



## **News, Notes 'n' Nonsense:**

**An International Magazine for Callers**

**March**

**2021**

**DATES to REMEMBER**

23-25 June 2021	US 70 <sup>th</sup> National Square Dance Convention, Jackson Mississippi USA
22-25 June 2022	US 71 <sup>st</sup> National Square Dance Convention. Evansville Indiana USA
21-23 July 2022	Canadian 22 <sup>nd</sup> National Square and Round Dance Convention, Fredericton New Brunswick Canada
30 Sep – 3 Oct 2022	NSW State SD Convention – Wentworth falls, Blue Mountains, NSW

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# ON THE INSIDE

*With Barry Wonson*

## THOUGHTS

Well, March is with us once again. This time last year we were all in a bad state with the many cancellations and other serious effects brought about by the Covid-19 virus. Here in Australia, we are one of the few countries (along with our neighbours just across the ditch in New Zealand) that have done well in eliminating nearly all community transmissions. It has been a hard road, but common sense tells us that, due to the severity of the virus, and implications and impact on other aspects of health, the steps made were in the best interest of the country's population. Border closures, lockdowns, quarantine, have all proven effective in the movement towards elimination. Some countries have gone in other directions and have unfortunately not had the same success rate...and therefore, transmissions are still in progress.

One of the hardest hit sectors for us has been the travel industry. The steps taken to eliminate transmissions within the community has impacted in this industry severely. While the domestic market has re-opened in recent months, the overseas aspect is basically zero. The only ones allowed into the country are citizens that have been stranded overseas ...quarantine is heavily controlled (14 days strict). This has prevented the community transmissions

that otherwise would have run rampant. Of course, the lunatic fringe and the conspiracy theorists dislike any form of control and see it as a loss of freedom! I would prefer the opportunity to live with a bit of discomfort for a short while, than allowing everyone to do as they want, regardless of their effect on the rest of the community. The methods undertaken here have proved to be an effective means for control and elimination of the virus transmissions.

## INSIDE

Many thanks to everyone who has sent in notes with ideas, suggestions, and comments...all aimed at continuously improving what we present in BTM each month. Of course, sometimes errors pop up (last month I accidentally added a paragraph to Ed Foote's contribution that was a carry-over from January...cut & paste works well, as long as it is done correctly!)

As usual, this month we feature several great articles and submissions from authors all around the globe. Paul Bristow is with us again with the final part of his article on Programming. Cal Campbell, our own Dr. Allemander, and others all add to the mix of topics. Buddy Weaver has supplied some more music reviews for us.

In fact, we have had quite a few subscribers asking about the possibility

of adding a section each month that notes all the new music released each month. Once upon a time we all used to subscribe to various tape services, where every single new piece of music was listed and reviewed. With the decrease in callers, came the demise of this idea. Now if we want to find what is new, the only way is to go to the SD music website or individual company sites.

I am looking at different ways of presenting a listing of new music each month but will still take some ironing out before I have a workable solution.

Choreography pages this month feature lots of interesting ideas on various themes.

Bob Elling (owner and producer of Riverboat Records) presents another interesting batch of modules; this time featuring Cross Run as a workshop theme for Plus dancers.

There are also a number of themes for Mainstream, as well as for Plus.

From the past we have an idea from Don Beck, originally presented around 1982.

## CALLERAMA

This month also sees a new series on working with Callerama. After the ASG meeting with Reinhold Roedig last month, quite a few callers asked to publish some of the notes and suggestions given by Reinhold during the session. In discussion with him,

Reinhold looked at going even further with a regular series of tutorials. The continuous dedication regarding time and effort given by many callers in the interests of further improving our knowledge and skills never ceases to amaze me!!

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

[bjwonson@gmail.com](mailto:bjwonson@gmail.com).

*Have a Happy and Healthy New Year*

*Barry*





# PROGRAMMING

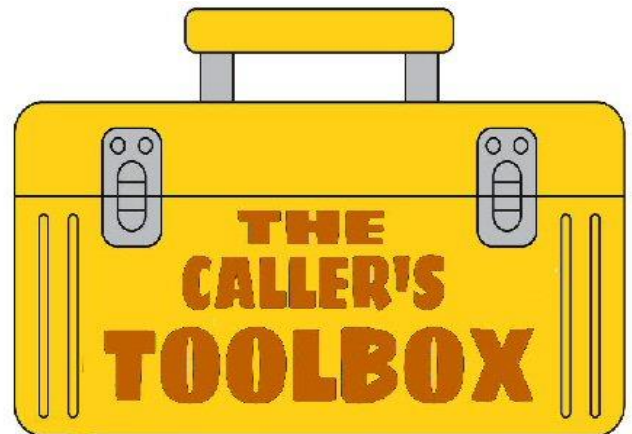
(Part 3:) *By Paul Bristow*

## **PROGRAMMING (5)** – *A long-term programme; Self Improvement*

So far, I have considered various elements of a caller's "tool-kit" that can be programmed, a Dance, a Club-Night, a Tip and also the individual choice of Music. These are all the smaller component parts of the Caller's presentation. However, it is equally as important to have a long-term plan, a series of objectives and targets towards which a caller can direct his or her endeavours. Without this there is a real danger that you will simply "turn-up" and do the same thing on every occasion that you call. Yes, this might work for a while but – eventually – it will cause you to "stagnate"!

Remember, every chance that you have to call is an opportunity to develop and grow. Try to never call without a plan or a purpose; this would be a lost opportunity and a terrible waste of time. I like to be a little different, every time I call - and that is not easy. It requires a lot of pre-planning and to make this effective, you must be thinking all the time about ways to improve.

**SELF IMPROVEMENT** – Whilst this is a separate "stand-alone" category in the CALLERLAB Curriculum it goes "hand-in-hand" with Programming. If you intend to "improve" your show and "develop" your skills, as a caller, you must have a plan – i.e., a programme.



**MY OWN APPROACH** – Personally, in order to develop my own individual style of presentation, I originally spent a lot of time analysing my own calling. I would tape my calling (which was easy) and then listen to it (which was not). I found that if I taped a Saturday night dance and then listened to the recording on the drive home, I could "re-visit" every decision that I had made call-by-call / tip-by-tip and explore "alternatives"; there were always other options available and – quite often, by this process – I would find better ways to achieve my objectives. Different ways of singing a singing call, different ways of teaching a call (or a combination of calls), different ways of making the dancers smile and – most important of all BETTER ways of entertaining the dancers!!!

However, having decided upon what works best for me, I still continue to constantly review my performance – with a view to self-improvement; there are always new ideas. The best available ideas for certain situations and circumstances change, from time-to-time; the worst thing that you can do is to "sit back and rest on your laurels", you must keep on developing.

Below is one of my favourite cartoons that demonstrates what happens if you “rest on your laurels”:



“Once a brilliant caller — got behind when he took a three week vacation.”

*(Taken, with permission, from CALLERTEXT a publication that contains a series of articles written by callers during the 37 year run of the Sets In Order American Square Dance Society's "Square Dancing" Magazine). Copies of CALLERTEXT are still available from: [www.Dosado.com](http://www.Dosado.com)*

So, if you want to prevent the situation where you end up eating your records (or chewing on your Lap-Top), you need to think carefully about self-improvement and ways of developing your calling skills. This will be a **very** personal thing – no two callers will be able to use exactly the same ideas but there are certain mechanical aspects that you can consider. Below are some suggestions of how to create a programme to help you develop and improve your calling skills that you may find useful.

### **TEACHING A DANCE PROGRAM –**

Perhaps the easiest programme to see (but not necessarily the easiest to execute) is to teach a group of dancers a Dance Program; this is not limited to new beginners, the same concept exists for teaching any Dance Program (e.g., Plus, Advanced, Challenge etc.). The “easy” part will be that you will have a “list of calls” for the program, perhaps even a “teaching order” – something from which you can work and upon which you can chart the progress of the group, as well as your own progress as

a teacher. Obviously, you will need to re-read any definitions before you teach them, even if you have taught the calls many times before; **NEVER** risk working from memory – memory can be unreliable, and the definition might have changed! Hopefully, if you have taught the Dance Program before, you will have taken notes to which you can refer so as to take best advantage of your experience but **NEVER** risk “resting on your laurels”!

**CALLING DIARY** – However, if your task is less well defined then you will have a lot more work to do on creating an effective programme. It may sound silly, but I would recommend that you keep a “Calling Diary” (perhaps one of those “page-a-day” formats), in which you plan out what you will do on each occasion that you call and then make notes (using a different coloured pen) as to what you learned from that dance; you should always learn something! Listening to a recording of the dance – and re-visiting each of your decisions – will be very helpful to you; no matter how much you don’t like listening to yourself (a comment that I hear from almost all Caller Students)!

### **SETTING TARGETS FOR A YEAR OF**

**CALLING** - Perhaps the best way to start is with a year planner; look at the calling opportunities that you have, especially the regular club-nights, and try and plan some overall targets. Be very careful to set targets that are realistic – not too simple (or too difficult); if they are too simple, you will achieve nothing and will soon stop bothering, if they are too difficult you will lose faith in your own ability and you may give up calling all together!

### **DISCOVER YOUR STRENGTHS (AND WEAKNESSES)**

– What would really help would be if you could draw up a list of all of your “faults” – i.e., things that you know you

need to improve and then look at ways of correcting these. Finding your "faults" may be difficult and will require tremendous honesty; you need to be aware of how others perceive your "show", in terms of the overall entertainment value, as well as the individual elements. To be really effective, this should include listening carefully to the tapes that you have made of the events and occasions upon which you have been the caller. Inviting criticism is dangerous, "praise" is very nice but rarely is it very useful and there is a good chance that you may hear things that you don't want to. You must be able to recognise constructive criticism and you must also be able to reject any callous comments and not dwell upon them; it is possible to do everything correctly and to the best of your ability and yet still end up upsetting somebody. You should keep in mind that – as it is the one area

where you have to do research by asking your "customers" for their opinions – you need to be careful to phrase the questions effectively; you want their true opinion not a friendly, sycophantic appraisal. Be prepared to filter out and ignore any unnecessary or unfair criticism but conversely do not reject honest observations just because you find them difficult to accept!

Also, establish what you do best, find out why it works so well for you and spend part of your time finding ways to do it better – in the words of the song "Do What You Do Do Well"! Make sure that you always programme for the best effect for everybody – including yourself! Your presentation will determine your success – and this will depend directly on the time you spend on programming!

## **PROGRAMMING (6) – Master of Ceremonies; Working With Another Caller**

There will be occasions when you will be responsible for more than just your own programme and will need to co-ordinate what you are doing with other Callers and Cuers. One such occasion would be when you have to act as the Master of Ceremonies for an event; either as a member of the calling staff or as the person responsible for all aspects associated with the smooth running of the event.

**MASTER OF CEREMONIES** – Almost all Callers, at some stage, will find themselves expected to act in the role as an M.C., whether it is simply to introduce an individual (possibly the next Caller at a Convention) or to act as the "Link-Person" for a whole evening. There are many duties that an M.C. may be asked (or expected) to perform; it is important to establish what these are. Whatever the extent of the

M.C.'s responsibilities are, the following are a list of duties that may be required:

- 1) **INTRODUCTION** - For introductions and a thank you's, save the name of the artist or dignitary till last and, by means of your vocal presentation (that is by raising your voice when you speak their name), you should leave the Dancers in no doubt as to when they should start to applaud.

Research the Caller/Cuer/Dignitary carefully; a brief summary of their curriculum vitae, which is relevant to the task they are about to perform, is useful. You should make sure that you use a reliable source for this information and wherever possible ask the person concerned. Above all things – make

sure that you get their name right and that you pronounce their name correctly!

Phil Koslowski, realising that his name was a little “unusual” for some people, had a very clever way of getting people to pronounce his name correctly; he would tell them “you can’t get into your car or your house: *Cos (You) Lost (The) Key!* If your name is a little “unusual”, you might do well to think up something similar, to help the M.C. as well as to avoid embarrassment!

## 2) PREPARATION –

- Sound system: make sure that there is a suitable sound system available and that the other Callers or Cuers know how the equipment works (which knob does what...). Offer to help them to connect their microphones or turntables correctly (multiple hook-ups are complex, research these) but be tactful, make sure that you are helping and not getting in the way!
- Refreshments etc.: if you are the M.C. make sure that suitable provisions are made for the artistes; ask them what they would like and arrange for their requirements to be met.
- Programme for the event: take the time to produce as detailed a programme as possible for the event. Discuss this ahead of time with all concerned (don’t wait until the evening in question); then take the steps necessary to adhere to the schedule that you have devised.

## 3) ANNOUNCEMENTS – If you make an announcement: gain everybody’s attention first (don’t just start talking),

when you are sure everyone is listening, speak; repeat important information.

## 4) GRAND MARCH – Although these are not very common at events staged in the U.K., there are many excellent ways to carry out a Grand March, at the start of the main dance, you would do well to research these and have suitable music available for such an occasion should it occur.

## 5) EMERGENCY PROCEDURES - Announce where the fire exits are at the start of the event, if needed ensure an evacuation is done without panic and that emergency services are contacted. In the event of someone requiring First Aid, you will need to know who (if anybody) has First Aid experience (this would be a good skill for you to learn), take steps to control the situation.

**GENERAL** – the M.C. role is an absolute Programming skill; make sure that you do it correctly.

**WORKING WITH ANOTHER CALLER** – When the opportunity arises to share a programme with another Caller (or Callers), what is the best way to proceed, to get the best out of the situation?

The first thing that you should do is to contact the other Caller (or Callers) and arrange a meeting; face to face may be difficult but will always be best. Above all you should try to capitalise on the chance of combining individual talents: two Callers working together should be able to provide considerably more than just twice the entertainment value! Subject to any constraints placed by the organisers, you should discuss and agree an outline for the programme, based upon the nature of the event; The success of any “joint” event will



depend upon how much time you spend on preparation.

You should consider the following criteria:

- How many tips each Caller will do and at which stage.
- How often the Callers will work together – i.e., be on stage at the same time “sharing” the tip.
- If there are more than two Callers - agree who will work with whom and when.
- In "multi-Caller" situations - agree who will make announcements etc. i.e., fulfil the role of the Master of Ceremonies – unless this role is to be assumed by a member of the hosting group.
- Take care to identify any "special" items that any Caller may wish to include; try and ensure that everybody concerned understands the “special” nature of these items, so that due deference is given. For example, certain Singing Calls or choreographic gimmicks may be subject to an individual interpretation by one of the Callers, who is particularly well known for this aspect.

**SINGING CALLS** – Decide which Singing Calls you are able to share. The easiest way to do this is to look in the other Caller's record case (or the list of tunes on their Laptop); if a particular tune is there, you know that you are “in with a chance” of finding some common ground but take care... The only really effective way to work in unison on a Singing Call is by “practicing” it first!

Once you have selected a repertoire from which you should be able to work, you will

need to agree upon and learn the method for the joint presentation of the Singing Calls; consider the following:

Words	<p>Grand Squares – if you are used to using a “Four Ladies Chain” and the other Caller calls “Grand Square” and starts singing...- do you all know the same original lyrics?</p> <p>Will you be singing through the last 32 beats of the breaks (i.e., not using the words “Swing” and “Promenade” but just sing the words of the song – do you know these)?</p> <p>If a song has several different Tag lines (some do) or even a choice of “Circle Left” or “Grand Square” lyrics – make sure that you are both singing the same words.</p> <p>If the song has two parts (e.g., Counter Pointing), which part will you sing?</p>
Phrasing	<p>Are you placing the words (or calls) on the same points in the Rhythm structure? If yours is an individual interpretation of the song, will it fit with the other(s)? Agree on a few simple rules to follow e.g., hold the note on the word "Swing" etc.</p>
Tune	<p>Do you sing the Melody as on the record, or use a Harmony? Harmonies can sound really good – if the other Caller stays on the Melody (or sings another Harmonic).</p>

Ending      Agree on the final Tag Line - will you hold the note / "take it up" / cut it short etc.?

Try to arrange practice sessions - to develop as much concordance as possible (in both music and presentation); record your efforts and make sure that you all have copies to listen to and learn from.

**PATTERS (HOEDOWNS)** – If you take the time to discuss the subject of choreography and if you are reasonably familiar with each other's style, you will be able to deliver a more co-ordinated presentation on the shared Patter sessions. This will add a great deal to your combined show.

Consider using:

- **One Call each** - Where each Caller in turn presents a Call.
- **Set-Up and Get Out** - Where one Caller sets up a FASR and the next must resolve it.
- **Themes** - Where one Caller introduces a theme, and the others develop it. (Particularly effective in workshop sessions)

Above all, on the Patter tips, try to capitalise upon the situation of having more than one Caller. Don't disillusion yourself; whilst it is possible to simply turn up and just call together without any prior planning and while this will quite often produce reasonable results, whatever you achieve would have been better (possibly a great deal better) if you had found the time to prepare!

## GENERAL

- You might consider matching each other on as many fronts as possible. Try co-ordinating the clothes that you wear, make sure that you don't clash! If the others are wearing suits and you turn up in shorts and a T Shirt, someone will appear "out of place"!
- Agree on the type of presentation which would best suit the Dancers, or at least agree-to-differ, to prevent any unsettling surprises or unexpected conflicts but don't be afraid to be inventive.
- Eye contact with the other Callers is essential – especially on the lyrical parts of Singing Calls.
- Depending upon those involved, you may be able to put together on-stage show to augment your Calling. Be careful not to lose your sense of direction; be careful not to overdo the joke-telling, banter etc. try and agree in advance how much would be appropriate. Although it is important that you do not restrict the talent of the individual, at the same time you (i.e., all the Callers concerned) should be careful not to allow the proceedings to get "out of hand".
- If you are expected to provide After-Party entertainment, it will be a lot better if you arrange something ahead of time; try and find something new – not just use the "same old stuff".
- Bear in mind that the strength of any programme is often in its flexibility, a certain amount of ad-lib impromptu humour will often be well received. Be prepared to revise your programme mid-stream, should it become necessary –

but make sure that this is a “joint” decision.

- Most important – remember that you are there to entertain the Dancers and not to display your talents to the other Callers on the stage; the Dancers are the ones who matter the most!

The more time you spend in preparation, the better the "show" will appear and the more relaxed those who are taking part will feel; all of which will provide the best possible foundation for the most effective and professional presentation.

**WORKING WITH CUERS** – I would also suggest that you try and use as much of the above as you can if you are sharing with a Round Dance Cuer. At the very least, discuss the arrangements that will work best with regards to sound equipment; you don't really need two complete sets of equipment on the stage (unless that is what the Cuer prefers). Co-ordinating the programme may be more difficult but try and complement each other with your music choices and make sure you know how many Rounds the organisers are expecting to have presented between the Square Dance Tips!



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

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

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

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

## HOW WE LEARN

How much tend to remember

\* Example scale provided as below as per individual involvement and participation.

\* On first 10, 20 and 30% of learning stages are depends on reading, hearing and what we see pictures

\* 50% learning percentage stage is depends on your acceptance of demonstration visual and audio.

\* On the stage of 70% - lecturing, teaching is best example that repeating subjects in case.

\* On stage of 90% - Receiving and participation on subjects are depends of involvement.



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

For More Information see the Caller Resources Section at the end of this month's edition of BTM

**NEWER CALLERS....**

**A WHOLE NEW EXPERIENCE IN A CALLER SCHOOL. THIS SCHOOL IS FOCUSED  
ALMOST ENTIRELY ON TEACHING METHODS.**

1. TEACHING ORDER AND HOW TO PRESENT CALLS TO NEW DANCERS IN A NEW LEARNING SITUATION.
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4. HELPFUL PHRASES THAT AID NEW STUDENTS IN RECALLING THE ACTIONS OF CALLS AND ASSIST ALL STUDENTS MOVE TOGETHER AS A UNIT.
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# MANAGEMENT OF DANCERS

## By Cal Campbell

The caller has the responsibility for providing danceable choreography. It is important to know which “basics” are likely to cause sets to break down in areas where you call. One of the most useful tools the caller can employ is to always know how to resolve a square quickly when some sets break down.

It is helpful if the caller designs Modules that contain Formations and

Most square dance choreography today originates from an Eight Chain Thru Formation and the two FASRs shown to the left.

In a CB, everyone is in-sequence and the set is resolved. The set can be resolved in four moves (basics) following the Spin Chain Thru.

**(CB-CB) Spin Chain Thru, Ladies/Men Circulate, Men Trade, Men Run, Wheel & Deal ...**

However, if you pre-arrange the dancers starting from the Static Square by having the Four Ladies Chain, then the Heads/Sides can Square Thru Four, Spin Chain Thru, Men Run, Bend the Line, and the set is resolved to a Partner Line with only two additional commands. The set is close to being resolved or resolved at the (\*). All four couples have their original partner adjacent and are in sequence. Here is the whole sequence.

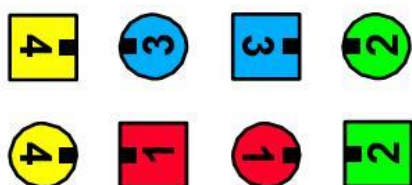
**(SS-PL) Four Ladies Chain, Heads/Sides Square Thru, Spin Chain Thru\*, Men Run, Bend the Line ...**

Making the Ladies active for a Spin Chain Thru is easy.

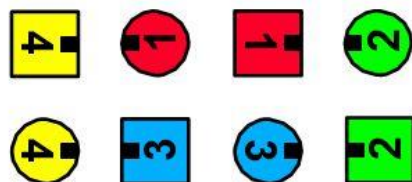
**(CB-Prom) Right & Left Thru, Half Sashay, Spin Chain Thru\*, Men Run, Promenade**

In an RBO, both the men and ladies are out of sequence. If the caller decides to call a Spin Chain Thru from the RBO FASR and some sets crash, then resolving the rest of the sets will take several commands. This leaves the crashed sets standing around for some time.

### CB Heads Active



### RR Heads Active



Arrangements where original partners stay adjacent or at least close to each other. Examples are Facing Lines of Four where all partners are paired in the same line or where everyone's partner is facing them. The same for Ocean Waves. Everyone's partner in the same wave or where they can be moved to the same wave with one or two commands.

The tendency of most callers is to use a “focus-basic” early in a Module and then to try and figure out how to work their way out to a point of resolution. A better way is to pre-arrange the dancers and place the “focus-basic” as close to the resolution point as possible.



**(RBO-PL) Spin Chain Thru,  
Men/Ladies Circulate Twice,  
Men Run, Bend the Line,  
Right & Left Thru ...**

The fix is to have the XB facing couples Right and Left Thru as the first command in the string.

**(RBO-PL) Right & Left Thru,  
Spin Chain Thru (\*), Men Run,  
Bend the Line ...**

The same approach works for Spin Chain Thru when the Ladies are active. In the following Module, the couples stay paired with their original partner.

**(SS-CB) All Half Sashay,  
Heads/Sides Lead Right,  
Spin Chain Thru, Right & Left Thru,  
Flutter Wheel ...**

I like to design Modules where the "focus- basic" is no more than three commands away from the set being resolved. Two commands is better. One is hard to achieve. The focus-basic at the end of the string is perfect.



Here are other examples using different focus-basics.”

1. Tag the Line Left sometimes causes sets to crash. I like to keep every couple with their original partner. This makes resolving the set much quicker.

**(SS-PL) Heads/Sides Lead Right,  
Veer Left, Tag the Line Left\*,  
Bend the Line ...**

This Module keeps everyone with their partner and in-sequence. If the Tag the Line Left fails in some sets, then the square is already resolved at the (\*) for those squares that did the movements correctly. It's then the caller's choice as to whether to extend the routine.

2. One of the options to extend the Module following the Tag the Line Left would be to Ferris Wheel from a Left-Handed Two Face Line. Some dancers may not be used to doing a Ferris Wheel from a Left-Handed Two-Faced Line. If this fails, then one of the quickest resolves is to have the Centre Four Circle Right 3/4 and the Formation is a Partner Square/Circle in-sequence.

3. Here is a pre-arrangement for Split Circulate followed by Centres Circulate.

**(SS-PL) Four Ladies Chain,  
Heads/Sides Square Thru 4,  
Step to an Ocean Wave,  
Split Circulate, Centres Circulate (\*),  
Men Run ...**

Notice that my solution is incremental. I test out one phase of the planned Module(s) before adding to the complexity of the Module. In the above example #2, be sure the dancers can Tag the Line Left before trying to get them to do a Ferris Wheel from a Left-Handed Two-Faced Line.

This approach is absolutely critical when teaching lessons. One of the quickest ways to discourage beginner dancers is to make them stand around and watch everyone else have fun.

Each of these choices of square dance movements is a dancer-management decision. The caller always needs to be prepared for the possibility of dancer failure and to provide choreography that keeps a large majority of the dancers dancing.



*Some of the music released on A&S by Barry*

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

*The most recent additions are:*

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



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

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

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

# Learning with CALLERAMA

by Reinhold Roedig

callarama  
com

Calling software can be a wonderful learning tool if used the right way. **Jim Mayo** has pointed this out in an important paper: [Computers for Caller Training, 2010](#)

Please follow the link and read this. These tutorials for beginning callers demonstrate how you can learn with Callarama while observing this important principle. They emphasize skills that can be practiced separately and, when put together, make a good caller in the technical sense.

Of course, technique is not all. We need to adapt to our dancers' abilities, move them around in an entertaining way and challenge them just enough to bring them further along. I leave teaching the real art of calling to the coaches.

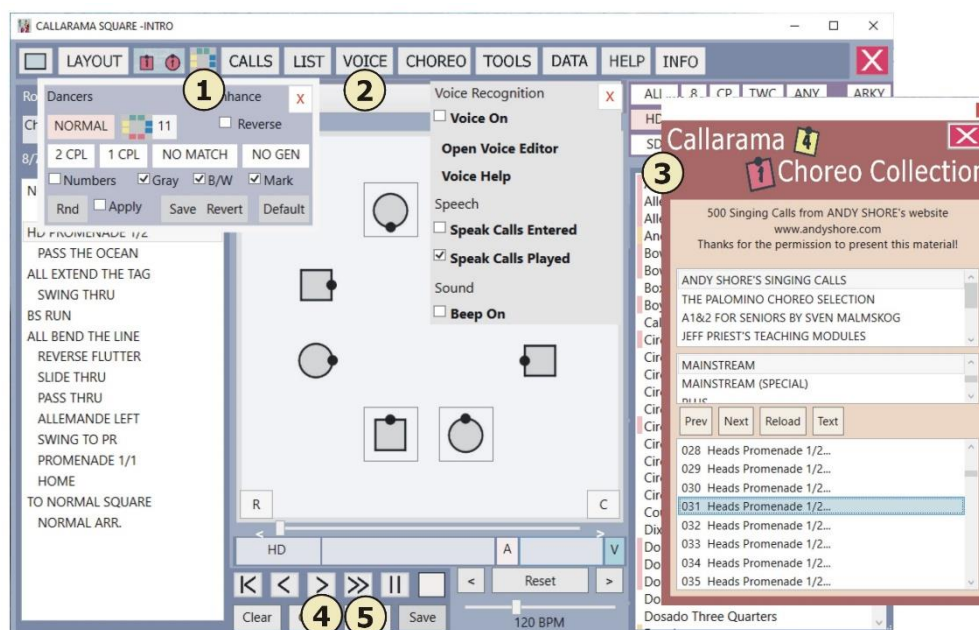
To follow the tutorials, please install [Callarama](#) on your Windows computer or on a Mac with an emulator. **You do not have to pay for it:** all exercises can be done with the free-for-all version.



## Tutorial 1: Know the Outcome

This goes to the essence of Jim Mayo's advice: For every call, imagine the resulting footprint the "formation" of the dancers, before you look at them. You will need this information in order to give the next call while they are still moving.




You can do this at a real dance by listening to the caller and observing the dancers after the call has ended. With Callarama, you can do it on your own terms.

### Anticipate Formation and Arrangement




1. In the Callarama window, select "Checkers" in , click  and set the icons to B/W without numbers as shown---we are looking at formation only and don't want to be distracted by dancer colours.
2. Click "VOICE" and set the checkmark at "Speak Calls Played". Callarama will use your default Microsoft Voice to announce calls.
3. Click "CHOREO" to open the choreo collection of pre-recorded routines. Andy Shore's 500 Singing Calls are a good start. Select one and the routine will show in the list on the left of the dance floor.

Note: In the free version, you normally see only the last 8 calls given, but a routine that is loaded from Choreo or Samples will be shown unabridged.

4. Click  to hear one call at a time, not looking at the dancers. Imagine the resulting formation and then compare to what you see.
5. To go back to the beginning, click . To play the routine uninterrupted, click  and try to picture the dancers in your mind from beginning to end. You can use the arrow keys on the keyboard instead of clicking.

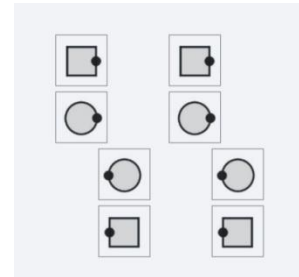
In the beginning, picture just the formations (*where the dancers are and where they are facing*). Recognize formation names ("*Parallel Waves*" etc.) to include verbal memory. Later on, recognize the arrangements (*where boys and girls are*) and their designations ("*half-sashayed*" etc.).

To add a degree of difficulty, select "3D" in , where the footprints are harder to compare with your mental image, like on the real dance floor. Note, we are not concerned with the sequence or pairing of dancers at this time, just formation/arrangement because that determines what calls can be used in a given situation. Therefore, numbers and colours are not set.

## Know the Formations


The previous exercise is not complete until you can name relevant formations and arrangements and thus combine visual memory with verbal memory. There are over 300 formations programmed in Callarama, but the beginning caller needs much less and can study them as they occur in the routine in Callarama.

1. Click “LAYOUT” at the top and select “Label Mode” or “List Mode”. These 2 layouts include all Callarama features, while “Intro” and “Mini” do not.
2. Select a Choreo sample and, in the routine list, click on any line to see where the dancers are just before the indicated call.



The name of the formation will be indicated, in this example a Right-Hand 2-Faced Line.




Click  to open the **FASR** monitor, showing **A**rrangement, **S**equence and **R**elationship for this **F**ormation.

This information is available at any step of the routine.

SEQUENCE				AFFILIATION			FLIP	ARRANGEMENT
BOYS				HD.BS. WITH				NORMAL
IN	OUT	PT	CRN			0		1/2 SASH
1	2	3	4	RH	OPP	1		ARKY 3
GIRLS				SD.BS. WITH		2		ARKY 4
IN	OUT	PT	CRN			3		ARKY 1
1	2	3	4	RH	OPP			ARKY 2

We are at this time only interested in arrangements. Select between the 6 and study them.

The routine will disappear, but you can restore it afterwards with the Restore button .

This is also how you can start a routine from a formation other than a Square at Home.

**The next step will be to associate formations and arrangements with available calls. We will discuss this in Tutorial 2.**



# INTERESTING CHOREOGRAPHY

## With BASICS

*By Bill Harrison*

The following material will help stimulate choreographic ideas with the Basic calls. Applying the Basic calls with the Call Analysis sheet will help you gain a better understanding of each dance action. The Basic calls seem to be used as a tool to manoeuvre the dancers to a set up or get out. As a result, many Basics are underused creatively.

*Ed Note: These are choreographic ideas to set up flow and to incorporate into your dancing to create interest and diversity. While some routines are full sequence routines and others are get-ins, or resolutions, others are just flow sequences that you can consider and integrate into your choreography. The dancers will thank you for it.*

### Ideas:

#### FROM A STATIC SQUARE:

- HEADS PASS THRU, BOTH TURN RIGHT, WALK SINGLE FILE, GIRL AROUND 2, BOY AROUND 1 - TO A LINE,
- HEADS TOUCH 1/4, SINGLE FILE SPLIT THE SIDES, GIRL GO LEFT BOY GO RIGHT - AROUND 1 TO A LINE
- HEADS PASS THRU, BOTH TURN RIGHT, GO SINGLE FILE - AROUND 1 **AND** INTO THE MIDDLE (**single file**), DOUBLE PASS THRU, SPLIT THE OUTSIDES, GIRLS GO LEFT, BOYS GO RIGHT - AROUND 1 TO A LINE

- SIDES PUT YOUR LADY IN FRONT, SINGLE FILE DOUBLE PASS THRU, SINGLE FILE GO RIGHT, AROUND 1 AND INTO THE MIDDLE, DOUBLE PASS THRU, SPLIT THE OUTSIDES -- GO RIGHT SINGLE FILE AROUND 1 - **AND** DOWN THE MIDDLE, DOUBLE PASS THRU, GIRLS GO LEFT, BOYS GO RIGHT AROUND 1 TO A LINE, ...**creates same sex lines.**
- **HEAD MEN AND SIDES LADIES** MAKE A RIGHT-HAND STAR, TURN THE STAR **AND** PICK UP ORIGINAL PARTNER, STAR PROMENADE, ENDS BACK TRACK, MEET YOUR PARTNER SWING

#### OTHER IDEAS TO INCORPORATE:

- **From a (CB):** TOUCH 1/4, BOYS REVERSE FLUTTER WHEEL, GIRLS U TURN BACK, BOYS PICK UP THE GIRLS,
- **STATIC SQUARE:** HEADS MAKE A RIGHT-HAND STAR **AND** TURN IT ALL THE WAY TO WHERE YOU STARTED, SIDES PROMENADE 1/4, DOUBLE PASS THRU, FIRST COUPLE GO LEFT NEXT COUPLE RIGHT, ... **Creates A Partner Line**
- **(PL):** PASS THRU, WHEEL & DEAL, CENTRES BOX THE GNAT& PULL BY, MAKE A LEFT-HAND STAR,

SIDES BACK TO THE CENTRE **AND**  
SQUARE THRU 3..

- **STATIC SQUARE:** (H) PASS THRU,  
PROMENADE ,  
AROUND 1 TO A LINE
- **STATIC SQUARE:** (H) PASS THRU,  
WHEEL AROUND 1 1/2
- **STATIC SQUARE:** (H) VEER RIGHT,  
WHEEL AROUND 1 1/2
- **STATIC SQUARE:**  
HEADS MAKE A LEFT-HAND STAR  
TO THE CORNER -  
RIGHT AND LEFT THRU
- **ANY BOX OF 4:**
  - LEFT SQUARE THRU 1 1/2, ...  
**creates right hand waves**
  - SQUARE THRU 1 1/2,... **creates**  
**left hand waves**
- **COMPLETED DOUBLE PASS THRU:**  
ZOOM 1 1/2, OR 1/2 ZOOM, ...  
**creates inverted lines**
- **From EIGHT CHAIN THRU,**  
**FACING LINES OR TRADE BY:**  
SPLIT CIRCULATE 1 1/2, **where all**  
**are leaders or all trailers**
- **FACING COUPLES:** 1/2 SASHAY 1  
1/2
- **STATIC SQUARE:** (H) STAR THRU,  
DOUBLE PASS THRU,  
FACE RIGHT,  
"GIRLS" BEND THE LINE,  
**AS YOU ARE -**  
COUPLES CIRCULATE,  
"BOYS" BEND THE LINE, ...**creates**  
**two faced lines**

#### **MAINSTREAM:**

- **STATIC SQUARE:** (H) TOUCH 1/4,  
GIRLS TOUCH 1/4,  
WALK AND DODGE,  
BOYS SWING THRU,  
GIRLS FACE IN ...**creates two faced**  
**lines**

- **STATIC SQUARE:**  
HEADS DIXIE STYLE TO A WAVE,  
BOYS TRADE, LEFT SWING THRU,  
GIRLS PASS THRU,  
CENTRES WHEEL AND DEAL,  
SWEEP 1/4, OTHERS TRADE,  
**AND FACE IN...creates lines facing**
- **ASYMMETRIC:**  
COUPLE NUMBER 3 DO NOTHING,  
OTHERS PROMENADE 1/2,  
HEADS WALK THRU THE MIDDLE,  
FIRST COUPLE LEFT,  
NEXT COUPLE RIGHT,  
AROUND 1 TO A LINE, ...  
**now symmetric to call onward...**
- **STATIC SQUARE:** (H) PASS THRU,  
PARTNER TRADE,  
RIGHT AND LEFT THRU,  
HALF SASHAY 1 1/2,  
HEAD BOYS LEAD RIGHT **AND**  
CIRCLE THREE TO A LINE,  
LINES OF 3 FORWARD AND BACK,  
LONESOME GIRLS DO SA DO,  
SAME GIRL PASS THRU **AND**  
GO RIGHT AROUND 2 TO A LINE,  
**now have Partner Lines.**

#### **SEQUENCES TO A RESOLVE:**

##### **OPENER:**

- COUPLE NUMBER 1 AND 2 --  
RIGHT AND LEFT THRU,  
NEW COUPLE 2 AND ORIGINAL 3  
RIGHT AND LEFT THRU,  
POSITIONS NUMBER 3 AND 4  
RIGHT AND LEFT THRU,  
EVERYONE RIGHT AND LEFT  
GRAND
- HEAD MEN TAKE PARTNER ¼  
CORNER, LINE OF THREE,  
GO FORWARD AND BACK,  
ALL 6 DO SA DO TO A --  
SIX HANDED WAVE,  
ALL 6 SWING THRU,  
BOYS RUN RIGHT,  
LINE OF SIX WHEEL AND DEAL,  
**(two groups of three)**  
ALL JOIN HANDS - CIRCLE LEFT

(bbgg), BOYS GO FORWARD **AND** BACK, BOYS SQUARE THRU 4, DO SA DO TO A WAVE (or equivalent), BOYS RUN, ...creates a Partner line

- ALL PROMENADE, HEADS PUT YOUR GIRL IN FRONT SINGLE FILE, **KEEP MOVING**, SIDES WHEEL INTO THE MIDDLE, DO SA DO, STAR THRU (or slide thru), SQUARE THRU 3, ALLEMANDE LEFT (it is important that the heads or sides (whoever is single file promenading), keep moving around the square to come back to the point where they can do the allemande left)
- PROMENADE, SIDE PUT YOUR GIRL IN FRONT SINGLE FILE **KEEP MOVING**, HEADS WHEEL INTO THE MIDDLE, DO SA DO, RIGHT AND LEFT THRU,

STAR THRU, PASS THRU, ALLEMANDE LEFT (it is important that the heads or sides (whoever is single file promenading), keep moving around the square to come back to the point where they can do the allemande left)

- **ASYMMETRIC**: COUPLE NUMBER 3 HALF SASHAY, THE OTHER 3 COUPLES PROMENADE 1/2, HEADS MOVE TO THE MIDDLE, FACE CORNER, ALLEMANDE LEFT
- CIRCLE LEFT, CIRCLE RIGHT GO SINGLE FILE, SIDE LADIES AND HEAD MEN, BACKTRACK, WHEN YOU MEET YOUR PARTNER, DO SA DO, SWING **OR** RIGHT AND LEFT GRAND - GO THIS WAY, MEET PARTNER, SWING PROMENADE.

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Bill Harrison is from the Baltimore, Maryland area of the USA. He began calling in 1970 and has been a full-time professional caller since 1985. Bill calls from new dancers to Challenge-2 and is also an internationally acclaimed caller and recording artist.

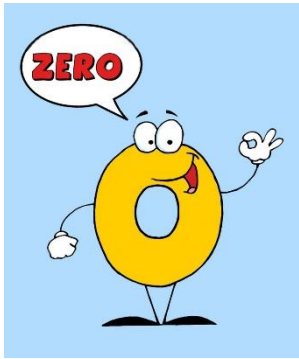
Bill has served on the Callerlab Board of Governors as well as on the Executive Committee. He has been a past Chairman of the Career Callers Committee and the Advanced Quarterly Selection Committee, and both Vice Chairman and Chairman of the Advanced Committee. Currently, Bill is serving on the Mainstream, Challenge, and Application Review Committees.

Thanks Bill for these great ideas. Bill mentions analysing the calls to see what does what. All new callers should use call analysis sheets for their calls. It benefits both you and your dancers. Basic level analysis can be found: <http://teaching.callerlab.org/>

# Analysing A Call Worksheet

Name of the call:		Program of call: (Level)	
CALLERLAB definition:			
Timing of the call:		How many dancers are needed to do the action?	
Starting Formation (s)			
What FORMATION(s) exists upon completion of the call?			
What ARRANGEMENT can the call be used?			
Does ARRANGEMENT change upon completion of the call?			
Will dancers be facing after the call?	YES	NO	HOW MANY
Is a free hand needed for the call	YES	NO	WHICH R / L / BOTH
Was a hand used last during the call	YES	NO	WHICH R / L / BOTH
Is a hand free after the call	YES	NO	WHICH R / L / BOTH
<b>Body Flow</b> - Does body flow rotate as the call is completed?			
No	Yes	If yes - For whom	What direction
Calls that work well to set up or lead into this call:			
Calls that work well when the call is finished:			
Comments: (suggestions/points to watch etc.			

## *A Zero Is A Zero Is A Zero* By Calvin Campbell



The book "All About Modules" is organized around Setups, Zeros and Getouts that involve Zero Squares (ZS), Corner Boxes (CB) and Partner Lines

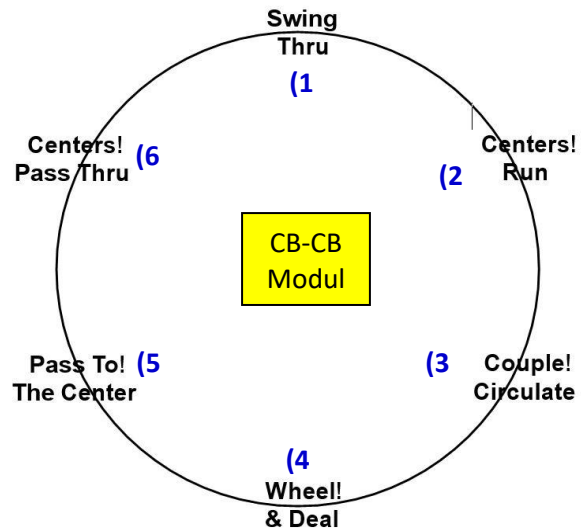
(PL). As you examine the Modules in the various appendixes at the end of the book and other sources for Modules, you will notice that other Formations and Arrangements occur within the Modules.

Examine the following CB-CB Module:

**Swing Thru (1),...**  
**Centers Run (2),...**  
**Couple Circulate (3),**  
**Wheel & Deal (4),**  
**Pass to the Center (5),**  
**Centers PassThru (6)**

1. After the **Swing Thru**, the Formation is a Right Hand Ocean Wave, with the men in the center of the line. The Arrangement of the dancers has change.
2. After the **Centers Run**, the Formation has changed to a Right Hand Two Faced line.
3. After **Couple Circulate**, the Formation is a Right Hand Two Faced Line.
4. After the **Wheel & Deal**, the Formation is an Eight Chain Thru Formation
5. After the **Pass to the Center**, the Formation is a Double Pass Thru Formation.
6. After the **Centers Pass Thru**, the Formation is an Eight Chain Thru Formation.

The Module is a loop. (see diagram) The caller can start at any place in this loop and as long as the caller follows the string of six calls, the dancers will return to the same Formation in the loop.



This is a very important piece of knowledge for a modular caller. It means that by memorizing the string of six calls, the caller really has six Modules at his/her disposal.

- Two Modules starting from an Eight Chain Thru Formation.
- Two Modules starting from Parallel Right Hand Two Faced Lines.
- One Module starting from a Double Pass Thru Formation.
- One Module starting from a Right Hand Ocean Wave with the men in the center.

Five of these Modules have normal couples. I.e. the lady on the man's right side.

The same five Modules keep the same pairs as partners.

The fact that every Zero Module is really a loop saves the caller a lot of memory work



# THEME TIME

## Working with CROSS RUN

From BOB ELLING: these modules feature the MS call Cross Run. The first group are for MS dancers, and the next for PLU. There are a lot of choices for modules to use within a tip...as usual, be careful as to not overload the dancers.

### MAINSTREAM

HEADS SQUARE THRU,  
SIDES HALF SASHAY, SLIDE THRU,  
CENTRES CROSS RUN, PASS THRU,  
CENTRES CROSS RUN,  
CENTRES TRADE, SLIDE THRU,  
PASS TO THE CENTRE,  
CENTRES SLIDE THRU: **HOME**

HEADS HALF SASHAY,  
HEADS 1/2 SQUARE THRU,  
SLIDE THRU, ENDS CROSS RUN,  
BOX THE GNAT, SQUARE THRU,  
TRADE BY: **CB exact**

HEADS DIXIE STYLE TO A WAVE,  
EXTEND, MEN TRADE,  
LADIES CROSS RUN, SWING THRU,  
MEN RUN, BEND THE LINE,  
TOUCH 1/4, CIRCULATE, MEN RUN,  
CENTRES FACE IN: **HOME**

HEADS PASS THRU,  
SEPARATE @ ONE TO A LINE,  
PASS THRU, CENTRES CROSS RUN,  
CENTRES TRADE, SLIDE THRU,  
CENTRES SLIDE THRU: **HOME**

HEADS PASS THRU, CLOVERLEAF,  
DOUBLE PASS THRU,  
LEADS U-TURN BACK, CENTRES IN,  
CENTRES CROSS RUN,  
SLIDE THRU: **CB exact**

HEADS LEAD RIGHT, VEER LEFT,  
LADIES CROSS RUN, MEN TRADE,  
CAST OFF 3/4, PASS THRU,  
WHEEL & DEAL,  
CENTRES PASS THRU, VEER LEFT,  
MEN CROSS RUN, LADIES TRADE,  
CAST OFF 3/4: **PL**

HEAD SQUARE THRU 3/4,  
HEADS CROSS RUN, SLIDE THRU,  
CENTRES SQUARE THRU 3/4,  
CENTRES CROSS RUN,  
SLIDE THRU, CENTRES BACKAWAY,  
4 LADIES CHAIN,  
ALL 4 COUPLES FLUTTER WHEEL :  
**HOME**

HEADS HALF SASHAY,  
HEADS 1/2 SQUARE THRU,  
SWING THRU, CENTRES RUN,  
FERRIS WHEEL,  
CENTRES STAR THRU,  
CENTRES CROSS RUN,  
ENDS STAR THRU,  
CENTRES 1/2 SQUARE THRU,  
CENTRES CROSS RUN,  
ALL STAR THRU: **HOME**

## PLUS

HEADS SLIDE THRU,  
SQUARE THRU 3/4,,  
LEFT TOUCH 1/4,  
CENTRES CROSS RUN,  
CENTRES TRADE, SCOOTBACK,  
MEN RUN, LOAD THE BOAT **(CB)**,  
TOUCH 1/4, CENTRES CROSS RUN,  
CENTRES TRADE, SCOOTBACK,  
LADIES RUN, LOAD THE BOAT **(CB)**,  
SINGLE CIRCLE TO A WAVE,  
CENTRES CROSS RUN,  
CENTRES TRADE, CENTRES RUN,  
BEND THE LINE, SLIDE THRU **(CB)**,  
REVERSE SINGLE CIRCLE TO A  
WAVE, CENTRES CROSS RUN,  
CENTRES TRADE, CENTRES RUN,  
BEND THE LINE,  
SLIDE THRU **(CB)** & CENTRES ROLL:  
**HOME**

HEADS TOUCH 1/4 & SPREAD,  
CENTRES SQUARE THRU 3/4,  
CENTRES CROSS RUN,  
ENDS LOAD THE BOAT,  
CENTRES CAST OFF 3/4,  
PING PONG CIRCULATE, EXTEND,  
LADIES CROSS RUN, MEN TRADE,  
ALL CIRCULATE, ALLEMANDE LEFT,  
RIGHT & LEFT GRAND: **HOME**

HEADS PASS THE OCEAN, TRADE  
THE WAVE, EXTEND, SWING THRU,  
MEN CROSS RUN, SPIN THE TOP,  
SQUARE THRU 3/4,  
PARTNER TRADE,  
PASS THE OCEAN, RECYCLE : **CB**

ALL HALF SASHAY,  
HEADS BOX THE GNAT,  
HEADS SQUARE THRU 3/4,  
CENTRES CROSS RUN,  
LOAD THE BOAT,  
CENTRES CROSS RUN,

WRONG WAY GRAND, SLIDE THRU:  
**HOME**.

HEADS STAR THRU,  
DOUBLE PASS THRU,  
LEADS U-TURN BACK, CENTRES IN,  
CENTRES CROSS RUN,  
LOAD THE BOAT, RIGHT & LEFT  
THRU: **CB**.

HEADS STAR THRU,  
DOUBLE PASS THRU,  
LEADS U-TURN BACK, CENTRES IN,  
MEN TRADE, LADIES TRADE,  
CENTRES CROSS RUN,  
SLIDE THRU & CENTRES ROLL:  
**HOME**.

**CB exact:** SLIDE THRU, PASS THRU,  
TAG THE LINE, FACE RIGHT,  
END MEN RUN,  
LADIES CROSS RUN,  
MEN LOAD THE BOAT,  
LADIES CAST OFF 3/4,  
PING PONG CIRCULATE,  
FOLLOW YOUR NEIGHBOUR,  
LEFT SWING THRU, FAN THE TOP,  
RECYCLE, PASS THRU,  
WHEEL & DEAL,  
CENTRES PARTNER TRADE & ROLL:

**HOME**

HEADS LEAD RIGHT, VEER LEFT,  
LADIES CROSS RUN,  
MEN CAST OFF 3/4,  
DIAMOND CIRCULATE,  
LADIES EXPLODE THE WAVE,  
LADIES CROSS RUN,  
LADIES LOAD THE BOAT,  
MEN CAST OFF 3/4, EXTEND,  
CAST OFF 3/4, LEFT SWING THRU,

ALL CIRCULATE, MEN RUN,  
PROMENADE.

HEADS PASS THE OCEAN,  
TRADE THE WAVE, EXTEND,  
CAST OFF 3/4,  
CENTRES CROSS RUN,  
SWING THRU, MEN RUN,  
SQUARE THRU 3/4,  
ALLEMANDE LEFT: **HOME**

ALL HALF SASHAY,  
HEADS BOX THE GNAT,  
HEADS SQUARE THRU 3/4,  
CENTRES CROSS RUN,  
LOAD THE BOAT,  
CENTRES CROSS RUN,  
CENTRES SLIDE APART,  
WRONG WAY GRAND, SLIDE THRU:  
**HOME**

ALL HALF SASHAY,  
HEADS BOX THE GNAT,

While the group of modules above presented by Bon all utilise just a single theme of Cross Run, it often works really well if you can group a couple of calls together in order to create an even stronger theme. The modules below all use the same idea of Cross Run, but add a Fan The Top to the mix. These can be used together, and as individual calls broken up with other general calls to create some interesting ideas.

HEADS PASS THRU,  
SEPARATE @ 2 TO A LINE,  
PASS THE OCEAN,  
ALL 8 CIRCULATE, SWING THRU,  
MEN CROSS RUN, FAN THE TOP,  
STEP THRU, WHEEL & DEAL,  
DIXIE GRAND, ALLEMANDE LEFT,  
PROMENADE.

HEADS REVERSE PROMENADE 1/4,  
SIDES PASS THRU, TOUCH 1/4,  
CENTRES CROSS RUN,  
LEFT SCOOTBACK, FAN THE TOP,  
ALL STEP THRU,  
ENDS CROSS FOLD,  
BOX THE GNAT,  
RIGHT & LEFT GRAND.

HEADS SQUARE THRU 3/4,  
CENTRES CROSS RUN,  
LOAD THE BOAT,  
CENTRES CROSS RUN,  
WRONG WAY GRAND, SLIDE THRU:  
**HOME**

HEADS SLIDE THRU,  
DOUBLE PASS THRU,  
LEADS U-TURN BACK, CENTRES IN,  
CENTRES CROSS RUN,  
LOAD THE BOAT,  
PASS THRU, PARTNER TRADE: **CB**

HEADS STAR THRU,  
DOUBLE PASS THRU,  
LEADS U-TURN BACK, CENTRES IN,  
MEN TRADE, LADIES TRADE,  
CENTRES CROSS RUN, SLIDE THRU  
& CENTRES ROLL: **HOME**

HEADS LEAD RIGHT,  
RIGHT & LEFT THRU, TOUCH 1/4,  
FOLLOW YOUR NEIGHBOUR &  
SPREAD, LADIES CROSS RUN,  
FAN THE TOP, LEFT SWING THRU,  
LADIES CROSS RUN, FAN THE TOP,  
RIGHT & LEFT GRAND

HEADS 1/2 SQUARE THRU,  
SWING THRU,  
CENTRES CROSS RUN,  
FAN THE TOP, RECYCLE,  
1/2 SQUARE THRU,  
CENTRES SWING THRU DOUBLE,  
OUTSIDES U-TURN BACK,  
CENTRES TURN THRU: **CB**

HEADS PASS THRU,  
SEPARATE @ ONE TO A LINE,  
EACH 4 SWING THRU,  
CENTRES CROSS RUN,  
FAN THE TOP, LADIES TRADE,  
ALL SLIDE THRU, TRADE BY: **CB**

**CB**: PASS THE OCEAN,  
GRAND SWING THRU,  
LADIES CROSS RUN, FAN THE TOP,  
LEFT SPIN CHAIN THRU,  
LADIES CIRCULATE,  
LADIES CROSS RUN, FAN THE TOP,  
GRAND SWING THRU, MEN RUN,  
WHEEL & DEAL, SWEEP 1/4: **CB**

**CB**: TOUCH 1/4,  
FOLLOW YOUR NEIGHBOUR &  
SPREAD, CENTRES CROSS RUN,  
FAN THE TOP, LEFT SWING THRU,  
CENTRES CROSS RUN,  
FAN THE TOP, RECYCLE,  
PASS THRU, RIGHT & LEFT GRAND.

**CB**: SWING THRU,  
CENTRES CROSS RUN,  
FAN THE TOP,  
GRAND LEFT SWING THRU,  
EACH WAVE...LADIES CROSS RUN,  
FAN THE TOP,  
MEN CIRCULATE TWICE,

### **JUST WITH FAN THE TOP**

**CB**: TOUCH 1/4,  
FOLLOW YOUR NEIGHBOUR &  
SPREAD, CENTRES CIRCULATE,  
FAN THE TOP, RECYCLE,  
STAR THRU, PASS THRU,  
ALLEMANDE LEFT,  
RIGHT & LEFT GRAND,  
**BUT ON 3<sup>RD</sup> HAND PROMENADE.**

HEADS PASS THRU,  
SEPARATE @ ONE TO A LINE,  
EACH 4 FAN THE TOP,  
LADIES TRADE,

SCOOTBACK, SWING THRU,  
RIGHT & LEFT GRAND.

**PL**: TOUCH 1/4.  
FOLLOW YOUR NEIGHBOUR &  
SPREAD, LADIES CROSS RUN,  
FAN THE TOP, MEN CROSS RUN,  
FAN THE TOP, PASS THRU,  
FACE PARTNER & PASS THRU,  
ALLEMANDE LEFT.

**PL**: TOUCH 1/4,  
FOLLOW YOUR NEIGHBOUR &  
SPREAD, SWING THRU,  
MEN CROSS RUN, FAN THE TOP,  
LEFT HINGE, FAN THE TOP,  
PASS THRU, WHEEL & DEAL,  
LADIES LEFT TURN THRU,  
TOUCH 1/4, SCOOTBACK,  
WRONG WAY GRAND,  
WRONG WAY PROMENADE.

**PL**: PASS THE OCEAN,  
MEN CROSS RUN, FAN THE TOP,  
LEFT GRAND SWING THRU,  
LADIES CROSS RUN, FAN THE TOP,  
LADIES CIRCULATE, MEN RUN,  
TAG THE LINE, FACE LEFT,  
PROMENADE.

ALL PASS THE OCEAN,  
ALL 8 CIRCULATE, LADIES TRADE,  
RECYCLE: **CB**

**CB**: RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
FAN THE TOP,  
ALLEMANDE LEFT: HOME.

HEADS 1/2 SQUARE THRU,  
SPIN THE TOP, CENTRES RUN,  
FAN THE TOP, FERRIS WHEEL,

# CALLING TIPS FOR NEWBIES

CENTRES LEFT SQUARE THRU 3/4,

:CB

## MAKING THE MOST OF PREPARATION by Mel Wilkerson

Many Callers will tell you, and correctly so, that when you are preparing a tip or bracket, it is always best to have an idea in your mind what it is you are going to have a focus for your presentation. Even the best callers who seemingly just get up and spontaneously start calling, usually have an idea of what they want to have as a “focus” for the material. They also tie that focus (movement or theme) between the patter call and the singing call.



Without a focus or theme, the meaning behind the tip is lost and the material is just a forgettable blur.

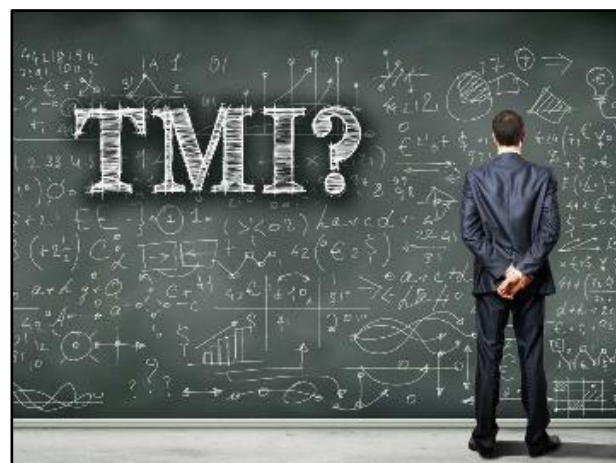
For new callers, this is often a difficult thing to, as the immediate repertoire is quite limited. Most new callers, when they begin to call for an audience, have only the foundations of:

- Understanding of the definitions
- Simple formation management
- 5 foundation modules; and
- A very simple resolution technique.

There is heavy reliance on prepared modules, and equivalents, and often we see new callers preparing an entire

binder of material in preparation for a single tip. **This is really not necessary.**

Whilst preparation and technical study is not a waste of time, it is something that can easily over burden and complicate a simple preparation of a tip with simply *too much information*.



As with your calling, keep your preparation focused. Pick a single move or theme and prepare around that theme. Find a singing call that fits your theme and use it.

When I was starting out, I was advised of the following simple process.

I chose a singing call with the movement **Pass the Ocean** as my focus movement.

My singing call figure is:



- HEADS SQUARE THRU 4,  
SWING THRU, BOYS TRADE,  
BOYS RUN, BEND THE LINE,  
RIGHT & LEFT THRU,  
**PASS THE OCEAN**, SCOOT BACK,  
SWING & PROMENADE HOME

I then prepare a reference sheet with 6 modules.

CB-CB	PL-PL
<i>Your focus move module here</i>	<i>Your focus move module here</i>
CB-PL	PL-CB
<i>Your focus move module here</i>	<i>Your focus move module here</i>
CB-Resolve	PL-Resolve
<i>Your focus move module here</i>	<i>Your focus move module here</i>

Review your modules to make sure they all work together without flow issues.

- You should be able to go from one module to the next without flow problems. If your module starts with a right and left thru be aware that you may have to adjust with a preparation movement to free up the hands.
- If it starts with veer left, you may have to make an adjustment for better flow.

### You are now ready to start practicing

With your prepared modules and the 5 foundation modules begin to practice first by creating mix and match calling sequences.

- Practice an opening big circle action so that the dancers get used to your voice and style.
- Start by calling a get in, then mix your modules in 3 or 4 module blocks only.
- Include your foundation modules for transition and not just your prepared modules. (this gives a different feel to the dancers)

- Use your Chicken Plucker modules to dance with different people.
- Vary the routines heads and sides and get ins to CB and PL.

The magic is that you will run out of music before you run out of material. What is happening is this:

First, **THE 5 FOUNDATION MODULES** (modules that every caller should have memorised) are:

#### 1. **“Zero” Box Standard**

- SWING THRU, MEN RUN,  
FERRIS WHEEL,  
CENTRES PASS THRU/

#### 2. **“Zero” Line Standard**

- PASS THRU, WHEEL & DEAL  
DOUBLE PASS THRU,  
FIRST COUPLE GO LEFT,  
NEXT COUPLE RIGHT.

#### 3. **Conversion CB-PL**

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

#### 4. **Conversion PL-CB**

- TOUCH 1/4, ALL CIRCULATE,  
MEN RUN
- LEFT TOUCH 1/4, ALL  
CIRCULATE, LADIES RUN

#### 5. **½ Chicken Plucker**

- RIGHT & LEFT THRU, PASS  
THRU, TRADE BY

Now you can prepare your sequences using your 5 foundation modules and the ones that you prepared. Practice them.

Your sequences might look like \*\*

**Number in brackets (5) is the use of a foundation module referring to those above.**

- **Sequence 1, Heads** Get in to CB:  
(5) ½ Chicken Plucker, CB-CB,  
(5) ½ Chicken Plucker, CB Resolve
- **Sequence 2, Sides** get in to PL:  
PL-PL, PL-CB, (1) Zero box standard,  
CB-PL, Circle left resolution
- **Sequence 3, Heads** get in to CB:  
CB-PL, (4) PL-CB conversion,  
(5) ½ Chicken Plucker, CB-CB,  
(5) ½ Chicken Plucker to Allemande  
Left

You can practice mixing and matching your modules. Be aware however that when you are actually going to call, you only have about a 4-minute patter (the majority of callers vary between 5 and 7 minutes in a general dance, however as a 'newbie' you are better off keeping it a bit shorter). With an opener to get the dancers used to you, you will only be able to call a limited number of your sequences before you run out of music.

Practice makes perfect, however try to keep your practicing time down to a  
**Sample preparation Reference Sheet**

reasonable length, so that you don't end up brain dead!

When you finally get up and call your tip, you will find that you can deliver sequences of 3-4 (or more) modules without reading, other than to refresh by a glance to your reference sheet.

In the practical application (below) I chose just 3 sequences as a start point.

- The example of these three sequences, one after the other is 412 beats of music.
- An average opener to warm the dancers to your voice takes about 48 beats of music.
- There are about 448 to 500 beats of music in most good patters between 3:50 or 4:20 minutes in length.
- An opener, + 3x 4 module sequences is a full patter record.

**You will run out of music before material**

CB-CB	PL-PL
SLIDE THRU <b>PASS THE OCEAN</b> ALL 8 CIRCULATE SWING THRU DOUBLE PASS THRU TRADE BY	<b>PASS THE OCEAN</b> BOYS TRADE SPLIT CIRCULATE CENTERS ONLY SCOOT BACK (OR TRADE) MEN RUN
CB-PL	PL-CB
PASS THRU TRADE BY PASS THE OCEAN VERY CENTERS BOYS TRADE ALL SPIN THE TOP ALL 8 CIRCULATE TWICE	PASS THRU REVERSE WHEEL AROUND <b>PASS THE OCEAN</b> GIRLS CIRCULATE (CB OW) BOX THE GNAT PASS THRU

BOYS RUN BEND THE LINE	U-TURN BACK (CB)
CB-Resolve	PL-Resolve
TOUCH A QUARTER SCOOT BACK BOYS RUN REVERSE FLUTTERWHEEL <b>PASS THE OCEAN</b> RECYCLE (CB) ALLEMANDE LEFT	<b>PASS THE OCEAN</b> SPLIT CIRCULATE TWICE RIGHT AND LEFT GRAND ----- <b>Alternative Resolve</b> PASS THRU U-TURN BACK <b>PASS THE OCEAN</b> ( <i>boys in centre</i> ) RIGHT AND LEFT GRAND



The following sequences are a mix and match of the prepared modules, the foundation modules and different get-in / get out bits to add variety.

- The focus remains Pass The Ocean.
- Change starts from Heads to sides
- Change openers from get in to CB to get in to PL
- If you know a couple of equivalents, use them. If you do not, then do not spend hours working on things that are not relevant at this time.

It is so important to start with what you know. Prepare what you need and put all the other stuff away while you are doing it.

The secret to success here is to keep focused.

**Note** The sequences are from the foundation modules, a couple of different get ins and the foundation modules. They are coloured only to show the breaks in the sequences and (**the**



**description in bold**) is to show you where you are and what is happening. You can copy and paste these into Taminations to see how they work.

The Numbers in Brackets (#) refer to one of the 5 foundation modules described above.

#### Example Sequence 1

- **Heads** Get in to CB

- (5) ½ Chicken Plucker
- CB-CB
- (5) ½ Chicken Plucker
- CB Resolve
- Allemande left ending

(get in to CB – equivalent to square thru 4)

Heads Pass the Ocean

Centres Girls Trade

Centres Recycle

Centres Pass Thru

(1/2 Chicken Plucker)

Square Thru 3

Trade By

(CB-CB zero module)

Slide Thru

Pass the Ocean

Circulate

Right and Left Thru

Pass Thru

Trade By

(1/2 Chicken Plucker)

Right and Left Thru

Veer Left

Ferris Wheel

Centres Star Thru

Centres Slide Thru

Centres Pass Thru

(CB-Resolve)

Touch a Quarter

Scoot Back

Boys Run

Reverse Flutterwheel

Pass the Ocean

Recycle

(CB)

Allemande Left

Right and Left Grand

Promenade Home

### Example Sequence 2

- Sides get in to PL:
- PL-PL,
- PL-CB,
- (1) Box zero standard,
- CB-PL

- Circle left resolution

(Get in to PL)

Sides Lead Right

Circle To A Line

(PL-PL)

Pass the Ocean

Boys Trade

Split Circulate

Centres Scoot Back (or Trade)

Men Run

(PL-CB)

Pass Thru

Reverse Wheel Around

Pass the Ocean

Girls Circulate (cb ow)

box the Gnat

Pass Thru

u-Turn Back (CB)

(Zero box standard foundation module)

Swing Thru

Boys Run

Ferris Wheel

Centres Pass Thru

(CB-PL conversion)

Pass Thru

Trade By

Pass the Ocean

Very Centres Boys Trade

Spin the Top

Circulate Twice

Boys Run

Bend The Line

(PL – Circle left resolution)

(Circle left (until you are opposite)

Allemande left

Right and left grand

(Home)

Square the set

### Example Sequence 3

- Heads get in to CB:
- CB-PL,
- (4) PL-CB conversion,
- (5) ½ Chicken Plucker
- CB-CB,
- (5) ½ Chicken Plucker to ..

- Allemande Left

(Heads get in to CB Square thru equivalent)

Heads Slide Thru

Centres Left Square Thru 3

(CB right hand free)

(CB-PL Module)

Pass Thru

Trade By

Pass the Ocean

Very Centre Boys Trade

Spin the Top

Circulate Twice

Boys Run

Bend the Line

(PL-CB conversion foundation module)

Left Touch 1/4

Circulate

Girls Run

(1/2 Chicken Plucker foundation module)

Right and Left Thru

Pass Thru

Trade By

(CB-CB Zero Module)

Slide Thru

Pass the ocean

Girls Circulate

Boys Circulate

Right and Left Thru

Pass Thru

Trade by

(1/2 Chicken Plucker to allemande left)

Pass the Ocean

Spin the Top

Boys Run

Ferris Wheel

Centres Square Thru 3

(resolution)

Allemande Left

Right and Left Grand

Promenade Home



*"Spin your partner round and round, then spin your partner round again, spin her round six more times, now touch the light switch near the door."*



# REWARDING THE SQUARE DANCER

By Calvin Campbell

How can you reward dancers? The main way in square dancing is to indicate some way that the dancers have succeeded in completing a dance routine successfully. This has normally been by resolving the square and arriving back at home position.

How often should dancers receive a reward? I feel they should be rewarded several times during a tip. In the singing call part of the dance routine, the dance routine is completed at the end of each time through the tune. The music is played seven times through. So, there are seven points where the set is resolved, and the dancers return to home position.

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

So! How long should the caller make dancers wait for their “reward”? At an average length of five steps for each “basic”, you can comfortably call 20-24 “basics” per minute of music. If you are a stop-n-go caller, and many of you are, it’s much fewer “basics” per minute. For dancers, a minute is a long time to dance.

Let’s look an example patter square routine that is used by callers all over the

world. The example is timed for a smooth caller. Double it if you are a stop-n-go caller.

**Setup — SqT = 10 steps = 5 seconds**

**Chicken Plucker Module — RLT(6) ...  
Pass to the Center(2) ... Centers PT(2) ...  
RLT(6) ... Pass to the Center(2) ...  
Centers PT(2) ... ZB Total Steps = 20  
Secs = 10**

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

The total routine, as written, will take 26-27 seconds to get back to a Static Square. Moving from a Static Square back to a Static Square, the string/routine is 11 “Basics” in length?

Now, imagine you add in a Facing Couple Zero (FCZ) after the SqT and another FCZ across the street. Imagine each FCZ is a string of five basics and each basic takes an average of 5 steps. That’s an average of 25 steps or 12.5 seconds for each FCZ. That adds 25 seconds to the routine. In the extended routine, it’s now been most of a minute (50+ sec) before the dancers are rewarded with the knowledge that they didn’t mess up.

There is something else to consider. Who gets to lead the parade? Most of the dancing done in the U.S. today is done from the Chicken Plucker Frame. Most of that is done with Head or Side Couples being the “active” couples and the other

couples stay at their home position. I've seen callers glue the inactive couple at their home position for as long as two minutes while they ran the active couples back forth across the grid. IMHO, that's boring for the inactive couples.

The caller must balance the combined length of the Setup, the Zeros, and the Get-out so that all three components work together to form a whole dance routine. That takes planning.

You have to be the judge of how long to go before you reward the dancers with success signals. My choice has always been to keep the modules short and limit the numbers of modules I use before I resolve. I know how long each "basic" takes to dance. I strive to give them

rewards at intervals of no longer than a minute.

If I'm observing that multiple sets are breaking down, I cut down on the length of the routine from Static Square to Static Square.

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

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



**"I need your Facebook password before I can hire you.  
If you're not on Facebook, I need you to join and post a  
bunch of personal stuff you don't want me to know about."**

# Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

**Dear Dr. Al:** *I'm real interested in the fun and fitness angle of square dancing; but I just can't bear to tell anyone because the name square dance sounds so....well...square – like it is something for nerds or people who do not have a life. Do you have any contacts who may be able to change the name to something that sounds a bit more modern and not so old-fashioned and for hillbillies only?*

*I can B Better,  
Noseinair, Tas.*

**Dear Ican:** How about calling your square dance by an earlier name: barn dance? That has a certain air about it.

Seriously though, research shows that several alternative names are available, if one wishes to retain a name indicative of dancing in groups of eight people, there is ogdoad dance, and octadic dance. We could have squished rectangle dancing, octagonal dancing, hall dancing, (we do dance in halls, right?).

Since you seem to be concerned about being labelled a nerd, you might wish to

use a name that suggests that square dancing is a cerebral activity. How about noetic dance, sagacious dance, or apperipient dance? (actually, my choice would be sapient dance).

In this spirit, the caller might be given a more ascetic job description also, such as oracle, guru, or mahatma. Or one might follow the ancient custom of giving complimentary titles to nobility. (for example: Yikes the Wise)

Perhaps you can enlist the support of some influential organizations, such as the North Shore Tectractal and Circinstate Dance Association (NSTACDA) or even go further afield to the Wonder Health Organisation of Caring Aged Retiring Etymological Seniors (WHOCARES), in your anti-nerd crusade.

*Dr. A.L. (Lefty) Allemander, PhD., Dip SD, E.A.E. gives advice to the dancelorn in this space on a regular basis. Send him your questions and remember his favourite motto: "A square by any other name would still break down".*

INTRODUCTION: We, (Peter Höfelmeyer and Martin Kull (from Germany)), deal with many different aspects of square dancing in our Caller Lounge (podcast on callerlounge.de, iTunes, Spotify, etc.). One important thread is "dancing". Our episodes on the dance style (2), "There's more to it" (5), the interview with Wade Driver (7) and most recently "Beat 1, the Hidden Champion" (14), deal with this. The basis of the movement is the dance step and with the following text we want to promote the right square dance step!

# The Square Dance Step

## *The basis of success!*

### Preliminary remark:

What is easily forgotten is that square dancing is a very complex affair.

The music has an average of 126 BPM (beats per minute). A figure with 4 steps takes just  $((60 \cdot 4) / 126) = 1.9$  seconds. The dancer has to finish analyzing on which side he/she stands, with whom he/she goes in which direction, and how far. AND he/she must already pay attention to the next call.

Now one could come to the conclusion that with all this stress one should not also pay attention to a correct dance step - keyword: simplification.

On the contrary, if you pay attention to the correct dance step from the beginning, you will automate this part very quickly and get through the square much easier!

With the following information and explanations, we want to promote that the dance step is given great attention and that it remains an essential part of the training and is regularly "deepened" at club evenings.

### 1. Definition

CALLERLAB gives the following recommendation:

#### "DEFINITION OF STYLING TERMS

(...)

Dance Step: Should be a smooth, effortless gliding step in which the ball of the foot touches and slides across the surface of the floor before the heel is gently dropped to floor. The length of stride should be fairly short with the movement coming mostly from knees down. Dance step must be coordinated with the beat of the music. In general terms, short gliding steps that utilise both ball and heel of the foot make a comfortable dance step.

So, the dance step is not a step at all in the real sense. The foot is only slightly pushed over the floor. This is how the shuffle step is created.

This shuffle step has one very important characteristic: it is small and almost identical in length for all dancers, regardless of their stature. Why is this important? Because square dancing is a formation dance, i.e., synchrony is important. The shuffle step guarantees that the dancers are moving at the same tempo, that the figures are

executed simultaneously AND that the square does not get too big. In addition, this type of movement stabilizes the body substructure, and the dance becomes calm and less prone to disruptions (no fidgeting back and forth).

A walking step (first the heel, then the ball of the foot) makes the square fall apart, end points are no longer reached at the same time, figure beginnings are different, the square collapses. Bouncing steps are equally critical!

Do the test: If a square breaks down, don't change anything except the request to observe the shuffle step and call the same sequence - Voila, it's magic!

## **2. What factors influence the correct execution of the shuffle step?**

The condition of the floor and sole of the dance shoes - that is, the condition of the contact surfaces.

The shoe must be able to glide over the floor - a leather sole is ideal!

Now the objection comes that with the - from my point of view wrong shoes (rubber sole, etc.) - you would have a better grip on the turn. But it does not depend on that at all, if the step is executed correctly, then no large curve speeds develop at all. Then there will also be no tugging and tearing.

The right combination is the one that allows the foot to be pushed forward slightly without the sole "sticking" to the floor. Parquet + leather sole or short pile carpet + leather sole is better than indoor floor and sneakers. Of course, this also means that not every floor is suitable for dancing.

Where the rules of use of the hall prescribe certain shoes, this must of course be followed.

## **3. What is a mandatory part of the "step"?**

The dancer's musical understanding, the sense of timing, so that the step is set correctly. This is also to be encouraged in exercises. The clapping of the men at the Ladies Chain is a "hidden exercise for this".

## **4. How to teach.**

The explanation of the dance step is done in several stages:

1. By showing/demonstrating,
2. By explanation (first the ball of the foot touches down, then the heel; the feet are not lifted strongly; it is a slurp),
3. By trial and error (Circle left/Circle right) - "listen for the sound",
4. By specific correction.

For the explanation of the dance step a short video can be distributed very well supplementing after the first-class evening. For this purpose, it is a good idea to note the mail address of the guests, this already binds more than a "Maybe we will see each other again next week".

Or why not have a mountain boot and a good dance shoe dressed side by side as a picture. Why not take off your shoes and put on 2 colored socks. The red sock shows how to do it right. With a picture like this, the caller can easily reinforce the memory of the training session.

Be creative - with a clear goal, improve the square dance!



# THE EXPERIMENTAL WORKSHOP

## FIGURES FROM THE PAST

Every now and then it can be useful to give the dancers something 'new' – a different call, or a new formation, etc. During the 70's and 80's new calls were produced at an alarming rate – some months saw more than 30 new calls presented thru the various Note Services of the day. The vast majority had very limited use and exposure.

However, we do have several on our basic, mainstream and plus lists that came out of this process. The majority of calls written were just combinations of understood movements and concepts, and many could be called directionally. There were some that did fall into other categories – useful workshop items, useful for more experience dancers, etc. Many of these experimentals ended up within higher level programs and are still to be found there today.

When I was publishing Figuring back in those days, I was not overly keen on

presenting of new material without having a specific reason behind such presentations. Our SD activity in Australia was organised and presented quite differently to other countries, and we did not have the 'traveling caller' who would just do a Saturday night special (where use of these experimentals abounded overseas); rather our clubs were mostly caller run, with no need to have a 'gimmick call' every week. Mind you, I think everyone tried something on occasions (more on party nights).

The CALLERLAB Quarterly Selections ended up stemming some of the flow of these new calls, and also gave everyone something to play with that may have had a wider appeal and usefulness.

That said, there was an occasional call that stayed around for a while and had an element of interest and value for the dancers enjoyment. One such movement was:

### **SPIN THE NET** by Don Beck

#### **DEFINITION & TRAFFIC PATTERN:**

**STARTING FORMATION:** Parallel ocean waves, or 8 Chain Thru (Box). **DANCE ACTION:** The dancers will Spin The Top to give a resulting momentary tidal wave. The four dancers

in the very centre ocean wave, will then also Spin The Top to end as a wave across the centre of the set. At the same time, the two dancers that meet at the ends of the tidal wave will Cast Off 3/4

and then the dancer that is facing out will Run around the other dancer to leave them as a couple facing In.

**ENDING FORMATION:** Quarter Tag.

**Don's comments and notes:** If you call a *Swing Thru*, and the follow with *Spin The Net* from a normal wave or 8 Chain Thru formation, it works out nicely that both the initial *Spin The Top* and then the one done

by the centre four dancers, have the dancers in such a position that is recognisable, and thus easier, for them to execute. (Due to overuse of combination *Swing Thru*, *Spin The Top*, *Right & Left Thru*) And nicely enough, the ending formation is a normal Right hand wave in the centre (men on ends) between normal couples.

### CHOREOGRAPHIC EQUIVALENT:

**(H) SQUARE THRU, SWING THRU, SPIN THE NET = (H) PASS THE OCEAN.**

HEADS TOUCH 1/4, WALK & DODGE,  
SWING THRU, SPIN THE NET,  
RECYCLE, PASS THRU,  
SWING THRU, R & L GRAND.

HEADS PASS THRU,  
SEPARATE @ ONE TO A LINE,  
PASS THE OCEAN, SPIN THE NET,  
EXTEND, SINGLE HINGE,  
LADIES CIRCULATE, LADIES TRADE,  
RECYCLE: **CB**

**PL:** TOUCH 1/4, COORDINATE,  
MEN RUN, MEN TRADE TWICE (*for*  
*flow*), SPIN THE NET, RECYCLE,  
PASS THRU, SWING THRU,  
SPIN THE NET, EXTEND,  
SWING THRU, MEN TRADE,  
LADIES TRADE, SINGLE HINGE,  
MEN RUN, PASS THRU,  
WHEEL & DEAL, SWING THRU,  
TURN THRU, SLIDE THRU,  
PASS THRU, WHEEL & DEAL,  
RIGHT & LEFT THRU, PASS THRU:  
**CB**

**PL:** PASS THE OCEAN,  
SPIN THE NET, CENTRE MEN RUN,  
WHEEL & DEAL, PASS THRU,  
TOUCH 1/4, SPLIT CIRCULATE,  
SINGLE HINGE, SCOOTBACK,  
MEN FOLD, LADIES LEAD (*Double*

*Track*) DIXIE STYLE TO A WAVE,  
LADIES CIRCULATE, MEN TRADE,  
ALLEMANDE LEFT.

**PL:** PASS THRU, MEN RUN,  
CENTRES TRADE TWICE  
SPIN THE NET, SWING THRU,  
RECYCLE, PASS THRU: **CB**

**PL:** PASS THRU, MEN RUN,  
CENTRES TRADE TWICE,  
SWING THRU, SPIN THE NET,  
LADIES TURN THRU,  
MEN COURTESY TURN HER,  
FLUTTERWHEEL, SWEEP 1/4,  
RIGHT & LEFT THRU: **CB**.

**PL:** DIXIE STYLE TO A WAVE,  
MEN TRADE, SPIN THE NET,  
LEFT SWING THRU,  
MEN CROSS RUN, RECYCLE,  
ZOOM, SWING THRU, RECYCLE,  
PASS THRU, SWING THRU,  
RIGHT & LEFT GRAND.

HEADS RIGHT & LEFT THRU,  
PASS THE OCEAN, SWING THRU,  
EXTEND, SPIN THE NET, EXTEND,  
SWING THRU, MEN TRADE,  
LADIES TRADE, CENTRES FACE.  
ENDS TURN BACK & BOX THE GNAT,  
R&L GRAND.

# CREATIVE PLUS

## working with COORDINATE

**COORDINATE** has been one of these calls that have often proved to be problematic when looked at from arrangements other than the standard version (*after a Touch 1/4 from a standard PL*). It can be a very useful call, even without looking at extending the definition beyond the accepted use from columns. The material below feature various sex arrangements as well as some 'lefties'.

SIDE LADIES CHAIN,  
HEADS PASS THRU,  
SEPARATE @ ONE TO A LINE,  
TOUCH 1/4, COORDINATE,  
FERRIS WHEEL & CENTRES SPREAD,  
OTHERS FACE, ALLEMANDE LEFT.

HEADS SQUARE THRU,  
SIDES HALF SASHAY, SWING THRU,  
CENTRES RUN, BEND THE LINE,  
TOUCH 1/4, COORDINATE,  
FERRIS WHEEL, ZOOM,  
LADIES SWING THRU, TURN THRU,  
MEN COURTESY TURN HER,  
PASS THRU, WHEEL & DEAL,  
SQUARE THRU **BUT ON 3<sup>rd</sup> HAND**  
DIXIE GRAND, ALLEMANDE LEFT.

SIDES FLUTTERWHEEL,  
HEAD LADIES CHAIN,  
HEADS HALF SASHAY,  
HEADS PASS THRU, SEPARATE,  
@ ONE TO A LINE, LEFT TOUCH 1/4,  
COORDINATE, PROMENADE

HEADS SQUARE THRU,  
SIDES HALF SASHAY, SWING THRU,  
CENTRES RUN, BEND THE LINE,  
TOUCH 1/4, ALL CIRCULATE,  
COORDINATE, TAG THE LINE,  
FACE IN, PASS THRU,

WHEEL & DEAL, ZOOM,  
CENTRES PASS THRU: **CB**

**CB (H) exact:** PASS THE OCEAN,  
GRAND SWING THRU, HINGE,  
COORDINATE, CPLS CIRCULATE,  
3/4 TAG, CENTRES SPIN THE TOP,  
OTHERS HAVE **HEAD** MEN RUN,  
LADIES HINGE, COORDINATE,  
COUPLES CIRCULATE, 3/4 TAG,  
CENTRE MEN TRADE,  
OUTFACERS PARTNER TRADE,  
CENTRES SWING THRU, RECYCLE,  
OUTSIDES "tap 'em on the shoulder"  
RIGHT & LEFT GRAND.

**PL:** LEFT TOUCH 1/4, COORDINATE,  
FERRIS WHEEL, PASS THRU,  
SWING THRU, MEN RUN,  
LADIES TRADE, FERRIS WHEEL,  
CENTRES PASS THRU: **CB**

**PL (exact H Lead R):** HALF SASHAY,  
TOUCH 1/4, COORDINATE,  
FERRIS WHEEL & SPREAD,  
TOUCH 1/4, COORDINATE, 1/2 TAG,  
SPLIT CIRCULATE, MEN RUN,  
CPLS CIRCULATE, CPLS TRADE,  
LADIES TRADE, CPLS 1/2  
CIRCULATE, BEND THE LINE: **HOME**.



## **SINGING CALLS**

### **SMOKE GETS IN YOUR EYES**

Knee Deep Melodies 138 by Chris Froggatt

Tempo: 126 Rhythm: Shuffle

This month we welcome Knee Deep Melodies to the music review. As introduced in the January 2019 review, this label is produced by Chris Froggatt, hailing from Australia. Good dance beat. A familiar tune with leads clearly played by electronic flute, guitar, and piano. The same instruments play lots of fill notes. Kettle drum rushes add a nice touch. A classic sing-along that is played in a relaxing country style. Key change on middle break offers a nice zing.

Heads Promenade Halfway - Sides Touch a Quarter - Walk & Dodge - Swing Thru - Girls Circulate - Boy Trade - Boy Run - Ferris Wheel - Zoom - Pass Thru - Swing

### **ROCKET MAN**

Knee Deep Melodies 139 by Chris Froggatt

Tempo: 128 Rhythm: Shuffle

Good dance beat. The tune is easy to follow with clear leads played by keyboard, guitar, and piano. Lots of fill notes from the same instruments. An Elton John classic that many dancers will sing along. Music is played in country/pop style. Middle of the energy chart. May need to adjust speed.

Heads Square Thru - Right Hand Star - Heads Star Left - Do Sa Do - Swing Thru - Boy Trade - Swing

### **AMARULA SUN**

Rhythm Classic 202 by Larry Letson

Tempo: 122 Rhythm: Shuffle

Rhythm Records is offering a sub-label that features some of yesterday and today's great callers. Their first release features retired caller, Larry Letson. Not only good to hear him, but he hasn't lost a thing. Musically, good beat. Tune is easy to follow with clear leads played by steel drum, acoustic and steel guitars. Lots of strong fills from the same instruments. A country song played in country style with a slight Caribbean feel.

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

### **MY WALKING SHOES DON'T FIT ME ANYMORE**

Rhythm Records 370 by Jet Roberts and Jerry Story

Tempo: 126 Rhythm: Boom-Chuck

Great dance beat. Leads are clearly played by dobro, harmonica, and fiddle. Lots of strong fills from the same instruments plus banjo in the background throughout. Exciting, fast-moving country music to a Bluegrass classic song. Two key changes will send the dancers into orbit.

Heads Square Thru - Do Sa Do - Swing Thru - Spin the Top - Right & Left Thru - Half Sashay - Box the Gnat - Slide Thru - Swing

### **BABYS' GOT HER BLUE JEANS ON**

Rhythm Records 380 by Jet Roberts

Tempo: 124 Rhythm: Boom-Chuck

Good dance beat. A familiar tune clearly played by keyboard, acoustic and steel guitars. Lots of strong fills from the same musicians plus banjo in the background throughout. A country song (Mel McDaniel) played in an exciting country style. Should be a winner.

Heads Star Thru – Pass Thru – Swing Thru – Boy Run – Couples Circulates – Chain Down the Line – Half Sashay – Box the Gnat – Slide Thru – Swing

### **GONNA BUILD A MOUNTAIN**

Sting Productions 21807 by Paul Bristow  
Tempo: 128 Rhythm: Shuffle

Good dance beat. Clear leads played by piano, saxophone, and guitar. Lots of fills notes from the same instruments. A classic sing-along is done in a lively swing style. Two key changes boost the energy. Tracks include music with and without harmony.

Heads Lead Right – Touch a Quarter – Scoot Back – Boy Run – Pass the Ocean – Boys Circulate – Girl Trade – Swing Thru – Boy Run – Girl Trade – Tag the Line – Face Left – Promenade

### **HEARTBEAT**

Sting Productions 21808 by Tommy P. Larsen  
Tempo: 128 Rhythm: Shuffle

Good beat. The melody is easy to follow with clear leads played by piano, guitar, and organ. The same instruments provide lots of fills. A Buddy Holly tune played in a laid-back country style. Tracks include music and without harmony. May need to adjust speed.

Two figures

### **PAPERBACK WRITER**

Sting Productions 21812 by Paul Bristow  
Tempo: 127 Rhythm: Shuffle

Good dance beat. The is easy to follow with clear leads played by electric guitar, organ, and keyboard. The end of every stanza adds tambourine followed by a change in rhythm that goes from every step to every other step. Interesting sound. A Beatles tune played in an exciting pop style.

Heads Lead Right – Touch a Quarter – Acey Ducey – Boy Run – Load the Boat – Single Circle – Boy Trade – Girl Fold – Peel the Top – Slide Thru – Swing

### **SUMMER IN THE CITY**

Sting Productions 21814 by Bronc Wise  
Tempo: 127 Rhythm: Shuffle

Good dance beat. A familiar tune out front with strong leads played by organ, electric guitar, and keyboard. The instrumental elicits a feel for the sixties and era from which this song originated. Exciting music that moves along at a quick pace.

Heads Square Thru – Right & Left Thru – Veer Left – Chain Down the Line – Dixie Style – Boy Cross Run – Boy Fold – Girl Turn Back – Swing

### **WHAT A DIFFERENCE A DAY MAKES**

Sting Productions 21817 by Jack Borgstrom  
Tempo: 128 Rhythm: Shuffle

Lots of Sting releases this month due to some missed months of reviews. My apologies to Paul. This should get us caught up. Good dance beat. The familiar tune is easy to follow with clear leads played by keyboard, mandolin, saxophone, piano, and electric guitar. Lots of fill notes from all the instruments. Really, a great sound with lots of musical variety. The tune is a sing-along. May need to adjust speed.

Heads Promenade Halfway – Square Thru – Right & Left Thru – Veer Left – Ferris Wheel – Cntrs Veer Left – Crossfire – Walk & Dodge – Swing

### **HOEDOWNS**

#### **CINDY,**

ESP Recordings 472  
Tempo: 126 Rhythm: Shuffle

Good dance beat. A contemporary sounding hoedown with music and fills from keyboard, guitar, and piano. A musical drop to feature percussion is a nice touch. The tune is not “Cindy” but rather “Little Red Riding Hood” by Sam the Sham is clearly played. Tracks include called patter by Bill Harrison.



## **THE BAND PLAYED THE BOOGIE HOEDOWN**

Knee Deep Melodies 138

Tempo: 126    Rhythm: Shuffle

Good dance beat. Another contemporary sounding hoedown with music from keyboard, guitar, piano, and horns. This really captures the musical feel of the original seventies song (same name). Great piece of music. Tracks include called patter by Glenn Wilson.

## **BUSTLE**

Tempo: 128    Rhythm: Shuffle

## **HUSTLE,**

Sting Productions 21852

Tempo: 129    Rhythm: Boom-Chuck

Two hoedowns for the price of one. "Bustle" is a contemporary sounding piece with chords played by keyboard and guitar. Strong beat is offered. "Hustle" is a country piece with chords played. Music from guitar, banjo, harmonica, fiddle, dobro, and piano. Musical drops add a nice touch. Two very good hoedowns offering variety for your program. May need to adjust speed.

## **MORE SINGING CALLS**

### **WOULDN'T IT BE NICE**

Rhythm Records 369 by Mike Seastrom

Tempo: 126    Rhythm: Shuffle

Beautiful introduction reminiscent of the original song. Great, strong dance beat. Clear leads played by guitar, mandolin, and keyboard make the familiar tune, easy to follow. Lots of fills from keyboard create a nice sound. A Beach Boys classic that will have the dancers join in the sing along. A winner from Rhythm. Tracks include music with and without harmony.

Heads Promenade Halfway – Square Thru – Square Thru Three – Trade By – Touch a Quarter – Scoot Back – Swing

### **MONEY**

Rhythm Records 372 by Wade Driver

Tempo: 126    Rhythm: Shuffle

Good dance beat. Leads are clearly played by piano, harmonica, and guitar. Lots of strong fills from the same instruments. The first half of every stanza drops the instrumental for a more

percussive feel. A rockin' song and piece of music played in country style.

Heads Promenade Halfway – Touch a Quarter – Walk & Dodge – Swing Thru – Boy Run – Bend the Line – Right & Left Thru – Slide Thru – Square Thru Three – Swing

### **WOMAN AMEN**

Rhythm Records 373 by Adam Christman

Tempo: 126    Rhythm: Shuffle

Good dance beat. Tune is easy to follow with clear leads played by fiddle, steel, and acoustic guitar. Lots of strong fills from the same musicians. A recent country hit (Dierks Bentley) played in country style. Middle of the energy scale. Tracks include music with and without harmony.

Heads Square Thru – Right Hand Star – Heads Star Left – Right & Left Thru – Swing Thru Twice – Swing

### **DON'T LET THE SUN GO DOWN ON ME**

Rhythm International 950 by Jake Shimada

Tempo: 122    Rhythm: Shuffle

Good dance beat. Clear leads make the tune easy to follow with lots of fill notes around the caller. Music from piano, guitar, and harmonica. An Elton John classic that is played in country style. A singing caller could send this song into orbit. Listen to Jake for a great example. Tracks include music with and without harmony.

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

### **CARRY ON MY WAYWARD SON**

Royal Records 288 by Tony Oxendine

Tempo: 127    Rhythm: Boom-Chuck

Good dance beat. Clear leads played by dobro, harmonica, and fiddle make the tune easy to follow. Lots of fill notes from the same instruments plus banjo in the background throughout. Callers will have to know the tune to put this singing call over well. A seventies pop song (Kansas) that is played in country style. Mid way up the energy chart.

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

### **DANCING IN THE MOONLIGHT**

Royal Records 289 by Tony Oxendine

Tempo: 129 Rhythm: Shuffle

Good dance beat. A familiar tune that is easy to follow with clear leads played by keyboard, guitar, and saxophone. The same instruments provide lots of fills. Another seventies pop song (King Harvest) done in a relaxing pop style. Adjust speed.

Heads Square Thru – Right Hand Star – Heads Star Left – Right & Left Thru – Rollaway - Swing

### **HAPPY DOES**

Solid Gold Music 233 by Tom Manning

Tempo: 126 Rhythm: Shuffle

Good dance beat. Strong leads played by mandolin, piano, and guitar bring the tune out front. Lots of fill notes from the same instruments. A recent country hit (Kenny Chesney) that is played in a relaxing country style.

Heads Promenade Halfway – Square Thru – Right & Left Thru – Veer Left – Couples Circulate – Half Tag – Scoot Back – Swing

### **IF WE EVER MEET AGAIN**

Sting Productions 21809 by Thorsten Hubmann

Tempo: 128 Rhythm: Shuffle

Good dance beat. Strong leads played by guitar, organ, and synth. The same instruments plus piano provide lots of fills. A recent pop hit (Timbaland with Katy Perry) that is played in an exciting pop style. Music comes in two keys. Adjust speed.

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

### **CIRCLE DRIVEWAY**

Sting Productions 21803 by Stefan Sidholm

Tempo: 128 Rhythm: Shuffle

Good beat. The melody is easy to follow with clear leads played by piano, fiddle, steel, and acoustic guitar. The same instruments provide

lots of fills. A lesser known Don Williams song that is played in a relaxing country style. Adjust speed.

Heads Square Thru – Touch a Quarter – Follow Your Neighbor and Spread – Fan the Top – Right & Left Thru – Dixie Style – Trade the Wave – Swing

### **DANCING**

Snow 21801 by Juli Burr

Tempo: 126 Rhythm: Shuffle

Good dance beat. The melody is easy to follow with clear leads played by mandolin, keyboard, and guitar. The same instruments plus piano provide lots of fills. Every stanza has parts where the percussive feel is enhanced. A pretty song played in country style. Middle of the energy scale.

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

### **I'M STILL STANDING**

Snow 21803 by Mathew Mills

Tempo: 128 Rhythm: Shuffle

Good beat. Strong leads bring the tune out front. Lots of fill notes. Music from keyboard, piano, and guitar. An Elton John song that is played in country style. Could be a rocker depending on the caller. Adjust speed.

Heads Square Thru – Do Sa Do – Girls Trade – Swing Thru – Boy Run – Bend the Line – Slide Thru – Pass Thru – Left Allemande

AS Records (dealer) ..... asrecordshop.com

DoSaDo Music(dealer) ..... dosadomusic.com

Blue Star Music ... buddyweavermusic.com

Rhythm Records ..... rhythmrecords.biz

Royal Records ..... royal-records.com

Solid Gold Records ..... solidgoldrecords.net

ESP Recordings ..... esprecordings.com

Knee Deep Melodies kneedeepmelodies.com

Sting Productions stingproductions.co.uk

# Thinking...



**Please Wait**

Why punctuation matters.  
Some people find inspiration in  
cooking their families and their  
dogs.

Others find inspiration in  
cooking, their families,  
and their dogs.







*"... YOU DID IT ALL WRONG.  
BUT WHAT YOU DID DO GIVES  
ME AN IDEA FOR A GREAT  
NEW MOVEMENT!"*

*"...OH YES, HERMAN GETS  
HIS BEST PATTERNS BY  
WATCHING HIS COLONY OF  
ANTS AT WORK..."*



Classic cartoons by Frank Grundeen  
from the pages of Sets In Order.

# LETTERS TO THE EDITOR

**This one was sent by Cal Campbell:**

Dear Barry

Jim Mayo and I have been friends for over 40 years. I served on the CALLERLAB BOG with him for 18 years. We've had many talks over the years.

We agree on many things about the history of Modern Western Square Dancing. We both feel that social aspects of Square Dancing are more important than the dancing. We also believe that the choreography that is presented to square dancers, is not that all important in the success of any dance.

This is an article Jim Mayo sent me. It was printed in It was in the final issue of the Northeast Square Dancer magazine and I copy it here for you to use.

"Along with the pitch to the CALLERLAB Board of Governors that I mentioned in my May column, I told them a couple of stories from my personal experience. These illustrate how choreography may be much less important to the success of MWSD than most callers think. I'll share them with you here.

Many years ago – in the 1960's I'm sure, I was dancing with the Allemande 8's, my club in Manchester, NH, at a Saturday night dance called by Al Brundage. It was after the third tip when Al came off the stage to talk with me. He came specifically to apologize for using the same figure in each of the first three singing calls of the evening. I had been dancing all three, but I had taken no notice of the figure that he used. I was dancing with the members of my club – my friends, and I was paying little-to-no attention to the choreography. I believe that for most dancers, even today, that is still true. They are paying no attention to the choreography in the singing calls –

unless they are breaking down because callers today tend to use four different figures in singing calls.

The other story I told the CALLERLAB BOG was about the Alpine Squares. That was a club that danced in a church in Chelmsford, MA. They held on to their success much longer than many, if not most, of the clubs in New England. They danced in a church hall that had two rooms. One was a hard-floored dancing area with good acoustics and plenty of space. The other was also a good-sized area with carpet and sofas. There were tables with chairs, and it was a wonderful place for folks to sit around and enjoy each other's company. And they did just that.

Although there were often ten squares at the dances, it was usual for nearly half of those people to be sitting in the next room enjoying each other instead of dancing to the wonderful caller they had hired. As that wonderful caller I took offense. I did eventually come to understand that square dancing was doing just what it did best. It gave folks a chance to get together and enjoy each other.

## ENCORE:

I have been honoured to have my column included in this magazine for the last 36 years. Ed & Pat have done a wonderful service to New England square dancing by continuing its publication. I thank them and wish them well in the future."

The next piece is from an email conversation we have been conducting this week. About what dancers like the best in square dance choreography.



"You certainly have my permission to quote me. And I also remembered another illustration of the same point that I tell frequently but apparently have never written. In the early 1960's I was dancing at a dance Al Brundage was calling for my club. After the 3rd tip Al came down to me on the floor and apologized for having used the same figure in each of the first three singing calls. I had not noticed even though I had danced all three tips.

I forgot that experience until about 30 years later, but I then remembered it clearly as I began to realize how much difficulty we had added to MWSD while trying to keep it from being "boring". We have continued to add difficulty over the next 30 years all in pursuit of our own (callers) interest in choreographic "variety".

### This one came from David Cox:

Dear Barry,

Thank you for printing that fascinating and incredibly well thought out article on teaching square dance calls that appeared in the previous issue of BTM (January).

I would like to make several comments on the article.

Firstly, nothing makes an old caller feel more alive than reading something that he had written 14 years previously. Thank you for making me feel alive and relevant.

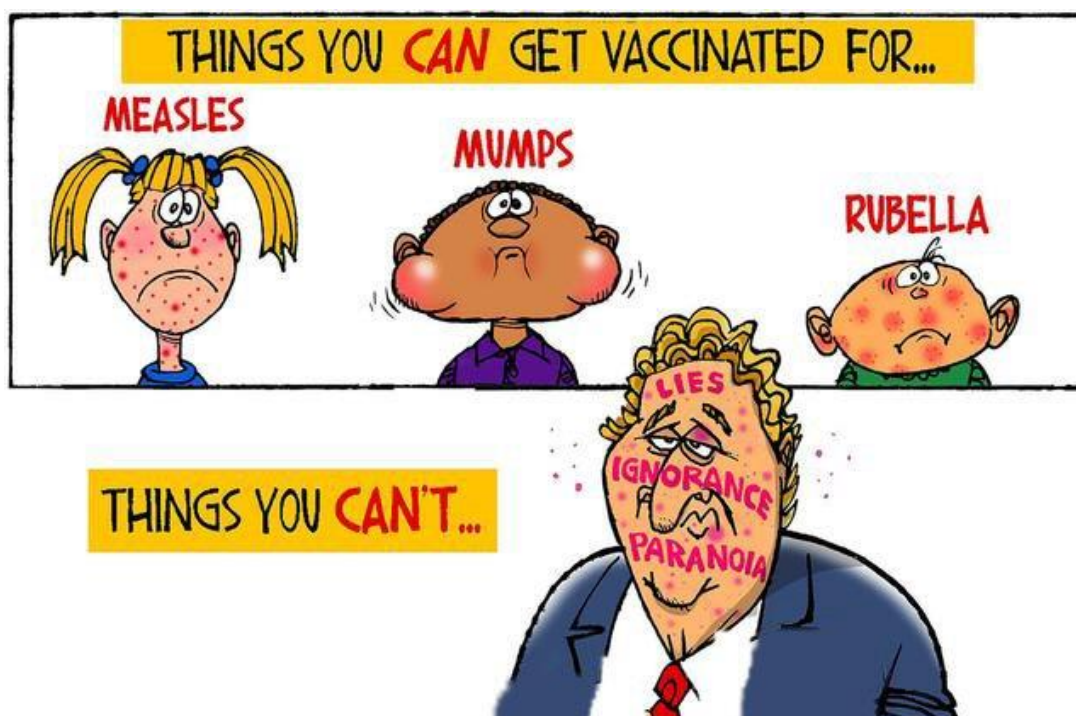
Secondly, there was a typo. I put it down to predictive typing. It is minor but the adjustment will make me appear less

illiterate (I wonder if that is ambiguity in itself?). In this section from page 19 - "By 'simple', I mean that a call that has a single section. By 'complex', I mean something that has more than a single section." the word "**section**" should be replaced by the words **DANCER ACTION**" or "**PART**".

I really enjoy the music reviews and hope to see some of my records, from 16 years ago, appear there in the near future.

TTFN,

David Cox



# THE Final WORD

## At Least For March

It is sure great to be back dancing again here in Wollongong after such a long break. Our numbers have been OK with two sets dancing each night so far.

We still have a number of dancers who have not re-joined as they are still waiting for 'the jab'!

Mind you we have been lucky overall in NSW with no community transmissions for months. Here in the Illawarra area (with a population around 300,000) we have only had a few transmissions over the entire year, and those were all brought in from either overseas, or idiots who cannot follow simple common sense rules regarding contact.

Masks did come in to use in January, and were mandatory for outside activities, however; this last 6 weeks has seen the regulations change to where masks are only necessary on public transport and when visiting hospitals, going to the doctor, etc.

The Australian National Convention in Darwin was cancelled; however, Scotty Scott from Adelaide is still heading up there with a group of dancers and are planning on having a couple of dances.

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

This is the same venue (same committee as well) that had originally planned the National Convention there in 2020 that had to be cancelled at the last minute. As all the plans, decorations, major work etc., had been done, it was just a matter of transferring. The venue is still the same, the Blue Mountains Grammar School, but the date is now first weekend in October (this is a holiday weekend in NSW – first Monday in October)

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

The Blue Mountains area has an amazing number of attractions for tourists, from the outlook at the Three Sisters lookout, to the Scenic World Skyways, inclined railway, walks, the Falls, plus so much more! This time of year is the absolutely perfect time for visiting the Blue Mountains...weather is

beautiful...the cold winter months are far behind and the scenery is truly spectacular in all its Spring glory.

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

Stay Safe and well and have a great 2021!!

Cheers, Barry



# ***Behind the Mike – Caller Resources***

## **BTM Website Update**

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

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

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

Here is the direct link:

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

Cheers - Barry

## **Sound Archive – Caller Material from SARDANSW educational sessions**

### ***Educational Programs***

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

### ***Dance Recordings***

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

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

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



# Appendix of UPcoming EVENTS



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

Just send me the full details and flyer.

**.jpg (image) AND WORD DOCUMENTS preferred**

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

**Dates to Remember** on the front Page.



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

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



**The NSW STATE SQUARE DANCE CONVENTION**

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

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

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

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

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

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

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

**BLUE MOUNTAINS GRAMMAR SCHOOL, WENTWORTH FALLS**

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

Look no further – come to the Blue Mountains in NSW

**STING PRODUCTIONS****AMBASSADOR CLUB***The Music of Tomorrow - For the Caller of Today***2020 EDITION****Would you like to support the production of new music?****Would you like to be an 'AMBASSADOR' for Sting Productions?****Reduced****We! YOU CAN!!****Reduced**

To become a member of the Sting Productions 'Ambassador Club' and be one of ONLY 150 callers to receive the next year's output of Sting music - one year ahead of the majority of other callers - all that you need to do is visit [www.stingproductions.co.uk/ambassador.php](http://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 1<sup>st</sup> April 2020, to Ambassador Club members - as part of the Sting Productions Ambassador Club 2020 Edition (24 tracks):

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

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

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

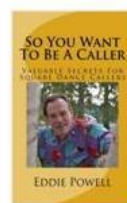
It takes action, practicing the right way, and  
becoming ready to market yourself. It took time and  
practice as a dancer to learn the moves, the same is  
true of calling.

**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](#)

# RIVERBOAT RECORDS



*Square  
Dance  
Music*



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

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

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

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

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

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

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

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

# Square Dance Gifts & Merchandise



**Come on and look at our range of gift ideas.**

**Our Facebook Page:**

[www.facebook.com/DWHT71](http://www.facebook.com/DWHT71)

**Our Website:**

[www.squaredancing.com.au/square-dance-merchandise-1](http://www.squaredancing.com.au/square-dance-merchandise-1)

**All orders delivered worldwide to your door!**

**OVER 100 DESIGNS & More Added Weekly**

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



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](http://www.kipgarvey.com) and follow the links.

# A&S Record Shop



*We go that extra mile to give you better service*

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

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

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

**NOTE THAT THE ONLY LABELS ON [www.asrecordshop.com](http://www.asrecordshop.com) are  
ESP, GMP, AND A&S!!**

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

**WE WOULD APPRECIATE YOUR BUSINESS!!**

**BOB and MARIE SHIVER [BOB@ASRECORDS.COM](mailto:BOB@ASRECORDS.COM) OR [ASRECORDS@ COX.NET](mailto:ASRECORDS@COX.NET)**

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

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

### VENUE:

Malak Community Centre  
13 Malak Crescent  
Malak 0812 NT

Sponsored by:  
Yorke Promenaders  
Diggers Delights  
TAWs - Sth Aust

## Darwin Fun Dance

### DATES & SESSIONS:

*Saturday 26th June 2021*

Evening Session 7:00 - 10:00 pm

*Sunday 27th June 2021*

Evening Session 7:00 - 10:00 pm

Australia

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

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

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

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

### CONTACTS:

*Scotty Scott: Ph. 0419 864 748 - [scotty.scott@internode.on.net](mailto:scotty.scott@internode.on.net)*

*Graham Burgan: Ph. 0427 973 226 - [grburgan@mail.com](mailto:grburgan@mail.com)*

### PRICING:

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

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

Proceeds will be donated to the National Society Promotions Committee.



# BECOMING A SQUARE DANCE CALLER

by Bruce Holmes



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

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

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



# 70<sup>th</sup> US National Square Dance Convention

## June 23-26 2021

### Jackson MS

#### INSTRUCTIONS FOR REGISTRATION (LEFT FRONT SIDE OF FORM)

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

#### INSTRUCTIONS FOR RV/CAMPING

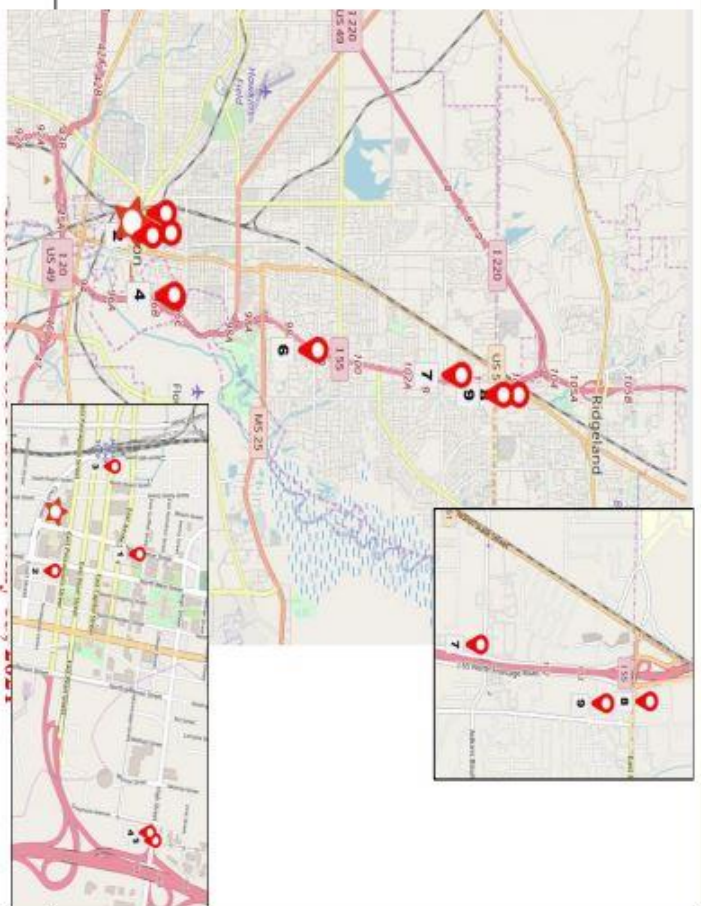
Indicate RV Camping on your registration form and enclose the required fees (4-night minimum) to cover the nights that you intend to stay. 30 or 50 Amp and water available at all sites with sewer at most sites. Free dump station on site. If you plan to camp together, you must arrive together. For more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

#### INSTRUCTIONS FOR HOUSING (RIGHT FRONT SIDE OF FORM)

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

**BUS PASS AVAILABLE IF NEEDED!**

#### Map of Hotels



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

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

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

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





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

## 70<sup>th</sup> National Square Dance Convention<sup>®</sup>

June 23, 24, 25, & 26, 2021, Jackson MS  
Online Registration - [Website.70nsdc.com](http://Website.70nsdc.com)

*Like us on Facebook*  
"Come Dance & Meet Elvis in 2021!"

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



### Please Print Legibly

Last Name: \_\_\_\_\_ First Name: \_\_\_\_\_  
Address: \_\_\_\_\_  
City: \_\_\_\_\_ State: \_\_\_\_\_ Zip Code: \_\_\_\_\_ Country: \_\_\_\_\_  
Phone: \_\_\_\_\_ Cell: \_\_\_\_\_  
Email: \_\_\_\_\_  
(Email addresses will only be shared with the NEC for upcoming convention information)

☐ Check if you do not want your email shared

Registrations are non-transferable.

Youth born after June 26, 2003 \$30.00

A \$10.00 fee per Registrant will be imposed for cancellations or changes.

Prices will increase May 1, 2021 to \$75 for adults, \$37.50 for Youth born after June 26, 2003.

Registrations received after April 30, 2021 will receive e-mail confirmation only.

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

☐ SOLO For badges First Name Last Name Subtotals

Adult: \_\_\_\_\_ Adult: \_\_\_\_\_ \$ \_\_\_\_\_

Adult/Child: \_\_\_\_\_ DOB \_\_\_\_\_ \$ \_\_\_\_\_

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Adult/Child: \_\_\_\_\_ DOB \_\_\_\_\_ \$ \_\_\_\_\_

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

### HOUSING

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

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

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

Please Circle Room Nights Needed:

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

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

☐ Wheelchair Accessible Room ☐ Special Needs Room:

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

Same Hotel as: \_\_\_\_\_

Block Housing Requests are due by Jan 2, 2021.

Block Housing (10-25 rooms) E-Mail: \_\_\_\_\_

Block Leader Name: \_\_\_\_\_

Group Name: \_\_\_\_\_

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

☐ Check Enclosed # \_\_\_\_\_ ☐ Visa ☐ MasterCard ☐ Discover

Name on Card: \_\_\_\_\_

Credit Card No.: \_\_\_\_\_

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

Dance Leader Name to be programmed \*Go to [www.70nsdc.com](http://www.70nsdc.com) to update your profile

Name: \_\_\_\_\_ ☐ Caller ☐ Cuer ☐ Contra ☐ Clogging ☐ C/W Lines

Name: \_\_\_\_\_ ☐ Caller ☐ Cuer ☐ Contra ☐ Clogging ☐ C/W Lines

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

Registration: Mary Ann Walker E-mail: [regchair@70nsdc.com](mailto:regchair@70nsdc.com)

Return completed form with payment to:

70NSDC, 5252 McIngvale Rd. Hernando, MS 38632

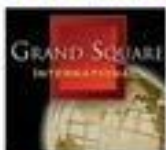


**WEDNESDAY NIGHT**

# TRAIL★END DANCE

**SQUARE  
DANCING**

## **MAINSTREAM EXHIBIT HALL B**



Sponsored by  
Grand Square Inc.

Tony Oxendine, MC featuring  
the Ghost Rider's



## **PLUS EXHIBIT HALL A**



Sponsored by  
the ARTS

Roy & Betsy Gotta, MC

## **ADVANCED TRUSTMARK BALLROOM B**

Join Us Down By The River



71st NATIONAL SQUARE DANCE CONVENTION®  
EVANSVILLE, INDIANA

Sponsored by the 71st NSDC  
Travis Cook MC

**JACKSON  
CONVENTION  
COMPLEX  
8:00 - 10:00 PM**



Dancing Fun in 2021 in the "City with Soul"

YOU TRAVELED FROM ACROSS THE UNITED STATES. *Welcome to Jackson, y'all!*





Dancing Fun in 2021 in the "City with Soul"

# Tuesday Night *Trails End Dance*

## June 22, 2021 7:30 - 9:30pm

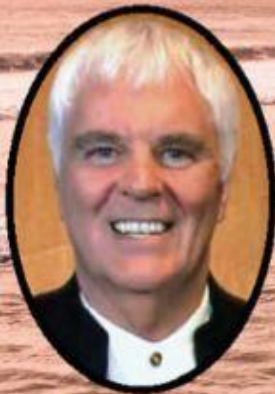
Lony  
Oxendine



Gary  
Shoemaker



Ken  
Bower



Jack  
Pladdys



**\$10.00 per person**

70th NSDC Trails End Dance  
Jackson, MS  
Exhibit Hall B in the Convention Center

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](mailto:registration@71nsdc.org) Website: [71nsdc.org](http://71nsdc.org)  
**Registration Information: (765) 662-2553**

**Please Print Clearly**

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

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

Amount Paid (us currency only) \$50.00 each x \_\_\_\_\_ = \$ \_\_\_\_\_

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

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

Payment (check one) Check ☐ MasterCard ☐ Visa ☐ Discover ☐

Name on Card: \_\_\_\_\_ Signature: \_\_\_\_\_

Credit Card No.: \_\_\_\_\_ Expiration Date: \_\_\_\_\_ Security Code: \_\_\_\_\_

Statement Mailing Address: \_\_\_\_\_

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

**Convention Badges required for entrance to all Convention Activities.**

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

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

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





## 22nd Canadian National Square & Round Dance Convention

670 Queen Street, Fredericton, NB Canada

July 21, 22, 23 - 2022

## JOIN THE VIOLET CREW IN '22



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

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

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

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



Fredericton Convention Centre

### REGISTER NOW!!

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

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

or

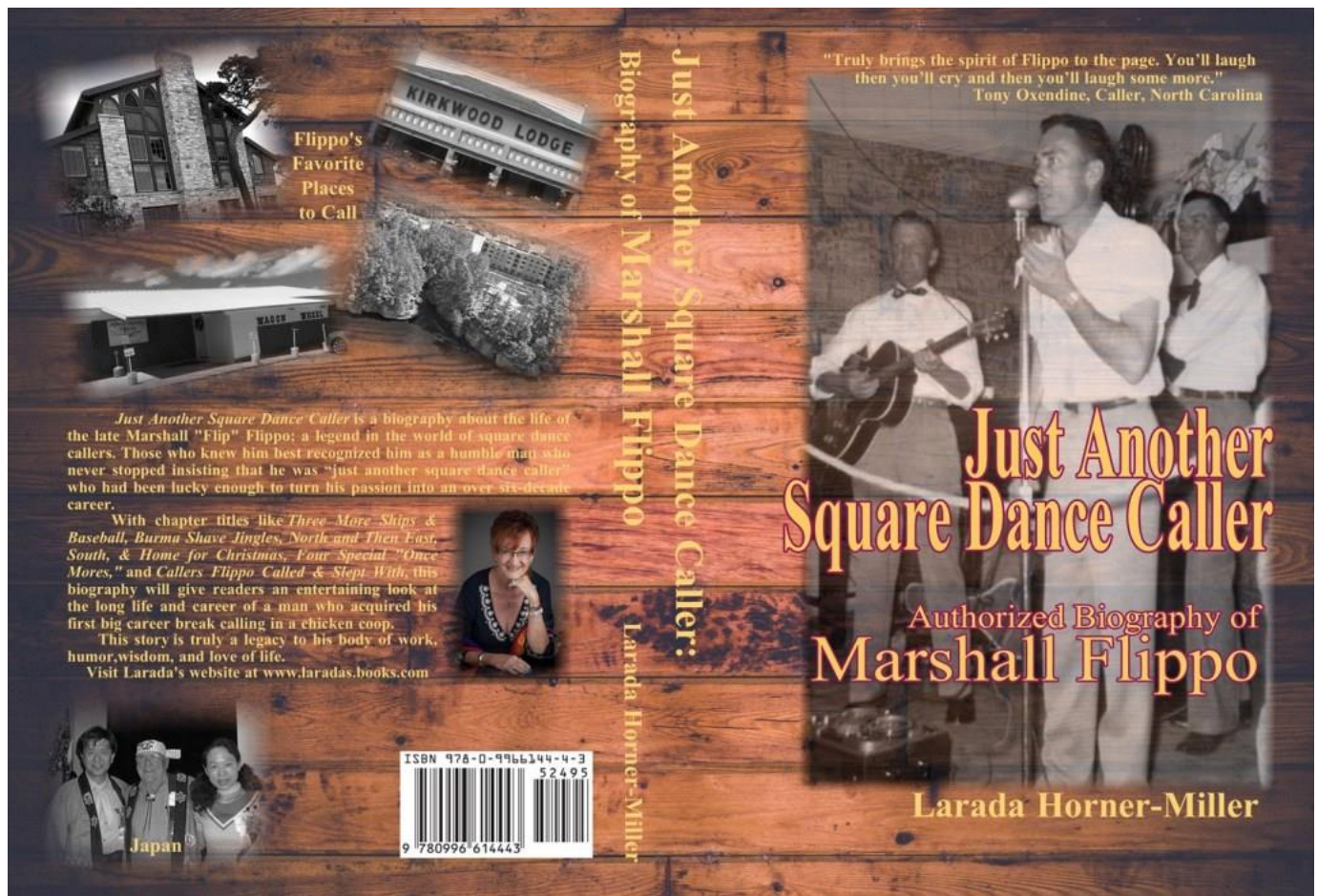
Terry & Melonie Hebert  
[sdcaller@nbnet.nb.ca](mailto:sdcaller@nbnet.nb.ca)  
506-472-1444



Left: Changing of the Guard at the Historic Garrison District

22<sup>nd</sup> Canadian National Square Dance Convention  
July 21-23 2022  
Fredericton NB





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

Purchase Marshall Flippo Autobiography -Just another Square Dance Caller



# Northeast Callers School 2021

Programs for Beginning and Experienced Callers



**Ken Ritucci**

*Massachusetts  
(Callerlab Accredited Caller Coach)*

## SPECIAL GUEST INSTRUCTORS:



**Bill Harrison**

*Maryland  
(Callerlab Accredited Caller Coach)*



**Ted Lizotte**

*New Hampshire  
(Callerlab Accredited Caller Coach)*



**Bear Miller**

*Colorado  
(Callerlab Accredited Caller Coach)*



**Kip Garvey**

*California*

**OCTOBER 7-11  
2021**

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

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## TWO LEVELS OF PROGRAMS

### Beginner

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

### Experienced

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

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

Ken Ritucci has 46 years of calling experience.

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

## School Information

### Cost:

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

### Program:

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

### Lodging:

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

### Food:

Several local restaurants available with good food at reasonable prices.

### Location:

Off Exit 78 from the Massachusetts Turnpike.

### Additional Info:

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

## POINTS OF INTEREST

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

### Key Benefits of this School Include:

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

### Topics of Discussion:

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

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

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

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

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

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

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

Make checks payable to:

**Northeast Callers School • Ken Ritucci**

132 Autumn Road • West Springfield, MA 01089

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

Canadians please remit U.S. funds





# The Teaching Institute

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



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



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



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

## Program

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

## About The School

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

### This school will concentrate on:

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



## Application

# The Teaching Institute

St. Louis, MO  
August 26-29, 2021

Name: \_\_\_\_\_

(spouse/partner) \_\_\_\_\_

Street: \_\_\_\_\_

City: \_\_\_\_\_

State: \_\_\_\_\_ Zip: \_\_\_\_\_

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

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

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

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

Make checks payable to:



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

Canadians please remit U.S. funds

## School Information

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

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

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

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

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

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

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

# The Teaching Institute 2021

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



**Ken Ritucci**  
Massachusetts  
(Callertab Accredited  
Caller Coach)



**Bill Harrison**  
Maryland  
(Callertab Accredited  
Caller Coach)



**Kip Garvey**  
California

**August 26-29, 2021**  
**St. Louis, Missouri**