



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

**An International Magazine for Callers**



***DATES to REMEMBER***

# **2021**

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

It is hard to believe that we are now 4 months into 2021. After the disastrous year we all had with the impact of the pandemic, now time is flying again.

This time last year saw us all disheartened with having our National Convention cancelled. Like all areas with major events and festivals we all were reeling in shock, as no-one had ever imagined this could really happen.

After nearly four years of hard work by the committee, it was devastating to have to cancel. At least, now with the main elements of the pandemic behind us, we are able to move forward with all the regular events. Here in NSW, while it was heart-breaking to have to cancel the convention in the Blue Mountains, at least we are able to fully utilise the same venue, with the same committee, for our State Convention in 2022. This venue and location were just too good not to be used.

It seems that most of us are now receiving the Covid- 19 vaccine (Sue and I are due for ours on 15<sup>th</sup> April – we had to wait longer as we had had our flu shots only a couple of weeks ago)...this gives us all a deeply felt 'sigh of relief'.

## INSIDE

Many thanks to everyone who has sent in notes with ideas, suggestions, and comments...all aimed at continuously

improving what we present in BTM each month. Many of the articles and information presented is a direct result of input from subscribers. Each month, our subscription base has grown; to the point where we now have just over 1200 direct subscribers.

As usual, this month we feature many great articles and submissions from authors all around the globe. Paul Bristow is with us again, as is Cal Campbell with a couple of articles. Dr. Allemander is with us again offering very serious advice to some very serious problems! Don Schlesinger from the USA also makes some interesting observations.

A number of subscribers also asked for more information on looking after their voice ...before, during, and after heavy and lengthy programs. I have done quite a bit of research and this month sees the first in a series on voice with this issue looking at exercises for warm-ups of the vocal chords. The ideas presented came from a wide range of sources...presentations at Callerlab Conventions by Arden Hopkin and Lisa Lincoln, a recorded seminar by Lisa Reynolds, as well as some general notes taken from a presentation at a NSW Callers weekend by a local vocal coach. Next issue we will have more on this general topic.

I noted last month that I am looking at a number of possibilities for including a regular update of all SD music released each month. This has turned out to be a somewhat complicated goal, and I am still working on the possibility.

Choreography pages this month feature lots of interesting ideas on various themes at both Mainstream (Dixie Style to a Wave) and Plus (Point-to-Point Diamonds), as well as some general Advanced material from Jaden Frigo, taken from a dance he called last month here in Wollongong.

David Cox has sent in a feature piece involving a neat gimmick. I remembered him using this concept at a National Convention in NSW about 9 years ago, and specifically asked him to put it down on paper to share with everyone.

## **CALLERAMA**

This month also sees the second in a series from Reinhold Roedig on working with Callerama. These tutorials are aimed at gaining a basic understanding of the fundamentals of this great program for callers.

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).

*Cheers*

*Barry*



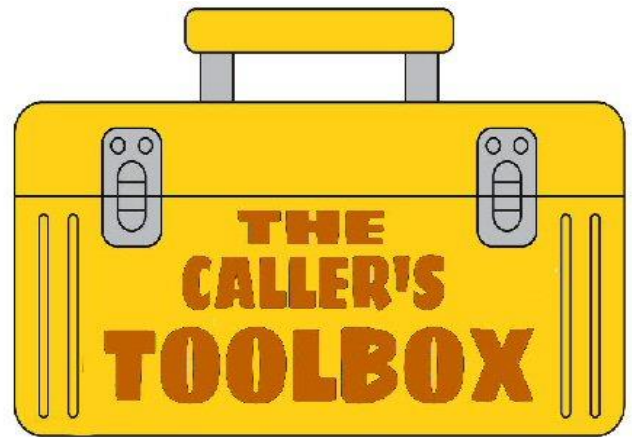
# SELF-IMPROVEMENT

## Part 1: OVERVIEW & MOTIVATION

***By Paul Bristow***

As you may be aware, the Callerlab Curriculum Guidelines for Caller Training specify 21 topics; I like to think of these as the “plates” that any Caller needs to keep “spinning”, where each plate is a necessary part of the skill-base required to be a Caller. This list of topics is sub-divided into three headings: **ESSENTIAL TOPICS**, **IMPORTANT TOPICS** and **DESIRABLE TOPICS**. However, it should be understood that these groupings are not intended to infer that any topic is any more or less necessary, they are just an attempt to apply some degree of priority to the wide range of skills that a Caller needs to develop; to be a Caller you must have an understanding of **ALL** of these topics.

Amongst the **IMPORTANT TOPICS** listing is the subject of **Self Improvement Techniques**, which has to (eventually) become the principal necessity for any Caller. Perhaps it is easier for the newer Caller, who has everything to learn and can easily identify the goals to which he (or she) aspires, to be able to compile a programme for self-improvement. As a Caller becomes more experienced the scope for self-improvement is difficult to identify but it will be there; a friend of mine once said that “the Caller who knows it all, has come to the end of the road and is finished”, even the world’s most successful Callers must identify methods by which they can continue to develop and improve their skills, whatever difficulties we may face in establishing our needs we must all strive to improve.



Before I get into listing the many ways that you can use to improve your Calling skill-base, I would like to mention one aspect of human nature that – if not considered and understood – may act as an impediment towards successfully improving what you do. The problem that many of us will face has to be **Motivation** – finding a reason to “try to improve”. Here are some thoughts on that subject.

### **MOTIVATION**

The danger which we all face as we taste success as Callers is the onset of complacency and apathy. Any person who wants to achieve permanent and sustained success must acquire a vast reserve of inner strength, determination and desire and must be capable of self-motivation in order to be able to motivate others. Success is directly related to motivation; if your attitude is to give the best of yourself and to constantly seek improvement in all that you do you are positively motivated.

The definition of motivation is “The cause of human behaviour; the process which impels you towards activity and betterment; the ability to motivate yourself to accomplishments, to achieve goals, it is the

process which changes dreams and desires into achievements”.

It is important to understand the difference between “internal” and “external” motivation. Effective motivation comes from within i.e., internal motivation. External motivation – that which occurs as a result of external stimuli – is short-lived and of limited value. Think back to the first time that you stood on a stage to Call; success in this endeavour (in some cases bare survival!) motivated you to continue. N.B. the applause etc. is an example of external motivation. After that first experience you will only continue if you so wish i.e., if you are still internally motivated.

In order to motivate yourself to succeed and improve you must - SET GOALS - goal setting is the secret to success and is the most positive step you can take towards motivating yourself.

This "Goal Setting" exercise is, in effect, the process of putting together or “building” a programme for your development as a Caller that includes a strategy for self-improvement of all the skills that are mentioned in the Curriculum Guidelines. You should consider: Where would you like to be in one year, two years, five years etc.? How do you intend to achieve these goals? What steps will you take if these goals are not achieved by the time that you originally anticipated that they would?

It is amazing how few people have a plan or programme for their life and then wonder why they aren't getting anywhere. Remember, you can always find ways to improve your circumstances if you take the time to plan a route to the success that you would like to achieve.

The following lists were derived from an excellent presentation, on the subject of motivation, made by Cal Golden at a Callerlab Convention. His presentation was taped and is available through the Callerlab “Home

Office” (a copy is held in the SDCCGB Library and is available for members to borrow). The lists are self-explanatory and form the basis of a motivation programme, which you could apply to many areas of life including Calling.

## GOAL SETTING

- (1) Write down your goals – *what do you want to achieve as a Caller?*
- (2) Write down a plan of action – *what do you need to do, in order to achieve these goals?*
- (3) Write down a target date – *you must set a target date to be able to measure your progress*
- (4) Write down any problems you may encounter – *this will be difficult to do but you must try*
- (5) Write down your answers to these problems – *find a solution to each problem that you imagine*
- (6) Write down what it will mean to you to achieve these goals – *you will need to have an incentive*

### ***There are four reasons why most people will not set goals:***

- (1) They do not know how – *you will need to develop this skill to create your plan*
- (2) It is too much trouble – *you cannot afford to be apathetic, setting goals is important!*
- (3) They do not have faith in their own goals – *you will never achieve what you don't believe in*
- (4) They begin on a long-term plan and become discouraged when they do not see any short-term results – *you must be realistic when setting target dates; they must be demanding but achievable*

### ***There are five steps to follow to become motivated and set goals:***

- (1) Start by thinking what you really want out of life – write it down

- (2) Develop a plan to achieve your goal and set a deadline
- (3) Develop a sincere desire for your goal
- (4) Develop an unshakeable confidence in yourself and your ability to achieve the goals you have set for yourself
- (5) Develop an unshakeable determination to follow through

*If you find you have lost your motivation, look for some or all of these probable causes:*

(1) <b>Doubt</b> .....	You lose your self-confidence
(2) <b>Procrastination</b> .....	You begin to “put things off” – and/or – you stop taking risks
(3) <b>Devotion to false goals</b> ....	You believe that being a Caller will automatically place you above other people i.e., you “covet” the “fame and fortune” of that role
(4) <b>Complacency</b> .....	You rest on your laurels, assuming that you’ve done enough
(5) <b>Loss of purpose</b> .....	You must never forget that the real fun of Square Dancing is often found in the smaller groups, not just in big festivals and dances

Finally on the subject of motivation and creation of a plan for self-improvement, remember to pace yourself and pay attention to the enhancement and development of all of the skills that are necessary to a Caller;

remember the story of the Woodsman who worked so hard and so fast that each day he cut down less and less trees because he never took the time to stop and sharpen his tools!

## PART 2 – General Considerations

In the previous section, I spoke about the 21 topics specified in the Callerlab Curriculum Guidelines for Caller Training. My intention is to consider these individual topics over the next few articles and suggest some ways that you could consider to improve your performance in all of these areas. Of course, some topics are more obviously suited to “self-improvement” - but all of them need to be considered if you wish to continue to develop as a Caller. In my article on Programming, I stated that every Caller should be working towards a “Personal Development Plan” aimed at improving the value of their performance; with this thought in mind, here are a few general ideas:

### **Every time you Call is an opportunity to improve**

Practice makes perfect – so they say – and you should never waste an opportunity to practice. The absolute worst thing that any Caller can do is to just “stand up and Call” - without

planning first. Every tip should have a “purpose” and every time that you Call you should be addressing the idea of self-improvement by finding something that you need to develop and improve.

Obviously, the primary requirement has to be entertaining the Dancers, so your tip must not “feel” as though you are “practising”. That is an important aspect of Calling; the Dancers should assume, from the way that you present your Calls, that everything you are doing is especially for them!

Even so, with the Dancers expectations in mind, you still need to take the time to plan ahead and to put together a list of objectives for each tip, as well as for every dance event where you are Calling. Which of your “plates” need attention? Which areas of your Caller Skill-Base require the most practice in order to achieve the goals that you have set for yourself in your “Personal Development

Plan”? How can you improve your ability in those areas, within the tips that you will be Calling?

### **Take the time / make the time**

Whilst almost every Caller that I speak with agrees that self-improvement is necessary, several say that they “just don’t have the time...”. To them I would say: “take the time to make the time”! You need to develop and improve; you owe it to yourself and to the Dancers to do this. Above all, don’t fall into the trap where you believe that you don’t need to do anything; there is a real danger that you will start to believe that what you are doing is “acceptable” and that you will assume that that is sufficient. Remember you will never really “fail” until you stop trying!

My suggestion to all would be to spend, at least, one hour a day working on Calling; this would be an hour outside of the time when you are “on-stage”, “performing”. At the very least you should be planning your next session of Calling, although it would be wise to ensure that you also consider more of the many topics that exist - especially those that you have decided are in need of attention.

You may well face the “blank page” problem; where you have decided to write some choreography but just can’t decide where to start. There are many ways to deal with this situation but one that works quite well is to write the name of every Call on a separate card, draw a few cards (at random) and then try to write something from the Calls on the cards that you have chosen. Just an idea...

Notwithstanding all the above, you should also be aware that there will be a point where some ideas have reached their natural zenith. As the old saying goes: “all things, in moderation” don’t overdo any aspect or idea to the point where you begin to reduce its value. “Do what you do do well...” - find out what works best for you and then work on making that aspect the best that it can be; avoid “false” targets (trying to be something

that you are not). Your show must be an extension of your own personality, i.e., it must be “believable... Never forget, above all, you are an “entertainer”!

### **SELF IMPROVEMENT: A “BULLET POINT” LISTING:**

The importance of Self-improvement is so high, in my opinion, that - over the years - I have written many articles and given many presentations, supported by handouts, that have included a number of lists in a “Bullet Point” format. Shown below is a combined listing of all of these points, that I have integrated into one set. Whilst I am sure that I will continue to add to these, over time, I offer them as a “starting point” from where you might develop your own list.

- Tape your calling: - listen to it... (this will be the most difficult thing for many Callers)
  - criticise it... (every time you find a fault, find a way to fix it)
  - identify where your weaknesses lie and decide upon a plan to improve...
- When you listen to the tapes that you have made of the events and occasions upon which you have Called, do so very carefully; it is important that you should also consider the entertainment value - the overall "show" - as well as the individual “curriculum topic” elements.
- Look for repetition, similarity/monotony in choreography, limited use of Calls and concepts.
- The way you present individual Calls, Choreographic routines, Singing Calls and all the other aspects of your "show" needs to be the subject of constant analysis, revisions, alterations and - where appropriate - improvement; you will find

that your presentation can always be “tweaked”.

- Listen to your singing calls; use your live performance as a basis for any home practicing.
- Avoid making radical changes: unless you have discovered horrendous problems. Instead work on one piece at a time. If you change too much, you may throw away more good bits than bad bits - the old saying that fits this would be: “don’t throw the baby out with the bathwater”!
- You need to be aware of how others perceive your "show". Every time that a Dancer tells you how they feel about your presentation always listen to them - and say, “thank you”.
- Listen carefully to criticism from others and encourage comment. Any negative statements, delivered in an emotional style, are unlikely to have anything to do with the way that you are Calling and will most probably be unfair and undeserved. Flattery always feels good – but has very little value: you want their true opinion not a friendly, or even “sycophantic” appraisal!
- Be prepared to filter out and ignore any unnecessary or unfair criticism but conversely do not reject honest observations because you find them difficult to accept. Avoid over-reacting, take the comments away, consider them and then reject any that are not constructive or valid.
- This is the one area where you might do the research by asking your "customers" for their own opinions - but be careful to phrase the questions effectively - a specific query (i.e., what do you think about “X” “Y” or “Z”...) will work best.
- Remember, the difference between the most successful and least successful Callers will always have a lot to do with their presentation!
- Set yourself tasks; every time you call you should try and include something new.
- Observe and listen to other Callers and Entertainers. If you can borrow something from them and make it yours (not just simply copy it) then it could serve to enhance your show. Which Entertainers do you feel are the best? Are there any things that they do, that you could use?

## **Nobody yet has called the Perfect Dance and probably nobody ever will!**



*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.*

# VOCAL WARM UP

Willie Nelson once said,

*“When you’re singing, you’re using extra muscles, and it requires a lot of exercise and breathing. You can’t do that if you’re a sissy. If I have any fitness advice for people, I’d tell them to sing more. It’s good therapy, too.”*

He makes a very valid point that is relevant to us as Square Dance Callers,

as we do get to sing with tag lines on singing calls, and these are an important part of our overall performance.

Professional singers know how physically demanding singing can be. It takes a lot of stamina and energy to sing onstage and bring the venue to life.

That’s why singing, like any other physical activity, should involve a warm-up, as well as a vocal cool-down.

## WHY DO YOU NEED TO WARM UP YOUR VOICE?

We warm up our voices so we can **keep them healthy**, sound our best and protect against damage. Warming up your voice will allow you to sing better and extend your range comfortably. It is absolutely necessary to always warm up before singing.

Singing is a physical activity; it is essential to warm up to have greater control over your voice. Your vocal cords are made up of muscles just like any other part of the body and these need warming up to prevent strain and damage. You can do this with a combination of breathing exercises and warm-ups before every session.

There are many possible exercises that can be used by callers as a general warm-up prior to a dance. Most quick singing warm-ups can be done in just 10

to 20 minutes, and they should become an integral part of a callers’ routine. There are many options to choose from for these exercises:

### 1. YAWN-SIGH TECHNIQUE

For this quick vocal exercise, simply yawn (take in air) with your mouth closed. Then, exhale through your nose as if you are sighing. This will help relax your voice and improve its range.

### 2. HUMMING WARM-UPS

Humming is one of the best vocal warm-ups because it doesn’t put a lot of strain on your vocal cords. Place the tip of your tongue behind your bottom front teeth and hum up and down the major scale

while keeping your mouth closed. Each note should sound like “hmmm” — including the “h” sound is less taxing on your voice.

Start at the bottom end of your voice — the chest voice — and hum arpeggios up and down on a five-note scale passage, going up a semitone each time. Avoid the extreme highs and low notes in your range and keep your breathing relaxed.

### 3. FIVE-NOTE SCALE PASSAGE

Using the same pattern as one above sing on vowels such as ‘oh’, ‘ah’ and ‘ee’. Vowel sounds help develop tone, pronunciation, power, and articulation. Singing arpeggios are great for ear training, enabling you to focus on moving from one pitch to another.



### 4. SLIDE TO A 5TH

This exercise - slide to a 5th - is relaxing for your voice, helping to relieve tension. Using the five-note scale, sing an aah sound and smoothly slide up to a fifth and back down again. This works on the transition between chest voice and head voice.

### 5. JAW LOOSENING EXERCISES

When singing, you want to drop your jaw lower than when you are just talking. With your finger, trace back along your jawline from your chin to your ear. That curved space between your jaw and your ear is where you want to drop your jaw.

Pretend you are yawning with your mouth closed and feel where your jaw drops. Avoid just dropping your chin.

### 6. VOCAL STRAW EXERCISE

To perform the vocal straw exercise (also known as straw phonation), take a straw and hum through it. Start at the bottom of your range and slide up to the top slowly and evenly. Then, hum your favourite song through the straw. You can also place the straw in a partially full glass of liquid and blow controlled bubbles in the glass.

### 7. LIP BUZZ VOCAL WARM-UP

As far as vocal warm-ups go, lip buzz (or lip trill, as it is sometimes called) is very simple. The goal is to make a motorboat sound by making your lips vibrate as you blow air through your mouth and nose. The lip trill — also called lip roll or ‘bubble’ — is great for warming up your voice and diaphragm gently. It subjects the vocal cords to less tension, making it safer and easier to sing through your entire range without hurting your voice.

To make the vibrating sound, bring your lips together, keeping them closed and relaxed, and blow air through them to create a raspberry sound. Add pitch and move slowly up and down your range on arpeggios — the first five notes of the major scale work well — ensuring your breath is relaxed throughout. You can incorporate pitch slides as well.

### 8. TONGUE TRILL EXERCISE

The tongue trill vocal exercise is difficult for some singers. It involves curling your tongue and rolling your R’s as you go through your range from low to high.

## 9. TWO-OCTAVE PITCH GLIDE WARM-UP

For this easy vocal warm-up, make an “eeee” or “ohhhh” sound and gradually glide through the chromatic notes of a two-octave range. Glide up and then back down. This will transition from your chest voice to your head voice.

## 10. VOCAL SIRENS EXERCISE

Much like the pitch glide, the siren exercise takes an “oooo” sound and gradually goes from the lowest note of your range to the highest and back down, like a siren for an emergency vehicle. The sound is continuous and covers the tones between the notes. The siren is also effective at the start of a warmup.

Imagine the noise a fire engine makes as it passes by and imitate with your voice. Sing a long siren on “oh” or “oo”, beginning at the lowest comfortable place, and slide through every note until you reach the top of your range and then travel back down again. The aim is for a continuous slide with smooth transitions through each section of your register.

This warmup is great for connecting vocal registers and making sure the air moves correctly behind your vocal cords in a relaxed style. You can also try the siren in reverse; starting with your mouth open wide and going from high to low.

## 11. VOCAL SLIDES TECHNIQUE

This technique is also known as a portamento, which is Italian for “the act of carrying.” Much like the siren exercise, you slide from one note to the next in your range, but you don’t sing the in-between notes.

## VOCAL WARM UP TIPS

### 1 HUMMING

You can warm your voice up really quickly by humming because it keeps the air trapped inside your instrument

### 2 ELEVATOR SLIDES

Use an Ahhh sound and start on a low note and smoothly slide right up to your highest note and back down again

### 3 THE LIP BUBBLE

It’s just like blowing a raspberry. You start by putting your fingers into your cheeks near your chin and then keeping your lips closed but relaxed, blow air through them

[singerssecret.com](http://singerssecret.com)

## FINAL THOUGHTS

Vocal warm-ups and exercises are an integral part of any vocalist health routine. Knowing why you should be doing these is the first step toward actually doing them. Once you have mastered a few vocal warm-ups and exercises, always remember to maintain good posture, and use proper breathing techniques.

**Notes:** The above exercises and ideas are drawn from several sources including comments made by Arden Hopkin, Lisa Lincoln, and others (at various Callerlab and other educational seminars) as well as some general research done by myself a few years ago.

There are many areas regarding the use of our voice which relate directly to our profession, including the above topic, as well as such others as Cooling Down after a performance, Protection from over-use, etc. I hope to cover more of these in coming months. *Barry*



## or This Square Ain't Big Enough for the Eight of Us

**BY DAVID COX**

I have been a square dance caller for over 45 years and my opinions and attitudes have changed over time. I hope that my understanding of how we should call is currently at the pinnacle.

We all have different abilities and skills. That makes us each unique. I think my strengths are in variety...both musically and choreographically.

I believe the essential elements of choreography contain things like timing and body-flow, naturally, but to excite, please and challenge dancers, I like to use the element of surprise. I like to think that my choreography is challenging, not because it is intricate or difficult, but rather, because it is unexpected. It has good body-flow, but the dancers cannot anticipate, all the time, what I will call next. I like to take easy calls and use them in unusual ways.

One of the routines I use could be called 'THE BIG PUSH'. Like many things, if we wish to use the element of surprise it is important NOT to use this material all the time. Just every now and then...so it will be a surprise. It is also important to be aware that this material uses ordinary words, rather than specific square dance calls, to facilitate the set-up/resolution. This means you can only do this if you speak the local language. So, to be clear, if you are in Denmark, you MUST be able to speak Danish to have any chance of using this material.

The concept is simple. I ask the #1 couple to walk across the square and push the #3 couple out of the square. This gives me two mini-squares. I can call an enormous amount of material to the mini-squares and I will present it to you in several levels of complexity. You should start out with the simplest form and, depending upon dancer skill levels, you can decide how far you want to push the ideas.

Because I am comfortable and confident with my ability to resolve the square using sight methods, I don't actually have modules that I use. I just wing it. The following modules are typical of the type of choreography I can use in this situation.

**Setup** – COUPLE #1 WALK ACROSS AND  
PUSH COUPLE #3 OUT OF THE SQUARE

Now, EVERYONE...

PASS THE OCEAN, LADIES TRADE,  
SWING THRU, MEN RUN,  
BEND THE LINE (this is a zero module,  
everyone is back in their mini-squares)

RIGHT & LEFT THRU, FLUTTERWHEEL,  
REVERSE FLUTTERWHEEL (zero module)

PASS THE OCEAN, FAN THE TOP,  
RECYCLE (zero module)

TOUCH A QUARTER, SCOOT BACK,  
MEN RUN, PASS THRU,  
PARTNER TRADE, SLIDE THRU (zero  
module)

**Resolution** – COUPLE #3 PUSH COUPLE #1 BACK INTO THE MIDDLE OF THE SQUARE...SIDES LET THEM IN - YOU'RE HOME.

Assuming that went well, let's lift the level. This time we will work with same-sex mini-squares.

**SETUP** – HEADS PASS THE OCEAN, EXTEND, SINGLE HINGE, CENTRES TRADE, CENTRES RUN, FERRIS WHEEL, CENTRES/MEN SWEEP A QUARTER, LADIES WITH THEIR BACKS TO ME -- WALK ACROSS THE SQUARE AND PUSH THE OTHER GIRLS OUT OF THE SQUARE –

We now have the men as a mini-square aligned with the side walls and the girls are offset, as a mini-couple, and aligned to the head walls. Let's do some gender-free modules...

PASS THE OCEAN, CENTRES TRADE, SWING THRU, CENTRES RUN, BEND THE LINE (this module is the same zero used above but we have made it gender-free by using different terminology)

TOUCH A QUARTER, WALK & DODGE, PARTNER TRADE, PASS THE OCEAN, CENTRES TRADE, SWING THRU, CENTRES RUN, WHEEL & DEAL (zero module)

PASS THRU, PARTNER TRADE, PASS THE OCEAN, SWING THRU, CENTRES TRADE, CENTRES RUN, BEND THE LINE (zero module)

PASS THRU, CLOVERLEAF, SLIDE THRU, PASS THRU, PARTNER TRADE (zero module)

**Resolve** – THE LADIES LOOKING AT ME, PUSH THE OTHER LADIES BACK INTO THE MIDDLE OF THE SQUARE, LADIES PASS THE OCEAN, LADIES SWING THRU, EXTEND, WALK & DODGE, PARTNER TRADE, SLIDE THRU, ALLEMANDE LEFT, YOU'RE HOME

Assuming that went well, let's lift the level. This time we will work with same-sex mini-squares. but we will make the choreography SEEM more complex by giving different calls to each gender. We will use the same set-up as before...

LADIES PASS THE OCEAN/MEN TOUCH A QUARTER, LADIES RECYCLE/MEN WALK & DODGE, LADIES PASS THRU/MEN PARTNER TRADE, LADIES PARTNER TRADE/MEN PASS THE OCEAN, LADIES PASS THRU/CENTRE MEN RUN, LADIES FACE IN/MEN WHEEL & DEAL, (at this point we will resolve. The men are in the same positions as at the start of the routine, the ladies are not. This is not a problem as we are going to resolve using sight rather than memorised modules)

**Resolution** – THE LADIES FACING ME PUSH THE OTHER LADIES INTO THE MIDDLE OF THE SQUARE – MEN, LET THEM IN. LADIES PASS THRU, SEPARATE AROUND 1 TO A LINE, PASS THRU, HALF-TAG, SINGLE HINGE, MEN TRADE, SWING THRU, RECYCLE, ALLEMANDE LEFT, YOU'RE HOME.

So, there it is boys and girls. It is a very simple concept. It makes the simple seem much more complicated. It allows us to perform our magic and make what appears to be difficult feel easy...and that is the art of a great caller.

# Organizing Square Dance Modules

by Calvin Campbell



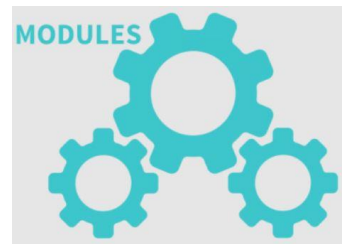
I organize my Modules two ways. The first way I have spread sheets where the Modules are organized by category. An example would be Set-up/Get-ins from a Static Square to Zero/Corner Box. (See the Table below)

By using a spread sheet layout, I can add or delete Modules at will. I have done a lot of that over the years. I can also quickly create other categories and cut and paste between spreadsheets.

1. The first (left hand) column is numbered, and Every Module gets a number. This makes it easier to sort the spreadsheet back to the original order. When I add in a new Module, it is inserted and given a decimal number. See 38.1 (below)
2. The Second column is a situation statement. It tells me the starting formation and the ending formation for the module. For example – a Static Square (SS) to a Corner Box (CB) is represented as SS-CB
3. The Third column is the actual module. It is typed out in full, with no abbreviations or symbols. Each Module is more than 7 “Basics” (movements) in the string. I use three dots (...) to separate the “Basics” in each module. (**NOTE:** some callers will use a symbol like a hyphen (-), or a Greater than (>), a plus sign (+) or even something

else. Whatever works best for the individual is fine; however, **the important thing is the “basics” need to be clearly separated**

- Some modules will have a focus “basic”. Not all modules have a specified focus movement.
  - I sometimes put the focus basic in “**bold**” type (example **Star Thru**)
4. The fourth column is the list or name of the highest “Basic” on the Callerlab recommended teaching order that is contained in that module. The entire spreadsheet it organized and sorted in the same manner this order. This makes it easier to progress along the teaching list with prepared modules of movements that are only known by the dancers at that time. With the highest movement listed, I will know that all the movements that come before that have been taught and the dancers can dance this module.
  5. The fifth column shows the Program List name. Basic 1, Basic 2, Mainstream, Plus and so forth.
  6. The sixth column is for my notes: In this column I can put anything that I think is important to know about this module. Notes or comments can be anything you want to find by glancing down the list. In the sample notes, I want to know the target F.A.S.R. of the set.
- I often use this column to put in keys words so I can find some Modules with the spreadsheet search function.



Module Number	Category	Module	Highest "Basic"	Program List	Comments
34	SS-CB	Heads/Sides Right and Left Thru ... Heads/Sides <b>Star Thru</b> ... 1 <sup>st</sup> Couple Left, Next Couple Right ... Two Ladies Chain ... <b>Star thru</b> ...	1 <sup>st</sup> R/L Next L/R	Basic 2	This module rotates the set 90° CCW
35	SS-CB	Head /Sides Ladies Chain Right ... Heads/Sides Right And Left Thru ... Same Couple <b>Star Thru</b> ... Double Pass Thru ... 1 <sup>st</sup> Couple Left ... Next Couple Right ... <b>Star Thru</b>	1 <sup>st</sup> R/L Next L/R	Basic 2	This module rotates the set 90° CCW
36	SS-CB	Head /Sides Pass thru ... Separate Around 1 to a line ... <b>Star thru</b> ... Zoom ... Centers Pass thru	Zoom	Basic 2	Flip Flops the set
37	SS-CB	Four Ladies Chain ... Sides/Heads <b>Star Thru</b> ... Zoom ... Centers Pass Thru	Zoom	Basic 2	This module rotates the set 90° CCW
38	SS-CB	Head /Sides Ladies Chain ... Sides Circle Left ¾ ... Zoom ... New Centers Partner Trade	Zoom	Basic 2	This module rotates the set 90° CCW
38.1	SS-CB	Head /Sides Separate ... <b>Star Thru</b> behind the inactives ... Zoom ... New Centers Right and Left Thru ... Pass thru	Zoom	Basic 2	Flip flops the set

Each spreadsheet is sorted by the highest "basic" in the CALLERLAB recommended teaching order. Since I'm using spreadsheets, I can sort them into any other order I want. I use the spreadsheets "search" function to locate things like all the Modules that have "Zoom" in the string. I also use the search function to find key words I put

into the Comments or Notes column.

I have used color coding of either the cells or the text to draw my attention to certain Modules. I have added other columns on some spread- sheets to help me tag certain Modules. It's a way to help me organize my thoughts and make my plans.

## Preparing with Organised Modules

The second way I organize Modules is to prepare tips. The example shown below is a collection of Modules that use the Eight Chain Thru Formation. The example uses **Zoom** as the focus "basic," The page below is out of a book wrote many years ago. There was a facing page with Modules that use Facing Lines of Four Formation. The theme was the same focus "basic."

The organization of each page is consistent. One or more Set-up Modules. Several Zero Modules. A couple of Get-out Modules.

The Zero Modules are listed in order of difficulty. All the Modules are less than eight "basics" in each sequence.

I have used the same general system of organization since 1975. Get-in, body Modules, Get-out.

I have never used all the Modules in any one tip. I have often rotated between Eight Chain Thru

Formation Modules and Facing Lines of Four Modules in later versions using the same format.

TOC	
ZSZB	Zoom
4 Ladies Chain ... Heads Star Thru ... Zoom ... Centers Pass Thru ...	
Heads Star Thru ... Zoom ... Double Pass Thru ... Lead Couples California Twirl ...	
Sides Pass Thru ... Separate Around 1 to a Line Star Thru ... Zoom ... Centers Pass Thru ...	
ZBZB	
Right & Left Thru ... Dive Thru ... Zoom ... Centers Right & Left Thru ... Zoom ... Centers Pass Thru ...	
2{	Right & Left Thru ... Dive Thru ... Zoom ... Centers Pass Thru ...
2{	Swing Thru ... Men Run ... Ferris Wheel ... Zoom ... Centers Pass Thru ...
ZBAL	
Star Thru ... Pass Thru ... Wheel & Deal ... 2 Ladies Chain ... Zoom ... Centers Pass Thru ... Pass Thru the Outside Two ... Left Allemande	
88	

ZSZB	
4LdCh...H StrT...Zm...Cnt PT...	
H StrT...Zm...DPT...	
LeCpl Cal...	
S PT...Sep...AO1Ln...	
StrT...Zm...Cnt PT...	
ZBZB	
RLT...DvT...Zm...	
Cnt RLT...Zm...Cnt PT...	
2{ RLT...DvT...Zm...Cnt PT...	
2{ SwT...MnRn...FerW...	
Zm...Cnt PT...	
ZBAL	
StrT...PT...W&D...	
2LdCh...Zm...Cnt PT...	
PT Os2...AL	
	Zoom

The book had 28 different Themes and about 400 Modules. I sold about 3000 copies of that book.

Since then, I've added many other categories. The themes have often been traffic patterns.

I have placed the book in public domain. If you want a pdf version of the book, send an email to [calcampbl@gmail.com](mailto:calcampbl@gmail.com). It's free.

At one time, I also had the whole book in shorthand form on 3x5" file cards. I have included a example of the same page out of the book.

The Facing lines of four version was on the flip side of each card. I could cup the card in my hand and pick out the next Module I wanted to use with just a glance at the card.

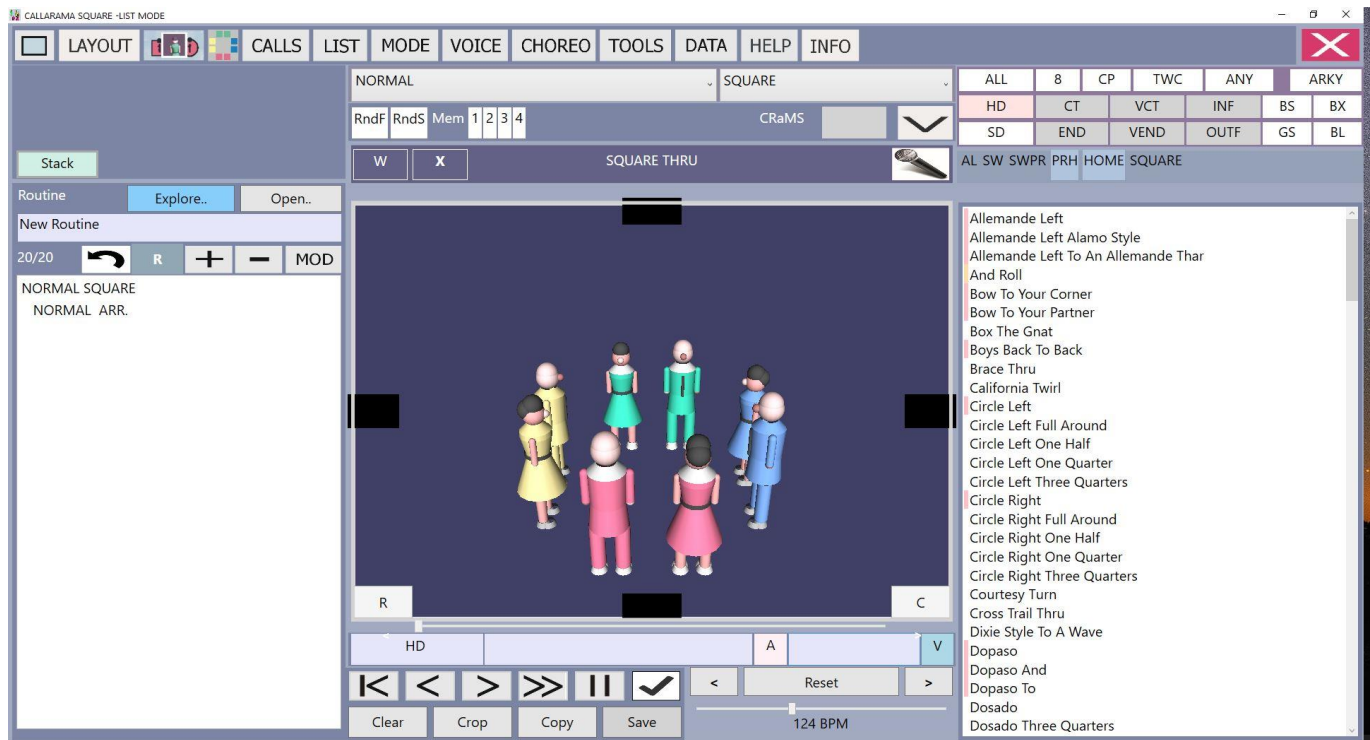
I now have a laptop computer where I can display either the long format or the abbreviated format. The documents are in pdf. I have used Acrobat Pro to set up quick links in the pdf.



# Learning with CALLERAMA

by Reinhold Roedig

callarama  
com



Tutorials for beginning callers demonstrate how you can learn with Callarama. They emphasize skills that can be practiced separately and, when put together, help you become a good caller in the technical sense.

Previous tutorials can be downloaded from <http://www.callarama.com/resources.html>. To follow the tutorials, 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.**

This tutorial is based on a new feature in Callarama version **03/31/2021**. If you already have Callarama, check the version date that is shown when you click “INFO”. If it is lower, run the normal [download](#)---it functions as an update as well. If you are connected to the internet, Callarama will alert you of an available update.

Special thanks to **Kip Garvey** for advising me. His [Online Caller School](#) offers a unique opportunity to learn calling from home. Also, thanks to **Gardner Patton** who co-authored this new feature in Callarama.

## TUTORIAL 2: MANAGING THE CALL REPERTOIRE – THIS IS ALSO FOR PRO’S

**Tutorial 1** focused on anticipating the outcome of calls and recognizing formations and arrangements. Beginning callers then need to relate formations to available calls (the “**call repertoire**”). They may use spreadsheets to visualize and memorize this information. Callarama has tools that make this easy and help you acquire a memorized call repertoire.

**The methods described here can also be used by experienced callers to define their own dance programs or mark progress when teaching classes.**

This tutorial has 4 parts:

- **Preparation 1** describes how you can develop call repertoire in teaching order and/or use this method in Callarama when teaching a class;
- **Preparation 2** shows how calls and formations can be excluded from full dance programs in order to reduce complexity while learning, or to define a customized dance program other than the Callerlab standard;
- **Preparation 3** demonstrates how to create call spreadsheets as a visual reminder of available calls;

(The lists that are created in these preparations can be exchanged between callers to use in their Callarama or in printed format.)

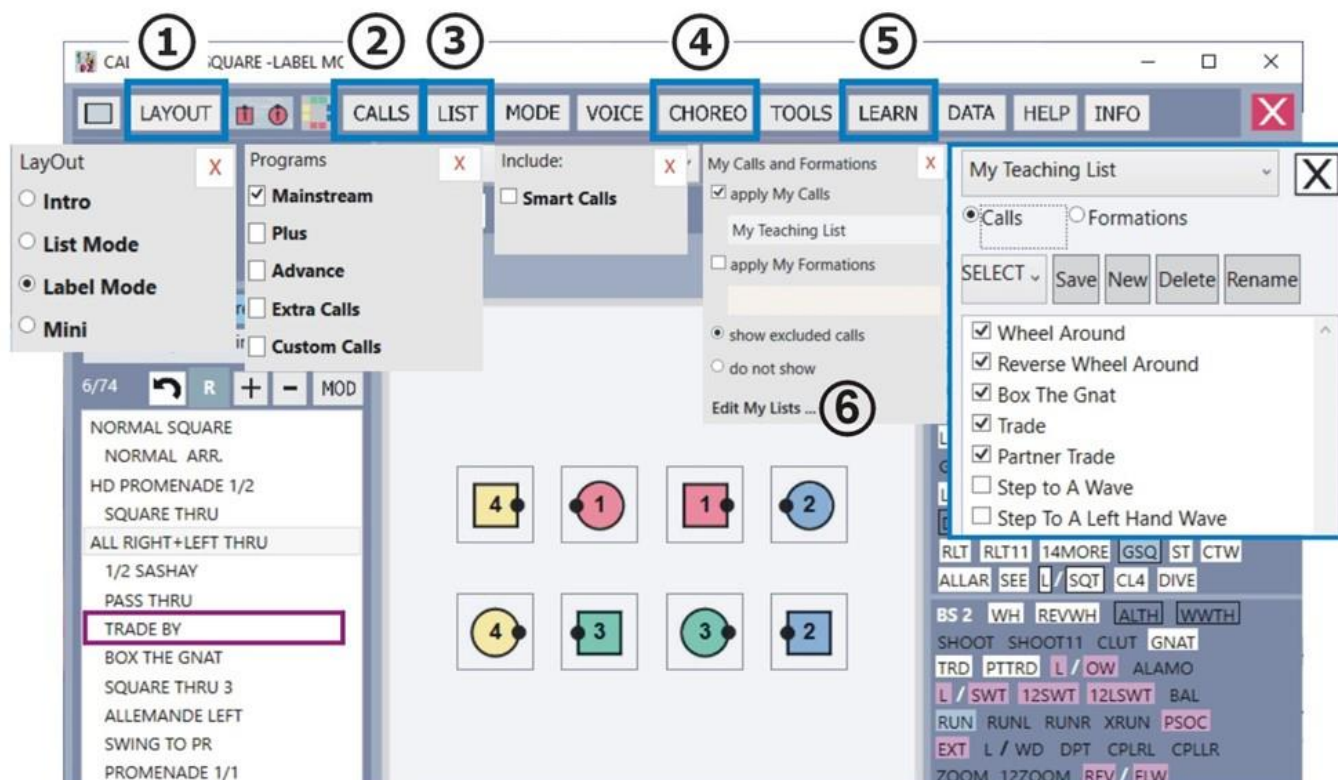
- **The Exercise** gives guidance on how to use these tools to practice calling to virtual dancers and gradually expand the call repertoire.

To follow the tutorial, you need to be familiar with the basic working of Callarama. Please read at least through chapter 2 “Getting Started” (the yellow pages in “[HELP](#)”).

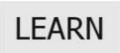



### Preparation 1: Developing Call repertoire in Teaching Order

Probably the most thorough development of call repertoire occurs when the beginning caller gets the chance to **teach a class**. In Callarama you can “teach” your virtual dancers. The tools employed here are also useful for the **experienced caller** who wants to test his choreography for compatibility with the progress of a class or non-standard dance program.

As an example, I created a list of calls named “**My Teaching List**” that assumes that we are “teaching” a MS class that is progressing to “Partner Trade”, just before learning about Wave formations.



To do this yourself, configure your Callarama window as shown above:

1. Click “LAYOUT” and select “**Label Mode**”. This is the recommended mode for serious use of Callarama. It shows available calls as labels, identified by their shortcuts, and allows you to see what is available without scrolling through a list. Typing shortcuts will enable you to give calls at a realistic pace. The calls are arranged by dance program and roughly in teaching order.
2. In “CALLS” select the Callerlab dance program (e.g. “Mainstream”).
3. Click “LIST” and, for just the preparation, **disable “Smart Calls”**. This is a valuable feature for normal calling, but without it, the label array will be more transparent, indicating only calls for the selected active dancers in **white**, and not also those for an alternative selection in **pink**.
4. To load the **sample routine** that is used in this example, click “CHOREO” and select “ANDY SHORE’S SINGING CALLS / BASIC / # 040”.
5. Select  and click “**Edit My Lists ...**”. If you have not used this feature before, it will create a new list of all available calls. It enables you to configure your own selection of calls for use in Callarama.
6. The call list shows the calls grouped by dance programs and in Callerlab teaching order. In this example we assume that the class is proceeding to “**Partner Trade**”.
7. Click on this call and then, from the  list, pick “**TO**”. This will cut the list at the desired spot. To further reduce the list, uncheck individual calls that are technically within the teaching level but are non-essential or a specialty.
8. Save the list with the “**Save**” button. You can then close the  list editor with “**X**”. The list will be applied. The ‘LEARN’ panel shows the name of the list, and a flag  above the dance floor reminds you that you are working with a list
9. To fully understand how to use this feature, **please consult “[HELP](#)” chapter 16**. You can create and save multiple lists of calls and formations.

The picture above shows the call labels when you click “**ALL RIGHT AND LEFT THRU**” in the routine list. Note that the labels for calls that come after “PTTRD” in the teaching order are **marked magenta**. They are available, but marked as out of bounds.

Likewise, when you select or run a call in the routine list that is not included (e.g. “**Trade By**”) you will see a magenta-colored flash. When preparing for a class, you can run **saved routines** in this mode and make sure that they are suitable.

In part 4 of this tutorial, “**The Exercise**”, we will use this tool to learn calling with a limited repertoire.

### **Conclusion:**

You can limit calls available in Callarama by teaching order. You can use this feature to gradually expand your call repertoire **while calling to virtual dancers in Callarama**. Preparation 3 shows how you can create lists of your calls to assemble in a spreadsheet. Learning to move dancers with limited calls at a certain teaching level will provide a solid foundation. It is a skill that is too often underappreciated.

## Preparation 2: Using Call Repertoire from a full Dance Program

Calling to dancers that already know the full dance program, is a more challenging situation. Generally, the beginning caller who can move them fluently with a limited choice of calls will be more appreciated than the one who creates “stop and go” while trying to do too much. The tools in this example can help to start with a limited number of “known” calls and formations and gradually expand the repertoire.

For this preparation, apply settings 1 and 3 from the previous one (“**Label Mode**” and **no “Smart Calls”**). Select the Callerlab dance program (e.g. “Mainstream” in “CALLS”).

1. To set up a “**My Calls**” list, click **LEARN** and then “**Edit My Lists**”. If you have not used this feature before, it will create a new list of calls. This list is very long because it contains everything Callarama needs to offer, including calls or variations thereof that are rarely used.

To limit the list to your Callerlab dance program, click on the call that is last in the program and then, from the **SELECT** list, pick “**TO**”. This will cut the list at the desired spot. Then check individual calls that are not essential or whose outcome is not sufficiently familiar to you. The goal is to start with a limited repertoire that you can manage. **Save** the Call List.

2. We can also set up a “**My Formations**” list. In Preparation 1 (teaching order) it was not necessary to do this because the teaching order naturally limits the choice of formations. Now, calling in the full dance program, you can use this feature to keep yourself from getting into unfamiliar formations.

Select the “**Formations**” option in the editor (it changes color to remind you this is about formations, not calls). This will also create a new list.

Formations are grouped in families. From the bottom of the list go upwards. Deactivate **whole families** (e.g. “HOURGLASS -----”) that are not specific to the dance program or too complex for your practice. This will deactivate all members of the family.

Within the remaining families deactivate **individual** members (e.g. “WINDMILLS” in “T-BONE”) that you do not want to include at this time.

**This list will affect your call selection: When a call ends in a deactivated formation, it will be treated as if it had been deactivated in the Call List.**

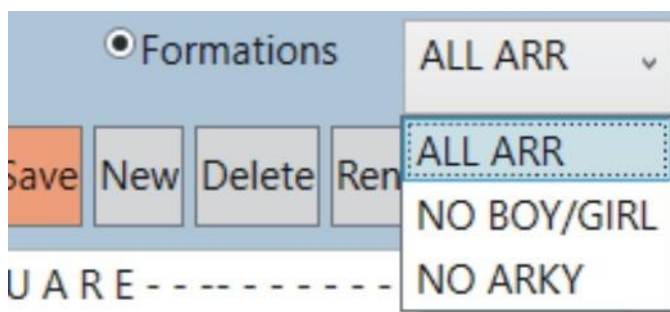
You can also reduce complexity by excluding **arrangements**:

**NO BOY/GIRL** excludes calls ending in arrangements where 2 Boys and 2 Girls are paired.

**No ARKY** excludes the former, and also arrangements where one couple is normal and the other ½-sashayed

**Save** the Formation list. It will be applied when you close the editor with “**X**”.

When “**apply My Calls**” and/or “**apply My Formations**” are checked in the **LEARN** panel, the lists are applied and reduce the call selection in Callarama. You can remove the checkmarks to return to normal. This will not delete a list.



### Preparation 3: Assembling Call Sheets

This chapter is based on 2 lists that will reduce the number of available calls the full Mainstream program. Preparation 1 & 2 explained how these lists work

In the **LEARN** panel, I clicked **"Edit My Lists"** to open the editor, where I selected **SELECT** the **"Calls"** option. I started with a new list of calls, cleared it with **"CLEAR"** from the drop-down, and checked a selection of MS calls. I renamed the list **"My Mainstream Light"** and saved it.

I then selected the **"Formations"** option to configure a new list of formations. I cleared the list and then checked only the formation **families** that come before **"DIAMOND"** by clicking on their names (e.g. **"T-BONE -----"**). In those families, I unchecked individual formations that are less usual in Mainstream (e.g. all **"Windmills"** in **"T-BONE"**). I also excluded **Left-Handed Waves**.

In the **ALL ARR** drop-down list, I selected **"NO BOYS/GIRLS"** to avoid the more difficult arrangements where 2 dancers of the same gender are paired.

I then saved the formation list and clicked **"X"** to close the editor and apply both lists. The **L** flag appeared to indicate that the lists are active.

To get a print-out of **"my"** calls I clicked **CALLS** to open the panel that is shown on the right. It has options to get a list of calls that can be pasted into a text document or spread sheet. The selection will reflect the selected Callerlab dance programs. You can further limit it by your lists of **"My Calls"** and **"My Formations"**, if applied.

I selected **"A-Z"** and **"all calls"**. I checked **"filter by My Lists"**. I then clicked **"Copy"** and pasted the result into this document with the **"Ctrl"** & **"V"** keys

Get Lists of Calls:

- ☒ A-Z ☐ teaching order
- ☐ include shortcuts
- ☒ filter by My Lists
- ☒ all calls
- ☐ current formation
  - ☐ all family members
- ☐ current selection
- 

#### All My Calls

Allemande Left	Dosado	Pass Thru	Recycle
Bend The Line	Double Pass Thru	Promenade Half	Square Thru
Bow To Your Corner	Eight Chain Four	Way	Square Thru Three
Bow To Your Partner	Extend	Reverse Flutter	Square Your Set
California Twirl	Ferris Wheel	Right And Left	Star Thru
Cast Off Three	First Couple Left	Grand	Sweep A Quarter
Quarters	Next Right	Right And Left Thru	Swing Thru
Chain Down The	First Couple Right	Rollaway	Swing To
Line	Next Left	Run	Promenade
Circle Left One Half	Flutterwheel	Scoot Back	Touch One Quarter
Circle To A Line	Forward And Back	Separate Round	Trade
Circulate	Grand Square	Two To A Line	Trade By
Cloverleaf	Half Sashay	Single Hinge	Turn Thru
Couples Circulate	Ladies Chain	Slide Thru	Veer Left
Courtesy Turn	Lead Left	Spin The Top	Veer Right
	Lead Right	Split Two	Walk And Dodge
	Partner Trade	Promenade Home	Weave The Ring
	Pass The Ocean	Put Centers In	Wheel And Deal

The selection reflects the approach of a beginner who is calling to MS dancers, not a class, and is using a reduced repertoire of calls and formations. It is short on calls for openers (Circles, Thars, etc.), instead focusing on calls that move dancers through a variety of formations, through all quadrants, and with a chance to resolve the Square.

As an example for more specific call sheets, I set up a **Left Hand 2-Faced Line** formation in the dance floor and produced 3 lists of calls with the option “**current selection**” checked in the panel above.

For each list, I selected a different set of active dancers and then clicked “Copy” to produce the list

#### From LH 2-Faced Line, Normal Arrangement:

<b>List 1: All active</b>		<b>List 2: Centers active</b>	<b>List 3: Ends active</b>
Bend The Line	Courtesy Turn	Circulate *	Circulate*
California Twirl	Ferris Wheel *	Run	Trade *
Cast Off Three Quarters	Half Sashay	Scoot Back	
Couples	Partner Trade	Trade *	
Circulate*	Rollaway		
	Veer Left		
	Wheel And Deal*		

#### Conclusion:


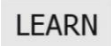
You can configure Callarama **to** show only “your” calls and hide or mark calls that are not yours. Callers can use this feature to work with dance programs that are **not standardized by Callerlab**, or when preparing for a **class**. As a beginning caller, you can **limit your repertoire** and expand it step by step until you are comfortable with the whole dance program.

**Call sheets** can be generated in various ways as a visual aid for practice or as documentation of a special dance program.

**Caller Coaches** who employ Callarama for teaching can define the call selection by creating call and formation lists and sending them to students as files to import into their Callarama.

## The Exercise: Call to Virtual Dancers

With one or all of the above preparations, you can start calling to the virtual dancers in Callarama with a limited call repertoire and at a low speed. You need to be familiar with the basic functionality. Please read at least through chapter 2 “Getting Started” (the yellow pages) in “[HELP](#)”).

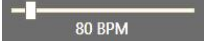
1. Click “LAYOUT” and select “**Label Mode**”. In “LIST”, activate “**Smart Calls**”.
2. Select “Checkers” or “3-D” dancers. In  uncheck “Numbers” and select “2 CPL” so that you can monitor 2 adjacent couples and their corner relation (lady callers may want to check “Reverse”). Even though resolving the Square is not a priority in this exercise, you may encounter situations where it comes easily.
3. In “VOICE” disable the “**Speak**” features.
4. Set up a list of your calls in teaching order (**Preparation 1**) or as a selection from the dance program (**Preparation 2**). In the latter case you may also use a list of formation.
5. Decide what calling method to use (typing shortcuts or calling with Voice). If you use Voice you need to understand how it works and can be customized (chapter 6 in “[HELP](#)”).
6. Check “**apply My Calls**” and “**apply My Formations**” in  and check “**show excluded calls**”.

**In Callarama, you can give the next call while the dancers are still moving. The purpose of this exercise is to move the dancers without “stop and go”, using the limited repertoire of “your” calls. After each call, while the dancers are still moving, decide what call to use next and give it in time to avoid stalling the dancers.**

To establish a memory for what can be called from the dancer’s end position, you can:

- observe the **label array** (only the calls marked in white are relevant)---it updates before the dancers get moving,
- or prepare a number of **call sheets** for formation families or individual formations and active dancers (Preparation 3)

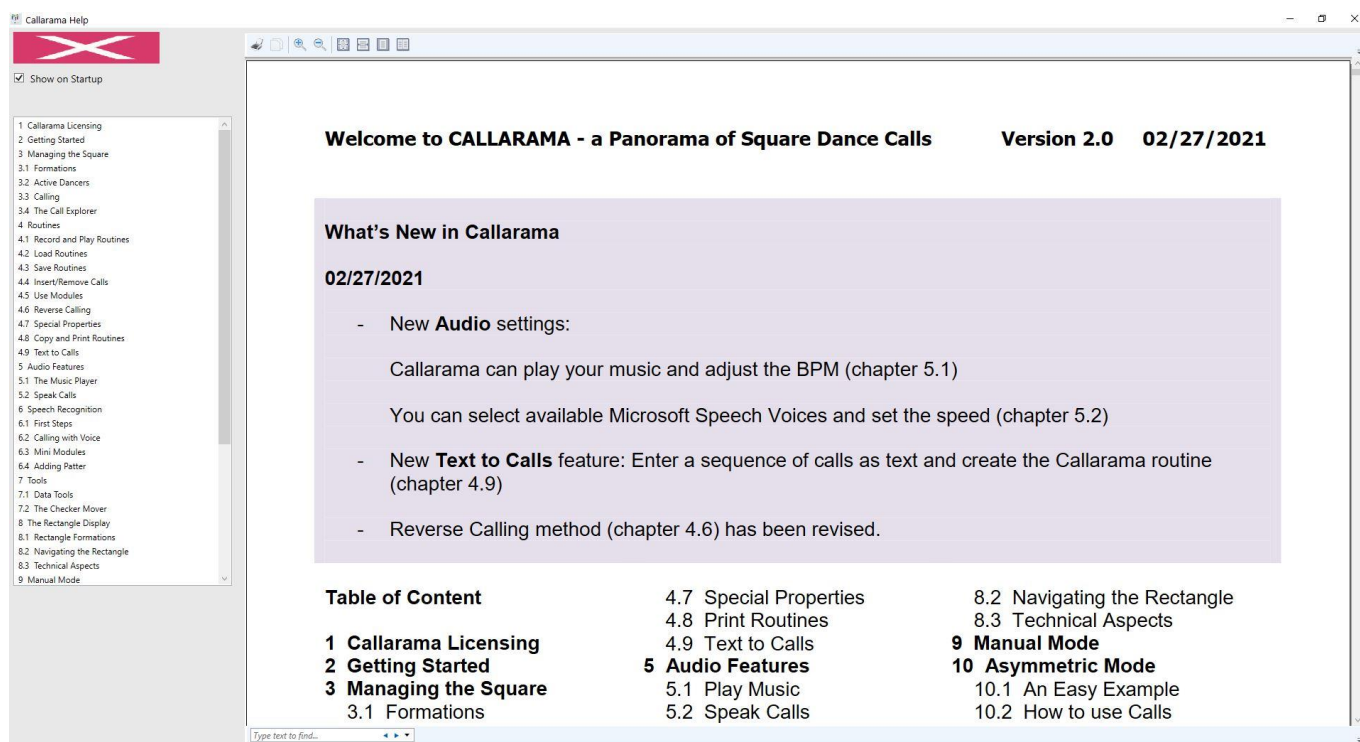
Call sheets are probably more effective. Also remember that you can include the shortcuts on them.

At the beginning, start with a low-speed setting  in that gives you enough time to avoid “stop and go”. Learn to rely on memory, not looking at your call sheets or the label array. With more practice, speed the dancers up.

**This exercise is completed when you can move the dancers fluently at a normal speed of 124 BPM, using the full variety of “your” calls.**

**In the next Tutorial, we will discuss methods for resolving the Square.**

**Remember – with Callarama: Help is never far away.**



03 / 31 / 2021

## JUST FOR LAUGHS



**“If a vegetarian diet is good for losing weight, how come they use grain to fatten pigs and cows?”**

# THIS IS OUR MUSIC

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

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

*The most recent additions are:*

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



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

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

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



## SOMETHING DIFFERENT

By Don Schlesinger

Dear Friends,

*A lengthy discussion with my dear friend Ed Foote has, sadly, disabused me of the notion that anyone would actually be interested in any new square dance calls these days, no matter the level. He informs me that there really is no committee in CALLERLAB devoted to vetting new calls and that none have been created since about 2000. Ironically, it would appear that we are clearly headed in the other direction, namely, simplifying lists (two removed recently from Plus) and proposing a condensed or modified list for Mainstream that would pare up to 18 or so calls from the traditional program. But, since I had a lot of fun thinking about the below, I decided to submit it to you, for your consideration, nonetheless. And while I may be 20 years too late for any of this to matter, I still thank you in advance for taking the time to read.*

I have a proposal for two new square dance calls (and names), one rather simple, the other a bit less so, and I would very much appreciate your taking a few minutes to read through the below descriptions, after which I'd be grateful for any comments or suggestions you might furnish.

I'm somewhat surprised that the first one doesn't already exist; it would seem to be a rather logical and simple variation of Acey Deucey. The call definition is: Centers Trade and Ends Trade. And, since Acey Deucey (whose name has absolutely nothing whatsoever to do with the movements of the call) is an old-time gambling game, I'd like to call this one Blackjack (!), for reasons that may be obvious to many of you. It could be a Plus call, as that list has been reduced in

number from 30 to 28, and so could surely accept a new call to its ranks.

Perhaps one of the reasons that the figure doesn't already exist is that it can be achieved in one call from various other starting positions (but not a wave) using already existing calls. For example, from lines facing in or out, or from two-faced lines, it would simply be As Couples, Partner Trade, or Couples Trade (note that, from lines facing out, All 8 Circulate achieves the same end result). Bottom line, the call definition would be: From a wave or waves, Centers Trade and Ends Trade. Note, also, that, from a wave, the same ending formation can be achieved by calling Trade the Wave and Spread.

I think the second call is somewhat more innovative and meets a need that, to date, hasn't been fulfilled. I will describe it in several ways. The basic starting formation is a Box, although there are several extensions of this. And the definition is: the trailing dancers Veer (step diagonally forward, left if from a right-hand Box and right if from a left-hand Box), while the lead dancers do a Box Circulate, and step forward until they are side by side (i.e., Extend), while doing a U-Turn Back, turning toward each other. Ends in a wave (right-handed, from a RH Box and left-handed, from a LH Box).

Some notes and observations. The action of the lead dancers, after they Box Circulate, is identical to that of the Beau in a facing Recycle. But I see something very different, as well. While I am not a C-1 dancer, I am familiar with the call Ah So. In a manner of speaking, this call is the opposite of Ah So (maybe we should call it So Ah!), in that Ah So, from waves, has the end dancer sort of "drag around"

his adjacent center dancer until they now form a Box with the other former ends of the wave. Conversely, So Ah would start from that ending Box formation of Ah So and would end in a wave, which is a starting formation of Ah So. The problem, however, with "dragging" the lead dancer of the Box in my new call to form the wave is that he/she would be walking backward, which is somewhat of a no-no in square dancing. Hence my solution of having that leader Box Circulate and then do the movements of the Beau in a facing Recycle.

This call can obviously be done from other starting positions, notably columns and parallel waves, where, for the latter, it would have to be properly called as Split So Ah. (I don't know if So Ah is a bit facetious or could actually be the real name. More pragmatically, I see the call as somewhat of a "Veer to a Wave," similar to facing couples, who, when they Veer Left or Right, do so to form a two-faced line.

Again, I am rather surprised that this call doesn't already exist and would love to see it gain some traction, probably on the C-1 list. (Note that, just as Blackjack could be achieved by the combination of Trade the Wave and Spread, an equivalent for Veer to a Wave is Box/Split Recycle followed by Swing.)

Finally (and perhaps a bit tongue-in-cheek), note that:

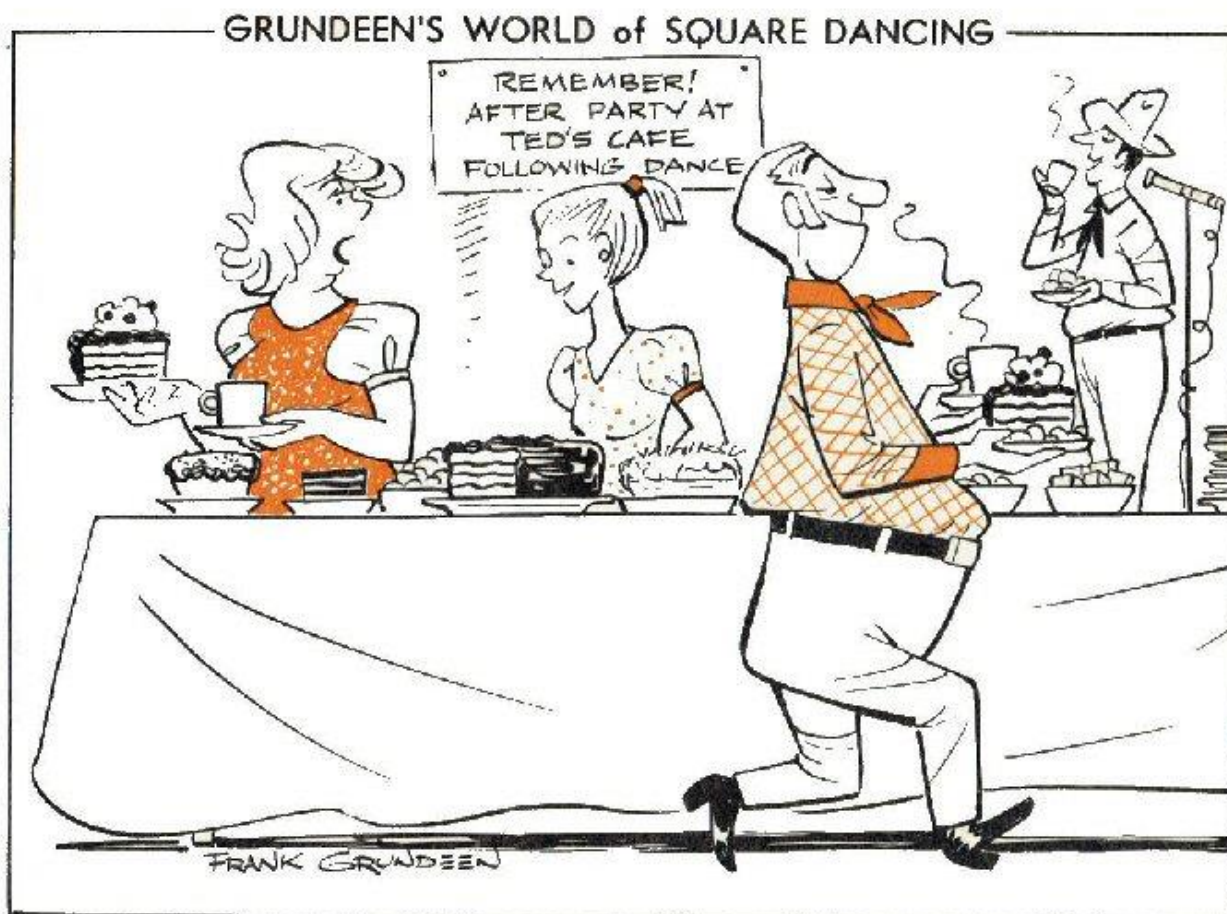
- Ah So + So Ah = Blackjack! 😊

Your thoughts, comments, or suggestions would be very much appreciated.

Thank you!

Don Schlesinger

**P.S.** I wonder why we have seen no new calls added to any of the lists in a very long time. Is there a moratorium on accepting any new-call ideas? If so, why is that? If not, perhaps you might suggest how one would go about making a proposal for a new call, as futile as the idea would probably be.



*"Vic and I dance three times a week and can't seem to lose a single pound."*



This month some general routines that feature **DIXIE STYLE TO A WAVE**.

This is a really versatile movement for rapidly changing formations; however, it is often just used with stand follow-up calls. The call actually lends itself to a lot of interesting and varied choreography, as there are lots of

movements that can be used as follow-ons. In the examples below you will find calls such as SWING THRU (starts in the centre), SPIN CHAIN THRU from the Left-Hand wave as well as adding SPIN CHAIN THRU (ends start with adjacent centre), as well as others. Some of these calls are not used a lot from left hand waves, but sensible and careful use can provide the caller with a lot of variety, and the dancers with a lot of interesting dancing without brains going into overload.

**SS:** SIDE LADIES CHAIN,  
HEADS PASS THRU,  
SEPARATE @ ONE TO A LINE,  
PASS THRU, WHEEL & DEAL,  
(double track) DIXIE STYLE TO A WAVE,  
CENTRES TRADE,  
SPIN CHAIN THRU, RECYCLE,  
PASS THRU, RIGHT & LEFT GRAND.

**SS:** HEADS PASS THRU,  
SEPARATE @ ONE TO A LINE,  
PASS THRU, WHEEL & DEAL, (Double  
Track) DIXIE STYLE TO A WAVE,  
CENTRES TRADE, LEFT SWING THRU,  
SPIN CHAIN THRU,  
LADIES CIRCULATE TWICE,  
RECYCLE, SQUARE THRU 3/4,  
U-TURN BACK, RIGHT % LEFT GRAND.

**SS:** HEADS RIGHT & LEFT THRU,  
1/2 SASHAY, PASS THRU, SEPARATE  
@ ONE TO A LINE, RIGHT & LEFT  
THRU, DIXIE STYLE TO A WAVE,  
SWING THRU, LADIES SCOOTBACK,  
LADIES RUN, WHEEL & DEAL : **CB**

**SS:** HEADS PROMENADE 3/4,  
SIDES LEFT SQUARE THRU 3/4,  
TOUCH 1/4, SCOOTBACK,  
MEN RUN, REVERSE THE FLUTTER,  
DIXIE STYLE TO A WAVE,  
SWING THRU, MEN TRADE, MEN RUN,

BEND THE LINE, RIGHT & LEFT THRU :  
**(PL)**

**CB:** TOUCH 1/4, SCOOTBACK,  
MEN RUN, RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
MEN TRADE, ALLEMANDE LEFT.

**CB:** SWING THRU, MEN RUN,  
BEND THE LINE, RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
MEN TRADE TWICE,  
ALLEMANDE LEFT.

**CB (exact):** TOUCH 1/4,  
WALK & DODGE,  
REVERSE WHEEL AROUND,  
REVERSE DIXIE STYLE TO A WAVE,  
EXTEND, BOW TO PARTNER – HOME.

**CB:** LEFT TOUCH 1/4,  
WALK & DODGE, WHEEL AROUND,  
DIXIE STYLE TO A WAVE,  
SWING THRU, LADIES CROSS RUN,  
LADIES CIRCULATE, MEN TRADE,  
MEN RUN, BEND THE LINE,  
REVERSE DIXIE STYLE TO A WAVE,  
LADIES TRADE, SPIN CHAIN THRU,  
LADIES CIRCULATE, MEN RUN,  
WHEEL & DEAL, BOX THE GNAT,  
RIGHT & LEFT GRAND.

**PL**: RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
SWING THRU, MEN CIRCULATE,  
LADIES SCOOTBACK,  
LADIES TRADE, LADIES RUN,  
BEND THE LINE, SLIDE THRU,  
SQUARE THRU 3/4, TRADE BY : **(CB)**

**PL**: PASS THE OCEAN,  
MEN CIRCULATE, RECYCLE,  
VEER LEFT, BEND THE LINE,  
REVERSE THE FLUTTER,  
DIXIE STYLE TO A WAVE,  
SWING THRU, MEN U TURN  
BACK, COUPLES CIRCULATE,  
WHEEL & DEAL: **(CB)**.

**CB**: PASS THE OCEAN,  
MEN CROSS RUN, **(L)** SPIN THE TOP,  
MEN CIRCULATE,  
LADIES SCOOTBACK,  
SPIN CHAIN THRU,  
LADIES CIRCULATE, MEN RUN,  
BEND THE LINE,  
**(men lead)** DIXIE STYLE TO A WAVE,  
LADIES TRADE TWICE, LADIES RUN,  
PROMENADE.

**PL**: RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
MEN TRADE, SLIP THE CLUTCH,  
ALLEMANDE LEFT.

**PL**: SQUARE THRU 3/4,  
COURTESY TURN,  
DIXIE STYLE TO A WAVE,  
MEN CROSS FOLD, BOX THE GNAT,  
SQUARE THRU...BUT ON 3<sup>RD</sup>  
HAND....RIGHT & LEFT GRAND.

**PL**: PASS THRU, MEN TRADE,  
LADIES TRADE, ALL BOX THE GNAT,  
RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
MEN TRADE, LEFT SWING THRU,  
MEN TRADE, LADIES TRADE,  
LADIES CROSS RUN,  
RIGHT & LEFT GRAND.

**PL**: DIXIE STYLE TO A WAVE,  
MEN TRADE TWICE,  
SPIN CHAIN THRU, RECYCLE,  
TURN THRU, TRADE BY,  
PASS TO THE CENTRE.  
CENTRES RIGHT & LEFT THRU,  
PASS THRU: **CB**

**PL**: DIXIE STYLE TO A WAVE,  
CENTRES TRADE,  
SPIN CHAIN THRU,  
ENDS CIRCULATE, LADIES RUN,  
FERRIS WHEEL,  
CENTRES PASS THRU,  
SWING THRU, RIGHT & LEFT GRAND.

**PL**: PASS THE OCEAN,  
SPLIT CIRCULATE,  
CENTRES TRADE, MEN RUN,  
REVERSE THE FLUTTER,  
DIXIE STYLE TO A WAVE,  
MEN SASHAY NOSE TO NOSE,  
PROMENADE.

**PL**: PASS THRU, MEN TRADE,  
SPIN CHAIN THRU,  
ENDS U-TURN BACK,  
COUPLES CIRCULATE, 1/2 TAG,  
SPLIT CIRCULATE,  
CENTRES TRADE, MEN RUN,  
REVERSE DIXIE STYLE TO A WAVE,  
LADIES CROSS RUN, MEN TRADE,  
ALLEMANDE LEFT, PROMENADE..

## DIFFICULT OR DIFFERENT by Calvin Campbell

There has been a lot of discussion lately about callers calling “difficult choreography” while they should be calling “different choreography”. What is difficult and what is different?

Several years ago, Jerry Junk and Tony Oxendine presented a panel on this subject. The definitions they quoted were.

- **“Difficult”** is defined as: hard to satisfy, hard to do, hard to make, hard to understand.
- **“Different”** is defined as: not alike, not the same, various, distinct, unusual.

As you can see, the definitions are very dissimilar.”

Which definition would you use on a flyer advertising “square dance lessons”? I have no doubt which word would attract more dancers. As a caller, what should be your goal?

I decided years ago that my main interest in dancing was to help dancers have fun. My observation is that most dancers have the same goal, and often, the dancing must be kept pretty simple in order not to exceed the skill of the majority of the audience.

Fun, for me, has always been finding combinations of dance movements that bring a smile to the dancer’s face, but does not exercise their brains too much. It leaves the dancers at the end of the night wishing there could have been time for just one more tip.

In squares, being different is as simple as picking “basics” (movements) that are seldom danced in your area. The material used can all be Standard

Applications and the dancers will feel it is different. In most areas, callers can easily identify “basics” that are seldom used, or never used. They can also predict “basics” that can be expected to fail when used when used from non-standard FASRs.

One approach is to take a “basic” and feature some choreography that the dancers normally do not encounter. This is where some callers slip from being different to being difficult. It’s a judgement call with each group of dancers. The safe course of action is to only use Modules that 85% of the dancers can successfully complete 85% of the time.

One way to guard against failure is to use shorter Modules with three key items:

- No more than 8 “basics” in the string.
- Place the focus “basic” as close to the end of the string as possible.
- Keep partners close together.

Another way to be different is to not start with squares. If I start a dance with everyone in a big circle and use Circles, Arm Turns, etc. that is different and not difficult. If I start the dance in a Sicilian Circle, it is different from how most square dances start. In a Sicilian Circle, I can use Facing Couple Zeros, but the motion is done in context of the big circle. That is different than most square dancers ever see after lessons are finished.

Fun for most dancers is movement to music. Dancers in general do not remember, or really care, which “basics” are used to create the movement.

Use modules that that change formation. Conversion Modules from a Corner Box to a Partner Line or from Partner Line to a Corner Box are easy to write. The same goes the other direction.

For example, if the dance was at the Mainstream Program and focus basic was Reverse Flutterwheel, a caller might have a prepared module like:

- **(CB-PL)** Swing Thru, Girls Circulate, Spin The Top, Recycle, **Reverse Flutterwheel**

If the dance was at the Basic Program basic and my focus was Reverse Flutterwheel

- **(PL-CB)** Touch  $\frac{1}{4}$ , Circulate, Boys Run, Star thru, **Reverse Flutterwheel and Sweep  $\frac{1}{4}$ ,**

It is all standard formation but feels just a little different.

If a caller can prompt dances such as Quadrilles these will greatly enhance any dance program. Line dances and mixers have great value.

The whole idea is to provide a mix of dances that are different from the normal Modern Western Square Dances. I advise that the ideas listed above are not all used at the same dance. Make them extra things that you add to your program. Find which ones are the most popular and use them like seasoning in a good recipe.

The most logical place to start is Setup Modules. How often do you use a basic such as Head or Side Couples Promenade Half? Try something different but not difficult.

- How about Heads Promenade  $\frac{3}{4}$ ?

If you have the Head Couple Promenade  $\frac{3}{4}$  outside the square, they end up

standing behind the 2<sup>nd</sup> and 4<sup>th</sup> Couples. While the Heads are Promenading, have the side couples do something else.

If the end FASR is a Corner Box and the Heads are going to start, then call something that exchanges the position of the Side Ladies. What you do has many options. The timing of the Heads Couple Promenade  $\frac{3}{4}$  and the action of the Head Couples action should take about the same number of steps, to have the surprise effect of the goal FASR. For example:

- **(SS-CB)** Heads Promenade  $\frac{3}{4}$ , Side Ladies Chain, Sides Pass Thru

If the end FASR is going to be Partner Lines, the Side Couples need to stay paired because the Head Couples will be paired. What the end orientation of the Partner Line will be up to the caller. Double Pass Thru and 1<sup>st</sup> Right, Next Left will result in a 4P1P line.

- **(SS-PL)** Heads Promenade  $\frac{3}{4}$ , Sides Dosado, Double Pass Thru, First Couple Right, Next Couple Left

This changes from the normal Couple 1 and couple 2 in the same line (1P2P Line) and although is easy, it is different but not difficult, and feels different for the dancers.

If you want to spice it up a little bit more, have the Head Couples Promenade outside  $\frac{3}{4}$  while the Side Couple Circle Left  $\frac{3}{4}$ . The overall effect is a stirring sensation for the dancers that they will enjoy. The square ends up out-of-sequence and rotated.

All the above will probably be different, but hopefully not difficult for the dancers. They provide variety.

# Ask Dr. Allemander

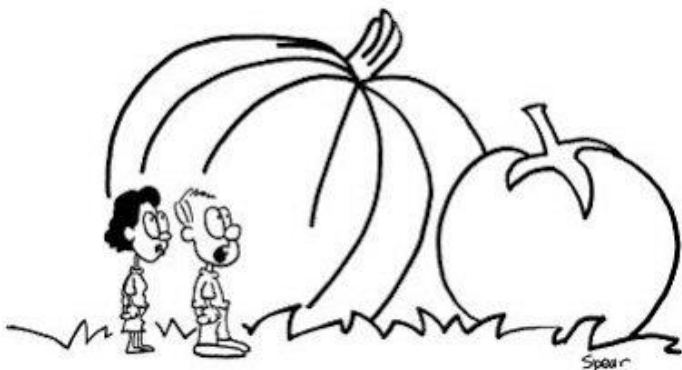
by Glenn Ickler with some additions by Barry Wonson

**Dear Dr. Al:** *Around this time of year with the coming of winter, the days seem to be long and cold, and I feel like I'll never get outside the house to see my beautiful flower garden ever again. It is just too chilly to leave the comfort of a nice warm room with its wood fire. Are there any square dance calls that can help keep my spirits up while I wait for the chance to get out and smell the flowers?*

*Little Buttercup  
Aromaplenty, Tas.*

**Dear Little:** Since square dance callers are all budding geniuses. They have devised a great many flowery figures that will have you rooting for more.

For example, there is "Heads to the centre for a Daisy chain". Or there is the very commonly used "Bend the Vine", as well as the ever-popular "Wheel and Dahlia".



"Just what kind of fertilizer did that guy on the gardening site recommend?"

Here is a list of some of the other calls you can listen for as the gardening season draws closer:

- "All eight Spin the Crop"
- "Fan the Topsoil"
- "Follow Your Nabor and spread Vigoro"
- "Re-cyclamen"
- "Lead Right and Circle to a Dandelion: go up to the Meadow and back"
- "Load the Bluet"
- "Chase the Snake – in Australia only)"
- "Swing the mulch"
- "Pass the fertilizer"
- "Walk and Hose"
- "Slip the carnation"
- And finally, there is Dr. Allemander's favourite: "Relay the Posey".

*Dr. A.L. (Lefty) Allemander, PhD., Dip SD, E.A.E. gives advice to the dancelorn in this space on a regular basis. He says "don't be a blooming idiot; get out there and dance!"*



## A MESSAGE FROM PAUL COTE

**Hello All,**

In April 2014, Hilton Audio Products shut down. No fanfare. No big announcement. Hilton Audio was just "GONE".

When I heard what happened, I did what I could at the time. I stepped up to the best of my ability. I had multiple conversations with Dick Henchel. I had conversations with many leaders of the activity. And finally, I had a long conversation with my wife, Mary Ellen. It took four months and a significant withdrawal from Mary Ellen's 401k, but in August 2014, we were able to re-open the doors of Hilton Audio Products.

In the following five years we managed to provide more than 500 MA-220 amplifiers and at least that many microphone cables to callers and cuers around the world...and then Covid-19 hit.

For the past 15 months, Hilton Audio Products has been effectively out of business. Once again, my wife has come to the rescue. She was able to continue working and took over all the household expenses when I could no longer contribute. It has been a long year.

I asked the activity for help nearly a year ago. I set up a place to donate via PayPal on the Hilton Audio Products website. I had heard of callers getting substantial help with donations from the activity. Unfortunately, I did not get that kind of help. Our PayPal donate button was only pressed 4 times with less than \$500.00 total in donations.

We are several months behind with deliveries of our new MA-446 "Da Beast" Festival Amplifier. We are still having just two issues holding us back. The LED's are not working the way we want, and the Hearing Assist System has some issues. Once we resolve those two issues, we are ready to go into production. If we are unable to deliver these amplifiers to those who have made deposits by July 1, 2021, ALL DEPOSITS WILL BE RETURNED IN FULL.

In the meantime, I need to ask one more time...in order to keep Hilton Audio Products available to the square dance activity in the future...**I NEED YOUR HELP.**

I recognize that the vast majority of you have been hit hard by this Covid situation. I do not expect anything from those of you that are suffering. Let us be honest, however, there is a percentage of people who really HAVE NOT been affected by the pandemic. There is a percentage of people who have had steady income throughout, and who have significant savings, and in order to keep Hilton Audio alive, I need your help.

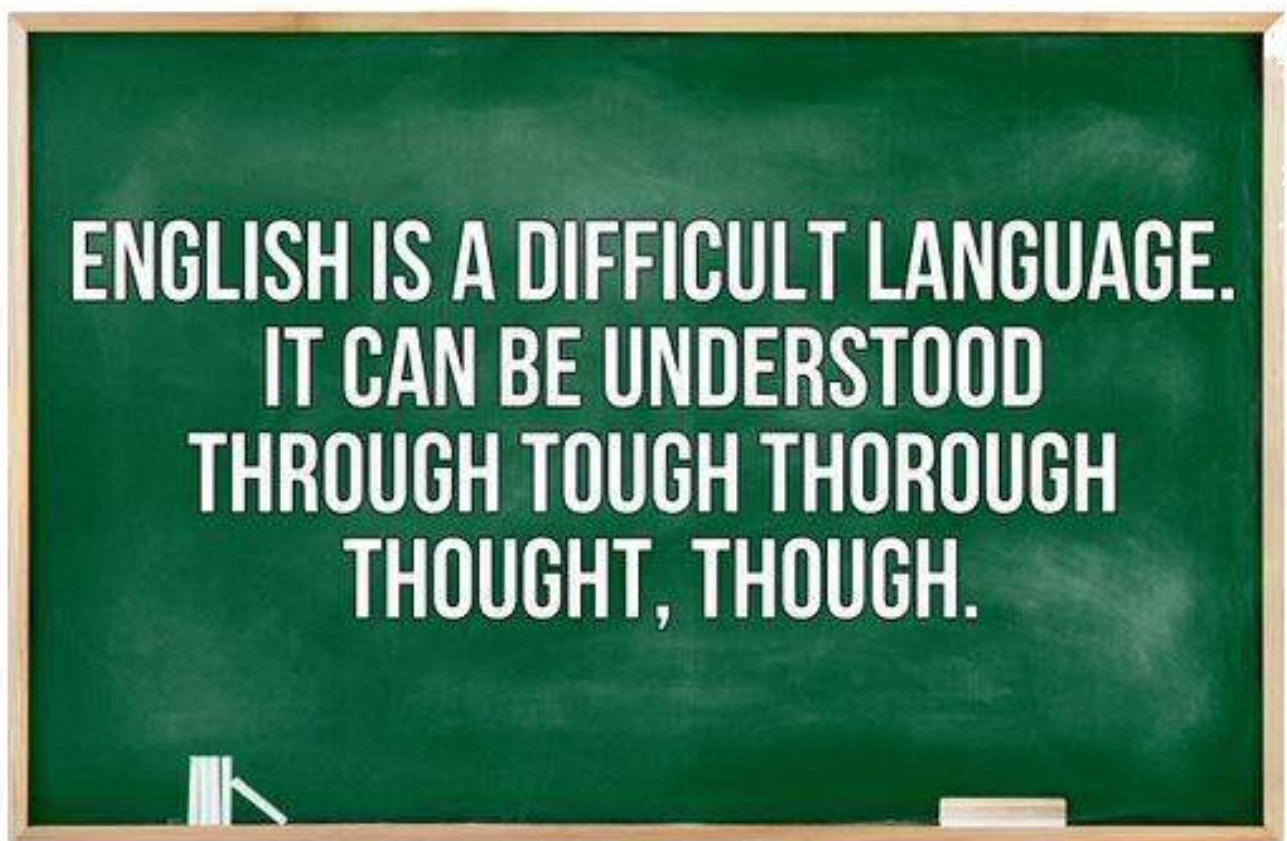
So, I am asking one more time, and I ask you to spread the word. IF you are in a stable financial situation, and IF you benefit (or have benefitted) from Hilton Audio Products equipment and services. And IF you want to help ensure that Hilton Audio Products will continue to be available as the square dance activity comes back online, then NOW is the time to step up and help.

Please...I took over Hilton Audio Products in 2014 because I recognized the need for the activity. Mary Ellen believed in me and invested her savings to save the business in 2014. I am asking now, for your contribution. If you can help...please do...and recognize that you are supporting the last business exclusively serving the square and round dance activity. Hilton has been the standard for more than 60 years, and we CAN keep going, but only with your help now. PLEASE consider donating.

Thank you so much for listening or reading. I hope to see many of you at the National Convention, and with your help, we will still be here in the Fall, when all your classes are starting up.

Sincerely,  
Paul Cote  
Hilton Audio Products of Texas, LLC

please visit [www.hiltonaudio.com](http://www.hiltonaudio.com)



Lying about  
my age is  
easier now  
that I have  
trouble  
remembering  
what it is.



# CREATIVE PLUS

## Point to Point Diamonds

The most commonly used get-in to Point-to-Point Diamonds is from facing lines – have all Grand Swing Thru, centres of each wave Run, and then new centres Single Hinge – and there we are. Point-to-Point Diamonds are not used that often at Plus, mostly because the dancers are not often taught to recognise this formation. Because of this lack of training, we lose some great opportunities for creation of some interesting and entertaining choreography. While it can be seen as just slightly beyond ‘vanilla plus’, it really does not take much effort to give the dancers the understanding of this different diamond formation. The modules below feature a variety of uses, however they are mostly utilising standard and known formations and concepts. It is quite easy to go overboard with choreography aimed at taking the dancers beyond normal expectations, however we have to remember that the choreography is just a tool in the caller’s box of tricks, aimed at providing an interesting dance...not difficult, just a tad different. Variety is the spice of life!

### Point to Point Diamonds

**SS:** HEADS LEAD RIGHT, VEER LEFT, COUPLES HINGE, LADIES HINGE, DIAMOND CIRCULATE, MEN HINGE, COUPLES HINGE, TAG THE LINE...RIGHT, ALL CIRCULATE 1/2, BEND THE LINE: **HOME**

**SS:** SIDE LADIES CHAIN, HEADS TOUCH 1/4, WALK & DODGE, & CIRCLE TO A LINE, SWING THRU, MEN RUN, LADIES HINGE, DIAMOND CIRCULATE, CENTRE LADIES U-TURN BACK, SAME LADIES SINGLE HINGE, COLUMN OF 6 CIRCULATE, CENTRE MEN U-TURN BACK, SAME MEN SINGLE HINGE, ALL FLIP THE DIAMOND, PASS THRU, LADIES FOLD, TOUCH 1/4, SCOOTBACK, RIGHT & LEFT GRAND..

**SS:** HEADS PROMENADE 1/2, SIDES FLUTTER WHEEL, 4 LADIES CHAIN 3/4, HEADS LEAD RIGHT, CIRCLE TO A LINE, ENDS BOX THE GNAT, ALL TOUCH 1/4, SCOOTBACK, ALL 8 CIRCULATE, SINGLE HINGE, 3 CENTRE PAIRS TRADE, CENTRES RUN, NEW CENTRES HINGE, DIAMOND CIRCULATE, FLIP THE DIAMOND, MEN RUN, CENTRE 4 WHEEL & DEAL, OTHERS BEND THE LINE: **HOME**

**SS:** HEADS PASS THE OCEAN, PING PONG CIRCULATE, EXTEND, MRN FOLD, PEEL THE TOP, GRAND SWING THRU, LADIES RUN, MEN HINGE, DIAMOND CIRCULATE, FLIP THE DIAMOND, MEN RUN, COUPLES HINGE, BEND THE LINE: **PL**

HEADS PASS THRU,  
SEPARATE @ ONE TO A LINE,  
SWING THRU, CENTRES RUN,  
NEW CENTRES HINGE,  
DIAMOND CIRCULATE,  
CENTRE LADIES TRADE,  
FLIP THE DIAMOND, PASS THRU,  
TAG THE LINE...LEFT, COUPLES  
CIRCULATE, BEND THE LINE,  
RIGHT & LEFT THRU: **PL**.

**PL**: GRAND SWING THRU, MEN  
RUN, LADIES SINGLE HINGE,  
DIAMOND CIRCULATE,  
CENTRE LADIES CAST OFF 3/4,  
THOSE WHO FACE – STAR THRU &  
Backaway, OTHER MEN FACE IN  
(line of 3), LONESOME LADY EXTEND  
AND RUN @ 2: **PL**.

**PL**: TOUCH 1/4, ALL CIRCULATE,  
SINGLE HINGE, LADIES RUN,  
MEN HINGE,  
VERY CENTRES TRADE,  
FLIP THE DIAMOND, LADIES TRADE,  
ALL BACK-UP: **PL**.

HEADS PROMENADE 1/2,  
HEADS LEAD LEFT, VEER RIGHT,  
COUPLES CIRCULATE,  
COUPLES HINGE, MEN HINGE,  
DIAMOND CIRCULATE,  
CUT THE DIAMOND, BEND THE LINE,  
STAR THRU: **PL**

**PL**: SWING THRU, MEN RUN,  
LADIES HINGE, DIAMOND  
CIRCULATE, FLIP THE DIAMOND,  
TRADE THE WAVE,  
LEFT TURN THRU, U-TURN BACK,  
MEN WALK, LADIES DODGE, MEN  
RUN: **PL**

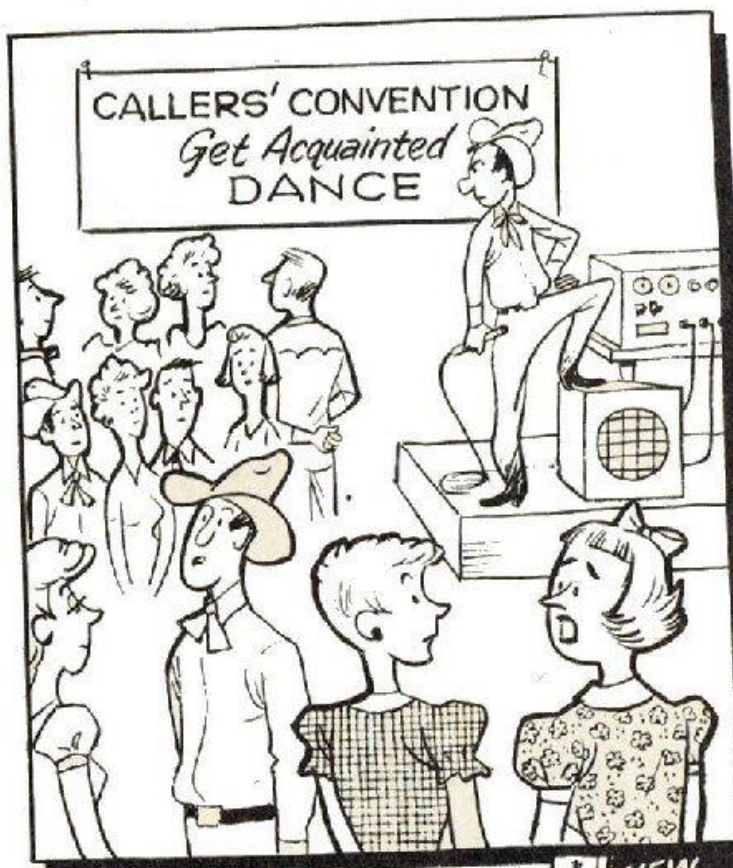
**PL**: SWING THRU, MEN RUN,  
LADIES HINGE,  
DIAMOND CIRCULATE,  
FLIP THE DIAMOND, LADIES TRADE,  
RECYCLE, SPIN THE TOP,  
RIGHT & LEFT GRAND

**PL**: TOUCH 1/4,  
FOLLOW YOUR NABOR & SPREAD,  
MEN RUN, MEN HINGE,  
DIAMOND CIRCULATE,  
FLIP THE DIAMOND,  
MEN CROSS RUN, RECYCLE,  
STAR THRU, PASS THRU,  
ALLEMANDE LEFT.

**CB**: SWING THRU, MEN RUN,  
FERRIS WHEEL & SPREAD,  
PASS THE OCEAN, SPIN THE TOP,  
CENTRES RUN,  
NEW CENTRES HINGE,  
DIAMOND CIRCULATE,  
CENTRE LADIES TRADE,  
FLIP THE DIAMOND,  
LADIES SWING THRU, MEN TRADE,  
ALL PASS THRU, MEN FOLD,  
STAR THRU, FERRIS WHEEL,  
ZOOM, CENTRES PASS THRU: **CB**

*This last one uses a Triple Trade, but  
you can substitute with "3 pairs trade".*

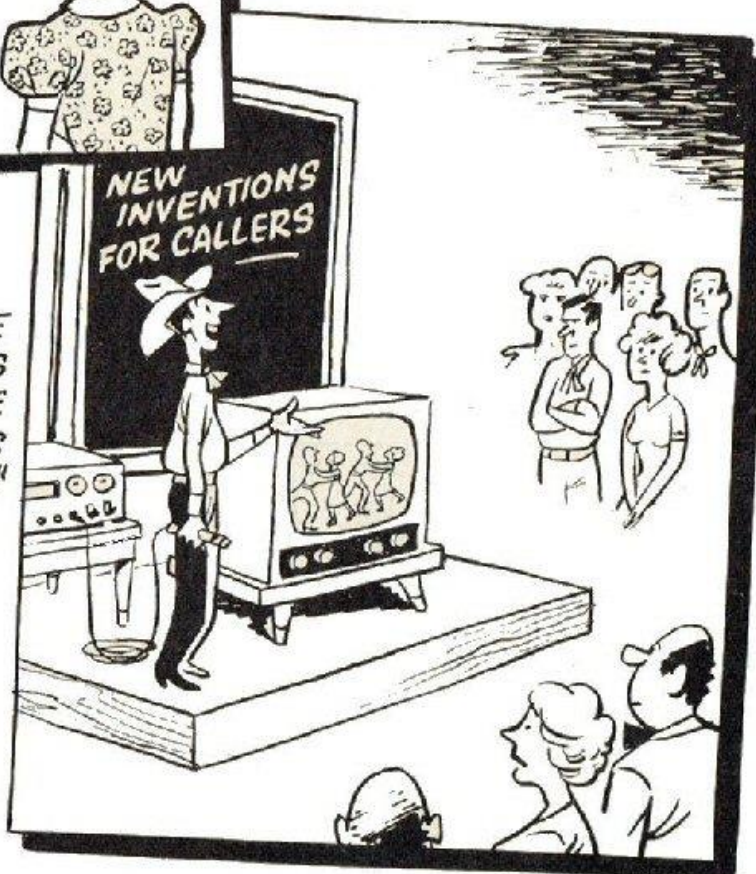
HEADS LEAD RIGHT, VEER LEFT,  
COUPLES HINGE, LADIES HINGE,  
DIAMOND CIRCULATE,  
**TRIPLE TRADE**, FLIP THE DIAMOND,  
LADIES TRADE, RECYCLE,  
PASS THRU, WHEEL & DEAL,  
CENTRES RIGHT & LEFT THRU,  
PASS THRU: **CB**



# THE CALLERS' CONVENTION

"... GOOD IDEA, BUT ALL THESE CALLERS HAVE FORGOTTEN HOW TO DANCE..."

"...NOW, THIS DEVICE WILL PROVIDE 24 HOURS OF DANCER-MOVIES FOR THE CALLER WHO WANTS TO PRACTICE..."



Classic Cartoons from the pen of Frank Grunden, as originally published in Sets In Order magazine all those years ago.

# SINGING CALL DIARY



I mentioned earlier in the 'our Music' section that I was working on a new singing call. It is always interesting to look at the overall process and the time it takes to get it from the original idea to the finished product.

## **1966**

In December 1955 I was involved in a serious car accident, which resulted with me spending quite some time in hospital. My injuries were mostly to do with broken bones, cuts, etc., and as such I was relegated to a special veranda ward for patients recovering from these injuries. It was an unusual ward, separate from the rest of the hospital with very relaxed rules. One of the special things we had was access to the hospital radio station, which, while great, only played the top 20 hits from the hit parade at that time. You can imagine that the songs, while all good, did tend to get a bit monotonous after the first 20 or so times we heard them. The one song that has always stayed on my mind was a rock version of the traditional folk song "Skye Boat Song". The vocal was by Glen Ingram, a then popular performer from Western Australia. The song was re-done many years later by Roger Whittaker and Des O'Connor and again charted on the hit parade. In more recent times it can be heard as a major theme in the television series "Outlander".

While the original folk style version has been done as a sing call a few years ago, to me it did not have the power and depth that the rock version from 1966 possessed.

I had been thinking about it as a singing call off and on over the last few years, but it needed to have a particular 'sound' that I could not really define...I talked to a number of people about it, and each was unable to come up with anything near what I wanted. In February, I decided to check with one particular musician – Mark Tinson, from Newcastle. Mark is an outstanding musician with his own studio. He is responsible for all the great music released on C Bar C records for quite a number of years. I put vocals to two pieces he had created for C Bar C – Homeland and Feelin' Mighty Fine. I thought that his style would be perfect for Skye Boat Song.

**February 22** I emailed Mark and sent him the original Glen Ingram version and asked him for his thought. Mark replied that he would get to it when his workload subsided but would be at least a week.

**March 6** Mark sent a draft version...just a very basic riff with a basic beat for the Opener, Middle break and closer as well as the first and third figures and a change in melody line for Figures 2 and 4, using baritone guitar..

He used the chorus (speed bonny boat...) for all except 2<sup>nd</sup> and 4<sup>th</sup> figures where he went to the main melody – a very strong 'anthem' like theme. I felt it would be better to have the strong melody as Middle break and closer and sent him my thoughts.

**March 22** Received the second version from Mark. This is still a rough-cut version, playing around with a few possibilities. Mark changed the 'dramatic' melody to middle break and closer (still with baritone guitar) and added more melody to the other sections with leads :

- harmonica (sounds a bit like bagpipes)
- piano
- flutes
- baritone guitar
- 12-string electric guitar
- Queen style harmony electric guitar
- and a partridge in a pear tree

**March 24 -April 1** I called the second version at dances this week. Comments were plenty – everyone loved the music and the dramatic feel of the song. A couple made comments that leads were a bit low in first figure. The ending did not work for me. While excellent as a great piece of music, it was too short for how I want to end the song, with, after the tag lines of the closer, getting all to Circle Left for the full 16 beats, and then ending on a dramatic note. For the circle, the caller needs to be able to sing the lyrics “O-o-ver the sea to Skye”.

I also asked to hear what it would sound like with a saxophone in the mix.

**April 7** Received new mix. Ending adjusted and sax added.

**April 8 & April 12** Called it at two dances. Response still super. Sax

sounded great but also liked the original queen guitars. Might ask for Queen guitars to replace flute. Ending still not quite right. The ending Mark did was not quite 16 beats long, but we need a specific 16 beat section as the ending I want takes 16 steps.

Overall, I am really pleased with what Mark has done so far...and these are just rough ideas. When it is in the Ok to go phase, he will then add little bits of fill to really round it out.

### **LYRICS to SKYE BOAT SONG**

Of course, the original song dates back to Bonnie Prince Charlie days in Scotland and the original lyrics reflect this – quite heavy. The author Robert Louis Stevenson was very taken with the song and he added another set of lyrics. His lyrics added a different idea and work well. The rock version from 1966 changed some of the original lyrics to make it more palatable to a pop market. The version from “Outlander” changes the lyrics once again to make it more female oriented (after all the main character is female).

I have tried all the possible lyrics, but most likely will use the original refrain and lyrics as written by Stevenson. Time will tell.

I expect to hear from Mark with a new version in next week or so. The one thing I do know with this song, is that it will be a memorable experience!!

### **BABY BLUES**

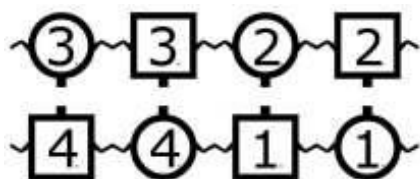


# BEAUTIFUL RELATIONSHIPS - Susie Kelly

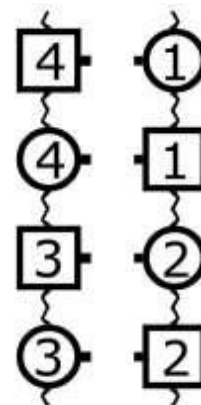
Did you know that there are only 4 relationship states you can possibly have in a symmetrical formation? Take the example of facing lines. Within that line each man could have either:

- a) his partner beside him
- b) his opposite lady or
- c) his corner, or
- d) d) his right-hand lady.

That lady could be on his right as his partner, on his left or even somewhere else in the line. Knowing which sort of line you have in front of you can help you decide how to resolve your squares. See what happens when Sides Lead Right, Circle To A Line.

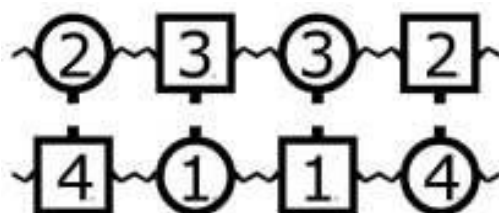


and then  
Pass Thru,  
Bend the Line >



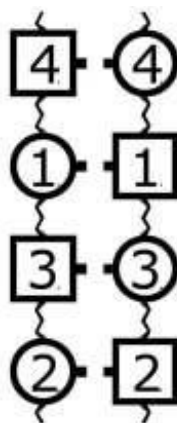
So long as you keep the couples paired up like this the line will be a Partner line and the box with the facing couple will be partner box.

However; as soon as you change the order of the ladies in that line like this:



something interesting happens. The line still has the men's partners in it somewhere, but the facing box now has the men's opposite ladies. So it's a partner line but an opposite lady box.

And now have them pass thru and bend the line as we did before. The line is now an opposite lady line and the box is a partner box



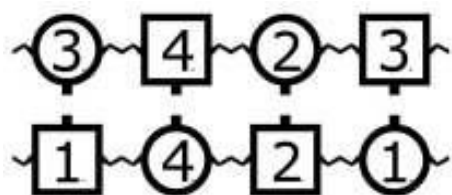
(Flutter wheel from here and everyone would be back with their own partner in sequence).

A neat way to recognise an opposite lady line or box is that nobody has their partner in this line or box. You will see next that this is unusual.

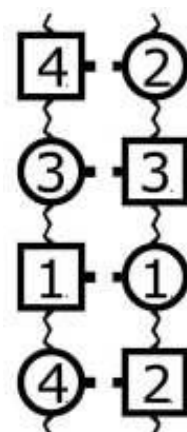
So, let's look at the other two relationships, corner and right-hand lady. In these two relationships there will always be **one couple paired up** and **the other couple will have their opposites**.

A man's right-hand lady is the next lady round to his right past his partner. To get to this lady line set up easily, have the heads square thru 2 and slide thru to a right-hand lady line. Everyone now has their right-hand lady as their partner.

The most frequently used move to get to the corner is Heads square through 4, and Slide thru to a corner line. Everyone now has their corner as their partner.

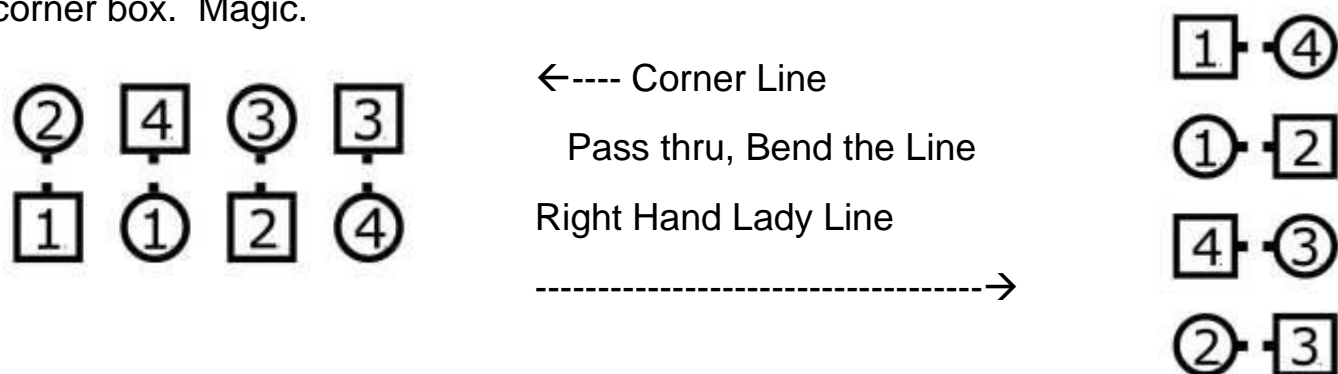


Call Bend the Line and everyone will still have their corner as their partner.



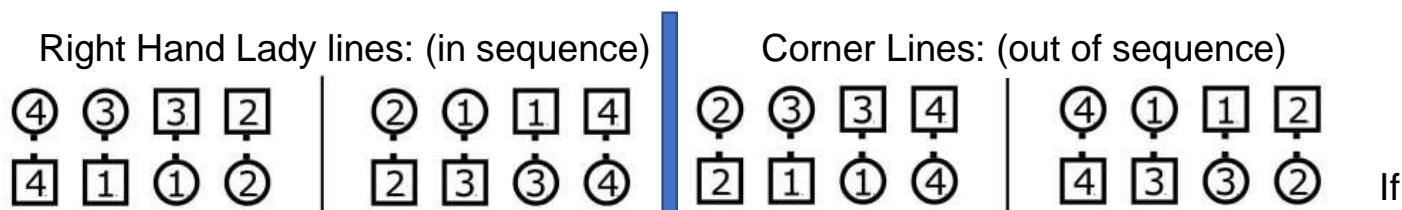
But change the ladies over within that line and now you have a corner line but a right-hand lady box.

Do the pass thru bend the line as before and you have a right-hand lady line and a corner box. Magic.



As I said, both these lines or boxes have a couple that can be paired up in them which means that these two versions of lines are not so easily recognised one from the other whilst in the midst of calling, (i.e: if you haven't deliberately set them up as I have done above). But I discovered a way you can see the difference.

If the lady, who doesn't have her partner in the line, is the paired-up man's corner then it a corner line. If she's not, then it's a right hand lady line. Has to be.



you were to have these lines move forward and back, and then bend the line it changes around the relationship, corner line to right hand lady and vice versa.

from examples above, Right-Hand Lady - now Corner Lines		from examples above Corner Line - now Right-Hand Lady Lines	
③-③	①-①	③-③	①-①
④-②	②-④	②-④	④-②
④-②	②-④	②-④	④-②
①-①	③-③	①-①	③-③

If you can put the paired-up couple in the centre of the line you will notice that the end people have their partners opposite them. This can lead to some interesting ways to resolve. But **don't forget the people in the lines may be in any order**, so it's the OTHER lady in the line that gives the clue to which one they are in.

Spot the Corner Lines!

(answers at the end)

②

③

④

③

③

④

②

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④

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②

Of course, your ultimate skill progression now is to memorise a “GET-OUT” to an Allemande left for each of the lines we've looked at. But that's for the Jerry Story's of our world. Not many of us lesser mortals have a memory like that. Please just see that I've showed this relationship stuff because it's logical and even magical. It should open doors to your realisation that what you may have thought of as a mess of dancers in front of you, can be sorted into any order you want, just by recognising their relationships.



ANSWERS TO THE RELATIONSHIPS STET UPS ABOVE			
Corner	RHL	RHL	Partner
Corner	sequence error (dancers asymmetric – the dancers made a mistake – it happens)	opposite	partner

**IF YOU PREFER LAUGH WRINKLES  
TO WORRY WRINKLES...**



**TRY SQUARE DANCING!  
CLASS STARTING**

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Remember the cartoon artist CHUCK JONES from the Bugs Bunny cartoons? He was also a square dancer, and he created these two recruitment posters back in the 50's.

**EVER WONDER WHAT YOU LOOK LIKE  
TO YOUR TELEVISION SET?**



**GIVE THE POOR THING A VACATION  
TRY SQUARE DANCING**

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# ADVANCED

## AS CALLED

### *Jaden Frigo*

Last month we had a visit from Jaden Frigo from Victoria. Like all of us, Jaden has had a year of frustration without any dancing or calling. His clubs are in Victoria, which was one of the worst COVID hit areas in Australia, with severe lockdowns lasting for months.

Now we can travel interstate, and we have all been looking at options to get away for a while. Jaden decided to come and visit us for a week. We had lots of discussion, lots of movies, a drink every now and then, and a couple of dances. He called at both our Monday night MS/Plus group and at our Thursday A1 teaching group. This latter group had only danced twice in last 14 months, and some had not completed the program. Everyone was a bit rusty.

Jaden picked up on the capabilities and ran with it. He called the full evening, and our dancers had a ball (I think they want to swap me for Jaden as he is 50 years younger!!).

The choreography below has been taken directly from my recording of the night. This is the choreo in the first tip only.

#### **Patter sequence 1.**

HEADS PASS THE OCEAN, EXTEND,  
SWING THRU, MEN RUN,  
COUPLES CIRCULATE, 1/2 TAG,  
SCOOT & DODGE,  
PARTNER TRADE,  
REVERSE THE FLUTTER,  
DIXIE STYLE TO A WAVE,  
MEN SCOOTBACK,  
LADIES CIRCULATE,  
LEFT SWING THRU, LADIES RUN,

BEND THE LINE, PASS THE SEA,  
MEN 1/4 THRU,  
LADIES U-TURN BACK,  
MEN SWING THRU,  
DIAMOND CIRCULATE,  
LADIES SWING THRU,  
MEN U-TURN BACK,  
LADIES START – 3/4 THRU,  
MEN CROSS RUN,  
ALL 8 CIRCULATE, SLIDE THRU,  
PASS THRU, WHEEL & DEAL,  
PASS THRU, ALLEMANDE LEFT.

#### **Patter sequence 2**

HEADS PASS THE OCEAN,  
CHAIN REACTION, MEN RUN,  
FERRIS WHEEL,  
CENTRES STEP TO A WAVE,  
CHAIN REACTION, MEN RUN,  
BEND THE LINE, PASS THRU,  
WHEEL & DEAL,  
CENTRES STEP TO A WAVE,  
CHAIN REACTION, MEN RUN,  
BEND THE LINE, PASS THRU,  
WHEEL & DEAL,  
CENTRES PASS THRU,  
LEFT SWING THRU & SPREAD,  
LOCKIT, GRAND SWING THRU,  
RECYCLE, PASS THRU,  
WHEEL & DEAL,  
CENTRE MEN WALK &  
LADIES DODGE, FACE IN : HOME.

#### **Patter sequence 3**

SIDES DOUBLE STAR THRU,  
CLOVER & DOUBLE STAR THRU,  
ALL PASS THE OCEAN, LOCKIT,  
MEN RUN, BEND THE LINE,  
RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE, LOCKIT,  
CENTR 4 LOCKIT &  
THEN LEFT SWING THRU,  
OTHERS HINGE & ROLL,  
IN THE WAVE RECYCLE & ROLL,  
OTHERS PASS THRU,  
ACEY DEUCY,  
CENTRES SCOOT & DODGE,  
CENTRES RUN & ROLL,  
NEW CENTRES PASS THE OCEAN,

EXTEND, 1/4 THRU, MEN RUN,  
 PASS THRU, WHEEL & DEAL,  
 DOUBLE PASS THRU,  
 LEADS WHEEL AROUND,  
 SWING THRU, SCOOT & DODGE,  
 PARTNER TRADE,  
 PASS THE OCEAN,  
 CENTRES WALK & DODGE,  
 CYCLE & WHEEL, TOUCH 1/4,  
 MEN WALK & DODGE,  
 CYCLE & WHEEL, TOUCH 1/4,  
 CIRCULATE, 1/4 THRU, MEN RUN,  
 CHAIN DOWN THE LINE,  
 PASS THRU, WHEEL & DEAL,  
 CENTRES TOUCH 1/4,  
 CIRCULATE TWICE,  
 ALLEMANDE LEFT, R & L GRAND.

#### **Patter sequence 4**

HEADS SQUARE CHAIN THRU,  
 SLIDE THRU, SQUARE CHAIN THRU,  
 TRADE BY, TOUCH 1/4,  
 CENTRES SASHAY NOSE TO NOSE,  
 COUPLES CIRCULATE, 1/2 TAG,  
 LOCKIT, CENTRE 4 LOCKIT, THOSE  
 IN WAVE SWING THRU, LADIES CUT  
 THE DIAMOND,  
 LADIES BEND THE LINE & ROLL,  
 MEN 1/2 CIRCULATE,  
 COUPLES CIRCULATE, 1/2 TAG,  
 CENTRES TRADE,  
 CENTRE MEN RUN @ THE OTHER  
 MAN, CYCLE & WHEEL,  
 PASS THRU, TRADE BY, PASS IN,  
 MEN SQUARE CHAIN THRU,  
 LADIES PASS THRU & FACE IN,  
 ALL TOUCH 1/4, LADIES TRADE,  
 SWING THRU, MEN RUN,  
 BEND THE LINE,  
 REVERSE THE FLUTTER,  
 CROSS TRAIL,  
 CENTRES TRADE & MEN SPREAD,  
 CENTRES TRADE, LADIES RUN,  
 PASS THE OCEAN,  
 ALL 8 CIRCULATE, MEN RUN,

BEND THE LINE, PASS THRU,  
 WHEEL & DEAL,  
 DOUBLE PASS THRU,  
 LEADS FACE & PARTNER TRADE,  
 OTHERS FACE IN &  
 RIGHT & LEFT THRU: HOME

For his Singing call (yes in Australia we all use a singing call as a relaxer in an Advanced tip) Jaden used the classic Rhythm Records 194 version of '*Feelin a Feelin*'.

#### **Figure 1**

HEADS SQUARE CHAIN THRU,  
 SWING THRU, MEN RUN,  
 ACEY DEUCY, 1/2 TAG,  
 SCOOT & DODGE,  
 PARTNER TRADE 1 & 1/2.  
 SWING & PROMENADE.

#### **Figure 2**

HEADS PASS THE OCEAN,  
 CHAIN REACTION, MEN RUN,  
 BEND THE LINE,  
 RIGHT & LEFT THRU,  
 DIXIE STYLE TO A WAVE,  
 TRADE THE WAVE,  
 EXPLODE & SLIDE THRU,  
 SWING & PROMENADE.

#### **Figure 3**

SIDES SQUARE CHAIN THRU,  
 HEADS 1/2 SASHAY, SWING THRU,  
 MEN RUN, TOUCH 1/4,  
 COORDINATE, BEND THE LINE,  
 PASS THE SEA, TRADE THE WAVE,  
 SWING & PROMENADE.

#### **Figure 4**

SIDES SQUARE CHAIN THRU,  
 HEADS 1/2 SASHAY, SWING THRU,  
 MEN RUN, TOUCH 1/4, CIRCULATE,  
 MEN RUN, PASS THRU,  
 ALLEMANDE LEFT,  
 SWING & PROMENADE.

# THE Final WORD

We are still dancing our regular numbers here in Wollongong, with our Monday group (Mainstream and Plus) and our Thursday night group (A1). Our initial concerns with returning dancers did not come to pass with only a few who decided to hang back until they had received their Covid vaccination. Many have had the jab already – Sue and I are heading off to have it in about a half an hour.

Travel overseas may still be a problem for a while, with only a limited number of destinations available to us. A Government spokesman today noted that some international travel may still be unavailable for a couple of years. This does have an impact on everyone's plans...I know we were affected last year – we had a trip to China booked and paid for and of course that went out the window. We had also planned a week in Bali, and again that went as well. We had planned trips to Singapore and Bali also this year, but we still have no idea of whether they will be possible for us. Maybe Singapore, as they have done well with prevention of virus spread, but

Indonesia probably out of the question this year again. At least we did not lose our money from the China trip as we are able to use the credit for future travel.

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.

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

Stay Safe and well and have a great 2021!!

Cheers, Barry



## STRAYAN

ARVO  
BARBIE  
BEAUTY  
BOGAN  
BONZA  
BOTTLE SHOP  
DAG  
DUNNY  
FAIR DINKUM  
G'DAY  
GALAH  
GOON  
HEAPS  
MATE  
PASH/PASHING  
RIPPER  
SHEILA  
STUBBY  
STRENGTH! CRIKEY!  
STOKED  
THONGS  
TUCKER

## ENGLISH

AFTERNOON  
BBQ  
GREAT/FANTASTIC  
HICK/YOKEL  
GREAT/RIPPER  
LIQUOR STORE  
A FUNNY PERSON  
TOILET  
TRUE/REAL/GENUINE  
HELLO  
FOOL/SILLY PERSON  
CHEAP WINE  
LOTS/LOADS  
FRIEND/BUDDY  
MAKING OUT (A PASSIONATE KISS)  
GREAT/FANTASTIC  
A FEMALE  
SMALL BEER BOTTLE  
OMG!  
VERY PLEASED/HAPPY  
FLIP/FLOPS  
FOOD

# ***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...**

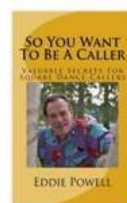
It takes action, practicing the right way, and  
becoming ready to market yourself. It took time and  
practice as a dancer to learn the moves, the same is  
true of calling.

**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...**

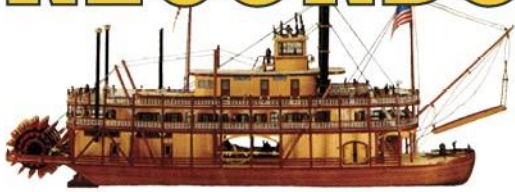
**Enroll  
Now**



**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

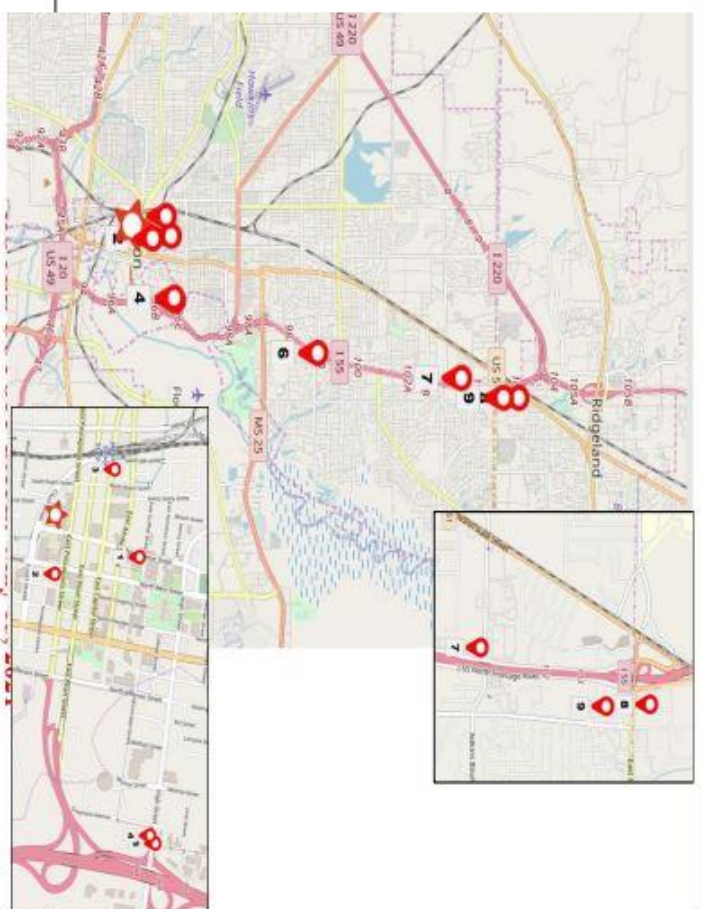
Indicate RV Camping on your registration form and enclose the required fees (\$4-night minimum) to cover the nights that you intend to stay. 30 or 50 Amp and water available at all sites with sewer at most sites. Free dump station on site. If you plan to camp together, you must arrive together. For more 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	2	3	4	Distance
1	Jackson Downtown Convention Center Hotel					
2	Westin Downtown *	\$139	\$139	\$149	\$159	.3 miles
3	Hilton Garden Inn (Callier/Cuer) *	\$139	\$139	\$149	\$159	.2 miles
4	Hampton Inn & Suites **	\$102	\$102	\$102	\$102	1.4 mile
5	Holiday Inn Express **	\$129	\$129	\$129	\$129	1.4 mile
6	Residence Inn	\$150	\$150	\$150	\$150	3.7 miles
7	Dyo Townhouse **	\$80	\$80	\$80	\$80	7.7 miles
8	Hilton Jackson	\$119	\$124	\$129	\$134	9 miles
9	Courtyard Jackson/Ridgeland	\$129	\$129	\$129	\$139	7 miles

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

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

**Any questions, please call 901-628-4356**

Come Early or Stay Late! The Soul Team of the 70th NSDC is committed to making our Convention fun and memorable experience for you. Please email us if you have a concern or suggestion.

Dan and Glinda Torvik, General Chairman, [generalchair@70nsdc.com](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 - [Website70nsdc.com](http://Website70nsdc.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: \_\_\_\_\_ Phone: \_\_\_\_\_

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

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 down town.

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)

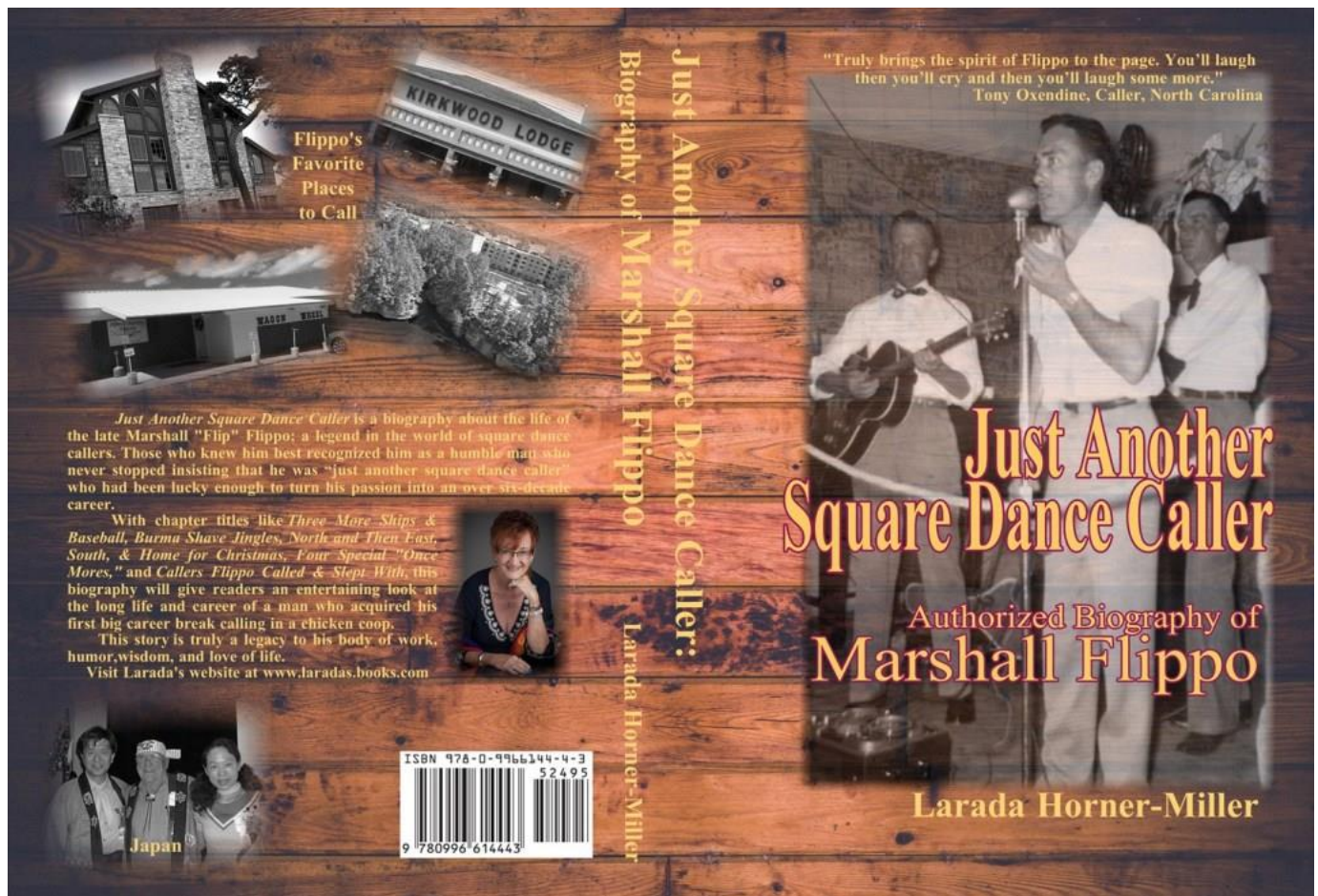
or

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**