



News, Notes
'n
Nonsense:

An
International
Magazine
for Callers

Combined Edition NOVEMBER / DECEMBER 2018

DATES to REMEMBER

24-28 April 2019	60 th Australian National Square Dance Convention – Deloraine Tasmania, Australia
9-12 Aug 2019	40 TH NSW Square and Round Dance Convention - Berry Sport & Recreation Centre 660 Coolangatta Road, BERRY NSW 2535
05-08 Apr 2020	3 Day Australia National Callers Federation Conference with Randy Doherty (US) – Venue TBC - NSW
10-14 Apr 2020	Australia National Square Dance Convention – Wentworth Falls NSW

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On the Inside Track

Once again, I have been playing 'catch-up' with BTM. After the October issues I thought that I had managed to catch up!! Well, as we all know, the best laid plans.....etc.

We have had major home changes in the last 6 weeks seeing the return of our daughter Amerie and 9-year-old Ronon moved back. The original short-term visit while their flat was being painted has now become a much more extended stay as Amerie, her partner Brendan and of course Ronon have decided to look for a house to purchase. Now two houses complete have become one for the mid-term (we shall see) which has taken a lot of adjustment and effort from everyone. At least they are now settled here, and our lives are moving slowly towards some form of normality. The one thing that this has cost us is time!!

I had already done most of what I had planned to be the November issue, so have added a tad more from planned December to give a combined issue.

This time of year always puts a strain on most callers due to the getting ready and calling for the Christmas break-up parties, as well as the annual count-down to a well-deserved break!!

I have added quite a few more recordings to our Sound Archive this month including some that are taken from SARDANSW Education Weekends as well as some full day sessions. In doing this a lot of self-assessment has occurred.

One of the most important assets for a caller is being able to record oneself at regular intervals. This enables us to have a thorough listen to exactly what the dancers hear. Self-analysis and realistic critiques assist us in overcoming any aspects of our calling that we can hear that could be improved upon.

I began recording myself back in the early 1970's and I still have some of those from as far back as 1978. I learnt a lot about my own calling by listening with a critical ear (mind you it took me many years to overcome some of my early failings...still have some!). When I was listening again to some of these from a 40 year on perspective, I shuddered when I heard myself. One in particular I vividly remember was a night calling Tumby Umbi club on the Central Coast, replacing Brian Hotchkies while he was away. My mother had passed away late on the Thursday night, less than 48 hours before. I did not really want to be at the dance but felt under an obligation to do the dance. Listening to that recording 34 years on, I can really hear the extremely forced smile in my voice and overall presentation.

These vary in quality and are from a fairly wide period of time, from 1978 thru the 90's. Most of these were taken from recordings made on cassette tape, which was the common medium of the time. Unfortunately, tape has a tendency to deteriorate, stretch, break, etc. Time has not been good to some as they sound very fast; but that is due to the tape and equipment quality. In

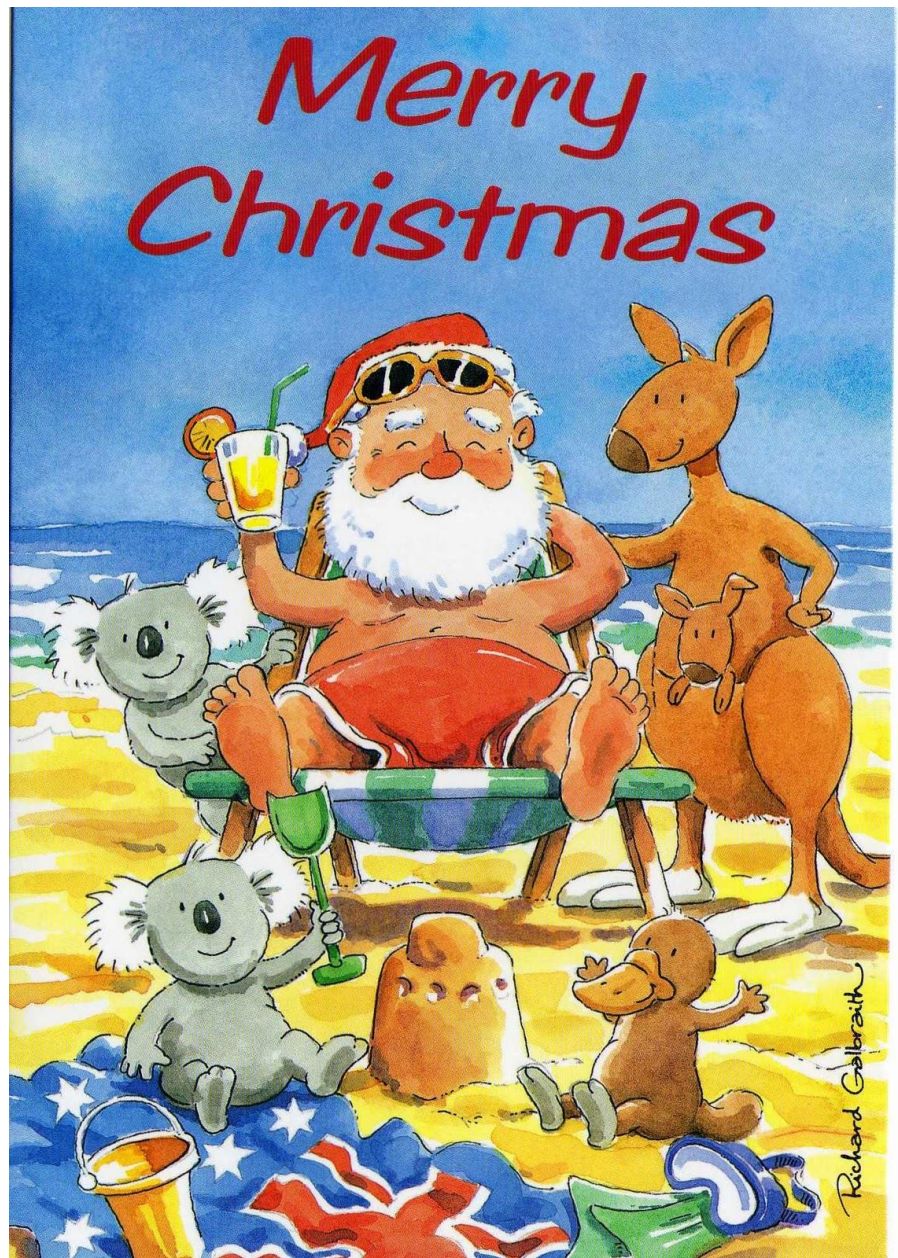
those days we did call and dance a lot faster with paces of up to 130 BPM. Mind you we were all in our twenties, and the dancers were only a few years older!!! Jaden has assured me that getting these on the website will be his priority when he gets back from overseas next month.

One thing we are always after is input from our subscribers. We always appreciate articles, choreography, suggestions ideas. You can help others who are just beginning as well as experienced callers, by writing articles and choreography for BTM. Regardless of your level, ability or experience, voicing your thoughts may turn out to be that one gold nugget that could really make a difference to another caller. All experienced callers and leaders remember when they first began, and how much they appreciated any and all information they could find that would aid them in achieving their goal of becoming a better caller.

Our newbies have a lot in front of them to learn, and experience is always the best teacher available!

I hope to have a short supplemental out for December, but the ultimate goal is to ensure that my wishes that you all have a safe, healthy and happy holiday season go out.

From the land down under, all of us at BTM wish you a very merry Christmas and all the best for the new year to come.



Barry

Event and Activities Updates



ACF Update

The ACF is always working on behalf of all Australian Callers to provide information that enables Convention Program Managers to place callers within the overall calling program. The new website is up and running and working well. The renewal system has seemed to work well, without too many glitches. The ACF Board has had quite a few interesting topics presented for discussion this year. In the next issue of Callerlink we will have a review of what we have achieved.. <http://aussiecallers.org.au/>

ACF CONFERENCE 2020 – Feature Caller/Presenter

From Sunday April 5th to Wednesday April 8th – an event not to be missed by any caller.

We will be having a special guest caller/presenter from USA, **RANDY DOUGHERTY**. We plan on having lots of innovative concepts for this Conference. This will be a unique experience, involving education, entertainment and fellowship.

There will also be a special dance with Randy on Thursday April 9th. For this dance, tickets will be strictly limited due to hall capacity, so please register early when the final form is released in May.



Why would you want to come?

There are just so many benefits to all callers, regardless of experience that it is really hard to list them all in a limited space so I will only list two.

Networking: Maybe this word is somewhat overused these days, but the benefits are REAL. Talking to other people in our profession is always enlightening. This Caller Conference is a great opportunity to meet and talk with callers not only from all Australian States, but from other countries as well.

Building our toolbox: The sessions presented are aimed at building on our current knowledge; expanding outward and upward. Caller toolbox items include but are not limited to music, entertainment, choreography, presentation skills, showmanship, teaching, voice, and other topics relevant to our business.

I have been to many conferences like this over the years, both here in Australia with ACF Conferences and MiniLabs, and Callerlab overseas. Every time I have come away refreshed with energy, enthusiasm, ideas. This is a truly unique opportunity. **Do not miss out!!**

SPECIAL UPDATE – Voice coach for 2020 Conference

We can now announce our extra special guest for the Conference. We have been extremely fortunate in securing the services of Dr. Arden Hopkin from Utah, USA as our Voice Coach for the 2020 Conference.

Arden is well known in Callerlab circles, as he first presented sessions on voice at Callerlab back in the early 80's. Over the years he was able to create the same interest and assistance to callers at many Callerlab Conventions. He retired a few years ago, however has agreed to being with us in 2020 and offers the same assistance to callers attending the 2020 Conference.

It is envisaged that he will have an introductory session for all attendees, followed with at least three sessions, covering each of the three groups that we will be planning for. Not only these sessions for 12 – 15 callers, but Arden will also be available for 'one-on-one' sessions as well.

Arden is a great addition to the staff for the 2020 ACF Conference, and is definitely another reason not to miss this great event.

Dr. ARDEN HOPKIN



An accidental enrolment in high school choir set J. Arden Hopkin on a career as a singer that has encompassed many delivery platforms including the operatic and musical theatre stage, oratorio, the concert hall and the recital platform. He holds a Doctorate degree of Musical Arts and the Performer's Certificate from the Eastman School of Music, the Master's degree of Music from the University of North Texas, and a Bachelor's degree of Music from Brigham Young University (BYU). For much of his adult life, he has balanced the pressures of teaching and performing.

He specializes in the vocal music of Iberia and Latin America. He has performed and presented master classes internationally in Brazil, Mexico, Peru, Chile, Spain, and Israel. He has released a CD, *Songs of Spain*, reflecting his interest in that musical tradition.

For many years, he served as the Head of Vocal Studies at BYU and taught studio voice, French and Spanish lyric diction, and vocal pedagogy in the School of Music, where he spent his time training the next generation of voice teachers. He retired in 2014.

A frequent oratorio soloist, Hopkin's voice has been heard around the world on the Armed Forces Radio Network performing the *Messiah* with the Lake Charles Symphony. He has performed the major works of Bach, Mendelssohn's *Elijah*, and both the Brahms and Faure *Requiem* in his repertoire.

His publications include the article "Vowel Equalization" in the *Journal of Singing*, and *The Art Song in Latin America*, an anthology of Twentieth-Century songs from South and Central America, on which he collaborated. His new reference book *Songs for Young Singers, An Annotated List of Songs for Developing Voices* was released by Scarecrow Press early in 2002.

In the summer of 2003, Hopkin was an invited guest faculty at the 18th International Music Seminar held at the School of Music of the Federal University of Bahia, Salvador Brazil, where he taught vocal pedagogy and performed a recital. He was invited to return in the summer of 2004 and took with him several BYU students to participate in the classes and gain international exposure through study and performance.

For 18 months, 2014-16, he and his wife, Lorraine, filled a volunteer service assignment in Northern Israel under the auspices of the BYU Jerusalem Center for Near Eastern Studies. They volunteered in public and private schools teaching English through music. He also presented master classes for the University of Haifa and the Northern Galilee Chorale.

BTM WEBSITE UPDATE

The BTM website is still up and running, albeit still on a smaller scale at the moment due to the time necessary in order to upload all the files. Currently all of the back issues have been loaded and are available for direct download, as are some of the Sound Archives.

Jaden has advised that the most recent issues should be available by the time you receive this issue. With the regular break over Christmas, Jaden is hopeful that much of the Sound Archive will be done as well

Here is the direct link: <https://www.behindthemikewebsite.com/>

Cheers - Barry

Sound Archive

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 Weekend with WADE DRIVER (plus Barry Wonson, Peter Humphries AND Brian Hotchkies)
- 2014 RED BARONS Weekend with KEVIN KELLY AND BARRY WONSON
- 1988 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

These recordings and other materials are held within our archives. The dance material and caller education weekends will be available on the BTM website very soon. If you would like these on a USB flash drive, please send me a note to bjwonson@gmail.com.

I still have a large number of recordings to transfer across to the computer. I hope to do a few new ones each month...it all takes time!

OUR MUSIC

We now have some new music available on A&S Records:

- **AS 136 - IF I ONLY HAD A BRAIN** – from the 1939 classic movie, 'The Wizard Of Oz'. This song was sung (and danced) by Ray Bolger. A fantastic Harold Arlen tune.
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2494>
- **AS 137- GUNG HO Hoedown #1** – A medley of Army and Marines music with "Halls of Montezuma", and "As the caissons go Marching Along" (lyrics were later changed to 'army' instead of 'caissons').
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2495>
- **AS 138 – A MAN NAMED ARMSTRONG** – this was a Top 40 hit record for Australia's legendary Country singer, Reg Lindsay in 1971. It was penned in 1969 by another legend, John Stewart, from the Kingston Trio. Another country artist, Lobo, also did a good cover version in 1974, however the Reg Lindsay version is the one that is remembered here in Australia. I thought that this was an ideal song, given the recent release of the new film based on Neil Armstrong's contribution to the history books "First Man".
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2496>

AS 139 – AND YOU SMILED – the music for this one should be familiar to many...it was written as the main theme to the English TV series 'Van Der Valk' in the 70's and was a hugely popular record on the hit parade. The original title was EYE LEVEL. It became a #1 hit and, in the UK, sold over 1,000,000 copies and was listed as one of the 12 best-selling singles of the 1970's. Some years later, lyrics were added, and it became a successful release for Matt Munro. The music for the Singing Call has come up well. The problem I have with these nowadays is in recording the vocal. Each vocal is done live at a dance...problem for me is that my calling skills have deteriorated somewhat since the stroke last year and I now struggle to get it right to the point where I am satisfied!!! (maybe the problem was always there!!)

<https://www.asrecordshop.com/index.php?action=listingview&listingID=2497>

I hope to have videos for these up on YouTube pretty soon; mind you I have to get my 9-year-old grandson to show me how to do that!!



"Tech support says the problem is located somewhere between the keyboard and my chair."

SMOOTH DANCING – Caller Education Series

By Paul Bristow



Continued from last month:

TIMING AND BODY FLOW Part 3 – Body Flow

As I have previously stated, the definition used to describe Smooth Dancing is:

A DANCE ACTION, WHICH ALLOWS THE DANCERS TO MOVE COMFORTABLY, WITHOUT ABRUPT CHANGES OF DIRECTION OR EXCESSIVE STOPS, WITH STEPS THAT, MATCH THE BEAT OF THE MUSIC.

Whilst the last part of this definition – i.e. the section that says "...or excessive stops, with steps that, match the beat of the music" specifically refers to Timing,

which I have already covered; the comments “Dancers to move comfortably, without abrupt changes of direction” refers to the equally important subject of Body Flow.

Body Flow is an important consideration for Callers, at any stage (student or experienced). Many Callers, who have a reputation for “Smooth Calling”, have earned this as a result of their ability to correctly use a knowledge and understanding of both the directional (i.e. “turning”) effect and HAND-AVAILABILITY of calls and combinations of calls.

One important aspect that needs to be understood, concerning dancing, is that it is a “dynamic” and not a “static” action. When you think about what to call next in a sequence, you cannot just think about what is “possible” from the FASR, you must also consider what is “comfortable” and this will be determined by the previous call, or series of calls, used. The following points may help in assessing the merits of sequences of movements, with regard to Body Flow.

- a. Know what each movement does, in terms of:
 - Turning Direction - were any of the dancers turning clockwise or counter clockwise or not?
 - Start/Finish Formation - which formation are the Dancers in and how did they get there?
 - Hand Availability - at the end of the last call, which hands (if any) were used?
- b. You need to consider the effect of your choreography upon ALL Dancers i.e. Boys and LADIES - in each half of the formation. Consider the following examples:
 - Heads Square Thru four, Star Thru - Okay for Boys but bad for LADIES
 - Heads Square Thru four, Touch $\frac{1}{4}$, Scoot Back, Boys Run, Bend the Line – okay for Head Boys and their new Partner (original Corners) but bad for Side Boys and their new Partner (original Corners).
- c. It is incumbent upon the Caller to teach Dancers to avoid boisterous, overzealous actions where they interfere with smoothness.
- d. You should also consider “Counter-Dancing” i.e. actions taken by inactive Dancers as adjustments to allow “active” Dancers to execute Calls. This includes the “counter-balancing” effect that occurs when one dancer is “balancing” against another – e.g. in an Ocean Wave.
- e. Good Dancers tend to “anticipate” the next Call based upon common combinations of Calls and the flow of the previous Call, “anticipation” can lead them in the wrong direction. As they tend to prefer “Constant Motion” as opposed to “Stop-Go” any fractures in Timing can exacerbate this problem.

- f. Avoid bad choreographic routines: once you have written a Module, if possible, try dancing it through from each position (including that of the other sex) to check for bad flow. Very soon you will, by your own dancing experience, be able to recognise, predict and thereby avoid awkward or uncomfortable choreography.

THREE TYPES OF BODY FLOW

When you consider combinations of Calls you will discover that some "work" better than others as a direct consequence of Body Flow. It is good practice to recognise that, as well as having the potential to disrupt the smooth feel or not, it is also possible for effective use of Body Flow to assist Dancers through an otherwise tricky if not difficult sequence; you need to build up a good understanding of effective combinations that will promote and assist dancer success.

This leads to there being three types of body flow, which I would describe as:

1. **Disruptive**
2. **Neutral**
3. **Effective**

Disruptive Body Flow is also known as Bad Body Flow; this would include "overflow" and would be any combination of calls that is uncomfortable or awkward for any or all the Dancers.

Classic examples of this would include (from an appropriate FASR): Double Pass Thru, Centres In, Bend the Line. Or (more obliquely), From Two Faced Lines with LADIES in the centre and boys on the end – Couples circulate, LADIES Trade, Couples Circulate, LADIES Trade – this is smooth for everybody except the original out-facing LADIES who are going around in a tight circle.

There is also the situation of "overflow" that would be included in this category e.g. From Parallel Right-Handed Ocean Waves: Swing Thru, Centres Trade, Centres Cast Off Three Quarters, Centres Swing thru... Beware of "overflow", a three-quarter turn in any one direction is sufficient.

Neutral Body Flow is one aspect of Good Body Flow, it is any combination of Calls that does not feel awkward or "disruptive" but at the same time does nothing to assist the smooth execution of the subsequent Call. This could include Calls such as Pass Thru, Forward and Back, Do Sa Do and any calls that have no turning direction, nor limit "Hand Availability".

Effective Body Flow is the other aspect of Good Body Flow and possibly the most important, it is any combination of Calls that whilst being comfortable also provides an active assistance to the Dancers to execute the next Call or choreographic sequence. This can be extremely valuable in helping Dancers to achieve the unusual and thereby helping to ensure Dancer success.

Some simple examples of this would be: from normal facing couples, Right and Left Thru to a Flutter Wheel. Or, from parallel Right Hand Ocean Waves (with Boys on the end and LADIES in the centre): Single Hinge, LADIES Run, Reverse Flutter Wheel; the dynamic that the LADIES receive from the Run, leads them smoothly into the Reverse Flutter Wheel. Compare this second example with calling a Reverse Flutter Wheel from Static Facing lines of four, where the Dancers are in a Half-Sashayed arrangement.

TIMING AND BODY FLOW Part 4 – Final Thoughts

More thoughts on ANTICIPATION

There two main types of anticipation, the first is “instinctive anticipation”. Whenever Dancers are moving in a certain direction, there will have a “momentum” that they will expect will determine the next call or calls. The Dancers will expect to continue in motion with the same momentum and will tend to anticipate that they will be working with the dancers that they meet.

There are many occasions when this might happen but – as an example – consider (from a Double Pass Thru formation, such as will occur after a Heads Star Thru, from a Static Square): Zoom, followed by Centres California Twirl... The Centre dancers are most likely to try and execute the California Twirl with the Dancers that they are facing for two reasons:

1. Because they can see them, and
2. Because they have a forward momentum from the dance action of the Zoom.

The second type of anticipation is “conditioned anticipation”, when dancers are familiar with a certain combination of calls; for example, from a Zero Box (achieved by calling Heads Square Thru Four, from a Static Square), you could call: Swing Thru, Boys Run – without any problem. However, if you were to call Swing Thru, Boys Trade – many of the Dancers might be expecting a Boys Run, as it is a more common combination; try calling Swing Thru and Boys... Trade (leave a small gap after the word Boys) – you will see a fair percentage of Boys start to execute a “Run”!

Also in this category would be deliberate actions, intended to confuse; e.g. from facing lines of four call “Up to the middle and back you reel, Pass Thru and Bend The Line”; many Dancers will anticipate a Wheel And Deal in the place of the Bend The Line, this is really a disruptive gimmick but it underlines the importance of considering Dancer Anticipation, when you are calling.

More thoughts on factors affecting Execution Time

Longer calls will take longer for Dancers who are not familiar with the action. To take an extreme case, Spin Chain and Exchange the Gears will fairly soon become quite smooth from the most basic version of parallel Right Hand Ocean

Waves (i.e. with Boys on each end) but will require longer to execute from almost any other arrangement or type of Wave. What is regarded as unusual choreographically, will vary from group to group and is mostly dependent upon their experience.

Accuracy in training (or the lack of accuracy) will also affect Execution Time. If callers have taken the time to teach precise handholds and have accurately explained the correct way to dance a call, their Dancers may experience difficulties when trying to dance with Dancers who have been poorly taught. A Grand Square should be danced in 32 beats, without waist swings, hand claps or twirls, if it is not then it will be confusing for the Dancers who have learned the correct way; curiously, when this Call is inaccurately danced it is executed in considerably less steps than it should be. Another example of this is Promenade; many Dancers now decide to take very short Promenades – which I find very annoying – however, if there is one Square in the hall who are dancing the Promenades in the correct fashion, I will ALWAYS wait for them – thus making all the POOR dancers wait!

Space available can have an effect on execution time. Consider a Two Ladies Chain from a Double Pass Thru. Yes, the Centres can do it – but it will have to be danced in a very tight circle and this will affect the Timing and the Body Flow. Occasionally, I come across callers using a Peel Off from Two Faced Lines – I don't like it, I don't believe that there is enough room for the Centre Dancers to execute the call, I will accept that the Ends can Dance it, quite comfortably and I would happily use this Call but that would be the limit for Smooth Dancing, in my opinion.

Kinesiology

Kinesiology is the term given to explain the interaction between Dancers, based upon the way that the Human body is built and is designed to articulate. There are many Calls that require Dancers to physically connect with each other and the majority of the remainder require Dancers to pass by, using some type of sidestepping or weaving action.

An easy example of the physical interaction can be seen from Ocean Waves. When you call a Swing Thru or a Cast Off Three Quarters it is necessary for Dancers to hold onto each other and rotate around a Handhold. A Swing Thru, followed by a Turn Thru, requires that the Dancers change from a Hands-Up Shoulder hold to a Fore-Arm Arm-Turn; this is not difficult – if the Caller give the calls at the correct point of the musical phrase allowing the Dancer time to adjust.

This is a more scientific definition of what I previously defined as the second type of “Counter Dancing” – i.e. the physical interaction of the Dancers. As a reminder, the first type of “Counter Dancing” is where a call requires Dancers other than those to whom the call is given to take an action. A simple example of this would be to call Boys Run, after a Swing Thru from a Zero Box. No actual call is given to the LADIES – BUT they have to move as part of the

action and the direction in which they are moving must be considered when Body Flow is considered for the Next Call.

A few further general points on Smooth Dancing are listed below:

- If Dancers have difficulty with your choreography check first for bad body flow.
- Some “awkward combinations” are okay when they assist Dancers (especially newer Dancers): e.g. from a Zero Box, Star Thru, Square Thru Three would be better called as Slide Thru, Square Thru Three – but the use of Star Thru will be more successful for newer Dancers.
- Some awkward combinations have grown to be accepted through common usage; e.g. Walk And Dodge, followed by Partner Trade – the “dodgers” have to reverse direction and change feet to execute the Partner Trade – but Dancers (for the most part) develop a near “balletic” step that makes this combination appear to be quite smooth.
- Be prepared to question Body Flow, no matter who Calls it! In particular check Singing Call figures, both for Body Flow and Timing. Remember, good Body Flow is often quite subjective.
- Most difficult of all to appreciate, are the effects of habit, anticipation and common practice on the body flow. In many cases, acceptable and therefore good Body Flow is not logical e.g. on a Walk And Dodge – *“keep your dancing shoes handy and your Caller’s eyes and ears open at all times regarding this subject”*.
- Recognise and use the valuable effect of Body Flow, when you can, to assist Dancers and ensure that they succeed - especially where the choreography is “unusual”.

To establish a good understanding of Body Flow and Timing and develop an accurate perception of these criteria, newer Callers should be given the chance to Call to more experienced Dancers and not (as is often the case) sent to work with the beginner’s group. Similarly, it would be in the best interests of the activity that experienced Callers should always teach newer Dancers, to ensure that they receive the best possible accurate instruction in smooth, flowing and well-timed combinations.





Department of the Treasury
Internal Revenue Service
National Taxation Office

Extra Simplified 1040 Form

Form: BH1040 - INDIVIDUAL TAX RETURN

Taxpayer's name, address and ZIP code	<div data-bbox="853 683 1393 750" style="background-color: #cccccc; height: 30px;"></div> <div data-bbox="853 750 1393 846">Your Social Security Number <div style="border-bottom: 1px solid black; width: 100px; margin: 0 auto;"></div></div>
Income from all sources	<div data-bbox="853 846 1393 913" style="background-color: #cccccc; height: 30px;"></div> <div data-bbox="853 913 1393 1079"></div>
1. How much money did you make last year? ▶	<div data-bbox="853 1079 1393 1146" style="background-color: #cccccc; height: 30px;"></div> <div data-bbox="853 1146 1393 1310"></div>
2. Send in this amount ▶	<div data-bbox="853 1310 1393 1377" style="background-color: #cccccc; height: 30px;"></div> <div data-bbox="853 1377 1393 1541">Enter total from line 1.</div>

3. If you have any questions or comments, please write them below in the space provided.

▶

4. If you would like special government assistance, please check below.

Yes ▶ ☐ No ▶ ☐

DISPOSABLE CALLS

A commentary by Barry Wonson

From around the late 60's thru the 80's, an amazing number of new calls were written each month. In those days, there were some Note Services that just looked at keeping up with all these new additions. Most just selected one or two each month that could have interesting workshop possibilities. Every time a caller was hired to call a weekend, or a special dance, one of the things he/she would do is teach a new experimental figure.

In the USA, if a Saturday night club had 4 visiting callers a month, then they would have 4 new experimental movements **"Experimentals"** thrown at them (sometimes even more). I have a recording of a full SD weekend where 8 new calls are introduced over the 4 sessions. These were noted as "disposable experimentals".

There were so many new movements that Bill Davis kept a popularity poll and released a 'Top 10' book each year with those calls, selected choreography, and a list of a large number of the runners-up. Each year Bill sold a heck of a lot of copies – it was always an interesting read and a great view of what was happening regarding new calls. Burleson's Encyclopedia just grew at an amazing rate!

Callerlab, in an attempt to standardize and stem the flow of the "new experimentals", brought in the **Quarterly Selection Program**. The idea was that a call would be selected from among the current experimentals; one that was deemed as having worthwhile characteristics, either as a pure workshop movement, or as one that had good possibilities for inclusion in the current programs.

This program did work, at least for a period of time, and in fact, some of our current MAINSTREAM, PLUS and Advanced calls actually started as Quarterly Selections in this concept.

The program failed however, when, instead of featuring new calls to workshop, Callerlab started to utilize calls from other programs. At Mainstream we had some calls from Plus that were being introduced as Quarterly Selections, and at Plus - some from Advanced were being slipped into the program. The affect that this had was to push dancers toward those higher programs; giving a glimpse of 'how easy it was to learn and advance to a higher program'. (*The era of the "Rush to Plus" Curse*)

The whole concept of having everyone throughout the Square Dancing world having the opportunity to try out the same new calls, while initially a great idea, finally gave up the ghost in the early 90's.

Interestingly, the Quarterly Selection concept was never particularly successful in the Advanced programs. I guess that there were already so many interesting calls and concepts to workshop, that adding more was really unnecessary.

Unfortunately, the concepts of workshopping and using calls at the basic and mainstream levels to their fullest potential became “mostly lost” as well.

With the phasing out of the Quarterly Selection program, there also came a real slowing down of new calls. Nowadays, I am sure that there may be some new ones out there; but they are more localised. The onslaught of new calls during that period in our history was truly unique.

Some of the experimentals created in that period were actually quite fun to call and dance. Some had a very short life-span, yet others were around in workshop situations and as gimmicks for a ‘special dance; for quite a long time.

Here is one that I always enjoyed playing with and, more importantly always had a good response from the dancers,

I originally came across this figure in a New Jersey magazine called “NEWS FOR LEADERS”. This is from the September 1987 issue, and was presented by Jack Lasry.

CROSS THE OCEAN by Larry Letson

Jack notes *“Larry has a nice little figure that could easily become a popular Plus Call. I suggest the call for Plus Programs as we have a ‘Pass the Ocean’ at Mainstream, and this one builds upon that.”*

STARTING FORMATION: Facing Couples

ACTION: From standard positions – the girls on a diagonal, will Pass Thru and then Face Right to become the ends of a forming wave. The boys on a diagonal will start to Pass Left Shoulders, and as they meet with the left, they will Single Hinge and a bit more to end as the centres of the forming wave.

ENDING FORMATION: Ocean Waves, Right Handed.

NOTE (from Jack): *From lines facing, the resulting waves will be parallel. I found that it is helpful to use a helping word to get the action going, such as “Ladies Lead”...Cross The Ocean. Also the same flow to lead into a Flutter Wheel or Dixie Style to a Wave, helps the entry smoothness. NICE BUT EASY AND DIFFERENT. With facing couples half sashayed, the Boys can lead the action.*

DANCING CROSS THE OCEAN (standard set-up):

- **(SS)** HEADS STAR THRU & SPREAD, ENDS LOAD THE BOAT, CENTRES (**Ladies lead**) CROSS THE OCEAN, IN THE WAVE -- EXPLODE **AND** SLIDE THRU, ALLEMANDE LEFT

- **(PL)** RIGHT & LEFT THRU, (**Ladies lead**) CROSS THE OCEAN, TURN THRU, ALLEMANDE LEFT.
- **(PL)** SQUARE THRU $\frac{3}{4}$, COURTESY TURN, (**Ladies lead**) CROSS THE OCEAN, SPIN THE TOP, RECYCLE *: **(PL)** Or add * SWEEP $\frac{1}{4}$, SWING THRU, TURN THRU, ALLEMANDE LEFT.
- **(CB)** RIGHT & LEFT THRU, (**Ladies lead**) CROSS THE OCEAN, MEN RUN, BEND THE LINE: **(CB)**

DANCING CROSS THE OCEAN with COUPLS HALF-SASHAYED

- **(CB)** LEFT TOUCH $\frac{1}{4}$, MEN RUN, (**Men lead**) CROSS THE OCEAN, TURN THRU: **(CB)**
- **(PL)** RIGHT & LEFT THRU, ROLLAWAY, (**Men lead**) CROSS THE OCEAN, EXPLODE AND* **(PL)** or add TOUCH $\frac{1}{4}$, LADIES RIGHT, RIGHT & LEFT GRAND.
- **(PL)** ENDS LOAD THE BOAT, Centres (**Men lead**) CROSS THE OCEAN, PING PONG CIRCULATE, EXTEND, EXPLODE AND -- RIGHT & LEFT THRU, ROLLAWAY, TOUCH $\frac{1}{4}$, MEN RUN, SQUARE THRU $\frac{3}{4}$, ALLEMANDE LEFT.

From Jack "For your 'hot shot' dancers, you may wish to call a Cross the Ocean with 2 Boys facing 2 Girls, or with Boys facing Boys or Girls facing Girls. The basic idea is really nice and I think the call could be a future Plus Quarterly Selection Call".



I'M
ALLERGIC
TO
STUPIDITY.
I BREAK
OUT
IN
SARCASM.

MOVIN' DOWN THE MAINSTREAM:

Scoot Back Once & a Half

By Barry Wonson

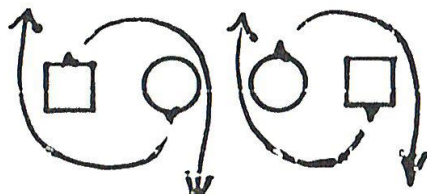
The idea of doing a Scoot Back Once & a Half is nothing new. I remember this being a very popular workshop concept around the mid 80's. However, just because an idea is an old one, does not mean that its appeal has changed. This is a neat gimmick for a Mainstream floor. The main problem with the call is the timing aspect as the out-facing dancers in the half action have a much shorter distance to travel than the in-facing Dancers.

SCOOT BACK 1 & 1/2

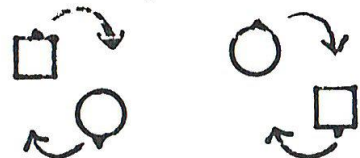
The figure should take approximately eight beats, and begins from right-hand ocean waves.



All scoot back
(Infacers turn by the right once around)



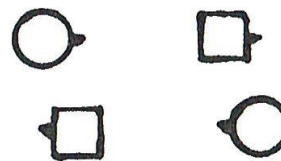
(Outfacers roll right into vacant position.)



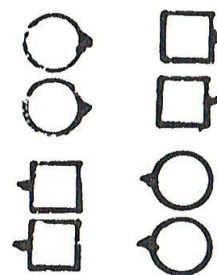
New infacers step ahead to a mini wave



Single hinge (touch 1/4)



New outfacers individually turn 1/4 right and adjust to become ends of the two-faced lines.



SINGING CALLS

- HEADS SQUARE THRU 4, TOUCH 1/4, **SCOOTBACK 1 & 1/2**, COUPLES CIRCULATE, FERRIS WHEEL, CENTRES SQUARE THRU 3, SWING & PROMENADE
- HEADS PROMENADE 1/2, SIDES SQUARE THRU, TOUCH 1/4, **SCOOTBACK 1 & 1/2**, CPLS CIRCULATE, FERRIS WHEEL, PASS THRU, BOX THE GNAT, SWING, PROMENADE.

GET INS

- **(SS)** HEADS RIGHT & LEFT THRU, $\frac{1}{2}$ SASHAY, SIDES SQUARE THRU, SWING THRU, **SCOOTBACK 1 & $\frac{1}{2}$** , COUPLES CIRCULATE, BEND THE LINE, STAR THRU, U TURN BACK, BOX THE GNAT **(CB)**
- **(SS)** HEADS $\frac{1}{2}$ SASHAY, PASS THRU, SEPARATE, AROUND ONE TO A LINE, SLIDE THRU, TOUCH $\frac{1}{4}$, **SCOOT BACK 1 & $\frac{1}{2}$** , WHEEL & DEAL, SQUARE THRU $\frac{3}{4}$, TRADE BY **(CB)**
- **(SS)** HEADS TOUCH $\frac{1}{4}$, LADIES RUN, DOUBLE PASS THRU, LEADS U-TURN BACK, SWING THRU. SINGLE HINGE, **SCOOTBACK 1 & $\frac{1}{2}$** , LADIES CIRCULATE, FERRIS WHEEL, CENTRES SWING THRU, SINGLE HINGE, **SCOOTBACK 1 & $\frac{1}{2}$** , WHEEL & DEAL, ZOOM, CENTRES U TURN BACK **(CB)**

BOX ZERO MODULES

- **(CB)**: TOUCH $\frac{1}{4}$, **SCOOTBACK 1 & $\frac{1}{2}$** , WHEEL & DEAL, TOUCH $\frac{1}{4}$, **SCOOTBACK 1 & $\frac{1}{2}$** , WHEEL & DEAL **(CB)** *Note: this one may have significant overflow potential for two of the ladies with a series of right turns if the dance movements are shortcut - Mel*
- **(CB)**: TOUCH $\frac{1}{4}$, **SCOOTBACK 1 & $\frac{1}{2}$** , COUPLES CIRCULATE, FERRIS WHEEL, CENTRES SQUARE THRU $\frac{3}{4}$ **(CB)**

CONVERSION MODULES

- **(CB)** SPIN CHAIN THRU, GIRLS CIRCULATE TWICE, **SCOOTBACK 1 & $\frac{1}{2}$** , FERRIS WHEEL, PASS THRU **(PL)**
- **(CB)** SPIN CHAIN THRU, GIRLS CIRCULATE TWICE, **SCOOTBACK 1 & $\frac{1}{2}$** , FERRIS WHEEL, PASS THRU **(PL)**

RESOLUTIONS:

- **(CB)** SWING THRU, HINGE, **SCOOTBACK 1 & $\frac{1}{2}$** , FERRIS WHEEL, CENTERS SWEEP $\frac{1}{4}$, CENTERS SQUARE THRU 2, RIGHT & LEFT GRAND
- **(CB)** TOUCH $\frac{1}{4}$, **SCOOTBACK 1 & $\frac{1}{2}$** , COUPLES CIRCULATE, FERRIS WHEEL, CENTERS SQUARE THRU 3, ALLEMANDE LEFT
- **(PL)** TOUCH $\frac{1}{4}$, **SCOOTBACK 1 & $\frac{1}{2}$** , STEP THRU, COUPLES TRADE, ALLEMANDE LEFT

- **(PL)** SLIDE THRU, TOUCH 1/4, **SCOOTBACK 1 & 1/2**, FERRIS WHEEL, CENTRES SQUARE THRU 3, PASS THRU, TRADE BY, SQUARE THRU 3, ALLEMANDE LEFT
- **(PL)**: RIGHT & LEFT THRU, PASS THRU, TAG THE LINE, FACE RIGHT, FERRIS WHEEL, ZOOM, DOUBLE PASS THRU, LEADS PARTNER TRADE, SWING THRU, **SCOOTBACK 1 & 1/2**, LADIES TRADE, LADIES RUN, MEN U TURN BACK, PROMENADE.
- **(PL)**: RIGHT & LEFT THRU, SLIDE THRU, TOUCH 1/4, **SCOOTBACK 1 & 1/2**, 1/2 TAG, FACE RIGHT, RIGHT & LEFT GRAND.
- **(X-BOX)** CIRCLE TO A LINE, RIGHT & LEFT THRU, PASS THRU, BOYS RUN, **SCOOTBACK 1 & 1/2** , COUPLES CIRCULATE, BEND THE LINE, SQUARE THRU 3, ALLEMANDE LEFT



Overheard at the Perth Australia National Convention this year:

KEVIN: *"I've got half a mind to be just an all-singing caller"*

HOWARD: *"You're lucky, as that's all it takes"*

Teaching DIXIE STYLE TO A WAVE

Workshop by Gary Dodds

Teaching Dixie Style to a Wave

I tried a different approach to teaching Dixie Style to a Wave last season and was really impressed by the speed at which the dancers learned it and seemed to remember it. I was also able to use the same approach to have the men in the lead and mixed genders in the lead.

I used a version of the move that I haven't heard called in a long time. That is from a Double Pass Thru formation - "**on a double track - Dixie Style to a wave**"

Mel's Note: This presentation was given as an interactive demonstration. Some of the choreography concepts demonstrated visually to the callers in attendance at the presentation have been further clarified for reading.

The Triple Zero: - The triple Zero referred to in this document is as follows: PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, CENTRES IN, CAST OFF $\frac{3}{4}$. When that sequence is repeated three times it takes you from Partner Lines back to Partner Lines.

- 1st - **Set up a Partner Line (Zero Line or a or 1p2p line) - in sequence** for this example
- 2nd - Call the first part of the triple zero -
 - **Pass Thru, Wheel & Deal, Double Pass Thru, Centers In, Cast Off $\frac{3}{4}$,**
 - **Call - Pass Thru, Wheel & Deal --**

(This puts 2 ladies together in a DPT formation with the men behind them)

"I remind the dancers that most of our dancing is right hand - left hand - right hand etc. I teach from here by saying:

"GIRLS - I want you to shake RIGHT hands and walk by each other - with your LEFT hand and the man you are facing do a LEFT TOUCH $\frac{1}{4}$. MEN - Join your RIGHT HANDS in the middle and make a wave (don't let go of that girl.

You now have a LEFT HAND OCEAN WAVE - which we have looked at before.

This move is a DIXIE STYLE TO A WAVE...."

You are in a left hand wave and both men have their partners in the wave. This is an easier teach at the beginning because the Girls are already in from of the Men and you do not have to "Put the Ladies in the Lead"

For smoothness - I will follow the move with a **Centers Trade then to a Left Swing Thru**

This gives you a Left-hand Wave with Girls in the center standing beside their partner.

At this point - having the **Girls Run** with put you back into a **normal Partner** pairing and we are in **sequence**

- **Bend the Line** - puts us back into a **Zero Line**

It is a little long for a normal module; but with the knowledge of the Triple Zero then the rest becomes a little easier.

SUMMARY

- **(PL) Pass Thru, Wheel & Deal, Double Pass Thru, Centers In, Cast Off $\frac{3}{4}$, Pass Thru, Wheel & Deal, -- "On a Double Track" -- Ladies lead Dixie Style to a Wave, Centers (Men) Trade, Left Swing Thru, Centers (Girls) Run, Bend the Line, (PL)**

For smoothness, you may want to add a **Couples Circulate** before the **Bend the Line**.

After doing that for a bit, you may want to say - "let's try with the **men** in the lead."

- **(PL) Pass Thru, Wheel & Deal, Double Pass Thru, Centers In, Cast Off $\frac{3}{4}$,**
- **Then set up the verse flow for the boys in the middle by calling: Pass Thru, U-Turn Back, Pass Thru, Wheel & Deal -- *****

At this point you will want to walk the move through with the Boys in the lead

***** "On a Double Track", Men lead Dixie Style to a Wave, Centers (Ladies) Trade, Left Swing Thru, Ends (Girls) Run, Cast off $\frac{3}{4}$ (PL)**

Putting mixed genders in the center - do "2/3 of the Triple Zero" as follows:

- **(PL) Pass Thru, Wheel & Deal, Double Pass Thru, Centers In, Cast Off $\frac{3}{4}$, Pass Thru, U-Turn Back, Pass Thru, Wheel & Deal, Double Pass Thru, Centers In, Cast Off $\frac{3}{4}$**
- **Then set it up by calling: Pass Thru, U-Turn Back, Pass Thru, Wheel & Deal --**

OTHER - MAYBE EASIER SET UPS – (Corner Box zeroes)

- (CB) TOUCH 1/4, CENTERS TRADE, CENTERS RUN (This sets up our BB-GG Two Faced Line), COUPLES CIRCULATE, FERRIS WHEEL, “ON A DOUBLE TRACK” - DIXIE STYLE TO A WAVE, CENTERS TRADE, ENDS (Girls) RUN -FERRIS WHEEL, RIGHT & LEFT THRU, PASS THRU
- (CB) TOUCH 1/4, CENTERS TRADE, CENTERS RUN, (This sets up our BB-GG Two Faced Line), FERRIS WHEEL (boys in middle), “ON A DOUBLE TRACK” - DIXIE STYLE TO A WAVE, CENTERS TRADE, CENTERS RUN, FERRIS WHEEL, PASS THRU
- (CB) SWING THRU, CENTERS RUN, FERRIS WHEEL, ON A DOUBLE TRACK - DIXIE STYLE TO A WAVE, CENTERS TRADE, GIRLS RUN, PASS THRU, WHEEL & DEAL, CENTERS PASS THRU

ASK Dr. ALLEMANDER by Glenn Ickler

DEAR Dr. ALLEMANDER: I have been trying to think of some square-dance-related Christmas gifts to buy for my square-dance-related friends. Can you give me some hints so I can finish my shopping before it becomes so crowded that all I can do is walk and dodge.

A. LaMo, Style, NSW

DEAR A;

There are many items one may purchase to gladden the hearts of square dancers at this happy time of the year, so **zoom** right down to the nearest shopping mall, **wheel around** into a parking space and **pass to the centre** of the store of your choice. For the children on your list, how about a nice **see-saw**? Or you could buy them **passes** to the amusement park where they could ride the **ferris wheel**. If you bought each one of them a **top**, they could **spin it, fan it or peel it**; whichever they chose.

Adult women might like a **ladies chain** made of gold. If your square-dance-related friend is a carpenter, a **grand square** would be a welcome gift. He could then build something in which to **box a gnat**. **Diamonds** are always nice to **circulate** and the recipient of such a **diamond** may **flip out**. The person that gets a toy train would like a **track, too**. For a novelty gift, buy your favourite square dancer a tiny little broom with which he or she could **sweep** ¼. Then **scootback** home and **coordinate** the rest of the Christmas wrapping and ribbon. If you accidentally buy an unwanted gift, the recipient could always **swap it around** for something else.

(Dr. A.L. (lefty) Allemander gives advice to the dancelorn in this space on a regular basis, including Christmas. As a courtesy turn, he suggests leaving a roll for Santa)

JIM'S JOTTINGS

Jim Mayo Speaks Out

SQUARE DANCE HISTORY

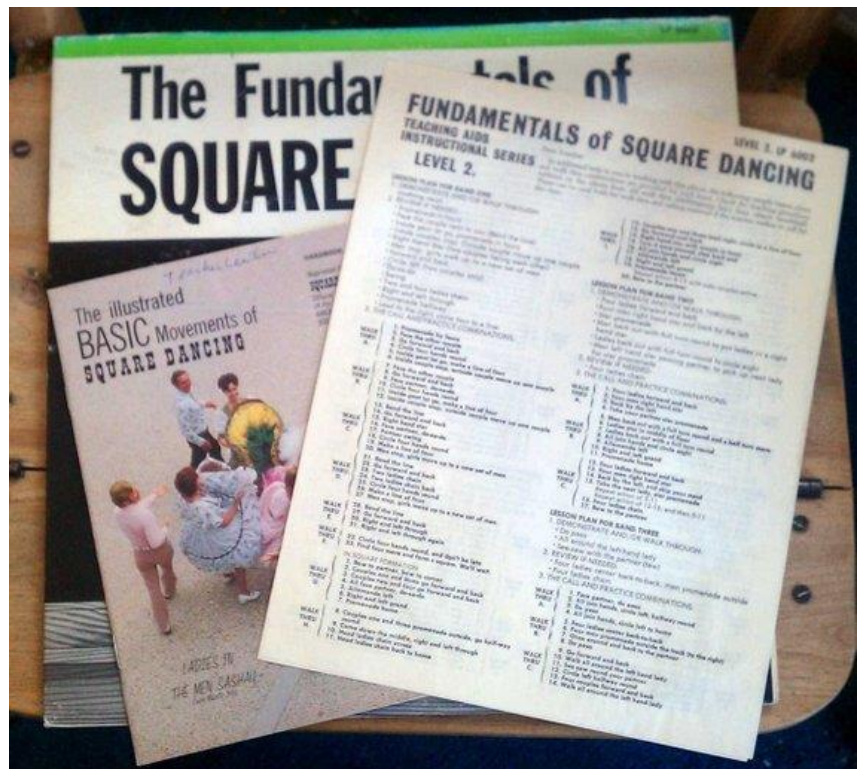
Late 1950's

- No agreed list of calls (basic terms)
- Nearly all calling was learned (memorized) complete routines
 - Of the calls currently on the BASIC and MAINSTREAM list, only the first 30 plus 4 others were in use. The 4 were: Alamo Style, Double Pass Thru, Eight Chain Thru and Dixie Style to a Wave.
- Changing a singing call figure from that on the record was rare and was discouraged by most caller trainers.



1960's

- Sight, Zeros & Equivalents (Modular) and Mental Image (sometimes called the "slot" system) were all introduced as choreographic management techniques. (Authors were Lloyd Litman, Les Gotcher, Ed Michl, Jay King and many others) Sets in Order (SIO) booklet listing more than 90 terms as "The Basic Movements of Square Dancing" was issued in 1962.



- New call creation reached a furious pace. 19 of the last 37 calls on the current MAINSTREAM list were introduced into square dance use. (7 more

were added in the 1970's, 5 were there from before 1960 and for the rest, no date is known.)

- New call use in programming dances became commonplace near the end of the decade. Traveling callers, particularly, introduced 4 - 6 new calls in a single dance. Most were rarely seen again by the dancers.
- Class length grew from 12 - 15 weeks to 20 - 25 weeks
- Near the end of the decade SIO developed the "Basic Program of American Square Dancing" listing 50 terms. This was done, in part, to bring some sense of order to a situation that was rapidly approaching chaos.

1970's

THE *Sets in Order*

AMERICAN SQUARE DANCE SOCIETY

presents the

1971

PREMIUM ALBUM

FEATURING THE BASIC PROGRAM OF AMERICAN SQUARE DANCING

WITH THE CALLING OF...

<p>THE BASIC 50</p> <div> <ol style="list-style-type: none"> 1. CIRCLE LEFT AND RIGHT 2. WALK (SHUFFLE) 3. FORWARD AND BACK 4. HONORS 5. DO SA DO 6. WAIST SWING 7. COUPLE PROMENADE 8. SINGLE FILE PROMENADE 9. SQUARE IDENTIFICATION 10. SPLIT THE RING—ONE COUPLE 11. GRAND RIGHT AND LEFT/ WEAVE THE RING 12. ARM TURNS 13. COUPLE SEPARATE 14. ALLEMANDE LEFT 15. BEND THE LINE 16. COURTESY TURN 17. TWO LADIES CHAIN 18. DO PASO 19. RIGHT AND LEFT THRU 20. LADIES GRAND CHAIN (FOUR LADIES CHAIN) 21. RIGHT HAND STAR 22. BACK BY THE LEFT 23. STAR PROMENADE 24. HUB BACK OUT—RIM IN 25. CIRCLE TO A LINE 26. ALL AROUND LEFT HAND LADY </div> <div> <ol style="list-style-type: none"> 27. SEE SAW PRETTY LITTLE TAW 28. PROMENADE FLOURISHES —TWIRLS 29. PASS THRU 30. SEPARATE—GO AROUND ONE—TWO 31. GRAND SQUARE 32. FRONTIER WHIRL (CALIFORNIA TWIRL) 33. DIVE THRU 34. AROUND ONE TO A LINE 35. ENDS TURN IN 36. CROSS TRAIL 37. WHEEL AROUND 38. BOX THE GNAT 39. SINGLE FILE TURN BACK 40. (ALLEMANDE) THAR STAR 41. SHOOT THAT STAR 42. (ROLLAWAY) HALF SASHAY 43. BALANCE 44. ALAMO STYLE 45. SQUARE THRU 46. HALF PROMENADE 47. STAR THRU 48. COUPLE BACKTRACK 49. THREE-QUARTER CHAIN 50. TURN BACK FROM A GRAND RIGHT AND LEFT </div>	
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- Leaders began to recognize "**trouble in River City.**" First meetings leading to establishment of CALLERLAB were held in 1970.
- SIO published the "Extended Basics" book in 1971
- Square Dance Systems (3 leaders in New England) developed an 8-step category system for classifying square dances.
- Closed (invitational) groups were established as a way of providing dancing for experienced dancers away from newer dancers.
- A survey (by Mayo) of dancers who had quit and then returned for a "Brush-up" program gave a clue to future problems. The survey was done a year after the Brush-up program ended. 30% of those responding had stopped dancing again. The reasons they gave were
 - 30% Critical People,
 - 23% Too much material,
 - 54% Other activities (meaning not willing to make the commitment necessary to "keep up.")

The most frequent suggestions for improving their dancing experience from those still dancing were:

- 35% asking for better preparation, and
- 29% asking for easier dances.
- Recruiting seems not to have been a recognized problem during this decade. The subject was not part of the early CALLERLAB Convention programs.
- A significant share of callers began to use choreographic control methods to resolve squares thus reducing their dependence on memory.

1980's

- Concern begins to show up in CALLERLAB over high dropout rates and shrinkage in attendance at dances.
- CALLERLAB coins the phrase "**All Position Dancing**". Negative dancer response results in changing that to **Dance By Definition**. Both attempt to stress the importance of dancer capability with multiple setups for calls.
- Concern surfaces over the increasing complexity of



modern square dancing. A few Convention sessions deal with the importance of dancer success.

- The Choreographic Applications Committee is formed, and work begins that will eventually produce the Standard Applications Books. (The first appeared in 1991.)
- In the middle of the decade, CALLERLAB considers offering a smaller program of dancing based on a combination of MAINSTREAM & PLUS calls to be teachable in 25 weeks. The membership rejects the new program after a one-year trial.
- The theme of the 1989 Convention is "Recruit, Promote & Maintain". From it came the RPM Committee. This is the first recognition by CALLERLAB that recruiting and maintaining dancers is a matter for concern.

1990's

- General recognition that the square dance population is declining.
- *Thoughts added in 2014:*

2000's

- *The book Bowling Alone brings recognition that the recruiting difficulty is not entirely problems with the dancing. Changes in society make the commitment required by MWSD beyond many. Increased travel and work commitments by women make a night out for a couple much less common.*
- *The style of choreography also changes to reduce even further the repetition of dance patterns even in singing calls. Caller desire for "sight" calling as an easier method also reduces the smoothness and musical connection of the dancer action and further restricts the variety of choreography.*



Walk, Stretch or Dance? Dancing May Be Best for the Brain By GRETCHEN REYNOLDS March 29th, 2017

Presented by JIM MAYO

Credit Michael Nagle for The New York Times



NEW YORK TIMES 3 April, 2017

Could learning to dance the minuet or fandango help to protect our brains from aging?

A new study that compared the neurological effects of country dancing with those of walking and other activities suggests that there may be something unique about learning a social dance. The demands it places on the mind and body could make it unusually potent at slowing some of the changes inside our skulls that seem otherwise inevitable with aging.

Neuroscientists, and those in middle age or beyond, know that brains alter and slow as we grow older. Processing speed, which is a measure of how rapidly our brains can absorb, assess and respond to new information, seems to be particularly hard hit. Most people who are older than about 40 perform worse on tests of processing speed than those who are younger, with the effects accelerating as the decades pass.

Scientists suspect that this decline is due in large part to a concomitant fraying of our brain's white matter, which is its wiring. White matter consists of specialized cells and their offshoots that pass messages between neurons and from one part of the brain to another. In young brains, these messages whip

from neuron to neuron with boggling speed. But in older people, brain scans show, the white matter can be skimpier and less efficient. Messages stutter and slow. (**Note: Concomitant means something that accompanies or is collaterally connected with something else and in this case, also applies to a subordinate or incidental decline of the Brain's white matter associated with aging – Me!**)

Whether this age-related decline in white matter is inexorable (**unstoppable**), however, or might instead be changeable has been unclear.

So for the new study, which was published this month in “Frontiers in Aging Neuroscience”, researchers from the University of Illinois in Urbana and other schools decided to look at the effects of several different types of exercise on the wiring and the function of older people's brains.

They began by recruiting 174 healthy people in their 60s and 70s with no signs of cognitive impairment. Most were sedentary, although some occasionally exercised.

Then they invited the men and women to a university lab for tests of their aerobic fitness and mental capacities, including processing speed and a brain scan with a sophisticated M.R.I. machine.

Finally, the researchers randomly divided the volunteers into several groups. One began a supervised program of brisk walking for an hour three times a week. Another started a regimen of supervised gentle stretching and balance training three times a week.

The last group was assigned to learn to dance. These men and women showed up to a studio three times a week for an hour and practiced increasingly intricate country-dance choreography, with the group shaping itself into fluid lines and squares and each person moving from partner to partner. (**yes - square dancing, line dancing and contra dancing**)

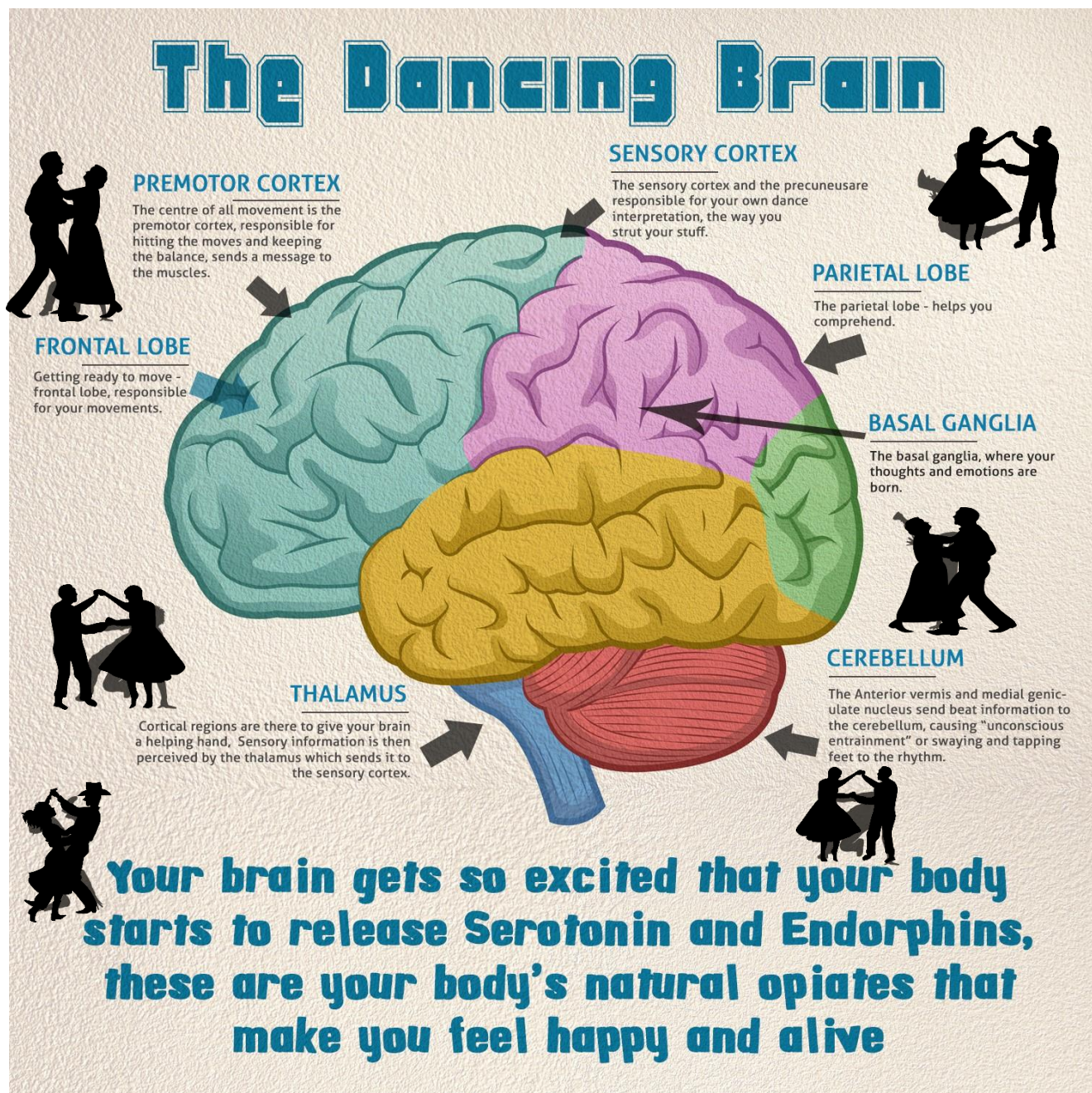
After six months, the volunteers returned to the lab to repeat the tests and the brain scans from the study's start.

The differences now proved to be both promising and worrisome.

By and large, everyone's brain showed some signs of what the scientists termed “degeneration” of the white matter. The changes were subtle, involving slight thinning of the size and number of connections between neurons.

But the effects were surprisingly widespread throughout people's brains, given that only six months had elapsed since the first scans, said Agnieszka Burzynska, the study's lead author and a professor of human development and neuroscience at Colorado State University in Fort Collins. (She was previously a postdoctoral researcher at the University of Illinois.)

The degeneration was especially noticeable in the oldest volunteers and those who had been the most sedentary before joining the study. However, one group showed an actual improvement in the health of some of the white matter in their brains, compared to six months before. **The dancers now had denser white matter in their fornix, a part of the brain involved with processing speed and memory.**



It seems likely that the cognitive demands of the dancing, which required people to learn and master new choreography throughout the six months of the study, affected the biochemistry of the brain tissue in the fornix, Dr. Burzynska said, prompting increases in the thickness and quantity of the wiring there.

Interestingly, none of the changes in the volunteers' white matter were obviously reflected in their cognitive performance. Almost everyone performed

better now on thinking tests than at the study's start, including tests of their processing speed, even if their white matter was skimpier.

These results indicate that there could be a time lag between when the brain changes structurally and when we start having trouble thinking and remembering, Dr. Burzynska said. But, more encouraging, she said, they also suggest that engaging in “any activities involving moving and socializing,” as each of these group programs did, might perk up mental abilities in aging brains.

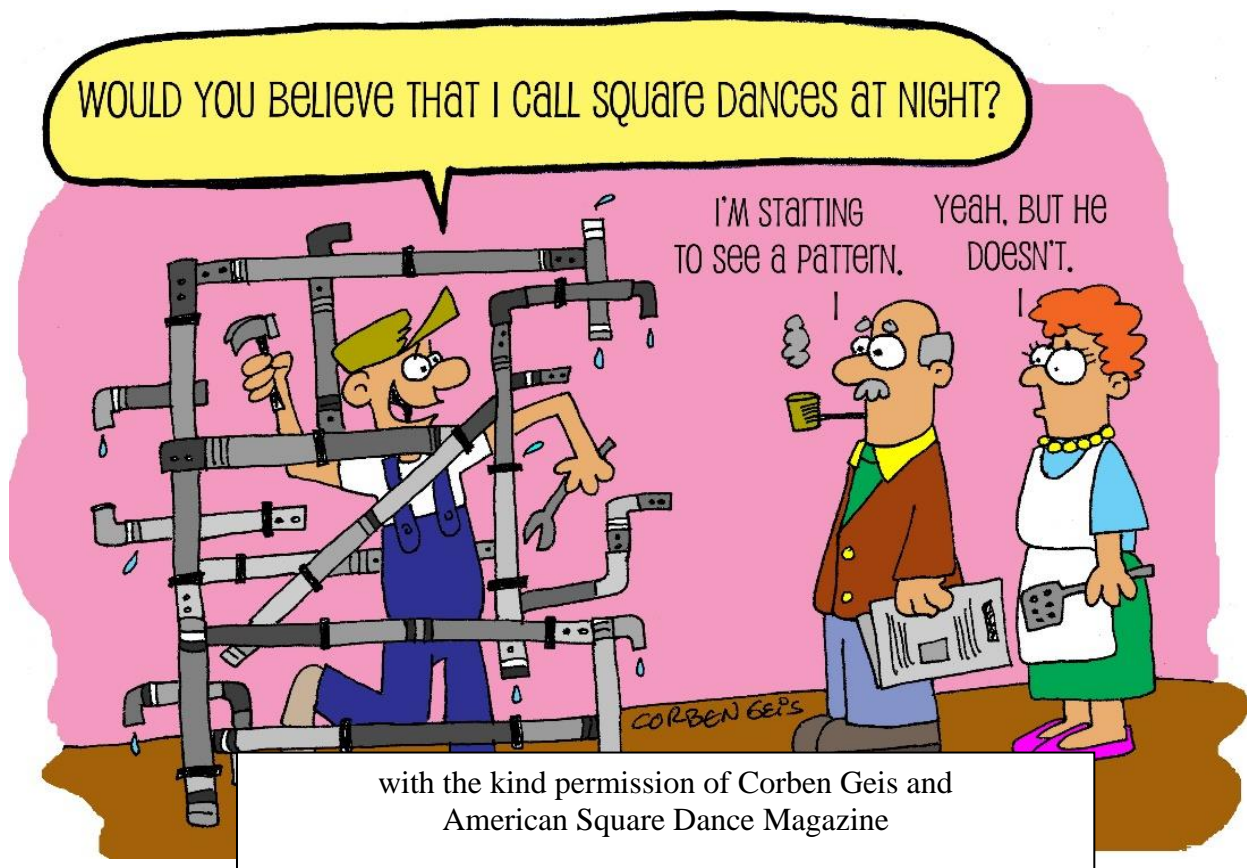
“The message is that we should try not to be sedentary,” she said. “The people who came into our study already exercising showed the least decline” in white matter health, she points out, and those who took up dancing showed white-matter gains.

Of course, this study was relatively short-term. Dr. Burzynska hopes in the future to study the brains of people engaging in different types of exercise over the course of several years.

But for now, she says the data provide another rationale for moving — and perhaps also learning to contra dance and sashay.

The on-line address for the full report of the research is:

<http://journal.frontiersin.org/article/10.3389/fnagi.2017.00059/full>



BTM Focus Move of the Month

Eight Chain Family

SINGING CALL , (Heads)Lead Right, Circle To A Line, Star Thru, Pass Thru, Trade By, Right & Left Thru, Outsides Rollaway, Eight Chain 3 , Swing & Promenade	SINGING CALL (Heads) Lead Right, Dosado, Eight Chain 4 , Swing Thru, Spin The Top, Recycle, Left Square Thru 2, Swing & Promenade
GET IN SS-CB , (Heads)Right & Left Thru, Sides ½ Sashay, Heads Lead Left, Eight Chain Three , Centres Pass Thru, All Cloverleaf, Swing Thru, Recycle, Slide Thru, Others Lead Right (CB)	GET IN SS – PL , (Heads) Box The Gnat AND Back Away, (Sides) Lead Right, Eight Chain Two , Circle 4 To A Line, Touch ¼, 8 Circulate, Boys Run, Pass Thru, Circle to a Line (PL)
CB-CB , Right & Left Thru, Outsides ½ Sashay, Eight Chain Two , Split The Outside Two, Separate Around 1, Down The Middle AND Box The Gnat, Square Thru 2 (CB)	PL-PL Centre 4 Box The Gnat, All – Square Thru 2, Trade By, Eight Chain 2 , Swing Thru, <u>Girls Looking Out</u> – Trade, Right & Left Thru (PL)
CB-RESOLVE , Square Thru 3, Outsides ½ Sashay <u>and</u> Cloverleaf, Centres Pass the Ocean, Swing Thru, Extend, Spin the Top, Right & Left Thru, Slide Thru, 8-chain-3 , Allemande Left	PL-RESOLVE , 1. Square Thru, Trade By, Eight Chain 3 , Allemande Left 2. Slide thru, Touch 1/4, Circulate, Boys Run, Eight chain 3 , Allemande Left

SHOWMANSHIP

By PAUL BRISTOW

(This is one of a number of presentations that Paul made when he was involved in the British Callers Association as their education Officer – Barry)

I once suggested that you might use the analogy of a “West-End Musical” when writing a Programme for a dance event. This implied that any time a Caller has the chance to Call should be treated as though you were “putting on a show”; I would like to expand on that concept and consider the idea that a Caller – who wishes to succeed and present the dancers with the very best – **needs to be an entertainer.**

One of the best pieces of advice given to me when I first started Calling was “It’s not what you Call; but how you Call it”. In other words – “presentation”. If your presentation is good enough, it can considerably augment the material you are using.



Remember whilst you are performing you should also be entertaining.

When a Caller Calls, the dancers will expect (and deserve to be given) some sort of show. A plan needs to be devised which should include the three main areas of showmanship; these are:

1. **MUSICAL SHOWMANSHIP** – All Callers should develop an individual style and approach to music both in selection and use. Look at how you might enhance an otherwise plain Singing Call, to make it more exciting, or at the least, more interesting.

In a previous article on Programming, I mentioned that – in my early days as a Caller – I was often asked to use a particular singing call, when invited to Call a guest tip and I felt that the singing call was the main reason for the invitation! The fact was that my presentation of that particular singing call was different to any other that the dancers had heard, as it included a lot of my own personal presentation of Square Dance music. In an attempt to try

and “capitalise” on this, I used this same approach on many of my singing calls. However, although sometimes this added a lot to a singing call by making the presentation unusual, the extent to which this happened varied from tune to tune.

Effective use of Musical Showmanship, to amplify your own personal style, is an essential skill to develop; this has been considered as part of the earlier articles on Programming. However, whilst it may be sufficient to “buy the record”, learn the words and the structure of the music and “sing the song”, it is never going to be enough – don’t just copy the Caller on the “other side”, make it yours!

Every singing call can be personalised, to some degree, if you take the time to think about it. It will always be worth taking the time to develop an individual approach; consider the Callers that you remember – because of the outstanding performance that they provide on certain singing calls.

2. **CHOREOGRAPHIC SHOWMANSHIP** - Use of choreographic themes, Styles and Get Outs that impress; can add to your presentation. Examples of these could include:

- a. Using a Call (or concept: e.g. “Left Handed” variations of Calls) as a theme – for example Call a tip based upon Spin the Top, using a few unusual starting Formation/Arrangements.
- b. The way that you deliver the Calls – for example delivering the Calls in a humorous style (funny accent?), or in a “syncopated” fashion (using the up-beat, instead of the down-beat), or by expecting the dancers to finish the Calls: you say the words “Do Si” (out of Do Si Do) and the dancers must say “Do”, you say “Touch A...” and the dancers say “Quarter” etc..
- c. The use of clever Get Outs is essential; these need to be written by you and/or “researched”.

My third article on Programming considered the subject of choreographic gimmicks and established that there are a large number of these that you may wish to consider. However, it is very important to remember that too many gimmicks will almost certainly damage your show; a few gimmicks, when presented sparingly, can augment and enhance your presentation. Consider gimmicks as the “spice” on a meal – a little will add to the flavour, too much will make the meal “unpalatable”!

3. **THEATRICAL SHOWMANSHIP** - This includes your stage persona (i.e. what or whom you become on stage). A wise cracking humourist or a crooning heart throb, a source of wisdom and enigma, or the best friend anyone ever had -- you may feel inclined to take ideas from another Caller but be careful that you do not become a carbon copy or attempt to emulate a style that doesn’t suit you. There is only a small subtle but none the less, very important, difference between a showman and a show-off:

- a showman will succeed and be loved,
- a show-off will be shunned and avoided.



Theatrical showmanship also extends to your off stage and after party personality. Ensure that these are socially acceptable and do not serve to let you down. Be sensitive to peoples' needs and above all, their own perception of their own importance, Make sure you treat them as human beings and avoid the "Superstar - I am too important, to take the time to talk to you" – "Big-Head" trap.

Be polite and courteous when you leave the stage; listen to what people say and be sensitive to how they feel. Take the time to talk to people - use their first name (try reading the badge!); people like to be remembered; NEVER use the wrong name! A GOOD SHOWMAN will recognise the value of the presence of each Dancer. This is a very individual and personal judgement, but you can build up a list of what TO DO and what NOT TO DO; remember that while compliments may fade fairly fast, insults injure immensely, they are never forgotten and rarely – if ever – are they forgiven.

If asked, be prepared to join in the "After-party"; your willingness to join in and socialise, will often be counted as one of your best characteristics. **BE CAREFUL!** – do not do anything to damage your personal integrity, your

conduct at an after party will be scrutinised by those attending and if you were to become involved with anything of a “questionable” nature it will return to haunt you!

If you are asked to perform at a “formal” after party, a series of skits etc., prepare yourself well in advance – have something ready, pick your material carefully so as not to offend. Do not dominate the show. If it is a more social gathering, take the time to mix and mingle; if possible speak with everybody, don't out-stay your welcome; give way to any natural “Comic / Raconteur / Musician”.

Also, in this category is your general appearance; how you clothe yourself etc. You should always pay attention to the way you appear. Callerlab has a recommended Dress Code and you should be familiar with what it suggests and why. There are possibly a few Callers who can get away with a slovenly or outrageous appearance, but the majority of Dancers will find this unacceptable. In most cases a “professional” image is associated with a “smart”, “well groomed” appearance.



CONCLUSION

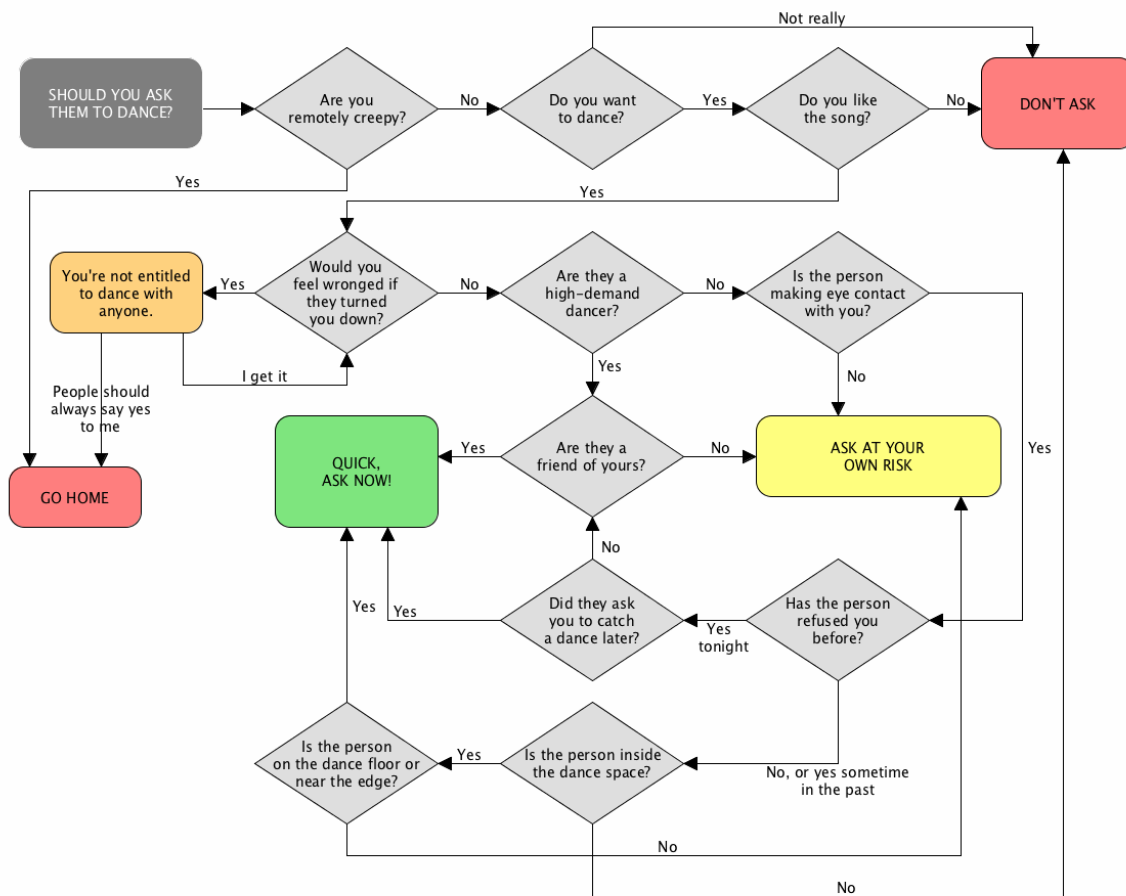
Consider professional entertainers, showmen (singers, actors, comedians, comperes, impresarios etc.), especially those that appeal to you, personally. Analyse what they do and see how you might improve your show to make it more attractive and entertaining by following their example.

In general terms Showmanship and presentation are what will, very often, determine the degree of success that you achieve - or fail to achieve. Never underestimate the importance of developing your skill in all areas of showmanship. I have heard many times the comment that a certain Caller has everything - except for the ability to present the material effectively, in an entertaining style!

No matter how well you do something, you could always do it better! The old adage: “do what you do, do well” is a great rule-of-thumb to use. It requires that you should establish where your natural strengths might exist; whatever may work best for you – in Showmanship terms – and then develop those skills to the highest possible extent. However, be careful to recognise when you have reached the point beyond which any further effort would produce a disproportionately low improvement and might result in diminishing your overall performance; do not try to “gild the lily” – just entertain!

Paul

FLOW CHART FOR DANCERS



Puns to antagonize your Christmas guests with

- What did Adam say on the day before Christmas? It's Christmas, Eve!
- What is the difference between snowmen and snow-women? Snowballs.
- Why did they ask the turkey to join the band? He had the drum sticks.
- Why does Santa Claus go down the chimney? Because it soots him
- What do you call people who are afraid of Santa Claus? Claustrophobic
- Why does Santa have 3 gardens? So he can ho-ho-ho.
- What do snowmen eat for breakfast? Snowflakes
- What do you call a chicken at the North Pole? Lost.
- What would you get if you ate the Christmas decorations? Tinselititis.
- I love when candy canes are in mint condition.
- Christmas tree trend started because people thought it would spruce things up a bit.
- Why don't Reindeer go to public school? Because they are elf taught.

POSITIVE PLUS: Rolling Around

By Barry Wonson

General modules that can be used within a feature tip for **ANYTHING & ROLL**.

ROLL is presented here from quite a few lesser used set-ups, so be aware of possible problems, depending on the group's general abilities and understanding of the movement.

SHORT ROUTINES

- HEADS LEAD RIGHT, VEER LEFT, COUPLES CIRCULATE, **BEND THE LINE & ROLL**, COORDINATE, LADIES CIRCULATE, ALL U TURN BACK, WRONG WAY PROMENADE.
- HEADS PASS THE OCEAN, SWING THRU, **PING PONG CIRCULATE & OUTSIDES ROLL**, CENTRES LINEAR CYCLE, ALL PASS THRU, **BEND THE LINE & ROLL**, DOUBLE PASS THRU, TRACK 2, LADIES ZOOM, RIGHT & LEFT GRAND.

GET INS

- HEADS PASS THE OCEAN, SWING THRU, EXTEND, SWING THRU, CENTRES RUN, BEND THE LINE, TOUCH $\frac{1}{4}$, ALL 8 CIRCULATE 1 & $\frac{1}{2}$, **CENTRE 6 TRADE & ROLL**, THEN GRAND SWING THRU, 4 MEN TRADE THE WAVE, LADIES BEND THE LINE, MEN SPIN THE TOP, EXTEND. SWING THRU, CENTRES RUN, BEND THE LINE, STAR THRU, TRACK 2 **(CB)**
- HEADS PASS THE OCEAN, **PING PONG CIRCULATE & OUTSIDES ROLL**, CENTRES EXPLODE **AND** ALL TURN THRU, COURTESY TURN, SLIDE THRU **(CB)**
- HEADS STAR THRU, DOUBLE PASS THRU, **PEEL OFF & ROLL**, CENTRES PASS THRU **(CB)**
- HEADS PASS THE OCEAN, SWING THRU, **PING PONG CIRCULATE & OUTSIDES ROLL**, CENTRES LINEAR CYCLE, ALL PASS THRU, **BEND THE LINE & ROLL**, DOUBLE PASS THRU, TRACK 2, LADIES ZOOM, MEN RUN, BEND THE LINE **(PL)**.

MODULES

- **(CB - CB)** SWING THRU, LADIES CIRCULATE, **EXPLODE & ENDS ROLL**, CENTRES PASS THE OCEAN, SWING THRU, EXTEND, SPLIT CIRCULATE, LINEAR CYCLE, PASS THE OCEAN, LADIES CIRCULATE, **EXPLODE & ENDS ROLL**, CENTRES PASS THE OCEAN, SWING THRU, EXTEND, SPLIT CIRCULATE, LINEAR CYCLE **(CB)**
- **(CB-PL)** TOUCH $\frac{1}{4}$, **FOLLOW YOUR NEIGHBOUR & ROLL**, MEN SQUARE THRU $\frac{3}{4}$, LADIES PARTNER TRADE, SWING THRU, CENTRES TRADE, **FOLLOW YOUR NEIGHBOUR & ROLL**, MEN SWING THRU, LADIES PARTNER TRADE, EXTEND, MEN RUN **(PL)**

- **(CB-PL)** PASS THE OCEAN, **FAN THE TOP & ROLL**, DOUBLE PASS THRU, **PEEL OFF & ROLL**, ZOOM, LADIES PASS THRU, TOUCH $\frac{1}{4}$, MEN TRADE, **MEN RUN & ROLL**, LADIES SCOOTBACK, LADIES HINGE, CENTRE LADIES TRADE & EXTEND, LADIES RUN, ALL PASS THRU, U TURN BACK: **(PL)**
- **(PL-CB)** **ENDS LOAD THE BOAT & ROLL**, **CENTRES STAR THRU & ROLL**, ALL TOUCH $\frac{1}{4}$, SCOOTBACK, COORDINATE, BEND THE LINE, SLIDE THRU: ZERO BOX **(CB)**

GET OUTS

- **(PL)** TOUCH $\frac{1}{4}$, **COORDINATE & LADIES ROLL**, LADIES SWING THRU, ALL FLIP THE DIAMOND, LADIES CIRCULATE, MEN RUN, FERRIS WHEEL, ZOOM, DIXIE GRAND, ALLEMANDE LEFT.
- **(PL)** **ENDS SLIDE THRU & ROLL**, CENTRES TURN THRU, COUTESY TURN, ALL TURN THRU, COURTESY TURN, DIXIE STYLE TO A WAVE, **TRADE THE WAVE & ROLL**, ZOOM, MEN SQUARE THRU $\frac{3}{4}$, DO SA DO, TOUCH $\frac{1}{4}$, MEN RUN, PROMENADE.
- **(PL)** **ENDS LOAD THE BOAT**, **CENTRES TOUCH $\frac{1}{4}$ & ROLL**, PASS THE OCEAN, PING PONG CIRCULATE, **IN THE WAVE HINGE & ROLL**, PASS THRU, SINGLE CIRCLE TO A WAVE, CENTRES TRADE, LADIES FOLD, MEN SQUARE THRU $\frac{3}{4}$, SWING PARTNER, PROMENADE.
- **(CB)** TOUCH $\frac{1}{4}$, FOLLOW YOUR NEIGHBOUR, LEFT SWING THRU, **LADIES TRADE & ROLL**, THEN SWING THRU, MEN U TURN BACK, DIAMOND CIRCULATE, CENTRE MEN TRADE, MEN SWING THRU, FLIP THE DIAMOND, LADIES TRADE, MEN RUN, PROMENADE.
- **(CB)** SWING THRU, SPIN CHAIN THRU, LADIES RUN, $\frac{1}{2}$ TAG, **TRADE & ROLL**, RIGHT & LEFT GRAND.

SINGING CALLS

- HEADS SQUARE THRU, SWING THRU, BOYS RUN, GIRLS TRADE, TAG THE LINE, ZOOM, **PEEL OFF & JUST THE BOYS ROLL**, GIRLS SQUARE THRU 4, SWING CORNER, PROMENADE
- HEADS SQUARE THRU, SWING THRU, BOYS RUN, TAG THE LINE, ZOOM, **PEEL OFF & EVERYBODY ROLL**, GIRLS SQUARE THRU 3, SWING CORNER, PROMENADE
- HEADS SQUARE THRU 4, DOSADO, TOUCH $\frac{1}{4}$, FOLLOW YOUR NEIGHBOUR, LEFT SWING THRU & ROLL, GIRLS PASS THRU, SWING CORNER, PROMENADE
- HEADS SQUARE THRU 4, PASS THE OCEAN, **SPIN THE TOP & ROLL**, DOUBLE PASS THRU, TRACK 2, **EXPLODE & ROLL**, SWING CORNER, PROMENADE

UNDERSTANDING BOXES

By ED FOOTE

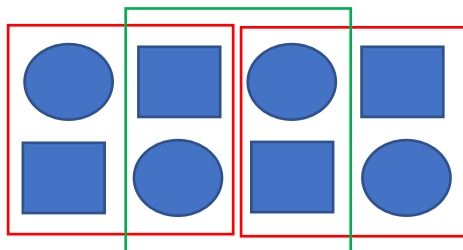
The purpose of this article is to explain the correct and incorrect use of the term
“BOX”.

A Box consists of 4 dancers. At Mainstream and Plus the term “Box” is generally used by callers when the dancers are in parallel waves, right-hand or left-hand columns, or in a 1/4 Box (see next paragraph).

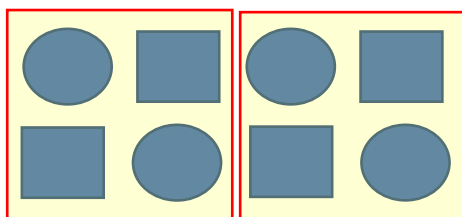
(A 1/4 Box is achieved by: from a starting DPT, the caller says “**Centers Slide Thru, Centers Touch 1/4.**” If, from a starting DPT, the caller says only “**Centers Touch 1/4,** this is called a “modified 1/4 Box.”)

Note: There are other situations where a Box can exist, but the purpose of this article is to present only basic understanding.

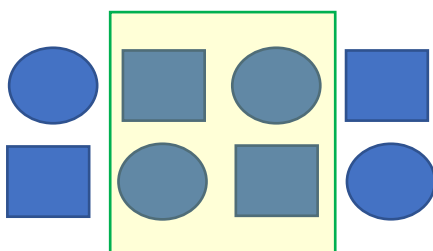
Parallel Waves and Columns. Each formation has 3 boxes: a box of 4 on each side of the waves or columns, and a box of 4 in the center. A caller can have each box of 4 operate at the same time on opposite sides, or the caller can give a command for only the center box to operate.



Correct terminology. If the caller wishes each box to Circulate, the correct terminology is: (1) “Split Circulate” or (2) “Each box — Circulate.” For option (2) an even better way to say it would be: “Each box of 4 — Circulate.”



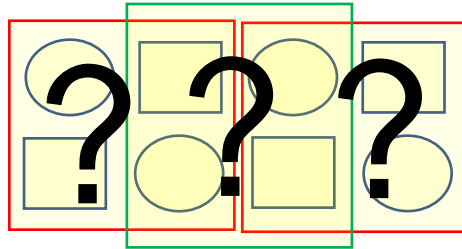
If the caller wishes the center box to Circulate, the correct terminology is: “Center Box — Circulate” or “Centers Box Circulate.”



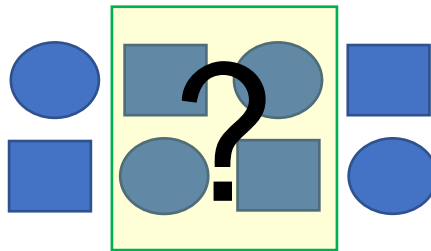
Incorrect terminology.

(1) “Box Circulate” - with nothing else said. This is incorrect, because the dancers have no idea to which box the caller is referring. Is the caller referring to each box of 4, or is the caller referring to only the center box?

If a caller says only “Box Circulate” and nothing else, the dancers should freeze, because they do not know what the caller wants.



(2) “Centers Split Circulate”. This is a mis-use of the term “Split.” “Split” refers to each side of the set. **Important rule to remember: “All Splits are Boxes, but not all Boxes are Splits.”**



RULE: Any time you say the word “Box,” you **MUST** put a describing word immediately before “Box.”

So you can say: “Each Box — Circulate,” or “Everyone Box Circulate.” Since this signifies more than one box, each box of 4 will Circulate (ie. Split Circulate.)

You can also say: “Centers Box Circulate.” This tells the dancers that you want only the center 4 to be active.

1/4 Box. From a right-hand or left-hand Box in the center, between two outside dancers who are both facing in, one might think the word “Center” is not needed if the caller wants only the centers to do something.

- **WRONG!** The caller must still say the word “Centers,” because there are also two Boxes on each side of the set. They are not right-hand or left-hand Boxes -- they may be T-bone Boxes -- but they are still Boxes.

REMEMBER THE RULE:

Any time you say the word “Box,” you must define where the box is located by putting in a descriptive word.

Common example of callers' mis-using the term “Box.” From waves or columns, the caller says, “Box Circulate.” Some callers believe it automatically means, “each box of 4”. Other callers believe that since they did not say “Split Circulate,” it automatically means only the center Box.

WRONG and WRONG!

Just saying “Box Circulate” describes nothing. The caller **MUST** explain what is wanted.

SUGGESTIONS:

1. Make use of "Split Circulate." This automatically means “each box,” so everyone moves.
2. If you want only some people in each box to be active, you must say “Each Box
3. Consider using the term “Box” **ONLY** when you want the Center Box to be active. This will eliminate having to worry about how to call Boxes. But remember, you still must say the words “Center Box.”

WORDS OF WISDOM from Jeffrey Garbutt

- All life's answers are on TV.
- Ambivalent? Well, yes and no.
- Dogs have owners, Cats have staff
- Honk if you love peace and quiet.
- I'd kill for a Nobel peace prize!
- He who laughs last thinks slowest.
- Two wrongs are only the beginning.

Thought for the day

There are only two kinds of people in the world.

1. Those that can extrapolate from incomplete data; and

MOVIN' DOWN THE MAINSTREAM

By **BARRY WONSON**

Presented here are some general GET-OUT Mainstream modules from my files including variations on material published in the "Figuring" newsletter many years ago. I hope you find them useful and your dances find them enjoyable.

GET OUTS FROM A PARTNER LINE

- **(PL)** PASS THE OCEAN, SWING THRU, MEN RUN, TAG THE LINE, FACE IN, PASS THRU, WHEEL & DEAL, CENTRES ONLY ALLEMANDE LEFT, ALL RIGHT & LEFT GRAND.
- **(PL)** TOUCH $\frac{1}{4}$, LADIES RUN, TOUCH $\frac{1}{4}$, SCOOTBACK, SINGLE HINGE, RIGHT & LEFT GRAND.
- **(PL)** $\frac{1}{2}$ SASHAY, PASS THRU, U TURN BACK, SLIDE THRU, RIGHT & LEFT THRU, $\frac{1}{2}$ SASHAY, CENTRES U TURN BACK, **AND** ALLEMANDE LEFT, ALL RIGHT & LEFT GRAND.
- **(PL)** TOUCH $\frac{1}{4}$, END LADIES RUN, MEN PASS THRU, OUTSIDE MEN RUN, CENTRES TOUCH $\frac{1}{4}$, MEN RUN, STAR THRU, 2 MEN IN MIDDLE U TURN BACK, SHAKE RIGHT HANDS **AND** PULL BY, THOSE WHO FACE U TURN BACK, ALL DO $\frac{1}{2}$ OF A TRADE BY, MEN RUN, PROMENADE.
- **(PL)** PASS THE OCEAN, LADIES TRADE, LADIES RUN, BEND THE LINE, CENTRES SPIN THE TOP, ALL RIGHT & LEFT GRAND.

GET OUTS FROM A CORNER BOX

- **(CB)** PASS THRU, MEN RUN RIGHT, CENTRE 4 SINGLE HINGE, OTHERS WALK & DODGE, CENTRES RECYCLE, PASS THRU, ALL PARTNER TRADE, ALLEMANDE LEFT.
- **(CB)** SWING THRU, MEN TRADE, LADIES CIRCULATE, RIGHT & LEFT GRAND.
- **(CB)** RIGHT & LEFT THRU, VEER LEFT, FERRIS WHEEL, CENTRES MAKE WAVES **AND** RECYCLE, SWEEP $\frac{1}{4}$, SQUARE THRU $\frac{3}{4}$, CLOVERLEAF, DOUBLE PASS THRU, CENTRES IN, CAST OFF $\frac{3}{4}$, ENDS PASS THRU, ALLEMANDE LEFT.
- **(CB)** SWING THRU, MEN TRADE, ALL SINGLE HINGE, MEN RUN, PASS THRU, TAG THE LINE, "Tap 'em on the shoulder" ALLEMANDE LEFT.
- **(CB)** STAR THRU, PASS THRU, WHEEL & DEAL, ZOOM, CENTRES RIGHT & LEFT THRU, $\frac{1}{2}$ SASHAY, ZOOM, CENTRES SWING THRU, MEN TRADE, LADIES TRADE, STEP THRU, RIGHT & LEFT GRAND.



Spinning the Top or Spinning Your Wheels? by Mel Wilkerson

I thought about Choreography for a while, and then while practicing a song; I came across a figure using Spin the Top. It didn't mean much at the time but then I was cataloguing all the notes and pieces written and discovered that 58 had been done in depth thus far.

I figured, I have not really focused on one specific movement with choreographic sequencing for interest in a while. I thought, "why not just write a simple choreographic piece"? Since this is article 59; I figured I would use mainstream movement 59 "Spin the Top". (Ironically, I thought Spin the Top was #58 when I wrote this, but I went to the latest Callerlab list version it is now #59. That is the importance of periodic review at all levels.) So, let's start with the definition:

59. Spin the Top

Starting formation: Ocean Wave

Command examples:

- Spin the Top
- Spin the Top; Spin It Again (i.e., go twice)
- Spin Your Top, Do A Right and Left Thru

Dance action: End and adjacent centre Turn 1/2. Centres Turn 3/4 while the ends move forward in a quarter circle around the formation to become ends of the final Ocean Wave.

Ending formation: Ocean Wave perpendicular to starting formation

Timing: 8

Styling: Use same styling as in Swing Thru.

Comments: The Facing Couples Rule applies to this call.

The combination "Spin the Top, Right and Left Thru" MUST be delivered so that dancers adjust their hands as necessary for the Right and Left Thru instead of first finishing the Spin the Top in a hands-up Ocean Wave.

When Spin the Top is used from an Ocean Wave of 3 dancers, the caller must specify who starts (e.g., Right Spin the Top, Starting with the Right - Spin the Top, or Boys Start Spin the Top etc.). The designated dancers Turn 1/2. The non-designated dancer and the new centre dancer Turn 3/4 while the other dancer moves up around the outside of the formation to end in a new Ocean Wave of 3 dancers. This usage is uncommon.

From a Left-Hand Ocean Wave, the phrase "Left Spin the Top" is acceptable. "Left" is a helping word (see "Additional Detail: Commands: Extra words").

From a Right-Hand Ocean Wave, the phrases "Left Spin the Top" and "Centers Start, Spin the Top" are improper.

Whew – now that the formalities are out of the way; let's get choreographing. We all know the most common (and often overused sequence with Spin the Top is:

“Swing Thru, Spin the Top, Boys move up and a Right and Left Thru”.

However, Spin the Top is, and can be, used from any wave of three or four dancers and does not have to be preceded with a swing thru nor ended with a right and left thru.

It is time to get out of the comfort zone of the old standard, and use Spin the Top with different get-ins, and different ending actions. Trust me on this one, the dancers can do it easily and they really appreciate the variation and change.

A few simple choreographic patter flow examples that utilise Spin the Top getting there differently and not ending with a right and left thru: (happily stolen ideas from Paul Adams of Ottawa Canada)

- Heads Square Thru 4, Pass The Ocean, Spin the Top, Men Run, Ferris Wheel, Centres Pass Thru, Allemande Left
- Heads Pass Thru, Wheel Around, Half Sashay, Slide Thru, Spin the Top, Men Run, Wheel & Deal, Right & Left Thru, Dixie Style To A Wave, Men Trade, Spin the Top, Spin the Top, Men Cross Run, Men Circulate, Ladies Trade, Recycle, Sweep 1/4, Slide Thru, Square Thru 3/4, Allemande Left.
- Heads Left Square Thru, Make A Left Hand Wave, Spin the Top, Each Side Starting Left Hand - Spin the Top, Men Cross Run, Ladies Trade, Swing Thru, Men Run, Ferris Wheel, Centres Pass Thru, Allemande Left (**Note: if you do not say make a left hand wave after the left square thru, then use the command “Left Spin the Top” because the wave is not established - it is for their benefit.**)
- Heads Spin the Top, Extend, Spin the Top, Men - Spin the Top, Ladies Single Hinge, Ladies Facing Out - Run, Extend, Single Hinge, Centres Trade, Recycle, Sweep 1/4, Pass Thru, Bend The Line, Pass Thru, Wheel & Deal, Centres Pass Thru, Allemande Left.

RIGHT AND LEFT THRU EQUIVALENTS TO SLIP IN USING SPIN THE TOP:

- (**Right & Left Thru** =) Pass the Ocean, Spin the Top, Spin the Top again, Recycle, Sweep 1/4

- **(Right & Left Thru =)** Pass The Ocean, Ladies Trade, Spin the Top, Spin the Top again, Recycle, Slide Thru

SOME Corner Box and Parnter Line zero modules

- **(CB)** Square Thru but On The 3rd Hand- Spin the Top, Hinge, Centres only Walk & Dodge, Ladies only Pass Thru, Everybody Trade, Centres only Walk & Dodge **(CB)**
- **(CB)** Spin the Top - Men Run, Wheel & Deal, Slide thru **(CB)**
- **(CB)** Pass The Ocean, Spin the Top, Men Run, Wheel & Deal **(CB)**
- **(CB)** Swing Thru, Spin the Top, Pass Thru, Bend The Line, Slide Thru, Right & Left Thru **(CB)**
- **(PL)** Pass The Ocean, Spin the Top, Men Run, Wheel & Deal **(PL)**
- **(PL)** Pass Thru, Wheel & Deal, Centres Pass Thru, Spin the Top, Men Run, Bend The Line, Slide Thru **(PL)**

QUICK RESOLUTIONS:

- **(PL)** Spin the Top, Turn Thru, Trade By, Swing Thru, Right & Left Grand
- **(PL)** Spin the Top, Men Run, Wheel & Deal, Pass Thru, Allemande Left
- **(PL)** Spin the Top, Extend, Centre Men Only Trade, Right & Left Grand
- **(CB)** Square Thru 4, Tag The Line, Face In, Spin the Top, Recycle, **(CB)** Allemande Left
- **(CB)** Swing Thru, Spin the Top, Single Hinge, Circulate, Men U-Turn Back, Right & left Grand
- **(CB)** Swing Thru, Spin the Top, Recycle, Reverse Flutter Wheel, Square Thru 3, Allemande Left
- **(CB)** Swing Thru, Spin the Top, Slide Thru **(CB)** Allemande left

SOME SINGING CALL ROUTINES:

- Heads Square Thru On 3 Touch 1/4, Same Men Run, Circle To A Line, Forward & Back, Square Thru But on the 3rd hand - Spin the Top, Swing Corner, Promenade
- Heads Square Thru, Right & Left Thru, Swing Thru, All 8 Circulate, Spin the Top, Square Thru 3, Swing & Promenade
- Four Ladies Chain, Heads Pass The Ocean, Extend, Spin the Top, Spin the Top Again, Single Hinge, Scoot Back, Swing & Promenade

- 4 Ladies Chain, Heads Lead Left, Right & Left Thru, Touch 1/4, Centres Trade, Spin the Top, Men only Spin the Top, all Step Thru, Swing & Promenade
- Heads Slide thru, pass thru, Swing Thru, Men (**to the left**) Cross Run, "Left" Spin the Top, Cast Off 3/4, Zoom 1 & 1/2, Scoot Back, Ends (**Ladies**) Zoom, Swing & Promenade (**Note: walk this zoom 1-1/2 in your patter first -- it is from a left column to a right hand wave**)
- Heads Lead Right, Swing Thru, Spin the Top, Recycle, Pass the Ocean, Men Circulate, Swing Thru, Men Trade, Swing Corner & Promenade
- Heads Square Thru 4, Swing Thru, Spin the Top, Recycle, Reverse Flutterwheel, Dixie Style to a Wave, Men Trade, Recycle, Veer Right, Promenade Home
- Heads Promenade Halfway, Star Thru, Pass thru, Circle Four Halfway, Swing Thru, Spin the Top, Square Thru 3/4, Allemande left
- Heads Square thru 4, Sides - Half Sashay, Dosado (**BB-GG**), Swing Thru, Spin the Top, Step Thru, 1/2 Tag, Swing Thru, RECYCLE, Square Thru 3, Trade By, Allemande left
- Heads Square Thru 4, Pass The Ocean, Spin the Top, Men Run, Ferris Wheel, Centres Pass Thru, allemande left

EXAMPLE OF WAVE OF 3 SPIN THE TOP CHOREOGRAPHY

- Heads Square thru 4, Sides face and touch 1/4, Put centres in, Men Trade, End Men on the diagonal go into the middle and trade, The Others - **Ladies start** - Spin the Top, (**make a big long wave**) In your own four (**with the left hand**) Spin the Top, Extend, Allemande left



FOR YOUR DANCERS

POETS CORNER - THE POOR BEGINNER

(author Unknown)

Have you ever watched a beginner's eye,
Gaze at you with envy as you danced by?

He thinks you're great, and you think so too,
But why don't you ask him to dance with You?

No, you whirl by again with your head held aloof,
Can't ask him to dance 'cause he might just goof.

You never goofed when once in his spot,
You were the best in the last beginner's lot.

You asked him to join, after all what could you lose,
Did you really want him just to pay his dues?

The night's almost over, and he still has not stirred,
From watching you his eyes are blurred.

It's now time for talking, and coffee and cake,
Now you can ask him to come over and partake.

He can't goof you up when he's eating his lunch,
So now he's a member, and one of the bunch.

You tell him "Good Night, be sure to come back";
You surely have talent, but surely no tact.

So let's all give the beginner a really good chance,
And help him to learn so he can advance.

Make him know you are happy because he is here,
OUR BEGINNERS TODAY, ARE OUR DANCERS NEXT YEAR.

CALLING DUETS

By **CHRIS FROGGATT**

When two callers work together well, it can be a great lift for the dancers. There is no doubt that some callers harmonize well, and certain callers always sound good together. The effect can be spectacular.

However; there are many examples when two callers working together sound awkward or sometimes just plain bad. Why is this the case? Is it just a case of some having more natural talent, or can all callers learn the techniques that the “experts” use? I suspect that the answer is a bit of both.

Are Two Better Than One?

This is only the case if the two (or more) callers understand each other’s style and allow the other to shine. Having two callers calling simultaneously will sometimes only result in a doubling of the volume, not necessarily a doubling of then dancer’s pleasure.

The first thing to learn when calling “duets” is to call the “singing parts” softer. The most successful caller duets only actually ‘share’ certain parts of the calling – the lyrics of the song. The majority of the calling features only one or the other of the callers going solo -- or leading the call. However; an illusion is created that the callers are sharing most of the call. This way, it is possible for two callers of contrasting styles to sound good together.

Melody

We all call to the melody of the music, but do we really listen carefully to it? Throughout any piece of music, you can hear certain instruments ‘leading’, and certain other instruments making up the rhythm. Usually the lead instrument will be a piano, guitar or violin in square dance music. The lead instrument is playing the “melody”, and that is what we usually call to. But behind the lead, you will often hear other instruments such as bass guitar, organ, drums or even brass. These other instruments usually play chords that help to make the music sound complete.

The lead caller in a duet will usually follow the main melody of the song.

Harmony

Closely listening to a record might reveal the presence of a second melody line. This may actually be the same chords being played by the lead instrument, but with a slightly different melody. You might be able to identify this by listening to the bass guitar or second fiddle on an instrumental track.

When calling a duet, if one caller calls on the main melody of a singing call, while the second caller follows the second melody, a pleasing harmony can be

created. The second caller should sing slightly softer than the lead (the Lead Caller's voice should be predominant). If this is done properly, it can greatly enhance the presentation of a number.

Sometimes we have three or more callers calling together. In this case, for the call to sound musically "correct", only one caller should call on the lead melody (the dominant voice), while the others call the harmony (either higher or lower pitch than the lead). Remember the old song "Daddy Sang Bass, Mother Sang tenor"? This is a good example of harmonizing. If we hear a 'blending of voices', it is pleasing to the ear.

May groups such as The Seekers, Human Nature, The Beatles, Peter, Paul & Mary and the Backstreet Boys have all used this technique. You will rarely hear members of good harmony groups singing exactly the same notes.

How to Practice Duets

It is unusual for callers to have the opportunity to practice together. However, if you know that you would like to call a duet with someone, here are a few clues that will help:

1. Let the caller know you would like to call with them well ahead of time and; find out if they are agreeable. This may sound funny, **but most unrehearsed duets sound a lot like they were unrehearsed.**
2. Write down the name of the singing calls that you think would be suitable. Ask the other caller to do the same and then swap lists.
3. Don't necessarily pick numbers that you have heard others perform in a duet. It is hard to live up to the memory of a great performance by someone else.
4. Select only one or two numbers to choose from, then study the music. Then study them some more.
5. If you can identify the main melody and the second, or counter melody, the number is probably suitable to call as a duet. If not; choose something else.
6. When you have decided on a tune, practice calling to the counter melody (this is not easy and will take some effort).
7. Talk to the other caller and let them know what you want to call, and see if they agree. If so, give it a go!
8. You will find some numbers sound good with you singing the lead, and others sounding better with the other caller leading. **Decide this together.**

What Else Do You need?

Gimmicks can be used to good effect in a few numbers (**but only occasionally**). These can include such things as sound effects or even dressing up. Remember that duets should be something special, so don't overdo them.



Chris has been actively involved in square dancing for over 40 years. He has been on the Australian Callers Federation (ACF) Board, President of the NSW Callers Association, Editor of NSW Callers Magazine, and has run two caller classes for the NSW Callers Association. He is well known for his melodic voice and superb presentations on stage. The article above was penned by Chris in 2000 for the Callers Magazine published by NSW Callers Association.

A Christmas story - The Legend of the Christmas Tree Angel

One year, Santa was very cross. Although the morning went pleasantly and a visit from the Christmas Angel was welcomed at the north pole. The angel volunteered to go and select a tree for the evening and left early in the morning. Then it all changed. Now it was Christmas Eve and NOTHING was going right.

Mrs. Claus had burned all the cookies.

The elves were complaining about not getting paid for the overtime they had worked making toys, and were threatening to go on strike.

The reindeer had been drinking eggnog all afternoon.

To make matters worse, a few of the other elves had taken the sleigh out for a spin earlier in the day and had crashed it into a tree.

Santa was furious. "I can't believe it! I've got to deliver millions of presents all over the world in just a few hours, and all of my reindeer are drunk, the elves are walking out, and I don't even have a Christmas tree! I sent that stupid little angel out HOURS ago to find a tree and she isn't even back yet! What am I going to do?"

Just then, the little angel opened the front door and stepped in from the snowy night, dragging a Christmas tree. The angel said with a big smile, "Yo, fat man! Where do you want me to stick the tree this year?"

And thus, now you know why the Christmas angel sits atop the tree and how the tradition of angels atop the Christmas trees came to pass...



Editor's final words ...well at least for now.

Well, that takes us to the end of another big issue. As with the October Issue, we are also planning another Special New Caller Supplement within the next couple of weeks. We have so much information that we want to share with everyone that we believe that having specific supplements aimed at newer callers is far better than having everything within each general monthly magazine.

Last year we presented a special issue on a question that was raised by Wade Driver. This special issue was well received by all subscribers. There are many topics, articles, ideas that we have come across, that really need to be presented as a whole. This holistic approach can best be presented across separate Special issues. We plan on another very interesting one real soon.

Please keep your comments, questions, ideas, articles, choreography etc., coming...we really enjoy having lots of input from our subscribers.

Wishing you and yours a Very Merry Christmas and a bright and Prosperous New Year,

Barry



UPcoming EVENTS



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

.jpg (image) OR Word Documents preferred

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

STING PRODUCTIONS AMBASSADOR CLUB

The Music of Tomorrow - For the Caller of Today

2018 EDITION

Would you like to support the production of new music?
Would you like to be an 'AMBASSADOR' for Sting Productions?

Well YOU CAN!!

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 and sign-up as a Regular Member...

Membership available for \$160.00 US

Reducing to \$150.00 per year after the first year

STING PRODUCTIONS AMBASSADOR CLUB - Tune List 2018

Each of the tunes listed below becomes available on 1st April 2018, to Ambassador Club members - as part of the Sting Productions Ambassador Club 2018 Edition (24 pieces of music):

Back In Your Arms Again

Chains

Circle Driveway

Colour Me In

Colour My World

Come Fly With Me

Gonna Build A Mountain

Heartbeat

If We Ever Meet Again

In The Palm Of Your Hand

Maybe It's Because I'm a Londoner

The Mavericks

The Beatles

Don Williams

Rea Garvey

Petula Clark

Frank Sinatra

Sammy Davis Jr.

Buddy Holly

Timbaland & Katy Perry

Alison Krauss & Union Station

Davy Jones

Paperback Writer

Somewhere In My Car

Summer In the City

Sunshine, Lollipops and Rainbows

The Way It Was In '51

What a Difference a Day Makes

What's Another Year?

Patter Music (7Tunes)

Serendipity / Excelstor - Hustle / Bustle

Lancelot / Camelot

& (exactly what it sounds like): Mission Impossible!

The Beatles

Keith Urban

Loving Spoonful

Lesley Gore

Merle Haggard

Esther Phillips

Johnny Logan

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 2018) - visit: 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 and 2017) :-

(2011) \$35 - (2012) \$40 - (2013) \$55 - (2014) \$80 - (2015) \$95 - (2016) \$115

or - all seven Previous Editions (including 2017) for \$500

2011, 2012, 2013, 2014, 2015, 2016, 2017 & 2018 for \$660

Special 'Super' Deal:

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Contact: Paul Bristow: paul@stingproductions.co.uk

for more information about Regular Membership and/or to purchase these Editions

STING PRODUCTIONS – CALLER RESOURCES AND MUSIC OFFER

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
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- 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...**

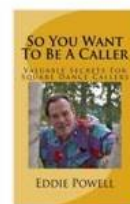
It takes action, practicing the right way, and
becoming ready to market yourself. It took time and
practice as a dancer to learn the moves, the same is
true of calling.

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

New!!

the *first* online caller school

Central Sierra Caller School

Kip Garvey, Instructor

Unlike conventional caller schools that often result in information overload and are considerably expensive, this Remote Learning Series is a low cost alternative that allows newer callers to work at their own pace in developing their choreographic skills. The school consists of well-developed, time-tested Lessons that offer callers the opportunity to build their knowledge of choreographic structure and flow, and other important skills.

Membership gives you

- Access to the full online school and the first two lessons.
- Eight additional lessons, each precisely designed to step you through the caller's learning curve.
- Access to a library of reference material on choreographic structure.
- Access to me as your mentor, through direct one-on-one email communication.
- Access to critical analysis of your calling via email and pre-recorded mp3 files.
- Access to the RLS bulletin board, where you can share thoughts, ideas, concerns with fellow callers.

Visit www.kipgarvey.com and click on the link '[Kip's Online Caller School](#)'. You will see an overview of the program and have the opportunity to join the school for a nominal fee. Links are available that will show you the content of the school before you commit to joining.

Central Sierra "ON-LINE"CALLER SCHOOL. Kip Garvey (instructor)

3 SOUND SYSTEM RAFFLE

From the Desk of Kip Garvey

HELLO EVERYBODY; I have 2 remaining sound systems, a Hilton AC 200's, and an AC 300 that I will give away to 2 more lucky callers in my caller school. The first one was one by Regina Schultz who won a fully refurbished Hilton AC200. The next draw will also be for a Hilton AC 200 with the draw for the AC 300 just before Christmas. If we can get any additional participant registration for the Online Caller School between now and when the drawing occurs, the new participants will be eligible for the drawings.

These systems can be very helpful in getting you up and running as an active caller. You will need a speaker(s) and a microphone. For the mic, I recommend you consider contacting Paul Cote at Hilton Audio at (925) 682-8390 www.hiltonaudio.com.



Sample Photo AC 300

Here you can get a mic cord assembly compatible with the Hilton system. Paul can also help you with microphones and speakers. I also recommend you look at the Palmetto Pak speaker system at <https://www.facebook.com/palmettopak/>.

Since we all don't currently need a sound system, it is very important that if you want to be in the running that you reply via e-mail to this email and let me know you want to be included in the drawing. Only those of you who respond will be included in the drawing. **Please note:** If you are an 'established' caller with a current system, please let those who really need a starter system be in the running.

If you win a system, you are responsible for the shipping costs to you. I have refurbished each of these systems (at my own cost) and they are ready for use. The repairs are documented with each system and posted inside the system cover. These systems include turntables. I think this is a good idea since getting music can be expensive, yet there are many low cost or free collections of 45 rpm records available for you if you ask around. Later, you can digitize the 45's and get ready to upgrade to a completely digital system. If you have a computer with digitized music, it is easy to plug your computer into any one of these systems using the 1/4" phono jack external music source available on the systems. Of course, you may need an adapter. **AVOID USING THE MIC INPUTS FOR ANYTHING OTHER THAN MICROPHONES.**

I would like you to help me promote the online school. If we can get any additional participants between now and when the drawing occurs, the new participants will be eligible for the drawings.

Thanks, everyone. Hope your training is going well. Please remember, I am here to help you with any phase of your training.

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

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

About Kip - Teenage Kip Garvey began calling in and was the Club Caller for a teen square dance Andover, Massachusetts. He soon began calling for local New England square dance clubs. Calling for several teen and adult clubs over the years, Kip has dancers every year for the last 58 years. He currently calls for the Claim Jumpers in the Sierras a regular travelling feature guest caller at many in Northern California.



1960
club in
many

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and is
clubs

Kip is an internationally renowned feature caller worldwide and was a recording artist for several different square dance labels, such as **J-Bar-K**, **Thunderbird Records**, and [Rhythm Records](#). In 1988 started **Eureka Records** which produced many great hoedowns and singing calls over the years. Currently, Kip is a staff caller for [Lou-Mac Records](#).

Kip joined [CALLERLAB](#), the International Association of Square Dance Callers, in 1977. He has served many years on the Board of Governors for five years and served as Vice Chairman of the organization. He worked and chaired several committees with special focus on dance programs and caller training. Kip, in collaboration with Bill Davis developed much of the current day technical theory regarding choreographic structure and sight calling technique and running several caller training schools together.

Kip is one of CALLERLAB's first certified Caller Coaches and has been the feature lecturer at numerous caller schools across the world. He has authored several magazine articles and technical documents, including a recently completed book on the technical aspects of square dance choreography entitled ['Nuts And Bolts'](#) and another recently completed book for newer callers entitled ['Call Me Crazy'](#).

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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 44 years of calling experience. He and his staff have the knowledge and leadership to assist you with your career.



KEN RITUCCI has been calling for 44 years and has been teaching callers since 1983. He has traveled throughout parts of the United States and Canada, calling and conducting Callers Schools and Clinics. Ken has taught hundreds of callers how to call and has helped them succeed in their careers. A member of Callerlab, Ken is a member of the Board of Governors and will be serving on the Executive Committee beginning in the spring of 2014. His experience in all aspects of the calling profession will help you become a true professional. Ken is a Callerlab Accredited Caller Coach.



JERRY STORY began calling in 1969 at the age of fourteen in Fairfield, IA. During the early 1970s he taught many classes and traveled throughout the Tri-State area of Iowa, Illinois, and Missouri. In the spring of 2002, he and lifetime friend and business partner Tony Oxendine, opened Pride RV Resort in Maggie Valley, NC. Jerry has been co-owner of Royal Records since 1985. Jerry is proud to have been part of the McAllen Callers Association and promoting McAllen, TX as the Square Dance Capital of the World by holding the "World's Largest Beginner Classes." He has also served as a Board of Governors member in CALLERLAB and is dedicated to the preservation of Modern Western Square Dancing. Jerry and his wife, Kristy own the Hideaway, a Beer Garden and Pub on the Town Square all while taking care of both elderly mothers in their beautiful country home a mile south of Fairfield, IA. Jerry still travels worldwide and still finds time to help build a strong local home program using the new CALLERLAB 50 Call SSD Sustainable Dance Program. Read all about it at jerrystory.com



STEVE TURNER
1967 Started Square Dancing in England
1968 immigrating to Perth Western Australia.
1968 Started calling
1969 formed the first club called Shanandoahs with beginner classes twice a week
1973 Started a Plus club,
1982 Round Dance club was formed and this new hobby had become 5 nights per week.
1970-80 had a demonstration dance team which performed in public promoting Square Dancing
1985 3 week calling tour through the States of USA
1990 formed an Advanced club
1992 became a full-time Caller calling for up to 8 clubs per week and running a Record and Tape business
1995 formed their own Australian Record Label "AUSSIE TEMPOS" and DOWN UNDER RECORDS
1998 Called full time at the Square Dance Centre for 5yrs
2000 5 month calling tour in 8 counties around the world
2018 Currently calling Mainstream/PlusAdvanced
2019 Celebrating 50 years calling



BARRY CLASPER lives in Toronto, Ontario with his wife Pam. Barry started calling in 1984. Barry changed careers in September 2007. He retired from IBM after 30 years and is now a full-time caller. He's called at weekends and conventions in 8 provinces, DC, and 26 states, as well as Germany, Sweden, Denmark, Japan, England, the Czech Republic, Taipei, Beijing, and New Zealand. He's also a staff caller with the Academy for Advanced and Challenge Enthusiasts (AACE). Barry has also done numerous caller clinics and presentations at CALLERLAB conventions. He has written extensively with articles appearing in publications such as Zip Code, American Square Dance Magazine, The Call Sheet, the CALLERLAB DIRECTION, and T&D Topics. Barry is a member of CALLERLAB, the Gay Callers Association, and the Toronto and District Square and Round Dance Association. Within CALLERLAB he is a member of the Board of Governors, served on the Executive Committee (2011-2017), and is a Past Chairman of the Board (2013-2015).

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.

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

Application
**NORTHEAST
CALLERS
SCHOOL**
Sturbridge, MA
October 10-14, 2019

Name: _____

(spouse/partner) _____

Street: _____

City: _____

State: _____ Zip: _____

Phone: _____

Email: _____

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

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

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



School Information

www.northeastcallersschool.com

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

Program:
Starts Thursday, October 10th at 7:00 pm
Ends Monday, October 14th 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 9 from the Massachusetts
Turnpike.

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

**Northeast 2
Callers 0
School 1
2019**



Ken Ritucci
Massachusetts
(Callerlab Accredited Caller Coach)

SPECIAL GUEST INSTRUCTORS:



Jerry Story
Iowa
(Callerlab Accredited Caller Coach)



Steve Turner
Australia
(Callerlab Accredited Caller
Coach)



Barry Clasper
Canada

Programs for Beginning
and Experienced Callers

October 10-14, 2019

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No. of **ACF** Member/Spouse/Partners @ \$225.00 each.....Total.....

No. of **NON ACF** Members/Spouse/Partners @\$255 each.....Total.....

No. of Spouse/partners attending "Lunch Only" option @42.00 each.....Total.....

(Please note that the above Lunch Only option is only available for those spouses/partners who are not attending the Conference as delegates)

POST-CONFERENCE Dance with Randy Dougherty @\$20.00 No.....Total.....

(venue to be confirmed for Post-Convention dance)

GRAND TOTAL \$.....

BANQUET

No. attending the banquet (assuming between \$85.00 and \$100.00 each).....

(As we do not have a specific costing at the moment, no monies are expected, this is just to give us an idea of numbers. We are aiming at something quite special and very unique for this function)

PRE-CONFERENCE DANCE This is a free dance for all delegates and partners.

PLEASE SELECT ONE OF THE PAYMENT OPTIONS AND FOLLOW THE INSTRUCTIONS

DIRECT BANKING: BSB: **064420**. Account **10028195** Name: **Australian Callers Federation**

CHEQUES : payable to **Australian Callers Federation** and posted to **GARY CARPENTER**, PO Box 97, The Entrance, 2261 NSW. Send copy of receipt to: gazacarpenter@gmail.com

GENERAL ENQUIRIES: Barry Wonson - PO Box 1819, Wollongong NSW 2500. bjwonson@gmail.com

2020 ACF Conference info and 2020 Australia National Convention.



FAIRMONT

RESORT BLUE MOUNTAINS

Accommodation booking request form ACF Callers Conference 6th, 7th and 8th April 2020

Booking Details

Title _____ Surname _____ First Name _____

Address _____

Postcode _____

Phone _____ Mobile _____

Email _____

*Please ensure all is legible

To secure your booking we require:

A \$100.00 non-refundable deposit. Then 14 days prior to check in full prepayment of your accommodation will be processed on the credit card supplied., unless otherwise requested.

Please circle: VISA / MASTERCARD / DINERS / AMERICAN EXPRESS

Credit card No. _____ / _____ / _____ / _____ Expiry date ____ / ____

Card Holders name _____ Card holders Signature _____

Arrival Date _____ Departure Date _____

No of Adults in Room _____ No of Children _____

Additional spouse attending conference lunch days 6th ____ 7th ____ 8th ____

Additional charge of \$42.00 per lunch for additional spouse / partner

Please note the credit card holder must be present upon checking in

Room rates - Accommodation required during conference

- **Fairmont Room (1 guest)** \$169.00 per night Includes breakfast for 1 person. Number of rooms: ____

Sunday 5th ☐ Monday 6th ☐ Tuesday 7th ☐ Wednesday 8th ☐ Thursday 9th ☐

- **Fairmont Room (2 guests)** \$198.00 per night includes breakfast for 2 people. Number of rooms: ____

Sunday 5th ☐ Monday 6th ☐ Tuesday 7th ☐ Wednesday 8th ☐ Thursday 9th ☐

All rooms are subject to availability and will be allocated upon first in first serve basis

Accommodation Cancellation Policy: Cancellations for accommodation received more than 14 days prior to arrival will forfeit \$100.00 deposit. Cancellations within 14days of the designated arrival date, or non-arrival of guests, will forfeit all monies paid.

Please email reservations@fairmontresort.com.au

This is a booking request form only. Your booking is not confirmed until confirmation has been received from Fairmont Resort. For booking enquiries please call **02 4785 0000**

For Post Accommodation requirements please call the hotel direct.

**61st Australian National
Square Dance Convention
Blue Mountain Grammar School
Wentworth Falls, NSW Australia
10th-14th April 2020**



What do you think of when you imagine the Blue Mountains?

- The serene blue haze of eucalyptus oil rising from distant gum trees,
- The grand Three Sisters rock formation at Katoomba's Echo Point lookout,
- The star of many a pretty postcard?

You can tick off all these exciting encounters in New South Wales' famous, World Heritage listed district, but there's more to the Blue Mountains. So come and relive the golden era of Australia's first holiday destination at the 61st Australian National Square Dance Convention.

A reminder to all that this is also the Easter and school holiday period so we recommend that you **book your accommodation early**. Accommodation can be found at <https://www.bluemts.com.au/accommodation> or check out our accommodation list.

Contact: Conveners David and Rosalind Todd
convenor2020sdconvention@gmail.com

Expression of Interest Tear of the section below and place in the box

Tear of the section below and place in the box



Name.....

Club.....

Contact Postal address or Email

.....

State: Please circle

ACT NSW VIC QLD WA SA TAS OVERSEAS
(_____)

Puttin' on the Ritz

Relive the glamour of the 1920's at Australia's first tourist destination

We're Puttin' on the Ritz
and you're invited to the
**61st Australian National Square Dance
Convention**

10th - 14th April 2020
held at

**Blue Mountains Grammar School,
Wentworth Falls,
Blue Mountains, NSW Australia.**

RSVP
Ros & David Todd
Convenors 2020 ANSDC
convenor2020sdconvention@gmail.com

This will be a square dancing holiday for you and your friends to remember for a life time! Isn't it time you treated yourself to an amazing Australian holiday that will include square dancing. You'll have fun, meet new friends and visit amazing places while participating in an activity that you love! The heritage listed Blue Mountains is one of Sydney's most visited tourist destinations and there is just so much to see and do while you are here!!!

My wife Rosalind and I met at square dancing when we were 17 and were married four years later. I've been a caller since I was 19, and started running my own club when I was 21. Over the years we've been involved in both national and state square dance committees.

At present I am the president and Ros is the secretary and editor for the Square and Round Dance Association of NSW Inc. We have been running our current square dance club the "Mountain Devils", in the Blue Mountains for 22 years now. Square dancing has brought such joy to our lives that we wish to give back, and it's for this reason that we applied to host the 2020 Australian National Square Dance Convention. We were delighted to be selected as convenors for this convention!

We'd love you to check out our 61st Australian National Square Dance Convention website at www.2020sdconvention.com to find out more information. Also check out our Convention Facebook group at <https://www.facebook.com/groups/434857693607535/>

The tour company, "Fantastic Aussie Tours" are our exclusive Platinum Sponsors. They are happy to assist with airport transfers and tours around Sydney, the Blue Mountains and beyond!!!

We really do hope that you will be able to come and join us, as we relive the glamour of the 1920's from the 10th-14th April 2020. Our Roaring 20's theme night will surely be a big hit as everyone dresses the part and we dance to music from the 1920's. Looking forward to hearing from you!



Warm wishes
David and Rosalind Todd
Convenors 2020 ANSDC
convenor2020sdconvention@gmail.com

