



News, Notes 'n  
Nonsense:

An International  
Magazine for  
Callers

**Combined Edition  
NOVEMBER / DECEMBER  
2018  
New Caller Supplement**

***DATES to REMEMBER***

24-28 April 2019	60 <sup>th</sup> Australian National Square Dance Convention – Deloraine Tasmania, Australia
9-12 Aug 2019	40 <sup>TH</sup> 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

# WHAT'S INSIDE THIS MONTH

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# ***ON THE INSIDE TRACK***

This special New Caller Supplement is looking at the general topic of "PREPARATION".

In previous New Caller Special Supplement Editions, topics have included various specifics which are focused on the delivery of the choreography to the waiting ear. However, as we all know or will very quickly learn, even the best caller can give his or her worst performance if they have not prepared themselves for the show.

In future supplementals we hope to continue with features from Callers like Paul Bristow and Mel Wilkerson who are both well known for their abilities in Caller Training Principles, but also we actively scour the web and canvas experienced callers, teachers and experts in their fields for input and articles that can interest, inspire and invigorate both the new and experienced callers to refresh update, and improve their craft.

With that all said, when you read this supplement, if nothing else, take away the following message:

**Behind every brilliant performance  
there were countless hours of  
Preparation and Practice**

Barry

## ***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/>

# ***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](mailto: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!!





## *Mel's Meanderings*

### **PREPARING FOR THE POLISHED PERFORMANCE**

By Mel Wilkerson

A start to finish walk thru:

There has been a lot of talk on various websites, Facebook Pages, e-mail correspondence and even phone calls that I have been involved recently. There is also some excellent commentary from polished performers like Johnny Preston, Wade Driver, Kip Garvey, Rick Hampton, and many others about what to do and what not to do.

In most cases it is summarized as, Prepare, Practice, Perform.

**Sight resolution is not the answer to a polished performance.** In a world of sight calling where so much focus over the years has been put on “just move the dancers around and then resolve with your sight resolution technique. My personal opinion is that too much of the Prepare and Practice has been lost in favour of “the dancers got home and they should be happy”- I am a sight caller.

I cannot stress this enough.

Sight resolution is important

**BUT**

**THERE IS SO MUCH MORE TO CALLING  
THAT IS MORE IMPORTANTER**

As a final note before I go on to the crux of this article, I encourage all callers to treat sight resolution as an emergency kit, a smoke alarm, a spare tire or something like that. It is a tool, and a very important one, but one that if you have done all your preparation, practice etc., you hope you never have to use it. It is there to give you piece of mind, that if something does go wrong, you will always be able to fix the problem and get back onto the job at hand with little or no stress involved.

So, with that said, what do I mean by a prepared, polished and practiced performance.

Over the last several months I have been doing exercises with newer callers to develop their basic tool kits. These include:



- Moving from one FASR to another and knowing what each movement does and how it flows
- Development of focus movement modules
  - Corner box zeros
  - Partner line zeros
  - Corner box to partner line conversions
  - Partner line to corner box conversions
- Developing focus movement resolution modules from known FASR such as, corner box, partner line, across the street boxes, lead right and lead left boxes and a few other simple easily recognized FASR states.
- Finally creating your own focus module singing calls that time out.

We have also looked at two couple extemporaneous sight calling – moving two couples around and back to a footprint snapshot without prepared modules

We have also looked at extemporaneous sight calling using crossover techniques and interactive movements (8 Chain 4, or Ferris wheel pass thru, etc. to ensure the square has interaction with all the dancers.

As with sight resolution, each of these above mentioned “Tools” is a very useful thing but you cannot call a dance using only one tool. Now it is time to put it all together.

**The direction** of this article is to pick one movement, in this case Flutterwheel/Reverse Flutterwheel as a focus movement.

**The scenario** is that you as a newer caller have been asked to do a full guest tip, patter and singing call at next week’s dance. Your mentor has asked you to use Flutterwheel and Reverse Flutterwheel as your theme for the tip.

You are suddenly excited because you get to call, anxious because you don’t really know any Reverse Flutterwheel, stressed because you want to impress your mentor, worried that you might mess up and the dancers will not be impressed, excited because your mentor believes you are ready to stand alone behind the microphone and ready to go to the toilet and throw up because of all the aforementioned reasons. I am sure many of you can relate to that kind of a feeling. (PS if you have never felt this way then maybe calling is not for you. I have been doing this for 35 (+) years and I still feel as nervous when I get behind the mic as I did the very first tip I called. I just know how to hide it better and am more confident, but I still love that feeling.)

It is now 11:30pm and you get home after the dance. For some reason you realize you have had your mind running in circles about next week with hundreds of ideas and you feel you have to start getting ready. You begin going through all your music and choreography for Flutterwheel sequences and singing calls. You write down ten or more ideas with weird and wonderful variations to impress....and then you go to bed dreaming of Flutterwheel fairies in your head.

Morning comes and suddenly you realize that you have just done everything your mentor told you not to do. Don't look for weird and wonderful way out there stuff. He/she wants a good patter, smooth choreography that works, dancer success, and a good performance that you can be happy with.

When you have time after work, you set down and then begin to look at what you have been taught. – Prepare, practice, more practice and perform

## **PREPARATION**

### Patter– what do I need?

- I need focus modules for corner box and partner line
- I need box zeros
- I need line zeros
- I need box to line conversions
- I need line to box conversions
- I need resolutions from line
- I need resolutions from a box
- I need one or maybe two singing calls that use a Flutterwheel or Reverse Flutterwheel

### Singing call – What do I need?

- I need to choose some good music that is strong and memorable but not too overpowering
- I need to find or create a singing call figure that times out properly but also works with the music

### What do I do now?

- Most importantly, I set limits for myself – let's say maximum 2 modules of each type.
- I get my checkers out and develop my modules from above and make sure they work.
- I write all my modules out where I can see them, and put music on to practice my modules and timing.



- I also practice using two couple sight with my checkers and play with some interactives and crossovers with my checkers

Hopefully I can also record myself and dance to it in my head or with 7 ghosts (unless you are lucky enough to have a square of dancers to help you practice) to make sure it times well and flows well.

In your preparation and development of your focus modules you realized that you can use Flutterwheels effectively without doing strange weird and wonderful things. At this stage you do not have to try and sneak in boy/girl Flutterwheels or half sashayed Flutterwheels or any gimmicks. Trust me they will not work. It is hard enough just creating a full tip, and quite frankly, as a new caller, you are probably not ready or confident enough to do that yet. You want to shine. Your mentor believes you have the ability to do it or you would not have been asked to, so let's prove him/her right and give our best performance yet.

In your preparation and module developments you have discovered that Flutterwheel like many movements is one of those movements that can be done with facing couples in two couple extemporaneous sight calling.

For example:

- (PL-PL) Flutterwheel, Reverse Flutterwheel, Right and Left Thru; or
- (CB-CB) Slide Thru, Reverse Flutter, Touch  $\frac{1}{4}$ , Split Circulate, Boys Run.

While these little modules are great on their own it is also important to develop flow modules that interact with the rest of the square. You also know that you can "sight call" these two couple routines easily and you know how to use an interactive filler like 8 Chain 4, or Right and Left Thru, Veer Left, Ferris Wheel, Pass Thru, so you are going to put that aspect aside for the moment and concentrate on developing your modules to cause interaction with the whole square.

As you develop more interactive modules that change dancers across the square as well as direction changes with those dancers, your comfort and confidence level as a caller increase and you realize, "Hey, I know more than I thought I did!!"

You have worked hard and took a day to find your singing call, and to create your focus modules. You have also decided to keep it simple using only partner line and corner box formations for your modules. (You don't need extra stress at this point.

My mentor told me that I can easily fill 20 minutes of patter with only:

- |                 |                             |                      |
|-----------------|-----------------------------|----------------------|
| • 2 Get Ins     | • 2 box to line conversions | • 2 box resolutions  |
| • 2 box modules | • 2 Line to box conversions | • 2 Line resolutions |
| • 2 line module |                             |                      |

I am ready to start putting it all together. First: Let's see what we have come up with. I have developed the following:.

1. (SS-CB) Heads Flutterwheel, Touch  $\frac{1}{4}$ , Walk and Dodge
2. (SS-CB) ALL FOUR COUPLES FLUTTERWHEEL (girls in the star), Heads Slide Thru, Pass Thru, Pass Thru, Trade By
3. (SS-PL) Heads Lead Right, Veer Left, Chain Down the Line, FLUTTERWHEEL
4. (SS-PL) Heads Lead Right, Swing Thru, Spin the Top, Right and Left Thru, FLUTTERWHEEL
5. (CB-CB) FLUTTERWHEEL, Sweep  $\frac{1}{4}$ , Pass Thru, Bend The Line, Flutterwheel, Sweep  $\frac{1}{4}$
6. (CB-CB) Swing thru, spin the top, right and left thru, FLUTTERWHEEL, sweep  $\frac{1}{4}$
7. (PL-PL) Slide Thru, REVERSE FLUTTERWHEEL, Dive Thru, Pass Thru, Slide Thru, FLUTTERWHEEL
8. (PL-PL) Right and left thru, Dixie style to an ocean wave, centres (boys) circulate twice, "left" swing thru, centres (girls) circulate twice, chain down the line, FLUTTERWHEEL
9. (CB-PL) Touch  $\frac{1}{4}$ , Ends Circulate, Swing Thru, Men Run, REVERSE FLUTTERWHEEL, Pass Thru, Bend The Line
10. (CB-PL) Slide thru, pass thru, bend the line, just the girls trade boys run, REVERSE FLUTTERWHEEL, pass thru, wheel and deal, centres slide thru, others lead right, FLUTTERWHEEL, sweep  $\frac{1}{4}$
11. (PL-CB) Pass Thru, Wheel and Deal, CENTRES FLUTTERWHEEL, Pass Thru
12. (PL-CB) touch  $\frac{1}{4}$ , all 8 circulate, face in, pass thru, partner trade, REVERSE FLUTTERWHEEL, pass the ocean, recycle
13. (CB-RESOLVE) Touch  $\frac{1}{4}$ , Walk and Dodge, Boys Fold, Slide Thru, Boys Trade, Couples Circulate, Bend The Line, FLUTTERWHEEL, Sweep  $\frac{1}{4}$
14. (CB-RESOLVE) Swing Thru, Girls Circulate, Boys Trade, Boys Run, Couples Circulate, Bend the Line, Right and Left Thru, FLUTTERWHEEL, Sweep  $\frac{1}{4}$ , Square Thru 3, allemande left
15. (PL-RESOLVE) Right and Left Thru, FLUTTERWHEEL, Slide Thru, Swing Thru, Right and Left Grand (or Turn Thru, Allemande Left...)
16. (PL-RESOLVE) Pass thru, Wheel and Deal, CENTRES FLUTTERWHEEL, Double Pass Thru, Cloverleaf, Zoom, Centres Square Thru 3, Allemande Left

I also have my two prepared singing call figures

1. Heads Promenade  $\frac{1}{2}$ , Pass the Ocean, Extend, Swing Thru, Boys Run, Bend The Line, Right And Left Thru, FLUTTEWHEEL, Slide Thru, Swing and Promenade
2. Heads Square Thru, Dosado, Touch  $\frac{1}{4}$ , Scoot Back, Boys Fold, Ladies Chain, Flutterwheel, Slide Thru, Swing and Promenade

The idea of all that we have been working on to this point is your development of a prepared and practiced routine (tip or bracket) with a theme or focus. It is time to put it all together now.

**THE PRACTICE PROCESS** (Note: the numbers correspond to the numbers of the modules above)

I put together for the purpose of practicing at a glance, sequences of:

- get in, module, resolve
  - (1,5,13)
- get in, module resolve
  - (2,7,15)
- get in, module, module, resolve
  - (2, 6, (box interactive), 5, 14)
- get in, module, module, resolve
  - (4, 8, 87, 16)
- get in, module, conversion, resolve
  - (square thru, 6, 9, 12, allemande left)
- get in, module, conversion, resolve
  - ((H) Lead right and circle to a line, 8, 11, 14)
- get in, module, conversion, module, conversion back, resolve
  - ((s) touch  $\frac{1}{4}$  , boys run, 6, 10, 7, 11, 13)
- get in, module, conversion, module, conversion back, resolve
  - heads lead left, circle right  $\frac{3}{4}$ , 7, 12, 5, 10, 15

The potential combinations that you have, particularly if you have a couple of known corner box, or partner line get ins and get outs already is virtually limitless.

Now along with your openers, right and left grands or allemande left promenades etc., you have more than enough material to do a good 4-6 minute patter. For goodness sake, do not worry about repeating the sequences from heads and sides.

Practice, practice, practice, practice and when you think you are ready, practice some more. Be critical of yourself (**GOOD AND BAD**). The more you use and practice, the better you will become and the more confident you will be with your modules. You will also be committing them to memory or at least to the point where you can refer at a glance and refresh your memory rather than read it off a sheet of paper.

Practice this for about an hour, allowing yourself breaks.

Now put the patter away and do the same thing with your singing call. If you have not practiced it at least 20-30 times prior to getting on the stage next week where you are satisfied, then you are not ready to perform it.

**That is enough work for today.**

**Put it away and come back to it tomorrow.**



### **Welcome Back.**

The next step is to practice the entirety of a tip. Patter with your prepared and practiced modules followed by your prepared and practiced singing call.

Then do it all again.

I have prepared and checked my 2 singing call figures.

I have practiced my singing call figures with my chosen piece of music.

- For this one I chose After the loving on Chaparral C0520; and an alternate of
- Cowboy Rough on Hi-hat 5204

That is a good day's work. **Note:** I have been doing this while I am sitting at my desk and typing the article. I have been here now for 2 hours and 49 minutes which includes, going through the singing call twice to check the figures will flow with the music.



**THIS IS IMPORTANT. TAKE A BREAK - PUT IT AWAY NOW.** Go get some sleep or do something like I am about to do, (take the dogs for a walk). It will be there when you come back but now it is time to put it away for a while.

## GOOD, WELCOME BACK.

Planning and preparation with your focus is good, now it is time to put it together in practice. With your prepared focus you will now have the ability to make more than 50 sequences of up 3 (get in-module-resolve) to 5 (get in, module, conversion, module, resolve) and even more if you so desire. You can make the chains as short, as long as you wish.

Remember however, the written preparation is done. This part is preparing your mind and your memory. I suggest that you start with one or two short modules. Practice them for once or twice through the record then add another to the list. Repeat short strings first for a while.

- This will re-affirm the modules individually in your memory.
- Practice with it written in front of you – not in a long sequence but just each module separate on a sheet where you can quickly reference it.

At this point you should have either on index cards, a printed sheet or some reference to glance at (Yes it can even be the computer screen) available to you to lay out and start. How you design your quick refresh reference sheets is up to you. The method I use is I would have two or three sheets of paper with the modules printed out, one move per line. They would be colour coded for either box (yellow) or line (orange) for easy visual reference.

I usually have them at about a 14-16 point font (my eyes aren't so good any more). Nevertheless, ask your mentor and other callers. We all have something we refer to and some of us more than others. **You must find the one that is right for you.** Don't worry – over time and with experience you will have most of this in your head just like the professionals do and you will wean further and further away from the paper. For now however; just go with it if it works for you.

Yours may be on an index card and look something like this.

## Partner line to Partner Line (Flutterwheel)

(PL) Slide Thru, REVERSE FLUTTERWHEEL,  
Dive Thru, Pass Thru, Slide Thru,  
FLUTTERWHEEL (PL)

Some of you may use short hand and do them on the card like this

Flutterwheel – PL-PL	
Slide T, R FW DT PT FW	R&LT, Dixie style OW, Boys Circ X2 LEFT Sw T Girls Circ X2 Ch DTL FW

As with dancer choreographic systems, resolution techniques, calling styles and almost every other aspect of calling, **the correct one is “The one that works for you successfully”**

- The dancers succeed
- The Choreography works
- You can understand it
- And you can build upon it.
- It is consistent in layout and terminology – I put my focus movement in all caps for the modules and the singing calls are not highlighted.  
**Use what works for you.**
- It is easy for you to access and understand at a glance.

Personally, I do mine on sheets of paper in table form and it looks something like this. (next page)



### FLUTTERWHEEL GET INS

<b>CORNER BOX GET IN</b>	<b>PARTNER LINE GET IN</b>
Heads Flutterwheel, Touch $\frac{1}{4}$ , Walk and Dodge	Heads Lead Right, Veer Left, Chain Down the Line, FLUTTERWHEEL
ALL FOUR COUPLES FLUTTERWHEEL (girls in), Heads Slide Thru, Pass Thru, Pass Thru, Trade By	Heads Lead Right, Swing Thru, Spin the Top, Right and Left Thru, FLUTTERWHEEL

### FLUTTERWHEEL BOX AND LINE MODULES

<b>CB-CB</b>	<b>PL-PL</b>
FLUTTERWHEEL, Sweep $\frac{1}{4}$ , Pass Thru, Bend The Line, Flutterwheel, Sweep $\frac{1}{4}$	Slide Thru, REVERSE FLUTTERWHEEL, Dive Thru, Pass Thru, Slide Thru, FLUTTERWHEEL
Swing thru, spin the top, right and left thru, FLUTTERWHEEL, sweep $\frac{1}{4}$	Right and left thru, Dixie style to an ocean wave, centres (boys) circulate twice, "left" swing thru, centres (girls) circulate twice, chain down the line, FLUTTERWHEEL

### FLUTTERWHEEL CONVERSION MODULES

<b>PL - CB</b>	<b>CB- PL</b>
touch $\frac{1}{4}$ , all 8 circulate, face in, pass thru, partner trade, REVERSE FLUTTERWHEEL, pass the ocean, recycle	Slide thru, pass thru, bend the line, just the girls trade, boys run, REVERSE FLUTTERWHEEL, pass thru, wheel and deal, centres slide thru, others lead right, FLUTTERWHEEL, sweep $\frac{1}{4}$
Pass Thru, Wheel and Deal, CENTRES FLUTTERWHEEL, Pass Thru	Touch $\frac{1}{4}$ , Ends Circulate, Swing Thru, Men Run, REVERSE FLUTTERWHEEL, Pass Thru, Bend The Line

## FLUTTERWHEEL RESOLUTION MODULES

CB to resolve	PL - Resolve
Touch ¼, Walk and Dodge, Boys Fold, Slide Thru, Boys Trade, Couples Circulate, Bend The Line, FLUTTERWHEEL, Sweep ¼	Right and Left Thru, FLUTTERWHEEL, Slide Thru, Swing Thru, Right And Left Grand (or Turn Thru, Allemande Left...)
Swing Thru, Girls Circulate, Boys Trade, Boys Run, Couples Circulate, Bend the Line, Right and Left Thru, FLUTTERWHEEL, Sweep 1/4 , Square Thru 3, allemande left	Pass thru, Wheel and Deal, CENTRES FLUTTERWHEEL, Double Pass Thru, Cloverleaf, Zoom, Centres Square Thru 3, Allemande Left

## FLUTTER WHEEL SINGING CALLS

HEADS PROMENADE ½, PASS THE OCEAN, EXTEND, SWING THRU, BOYS RUN, BEND THE LINE, RIGHT AND LEFT THRU, FLUTTERWHEEL, SLIDE THRU, SWING AND PROMENADE	HEADS SQUARE THRU, DOSADO, TOUCH ¼, SCOOT BACK, BOYS FOLD, LADIES CHAIN, FLUTTERWHEEL, SLIDE THRU, SWING AND PROMENADE
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Practice putting your routines together. Practice the delivery. Practice your Singing calls. Practice using various music with the routines and then once again put it away every couple of hours.

## WELCOME BACK



- **One last time – double check your work.** Doing this puts the flow of your sequences into your head. I recommend checkers and moving them yourself rather than a computer checking - computers too often do not check flow.

- Put the reference sheets off to the side where you can see them at a glance.
- Get up and turn on your recorder, you want to record yourself if you can
- Select your patter music for the tip (each and every one) that you are going to present. (I chose Tuffy (DR 1108))

## PRACTICE

- Use a get in to a Corner Box, or a corner line, and then build your sequences. Example:
  - Get in, focus module, conversion module, Resolve
  - Different get in to CB, CB-CB, CB-PL, PL-Resolve
  - Different get in to PL, PL-PL, PL-CB, CB-CB, CB-resolve
  - Different get in to CB, CB-PL, PL-CB, CB-CB, CB-Resolve
  - Different get in to CB, CB-CB, CB-PL, PL-PL, PL-resolve

The variety of combinations you can make is only limited by you. I just finished going through the recording at 5 minutes and 28 seconds of patter, is brought it to a final resolution. I had done 5 complete sequences with my modules. No sight calling, no sight resolution, no repetition, -- I did do a zero-module filler (1/2 chicken plucker+ 8 chain 4+ 1/2 chicken plucker) so I could glance at the reference sheet.

As you develop your repertoire of focus modules, you will find that you have several from each F.A.S.R. to play with. This will exponentially increase the number of potential sequences you can call for each focus movement. With time and practice you will be able to commit many of these to memory and use them without even thinking too hard.

Do not even try to commit all the modules to memory. If you do you will fail. Slowly build the repertoire through developing your own work, preparing and practicing over and over again. The memory is automatic through constant repetition and association and use. I will bet each and every one of you can remember the first singing call you learned. The figure in it, and the first few modules you learned to move dancers with. It is not memorising the page that keeps them in your mind. It is the use and association that you have built over time. I have been calling for over 35 years and believe me, although I can sight call, I use prepared and practiced modules when I call and prepare for a dance.

I practice them well beforehand with my singing calls that use my focus movements.

PS, I also have a quick reference sheet nearby to glance at before I start each tip to keep me focused. Over time I have to glance at it less and less but it is still there.

**That was a good day's work.** Tomorrow we start to Practice, practice and more practice. We have only about 4 days left in which to have one patter call and one singing call ready to go.

Give yourself about at least 1 hour per day to practice patter and singing calls.

## TIPS

- **Do not have fixed long sequences on a page.** Keep the modules separate in their own little box on the sheet or on their own card.
- Mix and match your get outs
- Keep the module combinations short at first and build up
  - Open sequence to let the dancers get used to you and you them
  - Get in (CB), module (CB-CB), get out (CB-Resolve)
  - Get in (PL), module (PL-PL), Get out (PL-Resolve)
  - Get in (PL), Conversion module (PL-CB), Get out (CB-resolve)
  - Get in (CB) Conversion Module (CB-PL), Get out (PL-Resolve)
  - Get in (CB), module (CB-CB), Conversion Module (CB-PL), Get out (CB-Resolve)

## PERFORMANCE.

**The performance begins at home and is rehearsed many times before getting up on the stage to the dancers.** Record and critique yourself if you are able. Watch and practice your timing and your delivery in both patter and singing call. You can to this.

In your practice just continue to build your sequences. As a guide, using modules as building blocks, you should not have more than a maximum of 6 modules in a string. An example of a maximum module string would be:

1. The **GET IN** (CB) module
2. The **Zero Box Module** (CB-CB)
3. The **Conversion Module** (CB-PL)



4. The **Zero Line Module** (PL-PL)
5. The **conversion Module** (PL-CB)
6. The **Resolution Module** (CB-Resolve)

In terms of this article with Flutterwheel we could expand it to the string using our own material as 1, 6, 10, 8, 12,

The reason that we use modules at a glance is as follows. This is what 1,6,10, 12 looks like written out.

- HEADS FLUTTERWHEEL, TOUCH  $\frac{1}{4}$ , WALK AND DODGE, SWING THRU, SPIN THE TOP, RIGHT AND LEFT THRU, FLUTTERWHEEL, SWEEP  $\frac{1}{4}$ , SLIDE THRU, PASS THRU, BEND THE LINE, JUST THE GIRLS TRADE BOYS RUN, REVERSE FLUTTERWHEEL, PASS THRU, WHEEL AND DEAL, CENTRES SLIDE THRU, OTHERS LEAD RIGHT, FLUTTERWHEEL, SWEEP  $\frac{1}{4}$ , RIGHT AND LEFT THRU, DIXIE STYLE TO AN OCEAN WAVE, CENTRES (BOYS) CIRCULATE TWICE, "LEFT" SWING THRU, CENTRES (GIRLS)CIRCULATE TWICE, CHAIN DOWN THE LINE, FLUTTERWHEEL, TOUCH  $\frac{1}{4}$ , ALL 8 CIRCULATE, FACE IN, PASS THRU, PARTNER TRADE, REVERSE FLUTTERWHEEL, PASS THE OCEAN, RECYCLE, SWING THRU, GIRLS CIRCULATE, BOYS TRADE, BOYS RUN, COUPLES CIRCULATE, BEND THE LINE, RIGHT AND LEFT THRU, FLUTTERWHEEL, SWEEP  $\frac{1}{4}$ , SQUARE THRU 3, ALLEMANDE LEFT...



It would be ridiculous to get a caller to read that and call, let alone try to remember, it all. However the little chunks are easy, and the best part, you can stop the sequence at any end of any module with a circle left, or an allemande left or a get out at the end of any of the module sequences. Remember it is all about the dancers; so you must do the work not them.

When I was taught how to sight call, use of modules was a major component and my mentor said to remember the 5 "U"s of delivery.

- **You** know they (the modules) work
- **You** set the pace
- **You** set the sequence durations
- **You** watch the dancers and adapt to them
- **You** ensure dancer success and enjoyment

From a dancer point of view, you want your dancers to get on the floor and think something like *"the caller is calling, and I am dancing. This is pretty good stuff for a new caller. I am impressed and happy and I can't wait to see what you will do with the singing call"*.

From your point of view, after a week of preparation and practice and worry and more preparation and practice you are delivering a more polished performance than you thought possible. You as a new caller probably have thoughts like this rolling around in the back of your mind now; *"This works great. I am prepared, practiced and performing. The dancers are moving well and seem to be enjoying themselves -- God I hope he doesn't ask me to do another tip tonight. (But if he does, I have a lot more Flutterwheel stuff I can play with)"*

**As a final note:** Your mentor has taught you a sight resolution technique and you know how to use it. You have however just realised that you have been preparing, practicing and calling varied random sequences and modules and extemporaneous sight, interactive combinations and so much more and you have not used sight resolution once.

**REMEMBER THIS LESSON.** **There is no substitute for Preparation, and Practice to give a Polished Performance.** Sight resolution is there if you make a mistake and get lost and need to make an emergency repair. You really don't need it if you are well prepared, practiced and polished ready to perform. It is there only if you need it for that one moment or two to get back into the game. It is in the back of your mind as a stress reliever. Like the smoke alarm in your house, you test it every now and then to make sure it is still working properly, but how often do you really think about it as the prime focus of everything you do in your house.

I will leave you with some simple quotes that summarise the last 15 pages more eloquently than I ever could.

- Proper Planning and Preparations Prevents Poor Performance  
– *Stephen Keague*
- Before anything else, preparation is the key to success  
– *Alexander Graham Bell*
- By failing to prepare, you are preparing to fail  
– *Benjamin Franklin*
- Confidence is Preparation. Everything else is beyond your control.  
– *Richard Kline*
- Success is where Preparation and Opportunity meet  
– *Bobby Unser.*





# ***The Five Keys to Success***

by Mr. Self Development

Someone once said, “The key to happiness is having dreams. The key to success is making your dreams’ come true.” Today I want to talk about making your dreams come true. I want to talk about five keys that will help turn your dreams into reality. In this context, ideally your dream is to become a better square dance caller.

Without further adieu....

## **5 Must Read Keys to Success:**

### **1. Preparation**

*“The secret of success in life is for a man to be ready for his opportunity when it comes.” ~Benjamin Disraeli*

Success Loves Preparation. If the perfect opportunity presented itself today, would you be ready? If someone asked you to fill in for them calling to the club on Thursday, could you do it. If you are visiting and you are asked to call a tip, are you prepared and practiced? - It's better to be ready and not have an opportunity, then to have an opportunity and not be ready.

To succeed, you must be ready when opportunity comes. Spend your time preparing for success, when your opportunity comes, you'll be glad you did.

### **2. Work**

*“Success is simply a matter of luck. Ask any failure.” ~Anonymous*

Ask any failure, and they know that success is simply a matter of luck. They know that someone else's success was it's just a matter of being at the right place at the right time They know with their own self-assurance and justification that someone else's success is directly linked to good ole fashion chance and luck.

However; those who have succeeded know that success is directly and proportionally linked to work. Even an amazing strategy can't guarantee success. Zig Ziglar said, “The most practical, beautiful, workable philosophy in the world won't work – if you won't.”

You have to put in the time. However, when you put in the time, it makes success all the more sweet. When you come from “behind” and do the impossible, it makes success as sweet as a honeycomb. John H. Johnson said, “I believe the greater the handicap, the greater the triumph.”

### 3. Remember the Golden Rule

*“Success is still the constant application of the Golden Rule.” ~Anonymous*

Never forget the golden rule, “Do unto others as you would have them do unto you.” That’s the key to success. Serve your clients (your dancers) as you would have them serve you. Think of them in the context of what you want to do and learn and grow if it was one of them behind the microphone and you were on the floor wearing in a pair of new dancing shoes. Meet their needs as you would have them meet your needs. If applicable, give them prices that you would want to pay. Always seek to exceed their expectations in a way that you would want your expectations to be exceeded. If you give more they will give more.

When you follow the golden rule, you open the door to success.

### 4. Confidence

*“Confidence is the companion of success.” ~Anonymous*

If you don’t believe in your abilities, don’t be surprised if no one else does either. There is an old saying that you can hear a smile through the microphone. It is true. Your smile affects your expression and delivery. Confidence is broadcast through the microphone more than ten-fold. Likewise, a lack of confidence and uncertainty is projected as well. Dancers hear and feel what you feel in your delivery. Your negative thoughts about yourself send a signal throughout the floor that others pick up on and respond to accordingly. If you’re broadcasting the station “Depression 108.7” then others will treat you like you’re depressed.

But, when you believe in yourself and your potential, people pick up that signal, and they will treat you according to how they believe, that you believe you should be treated. Treat them with confidence and relay your confidence in yourself and their abilities, and they will be confident in you and your ability to deliver. Did you get that?

### 5. Lead

*“A most important key to successful leadership is your ability to direct and challenge the very best that is in those whom you lead.” ~Anonymous*

To be successful as a caller you must become a great leader. There’s probably nothing more difficult than being a great leader. There are so many pits and traps and distractions along the way that change if from being all about the dancers you lead to becoming all about you. It’s easy to be selfish, it’s easy to only be concerned with your needs, your wants and your desires. **But to**

**succeed you have to lead!** You have to do what's best for the people; you must bring the best out of those in whom you lead.

When you really lead, you will succeed.

It is imperative that you change your mindset from phrases like:

- I want to be a better caller. To: I want to give the dancers a better performance
- I want to be able to call all levels. To: I want the dancers to succeed at all the levels that I call
- I know my choreography works. To: How can I ensure the dancers succeed to my choreography
- I really sang that song good. To: The dancers really enjoyed that song

When you keep the five keys to success in mind and apply it to the dancers, you will be a successful caller, whether or not this is your first day behind the microphone or if it is your 50<sup>th</sup> year behind the microphone. The principles do not change:



Thank you for reading and be sure to pass this article along.

Mr. Self Development is an author who teaches a motivational and practical guide to success. Please visit him at [Mr. Self Development.com](http://Mr.SelfDevelopment.com).

# *The Odd Couple – 7 couples – No Problem*

By Mel Wilkerson

This is a situation that happens regularly, has happened or will happen to each and every caller I know. The caller is teaching a class but there are an odd number of couples. What do you do?

- Six couples not 8...Do I have two sit or do I confuse them and myself trying to call a rectangle or a hexagon.
- Those are usually left until the dancers know what they are doing and are more gimmicks than real dancing aren't they?
- What can I do with only 6 couples that doesn't leave two sitting out all the time? I want to teach a movement but then I have to re-teach it again and the odd ones or late ones feel picked on.

These are common questions many callers, and especially many newer callers face more-so today than in the past. This is particularly a poignant question with the changes in lists and the mad rush to get dancers dancing more movements quickly and calling it a new level than actually learning and having fun with the movements they know.

The question of odd numbers of couples applies particularly well to when dancers are first learning their movements. Hexagons and rectangles get confusing to both callers, and dancers especially new callers and dancers, and dancing as "tandem paired" dancers may be fun at first but very tiring and tiresome; especially when it has the effect on timing and time.

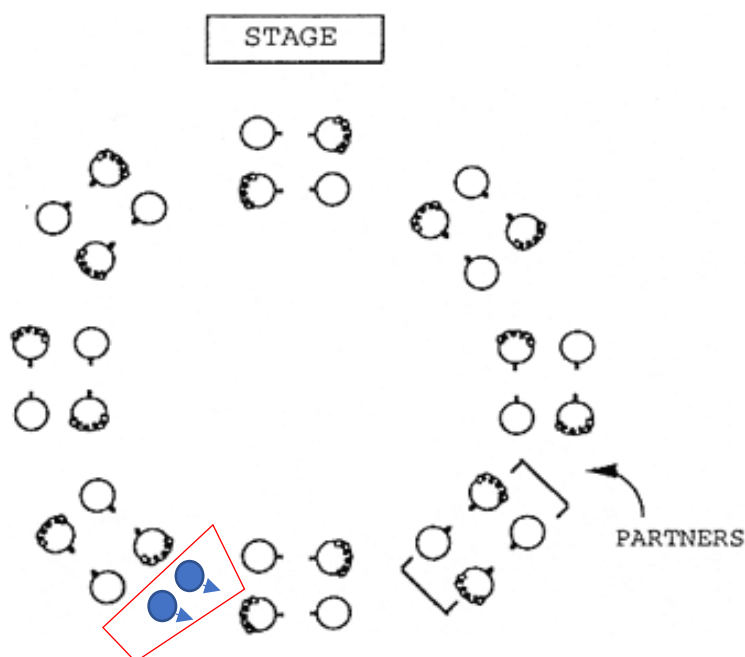
**The simple answer on how to solve this problem is to properly identify the questions...**

If you read it as:

**How can I get all the couples dancing, to review, learn, and have fun, when I do not have enough couples for another square?**

The answer surprisingly enough is simply:

**A Sicilian circle – modified for two couple calling.**



## HOW IT WORKS:

1. First accept that you cannot do all the movements – do not try because it will be too awkward unless you have a lot of dances with an odd one, two or three couples out.
2. Big movements like spin chain thru, etc. should be left until you have squares.
  - a. Ferris wheels, wheel and deals are fine but you may have to explain the Ferris Wheel a bit that they may have to interact with another set of couples
  - b. Lines of four movements require a variation and should be kept to a minimum (for example from facing couples veer left, couple on the outside only partner trade, line of four forward and back, bend the line etc...Your limitation is your imagination and creativity with the movements you know and they know.
3. Remember the prompt indication – “**move to the next**” (example, from facing couples: Square Thru 3, **Move To The Next**....) This tells the dancers they are moving to someone new. If you do not say it they may still be working with the same couples
4. Let them know early in the drill that if they are not facing another couple, just wait in the direction they are standing and another couple will be along shortly.
5. Make sure they do not close the circle up too small. Keep it big and spread out. It is easier for them and easier for you.

This is a great way as well to review most of your movements and keep everyone dancing. Most of your movements can be done in a Sicilian circle using two couple movements.

## FIRST – THE FOUR BASIC RULES:

Rule number 1 – let the dancers have fun learning

Rule number 2 – do not worry about who is with who. The Sicilian circle is a mixer so let them mix

Rule number 3 – teach and dance and review – where there is a problem, use things like star thru, pass thru, move to the next and it will break up any of the dancers you have that like to dance their partner's dance rather than their own

Rule number 4 – Let the dancers have fun – if you play they will play too.

Here is an example of a potential series of movements in a Sicilian Circle. Let's just stick with the basic program for ease of explanation.

**Situation** – Dancers come to the hall and you have 7 couples – Oh no, three couples will have to sit out.... – **wrong attitude.**



“All right, let's get everybody up – grab a partner you don't want anyone else to dance with and all the couples make one big circle.”. – (Wait while they figure that out, chuckle and get on the floor)

Ok everyone what we are going to do is dance this square dance in a circle with 6 ½ sides and no corners....or something like that....(confused look) –

“nahhhh I am just kidding...we are going to review and dance some couples stuff because most of square dancing is done one couple looking at another..all you need to know is that if you are not facing another couple when I call something - just wait a moment and another couple will be coming toward you shortly.....I will show you as we go”

**All right..**

Circle left...allemande left and everybody right and left grand...swing number 5, circle left

Allemande left, go allemande thar – forward two and the men back in make a great big star – push girls – remind them of your state and that pushing dope may be illegal so keep it quite that this is now mainstream - , shoot that star and promenade mother.....

Every second couple wheel around and face the couple behind you –

**Important:** let them sort it out, they have fun with it and fix it very quickly. – here you stop and note that you have one couple left out (if you an odd number) – if you have 6 couples or an even number there is always the potential for fun in bringing someone across the square and saying shhhhhh nobody saw a thing.)

**Explain:** how this works is that you will dance as facing couples. That couple standing there not facing anyone, just wait facing the line and another couple will see you shortly....for example...couples right and left thru, pass thru, move to the next – Dosado.....now you see somebody is with the couple that was standing alone, and there is a new couple standing alone...now they will wait a little bit and somebody will be facing them.

OK HERE WE GO.: (MUSIC GOES BACK ON)

- DOSADO, MAKE A WAVE, SWING THRU, BOYS RUN, WHEEL AND DEAL, PASS THRU, MOVE TO THE NEXT



- RIGHT AND LEFT THRU, VEER LEFT, VEER RIGHT, MOVE TO THE NEXT, PASS THRU, MOVE TO THE NEXT, RIGHT AND LEFT THRU, WITH A FULL TURN, MOVE TO THE NEXT..
- STAR THRU, GO FORWARD AND BACK, DOSADO, MAKE A WAVE, CENTRES TRADE, GIRLS RUN, BEND THE LINE, STAR THRU, MOVE TO THE NEXT....

*At this point another couple comes into the hall late. Just tell them to find the odd couple and stand back to back and get ready to start – it may take a second but dancers are forgiving. (the reason I say stand back to back is that after a while, if they come in late, they will automatically do it and you do not have to interrupt the flow on the floor.*

- RIGHT AND LEFT THRU, SQUARE THRU 3, MOVE TO THE NEXT...
- TOUCH  $\frac{1}{4}$ , BOX CIRCULATE TWICE, BOY RUN AROUND A GIRL, REVERSE WHEEL AROUND, FORWARD AND BACK....SQUARE THRU 4, MOVE TO THE NEXT,

Well that is a good warm up of what was known (so far). What should be next is the review of the last week's lessons. For sake of argument let's say we taught "Cross Run" last week. – We have them in a two-couple arrangement here so let's look at some refresher modules. This is essentially two couple routines with a focus on a movement. (Cross Run) It is exactly the same principle of isolated sight calling but without a "snapshot" picture to keep the dancers paired and with their partner.

Remember, the Sicilian Circle is a mixer so let them mix. You can periodically throw in some two-couple isolated sight keeping them partnered for your own exercise and mental strengthening but make sure you go back and read rule number 1 before you do it. It is about the dancers, and not you as the caller.

- ☐ PASS THRU, MOVE TO THE NEXT, EVERYONE VEER RIGHT, BOYS TO THE LEFT- CROSS RUN, LADIES TO THE LEFT – CROSS RUN, WHEEL AND DEAL, FACE THESE TWO, SAY THANK YOU AND PASS THRU, MOVE TO THE NEXT,
- ☐ VEER LEFT, GIRLS TO THE RIGHT - CROSS RUN, BOYS TO THE RIGHT -CROSS RUN, WHEEL AND DEAL, RIGHT & LEFT THRU, SAY THANK YOU, AND PASS THRU, MOVE TO THE NEXT,
- ☐ DOSADO, MAKE AN OCEAN WAVE, BOYS (GIRLS) CROSS RUN, GIRLS(BOYS) CROSS RUN, RIGHT & LEFT THRU, PASS THRU, MOVE TO THE NEXT..
- ☐ DOSADO TO A WAVE, BE CAREFUL...GIRLS RUN...BOYS CROSS RUN, WHEEL AND DEAL, SQUARE THRU 3 MOVE TO THE NEXT....

- DO A LEFT SHOULDER DOSADO AND STEP TO A LEFT HAND WAVE, LEFT SWING THRU, GIRLS CROSS RUN, BOX THE GNAT, RIGHT & LEFT THRU, PASS THRU, MOVE TO THE NEXT
- PASS THRU MOVE TO THE NEXT, PASS THRU MOVE TO THE NEXT, RIGHT & LEFT THRU, SQUARE THRU 3 MOVE TO THE NEXT...
- RIGHT & LEFT THRU, VEER LEFT, GIRLS CROSS RUN, BEND THE LINE, FORWARD AND BACK, SQUARE THRU 2, DO A U-TURN BACK, SQUARE THRU 3, MOVE TO THE NEXT
- DO A ½ SASHAY AND MAKE A LEFT HAND WAVE, LEFT SWING THRU, BOYS CROSS RUN, RIGHT & LEFT THRU, PASS THRU, MOVE TO THE NEXT
- STAR THRU, FORWARD AND BACK, RIGHT & LEFT THRU, VEER LEFT, GIRLS CROSS RUN, BEND THE LINE, SQUARE THRU 3, PARTNER TRADE, STAR THRU, CALIFORNIA TWIRL, FLUTTER WHEEL, REVERSE FLUTTER WHEEL, SWEEP ¼ MORE, PASS THRU MOVE TO THE NEXT
- TOUCH 1/4, BOX CIRCULATE, BOYS RUN, LEFT TOUCH 1/4, BOX CIRCULATE, GIRLS RUN, STAR THRU, DOSADO TO A WAVE, BE CAREFUL...GIRLS RUN...BOYS CROSS RUN, WHEEL AND DEAL, SQUARE THRU 3 MOVE TO THE NEXT....

As I said the list is only governed by your imagination in what you want to do. (and of course the movements the dancers know) I have not left the basic program here as I do not know where your dancers are but there is more than enough material to make it interesting, refreshing, challenging but most importantly successful and fun.....move to the next is a great way of letting them catch up if an error is made.

It is also much easier for the dancers to learn and the caller to call (**ISOLATED SIGHT** or Two Couple dance routines) and it will become evident very early if there is a problem and where it is as they will be the one group that stands out

By repeating sequences and mixing and matching, such as in the last two, you can build and build. You will find it will also increase your calling repertoire when sight calling a full square you can also use movements that are not often called in a full square like a simple courtesy turn and incorporate into your routine

- MOVE TO THE NEXT, VEER RIGHT, COURTESY TURN, CHAIN DOWN THE LINE, TWO LADIES CHAIN, ALL 4 CIRCLE RIGHT ¾ **AND** PASS THRU, MOVE TO THE NEXT.....

There are lots of things you can do to build your own little two couple zeroes for example building on the theme above and using a flutter wheel to set up the chain down the line now we can go

- MOVE TO THE NEXT, RIGHT AND LEFT THRU, FLUTTERWHEEL, VEER LEFT, CHAIN DOWN THE LINE, FLUTTER WHEEL, VEER LEFT, CHAIN DOWN THE LINE, PASS THRU, MOVE TO THE NEXT

The beauty of this tool (the Sicilian Circle) is that it is a great mixer opener and refresher. It also allows you to start on time and if one couple comes in late, they can just join in without waiting for the next tip. It allows you to review the movements you have taught, identify any trouble areas and with whom very easily, and it ensures that no couples have to sit out on the floor.

You can also use it as a teaching tool to teach new movements as well. Then after using it and teaching what you wanted, the next time you can call a square up and use the movements in the square. By that time, the dancers will not mind sitting out a tip or an alternating tip. They have learned the movement, and, they can see it being used if they are not dancing this tip, but they also know they have learned the movement and everybody else has to stop and re-learn when they dance. It gets rid of that “everyone has to do it again because of me feeling”.

These are just some ideas for your tool kit. I have found over the years that the circle is a great tool and a great opening mixer. I have found it especially useful for new dancer classes, even when I have full squares.

## ***Editor's final words . . . well***

***at least for now.***

Well, that takes us to the end of another big issue. We hope to continue with these very popular New Caller Supplements. As always, BTM is focused on Caller Knowledge and Development so keep your ideas coming in with what you want, or what you can provide to the knowledge pool.

Our common expression here is:

**Knowledge not shared is Knowledge wasted.**

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

Best wishes

Barry



# Appendix of **UPcoming** EVENTS



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

**.jpg (image) OR Word Documents preferred**

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



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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

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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*

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(Not Just A "Brain Dump" Of Information)
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  - Guest Tips
  - Marketing Yourself
  - Teaching Classes
  - The Business of Calling
  - Events and Festivals
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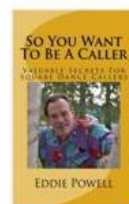
It takes action, practicing the right way, and  
becoming ready to market yourself. It took time and  
practice as a dancer to learn the moves, the same is  
true of calling.

### **Think About It**

**Every Superstar Athlete Has A Coach  
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*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](http://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](http://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](http://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  
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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'](#).

# A&S Record Shop



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

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

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

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

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

ALL THE ESP'S ARE NOT LISTED HERE, BUT WE HAVE THEM ALL!!

[EMAIL US](#) ABOUT SONGS ON OTHER LABELS! WE WILL SEND THEM TO YOU AND TELL YOU HOW TO PAYPAL US. WE HAVE BEEN IN THE SAME GEORGIA USA LOCATION FOR 38 STRAIGHT YEARS AS AandS RECORD SHOP AND I'VE BEEN A CALLER FOR 45 YEARS WITHOUT A BREAK.

**WE WOULD APPRECIATE YOUR BUSINESS!!**

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

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



**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](http://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 (AAEC). 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](mailto:kenritucci@gmail.com)

Canadians please remit U.S. funds



## School Information

[www.northeastcallersschool.com](http://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**

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





# 2020 ACF CALLER CONFERENCE

**Monday April 6<sup>th</sup> to Wednesday April 8<sup>th</sup>, Leura, NSW**

PLEASE ENTER YOUR DETAILS BELOW

NAME(s).....

ADDRESS.....

PHONE.....EMAIL.....

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**

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

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**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](mailto:gazacarpenter@gmail.com)

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**GENERAL ENQUIRIES:** Barry Wonson - PO Box 1819, Wollongong NSW 2500. [bjwonson@gmail.com](mailto: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](mailto: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](mailto: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



*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](http://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

