



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

January

2022  
Happy New Year!

**DATES to REMEMBER**

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

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# ON THE INSIDE

*With Barry Wonson*

## THOUGHTS

Well, here we are at the start of a brand-new year...2022! I know that I speak for everyone in hoping and praying that it will present a better future for our Square Dance activity.

As I write, here in NSW we are getting around 20,000 new cases of Covid a day; masks are back, as are space restrictions, however these will not (we hope) restrict square dancing. The usual strange & contradictory restrictions will be in place....we have to wear masks to enter the hall; we have to wear them and remain seated between tips, but not when dancing! Dancers must keep well apart when not dancing...but okay to be close and in physical contact when dancing!

We live in strange times indeed!

## OUR CHRISTMAS PRESENT

Christmas 2021 was quite special for us as it was the first time, we had the whole family for Christmas Day. Our daughter Amerie, partner Brendan, grandson Ronon, Sue and I were joined by Alessa and partner Madison from Queensland.

This is always a hectic time; lots of chatter as we have not been able to be together for such a long time.

We always have two large Christmas trees in our house – one in the front lounge room (the Disney tree with hundreds of Hallmark and other decorations) and a second one in my theatre room – this is the SF one, with over a hundred Star Trek, Star Wars, and other Sf related Hallmark ornaments. Usually, the front one is

where we put the presents. This year, there were just too many, so we had to use the SF tree and stack presents behind up to the wall. This is always a great time, with surprises galore, lots of laughter and joy. When it came to the final two presents...both from Alessa to Sue and me, and for Amerie, we received a shock. Inside each present was a card and photo, advising that this was just a notification of the actual present arriving from Alessa around 27<sup>th</sup> July!! A grandchild! This news sent us round the moon; Amerie jumped for joy for her sister's news, and I was in tears...of joy also!

Sue did not say that much, just smiled and grinned a lot...as she already knew!! But she never let on to me at all! Alessa had asked her not to tell me as she had wanted to give this news as a special present for me. It truly was a wonderful way to find out.

## 2022 for Sue and me

Last month we decided that, with some international travel opening to us, that we would look at some travel plans for 2022. We already had a credit for our cancelled China trip on 2020, so we put that toward another visit to Singapore in October this year.

Singapore is one of our favourite places...we have been there twice previously, once for 7 days and second time for 10 days. We are not ones to laze around a pool so are out sightseeing every day. While Singapore is a small area, there is still a huge number of places and attractions that we have not seen. This time we are staying in two areas....firstly for 4 days in central



Singapore and then moving to Sentosa Island for the final three days. We are both looking forward to this escape.

We also have a 3-night visit to Sydney booked at the Park Regis Hotel. This will allow us to see the musical 9 TO 5 at the Capitol theatre.

Later this month we head for Queensland to spend two weeks visiting our daughter Alessa and partner Madison.

Of course, Sue and I will also be traveling to Queensland a number of times this year...in April and again in July for the arrival of the baby. Plans are flexible but I cannot see Sue not wanting to head north on a regular basis.

We are also looking at the possibility of a week in Phuket around September or November. We have our State Convention in the Blue Mountains first weekend in October so have to work around that.

As you can see, 2022 looks like being a very busy year for us!

## **INSIDE**

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

We try to aim at continuously improving what we present in BTM each month and your comments are always most welcome. Much of the information presented is a direct result of input from subscribers. If there is any particular topic that you want to see, just send me a message : [bjwonson@gmail.com](mailto:bjwonson@gmail.com)

As usual, this month, we have some great articles and submissions from authors all around the globe. Paul Bristow is with us again with the latest parts to his caller-training sessions. David Cox presents his teaching order based on his notes from last month.

Dr. Allemander is with us again offering profoundly serious advice to some profoundly serious problems!

Jerry Reed presents information on what is happening with the ARTS organization. From Simon Kelly an interesting look at the early days of square dancing in the UK and one of the leading lights of the day.

Back in August last year I started writing an article on body flow, however for a number of reasons I decided to wait for a while to publish it. I have added quite a bit to the original and it is included in this issue.

Choreography pages this month feature lots of interesting ideas – more equivalents (for some common sequences with Walk & Dodge); a different way to use Circle to a Line, more Plus, Advanced and Challenge ideas..

I noted last month that my latest Singing Call 'SKYE BOAT SONG' is now available! It took more time than usual to get this ready for sale, but it was worthwhile. This song was done as a promotion for BTM in order to raise some much-needed funds for purchases we made in 2021 (and now have to pay for) – new desktop computer, full MS Office, conversion programs, mail programs and other bits...all purchased solely for creation of BTM. The laptops I had were just too old and would not take any new upgrades and were just too slow. Even my SD laptop (dedicated purely for calling) is still running Windows XP (and that is the newest one...the oldest is still on Windows 95!).

As I noted last month, this is a last-ditch effort for us. I have resisted the urge (and push from others) to charge a subscription fee for BTM. I have always wanted to just share the information freely to callers all over the world, but it does cost money and time. Time – I have plenty of; money – not so much.

If every current subscriber just purchased SKYE BOAT SONG thru then that would be enough to cover what we have spent, and what we owe on the equipment.

While there have been some sales, there could be a lot more.

Some callers have kindly sent donations to keep BTM up and running (I especially thank Jon Jones, Deborah Carrol-Jones, and Ed Foote) and these have been greatly appreciated.

As it is I see that your purchase of SKYE BOAT SONG is your subscription fee. This way not only are you getting the benefit of information from BTM each month, but you are also getting a piece of music that can be used to enhance your calling program. All this for just \$8.00US. When we had lots of Note Services all those years ago, all were on a paid subscription basis....each no longer than 12 pages each month. The usual on BTM is about 50 pages a month.

35 years ago, callers were paying over \$25 in yearly subscription fees....that would equate to over \$100 today.

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

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

Payment can be made via PayPal using the above email address.

Upon receipt I will send all files (Final Instrumental version, earlier variations, cue sheet, vocals).

We hope to have a link on our website in the short term for Skye Boat Song and all the other SD music we have released.

### **BOB SHIVER**

As many of you know, Bob suffered a stroke on Christmas Day. After a short stay in hospital, Bob passed away last week. He was a great friend over many years, and we will all miss him greatly.

More on Bob on pages 13 and 14.

I hope that you can find some interesting and useful information in this issue.

*Cheers*

*Barry*



# SELF-IMPROVEMENT

## Part 20: QUALITIES OF A PROFESSIONAL

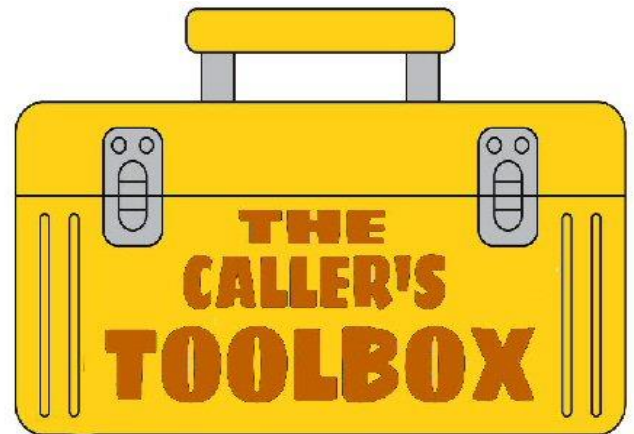
By Paul Bristow

Any individual who “picks up the microphone to Call” should act in a professional manner. I have heard it said that a professional is “anybody who takes money, for providing a service”; I believe it to be much more than that. Whenever you accept the trust of a group of Dancers: i.e., Call for them, you are entering into an agreement to provide the most professional presentation that you can. You could think of it in these terms: a Dancer will have invested a lot of time to meet all the obligations necessitated by life - e.g. working (to earn money to pay the bills), carrying out any responsibilities to their family and friends, taking whatever actions are required to keep their home and lifestyle up to a reasonable standard. All of this will leave a small amount of time, to do whatever they wish. I firmly believe that the most valuable commodity, any individual possesses, is their “Free Time;” if they choose to “spend” it Square Dancing to you, they deserve the very best that you can provide!

You must appear as a professional. Work towards enhancing your value in the “marketplace” by improving all aspects of your calling. Quite often decisions about Callers are made on the basis of the least objectionable Caller. “He is a good Caller but ...”. Try to get rid of all your “Buts”.

### **BUSINESS SIDE OF CALLING**

Calling is a business, reliant upon accurate and effective communication; keep records of all of your obligations - who contacted you, what was agreed,



dates, venues, starting (and finishing) times etc.

If you agree to call a dance you have entered into a contract, whether the agreement is in writing or spoken, whether a formal contract is signed or simply a “handshake” or “verbal” acknowledgement, it is still an agreement - in principle - that you must honour; if your approach is too casual, you may run the risk that a misunderstanding might occur; follow a few simple rules to safeguard yourself:

1. Maintain an accurate Diary of Bookings. If you operate more than one calendar, make sure they are all updated when any changes are made; whatever happens: Do not get double booked.
2. Assuming that the enquiry comes via telephone (or via a one-on-one conversation), make a note of the agreed points, and get these confirmed in writing (or by e-mail); this written reference will provide you with the details that you need, closer to the date of the booking. When you receive the written confirmation, check the content and - if asked to

reconfirm - make sure that you do, then file the confirmation-agreement/contract where it may easily be found.

3. In the event of any problems arising, which may prevent you fulfilling your obligations, or if the Group decide to cancel the booking - contact the Group concerned. If the problem is from your side, acquaint them with the details, if possible, offer to assist in locating a replacement Caller. If the problem is from their side, be prepared to negotiate with the Group, giving consideration to the circumstances; the safest recourse is the contract which should stipulate cancellation fees.

In order to assess the viability of the business that you embark upon, as a Caller, you must maintain accurate records and accounts, to safeguard your own interests. In most cases this is also an ethical and legal requirement. Many Callers do not keep accurate records, especially of expenses and they believe they are covering costs (or making a profit), whereas - in reality - most Callers will be lucky to meet all their expenses; for example: the true cost of travelling by car is more than just the petrol.

You should keep every receipt and take the time to record the details of your expenses; ensure that everything is included and at the correct rate. Similarly, maintain accurate records of the income that you receive for Calling. If you are popular and become a successful Caller, you will need to declare your income and expenditure to the Inland Revenue. If your regular income from Calling is high enough, you would be wise to engage an accountant - to help you prepare your tax return.

### **HOW MUCH SHOULD YOU CHARGE FOR CALLING?**

There is an old adage that states: "Price is what you pay, Value is what you get". There is nothing wrong with an individual Caller looking for a fair return for what they have to offer; nobody could deny that you have the right to "capitalise on talent". However, in view of the present "low number of dancers" situation, you should be aware of what the market will bear - but - be careful to include the true costs which you face as a Caller. Consider all offers carefully and - if either party doesn't like the first offer - be prepared to present (or consider) a counteroffer; be prepared to compromise. Hopefully, the "Supply" and "Demand" criteria of both parties will coincide at an acceptable price.

If you are a newer Caller You need to be careful not to fall in to the "trap" of selling yourself cheap or even working at a loss; whilst it may be an "investment" to discount your price, in order to break new ground, agree a realistic long-term pricing structure, that will gradually rise to a realistic level.

If you are a more experienced Caller, you might work on the principle that: if the goods or service is of excellent quality, the best of its kind and without equal, you can charge any price; if you are sure your price is right, stand by it - but be certain that you are in that "excellent quality" category - and remember, if you are the "Rolls Royce" of Callers, that very few people can afford a Rolls Royce!

### **PROMOTION - OF ONESELF (AS A CALLER) (an aspect of Communication)**

Sometimes, the difference between getting a booking (or not getting a booking) - or - for a newer Caller - the opportunity to be asked to Call a tip that might lead to a regular guest spot, so you can practice, will depend upon



whether or not people know who you are and what you are able to do.

If you are a new Caller, the best way to let people know that you are looking for opportunities to Call, is to tell them, spread the word and look for chances; ask your club Caller if they are aware of any places where opportunities may exist, join the SDCCGB and attend the local RCA meetings to network with the working Callers; do not be afraid engage them in discussion, to promote yourself.

More experienced Callers will benefit by having business cards, handy and by having copies of any flyers for dances where they are Calling, available to give out, or display, at events that they attend; even advertising their regular club etc. may be effective. It is not wrong to promote yourself. One question which you would do well to ask yourself is: "How easy am I to contact?"; where does your Address/Telephone Number/e-mail appear? If you were the Club Secretary - who had been asked to book you to Call a Dance - how would you set about contacting yourself? It is astonishing - the number of Callers whose contact details are difficult to find; take every opportunity to advertise and promote yourself and to ensure that as many people as possible have access to your contact details.

Quite often the difference between being asked back - or not, will depend upon the simplest things, take your time to be polite and thank those who have booked you, be complimentary regarding the organisation and preparation, give praise where praise is due, both over the microphone and on a one-to-one basis. Above all be sincere - make sure that people remember you for the right reasons.

### **PROMOTION - OF SQUARE DANCING (another aspect of Communication)**

As time goes by, opportunities will occur - or can be created, when you can promote the activity i.e., sell the idea of Square Dancing to members of the non-dancing public. Obviously, you need to seek these out and do all that you can to "capitalise" on such eventualities. You should be proud to be a Caller and comfortable with the idea of your family and friends knowing about your involvement with Square Dancing. In addition to this you should take the time to consider how Square Dancing may best be presented to attract new dancers - emphasise the health, social and fun aspects. Work with your Club (or Clubs) to discuss advertising, demonstrations etc. and make sure that you build on these opportunities - by handing out details of any beginner classes etc happening in your area.

## **PART 21 – QUALITIES OF A PROFESSIONAL**

### **HOW MUCH SHOULD YOU CHARGE FOR CALLING? (more thoughts on the subject...)**

There are a great deal of ideas about the best methods that you should use, in order to decide how much to charge for Calling; here are a few ideas that I have encountered, concerning determining

that most "thorny" of subjects: how much to charge:

On the subject of One-Nite-Stands (as they used to be known), the suggestions made include: check to see how much a Disco charges for an evening in the area where you live - you might also look at other "entertainers" that might be



considered as your “competition” for groups that offer occasional evenings of family entertainment (e.g. PTAs, Scouts or Guides, etc.). Find out what they charge

One suggestion about One-Nite-Stand charging (given by a Caller who was very successful in that category): “think of a fair number that covers everything, including your talent – and DOUBLE it”! Callers (especially newer ones) often under-value themselves by charging unrealistically low prices, once you have done that you may find it very difficult to increase your charge to a realistic level.

To quantify how much you are worth is an almost impossible task. Most Callers will under-value their worth, whilst a few will overvalue it. To establish a true relative index, you need to adopt an objective viewpoint. It is very difficult to be totally objective about your personal value; however, here is a paradigm that you might find helpful: What you are selling is the time that you should be spending at home, in the company of your family, who (undoubtedly) look to you as an important, (probably integral), part of their lives; you are (in effect) trying to place a value on the importance of those members of your family that are most dependent upon you - to them this time is priceless!

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**ETHICS** – an essential demonstration of the Professional Qualities of a Caller - is shown by their personal adherence to, interpretation of and commitment to a Code of Ethics. CALLERLAB in its early days produced such a code, which has subsequently been adopted by National, Regional and Local Caller associations. As a member of SDCCGB, you are obliged to follow the CALLERLAB Code of Ethics, this is a condition of SDCCGB’s affiliation to CALLERLAB.

## **So why do we need a Code of Ethics?**

Ethics is one of the “Essential” topics on the CALLERLAB Curriculum Guidelines - the basic document for training Callers (both experienced and new). It is included amongst the “Essential” Topics for good reasons and over the next three pages, are shown documents that relate to this subject: (1) The current version of the CALLERLAB Code of Ethics that has – recently - been revised to include a section on “FINANCIAL RESPONSIBILITY” and (2) following that is an item-by-item explanation of all of the sections of the CALLERLAB Code of Ethics; the first four paragraphs and the explanations of the first eight sections are reproduced, with permission of GSI from the GSI Syllabus, the final two paragraphs have been drafted by myself to cover the most recently added sections of the Code.

Ethics is not a “popular” Caller School topic, quite often it is consigned to simply being included in the written syllabus, which is - in itself - a part of the School curriculum - but a presentation on the subject of Ethics is very rarely included in a School’s schedule. This is really unfortunate, as an understanding of the contents of the Code of Ethics and reasoning behind the items is essential. The specific items tell everybody what they can expect from a Caller and what Callers they can expect from other Callers. These items effectively set the standards by which all Callers will be judged.

Please take the time to familiarise yourself with the content of these documents and remember that they have been published for all to see as a statement of the “covenant” that exists between Callers and all parties with whom they might interact, they are a statement of our personal integrity.

## PART 22 – QUALITIES OF A PROFESSIONAL

### LEADERSHIP

If Ethics is the absolute “least popular topic” on a Caller-School Curriculum, the next “least popular” topic (most probably) has to be Leadership, Callers - i.e., students at a School - would much prefer to study (almost) any other subject. However, this is one of the Essential Topics required to be taught by the CALLERLAB Curriculum Guidelines and it is there for a reason; this is well explained in the following two paragraphs (taken - with permission - from the GSI Syllabus):

*“The leadership role for the caller is inevitable. Once one picks up the microphone and starts telling people what to do and how to do it, s/he is leading. From that moment, people look to the microphone holder for guidance, and are acutely aware of how s/he dresses, speaks, acts and dances. It is for this reason that leadership by example is so important. Regardless of what a caller may verbalize, his/her actions say, “Do as I do, not as I say”. Caller/leaders must practice what they preach.*

*The effective square dance leader must recognize and play a number of distinct roles, from teacher and confidant to commander and disciplinarian. The trick, of course, is to know when to play what role. This is not to suggest that leadership consists of play-acting. Phoniness and lack of sincerity in a leader are quickly perceived, and his/her effectiveness is destroyed. A sincere interest in and liking for the people s/he works with will permit the leader to assume the various roles naturally and honestly.*

However, you view the idea of Leadership, it is important to understand that Callers are looked up to as

“Leaders” they should aspire to - and they must “measure up” to - that status; it will be necessary - for the good of all concerned - that the Caller should take on a Leadership role in many situations. In general, the burden of responsibility that rests upon the shoulders of any Caller, in their role as a leader, is colossal; Callers need to know how to recognise and how to deal with these challenges.

Leadership can be described as: the ability to influence the behaviour of others in order to achieve some mutually desired outcome i.e., to lead people in the direction that they wish to go. Effective Leadership is very often regarded as the “glue” that holds the Square Dance activity together.

### RESPONSIBILITY

Primarily, you are responsible for ensuring that each dancer receives the maximum possible return on the investment of their “free time”, which is - as stated previously - their “*single most valuable commodity*”, you must ensure that you have properly considered (and prepared for) every situation that you are likely to encounter when you are Calling.

You are (of course) the “Leader of the Dance” (historically referred to as the “Dance Master”); all aspects of the success of the Dance are within the “Duty of Care” that you are obliged to provide to all of the Dancers, event organisers and other Callers present. This applies whether you are Calling the whole dance, or just a single tip, which - by default - includes even the most simple “have-a-go” situation. Any individual, who picks up the microphone to “have a go” at Calling, must understand the extent of their responsibility - and the task of ensuring that a “have-a-go” Caller understands

this responsibility, falls to the person who makes possible the opportunity for them to “have-a-go”.

## **CALLER TRAINING**

At a Caller-School, Leadership is usually covered in a Presentation by a member of the Caller Coaching Staff, during which the subject of “good leaders” and “bad leaders” will be discussed. On a personal basis, I like to refer to the recognised good leaders that exist in the local Square Dance community, in particular Callers who - by virtue of what they have done outside the simple requirements of a Caller - stand-out as leaders. There is an old adage that states “a good person is one that will do the right thing - even when no one is there to see them do it”; this type of individual will always be considered to be a good leader - i.e., someone who steps up, when needed.

Some schools also present the group with practical exercises, by using written scenarios wherein a “problem” is presented, and the students are asked to determine the most effective resolutions - i.e., the best method to use - based on Leadership criteria - to resolve the problem (or problems).

## **PROBLEM SOLVING**

As a Leader, from time to time, you may well be expected to display the wisdom of Solomon and the patience of Job in order to resolve a problem. Be careful not to appear unconcerned when people bring a problem to you. Remember that they feel the problem merits concern and you should accept this whether or not you feel it is justified, also bear in mind that it is a significant compliment to your leadership skills that the individual is prepared to request your assistance. Listen carefully, define the problem, keep an open mind and finally - sell the solution.

You might be asked to respond to many different types of problems; if someone presents you with a problem decide into which of the two criteria, shown below, it fits and then deal with it accordingly:

**URGENT PROBLEMS** – requiring immediate action - e.g., “the building is on fire” or “someone needs medical attention”. Here you should take charge and ensure an effective and safe response; as a leader, you should have already established the potential action to be taken for these situations.

**LESS URGENT PROBLEMS** – requiring action of some type - e.g., “where are the drinks?,” “who is selling the raffle tickets?.” You can refer these to someone else to resolve - but you need to know who the “someone else” is - knowing “who is doing what” is part of your leadership role.

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### **Here are a few “Bullet points” that might be useful to consider, on the subject of Leadership:**

- When you become a Caller, like it or not, you become a Leader, there is no escaping the fact. You will be on display and under scrutiny; the only question remaining is what sort of Leader you will be? As a Leader you must be sensitive to the needs of your group and the Square Dance activity, and you should try to establish what both expect from you.
- No one can demand respect - it has to be earned; if your attitude is both conscientious and sincere, if you are honest, reliable and as far as possible on good terms with most people you will earn their respect. If you help them to succeed in achieving their personal/individual goals (associated with Square

Dancing) you will be considered a good and effective Leader.

- People will not follow a leader who lacks confidence. No matter how nervous or uncertain you may feel, when you walk on stage and pick up the microphone you must appear to be "in-charge" and confident. Ideally this "self-assured" outward appearance should extend to your off-stage persona, thus you will generally serve to endear people towards you as a Leader.
- Avoid arrogance and officiousness. The more aggressive you appear; the less people will wish to follow you. Square Dancers are there by choice and will only continue to want to dance to you if they find the experience enjoyable. Try to develop the idea that you are all going to have a good time together - i.e., all that the people have to do in order to

have a good time, is to place their trust in you and your skill as a Caller (i.e., an effective Leader of the Dance).

- When you speak with people, listen carefully to what they say. Avoid taking any criticism or opposing viewpoints as a personal attack, don't "over-react." Always display a positive mental attitude and try to inspire people to adopt a similar state of mind. Encourage people by your comments and motivate them as far as possible to succeed and to enjoy their success.
- A good Leader is loved. A bad Leader is feared. Set an example by your actions: diplomacy, tolerance, patience, and reactions. But do not put on a "false-face" instead work at improving yourself in these areas and then lead by example.



*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.*



# SINGING CALL DIARY

## SKYE BOAT SONG

JANUARY 2022

### **SKYE BOAT SONG BTM 001**

This Singing Call has taken some time to get ready, mostly due to Covid not allowing us to dance for much of 2021. All my vocals have been done at a live dance, and we have not had too many of those this year!! The cost is \$8.00. For this small price, you will receive the Instrumental, Vocal version, Cue Sheet. You can use PayPal to pay (transfer to [bjwonson@gmail.com](mailto:bjwonson@gmail.com)).

Where in the past, I have used music by Jeff Van Sambeeck and Shindig, this time the music is done by a well-known and respected Australian musician – Mark Tinson. Mark also created the music for many releases on C Bar C and Seven C's labels

## **BTM NEEDS YOUR FINANCIAL ASSISTANCE**

2020 and 2021 have been difficult years for us all. While we have had few dances, Behind the Mike Magazine (BTM) has been maintained as a *free* monthly service to anyone interested. Notwithstanding, it has taken its toll on us, both timewise and financially. In the last year I have had to buy a new computer as well as a number of programs in order to create a better BTM for all you guys out there.

Originally, I just started out with a second laptop. It was not new and was still running Windows XP! The version of MS Office was from 2007. While it served a purpose for some time, it ended up being too slow and thus an upgrade was needed.

The laptop itself was unable to be pushed further, and therefore a new computer (this time a desktop) was necessary. Of course, this also meant that old programs had to be upgraded and re-purchased. All of this cost money. Normally I would have covered this through our regular dances, but with the last 2 years that just did not happen. For me, my only income is from our square dance clubs, so things have been a bit light on for some time. We are not starving, or going without, but things are far tighter than normal.

I have every intention of keeping BTM as a free service, however, I do need to replenish the expenditure that this has created for us.

To this end, the Singing Call SKYE BOAT SONG has been done as a pure money raiser for BTM.

My request to you all is this: **PLEASE PURCHASE SKYE BOAT SONG.**

This will keep us afloat and guarantee that BTM will keep on moving forward. The cost of the music is just \$8.00. It is really not very much, and not only will you be assisting in keeping this publication on track, but you will also be getting a great piece of music (vocal is not so great

At the moment, the only way to purchase is directly from me by sending me an email. I will then reply with PayPal payment details. You will get from me the instrumental, vocals (2), cue sheet AND some of the earlier versions (different leads, endings, etc.) You can email me at: [bjwonson@gmail.com](mailto:bjwonson@gmail.com)

If every subscriber purchased this singing call, we would have enough for any future upgrades to the computer

system. Over the years we have been writing and publishing BTM, not only have we been able to give all callers informative, educational, and entertaining articles and choreography, but we have also given a number of free Singing Calls as part of the overall service. I really believe that what is being asked is a small price to pay for what we have given in the past (and for the future), and a great piece of music as well.

Up until Bob Shiver passed away, our music has been supplied through his A&S Record Shop. Currently all the music that I have released will now be available directly from myself. The label numbers will revert back to my original KTM label. This will take some time to set up, and I will keep you informed as to progress.

Many thanks for your understanding and your assistance,

Barry

## BOB SHIVER

It is with great sadness that I have to inform everyone of Bob's passing this past week. As I write these notes (13<sup>th</sup> January) his funeral will be taking place in Warner Robins. Bob suffered a stroke on the evening of Christmas Day. After a hospital stay, where internal damage was discovered, Bob passed away on Monday 10<sup>th</sup>.

Just about every caller had some form of contact with Bob. He had been involved in music production and music sales via his A&S Music site for many years. Bob was truly unique in dealing with customers. Any order was always sent along with a personal reply. Every single reply included a note of thanks for the purchase and the support of the SD music industry. Communication was always welcomed and answered.

I began dealing with Bob about 15 years ago. Our initial correspondence deepened over the years, and he became a friend and confidante. We discussed many topics, both to do with our SD activity as well as many areas beyond. Rarely a week went by without our discussions.

When I made the decision to start producing my own music for SD, I discussed it with Bob and sought his advice as to the best ways to promote it. He offered to present my music on his website and promote it with his regular newsletter. I created my music label (Kangaroo Team Music) and did all the necessary work to get it ready. Bob suggested that it may be easier to use his A&S label for releases that my own, as it was easier to add to his newsletter.

He told me that, even though tracks would be released under the A&S label, the ownership was still retained by me. This was an incredibly generous gesture from Bob...even the financial arrangement was more in my favour than usual....but this was the sort of guy he was...generous to a fault.

When it came to Skye Boat Song last year, he offered to put it on the website, advertise it and give me 100% of the payments (outside of PayPal fees). Again, a really wonderful gesture.

To give you an idea of the sort of guy that he was...Sue and I are Disney buffs, as well as collectors of movies on Blu Ray, Boardgames (serious games not the kiddy stuff) and other movie related items. For years, I had been trying to get Blu Ray movies that Disney only release as parts of its movie club. They will not ship outside of the US. Bob offered to join the Disney Movie Club (just to get movies for me). He would purchase and I would send him the money via PayPal and then he would wait until there were quite a few before sending them out. Sounds simple, but the DMC operates on a monthly purchase system...along with a fairly continuous stream of offers. Bob still had no problems as he would send me every bit of communication from them...this is a fairly big deal, as if a reply is not sent to DMC, then items on offer automatically sent and taken from his credit card. Anyone who has ever dealt with them understands the amount of stuff received. Bob sent everything to me, awaited my reply and then advised DMC. A lot of back-and-forth work. He also had to phone them a number of times with questions..again above and beyond!

Mind you, Bob also knew that there were some games and other bits that I could not get here in Oz, so, naturally, he offered to get these as well. He would

keep these and send along with movies etc. This is a big deal. Yet, Bob was the one to jump in and offer to help wherever and whenever he was able.

My knowledge of Bob's early life and career is somewhat sketchy. I understand that he grew up in the Warner Robins area. He and Marie married young. In his early years he made the decision to enlist in the Air Force and began calling while he was stationed in Spain. After relocation to Greece, he called for the local club and was the key player in its great success.

When his tours were up, he and Marie went back to Warner Robins, where as well as calling, he was involved in, and did maintenance work for his local church. He and a friend purchased the SD music shop. When his partner retired, Bob continued to run the SD business of A&S Music.

Bob's success with A&S is legendary. Until his passing, it was really the only SD shop that was totally focused on supplying all music to callers all over the world. Bob not only sold a number of labels as Mp3 files, but he also supplied CD's and even 45's. His stock of vinyl is probably the largest in the world.

We all hope that maybe someone will be able to continue this unique business.

His contribution to our activity has been remarkable. When anyone leaves us, there is always a gap; in Bob's case it is not just a gap, but a gigantic chasm.

Everyone that has known Bob over the years has an empty spot in their lives that just will not be filled. He will be missed by all. Our thoughts and prayers are with Marie and his children. He lives in our memories – and those memories will last forever.....

Barry

# MY TEACHING ORDER

BY DAVID COX

*(From Barry: Last Month David presented his thoughts and ideas on teaching a new Learners Class. As a follow-up, here is the teaching order that David uses. It should be noted that David, like many other callers, advises that while this is a basic plane, there are always variables that change the overall plan. Versatility, adaptability, and compromise are always in the mix.)*

## Teaching Order

1. Circle Left
2. Forward and Back
3. Heads/Sides/Corner
4. Dosado
5. Stars
6. Promenade
7. Right & Left Grand
8. Swing
9. Arm Turns
10. Flutterwheel /Reverse
11. Sweep  $\frac{1}{4}$
12. Pass Thru
13. Wheel Around
14. Half-sashay
15. Separate
16. Face In/Out/Left/Right
17. Slide Thru
18. Veer Left/Right
19. Trade
20. Lead Right
21. Bend the Line
22. Double Pass Thru
23. 1<sup>st</sup> Two Left, Next Right
24. Circulate
25. Ladies Chain
26. Right & Left Thru
27. Grand Square
28. Pass the Ocean
29. Extend
30. Swing Thru
31. Run
32. Wheel & Deal
33. Trade By
34. Zoom
35. Touch a Quarter
36. **Single File** Circulate
37. **Split** Circulate
38. **Single** Hinge
39. Walk & Dodge
40. Turn Thru
41. Scootback
42. Ferris Wheel
43. **Cross** Run
44. Fan the Top
45. Square Thru
46. Castoff Three-quarters
47. Spin the Top
48. Tag the Line
49. Recycle
50. Dixie Style to a Wave
51. Centres In
52. Cloverleaf
53. Spin Chain Thru
54. Fold
55. Walk Around & See Saw
56. Alamo Style
57. Box the Gnat
58. Thar Family (30)
59. Star Thru
60. California Twirl
61. Circle to a line



# THE BENEFITS OF GET-OUTS

by Steve Turner

## HOW IMPORTANT ARE “GET-OUTS” ?

Get-outs within our choreography are sometimes referred to as “the icing on the cake.”

The element of surprise is the key and dancers feel a sense of:

**Amazement** (how did the caller get us all home?)

**Curiosity** (how did the caller do that, must have been with mirrors?)

**In Awe** (dancers feeling pleasantly surprised and it also felt great.)

**Admiration** (that was amazing, and we did it!)

**Respect** (this caller has been doing his/her homework.)

**Bewilderment** (I had the feeling the caller was lost and at a point of no return. How wrong I was!)

**Wow** (puts all the above into the one basket)

There are other benefits with using get-outs. When they work, they make us, the caller, feel good.

They give us a sense of achievement without being thought of as a “show off”.

They give us a feeling of having control of our choreography.

Finally, and most importantly, it gives the dancers a sense of achievement, a sense of being on the winning side and being surprised.

Some callers have the opinion that get-outs are something else to remember, “I cannot maintain anymore modules. I have a million things happening in my brain when I’m calling and it’s a miracle and a bonus that I can find their corners!!!”

Some may say “I can sight them out of any situation without having to memorise modules”. These callers may have been doing this for years and have been very successful in how they resolve, however, I wonder if their routines when resolving the square, have that “WOW FACTOR” you get when using pre-organised get out modules?

The question is, when you look at the benefits listed above by using get-outs, why would you not want to experience the WOW FACTOR every now and then.

How to be successful in getting the “WOW FACTOR”.

- ✓ Have a plan of attack. (if it means writing them down to jog your memory, do it)
- ✓ Will it be from a Corner Box, Partner line, Right hand lady box, Etc.
- ✓ Recognise the type of FASR where you can use the get-out.
- ✓ For success, practice and practice the way you need to deliver in presenting the get-out.
- ✓ It is all in the TIMING so keep practising until you get it right.
- ✓ Decide where in the hoedown you will be using the memorised get outs. “You should be home” “Look for your partner Grand R&L. It may be the FINALE to the hoedown. “Celebrate”
- ✓ Keep the modules short and achievable and use them sparingly.

How to make the “ICING ON THE CAKE”

- ✓ Analyse your own “point of resolving” that you use the most of.
- ✓ It may be the left-hand CORNER BOX quadrant. (Heads/Sides Square Thru 4)

- ✓ You may be able to recognise the CORNER BOX in other quadrants.
- ✓ Is it when everyone is paired up in facing lines (PARTNER LINE)?

Whatever it is, focus on using get-outs from that FASR.

Let's assume you are in your comfort zone, and you are working the dancers towards a CORNER BOX to resolve and you can see that a "Centres Square thru 3 to a Left Allemande" will do the trick.

Let's go ahead and Square Thru 3 but replace the Left Allemande with the following;

**SLIDE THRU, PASS THRU, TAG THE LINE, CLOVERLEAF** and "look for your partner" **GRAND RIGHT & LEFT.**  
**(5 CALLS TO REMEMBER)**

To make this successful, timing of the call is the key. Your delivery needs to say CLOVERLEAF AND LOOK FOR YOUR PARTNER in the one breath then call GRAND R&L. This will indicate to the dancers to start looking for their partners whilst executing the Cloverleaf. Emphasising the Grand R&L with a bit of excitement will help you achieve the WOW.

The module would read and be called like this;

**SLIDE THRU, PASS THRU, TAG THE LINE, CLOVERLEAF AND LOOK FOR YOUR PARTNER, GRAND RIGHT & LEFT.** You are home!

This next one can be setup by saying after the Square Thru 3 (to a L.A.) "LOOK FOR YOUR CORNER" **SPLIT TWO @ONE TO A LINE** (now the dancers will be anticipating the Left Allemande and adjusting their body position to execute the command but it's the same adjustment they would make on the call **SPLIT TWO**, hence the body flow is good.

The module will be read and called like this;

**SPLIT TWO @ ONE TO A LINE, PASS THRU, TAG THE LINE**, tap them on the shoulder, when they turn - **BOX GNAT**, change hands - **LEFT ALLEMANDE, GRAND RIGHT & LEFT**, and you are home! **(6 CALLS TO REMEMBER)**

Still working in your comfort zone with "Centres Square Thru 3 to a L.A, here is a finish routine to a Hoedown that will give you the WOW factor.

The module would read and be called like this;

**SPLIT THE OUTSIDE TWO, SEPARATE, AROUND @ ONE TO A LINE**, (note that everyone has their corner beside them at this point in time) **PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, 1<sup>st</sup> COUPLE LEFT, 2<sup>ND</sup> COUPLE RIGHT** (zero module) pause for a second and say, **AND NOW, BOW TO YOUR PARTNER.**  
**(5 CALLS TO REMEMBER)**

### **HOW TO REMEMBER THESE 3 CORNER BOX GETOUTS**

Print this section out and make 3 copies, one for your practice room, one for your car, and one for a room where you spend a lot of time.

**MEMORISE AND REHEARSE YOUR LINES.**

#### **CB GETOUT-OUTS**

1. **SLIDE THRU, PASS THRU, TAG THE LINE, CLOVERLEAF & LOOK FOR YOUR PARTNER, GRAND RIGHT & LEFT.**
2. **SPLIT 2 @ ONE TO A LINE, PASS THRU, TAG THE LINE**, tap 'em on the shoulder, when they turn, **BOX GNAT, CHANGE HANDS, ALLEMANDE LEFT.**
3. **SPLIT 2 @ ONE TO A LINE, PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, 1<sup>ST</sup> COUPLE LEFT, 2<sup>ND</sup> COUPLE RIGHT AND THEN, BOW TO YOUR PARTNER.**



# GET-OUTS

**CB:** SWING THRU, CAST OFF 3/4, BALANCE, ALL 8 CIRCULATE, SWING THRU, CAST OFF 3/4, BALANCE, ALL 8 CIRCULATE, SWING THRU, CAST OFF 3/4, BALANCE, ALL 8 CIRCULATE, BOX THE GNAT, CHANGE HANDS & ALLEMANDE LEFT.

**CB:** SWING THRU, SCOOTBACK, MEN CIRCULATE TWICE, SWING THRU, SCOOTBACK, MEN CIRCULATE TWICE, BOX THE GNAT, CHANGE HANDS & LEFT BOX THE GNAT, ALLEMANDE LEFT.

**CB:** TOUCH 1/4, WALK & DODGE, MEN FOLD, LADIES U-TURN BACK & SWING THRU, SCOOTBACK, MEN TRADE, LADIES STEP THRU, SLIDE THRU, PROMENADE

**CB:** SQUARE THRU 3/4, TRADE BY, TOUCH 1/4, LADIES RUN, ENDS BOX THE GNAT, CENTRES STAR THRU, ALL PASS THRU, ALLEMANDE LEFT.

**CB:** SPIN THE TOP, CENTRE 4 RIGHT & LEFT THRU, FLUTTERWHEEL, SWEEP 1/4, PASS THRU, OTHERS CAST OFF 3/4 & LADIES RUN, SPIN THE TOP, LADIES SPIN THE TOP, MEN CAST OFF 3/4, THOSE WHO FACE – PASS THRU, CENTRE MEN TRADE, CENTRE 4 WHEEL & DEAL, THEN PASS THRU,

OTHERS U-TURN BACK, RIGHT & LEFT GRAND.

**PL:** PASS THE OCEAN, SWING THRU, RECYCLE, RIGHT & LEFT GRAND.

**PL:** RIGHT & LEFT THRU, DIXIE STYLE TO A WAVE, MEN TRADE, LEFT SWING THRU, MEN TRADE, LADIES TRADE, RECYCLE, RIGHT & LEFT GRAND.

**PL:** RIGHT & LEFT THRU, 2 LADIES CHAIN, DIXIE STYLE TO A WAVE, MEN TRADE, LADIES RUN, LADIES TRADE, CAST OFF 1/2, PROMENADE.

**PL:** PASS THE OCEAN, SWING THRU, MEN RUN, FERRIS WHEEL, CENTRES RIGHT & LEFT THRU, THEN HALF SASHAY, ZOOM, DOUBLE PASS THRU, CLOVERLEAF, CENTRES ONLY ALLEMANDE LEFT, RIGHT & LEFT GRAND.

**PL:** TOUCH 1/4, LADIES RUN, PASS THE OCEAN, SPIN THE TOP, LADIES RUN, BEND THE LINE, PASS THE OCEAN, MEN TRADE, RIGHT & LEFT GRAND.

**PL:** DIXIE STYLE TO A WAVE, MEN SCOOTBACK - TWICE, LADIES U-TURN BACK – TWICE, LEFT SWING THRU, LADIES RUN LEFT, PROMENADE.







# BAASDC HALL OF FAME – MILDRED BUHLER

From Simon Kelly

## California Style – from Let's Square Dance March 1997 by Tony Pears



In the summer of 1952, there came to these shores a lady, who, over the course of the next decade or so, was to play a major part in the furtherance of square dancing in this country. I refer, of course, to Mrs Mildred Buhler, then of Redwood City California. Mildred was in contact with the only association in Britain, at the time, the London Square Dance Association, under the presidency of Mrs Nina Wilde.

Many attempts were made to try and involve Mildred in the British square dance movement, but these were resisted, as Mildred felt that she should not influence the British scene. However, all this changed when Mildred witnessed a demonstration of American Square Dancing by a Butlin's demonstration team.

The style presented by the Butlin's team was the hop, skip and jump style, so popular in those days.

Dismayed at the romp presented as square dancing, Mildred decided that the face of British square dancing needed changing and agreed to become involved.

By the autumn of 1952, the square dance boom that had swept the country that year had faded. Halls, once filled to capacity, were now three parts empty. Swift action was needed if square dancing was to survive.

In London, at the end of 1952 a meeting was held between Mildred, Tommy Cavanagh, and Jimmy Morris, to decide on the necessary action. It was proposed that an association of non-profit making clubs be formed.

At a meeting in London, in March 1953, the proposals were accepted, and the B.A.A.S.D.C. was born. Mildred Buhler gave her name as patron, and Jimmy Morris became the first president. Under Mildred's guiding hand, Californian style was adapted as the style to be taught.

Mildred's dream now, was to present this style to the British public, and eradicate the image of the hop, skip, and jump style, presented in 1952.

The opportunity for this came in April 1954 with the Folk Dance Festival, held at the Royal Albert Hall that year. For three months, Mildred trained nine demonstration sets to take part in that event. As a participant, I can testify to the thoroughness of Mildred's training. On the night in question, the Albert Hall was filled to capacity. Looking very elegant, in a long pink crinoline dress,

Mildred put the teams through their paces without a hitch. The square dancers left the floor to thunderous applause, and only the brilliance of the Russian Ukrainian Dancers prevented the square dancers from completely stealing the show.

This event was successfully repeated on two further occasions, in October 1954 and March 1955. Square dancing, California style, was here to stay.

Over the course of the next few years, Mildred, as the mother figure of the

association, worked tirelessly for the furtherance of square dancing in these islands.

That we have a thriving movement today is due in no small way to the efforts of Mildred and those other early pioneers. It would take volumes to list all Mildred's achievements. Suffice it to say, the B.A.A.S.D.C. and square dancing in general, owes great debt of gratitude to this truly wonderful lady. OUR PATRON - MRS MILDRED BUHLER.



## The ALLIANCE of ROUND, TRADITIONAL and SQUARE-DANCE, INC. (ARTS-Dance)

is a cohesive group of nine major National Dance Organizations representing all facets of our Dance activities. Leaders from these groups have come together to generate public awareness and promote the growth and acceptance of contemporary Square, Round and Traditional Folk Dance.

### Governing Board Members

- **All Join Hands Foundation, Ltd.**
- **CALLERLAB** – The International Association of Square Dance Callers
- **CONTRALAB** – The International Association of Contra Dance Leaders
- **IAGSDC** – International Association of Gay Square Dance Clubs
- **NEC** – National Executive Committee of the National Square Dance Convention®
- **NSDCA** – National Square Dance Campers Association
- **ROUNDALAB** – The International Association of Round Dance Teachers
- **USA WEST** – USA West Square Dance Convention® Policy Board
- **USDA** – United Square Dancers of America

### Auxiliary Governing Board Members

- Canadian Square & Round Dance Society (CSRDS)
- Guild of Pride
- Lloyd Shaw Foundation
- Square Dance Foundation of New England

Find more information at

**www.ARTS-Dance.org**

Support the



Check out the inside for information on:

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ARTS Board Organizations

Membership Applications ARTS

You2CanDance Historical Fact

Sheet ARTS Grant Program ARTS

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ARTS Email Tree Live

Lively Logo

AmazonSmile

Contra 101



## ARTS - Dance Membership Application

Membership in the ARTS (Alliance of Round, Traditional and Square-Dance, Inc.) is available to individuals and organizations.



- ☐ Individual Member(s) @ \$100 per year    ☐ Associate Member(s) @ \$100 per year  
☐ New Member    ☐ Renewing Member    ☐ Opt out of Mailing

Name of Individual(s) or Organisation

Mailing Address

City/State/Postal Code/Country

Email Address

Please Make Checks Payable to **ARTS-Dance**; Mail to: **ARTS Treasurer, 1316 Middlebrook Drive, Liberty, MO 64068-1941**





## ARTS You 2 Can Dance Website

*You 2 Can Dance is our marketing website that promotes Square, Round, and Contra Dancing. We offer a high- definition video clip of each dance form with professional voice-overs. The website includes sections which will assist you in finding a caller, a cuer, or a dance club in your area or an area where you are visiting.*

## Contra 101

ARTS partnered with Jeff & Cathy Smith in the development of Contra 101, a program designed to introduce the public to the simplicity and excitement of Contra dancing.



## ARTS Grant Program

Want to share information about dancing and ARTS, while earning money at the same time? Then apply for an ARTS Grant! Developed to encourage dance organizations to conduct educational seminars relating to our dancing activities, this grant program helps promote ARTS-Dance while benefitting your organization and participants. For more information download a grant application from [www.ARTS-dance.org](http://www.ARTS-dance.org) or contact [info@ARTS-dance.org](mailto:info@ARTS-dance.org).



## Square Dance Logo & Slogan

The ARTS endorses and promotes the new logo and slogan “Live Lively - Square Dance.” Visit the ARTS web site for more information and samples of the logo, slogan, and combination logo/slogan: [www.ARTS-Dance.org](http://www.ARTS-Dance.org)

## ARTS Add-A-Buck

Add-A-Buck encourages organizations holding Festivals or Conventions to add a small optional amount (\$1) to their registration fee, so the dancers can voluntarily make a donation to the ARTS Dance Foundation.

## Donate to the ARTS through AmazonSmile

Amazon donates 0.5% of the price of your eligible purchases to the ARTS. Go to the AmazonSmile web site: [https:// smile.amazon.com/](https://smile.amazon.com/) Sign in to or create your AmazonSmile account, then verify Supporting Organization is “Alliance Of Round Traditional and Square - Dance Inc”.



## ARTS Email Tree

The ARTS Email Tree is an Internet Communication Network System which helps disseminate information directly to all dancers. Email tree representatives for over 22 states have agreed to serve as contact points for the ARTS Email Tree. Are you on the list? If not, contact your regional or state representative to get your club or association involved, or go directly to the top by sending your E-mail address to [info@ARTS-dance.org](mailto:info@ARTS-dance.org).

## ARTS-Dance Travel Website

Turn your dance, vacation, and other travel into a donation to support dancing!

## ARTS Historical Fact Sheet

This concise and attractive media tool provides a historical timeline on the establishment of our dance formats in the United States; the health benefits of dancing and fun “factoids” to tickle your trivia funny bone. This Fact Sheet is a vital tool to share with your media outlets, including radio, television, web, and print publications.

*Revised 10/22/2021*







### ***Dancing is for Everyone***

If you can walk, you can dance. The activities of Round, Contra/Traditional and Square (RCT&S) dancing welcome all ages and ethnicities.

Community dance groups can be found all over the world. Anyone with the desire to dance simply needs a little motivation to move and to find fellow dancers. Square Dancing has become so

popular and well-liked that 33 U.S. states have designated it their Official State Dance. Whether you are interested in Square, Round, or Contra/Traditional dancing, local dance groups are waiting for you to join the fun.

For information, go to [www.arts-dance.org](http://www.arts-dance.org) or [www.you2candance.com](http://www.you2candance.com)

### ***Dance Your Way to a Better Life***

All forms of physical activity are good for the mind, body and soul, and dancing is no exception. Doing so on a regular basis contributes to the following:

- **Cardiovascular Fitness:** Dancing: Round, Contra/Traditional and Square (RCT&S): is a safe way to exercise. The moves are interesting, and the level of exertion is up to each participant. "Rev up" for a high-Intensity workout, or take it slow and easy for a relaxing, yet beneficial, workout. Dancing regularly can lead to a slower heart rate, lower blood pressure and an improved cholesterol profile.
- **Healthy Environment:** RCT&S clubs are smoke- and alcohol-free. This allows the participants to dance and socialize in a safe environment.

- **Body and Brain Boost:** RCT&S dancers react to directions which are given, forcing the body and brain to be tightly coordinated. Several moves are memorized, which helps keep the mind sharp.
- **Calories Burned:** Dancing burns between 200 and 400 calories in thirty minutes: that's the equivalent of walking, swimming, or riding a bike.
- **Steps:** The President's Council on Physical Fitness and Sports recommends 10,000 steps/day to maintain physical fitness. Dancing, on average, provides over 3,000 steps/hr.
- **Sturdy Bones:** The side-to-side movement of dancing strengthens weight-bearing bones in the hips and legs, which helps prevent and slow the loss of bone mass.

- **Rehabilitation:** RCT&S is a great way to get back into the swing of things if you are recovering from an injury. Dancing keeps your joints moving, and is a nice alternative to jogging, or other high-impact activities.
- **Social Aspects:** You never know who you're going to meet on the dance floor. Some types of dance, such as Contra, require you to switch partners every dance, so it's easy to make friends. Lifetime relationships are formed, and some even meet the loves of their lives. There are dancing groups for everybody: handicapped people, gays and lesbians, youth, singles, and couples.



## Dancing Defined

**Round Dancing** - A ballroom-type dance characterized by movements where all couples dance the same steps in time with the music.

[www.roundalab.org](http://www.roundalab.org)

**Square Dancing** - Modern Square Dancing is where four couples form squares and dance as a team.

[www.callerlab.org](http://www.callerlab.org)

**Contra/Traditional Dance** - Includes several folk-dance styles in which couples interact in two facing lines, plus other formations. [www.contralab.net](http://www.contralab.net)

To locate fellow dancers in your area and learn how to dance, please visit

[www.arts-dance.org](http://www.arts-dance.org),

[www.you2candance.com](http://www.you2candance.com), or contact:

[www.callerlab.org](http://www.callerlab.org)



## Historical Timeline

<b>1400s–1500s</b>	Round and Square Dancing appear all over Europe. Throughout the continent, community events often include a variety of folk dances.
<b>1600s</b>	Across all levels of society, formal groups are formed to enjoy folk dances. This was commonly known as “English Country Dancing.”
<b>1651</b>	“The English Dancing Master or Plaine and easier Rules for the Dancing of Country Dances, with Tunes to each

	<b>Dance</b> ” by John Playford is published. This first book about Square and Contra dancing contained 105 routines. There were 18 editions between 1651 and 1728, which included many additional dances.
<b>1700</b>	Contra-style dancing becomes the most favoured form of dance. The Waltz is first referenced in 1750.
<b>Early 1800s</b>	Four-couple set dances, i.e., Squares and Quadrilles, were added to both the folk and formal dances held in Europe and the Americas. Box socials usually included dancing; and drew settlers together across North America.
<b>1893–1940</b>	The introduction of Ragtime music in 1893, Jazz in 1910, and swing dances such as the Lindy Hop (1920) and the Jitterbug (1930) changed the city dance scene. Formation dances like squares and contra were enjoyed by smaller crowds in mostly rural communities in New England, Appalachia, and the American West.
<b>1916–1951</b>	Dr. Lloyd “Pappy” Shaw, as superintendent of Cheyenne Mountain School in Colorado Springs, teaches his students to Square and Round dance. A talented group tours the US creating interest, and the Activity grows like wildfire.
<b>1920s</b>	Henry Ford revives the old style of dancing and builds a ballroom in Michigan. He hires a dancing master named Benjamin Lovett.
<b>1926</b>	Henry Ford and Benjamin Lovett publish “ <b>Good Morning</b> ”, a book that provided inspiration and material on dancing.
<b>1939</b>	“Pappy” Shaw publishes the first definitive book on Western Square Dancing, “ <b>Cowboy Dances</b> ”.

<b>1952</b>	The <b>first National Square Dance Convention®</b> is held in Riverside, CA, drawing 5,000+ dancers.
<b>1973</b>	<b>SSDUSA</b> , The Singles Square Dancers, USA, Inc. is established.
<b>1974</b>	<b>CALLERLAB</b> , the International Association of Square Dance Callers, holds its first convention in St. Louis, MO.
<b>1976</b>	The <b>25th National Square Dance Convention®</b> is held in Anaheim, CA and attracts nearly 40,000 dancers.
<b>1977</b>	<b>ROUNDALAB</b> , the International Association of Round Dance Teachers, holds its first convention in Memphis, TN.
<b>1981</b>	USDA, the United Square Dancers of America, is formed.
<b>1983</b>	<b>IAGSDC</b> , the International Association of Gay Square Dance Clubs, is established.
<b>1986</b>	<b>CONTRALAB</b> , the International Association of Contra Callers, is formed.
<b>2001</b>	<b>50th National Square Dance Convention®</b> is held in Anaheim, CA.
<b>2003</b>	<b>All Join Hands Foundation, Ltd.</b> is created.
<b>2003</b>	<b>ARTS-Dance</b> , the Alliance of Round, Traditional and Square Dance, Inc. (ARTS-Dance), is formed.
<b>2015</b>	The Square Dance community adopted the logo and slogan <b>"Live Lively – Square Dance"</b> .
<b>2020</b>	The world-wide Covid-19 pandemic caused a shutdown of in-person dancing; but Zoom dancing with phantoms bloomed.
<b>2021</b>	Recovery from the pandemic allowed in-person dancing to restart.

### ***What we stand for***

Individuals passionate about the dance activity formed a coalition called ARTS (Alliance of Round, Traditional and Square Dance) to promote awareness and growth of contemporary Square, Round, Contra and Traditional Dance.

We invite you to join us in this fun, healthy and affordable activity. See for yourselves how the day-to-day stresses of modern life fade into the background when you are on the dance floor

### ***Leader's Corner***

A Caller is a person who directs the dance pattern for Square and Contra dancing. This requires knowledge of the calls, a good sense of rhythm and an outgoing personality. Calling Square Dances can also involve singing.



A Cuer is a person who directs the patterns for Round Dancing. The Cuer must be able to deliver the cues in time for the dancers to start on the correct beat and phrase of the music.

Years of training are needed to perfect these skills, which require dedication and artistic talent. This allows them to create the choreography that makes dancing fun.

Leadership of local and national associations come from volunteers within the dance community.

### ***Fun Factoid***

One of the first musicals to feature Square Dancing was "Let's Dance

***We hope you dance!***



# BODIES IN MOTION

or

**Focusing on Fundamentals of Fabulously Fantastic Flawless Free-Form Familiar Flexibly Fluid Factors in Functional Flow**

## **Part 1: THE MECHANICS OF BODY FLOW**

Discussions on Body Flow and issues evolving from various choreographic applications is nothing new. It has been a discussion topic for as long as I can remember (mind you I can't remember what I had for breakfast yesterday).

The articles written have ranged from very simple to the unbelievably complex (where you need a PhD to decipher the jargon and concepts involved). In this article I am not trying to add anything new...the basic aim is to further clarify the specifics involved in what we regard as either good or bad flow.

While the issues involved are many and often complex, one thing is clear, good body flow makes the dancers feel good, poor body flow gives the dancers a sense of unease.

### **Then and Now**

Some callers have made comments in the vein of 'what used to be acceptable is now regarded as poor flow or bad flow'. To me this is nonsense, as regardless of the "time period", bad flow is still bad flow. It was bad then, and it is bad now.

Another comment we hear at times is 'well, it is a matter of opinion as to what constitutes bad or poor flow'. Again, nonsense. If it is poor flow, regardless of any spin that is used to justify its use; it is still poor flow. Actions are actions, regardless of opinions. It is that simple. Are there some exceptions? For any rule, there are always some exceptions. Here we have specific definitions that

give guidance on the specific actions needed for movements. There are times when common sense must prevail. These are noted in later sections.

### **WHAT IS FLOW:**

"The movement involved in travelling from one call to the next." A very simple definition, but it actually has more aspects.

The cornerstone here is Body Mechanics - the understanding of what flows smoothly and with dancer comfort, and what is awkward - is a concept that is not well understood by many callers, especially those that are in the process of learning the skills.

The result can be calls that 'sound' intelligent to the caller, but too often provide stumbling blocks for the dancer. Very often, a dancer faced with two right hand actions in a row, an unexplainable forward and back maneuver, or an action that necessitates a total change in direction, may not be able to fathom just what it is that does not 'feel right', but the dancer reaction will be obvious that the combination of these actions was unpleasant.

There are two specific aspects that are at the basis of body flow:

- 1. FLUIDITY OF MOVEMENT** between calls, body motion and hand use.

Since this is an activity that is about dancing, it is also important that the action should allow the dancers to



match their steps to the beat of the music.

Tim Marriner explained it thus:

*“To be smooth, dancers must be able to move from one action to the next without interrupting their motion by changing their pace. This aspect of the sensation of smoothness results not only from properly timing the delivery of the call but also, to feel smooth, the calls must place the body and hands, if used, in a position at the end of one action readily available to start the next action without sharply changing the direction of motion. This aspect of the sensation of smoothness is the result of proper body flow and hand availability.”*

Flow is the very basis of our square dance choreography. It simply indicates that forward motion should be continued from one pattern to the next. This has no reference as to whether dancers are backing up or moving forward, but it does mean that the direction the bodies are traveling should not come to an awkward halt.

Hand action should flow in a natural manner. Most times this involves changing hands after a specific action or call, but this is not always the case, as there are times when the same hand is used twice in a row, but in such a way that it is a natural and not forced action.

This must be done such that the dancers are moving with the beat of the music. And this brings us to the next section:

## 1. TIMING

A normally smooth routine that has good body flow can be felt to be ‘uncomfortable’ to the dancers if the caller times it poorly, by either rushing the calls, or pausing between commands. Body flow is a combination of the physical mechanics and the way it is presented. One without the other is problematic.

There are some sequences whereby timing needs to be spot on in order for the calls to be done in a smooth flowing manner – e.g., Heads Promenade Half, Lead Right.

## Good judgement and good timing results in good flowing patterns.

Our basic knowledge of not just the definition of each movement and what it does to the square, as well as the correct timing from any set-up, ... but also the body flow contained therein - the pattern of the body's motion, and the timing necessary to deliver such choreography in keeping with the bodily actions.

We can divide the ‘Flow’ concept into a couple of areas:

1. **BODY FLOW** – Good, Poor, Bad, (can be directional or rotational, or involve hand or shoulder use)
2. **OVERFLOW / SCREWDRIIVER / CORKSCREW** effect.

The definitions noted earlier describe what good flow is, however, it is just as important to look at what constitutes Bad or Poor body flow issues.

**POOR / BAD BODY FLOW** involves actions that are jerky; that have abrupt changes in direction that are uncomfortable for one or more dancers. An awkward change of direction can result in a screech of brakes such as



when a forward or circular motion is halted and put in reverse.

Some Simple Examples:

- RIGHT & LEFT THRU, REVERSE FLUTTERWHEEL (abrupt)
- CENTRES IN, WHEEL & DEAL (abrupt)
- STAR THRU, VEER LEFT (jerky)
- From waves: ENDS RUN, BEND THE LINE (abrupt)
- CENTRES IN, CENTRES  $\frac{1}{2}$  SASHAY, CENTRES TRADE (abrupt twice)

**OVERFLOW** - movement to movement



overflow; circular overflow (going round in circles in either a small area, or even a larger area); directional overflow. This involves actions where each dancer is rotating in the same direction for numerous calls in a

row, or, where some dancers are turning or rotating more than 360 degrees in consecutive calls. This can also be seen as:

### ***The SCREWDRIVER concept.***

This is where the caller has the dancers rotating around and around a specific axis point but also where the dancers are 'going round in circles' in a whole dance routine. This can often occur when the caller combines a number of short routines that, while seemingly presenting interesting choreography, give the dancers a giddy feeling.

Examples:

- HEADS TOUCH 1/4, MEN RUN, TOUCH 1/4, SCOOTBACK,

MEN RUN, SLIDE THRU, SLIDE THRU, TOUCH 1/4, (a good example of both circular and screwdriver overflow)

- HEADS SQUARE THRU, TOUCH 1/4, SCOOTBACK, CAST OFF 3/4, MEN TRADE, MEN RUN, WHEEL & DEAL, TOUCH 1/4, SCOOTBACK, CAST OFF 3/4, MEN TRADE, MEN RUN, WHEEL & DEAL, ALLEMANDE LEFT. (another example of screwdriver overflow).
- FAN THE TOP, CENTRES TRADE (here we have the centres turning 450 degrees)
- From a DPT formation: CENTRES RIGHT & LEFT THRU, ROLLAWAY, ZOOM (2 centre ladies are executing two 360 degree turns in a row – 720 degrees)
- From facing lines: LOAD THE BOAT, TOUCH 1/4, SPLIT CIRCULATE, MEN RUN, LOAD THE BOAT ( the 2 end men are doing a large amount of right turns, even though they are moving in a larger circular path. This sequence in isolation may look OK, but after checking closely, the overflow is obvious).

There are times when a small amount of directional overflow can be presented, but the key here is judgement, timing, and presentation. Be aware of what the squares are doing...not just for resolution, but for 'dancing'.

### **EXPECTATION.**

There is also the concept of dancer expectation to consider. For instance, after a Dixie Style To a Wave, the natural expectation is for the centres to take the next call. There are many other calls that present expectational follow-up calls. After a call that has involved a R hand action, the natural expectation is for a L hand following call.

## Bodies in Motion Part 2:

### SEQUENCES IN COMMON USE THAT REQUIRE A CLOSER LOOK

#### **STAR THRU, ZOOM**

Abrupt for the centres in that there is an expectation of forward movement due to body motion.

#### **STAR THRU, FLUTTER WHEEL**

Fine for the RH dancer, however the LH dancer comes to an abrupt stop as forward motion is the expectation

#### **STAR THRU, REVERSE**

#### **FLUTTERWHEEL**

Fine for the LH dancer, but RH dancer comes to an abrupt stop

**NOTE:** It needs to be noted that at the MS level, there are not that many calls that can follow a Star Thru that have a natural smooth flow. The follow-up call needs to be a forward motion: e.g., Pass Thru, Pass The Ocean, Double Pass Thru, Slide Thru, Forward & Back.

There is an exception to this rule in that a California Twirl will work fine after the Star Thru, however, that brings up extra issues as to what is smooth, following that combination.

#### **LINES FORWARD & BACK,**

#### **FLUTTER WHEEL**

Again an abrupt halt with brakes squealing here for the LH dancer.

#### **LINES FORWARD & BACK,**

#### **LADIES CHAIN:**

Same problem as above.

**NOTE:** Any call after a Forward & Back is bad body flow if the dancers have not been given enough time to execute the action. Having lines move Forward & Back is actually a good 'dance' action, however, many callers do not give the dancers the opportunity to actually finish the call, and the follow-up command is delivered at the point before they have completed the 'back' part. I am sure we have all seen the caller who calls Forward & Back, only to deliver a Right & Left thru, just after they finish the

'forward' part'. I have seen modules printed that even had Forward & Back, followed by Dixie Style To a Wave and even heard a caller use this same sequence. As noted, I love the fluidity in a 'Forward & Back, however it's incredible over-use, and poor delivery (as well as poor choices of follow-up calls) has put this call in the 'be wary' basket.

#### **TOUCH ¼, ZOOM**

Another one that has major flow issue. If you need to use a Zoom from columns, precede it with a circulate so that all have a forward motion.

#### **TEACUP CHAIN**

There are not too many calls that can be done with smooth flow after this movement. Allemande Left is poor as LH has been used. Men Promenade as Men are backing up after Courtesy Turn. Ladies Chain, while having hands OK is poor due to the amount of turns they have already done. In reality we only have a Circle Left or an All forward and back. Please note that this note is looking more at use of this call in Singing calls.

#### **FERRIS WHEEL or WHEEL AND DEAL followed by ZOOM**

This is a very common combination most often used by callers whilst sight resolving however it contains 2 bodyflow issues.

- One is the poor bodyflow for 2 of the centre dancers. The RH dancer moving into the centre of the Wheel & Deal, the LH dancer on a Ferris Wheel from RH 2-face lines and the RH dancer on a Ferris Wheel from LH 2-face lines. These dancers suffer an abrupt change of direction to execute the ZOOM.
- The other issue is overflow. The 4 dancers coming into the centre are

already doing a 180 degree turn in the Wheel & Deal/Ferris Wheel – following this with a 360 degree turn with a ZOOM is significant overflow.

The issue is made even worse in that many callers call 'Wheel & Deal, ZOOM, Centres Pass Thru, Allemande Left (the AL adds extra turning motion to an already dizzying sequence.' The combination of Ferris Wheel or Wheel & Deal followed by a ZOOM is one we should strive to remove from our toolbox.

Indeed, as a ZOOM contains 360 degrees of turning for the leaders – any call preceding it that involves turning motion will lead to a sequence with poor overflow.

*I should also note here that this is still a debatable point. When I was taught to dance, the caller gave the actions for a Wheel & Deal from lines as...the Couple on the right, wheels 180 to the centre and steps forward as the couple on the left steps forward and then wheels 180 to the centre. The 'step forward' action for both parts was deemed a necessary part of the call, both for timing purposes as well as smoothness - and also to keep the general grouping of the dancers within a manageable size.*

*This is even more necessary if a Wheel & Deal is called from lines facing in. Without the step forward there can be a serious 'space' problem.*

*There are some of the SD computer programs that show what happens if the action is not done this way - one shows the dancers in their 180 turns as actual passing thru each other.*

*The Wheel & Deal here does involve the dancers stepping forward after their Wheeling action, thus negating anybody 'awkwardness'. This also negates the 180, followed by a 360-turn action. Overflow (for the L side dancer) is negated by the prior forward motion and thus it can be danced smoothly,*

*however, this does imply that it is taught correctly, with a better understanding, and with timing to suit the action.*

*I know that some will argue that this is not stated specifically in the definitions, however it nevertheless is a fact of life.*

*Any sequence of calls, be they smooth or not, will be felt as bad/awkward if they are presented with poor timing. Timing is key element here.*

### **DIXIE STYLE TO A WAVE**

It is important to note that after executing this call, there is an expectation (based on hand use and comfort) that the next call will activate the centres. Sequences such as DIXIE STYLE TO A WAVE, LEFT SWING THRU have a serious flow issue.

It is also important to note that we often see this call written in a shortened version (just Dixie Style, or Ladies Lead, Dixie Style). These shortened print versions seem to be making their way into the way it is called but are not correct. The name of the call should be used in full.

### **BOX THE GNAT**

This is another call that has a very limited number of follow-up calls. The only real ones that can be used are: Pull By, Pass Thru, Right & Left Thru, Pass The Ocean, or movements like Fan The Top which is fine as action here would start with L hands and dancers can move forward with comfort.

### **WALK & DODGE**

This is probably one of the most commonly misused calls of the Mainstream program. One can still hear callers using Walk & Dodge, Partner Trade. Just because it is commonly used, does not mean that it has good body flow. The action here for those Dodgers is to slide to the right. No turns, just a sideways slide. A Partner Trade means that after the slide to the right, a jerky circular motion to the left has to be done. No matter how you look



at it, this is not comfortable. One can use all the excuses imaginable to justify this combination, but the end result is uncomfortable. Period.

Here again, the follow-up calls are a tad limited. Calls that work OK are: Walkers Trade, Face Right, Walkers Fold (this does give a slight offset, but dancers will adjust and still retain comfortability), Reverse Wheel Around when done from RH wave setups and Wheel Around from LH wave set-ups). Calls such as Wheel & Deal, Bend The Line, Tag the Line are all bad flow here.

### **CENTRES IN**

While most common follow-up call is Cast Off  $\frac{3}{4}$ , one can also find some very poor examples (Centres In, Bend the Line). In a recent caller's publication, the sequence of "Centres In, Centres Half Sashay, ALL Partner Trade" was used. This is just bad flow which is both jerky and abrupt. Just because sequences are presented in a caller publication does not mean that the writer knows what he/she is doing. Some people have an instinct for choreography and can see at a glance where there is a problem. Some have no clue.

**RUN, BEND THE LINE:** The combination of (from standard facing couples) SWING THRU, MEN RUN, BEND THE LINE is a common one, and a sequence that flows well. The Men in centre are trading and then flowing smoothly around the ladies to move forward with the Bend action. However, if we use a Swing Thru to setup BGBG waves with Men facing Out, and we call Men Run, Bend the line then only half the set can execute the action smoothly...half of the set has to back-up...totally against any form of smooth action. Likewise, if we set-up waves

and have the Ends Run, Bend the Line, then we have a total backbreaker situation where there is no forward motion. This very sequence was also used in same publication noted above. (**Rule:** if you run in – do not bend the line)

### **CAST OFF $\frac{3}{4}$**

When used from waves, the next call needs to be carefully presented. It should involve using the free hand for those going into the centre. Some poor uses are: Cast Off  $\frac{3}{4}$ , Trade The Wave or Scootback (overflow) or Cast Off  $\frac{3}{4}$  followed by anything that uses the connected hand such as Swing Thru, etc. While much of these seems like common sense to many callers out there, we need to remember that common sense is not necessarily that common.

### **STAR THRU, SQUARE THRU**

Still in common use today. Still bad flow due to hand use.

## **OTHER FACTORS FOR CONSIDERATION**

**STANDING STILL.** Some calls may have certain dancers within a formation standing still. While possibly okay, it is better to have everyone moving. Examples could be Spin Chain Thru – after first arm turn, the ends are just standing there so it is better to have them doing some action. Common practice is for the ends to Circulate, but this in itself can be problematic if it is the only call ever used as an action for the ends. The ends can Zoom, Circulate, Face In, U-Turn Back, etc.

This can also happen when the caller wants the ends of waves to Circulate. It is better to give the Centres something to do – example: Trade or Scootback.

## Bodies in Motion Part 3

### OTHER BAD FLOW SEQUENCE EXAMPLES TAKEN FROM RECENT PUBLICATIONS

Below are just some examples of poor flow issues. This is not a complete list by any means, but rather just a sample of some of the more common issue you may come across.

#### **FLUTTERWHEEL, SWEEP $\frac{1}{4}$ , CALIFORNIA TWIRL.**

Total abrupt change of direction

#### **STAR THRU, CALIFORNIA TWIRL, RIGHT & LEFT THRU.**

This was used in 4 separate modules in a recent publication – in one module, it was used twice!

One Module for Singing calls was:

Heads Star Thru, California Twirl, Right & Left Thru, Half Sashay, Star Thru, California Twirl, Right & Left Thru, Star Thru, Corner swing - *truly unbelievable hand use!*

California Twirl is another one of those calls that must be carefully analyzed when following up with calls. The only real good flow possibilities here are calls that have a 'passing' action such as Pass Thru, Pass The Ocean, or Pass To The Centre, etc.

#### **HEADS FLUTTERWHEEL, CALIFORNIA TWIRL, SEPARATE**

There are complete contrary jarring changes of direction ...

#### **CENTRES OUT, CAST OFF $\frac{3}{4}$**

Backbreaker with the sudden stop for the outsides.

#### **TRADE BY, VEER LEFT**

The Forward motion for the centres has an anticipation of going forward and suddenly being jerked left, while the outsides have a direction change with little room to move.

#### **FERRIS WHEEL, VEER LEFT/RIGHT**

Be aware of the one that is smooth and the other that is not.

#### **TOUCH $\frac{1}{4}$ , SWING THRU**

Dancer anticipation has a right hand left hand flow which makes this awkward. One still hears this - I heard a caller with over 50 years' experience call this a number of times at a Convention a couple of years ago.

#### **HEADS FORWARD & BACK, LEAD RIGHT**

Just awful flow due to halted



expectation.

There are a lot of choreographic modules out there. But you need to be aware that not all are good; not all have correct use of material.

In one publication in 2021, of the 37 modules presented in a single issue, 21 had serious flow issues. In addition, definition was also incorrect. The same publication, in its most recent issue, out of 39 modules, 15 had serious flow as well as other issues.

It is important for all callers to check any material that they may "acquire" because there may be issues that present in any choreography regardless of who may have written it. Always use your checkers to look for potential flow issues and get up and walk through it exaggerating your hand movements to ensure you check for potential flow issues.

*With BTM, all material is checked by at least two other callers for errors, flow issues, proper and correct use, etc. (This is not necessarily so with other publications). Even with multiple eyes going over it, there are still times when, even though checked multiple times, an error may pop up. No-one is perfect.*



Delving into the past – over the last 50+ years, lots of Note Services, Books,

Compilations, all presenting modules, have been penned and published, however, while there are still some wonderful ideas to discover in looking through these, there are also many pitfalls.

Many sequences that we see today as being unacceptable due to flow issues, were deemed acceptable in the past. The flow issues were still there but tended to be overlooked in the search for ever more interesting choreography, and there were times that this took precedence.

We also still have some callers that just seem to be unwilling to accept that we have become more focused on dancer entertainment, response, and review. Change and evolution is an inherent aspect of the survival of any activity. We must always respond to positive change.

There are still great ideas and material to be found, however not all the choreography is acceptable. Always check anything with your checkers, taking note of passes, hands, etc.

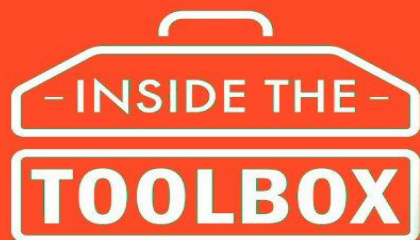
Always do a double check anything where there may be even the slightest problem.

Be wary of computer programs when checking choreography as things such as body flow, handholds, etc. are often not accounted for.

**Remember:** Our aim as callers is to present the dancers with the best dance experience possible. Body flow is a super-important aspect.

## Good Body Flow takes Work and Experience to achieve





# MODULE MANAGEMENT

# EQUIVALENTS

or, Some May Be More equal Than Others

For this issue, our Equivalents section looks at two sets of combinations – TOUCH 1/4, WALK & DODGE and TOUCH 1/4, WALK & DODGE, PARTNER TRADE. These combinations can often be found in various modules in books, note services, magazines, collections, etc. There are times when the action of just Touch 1/4, followed by a Walk & Dodge can leave the dodger in such a position where the next call can be awkward. Using an equivalent can remedy the situation, rendering a possible poor flow situation into a smoother action (e.g., Heads Touch 1/4, Walk & Dodge, when followed by some actions that are problematic for the dodger such as Swing Thru, Do Sa Do, etc.).

All the below modules will work with just 2 couples (e.g. from a Static Square with H or S activated) or 2 groups of 2 couples (lines, boxes). Please note that Box Circulate is specific to 2 couples only. When 2 groups of 2 couples are involved, a Box Circulate would be incorrect, and must be replaced with a Split Circulate. Also be aware of the 'hand availability' aspect at the end of the modules.

### **GROUP 1: TOUCH 1/4, WALK & DODGE equivalents:**

- PASS THE OCEAN, RECYCLE, SQUARE THRU 3/4.
- PASS THE OCEAN, LADIES TRADE, PASS THRU.
- TOUCH 1/4, BOX CIRCULATE, SCOOTBACK, MEN RUN.
- PASS THRU, LADIES FOLD, TOUCH 1/4, LADIES TRADE, PASS THRU.
- SWING THRU, SPIN THE TOP, RECYCLE, PASS THRU.
- PASS THRU, MEN RUN, SCOOTBACK, SINGLE HINGE, LADIES TRADE, PASS THRU.
- LEFT TOUCH 1/4. MEN RUN (left), LEFT SWING THRU, STEP THRU.
- RIGHT & LEFT THRU, FLUTTERWHEEL, STAR THRU, PASS THRU.
- 1/2 SASHAY ONCE & A HALF, DO 1/2 A DOUBLE PASS THRU, FACE RIGHT, PASS THRU.
- FACE YOUR PARTNER & SWING THRU, LADIES TRADE, RECYCLE, PASS THRU.
- LEFT TOUCH 1/4, LEFT SCOOTBACK, BOX CIRCULATE, MEN RUN (Left), BOX THE GNAT, PULL BY.

### **Using PLUS calls:**

- PASS THRU, CHASE RIGHT, SINGLE HINGE, LADIES RUN, 1/2 TAG, FACE RIGHT, PASS THRU.

### ***From Larry Marchese***

: SWING THRU, LADIES FOLD, PEEL THE TOP, RECYCLE, PASS THRU.

: SINGLE CIRCLE TO A WAVE, FAN THE TOP, TURN THRU.



: TOUCH 1/4, FOLLOW YOUR NABOR, TRADE THE WAVE, LADIES TRADE, LINEAR CYCLE, PASS THRU.

: TOUCH 1/4, FOLLOW YOUR NABOR & SPREAD, LADIES TRADE, LINEAR CYCLE, REVERSE WHEEL AROUND.

**GROUP 2: TOUCH 1/4, WALK & DODGE, PARTNER TRADE equivalents**

- PASS THE OCEAN, LADIES RUN, 1/2 TAG, FACE RIGHT.
- TOUCH 1/4, BOX CIRCULATE, MEN RUN.
- RIGHT & LEFT THRU, 1/2 SASHAY, TOUCH 1/4. BOX CIRCULATE, LADIES RUN, BOX THE GNAT (R hands joined)
- RIGHT & LEFT THRU, 1/2 SASHAY, TOUCH 1/4, SCOOTBACK, BOX CIRCULATE, MEN RUN.
- SPIN THE TOP, MEN RUN, 1/2 TAG, BOX CIRCULATE, FACE IN.
- 1/2 SASHAY, TOUCH 1/4, BOX CIRCULATE, SCOOTBACK, MEN RUN.
- SPIN THE TOP, SWING THRU, RECYCLE.
- SWING THRU, SINGLE HINGE, MEN RUN.
- PASS THE OCEAN, RECYCLE,
- MEN WALK, LADIES DODGE, SINGLE HINGE, LADIES TRADE, RECYCLE.
- PASS THRU, PARTNER TRADE, REVERSE THE FLUTTER, SLIDE THRU.

**Using PLUS calls:**

- PASS THE OCEAN, EXPLODE & LEFT TOUCH 1/4, BOX CIRCULATE, LADIES RUN.
- PASS THRU, LADIES FOLD, LEFT TOUCH 1/4, LADIES TRADE, EXPLODE THE WAVE, PARTNER TRADE & ROLL.
- (best from lines) enPASS THRU, CHASE RIGHT, MEN FOLD, do 1/2 DOUBLE PASS THRU, FACE RIGHT, BOX THE GNAT (R hands joined)
- SWING THRU, MEN RUN, LADIES HINGE, DIAMOND CIRCULATE, FLIP THE DIAMOND, LINEAR CYCLE.

For the Group 2 calls above, the addition of a Square Thru  $\frac{3}{4}$  or equivalent will bring the dancers back to the same position as Group 1 (as if they had done a Touch  $\frac{1}{4}$ , and then a Walk & Dodge).

While all above will work with just 2 couples from a Static square, some may be too tight when done from boxes.

Equivalents are a wonderful little tool. All that is needed is a little imagination to add greater variety to standard routines. One important factor to remember is that the expansion of a simple routine using equivalents still must take place within the framework of moving the dancers around and across the square quadrants. Be aware of the 'screwdriver' affect. Regardless of the choreography – the Screwdriver effect has the same result, and it is not pleasant.



The provision of choreographic variety is one of the main 'search' themes for each of us as callers, teachers, and entertainers. Over the last 70 years or so, I think just about every unique, or special, idea has been discovered, forgotten, and discovered again. There were times even 40 years ago when I thought that I had come up with something brand new, only to discover (with a lot of research) that it had been done before. One of the beautiful aspects of our activity is that this really does not matter, as our audience does change over time and thus, we are able to re-discover past gems and present them to a new audience.

The idea this month is one that I am sure has been done before, however I have never come across it. I was playing with a few ideas at a dance a few weeks before Christmas and decided to feature variations on **Circle To A Line**. I used all sex variations (always a fun concept) as well as a couple of other gimmick ideas. While I was calling a thought entered by mind regarding the possibility of Circling three-quarters before breaking to a line. Of course, this could only be done if started from a line of four. I toyed with the idea in the next tip. It did not present any real problems, nor was it a 'wow' idea, but it did give a bit of extra variety.

The biggest issue to overcome is the 3/4 circling action. I have always found that anything to do with turning three quarters is problematic for some dancers. Never a problem with circling half or a quarter, but that extra quarter turn after half seems to be difficult for some dancers to grasp. Often this is because dancers really do not count the

quarters, and only know that it is somewhere past roughly half-way!

In early learners' class I like to use lots of Circling actions. They were simple, easy, and fun, however; initially when I want to get them to Circle three quarters, I often have them Circle halfway and then add 'and a quarter more'. This never presents any problems and guarantees success.

For the idea of having the dancers Circle Four 3/4 To A Line, the starting formation has to be facing lines of four. As in a normal "Circle to a Line" (after for example – Heads Lead Right, the outside couple after the circle 1/2 will be the ones who break and the inside couples who move out beside them to give the finished line. Similarly, a 3/4 Circling action from facing lines still gives us an outside couple and an inside couple after the circling action, so the finish is still the same.

I did find that the easiest way to avoid any confusion for the dancers with this idea was to keep partners together. This gives more sense of security and stability as to final positioning. I kept the 'breakers' (those who ended on the outside and would end up as Left side couple) with their original partner at all times. After a number of times with all having original partners, I did give the other couple the opposite lady for a few goes. I did give everyone different partners in a later tip but did not have a 100% success rate so I would not recommend this....maybe for Advanced and Challenge dancers, but not for Mainstream and Plus.

On the night I just sighted the set-ups, so the modules below are ones written since then.

## CIRCLE 4 THREE QUARTERS TO A LINE

From Facing Lines of Four: Couples will Circle Left 3/4 and then the lead dancer in the couple on the outside (man's position) releases the left handhold but retains the handhold of the dancer on his right to become the left end dancer of the line. The released dancer moves forward under a raised arm arch formed by that dancer and the adjacent dancer to become the right end dancer in the line.

NOTES: The end result of this call is a Bend The line.

Body Flow – a 'Forward & Back' action can be used to negate any flow issues (e.g., after a Bend The Line from Lines facing out, use Forward and Back before Circle Four Left 3/4 To A Line)

This concept is an interesting addition to general choreography within a patter call, but not really a stand-alone 'theme' concept, except when used as part of an overall theme of various types of Circling to lines. Used sparingly, it can add just a touch of interest to any program.

HEADS LEAD RIGHT, SWING THRU,  
MEN RUN, COUPLES CIRCULATE,  
BEND THE LINE,  
CIRCLE FOUR 3/4 TO A LINE : **PL**

HEADS STAR THRU, PASS THRU,  
PASS TO THE CENTRE,  
DOUBLE PASS THRU, CENTRES IN,  
CAST OFF 3/4, ENDS SLIDE THRU,  
CENTRES LEAD RIGHT,  
PASS THE OCEAN, RECYCLE,  
CIRCLE FOUR 3/4 TO A LINE,  
PASS THRU, BEND THE LINE: **PL**

**PL:** PASS THRU, BEND THE LINE,  
CIRCLE FOUR 3/4 TO A LINE,  
\*STAR THRU, PASS THRU,  
ALLEMANDE LEFT

Or from \* RIGHT & LEFT THRU to get back to a PL

**PL:** PASS THRU, BEND THE LINE,  
CIRCLE FOUR 3/4 TO A LINE,  
PASS THE OCEAN, RECYCLE,  
PASS THRU, TRADE BY, SWING THRU,  
MEN RUN, BEND THE LINE,  
CIRCLE FOUR 3/4 TO A LINE: **PL**

**CB:** SWING THRU,  
LADIES CIRCULATE, SWING THRU,  
LADIES RUN, COUPLES CIRCULATE,  
TAG THE LINE, FACE RIGHT,  
BEND THE LINE,  
CIRCLE FOUR 3/4 TO A LINE: **PL**

**CB:** TOUCH 1/4, ENDS CIRCULATE,  
CENTRES TRADE, SINGLE HINGE,  
ALL 8 CIRCULATE, LADIES TRADE,  
RECYCLE, VEER LEFT,  
BEND THE LINE,  
CIRCLE FOUR 3/4 TO A LINE,  
PASS THRU, BEND THE LINE: **PL**

This next module keeps the 'breaking' couple with original partners, but other two with opposites.

**CB (exact):** TOUCH 1/4,  
WALK & DODGE, MEN FOLD,  
LADIES U-TURN BACK,  
LADIES SWING THRU, EXTEND,  
SINGLE HINGE, LADIES CIRCULATE,  
MEN TRADE, MEN RUN,  
COUPLES CIRCULATE,  
BEND THE LINE,  
CIRCLE FOUR 3/4 TO A LINE,  
PASS THRU, WHEEL & DEAL,  
OUTSIDES SWEEP 1/4,  
CENTRES MAKE A WAVE &  
THOSE LADIES TRADE,  
THEN STEP BACK: HOME



# Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

**Dear Dr. Allemander:** Last year while on my vacation by the Pacific Ocean, I danced with the local club, the Sand Dollar Squares. My problem is to do with foot comfort when dancing with tightly laced shoes full of sand. This summer we are planning on heading there again...what should I do to avoid blisters and associated pain?

Alexander (Sandy) Beach, Cold Country, NSW

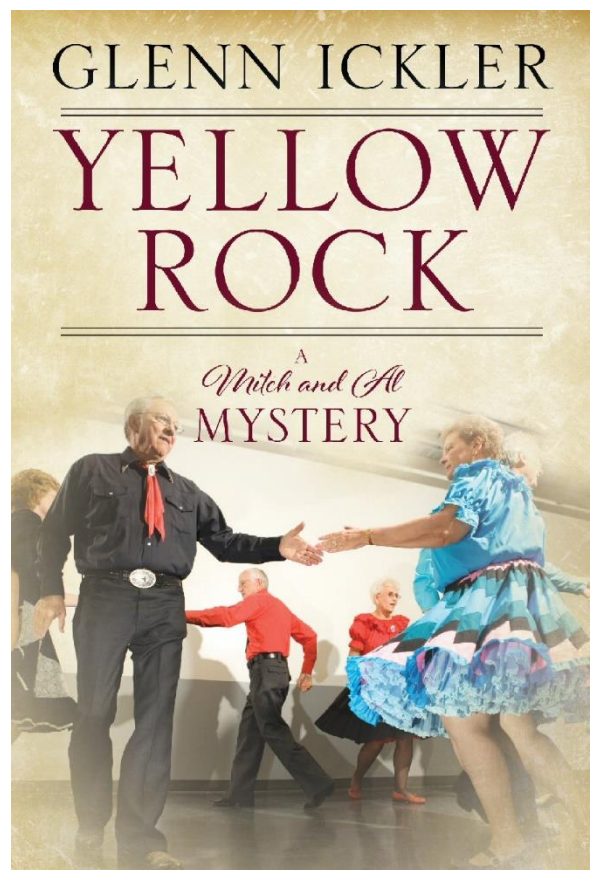
**Dear Sandy.:** Dr. Allemander is always amazed at how many ways people find to complicate an otherwise very simple act. For example, how many times have you seen square dancers looking puzzled over which hand to use when the caller says, “make a Left-Hand Star”? This is not rocket science. With this in mind, my response to your question is another question – “Why would you even consider wearing tightly-laced shoes when promenading on the beach?” When you are that close to an ocean wave, you should not have to wait for the caller to say “relay the Shoesie” to rid yourself of these encumbrances.

The next time you plan to dance on the sand, be sure the two tracks you make on a Track Two are done with bare feet. This is also advisable for any diving you plan to do. Remember, if God had intended shoes to be worn on the beach, every turtle would be born wearing Reeboks.

Doctor Allemander is here on a regular basis to give advice to the dancelorn upon request. He says the best thing about dancing on a beach is that you may possibly find a Yellow Rock or two.

Start the New Year with a Yellow Rock, along with a circle of conspiracy, a boat load of lust and a deucie of a homicide, as Glenn Ickler’s new Mitch and Al murder mystery takes the snoopy newspaper duo into the whirlwind world of square dancing. “Yellow Rock” is available in both paperback and Kindle editions from Amazon.com. Signed copies are available from the author upon request through his website: [Glennickler.net](http://Glennickler.net).

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





# ADVANCED

## A2

This month, some more Get-Outs.

**PL:** RIGHT & LEFT THRU,  
PASS THE OCEAN, SLIP, SWING,  
SLIP, SWITCH TO AN HOURGLASS,  
HOURGLASS CIRCULATE,  
CUT THE HOURGLASS,  
TURN & DEAL, PASS IN,  
PASS THRU, STEP & SLIDE,  
"TAP 'EM ON THE SHOULDER",  
RIGHT & LEFT GRAND.

**PL:** PASS THE OCEAN, SLIP,  
SWING THRU,  
SWITCH TO AN HOURGLASS,  
HOURGLASS CIRCULATE,  
CUT THE HOURGLASS,  
TURN & DEAL, R & L GRAND.

**PL:** RIGHT & LEFT THRU,  
PASS THE SEA, SWING, MIX,  
SWITCH THE WAVE & ROLL,  
DOUBLE PASS THRU,  
HORSESHOE TURN, STAR THRU,  
LADIES 1/4 THRU,  
CUT THE DIAMOND, TURN & DEAL,  
PASS IN, PASS THRU,  
WHEEL & DEAL, SWAP AROUND,  
SWING THRU TWICE,  
TRADE CIRCULATE, SWING,  
LADIES RUN, PROMENADE.

*Next one is a gimmick*

**PL:** TOUCH 1/4, SPLIT TRANSFER,  
SPLIT CIRCULATE,  
SPLIT COUNTER ROTATE ...TWICE &  
ROLL, RIGHT & LEFT GRAND.

**PL:** PASS THRU, WHEEL & DEAL,  
CENTRES CROSSTRAIL THRU,  
ALL CROSSTRAIL THRU, ZIG-ZAG,  
1/4 THRU, SINGLE HINGE,  
MEN RUN, PROMENADE..

Featuring In Roll/Out Roll Circulates:  
(please note that some of these use

*In/Out Roll Circulates as gimmicks and  
thus are meant to be a single use  
concept only)*

**PL:** RIGHT & LEFT THRU,  
PASS THE OCEAN,  
IN ROLL CIRCULATE...TWICE,  
RIGHT & LEFT GRAND.

**PL:** RIGHT & LEFT THRU,  
PASS THE OCEAN, 1/4 THRU,  
IN ROLL CIRCULATE,  
OUT ROLL CIRCULATE,  
IN ROLL CIRCULATE, SWING, SLIP,  
RIGHT & LEFT GRAND.

**PL:** RIGHT & LEFT THRU, PASS IN,  
DOUBLE PASS THRU,  
LEADS RIGHT ROLL TO A WAVE,  
ACEY DEUCY, SWING THRU,  
ACEY DEUCY,  
IN ROLL CIRCULATE TWICE,  
OUT ROLL CIRCULATE, SLIP,  
IN ROLL CIRCULATE, SLIP,  
IN ROLL CIRCULATE,  
WEAVE THE RING.

**PL:** RIGHT & LEFT THRU,  
PASS THE OCEAN,  
IN ROLL CIRCULATE,  
OUT ROLL CIRCULATE,  
IN ROLL CIRCULATE, 1/4 THRU,  
IN ROLL CIRCULATE, ACEY DEUCY,  
CENTRES CIRCULATE,  
IN ROLL CIRCULATE, MEN RUN,  
PROMENADE.

**PL:** STAR THRU, PASS THRU,  
TRADE BY, SWING THRU,  
1/4 THRU, IN ROLL CIRCULATE,  
OUT ROLL CIRCULATE,  
IN ROLL CIRCULATE,  
RIGHT & LEFT GRAND.

# **+Plus Program**

Chase Right modules...from drills to fillers.

**PL**: PASS THRU, CHASE RIGHT, SCOOTBACK, SLIDE THRU, PROMENADE.

**PL**: TOUCH 1/4, CIRCULATE, CENTRE 4 TRADE & ROLL, PASS THRU, CHASE RIGHT, ALL TRADE & ROLL, RIGHT & LEFT GRAND.

**PL**: PASS THRU, CHASE RIGHT, HINGE, SCOOTBACK, R & L GRAND.

**PL**: RIGHT & LEFT THRU, PASS THRU, CHASE RIGHT, MEN RUN, STAR THRU, PASS THRU, CHASE RIGHT, MEN RUN, PASS THRU, AL

HEADS 1/2 SASHAY, PASS THRU, CHASE RIGHT, LADIES RUN, LADIES IN, MEN SASHAY: **HOME**.

HEADS RIGHT & LEFT THRU, PASS THRU, CHASE RIGHT, SIDES SEPARATE & TOUCH 1/4, COORDINATE, LADIES U-TURN BACK, ALL CIRCULATE, SINGLE HINGE, LADIES RUN, PASS THRU, U-TURN BACK: **PL**

SIDES 1/2 SASHAY, HEADS SQUARE THRU 3/4, SIDES SEPARATE & STAR THRU, TRACK 2, SWING THRU, MEN RUN, WHEEL & DEAL: **CB**

**CB**: SWING THRU, MEN RUN, 1/2 TAG, WALK & DODGE, CHASE RIGHT, SINGLE HINGE, LADIES RUN, 1/2 TAG..FACE RIGHT, ALLEMANDE LEFT.

HEADS 1/2 SASHAY, PASS THRU, SEPARATE & TOUCH 1/4, SIDES PASS THE OCEAN, RECYCLE, PASS THRU & CHASE RIGHT, COORDINATE, CPLS CIRCULATE, 1/2 TAG, LADIES RUN, LADIES IN, MEN SASHAY, SLIDE THRU: **CB**

HEADS PROMENADE 1/4, DOUBLE PASS THRU, LEADS U-TURN BACK, PASS THRU, CHASE RIGHT, ALL 8 CIRCULATE, MEN WALK & DODGE, MEN CHASE RIGHT, LADIES FACE, MEN TRADE & ROLL, ALL PASS THRU, LADIES FOLD, STAR THRU, COUPLES CIRCULATE, BEND THE LINE: **PL**

HEADS TOUCH 1/4, LADIES RUN, DOUBLE PASS THRU, ZOOM, LEADERS PARTNER TRADE, PASS THRU, CHASE RIGHT, MEN RUN, DOUBLE PASS THRU, ZOOM, LEADERS TRADE: **CB (exact)**.

HEADS PASS THE OCEAN, TRADE THE WAVE, EXTEND, ACEY DEUCY, MEN RUN, BEND THE LINE, PASS THRU, CHASE RIGHT, LADIES FOLD, MEN SWING THRU DOUBLE, EXTEND, MEN RUN : **PL**

HEADS PASS THRU, CHASE RIGHT, SIDES SEPARATE & TOUCH 1/4, TRIPLE SCOOT, COORDINATE, 3/4 TAG, LADIES LINEAR CYCLE, MEN FACE IN...TWICE, LADIES FACE OUT, STAR THRU, COUPLES CIRCULATE ONCE & 1/2, BEND THE LINE: **HOME**

# ADVANCED

## A1

### GET-OUTS & RESOLVES

**PL:** PASS IN, DOUBLE PASS THRU, LEADS RIGHT ROLL RO A WAVE, SINGLE HINGE -TWICE, RIGHT & LEFT GRAND,

**PL:** PASS THE OCEAN, SWING THRU, 1/4 THRU, 3/4 THRU, HINGE, WEAWE THE RING,

**PL:** ENDS QUARTER IN, CENTRES PASS IN, DOUBLE PASS THRU, HORSESHOE TURN, RIGHT & LEFT GRAND,

**PL:** LEFT WHEEL THRU & LADIES ROLL, ALL 1/4 IN, (*there are no dodgers*) WALK & DODGE, ALL 1/4 IN **BUT** MEN GO TWICE, LADIES DO THE MAN'S PART & MEN DO THE LADIES PART – ALL SLIDE THRU, RIGHT & LEFT GRAND,

HEADS PROMENADE 1/4, SIDES PASS THE OCEAN, RECYCLE, STAR THRU, PASS THRU, SWING THRU, MEN RUN, LADIES 1/4 THRU, DIAMOND CIRCULATE, 6x2 ACEY DEUCY, CNTRS SWING THRU, LADIES RUN & BEND THE LINE, OTHERS FACE IN, ALL LADIES IN, MEN SASHAY: **HOME**.

**CB:** SWING THRU, ACEY DEUCY, 1/4 THRU, SPLIT CIRCULATE, 1/4 THRU, SPLIT CIRCULATE, RIGHT & LEFT GRAND,

**CB:** TOUCH 1/4, SPLIT CIRCULATE, SINGLE HINGE, LADIES RUN, TURN & DEAL, PASS THRU,

RIGHT ROLL TO A WAVE, EXTEND, RIGHT & LEFT GRAND,

**CB:** SINGLE CIRCLE TO A WAVE, ACEY DEUCY, 1/4 THRU, SPLIT CIRCULATE, RIGHT & LEFT GRAND,

**CB:** SWING THRU, MEN RUN, CAST A SHADOW, MIX, RIGHT & LEFT GRAND,

**CB:** MAKE A WAVE, LADIES TRADE SPLIT CIRCULATE ONCE & 1/2, 6X2 ACEY DEUCY, DIAMOND CIRCULATE, VERY CENTRE LADIES TRADE, **THEN** WITH A MAN CAST OFF 3/4, ALL 3/4 TAG, CENTRS SWING THRU, OTHERS TRADE & ROLL, RIGHT & LEFT GRAND **BUT...** ON THE 3<sup>rd</sup> HAND PROMENADE,

**CB:** RIGHT & LEFT THRU, PASS TO THE CENTRE, MEN ONLY ZOOM, ALL QUARTER IN, PASS THE OCEAN, CENTRES RUN, FERRIS WHEEL, LADIES VEER LEFT & VEER LEFT AGAIN & STEP FORWARD, MEN EXTEND (*timing is key*) MEN RECYCLE...WHILE LADIES (do your part) WHEEL & DEAL & **EVERYONE ROLL**, PROMENADE

**CB:** PASS THRU, RIGHT ROLL TO A WAVE, ACEY DEUCY, 1/4 THRU, SPLIT CIRCULATE ONCE & 1/2, 6X2 ACEY DEUCY, FLIP THE DIAMOND, ACEY DEUCY, MIX, MEN TRADE, LEFT SWING THRU, LADIES RUN, AS COUPLES LEFT SCOOTBACK, COUPLES CIRCULATE, CAST A SHADOW, RIGHT & LEFT GRAND,

# 1 Challenge

## GENERAL MODULES

Some more of the C1 material I wrote some years ago.

HEADS STAR THRU, DOUBLE PASS  
THRU, ZIG-ZAG, PERCOLATE,  
ENDS 1/2 TRADE,  
CENTRES CHASE RIGHT then HINGE,  
MEN TRADE & RUN,  
AS COUPLES SWING THRU,  
CPLS HINGE, BEND THE LINE : **PL**

HEADS 1/4 IN, ALL TOUCH 1/4,  
SPLIT CIRCULATE, TRAIL OFF,  
CROSS OVER CIRCULATE,  
TURN & DEAL, PASS THE AXLE,  
PERCOLATE, STEP & FOLD,  
HEADS SHAKEDOWN, PASS THRU:  
**CB**

HEADS PASS THE OCEAN,  
LINEAR ACTION, ALTER THE WAVE,  
ACEY DEUCY,  
SPLIT COUNTER ROTATE,  
GRAND LEFT 1/4 THRU.  
MEN AH SO, LADIES HINGE,  
SIDE MEN CLOVERLEAF,  
HEAD MEN LEFT WHEEL THRU,  
ALL PEL THE TOP,  
GRAND SWING THRU, RECYCLE: **PL**

HEADS STAR THRU,  
SWAP AROUND, TOUCH 1/4,  
SCOOT & WEAVE, QUARTER THRU,  
SPLIT COUNTER ROTATE,  
ALL CIRCULATE,  
TRANSFER THE COLUMN,  
SCOOT & WEAVE,  
SWITCH THE WAVE, WHEEL & DEAL  
**CB (rot 1/2)**

HEADS PASS THE OCEAN,  
SCOOT & WEAVE,  
FLIP THE LINE 1/2, LOCKIT,  
GRAND SWING THRU, MEN RUN,  
AS COUPLES FLIP THE LINE 1/2,  
TAG BACK TO A WAVE,  
CROSS OVER CIRCULATE, MIX,  
MEN RUN, BEND THE LINE: **PL**

HEADS PROMENADE 1/2,  
HEADS TOUCH 1/4,  
SIDES FACE RIGHT & 1/2 ZOOM,  
HEADS BOX CIRCULATE TWICE,  
SIDES WORK WITH A GHOST &  
SCOOTBACK, THEN SLIDE THRU,  
MEN ZOOM,  
CENTRES WALK & DODGE,  
DOUBLE STAR THRU...THE AXLE,  
PASS THRU, TAG BACK TO A WAVE,  
RIGHT & LEFT GRAND.

HEADS RECYCLE, LOCKIT,  
ALL 8 RECYCLE, EXTEND,  
SWITCH THE HOURGLASS,  
6X2 ACEY DEUCY,  
CUT THE HOURGLASS,  
TURN & DEAL, PASS THRU,  
SHAKEDOWN, ENDS PASS THRU,  
STEP & FOLD, DOUBLE PASS THRU,  
LEADS RIGHT ROLL TO A WAVE,  
ACEY DEUCY, SWING, SLIP,  
SLIDE, SLIP, LADIES RUN,  
PROMENADE.



HEADS SQUARE CHAIN THRU,  
SIDES 1/2 SASHAY, CENTRES IN,  
PERCOLATE, ENDS CROSS FOLD,  
SQUARE CHAIN THE TOP,  
MEN SWING THRU, RAMBLE,  
HEADS PASS OUT, SIDES 1/4 OUT,  
ALL WORK WITH GHOSTS & SQUARE  
THRU 3/4, ALL PASS THRU,  
1/4 IN, RIGHT & LEFT GRAND.

**PL:** PASS THE SEA,  
ALTER THE WAVE,  
RIGHT & LEFT GRAND

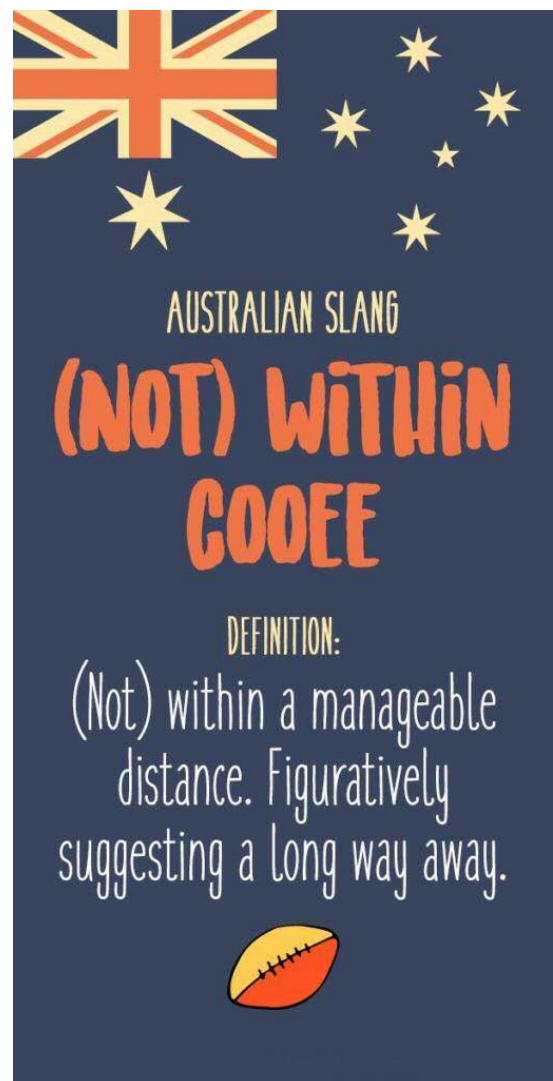
SIDE LADIES CHAIN,  
HEADS PASS THE OCEAN,  
LINEAR ACTION, FLIP THE LINE 1/2,  
SCATTER SCOOT, PERCOLATE,  
CHASE YOUR NABOR,  
ALTER THE WAVE, STEP & FOLD,  
ALL 1/2 ZOOM,  
HEADS TRADE & ROLL,  
SIDE MEN U-TURN BACK,  
ALL PASS OUT, PARTNER TRADE:  
**HOME**

**PL:** PASS IN,  
SPIN A WINDMILL...RIGHT & CROSS,  
MEN SHAKEDOWN,  
LADIES CIRCULATE ONCE & 1/2,  
MEN SPIN THE TOP,  
ALL BRACE THRU,  
SQUARE THE BASES, PASS THRU,  
OUTSIDES TRADE & ROLL,  
RIGHT & LEFT GRAND.





With Kind Permission – Corbin Geis and American Square Dance





# THE Final WORD

Well, another issue put to bed. My apologies for the lateness, but the summertime here is one that is usually filled with lots of houseguest, and this one has been no different. After a continuous stream, with only one day with no extras in the house, it is getting back to some form of normality: although for a very short time indeed. As I write, it is 13<sup>th</sup> January. Next week, on 21<sup>st</sup>, Sue and I are heading north to Queensland for two weeks with daughter Alessa. That means we will have basically no time available to work on BTM for February. While I have prepared some sections, there is a lot remaining to be completed. We will not be arriving back home until first week of February, so that means that the next issue will also be running a bit behind schedule. Oh well, that's the way it goes sometimes.

## UPDATE: NSW STATE CONVENTION 2022

The venue is the Blue Mountains Grammar School, and the dates are Thursday 30 September to Sunday 03 Oct 2022. This is a holiday weekend in NSW, first Monday of October, (the 4<sup>th</sup>) is a public Holiday.

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

The Blue Mountains area has an amazing number of attractions for tourists, from the outlook at the Three Sisters lookout, to the Scenic World Skyways, inclined railway, walks, the

Falls, plus so much more! The time of year is perfect for visiting the Blue Mountains. The weather is beautiful, the cold winter is far behind, and the scenery is truly spectacular in all its Spring glory.

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

HERE IS THE LINK TO THE WEBSITE:

<http://www.2020sdconvention.com>

On the website you will find everything you need including registration form, information on accommodation and the general area (one of our NSW highlights).

Have a  
Happy  
New  
Year,  
Barry



# **Special Offer to BTM Subscribers**

## **From David Cox**

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

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

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

<https://youtu.be/ECjzQcthuE>.

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

There are five music tracks:-

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

B – Music with short lead in and short tag

C – Music with background vocals by Julie Wilson

D – Music, short version with background vocals

E – Called version – full length and with background vocals

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

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

This wishing to purchase the music should contact me, David Cox, at [dgcox666@gmail.com](mailto:dgcox666@gmail.com).



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

### **BTM Website Update**

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

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

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

Here is the direct link:

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

Cheers - Barry

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

#### ***Educational Programs***

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

#### ***Dance Recordings***

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

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

Currently the recordings on the website are not able to be downloaded (copyright issues) You can play them and possibly record on your computer....but I did not say that.[bjwonson@gmail.com](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>, 2022**

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



## The 2022 "Swan-Song" EDITION

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

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

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

## Membership available for \$150.00 (US)

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

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

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

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

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

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

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

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

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

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

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

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

### or - Special 'Super' Deal:

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



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



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



**STING PRODUCTIONS**

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

**Special Prices for Bulk Purchases of**

# **Sting & Snow "Single" Tunes:**

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

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

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

**e-mail [paul@stingproductions.co.uk](mailto:paul@stingproductions.co.uk)**

# MAKE THE TRANSFORMATION



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

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

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

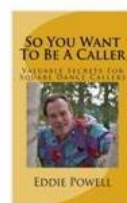
It takes action, practicing the right way, and  
becoming ready to market yourself. It took time and  
practice as a dancer to learn the moves, the same is  
true of calling.

**Think About It**

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

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

**Enroll  
Now**



**Eddie@EddiePowell.com**

# 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 to which they could relate.

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 fifteen pieces of music and costs just (US)\$75.00.

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

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

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



# Square Dance Gifts & Merchandise



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

**Our Facebook Page:**

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

**Our Website:**

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

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

**OVER 100 DESIGNS & More Added Weekly**

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





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

## **The First Online Caller School**

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

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

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

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

# A&S Record Shop



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

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

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

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

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

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

**WE WOULD APPRECIATE YOUR BUSINESS!!**

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

# BECOMING A SQUARE DANCE CALLER

by Bruce Holmes

"I wish there had been a book like this when I started 25 years ago."

Glenn Wilson, Queensland, Australia

"Clear and helpful! I would recommend to especially new callers like myself!"

Connie Graham, Stanberry, Missouri

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

Ron Bell-Roemer, Bend, Oregon

"Thanks so very much for your book. As a new caller this book has made all the difference for me. I especially appreciate the chapter 'Easy calls resolve'."

Helen Tronstad, Bålsta Square Dancers, Stockholm, Sweden

"Firstly I want to say that I enjoyed your book and the "New Caller" market lacks this type of approach, so thank you... Keep up the good work, and I love the way you approach the exercises."

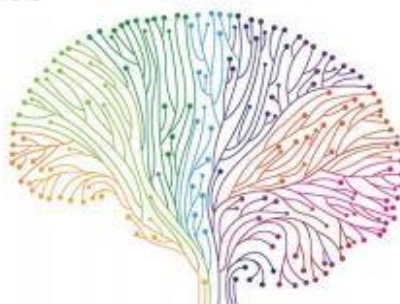
Steve Turner, Accredited Caller Coach, Western Australia, Australia

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

Bobbi Nichol, Pensacola, Florida

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

Christine Steffy, McHenry, Illinois



3<sup>rd</sup> Edition

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







## Average Travel Time

- |                                       | by car     |
|---------------------------------------|------------|
| 1 Double Tree by Hilton-Evansville*   | N/A        |
| 2 Tropicana*                          | 5 minutes  |
| 3 Hyatt Place                         | 2 minutes  |
| 4 Riverhouse Downtown                 | 4 minutes  |
| 5 Courtyard by Marriott               | 13 minutes |
| 6 TownePlace Suites by Marriott       | 14 minutes |
| 7 Holiday Inn Express-Evansville East | 13 minutes |
| 8 Home2Suites by Hilton-Evansville    | 13 minutes |
| 9 Hampton Inn Airport*                | 13 minutes |
| 10 Drury Inn & Suites-Evansville East | 11 minutes |
| 11 Hilton Garden Inn                  | 12 minutes |
| 12 Hampton Inn East                   | 13 minutes |
| 13 Residence Inn by Marriott          | 13 minutes |
- \* Shuttle provided by hotel

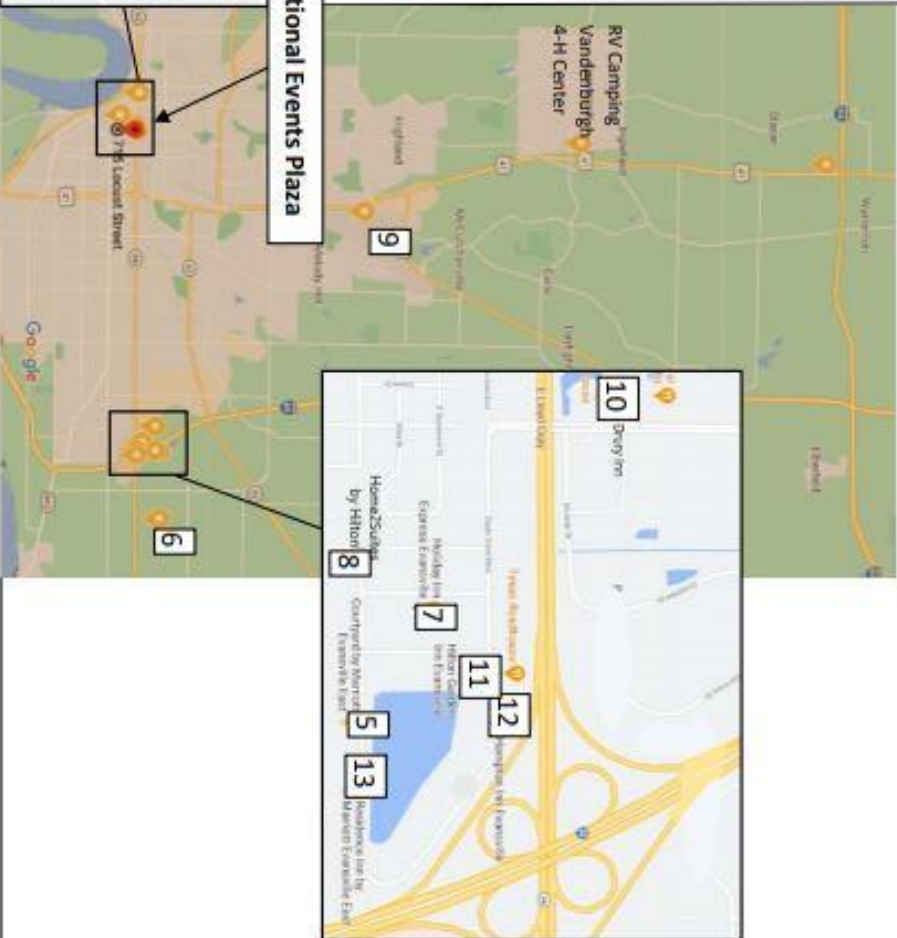
**Instructions for Housing** (front right side of form)



- 
- This map shows the area around the Vandenburg 4-H Center and RV Camping. Numbered locations are marked as follows:
- 9**: Located near the Vandenburg 4-H Center.
  - 10**: Located near the RV Camping area.
  - 7**: Located near the Vandenburg 4-H Center.
  - 11**: Located near the Vandenburg 4-H Center.
  - 12**: Located near the Vandenburg 4-H Center.
  - 13**: Located near the Vandenburg 4-H Center.

**Old National Events Plaza**

Greenfield IN 46140







## 22nd Canadian National Square & Round Dance Convention

670 Queen Street, Fredericton, NB Canada

July 21, 22, 23 - 2022

## JOIN THE VIOLET CREW IN '22



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

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

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

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



Fredericton Convention Centre

### **REGISTER NOW!!**

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

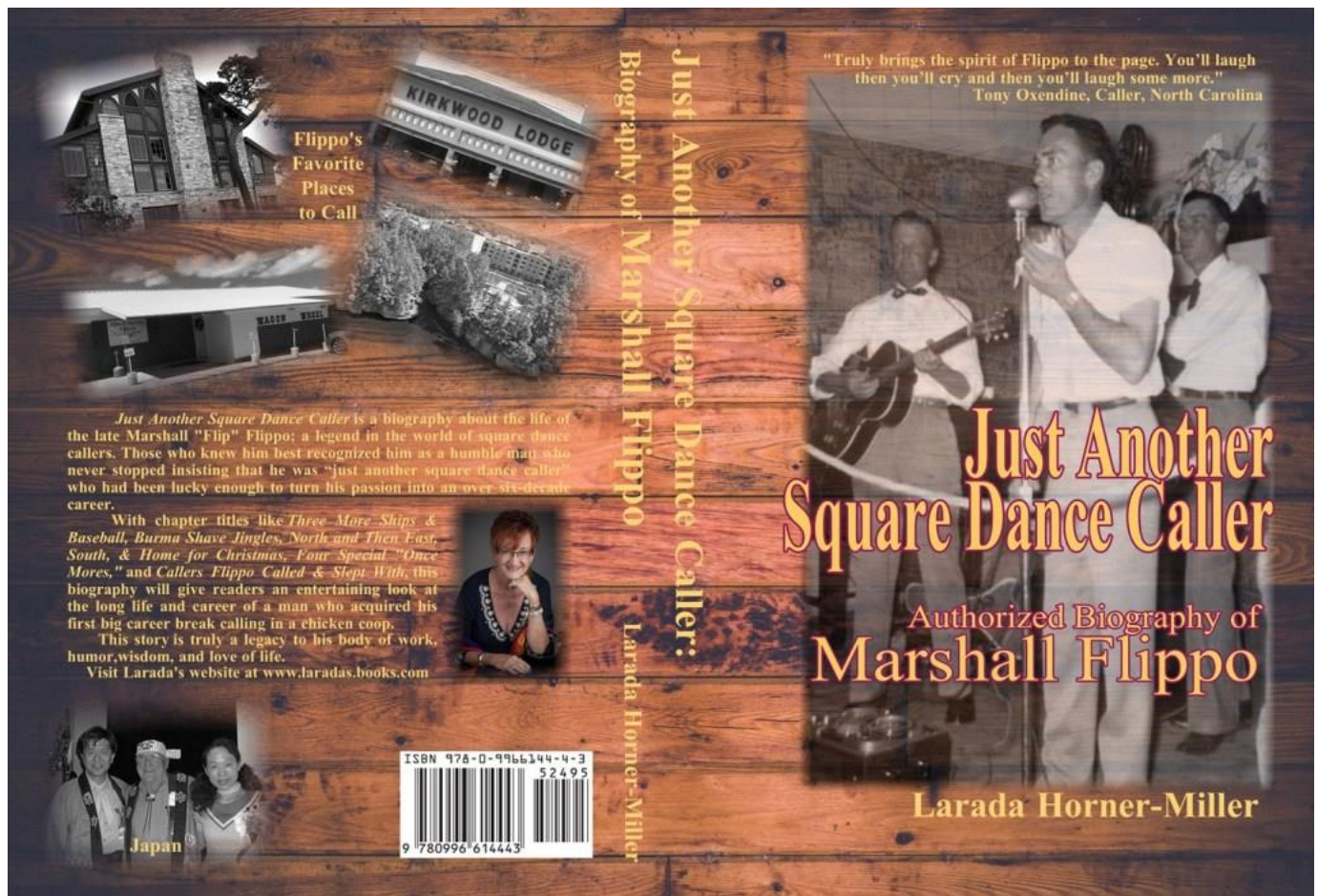
Want more information?  
[squaredancenb.ca/convention2022](http://squaredancenb.ca/convention2022)

or

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



Left: Changing of the Guard at the Historic Garrison District



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



# Sunshine State Callers School

*Programs for Beginning and Experienced Callers*

**FEBRUARY 24-27  
2022**



**Ken Ritucci**

*Massachusetts*

*(Callerlab Accredited Caller Coach)*

## **HOST HOTEL**

**Best Western Southside  
Hotel & Suites  
Jacksonville, FL**



**Bill Harrison**

*Maryland*

*(Callerlab Accredited Caller Coach)*

## **TWO LEVELS OF PROGRAMS**

### **Beginner**

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

### **Experienced**

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



**Tom Miller**

*Pennsylvania*

*(Callerlab Accredited Caller Coach)*

**WHETHER YOU ARE JUST GETTING STARTED**, or want to improve your calling, the Sunshine State Callers School will provide you with the tools to make you a successful caller. This professional staff has over 100 years of calling experience. They have the knowledge and leadership to assist you with your calling career.



# School Information

## Cost:

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

## Program:

Starts Thursday, February 24th at 7:00 pm  
Ends Sunday, February 27th at 12 noon.

## Lodging:

The Best Western will be utilized for the entire school. Special rates have been worked out. Hotel information will be provided upon registration.

Phone: 904-264-4466.

## Food:

Several local restaurants available with good food at reasonable prices.

## Location:

Best Western Southside Hotel & Suites  
4580 Collins Road, Jacksonville, FL 32244

## Additional Info:

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

## POINTS OF INTEREST

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

### Key Benefits of this School Include:

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

### Topics of Discussion:

- Mechanics of Choreography
- Timing
- Voice / Delivery
- Smooth Dancing / Body Flow
- Programming
- Teaching
- Music / Rhythm
- Choreographic Management
- Ethics / Leadership

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

SUNSHINE STATE CALLERS SCHOOL - Jacksonville, FL - February 24-27, 2022

Cost: \$400.00 per caller. For reservations, a \$100 deposit is required.

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

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

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

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

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

Make checks payable to:

Ken Ritucci

132 Autumn Road • West Springfield, MA 01089

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

Canadians please remit U.S. funds





We're  
**BACK!**

2022 in charming Evansville, Indiana

# Caller School

At The **71st Nationals**

THAT'S RIGHT, IT'S  
**FREE!**

**FREE** for registered guests of the National Convention

Sponsored by GSI and the 71st NSDC

# EVANSVILLE

*Indiana*

# 2022

GRAND SQUARE  
INTERNATIONAL<sup>INC.</sup>

JOIN US DOWN BY THE RIVER

71<sup>st</sup> NATIONAL SQUARE DANCE CONVENTION<sup>®</sup>  
EVANSVILLE, INDIANA  
June 22-25, 2022

**Caller**  
EDUCATION PROGRAM<sup>™</sup>

**Sunday, June 19th, Noon — Wednesday, June 22nd, Noon**

**Email: [Tony@TonyOxendine.com](mailto:Tony@TonyOxendine.com) to REGISTER. Do it now!**



# Northeast Callers School 2022

*Programs for Beginning and Experienced Callers*



**Ken Ritucci**

*Massachusetts  
(Callerlab Accredited Caller Coach)*

**OCTOBER 6-10  
2022**

**SPECIAL GUEST INSTRUCTORS:**



**Ted Lizotte**

*New Hampshire  
(Callerlab Accredited Caller Coach)*

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



**Tony Oxendine**

*North Carolina  
(Callerlab Accredited Caller Coach)*

**TWO LEVELS OF PROGRAMS**

## **Beginner**

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

## **Experienced**

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



**Steve Turner**

*Australia  
(Callerlab Accredited Caller Coach)*



**Don Moger**

*Canada*

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

**Ken Ritucci has 47 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 6th at 7:00 pm  
Ends Monday, October 10th 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 6-10, 2022

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: \_\_\_\_\_

Register at [www.northeastcallersschool.com](http://www.northeastcallersschool.com) (Paypal accepted) Or Make checks payable to:

**Northeast Callers School • Ken Ritucci**

132 Autumn Road • West Springfield, MA 01089

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

Canadians please remit U.S. funds





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### **New Caller Committee**

Are you aware that CALLERLAB has a new committee especially for newer callers?

It is called "New Callers Committee" and was created to help those new to calling obtain information about the resources and guidance that are available through CALLERLAB.

If you consider yourself a newer caller, this committee would be the perfect starting point for you to become more involved in CALLERLAB while learning how to access CALLERLAB resources that can help provide assistance, mentoring opportunities, and connections to discussion forums where newer callers can focus on developing their calling skills.

If you are a newer caller who would like to be on the New Caller's Committee, simply contact Teresa at CALLERLAB either by phone or e-mail and ask to be put on the Committee. That's all there is to it. You must be a Member of CALLERLAB to join. Phone: (785) 783-3665.

NEW EMAIL:  
director@CALLERLAB.org