



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

**october 2021**

***DATES to REMEMBER***

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

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# ON THE INSIDE

*With Barry Wonson*

## THOUGHTS

Spring Has SPRUNG!!! Good weather most days...but still in lockdown. Some restrictions have eased, but for us classed as Greater Sydney, most are still in place. Daily virus cases in NSW have been dropped to around the 840 mark, but our southern neighbours in Victoria have seen huge jumps peaking at over 1400 just a couple of days ago.

Vaccination rates have still been climbing, with nearly 80% having had a single dose and about 50% with double dose. When the double dose reaches 70-80% mark (probably this month), many restrictions will be removed, but most only for those with the double dose vaccinations. Those unvaccinated will not be allowed to participate in many activities. It is tough, but when the greater good is the aim, it is necessary...common sense must prevail. With freedom, comes responsibility. Those who do not wish to follow the path to health, just have to accept what it means for them.

## OUR OUTINGS in September

During September ....just a tad more than in August!

13 weeks in lockdown...our only outside jaunts are for shopping, exercise, and visits to the Doctor! Although this month I had a new place to visit... the X-Ray centre – 3 times!! Once for wrist, one for shoulder and one for an injection into the shoulder. It felt like a real vacation, getting to travel to another location!!

I still spend some time each day on the computer working on BTM and also writing more choreography.

My walk each day to the end of our street and back (twice actually) has not changed. Sue and I have now moved in to watching the TV series 'Call The Midwife' in our home theatre room. We have just finished Series 3.....I did not think it would be my sort of show originally, but I was hooked after the first episode...I am sure glad our lifestyle and living conditions have moved forward since 1958....I remember many of the things shown in the series (but not the medical stuff to do with childbirth!!!)

Sue and I have both started on a new diet...mostly for me, as I need to lose some weight around the middle. We are trying the 'shake-type' meal replacement diet (with the ones from Aldi). I had it in the back of my mind that they would taste pretty awful but was surprised to discover the taste was very pleasant. I had one for breakfast and another for lunch yesterday, followed by a regular light, healthy meal for dinner last night. I was very surprised that I was not hungry at all during the day...the shakes did fill me up. I followed directions and had a mid-morning snack on a banana, and a mid afternoon snack with a few strawberries. I hope I can stick with it and that it works out the way I want,...ending up with a body that Tarzan would envy.

Life is not exactly 'in the fast lane' for us these days; we still have no idea when we will be back to some form of normality. We have political leaders making decisions that change from day to day...all seemingly making such decisions based on how they are *perceived* for working for everyone's best

interest -- some seem willing to accept responsibility for errors that have been made (after all there is no blueprint for this); others are just wanting to place the blame on anyone bar themselves. It is quite hard to take leaders that just want to sit at the wheel, do nothing, pretend it's all normal, and come out on top looking as though it was their leadership skills that won the day. Some things just never change!

## INSIDE

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

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

As usual, this month, we have some great articles and submissions from authors all around the globe. Paul Bristow is with us again, as is Cal Campbell with a couple of articles. Dr. Allemander is with us again offering profoundly serious advice to some profoundly serious problems! Paul Preston has a new follow-up to his presentation in the September issue...this time going back to a fun figure from the past. David Cox shows us a new way to use the GMP SC "Double Bogie Blues" with some alternate Covid lyrics.

David Cox also shares some thoughts on offset couples. Buddy is also Back with

a round-up of some of the SD music released over the last couple of months as well as his musings on SSD.

Mel Wilkerson is back with us once again and gives his thoughts on The Magic Module for newer callers.

Choreography pages this month feature lots of interesting ideas on various themes at both Mainstream (Couples Hinge and some Asymmetric ideas) and Plus as well as some more in our series on Equivalents – this time with equivalents for the commonly used combinations of Star Thru, Flutterwheel, and Star Thru, Ladies Chain (both combos having poor flow).

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

*Cheers*

*Barry*



# SELF-IMPROVEMENT

## Part 13: Memory, Use & Improve

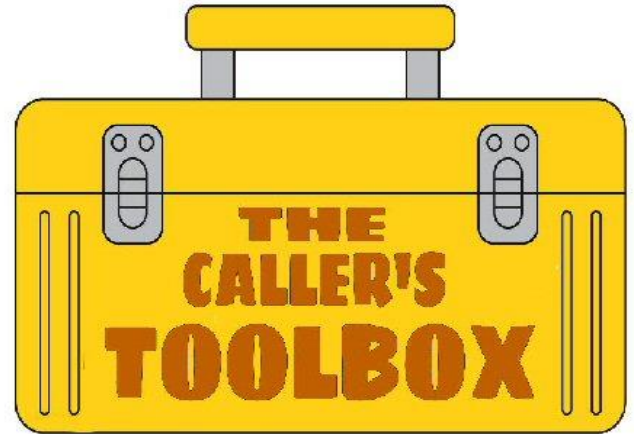
By Paul Bristow

One comment - that I often hear from Callers - is that they don't have a very good memory. I always find very strange as it seems to be the people who are not using their memory that make this statement. Quite often, the people who say this, are the ones who are defending the fact that they are reading a lot of written material when they Call. In order to do your best, whenever you Call, you need to watch the Dancers **ALL THE TIME**, otherwise you will not be able to claim to be in touch with what is happening (in the broadest sense) on the floor. If you are going to achieve this goal, i.e., to Call new material, without reading, you will need to make good use of your memory skills.

I believe that, in order to improve your memory, i.e., make it work for you, you must use it; you need to "force" yourself to remember things. If the call sheet (or the lyric sheet) is in front of you when you are Calling, you will read from it; when you do that you are not trying to retain the information in your memory and - consequently - you will achieve next to nothing in terms of memory training.

I have no knowledge of the physical way in which the brain works, and I would not be so bold as to offer advice on this subject, with any intent to presume such knowledge, but I can tell you the things that I have found are necessary to make my memory "work". Here are my thoughts on the subject:

Memory is a skill, at which you must work hard - and practice - in order to develop your memory; I like to think of it



as a "muscle" that needs to be "exercised". Think of it in these terms: unless you are a trained runner, you would be foolish to attempt a marathon, similarly you should not expect to be able to complete "marathon" memory exercises immediately. Take it slowly and build-up the amount of information that you commit to memory, in small but useful pieces. It will take time and a lot of hard work to "train" your "memory muscle" to work - but it is well worth it!

So, in simple terms:

- 1) **Make the effort to use your memory, as exercise will bring about improvement.**
- 2) **When it comes to your memory skills - you must either use them or lose them!**



## **CHOREOGRAPHIC SELF IMPROVEMENT TECHNIQUES AN AFTERWORD:**

Over the past few years, I have been looking at Self Improvement ideas that concern Choreography. I intend to move on to other areas in the next sections, so it seemed like a good time to provide an “index” of the last 12 articles; my hope is that this will make it easier to find specific subjects and suggestions, within this topic.

Here is the index:

### **(1) [April 2021] – Overview and Motivation**

An introduction to the topic of Self Improvement and some suggestions concerning “Motivation”, based upon a presentation made by Cal Golden, during a CALLERLAB Convention.

### **(2) [April 2021] – General Considerations**

Continuing the Overview, with a lot more specific suggestions, including the edict that “every time you Call is an opportunity to improve” and stressing the importance that you should “Take the time / make the time to improve”; also including a “Bullet Point” listing of steps to consider, when you are formulating a “Personal Development Plan” - based upon Self Improvement Techniques.

### **(3) [May/June 2021] – Mechanics of Choreography**

This looks at the ways that you can use a simple analysis of the Mechanics of Choreography to find Self Improvement ideas; it is a general discussion about aspects of FASR (Formation, Arrangement, Sequence and Relationship) and the idea of using Quadrants, as part of your development plan.

### **(4) [May/June 2021] – Mechanics (ii) (Formations)**

A more specific article, concerning Formation as a topic, suggesting that finding ways to recognise and/or create unusual Formations can be advantageous; this article also mentions (briefly) the ways that Asymmetric Choreography can be used to extend a Callers’ knowledge and understanding.

### **(5) [July 2021] – Mechanics (iii) (Arrangements)**

This expands upon the concept of Arrangements (as used in FASR), mentioning the fact that six is always the maximum number of Arrangements that you will find, for any formation and that being able to find and/or recognise the six Arrangements is an excellent “exercise” for Callers who wish to “improve”. The text also talks about the three sub-groups of Arrangements and their usefulness.

### **(6) [July 2021] – Mechanics (iv) (Sequence and Relationship)**

The last two elements of FASR (Sequence and Relationship) are covered here; an explanation of the conditions and the ways they can be used - and some ideas about controlling these aspects of FASR.

### **(7) [August 2021] – Methods and/or Systems**

There is a significant difference between the Methods and the Systems that are used by Callers, they are two different things (although Systems will contain Methods); a list of systems is included here.

### **(8) [August 2021] – Modules: a primary Method**

Some ideas about the ways that a better understanding of Modules will help a Caller to improve, starting with a simple explanation (clarification?) of what a Module is - and what it is not! There are a number of specific suggestions to use,

based upon each of the different types of Module.

**(9) [August 2021] – Modules (ii): three essentials**

An explanation of (and ways to use) “Chicken Plucker”, “Invert and Rotate” and “Magic Module”.

**(10) [September 2021] – Sight: a primary Method**

A description of Sight Resolution and Formation Management and the benefits these can provide.

**(11) [September 2021] – Mental Image: principles**

Mental Image is probably the least understood of the three Primary Methods, this article tries to provide a simple explanation and suggests ways to use it, giving details of the Four Allemandes.

**(12) [September 2021] – More Choreographic Ideas:**

Suggestions about the devices that you might consider using, in order to create choreography.

## PART 14 – VOICE USE: Being Understood

The human voice is undoubtedly the Caller's most important physical attribute. Effective use of the voice will bring the glittering prizes of success; ineffective use will lead to failure. Misuse or abuse of the voice will result in physical damage, which might prove to be irreparable. Our voices are the most versatile and important musical instruments at our command, giving us a considerable range of use, not just in frequency but with regard to inflections and colouring; a statement can become a question, a command, or an apology by the way that it is said. This skill of vocal presentation must be developed to the greatest possible extent and used effectively by the Caller.

### MECHANICS OF THE VOICE

The vocal chords are folds of muscle, located in the throat, which vibrate due to air passing over them and due to the tension applied by muscular control. This shaped sound is further refined by the various vocal parts of the head i.e., tongue, lips, teeth, hard and soft palate, and jaw. This refined sound is further coloured by overtones due to the shape of resonant spaces in the head, which give us our individual “Voice”. The resulting output is a sound, i.e., a

pressure wave, which hopefully will be successful in conveying the intended note, word, tone, emphasis and ultimately effect to those for whom it is intended!



### BREATHING

Although we are all born breathing correctly, a baby's first breathe will totally inflate the lungs, we tend to lose the skill and reduce our breathing to the minimum extent that is necessary, thus our use of the lungs becomes inefficient, over time. Your lungs are extremely powerful and should be made to work, so as to improve the sound quality of your voice; breathing correctly will result in the most efficient use of your voice and is something that you should work hard to achieve.

Here is a graphic example, consider the Bagpipes: a large “bag” of air is kept full by the piper who applies a constant pressure to the bag, with his (or her) arm, so as to produce a continuous flow



of air though the tuning pipes (Chanter and Drones) and thus (via the Chanter) create the melody that he (or she) is aiming to provide.

Human "breathing and vocal" apparatus works in

a very similar fashion and will work best with a full bag of air under a constant pressure (i.e., breathing correctly).

Although I do not have any training as a Voice Coach, I can tell you that "Correct Breathing" is one of the first things that they will recommend and try to train you to do; if you are not certain that you are not certain that you are breathing correctly, you would be wise to seek the opinion and perhaps - if necessary - the assistance of a qualified Voice Coach.

## LOUDNESS

As already mentioned, the volume of air and the rate at which it travels, as it passes over the vocal chords must be sufficient to raise the loudness to the level you require. But be careful, it is possible to make the voice louder by other means - i.e., shouting or screaming - which will damage the vocal chords; the correct method to use is Projection; another topic for the Voice Coach. While we are on the subject, even coughing and 'clearing your throat' are likely to cause problems, try to avoid both actions as much as you can; ask your partner to tell you, every time you do either of these things.

## PROJECTION

You need to practice voice projection; if you project, you will be heard more effectively and be able to make better use of the voice mechanism. Obviously, this is another aspect of correct breathing, as well as Articulation (Diction) - the correct use of the sound

producing parts of the head, so as to ensure that every word is pronounced as clearly as possible; yet another topic for the Voice Coach to provide clear instruction. This would probably come under the general heading of "Elocution".

## PRONUNCIATION

Correct Pronunciation is important, do not slur or mumble your words; it is better to exaggerate and to "bite" certain words thus giving a staccato feel to some calls (e.g., Right and Left Thru) in order to ensure they are correctly understood. Diction is the process of forming words accurately using the tongue, teeth, and lips. We tend to speak too quickly, quite inaccurately and with local dialects that make our speech less than accurate - this must be avoided - on stage, precision is essential.



To truly understand this subject, you need to consider the Structure of Speech Information. Speech consists of two main

components, the consonants, which are the starting and stopping noises in syllables and the vowels, which are the continuous sounds within syllables. Most Syllables are "explosive" in nature, which means that they start with a lot of sound energy and then decay away in a tiny fraction of a second. To convince yourself of this think of the words "pea" and "tea" and think how quickly the consonant sound changes to the vowel sound.

Nearly all the information in speech is contained in the consonants. As an example, we can use the phrase "The quick brown fox jumped over the lazy dog". The consonants are: - "th- q--ck br-wn f-x j-mp-d -vr th- l-zy d-g". This seems to make more or less the same sense as the full sentence and this

technique has been used as the basis for a form of shorthand. The vowels are: - "-e -ui-- --o-- -o- -u--e- o-e- --e -a-- -o-". If we were to try to say this, all we would get would be a wailing noise and we would have no idea of the information content. The dancers need to hear the consonants, in order to understand what we are asking them to do - if they don't it will just sound like "wailing"!

## DIRECTIONS AND COMMANDS

The other subject that you may hear discussed is Enunciation, when you deliver a Call, you should use the voice to clearly define that this is an instruction; this is normally achieved by raising and increasing the tonal emphasis of the voice. At no stage do you sing your commands as though they were the lyrics of the song. The commands and directions should be clearly identified by the way in which they are delivered and their placement in the musical pattern, to coincide effectively with the pattern of the Calls that are being danced.

## CARE OF THE VOICE

To take care of your voice, think of it in these terms: do not "shock" your muscles - hot or ice-cold drinks should be avoided, certain fluids (e.g., milk) will coat the throat and cause the need to "clear your throat"; the best fluid to use, when you Call, is water - at room temperature! If you use "warm up" exercises, take the time to allow the muscles to become "toned up". In

general terms, do not be afraid to attempt to increase the range and/or efficiency of your voice - but never strain it. **If it does not feel comfortable then you are not doing it right.** If you experience problems seek professional help, as I have already said you may require the services of a Voice Coach, (not a Singing Teacher).

## MICROPHONE USE

One area that is most commonly misunderstood is the correct use of a microphone. Keep in mind that sound comes from your mouth and your nose and ensure that you hold your microphone in the correct place to receive all of this sound, in equal quantities. Whilst it is wrong to sing directly into the microphone, it is also wrong to point it towards the ceiling and plant it against the bottom lip. The microphone should be held about 2 to 3 inches (5 to 8 centimetres) in front of your mouth at an angle of about 30 degrees to the horizontal; do not hold the microphone too close, it will make your voice sound "muffled", conversely, do not be afraid to pull it back, slightly, for that loud long note.

Finally, on care of the voice in general - remember - if you damage your voice through misuse or abuse e.g., shouting until you become hoarse or "forcing" your voice to work when you have a cold, you may lose the one part of your calling equipment which can never be replaced – TAKE CARE!



*Paul Bristow has been actively calling since 1977 and has been involved in caller Training programs all over the world for over 30 years. Paul is an internationally renowned Caller and recording artist on several labels as well as being Owner and Producer [Sting](#) and [Snow](#) Records.*

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

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

# SIMPLY OFFSET

BY DAVID COX

## ***Simple Offsets or, A Different Way to Line Things Up***

I enjoy giving dancers a challenge...I like to surprise dancers...I also want dancers to achieve success.

From time to time I use asymmetric choreography. As long as dancers have been taught definitions of calls correctly, for most of them, there is nothing difficult about it. At my home club I would only use this sort of material once every three months. Overuse and it will lose its novelty value.

The routines I am going to share with you are not necessarily what I would call. I will call similar material but as sight calling is my primary method of both management and resolution the specific routines are just examples. I would encourage callers to try to understand the concepts and explore the ideas. I would encourage callers NEVER to use material that they don't really understand.

The three most important aspects of Offset Choreography are...

1. Getting into an Offset formation
2. Getting back into a normal formation
3. Keeping the dancers under control as they will have a natural reaction to want to 'fudge' the formation back to normal.

### **Routine #1**

HEADS SLIDE THRU,  
DOUBLE PASS THRU,  
EVERYONE FACE RIGHT,  
COUPLES CIRCULATE

*(the current situation is a two-faced line, men together facing out, women together facing in)*

## **DO YOUR PART...**

LADIES BEND THE LINE,

### **DO YOUR PART**

TAG THE LINE,  
MEN SPLIT THE LADIES,  
FIRST MAN RIGHT,  
SECOND MAN LEFT,  
AROUND 1 TO A LINE –  
YOU ARE OFFSET

*(Normal couples are facing, half-sashayed couples are on the end and facing no-one)*

FACING COUPLES PASS THRU –  
CENTRES OF EACH LINE TRADE,  
EVERYONE BEND THE LINE

*(Women now have a two-faced line and each couple of women are facing a couple of men)*

\*\*\*This is crucial to our success...keeping same sex groups working together makes it clearer to dancers who is doing what and easier for callers to keep the formation safely offset for as long as we wish...now, to continue the routine...

EVERYONE PASS THE OCEAN,  
MEN BOX CIRCULATE,  
EACH WAVE CENTRES TRADE,  
EACH WAVE SWING THRU,

*(We have moved the ladies to the centre and the men are now offset)*

EVERYONE SINGLE HINGE,

*(Ladies have a wave, men have mini-waves, we also have twin, offset boxes)*

CENTRE LADIES TRADE,  
EACH BOX CIRCULATE TWICE,  
EVERYONE SINGLE HINGE,  
THOSE FACING OUT RUN,

*(we now have infacing offset lines)*

MEN STEP BACKWARDS,  
LADIES DO YOUR PART.....  
FERRIS WHEEL, (INTO THE CENTRE)  
LADIES PASS THE OCEAN,  
LADIES FAN THE TOP,  
LADIES TURN THRU,  
SWING PARTNER & PROMENADE

## Routine #2

HEADS PASS THE OCEAN,  
MEN ONLY EXTEND,

*(it is important that the outside women  
do not move forward otherwise the  
formation becomes cramped and  
uncomfortable to dance)*

EVERYONE SINGLE HINGE,  
*(we are now offset)*

EACH WAVE, CENTRES TRADE,  
*(we have now the genders where we  
want them)*

LADIES BOX CIRCULATE,

EACH WAVE CENTRES TRADE,  
EACH WAVE SWING THRU,  
EACH WAVE CENTRES RUN,  
EACH LINE BEND THE LINE,  
MEN TAG THE LINE,  
MEN FACE RIGHT,  
EVERYONE PASS THRU,  
MEN PARTNER TRADE,  
AS COUPLES EXTEND,

*(we now have non-offset two-faced lines)*

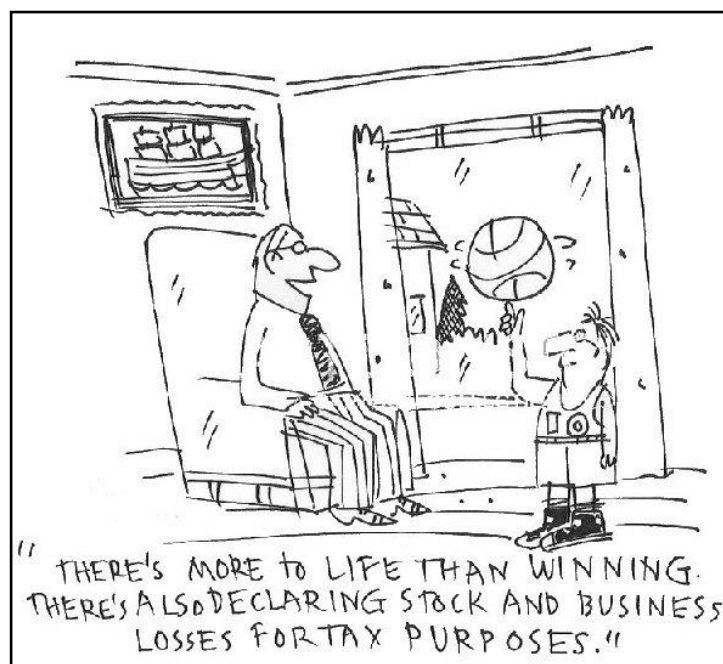
LADIES TRADE, CENTRES TRADE,  
CENTRES RUN,

*(normal in-facing Zero Lines)*

SLIDE THRU, SQUARE THRU 3  
ALLEMANDE LEFT, PROMENADE

A fairly insipid get-out...but I'll leave that  
to you.

Cheers, David



The negative effects  
of cheese puffs and  
chocolate-chocolate  
chip ice cream are  
offset by the positive  
effects of diet soda.

# YOU CAN'T HAVE IT BOTH WAYS

by Cal Campbell

1. ***You can find a few new dancers that are willing to become dedicated square dancers.***

OR

2. ***You can find new dancers that want to have fun and don't want to spend a lot of time learning how.***  
*Most of the population in the US fits into category #2.*

When we entice people to start square dance lessons, they usually have no idea how much information they will have to learn before they will be competent to dance with the average "Modern Western Square Dance Club." If they knew, the majority would tell you they don't want to do that.

The average person today memorizes very little. If they want to know how a word is spelled, they are aided by the word processor. If they want to recall an appointment, it is on the calendar on their cell phone. They don't have to remember hardly anything. Just where to look it up.

In the present form of Modern Western Square Dancing (MWSD), the dancer has to memorize up to 100 commands from several positions. The average person considering lessons is not told this. If they were told, they would probably say no way.

The definition of square dance "basics" is understood differently by dancers and callers. (*note: a "basic" refers to an individual movement or call and not a program*)

- If you ask any square dancer how to do any "basic" they might be able to describe a couple variations, but they will not be able to describe all the variations most callers know.

The art of doing the variations, depends on doing each variation enough times that the action becomes "body-memory." That takes years of practice dancing to callers who actually use these variations.

Learning any dance form, other than square dancing, is a matter of practicing routines usually composed of several moves hooked together (Modules). Remembering each move in the sequence is not a matter of breaking the sequence into individual parts (basics) for most dancers, it's a matter of doing the whole sequence until they can dance the sequence in their sleep.

A lot of the problems with MWSD is that too many callers think they have to always keep-the-dancers-on-their-toes. Modern callers don't call what they think the dancers know how to do. They try and call sequences they think the dancers are unlikely to know.

To do that, the dancers have to understand the definitions of each “basic” well enough to make decisions that may or may not be right. Very few dancers can do that without years of practice. How can dancers just out of lessons be expected to do that?

In all other dance forms, the teacher shows the dancers the correct way to do a sequence before the dancers are expected to dance the sequence. The dancers are shown, not told. This is where we have a big disconnect between what the large majority of dancers can do, and what callers prefer to call.

All MWSD is presently a process of culling out a lot of dancers to select the few dancers that can learn the things they will need to learn, or not square dance. We have no middle ground where the dancers, who are not fast learners, can gain experience. This is the majority of any dancers that graduate from any present square dance class today.

Because of this mindset above, the average square dance class loses 80% of the people who start lessons. After the “square dancers” graduate, 80% of the remaining dancers will dance for less than one year. They get discouraged with the commitment MWSD requires, and they usually have no place to go unless they wish to continue endless lessons.

You have to choose whether to have a few dancers educated and competent in performing 100 square dance “basics” or you can have a lot of dancers who know

fewer “basics” and the caller calls easier dance routines.

**The attrition rate for square dancers is a disaster and has been a disaster for 40 years.** The average incoming student at lessons hits a wall about the time they have been exposed to about 30 “basics.” At this point they need to consolidate what they have been taught and just dance for quite a while. For some new dancers, it is a wall they can’t penetrate at all. For some new dancers, the process is just a matter of a lot of practice.

Many of these dancers would be happy just dancing what they already know. If they are pushed any further, they will quit dancing or become the bumlbers we see on a lot of square dance floors today. Only a few dancers will be able to absorb more “basics.”

At the end of the lessons, new dancers would really benefit if they only danced routines they have danced. A lot of them would be happy to end their education at that point. These are the dancers that are likely will drop out the first year.

The few, the proud, who survive will be ready to tackle more “basics” and climb on the square dance escalator. Unfortunately, that is not going to be enough people to support Plus clubs and beyond.

### **YOU CAN’T HAVE IT BOTH WAYS.**

Either change how we are teaching new dancers, or square dancing will continue to decrease in size until it dies a sad and painful death.

*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.***



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

***The latest project is a 'rock' version of "SKYE BOAT SONG" (1966 Glen Ingram hit version). The final music track is done and now it is time to really practice the vocal. We are looking forward to the final release. It has been an interesting journey for non-producers to track what goes into making a SD recording. (See Page 46)***

# CALLING FOR LEVITY (PART 3)

Presented by Paul Preston

## FUN STUFF TO DO PART 3

Continuing the theme of lightening a dance programme with either off the wall, bonkers stuff or using inherently amusing calls; with fond affection I recommend to you... **"RIP 'N SNORT"**

What a sassy name - another candidate for the yet non-existent 'Best Call Title' award!

So, what's it got going for it?

- A party night call - a 'let your hair down' call
- Invaluable for first nights
- Not much opportunity to go wrong!
- A different action to most of our listed calls
- Fast teach
- Variants available

**Start:** Circle – usually 4 couples moving with hands joined.

**Destination footprints:** (Where will I finish)? Back where you started!

**Definition:** *with acknowledgement to "The Handbook of Modern Square Dancing" by Jay King...*

'From a circle with hands joined.

Those designated (No. 1 Couple, No. 2 Couple, Richest Couple, Happiest Couple, Sexiest Couple, etc.) will lead through an arch formed by the couple across from them. This lead couple, after going through the arch will let go of inside hands and separate, but everyone else keeps hold of hands. The lead couple pulls all the others with them through the arch and the arching couple turns under their own arms without letting go. All join hands again in the original circle'.

It's all quite gracious when the designated couple is Numbers.1,2,3 or 4, but upon hearing the call 'happiest couple', 'sexiest', 'youngest' etc there is a mad rush to the centre of the set, heads bowed like a bull; compelling the unsuspecting opposite couple to react by forming an arch.

Danced correctly, the arching couple should have a broken arm each. As it involves the arching couple turning under their own arm without letting go of their partner's hand it may not suit some dancers. Dancers can be told that if any couple prefers not to twirl, they can momentarily let go of their partners hand and opt out of the twirl – it won't harm the outcome!

Rip 'N Snort has a more sober brother called Rip 'N Snort To A Line – an interesting way to get from facing couples to lines. It offers us a different feel to that of Circle To A Line, and a different finishing arrangement. It requires designation of the active couples, such as 'Insides (Outsides) Rip 'N snort To A Line'.

'From two facing couples with hands joined *as though to circle*: Without releasing hands, the couple designated will dive under an arch made by the other couple. Having finished the dive thru, the active couple will separate and move out to form the ends of a line (reverse facing direction). The arching couple will turn under their own arms without letting go to become centres of the new line'. From J.King Handbook.

I like to ponder where the names of calls have come from. Walk 'N Dodge, sorry - Walk And Dodge for example is descriptive of the actual dance action, whilst the naming of other calls leave you scratching your head. With regard to Rip 'N Snort, I can see a tearing action – the 'Rip' as

each half of the set goes their separate ways under the arch, but I can't spot a Snort anywhere - can you? Perhaps it's a snort of laughter.

*(Rip'N'Snort was a hugely popular call about 50 years ago here in Australia. It was often used as a fun element for the first night of Learners Class, but it really came into its own for all of us who used to do lots of One Night Stands {we had*

*church groups, schools, scouts and guides, birthdays, etc., - I remember having regular bookings each year, and having at least 2 or 3 to run every month – it is obvious that much has really changed, as the regularity of these are well and truly in the past}. I presented a section on the use of this call as a 'normalised' call from facing couples in Figuring back in the early 80's. I had it down for inclusion in BTM as a feature, but Paul beat me to it! – Barry)*

## Humor helps communication...

- A smile can also have a positive effect on the sound of your voice.
- If you communicate in a fun memorable way, you will grab the attention of your audience
- It will engage their interest and enliven their willingness to act.
- Communication is a vital key for success in every organization





# MODULE MANAGEMENT EQUIVALENTS

or, Some May Be More equal Than Others

In the July issue we began the first in a series based on “Choreographic Equivalents”.

This month’s batch first looks at equivalents for the combination of: **STAR THRU, followed by 2 LADIES CHAIN**. This combination was often used many years ago, however, the body flow is pretty bad...okay for the ladies, but terrible for the men who come to a screeching halt after the forward motion of the Star Thru. In watching the dancers with this, you can see the men’s body action is halted while the ladies do the next step. While this is poor flow, that does not mean to say that it is still not used ...I guess there are some out there who are just not aware, or maybe they just do not care.

The modules below will all work from any facing couples’ situation. There are adjustments regarding Split or Box Circulate notations depending on the setup that these are used.

All the modules that follow are from my files; some are original, some from other choreographers.

As with all “modules”, callers must use judgement and caution. Analyse what the module does, the body flow, and the hand availability, **before and after** when deciding when to use an equivalent. While all equivalents will work, many will only have good use (hand availability and body flow before leading to the zero or equivalent) and correct flow and hand availability for the next movement) from specific formations. Prior awareness is necessary.

## STAR THRU, TWO LADIES CHAIN EQUIVALENTS

- RIGHT & LEFT THRU, PASS THE OCEAN, RECYCLE..
- TOUCH 1/4, LADIES RUN, SWING THRU, LADIES TRADE, RECYCLE.
- PASS THRU, MEN RUN, SCOOTBACK, SINGLE HINGE, CENTRES TRADE (ends in OW).
- PASS THRU, MEN RUN, SPLIT (or Box) CIRCULATE, MEN RUN, SLIDE THRU..
- SPIN THE TOP, SWING THRU, RECYCLE, RIGHT & LEFT THRU.
- SWING THRU, SINGLE HINGE, MEN RUN, RIGHT & LEFT THRU.
- BOX THE GNAT, PASS THE OCEAN, MEN RUN, WHEEL & DEAL.
- LEFT TOUCH 1/4, MEN RUN, SWING THRU, PASS THRU, PARTNER TRADE..
- TOUCH 1/4, SPLIT (or BOX) CIRCULATE, MEN RUN, RIGHT & LEFT THRU.
- PASS THRU, LADIES RUN, LEFT SCOOTBACK, WALK & DODGE, U-TURN BACK, STAR THRU.
- CIRCLE 4 (LEFT) 1/4.

- PASS THRU, MEN RUN, WALK & DODGE, REVERSE WHEEL AROUND, SLIDE THRU..
- PASS THE OCEAN, LADIES TRADE, SWING THRU, MEN RUN, WHEEL & DEAL.
- SLIDE THRU, TOUCH 1/4, LADIES FOLD, DOUBLE PASS THRU, FACE RIGHT, WHEEL & DEAL.
- PASS THE OCEAN, MEN RUN, MEN TRADE, MEN RUN, LADIES TRADE, RECYCLE.
- PASS THE OCEAN, LADIES CROSS RUN, MEN TRADE, MEN RUN, WHEEL & DEAL, BOX THE GNAT
- PASS THRU, MEN FOLD, TOUCH 1/4, MEN TRADE, SWING THRU, RECYCLE,
- PASS THE OCEAN, SWING THRU, MEN CROSS RUN, LADIES RUN, WHEEL & DEAL.
- SLIDE THRU, PASS THE OCEAN, SWING THRU, MEN RUN, BEND THE LINE.
- RIGHT & LEFT THRU, 1/2 SASHAY, TOUCH 1/4, MEN RUN, REVERSE THE FLUTTER.
- RIGHT & LEFT THRU, 1/2 SASHAY, PASS THRU, LADIES RUN, MEN RUN, REVERSE THE FLUTTER, SLIDE THRU.
- FLUTTERWHEEL, SWEEP 1/4, MEN WALK, LADIES DODGE, MEN RUN. .
- RIGHT & LEFT THRU, DIXIE STYLE TO A WAVE, MEN CROSS RUN, RECYCLE.
- RIGHT & LEFT THRU, FLUTTERWHEEL, SLIDE THRU.
- **PLUS**
- PASS THRU, CHASE RIGHT, SINGLE HINGE, SCOOTBACK TWICE, RECYCLE.
- SINGLE CIRCLE TO A WAVE, MEN TRADE, MEN RUN, WHEEL & DEAL, SWEEP 1/4,
- RIGHT & LEFT THRU, DIXIE STYLE TO A WAVE, TRADE THE WAVE, LADIES TRADE, RECYCLE.
- 2 LADIES CHAIN, DIXIE STYLE TO A WAVE, MEN TRADE, TRADE THE WAVE, LADIES RUN, 1/2 TAG, BOX (*or Split if in waves*) CIRCULATE, LADIES RUN, TOUCH 1/4, MEN RUN.
- TOUCH 1/4, FOLLOW YOUR NEIGHBOUR, LEFT SWING THRU, EXPLODE THE WAVE, PARTNER TRADE, BOX THE GNAT.
- TWO LADIES CHAIN, 1/2 SASHAY, DO THE CENTRES PART OF LOAD THE BOAT, PARTNER TRADE.
- RIGHT & LEFT THRU, DIXIE STYLE TO A WAVE, TRADE THE WAVE, PASS THRU, PARTNER TRADE..
- SLIDE THRU, PASS THE OCEAN, LADIES TRADE, EXPLODE THE WAVE, PARTNER TRADE.
- REVERSE SINGLE CIRCLE TO A WAVE, LADIES TRADE, TRADE THE WAVE, MEN RUN, WHEEL & DEAL, SWEEP 1/4.

## ON TO PART 2

For this second grouping of Equivalents, I have taken the combination of **STAR THRU, FLUTTERWHEEL** as the basic idea. As with the previous group, this is another combination that one used to see in various choreographic publications many years ago. It was in common use for many years, however time, along with a better and fuller understanding of the physical aspects of the motion of this combination, has finally led to the understanding that this is just poor flow. While the Flutterwheel action may be awkwardly tight but doable for the ladies (and even there it is a tad jerky), it is primarily the gent's part that is problematic, in that after the Star Thru there is some assumption of forward motion to follow, yet they must come to a screeching halt as the ladies move in for the Flutterwheel action. One caller recently commented that the way we dance the calls now is different, as dancers used to be taught to allow smooth flow from one call to another (whatever that actually means). My answer is always the same: what is bad or poor flow now, was still bad or poor flow years ago. The only difference is that those that used these type of poor flow combos were more interested in the choreographic effects than in the dancer effects. Or maybe they just did not care or have enough technical knowledge to understand the difference. (Note: these all start from standard facing couples)

- PASS THRU, MEN FOLD, TOUCH 1/4, MEN TRADE, SWING THRU, RECYCLE, RIGHT & LEFT THRU.
- PASS THRU, MEN RUN, BOX (*Split*) CIRCULATE, LADIES "Tap 'em on the shoulder", STAR THRU, CALIFORNIA TWIRL.
- PASS THRU, LADIES RUN, "*LEFT*" SCOOTBACK, WALK & DODGE, WHEEL AROUND, TOUCH 1/4, MEN RUN.
- TOUCH 1/4, WALK & DODGE, REVERSE WHEEL AROUND.
- RIGHT & LEFT THRU, PASS THE OCEAN, LADIES TRADE, SWING THRU, MEN RUN, WHEEL & DEAL.
- TOUCH 1/4, LADIES RUN, SWING THRU (OW)
- TOUCH 1/4, LADIES RUN, PASS THE OCEAN, SPIN THE TOP (OW).
- PASS THE OCEAN, SWING THRU, RECYCLE, LADIES WALK, MEN DODGE,
- LADIES RUN, BOX THE GNAT (*hand ready*).
- CIRCLE 4 (LEFT) 3/4.
- PASS THE OCEAN, SPIN THE TOP, MEN RUN, BEND THE LINE.
- SWING THRU, MEN RUN, BEND THE LINE.
- SWING THRU, SINGLE HINGE, MEN RUN.
- SPIN THE TOP, SWING THRU, RECYCLE.
- BOX THE GNAT, PASS THE OCEAN, MEN RUN, WHEEL & DEAL, RIGHT & LEFT THRU.
- BOX THE GNAT, PASS THE OCEAN, MEN RUN, 1/2 TAG, SINGLE HINGE, PASS THRU, U-TURN BACK.
- PASS THRU, CHASE RIGHT, SINGLE HINGE, LADIES TRADE, SWING THRU, MEN RUN, WHEEL & DEAL.
- .

# WORKING WITH CLOVERLEAF

By Calvin Campbell

Cloverleaf is a “basic” most likely to cause problems with the dancers because Cloverleaf is a “basic” that is seldom used today. The most likely problem point will be having the Heads/Sides **Pass Thru and Cloverleaf**. Many square dancers are only taught how to Cloverleaf following a Double Pass Thru.

Cloverleaf is a “basic” that can produce beautiful square dance “traffic patterns.” Setups are a nice place to test for any expected problems. If you expect a Heads/Sides Pass Thru, Cloverleaf from a Static Square may cause a problem, have the Four Ladies Chain as in the example below.

## SS-CB (1)

**FOUR LADIES CHAIN,  
HEADS/SIDES PASS THRU,  
CLOVERLEAF,  
CENTERS PASS THRU ...**

*Note: In the above Module, the Cloverleaf is placed in the string at a point where only one added command is necessary to resolve the square.*

## SS-CB (2)

**HEADS/SIDES PASS THRU,  
CLOVERLEAF,  
ALL DOUBLE PASS THRU,  
LEADERS PARTNER TRADE ...**

*Note: The set is flip-flopped.*

## SS-CB (3)

**HEADS/SIDES PASS THRU,  
CLOVERLEAF,  
ALL DOUBLE PASS THRU,  
CLOVERLEAF,  
CENTERS PASS THRU ...**

*Note: The set flip-flopped.*

## SS-SS (4)

**HEADS PASS THRU,  
CLOVERLEAF,  
CENTERS STAR THRU,  
PASS THRU, CLOVERLEAF,  
CENTERS STAR THRU ...**

*Note: The set is back to a Zero Square. The set is rotated half.*

## SS-CB (5)

**HEADS/SIDES PASS THRU,  
CLOVERLEAF,  
2 {CENTERS STAR THRU,  
PASS THRU, CLOVERLEAF},  
ZOOM, DOUBLE PASS THRU,  
ALL CALIFORNIA TWIRL, CENTRES  
PASS THRU.**

Setups (1) and (2) should solve the issue of a Cloverleaf not preceded by a Double Pass Thru. They are arranged in the degree of difficulty. SS-CB (1) Keeps the inactive couple at their home position. SS-CB (2) provides a little more movement of all four couples. Setups (3) and (4) and (5) increase the complexity of the “traffic pattern.”

All four Modules have points where Equivalents or Facing Couple Zeros (FCZ) can be inserted. In my experience, I have found that substituting “Equivalents” for some “basics” works well, but inserting FCZs adds nothing to the enjoyment of the dancers. It’s the movement pattern that is “fun” to dance. Not the complexity of the movements.

For example, substituting selected Pass Thru= can add a nice variety to each Module, but tossing in random FCZs just confuses the dancers.

I like to make the traffic pattern in the Module flow nicely for the dancers. One way to accomplish this is to occasionally

keep original partners paired. This works with Partner Lines.

### **SS-PL**

**HEAD/SIDE LADIES CHAIN,  
SAME COUPLES PASS THRU,  
CLOVERLEAF,  
ALL DOUBLE PASS THRU,  
1ST COUPLE RIGHT, NEXT LEFT ...**

Setups to Partner Lines are probably the easiest way to create Modules using Cloverleaf. They are very easy to resolve. Here is a very easy problem for you to solve.

### **SS-PL**

1. Have the couples move to a Double Pass Thru Formation where each couple is paired with their original partner. It must be a symmetric formation.

2. Use a "traffic pattern" of **Centers Star Thru, Pass Thru, Cloverleaf** ... (any number of times) Resolve the set with a Double Pass Thru ... 1st Couple R/L, Next L/R ...

Here is one example.

3. **(H)/(S) PROMENADE OUTSIDE  $\frac{3}{4}$ ,  
CENTERS STAR THRU,  
PASS THRU,  
CLOVERLEAF,  
DOUBLE PASS THRU,  
1ST COUPLE RIGHT, NEXT LEFT.**

See how many more Modules you can write before you get tired.

Next, do the same thing with Heads/Sides Square Thru  $\frac{3}{4}$  ... Cloverleaf ...

This will teach you a lot about how square-dancing works.

## **OCTOBER PONDERINGS**

Everyone is entitled to be stupid, but some abuse the privilege.

Sarcasm helps to keep you from telling people what you really think of them

If you think that things can't get any worse,  
it's probably because you lack sufficient imagination.

You can never learn anything by doing it right

The shortest difference between two points is under construction.

Drawing on my excellent command of the English language, I usually say nothing.

Every rule has an exception, especially this one.

Never interrupt your opponent while he is making a mistake.



**ability:** The virtue you are forced to use if your boss has no daughter.

**adminisphere:** The levels of management where big, impractical, and counterproductive decisions are made.

**advertising:** The art of convincing people to spend money they don't have for something they don't need.

**all new:** Not compatible with earlier versions.

**ambiguity:** The lack of clarity in speech, or something like that.

**applicating:** The act of submitting applications.

**argument:** An exchange of words between people with diametrically opposed views, all of whom know that they are right.

**blamestorming:** A method of collectively finding one to blame for a mistake no one is willing to confess to. Often occurs in the form of a meeting of colleagues at work, gathered to decide who is to blame for a problem.

**boss:** Someone who is early when you are late and late when you are early.

**cell phone:** An electronic device for one-to-one communication and one-to-many irritation.

**circular reasoning:** See reasoning, circular.

**civil servant:** Someone who isn't civil and doesn't serve.

**class action:** A stylish deed.

**clicklexia:** A disorder often suffered by novice computer users in which they have a tendency to double-click on items which only require one click, often resulting in two items opening instead of just one.

**committee:** An entity that keeps minutes and loses hours.

**comprehension:** Something that one has to get in order to get it.

**compromise:** The art of dividing a cake in such a way that everybody believes he got the biggest piece.

**computer:** An electronic time-saving device that is commonly used for time-wasting activities.

**computer expert:** Someone who has not read the instructions, but who will nevertheless feel qualified to install a program and, when it does not function correctly, pronounce it incompatible with the operating system. (Priscilla Mann)

**cooperate:** Used of oneself, to enter into a constructive collaboration with another person. Used of someone else, to do exactly as one is told.

**corporation:** An ingenious device for obtaining individual profit without individual responsibility.

**design:** What you later regret not doing.

**dictionary:** The only place where success comes before work.

**DIY:** Damage-It-Yourself.

**egosurfing:** Typing your own name into google to see who's talking about you.

**experience:** 1. The ability to repeat one's mistakes with ever-increasing confidence. 2. What you get when you don't get what you want.

**FAQ:** Frequently Avoided Questions. A company's attempt to answer commonly asked questions such as, "How do I get technical support?"

**feature:** A hardware limitation, as described by a marketing representative.

**flow chart:** A graphic representation of a bowl of spaghetti.

**freelance:** To collect unemployment.

**hardware:** The parts of a computer which can be kicked.

**inbox:** A catch basin for everything you don't want to deal with but are afraid to throw away.

**initiative:** Deliberately disobeying a destructive order from your manager and being right in the long run.

**innumeracy:** An ineptitude for mathematics which results in the fear of all sums.

**instruction manual:** An explanation of how to use something written in a way that is easily understood only by the author.

**jury:** Twelve persons chosen to decide who has the better lawyer.

**life insurance:** term (coined by the greatest marketer of all time) for a plan that keeps you poor all your life so you can die rich

**management:** The art of getting other people to do the work.



# Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

**Dear Dr. Allemander:** As President of the "Society for the Elimination Of Foreign And Unknown Words And Phrases In Modern Square Dance Terminology And Calls" (or as known by our members affectionately as the SFTEOFAUWAPIMSDTAR for short, I seek your assistance in the recruitment of new members for our august Association.

The work we have undertaken is important for everyone involved in our great activity and will aim at removing of such non-descriptive terminology (or words if you prefer) such as 'do sa do', 'allemande left', 'dopaso', 'sashay', 'thar', 'deucy' et al from the square dance vocabulary, thus improving our dancing immensely.

Dancers or callers may wish to suggest possible alternate words or phrases for general discussion. The general membership fee is just \$69.00 – cheques or cash may be sent directly to myself at the address shown. Cheques should be made payable to me in order to simplify the general bookkeeping procedure. PayPal is also accepted.

Our first congress will be announced shortly, and members will not want to miss this great treat.

Webster Collins Barnum

Offthebeatentrack Road, Catchum Road, Tas.

**Dear Web:** Dr. Allemander is appalled at the very notion that a group of this type would be organized anywhere in the world. Our English language has historically evolved from "the Great melting Pot" when migrants travelled from the mother country to populate the heathen areas of the Americas

and allow them access to the wonders of the old world (taxes, politics, litigation, etc.,)

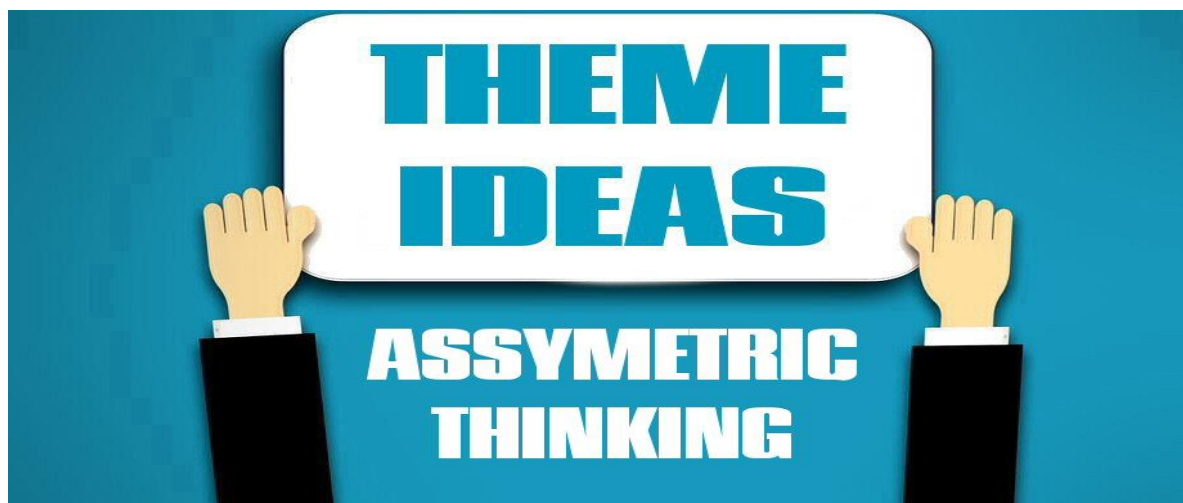
If all of the words with a foreign origin were eliminated from the English language, we would be left with an extremely limited vocabulary indeed. The same can be said of Square Dancing.

And suppose this sort of thing spread further in the USA: imagine some Yankee caller refusing to call "Dixie Style To A Wave", or a caller who dislikes Texas doing away with "Alamo Style". Or an East Coast caller eliminating "California Twirl". Where would we be then? All facing the wrong way – that's where!

Some of the calls you have designated as foreign or unknown reveal a surprisingly limited knowledge of their origins. "Do Paso" for example is named after a town in Texas that is located near El Paso. "Sashay" comes from an Old West expression "Ah'm gonna sashay over to yon saloon and git me a sasparilly". And anyone with Navy experience knows that "Deucy" comes from an old dice and card game known as 'Acey Deucy'. "Allemande" has French/Germanic origins, but the charm is in the name itself.

An earlier Barnum once said that 'there's a sucker born every minute'. No doubt there are many who will willingly part with their \$69.

*Dr. A.L. (Lefty) Allemander, PhD., Dip SD, E.A.E. gives advice to the dancelorn in this space on a regular basis – in plain English!!*



This month we feature modules that are within the “asymmetric” realm. Many callers use asymmetric choreography to add a touch of ‘uniqueness’ to an individual tip in an evening’s program. Sight resolution for asymmetric concepts has been covered many times at various caller schools as well as on a number of Zoom seminars over the last 18 months. It is not a particularly heavy chore to resolve after freewheeling with symmetry, however, for many, the resolutions tend to be less than creative.

The use of asymmetrical routines is not something we utilise as a regular aspect of many tips – it is used just for that special ‘extra’. There are many modules that fit the bill....just slot them in, call, resolve, bingo....no need to create extra work. The ones following are from my files....some new, some old, some written by myself, some from others who are unknown. Many of the older versions have been updated to reflect more modern concepts within today’s choreography.

As with all ‘gimmick’ concepts, the use of these should be limited to just 3 or 4 modules/ideas within a single tip on a given night. Gimmicks are great, but can outstay their welcome very easily if over-used

COUPLES 3 & 4: RIGHT & LEFT THRU,  
NEW SIDE LADIES CHAIN,  
COUPLE #2 SPLIT 2 and GO, AROUND  
ONE TO A LINE, HEADS 1/2 SASHAY,  
PASS THRU, WHERE’S CORNER...  
ALLEMANDE LEFT

COUPLES 1 & 2 RIGHT & LEFT THRU,  
NEW # 1 & OLD #4: LADIES CHAIN,  
COUPLE #4 PROMENADE 3/4,  
NEW #2 LEAD RIGHT &  
RIGHT & LEFT THRU, PASS THRU,  
RIGHT & LEFT THRU: **CB**

SIDES RIGHT & LEFT THRU,  
COUPLES 1, 2 & 4 HALF SASHAY,  
COUPLE #1 SPLIT TWO, &  
GO AROUND 4 TO A LINE,  
THEN STAR THRU: **CB**.

MAN #1 & MAN #2 FACE CORNER &  
BOX THE GNAT (square sets like that),  
HEADS SLIDE THRU,  
**THOSE WHO CAN STAR THRU,**  
CENTRE 4 SLIDE THRU,  
**THOSE WHO FACE SLIDE THRU,**  
ENDS SLIDE THRU,  
CENTRE 4 U-TURN BACK,  
ALLEMANDE LEFT.

COUPLE #3 HALF SASHAY,  
SIDES RIGHT & LEFT THRU,  
COUPLE #1 SPLIT 2, &  
STEP FORWARD &  
CALIFORNIA TWIRL,  
SAME 4 MOVE FORWARD &  
SEPARATE,  
STAND BEHIND THE SAME SEX,  
CENTRE 4 CALIFORNIA TWIRL,  
RIGHT & LEFT THRU: **CB**.

COUPLE # 1 HALF SASHAY,  
HEADS SLIDE THRU,  
**THOSE WHO CAN** PASS THRU,  
OLD #3 STAR THRU & BACKAWAY,  
OLD #1 CLOVERLEAF,  
SIDES STAR THRU, PASS THRU: **CB**.

COUPLES 1 & 2: RIGHT & LEFT THRU,  
NEW #1 & OLD #4 LADIES CHAIN,  
COUPLE #4 REVERSE PROMENADE  
1/4, NEW #2 LEAD LEFT &  
RIGHT & LEFT THRU, DIVE THRU,  
DOUBLE PASS THRU,  
LEADS PARTNER TRADE: **CB**.

4 LADIES CHAIN,  
HEAD LADIES CHAIN TO THE RIGHT,  
COUPLE#1 PROMENADE 1/2 &  
SQUEEZE IN BETWEEN #3,  
CAST OFF 3/4, PASS THRU,  
PROMENADE 1/4,  
SQUEEZE IN BETWEEN SIDES,  
CAST OFF 3/4, PASS THRU,  
WHEEL & DEAL,  
CENTRES SQUARE THRU 3/4: **CB**.

COUPLE #3 HALF SASHAY,  
COUPLE #1 HALF SASHAY **THEN**  
STEP FORWARD & SPLIT #3,  
AROUND ONE TO A LINE,  
GO FORWARD & BACK,  
SAME 4 STEP TO CENTRE, &  
STAND PAT, THEN BEND THE LINE,  
PASS THRU: **CB**

**PL (exact H lead right):**

COUPLES 1 & 4 LEFT SQUARE THRU  
-- **BUT ON 4<sup>th</sup>** HAND BOX THE GNAT,  
COUPLES 2 & 2 SLIDE THRU,  
SQUARE THRU, **BUT ON 3<sup>RD</sup>** HAND  
BOX THE GNAT, ALL R & L GRAND.

**PL (exact H lead right):**

COUPLES 1 & 4 LADIES CHAIN,  
COUPLES 2 & 3 FLUTTERWHEEL,  
THEN SPIN THE TOP,  
COUPLES 1 & 4 PASS THE OCEAN &  
SWING THRU, ALL R & L GRAND.

COUPLE #1 SWING & SWAY,  
OTHER 3 COUPLES HALF SASHAY,  
SIDES PASS THRU, U -TURN BACK,  
COUPLE #1 GO INTO THE MIDDLE,

SPLIT TWO & GO AROUND 4,  
STEP FWD & CALIFORNIA TWIRL,  
SAME 4 GO FORWARD & BACK,  
GO FORWARD TO THE MIDDLE &  
FACE THE SIDES: **CB**.

COUPLE #1 HALF SASHAY,  
COUPLES 3 & 4 RIGHT & LEFT THRU,  
NEW HEADS GO UP & BACK,  
THEN DO SA DO TO A WAVE,  
RECYCLE, STAR THRU,  
COUPLES 1 & 2 RIGHT & LEFT THRU,  
COUPLES 3 & 4 ZOOM,  
COUPLE #1 DIVE THRU,  
DO SA DO TO A WAVE, RECYCLE,  
SQUARE THRU 3/4: **CB**

COUPLES 1 & 2: RIGHT & LEFT THRU,  
NEW COUPLE #1 & OLD COUPLE #4: -  
LADIES CHAIN,  
COUPLE # 4 PROMENADE 3/4,  
NEW COUPLE #2 LEAD TO THE LEFT  
& RIGHT & LEFT THRU,  
PASS TO THE CENTRE,  
RIGHT & LEFT THRU, PASS THRU,  
(^) RIGHT & LEFT THRU: **CB**.

Or from (^) SQUARE THRU 3/4,  
CENTRES LEFT SQUARE THRU 3/4,  
OTHERS SEPARATE & FACE IN,  
ALLEMANDE LEFT **(CB)**

COUPLE #1 FACE CORNER &  
BOX THE GNAT, (square the sets),  
new COUPLES #1 & 3 HALF SASHAY,  
THEN PASS THRU, SEPARATE,  
AROUND TWO TO A LINE,  
PASS THRU, WHEEL & DEAL,  
CENTRES LEFT SQUARE THRU 3/4,  
SPIN THE TOP, PASS THRU,  
U-TURN BACK, ALL CIRCLE LEFT,  
4 MEN U-TURN BACK,  
FIRST MAN START A **DIXIE GRAND**,  
ALL THE WAY TO CORNER,  
ALLEMANDE LEFT..

# **+Plus Program**

This month we feature some more “Tip Starter” modules. All too often we hear callers using the same old simplistic routines, however, it does not take much to come up with something that is a tad more interesting for the dancers enjoyment.

Having a number of neat, interesting ways of prepping the dancers for your unique style is a key element in the provision of variety and excitement for the dancers. They do not have to be complicated or brain-bending; just interesting and a bit different.

SIDES RIGHT & LEFT THRU,  
HEADS 1/2 SASHAY,  
HEAD MEN TURN RIGHT &  
PROMENADE, GO AROUND SIDES  
TO A LINE OF 3, LINES PASS THRU,  
MEN TRADE,  
THOSE LADIES U-TURN BACK,  
THEN TOUCH 1/4, & MAKE AN ARCH,  
\*\*OTHER 2 LADIES (under the arch)  
TOUCH 1/4 & SPREAD,  
4 LADIES BACK UP 2 & 1/2 STEPS,  
MEN COURTESY TURN,  
PROMENADE.

- **Or from\*\***  
OTHER LADIES TOUCH 1/4,  
4 LADIES CIRCULATE 1 & 1/2,  
MEN COURTESY TURN HER,  
PROMENADE.

4 LADIES CHAIN, HEADS TOUCH 1/4,  
WALK & DODGE, SWING THRU,  
SPIN THE TOP, SINGLE HINGE,  
TRIPLE SCOOT, SINGLE HINGE,  
3 CENTRE PAIRS (same sex)TRADE,  
SWING THRU, MEN RUN, 1/2 TAG,  
8 CIRCULATE 1 & 1/2,  
LADIES TRADE & SPREAD,  
MEN DIAMOND CIRCULATE,  
FLIP YOUR DIAMOND,  
ALL FLIP THE DIAMOND,  
LADIES TRADE, HINGE & ROLL,  
RIGHT & LEFT GRAND.

HEADS FLUTTERWHEEL,  
HEADS PASS THE OCEAN,  
PING PONG CIRCULATE &  
OUTSIDES ROLL,  
CENTRES LINEAR CYCLE,  
PASS THRU, ALL BEND THE LINE,  
TOUCH 1/4, CIRCULATE 1 & 1/2,  
MEN TRADE & ROLL, ROLL AGAIN,  
RIGHT & LEFT GRAND.

ALLEMANDE LEFT,  
ALL 8 SPIN THE TOP TWICE,  
BUT SPREAD AFTER EACH,  
RIGHT & LEFT GRAND.

SIDES FACE & TOUCH 1/4,  
HEADS STAR THRU,  
PASS THRU & CHASE RIGHT,  
ALL COORDINATE, 3/4 TAG,  
OUTSIDES U-TURN BACK, EXTEND,  
RIGHT & LEFT GRAND.

CIRCLE LEFT, ALLEMANDE LEFT  
ALAMO STYLE, SWING THRU,  
(men look across)  
MEN WALK & LADIES DODGE,  
PARTNER TRADE & ROLL,  
RIGHT & LEFT GRAND.

HEADS FACE & TOUCH 1/4,  
SIDES STAR THRU,  
CALIFORNIA TWIRL,  
THEN CHASE RIGHT,  
TRIPLE SCOOT, MEN RUN,  
TRACK 2, TRADE THE WAVE,  
ALLEMANDE LEFT.

SIDES FLUTTERWHEEL,  
HEADS LEFT TOUCH 1/4,  
THEN BOX CIRCULATE,  
**THOSE WHO CAN** SLIDE THRU,  
OTHERS PEEL OFF &  
BEND THE LINE, ENDS TOUCH 1/4,  
CENTRES LEFT TOUCH 1/4,  
**THOSE WHO CAN** ALLEMANDE LEFT,  
RIGHT & LEFT GRAND.

HEADS LEAD RIGHT, SWING THRU,  
MEN RUN, LADIES CAST OFF 3/4,  
DIAMOND CIRCULATE,  
ALL BACK UP ONE STEP,  
RIGHT & LEFT GRAND.

ALLEMANDE LEFT ALAMO STYLE,  
BALANCE, **HEADS ONLY** --  
FOLLOW YOUR NEIGHBOUR &  
SPREAD, LADIES TRADE,  
SWING THRU DOUBLE,  
OUTSIDES TRADE & ROLL  
& STAR THRU, CENTRES RECYCLE,  
PASS THRU, ALLEMANDE LEFT.

HEADS PASS THE OCEAN,  
SWING THRU,  
PING PONG CIRCULATE, EXTEND,  
SWING THRU,  
EXPLODE & MEN ROLL,  
LADIES SQUARE THRU, DO SA DO,  
STAR THRU, PROMENADE.

HEADS PASS THE OCEAN,  
PING PONG CIRCULATE, EXTEND,  
LADIES RUN, 3/4 TAG,  
MEN TURN 1/4 RIGHT,  
FLIP THE DIAMOND,  
LADIES CIRCULATE, TURN THRU,  
ALLEMANDE LEFT.

SIDES RIGHT & LEFT THRU,  
1/2 SASHAY,  
HEADS PASS THE OCEAN,  
PING PONG CIRCULATE,

CENTRE MEN TRADE,  
EXTEND, SWING THRU,  
FOLLOW YOUR NEIGHBOUR,  
MEN RUN LEFT, BEND THE LINE,  
TOUCH 1/4, CIRCULATE 1 & 1/2,  
3 PAIRS TRADE, MEN SPREAD,  
LADIES FLIP THE DIAMOND,  
CENTRE LADIES TRADE,  
ALL FLIP THE DIAMOND,  
RIGHT & LEFT GRAND.

HEADS PASS THE OCEAN  
LADIES TRADE, LADIES RUN,  
CROSSFIRE,  
**THOSE WHO CAN** – TOUCH 1/4,  
OTHERS FACE IN,  
MEN LOAD THE BOAT,  
LADIES FOLLOW YOUR NEIGHBOUR,  
PING PONG CIRCULATE, EXTEND,  
SINGLE HINGE, MEN RUN,  
PROMENADE.

HEADS TOUCH 1/4 & SPREAD,  
CENTRES PASS THE OCEAN,  
DIAMOND CIRCULATE,  
CENTRES EXPLODE THE WAVE,  
THEN SAME FOUR RUN,  
NEW CENTRES SCOOTBACK THEN  
FOLLOW YOUR NEIGHBOUR &  
SPREAD, ALL FLIP THE DIAMOND,  
CENTRES RUN,  
NEW CENTRES WALK & DODGE,  
ENDS PASS THRU,  
ALL CHASE RIGHT, HINGE,  
LADIES TRADE, MEN RUN,  
PROMENADE.

HEAD LADIES CHAIN 3/4  
(Side men turn 'em), **LINE OF 3** --  
DO SA DO TO A WAVE,  
GRAND SWING THRU,  
SINGLE HINGE, 3 PAIRS TRADE,  
EXTEND, CORRDATE,  
MEN CIRCULATE, CROSSFIRE,  
PEEL OFF, PROMENADE

# SSD FOR THE DANCERS AND CALLER

By Buddy Weaver

*(Buddy often writes articles for magazines such as ASD and BTM, as well as presenting them on his own website for the benefit of all callers. The following two articles are both looking at the positive aspects of SSD program O-Barry)*

The topic of Social Square Dancing (SSD) has been covered in many forums. Arguments for and against still appear on social media. What is often missed is the basic setup.



The program is made up of only fifty calls so that it can be taught in twelve to fourteen weeks. It is **not** a new idea; in fact, it is as close to the Modern Western Square Dancing (MWSD) that was enjoyed by tens of thousands of dancers up to the early seventies. A program of fifty calls taught in a matter of weeks was the hallmark of MWSD for the dozens of years that saw square dancing not only grow but spread worldwide. As square dance clubs start to reopen in the States,

many are embracing SSD as the new destination program, but can SSD work in your club?

## FIRST STEP: ASK A QUESTION

The answer will be found by asking the question, why won't SSD work in your club? Let's explore the latter question.

First, there are the naysayers, some of these folks don't understand the new program, some don't want change, some will just be opposed to everything. There are some of these folks who have stated that "dancers will never give up (Mainstream or Plus or whatever the old level)."

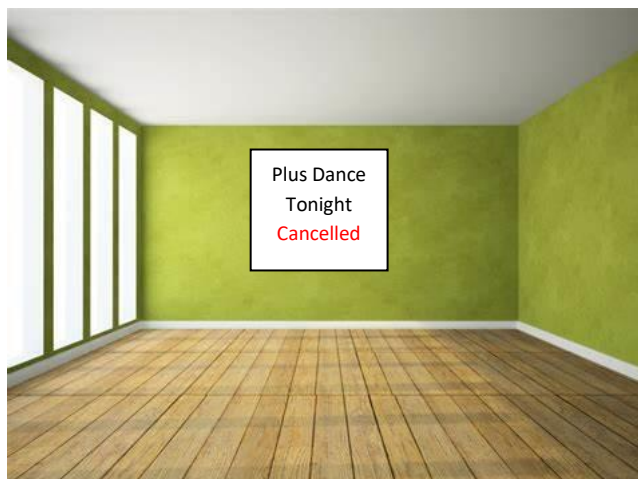
Well, respectfully, that has been proven wrong on many occasions. One only needs to look at yesterday's most popular square dance calls that are no longer in active use. Do you remember "Arch In The Middle, Ends Turn In," "Dixie Chain", "Cross Trail"? Most don't, because they've faded from active use or were not part of the CALLERLAB programs when they first came into being in the late seventies. Few callers and no dancers remember these old calls, and even if they were used, no-one would know what to do with them.

In my opinion, callers are in love with square dance calls; dancers love the experience. It is often the caller who wants to hold on to his or her favorite call. For example, I remember when "Curlique" was dropped from use by CALLERLAB, one caller in my area refuse to stop using it. For a while, the dancers still did the call but after a year of not hearing it used by other callers, when they danced to this fellow and he called "Curlique", the dancers stopped

and gave him a puzzled look. That caller soon gave up “Curlique”. Bottom-line, dancers love the experience; not counting calls.

## POST PANDEMIC PROBLEMS

Second, there are some who are not prepared to change. In my area, some Plus clubs have declared they will not give up Plus. Frankly, no-one is forcing change on anyone, but the question I have is this: If your Plus club restarts, post-pandemic with 50% of the dancers you had pre-pandemic, how do you make ends meet? Do you double dues and door fees? The only way to get new members is through a class that runs for one year, so can your club hold out that long? What if you make it a year and don't graduate enough dancers?



Change is hard and it will be forced on each of us like in the case of not having enough dancers to keep the doors open. We can deny change is upon us, we can resist change, or we can accept it and even embrace it. There are many Plus and many Mainstream club in the America that have chosen to embrace

change by adopting SSD, not only to survive but to thrive.

## HURRY UP & WAIT

There are some club leaders who have said they will wait for dancing to resume post-pandemic, see how many dancers come back, then make a decision about what to do. If this is you, I encourage you to not wait. A failure to plan is the same as planning to fail. Ask yourself, would you drive out to the middle of nowhere, running your tank of gas to empty, with the thought that you'll wait until you get there to find out if there is any gas at all? Of course not. You would probably have a primary plan and a contingency plan. As a professional, it is hard to see club leaders seemingly give up, to let the tide either get their boats to rise or drift into the rocks. Sad.

## RESOURCES ARE AVAILABLE

Let's end on a positive note. We are about to experience extraordinary opportunities for growth. We will all face change; some will embrace it and plan for existing dancers to return comfortably while making a great nest for new dancers to come in and find a home.

We have a great resource in the SSD program. It is a home club builder. It has a proven track record with some of the most brilliant minds in square dancing, mentoring, and teaching how to implement SSD in your home area. We are about to see a new square-dancing world where the biggest problem will be finding a hall big enough for your club dances. SSD is for your club.

## THEN AND NOW

Recently, I stumbled on the results of a survey conducted by Jim Hilton of Hilton Audio Products in 1970. Hilton Audio has long been considered by many callers, particularly the professional traveling callers, to be the best sound

amplification available. Founder, Jim Hilton was a highly respected “sound man” providing his sound engineering service to some of the biggest festivals as well as many National Conventions.

The Hilton Audio survey involved mailing thousands of questionnaires and tabulating replies from all of the United States. Published in October of 1970, the results were to be compared with your own club and see if the picture looked familiar.

Survey says:

- The average square dance club was located in a medium-sized city with club meetings held twice a month.
- On the average night, **one more couple is needed to make seven squares, but the club is growing.**
- More than **three fourths of new members come from the one beginner class** which the club sponsors each year.
- **One third of the members have been square dancers for more than five years.**

Now let's place this information in its historical context. In 1970, square dance clubs and callers recognized two dance levels. The "Fifty Basics" and the "Extended Basics." Average time in class to learn the fundamentals to gain membership in a square dance club was between ten and sixteen weeks. Square dancing was no longer in vogue with the movies and magazines; in fact, square dance classes were competing for a generation of non-dancers who were more content to sit at home watching TV, but in spite of all this, square dancing was growing.

The National Convention held in Louisville, Kentucky attracted 19,452 dancers. The WASCA festival hosted in Washington, DC was sold out one-year in advance along with every single dance week at Kirkwood Lodge in Missouri. So what can we take away from the 1970 survey?

1. An average club in America had seven squares as an average

attendance. Is this true for your club today? We know of many areas in where the average club attendance is ten to thirteen squares, so it is possible to meet those averages.

2. The average club was growing, and we know from history, that growth started before 1970 and continued for another six years. Is your club growing? Again, we know of many areas today that work hard on growth, many of those clubs dance the SSD Program where classes are held more than once a year. The SSD Program has been the major contributor to areas that are experiencing square dance growth.
3. In 1970, three fourths of new club members came from the annual beginner class. This statistic points out the fact that dancer attrition has always been with us, but clubs were sustainable through an influx of new members/new dancers. Just like today's clubs with an average ten to thirteen squares in attendance, there is a steady flow of new members/new dancers. In my opinion, the average square dance club does not grow new members through their new dancer program on a steady basis. Certainly, not to the level that represents three-quarters of the membership.

### Why is that?

One reason is the fact that our classes to learn the fundamentals in order to gain membership in our square dance clubs are taking way more than ten to sixteen weeks. Most everywhere classes take almost a year, and even then, the graduate is ill prepared to be a successful club dancer.

### Questions.

- Do we believe that the average non-dancer is willing to spend nine more

months in class today versus the same non-dancer of fifty years ago?

- Does today's new dancer crave the ninety additional calls they've never heard of, versus the same new dancer of fifty years ago?
- Said another way, does any non-dancer want Plus instead of SSD? Mainstream instead of SSD?

The final citation from the 1970 survey shows that the dancing enthusiast, one who has been dancing for five or more years, represented a third of the average club membership, whereas today's percentage is more than double that. It is fair to say, the dancing enthusiast has far more years of dance time to master the large number of square dance calls foisted upon the new dancer/graduate. The expectation of the new dancer/graduate is likely too much. The new dancer/graduate quits and the degree of difficulty to assimilate remains unchanged, and in this way, we don't have new dancers representing three-quarters of the membership, we fail to grow, and we don't have seven squares average attendance.

Attributed to Confucius is the quote, "study the past if you would define the



future". In closing, our future is bright. We are coming out of a world-wide pandemic with tools like SSD, mentorship of those knowledgeable in SSD, and the desire in many areas of the country to implement a program that looks very much like the program we used during our period of growth – SSD.

We know the excuse that people today have too many distractions is no different than it was fifty years ago; the only thing different today is our entry program is too big, too long, and assumed to be part of our culture. You are invited to be part of change that promotes square dance club growth.





## A Round-Up of some of the recent SD records by BUDDY WEAVER

Singing Calls (\*\* indicates the figure is used in SSD program)

### IF YOU COULD READ MY MIND \*\*

Arrowhead Productions 1150 by Johnny Preston

Tempo: 128 Rhythm: Shuffle

Good dance beat. The familiar tune is easy to follow with clear leads played by piano, guitar, and harmonica. Plenty of fill notes from the same instruments. This Gordon Lightfoot classic is played in a relaxing country style. Callers may croon this. Tracks include music with and without background vocals. May need to slow tempo.

Heads Square Thru – Do Sa Do to a wave – Ladies Trade – Recycle – Star Thru – Right & Left Thru – Square Thru Three – Swing

### PILOT OF THE AIRWAVES \*\*

Gold Wing Records 196 by Brian Freed

Tempo: 126 Rhythm: Shuffle

Good dance beat. First twenty-one seconds are drum beat only then music kicks in. Clear leads played by keyboard make the tune easy to follow. Guitar work in the background throughout. A late-seventies pop song that is done in a laid-back pop style. Tracks include music with and without melody/background vocals.

Heads Promenade Halfway – Pass the Ocean – Extend – Swing Thru – Boy Trade – Boy Run – Bend the Line – Square Thru Three – Swing

### NO BAD NEWS \*\*

HappyTrax Music by Deborah Carroll-Jones, Vernon Jones, and Jon Jones

Tempo: 124 Rhythm: Shuffle

Danceable beat. Strong lead played by keyboard throughout. Added percussion from handclapping and tambourine come in and out. The tune is from the seventies pop musical and makes a lively pop singing call. This is a re-release of Desert Gold 23.

Heads Promenade Three-Quarters – Sides Right & Left Thru Full Turn – Circle to a Line – Pass the Ocean – Swing Thru – Girls Circulate – Boy Trade – Swing

### THE MORE I SEE YOU \*\*

Knee Deep Melodies 144 by Glenn Wilson

Tempo: 128 Rhythm: Shuffle

Good dance beat. A familiar tune clearly played by keyboard, guitar, and piano. The same instruments provide lots of fill notes. The song goes back to the forties and here it is played in a relaxing pop style. Key change on close adds energy. May need to slow tempo.

Heads Promenade Halfway – Square Thru – Swing Thru – Boy Run – Couple Circulate – Half Tag – Scoot Back – Swing

## **(TAKE ME HOME) COUNTRY ROADS \*\***

Rawhide Music 1241 by Buddy Weaver

Tempo: 128 Rhythm: Boom-Chuck

Good dance beat. The very familiar tune is clearly played by mandolin, guitar, and keyboard marimba. Lots of fill notes from the same instruments. Castanets come in on the end of every stanza for a cool feel. A lively country rendition of a John Denver classic with a key change on the close for boost. Tracks include music with regular and strong leads. Taken from studio master of Rawhide Records.

Heads Square Thru – Do Sa Do to a wave – Girl Trade – Swing Thru – Boy Run – Couples Circulate – Tag the Line – Girl U Turn Back – Swing

## **OKIE FROM MUSKOGEE'S COMING HOME \*\***

Rhythm Classics 201 by Elmer Sheffield

Tempo: 122 Rhythm: Boom-Chuck

Good dance beat. Clear leads played by piano, fiddle, and dobro bring make the tune easy to follow. Lots of fill notes from the same musicians. A Merle Haggard song that is done in an exciting country style with a key change on the close for more energy.

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

## **BABY'S GOT HER BLUEJEANS ON \*\***

Rhythm Records 380 by Jet Roberts

Tempo: 124 Rhythm: Boom-Chuck

Good dance beat. The tune is easy to follow with clear leads played by keyboard, acoustic and steel guitars. Lots of fill notes from the same plus banjo in the background for a full sound. A contemporary/classic country song (Mel McDaniel) that is played in a lively country style.

Heads Star Thru – Pass Thru – Swing Thru – Boy Run – Couples Circulate – Chain Down the Line – Half Sashay – Box the Gnat - Slide Thru – Swing

## **LITTLE LIZA JANE**

Rhythm Records 381 by Adam Christman

Tempo: 124 Rhythm: Boom-Chuck

Good dance beat. Clear leads played by dobro, mandolin, and steel make the tune easy to find. The same instruments play lots of fills. Another contemporary/classic country song (Vince Gill) played in a lively country style. Two winners from Rhythm Records this month. Tracks include music with and without harmony.

Heads Square Thru – Right & Left Thru – Swing Thru – Spin the Top – Slide Thru – Square Thru Three – Left Allemande – Promenade

## **DEEP PURPLE \*\***

Rhythm/Chic 1002 by Wade Driver and Shauna Kaaria

Tempo: 126 Rhythm: Shuffle

Good dance beat. Strong leads played by guitar and keyboard throughout. Light keyboard and guitar work in the background. A pop classic duet song that is done in a laid-back pop style. Lots of additional tracks for male and female callers using background singers or just straight music. Wade and Shauna sound good together.

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

## **LONG LIVE ROCK AND ROLL**

Royal Records 741 by Betsy Gotta, Tony Oxendine

Tempo: 126 Rhythm: Shuffle

Good dance beat. Leads are laid-back into the chords so caller will have to know the tune. Lots of fill notes. Music from guitar, keyboard, and saxophone. Banjo in the background throughout. A seventies pop song that gets a country/rock feel. Mid-way up the energy chart with key change on close for a boost.

Two figures

## **I'LL COME RUNNING \*\***

Royal Records 740 by Curt Braffett

Tempo: 128 Rhythm: Boom-Chuck

Good dance beat. A familiar tune clearly played by steel, fiddle, and harmonica. Lots

of fills from harmonica, guitar, and fiddle. A classic country song (Connie Smith) that is done in a lively country style. Fast-moving music.

Heads Square Thru – Right & Left Thru – Veer Left – Couples Circulate – Chain Down the Line – Star Thru – Pass Thru – Trade By – Swing

### **YOU CAN'T BE A BEACON**

Solid Gold Music 1039 by Ted Kennedy

Tempo: 124 Rhythm: Boom-Chuck

Good dance beat. Strong leads bring the tune out front. Lots of fill notes around the caller. Music from piano, steel, and acoustic guitars. The second half of every stanza gets light handclapping added to the percussion. A country classic played in a lively country style. Key change on close adds the finishing touch. The figure may rush the dancers; may need to eliminate the second Scoot Back.

Heads Square Thru – Swing Thru – Spin the Top – Right & Left Thru – Pass the Ocean – Girls Trade – Scoot Back – Boys Trade – Scoot Back – Swing

### **WITH OR WITHOUT YOU \*\***

SharpShooter 1068 by Christian Sorge

Tempo: 126 Rhythm: Shuffle

Good dance beat. The tune is easy to find with clear leads played by keyboard throughout. Electric guitar in the background. A contemporary/classic pop song (U2) that is played in a relaxing pop style. Tracks include music with and without leads.

Heads Square Thru – Right Hand Star – Heads Star Left – Do Sa Do – Swing Thru – Boys Trade – Swing

### **BOOM BOOM GOES MY HEART \*\***

Sting Productions 21903 by Ingvar Pettersson

Tempo: 128 Rhythm: Shuffle

Cute intro with whistling and a little percussion opening up a beat on every other step (not always comfortable dancing) by mid-stanza generating a good dance beat. The tune is clearly played by piano,

sax, fiddle, and clarinet. Lots of fill notes from the same musicians. The tune is cute pop entry that gets a great country treatment. Lively with a key change on close for more energy. May need to slow tempo.

Heads Square Thru – Do Sa Do – Swing Thru – Boys Trade – Boys Run – Bend the Line – Right & Left Thru – Pass the Ocean – Swing Thru – Boys Trade - Turn Thru – Allemande Left – Promenade

### **CANDLE IN THE WIND**

Sting Productions 21904 by Paul Bristow

Tempo: 126 Rhythm: Shuffle

Good dance beat. Clear leads played by guitar, piano, mandolin, and synth make the tune easy to find. The same instruments provide lots of fill notes. An Elton John classic played in country style. Middle of the energy chart with a key change on close for a boost. The figure will have dancers rushing.

Heads Lead Right – Swing Thru – Boy Run – Acey Ducey – Half Tag – Follow Your Neighbor and Spread – Girl Trade – Boy Cross Fold – Star Thru – Slide Thru – Swing

### **I DON'T CARE (IF YOU LOVE ME ANYMORE) \*\***

Sting Productions 21909 by Wil Stans

Tempo: 128 Rhythm: Boom-Chuck

Good dance beat. Tune is easy to follow with clear leads played by harmonica, piano, fiddle, and steel. Lots of fill notes from the same musicians. A contemporary country song (The Mavericks) played in a fast-moving country style.

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

### **HOW LONG \*\***

Throw Back Tunes 122 by Ted Lizzotte

Tempo: 124 Rhythm: Shuffle

A different sound for Throw Back Tunes with music from Circle Left Studios. Good dance beat. Clear leads played by guitar, piano, and synth. A seventies pop tune that gets a pop singing call treatment. Middle of the

energy scale. Tracks include music with and without leads.

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

### **RASPBERRY BERET \*\***

Throw Back Tunes 123 by Ted Lizzotte

Tempo: 124 Rhythm: Shuffle

Good dance beat. Leads are clearly played by keyboard throughout except for one stanza with saxophone. The Prince classic is played in pop style. Mid-way up the energy chart. Tracks include music with and without lead.

Heads Promenade Halfway – Pass the Ocean – Extend – Swing Thru – Boy Run – Ferris Wheel – Cntrs Pass Thru – Touch a Quarter – Scoot Back – Swing

### **DON'T BE ASHAMED \*\***

Blue Star/Square L Music 1001 by Buddy Weaver

Tempo: 128 Rhythm: Boom-Chuck

Good dance beat. The opener and breaks have a clear lead played by fiddle (Johnny Gimble) to bring the tune out front. All other stanzas are chords with lots of hot licks. Music from guitar, piano, and fiddle. The tune is a country classic that is done in an exciting country style.

Heads Square Thru – Right & Left Thru – Swing Thru – Boy Run – Half Tag – Scoot Back – Boy Fold – Girl Scoot Back – Swing

### **I GOT MEXICO**

ESP 1185 by Elmer Sheffield

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. A catchy tune that is easy to follow with clear leads played by fiddle, guitar, and mandolin. The same instruments provide lots of fill notes. Banjo in the background throughout gives it a full sound. An eighties country song (Eddie Raven) played in an exciting country style.

Heads Reverse Flutter – Sweep a Quarter – Pass Thru – Do Sa Do to a wave – Girls Trade – Swing Thru – Boy Run – Half Tag – Walk & Dodge – Promenade

### **AFTERNOON DELIGHT \*\***

Gold Wing Records 197 by Ray Rhea

Tempo: 134 Rhythm: Shuffle

Good dance beat. The tune is easy to find with clear leads played by keyboard throughout. Guitar and piano work in the background. The melody and music are pretty but the lyrics are sexually suggestive so the caller must be careful of his/her audience. Tracks include music with and without melody/background vocals. Users will have fixed the timing of all the breaks and really reduce the speed.

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

### **JUST A CLOSER WALK\*\***

Gold Wing Records 198 by Rod Shuping

Tempo: 126 Rhythm: Shuffle

Danceable beat. A familiar tune clearly played by horns and flute. More horns and flute in the background creating a Dixieland feel. Music is so smooth and sweet with two key changes for energy. Good job Gold Wing.

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

### **NEW PATCHES (ON OLD GARMENTS)**

Hi Hat Music 5360 by Jerry Gilbreath

Tempo: 126 Rhythm: Shuffle

Good dance beat. Music is mostly chords with fills. Instruments played are fiddle, piano, acoustic, and steel guitars. Callers will have to know the tune, but female backup singers are present to help the caller and fill out the sound. An eighties country song (Mel Tillis) that is played in a laid-back country style. Callers may croon this one.

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

### **EARTHQUAKE \*\***

Rawhide Music 1243 by Nicholas Brendzy

Tempo: 128 Rhythm: Shuffle

Good dance beat. A long introduction (16 seconds) opens up to an easy-to-follow tune with clear leads played by saxophone, guitar, and organ. Lots of fill notes from guitar, sax, and keyboard. Sound effects from keyboard too. The eighties country song (Ronnie Milsap) is played in an exciting country/rock style. Previously done on Hi Hat Records. Adjust speed.

Heads Square Thru – Right Hand Star – Heads Star Left – Corner “Earthquake Shake” (explained on cue sheet) – Swing

### **SWEET HOME ALABAMA \*\***

Rhythm Records 417 by Wade Driver

Tempo: 120 Rhythm: Shuffle

Good dance beat. The familiar tune is easy to follow with clear leads played by guitar, piano, and harmonica. Lots of strong fills from electric guitar and piano. The Lynyrd Skynyrd classic is played in a rocking, country style. Key change on close. Tracks include music with and without background vocals.

Heads Square Thru – Right Hand Star – Heads Star Left – Slide Thru – Square Thru Three – Swing

### **STANDING OUTSIDE THE FIRE**

Royal Records 1614 by Hunter Keller

Tempo: 126 Rhythm: Shuffle

Good dance beat. Leads are clearly played by piano, guitar, and mandolin. Fills from fiddle, piano, and harmonica. The Garth Brooks country song is played in a style that is middle of the energy scale.

Heads Promenade Three-Quarter – Sides Wheel Around – Veer Right – Bend the Line – Touch a Quarter – Coordinate – Bend the Line – Right & Left Thru – Dixie Style – Boy Cross Fold – Swing

### **PAINT ME A BIRMINGHAM**

Royal Records 1706 by Jay Henderson

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. The tune is easy to follow with clear leads from dobro, mandolin, and fiddle. The same instruments play lots of fill notes. A contemporary country song (Tracy

Lawrence) played in an exciting country style. Key change on close for more energy.

Two figures

### **WHEN YOUR LOVE IS ALIVE \*\***

Sting Productions 21916 by Thorsten Geppert

Tempo: 126 Rhythm: Shuffle

Good dance beat. Clear leads played by piano, keyboard, and mandolin. Lots of fill notes from guitar, mandolin, and piano, and keyboard. A pop tune played in a laid-back country style.

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

### **YOU'VE GOT TO HIDE YOUR LOVE AWAY**

Sting Productions 21918 by Paul Bristow

Tempo: 128 Rhythm: Shuffle

Good dance beat. Clear leads played by harmonica, keyboard, fiddle, and guitar. Lots of fill notes from the same musicians. The Beatles tune gets played in country style. Mid-way up the energy scale. May need to adjust speed.

Heads Touch a Quarter – Girl Run – Double Pass Thru – Peel Off – Bend the Line – Load the Boat – Touch a Quarter – Follow Your Neighbor and Spread – Swing

### **I'M ALRIGHT \*\***

Sting Productions 21910 by Thorsten Hubmann

Tempo: 128 Rhythm: Shuffle

Good dance beat. Tune is easy to follow with clear leads played by organ, saxophone, and guitar. The same instruments bring lots of fill notes. A lively country music take on a contemporary country song (Jo-Dee Messina). May need to adjust speed.

Heads Promenade Halfway – Square Thru – Right & Left Thru – Pass Thru – Trade By – Touch a Quarter – Scoot Back Twice – Swing

### **HIGH ON YOU**

Throw Back Tunes 125 by Ted Lizzotte

Tempo: 125 Rhythm: Shuffle

Good dance beat. Strong emphasis on the beat with a lead that is buried a bit so caller will have to know the tune. Fills are back there too. Music from organ, guitar, and saxophone. An eighties rock song (Survivor) played in a rock style. Tracks include music with and without leads.

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

### **JUST REMEMBER I LOVE YOU \*\***

ACME Recordings 167 by Scott Bennett

Tempo: 126 Rhythm: Shuffle

Good dance beat. A familiar tune with leads played by saxophone, guitar, and keyboard. The leads are soft so the caller should be familiar with the song. Lots of fill notes from the same instruments. A seventies pop song (Firefall) that is played in a laid-back country/jazz style. Tracks include music with and without leads/background vocals.

Heads Square Thru – Do Sa Do – Swing Thru – Boy Cross Run – Girl Trade – Girl Run – Bend the Line – Flutterwheel – Star Thru – Swing

### **PHOTOGRAPH \*\***

Arrowhead Recordings 1151 by Joe Saltel

Tempo: 126 Rhythm: Shuffle

Good dance beat. The tune is clearly played by piano, saxophone, and guitar with the same instruments providing lots of fill notes. The seventies pop song (Ringo Starr) is played in an exciting country style. Tracks include music with and without background vocals.

Heads Square Thru – Swing Thru – Boy Run – Couples Circulate – Chain Down the Line – Pass the Ocean – Circulate – Boy Run – Promenade

### **THE LADY TAKES THE COWBOY \*\***

Chinook Records 251 by Doug Davis

Tempo: 128 Rhythm: Shuffle

Danceable beat. The tune is out-front with strong leads played by fiddle, steel, and

piano. The same instruments are drifting in the background. An eighties country song (Gatlin Brothers) that is played in a laid-back country style. Key change on close for energy. Lots of calls in the figure so the caller will have to watch the tight timing. May need to adjust speed.

Heads Pass the Ocean – Extend – Recycle – Sweep a Quarter – Square Thru – Trade By – Slide Thru – Right & Left Thru – Put The Girl In Front Double Pass Thru – Face Left – Promenade

### **THERE'S MORE PRETTY GIRLS THAN ONE \*\***

Chinook Records 253 by Doug Davis

Tempo: 128 Rhythm: Boom-Chuck

Danceable beat. Unmistakable tune with strong leads played by mandolin, banjo, acoustic and steel guitar. More banjo work in the background. The tune is an eighties bluegrass song (Ricky Skaggs) that is played in bluegrass style. Great picking.

Heads Promenade Halfway – Square Thru – Right & Left Thru – Pass Thru – Trade By – Right & Left Thru – Touch a Quarter – Split Circulate Twice – Swing

### **THE LOOK OF LOVE \*\***

Knee Deep Melodies 143 by Chris Froggatt

Tempo: 126 Rhythm: Shuffle

Good dance beat. The familiar tune is clearly played by trumpet, piano, and flute. Lots of fill notes from the same instruments plus guitar. The sixties pop song composed by Burt Bacharach is played in country/jazz style. Middle of the energy scale. Tracks include music with various levels of trumpet lead.

Heads Square Thru – Do Sa Do – Swing Thru – Boy Run – Couples Circulate – Chain Down the Line – Pass the Ocean – Circulate – Swing

### **ALWAYS LATE \*\***

Rawhide Music 1237 by Hiroyuki Kaneko, Jr.

Tempo: 124 Rhythm: Shuffle

Good dance beat. The tune is clearly played by fiddle, acoustic and steel guitars. Fill

notes are played by the same instruments plus piano. A classic country song (Lefty Frizzel) is done in country style. Mid-way up the energy scale. Previously done on Hi Hat Records.

Heads Square Thru – Right Hand Star – Heads Star Left – Right & Left Thru – Swing Thru Twice – Swing

### **CAROLINA IN THE MORNING \*\***

Rawhide Music 1238 by Buddy Weaver

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. A familiar sing along with clearly played by piano, acoustic and steel guitars. Lots of fill notes from the same instruments plus banjo in the background throughout. Also known as “Nothing Could Be Finer Than To Be In Carolina,” this release is played in an exciting country style. Previously done on Hi Hat Records.

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

### **IT'S A BEAUTIFUL DAY \*\***

Rhythm International 954 by Jake Shimada

Tempo: 126 Rhythm: Shuffle

Good dance beat. The melody is easy to follow with clear leads played by guitar, piano, and keyboard. Lots of fills from the same instruments plus electric guitar and horns. A Michael Bublé song that is done in an exciting country style. Jake does a great vocal.

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

### **THE SHAPE I'M IN**

Royal Records 290 by Tony Oxendine

Tempo: 127 Rhythm: Shuffle

Good dance beat. Strong leads played by saxophone, keyboard, and electric guitar. Great fills from the same instruments. A seventies pop song (The Band) that is played in a lively country/ jazz style.

Heads Square Thru – Do Sa Do – Swing Thru – Spin the Top – Right & Left Thru – Flutterwheel – Sweep a Quarter – Swing

### **THEY CALL ME THE BREEZE \*\***

Royal Records 1615 by Hunter Keller

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. Clear leads playing the melody are electric guitar, fiddle, and saxophone. Lots of super fills played by the same instruments plus harmonica. “Call Me The Breeze” is a seventies rock song that has been covered by quite a few. This singing call is played in a lively country style.

Heads Square Thru – Do Sa Do – Swing Thru – Boy Trade – Boy Run – Bend the Line – Square Thru Three – Swing

### **WILD WORLD**

Sting Productions 21917 by Stefan Sidholm

Tempo: 126 Rhythm: Shuffle

Good dance beat. Extra percussion is added for an interesting feel. Clear leads played by piano, keyboard, mandolin, and guitar. Lots of fill notes from guitar, keyboard, and saxophone. It seems this month seventies songs are favored with the square dance labels and this tune joins right in as a pop hit (Cat Stevens) from 1970. Done in a lively country style.

Heads Promenade Halfway – Pass the Ocean – Extend – Swing Thru – Spin the Top – Right & Left Thru – Flutterwheel – Sweep a Quarter – Swing

### **DEVIL IN HER HEART**

Sting Productions 21905 by Bronc Wise

Tempo: 127 Rhythm: Shuffle

Danceable beat. Strong leads played by guitar and keyboard instruments make the tune unmistakable. The dance beat seems to sit behind the leads. A Beatles classic that is played in a pop style. Middle of the energy scale. Tracks include music with and without harmony.

Heads Promenade Halfway – Pass the Ocean – Extend – Linear Cycle – Right & Left Thru – Square Thru Three – Swing

## HOEDOWNS

### HAMMERTIME, ESP 473

Tempo: 124 Rhythm: Boom-Chuck

Good dance beat with extra percussive elements. The hoedown has contemporary elements of percussive, musical drops with also playing chords with guitar, piano, keyboard, and harmonica. A very pleasing sound. Additional called track by Steve Kopman (A-2)

### MUSTANG SALLY, SharpShooter 1069

Tempo: 124 Rhythm: Shuffle

Percussion places emphasis on every other beat of a 4/4 measure so dancers may “walk” instead of dance. Music has a solid groove, not sure if it is square dance, your results may vary. Excellent music (piano, electric guitar, organ, and keyboard) with the title tune clearly played.

### GADABOUT, Snow 21951

Tempo: 128 Rhythm: Shuffle

### NINCOMPOOP, Snow 21951

Tempo: 128 Rhythm: Shuffle

Two hoedowns for the price of one. “Gadabout” has a lively pop sound with music from keyboard instruments, including an electronic banjo. “Nincompoop” has contemporary sound with music again from keyboard instruments. Both have a good dance beat, each with its own unique sound and both are great hoedowns. May need to adjust speed.

### NOTHIN' AT ALL, Throw Back Tunes 919

Tempo: 126 Rhythm: Shuffle

Good dance beat. A contemporary hoedown with music from piano, keyboard, and electric guitar. The title pop song (Heart) is clearly played. Instrument drops for percussive effect is a nice touch.

### DREAMER HOEDOWN, Rawhide Music 1686

Tempo: 132 Rhythm: Shuffle

Danceable beat. A fast-moving, country music hoedown with music from piano, steel, and banjo. The tune clearly played is “I Am The Dreamer” (Conway Twitty). Originally released on Bogan Records and now a 99¢ hoedown. Adjust speed.

### SUPER SLAB, Rawhide Music 1687

Tempo: 128 Rhythm: Boom-Chuck

Good dance beat. Chords played by guitar and piano. Musical drops to feature percussion and an added cowbell. A country sounding hoedown. Done before on Hi Hat Records that is part of the 99¢ hoedown family.

*(One of the all-time great pieces of hoedown music – Barry)*

### PICARDY ROSE, Rawhide Music 1688

Tempo: 128 Rhythm: Boom-Chuck

Danceable beat. Music from guitar, piano, and banjo. A country sound with the tune of “Roses Of Picardy” clearly played. Doubtful anybody would recognize this song from World War I. A very pleasant-sounding hoedown. Released on Bogan Records and now a 99¢ hoedown.

### NEW TULSA, Rawhide Music 1689

Tempo: 130 Rhythm: Boom-Chuck

Good dance beat. A fiddle driven version of “Take Me Back To Tulsa” with guitar interludes. If you like fiddle, this is your hoedown. Originally on Blue Star and now a 99¢ hoedown.

### I'M FREE, Rawhide Music 1690

Tempo: 122 Rhythm: Shuffle

Welcome back to calling with five 99¢ hoedowns this month. A good dance beat. The music is chords played by banjo, piano,

acoustic and steel guitar. Percussive and lively. Done before on Blue Star Records.

**TECHNICOLOR HOEDOWN**, Blue Star Music 590

Tempo: 128 Rhythm: Shuffle

Good dance beat with extra percussive elements. A contemporary sound with music from keyboard, piano, and guitar. Music is chords with fills played. Excellent hoedown. May need to slow tempo.

**HOLDIN' ME BACK**, Throw Back Tunes 915

Tempo: 126 Rhythm: Shuffle

Again, a new musical sound for Throw Back Tunes. Good dance beat. Another contemporary sounding hoedown with music from keyboard. Chords with lots of fills, drum rushes, and musical pauses. Easy to use.

**THE GROOVE LINE**, Throw Back Tunes 916

Tempo: 126 Rhythm: Shuffle

Good dance beat. A hoedown with a contemporary pop feel adding a little disco to the mix. Music is chords and fills from keyboard and electric guitar. Musical drops add to the effect.

**CARNITO**, Arrowhead Recordings 919

Tempo: 124 Rhythm: Shuffle

Good dance beat. Music has a modern pop sound with music from guitar, piano, and keyboard. Percussion gives a Latin feel and the tune, in fact, is Peruvian. Nice music breaks with sound effects. Arrowhead has a good hoedown here.

**SPACE OYSSEY**, Arrowhead Recordings 920

Tempo: 128 Rhythm: Shuffle

Good dance beat. Modern pop sound with music from keyboard. Hoedown is lively with musical breaks. Arrowhead keeps the good hoedowns coming. Tracks include music

with and without sound effects related to NASA's moon mission. Adjust speed.

**NIGHTTIME HOEDOWN**, Gold Wing Records 199

Tempo: 125 Rhythm: Shuffle

Good dance beat. Music is chords played by keyboard instruments with a percussive feel. Modern music sound although the production seems "muddy" as compared with other releases from Gold Wing, still a good hoedown.

**PORK PIE**, Sting 21951

Tempo: 128 Rhythm: Boom-Chuck

**MILK STOUT**, Snow 21951

Tempo: 128 Rhythm: Shuffle

Two hoedowns for the price of one. "Milk Stout" has a modern pop sound with music from keyboard instruments. A pretty tune is played with sound effects from the keyboard to create a great sound. "Pork Pie" is a lively country sounding hoedown with chords played by piano, banjo, fiddle, acoustic and steel guitar. Watch out for a key change towards the end. May need to adjust speed on "Milk Stout."

**HANK'S HOEDOWN**, Rawhide Music 1691

Tempo: 126 Rhythm: Boom-Chuck

Danceable beat. Traditional Blue Star Band sound with chords played by fiddle, clarinet, guitar, and piano. A smooth, yet energetic hoedown at was originally done on Blue Star Records. This is the latest 99¢ hoedown.

**ASPHALT HOEDOWN**, Rawhide Music 1692

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. Del Katcher (Casher) Band plays a smooth hoedown with music from guitar, piano, and bass. The seventies country song "Asphalt Cowboy" (Dave Dudley) is clearly played in country style. Done before on Hi Hat Records and now part of the 99¢ hoedown family.

AS Records (dealer) - [asrecordshop.com](http://asrecordshop.com)  
DoSaDo Music(dealer) – [dosadomusic.com](http://dosadomusic.com)  
Blue Star Music – [buddyweavermusic.com](http://buddyweavermusic.com)  
ACME Recordings – [acmerecordings.com](http://acmerecordings.com)  
Arrowhead Recordings – [arrowheadrecording.com](http://arrowheadrecording.com)  
Chinook Records - [callerdoug.com](http://callerdoug.com)  
Gold Wing Records – [finetunegoldwingmusic.com](http://finetunegoldwingmusic.com)  
Knee Deep Melodies - [kneedeepmelodies.com](http://kneedeepmelodies.com)  
Rawhide Music – [buddyweavermusic.com](http://buddyweavermusic.com)  
Rhythm Records – [rhythmrecords.biz](http://rhythmrecords.biz)  
Royal Records - [royal-records.com](http://royal-records.com)

### **THE JOYS OF CREATING BTM EACH MONTH**

1. If I print jokes or humorous quotes and cartoons, some people say that I am just being silly and wasting space.
2. If I do not print any humorous ideas, some people say that I am being too serious.
3. If I print items from other publications, some say I am too lazy to write it myself
4. If I do not print articles from other authors, some say that I am only interested in pushing my own agenda
5. If I print more than one article from a specific writer in an issue, I am told that I am showing favouritism
6. If I do not print some contributions, then I am advised that I am not recognising true genius
7. If I print articles aimed at newer callers, then I am told I am wasting the time of those with more experience and knowledge
8. If I do not print articles for newer callers, then I am told that I do not care about nurturing new talent
9. If I make editorial changes in articles submitted, I am told I am too critical
10. If I do not make changes in some articles, I am told they are too long

### **NO MATTER WHAT HAPPENS, IT IS HARD TO WIN!**

**Like it or not, someone will probably say that I stole this from someone else.**

**I DID!!**



Over the years there have been many songs that have had lyrics adjusted to suit a specific concept. With the last year and a half with all of us suffering the Covid Blues, it was only a matter of time before someone came up with lyrics to suit the situation. This time my good friend David Cox has come up with some replacement lyrics for the great song DOUBLE BOGIE BLUES. The original song can be purchased from A & S Records here: [DOUBLE BOGIE BLUES by Larry Letson - A&S Record Shop \(asrecordshop.com\)](https://www.asrecordshop.com/index.php?action=listingview&listingID=109)  
([www.asrecordshop.com/index.php?action=listingview&listingID=109](https://www.asrecordshop.com/index.php?action=listingview&listingID=109))

Covid-19 Blues (GMP 0914) Larry Letson (Mickey Jones) 1996 (Covid Lyrics - David Cox)

### OPENER

#### Circle Left

I want to go to Woollies (Bunnings, Wal-Mart etc)) - I've got to wear a mask  
I'm sick of this pandemic - how long will it last?

Left Allemande the corner, Turn your Partner by the Right

Left Allemande the corner and you Weave the Ring tonight

Make sure you keep your distance - don't you breathe on me

Swing the lady round and Promenade if you please

Help me get some vaccine - save me from the COVID-19 Blues

### FIGURE

Heads you Promenade your lady Halfway around the floor,

Walk in Square Thru, be sure to count to 4

Go all the way, a Right & Left Thru

Eight Chain 2, tell me what you gonna do

You Tch. 1/4, Scoot Back, come back and Swing

Help me get some vaccine - save me from the COVID-19 Blues

### MIDDLE BREAK

#### Circle Left

They say what doesn't kill you makes you stronger, but I know

That viruses will mutate, and have a second go

Left Allemande the corner, Turn your Partner by the Right

Left Allemande the corner and you Weave the Ring tonight

Make sure you keep your distance - don't you breathe on me

Swing the lady round and Promenade if you please  
Help me get some vaccine - save me from the COVID-19 Blues

## CLOSER

### Circle Left

The barber shops are shut down - my hair is growing long  
But Covid can't beat football - it's still going strong.  
Left Allemande the corner, Turn your Partner by the Right  
Left Allemande the corner and you Weave the Ring tonight  
Make sure you keep your distance - don't you breathe on me  
Swing the lady round and Promenade if you please  
Help me get some vaccine - save me from the COVID-19 Blues

## TAG

Help me get some vaccine - save me from the COVID-19 Blues

## ORIGINAL LYRICS

It's early Sunday morning, the sun is coming up  
I'm on the tee at seven, I'm here to try my luck  
They say this game's a tough one, but I'll give it my best shot  
Cause the bunkers look like beaches and the greens like parking lots

Oh lord, what I'm I gonna do  
Help me keep my head down, save me from these double bogey blues

First I pull out my driver, I check my stance and grip  
I'm trying to remember every Nicklaus tip  
Straighten that left elbow, slightly bend your knees  
Keep that ball behind you and look out for those trees  
Oh lord, what club should I use  
You know I'm lost out in the forest, save me from those double bogey blues

### Lead break

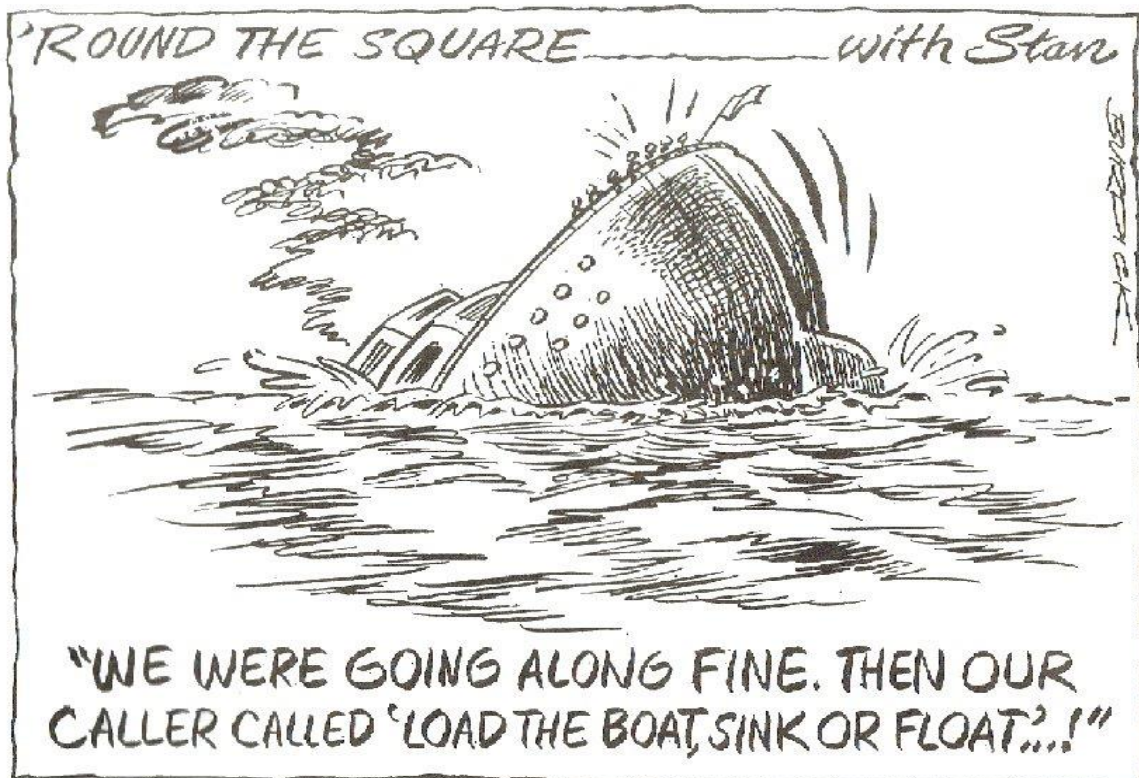
Well, I started out with three balls, now two of them are lost  
Got two hundred yards of water that I gotta get across  
Did I hear somebody talking about a Forty dollar bet?  
I got Thirty in my pocket, but I won't let 'em see me sweat  
Oh Lord, the next Bud's for you  
Help me with this three wood, save me from those double bogey blues

Well, I'm on the eighteenth and seven, my knees began to shake  
I'm praying I can one putt, try to save an eight  
It's a forty-dollar nassau, if I sink this I'm in lock  
I'll be sitting in the club house, sippin' bourbon on the rocks  
Oh Lord, what am I gonna do  
Help me keep my head down, save me from these double bogey blues

Oh, oh oh Lord, I can't afford to lose  
You know I'll be in church next Sunday, just save me from those double Bogey blues

## COMIC ART from STAN BURDICK

I first met Stan & Cathie Burdick when they brought a tour group to Australia in 1977. We hit it off straightaway, and that began a great friendship that lasted through until we lost these great people. Stan had ASD magazine each month and also wrote for the Northeast Magazine, as well as assisting with others. When I began Figuring Note Service in 1977, Stan was the first to offer assistance and advice, as well as sending material. He very kindly offered the use of any of his presentations in ASD and elsewhere. A true gentleman.



# SINGING CALL DIARY

## SKYE BOAT SONG

### September

Pretty much the same as in August. I still do not have my SqView working on the laptop for dancing.

I have re-loaded a number of times, but when I add the music in, the program stops. It looks as though there is a problem with a specific file. As I have over 3500 singing calls and over 2000 pieces of hoedown music, it is a tad difficult to pinpoint the problem. I have started going thru the entire contents, but it is a long process.

I am currently looking at the idea of getting another caller to put a vocal on Skye Boat Song...this would allow its release, and let's face it, my voice is not what it used to be anyway!

The music has been done with specific lyrics in mind:

#### OPENER

(Grand Square)  
SPEED BONNY BOAT,  
LIKE A BIRD ON A WING,  
ONWARD THE SAILORS CRY (4  
Ladies Chain)  
CARRY THE LAD (Chain 'em back)  
BORN TO BE KING (Promenade)  
OVER THE SEA TO SKY

#### MIDDLE BREAK

(Grand Square)  
MULL WAS ASTERN;  
RUM ON THE PORT,  
EIGG ON THE STARBOARD BOW  
(4 Ladies Chain)  
GLORY OF YOUTH, (Chain 'em back)  
GLOWED IN HIS SOUL(Promenade)  
WHERE IS THAT GLORY NOW.

#### CLOSER

(Ladies Chain)LOUD THE WINDS  
HOWL,  
(Chain back) LOUD THE WAVES  
ROAR,  
(Promenade) THUNDERCLAPS REND  
THE AIR.  
(Grand Square) BILLOW AND BREEZE,  
ISLANDS AND SEAS,  
MOUNTAINS OF RAIN AND SUN,

(Circle Left)

OVER THE SEA TO SKY

The tag line for the 4 figures is the same as Opener.

There have been quite a few who have contacted me in regard to the pop song this SC is based on. You can view it on YouTube by searching Len Ingram Skye Boat Song. ([Glen Ingram and the High Five Skye Boat Song7 1 surround - YouTube](#))

Hopefully, next month will see more movement towards a release

Barry



# GENERAL ROUTINES

SIDES RIGHT & LEFT THRU,  
HEADS FAN THE TOP,  
PING PONG CIRCULATE,  
SWING THRU, EXTEND,  
LADIES TRADE,  
RECYCLE BUT **HEADS** ROLL & TAKE  
A STEP BACK,  
SIDES LEFT TOUCH 1/4, EXTEND,  
TRADE THE WAVE, CENTRES RUN,  
BEND THE LINE,  
TOUCH 1/4 & **HEAD** MEN ROLL,  
TRIPLE SCOOT,  
HEAD LADIES TOUCH 1/4,  
EXTEND & RUN,  
ALL SINGLE HINGE, MEN RUN,  
PROMENADE.

SIDES RIGHT & LEFT THRU,  
HEADS TOUCH 1/4 & SPREAD,  
SIDES PASS THE OCEAN,  
DIAMOND CIRCULATE,  
CENTRES SWING THRU,  
CUT THE DIAMOND,  
FERRIS WHEEL,  
DOUBLE PASS THRU, FACE IN,  
TOUCH 1/4, COORDINATE,  
BEND THE LINE, SLIDE THRU: **CB**

SIDES RIGHT & LEFT THRU,  
1/2 SASHAY,  
HEADS PROMENADE 1/2,  
SLIDE THRU & SPREAD,  
RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
TRADE THE WAVE, SWING THRU,  
EXPLODE THE WAVE,  
BEND THE LINE, BOX THE GNAT,  
SLIDE THRU, TOUCH 1/4,

MEN LEFT PULL BY, ALL FACE ONE  
BESIDE YOU, SWING THRU,  
RELAY THE DEUCEY: **CB (exact)**

HEADS PASS THRU, SEPARATE,  
AROUND ONE TO A LINE,  
PASS THRU,  
WHEEL & DEAL & SPREAD,  
LOAD THE BOAT, STAR THRU,  
FERRIS WHEEL,  
CENTRES PASS THRU,  
STAR THRU, PASS THRU,  
WHEEL & DEAL,  
CENTRES PASS THRU: **CB**

**CB**: SWING THRU, LADIES FOLD,  
PEEL THE TOP,  
GRAND SWING THRU, MEN RUN,  
BEND THE LINE,  
RIGHT & LEFT THRU, SLIDE THRU:  
**PL**

**CB**: SWING THRU, MEN RUN,  
LADIES HINGE,  
VERY CENTRE LADIES TRADE,  
ALL DIAMOND CIRCULATE,  
FLIP THE DIAMOND,  
EXPLODE &...:**PL**

**PL**: PASS THE OCEAN,  
SWING THRU, ACEY DEUCY,  
MEN RUN, BEND THE LINE,  
PASS THE OCEAN, SWING THRU,  
MEN SCOOTBACK,  
ALL SINGLE HINGE, MEN RUN,  
PASS THRU, TAG THE LINE,  
LEADS U-TURN BACK,  
ALLEMANDE LEFT **(CB)**

**CB:** PASS THE OCEAN,  
GRAND SWING THRU,  
LADIES FOLD, PEEL THE TOP,  
MEN CIRCULATE, RECYCLE,  
PASS THE OCEAN,  
GRAND SWING THRU,  
LADIES FOLD, PEEL THE TOP,  
MEN CIRCULATE, RECYCLE: **CB**

**CB:** TOUCH 1/4,  
FOLLOW YOUR NEIGHBOUR &  
ROLL, MEN PASS THRU,  
CENTRES IN, CAST OFF 3/4,  
PASS THRU, TAG THE LINE,  
FACE RIGHT, FERRIS WHEEL,  
CENTRES PASS THRU: **CB**

**PL:** PASS THRU, TAG THE LINE,  
PEEL OFF & 1/4 MORE,  
ALLEMANDE LEFT.

**CB (exact):** TOUCH 1/4,  
WALK & DODGE, CROSSFIRE,  
CENTRES TRADE THE WAVE,  
EXTEND, LEFT SWING THRU,  
EXPLODE & MEN TOUCH 1/4,  
LADIES PASS THE OCEAN,  
THOSE WHO FACE - PASS THRU,  
CENTRES CROSSFIRE,  
OTHER MEN RUN, COORDINATE,  
THOSE FACING OUT – PARTNER  
TRADE, ALL SLIDE THRU,  
CENTRE LADIES U-TURN BACK,  
SHAKE RIGHT HANDS & PULL BY:  
BOW TO CORNER.

SIDES 1/2 SASHAY,  
HEADS SQUARE THRU 3/4,  
SIDES SEPARATE & STAR THRU,  
TRACK 2, SCOOTBACK,  
MEN TRADE, MEN RUN, 1/2 TAG,  
WALK & DODGE, CHASE RIGHT,  
SINGLE HINGE, LADIES RUN,  
1/2 TAG, FACE RIGHT,  
ALLEMANDE LEFT.

From Larry Marchese:

HEADS LEAD LEFT,  
RIGHT & LEFT THRU,  
PASS THE OCEAN,  
VERY CENTRE MEN TRADE,  
GRAND SWING THRU,  
LINEAR CYCLE,  
HALF REVERSE WHEEL AROUND,  
VERY CENTRE MEN TRADE,  
WHEEL & DEAL, LOAD THE BOAT,  
PASS THRU,  
RIGHT & LEFT GRAND.

4 LADIES CHAIN,  
ALL 8 FLUTTERWHEEL,  
SIDES REVERSE HALF SASHAY,  
HEADS STAR THRU.  
DOUBLE PASS THRU,  
PEEL OFF & CENTRES ROLL,  
RIGHT & LEFT GRAND.

HEADS TOUCH 1/4,  
LADIES PASS THRU,  
CENTRES SWING THRU,  
OUTSIDES HINGE,  
MEN DIAMOND CIRCULATE,  
RIGHT & LEFT GRAND.

HEADS SPIN THE TOP,  
PING PONG CIRCULATE, EXTEND,  
CENTRES TRADE, MEN RUN,  
REVERSE HALF SASHAY,  
SWING THRU (not Grand),  
MEN FOLD, PEEL THE TOP,  
RIGHT & LEFT GRAND.



**SENIOR  
POLE DANCE**

# MAINSTREAM

## COUPLES HINGE

Interestingly, Couples Hinge is an offshoot from the Hinge Family, however, while the 'individual' Hinge - Single Hinge – is only allowable from mini wave (minimum of 2 people) and the version (Partner Hinge) that can be done from a couple facing same direction is moved forward to the upper levels. It has always seemed a tad strange, as, after all, the basic definition of a Hinge is that it is half of a trade. The Single Hinge has the added attraction of having hands to keep (contact) but the Partner Hinge only finishes with a hand, otherwise a no-hands movement (maybe we could call that something like 'detached contact'?) and this is seen as something a bit too complicated for the Mainstream dancer. YET, with Couples Hinge it is quite okay. Both formations are allowed when used as a Couples movement. A two-faced line start gives us another two-faced line (hand contact with centre dancer). From an outfacing line, there is no hand contact (detached again), and the action is one half of a couples trade. Hmmmm....okay from a couples perspective, but a no-no from an individual perspective.

Anyway, Couples Hinge is in the MS program...from both formations. I have never had the slightest problem with either set-up, even with weaker dancers, the concept is pretty simple to grasp. Maybe it is more a caller problem, than a dancer one?

Following are some general routines featuring Couples Hinge from various formations and sex arrangements. These could be used as teaching drills, or combined with other ideas, as a general theme. I remember Matthew Mills from Queensland presenting an excellent feature on this some years ago in Kiama.

HEADS RIGHT & LEFT THRU,  
PASS THE OCEAN, RECYCLE,  
DOUBLE PASS THRU, ALL FACE IN,  
PASS THE OCEAN,  
ENDS CIRCULATE, MEN RUN,  
PASS THRU, TAG THE LINE,  
FACE RIGHT, COUPLES HINGE,  
BEND THE LINE. PASS THRU,  
RIGHT & LEFT GRAND.

HEADS PASS THE OCEAN,  
SWING THRU, EXTEND,  
CENTRES TRADE,  
ENDS CIRCULATE, CENTRES RUN,  
COUPLES CIRCULATE,  
COUPLES HINGE, WHEEL & DEAL,

STAR THRU, DOUBLE PASS THRU,  
LEADERS PARTNER TRADE: **CB exact**

HEADS PASS THRU, CLOVERLEAF,  
DOUBLE PASS THRU, FACE IN,  
PASS THRU, COUPLES HINGE,  
LADIES COUPLES HINGE &  
WHEEL & DEAL,  
MEN BEND THE LINE,  
LADIES MAKE A WAVE & VERY  
CENTRE LADIES TRADE, EXTEND,  
SINGLE HINGE, MEN RUN,  
BEND THE LINE: **PL**

HEADS RIGHT & LEFT THRU,  
1/2 SASHAY. PASS THRU,  
CLOVERLEAF,  
DOUBLE PASS THRU,

ALL FACE OUT, COUPLES HINGE,  
LADIES RUN, ALL PASS THRU,  
WHEEL & DEAL,  
CENTRES PASS THRU: **CB**.

**CB**: PASS THE OCEAN,  
LADIES RUN, COUPLES HINGE,  
1/2 TAG, FACE RIGHT: **CB**

**CB**: SQUARE THRU,  
COUPLES HINGE, BEND THE LINE,  
PASS THRU, TRADE BY,  
SQUARE THRU, COUPLES HINGE,  
BEND THE LINE, PASS THRU,  
TRADE BY: **CB**

**CB**: STAR THRU, PASS THRU,  
COUPLES HINGE,  
END COUPLES STEP FORWARD,  
**ALL DO YOUR PART** WHEEL & DEAL,  
DOUBLE PASS THRU,  
LEADS TRADE, SWING THRU,  
LADIES CIRCUALTE, MEN RUN,  
COUPLES HINGE, BEND THE LINE,  
CENTRE COUPLES MAKE AN ARCH,  
OUTSIDE LADIES CHAIN THRU THE  
ARCH: **CB**

**CB**: PASS THRU,  
CENTRES SWING THRU,  
OTHERS U-TURN BACK,  
CENTRE MEN RUN &  
THOSE COUPLES HINGE,  
OTHERS PASS THE OCEAN (all the  
way down to the end & join them),  
ALL MEN TRADE & RUN,  
CENTRE 4 SPIN THE TOP,  
OTHERS BEND THE LINE, EXTEND,  
SLIDE THRU: **PL**

**CB**: STAR THRU, PASS THRU,  
TAG THE LINE, FACE RIGHT,

COUPLES HINGE,  
CENTRE COUPLES TRADE,  
OTHERS BEND THE LINE,  
CENTRE 4 WHEEL & DEAL,  
THEN SLIDE THRU,  
ALL STAR THRU, PASS THRU,  
BEND THE LINE: **PL**

**PL**: RIGHT & LEFT THRU,  
PASS THRU, COUPLES HINGE,  
BEND THE LINE, PASS THE OCEAN,  
RECYCLE: **PL**

**PL**: RIGHT & LEFT THRU,  
PASS THRU, COUPLES HINGE,  
1/2 TAG, LADIES RUN,  
RIGHT & LEFT GRAND.

**PL**: PASS THRU, COUPLES HINGE,  
WHEEL & DEAL: **PL**.

This last one is a bit more tricky...always  
check it thru first with your checkers to  
make certain that you can see any  
problem areas that the dancers may  
come across.

HEADS PROMENADE 1/2,  
SIDES RIGHT & LEFT THRU,  
HEADS PASS THE OCEAN,  
EXTEND, LADIES TRADE,  
LADIES RUN, COUPLES CIRCULATE,  
COUPLES HINGE,  
CENTRE 4 – COUPLES TRADE &  
& SAME ONES WORK AS A COUPLE &  
RUN AROUND THE END COUPLES,  
(careful now) COUPLES HINGE,  
1/2 TAG, SIDES FACE RIGHT,  
HEADS FACE LEFT & STAR THRU  
:**HOME**

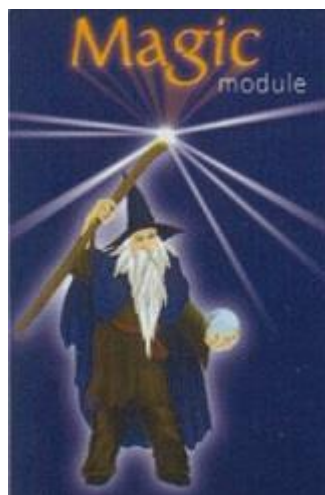
# Basics For Newbies

## JUST WHAT IS THE MAGIC MODULE

by Mel Wilkerson

The “**MAGIC MODULE**” is a term that most callers know and refer to in several contexts without really being able to explain why it is called what it is.

What the magic module (or rather in today’s parlance – modules) is, is a common reference to the conversion/resolution module that converts a Corner Box to a Partner Line (and now also often refers to the conversion module of a Partner line to a Corner box.



There two modules that are generally referred to as “Magic Modules”, and they are normally the first modules that that most callers learn when starting to call.

Most callers today will learn their first

basic formations as:

- Heads square thru - will take you to a Corner Box (CB).
- Heads Lead right, Circle to a line – will take you to a Partner Line (PL).

Very soon after that they are given two simple modules that convert from PL to CB and back again. Although new callers learn and memorise these, it is sometimes the case that for many newer callers, that coaches, teachers, and mentors do not fully explain why these two sequences are considered “Magic” other than they change a box to a line or a line to a box.

There are a number of modules that can convert from a BB-PL or a PL-CB, so it is imperative to ask, what is so special about these modules that earns them specifically the reference of “**MAGIC MODULE**”? Well, simply put, these two modules have the added flexibility that, with the addition of one or two simple moves that can repeat with the use of the “magic module”, they can also be used to take you through pretty much the full gambit of “Fix Points”.

Fix Points is a common term which simply means - a known common reference **F**ormation, **A**rrangement, **S**equences and **R**elationship (FASR) that is usually referenced for putting the dancers into a “known set-up” from which a prepared and practiced module is used to highlight a specific move without really changing the FASR (a zero), or to convert from one formation to another (a box to a line for example) or from which to resolve a square.

The 4 most common “fix points” (so called because it is a fixed point from which to use a prepared sequence of choreography) are:

- Corner Box (example: Heads Square Thru)
- Partner Line (example: Heads Lead Right, Circle To A Line)
- Corner Line (Example: Heads Square Thru 4, Slide thru)
- Right Hand Lady Box out of sequence - (RBO or X-box) (example: Heads Star Thru, Pass Thru) – **Note:** this came later with the “½ Chicken Plucker Box Concept”

using the same principles of the magic module but only with a different set of outside dancers. it was then finished with the other half of the Chicken Plucker to re-establish the corner box.

- The ½ chicken plucker is a reference to the sequence from a Corner Box – Right And Left Thru, Dive Thru, Pass Thru = Right Hand Lady Box. Then the magic module principle applies with a new group, and a “½ chicken plucker” brings them back to a corner box again.

Although there are many other Formations the Partner Line, Corner Box, and Corner Line were the main three most callers began with. These were the easiest formations for new callers to learn, recognise and begin building their repertoire of get-outs, get-ins, conversions, and resolutions from.

### Back to Magic Modules

The first Magic Module is the one that was coined initially by Bill Peters. The reason it was named a “Magic Module” was; this “Magic Module” was a foundation principle for the three most common FASR Fix points of Corner Box, Partner Line and Corner line. It can be used by itself as a simple conversion CB-PL, or as part of each of the useful conversions taking you through CB, PL, and CL and back again with the use of only two movement

- Star thru; and
- Right and left thru.

The combinations to set up fix points were simple to follow and easy to remember as indicated below:

- **CB-PL** – simple conversion from the fix point of Corner Box to Partner Line for a prepared PL resolution

- **PL-CB** – simple conversion from the fix point of Partner Line to Corner Box for a prepared CB resolution
- **PL-CL** – Simple conversion from the fix point of Partner Line to Corner Line for a prepared CL resolution
- **CL-PL** – Simple conversion from the fix point of Corner Line to Partner line for a prepared PL Resolution

**BILL PETER’S “MAGIC MODULE”** was the following sequence.

- **SWING THRU, ENDS CIRCULATE, CENTRES TRADE, CENTRES RUN, BEND THE LINE**

This Magic Module Foundation Principle for the three most common FASR Fix points of CB, PL and CL gave great flexibility to callers who could then develop focus modules from these known formations for resolutions, focus movement zeros, or even specific gimmicks they wanted to use. Knowing them and how they worked took all the stress off the callers of arranging set-ups and tracking who was where all the time.

Today, this module is still a base foundation principle of learning for new callers. In conversation with an experienced caller, he informed me that even today after decades of calling, he still falls back on using these simple modules for setting up great flows. The Bill Peters Magic Module can be used as part of each of the following useful conversions:

- **CB-PL: Magic Module**
- **PL-CB**: Star Thru, + **Magic Module**, + Star Thru
- **PL-CL**: Star Thru, + **Magic Module**, + Right & Left Thru
- **CL-PL**: Right & Left Thru, + Star Thru, + **Magic Module**

It is because of this simplicity and use, converting from a known “fix point” to

another known “fix point”, that this named THE MAGIC MODULE.

### **Magic Module number two.**

A while later a second modular sequence was added and it, although not quite as flexible as Bill Peters Module in its simplicity, was also referred to as a “Magic Module”. That second module was essentially based on a simple conversion from a Partner Line to a Corner box as follows:

- **TOUCH ¼, SINGLE FILE CIRCULATE, BOYS RUN (CB)**

The reason it is also referred to as a magic module by many callers; is that from any given line of standard paired couples it gives great flexibility and ease in both conversion, and pairing, for resolution.

Let's start by looking at the Partner Line. This is where most new callers are introduced to the concept of this module – as a simple conversion from Partner line to Corner Box.

It is a little simpler module to use because with the single movement “Slide thru” (or star thru), this module will run you through the sequences of all the line state pairing of Partner Line, Corner Line, Opposite lady Line, Right hand lady line.

The other advantage that this module has, is that with normal pairings (boy on left girl on right) in any line, you can use this module to pair up dancers and have a closer look at who is where, who is with whom, and from that; resolve quickly and easily without having to track the formations. (i.e., sight calling with modules) Let's look at the aspects in more detail.

When I call this magic module; **TOUCH ¼, SINGLE FILE CIRCULATE, BOYS RUN** from a partner line, I create a CB

- This CB can also be converted to a CL by calling Slide Thru (or Star

Thru). This is handy to know because it will always take from the type of box to the same type of line with the movement Slide thru (or Star thru).

- A **CB + Star Thru** = Corner line.
- A **RBO + Star Thru** = Right hand lady line (OS).

The magic is that it is one of the easiest set ups for known resolutions from either a corner box, or with the addition of a slide thru to a corner line.

Repeating the magic module from a corner line takes you to the next box with the opposite lady in progression sequence.

Follow it again with a Slide Thru/Star Thru and it becomes an opposite lady line in sequence

Follow it again it takes you to a box with the right-hand lady in sequence.

If you use the Slide Thru after the sequence, you are in a right-hand lady line in sequence,

- Once again, through the whole thing and you are in a box with everyone in sequence looking at their partner. The Slide Thru takes you to a PL.

This Module itself can also be a resolution with variety or simplicity as follows:

From a Partner line to a corner box:

- (PL) **TOUCH ¼, CIRCULATE, BOYS RUN (CB)** = allemande left
- (PL) with variety - **TOUCH ¼, CIRCULATE** (any number of spots or any variation you wish like just keep going until I have a drink of coffee, or until the box lady finds a man, she actually likes...- it doesn't matter.) **BOYS RUN** – Left Allemande
  - You can also call Girls Run at any point, then Right and Left Grand.

**Using the module as a Sight calling Pairing Module:**

The other advantage to this module is that regardless of the linear pairing and sequence this module will also bring couples together as partners or facing their partner. It can be used for this allowing the caller to take a break from thinking about what to call next and observe what the pairings end up as.

For example: take a sequence where a new caller is calling and has no idea where you whether the boys are in sequence, or the girls are in sequence, or even who is paired with whom. It doesn't matter as long as you have the ability to establish a normal boy girl coupling.

Note – This is a common exercise for new callers at a caller school to **“JUST MOVE THE DANCERS AROUND AND THINK ABOUT MOVEMENT MECHANICS AND FLOW, DO NOT WORRY ABOUT WHO IS WHERE”**.

The new caller is then just making it up choreography with no pre-planning. The new caller is not worrying about resolution at this point, he/she is only moving the dancers and calls perhaps a sequence like:

- HEADS SQUARE THRU, TOUCH  $\frac{1}{4}$ , CENTRES TRADE, WALK AND DODGE, BOYS CROSS FOLD, SLIDE THRU, COUPLES CIRCULATE, ..... and suddenly the Caller Coach, mentor or teacher says **“RESOLVE”** (*Does that sound familiar as well?*)

At this point, the new caller likely has no idea who is with whom. I know I didn't when I was writing this, so I got my

checkers out and pushed the checkers through it through it. At this point also what the sequence is for either the boys or girls is irrelevant. What I do know however; is that they are in standard couples (**boy on left girl on right**) and a bend the line will take me to facing lines. –I call BEND THE LINE and then use the second magic module

- **TOUCH  $\frac{1}{4}$ , ALL 8 CIRCULATE, BOYS RUN.** I know because I have been told so, and I trust my teacher that the only options that can occur are:
  - insides paired with partner
  - outsides paired with partner
  - everyone facing partner
  - everyone has partner

From there what you are going to be is only a move or two away. In this case, everyone is facing partner and they are all out of sequence,

- Slide Thru, Right and Left Thru takes me to a partner line in sequence; or
- Square thru 3 takes me to an Allemande Left

Well, that is pretty much it on the magic modules. They are so much more than just a partner line to a corner box conversion or a Corner Box to Partner line Conversion. Hopefully you can play with them and see the flexibility of the little sequences developed by the masters who came before us, and why what they did is still so important and useful today.



# THE Final WORD

As I write this, it is the 2nd of October. Still in lockdown, but it will be lifted within next couple of weeks once vaccination rates are higher.

We still have no idea when we will be back dancing again. It is possible that it will be permitted in December, but who knows these days?

We can only hope that when we do start again, we will all be back with increased enthusiasm. I know that our dancers here in Wollongong are all still keen to be up and dancing again. Me too.

I should also like to take the opportunity to publicly thank all of those who write for us and those that work in the background, doing all the little bits and pieces that keep everything on track.

We have had lots of callers writing for BTM this year – Paul Bristow, Paul Preston, Mel Wilkerson, David Cox, Cal Campbell, Ed Foote, Jaden Frigo, Tom Halpenny, Susie Kelly, Jim Mayo, Buddy Weaver, Bob Elling, and especially Glenn Ickler for his wonderful Dr Allemander ideas, as well as many others who have sent in ideas and questions.

Larry Marchese has the job of double checking all the choreography in each issue. Mel Wilkerson formats each issue, keeping everything in its place prior to the final conversion to a pdf file.

Without all these helpers, I would not be able to get it done, plain and simple.

Thanks guys, you shall be rewarded in heaven.

## **NSW STATE CONVENTION 2022**

As previously noted, this is still well into the planning stage. This is the same venue (same committee as well) that had originally planned the National Convention there in 2020 that had to be cancelled at the last minute. As all the plans, decorations, major work etc., had been done, so it was just a matter of transferring the dates. The venue is still the same, the Blue Mountains Grammar School, but the date is now first weekend, Thursday 30 Sep to Sunday 03 Oct. This is a holiday weekend in NSW, first Monday of October, (the 4<sup>th</sup>) is a public Holiday.

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

The Blue Mountains area has an amazing number of attractions for tourists, from the outlook at the Three Sisters lookout, to the Scenic World Skyways, inclined railway, walks, the Falls, plus so much more! This time of year is the perfect time for visiting the Blue Mountains. The weather is beautiful, the cold winter months are far behind, and the scenery is truly spectacular in all its Spring glory.

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

from motels, hotels to cabins, and everything in between.

Registration forms for this grand event will be out in next couple of months.

Stay Safe and well.

Cheers, Barry



# Aussie lingo

*(Australian common language)*

Arvo - Afternoon

Cobber - Friend

Crook - Unwell

Squiz - Quick look

Tucker - Food

Chock-a-block - Full/Crowded

Bonza - (Very) Good

Drongo - Idiot

In the nuddy - Naked

Sheila - Woman

Bloke - Man

Brekkie - Breakfast

Waffle on - Talk too much

Butchers (hook) - Look

Bottle-O - Alcohol retailer

Watering hole - Public bar

Daks - Pants

Yobbo - Uncouth person

Daggy - Out of fashion

Durry - Cigarette



Yakka - Hard work

Egg on - Encourage

Fanny - Vagina

Cake hole - Mouth

Get nicked - Go away

Rack off - Get nicked

Bugger off - Rack off

Bugger me - Shocked

Dodgy/Iffy - Suspicious

Bull dust - A lie

Cark it - Die

Veg out - Relax

Oldies - Parents

Servo - Gas station

Snags - Sausages

Rellies - Relatives

A quid - Money

Knackered - Tired

Hoo-Roo - Goodbye

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

## **BTM Website Update**

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

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

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

Here is the direct link:

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

Cheers - Barry

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

### ***Educational Programs***

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

### ***Dance Recordings***

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

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

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

# UPcoming EVENTS

Appendix of



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

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

Also check out the “What’s on in Australia” Caller Calendar

**Dates to Remember** on the front Page.

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

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



**The NSW STATE SQUARE DANCE CONVENTION**

**September 30<sup>th</sup> – October 3<sup>rd</sup> 2022**

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

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

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

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

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

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

**BLUE MOUNTAINS GRAMMAR SCHOOL, WENTWORTH FALLS**

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

Look no further – come to the Blue Mountains in NSW

## The 2022 "Swan-Song" EDITION

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

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

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

## Membership available for \$150.00 (US)

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

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

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

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

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

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

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

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

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

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

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

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

### or - Special 'Super' Deal:

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



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



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

**STING PRODUCTIONS**

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

**Special Prices for Bulk Purchases of**

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

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

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

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

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

# MAKE THE TRANSFORMATION



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

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

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

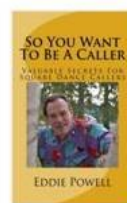
It takes action, practicing the right way, and  
becoming ready to market yourself. It took time and  
practice as a dancer to learn the moves, the same is  
true of calling.

**Think About It**

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

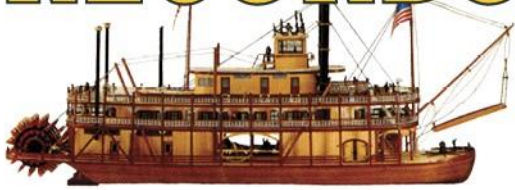
**Learn The Basics, Repeat The Right Ways, and  
Become The Caller You Are Destined To Be...**

**Enroll  
Now**



**Eddie@EddiePowell.com**

# RIVERBOAT RECORDS



*Square  
Dance  
Music*



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

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

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

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

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

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

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

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

# Square Dance Gifts & Merchandise



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

**Our Facebook Page:**

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

**Our Website:**

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

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

**OVER 100 DESIGNS & More Added Weekly**

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



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

## **The First Online Caller School**

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

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

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

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

# A&S Record Shop



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

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

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

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

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

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

**WE WOULD APPRECIATE YOUR BUSINESS!!**

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

# BECOMING A SQUARE DANCE CALLER

by Bruce Holmes

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

Glenn Wilson, Queensland, Australia

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

Connie Graham, Stanberry, Missouri

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

Ron Bell-Roemer, Bend, Oregon

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

Helen Tronstad, Bålsta Square Dancers, Stockholm, Sweden

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

Steve Turner, Accredited Caller Coach, Western Australia, Australia

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

Bobbi Nichol, Pensacola, Florida

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

Christine Steffy, McHenry, Illinois



3<sup>rd</sup> Edition

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



## Instructions for Registration and RV Camping (front left side of the form)

1. **Print legibly** all names and complete addresses plus birth date of youth (age 5-17 on June 25, 2022 discounted price) to ensure correct registration.
2. Enter all amounts in Subtotals including registration fee for each dancer plus quantity and amount for all other materials and tours. Calculate the Total and include credit card information, check, or money order payable in U.S. funds to the 71<sup>st</sup> National Square Dance Convention and return it with the Registration Form. **Do Not Send Cash No Single Day Registrations.**
3. **IMPORTANT! Daily schedules are only available with the purchase of a Program Book. Daily schedules will not be available separately at the Convention.**  
**Most dancers will want to purchase the Program Book.**
4. Circle the days you will be **RV Camping** on your registration form and enclose the required fees (4-night minimum base fee plus additional days). 50 Amp with water and sewer are available on first-come, first-served basis. Free sewage dump station. If you plan to camp together, you must arrive together. For more information contact RV Vice-Chairman, Larry and Paula McCleary [campchair@71nsdc.org](mailto:campchair@71nsdc.org).
5. There is **NO BUS PASS** because parking is free at the convention center.
6. **Tour form and payments** are to be mailed directly to: **71<sup>st</sup> NSDC Tours, 5509 Timberlake Court, Evansville, IN 47710.** For any questions email [tours@71nsdc.org](mailto:tours@71nsdc.org). For Tour information and order form go to [www.71nsdc.org](http://www.71nsdc.org) and click "Tours."
7. A \$10 fee per registrant will be assessed for cancellation. No refunds after April 30, 2022.
8. Mail completed forms by June 5, 2022. Email or online registration by June 12, 2022.

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

1. Online access for housing reservations are available after March 1, 2021. If you book your room online, check the box provided on the front side of this form; otherwise complete the entire housing portion. **This form must be received, and rooms must be booked by May 15, 2022 to guarantee the 71<sup>st</sup> NSDC pricing.**
2. Hotels will be assigned on a first-come, first-served basis according to availability.
3. Only one person per room should complete a hotel reservation request. Please list all room occupants; the Housing Committee does not assign find/assign roommates.
4. Shared Room or Same Hotel requests can be made through the online site OR forward registrations together in the same envelope.
5. All Block Housing requests staying in the same hotel are due by **January 2, 2022**, include the name and telephone number of Block Leader to [housechair@71nsdc.org](mailto:housechair@71nsdc.org).
6. Hotel reservations must be guaranteed with a credit card. Your credit card will not be charged in advance. An alternative form of payment may be presented at check in.
7. Hotel confirmations will be sent via email or mail. If you do not receive your confirmation by March 30, 2022, please contact the Housing Committee by email at [housechair@71nsdc.org](mailto:housechair@71nsdc.org).
8. Hotel changes before **May 15, 2022** may be made online or through [housechair@71nsdc.org](mailto:housechair@71nsdc.org).

**DO NOT CONTACT THE HOTELS DIRECTLY UNTIL AFTER MAY 15, 2022.**

**Return completed forms to:**  
**71<sup>st</sup> NSDC c/o Jill Stanley**  
**21 Boots Trail**  
**Greenfield IN 46140**

## Code Hotel Name

## Room Rate

## Distance

by car

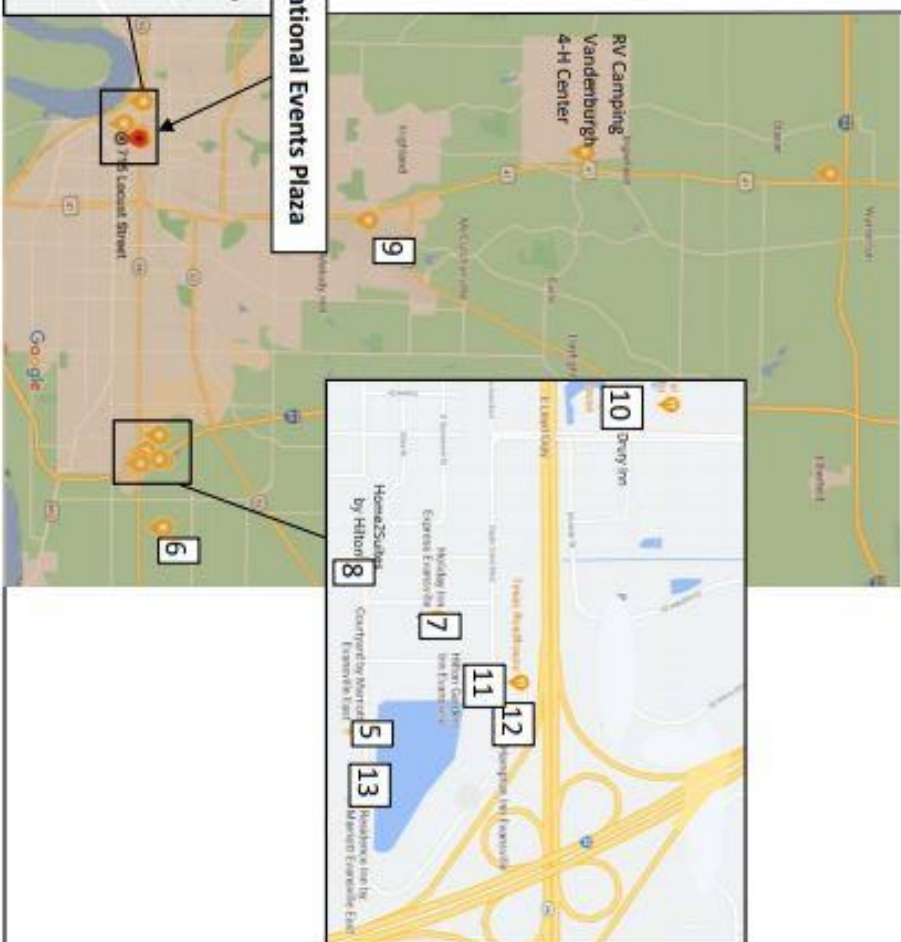
## Avg Travel Time

Code	Hotel Name	Room Rate	Distance	Avg Travel Time
1	Double Tree by Hilton-Evansville*	\$169	Connected	N/A
2	Tropicana*	\$169	6 blocks	5 minutes
3	Hyatt Place	\$149	4 blocks	2 minutes
4	Reverhouse Downtown	\$139	5 blocks	4 minutes
5	Courtyard by Marriott	\$127	6.6 mi.	13 minutes
6	TownePlace Suites by Marriott	\$129	7.9 mi.	14 minutes
7	Holiday Inn Express Evansville East	\$129	6.8 mi.	13 minutes
8	Home2Suites by Hilton Evansville	\$129	6.8 mi.	13 minutes
9	Hampton Inn Airport*	\$119	5.6 mi.	13 minutes
10	Drury Inn & Suites Evansville East	\$114	6.1 mi.	11 minutes
11	Hilton Garden Inn	\$139	6.3 mi.	12 minutes
12	Hampton Inn East	\$129	6.4 mi.	13 minutes
13	Residence Inn by Marriott	\$139	6.9 mi.	13 minutes

\* Shuttle provided by hotel

**Cut-off date for housing: May 15, 2022**

## Old National Events Plaza





## 22nd Canadian National Square & Round Dance Convention

670 Queen Street, Fredericton, NB Canada

July 21, 22, 23 - 2022

## JOIN THE VIOLET CREW IN '22



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

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

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

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



Fredericton Convention Centre

### **REGISTER NOW!!**

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

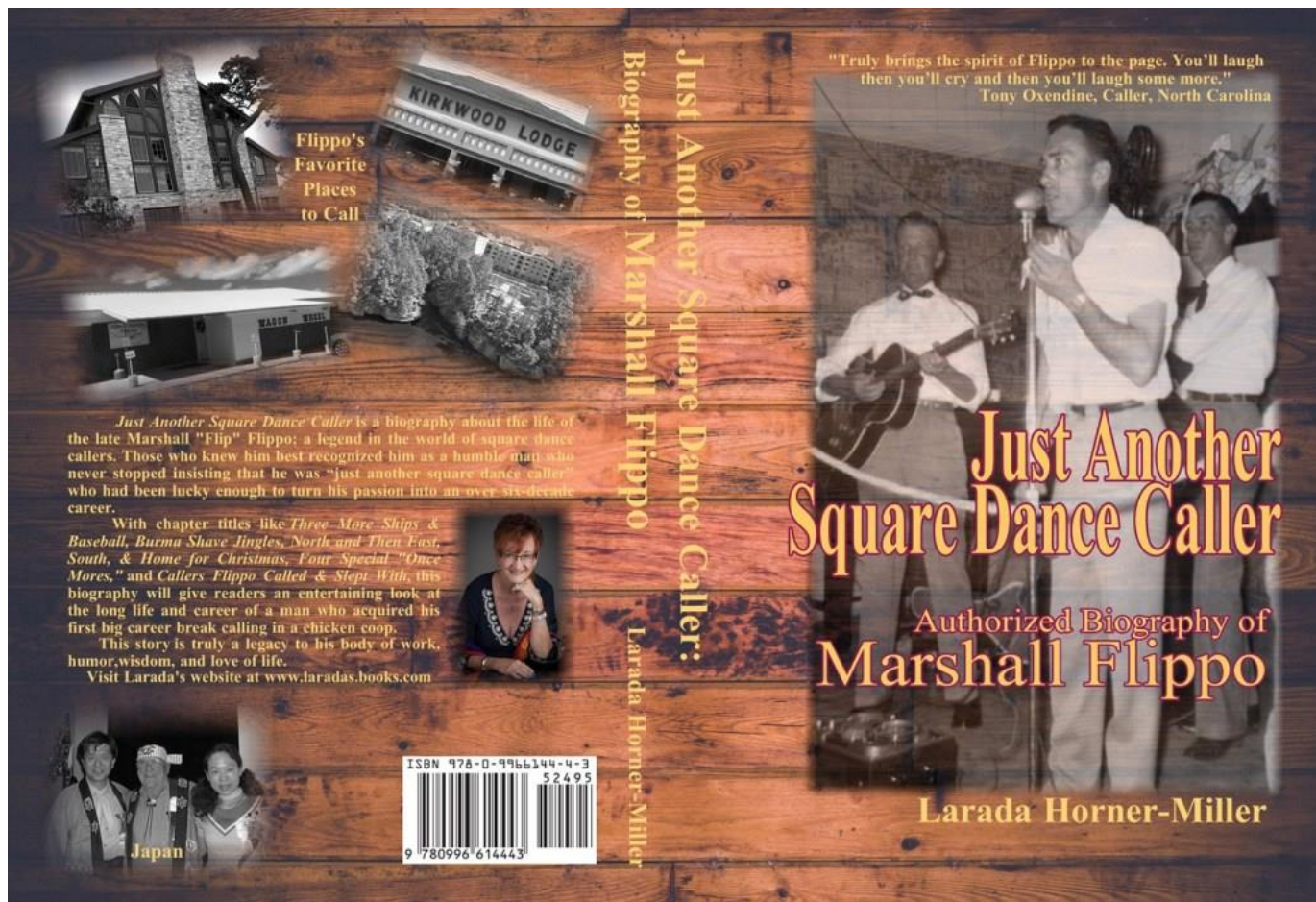
Want more information?  
[squaredancenb.ca/convention2022](http://squaredancenb.ca/convention2022)

or

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



Left: Changing of the Guard at the Historic Garrison District



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

# Sunshine State Callers School

*Programs for Beginning and Experienced Callers*

**FEBRUARY 24-27  
2022**



**Ken Ritucci**

*Massachusetts  
(Callerlab Accredited Caller Coach)*



**Bill Harrison**

*Maryland  
(Callerlab Accredited Caller Coach)*



**Tom Miller**

*Pennsylvania  
(Callerlab Accredited Caller Coach)*

## **HOST HOTEL**

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

## **TWO LEVELS OF PROGRAMS**

### **Beginner**

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

### **Experienced**

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

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

# School Information

## Cost:

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

## Program:

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

## Lodging:

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

Phone: 904-264-4466.

## Food:

Several local restaurants available with good food at reasonable prices.

## Location:

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

## Additional Info:

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

## POINTS OF INTEREST

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

### Key Benefits of this School Include:

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

### Topics of Discussion:

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

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

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

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

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

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

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

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

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

Make checks payable to:

**Ken Ritucci**

132 Autumn Road • West Springfield, MA 01089

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

Canadians please remit U.S. funds

