



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

october 2020

DATES to REMEMBER

24-28 June 2021	Australia National Square Dance Convention – DARWIN, Northern Territory, Australia CANCELLED
30 th April – 2 nd May 2021	NSW State Convention, Gloucester, NSW Australia
22-25 June 2022	US 71 st National Square Dance Convention. Evansville Indiana USA

What's Inside This Month

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ON THE INSIDE

With Barry Wonson

Welcome to the OCTOBER 2020 issue of "Behind The Mike"

As usual, this month we feature several great articles and submissions from authors all around the globe. Paul Bristow is with us again, along with Cal Campbell, Ed Foote, Jim Mayo, our own Dr Allemander, and Mel Wilkerson.

For something different Paul Preston has sent in a page from the "Caller's Colouring Book"; as printed in Sets in Order (SIO) many years ago.

Choreography pages this month feature some interesting ideas on various themes. Following on from Cal Campbell's presentation on six couple rectangles last month, we have come up with some more modules from our files. There are some more general Mainstream modules as well as a general theme idea of using Centres In and Outsides In.

As usual I have been going through some older magazines, and articles that have been sent to me over the last 40+ years. I am always amazed that commentaries have not changed all that much. The problems then, are still problems now. We have come a long way, but....

ZOOM Square Dance Sessions

The ZOOM sessions have been well attended ever since they began to be a major force in caller education. The pandemic has forced us all into looking at other areas of involvement and these sessions have been outstanding. I was on one this morning (Sunday 4th

October) in the ASH (Australian Sensible Hours) organised by Mel Wilkerson. This morning's session was presented by Steve Turner (Callerlab Accredited Caller Coach) and looked at the many set-ups where we can use an Allemande Left.

It was a very good presentation aimed at stimulating the little grey cells to thinking slightly outside the box. In coming weeks, Mel will have presenters such as Mike Sikorski, Chris Stacy, and others. All these sessions, along with the CLASS sessions are really worthwhile. ZOOM has turned out to be a valuable tool for education purposes as well as active involvement with callers from all over the world.

2021 Australian National Square Dance Convention: Perth Update.

As many will now be aware, the 2021 Convention committee has officially announced the cancellation of next year's National which was to be held in Darwin. The committee did not undertake this decision lightly, and only after much discussion has this decision been made.

Having been through this myself earlier this year, I can understand how they all must feel. Like all Convention Committees, they have been working towards the goal for years, and to have to cancel is a heartbreaking decision. I am sure that they have made this decision with only the best interests of the dancers, and the activity in general at heart.

While some have questioned the decision, it really should be understood

that we really have no idea what 2021 will bring us within the framework of a Covid-concerned society.

- Will we be able to travel interstate here in Australia in 2020? Possibly.
- Will we be able to dance in 2021? Possibly.
- Will quarantines still be in place? Possibly not.
- Will social distancing guidelines be relaxed in 2021? Possibly.
- Will social distancing/function rules be relaxed to the point where we will be able to have large dance functions in 2021? This is where the really serious question lies. While gatherings may take place, in all likelihood, we will not come under such rulings due to the social distancing.

I can only surmise that; it is this question at the heart of any decisions made for large functions scheduled in 2021. Not knowing what the world will be like next year makes it nearly impossible for any concrete decisions to be made.

When I received the communique from the Darwin Committee, it was only a couple of hours before I had the first call.

Since then, there have been many!! My only comment was that if they have questions or comments, contact the Darwin Committee. I am sure that they will be able to answer anything that crops up.

A number of comments were made that "it seemed very early to make the decision to cancel", as the Convention is

9 months away. To get an answer to this, again, check with the Committee. It does seem a tad early, but it is their decision.

I know that they must feel deflated, knowing that all the work they have done ends up on the cutting room floor, however; that does not alter the fact that **EVERYONE** appreciates the time and effort they have spent in a couple of years of organization. We all thank you guys for your work.

FROM OUR SUBSCRIBERS

From Bronc Wise (via Jeff Seidel) comes these two modules for Advanced callers.

HEADS SQUARE CHAIN THRU,
PASS THE OCEAN, SPIN THE TOP,
MEN RUN, COUPLES CIRCULATE,
LADIES SCOOTBACK 1 & 1/2, ,
DIAMOND CHAIN THRU, SLIP,
SWING THRU, LADIES 1/4 THRU,
MEN HINGE, EACH BOX CIRCULATE,
LADIES RUN, STEP AHEAD,
CAST A SHADOW, SCOOTBACK-
RLG.

SIDES PASS THE OCEAN, EXTEND,
SWITCH TO A DIAMOND, DIAMOND
CIRCULATE, LADIES SWITCH THE
WAVE, DIAMOND CHAIN THRU, SLIP,
MEN RUN, THOSE FACING – FAN THE
TOP, HEADS SWING, SIDES HINGE -
RLG

*Cheers
Barry*



SMOOTH DANCING

(Timing & Body Flow)

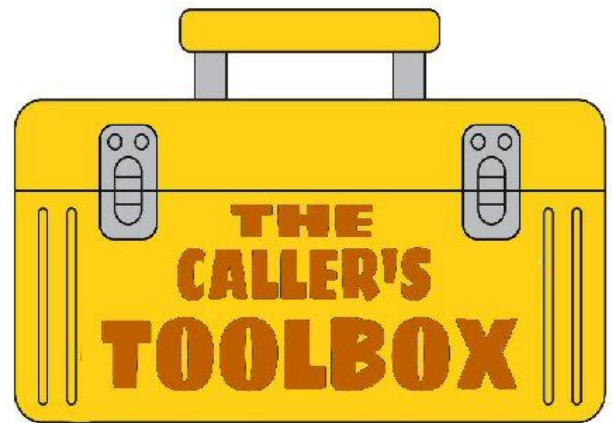
By Paul Bristow

Part 1 - Overview and Timing

A priority for all callers must be that their dancers should enjoy the sensation of dancing. It should provide a comfortable feeling for all concerned that matches to the structure of the music being used. Dancers should not feel twisted, stretched, chased or dragged by the caller's choreography all of which should fit the musical framework so that all the dancers can, by following the beat, dance in a sympathetic fashion, i.e. not running, dragging, stumbling-over or crashing-into each other.

Callers who are able to present comfortable choreography, will always be perceived as better callers as opposed to callers who present choreography that "works" but – for some reason – feels awkward. There are two basic reasons why "uncomfortable" choreography can occur:

1. The caller may not allow the correct amount of time for dancers to receive, react and execute the calls comfortably – bearing in mind that the correct amount of time is not a fixed measure.
2. The caller may attempt to combine calls (or sequences of calls) that do NOT "fit" together in a comfortable fashion. This can occur as a result of lack of understanding about the dynamics of a call, or of failing to use combinations that help the dancers through the sequence and assist the execution of new, unusual or "different" call usages.



Again, these criteria are not fixed and will vary from group to group and may depend upon external circumstances.

There is a simple definition used to describe Smooth Dancing:

SMOOTH DANCING

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 this does cover the basic requirements, it is especially important to analyse each aspect of the subject to properly achieve the objective set by the above definition.

From the list shown above, you can see that the primary element that affects smooth dancing is the timing of the calls – i.e. the amount of time given, by the caller.

There is a simple definition used to describe Timing:

TIMING

THE RELATIONSHIP BETWEEN THE CALL AND THE DANCER ACTION MEASURED IN BEATS OF MUSIC, EACH OF WHICH REPRESENTS ONE STEP BY THE DANCERS

TEMPO

Quite often there is some confusion about the distinction between “Timing” and “Tempo”. To avoid confusion, here is a simple explanation of “Tempo”:

The tempo, (i.e. Metronome Beats per Minute (M.B.M.)) of Square Dance music is related to the speed at which the music is being played, by the caller. This varies slightly in different regions. CALLERLAB suggests that the modern accepted rate is 126 to 128 M.B.M., this used to be quoted as 128 to 132 M.B.M. Most records produced for Square Dancing will have a M.B.M. rate of 128 to 130. It is important that you determine the appropriate M.B.M. rate for your region.

I am of the opinion that, once you have established the appropriate M.B.M. rate, for you and your dancers, you should never slow down the tempo (i.e. speed of the record).

There are some callers who slow down the music when they are working with newer dancers. This is a BIG mistake, as it will condition the dancers to expect slower rhythms than are likely to be found. If you want to “slow things down”, you should allow new dancers a little more reaction time but ensure that you still allow the correct number of beats for execution of the call. This will condition them to execute the calls correctly and will set them up to face the world of “real” Square Dancing.

Similarly avoid the temptation to speed up the tempo (M.B.M.). It is worth noting that a caller can appear to be “fast to dance to”, as a result of the style of calling used. For example, if you use a large number of filler words and “patter chatter”, you can create an exciting fast feel without varying the tempo of the music. The only time that I would ever increase (or for that matter decrease) the Tempo, would be in the situation where I felt that the original piece

of music had been recorded at the wrong tempo. There are a few records that exist where this has happened.

TIMING

Timing is the name given to the task that callers must achieve whereby they match the actions of the dancers to the musical framework (i.e. it is used here as a “verb”, not a “noun”). In each case the caller will require a number of beats of music to issue the command, the dancer will require a further number of beats to react to the command, and then a third count of beats is necessary for the dancers to execute the call. This is probably obvious. However, what is not so obvious, is the way that a range of circumstances can affect these three types of “beat-counts”, and that these circumstances can only be recognised by a caller who is watching the dancers. Hence:

The “Golden Rule of Good Timing”:

**A CALLER MUST ALWAYS
LOOK AT THE DANCERS!**

Good timing can only be achieved by watching the dancers. In particular, it is essential that newer callers free themselves from distractions such as copious amounts of notes or even the singing call cue sheet so that they can watch the dancers. You must call to the dancers and regulate the timing count to ensure that the majority of the dancers can execute the calls in a comfortable fashion.

In order to develop an understanding of timing I would usually suggest, to newer callers, that they try the following:

- Learn a number of singing calls and try to interchange the figures from one to another

- Study the choreographic effect of the figures, those with corner progressions can be modified to Allemande Left finishes. Dance these figures in order to check that they are comfortably constructed and timed - do not assume that it must be correct just because it is on a record!
- Call the appropriate figures to a hoedown record.

This will provide a repertoire of modules, which are well timed and can form the basis of patter calling. Be aware of these ideas when you dance to another caller, see how they are interpreted.

There are three fundamental types of timing, these are:

1. COMMAND TIME

2. REACTION TIME

3. EXECUTION TIME

Understanding each of these criteria better is an essential requirement for all callers. There may well be many callers who have never formally studied these topics, in terms of research by reading, attendance at a caller school or even by discussion on the subject – but it is impossible to achieve even a modest standing as a caller without using these three timing counts effectively in your calling.

Some excellent callers will have discovered all that they needed to know whilst they were dancing and will have transferred that knowledge to their calling. It's a little like singing – some people are able to sing in tune without being taught how, whilst some require extensive training.

Whether or not you are a “natural” good-timing-caller, it is always useful to understand a little better what is happening and the factors that can cause it to change. This can only be helpful.

COMMAND TIME - The number of beats of music that it takes for the caller to deliver the call.

All calls should be delivered in two beats, as far as possible. For some calls this is easy to achieve; Swing Thru, Star Thru, Pass Thru are obvious examples of calls that comprise two words – one for each beat. Even calls like Square Thru Three fit this pattern, as the essential initial information is “Square Thru” and the number “Three” is an appendix to the instruction that will be received in plenty of time for the Dancers to receive, interpret and react – without disturbing the smooth flow of the dancing. Calls such as Spin Chain and Exchange the Gears also fall into this category.

Ideally the dancer should be able to take the first step of each movement on the first beat of the musical phrase, to achieve this the caller must meter the delivery of the call carefully. There is a tendency for the caller to “steal” the first beat of the phrase and sometimes, as a consequence of modern calling, this is difficult to avoid. The major effect of this is that the dancer will attempt to adjust to the musical phrase by slowing or rushing the execution of the call; as a consequence of the fact that each dancer will decide, as an individual, whether to rush or slow down the timing the smoothness will suffer. You should endeavour to ensure that your calls are delivered in a fashion that permits the Dancers to dance, as far as possible, to the framework and structure of the music.

To understand this idea of “giving” the Dancer the first beat of the music, consider how you might deliver the call Circle Left on a singing call; you will give the call in two beats, ahead of the start of the musical phrase, which will allow the Dancers to start moving on the first beat – BUT what drives you to do this will be to make it possible for you to start singing the text of the song on the first beat of the musical phrase (the

same thing happens when you use a Sides Face, Grand Square on a singing call). Unfortunately, many times the caller will then try to sing the figure (let's assume that it starts with a Square Thru) by using the words "Heads Square Thru" as the text for the first section of the musical phrase of the first figure, thus "stealing" the first beat from the dancers.

There are many examples of callers "stealing" the first beat to be found on a large proportion of singing calls – check them out for yourself. However, if you can train yourself to deliver the call at the correct point, ahead of the phrase, then the dancers will be able to dance more smoothly and will enjoy your calling to a much greater extent. To practice using the correct beat, try and call the "Heads Square thru" (or whatever the figure may be) such that you can sing a small part of the text from the original song, whilst the Dancers are dancing the movement; if you can start to sing on the first beat of the phrase – after having given the call – the Dancers will be able to dance on that beat!

REACTION TIME (LEAD-IN TIME) - The time it takes for the Dancer to hear and correctly identify the call.

This does not include any part of the actual dance action, it is, at the very least, the time that it takes to hear what the caller has said, work out what is meant and begin to "activate" the necessary body parts required to execute the call.

There are many factors that may affect Reaction Time a few of the more obvious ones are:

- **The caller uses poor or awkward "Body Flow"**
- **A new call is used or an old call from a new or unusual position**

- **A "Gimmick Call" or "Surprise (i.e. unexpected) Call" is used**
- **The Humidity/temperature in Hall is uncomfortable**
- **At a certain "Time of Evening" - people are more tired**
- **When the acoustics, in the hall, are bad**
- **If the average age of the dancer is fairly high**
- **If the majority of dancers are new (i.e. beginners or recent graduates)**

This does not cover every eventuality where "Reaction Time" can change but gives a fair number of examples of the most common causes for changes to this aspect. You need to establish Reaction Time for any group. Here are a few things that you might be advised to keep in mind:

- Watch a good square for "Reaction Time"; avoid the slowest dancers and the fastest dancers.
- Different groups have different "Familiar" or "Unfamiliar" calls or routines
- If the amount of Reaction Time, allowed by the caller, is too long "Pogo-Stick" calling will result (dancers bounce up-and-down on the spot, waiting for the next call!); if it's not sufficient then "Clip Timing" will occur, rushing the Dancers. Either effect will disrupt the smooth flow.

EXECUTION TIME - The number of beats that the Dancers might normally need in order to perform the movement.

CALLERLAB timing lists are the source for these counts. The timings (as shown in the current CALLERLAB Definitions) are based upon the results of extensive evaluation carried out under test conditions. However, it should be remembered that – in a

dynamic situation – Dancers may actually dance a little differently to these counts; Execution Time may alter when:

- **Squares are too large**
- **Floor is sticky or slippery**
- **Floor is too crowded**
- **Dancers in motion quite often move faster than Dancers who are static**

NOTE: Some Calls e.g. Grand Square, Swing and Promenade tend to be cut short by Dancers.

GOOD TECHNIQUE

A new Caller should develop an awareness of timing by Calling without filler patter i.e. Call only the Calls and observe the time taken for reaction and execution. By this method the newer Caller will learn the length of “intervals” between Calls.

However, an experienced caller can, and quite often does, use filler words and phrases to assist Timing (i.e. fill spaces). You would do well to try to establish a repertoire of phrases - 2 beat, 4 beats etc. The effective use of filler patter in this way is the mark of an experienced caller.

As a “radical” suggestion, you could try and tape yourself and then try and dance to your own calling, to check on your “Timing”! Next time I will be covering the subject of Body Flow

Paul Bristow – Biography

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



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

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

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



Some of the music released on A&S by Barry

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

The most recent additions are:

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

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

I had hoped to have the next release



ready for Father's Day, but the lack of dancers at the moment has put this back somewhat

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

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

SQUARE DANCING versus SQUARE RUNNING

Curley Custer

Our international Square Dance movement has been active now for many years in many countries throughout the world. Is the activity going to remain one of “*square dancing*”, or are today’s callers and teachers allowing the activity to become one of “*square running*”?

With the mounds of new choreography being placed in circulation, many callers seem to feel that the best way to satisfy the dancer is by increasing the dance tempo. When the tempo exceeds the danceable 128 beats per minute mark, it is no longer square dancing. The movement then becomes one of square running. At faster tempos, the syncopation, beat, and rhythm is lost, only to be replaced by unsmooth, jerky, grabbing type of dancing or running. If tempos up to 128 beats per minute are used, the body may flow gracefully from one movement to another, no matter how complicated the figure. Even complicated choreography can be smooth and flowing at a danceable

When you run so fast
to get somewhere,
you miss the
fun of getting there.
Life is not a race,
so take it
slower.
Hear the music before
the song is over.

tempo, or it may be jerky and frustrating at a faster tempo.

Beginners’ lessons, Mainstream, Plus, Advanced or Challenge type clubs may be

equally interesting, but only if the callers and teachers remember that folks should dance through the choreography instead of

running through it. Today’s complicated figures can be just as enjoyable as regular club level dancing if they are executed at a danceable pace, and if the caller allows the correct amount of counts to complete each portion of the figure or pattern.

Many of today’s callers say that they can’t call at the slower, consistent tempo, but do they realise that many dancers do not have the stamina to race through the beautiful choreography found in the present square dance activity? This is an activity to encompass all ages; let’s remember that if callers ‘dance’ the square dancers rather than ‘running’ them, those dancers will be apt to remain in the activity much, much longer.

With such a great activity as the Modern Square Dance, we want to keep our dancers actually ‘dancing’ for many future years.

(The above article was sent to me in the late 1970’s by Curley, who was a subscriber to my FIGURING Note Service. It was penned a few years earlier, and I changed a few words to bring it up to date – for that time. Barry)

**DON’T MISS OUT
ON THE JOURNEY
BY RUSHING
TO THE DESTINATION**

THE BRONZE EGG THAT HATCHED A TARNISHED GOOSE

Or Sight Calling Isn't Always What It's Cracked Up to Be

By Stan Burdick (1985)

The following article was written by Stan Burdick (editor/publisher/writer of ASD magazine) and published in the August 1985 issue. Stan had sent me a preview of the text for some comments prior to publishing. At that point in time, Caller Schools seemed to be putting all their efforts into establishing "Sight Calling" as the only way to go, and many were veering away from the concepts that had been the backbone of our skills for many years.

I remember being at a callers meeting overseas, and one caller arguing that as he was a "sight caller" and he did not need to know anything else, as any other methods were "unnecessary baggage" (Those words are still in my memory as I have never forgotten that meeting). Interestingly, that caller, while popular for a while, faded into obscurity within a few years.

At one CALLERLAB conference around that time, there was much discussion on this subject, as many saw that we were heading downwards with such limited ideas.

Has this changed that much over the years?

Sometimes I think we have evolved, but then I hear pretty much the same thing again. At least in the current situation with so much educational opportunities available via ZOOM sessions, a balanced approach is the common denominator with many presenters noting that in order to be the best prepared, we need to have a basic understanding of all possibilities, and how the best presentation is one that uses everything that has gone before - Barry

Pardon our mixed metaphors and our soapbox oratory, but this somewhat controversial issue needs to be discussed. We will get letters of rebuttal, but that has never stopped us in the past. We may be putting our head flat out on the chopping block, but here goes...

Sight calling is grossly overrated as a system of hash calling for all callers to aspire to. Too many callers think that it is the ONLY way to go, and sadly neglect what we feel are the two main lead-up (fundamental) systems. Agree, or not agree? Please read on.

THE BASIC ELEMENTS - Basic to all knowledge of square dance choreography and how to put it together are these elements: Flow, Timing, and Point-to-Point perception.

FLOW. We submit that all three of these most important elements are violated regularly by both the new sight callers, and those who have been sight calling for years, when they know and understand only the one system. For example, sight callers (rather than better-trained three-system callers) are apt to be guilty of the kind of action that is awkward, not smooth, because the first thought in the caller's mind is "where should I take 'em next?" Instead of "do these basics flow one to the other?". How many times have we heard this action? – *Dive Thru, Square Thru 3 hands...*

Then instead of *Allemande Left*, the caller *thinks* of going on instead, and adds *Swing Thru*, and...

TIMING. The next violation, and perhaps the most pronounced, is lack of TIMING. The stop and go, stop and go (hiccup) style is especially true of new sight callers. Why? They cannot perceive proper formation changes in advance, and thus have to wait to see where the dancers are (wave, box, line,

etc.) before calling the next movement. Also, they generally do not know how many beats each basic takes, and try to gauge timing from the dancers' action, which can often be disastrous. This is especially so in an area where dancers literally *run* from one action to the next.

POINT TO POINT PERCEPTION is simply knowing the geometry of the combination of the basics well enough to know what is happening to positions of dancers, sequence for men, *chain* or *no chain* for the women, etc., every step of the way. With this knowledge, a quick get-out can be devised at any point by choice or demand. Many sight callers have never bothered to study these individual actions/relationships and think only in formations and key dancers in one, or perhaps three squares. If their one square or even three-square key dancers are lost or forgotten by the caller, disaster occurs.

Have you ever watched a sight caller struggle valiantly to get his one square adjusted, letting ten squares stand, or get the wrong corner?

Sometimes the one square may have done an early switch, unknown to him. (*there is also the other problem associated here, where the caller is so focused on his one square that he has no idea what is happening to any other sets in the hall – Barry*).

In summary we do not mean to assume that three-system callers are error-free, or more error-free than sight callers. But an early and thorough knowledge of MODULAR and IMAGE styles will be a big *plus* in the hands of any caller. These two other systems should have *fundamental exposure* for all

new callers, before SIGHT is dished out, or absorbed, so that we will develop more well-rounded, well-grounded callers.

We heard one 25-year veteran caller make this explosive, vindictive comment – “Sight calling has been the ruination of the activity. It has become too easy for a two-bit punk to get on the stage and, with lack of good judgement, rattle off some really way-out barrage of material, watching only his hot-shot square in front while the others struggle and work and finally give up”.

That accusation is overstated of course but may be food for thought. What we will say, instead, is that sight calling is over-rated, has built-in hazards, and when embraced as a caller's only system, makes him far less than he could be!

(Stan was well known for his positive attitude towards our activity and its future, but he was also well aware of the pitfalls and problems. He called some 300+ dances a year, travelled all over the world; was a caller coach, presenting clinics & schools on a regular basis.

While some of the dialogue in his article may be dated, the overall idea behind those words is still present. We need to train our callers to be aware of the basic foundations of calling skills, and that involves knowledge and understanding of all the possible systems and their uses.

Most of us started off with using modules – simple sequences where we would use equivalents to replace some of the calls for more variety. Most also began with the basic knowledge of mental image calling.

Sight calling/sight resolution are just further steps in a process that necessitates the use and understanding of all three (an even more today). It is our responsibility to present the best for our dancers – Barry)



MAINSTREAM

SPOKEN HERE

THEME TIME

OUTSIDES IN, CAST OFF 3/4

The basic idea for this Main Theme (the meat) is working with CAST OFF $\frac{3}{4}$.

While the primary usage these days is as a follow-on call after a CENTRES IN (from a completed DPT formation), that is only one of the uses of this neat call.

While mostly used from a completed DPT formation, there is no reason why it cannot be used from facing couples with the actives in the centre prior to a Centres In. It also can be used from waves or mini waves to rotate the formation.

A further interesting use can be from a starting DPT formation and having OUTSIDES IN. This is no big deal for the

dancers to understand here. It just requires gentle descriptive wording in the calling.

All 'theme' ideas can be used either sparingly (mixed with many other calls), or as workshop material (greater emphasis and use). It is simple to create get-outs that utilise the theme, or just use other ideas as well. I have a tendency to utilise the themed concept within my final resolve, but again, this is not necessarily the same for everyone. The keynote here is to be flexible in your presentation. At the end of the day, it is up to the judgement used by each individual caller as to what the dancers need

USING OUTSIDES IN, CAST OFF $\frac{3}{4}$

HEADS SEPARATE & STAR THRU,
OUTSIDES IN, CAST OFF $\frac{3}{4}$,
PASS THRU, ENDS CROSS FOLD,
ALL TURN THRU, TRADE BY: **CB**

HEADS STAR THRU, OUTSIDES IN,
CAST OFF $\frac{3}{4}$, ALL BOX THE GNAT,
PULL BY, ENDS CROSS FOLD,
PASS THRU, TRADE BY: **CB (rotated $\frac{1}{2}$ way)**

CB: SPIN THE TOP, MEN RUN,
COUPLES HINGE,
COUPLES CIRCULATE,
BEND THE LINE, PASS THRU,
WHEEL & DEAL, OUTSIDES IN,
CAST OFF $\frac{3}{4}$, PASS THRU,
TAG THE LINE, FACE RIGHT,
CENTRES TRADE, FERRIS WHEEL,
OUTSIDES IN, CAST OFF $\frac{3}{4}$,
BOX THE GNAT,
RIGHT & LEFT THRU, SLIDE THRU
:**CB (rotated $\frac{1}{4}$ Left)**.

PL: PASS THRU, WHEEL & DEAL,
OUTSIDES IN, CAST OFF $\frac{3}{4}$,
PASS THRU, WHEEL & DEAL,
OUTSIDES IN, CAST OFF $\frac{3}{4}$,
PASS THRU, WHEEL & DEAL,
OUTSIDES IN, CAST OFF $\frac{3}{4}$: **PL**

PL: PASS THE OCEAN,
ALL 8 CIRCULATE, LADIES TRADE,
LADIES RUN, BEND THE LINE,
PASS THRU, WHEEL & DEAL,
OUTSIDES IN, CAST OFF $\frac{3}{4}$,
STAR THRU, CENTRES PASS THRU,
PASS TO THE CENTRE,
CENTRES PASS THRU,
SLIDE THRU: **PL**

PL: STAR THRU, OUTSIDES IN,
CAST OFF $\frac{3}{4}$, ENDS PASS THRU,
WHEEL & DEAL, CENTRES PASS

THRU, TOUCH $\frac{1}{4}$, MEN CIRCULATE,
RECYCLE: **CB**

HEADS STAR THRU,
DOUBLE PASS THRU, CENTRES IN,
CAST OFF $\frac{3}{4}$, STAR THRU,
OUTSIDES IN, CAST OFF $\frac{3}{4}$,
PASS THRU, U-TURN BACK,
STAR THRU, DOUBLE PASS THRU,
LEADERS TRADE : **CB (exact)**

As noted earlier, I always like to use
some form of neat gimmick using the
main them as a final resolve in the
hoedown. From a regular at-home
exact corner box (such as the one set up
in the above module), you could use this:

CB (exact): OUTSIDES IN, CAST OFF
5/8....BOW TO YOUR PARTNER

USING CENTRES IN, CAST OFF $\frac{3}{4}$

HEADS BOX THE GNAT,
PULL BY & STEP AHEAD,
SIDES SQUARE THRU, CENTRES IN,
CAST OFF $\frac{1}{2}$, BOX THE GNAT.
PULL BY, FACE YOUR PARTNER: **CB**

CB: STAR THRU, PASS THRU,
TAG THE LINE, CENTRES IN,
CAST OFF $\frac{3}{4}$, ENDS STAR THRU
**AND CALIFORNIA TWIRL (Static
Square in opposite position)**.

CB: PASS THRU,
OUTSIDES CLOVERLEAF,
CENTRES PASS THE OCEAN,
RECYCLE, DOUBLE PASS THRU,
FACE RIGHT, FERRIS WHEEL,
MEN U TURN BACK,
ALL DO SA DO TO A WAVE,
CAST OFF $\frac{3}{4}$, RIGHT & LEFT GRAND.

PL: PASS THRU, U-TURN BACK,
ENDS TOUCH $\frac{1}{4}$,
CENTRES SQUARE THRU,
LADIES TOUCH $\frac{1}{4}$,
MEN CENTRES IN, CAST OFF $\frac{3}{4}$,
CENTRES PASS THRU,
CENTRE MEN RUN RIGHT (**around the
centre lady**) COUPLES CIRCULATE,
FERRIS WHEEL,
LADIES $\frac{1}{2}$ SQUARE THRU,
THEN CLOVERLEAF,
MEN U-TURN BACK, STAR THRU,
COUPLES CIRCULATE,
BEND THE LINE: **PL**

CB: PASS THE OCEAN,
LADIES TRADE, LADIES RUN,
WHEEL & DEAL, SLIDE THRU,
CENTRES SQUARE THRU $\frac{3}{4}$,
CENTRES IN, CAST OFF $\frac{3}{4}$,
CENTRES PASS THRU &
CLOVERLEAF, ALLEMANDE LEFT.

PL (exact – Heads Lead Right & Circle): RIGHT AND LEFT THRU,
DIXIE STYLE TO A WAVE,
BOYS TRADE, GIRLS CIRCULATE,
LADIES ZOOM, MEN WALK & DODGE,
ORIGINAL SIDES TRADE,
CENTERS CIRCULATE 1-1/2,
OUTSIDES LEFT TOUCH A QUARTER
OUTSIDE 6 CIRCULATE TWICE,
BOYS CAST OFF THREE QUARTERS
AND BACK AWAY,
LADIES WALK AND DODGE,
GIRLS FACE OUT, STAR THRU,
PROMENADE HOME

CB (exact): PASS TO THE CENTRE,
CENTRES PASS THRU, TOUCH $\frac{1}{4}$,
CENTRES TRADE, CENTRES RUN,
CENTRES WALK & DODGE,
ALL CAST OFF $\frac{3}{4}$,
CENTRES PASS THE OCEAN,
THEN SWING THRU,
OUTER 6 CIRCULATE,
MEN CAST OFF $\frac{3}{4}$,
COUPLES CIRCULATE 1 & $\frac{1}{2}$,
BEND THE LINE,
LADIES IN, MEN SASHAY: HOME.

This final module utilises a much more difficult combination of calls:

HEAD LADIES CHAIN,
HEADS TOUCH $\frac{1}{4}$,
LADIES TOUCH $\frac{1}{4}$, (all work on your own side) SPLIT CIRCULATE,
EACH BOX WALK & DODGE,
ALL 8 CIRCULATE,
MEN SLIDE THRU,
HEADS PASS THRU, MEN RUN,
SIDES PASS THRU,
MEN CAST OFF $\frac{3}{4}$,
LADIES BEND THE LINE,
SIDES TOUCH $\frac{1}{4}$,
MEN U-TURN BACK,
RIGHT & LEFT GRAND.

With any theme, whether it be a single movement, a series of movements, a position, a formation or a set-up, the overall idea is to present material to the dancers that will entertain, encourage and give them a little bit to think about and solve for themselves.

The idea is not to dazzle, challenge or to send them home with a headache, or to show just how smart you are as a caller. We are there for the benefit of the dancers, not the other way around.

Keep it interesting and keep it fun - and keep it flowing.

**Sorry. Yesterday
was the deadline
for all complaints.**

THE WISDOM OF OTHERS!

JIM MAYO
September 1986

In my last contribution to this column (in New England Caller magazine), I promised to share some of what I learned as I added the Advanced Calls to my vocabulary. I have been doing that over the past 5 1/2 years and the process has many things in common with learning to call in the first place. Of course, I have several advantages over the brand new caller. I worry little about fitting the words with the music and things like phrasing and meter.

Furthermore, if choreographic disaster sets in, I can revert to PLUS and resolve with sight techniques that I have well under control. Another advantage I had was the ability to assemble a group to call to so that I got to practice at least once a week.

The aspect of this learning process that I have found most challenging, is to gain control over the degree of difficulty in the material I present. I had one disadvantage, and that was that I had never attended an Advanced dance when I started teaching A-1. The principle drawback in not dancing the program is that I did not know what other callers were doing with the Advanced calls.

Don Beck helped me over that problem by giving me a list of the calls with comments about how they were used most commonly and what the usual

variations were. It is amazing how inventive you can be when you have only the definition to work with. I gathered a group of friends who were experienced Advanced dancers to give me a chance to try calling the material. They assured me that much of what I called was formations and arrangements they had never seen before.

As an experienced caller I knew about good timing. In using calls that were new to me I found even my study of the calls was not enough. It was quite a while until I was sure of the ending formation and arrangements BEFORE I gave each call.

When you do not know the ending setup of every call you give, your timing is BAD. I have said it in callers' schools for years and now I KNOW IT'S TRUE. It is not enough even to know the formation, and whether the call you give next is possible from that formation. If you do not know the arrangement of boys and girls in that formation and what the dancers expect, you cannot judge how difficult the call will be for the dancers to complete.

Bill Peters made the point often, in his writing about difficulty, that callers must CONTROL the difficulty of the material and match it to the ability and interest of the dancers. You cannot control difficulty until you know what every call you use

does to the formation and arrangement of the square.

Interestingly, I found a good way to measure my skill in this aspect of working unfamiliar material. It is my ability to improvise singing call figures. My standard for dancer success on singing calls is 100%. To accomplish this, I must be sure that the figure is used in ways the dancers (on the floor right now) know and can do easily.

I started by writing out singing call figures in advance. After a couple of years, I got sporty and tried improvising singing call figures. My progress is easily defined. At A-1 I can get 100% success most of the time and I can also keep the progression going to the corner each sequence. At A-2 which I have been doing for only 2 years I cause significantly more breakdowns and, while I can usually end up with the right partner, the progression is likely to be a bit random.

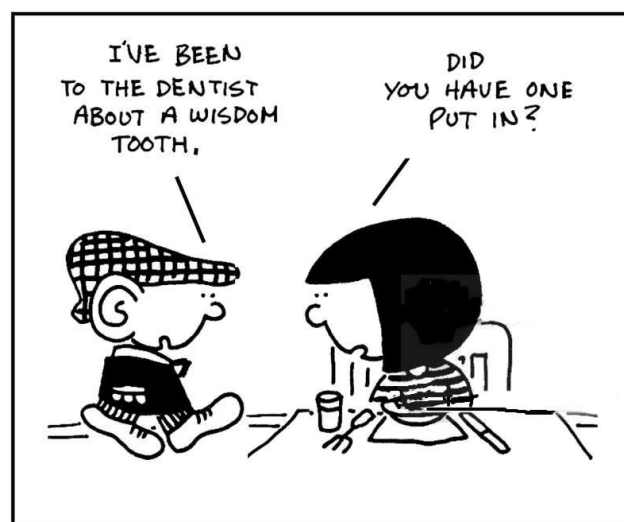
When I am away from my own supportive group of dancers, I don't take chances. I use preplanned singing call figures.

My final observation is that the advice I have been handing out about programming is true and important. I can use a "bare bones" program plan that lists the theme material for each tip when I am calling PLUS or MS. When I am calling an Advanced dance, I need a detailed plan that includes not only theme material but the minor calls too and planning of the "Pizzaz" material and when I will use what. If I do not plan, I fail

to use some of the calls that should be used, and I tend to repeat the same sequences more than I want to. When I am teaching or doing a workshop, I find the variety is easier to provide because I am teaching things that are not common. When I call a dance, providing variety takes much more planning.

I find these observations interesting particularly when I note how some relatively inexperienced callers approach a dance. I still know few who use a detailed program plan and I know fewer still who give much thought to whether a particular form of a call will be more difficult for the dancers than another way of using that call.

I find it interesting that, after more than 30 years of calling more than 150 nights each year, I have to do more planning and pre-dance work than many callers of more modest experience feel they need. It would be nice if the key to instant calling success that many new callers hope to find really did exist. If it does, no one ever told me where to find it.





GENERAL PLUS MODULES

(from my files – Barry)

HEADS STAR THRU,
DOUBLE PASS THRU, TRACK 2,
RECYCLE, VEER LEFT,
CHAIN DOWN THE LINE, PASS THRU,
WHEEL & DEAL, SQUARE THRU 3: **CB**

HEADS STAR THRU,
DOUBLE PASS THRU, CENTRES IN,
CAST OFF 3/4,
ENDS PASS THRU & CROSS FOLD,
CENTRES SPIN THE TOP,
OTHERS TOUCH ¼, MEN PASS THRU,
CENTERS HALF TAG,
OTHERS FACE LEFT (**OW**),
LEFT HINGE, FAN THE TOP,
LADIES FAN THE TOP, MEN CAST 3/4
AND HEAD MAN RUN, GIRLS EXTEND,
LADIES RUN: **PL**

PL: PASS THE OCEAN,
ALL 8 CIRCULATE, SINGLE HINGE,
SCOOTBACK. SPLIT CIRCULATE,
FOLLOW YOUR NABOR,
MEN WALK & DODGE, MEN RUN,
LADIES WALK & DODGE,
MEN PASS THRU, MEN FOLD,
STAR THRU, PROMENADE

PL: PASS THRU, TAG THE LINE,
FACE RIGHT, FAN THE TOP,
LADIES FAN THE TOP,
MEN U TURN BACK,
ALL PROMENADE LIKE THAT,
LADIES WHEEL AROUND,
STAR THRU, LEADS CLOVERLEAF,
OTHERS U TURN BACK, TOUCH ¼,
WALK & DODGE,
SPLIT TWO @ ONE TO A LINE,

PASS THRU, ENDS CROSS FOLD,
BOX THE GNAT,
RIGHT & LEFT GRAND.

These last three modulus are 'definition knowledge necessary' and position as they use the calls from non-regular set-ups

HEADS PASS THRU, SEPARATE,
AROUND ON TO A LINE, PASS THRU,
TAG THE LINE, FACE RIGHT,
COUPLES CIRCULATE,
BEND THE LINE & MEN ROLL,
ALL 8 CIRCULATE **but** MEN GO TWICE,
MEN ONLY PEEL OFF,
LADIES BEND THE LINE,
CENTRES PASS THRU & CLOVERLEAF,
OTHERS SLIDE THRU, & TOUCH ¼ &
ROLL... HOME

HEADS LEAD RIGHT, VEER LEFT,
TAG THE LINE, FACE IN,
MEN TOUCH 1/4,
LADIES LEFT TOUCH 1/4,
THOSE WHO CAN (**S**) STAR THRU,
ALL 8 CIRCULATE,
THOSE WHO CAN (**H**) STAR THRU,
OTHERS (**S**) BEND THE LINE,
ALL 8 CIRCULATE,
HEADS BEND THE LINE,
FERRIS WHEEL, DIXIE GRAND,
ALLEMANDE LEFT,
R & L GRAND...BUT ON 3RD HAND...
SWING, PROMENADE.

HEADS PASS THE OCEAN,
LADIES TRADE, LINEAR CYCLE,
SWING THRU,
SIDES SEPARATE & PASS THRU,
HEADS HINGE, LADIES LEFT HINGE,
ALL DO YOUR PART:
WHILE MEN TAG THE LINE...IN,
LADIES WALK & DODGE,
MEN STEP FORWARD TO A LINE &
BEND THE LINE,
ALL LOAD THE BOAT,
MEN CLOVERLEAF,
LADIES SQUARE THRU 3/4,
MEN REACH FORWARD & COURTESY
TURN...ALL THE WAY, PROMENADE.



SPOTLIGHT - GET-INS: PARTNER LINE & CORNER BOX

*Everyone needs lots of these neat little Get-Ins to the most used arrangements, the **Corner Box**, and the **Partner Line**. It should be noted that the modules below use just standard MS calls, however the finished product will vary from standard 'at home' boxes to ones rotated $\frac{1}{4}$, $\frac{1}{2}$ and $\frac{3}{4}$, from the standard 'Heads square Thru' Corner Box. Likewise, the ending lines will also be in various square positions - Barry*

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

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

HEAD LADIES CHAIN,
HEADS PROMENADE $\frac{1}{2}$,
THEN LEAD RIGHT: **CB**

HEADS $\frac{1}{2}$ SQUARE THRU,
SWING THRU, MEN RUN,
COUPLES CIRCULATE,
FERRIS WHEEL, ZOOM,
CENTRES PASS THRU: **CB**

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

HEADS PASS THRU. SEPARATE,
AROUND ONE TO A LINE,
STAR THRU, CENTRES PASS THRU:
CB

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

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

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

HEADS HALF SASHAY, PASS THRU,
TURN RIGHT AND GO SINGLE FILE –
AROUND TWO TO A LINE: **PL**

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

HEADS TOUCH 1/4,
LADIES PASS THRU,
CENTRES RIGHT & LEFT THRU,
FLUTTERWHEEL,
OTHER LADIES RUN,
DOUBLE PASS THRU, CENTRES IN,
CAST OFF 3/4, 1/2 SQUARE THRU,
TRADE BY, TOUCH 1/4,

GENERAL AMMUNITION: *the following modules are nice 'fillers' that can be used a within the framework of any general hoedown, as either openers, breaks, etc.*

HEADS PASS THE OCEAN,
SCOOTBACK, CNTRS SWING THRU,
RECYCLE, PASS THRU, **"Tap 'em
on the Shoulder"** ALLEMANDE LEFT.

HEADS HALF SASHAY, **"*Be careful"**
HEADS LEAD RIGHT ,
CIRCLE TO A LINE (**ladies break**)
PASS THRU, WHEEL & DEAL,
ALL FACE YOUR PARTNER,
RIGHT & LEFT THRU,
PASS THE OCEAN,
LADIES TRADE, MEN CIRCULATE
(CB wave here), SCOOTBACK,
MEN TRADE, LADIES CIRCULATE,
MEN (left) SCOOTBACK,
RIGHT & LEFT GRAND.

. ***the caution is there just to give a stop
pause to make the half sashay – lead
right less awkward and let the dancers
know that something a little different is
coming.**

HEADS RIGHT & LEFT THRU,
SIDES HALF SAHAY & PASS THRU,
SEPARATE, AROUND TWO TO A LINE
OF 4, JUST THE MEN HALF SASHAY,
JUST THE LADIES HALF SASHAY,
JUST THE CENTRES HALF SASHAY,
EVERYBODY HALF SASHAY,
LADIES GO RIGHT.....ALLEMANDE
LEFT

AI PROMENADE, KEEP ON GOING,
SIDE MEN PUT LADY IN THE LEAD
GO SINGLE FILE,

LADIES U RUN, PASS THRU,
U TURN BACK; **PL**

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

HEADS WHEEL TO THE CENTRE &
SPIN THE TOP, MEN RUN RIGHT,
WHEEL & DEAL, PASS THRU (**CB**),
ALLEMANDE LEFT.

CB: BOX THE GNAT,
1/2 SQUARE THRU, ENDS FOLD,
SQUARE THRU 3/4, U TURN BACK,
BOX THE GNAT, CHANGE HANDS,
ALLEMANDE LEFT.

FOUR LADIES CHAIN 3/4,
HEADS PROMENADE 3/4,
SIDES SQUARE THRU 3/4,
ALL LEFT SQUARE THRU 3/4,
CENTRES PASS THRU, CENTRES IN,
CAST OFF 3/4, STAR THRU,
DOUBLE PASS THRU,
FIRST COUPLE LEFT, NEXT RIGHT,
SQUARE THRU (**you guessed it!**) 3/4,
ALLEMANDE LEFT

EVERYBODY HALF SASHAY
(**square your sets that way**)
HEADS PASS THRU, SEPARATE,
AROUND ONE TO A LINE,
PASS THRU, WHEEL & DEAL,
CENTRES SWEEP 1/4 & SWING THRU,
LADIES (**Long**) PASS THRU & TRADE,
MEN CAST OFF 3/4 **AND**
WALK & DODGE, ALL STAR THRU,
CALIFORNIA TWIRL, PROMENADE.

HEADS PASS THE OCEAN,
SCOOTBACK, CENTRE MEN TRADE,
then (**in the wave**) SINGLE HINGE,

WALK & DODGE,
ALL U TURN BACK : **HOME**

SIDE LADIES CHAIN,
HEADS PASS THRU,
SEPARATE, AROUND ONE TO A LINE,
CENTRES SQUARE THRU,
ENDS STAR THRU,
CALIFORNIA TWIRL, CENTRES IN,
CAST OFF 3/4, CENTRES TOUCH 1/4,
WALK & DODGE, ENDS STAR THRU,
ALL SLIDE THRU,
SQUARE THRU 3/4,
COURTESY TURN THIS LADY,
DIXIE STYLE TO A WAVE,
MEN TRADE, LADIES CIRCULATE,
MEN TURN BACK, PROMENADE.

HEADS SQUARE THRU (CB),
ALL PASS THRU,
CENTRES SQUARE THRU,
ALL CLOVERLEAF,
BOW TO PARTNER.

HEADS SQUARE THRU (CB),
SPIN CHAIN THRU,
LADIES CIRCULATE TWICE,
SPIN THE TOP,
RIGHT & LEFT THRU,
DIXIE STYLE TO A WAVE,
MEN CROSS RUN, RECYCLE,
SQUARE THRU 3/4, ALLEMANDE LEFT

HEADS PROMENADE 3/4,
SIDES SQUARE THRU 3.4,
ALL PASS THRU,
CENTRES TOUCH 1/4,
WALK & DODGE,
ALL PARTNER TRADE : **HOME**

HEADS SEPARATE & STAR THRU,
DOUBLE PASS THRU, ZOOM,
LEADS U TURN BACK, SWING THRU,
MEN RUN, PASS THE OCEAN,

LADIES RUN, MEN TRADE,
COUPLES CIRCULATE,
BEND THE LINE, STAR THRU,
OUTSIDES CALIFORNIA TWIRL,
ZOOM, CENTRES STAR THRU:
HOME

(I think I first heard this about 50 years ago - Barry)

CIRCLE LEFT,
WITH LADY ON THE RIGHT -
CALIFORNIA TWIRL,
WITH LADY ON THE RIGHT -
1/2 SASHAY,
WITH LADY ON THE RIGHT -
CALIFORNIA TWIRL,
WITH LADY ON THE RIGHT -
1/2 SASHAY,
WITH LADY ON **LEFT**...
ALLEMANDE LEFT.

This is a cute little gimmick I first saw in the US back in the late 70's. This would work really well using Baby Elephant Walk for hoedown music.

ALL CIRCLE LEFT,
THE OTHER WAY BACK
GO SINGLE FILE,
LADIES REACH RIGHT HANDS OVER
YOUR HEADS,
MEN REACH RIGHT HANDS OVER
YOUR HEADS,
KEEP ON MOVING 'CAUSE YOU'RE
DOING THE ELEPHANT WALK
(you can get the dancers making
'relephant' sounds)
LADIES BACK TRACK ONE TIME,
TURN THRU, ALLEMANDE LEFT.

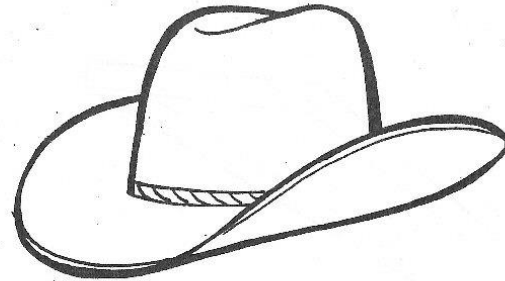
The Caller's Colouring Book

This was sent in by Paul Preston from UK. It was originally printed as part of a Sets In Order Christmas special many years ago. Get the crayons out!!

WESTERN CALLER'S COLORING BOOK

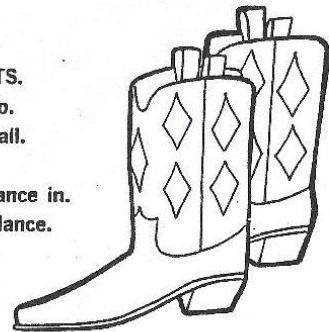


HERE I AM.
I am a caller.
Callers are a
very important
part of Square Dancing.
I am a caller.
I am important.

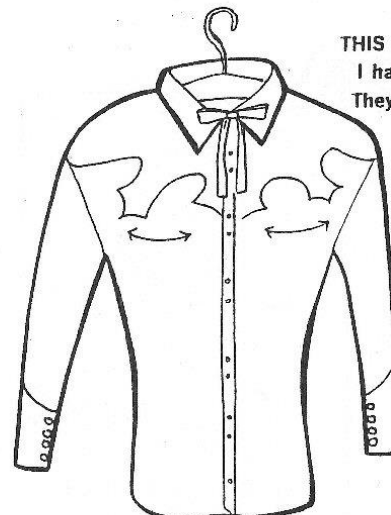


THIS IS MY WESTERN HAT. All callers own Western hats.
Some callers wear their hats. My hat cost \$23.50.
Hats make you tall.

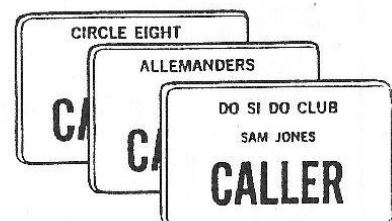
THESE ARE MY BOOTS.
They make me tall too.
The best callers are tall.
I like to be tall.
I don't use them to dance in.
I don't know how to dance.
I am a caller.



THIS IS MY MICROPHONE.
It is a new big one.
Only I can use it.
All Western square dance callers
have new big microphones



THIS IS MY WESTERN SHIRT
I have many Western Shirt
They make me feel Western
Color It Western



THESE ARE SOME OF MY BADGES.
Badges tell people that I am the caller.
This is important.

WORKING WITH SIX COUPLE RECTANGLE SETS

Modules from our files:

Continuing on from Cal's article over the last two issues, we have been through our files and have come up with some six couple modules. The routines vary from simple to slightly more difficult. Many start and end in basic box and line formations.

HEADS PASS THE OCEAN, EXTEND,
SWING THRU, MEN RUN,
FERRIS WHEEL,
CENTRES SQUARE THRU 3, **(CB)**
ALLEMANDE LEFT

HEADS PASS THE OCEAN,
RECYCLE, PASS THRU, SQUARE
THRU 3/4, TRADE BY, SWING THRU,
MEN RUN, BEND THE LINE: **(PL)**

(CB) SWING THRU, MEN RUN,
FERRIS WHEEL, THOSE WHO CAN -
SWING THRU, MEN RUN,
FERRIS WHEEL, CNTRS PASS THRU,
PASS THRU, PASS THRU AGAIN, **(CB)**

(CB): SPIN CHAIN THRU,
LADIES CIRCULATE, MEN RUN,
FERRIS WHEEL, SQUARE THRU 3/4,
DO SA DO, TOUCH 1/4,
SCOOTBACK, MEN RUN,
TOUCH 1/4, ALL CIRCULATE,
MEN RUN, SWING THRU,
MEN RUN, BEND THE LINE,
PASS THRU, PARTNER TRADE: **(PL)**

(PL): PASS THRU, 3x3 BEND THE LINE,
PASS THRU, 3x3 BEND THE LINE
PASS THRU, 3x3 WHEEL & DEAL,
DOUBLE PASS THRU,
FIRST 3 GO LEFT,
SECOND 3 GO RIGHT: **(PL)**

(PL): TOUCH 1/4, CIRCULATE,
MEN RUN, **(CB)**

HEADS 1/2 SQUARE THRU,
TOUCH 1/4, SCOOT BACK,
MEN RUN, SQUARE THRU 4,
TRADE BY, DOSADO,
SWING THRU, MEN RUN,

COUPLES CIRCULATE 1 & 1/2,
CENTRE 8 CHAIN DOWN THE LINE &
BACKAWAY, THE OTHERS -
BEND THE LINE, YOU'RE HOME

(CB) SWING THRU,
LADIES CIRCULATE, MEN TRADE,
MEN RUN, COUPLES CIRCULATE,
BEND THE LINE, SLIDE THRU,
SQUARE THRU 3,
ALLEMANDE LEFT

HEADS FLUTTER WHEEL,
SWEEP 1/4, SIDES HALF SASHAY,
CENTRE 8 SWING THRU, EXTEND,
SPIN CHAIN THRU,
MEN CIRCULATE TWICE,
SWING THRU, CIRCULATE 1 & 1/2,
RIGHT & LEFT GRAND

HEADS PASS THE OCEAN, EXTEND,
SWING THRU, MEN RUN,
CHAIN DOWN THE LINE,
PASS THRU, **LINE OF 6 -**
BEND THE LINE, TOUCH 1/4,
CIRCULATE 3 TIMES, MEN RUN,
SQUARE THRU 4, **LINE OF 6 -**
BEND THE LINE, SLIDE THRU,
PASS THRU, ALLEMANDE LEFT

HEADS PASS THE OCEAN, EXTEND,
SWING THRU, MEN RUN,
COUPLES CIRCULATE, 1/2 TAG,
WALK & DODGE, PARTNER TRADE,
REVERSE FLUTTER WHEEL,
SLIDE THRU, ALLEMANDE LEFT,
HOME

HEADS PASS THE OCEAN,
SWING THRU, ALL EXTEND,
SWING THRU,

CENTRE 4 SWING THRU TWICE,
ALL SCOOT BACK, MEN RUN (R),
THOSE FACING SQUARE THRU 3,
THOSE FACING PASS THRU,
ALL WHEEL & DEAL,
TRIPLE PASS THRU, CLOVERLEAF,
THOSE FACING PASS THRU,
THOSE FACING PASS THRU,
ALL SWING THRU,
CIRCULATE 1 & 1/2,
RIGHT & LEFT GRAND

(CB): SWING THRU, MEN RUN,
FERRIS WHEEL,
CENTRE 8 SWING THRU,
THOSE MEN TRADE,
CENTRE 8 CAST OFF 3/4,
ALLEMANDE LEFT

HEADS SQUARE THRU 4,
TOUCH 1/4, SCOOT BACK,
MEN FOLD, **SINGLE FILE --**
DIXIE STYLE TO A WAVE,
MEN SCOOT BACK,
ALL LEFT SWING THRU, RECYCLE,
PASS THRU, RIGHT & LEFT GRAND

HEADS PROMENADE 1/2 WAY,
PASS THE OCEAN, EXTEND, **(CB)**
SWING THRU, LADIES RUN,
LADIES TRADE,
COUPLES CIRCULATE,
FERRIS WHEEL, **AND -**
CENTRE 8 SWEEP 1/4,
SQUARE THRU 4, ALL SWING THRU,
RECYCLE,
CENTRE BOX SQUARE THRU 3,
OTHERS PASS THRU,
ALLEMANDE LEFT

HEADS RIGHT & LEFT THRU,
DIXIE STYLE TO A WAVE, EXTEND,
LEFT SWING THRU,
LADIES CIRCULATE TWICE,
LEFT SWING THRU,
MEN CIRCULATE TWICE,
EVERYBODY SINGLE HINGE,
MEN U-TURN BACK,
SQUARE THRU 4, TRADE BY,

SWING THRU, CIRCULATE,
SINGLE HINGE, MEN FOLD,
DOUBLE PASS THRU, FACE LEFT,
PROMENADE HOME

(CB): SWING THRU,
ENDS CIRCULATE, CENTRES TRADE,
MEN RUN, COUPLES CIRCULATE,
BEND THE LINE, PASS THE OCEAN,
SPIN CHAIN THRU,
LADIES CIRCULATE 3 TIMES,
SPIN CHAIN THRU,
MEN CIRCULATE 3 TIMES,
RECYCLE & SWEEP 1/4,
SLIDE THRU, SQUARE THRU 3,
ALLEMANDE LEFT

HEADS PASS THE OCEAN, EXTEND,
SWING THRU, SPIN THE TOP,
IN A 12 PERSON WAVE –
EVERYBODY SWING THRU,
IN YOUR OWN 4 - SPIN THE TOP,
RECYCLE, SQUARE THRU 3,
ALLEMANDE LEFT

HEADS PASS THE OCEAN, EXTEND,
SWING THRU, SCOOT BACK,
ENDS CIRCULATE,
CENTRES TRADE,
RECYCLE & SWEEP 1/4, SLIDE THRU,
PASS THRU, ALLEMANDE LEFT

HEADS PROMENADE 1/2 WAY,
HEADS SQUARE THRU 3,
SIDES FACE & PASS THRU,
LINE OF 6 BEND THE LINE,
DOSADO TO A 12 PERSON WAVE,
EVERYBODY SWING THRU,
STEP THRU, **LINE OF 6 -**
TAG THE LINE, FACE IN,
ALL PASS THE OCEAN,
ENDS CIRCULATE,
JUST THE OUTSIDE WAVES –
LADIES TRADE, RECYCLE,
ALLEMANDE LEFT

HEADS PASS THE OCEAN, EXTEND,
SPIN CHAIN THRU,
LADIES CIRCULATE 3 TIMES,
SWING THRU, ENDS CIRCULATE,

CENTRES TRADE, SLIDE THRU,
PASS THRU, PARTNER TRADE &
FACE HER, RIGHT & LEFT GRAND
HEADS PASS THE OCEAN, EXTEND,
SWING THRU, EXTEND,
CENTRE WAVES SPIN THE TOP,
OTHERS FACE IN & MAKE A WAVE,
MEN TRADE, SPIN THE TOP,
SLIDE THRU, PASS THRU,
PARTNER TRADE & FACE HER,
RIGHT & LEFT GRAND

SIDES LEAD RIGHT,
CIRCLE TO A LINE, TOUCH 1/4,
CIRCULATE, BOYS RUN,
SPIN CHAIN THRU,
LADIES CIRCULATE TWICE,
MEN RUN, BEND THE LINE,
PASS THRU, **LINE OF 6** -- TAG
THE LINE, FACE IN, PASS THRU,
LINE OF 6 HALF TAG,
SPLIT CIRCULATE, **OUTSIDE WAVES**
BOX THE GNAT, ALL SLIDE THRU,
LEFT SQUARE THRU 4,
ALLEMANDE LEFT

WORKING WITH PLUS

(PL): TOUCH 1/4, COORDINATE,
BEND THE LINE, STAR THRU,
PASS THRU, TRADE BY,
SLIDE THRU, TOUCH 1/4,
COORDINATE, BEND THE LINE,
STAR THRU, PASS THRU,
TRADE BY, SLIDE THRU: **(PL)**

(CB): SWING THRU, LADIES FOLD,
PEEL THE TOP, LINEAR CYCLE,
SWING THRU, LADIES FOLD,
PEEL THE TOP, LINEAR CYCLE: **(CB)**

HEADS TOUCH 1/4, WALK & DODGE,
SWING THRU, ACEY DEUCY,
MEN RUN, COUPLES CIRCULATE.
TAG THE LINE, FACE RIGHT,
LADIES RUN, FAN THE TOP,
RIGHT & LEFT THRU,
DIXIE STYLE TO A WAVE,
MEN TRADE, LEFT SWING THRU,
MEN U TURN BACK,
COUPLES CIRCULATE,
FERRIS WHEEL,
CENTRES RIGHT & LEFT THRU,
PASS THRU: **(CB)**

(CB): TOUCH 1/4,
FOLLOW YOUR NEIGHBOUR &
SPREAD, ACEY DEUCY,
EXPLODE THE WAVE,
ALL U TURN BACK, TOUCH 1/4,
FOLLOW YOUR NEIGHBOUR &
SPREAD, MEN TRADE, MEN RUN,
SAME SEX PAIRS TRADE,
COUPLES HINGE, ACEY DEUCY,
BEND THE LINE, PASS THRU,
PARTNER TRADE: **(PL)**

HEADS PASS THRU, WHEEL & DEAL,
DOUBLE PASS THRU, PEEL OFF,
STAR THRU, CALIFORNIA TWIRL,
TRIPLE PASS THRU, TRACK 2
(*Maybe 3 ?*), SWING THRU, ACEY
DEUCY, MEN RUN, WHEEL &
DEAL, **OUTSIDES** -- RIGHT
AND LEFT THRU, PASS THRU,
TRADE BY, SWING THRU,
MEN RUN, LADIES TRADE,
WHEEL & DEAL RIGHT & LEFT THRU,
DIVE THRU, CENTERS PASS THRU.,
CENTERS MAKE A WAVE,
BOYS CIRCULATE, SLIDE THRU,
SS Resolved but In Opposite Position

Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

Dear Dr. Allemander: We have some friends who we believe would make good square dancers. How can we persuade them to attend the introductory fun night that our caller is presenting next month if the do not want to go? We know that this particular couple would really enjoy square dancing, if they would only give it a try, but the husband has stated categorically that wild elephants could not drag him to a square dance.

*Wright & Lepht Throo
Turneround, Tas.*

Dear Mr & Mrs Throo: Wild elephants may not be able to drag some men to the dance floor, but wild promises may sometimes do the trick.

Just tell this gentleman what square dancing can do for him. Tell him –

- ✓ that it will make him smell fresher all day long,
- ✓ that it will relieve his tension headaches,
- ✓ that it will transform dingy, stained teeth to glorious white,
- ✓ that it will improve his petrol consumption by at least 6 miles to the gallon
- ✓ that it will make him understand and like the metric system of in regard to weights and measures,
- ✓ that it will makes his white shirts whiter, without any bleaching,

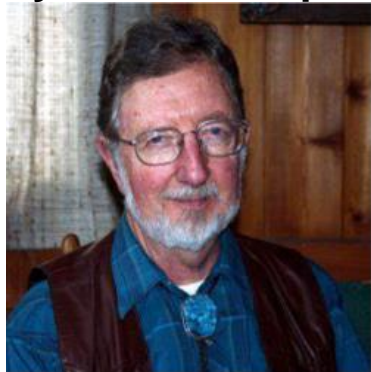
- ✓ that it will make his muffler last a lifetime,
- ✓ that it will give him an automatic understanding of what every button on each remote-control device that he owns,
- ✓ that it will make his computer never shut down in the middle of writing something,
- ✓ that his car keys and glasses will forever be in plain sight,
- ✓ that the grass on his lawns will never grow any higher and thus never needs cutting again,
- ✓ that a police radar device will misread his speed should he accidentally go over the speed limit,
- ✓ that he will be able to eat cakes and sweets without gaining extra weight,
- ✓ that his doctor will never again tell him that he needs to lose weight,
- ✓ that it will enable him to live twice as long and enjoy twice as much happiness, while he gets twice as young each year.

If these promises are still not enough to persuade him, then try stretching the truth a little.

Dr. A.L. "Lefty" Allemander, Phd., Dip SD, gives advice to the dancelorn in this space on a regular basis. He says that he avoids yellow journalism but looks for yellow rocks.

"IF YOU WANT TO" Dance Routines

By Calvin Campbell



These are non-symmetric dance routines, and I am not an expert in non-symmetric choreography. They are canned

formulas that I used to provide the concept to square dancers. I have found that these two routines meet the interests of the dancers I have called for.

The idea behind "If You Want To" dance routines is the dancers decide whether they want to execute certain commands. Depending on who decides "yes" and who decides "no", each square dance set can look different.

Then the caller follows a formula to sort every square back to where the men and the ladies are in-sequence in a standard FASR and can be resolved back to a Static Square. I am going to show you two ways. There are many more. I picked these two ideas up from a book by Gene Trimmer named "Specialized Squares and Crowd Pleasers" published in 1987.

What Gene published was accompanied with much more detail. What I'm going to show you is a much stripped down version

The first version starts from a Static Square. Be sure to read the notes and study the graphic shown as graphic 1. (Each line takes you to the next part of the graphic)

(*Starts in SS*) If You Want To, Face Your Corner & Box The Gnat¹

- (Insert Heads Square Thru =² Module)

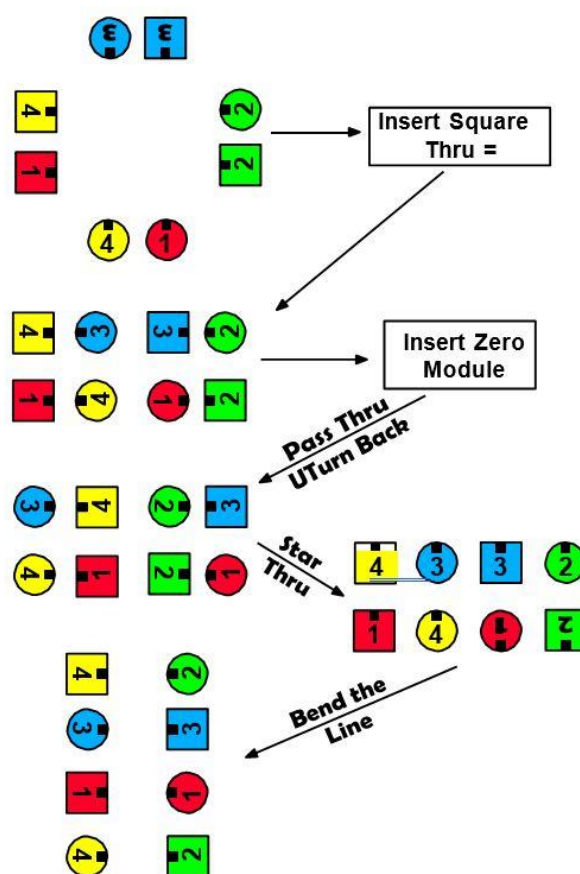
- (Insert Zero Module³)

If You Want To, Pass Thru, If You Did, U-Turn Back

All Star Thru,

Bend The Line⁴,

(*ends with*) Right & Left Thru, Slide Thru (CB)



Notes: (correspond to the numbers in the routine for this graphic)

1. Any number of couples can choose to **Box the Gnat** with their corners. Only

#1 Man and #4. Ladies have **Boxed the Gnat** in the graphic. Remind them to square the set as shown in the graphic.

2. Either **Square Thru 4** or substitute an equivalent.
3. Use only CB-CB Zeros which have gender neutral commands. (See examples) I suggest only using short Modules.
4. After the **Bend the Line**, the set is back to a normal FASR. **Square Thru 3** will resolve the square to Lines of Four Facing Out. If you wish to use a different Get out, that is your choice

Gene suggested several equivalents for the combination "**Pass Thru, U-Turn Back**". His favourite choice as a substitute was "**Touch 1/4 and If you did Face Right**". This frees both hands for the following **Star Thru**

Equivalents can also be substituted for **Bend the Line**. I like using **Cast Off 3/4****. It gives a very different feel to the dance routine.

The minimum length of the routine, if you do not insert any Zero Modules, is eight "basics" I usually ran the minimum routine once and then inserted a single short Zero Module.

Examples of gender-neutral Modules.

Square Thru equivalent modules

- Heads DoSaDo, Face the Sides
- Heads Promenade Halfway, 1/2 Square Thru,
- Heads Swing Thru, Spin the Top, Pass Thru
- Heads Pass Thru, Separate, Around Two to a Line, Ends Fold

CB-CB Modules

- Swing Thru, Centers Run, Ferris Wheel, Centers Pass Thru
- Pass to the Center, Double Pass Thru, Leaders Partner Trade
- Veer Left, Cast Off 3/4, All Circle Four Left 3/4
- Touch 1/4, Walk & Dodge, Bend the Line**, Touch 1/4, Walk & Dodge, Trade By
- Turn Thru, Centers Turn Thru, Outsides U-Turn Back

Watch the length of your sequences

The temptation is to get too long and too complex in the Zero Modules.

Remember that "*If You Want To*" is a gimmick used to entertain the dancers with a little easy but different variety. It is not a contest.

The second dance routine (graphic 2) starts and ends in Partner Lines. The graphic shows only the #1 couple **Boxing the Gnat/ As before, each line takes you to the next part of the graphic shown**

PL-PL

Right & Left Thru, Ladies Chain

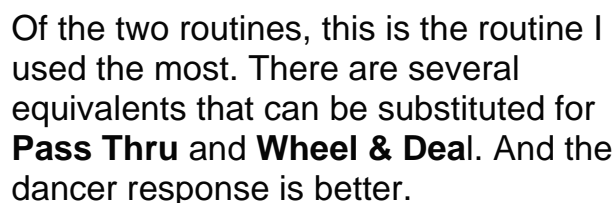
If You Want To Box The Gnat,

- (Insert Zero module)

Pass Thru ... Wheel & Deal

Centers Pass Thru, Star Thru,

Bend The Line ...



- Pass Thru, Bend the Line,
Pass Thru, Bend the Line ...
- Pass Thru, Wheel & Deal,
Double Pass Thru, 1st Couple Left,
Next Right ...
- Pass the Ocean,
Spit Circulate Twice,
If you are on the ends Run,
Cast Off 3/4
- Pass the Ocean,
Spit Circulate Twice,
Single Hinge,
If your facing out Run
- Pass Thru, Tag the Line In,
Pass Thru, Tag the Line,
Centers In, Cast Off 3/4
- Touch 1/4, Column Circulate,
Center 4 Box Circulate,
Split Circulate,
Face the one beside you Pass Thru,
Partner Trade*

* The last example Module will take very sharp dancers.



FUN IN SQUARE DANCING

By Ed Foote

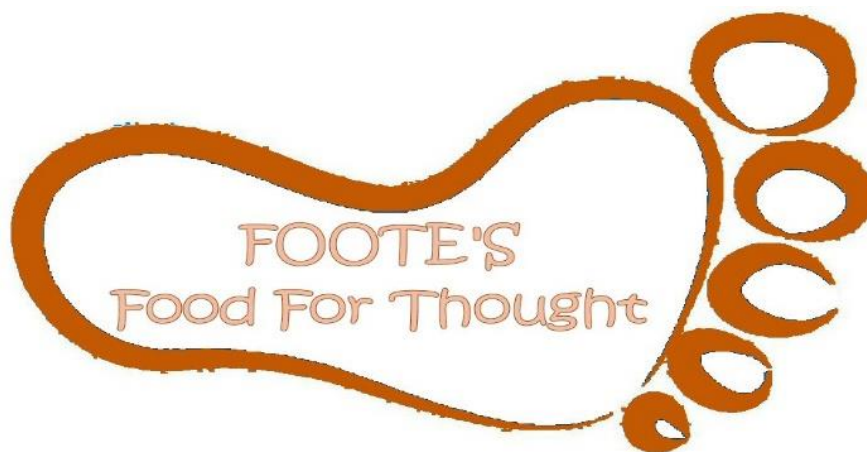
We all hear "fun" discussed - put the "fun" back in square dancing. But what kind of "fun" do we mean?

There are two types of "fun" in square dancing: (1) **DANCING FUN** comes from successfully completing a group of calls to an Allemande Left, and (2) **SOCIAL FUN**, which means talking with people, sharing food, etc.

The original idea of "fun" in square dancing years ago was a combination of both types. People worked at successfully completing a group of calls, and they made sure they knew the calls well enough so they would be successful time and time again. Knowing call definitions thoroughly was important to them in order for them to achieve **DANCING FUN**. Getting together for a dance naturally resulted in **SOCIAL FUN**.

Today everyone is concerned about keeping the "fun" in square dancing, but what kind of fun? **SOCIAL FUN**! This is constantly emphasized, and this is fine. But what has happened to the other kind of fun - the fun of being able to dance because you are very confident at what you are doing? This has been relegated to a distant second. It almost seems as if the calls are a necessary evil to be endured in order for people to come together to have **SOCIAL FUN**.

What happens when we relegate **DANCING FUN** to a distant second? We turn out people who cannot dance the



Mainstream Basics. When people cannot dance the Basics, when they break down on Run, Trade and Circulate - which are the 3 fundamental calls of square dancing - are they having fun? NO!

If people are poorly trained, either by being rushed through class or by having no emphasis by their caller or club leaders on the importance of thoroughly knowing the definitions of the Mainstream Basics, then these people will break down squares on a regular basis. When people break down squares on a regular basis, they lose their **DANCING FUN**. They become nervous and uptight, and this impacts on their **SOCIAL FUN**. So, they decide to find **SOCIAL FUN** elsewhere, which means they leave square dancing.

Because people cannot dance, we rush them to Plus, where there are a lot of lengthy calls. People can memorize these (from only one position, or course) and so one call will let them dance for 30 seconds, which is 30 second without breaking down. Isn't this wonderful?

There is nothing more ridiculous, as well as sad, to see dancers who can Load the Boat and Relay the Deucey and cannot do Ends Run. But eventually everything comes back to Mainstream Basics, even the execution of lengthy calls, so people keep breaking down.

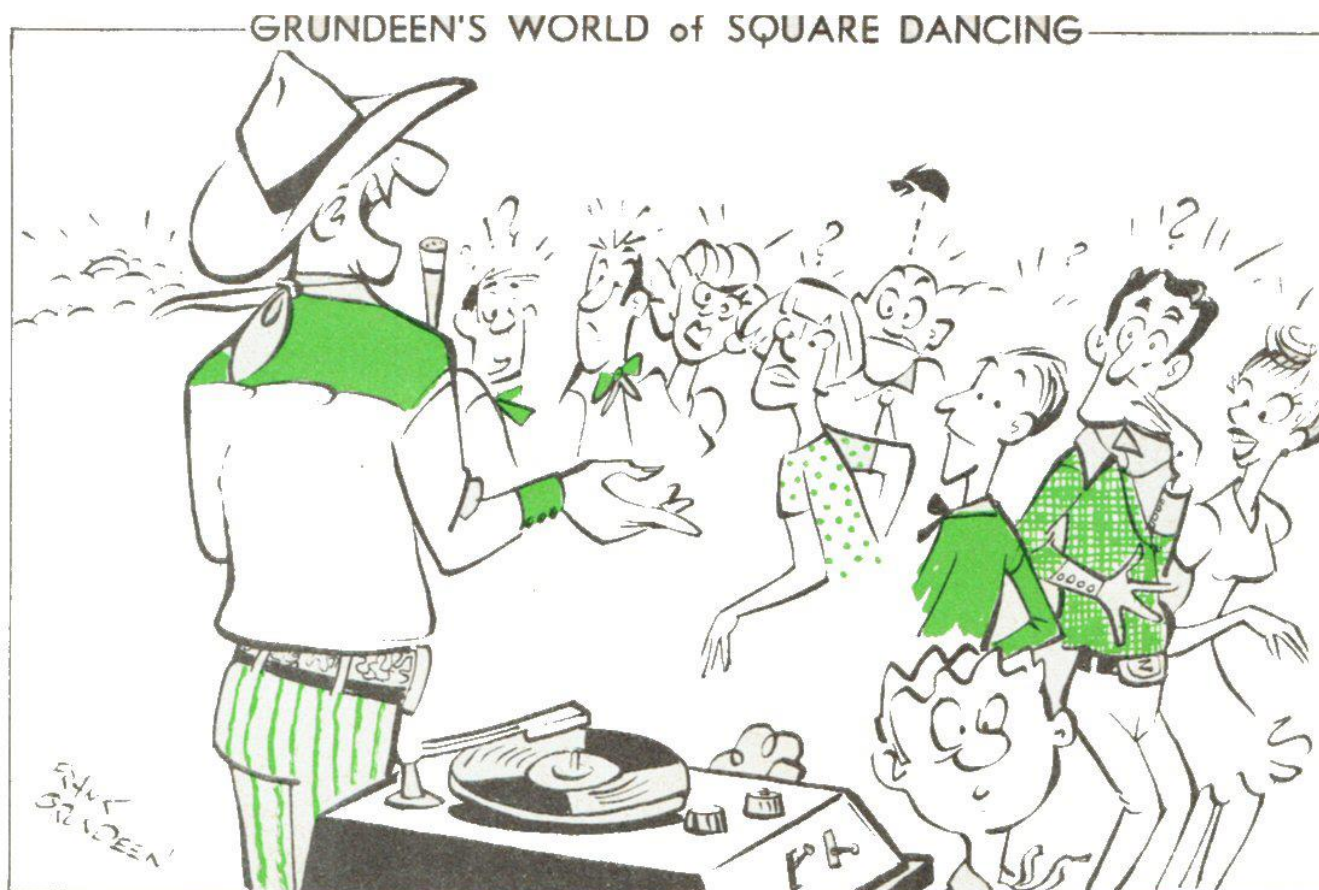
If dancers would be encouraged to thoroughly learn the Mainstream Basics, if callers would put their material together so that the dancers would understand the Basics, then we would have confident dancers.

Confident dancers are the people who really have DANCING FUN. They have fun completing the calls because they do not break down. They have fun helping others be successful in the square. They have fun goofing around in the square, because they can do this without breaking down the square. Because they have all this DANCING FUN, they have the SOCIAL FUN too. They are not uptight because the person next to them at the food table knows they always break down the square - instead, the person next to them knows how well they dance. So, they have the total package of BOTH TYPES OF FUN.

I SUBMIT THAT IF WE WANT TO PUT THE "FUN" BACK INTO SQUARE DANCING, WE NEED TO TEACH PEOPLE TO DANCE THE MAINSTREAM BASICS WELL.

Give people the DANCING FUN of being successful in the square, not because they were pulled thru, but because they knew what they were doing, and this caused success.

We will still have the SOCIAL FUN, but we will also have DANCING FUN, which means DANCER CONFIDENCE FUN, which in turn increases the SOCIAL FUN. If we all work to achieve both types of fun, not just one type, then square dancing will flourish. Remember that 50% is a failing grade. If only SOCIAL FUN is emphasized, then we will fail. We must have both types of "fun" in order to be successful.



"... Gents turn 42 degrees . . . gals rotate two-thirds clockwise to a triangle as opposite couples form a reverse hypotenuse . . . ANY QUESTIONS?"

Calling a Truce - Don't Fight the Melody

by Mel Wilkerson

We all have our favourite songs that inspire us to just start singing along when we hear them on the radio whilst driving, or even sometimes just in our heads. Many of them have such beautiful melodies and harmonies that we try to sing along with both at the same time. The usual outcome when we



do this, is our partners reach over and immediately switch off the radio and start a completely unrelated

conversation in an attempt to not hurt our feelings but also separate themselves from that cacophony emanating from our “pie holes”

The usual culprit, is despite knowing the song, loving the song, and identifying with the song, we continue to fight the melody of the song opting to balance our voices with the rhythm or meter it with the bass beat. This is a battle ground that no one wins on. Callers, when your partner or someone you trust tries to let you down easy like above, take a step back and ask yourself, does she just want to talk, or is it me? If it happens more often than not, I think you already know the answer.



It is important to accept the melody and not fight with it. This is extremely important with singing calls, as often the melody line in a singing call is “familiar” but not

exacting to the song we identify it with.

The best way, that I have found to do this (call a truce) and understand it,

(really identify with the melody of the song) is to pick one of your singing calls and record it.

- You want to record just the music only.
- Next turn the base completely off and focus only on the melody.
- Do not try to sing it, or harmonise with it, just relax, and let it carry you through a few times. Then play it a couple of times more.
- Then get the cue sheet if you need it and read it. Do not try to sing it just read it.
- Listen to the melody once more.
- Then turn all the music off. Record yourself and do the singing call “acapella” . In other words, record yourself doing the singing call **without the music.**
- Next repeat the process above but this time, turn the treble off if you can and repeat the process with only the base beat. Record the music with just the base and listen to it a few times.
- Now record yourself acapella again **without the music.**
- Ideally now what you can do is play the original music and listen to your recorded singing calls with the original music. You may have to fiddle to get the timing right; but listen to what you are singing and calling to. Is it the music you heard on the recording or the music you hear in your head?

It is important to note that in a musical recording there are two melody lines -

the main melody, and a counter melody. When they are in balance, you can sing one and the other put them together and you have “harmony” put your two recording of yourself together and see if they fit together or are they fighting with each other.

This is not “harmony like you hear on tag lines but actual harmony or balance in the performance that uses the full scope of the melody line by accepting it for what it is – both melody and counter melody working together. They should be able to complement one another.

Sometimes when you sing, (which is why I wanted you to record without the music, but after hearing the song played) you hear the song in your head and sing it like you hear it. When you play it back it seems to be in a different key or in a different tone even though it fits the metering. This does not mean that you are doing the song wrong. It is only that you are singing along with the melody line that you are hearing in your head. It is usually at a higher pitch or tone than the Harmony line, or the lower counter melody.

This higher tone or pitch is not there all the time with square dance music, but it tends to sneak in on the parts where singing is required and leaves the calling part to the lower counter melody which is still on the beat and metered with the song. This is what allows great callers like Tony Oxendine and those of that era of “gospel harmony and counterpoint” to excel as callers and singers, but it is also what allows great callers like the late Paul Adams to be great callers and just average singers.

They accepted the melody line and knew their limitations but rather than fighting the melody they accepted it and used the counter melody to their advantage to harmony sing their way past the difficult

things and still give a terrific performance on difficult singing calls.

Think of the “ABC” Children’s song. It is a simple melody of single notes in a pattern and when you think of it, you think of each note. Think of the song again and think of what you can sing around those notes. The song happy birthday is another one...but easier to identify. “Happy Birthday to You” is straight forward, however; listen to three people singing it and they automatically try to harmonise with each other. That is acceptance of the melody line and the counter melody because it is rare that two people can hit that last note the same. **These days, they don’t even try.**

Accepting the melody allows a caller to focus on the performance of the song, and then use both the melody and counter melody to convey both **the song, the calls, and the emotion** of the song. **It is the communication.** This communication is expressed in two ways.

1. Have you ever heard a really good singer or caller do a song, with really good music and you walk away thinking, yes that was pretty good and interesting, but you feel kind of “so what” about it?.
2. In contrast you have likely heard generally average vocal quality singer or caller deliver a song that just seems to fill you up with emotion, and even bring you to tears, but in a good way.

The first is what happens when a good singer and good music fight one another. They both are self-focused. In contrast, the second outcome shows that even a mediocre singer can find the melody or melodies within a song and use it/them to his/her advantage.

In many cases, callers will find a technical pattern of the melody and match it to the exclusion of the rest of the music, the countermelody, and the rhythm of the record. Although the melody line may be technically perfect, that technical performance may be only half as good as it could be. That is what usually happens with the first case above.

In the case of the second performance, the performer may not be technically perfect in all aspects but has found the melody or melodies and uses them to advantage the communication between the caller and the dancers. The feeling you get listening, dancing, and moving to that second performance is from “accepting the melody” and not fighting with or trying to control it. The best performance will deliver the song, the melody line, the lyrics, and the emotion. This is where your emotions and your choreography find the rapport connection with the dancers.

Now go back to the songs you recorded and think about what you can do to rework how you call around the melody line using both the melody and the counter melody. Play with it and try out new things. Find out what works and what does not. The process is the same as doing the ABC song, or Happy Birthday or even Mary had a little Lamb. Record yourself and be objective. If you cannot be objective, ask someone you trust to give an “honest opinion” of what you are doing.



Work the calls on the counter melody so that you are calling. Use the primary

melody to do the singing. When you sing, dance around melody line with your voice a little bit and try find a way to enhance your performance and convey the emotion you want the dancers to feel. Syncopate or harmonize the taglines as your delivery and keep on trying it.

This is what is meant by accepting the melody. Remember until you accept it, and it becomes part of the performance it, is just a series of notes and words – it is not a performance that is memorable.

Harmony



Just a note on harmony as opposed to melody. Harmony and Melody are

complimentary, and part of the same song, but the key difference is that where a melody line is strong enough to stand by itself (the ABC song for example”) the pure melody is empty and without real “ooooompf”. It feels incomplete.

Therefore, most music has accompanying rhythms and beats. The beat sets the pace and the accompaniment never seems to follow the melody -- that is what harmony does. It is all that stuff that goes in there make the melody “sing” so to speak. The harmony is support and does not carry the song but without it the song seems hollow. It has no emotion.

When you accept the melody line (including the counter melody) your singing and calling performance will improve substantially. After a while you will find yourself not only following the main melody line, the harmony melody line, but able to add additional counter melody lines and even “chords” with your calls the way you use lyrics. It is an interesting journey of discovery.

THE Final WORD

At Least For Now

Time is an amazing thing. Our brains adjust to it, depending on specific circumstances. It seems like forever since I was behind the mike at our dance. It also seems like forever since we were living in a 'normal' world. At the same time, the last 9 months have really flown by. I guess as we get older, our brains tend to process this 'time' differently!

This time last year Sue and I were in Singapore with our family. 11 months ago, we had a week in Bali. Singapore may be a possibility once again in the future. Bali most likely will not, as the Covid 19 virus is still there in force. 6 months ago, Sue and I had a vacation booked for China. I doubt that we will be going there at any time in the foreseeable future either.

For us currently, the only vacation available is for travel here in Australia (mind you we are not allowed entry into Queensland). A travel bubble will be opening shortly with New Zealand, however, we feel extreme frustration, as at this time in our lives, we want to see more of the world out there. This is especially true for Sue.

She retired last year, and we were really looking forward to traveling together for a change. I have had over 20 trips to the USA, as well as about 18 to Europe; all for calling engagements. While family members did join me for some extended holiday time in USA, only our daughter Amerie (then 12) managed to come with me once to Europe.

Now the pandemic has cheated us of this wonderful opportunity! Oh well, I do have lots of video of the places we wanted to visit, so I guess we have to settle for that!

Stay Safe and well.

Cheers, Barry



Behind the Mike – Caller Resources

BTM Website Update

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

The archives have been adjusted and all issue up to and including last month are available.

Some of the sound archives have been updated, however this has turned out to be not as easy as first thought...it will take some time to get them all up.

Here is the direct link:

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

I had hoped to get more done in this lockdown period, but Sue keeps finding things for me to do!

Cheers - Barry

Sound Archive – Caller Material from SARDANSW educational sessions

Educational Programs

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

Dance Recordings

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

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

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

Appendix of **UPcoming** EVENTS



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

.jpg (image) AND WORD DOCUMENTS preferred

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

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

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

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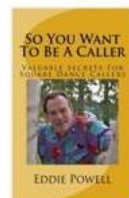
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 - Registration gives you the opportunity to acquire access to eight additional lessons; each precisely designed to walk you through the caller's learning curve at your pace
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- Access to the Remote 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.

Kip Garvey – Central Sierra Caller School ONLINE

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- *Steve Turner, Accredited Caller Coach, Western Australia, Australia*
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- *Bobbi Nichol, Pensacola, Florida*

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

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71st National Square Dance Convention®
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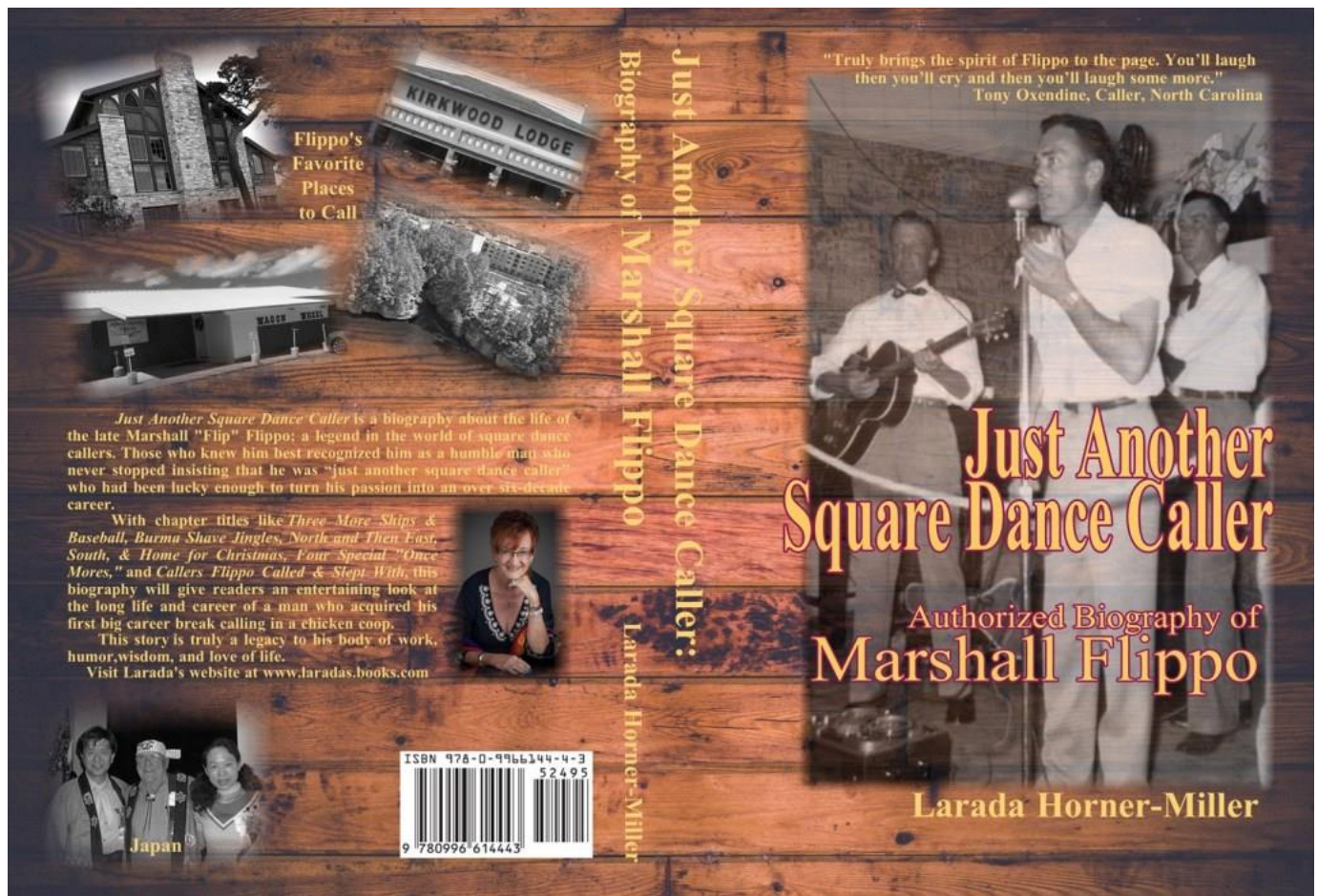
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