left side was cut off? He's all right now.
- A bicycle can't stand alone; it's just two tired.
- The guy who fell onto an upholstery machine last week is now fully recovered.
- He had a photographic memory, but it was never fully developed.
- When she saw her first strands of grey hair, she thought she'd dye.
- Acupuncture is a jab well done. That's the point of it.
- I didn't like my beard at first. Then it grew on me.
- Did you hear about the crossed-eyed teacher who lost her job because she couldn't control her pupils?
- When you get a bladder infection, urine trouble.
- When chemists die, they barium.
- I stayed up all night to see where the sun went, and then it dawned on me.
- I'm reading a book about anti-gravity. I just can't put it down.
- Those who get too big for their pants will be totally exposed in the end.

Caller - Club Relations

By Jim Mayo 1988



With square dancing organized into clubs as it is today, callers and clubs must work together. It would be best if they could work well together, each doing the best possible to promote, encourage and maintain square dancing as the excellent recreation it has become. Callers are people and so are club officers and members. so the problem of getting them to work well together is much the same as it is in any business where people work together. Thus, we can probably learn something from the principles of personnel administration that have been developed by businessmen during the past half century. The paragraphs that follow mention some of these principles and attempt to show briefly how they might apply to the square dance activity.

REMEMBER AT ALL TIMES THAT PEOPLE ARE DIFFERENT FROM EACH OTHER.

They have different skills and ability and different likes and dislikes. Work with these the way you find them without expecting to change people very much. If a club president or executive committee doesn't have many good ideas, you may have to give them some. If the president is a strong natural leader, don't compete - cooperate and try to keep him leading in the right direction. Some people are shy and bashful - don't shout at them. Others may like being the centre of attention and can stand some good-natured kidding.

PEOPLE WILL USUALLY DO A BETTER JOB IF THEY KNOW WHAT IS EXPECTED OF THEM.

It is important for a club and its caller to know what each will and will not do. Who do you think should have the final say on the following:

1. A change in club by-laws
2. The number of lessons for a class
3. When should the club have a party?
4. What figure should be workshopped tonight.

However, you answer these questions, it is important for you and the club to agree what your responsibility is and what theirs is. Either you or they may offer suggestions over these boundaries, but the responsibility for the decision should be clear.

WHEN YOU ARE WORKING WITH PEOPLE THINGS OFTEN ARE NOT WHAT THEY SEEM.

You have all heard a dancer come up and complain about the sound when you knew the real trouble was that he couldn't dance. This is not the only situation of this type. Dancers (or clubs through their elected officers) may say "Don't do so many singing calls" when they really mean "Why don't you get some new ones". They may tell you the whole club wants

more workshopping when in fact only 5 or 6 couples want more and the other 25 want less.

YOU CATCH MORE FLIES WITH HONEY THAN VINEGAR.

Reward gets better results than punishment. If you want to stop rough dancing, find a set that is less rough than the others and congratulate them sincerely on the smoothness of their dancing. If you wish the executive committee would appoint a hospitality committee, tell them about the club you called for last month and what a good job that group did in making visitors welcome.

KEEP YOUR CRITICISM PRIVATE BUT SING YOUR PRAISE FROM THE ROOFTOPS. For a caller this is a particularly important point. If you ever single out one or a few people for criticism over the microphone you can expect trouble. You'll get it lots of it. If you want to criticize - particularly if it is club management or personal behaviour - be sure that no one overhears. On the other hand, if you have praise to offer, you get maximum benefit from it if you do it as publicly as possible.



THE Final WORD

At Least For Now

Well that is another issue finished.

I always enjoy the creation of each one. It is always fun to go back through articles, letters, emails, etc., that many have sent in to me. Sometimes there are just so many that it is hard to decide just what to add in any given issue.

Mel always sends me lots of material as well, and his ideas, being different but complementary to mine, give me an added burst each time. In 12 years of creating choreography and ideas that I presented for the Note Service, "FIGURING", all those years ago, I never ran out of ideas. I still have dozens of files that contain, articles, choreography, general ideas, etc. Many of the pages in BTM have been created from original concepts from those days.

While many aspects of our square dance activity have changed and evolved with time, the basic principle is still the same - **provision of entertainment via the medium of our presentations.**

Stay safe, stay calm, stay home.

Cheers

Barry



UPcoming EVENTS

Appendix of



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

Just send me the full details and flyer.

.jpg (image) AND WORD DOCUMENTS preferred

Also check out the "What's on in Australia" Caller Calendar

Dates to Remember on the front Page.

Behind the Mike – Caller Resources

BTM Website Update

The back issues thru APRIL 2020 are now all available on the website. Some of the sound archives have been updated, however this has turned out to be not as easy as first thought...it will take some time to get them all up.

Here is the direct link:

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

Sound Archive – Caller Material from SARDANSW Education weekends and 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 & 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

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

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

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



Below is a listing of some of the music that I have recorded on A & S label.

- **AS 115 - I HAVE A DREAM**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2444>
- **AS 114 – THE CARNIVAL IS OVER**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2445>
- **AS 112 – RIP RIP WOODCHIP**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2448>
- **AS 119 – THE MAGIC IS THERE**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2450>
- **AS 123 – GEISHA GIRL**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2464>
- **AS 125 – HOGAN, HILTS & THE DUKE**
Hoedown / Ripper
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2474>
- **AS 126 – COLONEL BISMARCK** Hoedown
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2475>
- **AS 136 - IF I ONLY HAD A BRAIN**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2494>
- **AS 137- GUNG HO** Hoedown #1
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2495>
- **AS 138 – A MAN NAMED ARMSTRONG**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2496>
- **AS 139 – AND YOU SMILED**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2497>
- **AS 141 – GUNG HO** Hoedown #2
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2500>
- **AS 142 – DESERT WIND**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2501>
- **AS 143 – LOOKING FORWARD, LOOKING BACK**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2502>
- **AS 144 – A THOUSAND FEET**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2503>

- **AS 145 – SCHLAGER PEPPI**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2504>
- **AS 146 – SCHLAGER SMOOTH**
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2505>



The next ones I am working on are:

- **MY OLD MAN** – a great song originally penned by Rod McKuen
- **THE SKYE BOAT SONG** – based on a rock version done back in 1966 by Glen Ingram
- **SPIRIT OF THE GREEN & GOLD** – great anthem style song by Alan Caswell
- **THE PRIDE OF SPRINGBROOK** - another classic from John Williamson
- **THE WORLD'S GREATEST MUM** – from the original classic recorded and written by Johnny Chester

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

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

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



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

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

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

Check these out (all with calls by Barry):

- **TRRCD 1119 FIREBALL MAIL**
www.squaredancemusic.com/index.php?action=listingview&listingID=1078
- **TRRCD 1122 YOU CALL EVERYBODY DARLIN'**
www.squaredancemusic.com/index.php?action=listingview&listingID=1079
- **GRCD 12802 SALLY G/RUBBER DOLLY**
www.squaredancemusic.com/index.php?action=listingview&listingID=378
- **GRCD 12803 KANAWA/OLD JOE CLARK**
www.squaredancemusic.com/index.php?action=listingview&listingID=379

- **GRCD 12804 SUGAR FOOT WILD/ GTRAIN**
www.squaredancemusic.com/index.php?action=listingview&listingID=380
- **GRCD 12806 BEAVER CREEK/JIGSAW**
www.squaredancemusic.com/index.php?action=listingview&listingID=382
- **GRCD 12807 CLEARTRACK SPECIAL/CROSSHATCH**
www.squaredancemusic.com/index.php?action=listingview&listingID=383
- **STMP3-1005 MOUNTAIN DEW (Called by Barry Wonson & Brian Hotchkies)**
<http://www.squaredancemusic.com/index.php?action=listingview&listingID=1137>
- **CBCMP3-01 WAYLON, WILLIE & ME (called by Mel Wilkerson)**
<http://www.squaredancemusic.com/index.php?action=listingview&listingID=929>
- **MSMP3-01 BANJO SAM**
<http://www.squaredancemusic.com/index.php?action=listingview&listingID=1132>
- **OGRMP3 109 CHRISTMAS TIME'S A-COMIN'**
www.squaredancemusic.com/index.php?action=listingview&listingID=1105
- **TRRMP3 117 CRUISIN' DOWN THE RIVER**
www.squaredancemusic.com/index.php?action=listingview&listingID=1150
- **GRCD 12803 KANAWA/OLD JOE CLARK**
www.squaredancemusic.com/index.php?action=listingview&listingID=379
- **7CMP3-34 FEELIN' MIGHTY FINE**
www.squaredancemusic.com/index.php?action=listingview&listingID=1187
- **OGRMP3 509 BALALAIKA (HD)**
<https://www.squaredancemusic.com/index.php?action=listingview&listingID=1211>
- **OGRMP3 002 LOOKING FOR LOVE (Called by Mel Wilkerson)**
<https://www.squaredancemusic.com/index.php?action=listingview&listingID=1231>

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

- UNTO US THIS HOLY NIGHT.
- WALK RIGHT IN.
- OMAR'S HOEDOWN

Coming soon from Mel:

- BACK IN BABY'S ARMS
- ONE NIGHT STANDS
- SAME OLD SIDE ROAD
- HOLDING THE BAG
- THE WORLD NEEDS A MELODY
- OH CAROL

STING PRODUCTIONS

AMBASSADOR CLUB

The Music of Tomorrow - For the Caller of Today

2020 EDITION

Would you like to support the production of new music?

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

Reduced
2020 prices!

Well YOU CAN!!

Reduced
2020 prices!

To become a member of the Sting Productions 'Ambassador Club' and be one of ONLY 150 callers to receive the next year's output of Sting music - one year ahead of the majority of other callers. All 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 Stærk
Here, There and Everywhere	The Beatles	Just Say Hello	Rene Froger
How Deep is Your Love	Bee Gees		
I Want to Break Free	Queen		
I'm a Believer	The Monkees	Patter Music (5Tunes + 1 Bonus „Called Side“)	
Life's a Gas	T Rex	Valiant / Noble - Gyre / Gimble	
		Brown Sugar / (Called Side): Bronc Wise	

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

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

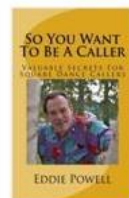
It takes action, practicing the right way, and
becoming ready to market yourself. It took time and
practice as a dancer to learn the moves, the same is
true of calling.

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](#)

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.

Kip Garvey – Central Sierra Caller School ONLINE

A&S Record Shop



We go that extra mile to give you better service

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

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

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

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

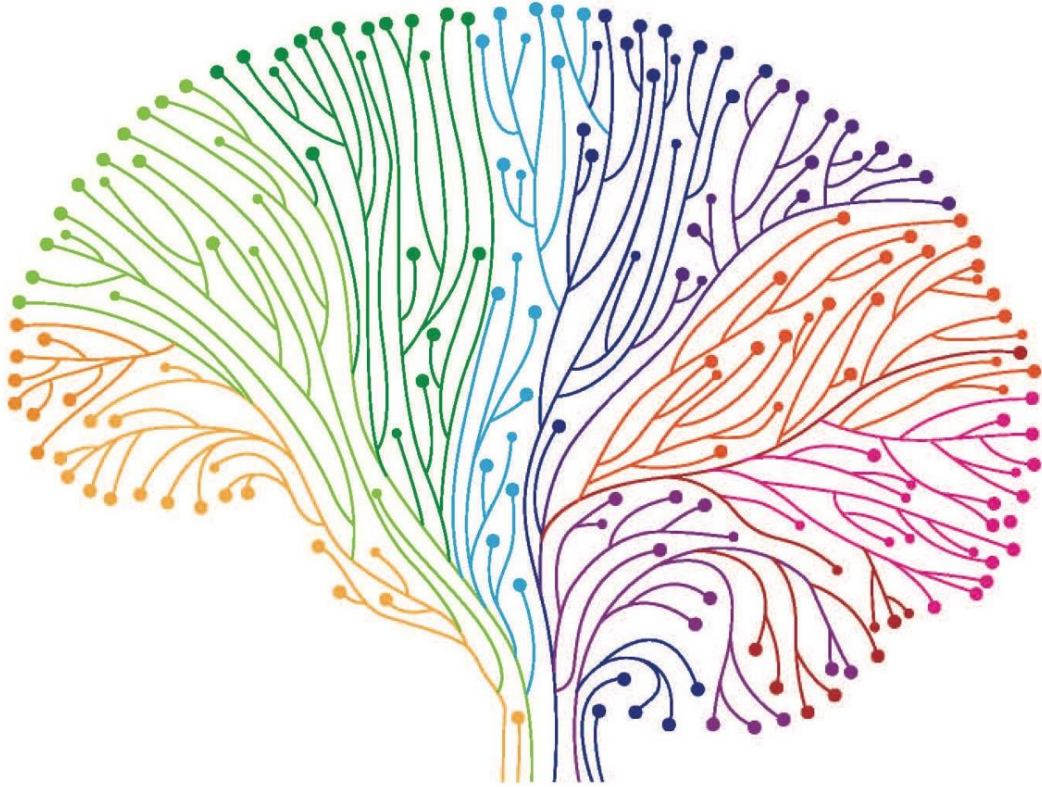
**ALL THE ESP'S ARE NOT LISTED HERE, BUT WE HAVE THEM ALL!!
[EMAIL US](#) ABOUT SONGS ON OTHER LABELS! WE WILL SEND THEM TO
YOU AND TELL YOU HOW TO PAYPAL US. WE HAVE BEEN IN THE SAME
GEORGIA USA LOCATION FOR 38 STRAIGHT YEARS AS A&S RECORD
SHOP AND I'VE BEEN A CALLER FOR 45 YEARS WITHOUT A BREAK.**

WE WOULD APPRECIATE YOUR BUSINESS!!

BOB and MARIE SHIVER BOB@ASRECORDS.COM OR ASRECORDS@COX.NET

BECOMING A SQUARE DANCE CALLER

by Bruce Holmes



\$35 8.5X11" 153 pages Wire bound 2nd 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>

Northeast Callers School 2020

Programs for Beginning and Experienced Callers



Ken Ritucci

*Massachusetts
(Callerlab Accredited Caller Coach)*

**OCTOBER 8-12
2020**

SPECIAL GUEST INSTRUCTORS:



Tony Oxendine

*South Carolina
(Callerlab Accredited Caller Coach)*

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



Steve Kopman

Tennessee

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.



Ted Lizotte

New Hampshire



Don Moger

Canada

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

Ken Ritucci has 45 years of calling experience.

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

School Information

Cost:

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

Program:

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

Lodging:

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

Food:

Several local restaurants available with good food at reasonable prices.

Location:

Off exit 9 from the Massachusetts Turnpike.

Additional Info:

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

POINTS OF INTEREST

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

Key Benefits of this School Include:

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

Topics of Discussion:

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

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

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

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

Name: _____ Spouse/Partner: _____

Street _____ City _____ State _____ Zip _____

Phone _____ Email: _____

Make checks payable to:

Northeast Callers School • Ken Ritucci

132 Autumn Road • West Springfield, MA 01089

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

Canadians please remit U.S. funds



HEART OF AMERICA CALLERS SCHOOL

October 11-15, 2020
KAW VALLEY DANCE CENTER
TOPEKA, KS

CALLERLAB ACCREDITED CALLER COACHES



Tom Miller



Paul Henze



Jerry Junck

Full CALLERLAB Curriculum
-Emphasizing-
Formation Management—Modules
Presentation Techniques—Music
Patter Calling-Sight Resolution
Singing Call Techniques-Voice

For New & Experienced Callers

The School:

The *Heart Of America Caller's School* began in 1991. Since then, there has been an HOA school in all but three of the past 29 years. More than 340 callers have attended the school during that time. Our staff includes Paul Henze, Tom Miller, and Jerry Junck. We are proud of the experience of the staff in both calling and caller training. Paul, 42 years calling, Tom, 48 years, and Jerry with 54. All three are Accredited CALLERLAB Coaches with 29, 9, and 30 years of experience respectively. The staff is uniquely qualified and knowledgeable to provide a training program to fit every caller's need.

The program combines expert classroom presentations by the staff and plenty of "on mike" time for each student. We take pride in providing quality instruction for the new, or beginning caller. We also provide training and exercises designed to enhance the knowledge of those callers wishing to expand their current level of expertise. Whether experienced or just starting out, the instruction will be tailored for each student, at their level of expertise. Bottom line, the *Heart Of America Caller's School* is for YOU.

**Enrollment is limited,
please register early!**

The cost of the school will be \$350.00 per student; no additional charge for partners who are encouraged to attend. Tuition covers the full cost of the program and the printed syllabus. A \$50.00 discount is offered to those callers having previously attended a *Heart Of America Caller's School*. The fee does not include lodging or meals. Upon receipt of your application and a \$50.00 deposit (fully refundable before September 15, 2020, you will be provided information as to what to wear, what to bring, the daily schedule, directions to the facility and hotel, and how to prepare in order to get the most out of the school.

The Facility:

The *Heart Of America Caller's School* will be held:

October 11-15, 2020

At the

Kaw Valley Dance Center

200 SW 30th St, Suite 105

Topeka, KS 66611

Next door to the **CALLERLAB** Home Office

We have reserved a block of rooms for those attending the school, located one block away and within minutes of various eating establishments. The room rate is well below the normal rates of hotels in the area. Please make your own reservations with the hotel referencing the *Heart of America Caller's School* to obtain the proper reduced group rate.

Singles - \$55.00 plus tax Estimated
Doubles - \$60.00 plus tax Estimated

Meadows Acre Inn

2050 SW Topeka Boulevard

Topeka, KS 66611

(785) 267-1681

**Any questions, call Jerry (402) 375-2420
or (402) 980-2446 Cell or E-Mail
Junck@aol.com**

The *Heart Of America Caller's School* Registration Form:

Clip and send this form with a \$50.00 deposit to:

Jerry Junck — 908 Brooke Drive — Wayne, NE 68787-1231

Caller's Name _____

Years Of Experience _____

Partner's Name _____

Subjects of most interest: _____

Address _____

City/State/Zip Code _____

Phone Number _____

E-Mail _____

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 Cuer Contra Clogging C/W Lines

Convention Badges required for entrance to all Convention Activities.

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

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

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