



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

**FEBRUARY 2021**

### **DATES to REMEMBER**

24-28 June 2021	Australia National Square Dance Convention – DARWIN, Northern Territory, Australia <b>CANCELLED</b>
30 <sup>th</sup> April – 2 <sup>nd</sup> May 2021	NSW State Convention, Gloucester, NSW Australia <b>CANCELLED</b>
22-25 June 2022	US 71 <sup>st</sup> National Square Dance Convention. Evansville Indiana USA
September 30 – October 3 <sup>rd</sup>	NSW State SD Convention – Wentworth falls, Blue Mountains, NSW

# What's Inside This Month

## Contents

<b>Welcome to the February 2022 issue of "Behind The Mike .....</b>	<b>3</b>
<b>Programming Part 2 (Paul Bristow).....</b>	<b>5</b>
<b>Time for a Laugh .....</b>	<b>11</b>
<b>This is Our Music – A&amp;S Records.....</b>	<b>12</b>
<b>Thinking Fast and Slow Part 1 (Cal Campbell).....</b>	<b>13</b>
<b>Thinking Fast and Slow For Callers Part 2(Cal Cambell).....</b>	<b>16</b>
<b>Atmosphere (Paul Preston).....</b>	<b>19</b>
<b>MS Theme Time – Spin The Top &amp; Turn Thru (Barry Wonson) .....</b>	<b>24</b>
<b>Positive Plus – Peel The Top &amp; Fan The Top (Bob Elling).....</b>	<b>27</b>
<b>Mainstream Spotlight – Get-Ins (Barry Wonson) .....</b>	<b>27</b>
<b>Prompting Dances (Cal Campbell)).....</b>	<b>28</b>
<b>Back To Basics (Barry Wonson) .....</b>	<b>29</b>
<b>Ask Dr. Allemander (Glen Ickler) .....</b>	<b>30</b>
<b>FootNotes - Tips for Advanced Dancing (Ed Foote).....</b>	<b>31</b>
<b>Poets Corner.....</b>	<b>33</b>
<b>Who's On First? (Cal Cambell).....</b>	<b>31</b>
<b>MS Theme Ideas – Box The Gnat (Barry Wonson).....</b>	<b>36</b>
<b>Conversions - Modules ( Barry Wonson) .....</b>	<b>38</b>
<b>Positive Plus – Load The Boat variations (Barry Wonson) .....</b>	<b>42</b>
<b>Advanced (A2) Modules (Larry Marchese).....</b>	<b>47</b>
<b>The Final Word – At least for now from Barry Wonson.....</b>	<b>49</b>
<b>Behind the Mike – Caller Resources .....</b>	<b>50</b>
<input type="checkbox"/> <b>BTM Website Update.....</b>	<b>50</b>
<input type="checkbox"/> <b>Sound Archive – Caller Material from SARDANSW educational sessions .....</b>	<b>50</b>
<b>Appendix Of Upcoming Events And Other Resources .....</b>	<b>51</b>
<input type="checkbox"/> <b>NSW State Square Dance Convention Sep 30-Oct 3 2022.....</b>	<b>52</b>
<input type="checkbox"/> <b>Sting Productions "Ambassador Club" and Caller Resources .....</b>	<b>53</b>
<input type="checkbox"/> <b>So you want to be a caller – Caller School on-Line by Eddie Powell.....</b>	<b>54</b>
<input type="checkbox"/> <b>Riverboat Records – Square Dance Music from Bob Elling .....</b>	<b>55</b>
<input type="checkbox"/> <b>Square Dance Gifts and Merchandise .....</b>	<b>56</b>
<input type="checkbox"/> <b>Kip Garvey – Central Sierra Caller School ONLINE .....</b>	<b>57</b>
<input type="checkbox"/> <b>A&amp;S Record Shop – Music downloads and much more. ....</b>	<b>58</b>
<input type="checkbox"/> <b>Darwin Special Dance Weekend.....</b>	<b>59</b>
<input type="checkbox"/> <b>Becoming a square dance Caller – by Bruce Holmes .....</b>	<b>60</b>
<input type="checkbox"/> <b>Pre-registration – US 71<sup>ST</sup> National Square Dance Convention June 22-25, 2022.....</b>	<b>61</b>
<input type="checkbox"/> <b>Just another Square Dance Caller – Authorised Biography of Marshall Flippo.....</b>	<b>62</b>
<input type="checkbox"/> <b>Northeast Callers School Oct 7-11 2021 .....</b>	<b>63</b>

# ON THE INSIDE

*With Barry Wonson*

Well, here we are in February 2021. It is hard to believe that 2020 is behind us.

Monday the 1<sup>st</sup> of February saw our first regular club night of dancing for the Red Barons here in Wollongong. We had 19 dancers in attendance. A few were still away on vacation, one not re-joining, one passed away and a few others were missing for unknown reasons. All in all, it was a good result. The night was muggy with high humidity and about 25 degrees temperature (that is about 77 degrees for our US friends). This was the first time we have been in this hall for some 18 months. Council decided to renovate before October 2019 and moved us to a different hall until COVID-19 hit, then everything was closed in March 2020. We arrived with high expectations.

There is a new kitchen (which we are unable to use due to Covid regulations), new chairs and tables (which we were unable to use as well). There were new disabled toilets (also unable to use). New overhead fans (these were too close to ceiling and basically not as good as ones that were replaced), a leaking roof (we had solid rain at 9.30), there is no stage anymore, and a new timber floor (complete with some cracks and rises). There is a new entrance (which is more difficult to get into hall now and is located further from carpark). The driveway was damaged from builders and not repaired (I was drenched by rain packing the car and did not see hole in bitumen. The "new" water went in over top of old shoes). There is also a new entry/alarm system with plastic card (it only works on entry and not when closing up) - overall not particularly

satisfactory, however, it the problems did not stop everyone from having a great night of dancing.

There are a lot of new regulations to follow such as using a mobile phone to log in with NSW Service app (Covid Tracking), regular hand sanitising, no shared supper or food, after each dance bracket (tip) finishes, the dancers are supposed to return to seats and no mingling (absolutely ridiculous given the physical closeness and contact already taken place in squares!), cleaning of individual chairs and tables at end of the dance, no lingering outside after dance (as if!), logging out with app (most of us forgot), me having to call from at least 5 metres distance. A very different type of dance night for all of us!! **But, we ARE BACK DANCING!!!**

As usual, this month we feature several great articles and submissions from authors all around the globe. Paul Bristow is with us again with the next part of his article on Programming. Cal Campbell, Ed Foote, our own Dr. Allemander, and Paul Preston all add to the mix of topics.

Choreography pages this month feature lots of interesting ideas on various themes. Cal Campbell has some more interesting material on several choreographic 'gimmick' concepts. We have presented some of his fun stuff over the last couple of months, and these concepts can be used to great advantage in provision of variety. Like all gimmicks, they must not be overdone, but when used in a planned and limited manner, can really liven a night.



Bob Elling (owner and producer of Riverboat Records) presents another interesting batch of modules; this time featuring Peel The Top and Fan The Top.

Larry Marchese has some neat Advanced material.

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

We have been asked quite a number of times for modules that convert CB to PL and vice versa, so we have quite a batch this month, featuring MS and Plus calls.

Ed Foote as usual, has some valuable thoughts and insights on various aspects.

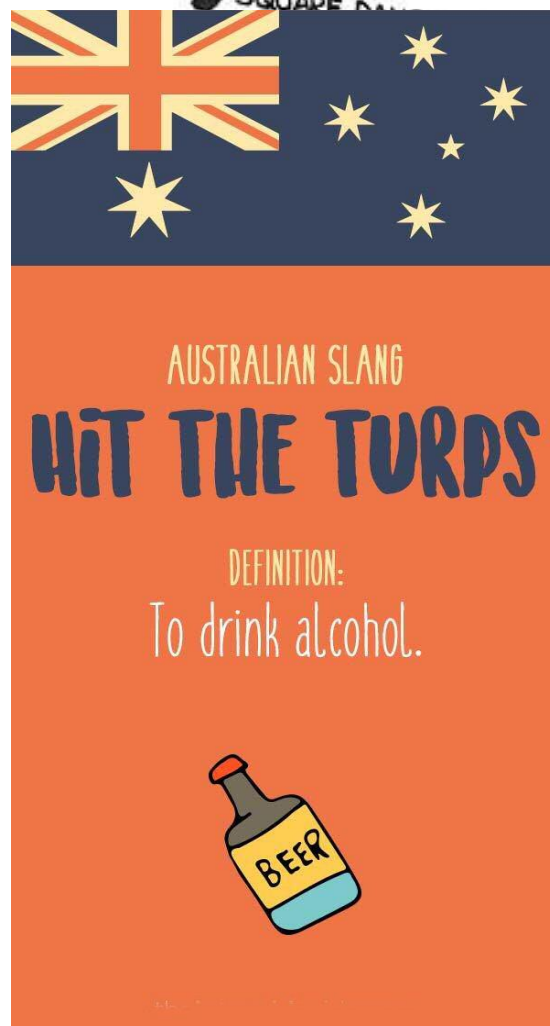
I hope that you can find some interesting and useful information in this issue. I am always looking for articles, choreo, ideas for inclusion in each issue. If you have a topic that you would like covered, or a movement that you would like to see

featured, or an opinion you would like to present, please contact me at:

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

*Have a Happy and Healthy New Year*

*Barry*



# PROGRAMMING

(Part 2:) *By Paul Bristow*

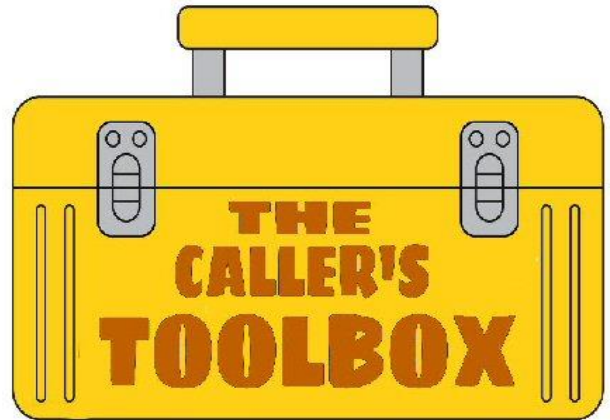
## PROGRAMMING (3) – A Tip, Choreography and Gimmicks

A question that you might ask yourself is: “how much work should I put into programming a single tip”? The answer should be: “**as much as you can**”! No tip should be just “left to its own devices” i.e., called without any preparation or “plan”. Sometimes you might not be expecting to call at an event and - suddenly, unexpectedly - you are asked for a “guest tip”; you should have something ready for such an occasion that will display your abilities as a caller to the best possible extent.

When you have the opportunity to plan ahead for a tip, you should do so; it could be part of the programme for a dance session (e.g., a club-night or workshop) where you will need to have an overall scheme into which the plan for each individual tip has to fit, or it may be for a one-off tip at a multi-caller event. Whatever the case maybe you should consider, carefully the content of every aspect of the tip – music selection, choreographic content, degree of difficulty etc. etc.

At the very least, every tip should have some type of theme; this could be one particular call, an unusual use of a call, an extended application of a call, left-handed calls, calls from Ocean Waves, calls from Tidal Two-Faced lines etc. etc., there are almost no limits to what the theme might comprise – just choose one! You need to have a plan and – as the saying goes: “plan your work and work your plan”!

Concerning the subject of a “guest tip”, I have a short anecdote: I recall, very clearly, an occasion where a travelling caller from overseas visited me on a social basis – he



was “between flights” and needed a bed for the night. After he arrived, we realised that another of his long-standing caller-friends had a club night, that evening, at a location that was not too far away, so we decided to turn up “un-announced” and visit the club. This we did and – although the dancers had not heard of this caller, on the recommendation of their club caller – he was invited to call a guest tip. The tip that he presented was fantastic, good smooth choreography that showed off his personal style followed up by a well-presented, well-chosen singing call that prompted a terrific response from the crowd.

As a consequence of this single tip, he was asked – by the club president – to return and call a dance for the club, which led to a long-standing series of dance events, with that and several other clubs. All of which shows that – if you have taken the trouble to plan ahead for the guest tip (especially the “unexpected” guest tip) – you may well derive significant benefits; **so, plan ahead!**

## GIMMICKS (as part of your programme)

Developing a personal individual style is an essential requirement of any Caller. This will separate him or her from the crowd; the last thing that we need are large numbers of callers who all “sound the same”. You need to discover which things that you do work best for you and find ways to improve in

these areas. Similarly, you need to discover (by asking someone whom you can trust) which things you should avoid!

Although we are straying into “Showmanship”, I should like to take the opportunity to expand a little on the general subject of “Gimmicks” as a programming device. Many times, Callers are remembered for their gimmicks rather than their choreographic or other prime Calling skills. Many Callers are remembered as the Caller who did “so and so” .... or for a particular Singing Call presentation/interpretation; these people often are remembered affectionately and asked back!

The dictionary defines a gimmick as “A secret device for performing a trick. A device (often peculiar to the person adapting it) to catch attention, publicity: an ingenious mechanical device”. It is the spice which can be added to improve the flavour of your Calling. No spice: and the flavour is more bland than it could be – it lacks something. Too much spice and your Calling becomes unpalatable and difficult to stomach; just the right amount can be very beneficial.

There are many different types of gimmicks available to the Caller. I have listed a number below and I have grouped them into categories. Whilst I have tried to include as many as I can think of, you will no doubt be able to add to this list - if not now, certainly at some future stage.

a) **CONTRIVED** - A “major change”, requiring set up or preparation, at the start of the tip. For example:

- i. Hexagons (either with four head or side couples, or “true” hexagons, with a “triangular” centre)
- ii. Progressive Squares / Kaleidoscope Squares / Exploding Squares
- iii. Beep Beep, Toot Toot (a circulate type of call, where each gender makes different noises)

- iv. Finger Dance (dancing like John Travolta: one hand on hip, the other hand high, pointing!!!)
- v. Chickens and Roosters (flip the Chicken (girls), Roosters (Boys) or Henhouse (everybody))

b) **CHOREOGRAPHIC** - That which can be introduced simply. For example:

- i. Unusual or unexpected uses, extensions of movements e.g., Left Touch  $\frac{1}{4}$
- ii. Concepts e.g., Concentrics, Tandems, As Couples, Phantoms
- iii. Off-list/Experimental Calls (Floor levellers)
- iv. Novelty - If You Want To, One Now One Later, Get a Captain, Asymmetric
- v. Misc. - 4 Sexy Ones / young ones / rich ones Promenade or Four Ladies C-H-A-I-N

c) **DISRUPTIVE** - designed to confuse (N.B. to be used very sparingly) For example:

- i. e.g., Walk around - the great big ring!
- ii. Hold out a hand - right and left thru!
- iii. Centres swing - the one behind you!
- iv. (from lines of four) - everybody, go Right and Left... Grand!

d) **FUN** - nothing to do with choreography - just for a smile – for example:

- i. One liners, funny comments, snappy comments – there seems to be a great deal more of this than there once was, which is not a bad thing – PROVIDED that you keep it “friendly” (don’t pick on an individual) and PROVIDED that you don’t do too much; every caller should “entertain” but don’t keep the dancers waiting, while you tell jokes – they got up to dance!

- e) **PERSONAL GIMMICKS** - an individual style or attribute. For example:
  - i. Glove puppets, guitar, harmonica
  - ii. Loud clothes, Big hat
- f) **SINGING CALL GIMMICKS** i.e., an individual approach to a record. For example:
  - i. Special presentation of a Singing Call (funny accent or gestures)

- ii. Yodelling
- iii. Simple personal interpretation (this is to some extent essential)

**GENERAL:** When you use gimmicks, you are walking a fine line between tremendous success or failure - you much use judgement. Larger more contrived gimmicks may be part of the macro programme, smaller more spontaneous gimmicks belong to the micro programme.

## **PROGRAMMING (4) – Choosing Music: Patter Records and Singing Calls**

One of the most important programming tools that callers have available, is music; a careful, well considered selection of music will help to “set the mood” for each tip, as well as for the evening as a whole and will provide you with the opportunity to develop an enjoyable atmosphere. Every time that you call, when you plan your programme, music should be a primary consideration.

**TWO TYPES OF MUSIC** – As Callers we use two different types of musical accompaniment: the Patter record and the Singing call; the only real distinction between these two types of music being that a Patter record will tend to emphasise the beat and rhythm rather than the melody, which will be quite simple and often understated, if it is there at all!

Over the last 50 years more than 10,000 square dance record titles have been produced, the majority of which are singing calls. Of this fantastic repertoire somewhere between 4,000 to 6,000 tunes are still available, - with such a potential upon which to draw the only problem is finding the records which suit you and then finding a way to categorise the different types of music that can help you to provide an effective programme; each category should create a different “feeling” for the dancers.

**PATTERS** – For the purposes of programming, can be broken down into different classifications, examples of these would be (and these are my own “personal” names, you may have better ideas):

- **Drivers** – “attention grabbing” records, with a “faster” feel that you might use to start the evening.
- **Sloggers** – “smooth and easy” records, with a more “steady” feel, suitable for “workshop tips”.
- **Up-beat** – records that have a brighter “uplifting feel”, these will work for an “energetic” floor.
- **Down-beat** – records that have a more “sombre” feel, for use with a “tired” floor (or on a hot day).
- **Traditional** – making use of the “good-old-country and western” instrumentation.
- **Modern** – making use of modern sounding instrumentation, rhythms and beat structures.

One way of adding some variety to your show, which is becoming a more common practice, is to use a singing call, or a commercially produced non-Square Dance tune – with a well-defined beat and rhythm structure – as patter music. Many singing calls can be used as patter records – although some are inappropriate for use as patters due to their arrangement and beat structure.

It is your choice as to the category names that work for you and the situations in which they should be used, singing calls (used as patters) and non-SD music can be categorised by similar criteria.

**SINGING CALLS** – These offer a much wider programming basis. The considerable variety of styles of music, instrumentations even different arrangements of the same tune can help you to create the atmosphere you require at any stage. In simple terms, you could use the same criteria as I have listed for Patter records, however you should also add other categories, such as: musical genre, the year of release, the original artist, etc.

You should note that, whilst it will always be sufficient to buy the record, learn the words and "sing the song", **it is never enough!**

Every singing call can be personalised - if you take the time to think about it. N.B. Research the Singing Call's called side - is it well phrased and metered? Does the choreography work and is it smooth? If you decide to use the figure on the lyrics sheet, do not assume that the Caller on the called side is right - make sure.

I recall very clearly that in my early days I would occasionally be invited to Call a guest tip when I visited a club and quite often, I was asked to use a particular singing call – one that I had spent some time developing, or one that seemed to suit my voice and/or personality – sometimes I felt that the singing call was the main reason for the invitation to call a guest tip!

**SINGING CALL CHOREOGRAPHY** – The selection of singing calls for use in your programme, must include consideration of the choreographic content, so pick and choose choreography carefully – it must be suitable for the group for whom you are calling. Whilst it is possible for the caller to change the figures on most modern singing calls, some older records that use unusual arrangements of musical structure (i.e., not 7 X 64 beats) have very difficult figures.

In addition to this, it should be noted that some figures take longer to dance when there are a large number of older dancers on the floor and a run-of-the-mill figure that used to work so well 20 years ago may be a little too fast for some of the people dancing in today's UK Square Dance clubs.

Avoid being too ambitious with your choice of tune; make sure you know (i.e., remember) if a record has an unusual structure (80 beats instead of 64 etc.) and watch out for Key Changes etc.

**GENERAL CONSIDERATIONS** - The music selection should fit the occasion and wishes of the Dancers. If a particular tune goes extremely well with a particular group - more of the same might help enhance the evening.

An effective music programme will place the Dancers' considerations first. Whilst you should present your own personal "Show", in musical terms, you must also avoid a selection of music to which the Dancers cannot relate. A variety of different tunes including "fast" and "slow" feeling rhythmic styles is safest.

Please note that the "rhythmic feel" of a record has nothing to do with the speed at which you are playing it (i.e. - tempo). Most records should (usually) be played at the same speed, "faster" feeling records will just have a "busier" instrumentation feel.

**CHOOSING MUSIC** – The primary problem with effective programming of any caller's music repertoire has to be making the choices as to which records to use, when and where, as well as how often, in such a manner that the best possible use is made of every record that you own. To do this effectively you will need a control system to make the best use possible of your collection of music.

The "easy" option that some callers might choose, is to just use the same records each time when you call and there is a "case" for this method – in part – as there will always be "favourite" tunes for any group of dancers. However, in order to provide the most entertaining show possible, it is important to add as much variety as you can to your programme by varying the music that you use; the dancers deserve new music from time-to-time, or they might get bored (and so might you)!



**KEEPING “RECORDS”** – You may find it useful to keep some type of “record” of the tunes that you have used, when (and where) you have used them, and the various places that they might fit into your programme. This will help keep your programme “fresh” and prevent you from “over-using” tunes. Try and programme for seasons of the year, special events, holidays (i.e., Christmas, Easter) as well as for “get up and go” evenings – as opposed to “taking it easy” nights.

Hilton Audio (the same company who make the amplifiers and turntables) used to offer for sale a sleeve for use with 45RPM vinyl records without the large hole but with a grid pattern printed on it, onto which you could write the date of the last time that you used a particular record. Many callers used to use these and meticulously worked through their music collection – both singing calls and patter calls – on a sequential basis, thus keeping their music programme as “fresh” as possible.

**KEEP IT DO-ABLE** – Although, there are circumstances (the Special Guest Tip, or Convention Situations) where you need to pre-plan specifically which records you will use, the most regular situation that a club caller (or a Saturday night Caller) will face is; to present a two-and-a-half to three-hour programme, which allows some time for tip-by-tip selection thus enabling the caller to assess the mood of the dancers and choose the music that is most appropriate at any particular time. The problem here is that you may only have a minute or two to make the final choice of music for the next tip – you will not have enough time to search through your entire record collection!

**A “BENCHMARK” FOR CHOOSING** – I used to have a fairly simple system of selecting music in these situations. At one stage I carried two large boxes of records, each held 200; the records were sorted within the boxes alphabetically and each record was in a plastic sleeve, with a title label in the top left-hand corner. When I arrived at the club night (or dance) I would look through the

each of the boxes and make a primary selection of (approximately) 60 records; I would pull the record sleeve out, turn it by about 30 degrees and then leave it, sitting at that angle, in the box. During the course of the evening, I would make my final selections from this primary selection.

**DIGITAL** – The modern alternative to the methodologies shown above is used by callers who have “switched to digital” and are now using a Lap-Top computer where they have all of their old vinyl records, as MP3 files, this effectively gives access to all of those “older” records that were waiting to be “put back into use”; the ones that they “took out of their box (or case)” in order to make room for new purchases.

Consequently, they can now carry their entire music collection with them every time that they call. Whilst this provides a much greater range of music it can also lead to “problems with programming” as some callers now have 2,000 or more records from which they can choose!

**USING PLAY-LISTS** – There are several proprietary Lap-Top computer Square Dance music-management systems that can be used (software programmes), most of which (probably all of which) offer methods for creating “play-lists”; a play-list is a simple way to access your music library, without moving the music files – thus allowing you to create any number of different types of selections; you could create an alphabetical list (of all titles), individual lists – for each record label, lists by musical genre/artist, lists of fast tunes (and/or slow tunes), themes (love, Summer etc.), seasonal tunes, old favourites – in fact any type of selection that you feel you might require.

Be careful – don’t try and create more lists than you can manage; if you do decide to use a Lap-Top for your music, you will need to spend a lot of time “programming” this volume of music! Whilst there are many potential benefits, there is a fairly heavy “workload” in making this viable. It is important to be as “realistic” as possible

when you create play-lists. If your intention is to list all your records by the criteria shown above, the length of the list is something that is outside of your control, it will be pre-determined by the number of tunes that you have in each category.

**DANCE PROGRAMMES** – You will need to create lists of tunes from which you might select an evening's entertainment. You should not make the list too long, or there is a danger that the final selection might prove to be too difficult and/or too time-consuming to use for your final selection. There must be an optimum list-length. The length will vary from caller to caller, but keep in mind that the play-list tools are there to "help" you – not to make things more difficult! Perhaps a

good reference to use is the number of records that you used to carry from which you selected your tunes to use?

**UPDATING AND MAINTAINING MP3 COLLECTIONS** – This is another potentially very complex task. If you have all your tunes in one place – you may regret it. It's a little like having all your eggs in one basket! However, whilst keeping duplicate sets of files, in different locations, is a good idea you have to be careful to update all the different locations as you make any changes. Keep in mind that if you alter tempo tone, key etc. on one Lap-Top, it will not necessarily be "altered" automatically on another Lap-Top – the same for "reset marks" on patter music.

**LAP-TOP COMPUTER SYSTEMS** – there are several excellent software programmes available for use: DMM system can be found at <http://www.dosado.com/images/dmmcomparison.htm> where a table is shown comparing the four most common systems. The other systems shown on this table are:

**SDCS** - located at: <http://www.ceder.net/csds.php4>

**SQMP3GOLD** - located at: <http://sqmp3.com/> and

**SQVIEW** which is located at: <http://hem.passagen.se/thomasb/>

Although the last of these is completely free, you might do well to look at the others, two of which offer free trial versions, in order to decide which system works best in your mind; choosing the right Lap-Top system is a very personal thing - but it is well worth the time it takes.

**Remember - you will be remembered for the ways in which you were "different from the run-of-the-mill Caller". Careful selective use of gimmicks and gimmick material is one way of helping to define your individual and different (possibly unique) style.**



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

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

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

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

# Common Sense: A Flowchart

**Most People**

Find a problem

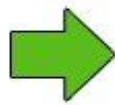
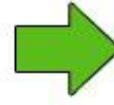


Figure out easiest way to solve it



Problem solved

**I, on the other hand...**

Find a problem



Hilariously over-think it



Freak out about how difficult it is



Obsess about it for days



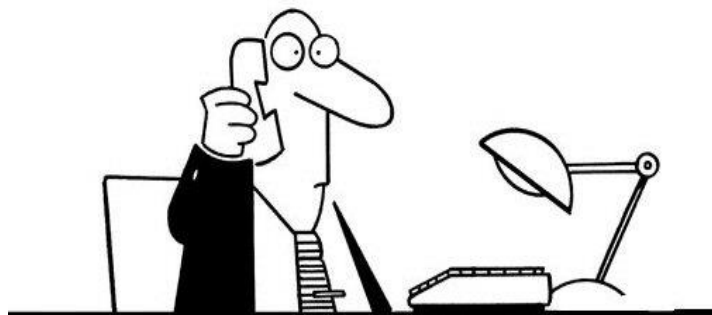
Cry



Finally (randomly) think of a simpler solution



Problem solved



"Thank you for calling Creative Business Seminars. If you'd like to become a more creative problem solver, press 1 without touching any part of your telephone."

## Procrastination Flowchart

DO IT RIGHT NOW



NO

# THINK

## DO IT RIGHT THE FIRST TIME!

## PLAN AHEAD



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

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

*The most recent additions are:*

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

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



I had hoped to have the next release ready for Father's Day, but the lack of dancers at the moment has put this back somewhat.

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

*I have a few other songs that I am currently preparing for conversion to Singing Calls. The first is a great song called "THE PRIDE OF SPRINGBOOK" – great song by Australia's John Williamson. John creates some great melodies as well as excellent lyrics – he writes what I call 'real lyrics' not the fluffy stuff you hear on the radio.*



# THINKING FAST and SLOW

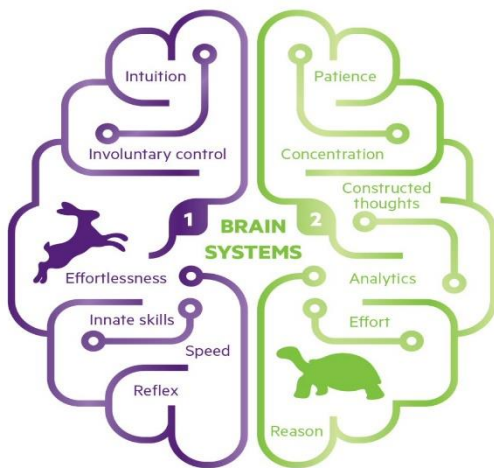
By Cal Campbell

Have you ever thought about what has to happen in a dancer's brain when they square dance? There is a book named **"Thinking Fast and Slow"** by Dr. Daniel Kahneman that can be applied to square dance calling and square dancing.

The human brain uses two systems. The first system, Dr. Kahneman labels as System 1 (fast thinking).

- **System 1 operates automatically and quickly and no sense of voluntary control.**

Round Dancers often use System 1. Once a round dancer starts a memorized sequence of moves in a dance routine, such as a two-step, System 1 controls most of the movements.



In regard to System 2 (slow thinking), Dr. Kahneman states that

- **System 2 allocates attention to the effortful mental activities that demand it, including complex computations. The operations of System 2 are often associated with subjective experience of agency, choice, and concentration.**

That sounds a lot like how we Modern Western Square Dance now. Every time a dancer hears a caller speak a square dance "basic", (a movement or call) the dancer searches their memory for a definition of the movement that "basic" describes. If they correctly understand the application of the "basic" in the context of what they are presently doing, they can execute the "basic" correctly.

If the dancer is an experienced dancer, their brain uses mostly System 1 because the information the is firmly implanted in their memory. If they are new dancers, they use System 2 because they aren't really sure what the caller means.

If they are an experienced dancer and the caller is trying to keep-them-on-their-toes, then System 2 gets involved. Almost all learning requires constant interaction between System 1 and System 2. System 1 does not take over until new dancers have spent years practicing square dancing.



Modern Western Square Dancing complicates the problem. Modern Western Square Dancing requires that eight team members in a square all understand the definition of each "basic" the same way and how each "basic" is applied in the context of what they are currently doing. That is expecting a lot from a square of dancers with varied experience and skills.

Square dancing, and other team dances, are only possible because the dancers practice together frequently. They practice the “basics” hundreds of times from dozens of different Formations and Arrangements (FA) of dancers.

However, something simple such as **Right & Left Thru** is not always interpreted the same way by all square dancers. Some square dancers may have difficulties dancing **Right & Left Thru** from FAs such as Ocean Waves.

- Who is the person opposite you?
- Who is the person you need to **Courtesy Turn**?

Each context requires a different set of movements at the starting point, and different actions to reach the ending point. The dancers need to know how the definition applies in many different FAs. All of this involves System 2.

Any involvement with System 2 causes “stress.” In the present edition of Modern Western Square Dancing, the stress level is often high. The dancer seldom knows if what they are dancing is right or wrong for extended periods of each tip.

The dancer can only be successful if all the dancers in a square have practiced every “basic” from dozens of different Formations and Arrangements hundreds of times over months and perhaps years. At that point, the knowledge resides in memory, and the action is carried out by System 1.

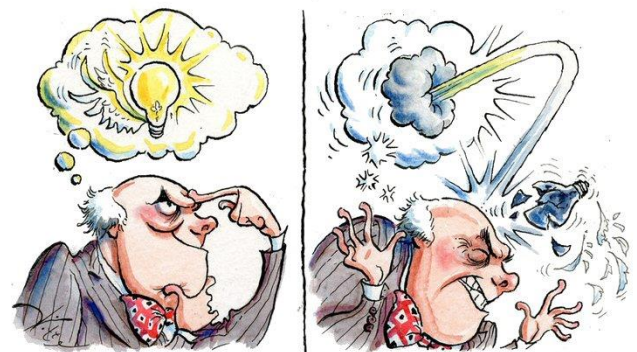
In most other dance formats, dancers are taught a series of repeating movements, usually based on the phrases of the music. These sequences of movements are practiced until they can be quickly recalled from the brain by System 1 without having to involve System 2.

Traditional Square Dances and Contra Dances work on set

sequences of movements. These are known as dance routines or Modules. They are blocks of information that are practiced, processed, and stored in the memory of the dancers. They can be fitted together like pieces of a puzzle to produce dances that please the mind and body.

Modern Western Square Dancing (MWSD) has adopted a different system. MWSD has broken down the dance routines into many small chunks we call “basics” (an individual action or a collection of actions make up the movement). Each “basic” is defined very precisely. Sometimes the description of a “basic” can contain several paragraphs.

Callers are supposed to know how to mix and match these “basics” to produce “dances” that please the mind and the body.



The mind and the body of the vast majority of people prefer to work more with System 1 actions. In dancing, the majority of dancers think of dancing as blocks or Modules of action rather than as collections of individual short movements (basics).

To put it into square dance terminology, dancers like strings of commands they have danced, many times, much better than they like close-order-drill.

Close-order-drill requires the constant consultation of System 1 with System 2 to hopefully get it right. This, in turn, causes stress, which results in fatigue.

**Most square dancers don't mind thinking a little, but don't make them think a lot.**



"It's way too cerebral. What were you thinking?"

As callers, we often hear other callers talk about "keeping the dancers on their toes". The phrase essentially means keep the dancers under constant stress. That may be what a small population of square dancers desire, but it's certainly not what most dancers want.

Average dancers don't need to be kept-on-their-toes. They are stressed every time they get up to dance. What they have stored in their memory is often in direct conflict with what the caller is telling them to do.

**Why?** Because, in 2020, many callers feel every sequence of "basics" must be different than any other sequence of "basics" the dancer has heard before. This is in direct conflict with what the minds of most dancers want to hear.

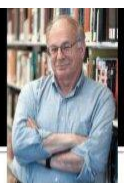
**It's a lose-lose situation.** MWSD is killing itself off by demanding more from most newer dancers than they can deliver until they have had years of practice. It also explains why, when square dancing became square puzzle solving, that many dancers left the recreation and why we can't recruit replacements.

All of the above is fact. It's not speculation. The proof is laid out clearly in **Thinking Fast and Slow**.

**For more information on Daniel Kahneman's system 1 and System 2 thinking explained, visit: [Daniel Kahneman - System 1 and System 2 Thinking Explained](#)**



## Thinking Fast and Slow Conclusions



- The short answer is that little can be achieved without considerable investment of effort. As I know from experience System 1 is not readily educable. Except for some effects that I attribute mostly to my age, my intuitive thinking is just as prone to overconfidence, extreme predications, and the planning fallacy as it was before I made a study of these issues.



# THINKING FAST and SLOW Part 2: FOR CALLING SQUARE DANCES

By Cal Campbell

Almost all callers were square dancers before they became callers. Depending on the number of years they danced before they became callers, their minds may have stored hundreds of dance routines in System 1 (fast thinking). When a caller considers what to call at a dance, these stored routines will automatically be offered by System 1. To call something different requires active effort by the caller.

The active effort can be done several ways. The caller can think about new ways to move square dancers around before the dance. This process usually involves creating sequences of square dance movements. The popular terminology is creating "flow modules."



Another effective way to expand your knowledge is to research what other callers have used. This can be done by attending dances or studying written documents. The more productive way is to examine written documents. When

you go to a dance, you get exposed to the dance material of one caller on one night. When you research written sources, you can repeatedly review and compare many examples, good and bad, very efficiently.

Once a caller has identified what they feel are satisfactory sequences, then the sequences need to be stored someplace in some format. Modular callers normally have written notes or computer notes. Sight callers depend entirely on their memories.

When any caller steps up to the mike and starts calling with no plan in mind, System 1 will offer options for "square dance basics" for consideration from the caller's memory bank. For example, from a Static Square, the most likely option System will offer first will be **Square Thru 4**.

System 1 will offer other choices starting with what "basics" the caller has used most recently. If the caller decides to reject an offering, then System 1 moves backward in time in memory. So, for the caller to call something unique, a caller must remember what he/she has done before. **Most callers can't do that.**

Sight calling is a choice of different options of the square dance "basics" the caller has stored in memory as acceptable options that may be danced from the current Formation and Arrangement (FA).

Think of the process being similar to a stack of flashcards listing each square



dance "basic" you have called from the FASR the dancers are presently in. The pile of mental cards will be arranged in the order of when you last used each "basic." The most recent "basic" you used from this FA will be on the top of the stack. Your mind will consider each applicable card for the other "basics" in turn. You must choose which "basic" to use.

If the caller rejects all the System 1 options, then and only then, can he/she consider a seldom-used "basic." Then System 2 becomes involved. All this action is described in Barry Clasper's paper titled "Great Expectations." available on the CALLERLAB website. Please refer to that document. It is complex and takes time to happen. It can be found at: [Great Expectations 2012 \(Barry Clasper\)](#)

If the caller wants the dancers to move smoothly from FA to FA, the caller must know what FA will result from any previous FA or be able to visualize the destination FA in their mind. All the decisions for the next movement have to be decided before the dancers reach the FA.

Getting to the stage where the caller can consistently make these decisions, requires years of calling full dances, two or more times a week. Once a caller reaches this level of skill, the requirements for maintaining the skill do not decrease. Even taking a short vacation will affect your ability. Age will also affect your ability to process what you know.

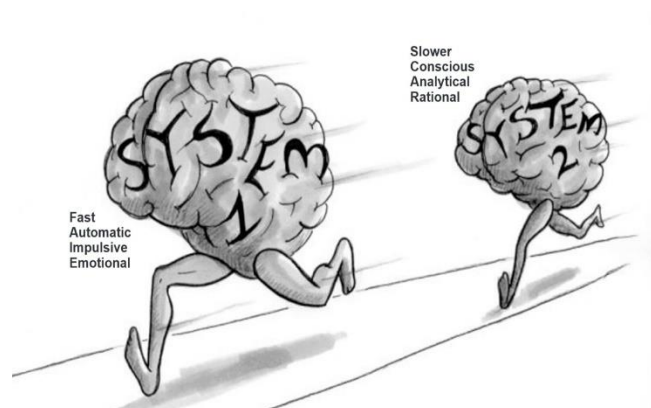
Another choice for the caller is to wait for the dancers to reach the FA, look at the FA, and then start making decisions. All of these decisions involve System 2. This process is slow. Since it is slow, the dancers will have to stand around waiting for the

caller to make up his or her mind about what to call. There are a lot of callers that call this way. It's called "stop-and-go dancing". It is not fun.

Once a caller has succeeded in working through the visual process many repeated times, the flow modules each caller uses frequently, will become stored in memory and will be easily retrieved and offered by System 1. Since the human mind seldom remembers what has been called recently, the caller thinks he/she is "sight calling".

There are very few "flashes-of-brilliance" that happen while a caller is calling to a live audience. The idea has usually been forming in the mind of the caller for days before the dance. Good sight callers think about square dance choreography in many other places than calling a square dance. They practice sequences in their heads.

Modular or memory callers acknowledge this process is happening, and they use it to their benefit. Instead of depending on live dancers to explore new ideas, they construct strings of "basics" that work together. The Modules are stored in memory and presented by System 1. This often results in more innovative sequences and certainly much happier dancers.



Barry Clasper's paper "Great Expectations" in 2012, and his presentation, created a lot of discussion that year among the callers that attended the session. I read Barry's paper and read the book "Thinking Fast and Slow" twice before I felt I had any idea what he was talking about. I've spent eight years chewing on these ideas.

### **MWSD is crashing, and nothing is working to change the crash.**

In the opinion of many of well-known callers, there are many reasons for the crash. One of them is certainly the way the human mind works and how Modern Western Square Dancing has evolved into a product that the majority of humanity simply doesn't like.

### **Here is a quote from Barry Clasper's paper**

*"MWSD is unique in that the dancers don't know what is coming next. In most dance forms, dancers learn a dance and practice dancing it to the music. In MWSD, the objective is to dance unrehearsed material to the music.*

*Given the tempo at which we dance (typically 122-130 BPM), this requires dancers to make split second evaluations and decisions in order to decode the calls and dance smoothly."*

The practice of random choreography has been tried in several other dance formats. The ones I know about are round dancing and contra dancing. In both of these dance formats, it was

rejected by a large majority of the dancers.

The human mind craves order. Dr. Kahneman's book gives many examples of this. MWSD is another example of what happens when a recreation does not meet the needs of a large portion of the general public. It's relegated to a being a very small recreation.

### **MWSD has become a popular recreation only for callers.**

Much of the time now the dancers no longer count. Those are harsh words, but they are true. I've heard dozens and dozens of callers on the microphone call the dance the caller wants to do, and not the dance the dancers can do, or even want to do.

I've talked to many Modern Western Square Dancers who no longer square dance. For them, it's no longer fun. It no longer meets the needs of their mind and body. They no longer want to be forced to make split second decisions. They just came to have fun and dance.

### **Are you one of these callers?**

There are a lot of callers out there doing a great job, but most of them have called for many years when Modern Western Square Dancing was a very different recreation. I encourage you tell all the newer callers in this group what you do and why. Join the few brave callers who have already spoken out."

# ATMOSPHERE: Where Does It Come From?

By Paul Preston

A top priority for dance organisers is to have a successful event with a good atmosphere. But what is atmosphere, where does it come from? Where does it go, and who is responsible for sustaining it within our square dance world?

Just like air and electricity, atmosphere cannot be seen or touched – but you can certainly feel it when it's around and notice an emptiness when it is not. The recipe for atmosphere is a complex blend of many ingredients – the principal ones being dance venue and setting, the dancers and the caller. (Reference to 'caller' from here on will mean caller/cuer where appropriate).

## VENUE & SETTING

Compare these two *alternative* images:

- Consider a social gathering of friends on a cold night huddled around a radiator.
- Contrast that with a similar gathering in the same room, same event, same people, same activity - this time huddled around an open fire with crackling logs and dancing coloured flames.

The latter provides a certain ambience that can be more easily converted into atmosphere by the guests and the entertainment.

Generating an appropriate atmosphere at a dance is clearly the role of both the caller and the organisers. The venue and setting are usually pre-arranged by

the organisers, hopefully giving due regard to its acoustics, floor size and speed, heating, lighting, humidity control, ceiling height etc. All of which have a significant impact upon atmosphere. For one-off events, the caller can advise and work with the organisers to find ways to minimise any negative effects and maximise the favourable features of the setting. (Pre dance communication between organisers and caller is perhaps an area that we could improve on)?

## CALLERS ROLE

The caller's role is to take the surrounding ambience and bring it to life – create a living atmosphere, a \*'Magic Energy'. If it could be measured, I like to think that atmosphere would be measured in volume – the amount of that special energy packed into a given space.

When atmosphere is at full volume, it is often referred to as 'electric' - the entire space of the hall, not just the dance floor, is filled by that special something. When a caller is able to 'raise the roof' you feel wrapped up, hugged in something special.

If it could be bottled, dancers would buy it as a souvenir. Callers are often advised to analyse what they called at their last dance, considering things like choreography and flow but I consider it more important (post Covid-19 more than ever) to reflect on what actually

contributed to, and detracted from, the dance's atmosphere.

During a dance, callers have to quickly 'tune in' to so many factors such as the level of dancer ability, who's partnering with whom, choreography of the themed call etc., that it is easy to miss the invisible feedback – the prevailing dance atmosphere. So, the ability to tune in to atmosphere is a crucial 6<sup>th</sup> sense for callers to acquire and practice. Judging atmosphere is about the ability to read the air, to be perceptive and sensitive to it. It is important enough for the Japanese to have a 'phrase' for assessing atmosphere - Kuki o yomu. 空気を読む

Think of it as a treasure hunt. Look for clues, develop a nose for it. Do not let it out of your mind throughout the dance. Is the prevailing atmosphere above or below the ideal volume/level you have planned and programmed for? If not, fix emerging flat spots immediately with whatever it takes! In our fire analogy – throw a log on the fire! Even better, foresee that need for fuel. I would suggest that, given a challenging setting, it is extremely difficult for a caller to attain a 'raise the roof' atmosphere using good flowing choreography alone - fundamental caller qualities and timely interventions are also required. The selection of tools and techniques that follow can be used to great effect. Let us assume a club night or birthday dance:

1. **Interaction and participation**
2. **Added interest**
3. **Persona**

#### 1. **Interaction and participation**

A Leicester City (UK) football fan once enthused "The atmosphere here is worth the entry ticket in itself!" What's interesting about that is that it is the fans themselves who contribute much of the energy and atmosphere to the stadium – which then positivity feeds back into the

player's performance, which in turn encourages fan participation to complete a win-win feedback loop!

Rather than simply get on stage and call to the dancers, possibly risking a disconnect with the dancers, I suggest that, for the most part, dancers enjoy interaction with the caller. The simple act of encouraging interaction from the stage sets the scene for dancers – it is a clear message to relax and have fun. Faces of apprehension become smiles and dancers are more receptive to interacting, thereby adding to atmosphere. The means of achieving interaction include:

- Call and response
- Prompting
- Applause
- Continuity fillers
- Sing along singing calls
- Mixing

#### **CALL AND RESPONSE**

There are particular listed dance calls, that invoke a dancer reaction or verbal reply. You can no doubt name all the calls that induce dancer responses such as: 'Whoo whoo'; or 'Chase me, chase me!' To make it clear to the dancers that an enthusiastic response is favoured, the caller can put an extra inflection and emphasis on the signature call, with extra vocal projection. In a similar way '**And you are home**!' (clap, clap, clap). Also, blatant requests chosen to inject participation and feedback: 'Go into the middle with a great big yell'!

#### **PROMPTS**

If the dancers succeeded in completing a call sequence that was deemed to be 'difficult' by the dancers a shout out from the stage '**Did you get that**'? or similar, should prompt a satisfying yell back from the dancers. Other prompt examples might be Square Through –



**‘how many’?** There are numerous possibilities – it would be easy to come up with 10 or more.

## **APPLAUSE**

We shouldn't be shy at encouraging dancer participation at the end of the patter/singing call either. Applause is a social contagion – make use of it. Most solo stage acts such as magicians and circus performers proactively and unashamedly prompt applause by holding up their arms and/or clapping the audience or themselves during their act and at its end. For us, giving the dancers an enthusiastic complement works well – ‘Nice dancing. Give yourselves a big hand’! Applause is a great atmosphere builder (worth a couple of logs at least)! And, more importantly it prevents a draining silence.

## **CONTINUITY FILLERS**

A caller looking at a laptop between music choices adds nothing to atmosphere. It is an opportunity lost to engage the dancers. Even the short period of time it takes to change the music should be monitored for its effect on atmosphere volume. If there is plenty of chat between dancers, perhaps let them chat, but otherwise, it's the caller's job to entertain if the atmosphere would otherwise drop. Anything will be better than silence: ‘This next record is fabulous – listen out for the guitar’; ‘Turn to your corner and scream’! Anything!

## **SING-ALONG SINGING CALLS**

Well known sing along tunes are well known for their dancer inclusion, participation, and atmosphere building credentials, and they require little explanation or justification here!

## **MIXING**

Socialising is a key motive for attending square and round dances, calling a Scatter Promenade for example taps

into that by having couples wandering freestyle - anywhere, coupling up with another couple for a few calls and so on - great for meeting others and for putting on smiles. Again, other methods are available.

## **2. Added interest**

Over and above sound flowing choreography, many callers inject energy by adding choreographic spice, surprise get outs, bucket stirs, gimmicks, and by creating a perceived heightened level of difficulty.

## **GIMMICKS**

The word gimmick has a great breath of meaning amongst callers and dancers, therefore discussions on the subject can be lost in translation so to speak.

‘A gimmick’ is too often interpreted as ‘just a gimmick’ - suggesting that it is inferior to regular choreography – however many gimmicks require the caller to have an extended mastery of delivery and the content.

A gimmick is a device, which is created skilfully and inventively to serve a particular purpose. The use of a gimmick is high stakes – it just has to be successful, otherwise it can be hard to recover from and atmosphere is affected. However, we should cash in on the full range of benefits of what gimmicks offer – interest, variety, fun, excitement and when used at the right time and sparingly – a resultant spike in atmosphere. The breadth of definition amongst callers can be anything from “Do Sa Do once and a half” to progressive squares – here's some example ‘categories’:

- Choreographic variation and twists on a listed call (some callers use improper definitions as a gimmick). Think of the many Grand Square variations!

- Concepts and ideas from higher programmes used as a feature at lower programmes.
- Any call thought to be different and quirky. Bucket of Worms etc
- Any 'set' that is not 4 couples. Hexagon Squares etc
- Interaction between sets. Progressive Squares etc.
- Contrived /abstract ideas.
  - Having contrived or abstract ideas is one area of calling where the caller can get creative and invent their own non-choreographic gimmick unconstrained by lists, definitions, or rules. Call in anagrams, allocate a sound to a call or two.

Look at things sideways, or even outside the box. If he were a caller, what would Picasso call? Don't be shy, have fun - there's enough gravity in modern calling - bring on a bit of levity!

### 3. Stage presence and persona

Quite apart from music and choreographic choices, it is the caller's persona that affects the volume of atmosphere. It is a scary thought. Presence and persona are difficult to define, but we know they are born out of fundamental qualities including personality, sincerity, tolerance, humour, poise, and attitude.

Newer callers are often told to 'just be yourself when you are on the stage'; but presenting a modified version of yourself can bring greater rewards. Find a way to amplify your uniqueness and you may have found a way to amplify atmosphere. I remember a talkative caller (off stage), taking on a very chatty persona on stage. Every opportunity would be taken to chat to the dancers '*...Promenade; well, it's been a lovely day again hasn't it – a bit windy though*

*– nearly lost my hat'*. Heads Square Through – '*I do like your shirt; do you want to sell it'*. He had built a bridge from the stage to the dancers and they felt included. They had a smile on their face throughout.

Similarly, another naturally talkative person would emphasise his verbosity on stage. He projected his voice, called up-tempo, and additionally, filled each beat with a syllable, giving a heightened sense of urgency. Both callers emphasised similar aspects of their off-stage personalities – amplification of any aspect of yourself can work.

The takeaway message from this is that it's not usually what is called that adds atmosphere, it is the **way** it is called. The delivery. The art.

Ludwig van Beethoven said, "To play without passion is inexcusable"! And this is true with calling. Own the stage, have presence and conviction and you send a message to the dancers, 'you are safe - have confidence in me' – I'm enjoying being with you. It's amazing what a difference a little enthusiasm, voice variation, expression and projection can do to boost atmosphere!

Looking at a regular dance programme there are three potentially atmosphere-draining items: announcements, raffles, and adverts. It is not uncommon for the caller to have built up an evening's atmosphere only for a long or down beat announcement to flatten it! Trained Master of Ceremonies aside, what other live performers would, without hesitation, hand over the responsibility for maintaining hard earned atmosphere to another? But we do it all the time – we are committed to Square-dancing's Unique Selling Proposition (USP) of fun and friendship and we simply hand over the mic. It's a lottery whether the callers hard earned atmosphere will be slowly drained away.

I would suggest that where possible the caller should have some input to scheduling, duration and tone of the raffle, announcement, or advert because it is the entertainer that has the job of maintaining the desired level of atmosphere. If, immediately after the raffle (for example) the caller is planning to do a high energy tip, then a calming raffle conducted by a host for example may be suitable. However, if it is felt (read the air), that the atmosphere needs to be maintained throughout that part of the evening then the caller is probably best do it themselves and deliver the raffle in an upbeat or entertaining way. Winners could be asked to do a twirl on the way to collect the prize, skip to the prize, mime the front crawl – anything! Have a fun and peppy background instrumental tune on – just prevent an atmosphere drain!

The tools mentioned in this article are not to everyone's taste, and when used individually will not necessarily have a substantial effect as they need to be used sparingly, but they can prevent a drop in atmosphere.

However, combine a few techniques and they can help achieve the energy

levels and atmosphere blueprint desired throughout the dance – for me, a critical point in an evening's dance programme is halfway through the second half. Raising the atmosphere to high at that point seals the deal and gives an opportunity to perhaps slow things down, ready for a high energy finish.

The atmosphere that the caller delivers is affected by forethought; by perpetually reading the air and by everything that is called, said, and done! Atmosphere is influenced by infinite variables - the dynamics of setting, the dancers and the caller's choices of programming, music, choreography and presentational techniques and styles. Choreography can be right or wrong, but the most important things in life cannot be measured - achieving and controlling atmosphere appropriate to the event is an art and for me, the principal measure of the success of a dance.

Reference and further reading:

- \*Magic Energy, Gene Turner N&V, Issue 154, December 2005 page 4
- Gimmicks: [Gimmicks by Clark Baker – on Ceder.net articles](#)



## LEADERSHIP

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# MS THEME TIME

## SPIN THE TOP and TURN THRU

These modules feature two calls within the basic theme of a patter call. The calls are Spin The Top and Turn Thru. Both are well known, but not as common as they used to be in the past. Both also have great applications in the rapid change of formations.

HEADS RIGHT & LEFT THRU,  
PASS THE OCEAN, SPIN THE TOP,  
TURN THRU,  
SEPARATE @ ONE TO A LINE,  
PASS THRU, BEND THE LINE,  
SPIN THE TOP, MEN RUN: PL

HEADS HALF SASHAY, PASS THRU,  
SEPARATE @ ONE TO A LINE  
SQUARE THRU, TRADE BY,  
SWING THRU DOUBLE,  
SPIN THE TOP, TURN THRU,  
BEND THE LINE,  
RIGHT & LEFT THRU, STAR THRU,  
DIVE THRU, CENTRES TURN THRU,  
DO SA DO, SPIN THE TOP,  
SWING THRU, SPIN THE TOP,  
LADIES RUN RIGHT,  
ALL BOX THE GNAT,  
SQUARE THRU 4, \*\* RIGHT TO  
PARTNER & PULL ON BY,  
ALLEMANDE LEFT.  
(\*\* OR TRADE BY : CB)

HEADS TURN THRU, CLOVERLEAF,  
DOUBLE PASS THRU, CLOVERLEAF,  
DOUBLE PASS THRU, CENTRES IN,  
CAST OFF ¾, PASS THRU,  
WHEEL & DEAL,  
CENTRES SPIN THE TOP,  
SLIDE THRU, SQUARE THRU ¾,  
ALLEMANDE LEFT.

SIDE LADIES CHAIN,  
HEADS RIGHT & LEFT THRU,  
PASS THRU,

THEN U-TURN BACK,  
ALL CIRCLE LEFT,  
LADIES SPIN THE TOP,  
SWING THRU, TURN THRU,  
DO SA DO, STAR THRU,  
OUTFACERS CALIFORNIA TWIRL: PL

HEAD LADIES CHAIN,  
ALL PROMENADE,  
SIDE MEN PUT THE LADY IN THE  
LEAD & PROMENADE SINGLE FILE,  
HEADS WHEEL IN TO THE CENTRE &  
SPIN THE TOP, THEN TURN THRU,  
ALLEMANDE LEFT.

HEADS TURN THRU,  
SEPARATE @ ONE,  
INTO THE CENTRE & TURN THRU,  
LEFT TURN THRU, \*\*  
HEADS SQUARE THRU,  
ALL JOIN HANDS & CIRCLE LEFT  
(Sunny Side Out), MEN RUN RIGHT,  
ALLEMANDE LEFT, FORWARD 2 TO  
AN ALLEMANDE THAR,  
SHOOT THE STAR .. FULL TURN  
...LIKE A DO PASO, PROMENADE.

Or from \*\*: CENTRES TURN THRU,  
ALLEMANDE LEFT.

PL: ENDS SLIDE THRU, CENTRES  
TURN THRU, CLOVERLEAF,  
DOUBLE PASS THRU, LEADERS  
TRADE, (\*\*) BOX THE GNAT, RIGHT  
& LEFT GRAND.

Or from (\*\*) SPIN THE TOP, HINGE,  
SPLIT CIRCULATE, LADIES RUN,  
RIGHT & LEFT GRAND.





# TIME FOR TOPS

***This month we have another series of modules from the pen of BOB ELLING (owner/producer of Riverboat Records), this time using Fan The Top and Peel The Top as base themes.***

***These are mostly standard uses of both calls mixed in with some interesting choreography.***

HEADS SQUARE THRU, DOSADO,  
FAN THE TOP, RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
MEN HINGE, CUT THE DIAMOND  
(**CB-OW**), SWING THRU, MEN RUN,  
BEND THE LINE, DOSADO,  
FAN THE TOP (**CB-OW**), CIRCULATE,  
SWING THRU, MEN RUN,  
TAG THE LINE, FACE RIGHT,  
MEN TRADE, LADIES RUN,  
FAN THE TOP, RECYCLE,  
SQUARE THRU, TRADE BY,  
TOUCH 1/4,  
FOLLOW YOUR NEIGHBOUR **AND**  
SPREAD, CIRCULATE 1-1/2,  
SLIDE THRU, **HOME**.

HEADS SQUARE THRU 2,  
BOX THE GNAT, PASS THRU,  
TRADE BY, BOX THE GNAT,  
FAN THE TOP, SPIN THE TOP,  
EXTEND, R & L GRAND,  
PROMENADE HOME (HALFWAY)

HEADS SLIDE THRU SPREAD,  
PASS THE OCEAN,  
SPLIT CIRCULATE, FAN THE TOP,  
SLIDE THRU, TOUCH 1/4,  
FOLLOW YOUR NEIGHBOUR **AND**  
SPREAD, FAN THE TOP,  
RIGHT & LEFT THRU, SLIDE THRU,  
(**CB**)

**CB (exact)** : TOUCH 1/4,  
CENTERS TRADE, SWING THRU,  
CAST OFF 3/4, FAN THE TOP,  
RIGHT & LEFT THRU,  
FLUTTER WHEEL, LOAD THE BOAT,  
ALLEMANDE LEFT ...**HOME**.

HEADS LEAD RIGHT,  
PASS THE OCEAN, MEN FOLD,  
PEEL THE TOP, R & L GRAND,  
PROMENADE HOME

HEADS LEAD RIGHT, VEER LEFT,  
CHAIN DOWN THE LINE,  
DIXIE STYLE TO A WAVE,  
MEN CROSS RUN, FAN THE TOP,  
SQUARE THRU 3, COURTESY TURN  
(**PL**), HALF SASHAY,  
LADIES WALK - MEN DODGE,  
CAST OFF 3/4, FAN THE TOP,  
HINGE, COORDINATE, CIRCULATE,  
BEND THE LINE,  
RIGHT & LEFT THRU, SLIDE THRU  
**AND** CENTERS ROLL, **HOME**

**CB (exact):** SLIDE THRU, DOSADO,  
FAN THE TOP. LADIES RUN,  
TAG THE LINE, FACE IN,  
PASS THRU, WHEEL & DEAL,  
CENTERS TURN THRU,  
FAN THE TOP,  
GRAND SWING THRU, MEN RUN,  
COUPLES HINGE, CIRCULATE 1 1/2,  
BEND THE LINE, **HOME**.

**CB (exact):** FAN THE TOP,  
GRAND SWING THRU, LADIES FOLD,  
PEEL THE TOP, EXPLODE (**PL**) &  
RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
FAN THE TOP, HINGE,  
PEEL THE TOP, RECYCLE (**PL**),  
PASS THRU, TAG THE LINE,  
FACE IN, BOX THE GNAT,  
FAN THE TOP, LADIES RUN,  
MEN TRADE, TAG THE LINE,  
FACE RIGHT, BEND THE LINE,  
PASS THRU, WHEEL & DEAL,  
CENTERS SWEEP 1/4: **HOME**.

HEADS LEAD RIGHT, VEER LEFT,  
PARTNER TRADE, MEN TRADE,  
LADIES CROSS FOLD,  
PEEL THE TOP, HINGE,  
COORDINATE, FERRIS WHEEL,  
CENTERS SQUARE THRU 3 : **CB**.

HEADS RIGHT & LEFT THRU,  
HEADS LEAD LEFT, VEER RIGHT,  
CROSS FIRE, PEEL THE TOP,  
RECYCLE (**PL**),  
SINGLE CIRCLE TO A WAVE,  
SWING THRU, GIRLS TRADE,  
MEN RUN, LEFT HALF TAG,  
PEEL THE TOP, HINGE,  
COORDINATE,  
TAG THE LINE, FACE RIGHT,  
BEND THE LINE, SQUARE THRU 2,  
R & L GRANDE, PROMENADE HOME  
(1/4)

**CB (exact):** SLIDE THRU,  
LEFT TOUCH 1/4, PEEL THE TOP,  
SQUARE THRU 3/4, PARTNER TRADE,  
REVERSE FLUTTER WHEEL,  
SLIDE THRU **AND** CENTERS ROLL,  
**HOME**.

### **SINGING CALLS**

HEADS SQUARE THRU, DOSADO,  
FAN THE TOP, RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
MEN HINGE, CUT THE DIAMOND,  
MEN RUN, FULL PROMENADE

HEADS SQUARE THRU  
SINGLE CIRCLE TO A WAVE,  
LEFT SWING THRU, FAN THE TOP,  
RIGHT AND LEFT THRU, TOUCH 1/4,  
LADIES RUN, SWING CORNER,  
PROMENADE \*\*

HEADS SQUARE THRU,  
SWING THRU, MEN RUN,  
BEND THE LINE, DOSADO,  
FAN THE TOP, MEN RUN,  
PROMENADE \*\*

**\*\* short figures but simple. once  
dancers can do it, you can add a "Fwd  
And Back " the extra 6-10 beats.**



# IN THE SPOTLIGHT: GET-INS

*Another batch of fairly standard Get-Ins  
from The Files of Barry Wonson*

HEADS SQUARE THRU  $\frac{3}{4}$ ,  
SEPARATE @ 2 TO A LINE,  
PASS THRU, CENTRES FOLD,  
SPIN THE TOP (stretchy), RECYCLE,  
ENDS PASS THRU & CROSS FOLD,  
CENTRES U TURN BACK: **CB** –  
**rotated halfway**)

HEADS TOUCH  $\frac{1}{4}$ , WALK & DODGE,  
SPLIT TWO @ ONE TO A LINE,  
ALL TOUCH  $\frac{1}{4}$ , CIRCULATE.  
SINGLE HINGE, MEN TRADE.  
SPIN THE TOP, RECYCLE,  
PASS THRU, TRADE BY: **CB**

HEADS TOUCH  $\frac{1}{4}$ , LADIES RUN,  
DOUBLE PASS THRU, FACE RIGHT,  
COUPLES CIRCULATE,  
CENTRES TRADE, FERRIS WHEEL,  
DOUBLE PASS THRU, FACE RIGHT,  
LADIES TRADE, BEND THE LINE,  
RIGHT & LEFT THRU, SLIDE THRU:  
**CB**

HEADS PASS THE OCEAN,  
RECYCLE, DOUBLE PASS THRU,  
CENTRES IN, CAST OFF  $\frac{3}{4}$ ,  
CENTRES RIGHT & LEFT THRU,  
FLUTTER WHEEL, SQUARE THRU,  
OTHERS SLIDE THRU: **CB**

HEADS HALF SASHAY,  
SIDES PASS THRU, U-TURN BACK,  
TOUCH  $\frac{1}{4}$ , MEN PASS THRU,  
CENTRES SWING THRU,  
LADIES PASS THRU,  
CENTRES WHEEL & DEAL,  
TRADE BY: **CB**

HEADS TOUCH  $\frac{1}{4}$ , WALK & DODGE,  
MAKE WAVE, RECYCLE, VEER LEFT,  
CHAIN DOWN THE LINE: **PL**

HEADS PASS THE OCEAN,  
RECYCLE, DOUBLE PASS THRU,  
LEADS TRADE, SWING THRU,  
SPIN THE TOP,  
RIGHT & LEFT THRU &  $\frac{1}{4}$  MORE,  
CHAIN DOWN THE LINE: **PL**

HEADS TOUCH  $\frac{1}{4}$ ,  
LADIES PASS THRU,  
CENTRES RIGHT & LEFT THRU **AND**  
FLUTTERWHEEL, OTHER LADY RUN,  
DOUBLE PASS THRU, CENTRES IN,  
CAST OFF  $\frac{3}{4}$ ,  $\frac{1}{2}$  SQUARE THRU,  
TRADE BY, TOUCH  $\frac{1}{4}$ ,  
LADIES RUN, PASS THRU,  
U-TURN BACK; **PL**.

HEADS PASS THE OCEAN,  
LADIES TRADE, EXTEND.  
RECYCLE, VEER LEFT,  
CHAIN DOWN THE LINE: **PL**

HEADS PASS THE OCEAN,  
LADIES TRADE, EXTEND, HINGE,  
SCOOT BACK, SINGLE HINGE,  
GIRLS CROSS RUN, RECYCLE,  
SWEEP  $\frac{1}{4}$ , **PL**.

HEADS LEAD RIGHT, TOUCH  $\frac{1}{4}$ ,  
SPLIT CIRCULATE, EXTEND,  
MEN CLOVERLEAF,  
LADIES SPIN THE TOP, EXTEND  
TWICE, LADIES CLOVERLEAF, MEN  
SPIN THE TOP, EXTEND, MEN RUN  
**PL**

# PROMPTING DANCERS

By Calvin Campbell

Prompting dances is used anytime the leader wishes to provide the dancers with maximum enjoyment of the music. The commands are given by the leader prior the point in the music where the dance action fits in the music. This paper will show one method of how this is done.

Quadrilles are 64 step dance routines fitted to 64 beat arrangements of music. The 64 beats are divided into "phrases" of 8 beats. The dance routine must also be choreographed so the movements fit eight or multiples of eight steps.

The example below is a popular Quadrille named "Queen's Quadrille" from the book "Dancing for Busy People". The actions of the dancers are all eight steps in length with the exception of the **Promenade** from beats 49-64. That "basic" takes 16 steps (2 groups of 8) to complete.

First, the dance routine and the timing of the movements are taught to the dancers. It helps to walk the dance for both the Head and Side positions at least once.

## Description

- **1-8** Head or side couples Right & Left Thru.
- **9-16** Same 2 ladies Chain.
- **17-24** The other facing couples Right & Left Thru.
- **25-32** Same 2 Ladies Chain.
- **33-40** All join hands and Circle Left.
- **41-48** Swing the corner.
- **49-64** Four Couples Promenade once around the ring.

To "prompt" this dance, the leader must deliver the commands ahead of

when the dancers will be starting each "basic" movement.

Most musical arrangements start with an introduction. This introduction can be anywhere from 0 to 16 beats in length. I've chosen to use 8 beats of introduction in the example.

The line in the example starts with 4 dashes. This indicates the leader should wait for 4 beats of music to be played before giving any prompt.

Then the prompt of "**Head 2 couples Right & Left Thru**" is delivered on the last four beats of the phrase. Usually, the leader chants the instructions in time to the beats of the music. Some leaders just speak the instructions.

## Prompts

- Intro - - - -, Head 2 couples Right & Left Thru
- **1-8** - - - -, Same 2 Ladies Chain
- **9-16** - - - -, Side 2 couples Right and Left Thru
- **17-24** - - - -, Same 2 Ladies Chain
- **25-32** - - - -, All join hands & Circle Left
- **33-40** - - - -, - - Corner Swing
- **41-48** - - - -, - - - Promenade
- **49-56** - - - -, - - - -
- **57-64** - - - -, Side 2 couples Right & Left thru

(Alternate head & side couples)

Notice, in phrase **33-40** the leader waits 6 beats of music before delivering the prompt "Corner Swing." If the leader delivered the command any sooner, the dancers would feel they should hurry up and **Swing** sooner.



# BACK <sup>to</sup> BASICS

*Some more general modules featuring calls from the BASIC program.*

HEAD LADIES CHAIN,  
HEADS PROMENADE 1/2,  
THEN LEAD RIGHT: **CB**

HEADS PASS THRU, SEPARATE @  
ONE TO A LINE, ALL STAR THRU,  
CENTRES PASS THRU, SWING  
THRU DOUBLE : **CB wave**

HEADS STAR THRU,  
OUTSIDES SQUEEZE IN TO A LINE,  
ALL STAR THRU,  
CENTRES PASS THRU: **CB**

HEADS TOUCH 1/4, LADIES RUN,  
DOUBLE PASS THRU,  
LEADS U-TURN BACK, TOUCH 1/4,  
LADIES RUN, TOUCH 1/4,  
MEN RUN, RIGHT & LEFT THRU: **CB**

HEADS 1/2 SQUARE THRU,  
SWING THRU, MEN RUN,  
COUPLES CIRCULATE,  
FERRIS WHEEL, ZOOM,  
CENTRES PASS THRU: **CB**

HEADS PASS THRU,  
SEPARATE @ ONE TO A LINE,  
CENTRES SQUARE THRU,  
ENDS STAR THRU, PASS THRU,  
TRADE BY: **CB**.

HEADS HALF SASHAY, PASS THRU,  
TURN R SINGLE FILE @ TWO TO A  
LINE: **PL** (*make sure the Sides slide  
across in this older style routine*)

HEADS LEAD RIGHT, TOUCH 1/4,  
SPLIT CIRCULATE, MEN RUN : **PL**

**PL**: PASS THE OCEAN,  
MEN CIRCULATE, LADIES TRADE,  
SWING THRU, MEN TRADE,  
MEN RUN, FERRIS WHEEL, ZOOM,  
CENTRES RIGHT & LEFT THRU,  
PASS THRU: **CB**

**CB**: SWING THRU, MEN RUN,  
BEND THE LINE,  
REVERSE THE FLUTTER,  
PASS THE OCEAN, LADIES TRADE,  
LADIES RUN, COUPLES CIRCULATE,  
MEN CROSS RUN, BEND THE LINE,  
STAR THRU, PASS THRU,  
TRADE BY: **CB**

**PL**: PASS THE OCEAN,  
LADIES TRADE, SWING THRU,  
MEN RUN, FERRIS WHEEL,  
CENTRES RIGHT & LEFT THRU,  
CENTRES FLUTTERWHEEL,  
DOUBLE PASS THRU,  
FIRST COUPLE LEFT, NEXT RIGHT,  
PASS THRU, WHEEL & DEAL,  
CENTRES SQUARE THRU ¾: **CB**

**CB**: RIGHT & LEFT THRU,  
VEER LEFT, COUPLS CIRCULATE,  
MEN RUN, LADIES CIRCULATE,  
MEN TRADE, MEN RUN,  
MEN CIRCULATE, LADIES TRADE,  
COUPLES CIRCULATE,  
WHEEL & DEAL, STAR THRU,  
PASS THRU, MEN RUN,  
LADIES RUN, ALLEMANDE LEFT.

**SS**: HEADS SEPARATE,  
MEET & STAR THRU,  
DOUBLE PASS THRU,  
ALL (carefully) PARTNER TRADE,  
CENTRES PASS THRU,  
DO SA DO TO A WAVE,  
ALL 8 CIRCULATE, MEN TRADE,  
LADIES TRADE, LADIES RUN,  
BEND THE LINE, ALLEMANDE LEFT.

ALLEMANDE LEFT, BOX THE GNAT,  
WRONG WAY GRAND,  
TURN PARTNER RIGHT TO A WRONG  
WAY THAR, (Men back up),  
SHOOT THE STAR TO AN ALAMO  
RING, BALANCE,  
LEFT SWING THRU DOUBLE,  
ALLEMANDE LEFT.

# Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

**Dear Dr. Allemander:** I love to square dance outdoors on these warm summer nights, but sometimes, the insects that are attracted to bright lights and bare arms make it nigh on impossible to concentrate on what the caller says. I have enough problems with regular nights, but these balmy ones present even more problems. Also, it's hard to grand-right-and-left when you are constantly swatting those little pesky insects. Do you have any suggestions for getting the bugs out of my dancing enjoyment?

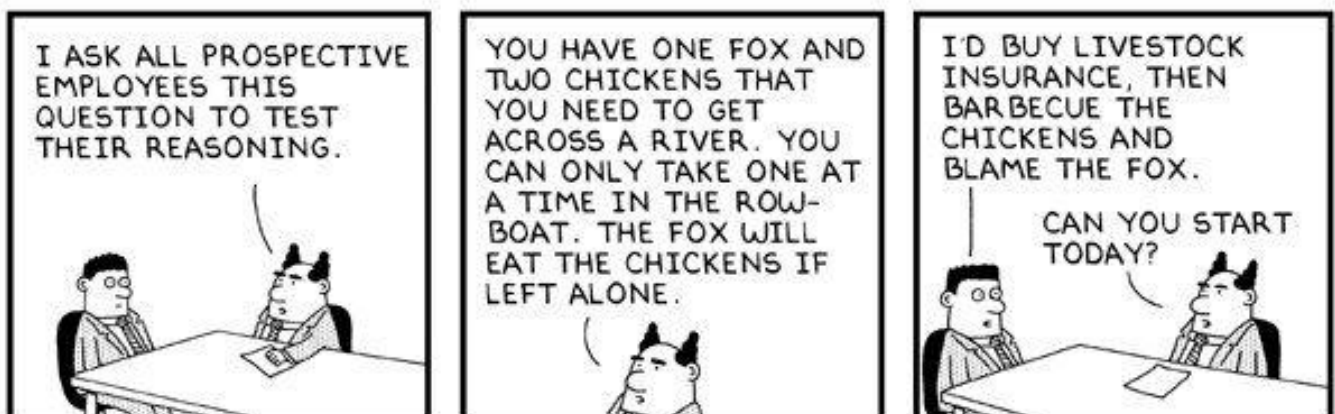
Lotta Itchez,  
Scratchem Cove,  
Tas.

**Dear Lotta:** You could start from scratch and wear a long-sleeved lumberjack shirt along with full-length flannel trousers tucked into knee high socks. However, dancing in such a costume on a muggy summer night could create other problems; such as slippery arms and deodorant burn-out.

Another possibility would be full wet suit. It would be easy to keep cool by a nearby garden hose. Of course, the only problem would be for those who have to dance with you.

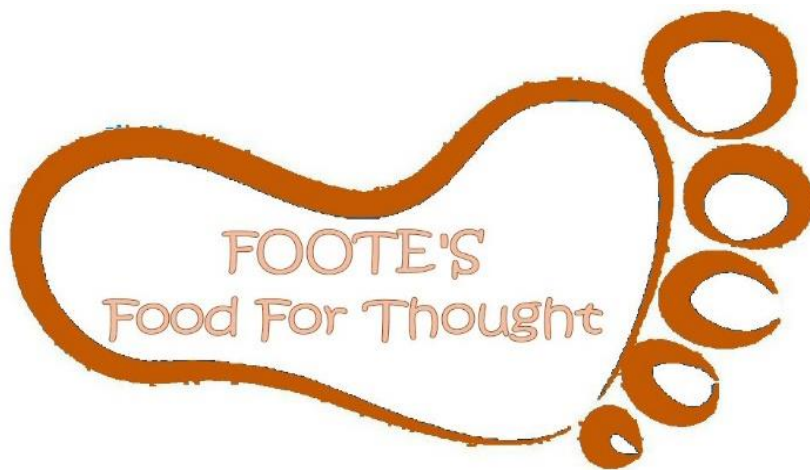
Dr. Allemander suggests that callers assist the dancers by frequently interjecting the following figures into each tip: "Relay The Aeroguard", "Spin Chain & Exchange the Raid", "Pass The Mosquito Netting", "All Four Ladies Swat", and "All Eight Spin The Gnat". You will no longer be itching to go home early. Calling a "Peel Off" on these nights may assist in removing outer wear, but could also end up embarrassing to some.

*Dr. A.L. (Lefty) Allemander, PhD., Dip SD, E.A.E. gives advice to the dancelorn in this space on a regular basis. Send him your questions, and remember that when you dance on tall grass, it's tick talk time.*



# TIPS FOR DANCING THE ADVANCED PROGRAM

By Ed Foote



**ALL FOUR COUPLE CALLS:** A commonly asked question is “What is the difference between “All Four Couple calls” (on the Advanced lists) and the “All Eight movements” (on the Plus List)?

**HELPFUL HINT.** The Leaders always become the ends of the line; the Trailers always become the centres of the line.

**ANSWER.** ‘All Four Couple’ movements can only begin from a squared set or a circle. In the case of the calls listed under the title in the Advanced List (incl Right & Left Thru, Pass Thru, Star Thru, Touch 1/4, Cross Trail, etc.,) they all involve everyone facing their corner and passing by that person. There are some other calls that, because of their definition, do not involve passing by the corner.

‘All Eight’ Calls can only begin from a thar or a single file setup, such as Right & Left Grand.

Occasionally, a caller will use the wrong prefix. From a squared set, he might say “All Eight Right & Left Thru”. While technically impossible to do, the dancers all know that he meant “All Four Couples Right & Left Thru” and they will do the call as he meant (instead of what he said – dancers are wonderful people and will help the caller whenever possible).

Most calls have to be either All Four Couples or All Eight. But it is interesting to note that there a few which can be called both ways. For example, we know

‘All 8 Spin The Top’ from the Plus Program. From a squared set, if the caller said, ‘ All Four Couples Spin The Top’ all would face their corner, walk past their corner to their opposite and then do an ‘All 8 Spin The Top’.

**Why?** Because when people are facing each other, they will start a Spin The Top action with the person they are facing. Since everyone is facing their opposite, then they will start the call with that person.

**COMMENT:** Some people question the usefulness of the ‘All Four Couple’ moves. However, they are part of a solid foundation of dancing, and it is appropriate that people dancing Advanced Programs have knowledge of the concept through doing a few simple calls.

**DOUBLE STAR THRU:** The definition notes that from facing couples, do a ‘Star Thru, followed by a “Left Star Thru” (man touches lady’s right hand with his left hand, and complete the action this way with the man turning a quarter left and the lady turning a quarter right to complete the full action as couples back-to-back.

**PROBLEM:** Dancers can become confused as to who goes under an arm and who does not on the ‘left Star Thru’

**TIP:** The lady ALWAYS goes under the man’s arm on both parts of the call.

The only thing that changes are the hands.

**SPIN THE WINDMILL:** The circulator must be precise. You should know ahead of time where your two circulates will put you. Do not assume that you will always end in a line with the centres as you may not. Circulators who just take off and assume that they will take hands with the centres somewhere on the other side of the set are out of control.

**REMEMBER:** If the outsides go **IN**, they will finish looking **IN**; if the outsides go **OUT**, they will finish looking **OUT**.

### **SWING & MIX:**

The initial swing half must be fully completed. This will almost force the new centres to do their Cross Run correctly. This call breaks down when the sing half is stopped short – now the new centres tend to float on the Cross Run, and can often finish facing the wrong direction.

The new ends must complete a perfect sideways slide into the centre for the final trade. They must not turn their bodies at all until they touch an arm. If they start to turn their bodies before touching an arm, they are likely to finish facing the wrong way on completion of the trade. This is especially so when the new ends are facing the same direction.

### **TRADE CIRCULATE (from waves):**

Always point to the person with whom you are working, both as a trader and as a circulator. **Establish eye contact.**

Even though you may feel confident enough in the call not to need eye contact, the other person may not have the same confidence level. If that person

breaks down the set. You will be standing with them.

**REMEMBER** – Always pass right shoulders on the call, regardless of whether started from right hand or left-hand waves. This requirement is necessary if Trade Circulate 1 & 1/2 is called.

## **SMOOTH DANCING AT ADVANCED**

**Problem #1:** Some advanced dancers feel that it is necessary to ‘hurry up and wait’ when they dance. They will race through a call, and then stand and wait for the next call, instead of blending smoothly from one call to the next. This type of ‘stop & go’ is disturbing to others in the set and makes for uncomfortable dancing.

It also creates another problem as when non-Advanced dancers see this happening, they see it as a part of the ‘advanced’ problem (of not smooth dancing) and do not relate it to specific dancers’ reaction.

**Problem #2:** Some people “walk” every call instead of dancing them to the music. A “walker” totally disrupts the flow of the square, and no-one likes to dance with this type of person.

**Solution:** Get a mental picture of yourself dancing to the music and blending from one call to the next. Now try to follow that picture as you dance. Pretend 25 people are specifically watching you do each call – now dance each call so that these people will be impressed with how you can dance.

**REMEMBER** - you may know how to do every call, but if you do not ‘look good’ when you dance them, people may not enjoy dancing with you,



# ◆ Poets' Corner ◆

## THE GOOD PEOPLE

They are always ready to greet you,  
With a smile that declares them a friend,  
With genuine warmth they acknowledge  
That men on each other depend.

Depend for the source of their laughter;  
For society's timely advance,  
For deeds exchanged in everyday banter,  
For completing a square in a dance.

From all walks of life they assemble,  
Of no status are any aware,  
All congenial and revelling couples  
No superior or inferior pair.

No Carousing, coarse language or fighting,  
They are examples of respectable life,  
With highest esteem for each other,  
For another man's sister or wife.

Man can always be judged by his actions,  
By the class of friends that he keeps,  
The grades of his work and his pleasure,  
Decide the reward that he reaps.

They furnish no fuel for scandal,  
At no dance has one heard of a crime,  
Their pleasure is wholly untainted,  
As they swing with emotions sublime.

All those who convene at a square dance,  
In an abundance of friendship they live,  
They find in their endeavour a pleasure,  
That few other hobbies can give.

*By Steve Dudas, Cleveland, Ohio  
(originally published in the Ohio State SD magazine)*

## **SWING YOUR PARTNER**

I knew we were meant for each other,  
When he guided me round the floor,  
To the tune of the calls and the music,  
My heart cried “more, more more!”

He surely must have heard it,  
For I have the evidence,  
We soon became married partners,  
We’ve been dancing ever since!

## **LET’S DANCE**

Some folks like to round dance,  
Others like to square,  
Wherever you may look it seems,  
There’s dancing everywhere.

The school hall gym holds youngsters,  
Who like to rock and roll,  
Or dance to the beat of the music,  
They simply label as “soul”.

While Gram and Gramps dance cheek to cheek,  
To a tune from the big band days,  
Both mum and dad are stompin’ out,  
A dance from their “Elvis phase”.

So, no matter what you call it,  
There’s a dance for everyone,  
And there’s nothing that’s more popular,  
And nothing that’s more fun!!

*By Francis Faulin, Decatur, Ill.  
(New England Magazine 1985)*

## WHO'S ON FIRST? by Calvin Campbell

"Who's On First" is a square dance gimmick routine. The name is drawn from Abbott and Costello's comedy routine. The history can be found here.

[Wikipedia.org](http://Wikipedia.org) – who's on first?

**It's about baseball.** 1st Base in the Square is at couple #1 position and 2nd Base is couple #2 position and so on. On the call "Who's on 1st.", the couple occupying 1st base, walks across the set and crowds in between the couple occupying 3rd base. Each dancer then does a U-Turn Back. The rest of the dancers shift one position clockwise (CW) or CCW to fill the empty positions.

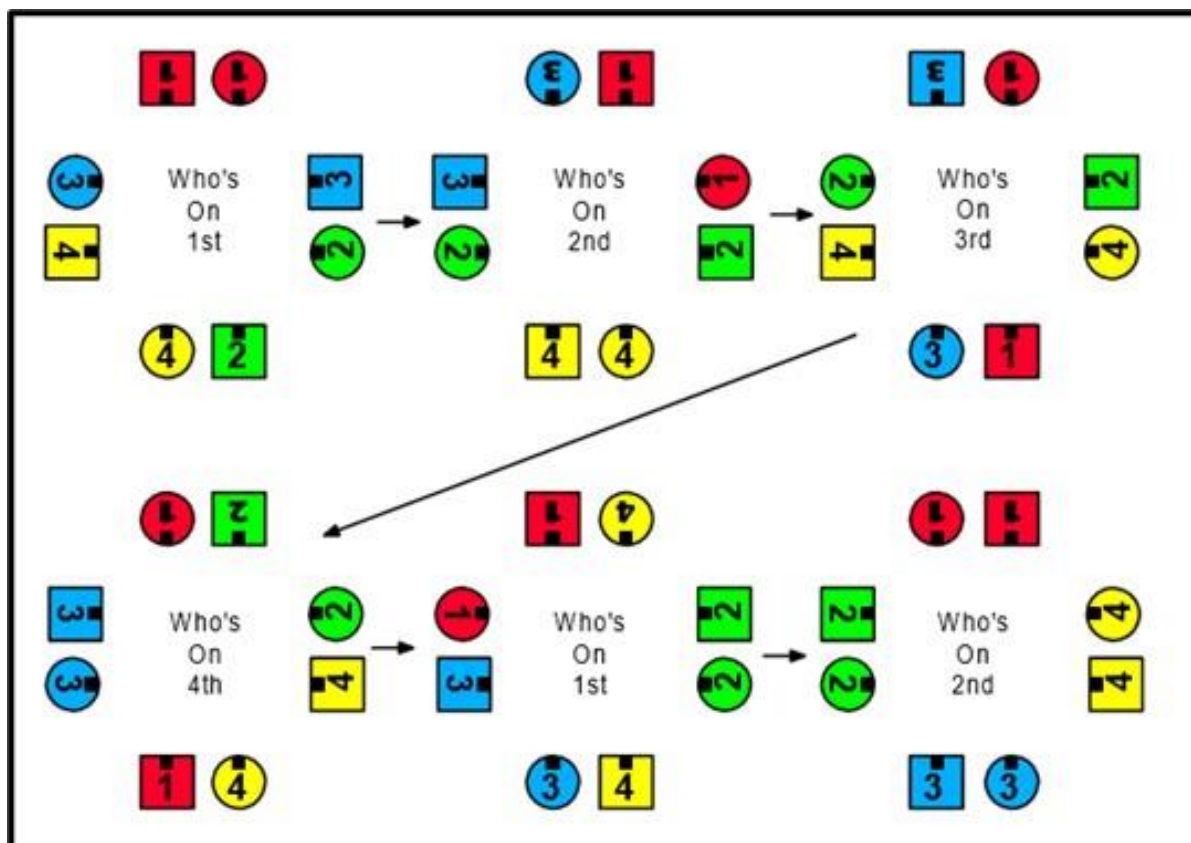
The caller then asks, "Who's on 2nd Base. The two dancers occupying 2nd Base walk across the set and crowd in between the dancers on 4th Base and U-Turn Back. Once again, the other dancers shift CW or CCW to fill the empty spaces. The caller proceeds around the bases for six repetitions as

shown in the graphic below. It takes six loops to resolve the set. The graphic shows where every dancer is standing at the end of each loop.

Notice that at the end of the "Who's on 3rd", everyone has the opposite dancer as a partner. If sets are failing to understand the gimmick, this is a good place to bail out and try again. **All Half Sashay, 4 Ladies Chain**

When I do this routine, I usually have the set do something such as **Everyone Forward and Back** between each loop. This allows all the dancers to recognize what is happening to the set.

If you want to add a little more to the routine, at the end of "Who's on 2<sup>nd</sup>" and "Who's on 4<sup>th</sup>", all the couples are in normal position. Also, the gimmick works starting at any base. Just be sure you rotate thru six repetitions.





# MAINSTREAM THEME IDEAS

## USING BOX THE GNAT

**BACKGROUND:** BOX THE GNAT is one of those traditional calls that have been around for what seems to be forever. It is currently also one of the calls that is in the list for CALLERLAB voting in regard to changing lists.

One caller noted that this call has 'very little use' as it is limited to what can be used after the call. I am truly amazed by statements such as this. It shows a fairly limited knowledge on what we need to be offering, which is rhythmic dancing to music, via the presentation of good flowing choreography.

The exercise is not designed to present material that will boggle the mind and tie people in knots. It is to give the dancers variety within a given program structure.

Extrapolating from this, the idea of 'not much can be done after it' could be equally given to calls such as:

- **Circle Left** (*limited scope here – let's get rid of it, or just not use it in our area*),
- **Allemande Left** (*very limited setups again*),
- **Promenade** (*only a couple of ways to use this one*),
- **Right & Left Grand** (*same starting position and limited endings...off to the chopping block with it!*),
- **Star Thru** (*many calls that are used after this often have flow issues*)

All of these are ridiculous reasons and show what I describe as "fairly limited knowledge of what we need to offer.

Our job is to provide entertainment through:

- square dance choreography,
- good music,
- good presentation, and
- thoughtful usage of material.

All the calls within each program can be used. Thus, it is just a matter for each caller to understand what they want for the dancers, and what the dancers need.

While Box the Gnat may not be the world's greatest square dance call, there are many good reasons to include it within an evening's program. Like any figure that is not overused, it can add variety and interest. It is easily incorporated into good, flowing, rhythmical dance routines, and after all, that is the basis of our activity - rhythmic movement to music.

*MATERIAL: Below are several simple, but interesting and fun uses of material featuring Box The Gnat. This is a neat call, and it fits the description of a 'dancing movement' rather than marching movements. It can be used to provide some good 'wind in the face' dancing. Some are newly written, some from my files. Barry*



HEADS BOX THE GNAT, PULL BY,  
SEPARATE @ ONE TO A LINE,  
RIGHT & LEFT THRU, SLIDE THRU:  
**CB**.

HEADS BOX THE GNAT, PULL BY,  
SEPARATE @ ONE TO A LINE,  
ALL PASS THRU, ENDS FOLD, ALL  
BOX THE GNAT, RIGHT & LEFT  
THRU, SLIDE THRU: **CB** (rot ½)

SIDES BOX THE GNAT, PULL BY,  
SEPARATE @ TWO TO A LINE,  
CENTRES BOX THE GNAT,  
ALL PASS THRU, ENDS FOLD,  
ALL PASS THRU,  
CENTRES BOX THE GNAT, PULL BY,  
CENTRES IN, CAST OFF ¾,  
STAR THRU, TRADE BY: **CB exact**

HEADS BOX THE GNAT, PULL BY,  
(step ahead), SIDES LEAD RIGHT,  
CENTRES IN, CAST OFF ¾,  
ALL BOX THE GNAT, ENDS PULL BY,  
CENTRES PASS THE OCEAN,  
CENTRE MEN TRADE,  
OTHERS U-TURN BACK,  
BOW TO PARTNER (home).

HEADS BOX THE GNAT,  
SQUARE THRU,  
SIDES HALF SASHAY,  
ALL BOX THE GNAT,  
RIGHT & LEFT THRU: **CB (exact)**

**CB**: BOX THE GNAT, SWING THRU,  
SINGLE HINGE, LADIES TRADE  
BOX THE GNAT, PASS THE OCEAN,  
LADIES TRADE,  
ALL 8 CIRCULATE 1 & 1/2,  
BOX THE GNAT, R & L GRAND: **HOME**

**CB**: 4 DANCERS NEAREST THE WALL  
BEHIND CALLER - BOX THE GNAT,  
ALL SWING THRU, MEN BOX  
CIRCULATE, CENTRES TRADE,  
OUTFACERS RUN, ALL PASS THRU,  
BEND THE LINE, STAR THRU,  
THOSE FACING PASS THRU,  
ALL TRADE BY, (\*) BOX THE GNAT,  
RIGHT & LEFT GRAND

Or from (\*) STAR THRU - **PL**

**PL (exact H lead R):**

CENTRES BOX THE GNAT,  
ALL PASS THRU, WHEEL & DEAL,  
LADIES PASS THRU,  
ALL BOX THE GNAT,  
ORIGINAL SIDE MEN & HEAD LADY -  
BOX THE GNAT, ALL SWING THRU,  
RECYCLE, VEER LEFT (\*),  
ALL BACK-UP CIRCULATE 1/2 ,  
BEND IN : **HOME**  
Or from (\*) BEND THE LINE : **PL**

**PL**: PASS THE OCEAN,  
ALL 8 CIRCULATE,  
( COULD HAVE A BALANCE HERE),  
BOX THE GNAT, SLIDE THRU,  
MEN RUN, LADIES FOLD,  
MEN PASS THRU, BOX THE GNAT,  
PULL BY, TRADE BY, TOUCH 1/4,  
LADIES RUN, ½ TAG,  
HEADS ONLY BOX THE GNAT,  
RIGHT & LEFT GRAND.

HEADS BOX THE GNAT,  
SQUARE THRU, SIDES 1/2 SASHAY,  
ALL BOX THE GNAT, SQUARE THRU,  
ENDS CROSS FOLD,  
ALL PASS THRU,  
CENTRES BOX THE GNAT,  
ALL TRADE BY, PASS THRU,  
RIGHT & LEFT GRAND: **HOME**

HEADS BOX THE GNAT, BACKAWAY,  
SIDES BOX THE GNAT, TURN THRU,  
CLOVERLEAF,  
CENTRES PASS THRU,  
ALL PASS THRU,  
CENTRES BOX THE GNAT,  
SQUARE THRU 2,  
ALL U-TURN BACK: **HOME**.

HEADS BOX THE GNAT,  
SQUARE THRU ¾,  
SEPARATE @ ONE TO A LINE,  
ALL BOX THE GNAT,  
CENTRES SQUARE THRU,  
ENDS SLIDE THRU &  
PARTNER TRADE, ALL PASS THRU,  
TRADE BY : **CB (rot ½)**

# The MARVELS of CHOREOGRAPHY: CONVERSIONS

Choreographic modules are the “tools of the trade” for callers. Within this grouping, we have:

- get-in modules.
- get-out modules,
- corner box zero modules,
- partner line zero modules,
- get-outs to various end set-ups,
- invert and rotate modules, and
- conversion modules.

Conversions (many years ago they were also known as transitions) take us from one formation to another specific formation. The most common are modules that move the dancers from a

Corner Box to a Partner line, and vice versa.

When combined with zeroes these modules present us with incredible variety of material.

The use of these modular concepts allow you to work from one known state to another that you are also familiar with.

Presented below are quite a few conversion modules...the first from a Corner Box to a Partner Line, and the next reversing the process – from a Partner Line back to a Corner Box.

These start with some of the well-known standards and build from there - Barry

## 1. CB to PL

**CB:** SWING THRU,  
LADIES CIRCULATE, MEN TRADE,  
MEN RUN, BEND THE LINE: **PL**

**CB:** STEP TO A WAVE,  
LADIES TRADE, LADIES CIRCULATE,  
SWING THRU, MEN RUN,  
BEND THE LINE,  
RIGHT & LEFT THRU: **PL**

**CB:** TOUCH ¼, CENTRES  
CIRCULATE, SWING THRU,  
SCOOTBACK, MEN FOLD,  
LADIES SQUARE THRU ¾,  
MEN REACH IN and COURTESY TURN  
THAT LADY: **PL**

**CB:** STEP TO A WAVE,  
MEN CIRCULATE (ladies smile),  
RECYCLE, PASS TO THE CENTRE,  
STAR THRU, PASS THRU,  
SEPARATE @ ONE TO A LINE,  
ALL STAR THRU,  
CENTRES PASS THRU,

CIRCLE TO A LINE,  
RIGHT & LEFT THRU: **PL**

**CB:** SPIN CHAIN THRU,  
LADIES CIRCULATE TWICE,  
MEN RUN, COUPLES CIRCULATE,  
BEND THE LINE: **PL**

**CB:** RIGHT & LEFT THRU,  
VEER LEFT, LADIES TRADE,  
MEN CIRCULATE, BEND THE LINE,  
PASS THRU, PARTNER TRADE: **PL**

**CB:** SLIDE THRU, SQUARE THRU,  
TRADE BY, SWING THRU,  
LADIES TRADE, LADIES CIRCULATE,  
MEN RUN RIGHT, BEND THE LINE,  
RIGHT & LEFT THRU: **PL**

**CB:** DO SA DO TO A WAVE,  
SPLIT CIRCULATE,  
CENTRES CIRCULATE, MEN RUN,  
PASS THRU, BEND THE LINE: **PL**

**CB**: STEP TO A WAVE,  
LADIES TRADE, MEN CIRCULATE,  
SWING THRU, ALL 8 CIRCULATE,  
MEN RUN, BEND THE LINE,  
RIGHT & LEFT THRU: **PL**

**CB**: SWING THRU, MEN RUN,  
COUPLES CIRCULATE, MEN RUN,  
LADIES TRADE, MEN CIRCULATE,  
MEN RUN, BEND THE LINE,  
RIGHT & LEFT THRU: **PL**

**CB**: STAR THRU, PASS THRU,  
WHEEL & DEAL,  
RIGHT & LEFT THRU,  
FLUTTERWHEEL, PASS THRU,  
SLIDE THRU, RIGHT & LEFT THRU:  
**PL**

**CB**: SPIN THE TOP, TURN THRU,  
WHEEL & DEAL, ZOOM,  
CENTRES STEP TO A WAVE,  
RECYCLE, PASS THRU,  
SWING THRU, MEN RUN,  
COUPLES CIRCULATE,  
BEND THE LINE: **PL**

**CB**: STEP TO A WAVE,  
SCOOTBACK, MEN CIRCULATE,  
MEN RUN, BEND THE LINE: **PL**

**CB**: RIGHT & LEFT THRU,  
SLIDE THRU, TOUCH 1/4,  
ALL 8 CIRCULATE, MEN RUN,  
RIGHT & LEFT THRU, SLIDE THRU:  
**PL**

**CB**: SPIN CHAIN THRU,  
LADIES CIRCULATE TWICE,  
MEN RUN, BEND THE LINE: **PL**

**CB**: STEP TO A WAVE, RECYCLE,  
VEER LEFT, MEN CIRCULATE,  
COUPLES CIRCULATE,  
BEND THE LINE,  
RIGHT & LEFT THRU: **PL**

**CB**: TOUCH 1/4, SCOOTBACK,  
SPLIT CIRCULATE, CENTRS TRADE,  
CENTRES BOX CIRCULATE,  
MEN RUN, PARTNER TRADE: **PL**

**CB**: SLIDE THRU,  
RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
MEN CROSS RUN, SWING THRU,  
MEN TRADE, LADIES CIRCULATE,  
MEN RUN, BEND THE LINE: **PL**

**CB**: SWING THRU, MEN RUN,  
COUPLES CIRCULATE,  
WHEEL & DEAL,  
PASS TO THE CENTRE,  
CENTRES STEP TO A WAVE,  
RECYCLE, PASS THRU,  
SWING THRU, MEN RUN,  
BEND THE LINE: **PL**

**CB**: SPIN THE TOP,  
3 PAIRS (Same Sexes) TRADE,  
MEN RUN, WHEEL & DEAL: **PL**

## 2. **PL** to **CB**

**PL**: TOUCH 1/4, ALL 8 CIRCULATE,  
MEN RUN: **CB**

**PL**: PASS THE OCEAN,  
SPIN CHAIN THRU, MEN RUN,  
BEND THE LINE, 1/2 SQUARE THRU,  
TRADE BY: **CB**

**PL**: PASS THRU, WHEEL & DEAL,  
CENTRES STEP TO A WAVE,  
RECYCLE, PASS THRU: **CB**

**PL**: SPIN THE TOP, MEN RUN,  
MEN CIRCULATE, WHEEL & DEAL,  
PASS THRU, TRADE BY: **CB**

**PL**: PASS THRU,  
ALL TURN 1/4 RIGHT,  
ALL 8 CIRCULATE, MEN RUN: **CB**

**PL**: RIGHT & LEFT THRU,  
PASS THE OCEAN, MEN  
CIRCULATE, SWING THRU, MEN  
RUN, WHEEL & DEAL: **CB**

**PL**: PASS THE OCEAN,  
SCOOTBACK, MEN CIRCULATE,  
MEN RUN, BEND THE LINE,  
SLIDE THRU : **CB**

**PL**: PASS THE OCEAN,  
SWING THRU, LADIES CIRCULATE,  
MEN TRADE, MEN RUN,  
BEND THE LINE, SLIDE THRU: **CB**

**PL**: PASS THRU, WHEEL & DEAL,  
CENTRES TOUCH 1/4,  
WALK & DODGE,  
SAME 4 FACE PARTNER & PASS  
THRU: **CB**

**PL**: SPIN THE TOP,  
LADIES CIRCULATE, MEN RUN,  
COUPLES CIRCULATE,  
WHEEL & DEAL: **CB**

**PL**: CENTRE 4 SQUARE THRU, BUT  
ON 3<sup>RD</sup> HAND **EVERYONE** TOUCH 1/4,  
ALL 8 CIRCULATE, MEN RUN,  
RIGHT & LEFT THRU: **CB**

**PL**: SLIDE THRU,  
RIGHT & LEFT THRU, PASS THRU,  
TRADE BY, SWING THRU,  
LADIES CIRCULATE, MEN RUN,  
WHEEL & DEAL: **CB**

**PL**: PASS THRU, WHEEL & DEAL,  
DOUBLE PASS THRU, CENTRES IN,  
CAST OFF 3/4, CENTRE 4 ONLY...  
SWING THRU (step back between them)  
ALL SLIDE THRU: **CB**

**PL**: RIGHT & LEFT THRU,  
FLUTTERWHEEL, PASS THRU,  
WHEEL & DEAL,  
CENTRES PASS THRU,  
RIGHT & LEFT THRU, VEER LEFT,  
LADIES TRADE, MEN CIRCULATE,  
BEND THE LINE,  
RIGHT & LEFT THRU, SLIDE THRU:  
**CB**

**PL**: RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
MEN CROSS RUN,  
LADIES CIRCULATE, SWING THRU,  
MEN RUN, WHEEL & DEAL: **CB**

**PL**: RIGHT & LEFT THRU,  
PASS THE OCEAN,  
LADIES CIRCULATE, LADIES TRADE,  
RECYCLE, RIGHT & LEFT THRU: **CB**

**PL**: RIGHT & LEFT THRU,  
PASS THE OCEAN, RECYCLE,  
VEER LEFT, LADIES TRADE,  
MEN CIRCULATE, COUPLES  
CIRCULATE, WHEEL & DEAL: **CB**

## PLUS

**PL**: PASS THRU, WHEEL & DEAL,  
DOUBLE PASS THRU, PEEL OFF,  
PASS THRU, TAG THE LINE,  
FACE RIGHT, WHEEL & DEAL,  
TOUCH 1/4, ACEY DEUCY,  
SWING THRU, RECYCLE,  
PASS THRU, TRADE BY: **CB**

**PL**: TOUCH 1/4, COORDINATE,  
COUPLES CIRCULATE,  
BEND THE LINE,  
RIGHT & LEFT THRU, SLIDE THRU:  
**CB**



**PL**: PASS THE OCEAN,  
TRADE THE WAVE,  
MEN CIRCULATE, MEN CROSS RUN,  
RECYCLE: **CB**

**PL**: PASS THRU, WHEEL & DEAL,  
DOUBLE PASS THRU, TRACK TWO,  
SINGLE HINGE, ACEY DEUCEY,  
MEN RUN, SLIDE THRU: **CB**

**PL**: STAR THRU, PASS THRU,  
CHASE RIGHT, ALL 8 CIRCULATE,  
LADIES RUN, BOX THE GNAT,  
RIGHT & LEFT THRU: **CB**

**PL**: PASS THRU, WHEEL & DEAL,  
CENTRES TOUCH 1/4,  
FOLLOW YOUR NEIGHBOUR &  
SPREAD, PING PONG CIRCULATE,  
CENTRES RECYCLE, PASS THRU:  
**CB**

**PL**: TOUCH 1/4, COORDINATE,  
TAG THE LINE...RIGHT,  
MEN CROSS RUN, WHEEL & DEAL,  
RIGHT & LEFT THRU: **CB**

**PL**: TOUCH 1/4, ALL 8 CIRCULATE,  
SINGLE HINGE, FAN THE TOP,  
LADIES RUN, TAG THE LINE,  
FACE RIGHT, WHEEL & DEAL: **CB**

**PL**: RIGHT & LEFT THRU,  
PASS THE OCEAN, RECYCLE,  
VEER LEFT, ACEY DEUCEY,  
COUPLES CIRCULATE,  
WHEEL & DEAL: **CB**

**PL**: PASS THE OCEAN,  
SWING THRU, ACEY DEUCEY,  
MEN RUN, BEND THE LINE,  
SLIDE THRU: **CB**

**CB**: SWING THRU, ACEY DEUCEY,  
LADIES FOLD, PEEL OFF,  
BEND THE LINE: **PL**

**CB**: STAR THRU, PASS THRU,  
CHASE RIGHT, SINGLE HINGE,  
ALL 8 CIRCULATE, MEN GO TWICE,  
RECYCLE, VEER LEFT,  
BEND THE LINE, RIGHT & LEFT  
THRU: **PL**

**CB**: SWING THRU,  
TRADE THE WAVE, MEN CIRCULATE,  
LADIES RUN (Left), BEND THE LINE,  
RIGHT & LEFT THRU, FLUTTER  
WHEEL: **PL**

**CB**: RIGHT & LEFT THRU,  
VEER LEFT, ACEY DEUCEY,  
BEND THE LINE, PASS THRU,  
PARTNER TRADE: **PL**

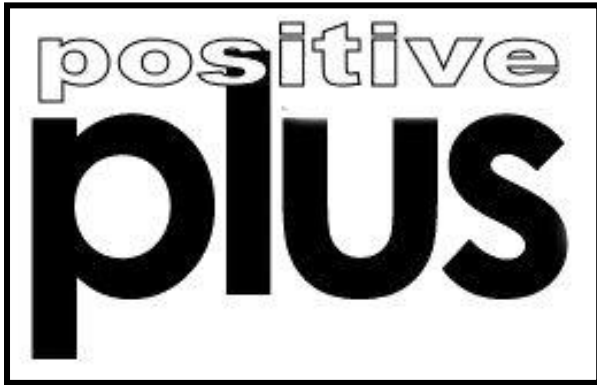
**CB**: SWING THRU, MEN RUN,  
ACEY DEUCEY, MEN RUN,  
ACEY DEUCEY, LADIES RUN,  
ACEY DEUCEY, BOYS TURN BACK,  
BEND THE LINE **PL**

**CB**: SWING THRU, ACEY DEUCEY,  
MEN RUN, BEND THE LINE: **PL**

**CB**: SLIDE THRU,  
RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
MEN CROSS RUN, SWING THRU,  
ACEY DEUCEY, MEN RUN,  
BEND THE LINE: **PL**

**CB**: FAN THE TOP,  
GRAND SWING THRU, MEN RUN,  
WHEEL & DEAL: **PL**

**CB**: SWING THRU, MEN RUN,  
FERRIS WHEEL,  
CENTRES SLIDE THRU,  
CENTRES PASS THE OCEAN,  
PING PONG CIRCULATE, EXTEND,  
MEN CIRCULATE, SWING THRU,  
MMEN TRADE, MEN RUN,  
BEND THE LINE,  
RIGHT & LEFT THRU: **PL**



## LOAD THE BOAT: (but just do the centres part)

Load The Boat as a call has been around for many years. Prior to the establishment of the CALLERLAB programs, it was one of the most heavily workshopped movements in most areas of the square dance world. The original concept of a Plus program saw Plus in two divisions, Plus 1 and Plus 2. Later they were logically combined into what we now have as the Plus Program.

Load The Boat fits nicely in here as a logical extension of grouping a set of simple actions together to form a single call. Whereas Mainstream uses more calls that have less action elements, the next step is to add, not complication, but more depth to the knowledge gained and presented in Mainstream.

The starting formation for Load The Boat is defined, quite correctly, as Lines of Four. This involves specific action from the ends and another set of specific actions for the centres. This means that any form of general line that has ends facing in or out (facing each other or having backs to each other), and centres that are facing in is a possibility as a starting formation.

While some have seen this as only a starting point, and come up with all sorts

of ridiculous interpretations, the basic starting formation, by definition, is a line (to actually be a line, involves a physical connection between all the dancers in the line...simple common sense (although out there it often seems that common sense is a very rare commodity indeed)).

While a Load The Boat can only be done from the line set-ups, that does not mean that we cannot look at the separate ends/centres actions and present them as “stand-alones”, as long as the dancers can see and understand what is needed.

The modules below all feature this idea in one way or another. Starting with the simplest set-up, I the first module, and expanding on this throughout the rest. While some of these are ‘normal’ (having those doing the action in a half-sashayed set-up the same as if they were in regular lines), others use a broader approach with different sex arrangements.

These are just a sampling of some of the ideas that can be presented. They are not complicated; do not require brain-burning activity; they are just given as ideas to enhance the use of the call.

HEADS ½ SASHAY,  
DO THE CENTERS PART  
LOAD THE BOAT : **CB**

HEADS DO CENTERS PART OF  
LOAD THE BOAT, SWING THRU,  
LADIES RUN,

EACH 4 DO CENTERS PART  
LOAD THE BOAT. TRADE BY (\*),  
STAR THRU, PASS THRU,  
WHEEL & DEAL, ZOOM,  
CENTRES PASS THRU: **CB (rot 1/4R)**  
Or from (\*) SWING THRU DOUBLE,  
RECYCLE : **CB (exact)**

**CB:** PASS THE OCEAN,  
LADIES TRADE  
GRAND SWING THRU, MEN RUN,  
WHEEL & DEAL,  
CENTRES LOAD THE BOAT,  
ENDS STAR THRU, PASS THRU,  
TRADE BY, BOX THE GNAT,  
RIGHT & LEFT GRAND : **HOME**

**PL (exact H lead R):** PASS THRU,  
TAG THE LINE...IN,  
EACH 4 DO CENTERS PART  
LOAD THE BOAT, U-TURN BACK,  
R & L GRAND: **HOME**

HEADS PROMENADE 1/2,  
PASS THE OCEAN,  
PING PONG CIRCULATE,  
SWING THRU, EXTEND,  
CENTRES TRADE, LADIES RUN,  
EACH 4 DO CENTERS PART  
LOAD THE BOAT, TRADE BY,  
STAR THRU: **PL**

SIDES 1/2 SASHAY,  
HEADS PASS THE OCEAN,  
SWING THRU, EXTEND,

SWING THRU, LADIES RUN,  
WHEEL & DEAL,  
ALL DO CENTERS PART  
LOAD THE BOAT, CHASE RIGHT,  
SINGLE HINGE, LADIES TRADE,  
SINGLE HINGE & ROLL,  
RIGHT & LEFT GRAND.

HEADS TOUCH 1/4, WALK & DODGE,  
ALL DO CENTERS PART  
LOAD THE BOAT, LADIES TRADE,  
ALL LEFT HINGE, ACEY DEUCY,  
LADIES RUN, WHEEL & DEAL,  
LEFT BOX THE GNAT, PULL BY,  
RIGHT & LEFT GRAND : **HOME**

HEADS RIGHT & LEFT THRU,  
TOUCH 1/4, WALK & DODGE,  
ALL DO CENTERS PART  
LOAD THE BOAT, MEN TRADE,  
ALL SINGLE HINGE, ACEY DEUCY,  
MEN RUN, WHEEL & DEAL: **CB (Rot 1/2)**

**PL:** RIGHT & LEFT THRU,  
PASS THE OCEAN, ACEY DEUCY,  
LADIES RUN, WHEEL & DEAL,  
ALL DO CENTERS PART  
LOAD THE BOAT,  
TAG THE LINE...FACE IN,  
EACH 4 DO CENTERS PART  
LOAD THE BOAT,  
ALL U-TURN BACK, PASS THRU,  
RIGHT & LEFT GRAND

Of course, if we can have individuals doing the centres part of a Load The Boat, then we can also have specific ends (facing in or out) doing their part of the action.

HEADS PROMENADE 1/2,  
HEADS LEAD RIGHT, STAR THRU,  
ENDS LOAD THE BOAT (**in**),  
CENTRES PASS THE OCEAN,  
SWING THRU, ALL SCOOTBACK,  
RIGHT & LEFT GRAND.

HEADS PASS THRU,  
CLOVERLEAF & ROLL,

ENDS LOAD THE BOAT (**out**),  
CENTRES STAR RIGHT & LEFT  
THRU, PASS THRU, PARTNER  
TRADE: **HOME**

**PL:** SQUARE THRU 3/4,  
ENDS LOAD THE BOAT (**out**),  
CENTRES CHASE RIGHT,  
WALK & DODGE, STAR THRU,

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

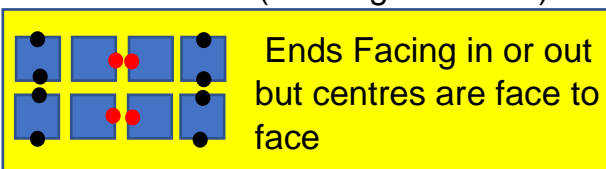
**CB (exact):** STAR THRU,  
ENDS LOAD THE BOAT (**in**),  
CENTRES SWING THRU,  
SPIN THE TOP, EXTEND,  
SWING THRU, RECYCLE,  
PASS THRU,  
CENTRES SWING THRU, RECYCLE,

OUTSIDES FACE,  
SLIDE THRU: **HOME**

HEADS PROMENADE 3/4,  
SIDES SQUARE THRU 3/4,  
CENTRES IN, CAST OFF 3/4,  
ENDS LOAD THE BOAT (**in**),  
CENTRES SWING THRU, EXTEND,  
CENTRES TRADE, LADIES RUN,  
LADIES IN, MEN SASHAY,  
PASS THE OCEAN, RECYCLE: **CB**

## What is a line?

Of course, the two previous concepts with having centres and ends do their respective parts of a Load The Boat can also be applied to another formation. While both these isolated each group, this time we can put it all together. The set-up here will be a line with ends facing each other (**in**) or having their backs to each other (**out**), whereas the centres will be in a setup attained if the regular centres did a Star Thru & California Twirl. (See Figure below)



They are now at right angles between the ends, but still in a box formation. We still have ends, and we still have centres, BUT we do not have a line formation so it cannot be called as a Load The Boat (definition states categorically that it can only be done from a Line).

Now what exactly constitutes a line? A line can be defined as “A thin continuous mark”. A line has a specific beginning and a specific end.



The most important thing to note is the fact that it is continuous. In square

dancing we can therefore define a line as a continuous group of dancers; thus, a line of four would have four dancers in a continuous line. Common sense dictates that the way we make this a continuous line is by establishing hand contact with the four dancers. If they are not connected, they could be seen as standing in line, **but not “IN A Line”**. Connections create continuity here, and that is the important aspect of the basic definition.

We have only two lines from which we can use Load The Boat that fit the above description. They are:

- a standard line with all facing in (ends are facing)
- a line with ends facing out and centres facing in (ends are back-to-back)

The setup I mentioned above, does NOT fit this description as the centre dancers are no longer connected with the end dancers, thus they are no longer in a line. Centres are still centres, as ends still ends, but that is relevant to the set, and not to the formation.

Thus, from the noted set-up we cannot call it a Load The Boat as that would be improper (due to starting formations defined). However, because we have



definite ends and definite centres, we can get everyone to “Do their own part of a Load The Boat”. Is this easy for the dancers to see and follow through?

Yes, it is, especially after a simple ‘talk-thru’, following on from what they have done in the two previous pages. The whole thing is really a lead-in to this. Is it just a gimmick? It can be, but also it can be used to advantage in creation of interesting patterns, within the concept of interesting, rather than complicated.

My own preference is to start this idea with dancer on the end facing out, as the resultant formation after both ends and centres have completed their relevant parts is a box formation, one that is

SIDES RIGHT & LEFT THRU,  
HEADS STAR THRU & SPREAD,  
CENTRES TOUCH 1/4 & LADIES RUN,

**ALL DO YOUR PART:**

**LOAD THE BOAT,**

SIDES PARTNER TRADE: **HOME**

SIDES RIGHT & LEFT THRU,  
HEADS SEPARATE &

**ALL DO YOUR PART:**

**LOAD THE BOAT,**

OUTFACERS CLOVERLEAF,  
DOUBLE PASS THRU,  
LEADS CLOVERLEAF,  
OTHERS U-TURN BACK : **HOME**

HEADS PASS THE OCEAN,  
PING PONG CIRCULATE & OUTSIDES  
ROLL, CENTRE LADIES RUN,  
WHEEL & DEAL,

**ALL DO YOUR PART:**

**LOAD THE BOAT,**

OUTFACERS SEPARATE,  
@ ONE TO A LINE,  
CENTRES SLIDE THRU,

**ALL DO YOUR PART:**

**LOAD THE BOAT,**

OUTFACERS CLOVERLEAF,

readily recognised by the dancers. This does necessitate the ends having the understanding that they will pass 3 dancers and then face in.

I used this in a workshop tip at a National Convention in Adelaide some 5 years ago with no walking thru, just talking them thru with simple explanations. It was no big deal and there were no breakdowns. As long as the dancers have a basic understanding of the parts of the call, this can present the caller with some interesting and exciting choreography for the dancers:

The first four modules use the idea with ends facing IN.

DOUBLE PASS THRU,  
ALL U-TURN BACK,  
CENTRES LEAD RIGHT,  
PARTNER TRADE: **HOME**

SIDES 1/2 SASHAY,  
HEADS TOUCH 1/4,  
WALK & DODGE, SLIDE THRU,  
CENTRES FACE,

**ALL DO YOUR PART:**

**LOAD THE BOAT,**

OUTFACERS CLOVERLEAF,  
OTHERS LEAD RIGHT,  
PARTNER TRADE: **HOME**

The next 3 modules start with ends facing OUT.

HEADS PASS THRU & FACE 1/4 OUT,  
SIDES SPIN THE TOP,

**ALL DO YOUR PART:**

**LOAD THE BOAT,**

SWING THRU, SINGLE HINGE,  
ACEY DEUCY, RECYCLE: **CB (exact)**

HEADS STAR THRU & SPREAD,  
ENDS PASS THRU,  
CENTRES PASS THE OCEAN,  
LADIES TRADE, LADIES RUN,

WHEEL & DEAL,

**ALL DO YOUR PART:**

**LOAD THE BOAT,**

RIGHT & LEFT THRU: **CB (exact)**

**CB:** STAR THRU, ENDS PASS THRU,

CENTRES LEFT TOUCH 1/4,

LADIES RUN,

**ALL DO YOUR PART:**

**LOAD THE BOAT,** PASS THRU,

ALL FACE IN, STAR THRU,

LEADERS PARTNER TRADE,

PASS THRU, TRADE BY: **CB**

These last 2 modules utilise both versions.

**PL:** RIGHT & LEFT THRU,

SQUARE THRU 3/4,

CENTRES TRADE & ROLL,

**ALL DO YOUR PART:**

**LOAD THE BOAT,** SLIDE THRU,

CENTRES PASS THRU & FACE IN,

**ALL DO YOUR PART:**

**LOAD THE BOAT,** BOX THE GNAT,  
RIGHT & LEFT GRAND.

**CB:** TOUCH 1/4,

FOLLOW YOUR NEIGHBOUR,

MEN RUN LEFT,

COUPLES CIRCULATE,

BEND THE LINE, PASS THRU,

TAG THE LINE, LEADS FACE OUT

CENTRES FACE IN,

CENTRES TOUCH 1/4, MEN RUN,

BOX THE GNAT,

**ALL DO YOUR PART:**

**LOAD THE BOAT,** ALL PASS THRU,

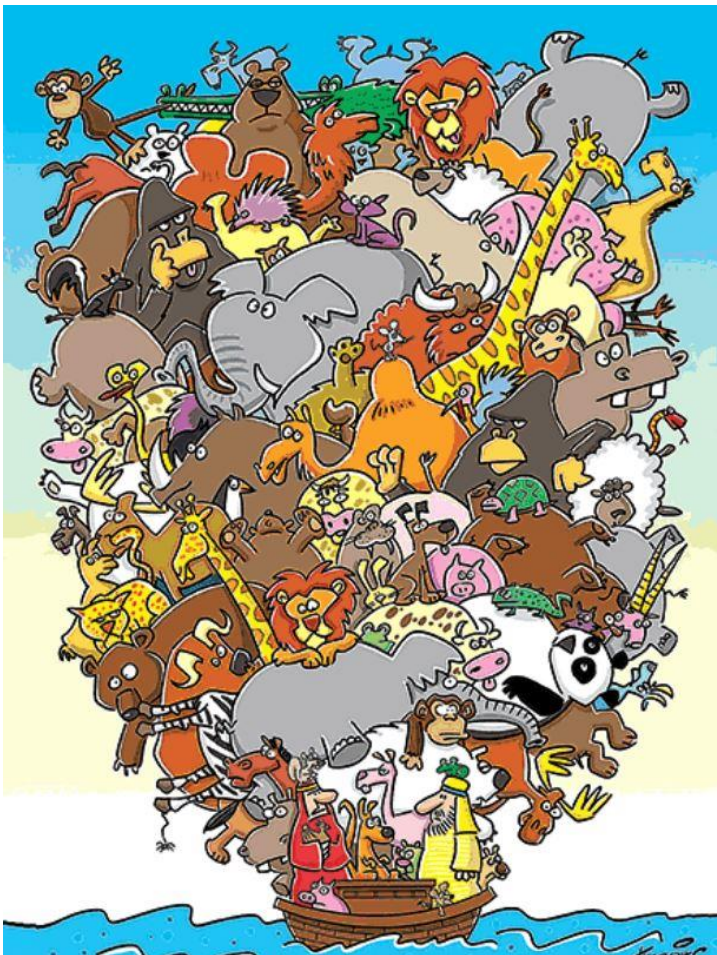
FACE IN, CENTRES TOUCH 1/4,

LADIES RUN, **ALL DO YOUR PART:**

**LOAD THE BOAT,**

OUTFACERS CLOVERLEAF,

OTHERS PASS THRU: **CB**



It is just my opinion  
but,  
I don't think "Arky"  
is the right term for  
Load the Boat here.

# ADVANCED

## A2

*by Larry Marchese*

HEADS PASS THE SEA, EXTEND,  
MIX, ALL 8 CIRCULATE,  
SWITCH TO AN HOURGLASS,  
MEN FLIP THE DIAMOND,  
DIAMOND CHAIN THRU,  
COUPLES CIRCULATE,  
FERRIS WHEEL, DOUBLE PASS THRU,  
TRAIL OFF, PASS IN,  
DOUBLE PASS THRU, PARTNER TAG,  
WHEEL & DEAL,  
LADIES CROSS TRAIL THRU,  
STAR THRU, TURN & DEAL,  
RIGHT & LEFT GRAND

HEADS SQUARE THRU 2, TOUCH 1/4,  
SCOOT & WEAVE, SWING & SLITHER,  
COUPLES CIRCULATE, 3/4 TAG,  
SPIN THE WINDMILL-IN, (3X1)  
LADIES RUN, (3X1)  
SPIN THE WINDMILL-FORWARD,  
(*some men are looking at a shoulder*),  
4 CENTRE MEN BOX COUNTER ROTATE  
(LH WAVE, ) LEFT SWING THRU,  
LADIES RUN, BEND THE LINE,  
DOUBLE STAR THRU & ROLL,  
RIGHT & LEFT GRAND

SIDES PASS THRU,  
SEPARATE @ ONE TO A LINE,  
TOUCH 1/4,  
CHECKMATE,  
AS CPLS QUARTER THRU,  
LADIES BEND THE LINE,  
MEN SINGLE WHEEL,  
LADIES SWING THRU,  
DIAMOND CHAIN THRU,  
CAST A SHADOW,  
AS CPLS BOX COUNTER ROTATE,  
SLIP,  
AS CPLS BOX COUNTER  
ROTATE, LADIES FOLD,  
RIGHT & LEFT GRAND

HEADS SPLIT SQUARE CHAIN THRU,  
TRADE BY,

SIDES PASS IN,  
DOUBLE PASS THRU, PEEL & TRAIL,  
PASS THE OCEAN,  
MOTIVATE, QUARTER THRU,  
SINGLE HINGE, SCOOT & WEAVE,  
ACEY DEUCEY,  
SWITCH THE WAVE,  
AS COUPLES PEEL OFF,  
CENTRE COUPLES TRADE,  
AS COUPLES SINGLE WHEEL,  
AS COUPLES BOX COUNTER  
ROTATE, FERRIS WHEEL,  
CENTRES BOX THE GNAT,  
RIGHT & LEFT GRAND GRAND

HEADS RECYCLE,  
EXPLODE THE WAVE, CENTRES IN,  
STEP & SLIDE, HORSESHOE TURN,  
PASS & ROLL, IN ROLL CIRCULATE,  
MEN CIRCULATE, REMAKE,  
ALL 8 CIRCULATE, SLIP,  
MEN RUN, PASS THE SEA,  
TRADE CIRCULATE, SCOOT & DODGE,  
WHEEL & DEAL,  
CENTRES PASS THRU,  
STEP TO A WAVE,  
OUT ROLL CIRCULATE,  
SINGLE WHEEL, RIGHT & LEFT GRAND

SIDES PASS THE OCEAN,  
CHAIN REACTION, SWING THRU,  
SWITCH THE WAVE,  
CROSS OVER CIRCULATE, MINI-BUSY,  
EXTEND, QUARTER THRU,  
IN-ROLL CIRCULATE,  
CAST A SHADOW, LINEAR CYCLE,  
PASS THRU, WHEEL & DEAL,  
OUTSIDES TRADE & ROLL,  
ALL RIGHT & LEFT GRAND

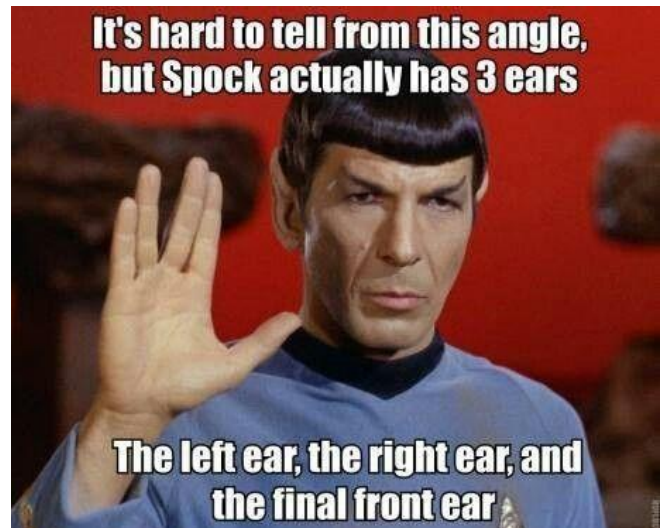
SIDES PAIR OFF, DOUBLE STAR THRU,  
RIGHT ROLL TO A WAVE,  
LOCKIT, RIGHT & LEFT THRU,  
HALF SASHAY 1 & 1/2,  
DOUBLE PASS THRU ,  
RIGHT ROLL TO A WAVE,  
QUARTER THRU, MEN RUN,  
CROSS OVER CIRCULATE,  
FERRIS WHEEL,  
OUTSIDES TRADE & ROLL,  
RIGHT & LEFT GRAND

SINGLE CIRCLE TO A WAVE,  
SCOOT CHAIN THRU (MEN), REMAKE,



MEN RUN, REVERSE FLUTTERWHEEL,  
DIXIE STYLE TO A WAVE,  
SWITCH THE WAVE,  
MINI-BUSY, CENTRES RECYCLE,  
DOUBLE PASS THRU, TRAIL OFF,  
PASS THE OCEAN,  
QUARTER THRU, MEN RUN,  
RIGHT & LEFT THRU, HALF SASHAY,  
TOUCH 1/4, WALK & DODGE,  
RIGHT & LEFT GRAND

HEADS SLIDE THRU & SPREAD,  
TOUCH 1/4, TRANSFER THE COLUMN,  
QUARTER THRU, LADIES RUN,  
CROSS OVER CIRCULATE,  
CENTRES REMAKE,  
ENDS CIRCULATE, TURN & DEAL,  
(FACING) RECYCLE, SLIP, RECYCLE,  
SWING THRU, IN-ROLL CIRCULATE,  
QUARTER THRU, MEN FOLD,  
DOUBLE PASS THRU, ZIG ZAG,  
RIGHT & LEFT GRAND





# THE Final WORD

## At Least For February

2021 will be a fairly quiet year here in Australia for Square Dance Weekends, Festivals and Conventions. While there may be some in the latter part of the year, depending on restrictions regarding numbers with the COVID-19 regulations, a large number of dances have already been cancelled.

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

In NSW, our State Convention in Gloucester was cancelled, however we are looking at a bright 2022 with our State Convention back in full swing at Wentworth Falls, in the beautiful Blue Mountains. This is the same venue (same committee as well) that had originally planned the National Convention there in 2020 that had to be cancelled at the last minute. As all the plans, decorations, major work etc., had been done, it was just a matter of transferring. The venue is still the same

Blue Mountains Grammar School, but the date is now first weekend in October (this is a holiday weekend in NSW – first Monday in October)

KEEP THIS DATE & COME AND JOIN US FOR WHAT SHOULD BE A FABULOUS WEEKEND! The area has an amazing number of attractions for tourists, from the outlook at the Three Sisters lookout, to the Scenic World Skyways, inclined railway, walks, the Falls, plus so much more! .

Stay Safe  
and well and  
have a great  
2021!!

Cheers,  
Barry



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

## **BTM Website Update**

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

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

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

Here is the direct link:

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

Cheers - Barry

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

### ***Educational Programs***

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

### ***Dance Recordings***

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

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

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

# Appendix of **UPcoming** EVENTS



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

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

Also check out the “What’s on in Australia” Caller Calendar  
**Dates to Remember** on the front Page.



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

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



**The NSW STATE SQUARE DANCE CONVENTION**

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

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

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

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

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

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

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

**BLUE MOUNTAINS GRAMMAR SCHOOL, WENTWORTH FALLS**

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

Look no further – come to the Blue Mountains in NSW



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

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

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

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

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

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

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

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

(2011) \$35 - (2012) \$35 - (2013) \$35 - (2014) \$40  
(2015) \$55 - (2016) \$80 - (2017) \$95 - (2018) \$135 - (2019) \$160

**or - all nine Previous Editions (204\* tunes) for \$625**

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

**Special REVISED 'Super' Deal:**

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

**Reduced  
2020 prices!****(only...) \$750!!****Reduced  
2020 prices!**

**Contact: Paul Bristow: [paul@stingproductions.co.uk](mailto:paul@stingproductions.co.uk)**  
for more information about Regular Membership and/or to purchase these Editions

# MAKE THE TRANSFORMATION



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

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

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

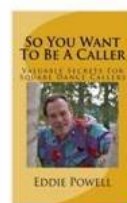
It takes action, practicing the right way, and  
becoming ready to market yourself. It took time and  
practice as a dancer to learn the moves, the same is  
true of calling.

**Think About It**

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

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

**Enroll  
Now**



**Eddie@EddiePowell.com**

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

# RIVERBOAT RECORDS



*Square  
Dance  
Music*



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

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

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

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

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

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

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

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



# Square Dance Gifts & Merchandise



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

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**Our Website:**

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

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Square Dance Gifts and Merchandise



## **Kip Garvey – Central Sierra Caller School ONLINE**

### **The First Online Caller School**

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

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

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

To register or find out more information about Kip and the Online Caller School to [www.kipgarvey.com](http://www.kipgarvey.com) and follow the links.

# A&S Record Shop



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

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

- Aussie Tempo,
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- CBarC, 7C's,
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SHOP AND I'VE BEEN A CALLER FOR 45 YEARS WITHOUT A BREAK.**

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

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

### VENUE:

Malak Community Centre  
13 Malak Crescent  
Malak 0812 NT

Sponsored by:  
Yorke Promenaders  
Diggers Delights  
TAWs - Sth Aust

## Darwin Fun Dance

### DATES & SESSIONS:

*Saturday 26th June 2021*

Evening Session 7:00 - 10:00 pm

*Sunday 27th June 2021*

Evening Session 7:00 - 10:00 pm

Australia

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

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

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

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

### CONTACTS:

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

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

### PRICING:

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

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

Proceeds will be donated to the National Society Promotions Committee.



# BECOMING A SQUARE DANCE CALLER

by Bruce Holmes



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

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

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

Join Us Down By The River



71st National Square Dance Convention®  
Evansville, Indiana

**Pre-Registration**  
**71st National Square Dance Convention®**  
"Join Us Down By the River"  
Evansville, Indiana  
**June 22-25, 2022**



Register now for the **71st National Square Dance Convention®** in Evansville, Indiana. Your early registration helps to defray preparation cost and gives you free admittance to the Saturday evening dance at the Pre-Convention on March 13, 2021.

**This form does not include selection of hotel, tours, meals, and additional convention choices.**  
**In early 2021 you will receive information about these offerings with instructions for making those selections.**

Please complete the form below and send it along with your check or credit card info to:

**71st National Square Dance Convention®**  
2820 Alexandria Pike, Anderson, Indiana 46012  
Email: [registration@71nsdc.org](mailto:registration@71nsdc.org) Website: [71nsdc.org](http://71nsdc.org)  
**Registration Information: (765) 662-2553**

**Please Print Clearly**

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

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

Amount Paid (US Currency Only) \$50.00 each x \_\_\_\_\_ = \$ \_\_\_\_\_

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

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

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

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

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

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

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

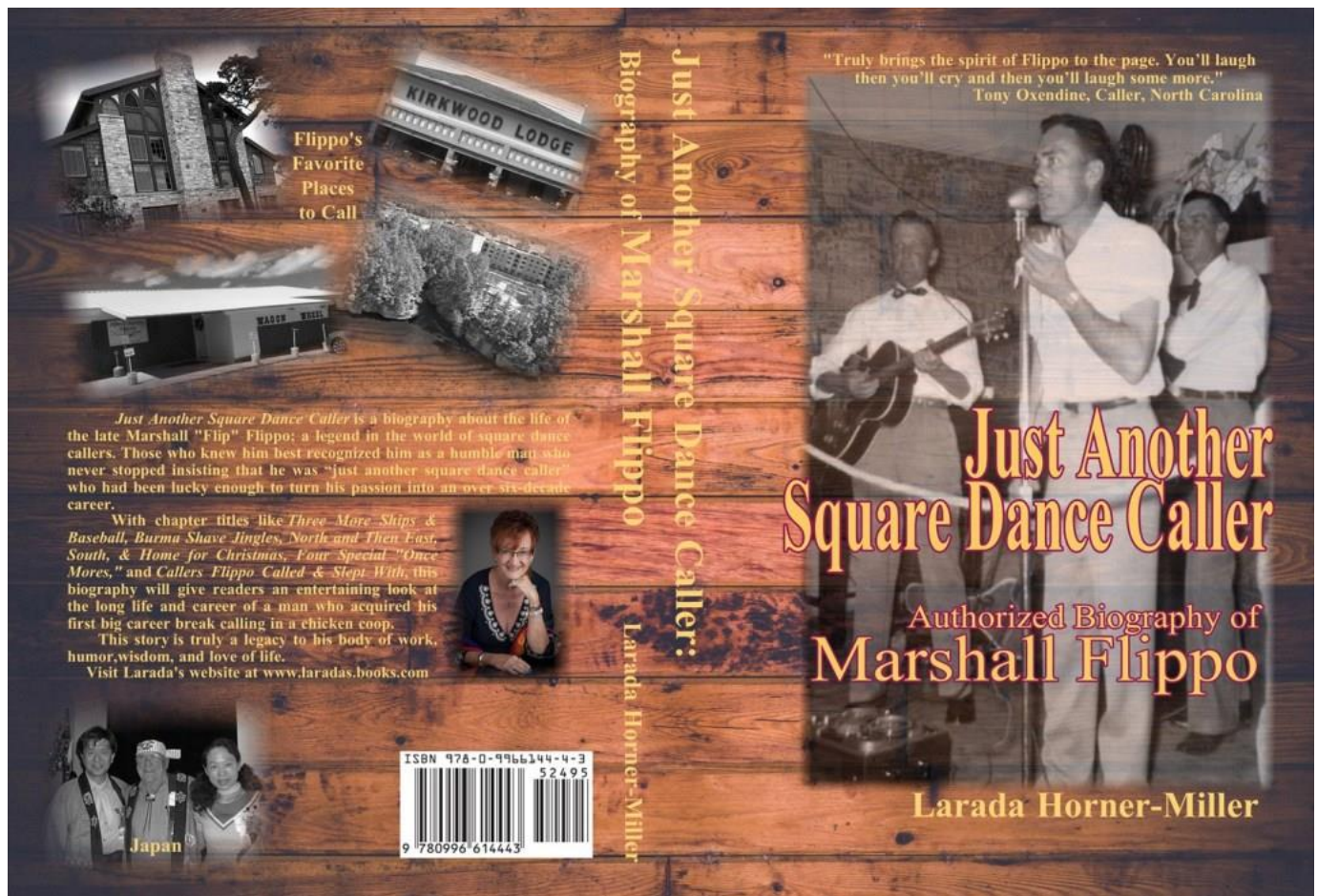
Convention Badges required for entrance to all Convention Activities.

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

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

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





To order contact Larada Horner-Miller  
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# Northeast Callers School 2021

Programs for Beginning and Experienced Callers



**Ken Ritucci**

Massachusetts  
(Callerlab Accredited Caller Coach)

## SPECIAL GUEST INSTRUCTORS:



**Bill Harrison**

Maryland  
(Callerlab Accredited Caller Coach)



**Ted Lizotte**

New Hampshire  
(Callerlab Accredited Caller Coach)



**Bear Miller**

Colorado  
(Callerlab Accredited Caller Coach)



**Kip Garvey**

California

**OCTOBER 7-11  
2021**

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

## TWO LEVELS OF PROGRAMS

### Beginner

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

### Experienced

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

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

Ken Ritucci has 46 years of calling experience.

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

# School Information

## Cost:

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

## Program:

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

## Lodging:

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

## Food:

Several local restaurants available with good food at reasonable prices.

## Location:

Off Exit 78 from the Massachusetts Turnpike.

## Additional Info:

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

## POINTS OF INTEREST

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

### Key Benefits of this School Include:

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

### Topics of Discussion:

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

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

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

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

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

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

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

Make checks payable to:

**Northeast Callers School • Ken Ritucci**

132 Autumn Road • West Springfield, MA 01089

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

Canadians please remit U.S. funds

