



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

**JANUARY 2021**

### ***DATES to REMEMBER***

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

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# ON THE INSIDE

*With Barry Wonson*



***Welcome to 2021 – hopefully a much-improved version of what has gone before!***

Last year saw major changes in all social and economic aspects of the lifestyle for everyone.

Our Square Dance activity was (like many other social activities involving large numbers of people) put in a state of limbo. The advent of the COVID-19 virus has left a mark that will see a major re-evaluation of our activity.

We have already seen new formulations with virtual two couple and even solo dancing. While concerns were raised in the early stages of the pandemic as to how our activity would survive in a very different future, the reality has been that many aspects of our activity have forged a far stronger bond, with communication between callers, between dancers – all increased on a scale that would have been unimaginable a year ago.

For many, a re-start is planned in the next month or so. Here in Australia, we traditionally have about a 5 week break

from dancing due to the hot weather and re-open towards the end of January and early February. This is going to be a welcome relief to many of us who have been going spare without the physical involvement side of calling.

I was fortunate enough to get in one dance in December here at our house – the rules for contact were relaxed and this allowed us to get together with our small Advanced dancers. We had a real fun night (even though memory lapses created some hilarious moments). It was a fortunate night for us, as the very next week, the contact rules were back in place. How lucky we were!

Our clubs are planning on re-starting first week in February, although with a lot of regulations that now must be adhered to...looks like masks will be the order of the day, as well as specific social distancing in breaks, and no mingling – no food other than that brought by each dancer for their own consumption. It will be very different, but at least we will be dancing again!

## ***THIS MONTH***

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

Choreography pages this month feature lots of interesting ideas on various themes. Cal Campbell has some more interesting material on several choreographic 'gimmick' concepts. We



presented some of his fun stuff last month, and as noted then, with this type of material is important for callers to understand, as these concepts can be used to great advantage in provision of variety. While many only utilise such ideas when presenting workshops or as specialized tips in festival presentations, they are also extremely valuable for general club use. Like all gimmicks, they must not be overdone, but when used in a planned and limited manner, can really liven a night.

Bob Elling (owner and producer of Riverboat Records) presents the first part of a look at modules using Dixie Grand.

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

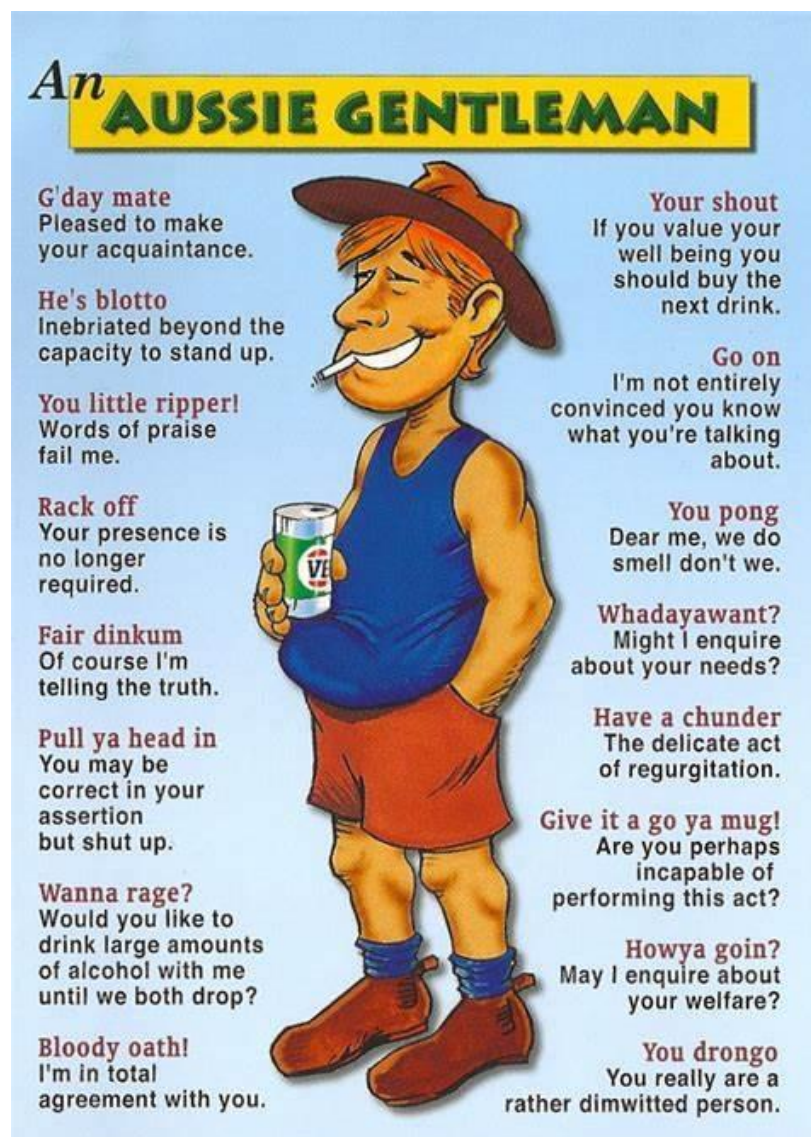
We have a special section this month – some music reviews presented by Buddy Weaver. These reviews were done for ASD magazine for recent issues...Buddy has adjusted and updated these for your interest.

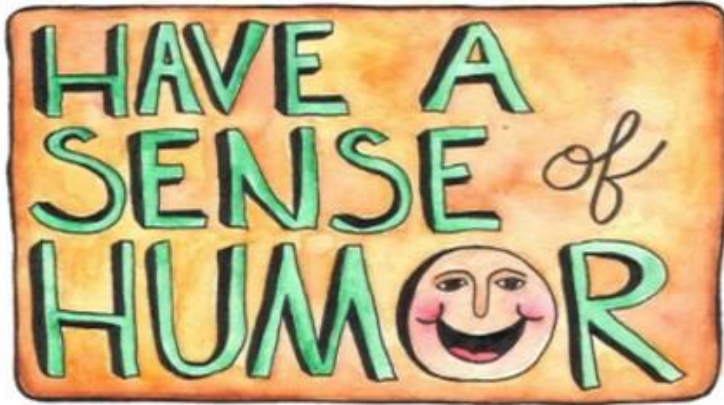
I hope that you can find some interesting and useful information in this issue. I am always looking for articles, choreo, ideas for inclusion in each issue. If you have a topic that you would like covered, or a movement that you would like to see featured, or an opinion you would like to present, please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

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

*Have a Happy  
and Healthy  
New Year*

*Barry*





**Looking at life with a lighter spirit and a bit less seriousness is going to allow us freedom as well as earn us the respect of having others listen to what we have to say.**

*The following is a compilation of a number of different articles and*

*essays on humour that I researched in my younger days at University - Barry.*

It has been shown in many studies that Youth leaders rely on humour; they know it is a huge part of teenage life and that communication with young people does not go well without a sprinkling of laughter. By using humour in the context of all programs, the communication between leaders and followers is enhanced greatly.

Studies have shown children to laugh or giggle an average of 50 times a day, adults 15 times a day. The average for teenagers is probably somewhere in the middle.

In 1979, Norman Cousins publicly sharing his discovery of the therapeutic effects of laughter in recovering from his serious illness. In *The Anatomy of an Illness*, Cousins showed people how to “laugh through the pain” and called laughter “internal jogging.” In the 1980s, laughter and fun became a part of holistic therapy. Annette

Goodheart, a Santa Barbara psychotherapist, has written about laughter therapy. She describes the physiological effects of laughing:

There is a massive chemical shift going on. When you laugh, your cardiovascular system gets a workout. You take in massive quantities of air. Your heart rate and blood pressure go up at first then settle down at a rate lower than before you began laughing. Even the anticipation of laughing shifts your body's chemistry.

At emotional and social levels humor promotes further gains, according to Goodheart:

Through laughter, we are connecting with ourselves, our environment and each other. That's why it's contagious; it gives the feeling of connection. Laughter breaks through feelings of isolation and alienation.

We are all desperately trying to connect. We have almost lost the art. Everyone is waiting in the wings for someone else to do something a little playful so that they can come out and play, too.

Humour is important in marriage and other relationships. Says Goodheart, "When you laugh with someone or cry with someone, you experience a connection." Why then do we not practice what is can be so good for us? The very stressors that need a humorous break can make people too serious. Whereas children tend to cry or laugh off a mistake they make, adults tend to become trapped in negative analysis.

For Goodheart, the idea that you cannot laugh and be serious at the same time is a dangerous myth. Understanding this principle will make the workplace more humane and productive according to some experts. Besides its healing and bonding significance, humor has helped people endure very difficult situations. We are all aware of battlefield humor, and holocaust survivors have told how they used humor to preserve "their will to live."

From the above comments we can see some areas where our use of humour can aid in our well-being, our communication, our parenting, our leadership skills.

- 1. Humour is not only being encouraged for physical, emotional, and social health. It is encouraged in religious circles as well. By the 1990s, "holy laughter" had become a feature of some Vineyard and related churches. Though the significance of laughter liturgically is debated, its appearance in such church services further attests to its healing and uplifting value.***
- 2. A professor recently received a spontaneous ovation for a humorous segment of a four-hour class. We need to give some thought as to the effective use of humour in youth groups, classrooms, homes, workplace and churches.***
- 3. We need to work at bringing humor and laughing into our lives.***
- 4. LAUGHTER IS THE BEST MEDICINE!***



**When a society has to resort to the lavatory for its humour, the writing is on the wall.**

ALAN BENNETT



# PROGRAMMING

## (Part 1: Introduction)

*By Paul Bristow*

### PROGRAMMING

#### Part 1: Introduction and Basic Skills

**Definition of programming (from Chambers):** giving a scheme of proceedings arranged for an entertainment, conference, course of study, etc., with relevant details.

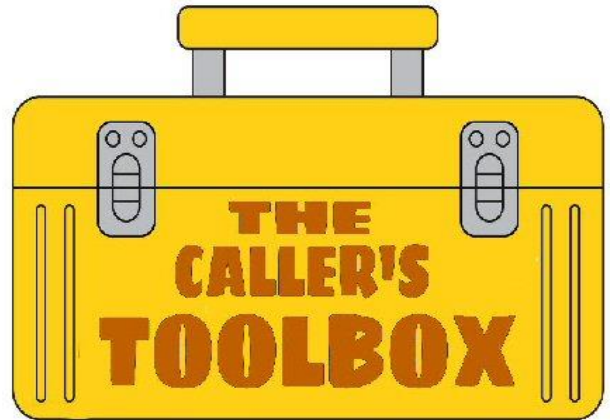
#### **JUDGEMENT** – the most important skill

Of all the skills that a caller needs to develop, the single most important has to be “judgement”. It will be this aspect of a caller’s ability that will determine how successful (or not) he or she may be.

In essence there are two types of skill; the first are “Mechanical” skills – these include: knowing the definition of the calls, knowing the correct name for each call, how many steps it should take to dance it etc. The second type of skill are “Judgemental” skills – which include: how fast (should the calls be delivered), how long (should the tip be), what Degree of Difficulty can be used (for the dancers – in the hall tonight, or, for those who are up for this tip), what type of patter record should you use (up-tempo, smooth and easy, modern), what type of singing call should you use (fast/slow feeling, modern/traditional, which music genre etc., etc.).

Whilst a caller needs to have a very good understanding of Mechanical skills, the essential requirement – that will determine success and the regard in which the caller is held – will be their use of Judgemental skills.

All the topics listed in the CALLERLAB Curriculum, as skills required by a caller,



include both Mechanical and Judgmental attributes. However, out of all of these, the one topic that is essentially a Judgmental device is Programming – the amount of pre-planning that you do to ensure that you provide the best possible presentation of your Mechanical skills to the dancers – unfortunately, this is quite often neglected; the tendency is to “turn up”, “set-up” and call!

It is a very brave or perhaps a foolish person who will embark upon a Calling assignment without Prior Planning. Whilst you may get away with it (and some do!), there is a chance that you will fail dismally – you will definitely miss the opportunity of being at your best, without preparation, your performance – the “enjoyability” of your show – will benefit from forethought i.e., a Programme.

It should be noted that, the success of any programme can often be assessed by the degree to which it can be altered to reflect circumstances i.e., the “strength” of any programme lies in its flexibility. Callers are required to make a large number of judgements concerning many different criteria. They must weigh-up the values, liabilities, advantages, and disadvantages of all situations. The amount of programming that you need to do is a very personal thing, but you can (probably) never do too much.

Prior to calling a dance, research should be carried out regarding the Group who are expected to be in attendance and “Plans” should be drawn up which will best suit the needs of that particular Group, but chances are that you will need to make your final judgements based upon reactions from the floor. Remember, Social, Sensual, and Intellectual stimuli are the principal elements that prompt people to Square Dance and determining the correct balance of these is an aspect of programming.

Just a quick word, at this point about **MICROPROGRAMMING** - The decisions you make one by one, movement by movement during the tip. You need to avoid “parrot-fashion” repetition; I would recommend taping your calling and listening to the tape soon after the dance to re-live each of these decisions. Determine monotony, repetition, and potential for more variety. Use this knowledge in making these decisions at your next dance. This is an on-going process, which is essential if you intend to avoid the ignominious pitfalls of becoming a safe but boring and un-entertaining Caller.

There is an old adage that the secret to success in anything comprises the five ‘P’s; the suggestion is that you “remember” this by using the fingers on one hand:

**Prior – Planning – Prevents - Poor – Performance**

**TOOLS OF PROGRAMMING** – Having said that this is a “Judgemental” exercise, we do need to consider it in “Mechanical” terms – i.e., we need to identify the tools that we have available for programming. As I mentioned above, there are a great many aspects that you need to consider, however these break down into the two types of Programming Tools, which – in simple terms – are:

1) **CHOREOGRAPHIC** - The Callerlab Programs e.g., Basic, Mainstream etc.

must be considered and followed. Most Dancers will be aware of any departure from Program Levels. The degree of difficulty which you present must be carefully considered. Too hard is just as bad as too easy. Balance variety against challenge by using the full range of Calls within the programme in an interesting fashion. The occasional use of gimmicks should be programmed and included for effect.

2) **PRESENTATION** - The balance between singing calls and patter calls should be carefully arranged and the selection of music in all tips must be complimentary and should follow a pattern to reflect the time of the evening. If you are presenting a workshop be careful to balance walk through time against dancing time. Finally, your style of delivery of the programme must fit the event and not conflict with the other criteria. When you consider presentation you should, as far as possible, discuss your thoughts with any other Caller or Cuer that may be sharing the stage, if possible, such discussion should take place in advance.

I will cover these criteria and expand upon them in the forthcoming articles.

### **THINGS TO BE PROGRAMMED –**

There are many opportunities for programming and these need to be considered in different ways. One aspect of programming that now has more potential than ever before is the possibility to create a whole different range of multi-criteria music selection, from your own library by making use of the functionality available in computer programmes.

Everything that you do as a caller you can programme – so always try and consider the best way to present each and every aspect of your “show”. Below are a few (obvious) ideas of the “things” that can be programmed:



- |   |   |                                 |
|---|---|---------------------------------|
| 1. A Dance                                | - )   | } by use of a written programme |
| 2. A Weekend or Special Event             | - )   |                                 |
| 3. A Club Night (with continuity in mind) | - )   |                                 |
| 4. A Tip                                  | - (gimmicks, workshop, theme tips – featuring a call)                   |                                 |
| 5. A Record                               | - (music for patters / singing calls, tips – featuring a musical genre) |                                 |
| 6. A Season for a Club                    | - (to accommodate the Club's wishes or Beginner Classes)                |                                 |
| 7. A Whole Year's Calling                 | - (a "personal development plan" – "Self Improvement")                  |                                 |

It is really important that callers do not underestimate the importance and the potential benefits of effective programming. I will consider each of the items on this list in the next few articles, starting next month with a simple written programme that might be useful for a Dance or Club Night.

## **PROGRAMMING (2) – Written format and a pattern for a Programme**

**WRITTEN FORMAT:** You need to develop the habit of using a programme, for each occasion where you will be calling. The written programme, shown on the adjacent page, is the simple template that I use (and you could use) as both a planning device and an “aide-memoire” for a dance; it reflects a simple 3-hour evening dance pattern such as is quite common here in the U.K and – in addition – it also contains details about the event itself, not related to the programme. Of course, you will need to develop a personal style of programme that suits your requirements, so please use my example as a “starting point” – a basic outline, keep the bits that you can use, add any bits that you feel are needed and delete the parts for which you don't have a use.

This type of format provides the opportunity to plan for the event. As the programme is varied or altered in any way you can write

the variations on in a different colour. Once completed it provides a valuable reference relating to the effectiveness of the programme itself, where the programme is a “planning device”; it also records details about the response from that particular group of dancers. If the same group invites you back you could use this information to programme more effectively, waste less time evaluating the floor and move more quickly into the meat of your programme.

The first section of the written programme deals with information about the event. This could help to determine the content of the programme; if it is a dance with a special theme, you may want to select appropriate music and/or include items that fit that theme. You need to have this information stored somewhere for any event, adding it to the programme-plan has to be an efficient method.

The next section is the main body of the programme, it deals with what is to happen in each of the nine tips that will take place and uses six columns to record various types of information, these are:

- 1) **Tip number** – a simple reference to show the sequence of the tips.

- 2) **Estimated time of start and finish for each tip** – this will help you to avoid “long” tips.
- 3) **Programme goal and singing call** – you may prefer to use two columns for these criteria – perhaps even use a “landscape” layout (instead of “portrait”); the actual intention here is:
  - i. Programme Goal – your plan for the patter section of the tip; an example of a programme goal would be: to determine the “degree of difficulty” that can be handled by the floor, find the weaker dancers, decide what the limits may be for the evening, based upon the dancers’ ability – i.e. “find the level of the floor”. Programme goals may be different on a tip-by-tip basis.
  - ii. Singing call – choice of the tune that you use, based upon what you wish to do to the “spirits” of the floor (fast and furious to “raise” their spirits / smooth and easy to “relax” them).

**Featured movements** – this would be where you would plan the theme for each tip, on the basis of the calls or concepts or extended applications that you intend to use.

- 4) **Spice Material** – any gimmicks that you intend to include on this tip, for example: “bucket stirs”.
- 5) **Comments** – probably the most important column of them all; it is here that – after the tip (or after the dance) – you should add your comments as to how successful (or unsuccessful) your plan was and (possibly) suggest ways to improve your programme-plan idea, for that tip.

The final section is where you can list the number of dancers that attended, their “reaction” (were they “happy”, “neutral”, “ecstatic” (or even “dismayed”) with your performance/programme, this is a very personal evaluation and one for which you should seek as many “opinions” as you can. The very last category shown is named “observations” and it is here that you should add as much as you require, with regard to the ways that you could improve the programme that you have written.

<b>Name of Event</b>	..... .....	<b>Type of Event</b>	..... .....
<b>Programme</b>	.....	<b>Running Time</b>	.....
<b>Venue</b>	..... .....	<b>Organising Club</b>	..... .....
<b>Expected Group</b>	..... ..... ..... .....	<b>Contact Name(s)</b>	..... ..... ..... .....
<b>Fee Agreed</b>	.....	<b>Accommodation to be <u>Provided</u> ?</b>	.....

Tip No.	Start Finish	Programme Goal and Singing Call	Featured Movements	Spice Material	Comments
1	8.00 8.15	Find floor level, Build atmosphere "It's So Nice ..." (RYL)	General - to establish Dancer ability	Bucket Stir: Grand <u>Square</u> - 8 steps	
2	8.20 8.35	Develop w/shop theme "Lovin' On" (GMP)	workshop material	"on the third hand ..." BS: Ld Rt Vr lft F/W +	

This program design is carried through tips 1-9 or however many tips you have.

8	10.25 10.40	Review w/s + themes "Too old to ..." (GMP)	All workshop material + special themes used	"If you want to..." BS: everybody clover	
9	10.45 11.00	"Goodnight S..." (ESP) "Let Me Be ..." (GMP)	Use workshop material	Sneaky <u>Yellow-</u> <u>rocks</u> Roll-a-Way + U-Turn	
<b>Actual Attendance .....</b> <b>Dancer Reaction .....</b>					
<b>Observations</b>		.....			
		.....			

**PATTERN FOR A PROGRAMME (a pictorial/graphical view):** One analogy of an evening's calling, might be to consider it as a "West-End Musical", during which you will see a story being told, using various types of music to illustrate the various chapters of the story; there will be some slower songs, some faster songs, some fun songs as well as some "show-tunes"; all leading to a dramatic climax – featuring a "show-stopping" finale – that leaves the audience wanting more! This analogy underlines the primary purpose of the caller, which is to entertain the dancers with an impressive evening of music and dancing that will leave them feeling they have had a good time.

Shown below is a pattern for a dance that was originally written by Stan Burdick. This

pattern suits his style of calling and (no doubt) is appropriate for the dancers that usually attend dances where he is the caller. My own pattern would be slightly different to the one shown below. We will all have our own ideas about the pattern that suits each of us (and is most relevant for each dancer group).

You need to "pace" yourself and avoid overloading the dancers by going too far too soon, you need to build to several "high spots", during the course of the dance, which requires that you also make a provision for some less frenetic, more relaxed tips. All in all, your evening should follow a pattern of highs and lows, aimed at ensuring that the dancers derive maximum enjoyment and satisfaction from the event. This is an



essential aspect of individual presentation,  
which is important for every caller to develop;

if we don't then we will all sound the same!  
More on this subject, next issue...

**PROGRAMMING A DANCE**  
by Stan Burdick

TIP 1	TIP 2	TIP 3	TIP 4	TIP 5	TIP 6	TIP 7	TIP 8	TIP 9
ROUSER & TEST	TEST & SELL	WORKSHOP	RELAXER	ROUSER	CHANGE PACE	SOFT (OLDIE)	RECAP	RELAXER
<p>The secret of programming any dance is providing variety as you progress from tip to tip. This involves two factors - one is the actual variety of material to set certain moods with a variety of complexity - the other is creating alternate "highs" and "lows" (peaks and valleys) to "bring 'em up" and "let 'em down". It's tragic to see a caller literally <u>kill them</u> with more and more exciting "up" stuff with no relaxers or "let-downs".</p>								
<p>LEVEL OF EXCITEMENT</p> <p>↑</p> <p>TEST</p> <p>SAFE</p> <p>FAMILIAR</p> <p>EASY</p> <p>BELOW THE POTENTIAL</p>	<p>TEST</p> <p>VENTURE UP TO POTENTIAL</p> <p>SELL YOURSELF</p> <p>MAKE 'EM SECURE WITH YOUR CALLING</p>	<p>USE GOOD JUDGEMENT</p> <p>TEACH ONE STEP ABOVE THEM OR VARIATION OR NEW</p>	<p>SLOW PACE</p> <p>LET 'EM DANCE</p>	<p>PICK 'EM UP AGAIN</p> <p>SURPRISE STUFF</p> <p>EASY DBD</p> <p>MINI-WORKSHOP</p>	<p>GOOD PLACE FOR A CONTRA OR HEX OR TANDEM OR MINI OR ?</p>	<p>LEVEL OF EXCITEMENT</p> <p>↓</p> <p>YOUR BEST OLDIE SINGING CALL</p> <p>MAYBE OLD &amp; NEW TOGETHER</p>	<p>DO WHAT YOU DID (WORKSHOP) AGAIN</p> <p>A LITTLE "REACH"</p> <p>EXCITE &amp; PLEASE</p>	<p>LEVEL OF EXCITEMENT</p> <p>↓</p> <p>LOVE SONG</p> <p>TWO SINGING CALLS</p> <p>NO NEW STUFF</p>
<p>One of the options to consider is that sometimes that last tip (#9) would be a "high excitement" tip instead of a relaxer. Use good judgement. You wouldn't want to overtire older folks at the end, nor send overheated bodies out into cold climates for health reasons. Another variance in this sample program is that 9 tips is average for a 3 hour dance, but a 2½ hour dance might have only 8 tips, so you can adjust this schedule--maybe drop #6.</p>								

[HANDOUTS\PROGRAMM.894]

The figure above is reproduced with permission from the GSI Syllabus



*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.*

# 10 SIGNS YOU ARE A Grammar Nerd

1. YOU USE STANDARD SPELLING, CAPITALIZATION, AND PUNCTUATION WHEN YOU TEXT.
2. YOU HAVE APPOINTED YOURSELF AS "HONORARY PROOFREADER" OF YOUR FRIENDS' SOCIAL MEDIA POSTS.
3. YOU KNOW HOW AND WHEN TO USE "AFFECT" AND "EFFECT."
4. YOU FEEL COMPELLED TO CORRECT POORLY WRITTEN PUBLIC SIGNS. IT ISN'T VANDALISM IF YOU'RE CORRECTING IT, RIGHT?
5. THE THOUGHT OF POSTING A WRITING ERROR ONLINE MORTIFIES YOU.
6. YOU HAVE AN OPINION ABOUT THE OXFORD COMMA.
7. YOU FOLLOW GRAMMARLY ON FACEBOOK AND TWITTER.
8. YOU'RE A REGULAR CONTRIBUTOR TO THE #GRAMMAR HASHTAG IN SOCIAL MEDIA.
9. THE SOUND OF A DOUBLE NEGATIVE MAKES YOU CRINGE.
10. YOU MENTALLY EDIT ALL THE BOOKS AND MAGAZINES YOU READ.

**Q:** What do you call  
Santa's little helpers?

Subordinate  
**clauses** **A:**





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

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

*The most recent additions are:*

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

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



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

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

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



# COVID 19 SQUARE DANCING

*By Cal Campbell*

Let's talk about what Covid-19 is likely to do to modern western square dancing. Any break in dancing experience will cause people to quit square dancing. This is more prominent in the early years right after lessons. These dancers are not confident of their abilities and will often feel unable to remember the square dance commands.

Becoming a good square dancer is a process of repeating commands from many different positions and combinations that the reaction time is automatic. Even experienced square dancers will feel insecure on the dance floor after even taking a short vacation. It is not presently a recreation where dancers can come and leave at their will.

This means the first several dances after the Covid-19 break will have to be carefully planned by the callers. In my opinion, nothing should be called past the first 50 Basics on the CALLERLAB list. Another good place to start is the Social Square Dance list of "basics."

The complexity of the material used by callers will have to be dance routines on the Standard Applications list. The emphasis will have to be on the dancers being successful and not stressed, the failure rate should be less than 10%.

The tips should be kept short. You will be dealing with many people who have sat in isolation for months. They have not exercised much and probably many of them have gained weight. My recommendation is to go back to using recordings of no longer than 4 minutes in length. Keep the length of the sequences short. Get them back home often. Tell them what good dancers they are.

My recommendation for singing calls is to use no more than two figures and one OBC. All the dancers will need the rest time for their busy brains. Don't push them. Maybe even consider a tip with two singing calls.

If I were the caller for the first night post Covid-19, I would advise the club to advertise the number of "basics" that will be used. You are trying to draw in the people who are doubting their skills. The second dance would add may be half of the Mainstream calls and so on until everyone in attendance is comfortable.

I would also ask the club if it would be all right to walk through any calls that are causing problems to 20% of the floor. This applies to the call and the complexity you expect the dancers to know. You are working with cloudy minds. You will need the walkthroughs for some of the dancers.

How successful this all will be will largely depend on the social structure of the club. If the majority of the people attending the dance are good friends and if they have remained in contact with their friends through things like Zoom meetings, the response should be good. These dancers have to be the leaders and the hand holders for the dancers that have been isolated and scared to come out.

It's my opinion is that Covid-19 will force Modern Western Square Dancing to change a great deal. I expect that if a year goes by, many of the older generation will decide that now is the time to quit square dancing. Some dancers will have found other things to do. Your job is to entice them back and make it fun to dance again.

# 'Weave'! dot dot dot

By Paul Preston

The Editor of UK magazine Lets Square Dance asked if its readers are vexed when, during a singing call, callers call "Allemande Left and Weave", without a follow-on call at the end of the Weave, assuming dancers will have good homing instincts and dutifully head back to 'home' position during the next few beats. Is it OK for callers to start singing the lyrics of the song after the Weave call, or should they finish off the call instructions and sing lyrics only during the Promenade? An interesting question for callers and dancers alike.

Dancers are so conditioned to listening to and following the calls, (all of which have been scientifically and extensively defined, reviewed, revised, clarified, and publicised), that even a one beat silence has become disconcerting to dancers. A caller should offer timely, clear instruction at all times - right? But the more I think of it, as I write, I'm not so sure!

Quite apart from the chance to sing their hearts out, perhaps there are understandable reasons for callers not to give a follow-on call at the end of a 'Weave' in a signing call. Let's assume experienced dancers are on the floor:

- **After a Weave, there is almost zero chance that all dancers carry out the called move anyway!** Dancers go rogue after a Weave. Catnip comes to mind. It's a wonderful thing to watch. I think it's a reaction to being told what to do all the time. Take a simple Dosado – if called after the Weave, dancers often opt out of the called Dosado; do their own thing, and promenade home

contented. Everyone's happy. Dancers favourite substitutions for that Dosado include doing a Swing, a twirl, nothing at all, a Hi Di Hi and Yellow Rock to name a few. I'm all for it – but it is impossible to call what the dancers are dancing! What is the poor caller to do? Call nothing perhaps?

- **Dancers have it nailed anyway.** There is a near 100% success rate of dancers doing a four-count move/activity (of their own choice) followed by a promenade back to home position in time for the next sequence - even when no calls are given after the Weave. (Provided the set was orderly and timely). So perhaps dancers do not always require belt and braces instruction in every situation.
- **Less is more.** Filling every beat with instruction often denies the dancers an appreciation of our fabulous professionally produced music and lyrics. A few beats more to enjoy the music is no bad thing.
- **In Square and Round dancing (participatory dance) dancers are starved of interpretation and creativity** – yet dancing has elements of performing art. Oh, the joy of a pulling at an imaginary steam train whistle and shouting 'whooo whooo! when Track Two is called! Conversely, callers get a real buzz from being creative and seize all aspects of choreography and music choice for themselves. Surely callers should graciously hand the dancers a

crumb of the singing call for their self'-expression?

- **It's a singing call** - a safe place for dancers perhaps? Also, a place where callers and dancers can enhance their performance; where the dancer's character can shine through. Isn't that 4-beat void after a Weave an exciting opportunity to bring a little dance interpretation into square dancing? It's a few seconds of freestyle creativity; anything you fancy which is lawful -perhaps strike a pose or do a basic rumba or a shimmy. Get yourself a signature move. Break a leg. Go for it.

- **It's a bit of fun set to music** (abridged from square dancing's mantra)? There's enough gravity in modern square dancing nowadays - and we are not in good shape – bring on a bit of levity!

I know I have over-thought this, but I'm sold, converted. I have convinced myself. The next time I do a singing call, I think I'll also try *not calling anything* after a Weave the Ring – my gift to the dancers.

Keep smiling.  
Paul Preston (UK)



*"They've done it in wheel chairs, on horseback, motorcycles . . . so we thought . . ."*



# PRINCIPLES INVOLVED in the TEACHING/LEARNING PROCESS (and their application to Square Dancing)

**By DAVID COX**

*(Note: This paper was presented by David Cox at the ACF Caller Conference at Toukley many years ago. I originally published this for the Caller members of SARDANSW back in November 2016. It is worthwhile having a good look at this once again as it is always a relevant topic - Barry.)*

## SO MUCH TO TELL YOU & SO LITTLE SPACE

I remember attending the Minilab held in Adelaide in 1998. There were three members of the CALLERLAB Board of Governors in attendance. During the session on Teaching, the message they were sending was that the CALLERLAB Teaching Order was engraved in stone and should not be modified or adjusted in any way. The consequences could be your soul's eternal damnation. I was lucky enough to be communicating with Bill Peters about this very subject at the end of 2005, only a couple of months before his death. Bill told me that he was part of the original CALLERLAB Committee which prepared the recommended teaching order. He told me that it was never the intention of the committee that it be considered as "holy writ" - it was only ever a recommendation, and the expectation was that if callers had a better way to teach, they should follow their own ideas.

*(Editor's Note: I also had spoken with Bill a number of times over the years on the idea of teaching orders, and one of his original aims was the concept of flexibility within any Teaching Order)*

## HOW DO PEOPLE LEARN?

**T E A C H**  
encourage  
instruct  
**M E N T O R**  
**P R A I S E**  
influence  
**G U I D E**  
INSPIRE

## HOW DO PROFESSIONALS TEACH?

Having been a professional Teacher for over 25 years, I assure you that people learn best when presented with simple ideas first. After people have assimilated the simple ideas, they can more successfully cope with more complex principles, based on the simple ideas already learned.

Look at how children learn to read. First they learn the letters of the alphabet. Next they learn simple two and three letter words. After that they can use these words in very short and simple sentences such as "The cat sat on the

mat". It is the same with children learning mathematics.

First they learn the numbers and what they represent. Next they learn the simple tables of addition, multiplication, subtraction, and division (*except for those who end up working in retail - Ed.*). To the best of my knowledge, Square Dancing is the only area where the recommended teaching order goes from complex to simple.

I believe that CALLERLAB's recommended teaching order, in some instances, makes it more difficult for people to learn.

## WHAT DOES HE MEAN?

When I teach I like to think that the order in which I teach movements, represents a logical and sequential order, from the most simple to the most complex. If it is, it will be easier for me to teach, and easier for the dancers to learn.

**By 'simple', I mean that a call that has a single section. By 'complex', I mean something that has more than a single section.**

I see "Swing Thru" as complex because it has two parts - a right-hand trade followed by a left-hand trade. I see "Trade" as simple, because there is only a single action. I teach "trade" several weeks before I teach "Swing Thru". I get dancers in an Ocean wave and call "everybody Right-Hand Trade, Girls Left-Hand Trade". Then I call "everybody Right-Hand Trade", "men Left-Hand Trade". After doing this for several weeks I explain that they are doing a "Swing Thru" when they execute a Right-Hand Trade followed by a Left-Hand Trade.

I find that teaching "Swing Thru" this way, there is little or no tendency for the

dancers who are inactive on the left-hand Trade to want to turn around or be involved in any way - they seem more content to wait. Swing Thru is number 40 in 19 the teaching order, while Trade is number 42. *(Ed note: I have a similar philosophy with Swing Thru. I teach Touch 1/4 early. Once I have taught the concept of Touch 1/4 from a Box formation, the natural progression is to have centres Trade, Men Trade, Ladies Trade, Centres Trade. Again a 'pre-teach' concept for Swing Thru....Barry).*

I see "Flutter wheel" as a simple call as there is only a single action. For the right-hand dancers, all they do is an "Allemande Right" action with each other and pick up the opposite dancer on the way past. For the left-hand dancer, the action is to simply walk across to the other side of the square.

"Square Thru" is a very complex action. I start working towards a 'Square Thru' three weeks before I am ready to teach it. Three weeks before I will call "Heads Pass Thru, Centres Face Your Partner & Centres Pass Thru, Centres Face In, Centres Pass Thru. Centres Face your partner, Centres Pass Thru". Two weeks before I will call "Heads Pass Thru, Centres Face your Partner, Centres Left Shoulder Pass Thru, Centres Face In, Centres pass Thru, Centres Face your partner, Centres Left Shoulder Pass Thru". One week before I will call "Heads Right Hand Pull By, Centres face your Partner, Centres Left Hand Pull By, Centres Face In, Centres Right Hand Pull By, Centres Face your Partner, Centres Left Hand Pull By". They are doing a Square Thru without being aware of it. The call has been broken into a series of simple actions. After the dancers have gone through this routine

several times, putting all the simple actions together is relatively easy for them as we are moving from the simple to the complex.

I am stunned by the CALLERLAB order of Spin the Top (MS#58) Cast Off 3/4 (MS#60), Spin Chain Thru after. Fan the Top is in the Plus list. Logically, Cast Off 3/4 should be taught first as it is a single action. Fan the Top should be taught next as it has a Cast Off 3/4 for the Centres and a single action for the ends. Next should be Spin the Top as it has two actions,,,,,a Trade, followed by a Fan The top. Spin Chain Thru should come last as it has the most complex (4 distinct actions) of these four calls.

## HEY! WHAT ARE WE TRYING TO ACHIEVE?

There are three aspects to this answer:

- ***What is Square Dancing really like?;***
- ***What are we trying to achieve choreographically?; and***
- ***What are we trying to achieve regarding dancer enjoyment?***

Modern Square Dancing is quite different choreographically from Square Dancing of 50 years ago. Originally there was a lot of 'circle' choreography, and nothing done from waves, boxes, and columns, as those formations had not been invented at that time. Nowadays, the boxes, waves, columns, and lines provide us with most of our material. To a certain extent; the CALLERLAB teaching order is based on the order in which the calls were invented.

That means that the older calls come early and the new calls from the new formations came later in the teaching order. I think that there is a serious problem with this. It means that if we

follow the recommended teaching order, the beginners don't get to experience what modern Square Dancing is really like. I like to move the 'modern' calls such as Trades, Circulates and Runs to the front end of the teaching order and relegate the older calls to the end of the list.

This allows me to use more interesting 20 choreography (circle work is not the most stimulating of the material I use). This allows dancers to experience 'modern' Square Dancing very early in the program. It also allows them to get more experience with the calls that callers will use most when calling to them.

Speaking for myself, I like to teach, early in the class, simple figures that allow me to have nice smooth dance routines and figures that logically flow from one to the next.

That is why I teach Flutter Wheel and Reverse Flutter wheel, Sweep 1/4, and Veer Left/Right way before Square Thru, even though they all appear way after Square Thru in the Callerlab list.

**Each of my preferred calls is a simple (single action) call. Each one flows nicely from one to the next.**

I don't teach "Circle to a Line" until towards the end of the program. This is a complex call. I can get the same choreographic effect with Lead Right, Veer Left, Bend The Line, Pass Thru & Bend The Line. Each one of those movements is a simple call.

**From the dancers' point of view, they want to be successful.** They want learning to be both easy and fun. They also want a sense of achievement and satisfaction. We are taking people's money to give them an enjoyable



experience. Why would anyone pay money and give up time for something that is hard work and doesn't give some sort of "pay-back".

By having a logical, 'simple-to-complex' teaching order, I feel that I can better fulfill the dancers' needs. On a slightly different note, I used to run classes for two hours. Over the last eight years I have only run classes for 90 minutes. I find that the dancers learn quicker by having shorter classes. People have a limit as to how long they can concentrate.

If we try to teach too long, it actually reduces how well people learn. That is one of the reasons high school classes tend to be between 40 and 60 minutes in duration - any longer and the students lose concentration.

## WOULD WE BUY A USED CAR FROM THIS MAN?

What I have written, I believe to be true at the time of writing. It is different to

what I believed four years ago and that was different to what I believed eight years ago. I suspect that it may be different to what I will believe four years from now.

Read it again! Think about it! If it makes sense, try it! If you can work out a better way, then try that as well! There is no best way - that is why Square Dance calling and teaching are both arts rather than sciences. There is only one David Cox and what works for David may not work at all for others. There is only one Steve Turner, and what works for Steve may not work for others.

**The bottom line in my book is that learning should be both fun and easy to succeed at.**

I believe that using the principles explained previously will allow you to achieve greater success than by simply following the Callerlab list, and I encourage you to work out, through experimentation, what will work best for you. And I wish you well!! ..... David Cox

## Simple v Complex

Simple	Complex
Limited physical demand	High physical demand
Few sub-routines/ parts	Many sub-routines/ parts
Uncomplicated order/ number of movements	Complicated order/ number of movements
May be performed under no pressure	May be performed under pressure
Limited decision making judgements	Many decision making judgements
Easier to learn	More difficult to learn

# MS THEME TIME

## 8 CHAIN THRU Splits

The principle here is to split the 8 Chain Thru call with one couple going one more hand than the other. Of course, this can only work properly when you have each Man with either partner or opposite. This requires no real explanation from the caller as the concept is totally self-explanatory. Please note that the CB set-ups need to be exact (H Square Thru) in order to have designated couples in correct positions. This 'split' idea can also be used with the call Square Thru, but that is for another day. This is another good theme idea when couple with a secondary theme, so the dancers do not get the 'oh no, not again' feeling.

HEADS HALF SASHAY, PASS THRU,  
SEPARATE @ ONE TO A LINE,  
SLIDE THRU, 8 CHAIN THRU **BUT**:  
SIDES GO 5, HEADS GO 6,  
CENTRES LEFT SWING THRU,  
LADIES RUN, THEN PROMENADE 1/4,  
OTHERS PASS THRU,  
8 CHAIN THRU **BUT**:  
HEADS GO 5, SIDES GO 6,  
CENTRES IN, CAST OFF 3/4,  
SLIDE THRU, CENTRES PASS THRU :  
**CB (exact)**

HEADS PROMENADE 3/4,  
SIDES SWING THRU DOUBLE,  
EXTEND, LADIES TRADE TWICE,  
MEN CIRCULATE, RECYCLE,  
8 CHAIN THRU **BUT**:  
SIDES GO 3, HEADS GO 4,  
SIDES LEFT SWING THRU, RECYCLE,  
DOUBLE PASS THRU,  
"TAP 'EM ON THE SHOULDER",  
ALLEMANDE LEFT,  
RIGHT & LEFT GRAND: **HOME**

HEADS PASS THE OCEAN, EXTEND,  
SPIN CHAIN THRU,  
ENDS CIRCULATE, SWING THRU,  
RECYCLE, 8 CHAIN THRU **BUT**:  
SIDES GO 5, HEADS GO 6,  
CENTRES LEFT TOUCH 1/4,  
WALK & DODGE, CLOVERLEAF,  
CENTRES LEAD TO THE RIGHT,  
PARTNER TRADE: **HOME**

**CB (exact)**: 8 CHAIN THRU **BUT**:  
HEADS GO 5, SIDES GO 6,  
CENTRES IN, CAST OFF 1/2,  
STAR THRU, CALIFORNIA TWIRL,  
DOUBLE PASS THRU,  
LEADS TRADE **CB**

**CB (exact)**: 8 CHAIN THRU **BUT**:  
SIDES GO 5. HEADS GO 6,  
DOUBLE PASS THRU,  
LEADERS TRADE, OTHERS FACE IN:  
**HOME**

**CB (exact)**: 8 CHAIN THRU **BUT**:  
SIDES GO 3, HEADS GO 4,  
CENTRES IN, CAST OFF 3/4,  
ENDS SLIDE THRU: **Static Square**  
**Rotated 1/2)**

**PL (exact – H lead R)**: STAR THRU,  
PASS TO THE CENTRE,  
MEN ONLY ZOOM,  
CENTRES PASS THRU,  
8 CHAIN THRU **BUT**:  
HEADS GO 5, SIDES GO 6,  
CENTRES LEFT TOUCH 1/4,  
WALK & DODGE, WHEEL AROUND,  
ALL CIRCLE LEFT 4 STEPS: **HOME**.

**CB (exact)**: 8 CHAIN THRU **BUT**:  
SIDES GO 3, HEADS GO 4,  
CENTRES IN, CAST OFF 3/4,  
ALL SLIDE THRU,  
DOUBLE PASS THRU, ZOOM,  
LEADS TRADE, OTHERS FACE IN  
**HOME**

# DIXIE GRAND



***This month we have a series of modules featuring DIXIE GRAND – all from the pen of BOB ELLING (owner/producer of Riverboat Records).***

***This call is one that is used mostly as a get-out when the caller notes that centres in a DPT formation have original partners and outside couples do not (in requisite state). There are times when not a lot of thought or planning comes in to play with this call. The modules presented by Bob mostly present Dixie Grand from the most used set-up, but are built around utilisation of other calls.***

FOUR LADIES CHAIN,  
HEADS 1/2 SASHAY, CIRCLE LEFT,  
GO SINGLE FILE,  
LADIES U-TURN BACK,  
DIXIE GRAND, ALLEMANDE LEFT.

FOUR LADIES CHAIN,  
HEADS 1/2 SASHAY, CIRCLE LEFT,  
CIRCLE RIGHT, GO SINGLE FILE,  
MEN U TURN BACK, DIXIE GRAND,  
ALLEMANDE LEFT.

FOUR LADIES CHAIN 3/4,  
HEADS 1/2 SASHAY,  
CIRCLE RIGHT, GO SINGLE FILE,  
MEN U-TURN BACK, DIXIE GRAND,  
ALL EIGHT (LEFT) SPIN THE TOP,  
SLIP THE CLUTCH,  
ALLEMANDE LEFT.

FOUR LADIES CHAIN 3/4,  
HEADS HALF SASHAY,  
CIRCLE LEFT, SINGLE FILE,

LADIES U-TURN BACK,  
DIXIE GRAND, TURN PARTNER  
LEFT TO AN ALLEMANDE THAR,  
SLIP THE CLUTCH,  
ALLEMANDE LEFT.

HEADS SLIDE THRU &  
U-TURN BACK, SWING THRU,  
RECYCLE & CENTRES SPREAD,  
NEW CENTRES RUN ONCE & A HALF,  
DIXIE GRAND, ALLEMANDE LEFT  
ALAMO STYLE, SWING THRU,  
MEN RUN, PARTNER TRADE: **HOME**

HEADS SQUARE THRU 2,  
PASS THRU, TRADE BY,  
PASS TO THE CENTRE,  
CENTERS SLIDE THRU,  
CENTERS PASS THE OCEAN,  
PING PONG CIRCULATE,  
DIXIE GRAND, **HOME**



**CB (exact):** SLIDE THRU,  
PASS THE OCEAN, SWING THRU,  
ACEY DEUCEY, MEN RUN,  
LADIES HINGE,  
CUT THE DIAMOND,  
TAG THE LINE IN, TOUCH 1/4,  
CIRCULATE, MEN U-TURN BACK,  
DIXIE GRAND, LEFT DIXIE GRAND  
: **HOME**

HEADS SQUARE THRU 2,  
TOUCH 1/4, LADIES RUN,  
PASS THRU,  
ENDS CROSS FOLD & ROLL,  
DIXIE GRAND, ALLEMANDE LEFT,  
FACE IN: **HOME**

**CB:** PASS THRU, TRADE BY,  
SWING THRU, ACEY DEUCEY,  
MEN RUN, TAG THE LINE... IN,  
SLIDE THRU, DIXIE GRAND,  
ALLEMANDE LEFT

**CB:** PASS THRU, TRADE BY,  
BOX THE GNAT, PASS THRU,  
TRADE BY, SWING THRU,  
ACEY DEUCEY, LADIES RUN,  
TAG THE LINE... FACE IN,  
SLIDE THRU, DIXIE GRANDE,  
ALLEMANDE LEFT.

HEADS PASS THRU CLOVERLEAF,  
LEFT DIXIE GRAND, SLIDE THRU,  
CIRCLE LEFT, ROLLAWAY,  
CIRCLE LEFT, ALLEMANDE LEFT.

HEADS TURN THRU, CLOVERLEAF,  
SIDES BOX THE GNAT,  
DIXIE GRAND, U-TURN BACK,  
SLIDE THRU: **HOME**

**CB (exact):** SLIDE THRU,  
PASS THE OCEAN, SWING THRU,  
ACEY DEUCEY, MEN RUN,  
LADIES HINGE,  
CUT THE DIAMOND,  
TAG THE LINE...FACE IN,  
TOUCH 1/4, ALL CIRCULATE,  
LADIES U-TURN BACK,  
DIXIE GRAND, ALLEMANDE LEFT:  
**HOME**

HEADS STAR THRU & SPREAD,  
PASS THRU, TAG THE LINE,  
DIXIE GRAND, LEFT ALLEMANDE,  
**HOME**

HEADS STAR THRU & SPREAD,  
PASS THRU, 3/4 TAG,  
DIXIE GRAND, ALLEMANDE LEFT:  
**HOME**

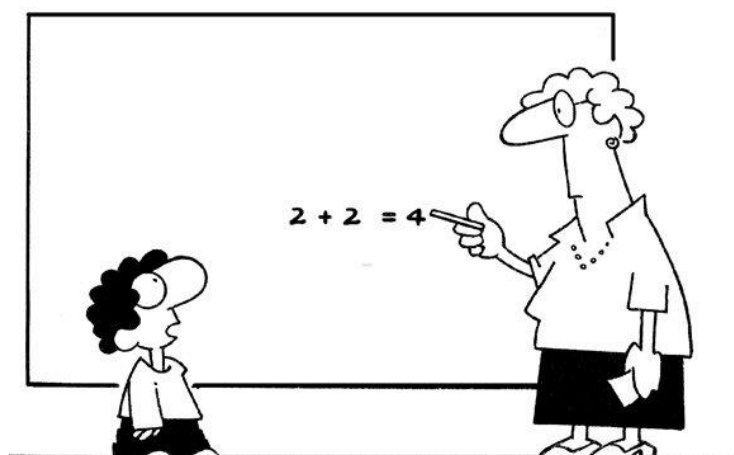
HEADS TURN THRU, CLOVERLEAF,  
CNTRS SINGLE CIRCLE TO A WAVE,  
SCOOT BACK, DIXIE GRAND,  
ALLEMANDE LEFT,  
RIGHT & LEFT GRAND: **HOME**

**PL:** SQUARE THRU, TRADE BY,  
SLIDE THRU, PASS THRU,  
TAG THE LINE RIGHT,  
COUPLES CIRCULATE,  
FERRIS WHEEL,  
CENTERS SWING THRU,  
SCOOT BACK, DIXIE GRAND,  
ALLEMANDE LEFT, PROMENADE.

**CB (exact):** PASS THRU, TRADE BY,  
TOUCH 1/4,  
FOLLOW YOUR NABOR & SPREAD,  
CIRCULATE 1 & 1/2, DIXIE GRAND,  
ALLEMANDE LEFT: **HOME**

**CB (exact):** SLIDE THRU,  
PASS THRU, WHEEL & DEAL,  
DOUBLE PASS THRU,  
U-TURN BACK,  
CENTERS SQUARE THRU 3,  
SINGLE CIRCLE TO A WAVE,  
LADIES CAST OFF 3/4,  
CENTER LADY RUN.

HEADS PASS THRU, CLOVERLEAF,  
CENTERS FLUTTER WHEEL, ZOOM,  
CENTERS SQUARE THRU 3,  
PASS TO THE CENTRE,  
CENTERS LEFT TOUCH 1/4,  
CENTERS PEEL THE TOP,  
DIXIE GRAND,  
"LEFT" DIXIE GRAND,  
SLIDE THRU: *HOME*



**"You're certainly entitled to your opinion."**





# IN THE SPOTLIGHT: GET-OUTS

*Another batch of fairly standard Get-Outs – all from a Partner Line - Barry*

**PL:** PASS THRU, WHEEL & DEAL,  
DOUBLE PASS THRU, CENTRES IN,  
CAST OFF 3/4,  
CENTRES RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
EVERBODY PASS THRU,  
ALLEMANDE LEFT.

**PL:** ENDS RUN ONCE & 1/2,  
CENTRES SLIDE THRU,  
ALL CAST OFF 3/4,  
ENDS RUN ONCE & 1/2,  
CENTRES SLIDE THRU, ENDS RUN,  
ALLEMANDE LEFT

**PL:** SLIDE THRU, TOUCH 1/4,  
ALL 8 CIRCULATE, SWING THRU,  
CENTRES RUN, TAG THE LINE,  
FACE RIGHT, CENTRES TRADE,  
ALL CAST OFF 3/4, PASS THRU,  
WHEEL & DEAL, FLUTTERWHEEL,  
TURN THRU, SLIDE THRU,  
PASS THRU, ALLEMANDE LEFT.

**PL:** PASS THE OCEAN,  
SPLIT CIRCULATE, SWING THRU,  
MEN RUN, PASS THE OCEAN,  
SPLIT CIRCULATE, SWING THRU,  
MEN RUN, SLIDE THRU,  
SQUARE THRU 3/4,  
ALLEMANDE LEFT.

**PL:** SQUARE THRU, TRADE BY,  
SQUARE THRU 3/4, TRADE BY,  
SQUARE THRU 3/4, ALLEMANDE  
LEFT.

**PL:** PASS THE OCEAN,  
ALL 8 CIRCULATE,  
RIGHT & LEFT THRU, SLIDE THRU,  
PASS THE OCEAN,  
ALL 8 CIRCULATE,  
RIGHT & LEFT THRU, SLIDE THRU,  
REVERSE THE FLUTTER,  
SWEEP 1/4, PASS THRU,  
ALLEMANDE LEFT.

**PL:** SPIN THE TOP, SCOOTBACK,  
LADIES RUN, TAG THE LINE,  
FACE RIGHT, WHEEL & DEAL,  
PASS THE OCEAN, SPIN THE TOP,  
SCOOTBACK, LADIES RUN,  
TAG THE LINE, FACE RIGHT,  
WHEEL & DEAL, PASS THRU,  
ALLEMANDE LEFT.

**PL:** PASS THRU,  
CENTRES RUN ONCE & 1/2,  
NEW CENTRES CLOVERLEAF,  
DOUBLE PASS THRU, CENTRES IN,  
CAST OFF 3/4,  
LADIES IN, MEN SASHAY,  
ALLEMANDE LEFT.

**PL:** PASS THRU,  
CENTRES RUN ONCE & 1/2,  
OTHERS CLOVERLEAF,  
DOUBLE PASS THRU, CENTRES IN,  
CAST OFF 3/4, PASS THRU,  
CENTRES RUN ONCE & 1/2,  
OTHERS CLOVERLEAF,  
DOUBLE PASS THRU, CENTRES IN,  
CAST OFF 3/4, ALLEMANDE LEFT.



# Dancing from the Square Formation

By Calvin Campbell

Square Dances for years and years were largely dance routines that moved dancers around the square. It was true “square dancing”. That is where we picked up “basics” like Allemande Left and Allemande Thar, Alamo Ring, Right & Left Grand, Weave the Ring, Rollaway, Ladies Center & Men Sashay, Do Paso, Grand Square, Shoot the Star, Slip the Clutch and others. Choreography, then, included lots of Ladies Chain, Four hand Stars, Arm Turns and so on.

Much of that choreography is still very useful. However, many callers seem to use it for teaching students in the class and then neglect to use it for calling square dances after graduation. This doesn't make much sense. If beginning dancers have learned how to dance an Allemande Left and an Allemande Thar in class, then square dance callers should be using those same basics in their dance programming.

Source material is still available. I included a nice section of circular square dance choreography in “All About Modules”. There is also another book that I published named “Dancing For Busy People” that contains lots of circular square dance choreography.

It appears to me that MWSDing is abandoning the square as a Formation for dancing. Here are examples of what I have found. I taught a workshop for callers, several years back, that included some traditional square dance figures. I asked the #1 man to Lead to the Right and Turn the Right-Hand Lady Right Hand Around. Then back to the Partner with a Left Hand Around. Then Turn the Opposite Lady with a Right Hand Around and Back to the Partner with a Left Hand

Around, and so on. It is a square dance figure that used to be named “The Arkansas Traveller.”

Several seasoned callers dancing in the squares had no idea what I was asking them to do. Even after watching the #1 Man dance the routine, some callers experienced problems. Sometimes they froze when it was their turn. Sometimes the couple would try to Lead Right instead of just the man leading right. It was obvious that these callers had never danced that pattern.

Recently, I had a friend who said he asked the Head Couples to Pass Thru and Wheel Around. A caller in a square on the floor spoke up and said the Wheel Around can only be called from a four couple Promenade.

I recently tried to have some square dancers do what used to be called Goal Posting. The Heads/Sides Pass Through ... Separate Around One ... Into the Middle and Pass Thru ... Split the outside two ... Separate Around One ... Down the middle and Right & Left Through. This is a nice simple ZS-ZS module that should be able to be danced by the 4<sup>th</sup> or 5<sup>th</sup> night of lessons by any beginner square dancer. Instead, half the squares on the floor crashed.

If you read the CALLERLAB Basic/Mainstream Definitions, on page 29 you will find the following:

*“The next four comments refer to uncommon or regional applications of Ladies Chain and may require workshopping.”*

*From a Squared Set, on the call Head Ladies Chain 3/4, often called as "Head Ladies Chain 3/4, Side Men Turn Them", the head women will do their part of a Four Ladies Chain 3/4 (see below) using a 2-dancer star. The Courtesy Turn will be with the side men, and the ending position will be lines of 3 (boy, girl, girl) at the sides of the set with lonesome head men at the heads of the set. The timing of this application is 10.*

*From a Squared Set, "Head Ladies Chain Right" or "Head Ladies to the Right, Chain" has each Head couple work with the Side couple on their right. These couples momentarily face, do the*

*call, and then adjust back to a Squared Set. Head Ladies Chain Right is the same as Side Ladies Chain Left.*

Each of the above examples are a commentary on what new square dancers are not presently being taught how to dance. It is also a sad commentary on what the present population of modern western square dance callers don't know how to dance or call.

Almost all of the examples are good solid entertaining square choreography called from a square formation.



**"Martha!! I got it! I got it! This is one they'll never be able to dance, by gad!!"**

# BACK <sup>to</sup> BASICS

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

HEADS RIGHT & LEFT THRU,  
SIDES HALF SASHAY,  
THEN PASS THRU,  
SEPARATE @ TWO TO A LINE,  
MEN HALF SASHAY,  
LADIES HALF SASHAY,  
CENTRE COUPLE HALF SASHAY,  
EVERYBODY HALF SASHAY,  
EVERYBODY...ALLEMANDE LEFT.

FOUR LADIES CHAIN, CIRCLE LEFT,  
LADIES IN, MEN SASHAY,  
LADIES IN, MEN SASHAY, DO PASO,  
TO AN ALLEMANDE THAR,  
SHOOT THE STAR,  
FORWARD TWO TO ANOTHER THAR,  
SLIP THE CLUTCH,  
ALLEMANDE LEFT, ALAMO STYLE,  
SWING THRU, RIGHT & LEFT GRAND.

ALLEMANDE LEFT, ALAMO STYLE,  
HEADS BOX CIRCUALTE.  
SIDES BOX CIRCULATE,  
ALL SWING THRU, MEN RUN,  
ALLEMANDE LEFT.

*NB in above module, the Box Circulate is used to note specific dancers...Split Circulate would also most likely apply here due to Heads connected with Sides.*

HEAD LADIES CHAIN, HEADS RIGHT & LEFT THRU, HEAD LADIES FACE CORNER & BOX THE GNAT, 4 MEN LEAD RIGHT & ALLEMANDE LEFT.

HEAD LADIES CHAIN TO THE RIGHT,  
HEADS STAR THRU, PASS THRU,  
CIRCLE TO A LINE,  
DO SA DO TO A WAVE,  
ALL TURN BY THE RIGHT 3/4 ,  
ALL CIRCULATE TWICE, MEN RUN,  
PASS THE OCEAN,  
ALL TURN BY THE RIGHT 3/4,  
ALL CIRCULATE TWICE, MEN RUN,  
ALLEMANDE LEFT.

**PL:** PASS THRU, MEN TRADE,  
ENDS TRADE, LADIES TRADE,  
MEN TRADE, ENDS TRADE,  
LADIES TRADE, BOX THE GNAT,  
CHANGE SOMETHING....ALLEMANDE LEFT.

**PL:** RIGHT & LEFT THRU,  
FLUTTERWHEEL,  
REVERSE THE FLUTTER, SWEEP 1/4,  
STEP TO A WAVE, LADIES RUN,  
WHEEL & DEAL, R & L GRAND.

**PL:** TWO LADIES CHAIN,  
HALF SASHAY,  
CENTRE TWO LADIES CHAIN,  
ALL PASS THRU, U TURN BACK,  
STAR THRU: **CB**

**PL:** TOUCH 1/4, ALL 8 CIRCULATE,  
MEN RUN, REVERSE THE FLUTTER,  
SWEEP 1/4, STAR THRU: **CB**

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

**CB:** SQUARE THRU, MEN RUN,  
SWING THRU, CENTRES TRADE,  
MEN RUN, STAR THRU, DIVE THRU,  
SQUARE THRU 3/4: **CB**

**CB:** SWING THRU, MEN RUN,  
COUPLES CIRCULATE,  
CHAIN DOWN THE LINE. STAR THRU,  
PASS THRU, TRADE BY: **CB**

**CB:** PASS THRU, TRADE BY,  
ALLEMANDE LEFT,  
FORWARD TWO --  
TO AN ALLEMANDE THAR.  
SHOOT THE STAR,  
RIGHT & LEFT GRAND.

**PL:** PASS THE OCEAN,  
LADIES TRADE, SWING THRU,  
MEN RUN, FERRIS WHEEL,  
CENTRES RIGHT & LEFT THRU, THEN  
FLUTTERWHEEL,  
DOUBLE PASS THRU,  
1st COUPLE LEFT, 2nd RIGHT,  
PASS THRU, WHEEL & DEAL,  
CENTRES SQUARE THRU 3/4: **CB**



# **LEADERSHIP TRAITS**

- L** Loyalty
- E** Empathy
- A** Accountability
- D** Duty & Determination
- E** Energy and Encouragement
- R** Respect
- S** Selflessness
- H** Honorable & Humble
- I** Integrity & Innovation
- P** Passion for & Pride in Work

**Be a Leader!**

# Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

*Dear Dr. Allemander!* I have a very serious problem, I have lost my Allemande? I have searched all over for it, and even advertised for it in the 'lost and found' column, but I am still unable to locate it anywhere. Could you please track down my Allemande and bring it back to me?

*Ima Cawler, Nostromo, Awt  
Thr Sumwair, Victoria*

**Dear Ms Caller:** As soon as I received your request, I rolled away from the office to search for your allemande. I circulated all over town, swung through every neighbourhood, passed to the centre of the town's new grand square, and even followed my neighbour into an alley where we wheeled around and did a backtrack.

I tried to call a detective friend of mine from a pay phone but could not even touch a

quarter for the call. I decided to scoot from there and check other areas. I began on foot but found that walking and dodging the traffic was hard work.

Finally, when I was circling around the Ferris wheel at a local carnival, a gentleman sashayed over and advised that he had seen an allemande promenade to a nearby Chinese laundry. I again scooted back to the Chinese laundry to check on this story.

I passed through the door and asked the Chinese owner "Do you have an allemande in here?"

"Oh, so sorry" the man said, "you come too late. Allemande left!"

*Dr. A.L. (Lefty) Allemander, Phd, DipSD., gives advice to the dancelorn in this space on a regular basis. He says that he will trade a yellow rock for an allemande, if anyone has one left.*



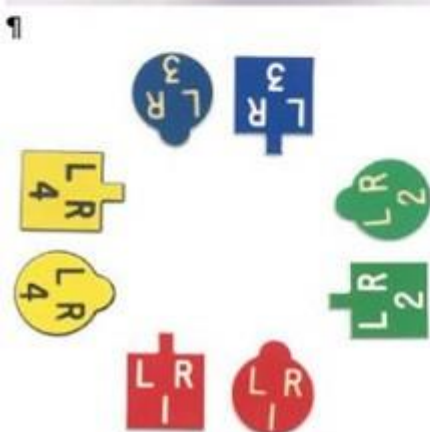
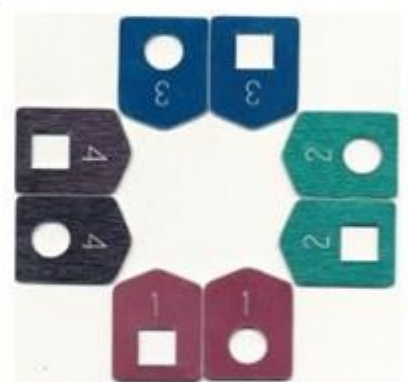
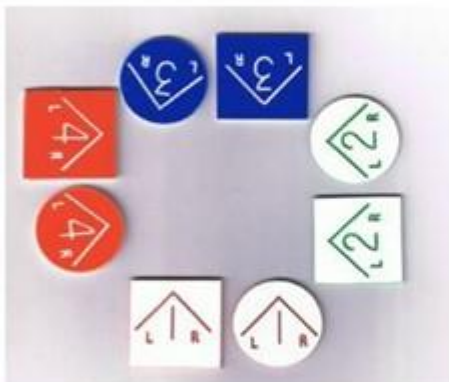
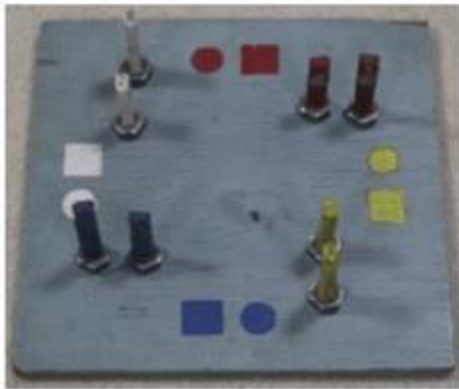
When you're young, you do a lot of wishful thinking,  
But as you grow older, you do a lot of thoughtful wishing.

# SQUARE DANCE Checkers

One of the main tools for any caller is a set of checkers for use in creating and checking choreography. These can be as simple as you need or as ornate as you want them to be.

While many use computer programs for checking choreography, in actuality nothing beats moving them around a tabletop in order to see exactly how it looks and feels. Contrary to some comments made on social media pages, they are speedy to move around and also allow your knowledge to work in practical applications, rather than sitting back and having it all done for you.

Check these out:





# SECRET HINTS FOR DANCING: PEEL OFF

By Ed Foote

**SECRET #1.** THE CALL ALWAYS ENDS IN A LINE. The line may be facing in, or out, or it may be a two-faced line. So, if you always look for a line, this will help you be in the correct place.

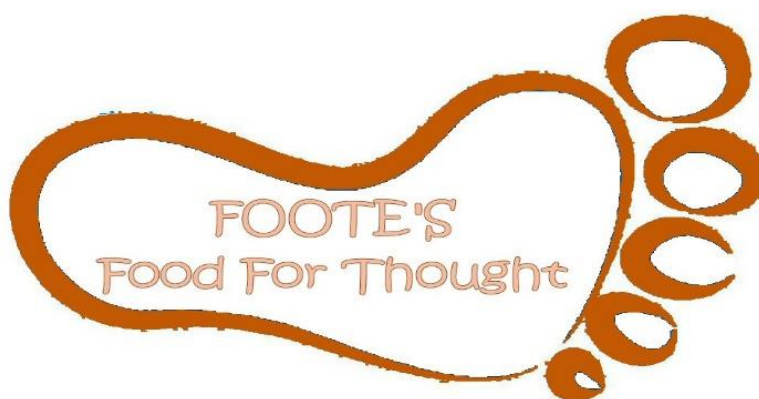
**HELPFUL HINT.** The Leaders always become the ends of the line; the Trailers always become the centres of the line.

**SECRET #2.** THE LOCATION OF THE LINE IS HALF-WAY BETWEEN THE TOES OF THE TRAILING DANCERS AND THE HEELS OF THE LEAD DANCERS. This statement is true 90% of the time. (We will discuss the one exception later.)

This is important to know, because many dancers simply say to themselves: "I have to turn away and take hands with someone." So, they are sloppy in knowing where the ending line should be. Remembering Secret #2 enables the line to be formed quickly and precisely.

**HOW TO IMPLEMENT SECRET #2.** **RULE:** In your group of 4: the Leaders turn away and then step forward; the Trailers step forward and then turn away. Following this rule will put you precisely where you belong. Obviously, you must know whether you are a leader or a trailer.

**EXCEPTION TO SECRET #2.** The rule does not apply to a "Z" formation. (A "Z" formation is established by having a wave and the caller says: "Ends Fold.")



From a "Z", the Leaders turn away and remain in their same orientation - ie. they do NOT step forward. The Trailers do their normal "step forward and turn away." Ending formation: two-faced line.

At Plus you do not have to worry about this exception very much, because from a "Z" most callers will call Peel the Top. At Advanced and Challenge, Peel Off from a "Z" may be heard more frequently.

**SECRET #3.** DO THE CALL FAST. Reading the implementation of Secret #2, you may think that Peel Off has 2 parts. Not so. It is all one action.

The Callerlab definition says the timing is 4 counts. This may be true on paper, but it will hurt you to think of it this way. One reason people get in trouble with Peel Off is they do the call too slow - i.e.. they are just wandering around wondering where to stop. Well, Secret #2 tells you where to stop.

So, think of this call as one count. BAM! Turn away and take hands immediately. Thinking in this manner will serve you well.



# ◆ Poets' Corner ◆

## ADVICE FOR ALL SEASONS

Although we both are growing old  
And wind beats at our door  
It doesn't matter if it's cold,  
We go and dance some more.

Sometimes our doctor bills are cruel  
The woodstove quite a chore  
It doesn't matter if it's cool,  
We go and dance some more.

On days when we feel out of form,  
And life's a humid bore,  
It doesn't matter if it's warm;  
We go and dance some more.

When heat waves make us fan a lot,  
And wish for rain to pour,  
It doesn't matter if it's hot;  
We go and dance some more.

Square dancing makes all seasons sweet,  
As we move around the floor,  
When life gets difficult and hard to meet,  
Just go and dance some more!

By Mary F Halsey  
York, PA

(originally published in New England Caller magazine)

# THE FIRST CALL

It took me quite a long time,  
To get up the nerve,  
To stand up at a square dance,  
And let my voice be heard.

I practiced for many hours,  
Bothe at night and during the day,  
I memorized every single word,  
That I was going to say.

My big night finally rolled around,  
The club called handed me the mike,  
And I felt as though I would just pass out,  
From a big case of stage fright.

My voice began to quiver,  
As I called out each command,  
Like *circle left around the ring*  
And *allemande left with your left hand*.

The tip was finally over,  
And I let out a great big sigh;  
And then I saw the crowd reaction,  
Out of the corner of my eye.

They all began to clap their hands,  
And each face had a smile,  
Which told me all the time spent practising,  
Was definitely worthwhile.

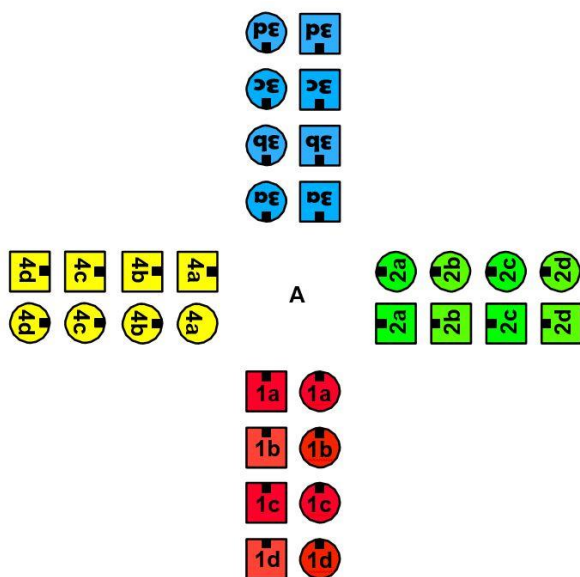
**Bill Knecht**

**Pasadena, Texas**

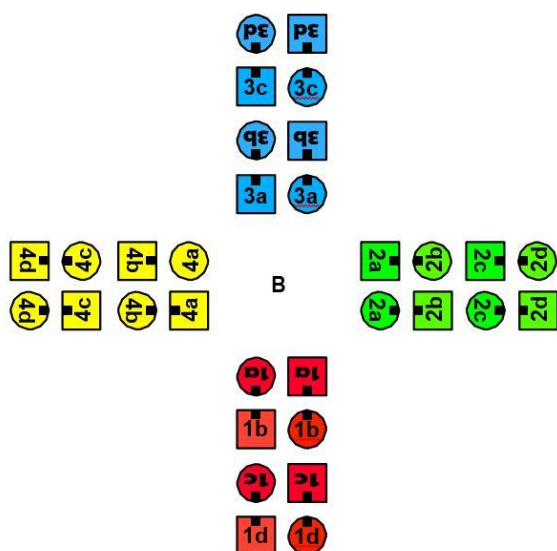
(originally published in ASD magazine 1979)

# KALEIDOSCOPE SQUARES by Calvin Campbell

Kaleidoscope Squares are composed of 4 squares setup as shown in Graphic A.



To make the FASR easier to use, the first step is to have **Couples (a) & (c) in the sets California Twirl**, as shown in Graphic B. This creates four sets in 8-Chain-Thru Formations. Any True Geographic Zeros that work in this FASR will work.

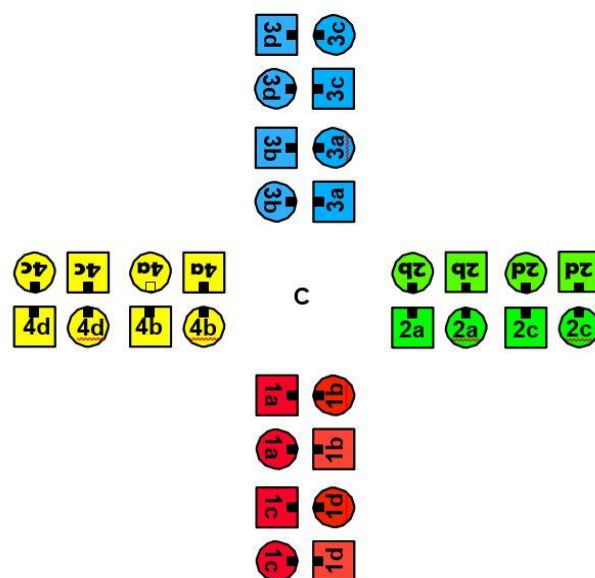


Eight Chain Thru Formation

The second step is to move dancers to a new combination of people. The combinations used are up to the caller. I advise that the caller establish a

route/floor pattern that allows the caller to follow the action visually. Here is one example.

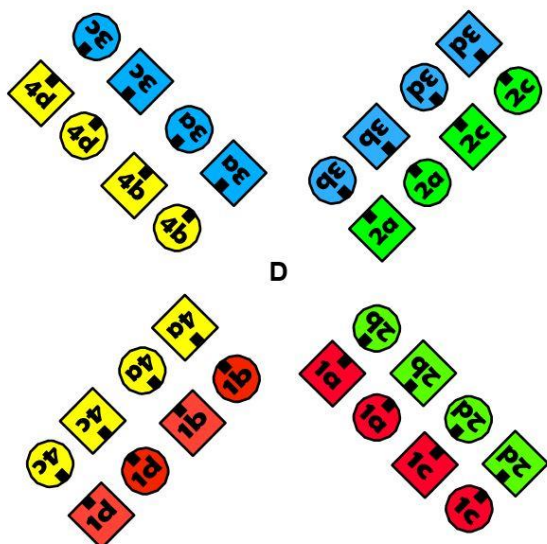
Have the **Facing Couples Circle Four Left 3/4**, as Shown in Graphic C. This will keep all couples with their original partner. The result is four sets of Facing Lines of Four.



Facing Lines of Four Formation

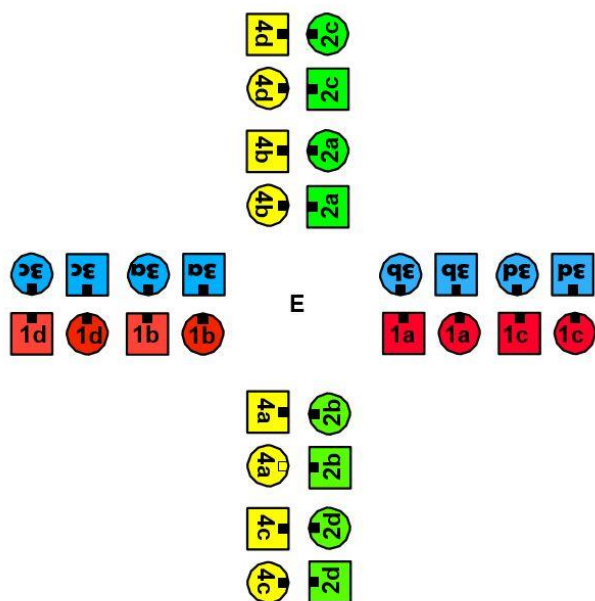
Next, have the **Facing Lines of Four Pass-Thru** and, as a Line of Four, **move on to the next Facing Line of Four**. The goal is to produce a FASR ("X" shape) as shown Graphic D (See next page).

In this FASR, True Geographic Facing Lines of Four Zeros can be used. Since the Facing Lines of Four are on the diagonal, I suggest keeping the Zeros short and simple. Dancers can get very confused about where "basics" as easy as **Right & Left Thru** end. You may have to remind them not to orient on the walls.



The decision to take the next step will depend on whether the current stage has gone well. It may be time to turn each couple around and go back to their starting positions.

If you decide to proceed, then **Pass-Thru go on to the next** will produce the FASR shown in Graphic E.



This FASR will be easier for the dancers because each set is parallel with a wall in regular shaped halls. From this FASR, the return to home position is:

- Right & Left Thru,  
Pass-Thru, Go on to the next,

Pass-Thru, Go on to the next,  
Right & Left Thru,  
Everybody Circle Four Left  $\frac{1}{4}$ ,  
Couples (a) & (c) California Twirl.

The goal is to let the dancers succeed. If you count the number of “basics” in your plan, you will probably be dancing several minutes before the Formation is back to a Static Square. If the dancers are enjoying the experience, you might try other floor patterns. Here is an example flow pattern with the steps needed for each “Basic”

### Static Square to Static Square

- (a)&(c) Couples California Twirl (4),  
Circle Four Left  $\frac{3}{4}$  (6),  
Pass Thru & on to the next (4),  
Pass Thru & on to the next (4),  
Right & Left Thru (8),  
Pass Thru & on to the next (4),  
Pass Thru & on to the next (4),  
Right & Left Thru (8),  
Circle Four Left  $\frac{1}{4}$  (2),  
Couples (a)&(c) California Twirl (4),  
= 48 steps = 24 seconds at 120 BPM.

Now add in the Zeros and Equivalents you plan to use. **KEEP THEM SIMPLE.**

Kaleidoscope Squares are a Formation of 32 dancers. For the choreography to succeed, 32 people will need to dance each “Basic” correctly. That will only happen if the choreography is straightforward. Keep your modules “True Zeros” and simple such as:

- (Box) Swing Thru, Spin The Top, Slide Thru; or
- (lines) Pass The Ocean, Swing Thru, Boys Run, Chain Down The Line

The dancers will face more than enough challenges to move around correctly in the Kaleidoscope Formation without complex choreography.





## NEW MUSIC REVIEW by Buddy Weaver

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

### **Singing Calls**

#### **MY HEART IS LOST TO YOU**

Arrowhead Recordings 1146 by Dean Singleton

Tempo: 126 Rhythm: Shuffle

Good dance beat. Easy to follow tune with leads clearly played by accordion, guitar, and piano. The same instruments play lots of fill notes and harmony vocal is on every stanza. A Brooks and Dunn country song played in an exciting country style. Additional track has no harmony vocal and no leads in the music.

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

#### **GOODBYE STRANGER**

Arrowhead Recordings 1147 by Dean Singleton

Tempo: 126 Rhythm: Shuffle

Good dance beat. Easy to follow tune with leads clearly played by keyboard, guitar, and piano. The same instruments play lots of fill notes. Kettle drum rushes add a nice touch. A seventies pop song (Supertramp) that is played in an exciting pop style. Additional tracks included are music with and without harmony. Dean does an excellent job of prompting the figures – a good example for callers to follow.

Heads Pass Thru – Promenade Home – Sides Square Thru – Right & Left Thru – Touch a Quarter – Split Circulate – Boy Fold – Girls Chain – Promenade

#### **COME ON GET HAPPY**

Fine Tune Recordings 211 by Denise Carbonell

Tempo: 130 Rhythm: Shuffle

Good dance beat. Keyboard is clearly playing the melody throughout. Guitar work in the background. The theme from the Partridge Family television series is made into a happy sounding pop singing call. Laid back with a key change on the close for energy. Additional tracks are music with and without melody/background vocals. Denise makes a great debut. Adjust speed.

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

## **MISSISSIPPI**

Gold Wing Records 192 by Brian Freed

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. Well played music with clear leads from keyboard with lots of guitar, bass, and piano in the background. A lively pop rendition that has a key change on the close. This reviewer remembers first hearing this song on Wagon Wheel Records many years ago and how popular it was for callers willing to work at it. Additional tracks are music with and without leads/background vocals.

Heads Promenade Halfway – Sides Right & Left Thru – Square Thru – Eight Chain Four – Swing

## **PUFF THE MAGIC DRAGON**

HappyTrax Music 105 by Brian Freed

Tempo: 130 Rhythm: Boom-Chuck

Danceable beat. Tune is unmistakable with strong leads played by keyboard throughout. A familiar sing along that is played in a lively pop style. Watch out for a key change going from middle break into third figure; a second key change on close. Vocal track cuts off vocal halfway through. A great figure which gets the dancers home without rushing. Originally released on Desert Gold Records. Adjust speed.

Heads Promenade Halfway – Pass the Ocean – Extend – Girls Trade – Swing Thru – Boy Run – Couples Circulate – Bend the Line – Slide Thru – Swing

## **WHO'S CHEATING WHO**

HappyTrax Music 101 by Ron McMurty

Tempo: 130 Rhythm: Shuffle

Good dance beat. Tune is unmistakable with strong leads played by piano, steel and acoustic guitar. An eighties country song (Charly McClain) that is played in an exciting country style. Originally released on Gold Wing vinyl records. Adjust speed.

Heads Promenade Halfway – Square Thru – Swing Thru – Boy Run – Ferris Wheel – Square Thru Three – Swing

## **COMMON MAN**

HappyTrax Music 102 by Leo Catt

Tempo: 128 Rhythm: Shuffle

Good dance beat. The tune is easy to follow with clear leads played by piano, steel and acoustic guitar. An eighties country song (John Conlee) played in country style. Middle of the energy chart. Taken from Fine Tune vinyl records. Adjust speed.

Heads Square Thru – Do Sa Do – Swing Thru – Boy Run – Bend the Line – Pass the Ocean – Recycle – Swing

## **RIGHT OR WRONG**

HappyTrax Music 103 by Rod Shuping

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. The familiar melody is clearly played by a keyboard and steel. In the background, an electronic banjo drifts in and out. Also there are percussive additions adding a nice touch. Originally released on Desert Gold.

Heads Promenade Halfway – Lead Right - Circle to a Line – Right & Left Thru – Pass the Ocean – Girls Trade – Swing Thru – Turn Thru – Swing

### **HOT STUFF**

HappyTrax Music 104 by the late Tim Marriner

Tempo: 126 Rhythm: Shuffle

Good dance beat with additional percussion throughout. Strong leads played by keyboard (or brass) throughout. An early modern dance song from Donna Summer that started square dancing in a direction away from it's traditional sound. This singing call is good presentation of the original song. Tracks include music with brass leads or keyboard leads. Originally done on Desert Gold.

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

### **GREAT BALLS OF FIRE**

HappyTrax Music 106 by Rod Shuping

Tempo: 130 Rhythm: Boom-Chuck

Danceable beat. Strong leads from keyboard only bring the tune out-front. Breaks offer the addition of piano running the keys for a nice touch. A Jerry Lee Lewis classic that is played in an exciting pop style. Originally released on Desert Gold. Adjust speed.

Heads Promenade Halfway – Pass the Ocean – Extend – Swing Thru – Boy Run – Bend the Line – Right & Left Thru – Flutterwheel – Slide Thru – Swing

### **SWEET HOME CHICAGO**

Lou-Mac Records 318

Tempo: 126 Rhythm: Shuffle

Good dance beat. Clear leads played by guitar, organ, and piano make the tune easy to follow. Some really good piano work in the background. A blues song that dates back to the 1930's that is done in an exciting blues style. A caller could bring the house down with this. Tracks include music with and without melody played.

Heads Square Thru – Swing Thru – Boy Trade – Boy Run – Chain Down the Line – Pass the Ocean – Swing Thru – Swing

### **THE NO TRUCK SONG**

Lou-Mac Records 323 by Ray Brendzy

Tempo: 126 Rhythm: Shuffle

Good dance beat. The tune is clearly played by keyboard throughout. In the background is lots of acoustic and electric guitar. Musical drops offering a more percussive feel. An exciting country feel to this singing call. Tracks include music with and without leads.

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

## **IF YOU GET THERE BEFORE I DO (LOVE ME)**

R&D Recordings 1023 by Chuck Simpkins

Tempo: 120 Rhythm: Shuffle

Unusual dance beat lightly played on every other step. Callers will have to judge for themselves if they are successful with this dance beat. Strong leads playing the tune from keyboard, acoustic and steel guitars. Harmonica in the background on some parts. A nineties country song (Colin Raye) done in a laid-back country style. Figure offers an eight-beat Promenade in sixteen-beats of music.

Heads Promenade Halfway – Square Thru – Right & Left Thru – Eight Chain Six – Swing

## **I DARE YOU**

R&D Recordings 1025 by Chuck Simpkins

Tempo: 120 Rhythm: Shuffle

Good dance beat. Tune is easy to follow with strong leads played by guitar, piano, and keyboard. A country song (Tim Faust) played in a laid-back country style. Tracks include music with and without harmony.

Heads Square Thru – Swing Thru – Boy Run – Bend the Line – Right & Left Thru – Flutterwheel – Slide Thru – Swing

## **WONDERFUL LIFE**

SharpShooter 1062

Tempo: 126 Rhythm: Shuffle

Good dance beat. The melody is lightly played by keyboard throughout so caller will have to know the song. Guitar work in the background. A pop song with pretty music playing in pop style. Middle of the energy chart. Additional tracks include music with and without lead/background vocals.

Heads Promenade Halfway – Sides Right & Left Thru – Heads Square Thru – Do Sa Do – Eight Chain Four – Swing

## **WE DON'T TALK ANYMORE**

Solid Gold Music 517 by Bob Asp

Tempo: 124 Rhythm: Shuffle

Good dance beat. The tune is clearly played by guitar, piano, and keyboard. Lots of strong fills from the same instruments. A seventies pop song (Cliff Richard) that is played in an exciting pop style.

Heads Lead Right – Pass Thru – Trade By – Right & Left Thru – Swing Thru – Boy Run – Tag the Line – Girl Go Left; Boy Go Right - Swing

## **BACK IN YOUR ARMS AGAIN**

Sting Productions 21801 by Wil Stans

Tempo: 126 Rhythm: Shuffle

Good dance beat. Strong leads played by accordion, fiddle, saxophone, and steel bring the tune out-front. The same instruments play strong fills. A country song (The Mavericks) played in a Cajun country style. Middle of the energy scale..



Heads Square Thru – Do Sa Do – Swing Thru – Boy Run – Ferris Wheel – Cntrs Pass Thru – Touch a Quarter – Scoot Back – Swing

### **MAYBE IT'S BECAUSE I'M A LONDONER**

Sting Productions 21811 by Paul Bristow

Tempo: 128 Rhythm: Shuffle

Good dance beat. The melody is easy to follow with clear leads played by guitar, piano, and mandolin. The same musicians play lots of fills. This song goes back to the 1940's and is played in country style. A light and lifting feel to this singing call. Adjust speed.

Heads Promenade Halfway – Square Thru – Pass the Ocean – Cast Off Three-Quarter – Boy Run – Pass Thru – Trade By – Swing

### **CHAINS**

Sting Productions 21802 by Ralf Bender

Tempo: 128 Rhythm: Shuffle

Good dance beat. Clear leads played by harmonica, steel, and fiddle make the tune easy to follow. The same instruments play lots of fill notes. The Beatles tune gets played in a bluesy-country style. Great music.

Two figures

### **SOMEWHERE IN MY CAR**

Sting Productions 21813 by Ingvar Pettersson

Tempo: 128 Rhythm: Shuffle

Soft introduction opens into a good dance beat. The melody is easy to follow with strong leads played by banjo, fiddle, acoustic and steel guitar. The same instruments plus piano provide lots of fills. Pretty country music playing on this Keith Urban country song. Middle of the energy scale with a key change on close for lift.

Heads Promenade Halfway – Slide Thru – Pass Thru – Right & Left Thru – Half Sashay – Touch a Quarter – Scoot Back – Single Hinge – Boys Trade – Spin the Top – Slide Thru – Swing

### **SUNSHINE, LOLLIPOPS AND RAINBOWS**

Sting Productions 21815 by Cherish Bristow

Tempo: 128 Rhythm: Boom-Chuck

Good dance beat. The tune out-front with strong leads played by piano, saxophone, fiddle, clarinet, and steel guitar. Plenty of fills from the same musicians. Really great music with lots of instruments. A classic sing-along (Lesly Gore) that is played in an exciting country style. Two key changes add even more energy.

Heads Promenade Halfway – Pass the Ocean – Extend – Single Hinge – Centers Trade – Swing Thru – Centers Run – Tag the Line – Face In – Touch a Quarter – Boy Run – Swing

### **HOEDOWNS**

**DREAMLAND**, Arrowhead Recordings 915

Tempo: 126 Rhythm: Shuffle

Good dance beat. A contemporary sounding hoedown with music and fills from keyboard

instruments, piano, and bass. Fleetwood Mac's "Dreams" is clearly played. A laid-back hoedown

**CHEROKEE SUN CHASER**, Arrowhead Recordings 916

Tempo: 124 Rhythm: Shuffle

Good dance beat with an emphasis on bass. A contemporary sounding hoedown with music and fills from keyboard instruments throughout. A musical drop to feature percussion is a nice touch. The tune of "Sinner" by Klingande is clearly played. Good hoedown for anywhere in your program.

**HOT SUMMER 79**, Gold Wing Records 191

Tempo: 126 Rhythm: Shuffle

Good dance beat. A contemporary feel with music from keyboard and guitar. Lots of music and a great hoedown rendition of Donna Summer's "Hot Stuff". Tune is clearly played.

**EVERLASTING LOVE**, SharpShooter 1046

Tempo: 128 Rhythm: Shuffle

Good dance beat. Another contemporary sounding hoedown with music from keyboard and electric guitar. From the seventies disco era (Carl Carlton), exciting disco feel with the tune clearly played. Multiple tracks included. Adjust speed.

**ONE NIGHT IN BANGKOK**, SharpShooter 1064

Tempo: 126 Rhythm: Shuffle

Good dance beat. Great guitar work leads this contemporary sounding hoedown. Music from keyboard, bass, and guitar. Electronic "vocal" effects add a nice touch. The hoedown may be based on the title tune but music is chords with background instruments and effects. Another good hoedown

**EXCELSIOR**, Sting Productions 21851

Tempo: 128 Rhythm: Shuffle

**SERENDIPITY**, Sting Productions 21851

Tempo: 128 Rhythm: Shuffle

Two hoedowns for the price of one. Both are contemporary renditions of the "Theme From Mission Impossible". Music from keyboard and guitar. Lots of energy in both. One track has more effects than the other. Adjust speed.

AS Records (dealer) .....	asrecordshop.com
DoSaDo Music(dealer) .....	dosadomusic.com
Arrowhead Recordings .....	arrowheadrecording.com
Blue Star Music .....	buddyweavermusic.com
Fine Tune Music .....	finetunegoldwingmusic.com
Gold Wing Records .....	finetunegoldwingmusic.com
HappyTrax Music .....	finetunegoldwingmusic.com
Lou-Mac Records .....	lou-macrecords.com
R&D Recordings .....	randrecordings.com
SharpShooter .....	finetunegoldwingmusic.com
Solid Gold Music .....	solidgoldrecords.net
Sting Productions .....	stingproductions.co.uk



# MAINSTREAM THEME IDEAS

## USING THE ¼ TAG FORMATION

The QUARTER TAG FORMATION (ocean wave between Facing Couples) is not one that lends itself to a wide variety of calls that involve all the dancers. No problems with calls for just the centre four, or to a lesser extend, the outside couples, but for all eight to be involved, the Mainstream list presents specific limitations.

Among the calls where involvement from all dancers can be done are:

- DOUBLE PASS THRU
- RIGHT & LEFT GRAND
- RUN (by designating All Men, All Ladies, etc.)
- FOLD (by designating same as above)
- U-TURN BACK
- PASS THRU (designating who)
- RIGHT & LEFT GRAND

The same problem/limitation also presents itself with a Quarter Line, as well as a Three-Quarter TAG and Three-Quarter LINE, when looked at using the Mainstream list.

While the number of calls is limited, the scope for interest and variety is still there.

The following group of modules all feature this formation and utilise all eight dancers involved in the action. These modules come from my files dated 1984...originally prepared for use in FIGURING, but never published - *Barry*.

HEADS PASS THE OCEAN,  
ALL MEN RUN,  
HEAD MAN & LADY YOU FACE -  
PASS THRU, MEN TRADE,  
LADIES RECYCLE, TURN THRU,  
STAR THRU, PROMENADE.

HEADS PASS THE OCEAN,  
ALL THE LADIES RUN,  
MEN PASS THRU, TRADE BY,  
SWING THRU, LADIES TRADE,  
ALL PASS THRU, WHEEL & DEAL,  
ZOOM, CENTRES PASS THRU: **CB**

SIDES RIGHT & LEFT THRU,  
HEADS SPIN THE TOP,  
ALL THE MEN PASS THRU,  
LADIES (diagonal) PASS THRU,  
CENTRES (L) SPIN THE TOP,  
OTHERS CLOVERLEAF, EXTEND (L).  
LEFT SWING THRU, EXTEND,  
OUTSIDES U-TURN BACK,  
MEN PASS THRU,  
CENTRES CAST OFF 3/4,  
OTHER MEN RUN: HOME

HEADS SPIN THE TOP,  
DOUBLE PASS THRU, CENTRES IN,  
CAST OFF 3/4, STAR THRU,  
TRADE BY, SWING THRU,  
RIGHT & LEFT GRAND.

HEADS PASS THE OCEAN,  
SIDES HALF SASHAY,  
ALL THE LADIES PASS THRU,  
CENTRES WHEEL & DEAL,  
OTHER LADIES RUN, SWING THRU,  
ALL THE MEN PASS THRU

CENTRES WHEEL & DEAL,  
OTHER LADIES RUN, TRADE BY,  
SWING THRU, SINGLE HINGE,  
WEAVE THE RING.

**CB:** (*exact H in cntr*) TOUCH 1/4,  
LADIES TRADE, ALL PASS THRU,  
WHEEL & DEAL,  
CENTRES SWING THRU,  
ALL THE LADIES RUN,  
ALL THE BOYS U-TURN BACK,  
HEADS CLOVERLEAF,  
SIDES RECYCLE & SWEEP 1/4,  
ZOOM, CENTRES STAR THRU,  
OTHERS LEAD RIGHT : **CB**.

**PL:** RIGHT & LEFT THRU,  
PASS THRU,  
CENTRE LADIES RUN RIGHT, MEN  
TAKE ONE SETP FORWARD,  
LADIES RECYCLE, MEN **DO YOUR  
PART** -- 1/2 TAG...FACE RIGHT.  
CENTRES SQUARE THRU 3/4,  
SLIDE THRU,  
PROMENADE (this way).

**PL:** PASS THRU, WHEEL & DEAL,  
CENTRES SWING THRU,  
THOSE MEN FOLD,  
LADIES PASS THRU, ALL FACE IN,  
LADIES HALF SASHAY,  
MEN HALF SASHAY,  
CENTRES HALF SASHAY,  
ALL HALF SASHAY, CENTRES FACE,  
WRONG WAY GRAND.

HEADS PASS THE OCEAN,  
SIDES HALF SASHAY,  
ALL THE LADIES PASS THRU,  
CENTRES WHEEL & DEAL,  
OTHER LADIES RUN, SWING THRU,  
ALL THE MEN PASS THRU ,  
CENTRES WHEEL & DEAL,  
OTHER MEN RUN,  
CENTES PASS THRU,  
ALL PASS THRU,  
CENTRES TOUCH 1/4,  
WALK & DODGE, ALL U-TURN BACK:  
**HOME**.

SIDES PASS THE OCEAN,  
HEADS FACE & TOUCH 1/4,  
ALL 4 MEN FOLD,  
LADIES PASS THRU,  
CENTRE LADIES TAKE HANDS, THEN  
TRADE & SPREAD APART,  
CENTRE MEN EXTEND TO A LADY &  
SWING THRU, OTHERS STAR THRU  
& PROMENADE 1/4, CENTRES  
RECYCLE, SWEEP 1/4, SQUARE  
THRU 3/4, SLIDE THRU: PL



"...If you'd like to hear all of your options again, press 49.  
If you've forgotten why you called in the first place, press 50."

**I'M HAVING PEOPLE  
OVER TO STARE AT  
THEIR PHONES LATER  
IF YOU WANT TO COME  
BY...**



# The Evolution of Modern Western Square Dance Calling

Calvin Campbell

I have been going through some documentation of some callers schools. My impression is that becoming a MWSD caller today is much more work than when I started calling.

"Fun", to me has always been the only objective of calling square dances:

- People dancing together with other people as a team effort.
- Enjoying the music, and the comradeship.
- Putting the wind in their faces as you moved the dancers smoothly and quickly through the dance routine.

As a new caller, my only job was only to see that people had "fun". That meant delivering the calls so that dancers didn't have to stop and wait while I figured out what I wanted them to do next. It wasn't a contest between my knowledge and their knowledge. It was a cooperative effort where we worked together to create something beautiful and always "fun".

I started square dancing in the 1940s. Every dance routine was memorized by the caller and often by the dancers. Each dance routine, then, had a long history. Most of them had been danced close to the same way for 40-50 years. Depending on the area of country, these dances might be done with precision and elaborate styling or maybe with abandon and wild swings and kicks. Either way, the dances were "fun".

When I started calling in 1955, as a student in a college square dance club, the dances were the same dances. The young college dancers often added fancy twirls and styling, but the timing was same.

To become a caller, you picked out a "named" square dance routine, such as "The Texas Star" and you learned the words to that dance routine. You could change the wording to fit your way of "calling", but you did not change the

choreography. This was because the dancers enjoyed the choreography the way it had always been danced.

Soon after I started calling, new "named" dance routines started to be published. Sets-in-Order magazine was often the source and some local caller's associations started publishing new material. As a caller, you learned new dance routines as you needed them.

However, you were careful to usually call dance routines that the dancers already knew or were willing to learn. Why, because the objective of the square dance was to have "fun", not to try and learn some caller's new figure he had just invented.

Being a popular caller consisted largely of staying with dance material the dancers knew. Being more popular consisted of knowing how to deliver the calls with precision timing and clarity. Being most popular consisted of having a good voice that dancers could hear. Having a good singing voice was not necessary as long as you could carry a tune. In the world of "traditional" square dance calling, this is still largely true.

The change to Modern Western Square dancing in Colorado, started in the late 1950s. It became popular to take a chunk from one dance routine and add it to another chunk from another dance routine. These were really "modules" that usually started and ended in a Zero Square. A Zero Square is different than a Static Square because the set is resolved, but you might not be at home position.

In 1957 the Chicken Plucker was "published". That was followed, by ocean waves and the complexity of calling and square dancing was off to the races. Traveling callers, in particular, were fond of inventing so called "basics" by the dozen.

Becoming a new caller was still pretty easy. Stick with the tried-and-true dance routines and you could still please the dancers. There was lots of material available in numerous publications, books, newsletters and records made by the famous and not-so-famous. All the callers had to do was to read and listen and pick and choose what he/she wanted to learn and call. Each caller had a "little loose leaf black book" with pages filled with the current "modules" he was using. This situation lasted all through the 1960s.

About 1970 the acceptance of Box 1-4/Zero Boxes/Corner Boxes and 1P2P Lines/Partner Lines had been passed around most of the nation. A book named "Instant Hash" was published by Rickey Holden and Lloyd Litman in 1961. Few callers understood many of the concepts in that book, but Box 1-4 and 1P2P lines became common check points/stations for most callers.

At about the same time, some callers were experimenting with other ways to call square dances such as "sight calling" and "image calling". Les Gotcher published a book about calling in 1961. The Keys to Calling was also published in 1961. Several books on calling were published by Jay King.

By 1975 the concept of Zero Boxes (Box 1-4) and Zero Lines (1P2P) had become accepted. There were many many "modules" published using these stations. I published a book in 1975 with about 400 modules organized around these checkpoints and it was very widely accepted by the square dance callers of the world.

"Sight calling" and "image calling" were gaining ground, but they weren't being used as much as "memory calling" and "modules". The majority of newer callers still had a reasonably easy path to become popular square dance callers. Just research good dance material, memorize it, and call a dance.

This meant that a lot of the same dance material was being used by multiple callers. The dancers didn't care. They

were having fun. The callers had a very wide range of choices of dance routines/modules to use. The choreography was usually well tested, and the dancers weren't really interested in always having something new. In terms of numbers, Modern Western Square Dancing was at or close to the greatest popularity it had ever experienced.

The decline of the popularity of Modern Western Square Dancing really started about 1980. It was gradual, at first, and then the pace quickened. There have been many reasons named for the decline in the popularity of Modern Western Square Dancing. However, the change in how square dances were called, and that type of square dancers that were attracted to these callers has to be considered in analyzing why the decline in popularity happened.

"Sight calling" was viewed by many newer callers as a release from the drudgery of memorizing dozens, maybe hundreds of square dance routines and modules. Some callers became very good at "sight calling". Most newer callers just learned to just move people around.

The dancers who liked this new style of calling stayed in the recreation. The dancers who didn't like the new format either left square dancing or stayed away from the "sight callers" who were not up to the task of calling fun dance routines.

The process of learning to "call" became much more difficult for new callers. The callers that had an in-depth background in memory and modules, had a much easier time of doing some "sight calling". They used a mixture of memory/modules and sight calling and kept most of the dancers happy. This slowed the decline in popularity of modern western square dancing for many years.

So, now let's move up to the present. Most of the callers who learned to call before 1980 are retiring or have retired. The majority of new callers now aspire to be "sight callers".

Acquiring the skill to “sight call” well, is a multiyear process. It takes extensive practice. It also requires more in depth understanding of square dance choreography than prior calling systems.

While callers acquire the necessary skills to “sight call” well, the dancers are subjected to many years of substandard performances by these callers. Many of these callers will never master the necessary skills, but square dance clubs hire them because they need callers of any caliber.

The dancers have to be dancers that like having to respond instantly to changes in the sequence calls are presented. There are not many dancers who can do this or are willing to try.

There are still new memory and modular callers. However, their numbers are small and the opportunities to increase their skills are few. The callers who teach caller’s school tend to teach “sight calling” first and then to also include some sessions on module calling and image calling. Calling memorized routines or reading dance material from cards has been frowned upon for many years now.

The real losers in all this have been the dancers. Sight callers often either call really boring dances or get so involved in the complexity of what they can call, using sight calling techniques, that the dancers have to either become very expert dancers or quit square dancing.

If you look at images of square dancers over the years on places like YouTube, there has been an obvious decline in the quality of “dancing” that you see in the images. They are not smooth dancers. The dance routines are not very well executed by the average dancer. To the viewer, square dancing does not appear to be fun or that the people dancing are having fun.

For the older callers, it has become a nightmare. If you are an “old caller”, like me, there is little to encourage me to continue “calling” square dances. Most of the square dance material I used to use

cannot be called because the dancers don’t know enough to successfully dance the dance routines. If I attempt to call with proper timing, many dancers will not be able to keep up the pace. The smiling faces I used to see are gone. These have been replaced with frowning dancers, wandering from point to point.

In all this evolution, the dancers have had very little say. They either did what the caller’s called or didn’t come back to the next dance. That is not unusual. In most recreations, the participants like or dislike what the leadership offers, or they vote with their feet.

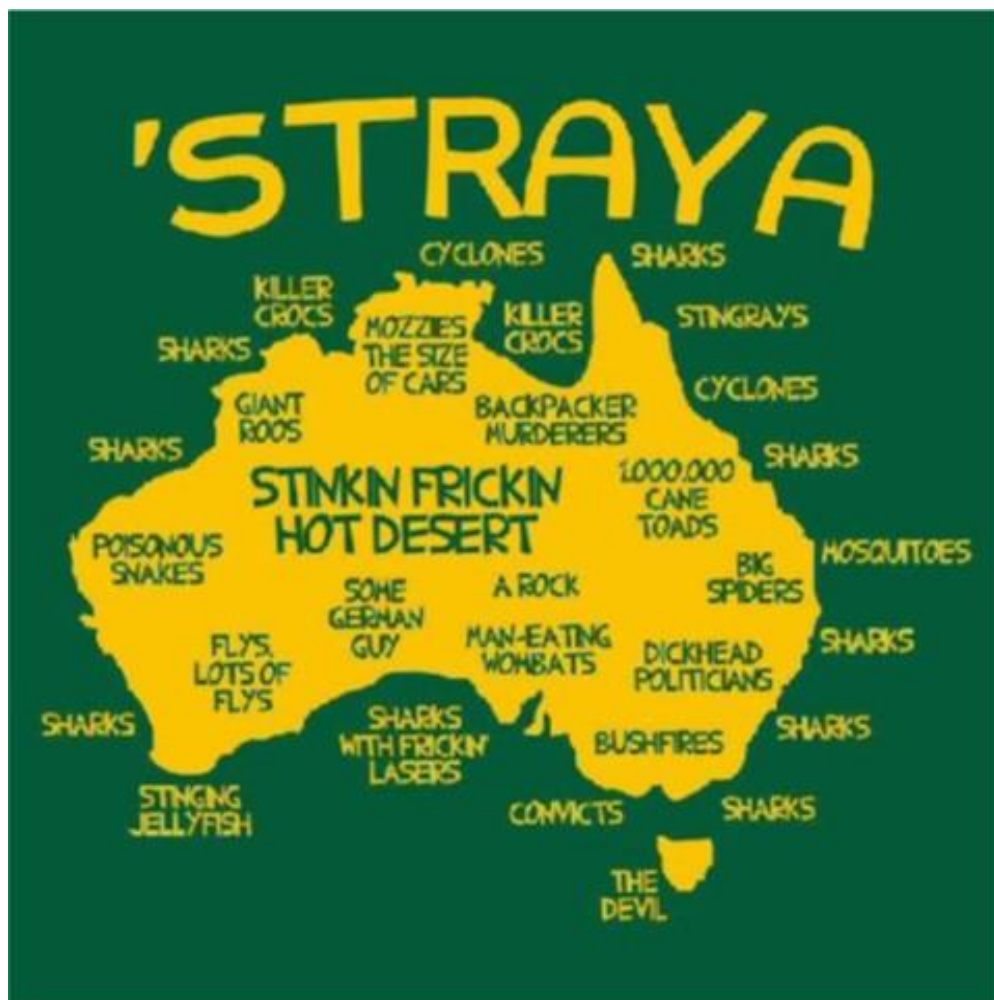
Up until the 1980s there were enough dancers that liked what callers were offering that modern western square dancing that the halls were filled with enough dancers that the bills could be paid. Then, the product that was being offered started to become something that did not please enough people.

A lot has been said about the reasons why this occurred. The bottom line is that Modern Western Square Dancing evolved into a product that is only acceptable to a very small percentage of the population.

Callers have also evolved and are continuing to evolve. Most of us are not presently in tune with the public we would like to serve. This means it’s up to us to change what we are doing to better meet the expectations of the general public or quit moaning and groaning about the decline in the number of modern western square dancers. We caused the problem. We have to fix it.

Social Square Dancing is the current attempt to change what has happened. Whether it is successful or not will depend on the callers. If it succeeds, we will see growth in the population of dancers. Some of these dancers, over time, will move to the other programs. The majority will be happy with Social Square Dancing.

There needs to be a serious conversation about Social Square Dancing should be. We can’t afford to repeat the old mistakes that happened.



"Hold everything folks—here's a brand new allemande figure just wired in from a little town in Kansas."



# THE Final WORD

## At Least For January

2021 is with us after a long and hard 2020. While we have had a new series of virus cases here in Australia, it is still looking good for a re-start in February. Everything will depend on the ever-changing rules and regulations for gatherings!!

Our National Convention for 2021 was cancelled late last year.

Our State Convention here in NSW looks like it is cancelled as well. Many pre-advertised weekends (at least in the first half of the year have gone by the wayside, but there is hope for the latter half.

International travel for us here is still a long way off...there is a travel bubble with New Zealand but that is about all. The chances are not likely for any other international travel in 2021. In the last month or so, nearly every COVID-19 case has come from overseas returnees...fortunately the 14-day quarantine has been very effective in keeping the virus in check. We have been very lucky here, unlike many of our friends in other countries.

We can only hope for a brighter, virus-free future with the upcoming vaccinations (as I am in the higher risk category, my jab will be coming next month...I still hate needles!!)

Stay  
Safe and  
well and  
have a  
great  
2021!!

Cheers,  
Barry



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

## **BTM Website Update**

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

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

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

Here is the direct link:

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

Cheers - Barry

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

### ***Educational Programs***

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

### ***Dance Recordings***

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

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

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

# Appendix of **UPcoming** EVENTS



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

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

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



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

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



**The NSW STATE SQUARE DANCE CONVENTION**

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

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

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

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

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

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

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

**BLUE MOUNTAINS GRAMMAR SCHOOL, WENTWORTH FALLS**

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

Look no further – come to the Blue Mountains in NSW



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

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

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

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

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

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

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

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

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

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

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

**Special REVISED 'Super' Deal:**

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

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

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

# MAKE THE TRANSFORMATION



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

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

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

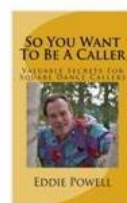
It takes action, practicing the right way, and  
becoming ready to market yourself. It took time and  
practice as a dancer to learn the moves, the same is  
true of calling.

**Think About It**

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

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

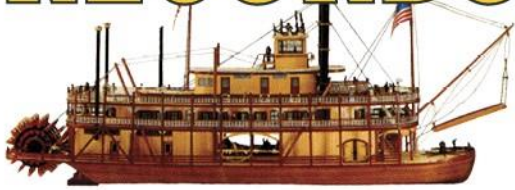
**Enroll  
Now**



**Eddie@EddiePowell.com**

So you want to be a caller – Caller School on-Line by Eddie Powell

# RIVERBOAT RECORDS



*Square  
Dance  
Music*



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

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

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

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

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

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

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

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



# Square Dance Gifts & Merchandise



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Square Dance Gifts and Merchandise



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

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

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

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

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

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

# A&S Record Shop



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

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

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

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

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

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

**WE WOULD APPRECIATE YOUR BUSINESS!!**

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

A&S Record Shop – Music downloads and much more.



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

**VENUE:**  
Malak Community Centre  
13 Malak Crescent  
Malak 0812 NT

*Sponsored by:*  
Yorke Promenaders  
Diggers Delights  
TAWs - Sth Aust

**Darwin  
Fun Dance**

**DATES & SESSIONS:**  
*Saturday 26th June 2021*  
Evening Session 7:00 - 10:00 pm  
*Sunday 27th June 2021*  
Evening Session 7:00 - 10:00 pm

Australia

We have a group of square dancers from SA still making the trip to Darwin, including a caller. Provided that COVID restrictions allow them, they have planned a weekend dance while they are in Darwin. They would like to welcome any other dancers/callers/cuers that are also intending to be in Darwin to join them. Venue size and COVID regulations will limit us to 75 people, so reservations are essential.

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

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

**CONTACTS:**

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

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

**PRICING:**

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

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

Proceeds will be donated to the National Society Promotions Committee.



# BECOMING A SQUARE DANCE CALLER

by Bruce Holmes



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

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

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



Join Us Down By The River



71st National Square Dance Convention®  
Evansville, Indiana

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



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

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

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

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

**Please Print Clearly**

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

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

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

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

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

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

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

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

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

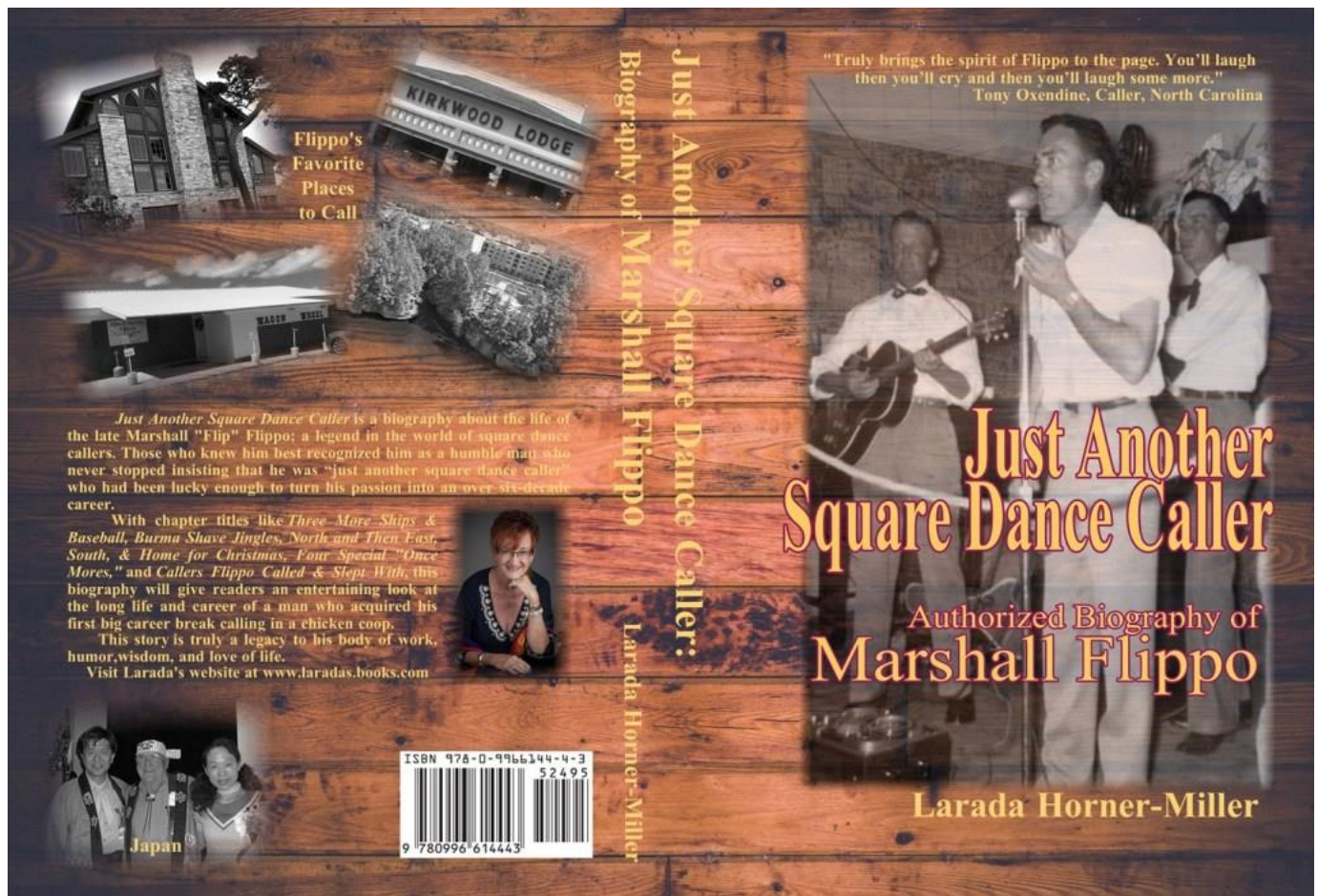
If you are a dance leader please circle all that apply: Caller Cuer Contra Clogging C/W Lines

Convention Badges required for entrance to all Convention Activities.

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

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

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



To order contact Larada Horner-Miller  
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Purchase Marshall Flippo Autobiography -Just another Square Dance Caller



# Northeast Callers School 2021

Programs for Beginning and Experienced Callers



**Ken Ritucci**

Massachusetts  
(Callerlab Accredited Caller Coach)

## SPECIAL GUEST INSTRUCTORS:



**Bill Harrison**

Maryland  
(Callerlab Accredited Caller Coach)



**Ted Lizotte**

New Hampshire  
(Callerlab Accredited Caller Coach)



**Bear Miller**

Colorado  
(Callerlab Accredited Caller Coach)



**Kip Garvey**

California

**OCTOBER 7-11  
2021**

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

## TWO LEVELS OF PROGRAMS

### Beginner

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

### Experienced

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

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

Ken Ritucci has 46 years of calling experience.

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

# School Information

## Cost:

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

## Program:

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

## Lodging:

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

## Food:

Several local restaurants available with good food at reasonable prices.

## Location:

Off Exit 78 from the Massachusetts Turnpike.

## Additional Info:

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

## POINTS OF INTEREST

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

### Key Benefits of this School Include:

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

### Topics of Discussion:

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

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

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

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

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

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

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

Make checks payable to:

**Northeast Callers School • Ken Ritucci**

132 Autumn Road • West Springfield, MA 01089

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

Canadians please remit U.S. funds

