



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

october

2022

DATES to REMEMBER

September 8-10, 2023

NSW State SD Convention, Ulladulla, NSW

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WARNING

CONTAINS FACTS
AND OPINIONS
SOME MAY FIND
OFFENSIVE

Today's Horoscope

Aries	The stars and planets will not affect your life in any way.
Taurus	The stars and planets will not affect your life in any way.
Gemini	The stars and planets will not affect your life in any way.
Cancer	The stars and planets will not affect your life in any way.
Leo	The stars and planets will not affect your life in any way.
Virgo	The stars and planets will not affect your life in any way.
Libra	The stars and planets will not affect your life in any way.
Scorpio	The stars and planets will not affect your life in any way.
Sagittarius	The stars and planets will not affect your life in any way.
Capricorn	The stars and planets will not affect your life in any way.
Aquarius	The stars and planets will not affect your life in any way.
Pisces	The stars and planets will not affect your life in any way.

ON THE INSIDE

With Barry Wonson

RAMBLINGS

October. That is spring for us in the Southern hemisphere. Mind you, no-one would ever guess it from the crazy weather we have had this entire year -- rain, rain, and then more rain. Here in New South Wales, it is the wettest year since they started keeping statistics over a hundred years ago, and we still have 3 months to go before the end of the year!

At least the rain has not affected attendances at dances too much for us, although we did have to cancel one night due to flooded roads.

We have had lots of visiting callers this year at our dances, Alan Evans from Queensland, Jaden Frigo from Victoria, David Cox from Port Macquarie, Brian Chetwind and Vicky Sun from Armidale, as well as lots of visiting dancers.

It is always great to have visitors – it gives us a good excuse to eat out!

THE 2022 NSW STATE CONVENTION

Here in NSW the big event we were all looking forward to, our State SD Convention at Wentworth Falls in the majestic Blue Mountains, has now come and gone. This was originally planned as a National Convention, but had to be cancelled due to Covid in 2020. As much of the work had already been done by the committee, it was decided that we would use the planning, venue, decorations, etc., and run it as our State Convention in 2022. This saved all of our time in planning from just going to waste.

The committee remained the same under convenors David and Rosalind

Todd. In total, we actually spent nearly 6 years in meetings and planning. For me, over 25 four-hour round-trip jaunts to the area.

For the weekend Convention, Sue and I, along with David Cox and Mel Wilkerson, shared a 4-bedroom house in Katoomba, about a 5-minute drive from the venue.

How did it all go? Below is a report sent to me by David Cox:

Four Funerals and a Wedding – the NSW State Convention at Katoomba, October 2022

I recently attended the 42nd NSW State Square Dance Convention, at Katoomba. I think it is the first state convention I have attended since 2000 – although I did attend national conventions in, I think, 2006 and 2008.

I enjoyed the convention more than I had expected to. This is surprising considering the multiple negative aspects of the convention and there being, in my opinion, only one real positive that held the convention together, making it a success.

Problem #1...The Hall

It was the absolute worst hall I have ever seen used for a major square dance function. The area used was a basketball court, within a hall that contained two courts, but separated by a large floor to ceiling divider).

There were virtually no decorations.

The floor was concrete and dead (with a synthetic overlay making it very tiring to dance on).

The ceiling was ugly. Overall, the hall did nothing to help to create an interesting or exciting atmosphere (lighting varied in different parts of the hall...brighter in the rear than in front of the stage).

Problem #2...The Sound

The sound was substandard, and this happened in several areas. In general, the music was too loud, although sometimes it was too soft. Likewise, the vocals were also hard to hear above the music as they were generally too soft, but sometimes too loud. On average, perhaps they were fine - after the two balanced themselves out.

The problem was that there was a sound technician. Callers were not generally allowed to control the sound. The sound technician was not always at station, next to the stage, monitoring and controlling the sound. In one bracket I told the technician at the start that the hoedown music started softly and needed to be boosted but after 50 seconds would need to be turned down. He got the first part right – he did boost the volume. So proud of himself, he walked away and when the music needed to be turned down, he was nowhere near the amplifier. Not a problem – I only had to interrupt my hoedown and ask him five times to turn the music down.

Dancers grimacing, holding their ears, shows facial signs of distress and pointing up and down, but not at the same time, was a common feature for most brackets (tips) of the convention.

For my final bracket I was given special permission to use my 20-foot cable with a Hilton music volume control. I was told the music volume was excellent. I also called a song acapella – I was told that the music volume there was also ideal. I felt like a big boy, and I was so proud of myself.

When there are only 13 squares, surely callers can be trusted to handle their own volume levels.

Speaker placement was also sub-optimal, in my opinion. The sound technicians did move the speakers a couple of times during the weekend but, while causing an improvement, were still sub-optimal.

Problem #3...The Dressed Set Parade

Back in the heyday there would be upwards of 20 sets for the Dressed Set Parade...at Katoomba there were six. I thought that it felt flat and that to have lots of people sitting around watching six sets is not putting dancer enjoyment as a prime consideration of programming. Perhaps, as numbers fall, we could consider allowing the other dancers to square-up after the parade and dance with the dressed sets. I suspect that would give more pleasure to more dancers (rather than sitting there in the cold).

Problem #4...The Weather

It was very cold. On the first evening I went out to the car and came back with a blanket. However, I don't hold the committee personally responsible for this facet of the convention.

The Saving Grace...The Program

Barry created the program. I may be accused of bias as I am one of Barry's many friends. Just because you're biased doesn't automatically preclude you also being absolutely correct.

I thought the program was brilliant and saved the weekend. No caller stood out as being the star. All callers were given roughly equal calls, based upon their experience and Australian Caller Federation Rating. At all sessions a large proportion of dancers were getting on the floor for the last two brackets. This is the litmus test. Over the afternoon sessions, levels were programmed in such a way as to entice higher-level dancers to remain for the Mainstream brackets.

And In Passing

Barry announced his intention to retire from traveling and Festival calling, as well

as his intention to no longer be involved in the running of functions in any way. This is the end of an era. Barry has always been very generous with his time and his opinions. I am very lucky to be able to count him as one of my very best friends.

And Hell...if Barry is going to retire, I'm going to retire as well.

DAVID COX

Well, David has given an interesting summation of some aspects of the Convention

However, even with all the problems, it should be noted that the dancers did enjoy themselves, and while the excitement level was not quite as high as I had hoped, it all still went well. It WAS a good weekend of dancing, despite the localised problems.

We had just over 140 people registered (but not all were able to dance). Many came along just to catch up and have maybe one or two dances over the whole 3 nights and 2 days (age and health issues do tend to catch up to us).

The maximum number of sets in the evening sessions on the floor was 14, and the minimum was 8. The majority of the time there were about 10 or 11. Given the number attending, I think this is excellent and showed that the dancers were there to dance and enjoy themselves (an interesting figure can be seen where at a previous state convention at Tuncurry, there were 220 dancers attending, BUT on the second last tip of the Saturday evening, there were only 5 sets on the floor!!! That means that 180 out of 220 dancers were not dancing!! Some had gone home, some just sitting out...not in the coffee room, but just sitting on the sides. At that Convention, the program was poor, and the excitement level was zero.)

For the second last tip on Saturday night this year, we had 11 sets on the floor –

more than double that of Tuncurry with half of the attendance. The job of the Program is to present callers in such a way that they can create excitement and build with all those following – this is how we create an atmosphere that gives the dancers what they came for, and what they deserve and expect.

David mentioned a number of problem areas, and his assessments were quite correct. I would like also to mention some of these specific areas.

SOUND

While not the worst sound I have come across, it was not great either.

The first problem all callers noticed on Friday night was speaker placement. Two Yak stacks were used, but they were on opposite sides of the hall...a huge gap between them. Not only that, but they were just on standard stands, not even at full height, and at floor level! Sound was aimed just over the heads of the front sets. .

This placement breaks every common-sense rule regarding speaker placement. In any hall, the speakers need to be at such a height where the tilt is aimed at the heads of the dancers at the rear of the hall. This is noted dozens of times in documentation from Hilton, Yak Stack, and numerous other sources. This simple concept is self-evident in any large venue where sound (music and voice) is meant to be heard and understood by all people within the venue. Theatres, halls, auditoriums, stadiums, etc, that have built in sound, all have speakers up high, (wall, ceiling) positioned such to cover the entire floor listening area.

The way the Yaks were positioned initially here was just ridiculous. With squares on the floor, the front sets are blasted, and the rear sets can't hear. Deadspots were evident in centre and centre rear.

While getting the sound to all dancers was a problem, it really was not the only problem.

Here the major issue was the control of the sound. Normally the caller is on stage with Hilton at the side. He has a microphone with a volume control so that music level can be adjusted.

Not at this Convention! There was a sound area where the adjustments could be made by a 'sound person'. This is below and to the left side of the stage. The caller does not have a microphone with a volume control. The 'sound person' has total control over everything. Obviously, the callers are not trusted to make their own adjustments (even though they do it every time they call at their club or weekends).

At this convention, this created huge problems:

1. The person controlling the sound seemed to have no idea or judgement on sound levels. In nearly every single tip for 5 sessions over 3 days, the music used to get the dancers on the floor and then music used for hoedown and singing call was much too loud...every time! In nearly every tip you could see the dancers holding their hands over their ear. Controller seemed to take no notice. He was told many, many times, to start with the music at a lower level and then adjust up. All to no avail.
2. On Friday night a second sound helper was walking around the rear of the hall advising adjustment via walkie talkie. However, the person on the control end seemed to not do very much as any adjustments were miniscule, often taking over a minute to get it down to a near optimal setting as advised by the helper at the back. This helper was nowhere to be seen on the following two

nights (at least not doing this job anymore).

3. Callers had the choice of using their own mic on a provided lead or a radio mic. All fine, however, as every caller knows (except the sound controller), adjustments need to be made for tones with different mics. Some callers with bass-type voices that needed adjustment with treble were given mics that accentuated the bass, resulting in poor clarity. And some who needed a bass adjustment were just left sounding squeaky. Adjustments for vocal and microphone tone were just not done.

Judgement by the person controlling sound is not only important in voice and music volume level, but also in tonal adjustments.

4. As the second helper was not present to give advice after first night, the next step was for sound controller to let the music and voice go as he had them set, then take a walk down to the rear of the hall to check levels, then stroll back and make adjustments. All the while the dancers can be seen holding their hands over their ears while dancing.

The callers on stage many times tried to get the attention of the sound controller, but on many occasions he had just wandered off. On one occasion I was waving both arms in the air trying to get his attention, but he was looking the other way and taking to somebody. I did this five times until I finally got his attention!

5. Speaker placement. On Saturday morning the Yaks were moved to each side of the stage...still just on stands but better. It would have been better if the stage was a standard stage (it was too low – a hired stage) with a height that would allow the callers to see the dancers at the end of the hall – this would

really have helped greatly when the Yaks were placed on the stage.

However, the problem still existed that the speakers were at the very front of the stage, and callers were about 10 feet away and 2 feet behind the speakers on each side of the stage. Sound controller also still well behind the speakers. Having the speakers in front of the callers is fine in most cases, but here it did create problems for the callers> The sound person also did not seem to have any idea of the volume going out to the floor (just like the callers).

This did improve greatly the coverage, but did nothing in regard to the problem with the sound controller. This became so bad, that he then came up with the idea of a sound check with music prior to calling the hoedown and the same with then the singing call. .

All of these above problems could have been eliminated by the simple expedient of giving the control of the equipment to the person who understand what is needed – the caller on the stage. It is that simple.

One comment made was that this was the first time these guys had done the sound and were just learning. HELLO, we have had conventions for 51 years now...isn't that time enough? With over 50 years of State Conventions, National Conventions, Festivals, weekends and large Club party dances of up to 200 dancers, I really do not think this excuse is valid in any way. There is, and was a lot of expertise out there, and all that was needed that they be asked for advice

There is a vast difference between a caller using his Hilton/Yaks at his club and presenting sound at a large function in a large hall. The only thing they have in common is the utilisation of the same basic equipment.

One caller made the comment on the use of a 'sound booth' as being the way professionals run concerts and functions.

It is true that the vocalists don't have control and it is all done by a technician. BUT. Such a technician is a professional in this field, and not a rank amateur. Such sound is also done from the rear of the auditorium so that the technician can hear all the levels. Also, while vocalists/instrumentalists do not have control at that specific time, rehearsals are done for lengthy periods of time with vocalists instructing on what levels they want at a given moment in time. This is the way the professionals do it.

Any person responsible for controlling adjustments of sound levels, must have the aptitude for judging the volume of music or voice; as well as adjusting tone for caller and microphone variations. . Here adjustments were made at times in miniscule steps instead of making a sensible drop in level. Adjustments were so small on the knob that they made little or no difference..

At any function, there is really only one person that is able to make the necessary adjustments – the caller on stage. Each caller is well aware of the setting he/she has on their Hilton, both for vocal volume and bass/treble position. He/she is the only one who is able to make adjustments on the fly. He/she has the music adjustment right there under his/her thumb.

While my comments may seem harsh, it needs to be understood that over many years, we have had a few conventions with sound problems...callers often complain to each other, BUT very little is ever done about it...mostly due to the fact that those supplying the sound are the ones who need to be told. It is no good whinging to others...if there is a problem, then tell the ones who have the responsibility. If they don't know about, how can anything be done in the future?

Remember. These guys are not doing this on a voluntary basis....those that supply the sound and are responsible for its control – are paid for it.

THE HALL

David alluded to the problems with the hall. It was a dreary hall. It had a high ugly ceiling. It was a cold hall in more ways than just the temperature. There was no atmosphere within the hall itself (some halls have a 'warm' inviting atmosphere – not this one)- this may have been far better with a lot more dancers (making noise assists).

Lighting was poor with some areas darker and some lighter. The only noticeable decoration was on the stage, which was lost in the size of the area. The surface of the floor (synthetic over concrete) meant that there was no 'floor sound'. The size was really too large for the number of dancers attending.

One of the other limiting features was that the (hired) stage was too low.

The weather (rainy and cold) did not help. Tea and coffee were on an upper level...lots of stairs, making it difficult for some of our older dancers. A little thing, but important as well.

Meals were available at the venue (supplied by Cathy Goon-Pan and family) and were greatly appreciated. It is much easier to have dinner at the hall, relax a bit before the dance, without having to go to restaurant, get wet, back to hall (wet again). Congratulations on a super effort.

However at the end of the day, THE CONVENTION WAS SUCCESSFUL, in that, despite the things noted above that were against it, the weekend was a memorable, entertaining one. The dancers came to dance; after such a long time between major events, they were ready to go with enthusiasm and they did with gusto. The energy from the dancers was not halted by the problems

they faced...they came to have fun, and they sure did that.

All callers excelled in their presentations, from the newer callers to those with many years of experience. I was truly proud to have such a great bunch of guys and girls on the program.

I hope the next NSW State SD Convention will present entertainment at the same level as that done by the callers and Cuers at Wentworth Falls in October 2022. This part of the convention was truly outstanding.

THE 2022 NSW State Convention Callers & Cuers Get-Together.

Every convention we have a time set aside for the callers and cuers to join together for some form of meeting. In the past we have usually presented some form of seminar aimed at adding ideas, information to the toolbox. For 2022 I wanted to do something totally different. Something entertaining and (hopefully) fun. I came up with the idea of presenting a 'GREAT DEBATE' with a topic that would have a totally non-serious theme.

Below is a review of this session written by Arthur Rae.

"During a Callers' Meeting held at the 42nd NSW State Square Dance Convention in Wentworth Falls, Blue Mountains, a Tongue in Cheek Debate was conducted. The topic: Should Tall Fat Callers be given preferential treatment, compared to Short Skinny ones, when Programming for Special Events. Emphasis was placed on presenting humorous arguments.

The first speaker for the Affirmative was Mr. Mel Wilkerson. Mel is a Caller with many years of experience, who facilitates weekly Caller Training sessions via Zoom, which are attended by participants from around the world, and which were particularly useful in

keeping Callers connected to one another during the Covid Lockdowns. Mel stated quite emphatically that Tall well-built Callers are Superior, not only in stature and superior ability, but also in relation to simple economics can climate sustainability & and reduced left-overs to go to landfill at functions. They should therefore certainly be given preferential treatment by programme organisers.

The first rebuttal was delivered by Mr. Arthur Rae. Arthur is new to Square Dance Calling, but despite being very old, remains devastatingly handsome and has caused many a maiden fair to swoon. Among several points, Arthur pointed out that Short Skinny Callers fit in best & that indeed, more of them can fit into a given space, compared to their Tall Rotund colleagues. Arthur went on to sing: Tiptoe Through the Tulips, in the style of Tiny Tim, who as we know was a mere 4 feet 25 inches tall.

The Second Case for the Affirmative was argued by Master Jaden Frigo, a snotty nosed, Victorian upstart, in his teens. Jaden started his career in Calling at age 4, or thereabouts & has run his own club since he could spell Callerlab. Jaden is a brilliant Caller, who consistently presents challenging and interesting choreography. While Jaden's presentation was Flawless & most amusing, we octogenarians think it best to play down his contribution to the Debate & to characterise it as having been passable, but promising. At least it was so until his own team gave him more money than we did.

The second rebuttal was presented by Ms. Helen Hodalj. Helen is a very experienced Round Dance Cuer, who is highly sought after for her expertise.

She pointed out that the Debate topic was thought of by Men, based on the limited perception of a person's worth, as defined by Men, and that the whole premise of the Debate was flawed. She went on to expound on the virtues of women, whom she argued are generally Short and Skinny. Helen has never visited Mississippi.

The final Case for the Affirmative was presented by Mr. David Cox. David has Called at special events around the globe for many years and is a very popular Caller. His strategy was to Roast each of the other presenters in turn, pointing out that all of their arguments were a load of rubbish, including members of his own team. His presentation was hilarious.

The final speaker was Mr. Chris Froggatt, who therefore presented the final rebuttal. In addition to running both a Mainstream & a Plus Square Dance Club, Chris is also responsible for the Knee-Deep Melodies Record Label. Chris's presentation included points made on a Whiteboard, and digressed to discuss baldness, as well as height and girth.

The Adjudicator for the Debate was Mr. Barry Wonson, who also organised the event. Barry has been Calling for 50+ years and has contributed countless hours promoting Square Dancing in Australia, and in many other countries around the world. Barry accepted a bribe of \$50 from Mr. Jaden Frigo, which was countered by a bribe of \$100 by Mr. Brian Hotchkies, who is a very well-known and highly regarded Caller in Australia, and beyond.

The Debate was subsequently decided by sustained applause by the audience, in favour of the team for the Negative.

Many friendships were forged on the day.

By Arthur Rae, totally unbiased debater, author, and overall good guy."

I wanted the 'GREAT DEBATE' to create a fun element to our callers meeting, especially needed after such a long, covid created dry spell.

It took me quite a while to compile a list of possible topics for this fun concept.

Among the ones I came up with (a couple from David Cox) were these:

1. Kung Fu training skills should be mandatory for female square dancers and female callers.
2. Square dance learners should be micro-chipped on first night of class.
3. Do Round Dance cuers have a sense of humour?
4. If Round Dance cuers had a sense of humour, would they be square dance callers?
5. Putting the blame on the dancers is necessary when callers make mistakes.
6. Square dancers should be forced to wear colour coded vests to make it easier for sight calling.
7. Learning about the technical side of calling is about as useless as the 'g' in lasagne.
8. Is having good technical skills and knowledge a help or a hindrance to becoming a well-known caller?
9. Bad decisions while calling are necessary so that dancers will recognise your cleverness when you get it right.
10. In order to become an old and wise caller, first you must be a young and stupid caller.
11. Is intelligence (or a high I.Q.) a good thing or a bad thing for callers? Is intelligence necessary at all to be a caller?

12. Square Dancing would be better off if all callers were women.
13. Square Dancing would be better off if all callers were men.
14. Square dancers should have an electric buzzer that sends a jolt to the caller when he/she screws up.
15. Square Dance music should be limited to music released prior to 1970.
16. When comparing to every other country in the world, Callers in Australia must be far more stupid. They lack the basic skill set with judgement, intelligence, and manual dexterity. This can be demonstrated by inability to control and use standard amplification equipment at major State and National Conventions (has to be done for them)
17. Callers that are tall and callers that have a large circumference (fat) should be given preferential treatment when programming weekends, State & National Conventions.

(SPECIAL NOTE: Topic #16 might have been an interesting choice, given the sound control issues at this Convention)

The last topic above (#17) was the one I opted to go with (it originally came from David Cox).

The session turned out to be an outstanding success. The audience got involved with interesting interjections and comments. Bribes were offered right, left and centre. As the moderator, I was truly unbiased, however I was still happy to accept any donations (these unfortunately did not get to me as Sue jumped in and stated that she controlled the finances).

Our presenters – for the affirmative – Mel Wilkerson, Jaden Frigo and David Cox were up against Arthur Rae, Helen Hodalj and Chris Froggatt. Each presented their perspective eloquently

and with conviction. Helen added a variation by stating that it was all irrelevant anyway as it was about men. She went on to explain how women are far more able than men in every aspect – Intelligence, Stamina, Health, Organisation, and every other possible aspect. Chris took a different stance seemingly more serious one and then used a whiteboard for his summation. He added all aspects in order and then used the first letter of each to spell out 'short' and 'bald'.

We had anatomical explanations (tall callers have less oxygen going to their brain due to having their head at a higher elevation and thus not getting enough oxygen, thus not using their brain as effectively as those at lower elevations), tall callers being able to see the sets at rear of halls better, etc.

The dialogues were clever, witty, and downright hilarious. I was laughing so much that my side was hurting. Needless to say, that the acclamation from the audience was overwhelmingly in favour of the negative side.

Many thanks to all those who contributed to this fun time.

The second part of our morning was presented by Trevor Day from the UK, who gave us a presentation on the organization of Square and Round Dancing in Great Britain, and how the groups have been impacted by covid over the last couple of years. Really interesting and informative. Many thanks to Trevor and Chris for visiting and calling at the convention, we enjoyed their company.

There were no bids for 2023 or the future at the Convention, however there are plans in progress for 2023. More next issue on this.

I made the announcement that 2022 would be final involvement in anything beyond my weekly clubs. I noted that it has been a great run for 54 years, but

the time was here for my retirement from all other aspects. I should also note, that, only a week after the function, my announcement may have been premature and that this could be the shortest retirement in history...but again, more on this next time.

Many thanks to all involved in the organisation for this convention. It was a very long hard road for us.

LATE UPDATE

While at Wentworth Falls General meeting, no bids were received for the 2023 State Convention, it can now be announced that a bid was placed following the weekend, and has been successful with the application. The 2023 NSW State SD Convention will be held over the second weekend in September in the beautiful southern town of Ulladulla. Venue will be the Civic Centre (this has been used in the past for a number of SD festivals and weekends). Convenor will be Jaden Frigo, assisted by Anna-Lee Hodalj (and myself as adviser).

We are travelling at the end of the month to Singapore again (our favourite destination)...now only 10 days away. We have a lot to get done in the next 10 days...much to do with getting BTM out before we go. I had envisioned it going out last week, but we had our daughter and new grandson arrive just after we arrived back from the convention, putting everything behind schedule. I did manage to get several pages of choreography done, and then discovered that it was the same stuff used in last issue!!! Back to the drawing board!

I mentioned last month about a hassle with MyTRIP and Malindo Air for our Bali trip in December. I did get a message from Malindo Air advising those of us that had had flights cancelled to contact them. This I did 17 days ago...had an automated reply email to say message was received....nothing since.

So, beware of MYTRIP...while their prices may look enticing, it is definitely not worth the problems that will be had in dealing with them.

Malindo Air is another one to be wary of...

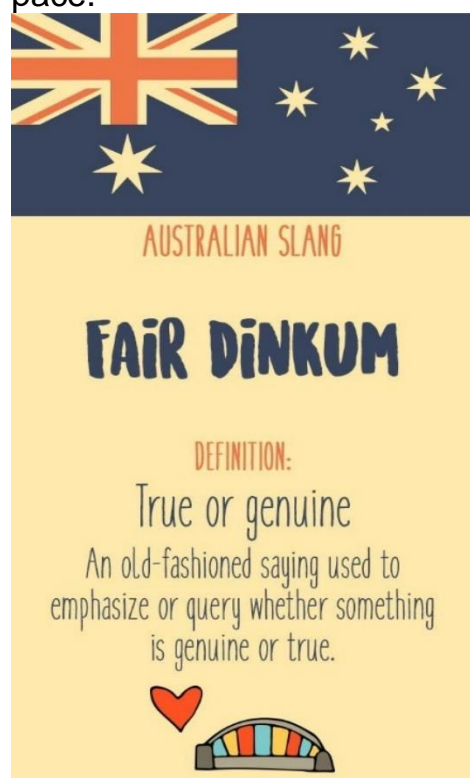
INSIDE BTM for October

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

I am always looking at ways of improving what we present in BTM each month and your comments are always most welcome. Much of the information presented is a direct result of input from subscribers. If there is any particular topic that you want to see, just send me a message : bjwonson@gmail.com

As usual, this month, we have some great articles and submissions from authors all around the globe. Paul Bristow is with us again with two new instalments (parts 33 and 34) in his regular Caller Education section.

Articles from David Cox, Mel Wilkerson, Corben Geis (some of his great cartoons); all of which should keep everyone's mind moving along at a good pace.



Choreography pages this month feature lots of interesting modules with more Mainstream, Plus ideas, Tip Starters, Advanced material – all aimed at keeping the dancing interesting without brain burn.

I have also included another interesting article on acoustics. This is a re-working of numerous points that have been made over the years.

SKYE BOAT SONG

This song was done as a promotion in order to raise some much-needed funds for purchases we made in 2021 – all for BTM.

While there have been some sales, there still could be a lot more as we still have not covered last year's outgoing costs.

Some callers have kindly sent donations, and these have been greatly appreciated.

As it is, I see that your purchase of SKYE BOAT SONG is your subscription fee. This way not only are you getting the benefit of information from BTM each month, but you are also getting a piece of music that can be used to enhance your calling program. All this for just \$8.00(USD).

To purchase Skye Boat Song and thus keep BTM operational, please send an email to me at :

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Cheers

Barry



SELF-IMPROVEMENT

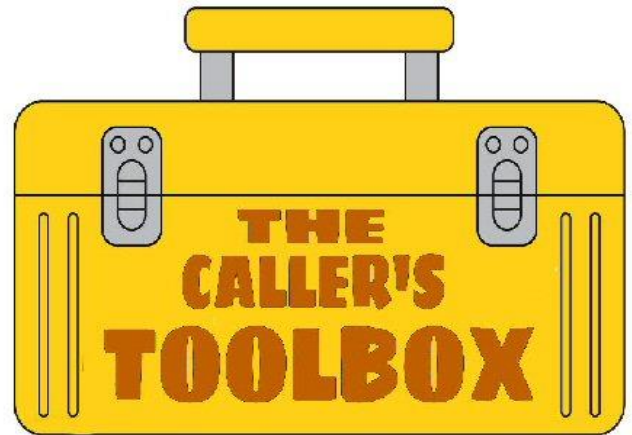
By Paul Bristow

Part 33: The Best of Modules III

To pick-up where I left off in the June/July issue, (in **SELF IMPROVEMENT TECHNIQUES (31): The best of Modules (II)**), here is something else that needs to be considered, regarding the previous heading: **4) Conversions:** (A Call - or a series of Calls that takes you from one FASR, to a different FASR).

THE MAGIC MODULE

Bill Peters - Accredited Caller Coach Emeritus, published several excellent works on Module Calling, wherein he



identified a special routine that he named the "Magic Module". This is simply a conversion from Corner Box to Partner Line and vice-versa. However, understanding the module and using it effectively can add a lot to a caller's repertoire; the Magic module(s) is (are) shown below:

Zero Box (Corner Box) to Zero Line (Partner Line) (Part One)	Zero Line (Partner Line) to Zero Box (Corner Box) (Part Two)
SWING THRU GIRLS CIRCULATE, BOYS TRADE BOYS RUN BEND THE LINE	STAR THRU SWING THRU GIRLS CIRCULATE, BOYS TRADE BOYS RUN BEND THE LINE STAR THRU

You will, notice that the two routines are almost the same - the second has simply a **STAR THRU** at the beginning and another **STAR THRU** at the end - other than that it is the same module!

To the best of my knowledge, the Magic Module is a part of every Caller Training School; presented in this form, it underlines the way that Conversion Modules can work and how one Module might be modified to create a different effect. In this case the second module "undoes" what the first one did.

Still on the subject of the Magic Module, it is quite often "discovered" during presentations that the quickest way to convert from a Partner Line to a Corner Box would be to Call: Touch a Quarter, Circulate, Boys Run - However, although this does create the same FASR as existed initially - it is "Rotated" anticlockwise by one position.

If you want to get back to the same starting footprints using this alternative to the Bill Peters Magic Module (Part Two) from Partner Lines, you would need to Call: Left Touch a Quarter, Circulate, Girls

Run. This information is extremely useful for any Caller who is trying to create routines (Modules) for “Return-to-Home” choreography - it is also of great use when looking for ways to “Rotate” the Dancers by one position - which is also a very useful skill.

ZEROS

Definition: (A Call - or a series of Calls that causes no change in FASR) - there are **four types of Zero**:

1. Geographic (or Absolute) Zeros	2. True Zeros
3. Fractional Zeros	4. Technical Zeros

Just to remind you, the definition of a Module is: “A Call - or a series of Calls - that will move the Dancers, either from one FASR to another, or back to the same FASR”. Square Dancing is a smooth flowing action, to the beat of the Music, providing Dancers with the chance to Dance in a confluent manner, i.e., with as few interruptions (or abrupt changes in direction) as possible. The next type of module to consider is the Zero. Let’s look at the four sub-headings above that are used to describe these. The first three will be discussed here and the fourth, Technical Zeros will be discussed in the next article Part 34:

1. Geographic (or Absolute) Zeros: any call (or series of calls) that restores the Dancers to the exact same set up (FASR - Formation - Arrangement - Sequence - Relationship) that existed before the Call (or Calls), which form the Module. All Dancers retain the same relative position (in terms of the FASR) within the formation. NB - The exact same footprints must be resumed. Every Geographic Zero is a True Zero - BUT

- very few True Zeros are Geographic Zeros.

Eight Chain Thru (using all eight hands) would be a Geographic (or Absolute) Zero - as it will return the Dancers to the exact same footprints. Grand Square is another good example.

2. True Zeros: any call (or series of calls) that restores the Dancers to the same set up (FASR - Formation - Arrangement - Sequence - Relationship) that existed before the Call (or Calls), in the Module. All dancers retain the same relative position (in terms of the FASR) within the formation - but it is not necessary for the Dancers to end up in exactly the same footprints.

An Eight Chain Four is a true zero - but not Geographic (or Absolute); the same could be said for Relay the Deucy, at Plus, which is a real help in choreography for Singing Calls; in terms of the Facing Dancer and Ocean Wave rules, it could be considered an equivalent to Eight Chain Four

True Zeros and Geographic Zeros have two distinctive characteristics that separate them from the other types of Zero:

- (1) The roles and or positions, of the Heads and Sides (in Choreographic terms) are not exchanged - and -
- (2) There is no alteration to any of the nominated Choreographic positions of any of the Dancers in the setup e.g., Ends remain Ends. Centres remain Centres. Leaders remain Leaders, etc.

The greatest value of these first two types of Zero is that they give the Caller “thinking time” - without changing anything in real (i.e., choreographic) terms - during which you could check to see if all of the

Squares are at the same location - before attempting to resolve the Squares.

3. Fractional Zeros: any Call (or series of Calls) that - if used more than

once - restores the dancers to the exact same FASR (Formation - Arrangement - Sequence - Relationship) that existed before the Call (or Calls), which form the module.

ONE HALF ZERO (Call it twice and it will be a True Zero)

i - (from Parallel Waves of Four)
SCOOTBACK

ii - (from any Eight Chain Thru)
SQUARE THRU $\frac{3}{4}$
TRADE BY

iii - (from Eight Chain Thru,
- with Normal Couples)
RIGHT AND LEFT THRU
PASS THRU, TRADE BY



ONE THIRD ZERO (Call it three times and it will be a True Zero)

i - (from Parallel Waves of Four)
SINGLE HINGE
CENTRES TRADE

ii - (from Parallel Waves of Four)
SCOOT BACK
CENTRES TRADE
ALL EIGHT CIRCULATE
CAST OFF THREE QUARTERS

iii - (from Facing Lines of Four)
PASS THRU
WHEEL AND DEAL
DOUBLE PASS THRU
CENTRES IN, CAST OFF $\frac{3}{4}$

ONE QUARTER ZERO (Call it four times and it will be a True Zero)

(from Eight Chain Thru, with Normal Couples)

SWING THRU - GIRLS CIRCULATE - BOYS RUN - WHEEL AND DEAL

THE CHICKEN PLUCKER

(A Fractional zero)

The "Chicken Plucker" was a "standard dance figure" created in 1957 by Bill Shymkus (it was one of the many standard routines well known by dancers that Callers used, such as "Duck and Dive" and "Chase the Squirrel" etc. The original "Chicken Plucker" routine - starting from a Corner Box - is: (Dance the sequence twice through) "Right and Left Thru, Dive Thru, Centres Pass Thru". A commonly used modern Equivalent of the routine is "Right and Left Thru, Pass Thru, Trade By".

The basic elements of this standard dance figure provide the "back-bone" of modular choreography in effect prescribing the Basic Traffic Pattern that Dancers will follow whilst executing Calls in any situation other than the "Eight Dancer Single Centred Formation" (from where Modules such as "Openers" and "Breaks" most often found in Singing Calls are utilised); as one caller described it: "the Chicken Plucker is the

Christmas Tree onto which the modular Caller can attach his modules (Zeros, Equivalents, Conversions etc) like the glass baubles that are used to decorate the Tree!"

To define this idea a little more clearly, once we move away from the "Eight Dancer Single Centred Formation", we will be in one of the two "Two by Four" Formations, from where Allemande Left can be Called: EIGHT CHAIN THRU (also known as "Boxes") and TRADE BY; these, by default - because of the "Facing Dancer" and "Ocean Wave Rules" - include Parallel Ocean Waves.

Confusion can occur if you consider Linear Formations as an appropriate place for Allemande Left; if you Call Allemande Left from Facing Lines, the ends will be facing their Corner BUT the Centres will need to both turn a quarter to face each other to carry out the Allemande Left. Technically, this creates a "T-Bone" Formation, which is reminiscent of the "T-Bone" Formation created when you Call Allemande Left

from a Trade By situation (Allemandes Two and Four). The same question applies to an Allemande Left from Outfacing Lines, where Dancers must turn a quarter to face.

Notwithstanding the quarter turns sometimes required by Allemande Left -

it can be seen that the Chicken Plucker routine really describes what happens in the Square most of the time and if you use the Chicken Plucker as a guideline, you are more likely to move the Dancers across the centre of the set, allowing them to work with Dancers on both sides rather than just in a single group of four.

The Chicken Plucker routine is as follows:

Heads (or Sides)	SQUARE THRU FOUR	(Station One) Corner Box / Zero Box
1) Everybody	RIGHT AND LEFT THRU DIVE THRU PASS THRU	(Station Two) <i>Right-Hand Lady Box Out of Sequence AKA - the "Half Plucked" position</i>
2) Everybody	RIGHT AND LEFT THRU DIVE THRU PASS THRU	(Station One)

Which brings you back to a Corner Box- at which point you could Call: ALLEMANDE LEFT

The Chicken Plucker routine is usually described as having two stations: the first is after the initial Get-In (Square Thru Four) the second is after the first half of the Half Zero routine (Right and Left Thru, Dive Thru, Pass Thru). At each of these stations you could use a Zero Module or (if you wish) both parts of the Magic Module (shown above).

Additionally, you could "spice-up" your choreography by using some Equivalents and - after you get used to this method - possibly some Conversions. However, the truly MAGIC potential of the Chicken Plucker will best be shown as soon as you start to include the ideas of Technical Zeros, in particular the "Invert and Rotate" Zero.

PART 34: The Best of Modules IV

INTRODUCTION TO TECHNICAL

ZEROS: Technical Zeros - which are quite often referred to as "Sometimes Zeros" are "Modules" (a single Call - or a series of Calls) that will, in certain circumstances, produce a "Zero" effect on the FASR; when this "Zero" effect does not happen, the effect that occurs will sometimes be the same as a "Four Ladies Chain". To make the best use of this type of Zero it is important to understand how (and why) this happens.

The "Four Ladies Chain effect" can be shown from a Static Square, by considering the effect of the following sequences:

Head Ladies Chain, Heads Lead Left - this creates a situation where Allemande Left could be Called - i.e., a "Zero or Corner Box"; using the idea of the Four Allemandes: "Allemande Three".

However:

- (1) if - after the first Head Ladies Chain, - the Call: Four Ladies Chain was used, the Dancers would be in a different situation - asking the Heads to Lead Left will not provide a True Allemande Left situation - BUT Calling a Sides Lead Left will. In other words, the roles of the Head and Side couples have been "exchanged" and the Allemande spot will now be "Allemande One"; it should also be noted that the Partner Pairing of the inside and outside Dancers has altered, all of this comprises a quite fantastic - and - potentially - really useful effect - choreographically!
- (2) if - after the first Head Ladies Chain, - the Call Four Ladies Chain was used and you then Called a Heads Lead Left, followed by an Allemande Left (as per the original Module) - although it will not start with the correct Corner - you could make it work - if you went on to Call: Right and Left Grand - BUT - on the Third Hand - when you meet your Partner - Promenade home.

MORE EXAMPLES:

Pass Thru, Trade By - is a Technical Zero; if you were to Call that from a "Zero or Corner Box", you could then Call: Allemande Left, Right and Left Grand - BUT - on the Third Hand - Promenade home. **Pass Thru, Trade By** will work as a Zero in any Sequence situation where Girls and Boys are in different Sequence Conditions (i.e., the "X" Mixed Grouping).

To prove this, consider: Heads Lead Right, Swing Thru, Turn Thru, Allemande Left (using the idea of the Four Allemandes: "Allemande Two") and Promenade, which is okay - or Heads Lead Right, Pass Thru, Trade By, Swing Thru, Turn Thru, Allemande Left (using the idea of the Four Allemandes: "Allemande Four") and Promenade,

which is also okay. BUT whereas the module Heads Star Thru, Partner Trade, Allemande Left is okay, the module Heads Star Thru, Partner Trade, Pass Thru, Trade By, Allemande Left is NOT okay; (unless you call Right and Left Grand BUT on-the-third hand...).

All Eight Circulate (from parallel Ocean Waves of Four Dancers) is another example of a Four Ladies Chain Equivalent. An advantage of using All Eight Circulate is that it works from all the different Arrangements of Boys and Girls that exist (such as Boy, Boy, Girl, Girl) but it only works as a Technical Zero if the Boys and the Girls are in different Sequence states to each other e.g., Boys In - Girls Out or Vice Versa (i.e., an "X" Mixed Grouping).

To prove this, try the following: from a "Zero or Corner Box": Swing Thru, All Eight Circulate, Boys Run, Ferris Wheel, Pass Thru will take you back to an equivalent (but not the same) "Zero or Corner Box"; this routine will do the same thing in terms of finding a correct Allemande Left, with or without the All Eight Circulate.

The reason that this works is because the Call: Swing Thru puts the Dancers in one of the "X" Mixed Groupings (if you understand how Mental Image works, this is because Swing Thru is an "X" Call). However, if you change the Module slightly to: (from a "Zero or Corner Box") Step to a Wave, All Eight Circulate, Swing Thru, Boys Run, Ferris Wheel, Pass Thru - using the All Eight Circulate before the Swing Thru gives you a Four Ladies Chain effect; you would need to Call: Right and Left Grand - BUT on the Third Hand meet your Partner and Promenade home to "fix it"!

Having mentioned "Sequence Conditions" and "Groupings", it seems wise to expand a little on that idea; I will also add a little about Arrangements as that also affects Technical Zeros.

- 1) **SEQUENCE CONDITIONS:** There are only four possible Sequence conditions, these are:

"O" (SAME)
1) Boys In, Girls In (aka ALL IN)
2) Boys Out, Girls Out (aka ALL OUT)

"X" (MIXED)
3) Boys In, Girls Out (aka BIGO)
4) Boys Out, Girls In (aka BOGI)

In the first two conditions (1 & 2) the Boys and Girls are in the SAME state (as each other); these two situations can be seen to be similar to each other and can be referred to as "O", for the purposes of Mental Image and Technical Zero evaluations. In the second two conditions (3 & 4) the Boys and the Girls are in a MIXED state; these two conditions can be seen to be similar to each other, and can be referred to as "X", for the purposes of Mental Image and Technical Zero evaluations.

Thus, there are two possible Sequence Sub-Conditions - "O" (SAME) and "X" (MIXED).

Bend the Line (from a Line where all four Dancers face in the same direction), should be thought of as a Technical Zero and requires "special consideration", as it may (or may not) - change the FASR, depending upon which of two types of Sequence Sub-Conditions you have (either "X" (MIXED) or "O" (SAME)) sometimes it does nothing BUT sometimes it does quite a lot; consider the following:

- a) Heads Lead Right, Circle to a Line, this gives you a normally arranged Facing Line of Four - every Boy has the Girl on the right-hand side - and the Dancers are all "In Sequence"; so, from here you could Call Allemande Left and it would work.

However, to make the example more useful let's add: Touch a Quarter, Circulate and Boys Run, which takes you to Allemande Three. Now (here is the important bit); if after Circle to a Line you

"insert" the Call: Bend the Line, (perhaps after a Forward and Back, for Body Flow), then the remainder of the Module - will still work, which shows that - if everybody is in the same type of Sequence, Bend the Line has Zero effect on any choreography that is used, which - potentially - is a really useful piece of information.

What happens if everyone is not in the same type of Sequence, and you Call: Bend the Line -?

- b) If you replace the Heads Lead Right with the Calls: Heads Star Thru and Pass Thru and then Circle to a Line, this gives you a different Normal (in terms of Arrangement) Facing Line of Four - every Boy still has the Girl on the right hand side - BUT the Boys are "In Sequence" and the Girls are "Out of Sequence"; from here you could Call: Pass the Ocean and Recycle to an Allemande Left (again Allemande Three); Recycle, being an "X" Call creates an "O" (SAME) Sequence Sub-Condition.

However, if you "insert" the Call: Bend the Line after the Circle to a Line, (after a Forward and Back for Body Flow), then complete the Module, it will not give you a true Allemande Left (although everyone would still be "In Sequence"). The result would of course require a Right and Left Grand BUT on the Third Hand meet your Partner and Promenade home to "fix it"!

To explain this idea about Bend the Line as a Technical Zero a little further, here are two versions of a simple Module, which demonstrates how Sequence can affect Calls: from Facing Lines in an "O" Arrangement, and the "X" (MIXED) Sequence of: Boys in, Girls Out and the Partnered Couple on the left-hand end of the line (so that the Left Hand Boy is looking at his corner Girl):

- a) **The Module:** Pass Thru, Wheel and Deal, Pass Thru - will bring you to a correct Left Allemande
- b) **However,** Bend the line, Pass thru, Wheel and Deal, Pass Thru - will NOT bring you to a correct Left Allemande (you will actually be doing it with the "Right Hand Lady - or - Left Hand Boy").

Thus, in the Sequence Sub-Condition "X" (MIXED) (i.e., either of the 3rd or 4th possible Sequence Conditions), Bend The line does NOT act as a Zero, it is thus not a True Zero but a Technical Zero.

Also - as we have previously found in these situations - if you were to Call an Allemande Left, from the FASR, created by Calling the Module "b)" above, it would result in all the Boys Promenading home with their original opposite (the "Four Ladies Chain Effect")! This is actually quite useful; if you were to Call Allemande Left and a Right and Left Grand from here, you could tell the dancers to promenade with the third dancer they meet - and they would (once again) have their Partner...

This shows that the Call Bend the Line, when used from a Facing Line of Four, does not always act as a Zero Call - in fact it will only act as a Zero Call if all the dancers are in the same type of

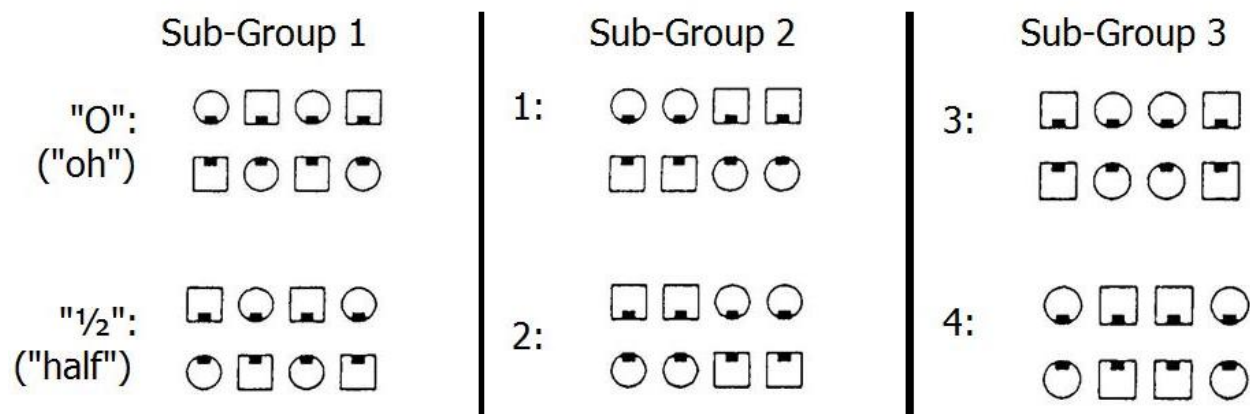
Sequence; i.e. "All In" or "All Out", which is the "O" Sequence type. So - when used from an "X" Sequence type - Bend the Line would be a type of "X" Call; which is worth investigating - especially if you are interested in learning about Mental Image!

Consequently, if you can identify the Sequence Sub-Conditions ("O" (SAME) and "X" (MIXED)) that will allow a Module to work as a Zero, if it does not work as a Zero when in the other Sub-Condition, it will be a Technical Zero and is thus useful for "on-the-third-hand of a Right and Left Grand" resolutions; once you are familiar with the FASR from where an "Allemande Left - BUT - on-the-third-hand of a Right and Left Grand" resolution can be found, you can have some fun Calling Allemande Lefts with the "wrong" Corner! You can also find some interesting ways to change Corner Progression Singing Call figures to Right Hand Lady Progression figures..!

2) ARRANGEMENT GROUPINGS:

The term "Arrangement" refers to the arrangement of Boys and Girls within a Formation - created by using Symmetric choreography. There are a maximum of six possible Arrangements (of Boys and Girls) in any formation (although there are some formations where there are less than 6 different Arrangements); Callers need to understand what these Arrangements are and where these occur (and where there are less than 6 - but that is a different subject).

In general, the 6 Arrangements (and how they can be broken down into three sub-groups) are most easily found from Facing Lines of Four; they are shown below (the "squares" are Boys, and the "circles" are Girls - the black dots tell you which way the Dancers are facing):



These 6 different arrangements give an indication as to how all "Arrangements" could be found, in other Formations: illustrations of a large number of arrangement diagrams are to be found on the CALLERLAB Web-Site (search for: NAMES & PICTOGRAMS OF SELECTED FORMATION ARRANGEMENTS); these include most of the more common situations.

These Formation/Arrangement diagrams underline what I said about Bend the Line being a "sometimes zero" (you can now see how it works in terms of Arrangement, instead of Sequence). If you consider the effect on Arrangement of Bend the Line in each case, you can see that:

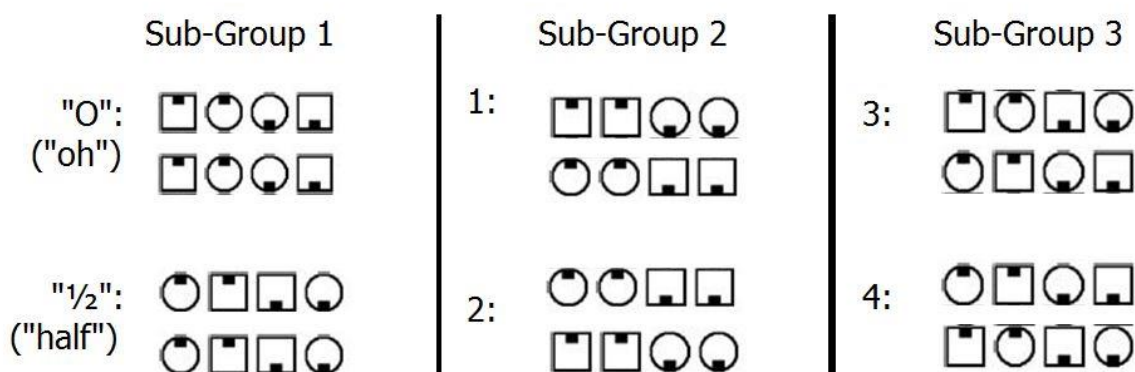
- In Sub-Group 1: Bend the Line, if Called from "O" will leave you in an

"O" Arrangement (although the facing direction has changed, the arrangement of Boys and Girls is still the same); the same is true for the "1/2" Arrangement.

- However, in Sub-Groups 2 and 3 Bend the Line will change the arrangement to the other type shown in the Sub-Group - i.e., Sub-Group 2 the Arrangement 1 changes to 2 (and Vice-Versa) and in Sub-Group 3 the Arrangement 3 changes to 4 (and Vice-Versa); in other words, in Sub-Groups 2 and 3, Bend the Line will not have a zero effect on FASR.

Understanding this is very important, in terms of "Controlling" and "Manipulating" the Dancers.

Shown below are the six possible Arrangements - considered from Right-Handed Two-Faced Lines; as demonstrated before, these can be grouped into three sub-groups:



Thus, there are three possible Arrangement Sub-Groupings

NOTE: – a Couples Circulate from either of the group 1 Arrangements, will give the same F and A (Formation and Arrangement - from FASR). However, from the other two groups (2 and 3) it will exchange the A (Arrangement) part of the FA to the other; thus, a Couples Circulate is a Zero, which works only from Sub-Group 1, in the other Sub-Groups (2 and 3) it is a ½ Fractional Zero. It is thus proven that Couples Circulate is a Technical Zero - as far as Arrangements are concerned.

To completely appreciate the situation, in terms of a Couples Circulate as a Technical Zero, you must also consider the Sequence Conditions; in the "O" Arrangement, shown above, if every couple has their original Partner, then a Couples Circulate will have a Zero Effect (the same can be said for any situation where the Boys and the Girls are in the "O" (SAME) type of Sequence).

However, if you are in an "X" (MIXED) situation, Couples Circulate will not be a Zero; assume that the Couple facing out are paired up - but the others have their Opposite - and the Outfacing Couples' Lady has her Corner in the In facing Couple that is in-line with them - then a Ferris Wheel, Pass Thru will bring the Square to a "Zero or Corner Box" - BUT - if before the Ferris Wheel you were to Call a Couples Circulate, the resulting Box (after the Ferris Wheel, Pass Thru) is a "Half Plucked Chicken Plucker", which is another name for a Box from where you would need to Call: Allemande Left, Right and Left Grand - BUT - on the Third Hand meet your Partner and Promenade home or (if you prefer) - a "Right Hand Lady/Left Hand Boy Box".

Once again this is an effective demonstration of the "Four Ladies Chain Effect" that is quite often found to occur with Technical Zeros!

Finally, Spin Chain Thru & Ends Circulate - is a Technical Zero (only when in Arrangement conditions 1 and 2; i.e., from a Corner Box, Touch a Quarter (or Touch a Quarter and Scoot Back).

INVERT AND ROTATE: Another example, which produces the same Four Ladies Chain effect - but is much more useful is - from a Corner Box (or an Across the Street Box), the series - Star Thru, Pass Thru, Bend the Line, Star Thru - which produces a Zero effect. However, it exchanges two of the Dancers, in each box of four Dancers, with their relative Opposites; thus, this is a "Four Ladies Chain Equivalent" AND rotates all the dancers (90°) to another spot, in a different facing direction, on the floor.

It effectively "exchanges" the roles of the Heads and the Sides. The Invert and Rotate Module is the most recognised Technical Zero, which creates a whole range of clever choreographic routines and is a great tool for teaching and can be utilised effectively when you are using Modules, in particular when trying to add a lot more variety to "Chicken Plucker" routines.

It is important to realise that the Invert and Rotate Technical Zero only works if the Sequence Sub-Conditions is "O" (SAME); it will not work in the Sequence Sub-Conditions "X" (MIXED). To prove this, consider a Lead Right Box from where you could Call: Swing Thru, Turn Thru to take you to an Allemande Two. However, if (after the Heads Lead Right) you Call: Star Thru, Pass Thru, Bend the Line and Star Thru (i.e. an Invert and Rotate Module), the new Box in which you will find yourself will be choreographically different from the one where you started, the FASR will have changed (as though you had Called a Four Ladies Chain), thus Swing Thru, Turn Thru and an Allemande Left would need to be followed by a Right and Left

Grand - BUT - on the Third Hand meet your Partner and Promenade home, in order to get the Dancers back home correctly!

CONCLUSION: A Technical Zero is a Call or a series of Calls (i.e., a Module), which brings Dancers back to the same FASR - but not in every situation... If you can discover Technical Zeros, they are EXTREMELY useful (there is one to be found for EVERY FASR). For any caller who has "mastered" most of the fundamental calling skills, I would recommend working on identifying these Modules. They will give you a great deal more freedom when you are Calling!

(NOTE 1): - Technical Zeros are often referred to as "Sometimes Zeros" since they only produce a Zero effect in two of the four possible Sequence states (the "S" part of FASR).

(NOTE 2): - If a series of Calls Zeros out from a set-up, in which the Sequence of both Boys and Girls is either Clockwise or Counter-Clockwise, the same series of Calls will NOT zero out in the other two Sequence states and vice versa.

(NOTE 3): Technical Zeros will work ONLY from two of the six possible Arrangement states (the "A" part of

FASR). The six possible Arrangements can be grouped into "similar pairs", giving three Arrangement sub-groupings. Where the Technical Zero does not give a Zero, it will switch to the other Arrangement that can be found in that sub-grouping.

(NOTE 4): - Any Technical Zero that is used twice will result in a True Zero effect, thus a Technical Zero is a "one-half Fractional Zero".

(NOTE 5): a Technical Zero exists for EVERY set-up (FASR)!

The following list appears in the **CALLERLAB** Curriculum Guidelines Technical Supplement:

1. It always interchanges the position of the Heads and Sides,
2. It usually (but not always) changes the Ends and Centres, or
3. It often (but not always) changes the In-Facers and Out-Facers,
4. In the two Sequence states when it does not Zero Out, it accomplishes a Four Ladies Chain Effect,
5. (thus) If a Technical Zero is Called twice, the combination is a True Zero.

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.



AUGUST 2022 - OUR MUSIC

SKYE BOAT SONG BTMM 001

Skye Boat Song was originally done purely as a means of raising funds in order to keep BTM viable. The cost factors involved in the production of BTM (software purchases, upgrades, new computer, printers, etc) had always been offset by the income from our dances. Of course we all know what happened to the income from our activity in 2020 and 2021...Zip!

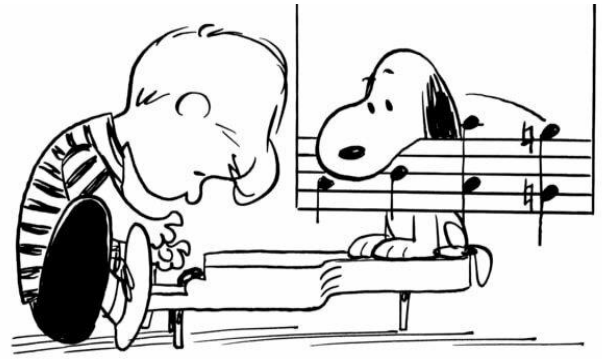
Sales of Skye Boat Song were hoped to be enough to cover the expenses incurred. While sales have been good, and donations as well, we still are yet to break even.

To those who have not purchased this piece of music...please think about doing so!

At the moment, the only way to purchase is directly from me by sending me an email. You can pay directly to my PayPal account (send to bjwonson@gmail.com)

You will get from me the instrumental, vocals (2), cue sheet AND some of the earlier versions (different leads, endings, etc.) In the short term I hope to have Skye Boat Song available to purchase through at least two well-known SD music publishers, but it takes a bit of time to get everything organised. Hopefully this can be done in the next month or so.

If every subscriber purchased this singing call, we would have enough for any future upgrades to the computer system. Over the years we have been writing and publishing BTM, and not only



have we been able to give callers informative, educational, and entertaining articles and choreography, but we have also given a number of free Singing Calls as part of the service. What is being asked is a small price to pay for what we have given in the past (and for the future), and a great piece of music as well.

Up until Bob Shiver passed away, our music was supplied through his A&S Record Shop. Currently all the music that I have released will now be available directly from myself. The label numbers will revert back to my original KTMP (Kangaroo Team Music Productions) label.

A few minor hitches have occurred with this re-branding, and it is possible that while the label will remain the same, the prefix may change to KANGA. This is still in the works (some areas work very slowly).

DONATIONS : We have had many callers donate directly to BTM and I would like to thank all of them for their support. This has been immensely appreciated.

I also want to thank the many callers who have purchased Skye Boat Song, either directly from me, or through the original A&S website listing...each one is investing in the future of BTM.

Many thanks for your understanding and your assistance, Barry

FOR FATHER'S DAY 2023:

KANGA 021: MY OLD MAN

I have been a fan of Rod McKuen's music for many years. Sue and I actually got to see him perform at a local venue back in the early 80's. The theatre was large, and the attendance was small. Nevertheless, he gave an outstanding performance.

At the end of his show, he came down from the stage and chatted with those who stayed behind for autographs. He was a real gentleman. He spent over half an hour talking to only 6 or 7 people. I even got to sing a duet with him!

His music has always been created around an emotional context. This song is in that vein, with parental recollections that come from the heart.

I had not heard this song until I purchased a large CD set with book from Germany about 15 years ago. There was a lot of material that was new to me, but this one stood out above all the rest. It has great lyrics and a feel-good, sing-along melody.

Jeff Van Sambeeck did an outstanding job re-creating the emotional context of Rod's music.

This is the perfect piece for Father's Day next year.

Currently you can purchase direct from me, by sending me an email to bjwonson@gmail.com.

The cost is just US\$7.00. You can use PayPal (my email address above is where you set payment to).

Once received, I will send the music, vocal and cue sheet to you by return email. One thing though, please let me know when you are making the purchase. I have had a couple of payments but no specific email orders, so have no idea who made the purchase!!

The label I created many years ago is Kangaroo Team Music Productions (KTMP or KANGA). This label will feature all the music that I had previously released thru A&S records.

The music will also be available thru Tracy Brown's website, [Square Dance Music For Callers. The World's Largest Square Dance Music Company](http://www.square-dance-music.com)

(www.squaredancemusic.com/)

however, that will not be set up for a short while as yet.

Tracy owns many music labels; including newer purchases such as the PMDOU group, as well as many of the great labels from the past such as Top, Grenn, Chicago Country, C Bar C, Big Mac, Scope, Grand, Lamon, Mustang, 4-BAR-B, Cardinal, Pulse, Thunderbird, Square Tunes, Pioneer and many, many others.

Hopefully, in the not-too-distant future, we will also have samples of each instrumental and vocal available on the BTM website, but again, this will take a bit more time to get organised, due to our hectic schedule this year.

"IT'S HALLOWEEN! LET OUT A SCREAM!"

New & spooky singing call
on OMAR RECORDS
OGR-153

Music by Omar Garcia
Produced by Tracy Brown

https://squaredancemusic.com/Omar_Records_sc



Called by
CORBEN GHOST



ONE SIZE DOES *NOT* FIT ALL - A LOVE STORY (or A Caller & their Microphone)

By DAVID COX

I can't wear Barry's shirts and I can't wear his shoes. They don't fit me.

That is the reason that I don't use his underwear or his microphone. Quite apart from hygiene concerns, they don't fit me.

We all have different voices and microphones all have different capability to reproduce sounds.

So, the question is, what should we be looking for when we want to buy ourselves a microphone?

I have had my current microphone for over 20 years, and I am very happy with it. I find it interesting how I came to purchase it. Before buying it, I was using an AKG microphone, and it was an expensive microphone – it cost about \$450 in 1995. It was not a cheap microphone, and I was quite happy with until -- I went to a dance weekend and heard Jason Dean.

Jason's voice was smoother than mine. I don't mean that Jason had a better voice

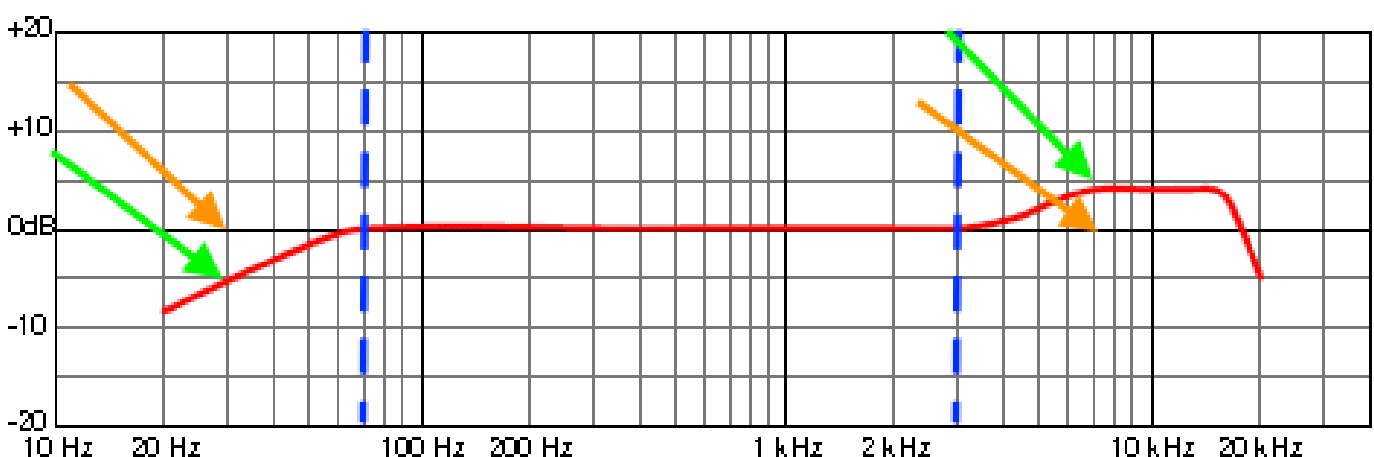
(which he did and does) or that he sounded better than me (which he did and does) but I could tell that his voice was reproducing over the PA system more smoothly. There was less distortion. There was only a very small amount of distortion on my microphone but there was just enough for me to hear the difference.

Over the weekend, when asked to call, I asked Jason if I could test out his mic. He said yes, and I could hear the difference. In discussion with Jason, he was of the opinion that my voice was very powerful and that it was overloading my mic. Jason's mic was built for more robust voices.

A good link to understand microphones better is...

<https://justaskjimvo.studio/what-is-frequency-response-in-microphones/>

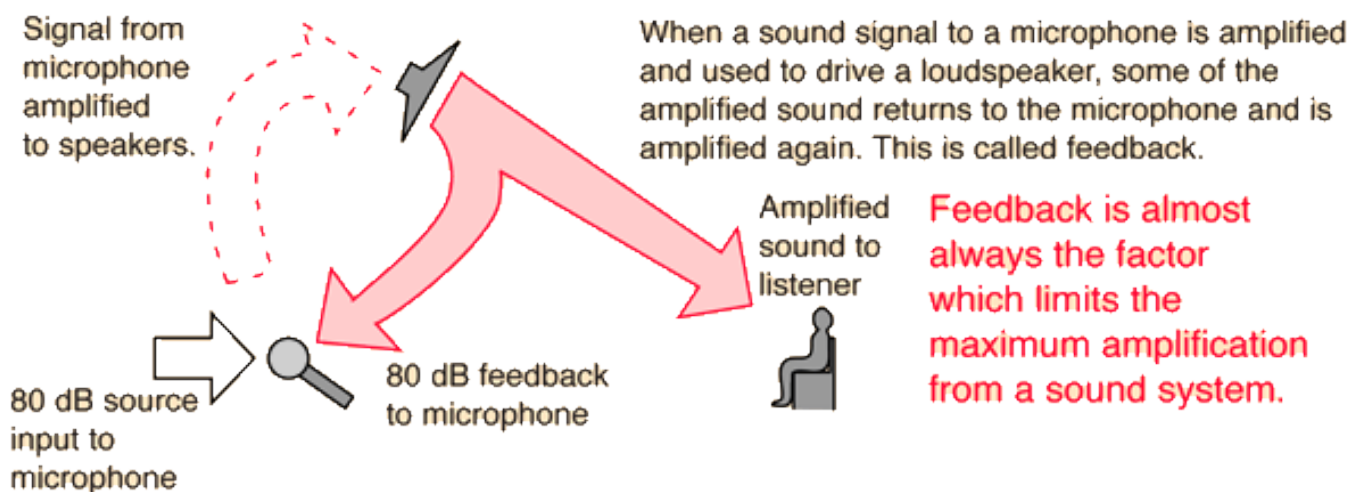
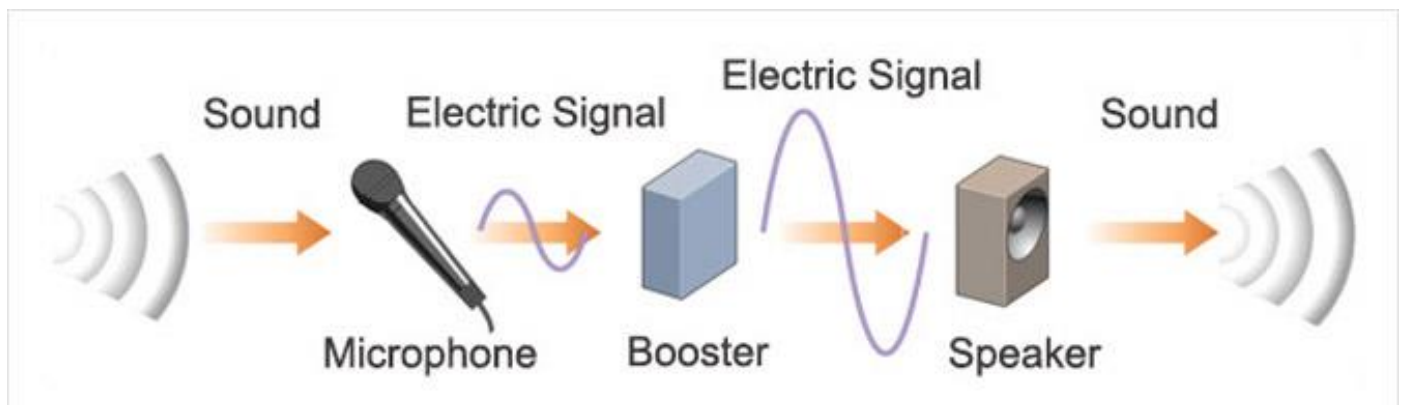
Better quality microphones come with a Frequency Response Graph. Here is what one looks like.



I am not going to explain in detail what it means, but, basically, it is showing which frequencies it reproduces most effectively and efficiently. In the above case this mic really likes frequencies between 7k Hz and 16k Hz. The human voice typically has frequencies between 85 and 155 Hz. On the above microphone that range is flat (on the 0dB line) and so, on paper at least, the above microphone should reproduce the voice naturally, accentuating neither bass nor treble in the voice.

However, I think all we need to know is that the graph exists, and even if we don't understand its full implications, we **SHOULD** be asking the salesperson to explain what it means in real terms.

Nevertheless, whatever you do, don't buy a microphone without testing it **AND** don't buy a microphone because it looks nice or a caller you like and/or respect uses one of that type. It simply may not suit your voice.



ACOUSTICS

Good sound equipment does not improve bad acoustics in a hall.

Bad acoustics can be identified by simply clapping in the venue. Listen for any reflections.

Poor sound quality will cause fatigue. If the reflected sound is loud enough it will make it difficult to understand what is being said.

For those that have a hearing problem, poor intelligibility makes it impossible.

Inside dimensions of the venue can cause problems but more so the materials that are on the walls, floor, and ceiling.

- Please check out this great video by Acoustic Geometry: [How Sound Works \(in rooms\)](https://www.youtube.com/watch?v=JPYt10zrcIQ) (<https://www.youtube.com/watch?v=JPYt10zrcIQ>)

Large flat wall areas can be the cause of echo. Hard surfaces reflect sound. The more reflections or echo there is in a hall, the more problems there will be with the quality of the sound.

Consideration should be given to how the hall affects the sound quality. The introduction of soft furnishings can make a considerable difference to improving acoustics.

REDUCING REFLECTIONS

Heavy curtaining on the platform hung away from the wall slightly will soak up stray frequencies that cause echo and reverberation. Covering any glassed areas with curtaining or blinds reduces reflection of high frequencies as well.

IMPROVING A LARGE AREA FOR BETTER SOUND PRESENTATION

Ceiling

Replacing a high ceiling with some form of suspended low ceiling (3 metres) can make a considerable difference.

There have been times when unusual methods have been used to change the effect of high ceilings:

In one case, parachutes were added below the ceiling, effectively soaking up sound.

In another case, sail cloth was used in a rippling pattern to again cut down the reverberation.

Floor

Tiles on floors cause reflections. The use of some form of carpeting on these areas or isolating them will help control this difficult surface.

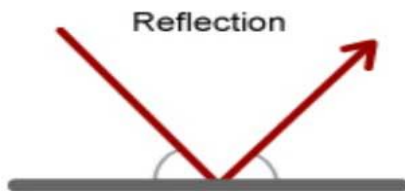
Tiled areas in auditoriums cause major problems. Covering these with a carpet will improve the sound quality.

Stage

Carpet on the floor and a curtain on the stage wall is one of the best ways to improve sound quality. The curtain should be made from a heavy cloth type and be mounted away from the wall by at least 50-100 mm to be most effective.

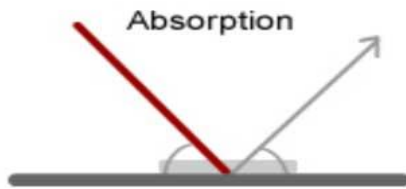
Another option is to place acoustic panels on the wall. These panels can be mounted off the wall as well to increase their effectiveness.

Partition walls on a slight angle are fine but avoid angles that reflect sound toward microphones on the stage.



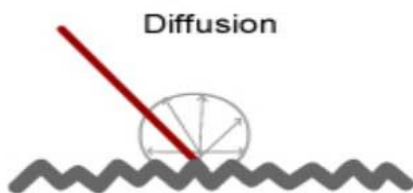
Reflection

Sound is bounced off a surface. This usually occurs on flat, rigid surfaces like concrete or brick walls. The sound bouncing back off the surface creates an echo.



Absorption

When a sound wave hits the surface, the kinetic energy is converted into a small amount of heat energy which dissipates causing it to decay faster. Soft material like Ekous, foam and rubber are absorbent. How well a material absorbs sound depends on a number of different factors, including material density.



Diffusion

When a sound wave hits an irregular surface the vibration breaks up and travels along many much smaller paths. This divides the energy of the wave, sending it in many different directions which depletes its energy faster.

Highly reflective surfaces lengthen the reverberation time.

8.5 s

Notre Dame. Dramatic for the big pipe organ, but don't make a speech.

5.5 s

"Muddy", severe loss of articulation, can't understand speech.

3.5 s

Good news

Fuller, richer musical sound. The organist would like it.

Bad news

Some loss of articulation, more difficulty understanding speech.

For a general purpose auditorium for both speech and music:

1.5 to 2.5 seconds

Absorbing surfaces shorten the reverberation time.

1 s

Good news

Clearer articulation of speech. Desirable for lecture halls, speech only.

Bad news

Loss of richness and fullness, not a desirable place for music.

.3 s

"Dead" sound, difficulty hearing in back, loss of bass in back.

0 s

No reverberation gives pure inverse square law behavior.

MAINSTREAM

THEME IDEAS

BOX CIRCULATE

Box Circulate is not used to the same degree as the other Circulate family of calls. It can be used as just as a regular call, or as a specific method of gaining a particular outcome. Below are some general modules and ideas that you can play around with.

HEADS SLIDE THRU, PASS THRU,
SWING THRU, MEN RUN,
COUPLES CIRCULATE,
WHEEL & DEAL,
PASS TO THE CENTRE,
CENTRES TOUCH 1/4,
BOX CIRCULATE TWICE,
ALLEMANDE LEFT.

HEADS TOUCH 1/4,
BOX CIRCULATE, LADIES RUN,
SWING THRU, SCOOTBACK,
MEN RUN: **PL**

HEADS TOUCH 1/4,
BOX CIRCULATE, MEN RUN,
PASS THRU, TOUCH 1/4,
SPLIT CIRCULATE, SINGLE HINGE,
LADIES TRADE, SWING THRU,
MEN RUN, BEND THE LINE: **PL**

HEADS RIGHT & LEFT THRU,
TOUCH 1/4, LADIES RUN,
PASS THRU, SPLIT THE OUTSIDE 2,
SEPARATE AROUND ONE TO A LINE,
TOUCH 1/4, ALL CIRCULATE,
CENTRES BOX CIRCULATE,
WALK & DODGE,
THOSE WHO FACE – STAR THRU &
CALIFORNIA TWIRL, OTHERS --
CENTRES IN &
CAST OFF 3/4, LADIES PASS THRU
& LADIES CROSS FOLD,

MEN U-TURN BACK, STAR THRU,
OUTFACERS PARTNER TRADE: **PL**

CB: SPLIT 2 @ ONE TO A LINE,
ALL TOUCH 1/4, END MEN RUN,
CENTRES BOX CIRCULATE &
THOSE MEN RUN,
REVERSE FLUTTER,
PASS THRU: **CB exact**

CB: PASS THRU, MEN RUN,
ALL 8 CIRCULATE,
CENTRES BOX CIRCULATE,
4 MEN RUN, DOUBLE PASS THRU,
LADIES ZOOM, LEADS TRADE:
CB rotated 1/4 L.

CB: PASS THE OCEAN,
WORK WITH A GHOST &
SCOOTBACK,
CENTRE 4 SWING THRU,
ALL HINGE, ALL 8 CIRCULATE,
LADIES BOX CIRCULATE,
ALL SCOOTBACK,
LADIES WALK & DODGE,
THOSE WHO CAN – STAR THRU,
OTHERS FACE IN, ALL PASS THRU,
WHEEL & DEAL,
DOUBLE PASS THRU,
LEADS TRADE : **CB rotated 1/4R**

PL: ENDS SLIDE THRU,
CENTRES TOUCH 1/4,
BOX CIRCULATE, WALK & DODGE,
PASS THE OCEAN, SPIN THE TOP,
LADIES CIRCULATE, MEN RUN,
FERRIS WHEEL, PASS THRU: **CB**

PL: TOUCH 1/4,
CENTRES BOX CIRCULATE,
THEN WALK & DODGE,
THOSE WHO CAN – STAR THRU,
OTHERS CENTRES IN &
CAST OFF 3/4, TOUCH 1/4,
CENTRES BOX CIRCULATE,
8 CIRCULATE, MEN RUN,
DOUBLE PASS THRU,
LEADS TRADE, (*) BOX THE GNAT,
RIGHT & LEFT GRAND.

Or from (*) STAR THRU: **PL**

PL: RIGHT & LEFT THRU,
TOUCH 1/4, ALL 8 CIRCULATE,
SINGLE HINGE, LADIES TRADE,
RECYCLE, VEER LEFT,
COUPLES HINGE, FERRIS WHEEL,
CENTRES TOUCH 1/4,
BOX CIRCULATE, MEN RUN,
STEP FORWARD & FACE OUT,
BOX THE GNAT,
RIGHT & LEFT GRAND

PL: RIGHT & LEFT THRU,
TOUCH 1/4,
CENTRES BOX CIRCULATE,
4 MEN RUN, CENTRES IN,
CAST OFF 3/4, TOUCH 1/4,
CENTRES BOX CIRCULATE,
4 MEN RUN, TRADE BY,
SLIDE THRU: **PL (geographic Zero)**

PL: SLIDE THRU, TOUCH 1/4,
CENTRES TRADE, SWING THRU,
CENTRES RUN, FERRIS WHEEL,
CENTRES TOUCH 1/4,
BOX CIRCULATE,
ALLEMANDE LEFT.

PL: PASS THRU, TAG THE LINE,
FACE RIGHT, FERRIS WHEEL,
CENTRES TOUCH 1/4,
BOX CIRCULATE,
ALLEMANDE LEFT.

PL: TOUCH 1/4,
CENTRES BOX CIRCULATE,
4 LADIES RUN,
DOUBLE PASS THRU,
MEN U-TURN BACK,
ALL 8 CIRCULATE,
MEN WALK & DODGE,
THOSE WHO CAN – STAR THRU,
OTHERS CENTRES IN, CAST OFF 3/4,
COUPLES CIRCULATE,
FERRIS WHEEL, (**) ZOOM,
RIGHT & LEFT GRAND

PL: RIGHT & LEFT THRU,
STAR THRU, PASS THRU,
TOUCH 1/4,
CNTRS BOX CIRCULATE, MEN RUN,
REVERSE FLUTTERWHEEL,
THEN PASS THRU & TURN 1/4 OUT,
“TAP ‘EM ON THE SHOULDER”
RIGHT & LEFT GRAND.

(**) Zoom has poor flow after Ferris Wheel, but this gimmick is too good not to use. Use a pause after the Ferris Wheel.

Some Equivalents:

HEADS LEAD RIGHT =
HEADS SLIDE THRU, TOUCH 1/4,
BOX CIRCULATE, MEN RUN,
STAR THRU, PASS THRU.

HEADS SQUARE THRU =
HEADS TOUCH 1/4,
BOX CIRCULATE, MEN RUN,
REVERSE FLUTTER (tight fit),
PASS THRU.

BACK TO THE BASICS

TIP STARTERS

As in a Singing Call, we usually look at starting our hoedown with something interesting, unusual, or just fun, to get the dancers ready for the action that is to follow. These are from my files – some original, some not, some old, some new.

HEAD LADIES CHAIN 3/4,
ROLLAWAY,
LADIES GO FORWARD & BACK,
LADIES SPIN THE TOP,
CENTRE LADIES EXTEND,
SWING PARTNER - HOME ,

SIDES STAR THRU, PASS THRU,
RIGHT & LEFT THRU, SLIDE THRU,
SQUARE THRU 3/4,
MEN REACH ACROSS &
COURTESY TURN,
THEN HALF SASHAY, STAR THRU,
CALIFORNIA TWIRL, PASS THRU,
TRADE BY, SLIDE THRU,
SQUARE THRU 3/4,
MEN REACH ACROSS &
ALLEMANDE LEFT,
BOW TO PARTNER,

HEADS RIGHT HAND STAR,
BACK BY THE LEFT (LH STAR),
TAKE YOUR CORNER &
STAR PROMENADE,
INSIDE OUT & OUTSIDE IN,
INSIDE LADIES ROLLAWAY,
STAR PROMENADE,
LADIES BACKTRACK,
ALLEMANDE LEFT,

HEAD LADIES CHAIN TO THE RIGHT,
HEADS FLUTTERWHEEL,
SQUARE THRU, CIRCLE TO A LINE,

PASS THRU, WHEEL & DEAL,
CENTRES SQUARE THRU 3/4,
PASS THRU, ALLEMANDE LEFT

SS: 4 LADIES ROLLAWAY,
CIRCLE LEFT,
REVERSE GO SINGLE FILE,
MEN REACH BACK WITH YOUR
RIGHT HAND & PULL HER BY,
DO PASO,
HANG ON MAKE AN ALLEMANDE
THAR, SHOOT THE STAR,
RIGHT & LEFT GRAND.

HEAD LADIES CHAIN, 1/2 SASHAY,
PASS THRU, SEPARATE,
AROUND ONE TO A LINE,
PASS THRU, LADIES TRADE,
SWING THRU, ENDS CIRCULATE,
CENTRES TRADE, CENTRES RUN,
BEND THE LINE, PASS THRU,
TAG THE LINE,
LEADS CLOVERLEAF,
OTHERS TRADE: **HOME**

HEADS PROMENADE 1/2,
HEADS PASS THE OCEAN,
SPIN THE TOP,
SIDES FACE & BOX THE GNAT,
ALL RIGHT & LEFT THRU,
PASS THE OCEAN, SWING THRU,
RIGHT & LEFT GRAND.

SS: LADIES FOLD, DO SA DO,
PASS THRU, U-TURN BACK,
BOX THE GNAT,
STEP BACK & TOUCH 1/4,
MAKE A WRONG WAY THAR,
SHOOT THE STAR,
ALLEMANDE LEFT,

HEADS RIGHT & LEFT THRU,
ROLLAWAY,
PASS THRU,
SEPARATE,
AROUND 2 TO A LINE,
FORWARD & BACK,
MEN ROLLAWAY,
LADIES ROLLAWAY,
CENTRES ROLLAWAY,
EVERYONE ROLLAWAY,
EVERYONE ALLEMANDE LEFT,

HEADS SWING THRU, MEN RUN,
TAG THE LINE, SPLIT 2, LADIES GO
LEFT, MEN GO RIGHT – AROUND
ONE TO A LINE, TOUCH 1/4,
CIRCULATE DOUBLE, MEN RUN,
CENTRES SWING THRU,
OTHERS FACE,
RIGHT & LEFT GRAND.

HEADS GO FORWARD & BACK,
HEADS TURN OPPOSITE LADY BY
THE RIGHT,
TURN PARTNER BY THE LEFT,
TO YOUR CORNER & BOX THE
GNAT, SQUARE THRU,
BEND THE LINE, BOX THE GNAT,
PULL ON BY, ALLEMANDE LEFT,

SS: ALL HALF SASHAY,
SQUARE YOUR SETS THAT WAY,
HEADS FACE & BACK AWAY,
LINES FORWARD & BACK,
ENDS BOX THE GNAT,
CENTRES LEFT SQUARE THRU 3/4,
RIGHT & LEFT GRAND

SS: IF YOU WANT TO: HALF SASHAY,
HEADS SQUARE THRU,
SPIN CHAIN THRU, CENTRES RUN,
BEND THE LINE, SPIN THE TOP,
CENTRES CIRCULATE DOUBLE,
SWING THRU, LADIES RUN,
IF YOU'RE FACING OUT -
PARTNER TRADE, SLIDE THRU,
ALLEMANDE LEFT

SS: CIRCLE LEFT,
HEAD LADIES TAKE 2 MEN GO
FORWARD & BACK,
DO SA DO TO A WAVE OF 6,
SWING THRU, PASS THRU,
THOSE LADIES RUN LEFT,
IN THOSE LINES --
PASS TO THE CENTRE,
HEAD LADIES (in middle) TOUCH 1/4,
ALL LADIES STEP FORWARD &
TOUCH 1/4, SIDE LADIES TRADE,
LADIES STEP FORWARD &
TOUCH 1/4, RIGHT & LEFT GRAND

HEADS STAR THRU,
CALIFORNIA TWIRL (CB),
PASS THE OCEAN, SPIN THE TOP,
LADIES CIRCULATE,
MEN SCOOTBACK,
WEAVE THE RING

This one using Fan The Top:

HEADS 1/2 SASHAY, PASS THRU,
SEPARATE @ TWO TO A LINE,
TOUCH 1/4,
CENTRES BOX CIRCULATE,
THEN HINGE & FAN THE TOP,
THEN HINGE AGAIN,
ALL THE LADIES RUN,
LADIES IN, MEN SASHAY: **HOME**

PS – *There is always room for some
of your favourite ideas, modules, etc.,
just send them to me at
bjwonson@gmail.com*



TEACHING THE BASICS

This month a look at teaching **SPLIT CIRCULATE**.

The quick definition is as follows:

From any formation that consists of two four-person boxes, **Split Circulate** means that the dancers should circulate in each box. The circulate path is entirely within each box -- no dancers move from one box to the other.

The most common case is parallel waves. For a **Split Circulate**, to get to the next spot in their circulate path, the leaders in each half of each wave flip over into the other spot *in their own half of the wave*. The trailers simply walk forward without turning, into the spot in front of them.

No dancer "crosses the centre line". From right-handed waves, all of the leaders will be flipping over to their right. From left-handed waves all of the leaders will be flipping over to their left.

Split Circulate can also be done in columns. The leaders *in each box* flip over into the spot next to them. For the first dancer in each column, this is the same as for a Column Circulate. But the third dancer in each column must flip over into the adjacent spot, instead of walking forward as in a Column Circulate. The dancers who are second or fourth in each column just walk forward in either case since that motion would not cause them to leave their own box.

Below we have a series of modules that can be used within the confines of the Basic program. As always, repetition of use from various arrangements establishes good dancer understanding.

SPLIT CIRCULATE – GET-INS

HEADS LEAD RIGHT, TOUCH 1/4,
SPLIT CIRCULATE, MEN RUN: PL
HEADS REVERSE PROMENADE 1/4,
SIDES RIGHT & LEFT THRU,
PASS THRU, TOUCH 1/4,
SPLIT CIRCULATE, MEN RUN: PL.

SIDES 1/2 SASHAY,
HEADS STAR THRU, PASS THRU,
TOUCH 1/4, SPLIT CIRCULATE,
LADIES TRADE, SWING THRU,
MMEN RUN, WHEEL & DEAL :CB.Rot
1/4 R

SPLIT CIRCULATE – CB to CB

CB: TOUCH 1/4, SPLIT CIRCULATE,
MEN RUN, REVERSE FLUTTER,
STAR THRU: CB

CB: TOUCH 1/4, SPLIT CIRCULATE,
MEN RUN, PASS THRU,
WHEEL & DEAL,
CENTRES PASS THRU: CB rot 1/4 L

CB: SWING THRU,
SPLIT CIRCULATE, SWING THRU,

SPLIT CIRCULATE, SWING THRU,
SPLIT CIRCULATE: CB wave

CB: SWING THRU DOUBLE,,
SPLIT CIRCULATE, SWING THRU,
SPLIT CIRCULATE, LADIES RUN,
TOUCH 1/4, MEN RUN: CB

CB: TOUCH 1/4, CENTRES TRADE,
SPLIT CIRCULATE, MEN RUN,
MEN TRADE, BEND THE LINE, STAR
THRU: CB ROT 1/4L

CB: SWING THRU, SPLIT CIRCULATE
TWICE, SWING THRU, MEN RUN,
BEND THE LINE, STAR THRU: **CB rot**
1/2

CB: STEP TO A WAVE,
SPLIT CIRCULATE,
CENTRES TRADE, MEN RUN,
PASS THRU, WHEEL & DEAL, ZOOM,
CENTRES PASS THRU: **CB**

SPLIT CIRCULATE – CB to PL to CB conversion

CB: SWING THRU, SINGLE HINGE,
SPLIT CIRCULATE,
ENDS CIRCULATE, CENTRES TRADE,
MEN RUN, PASS THRU, ENDS FOLD,
TOUCH 1/4, SPLIT CIRCULATE,
LADIES RUN,
LADIES IN, MEN SASHAY: **PL**

PL: RIGHT & LEFT THRU,
PASS THRU, MEN RUN,
SPLIT CIRCULATE,
CENTRES TRADE, CENTRES RUN,
COUPLES CIRCULATE,
WHEEL & DEAL, SWING THRU,
SPLIT CIRCULATE, SWING THRU,
MEN RUN, MEN CIRCULATE,
WHEEL & DEAL: **CB**

SPLIT CIRCULATE - PL to PL

PL: RIGHT & LEFT THRU,
PASS THRU, MEN RUN,
CENTRES TRADE,
SPLIT CIRCULATE, LADIES TRADE,
LADIES RUN,
LADIES FORWARD & MEN SASHAY,
COUPLES CIRCULATE,
BEND THE LINE: **PL**

PL: PASS THE OCEAN,
SPLIT CIRCULATE, SWING THRU,
MEN RUN, PASS THE OCEAN,
SPLIT CIRCULATE, SWING THRU,
MEN RUN: **PL**

SPLIT CIRCULATE GET-OUTs from PL

PL: PASS THRU, U-TURN BACK,
CENTRES SQUARE THRU,
ENDS STAR THRU,
CALIFORNIA TWIRL, DO SA DO,
TOUCH 1/4, SPLIT CIRCULATE,
MEN FOLD (behind the lady),

LADIES PASS THRU, STAR THRU,
PROMENADE..

PL: PASS THRU, MEN RUN,
SPLIT CIRCULATE, MEN RUN, PASS
THE OCEAN, SWING THRU, WEAVE
THE RING

This next group of modules utilize SPLIT CIRCULATE within the general Mainstream program. They can be used just as general filler material or as part of a feature theme.

GET-INS

HEADS PASS THE OCEAN,
RECYCLE, PASS THRU,
SWING THRU DOUBLE,
SINGLE HINGE, SPLIT CIRCULATE,
MEN RUN: **PL**

HEADS PASS THE OCEAN,
RECYCLE, PASS THRU,
TOUCH 1/4, SPLIT CIRCULATE,
MEN RUN, RIGHT & LEFT THRU: **PL**

HEADS PASS THRU, CLOVERLEAF,
SIDES PASS THRU, TOUCH 1/4,
SPLIT CIRCULATE, SWING THRU,
SPLIT CIRCULATE, SINGLE HINGE,
WALK & DODGE, MEN FOLD,
STAR THRU, COUPLES CIRCULATE,
FERRIS WHEEL,
CENTRES PASS THRU:
CB (rotated 14 L)

SIDES PASS THRU,
HEADS PASS THRU, SEPARATE,
AROUND ONE TO A LINE,
PASS THRU, WHEEL & DEAL,
CENTRES PASS THRU,
STEP TO A WAVE, SPLIT CIRCULATE,

CB to PL & PL to CB Conversions

CB: STEP TO A WAVE,
SPLIT CIRCULATE,
SPIN CHAIN THRU, MEN RUN,
PASS THRU, BEND THE LINE: **PL**

CB: SWING THRU, LADIES FOLD,
MEN TRADE & SLIDE APART,
LADIES STEP FORWARD,
LADIES BOX CIRCULATE,
ALL BEND THE LINE, TOUCH 1/4,
CENTRES BOX CIRCULATE,
ALL 8 CIRCULATE,
ALL SPLIT CIRCULATE, LADIES RUN,
CENTRES LEFT SQUARE THRU 3/4,

SPIN CHAIN THRU, ENDS CIRCULATE,
MEN RUN, SLIDE THRU: **CB**

HEADS TOUCH 1/4,
WALK & DODGE, TOUCH 1/4,
SPLIT CIRCULATE, MEN RUN: **PL**

ALL PASS THRU, FACE IN & BOX THE
GNAT (R Hands Joined): **PL**

PL: TOUCH 1/4, ALL 8 CIRCULATE,
CAST RIGHT 3/4, MEN TRADE,
MEN RUN, BEND THE LINE,
TOUCH 1/4, SPLIT CIRCULATE,
MEN RUN, RIGHT & LEFT THRU,
SLIDE THRU: **CB**

PL: FLUTTERWHEEL, SWEEP 1/4,
PASS THRU, TRADE BY,
TOUCH 1/4, SPLIT CIRCULATE,
SINGLE HINGE, MEN CIRCULATE,
RECYCLE: **CB**

PL to PL zeros

PL: TOUCH 1/4, CIRCULATE,
CENTRES WALK & DODGE,
END MEN RUN, TOUCH 1/4,
SPLIT CIRCULATE, MEN RUN: **PL**

PL: PASS THRU, TAG THE LINE,
FACE RIGHT, FERRIS WHEEL,
CENTRES LEFT SQUARE THRU 3/4,
TOUCH 1/4, SPLIT CIRCULATE,
MEN RUN, WHEEL & DEAL,
SWEEP 1/4 : **PL**

GET-OUTS

PL: PASS THE OCEAN,
SPLIT CIRCULATE,
CENTRES TRADE, MEN RUN,
REVERSE FLUTTER,
DIXIE STYLE TO A WAVE,
MEN TRADE, LADIES CIRCULATE,
ALLEMANDE LEFT.

PL: RIGHT & LEFT THRU,
PASS THE OCEAN,

ALL 8 CIRCULATE, LADIES RUN,
COUPLES CIRCULATE,
BEND THE LINE, PASS THRU,
LADIES RUN, SPLIT CIRCULATE,
WALK & DODGE,
REVERSE WHEEL AROUND,
REVERSE FLUTTERWHEEL,
DIXIE STYLE TO A WAVE,
ALL 8 CIRCULATE,
MEN U-TURN BACK, PROMENADE.

ADVANCED PROGRAM

CHAIN REACTION

Chain Reaction is one call that has been around for a long time. Prior to the establishment of the Advanced programs, it was the most workshopped call for many years. The original definition lent itself to use as a fun, interesting workshop for good dancers. The definition was changed afterward in order for it to be used at the Challenge program. This fine for those challenge dancers, but it seemed to create difficulties for the new Advanced dancers. This is one of those calls that need lots of repetition for it to be thoroughly understood and remembered by the newer dancers. While it lends itself to many interesting arrangements, it is one that needs to be taught initially from the common 1/4 Tag formation (normal arrangement) and used from that formation for a while before the next step in changing the arrangement is taken. The modules below are meant as teaching drills for the standard set-up.

GET-INS

HEADS PASS THE OCEAN,
LADIES TRADE,
MEN ONLY PING PONG
CIRCULATE, CHAIN REACTION,
SCOOTBACK, SCOOTBACK,
ACEY DEUCY, MEN RUN,
CROSSFIRE, COORDINATE,
FERRIS WHEEL,
CENTRES SQUARE THRU 3/4:
CB rot ½

HEADS STAR THRU, PASS THRU,
RIGHT & LEFT THRU,
PASS TO THE CENTRE,
CENTRES MAKE A WAVE,
CHAIN REACTION, MEN RUN,
COUPLES CIRCULATE,
WHEEL & DEAL,
PASS TO THE CENTRE, CENTRES
MAKE A WAVE, CHAIN REACTION,
MEN RUN, WHEEL & DEAL:
CB exact

HEADS PASS THE OCEAN,
CHAIN REACTION, SWING THRU,
EXPLODE & LOAD THE BOAT: **CB**

HEADS PASS THE OCEAN,
CHAIN REACTION, SWING THRU,
EXPLODE THE WAVE,
FACE YOUR PARTNER :
CB rotated ½

HEADS FLUTTERWHEEL,
PASS THE OCEAN,
CHAIN REACTION, MEN RUN,
BEND THE LINE, **:PL**

HEAD LADIES CHAIN, HEADS
DIXIE STYLE TO A WAVE,
TRADE THE WAVE,
MEN ONLY PING PONG
CIRCULATE, CHAIN REACTION,
SWING THRU,
EXPLODE THE WAVE,
PARTNER TRADE **:PL**

HEADS RIGHT & LEFT THRU,
1/2 SASHAY,
SIDES SPLIT SQUARE THRU,
CENTRES SWING THRU,
OTHERS U-TURN BACK,
CHAIN REACTION, MEN RUN,
AS COUPLES SCOOTBACK,
BEND THE LINE: **PL**

COMPLETE MODULES

HEADS RIGHT & LEFT THRU,
PASS THE OCEAN,
PING PONG CIRCULATE,
CHAIN REACTION, MEN RUN,
FERRIS WHEEL,
CENTRES SWING THRU, EXTEND,

ACEY DEUCY. SWING THRU,
CENTRES RUN, BEND THE LINE,
BRACE THRU, PASS THRU,
WHEEL & DEAL,
CENTRES PASS IN: **SS but rotated**
1/2way

PL ZERO

PL: RIGHT & LEFT THRU,
STAR THRU, PASS THRU,
CLOVER & PASS THE OCEAN,
CHAIN REACTION, SWING THRU,
EXPLODE & RIGHT & LEFT THRU
:PL

PL: ENDS LOAD THE BOAT,
CENTRES BOX THE GNAT & FAN

THE TOP, CHAIN REACTION,
MEN RUN, MEN CIRCULATE,
BEND THE LINE,
ENDS LOAD THE BOAT,
CENTRES BOX THE GNAT & FAN
THE TOP, CHAIN REACTION,
MEN RUN, MEN CIRCULATE,
BEND THE LINE :**PL**

CONVERSIONS

CB: SWING THRU, EXTEND,
CENTRES SWING THRU, OTHERS
U-TURN BACK, CHAIN REACTION,
SWING THRU, EXTEND,
OUTSIDES TRADE, CHAIN
REACTION, SWING THRU, ALL 8
CIRCULATE, RECYCLE, VEER
LEFT, BEND THE LINE: **PL**

PL: TOUCH 1/4, COORDINATE,
LADIES WALK & DODGE,
CYCLE & WHEEL, VEER LEFT,
FERRIS WHEEL,
CENTRES PASS THE OCEAN,
FAN THE TOP, CHAIN REACTION,
MEN RUN, WHEEL & DEAL: **CB**

The next group features CHAIN REACTION from arrangements other than the standard 1/4 TAG version

ALL ½ SASHAYED

HEADS SPLIT SQUARE THRU,
CROSS-CLOVER & PASS THE
OCEAN, CHAIN REACTION,

LADIES RUN, TURN & DEAL,
RIGHT & LEFT THRU: **CB**

WAVE IN CENTRE ½ SASHAYED

HEADS RIGHT & LEFT THRU,
PASS THE OCEAN, SWING THRU,
CHAIN REACTION, SCOOTBACK,
MEN RUN: **PL**

PL: RIGHT & LEFT THRU,
PASS THRU, 3/4 TAG,
CENTRES SWING THRU,
OTHERS U-TURN BACK,

CHAIN REACTION, 1/4 THRU.
MEN RUN, TURN & DEAL,
PASS THRU, RIGHT & LEFT GRAND.

OUTSIDE COUPLE 1/2 SASHAYED

PL: PASS THRU, TURN & DEAL,
CENTRES SWING THRU,
CHAIN REACTION, 1/4 THRU, :CB
wave

CB: SWING THRU, EXTEND,
CENTRES SWING THRU,
OTHERS TRADE, CHAIN REACTION,
ALL WALK & DODGE,

EXPLODE THE LINE,
PARTNER TRADE: PL

SIDES RIGHT & LEFT THRU,
1/2 SASHAY,
HEADS PASS THE OCEAN,
CHAIN REACTION, 1/4 THRU :CB
wave

MEN IN THE WAVE

PL: PASS THE OCEAN, 1/4 THRU,
CENTRES RUN, FERRIS WHEEL,
MEN SWING THRU,

CHAIN REACTION,
ENDS CIRCULATE, MEN TRADE,
TURN THRU, COURTESY TURN: PL

LADIES IN THE WAVE

SIDES PASS THRU, U-TURN BACK,
HEADS TOUCH 1/4 & CROSS,
ALL TOUCH 1/4, CENTRES TRADE,
CENTRES RUN, FERRIS WHEEL,
LADIES SWING THRU,
CHAIN REACTION, CENTRES RUN,

CENTRES 1/4 THRU,
6X2 ACEY DEUCY,
FLIP THE DIAMOND, MEN TRADE,
LADIES TRADE, CENTRES TRADE,
LADIES TRADE: PL

A COUPLE OF 'LEFTIES'

PL: PASS THRU, TURN & DEAL,
CENTRES SWING THRU, MIX,
CHAIN REACTION,
EXPLODE THE WAVE,
WHEEL & DEAL, ZOOM,
CENTRES SWING THRU, RECYCLE,
PASS THRU: CB

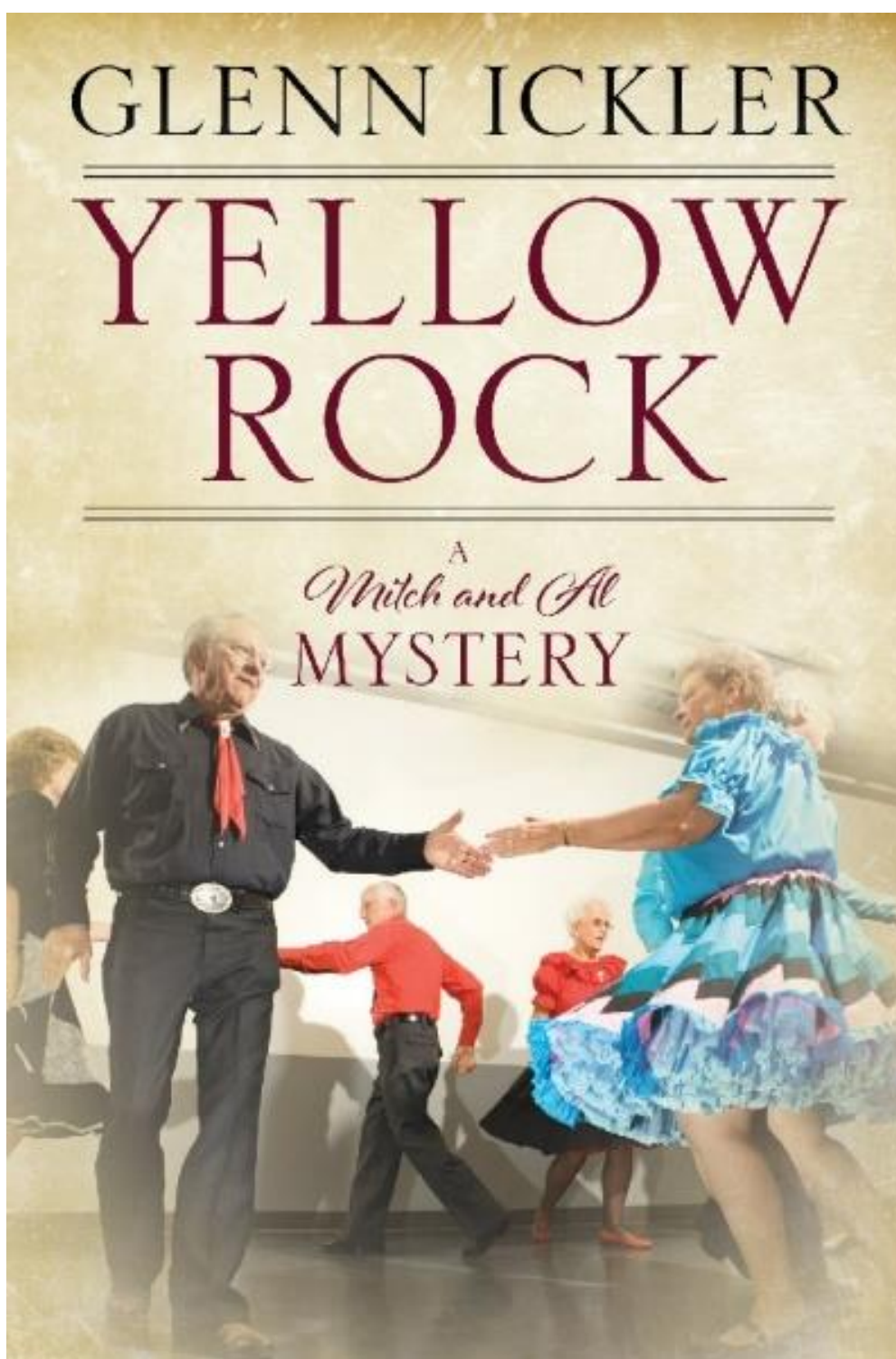
HEADS PASS THE OCEAN
SWING THRU, MIX,
CHAIN REACTION, MEN RUN LEFT,
ALL PASS THRU, U-TURN BACK : PL



Start the winter season with a Yellow Rock, along with a circle of conspiracy, a boat load of lust and a Deuce of a homicide, as Glenn Ickler's new Mitch and Al murder mystery takes the snoopy newspaper duo into the whirlwind world of square dancing. "Yellow Rock" is available in both paperback and Kindle editions from Amazon.com.

Signed copies are available from the author upon request through his website: Glennickler.net.

P.S. – No less an expert than Dr. A.L. (Lefty) Allemander, PhD, says that reading this book is as much fun as a Ferris wheel, and it will get your New Year off on the right track, too.



Plus Program

This month we have some modules featuring a few different calls

FACING DIAMONDS (teaching)

PL: 2 LADIES CHAIN,
DIXIE STYLE TO A WAVE,
MEN HINGE,
(FACING) DIAMOND CIRCULATE,
LADIES LEFT HINGE,
LINEAR CYCLE: **PL**

CB: SWING THRU,
MEN SCOOTBACK, MEN HINGE,
(FACING) DIAMOND CIRCULATE,
LADIES HINGE, LEFT SWING THRU,
TRADE THE WAVE, RECYCLE: **CB**

CB: PASS THE OCEAN, RECYCLE,
SQUARE THRU 3/4, MEN RUN,
SPLIT CIRCULATE 1 & 1/2,
LADIES SWING THRU,
LADIES TRADE THE WAVE,
(FACING) DIAMOND CIRCULATE,
MEN HINGE, TRADE THE WAVE,
SINGLE HINGE, SCOOTBACK,
MEN RUN: **PL**

3/4 TAG

HEADS PASS THE OCEAN,
LADIES TRADE, EXTEND,
RECYCLE, VEER LEFT,
LADIES HINGE,
DIAMOND CIRCULATE,
FLIP THE DIAMOND,
EXPLODE THE WAVE, 3/4 TAG,
CENTRES RECYCLE, PASS THRU,
OUTSIDE U-TURN BACK: **CB rot 1/2**

CB: STAR THRU, PASS THE OCEAN,
SWING THRU, MEN RUN, 3/4 TAG,
LADIES TURN 1/4 RIGHT,
FLIP THE DIAMOND, RECYCLE: **CB**

PL: RIGHT & LEFT THRU,
PASS THE OCEAN, SWING THRU,
MEN RUN, 3/4 TAG,
LADIES TURN 1/4 RIGHT,
DIAMOND CIRCULATE,
FLIP THE DIAMOND,
RIGHT & LEFT GRAND..

ACEY DEUCY

SIDE LADIES CHAIN, ROLLAWAY,
HEADS SLIDE THRU & SPREAD,
RIGHT & LEFT THRU,
DIXIE STYLE TO A WAVE,
ACEY DEUCY, TRADE THE WAVE,
RECYCLE, VEER LEFT,
FERRIS WHEEL, CENTRES PASS
THRU: **CB rot 1/2**.

MEN CROSS RUN, ACEY DEUCY,
LADIES RUN, BEND THE LINE,
PASS THRU, U-TURN BACK: **PL**.

PL: RIGHT & LEFT THRU,
LOAD THE BOAT, TOUCH 1/4,
FOLLOW YOUR NEIGHBOUR &
SPREAD, ACEY DEUCY,
EXPLODE THE WAVE,
WHEEL & DEAL,
RIGHT & LEFT THRU, DIXIE GRAND,
ALLEMANDE LEFT.

CB: TOUCH 1/4,
FOLLOW YOUR NEIGHBOUR,

CALLING TIPS FOR NEWBIES

THAT'S NOT MY CORNER!

by Mel Wilkerson

“Thoughts on Right Hand Lady progression in Singing Calls”

A while ago, in a social media caller's forum, I made a comment about right hand lady progression in singing calls. A few callers asked the question of ..Why? and Who needs them?

A little later a similar comment was received about right hand lady progression when I mentioned a couple of singing calls and said that everyone needs a couple of these in their repertoire. This was also met with comments like:

- Why?
- We don't need that;
- If you can't call and resolve to a corner, you shouldn't; and
- A few other comments some less flattering than others both for and against.

Not long after, I received an e-mail from Mike Callahan which was sent to “Behind The Mike” Magazine and forwarded to me. It reminded me of those discussions. In it, Mike noted that very few singing call figures are Right Hand Lady progression these days and it might be a subject worth discussion. I couldn't agree more.

What it boils down to is often you may hear a caller, whether new or experienced, call a memorised piece of

choreography and has never really thought about it twice.

I was listening to an old recording of a live dance, and I heard the caller call this figure to Global 927 Bye Bye Love:

- HEADS PASS THE OCEAN,
EXTEND AND THEN,
SPIN CHAIN THRU -
BOYS WORK IT GO,
WHEN YOU GET THERE
BOYS RUN RIGHT ,
BEND THE LINE,
AND A RIGHT & LEFT THRU,
SLIDE THRU AND THEN,
SQUARE THRU GO 3,
SWING THAT CORNER GIRL,
& PROMENADE GO HOME.....

This recording was from the early to mid-1980s I think, and I remembered back that a there were some record releases that had similar figures that used right hand lady progression, but the wording was swing your corner.

Back then many callers often just used the same figures four times. The dancers would know that this wasn't their “original corner” but kept on dancing anyway because everybody knows your corner changes all the time.

That said, where is the problem? The caller could just have said ‘swing the

next' and the problem disappears. The problem is that it shows that the caller is not paying attention to the dancers and their progression but just the choreography as lyrics.

Many callers, I think, do not sight their singing calls beyond a substitution here and there. I know I do not usually. Most are polished and practiced performances of a dance module that they know works and works well with the music of choice.

Other callers, myself included, often hear a singing call figure, and commit it to memory and then on the break jot it down in a notebook that is almost always with me. But what happens if you were dancing or listening or reading a cue sheet and you liked the figure, such as the one above and wrote it as you heard it.

Unless you work it through the checkers, you likely think you see:

- Heads pass the ocean extend – takes me to an RBO wave (X-box wave)
- The rest of the figure says that it takes me to a swing the corner after a square thru 3, I can change that to an allemande left instead of a swing and I have an RBO (X-box) resolution

Of course, this is incorrect!

The fact that the caller said Swing Your Corner and Promenade should work but the reality (push it through the checkers) is that it is actually the right-hand lady who gets the swing.

I cannot substitute that swing with an allemande left, unless I am aware that it is the right-hand lady, and I am ready to do something to correct the issue.

Another common feature of calling is sharing a Tip or bracket. When I started calling in Germany it was very common practice for my mentor Kim Lindner to make me pay attention to which way the

dancers progressed. We sang well together but every now and then he would throw in a right-hand lady progression singing call figure just to see if I was paying attention.

This was part of caller training back then and it was also fun for the dancers because they knew it when he did it that he was playing and testing the “new guy”.

I will always remember when I called a right-hand lady progression, and the club went wild because Kim missed it. (I didn't tell him then, but I had actually messed up and called the figure by accident). He said, Well I guess I am buying the beer tonight!! But he also stressed that that is why we (experienced callers) teach newer callers to pay attention to so much more than choreographic song lyrics, and that that finding a corner is so much more than just singing a memorised call.



He said swing your corner – not me!!!

All of you reading this article, whether new or experienced;

- think of how many times you have shared a singing call with someone.
- How many of those singing calls have used more than one figure
- How many of you have used someone else's choreography without double checking it?

- Think of the dancer reaction if you just call allemande left from the singing call figure and it is not your corner.

Those are just a few reasons why you need to have a few “right-hand lady progression” singing calls in your repertoire. If you are the experienced caller and the new caller starts the figure and does a right-hand lady progression figure like above, you can do a right-hand lady progression and tell him/her to do the same figure....the dancers will enjoy the variety without thinking it is a mistake.

If you are a new caller and call one by accident, you can repeat the figure for a “Ladies’ Chain” effect. You can then do a Ladies Chain effect in the middle break and do two corner figures if you want multiple figures. Again, dancers will find the variety interesting, and it seems like it was intentional

You cannot do any of these things if you are not watching the dancer progression on your singing calls and if you do not have a few modules in your repertoire.

As a general rule, just because it is a “Right-hand Lady Progression” does not mean it should be discarded. There will come a time when you may need one or two, so if you find them – save them.

These are only a few reasons that everyone should:

1. Always check someone else’s choreography with your checkers before using it
2. Watch the dancer progression of the sequences to make sure when you are in a “boys in sequence” box that it is with the right-hand lady, opposite lady or corner lady or partner....
3. Have a couple of right-hand lady progression singing calls in your repertoire just in case you need to use one.

Here are a few Right-Hand Lady progression Singing call figures that you may find useful to start your collection:

BASIC

HEADS SQUARE THRU,
SWING THRU, MEN RUN,
WHEEL & DEAL, PASS THRU,
TRADE BY, PASS THRU,
ALLEMANDE LEFT,
SWING & PROMENADE

HEADS PROMENADE 3/4,
SIDES DO SA DO,
ALL DOUBLE PASS THRU,
FIRST COUPLE GO LEFT,
NEXT COUPLE GO RIGHT,
FORWARD AND BACK,
SQUARE THRU 5 HANDS,
ALLEMANDE LEFT,
SWING THE RIGHT HAND LADY,
PROMENADE

HEADS PROMENADE 1/2,
LEAD RIGHT, VEER LEFT,
FERRIS WHEEL,
DOUBLE PASS THRU,
FIRST COUPLE LEFT, NEXT RIGHT,
RIGHT & LEFT THRU, TOUCH 1/4,
CIRCULATE, MEN U-TURN BACK,
SWING & PROMENADE

MAINSTREAM

HEADS PASS THE OCEAN, EXTEND,
SPIN CHAIN THRU, MEN RUN,
BEND THE LINE,
RIGHT & LEFT THRU, SLIDE THRU,
SQUARE THRU 3/4,
SWING & PROMENADE

HEADS SQUARE THRU 4,
SPIN CHAIN THRU,
LADIES CIRCULATE TWICE,
TURN THRU, ALLEMANDE LEFT,
WALK BY ONE - SWING THE NEXT,
PROMENADE HOME

HEADS 1/2 SASHAY, SLIDE THRU,
DO SA DO, SWING THRU,
MEN RUN, 1/2 TAG THE LINE,
SCOOT BACK, SCOOT BACK AGAIN,
SWING, PROMENADE HOME

PLUS

HEADS SQUARE THRU 2,
SPIN CHAIN THE GEARS,
EXPLODE THE WAVE, SWING,
PROMENADE HOME

HEADS SQUARE THRU 4,
SWING THRU, LADIES FOLD,
PEEL THE TOP, SINGLE HINGE,
COORDINATE, FERRIS WHEEL,
CENTERS SWEEP 1/4,
ALLEMANDE LEFT, WALK BY ONE
AND PROMENADE HOME

ADVANCED

HEADS PROM 1/2, LEAD RIGHT,
ALL VEER LEFT, BEND THE LINE,
ENDS PASS THRU,
ANY HAND SWING THRU,
BEND THE LINE, SLIDE THRU,
PASS THRU, SWING, PROMENADE

HEADS PASS IN & SPREAD,
PASS THRU, ENDS BEND,

SPLIT SQUARE THRU 4,
CLOVER & PASS THE OCEAN,
EXTEND, EXPLODE THE WAVE,
ENDS BEND & ROLL, SWING,
PROMENADE

And finally, because it does periodically happen that sometimes that you may get through the first three figures sharing a tip, and without realising, that that last one was actually a right-hand lady progression. You need to do a singing call figure that is an opposite lady progression.

OPPOSITE LADY PROGRESSION

HEADS SQUARE THRU,
SWING THRU, SPIN THE TOP,
CAST OFF 3/4, MEN RUN,
PASS THRU, TRADE BY,
SWING & PROMENADE



SELF-IMPROVEMENT

We often hear people using the term 'SELF-IMPROVEMENT' But what does it really mean?

Self-improvement is the key to improving your life for the better. It covers many areas like self-awareness, self-development, knowing your potential strengths and weaknesses and many similar attributes that could contribute to the completion of your goals in life and as a caller.

Simply put, Self-Improvement is an excellent term that directly means the act of enhancing or improving yourself.

If you are comfortable with what you do, then you have the confidence, then the credit goes to a conscious effort on self-improvement.

The following list features some ideas that can assist in a framework of creation of greater confidence.

TIPS FOR SELF-IMPROVEMENT

1. **Always Be Thankful** – It is important to thank the universe for the things we have received.
2. **Self-Worth** – Self-worth is nothing but loving yourself. It is important to appreciate your own abilities and achievement and be proud of what you have done. Positive self-talk or appreciation gives a sense of happiness for the accomplishment.
3. **Always Greet With A Smile** – We have heard this common saying 'Smile is mightier than the sword.' Yes, it is completely true. Greeting with a smile to whomever we meet on our way consequently gives us the positive energy and connections around those people even if you are not related. Meet the dancers at the door and during breaks with a happy smile...it works wonders for all parties involved.
4. **Acts Of Kindness**– Acts of kindness can be very fruitful. A simple donation, sharing a meal to the needful or a compliment to any stranger can lift your mood and give a sense of gratitude.
5. **Exercise**- Exercise definitely is important. It does not only help physically but it helps to have a strong mental peace. It releases a chemical called endorphins which boosts up the in the positive healthy body, mind, and soul.
6. **Eat Better** – It is said that you are what you eat. So, be very careful with what we stuff in our bodies. Eating better reflects our mood and body.
7. **Meditation**- Meditation is important because it gives us relief from negative thoughts. Practicing mediation regularly helps is the elimination of stress, anxiety, worries, etc. This does not necessarily mean taking up yoga, but it just means allowing your mind to relax.
8. **Sleep**- Often we do not give importance to sleep which helps in basic body functioning. Having a proper and routine sleeping pattern helps the body to rest well by giving extra energy for the next day to perform well.

9. **Proper Breathing** – Proper breathing technique is unknown to many people which leads to anxiety and stress. Sometimes, the lungs are not able to function well, and the breathing is not proper. In the last year we have presented several articles on this most important aspect of our calling.
10. **Forgiveness**- Forgiveness is another act of kindness which everybody should follow. Forgiving yourself and others and not to linger on the mistakes is important to be happy.
11. **Hobby**- Finding yourself a hobby to not only engage yourself but also to refresh your energies. Do not let one aspect of your life to take over everything else. Balance is important.
12. **Know Yourself**- Sometimes, it is important to sit alone and evaluate your own strengths and weakness so that it becomes easy to work on it to change your life.
13. **Self -Treat** – Treating yourself for your achievement is a very good idea to keep yourself self-motivated.
14. **Risk-Taker**– Sometimes, being a risk-taker and pushing your limits shines out the potential you possess within.
15. **Having A Friend**- Talking to a friend or someone whom you can trust is important. They are the persons who can give unopinionated versions for your self- improvement.
16. **Goal**- Having a goal or revisiting the goals you have set for yourselves is definitely giving a brownie point for self-improvement.
17. **Consistency**- Sometimes, we move away from the goals we have set assuming we have failed, or it is hard to achieve. However, it then becomes important to evaluate them and stick harder to achieve our goals which lead to self-improvement.
18. **Change** - Nothing is permanent, and change is constant. We need to accept them and move forward this is the only key to happiness. Life is an evolutionary process...accept it and move with the flow.
19. **Focus** – Having a focus is the gateway to a healthy mindset. Staying focussed will help in better decision making, reasoning and, problem-solving.
20. **Learn New Skills** – Learning a new skill gives a sense of achievement and worthiness. Making proper time management and utilizing it completely by learning a new skill which may further lead to your self-confidence.
21. **Humour** – Science suggests that seeking out opportunities to laugh actually assist in building emotional intelligence. Next time you are feeling a bit down from the last couple of crazy years, and need a boost of self-improvement, consider comedy.

Not only does it feel good to laugh at some great comedy routine, but the scientists tell us that a good laugh actually helps your brain to improve its ability to empathize with others and parse complex social situations.

So, grab a few jokes, some one-liners, see the humorous side when we are calling, add some humorous touches, and get your brain growing...great for you, great for your audience.

THE Final WORD

The next issue will most likely be a combined November/December one. We are heading off to Singapore on 21st October for a week, followed by a few weeks with lots of houseguests. I may not have the time to get an issue out for some time after, so what will be will be!

Until next issue,

Have fun calling
Barry



Special Offer to BTM Subscribers

From David Cox

I have recently produced a new piece of square dance music – Tucker's Daughter – and will be selling it exclusively to BTM subscribers for \$3.50.

After paying production costs, 25% of any profits will go to BTM.

If the project is successful (i.e., supported by at least 20% of BTM subscribers) it will inspire me to find another piece of music to release. To listen to the called version just go to YouTube and search "Tucker's Daughter DGC) or use this link <https://youtu.be/ECjzQcthuE>.

To mark the event, I'm creating a new label – B&D – short for Barry and David but pronounced BAND. Tucker's Daughter will be BAND-2142...because it is released in 2021 and it is Mark Tinson's 42nd Square Dance collaboration. The music is played by Mark. Mark was the musical wizard behind many recordings on C Bar C and 7 'Cs' labels as well as Skye Boat Song released by Barry last month.

There are five music tracks:-

A – Music with 32 beat lead in and 52 beat tag

B – Music with short lead in and short tag

C – Music with background vocals by Julie Wilson

D – Music, short version with background vocals

E – Called version – full length and with background vocals

The song has a great and strong chorus line featured in the Opener, Break, Closer and Tag. The verse has a strong beat, and this is fully utilised in the four figures. The music is recorded in a 4/4 rhythm at 126 b.p.m. It features a strong Roll & Roll style of music and features brass, organ, electric guitar, and trumpet, as well as a xylophone/glockenspiel combination.

The original song was written and performed by Ian Moss. Ian was a founding member of Cold Chisel. Tucker's Daughter (1998) was his first solo release, five years after leaving Cold Chisel.

Those wishing to purchase the music should contact me, David Cox, at dgcox666@gmail.com.

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.

The files are available to play, but you may have to record them to your computer to keep.

Here is the direct link:

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

Cheers - Barry

Sound Archive – Caller Material from SARDANSW educational sessions

Educational Programs

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

Dance Recordings

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

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

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

Appendix of UPcoming EVENTS



We are always happy to advertise any type of Caller Training Event.
Just send me the full details and flyer.

.jpg (image) AND WORD DOCUMENTS preferred

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

Dates to Remember on the front Page.

The 2022 "Swan-Song" EDITION

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

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

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

Membership available for \$150.00 (US)

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

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

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

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

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

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

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

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

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

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

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

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

or - Special 'Super' Deal:

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



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



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

STING PRODUCTIONS

AMBASSADOR CLUB
The Music of Tomorrow - For the Gaffer of Today

Special Prices for Bulk Purchases of

Sting & Snow "Single" Tunes:

- 10 titles for \$60 (more than 10 at \$6.00 each)**
- 20 titles for \$110 (more than 20 at \$5.50 each)**
- 40 titles for \$200 (more than 40 at \$5.00 each)**

Pick the tunes - email me a list - I will send you an invoice.

As soon as I have your money, I will send you the tunes!

e-mail paul@stingproductions.co.uk

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...**

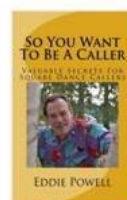
It takes action, practicing the right way, and
becoming ready to market yourself. It took time and
practice as a dancer to learn the moves, the same is
true of calling.

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

Square Dance Gifts & Merchandise



Come on and look at our range of gift ideas.



Our Facebook Page:

www.facebook.com/DWHT71



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The World Largest Square Dance Designs Catalogue and 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!*



Kip Garvey – Central Sierra Caller School ONLINE

The First Online Caller School

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

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

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

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

BECOMING A SQUARE DANCE CALLER

by Bruce Holmes

"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

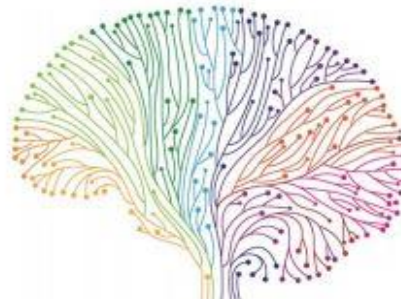
"I just wanted to thank you for *Becoming*. I've finally feel like I actually understand the basic concepts behind calling. Thanks also for the ideas in organizing module libraries, getting SqView to work better for me. I highly recommend! I have been enjoying the book so much, thanks again for writing it!"
Ron Bell-Roemer, Bend, Oregon

"Thanks so very much for your book. As a new caller this book has made all the difference for me. I especially appreciate the chapter 'Easy calls resolve'."
Helen Tronstad, Bålsta Square Dancers, Stockholm, Sweden

"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

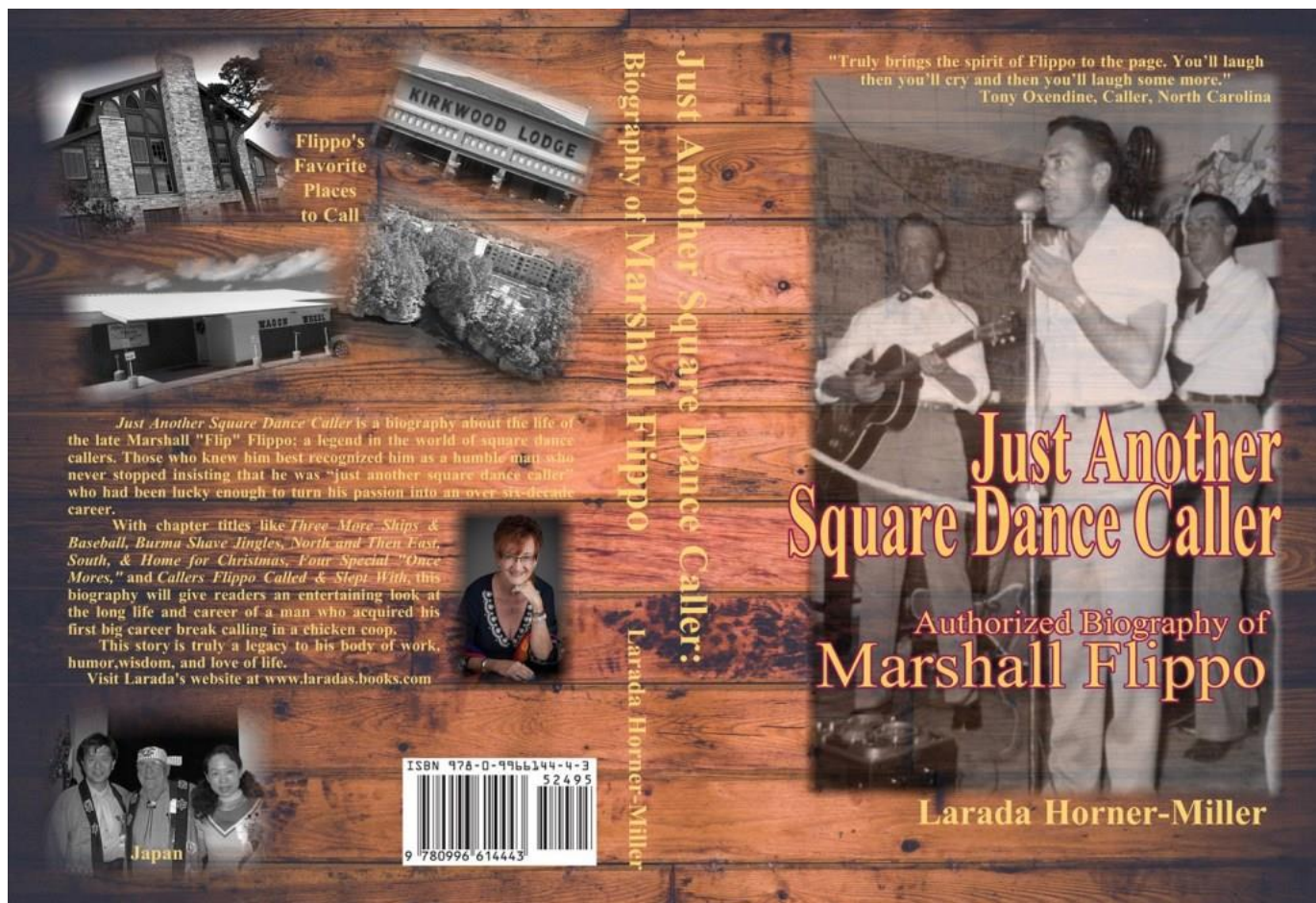
"The caller school sent us a large document in preparation for the school. I have been reading that too and find myself going back to your manual over and over to understand what they have said. Yeah for your manual!!"
Bobbi Nichol, Pensacola, Florida

"This caller resource is incredibly informative. Detailed drawings of where the dancers are after each call helps a new caller see without a doubt what is being taught. It is concise, easy to follow and has helped me a lot. There are many resources at the end of the book to help you. If for no other reason than a reference guide, keep this book handy!"
Christine Steffy, McHenry, Illinois



3rd Edition

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



To order contact Larada Horner-Miller

larada@icloud.com

506 323 7098

SUNSHINE STATE CALLERS SCHOOL

*Programs for
Beginning and
Experienced Callers*

**FEBRUARY
23RD-26TH
2023**

HOST HOTEL

**Stayable Suites
Jacksonville West
6802 Commonwealth Ave.
Jacksonville, FL**



Ken Ritucci

*Massachusetts
(Callerlab Accredited Caller Coach)*



Bill Harrison

*Maryland
(Callerlab Accredited Caller Coach)*



Tom Miller

*Pennsylvania
(Callerlab Accredited Caller Coach)*

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 YOUR CAREER IS JUST BEGINNING TO LIFT OFF or you want to improve your skills to fly even further in your Calling Career, the Sunshine State Callers School will provide you with the opportunity to be the best Caller you can be.

School Information

Cost:

\$400.00. No charge for accompanying spouse/partner. Food and lodging not included.

Program:

Starts Thursday, February 23rd at 3:00 pm
Ends Sunday, February 26th at 12 noon.

Lodging:

The Stayable Suites will be utilized for the entire 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:

Stayable Suites
Jacksonville West
6802 Commonwealth Ave.
Jacksonville, FL
(904) 781-6000

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 Jacksonville, or Jax as locals call it, the getaway that leaves you feeling refreshed yet accomplished because while there's plenty to do, there's never any rush to get it done. In Jax, you can experience a different side of Florida, combining both relaxation and adventure, and letting you choose just how active you want to be.

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

Register at: www.kenritucci.com

SUNSHINE STATE CALLERS SCHOOL - Jacksonville, FL - February 23-26, 2023

Cost: \$400.00 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.

Register at: www.kenritucci.com

Name: _____ Spouse/Partner: _____

Street _____ City _____ State _____ Zip _____

Phone _____ Email: _____

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



Northeast Callers School 2023

Programs for Beginning and Experienced Callers



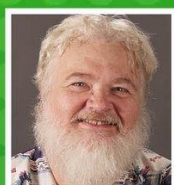
Ken Ritucci

*Massachusetts
(Callerlab Accredited Caller Coach)*

**OCTOBER 5-9
2023**

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

SPECIAL GUEST INSTRUCTORS:



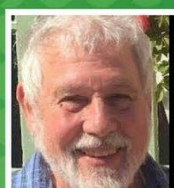
Bear Miller

*Colorado
(Callerlab Accredited Caller Coach)*



Tom Miller

*Pennsylvania
(Callerlab Accredited Caller Coach)*



Don Beck

Massachusetts

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 48 years of calling experience.

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