



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

SEPTEMBER 2020

DATES to REMEMBER

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

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ON THE INSIDE

With Barry Wonson

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

This month we feature several great articles and submissions from authors around the globe. Paul Bristow is with us again with his conclusion to the series of presentations on Choreographic Management methods.

Choreography pages this month feature some more interesting ideas on various themes from Jaden Frigo (Victoria, Australia), some modules and ideas on using Explode The Wave from me, more workshop material from Marcel Konath (Germany) on the overall concept of One & A Half, as well as some ideas on using the Double Track concept. Mel Wilkerson presents some neat ways to get the corner in a singing call without using any swings. Cal Campbell presents "Part 2" of a look at 6 couple rectangles, with ideas and choreography. The last choreography section comes from Guido Haas in Germany and is an In-Depth look at the many ways we can get to a Corner Box.

Some great articles this month from Paul Preston (UK), Cal Campbell (USA). As usual, Ed Foote (USA) has some thoughts and ideas for everyone.

As well, we have our regular column from Dr. Allemander and some other pieces of humour for you to enjoy.

OUR REGULAR HELPERS

When I started this newsletter a few years ago, I had no inkling of how it would evolve to a fuller magazine format with over a thousand subscribers all over the world.

I have always had a lot of friends within the community and asked for some articles for presentation by some of these greats, including Ed Foote, Jim Mayo, and others. One of the earliest local contributors was Mel Wilkerson from Tumut here in NSW. Mel and I met at the National Convention in ACT some 6 years ago and discovered that we shared many similar interests. Mel began writing a regular feature for each issue. Mel also has one other role. After I have complete the final draft, with each article formatted to fit into a specific space, (many times artwork is used as a means of 'filling out' a specific section so that articles do not run over into part pages), I send it to Mel who does a digital format so that it includes links from table of contents to each relevant section.

The next step is for a final choreography check, in order to make certain that nothing has been left out of the many modules presented (all are usually correct prior to typing for inclusion, but sometimes a call is missed out in this step). This involves checking not only for accuracy but to ensure that flow and smoothness are also acceptable. This was originally done by me, but last year Larry Marchese from the USA volunteered for this task and has been involved ever since.

Larry sends back any suggestions for adjustment, and then a final tidying is carried out by me. Then back to Mel again if any of the links have changed.

Of course, the final step is to send it all out. This is done by me over a three-day period. I use my regular Gmail account and the problem is that Gmail will only

allow me to send out a maximum of 1000 emails in a 24-hour period. Thus, I spend about an hour and a half sending the first groups out (in batches of no more than 50 at a time – any more again creates problems and bounce back).

I have to wait a day to send out the second batch, however, often Gmail still will not allow the total to go out and then I have to wait another 24 hours.

There is also a problem with some email addresses in Germany (they read BTM as spam if sent with more than 10 addresses in one group) so sometimes this comes into the second 24hr waiting time. Of course, there are always interruptions to the 'send' action as the phone just seems to ring continuously and there are times when my 90-minute send period stretches out to 4 - 5 hours!!

I have to say that, even though there are times when it is a bit of a pain, I really enjoy doing the whole process each month. I have made some great friends thru BTM and had the opportunity to communicate with an amazing number of wonderful people. The best part is that I have been able to put faces to names thru the caller training sessions via ZOOM these last 6 months. I feel very blessed, even given the current circumstances!

As it is, we now have many other regular contributors such as Paul Bristow, Cal Campbell, plus the many who send in specialised articles on a regular basis. Unlike back in the days when I published "Figuring Note Service", when all the material was penned by me, nowadays I have the assistance of many experts.

Each month I enjoy perusing all the articles, choreography, and other pieces sent to me for inclusion. There are often many times when I have to hold off on publishing the full amount of material received as I just cannot find the room to include it all!!!.

As well as BTM each month, we also have created ATS magazine for dancers. It is freely available to anyone who is interested. Issues are available on the BTM website:

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

The easiest way to get the magazines as they are released is to subscribe directly. Just send me a request to: bjwonson@gmail.com

ZOOM Square Dance Sessions

During this unique time in our history, when we are all facing a serious threat, many of us in the Square Dance Community thought that we would have real problems when the time came for our activity to rise from the ashes. Many commented that we would have problems in keeping all aspects of square dancing alive, particularly while we have been forced into quiet contemplation within the limited sphere of allowed movement.

The reality of what is happening is however, unexpected. For the dancers, we have seen, not the expected negative impact; but rather, a very positive one in that our enforced leisure time without physical contact has enabled many progressive thinkers to come up with many previously unheard, unthought, and unprecedented ways, of keeping our activity alive and vibrant.

While square dance forums have always been quite active via social media, who could ever have imagined the idea of 'one couple' dancing via internet access? What started out as 'garage' and 'driveway' dancing with a limited group, has taken off in a huge way. Now we have dozens of groups all over the world presenting square dancing in a new, vibrant, and entertaining and challenging way for all square dance programs – Mainstream thru the Challenge. Positivity has been maintained throughout the harshest environment.

Not only have these groups provided a means for our current dancers to continue their involvement in square dancing, we even have some that are teaching new dancers! It is not just square dancing represented within this new community concept. Round dancing is there as well, with many groups now out there. Clogging also has a major and growing presence. Human ingenuity always finds a way to overcome adverse conditions. This positivity can only bode well for our future when we are able to return to some sort of normality.

COMMENTS ON AUGUST 2020 BTM

Cal Campbell writes: *"The caller world seems to be becoming divided between puzzle presenters and callers who use other tools to entertain square dancers. Paul Preston spelled this out very clearly in "Dancing Inducting Delivery" (starting page 19).*

I am in the group of callers that feel that it doesn't take much to entertain dancers. I would rather use the tools Paul recommends. If you choose how to use these tools well and get good at using them, you will be more acceptable to dancers of either the puzzle solvers or the "just let me dance" crowd. In the past, callers either learned to use many of these tools or you did not get invited back to call.

There is a record named "Phrase Craze" Paul mentions on page 20. His comments about the record are right on. The music on the recording is designed for the real showman. You can call most dance routines and the dancers will love it if you do a well. However, doing it well requires tools that many callers either don't presently use or don't know about.

"Phrase Craze" is still available from the Lloyd Shaw Foundation website. It is very popular with caller's that do one-night-stands because there are so many ways it can be used. On the YouTube channel BPDLS, there is a video done by Jerry Helt where he demonstrates some variations that he uses for beginner dance parties. Listening to the way he presents the material is a study in itself.

Examples of callers calling patter will be hard. There are lots of singing calls that can be studied, but I cannot locate many patter calls on the internet. The Square Dance Foundation of New England has some good examples on their web site. You can also find good examples on The Square Dance History Project.

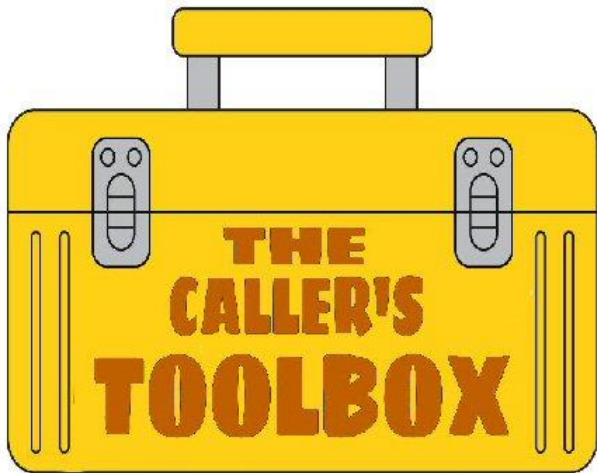
In my mind, Paul's article should be required reading for all new callers and many of the rest of us could use a review of these tools. In calling patter, the backup music is usually the bass beat and some background instruments. The role of the lead is carried entirely by the caller. Unless you are a trained public speaker you will need a lot of help.

Teachers know how to speak. So do preachers. Callers must also learn how to become part of the music they are playing. They must communicate the excitement of this music to the dancers. The dancers will respond in direct proportion to the caller's success in being the lead instrument. It is really a combination of speaking and singing. It is a lot like rap. It makes the dancers want to dance.

I suggest we all go back and study Paul's paper. Try out some of the many examples he gives. Pay heed to what he advises. He's right."

METHODS OF CHOREOGRAPHIC MANAGEMENT - CONCLUSIONS

By Paul Bristow



When I started to write this series of articles, I spoke of the five different methods of choreographic management, in a fashion that I called an “overview”. Since then I have expanded a little on two of the methods - Modules and Sight - which, I believe, are the two that we use the most. To be accurate I feel that my “expansion” of these two methods is little more than an “expansion” of the overview; a detailed analysis of these methods would require a great deal more explanation - but I hope that I have clarified the way in which these methods work, can be applied and should be used.

I also, briefly, mentioned the other three methods that are available: Memory (i.e. memorising a complete tip), which is not used at all any more – as far as I am aware; Mental Image, which is an alternative method of approaching the problem, by “thinking outside the box” and finally Reading, which is the method to be avoided at all costs – especially if you are a newer caller!

I would like to clarify the subject of reading, so as not to be seen as attacking many of the more successful callers, who make use of written material. The type of reading that I believe is wrong is that where the caller reads, the vast majority

of the choreography, word for word, from a piece of paper; this will not allow the dancers to enjoy the benefit of the caller’s true potential. This type of reading will preclude most caller-dancer interaction, it will prevent the caller from learning how to gauge degree of difficulty, body flow or timing and will deny the caller the chance to capitalise on the way that calls are interpreted; there may be an unexpected consequence of a routine (either good or bad) that the caller could benefit by seeing – Readers will not see this and cannot benefit from it.

Occasionally, student callers tell me that they have seen “so and so” (a top caller) “reading”. I can envisage a number of circumstances where this may appear to be happening. Some callers who use written material – often cards, do not read as they call but use the cards to remind them of certain routines. I have also worked with callers who have “ideas sheets” – a simple programme for the evening (or for a tip), which gives a tip-by-tip (or variation-by variation) plan for the dance. Additionally, I know that some callers like to write down the details of who is dancing with whom, to allow them to resolve the square correctly. In any of these cases, you will see a caller with a music stand (or something similar), who occasionally looks at his “notes” whilst calling but is not – in the strictest sense – reading choreography.

However, it is true that – after perfecting the skills of smooth dancing and determining degree of difficulty – some callers may use written material that they read, whilst calling, to augment their choreography. It is important to remember that these callers are not dependent upon this written material and

could call effectively without it; what they are doing is to try and improve their calling, for the benefit of the dancers, they are not advocating “reading” as a primary calling method.

HOW TO USE AND IMPROVE YOUR MEMORY: - One comment, which I often hear from callers, is that they don't have a very good memory. The people who make this statement are quite often defending the fact that they are using a lot of written material when they call. Okay, I am not sure that a good memory is all that essential to a caller but there are ways that you can improve your memory. Although I am not qualified to give memory training, I feel that I could suggest this:

In order to improve your memory, you must use it. Force yourself to remember things. If the call sheet is in front of you, you will read from it and achieve nothing in terms of memory training. Think of this as trying to “ride a bike” without the stabilisers; removing the stabilisers is quite frightening and you may well “fall off” a few times – but eventually, you will learn how to “do” without the stabilisers and then, as a caller, you will learn how to call to the dancers, rather than how to read to them; an actor or entertainer, on stage, rather than the prompter in the wings!

Memory is a skill you must work at to develop, practice, and exercise your memory. Unless you are a trained runner you would be foolish to attempt a marathon, without practice, similarly do not expect to be able to complete marathon memory exercises immediately. Use your memory, exercise will bring about improvement; as they often say: you must either “use it or lose it”.

SELF-IMPROVEMENT: - A friend of mine once said that the Caller who knows it all has come to the end of the road and is “finished”; even the world's most successful Callers must identify methods by which they can continue to develop and improve their skills.

As you become more experienced the scope for self-improvement – i.e. what you can do to improve the way that you call – is difficult to identify but it does exist. Perhaps it is easier for the newer Caller, who can easily identify the goals to which he or she aspires, to be able to compile a programme for self-improvement; if you know nothing then you have a lot to learn and finding things to learn will, probably, be easier. Whatever the difficulties, we must all strive to improve.

Tape your calling, listen to it, criticise it, identify your weaknesses and decide upon a plan to improve your performance. Unless you identify tremendous problems – i.e. “showstoppers” – that you need to consider, avoid radical changes, instead work on one piece at a time.

- Listen carefully to criticism, encourage comment, know when to “file” flattery or unfair negative statements. Nobody yet has called the “Perfect Dance” and probably nobody ever will.
- Look for repetition, monotony in choreography, limited usage of calls (always in same way).
- Listen to your singing calls use the live performance as a base for home practice.
- Observe and listen to other Callers and Entertainers – not just Square dance callers. If you can borrow something from them and make it yours (not just simply copy it) then it could serve to enhance your show.
- Set yourself “challenging” tasks e.g. call a tip without Bend the Line, Right and Left Thru etc.

- Every time you call you should include something new; don't just follow the "safe paths".

The more time you take to review your performance, the more chance there is that you will find something to "tweak"; it should always be possible to improve – the trick is to find out where...

CALLERS (CHOREOGRAPHIC) AIDS: -

In order to experiment with choreographic ideas, the Caller needs to be able to examine the effect of his or her Calls in advance of actually using them on "live" dancers. For these purposes Callers usually resort to the use of "dolls" or "checkers"; small objects that can be used to represent the Dancers, to enable the Caller to establish – at his or her own pace – the effect of the movements. It is normally advisable either to diagram the resulting "total set-ups" or at least to list the Calls in the order that they are used, so as to be able to check back to ensure that each step has been correctly executed – by the checkers.

Nowadays, there are also available a number of computer-based systems, which provide an on-screen view of the Dancers, whilst recording the movements used and offering suggested resolutions. Some of these systems are extremely clever, you can even "teach" the computer new ideas! These software packages offer the Caller the chance to combine the elements of the "doll" type systems with the tremendous power and capacity of micro-chip technology.

Paul Bristow – Biography

Paul has been actively calling since 1977 and has been involved in caller Training

programs all over the world for over 30 years.



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

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

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

THIS IS OUR MUSIC

Some of the music released on A&S by Barry

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

The most recent additions are:

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

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



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

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

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

THE MONOTONY OF SINGING CALLS

By Paul Hartman

I came across this article while researching material for ATS and BTM some time ago. It was originally printed in a local Nevada state magazine in 1987. While the article was written 33 years ago, not too much has really changed. Maybe the percentages are a tad lower now, but not by that much - Barry

It is simply amazing how repetitive our singing calls have gotten to be in the past two decades or so (and this was penned in the mid-80's). If you check the singing call records and the figures for them that have been released during the past 20 years, you might be surprised that about 70% of all singing call figures begin with the following calls:

- **Heads Square Thru, Do Sa Do, Swing Thru, Men Run.**

And another 25% or so begin with

- **Heads Promenade $\frac{1}{2}$, down the centre with a Right & Left Thru**

or its companion figure:

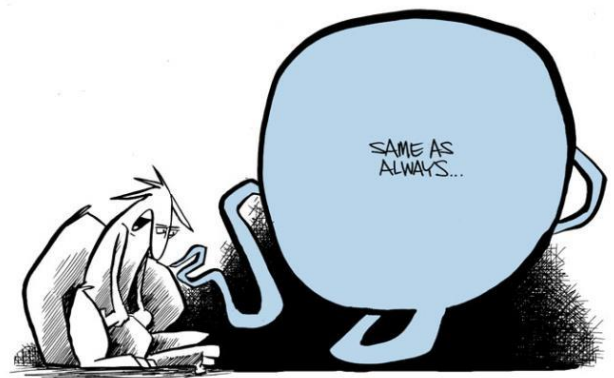
- **Heads Promenade $\frac{1}{2}$, Sides Right & Left Thru.**

By the time the above-cited calls have been rendered, the singing call figure is almost halfway through, leaving very little time for anything substantial to complete the singing call. Thus, only a very, very few singing call figures today are unique and different.

Two manifestations have made inroads into square dancing in the past 15 or so years. which hamper the dance, and which most callers dislike intensely. These can be attributed directly to the repetitious use of the above-mentioned examples in singing call figures. One of these aberrations is the Highland Fling (or the Hungarian or Polish) type of swing done when the caller calls a *Do Sa Do*. (It should be noted here that this

replacement is primarily a US thing...nearly everywhere else in the world a Do Sa Do is a Do Sa Do as defined – Barry).

One can very readily understand why dancers are desirous of varying this routine (**Heads Square Thru, Do Sa Do**), which is heard and danced a thousandfold *ad nauseum* by injecting on their own, something that is more colourful and different. The same applies to the other example (**Heads Promenade $\frac{1}{2}$, etc.**) which has resulted in the non-promenading dancers rushing into the centre to swing their opposite person, or gyrating while bumping hips with the



(sometimes unsuspecting and objecting) opposite person. Sometimes the actions become even more outlandish and strange.

The reason for the stereotyped monotony in so many of our singing call figures is directly attributable to:

- uninventive,
- unimaginative, and
- downright lazy callers.

It is precisely this type of caller who calls the very same figure (*the one provided with the record of course*) each of the one hundred or more times that he/she uses that particular instrumental. Thus, dancers will dance that same figure - heaven knows how many times - if that same piece becomes popular with a large number of other callers.

As a result, we have reached the point over the years where we learn by rote, thereby obviating the need for dancers to be attentive to the calls. This situation prevailed (*and still prevails*) in traditional dancing (*i.e. old-time*) square dancing, with the caller calling the same figure, using the same words, each time he/she uses a certain song,

For example, in traditional old-time square dancing, the figure known as 'Uptown, Downtown' (*i.e., First couple up centre and away uptown, and bring that other couple down, etc.*) will always be called using the very same words to the tune known as Golden Slippers. No variation would be accepted by the traditional dancer. It should however, not be implied that there has never been, or will be, a singing call which – even though it might embody the oft-repeated beginning to the figure as described above - does not have merit and should not be used as written.

On occasion, we find a singing call for which one of those beginnings is simply perfect. In that case we should of course, use it and if we shunned those singing call figures that all too frequently do use those beginnings, then the occasional use of one of them would hardly be noticeable.

When modern western square dancing first began, many aspects of traditional dancing, were brought into the newer phenomenon and continued to be used. One example was that patter calls, as a rule, followed the basic formula used in singing calls. The caller used a hoedown record (not a normal song) to which he/she set a certain figure resulting in a partner change - corner, or right-hand lady, or opposite lady, with whom the dancer would promenade home. As in a singing call, the same figure was repeated four times through, and the dancers got back their original partners at the end of the routine. All such patter calls were given specific names in those days by the caller or dancer who created them. (e.g., *The Apache, Cream City*

Travel On, The Criss Cross Twirl). After hundreds of such concoctions, callers were experiencing difficulty in finding suitable names for their patter creations. One of them was even entitled *Runouttanames*. While another one was known as *Nameityourself*. One extremely popular mixer of that time was known as *The GKW Promenade*, with GKW standing for God Knows What. (*This is where the still used GKW Mixer came from - Barry*). This practice ceased after a decade or so and we began to hash up our patter calls, all to the great delight of the dancers who yelled loudly in sheer joy when the surprise *Allemande Left!* Was called. (*this move toward more modern patter techniques came about during the time when calls were being invented that only involved two couples, and even just two people – Barry*).

How can we keep the dancers from getting bored when they dance singing call figures which start the same way each time?



- By varying singing call figures when using a particular piece of music.

The practice of hashing up singing calls will be sure to defeat monotony and keep the dancers on their toes (*no pun intended*). For example, callers could take the figure written for one singing call and adopt it for use with a totally different song. Usually substitutions can be achieved easily with only minor adjustments, providing the song in both instrumentals consists of the usual standard 64 beats.

One word of caution: Callers who call the same singing call hundreds of times may become bored with it even though the

dancers are enjoying themselves immensely every time. Callers should be sure to examine each situation very judiciously before changing something that works well.

Ultimately, the caller's job is to please the dancer, no matter what the caller has come to like or dislike.

Paul Hartman

Realistically, not that much has changed in the 37 years since the above article was written. At the last Australian National Convention, this was very noticeable, as it was in previous conventions.

At one point in time, 3 callers were calling one song each in a 3-number bracket (tip). None of them obviously even discussed with the others what figures they would use.



The result was each one called basically the same figure in each of their singing calls. I had the pleasure of attending a weekend not too long ago where the featured caller used the

same figure in at least 7 different singing calls over the weekend!!

It is not really that difficult to come up with something creative -- not difficult or challenging -- just different. All it takes is a little bit of effort and the reward is sure worth it in the end.

One other aspect of singing calls in our modern world, is the extreme opposite at times. This is where the caller uses four different (often challenging and more difficult) figures in his/her singing call. This is definitely not monotonous, but it is also definitely not in keeping with the idea of keeping the dance and pleasure in use of singing calls.

Occasionally I will use 4 different figures (usually built around the same theme), but none of them fit into the 'difficult' or 'mentally challenging' categories. To me this defeats the very purpose of the singing call – as a relaxer and reward after the hoedown. More often than not, I will use two figures (again with same theme) for the singing call. There are a very few singing calls that I use the same figure 4 times; however, there are some that have such good figures (and are seen as, and remembered by dancers and callers everywhere) that they do not need changing (for example, Summer Sounds and Don't It Make You Want To Go Home)...in fact I think if the caller actually replaced those specific figures, the dancers would most likely rebel!!

It all boils down to judgement...when to change, what to change, degree of difficulty, etc. The dancer's enjoyment is always priority number One. - Barry

Shorter Is Better

By Jaden Frigo

Do you want more energetic dancers with less fatigue?

Do you want shorter breaks & more dance time?

Do you want a better atmosphere at every dance you call?

Do you want to help bridge the gap between young & old dancers?

Do you want more flexibility in your program?

Do you want to present more variety in your program?

If you answered yes to these questions, then I have the solution for you!

Shorter tips

In recent years we have seen a push towards longer tips. Nowadays, it is not uncommon to see hoedowns lasting 8-9 minutes, followed by a singing call. This exhausts the dancers and loses the enthusiasm that they had at the start of the tip. Bring your hoedowns back to around 5 minutes and you will instantly see the benefits. Every question above can be answered by 2 words: **SHORTER TIPS!**

Do you want more energetic dancers with less fatigue?

Something you will notice with shorter tips is that the dancers have more energy. To understand why, let us consider the timing differences. Each tip needs the hoedown plus 4 minutes for the singing call, along with 1-2 minutes for the square up and any announcements/talking etc. With an 8-9 minute hoedown this results in a 14-15 minute tip – quite a long time without a break. Cut your hoedowns back to 5

minutes and your tips are now 10-11 minutes in length. Dancers walk onto the floor with energy & enthusiasm. Our goal as callers is to maintain that, so the dancers walk off feeling great and return to the floor again with Energy & Enthusiasm.

With a long hoedown, the dancers will be tired before they even get to the singing call, which lessens the impact even if you do a great job. With a shorter hoedown, the dancers will still have lots of energy for the singing call and should walk off the floor feeling happy but not fatigued. Just one or two long tips can sap the dancer's energy. Shorter tips undoubtedly keep your dancer's fresher & more energetic.

Do you want shorter breaks & more dance time?

When long tips are utilized, the dancers need a longer break to regain their energy before being ready to go again.

With short tips, the dancers only need a brief break before resuming (*the less worn-out you are, the less amount of time you need to refresh.*) With shorter tips - you will get more dance time into your night, without the dancers feeling too tired.

Do you want a better atmosphere at every dance you call?

Many of the advantages already looked at contribute to a better atmosphere. With the improved dancer energy levels, you will have more enthusiastic dancers, leading to a better atmosphere. You will notice the added energy in the applause after a shorter hoedown. With dancers less tired after each tip, they will tend to talk more during the break (*further adding to the atmosphere*). Thanks to the improved dancer energy levels, you will have more people on the floor each tip and with less time sitting around and more time dancing. It all adds up to a greatly improved atmosphere!

Do you want to help bridge the gap between young & old dancers?

Something that often leads to old dancers not continuing is that they can no longer get through a full tip. We do not want them “physically needing” to swap out after the hoedown. The dancers only get the full experience with a great hoedown followed by the icing on the cake -- a super singing call. With shorter tips, older dancers can comfortably dance through an entire tip then have a rest, whilst the younger dancers who can dance more, can just jump up again next tip.

Do you want more flexibility in your program?

With long hoedowns (14/15 minute tips,) you will need a longer break of around 5 mins. essentially taking 20 minutes per tip. In a standard 2 ½ hour

dance, this means you can only get 7 tips in for the night (especially if there are rounds/announcements etc.) Shorten the tips to 10/11 minutes and only needing 2-3 minute breaks and suddenly the tips only take 13-14 minutes. It now becomes entirely possible to fit 10 or even 11 tips into an evening dance. Where this really becomes advantageous is when presenting a combination of levels.

Let's look at a dance that is Mainstream with some Plus & Rounds. With our longer hoedowns, we can only get 4 Mainstream, 3 Plus (or 5 Mainstream and 2 Plus) in with a handful of Rounds. This provides very little for the mainstream dancers who do not dance Plus or Rounds and we are not even providing that much of the additional programs. With our shorter tips, we can now have 6-7 Mainstream tips, 3-4 Plus tips and enough time left for a few Rounds. Everyone in attendance is now getting lots of dance time. The added flexibility with shorter tips is a real advantage -- especially when combining levels

Do you want to be able to present more variety in your program?

In an evening of 7 tips – you only get to do 6 hoedowns & 8 singing calls (*assuming you finish your night with 2 singers.*) In our program with 10-11 tips you can do 9-10 hoedowns with 11-12 singing calls. This allows you to present a wider variety of music, a great benefit for all.

We all talk about the flow of a well-structured program; from upbeat roof lifters to laid back relaxers and everything in between. With only 7 tips you have little room to go through the ups and downs. With more tips – you can really move around and present a better flow of material. Ultimately,

shorter tips help to create a higher quality program.

Shorter tips are not only great for people dancing, they are also great for people sitting out. We all need a break from time to time, but very few enjoy sitting out for 20 minutes or more. With shorter tips, the people sitting out get a nice 10-15 minute breather then can jump back up. Long tips (which need longer breaks) lead to dancers sitting around so long that they get tired, further dropping the energy levels.

So, what about the higher levels?

For me, the reasons why shorter tips are best at mainstream, also apply to the higher levels. Ultimately, we do not want to keep the dancers on the floor for more than 10-11 minutes at a time. 5-6 minute hoedowns with a singing call at Plus is fine. At Advanced you may want to have some hoedown only tips (*so you can utilize more choreographic material.*) For me, at a full advanced dance, I usually alternate, start with a 5-6 minute patter & singing call, then have an 8-9 minute patter only, followed by a shorter patter & singer, then a patter only and so on. At the end of the day, shorter tips at any level make for a better dance!

Don't be concerned that with shorter hoedowns you will be unable to present 'feature' material. In fact, 4 ½ to 5 minutes is an ideal length to present a feature item. It allows you plenty of time to work with a call or concept, but not long enough to bore the dancers with it. Often with longer hoedowns you will see callers cover multiple topics each tip. This leads to mental fatigue & makes each item less memorable. Keep yourself to 1 good item each tip and you will get better value out of everything you present.

Ultimately no matter which way you look at it – shorter tips lead to a better dance. When you next get the chance to call, give it a try! You will instantly notice the positive dancer reaction.

At the most recent planned Australian National Convention in the Blue Mountains, the Program Manager planned each session on this concept. He also used this same principle at the last two National conventions he programmed in NSW. Each resulted in more tips in each session, and an obviously greater enthusiasm from the dancers, as the floor was full in every tip each evening session, resulting also in a more heightened atmosphere. It works for the benefit of all.



Thank you for the **MUSIC**

By Paul Preston

'Music is the foundation of our calling, and if we fail to use music effectively, we are dooming ourselves to failure' (Grand Square, Inc June 2007, p47)

Music is probably the most important facet of calling. Since our dancers dance to the music rather than the caller, I want to talk about our music choice, and its use, during a period in time in which caller's attentions are distracted perhaps, with choreography and its resolution.

When we, the callers, first started learning to call, we may have been made aware of the things that make up music such as rhythm, melody, and harmony. Most of our talks and articles on the subject of music focus on its structure and giving the dancers the first beat of a phrase. Let's not repeat that here but take a closer listen to our music for opportunities for us to improve the music's presence in our calling.

It is quite possible to buy our specially recorded music, expertly played by top musicians, skilfully mixed and blended, to jump on the stage, eagerly get the music on and practically ignore it.

Clearly, there are many good reasons to turn the music down for the sake of clarity, and that makes it all the more important for us to look for any opportunities to make the music of equal status to the choreography. Patter music in particular, is often subdued, or simply called **over** rather than called **to**. It is easy for us to become so focused on the choreography and its resolution, that our greatest asset, the music, becomes second fiddle to the choreography. As the degree of difficulty increases it becomes necessary to use spoken calls and a plain recording for clarity, but it would be folly to use a stifled upbeat showtune and expect it to compensate for the lack of energy associated with directional calling. It may be more fitting

to use a slightly less busy tune but make the music more noticeable. We should be careful not to call **over** rather than **with** the music.

It is quite possible for both the music and the choreography to be outstanding, yet when put together they just do not work. Calling is a calculated blend of choreography, music, and delivery. If one overpowers any of the others, all are diminished. The music should match the choreography we choose to showcase, or the choreography should match the music we are keen to use. Equally important, the energy of our delivery should also match the music's energy and choreography choice. Additionally, an attempt to call in sympathy with the music by metering out words/syllables to the rhythm adds to the musicality.

Obviously, we buy music that we like, but getting the most out of the music requires us to know it particularly well. We know that a close look at a vinyl record reveals a jet-black band at the beginning (a small section of smooth groove) with no recording information on it. But a closer look at the main musical part can often reveal tiny black striations and marks. These are tell-tale signs that give away the exact location of something simplified such as a drop of rhythm, an instrumental solo perhaps, or even spoken lyrics.

We can no longer be so tactile with digital music, but we can sit down quietly and listen intently, remembering or noting points of interest or change – the tunes character, its identity. How many beats is the intro? Does it give a feeling of putting your foot down or up? How many beats does each lead instrument get before handing over to

another? What are the lead instruments? Are there any added features such as syncopation, fills, rolls, flurries? How does the tune end – with a fade or a bang? The point is, the more the recording becomes familiar to us, the more we can confidently use it during the patter.

Listen out for special little gifts especially left for callers to find by the musicians. There are often musical markers in our music – little messages from the musicians to tell us something is about to change – functional, useful. There may be a mini change in melody or a highlighted instrument perhaps 4 beats long, say 32 beats or so from the end, to let us know that end of the recording is nigh. Listen out for small fills or riffs – say 4 beats long, at the end of 60 beats of a section/paragraph that flag up that the lead instrument is about to change or a different feel to the music is coming very soon. These are not on every recording but worth listening out for.

Many recordings are unassuming with predicable repeated structure throughout (and have their uses), but some do have 8, 16 or 32 beat sections offering a slightly different feel to the rest of the recording. One interesting question is: can I make use of that specific bit of interest within the recording? Let's get creative...

If UK choreographers Christopher Dean or Ashley Banjo became square dance callers, I'm guessing that they would look for patter music with discernible rhythm, phrase, melody and certainly those sections where the musicians have created a point of difference (such as syncopation). They would craft and call choreography as the patter progressed, that attempted to interpret the music (and consider it a waste of the music otherwise). Most round dances offer an explanation that we can relate to – here's just one example to the tune 'Turn Your Radio On': During the regular music, cues are used that make dancers cover ground; travel along line of dance (2 Forward 2 Steps, etc). However, when there is a 'break' in the music, slow movements are used (Apart

Point; Twist). Following the music in that way is what makes round dances so satisfying to dance to.

Obviously, I am not suggesting we all become cuers and use round dance music but suggesting we can take a cue from our music and apply that satisfying interpretation to our square dance patter music. An example using "Pi"...

Riverboat's outstanding patter, "Raspberry Pi" (RIV 1007) is made up of 4 alternating lead instruments guitar, fiddle, mouth organ and piano. It has a driving beat and a mild melody throughout, with 2 distinct 'beat only' type sections for 32 beats each at 2:00 mins and 4:00 mins.

Assuming an open dance or club night at Mainstream/Plus perhaps using extemporaneous calling: Forget alphabetical call lists or emphasis moves and use a call duration/timing list, grouping longer calls (say 8 beats and over) and very short calls (say 2-6 beats). During the 'normal' sections of music, use the longer calls delivered with a hint of melody and intonation. In contrast, as soon as the 'beat only' sections kick in, switch to short calls delivered in punchy short syllables to match the rhythm. (**Touch ¼, Boys Run, Boys Fold, Slide Thru etc.**). We switch ⁱⁱFASR quite readily; so, we are used to switching from one state to another.

Interpreting the music as described above takes a little practice, but it offers another dimension for callers and gives variety to the dancers, whilst highlighting the music and is an example of how the choreography can complement rather than ignore the music. Matching choreography to music in this way should not be considered a gimmick, but rather, more a responsibility.

Other recent examples that have distinct sections/paragraphs of musical difference are: Bluegrass Swing (RIV 842) 1:10 and 3:50 mins and Riverboat Swing (RIV 318) 1:30 and 4:00 mins. Apache (Miracle 119) has 64 beat paragraphs alternating between a strong and weaker melody. Longer calls sound well if grouped together during the stronger

sections, with normal or shorter calls during the others. Finding recordings with these features can be a challenge, since we usually only get the first minute preview on record companies' websites, but the features are normally just after one minute.

A pronounced sudden single beat from an instrument (cymbal clash etc) - often on beat 8 - are fantastic at raising musical interest. (For example, Raspberry Pi uses a periodic inspiring and comical 'boing' from the mouth harp)! Real impact can be had if the call can be timed just before the sound. It is like a starting pistol for the start of the call and gives the dancer the first beat of the call. Caution: ensure that the call and the sound do not coincide!

A powerful technique to highlight the music is to have few beats of silence. Let the music speak. ⁱⁱⁱOwner and producer of Rhythm International Records, Wade Driver, said 'I have not heard any caller yet who has a voice as pretty as the instrumentation that we have on these records. The music is much prettier than you are!' Remaining silent requires confidence and it is important to make it obvious that it was intended, otherwise dancers will think that you have forgotten the words!

During a singing call, we are more inclined to use choreography that we consider interesting or different, or that uses the featured call from the patter tip. But to enhance the dance experience it is good to use calls that fit the music well. If, for example there is a wonderful tinkle on the piano – a beautiful flurry lasting say, 8 beats, it would be just rude to call over it. Give the tinkle the limelight it deserves and choose a longer call to highlight it and everyone is happy. Becoming more aware of a particular singing call's musical anatomy is quite rewarding.

The very best use of singing call figures are the ones that not only fit the structure of the music but also compliment it by reflecting or mimicking the theme. Who could resist calling a few steam-piston-like Turn Thru's, Right Pull-By's, and Scoot Backs in a train

themed singer? Or, for a cowboy themed singing call, climb into the saddle, and call a virtual lasso: Recycle, Sweep a Quarter. Dancers will not necessarily make the interpretive connection but will feel it in the dance. It does offer a little more use of, and justice to the music.

All together now and don't be shy.... Shout out this count down... 5, 4, 3, [stop]. Compare that anti-climax with the satisfaction of shouting out this version...5, 4, 3, 2, 1, Blast Off! And another thing - isn't it really annoying when the DJ plays your favourite record and then cuts it short?

Our patter music often has an exciting build up to a great ending. What is the point of putting in a lot of effort into the patter if we ignore the great music at the very end? It is a musical gift to the caller from the musicians – often disregarded. Again, we allow the choreography to hijack the music and we finish the patter when our call sequence finishes. Finishing our great choreography sequence at the same time as the music reaches its crescendo takes a little practice but just like Christmas, we do know when it's coming, so we can get the dancers nearer home and give the dancers the full “**crescendo**” and not just the “**cresc**”!

For many years now the calling community have expended a lot of time and effort into the science of puzzle solving, and resolution in less than 1.5 seconds, but investing a little in the art of calling is perhaps overdue. Let's give music more of our attention, thank our record companies and musicians, develop our musical sensitivities, and actively look for opportunities and techniques to improve the music's presence.

Footnotes

ⁱ GSI Fifth Annual International Callers School Manual June 2007.

ⁱⁱ FASR. Formation, Arrangement, Sequence and Relationship

ⁱⁱⁱ Owner/Producer of Rhythm and Lone Star and Rhythm International Records. Music By Design tape AT 118 held by SDCCGB

MAINSTREAM

SPOKEN HERE

Working More Themes

By Jaden Frigo

Last month I looked at using 3x1 as a choreographic theme and considered techniques to maximize success. This month we are working with “waves of 3” – another neat choreographic theme. Whilst these modules work well as a theme, when put together, most of them can also be added to your toolbox as regular sequences.

- HEADS PASS THE OCEAN,
CENTRE MEN EXTEND,
SAME MEN RUN,
CENTRE LADIES TRADE & SLIDE APART
& EXTEND & RUN, (*line of 4*)
ALL PASS THRU, ENDS CROSS FOLD,
*** SWING THRU, SCOOT BACK,
BOYS RUN: PL

OR FROM ***

- CENTRE 4 MEN BACK-UP WALK,
LADIES DODGE,
THAT MAN U TURN BACK,
ALLEMANDE LEFT

The above module can be used as a neat little get-in to a Partner Line, or a fun little resolve.

- HEADS RIGHT & LEFT THRU,
FOUR LADIES CHAIN,
HEAD LADIES CHAIN TO THE LEFT,
HEADS PASS THE OCEAN,
CENTRE MEN EXTEND,

SAME MEN RUN,
CENTRE LADIES TRADE &
SLIDE APART & EXTEND & RUN: PL

Like the figure above, another neat get-in to a Partner Line that you can put into your toolbox.

- HEADS DIXIE STYLE TO A WAVE,
THOSE LADIES EXTEND,
CENTRE MEN & SIDE LADY PASS THRU,
MEN TRADE, HEADS TRADE,
CENTRE LADIES TRADE, MEN TRADE,
LADIES TOUCH 1/4,
CENTRE TWO LADIES STEP FORWARD,
HEAD LADIES & SIDE MAN --
FACE PARTNER, R & L GRAND.

(The above module has an unusual finish but sets up a surprise Right & Left Grand)

- SIDES PASS THE OCEAN, SWING THRU,
MEN PASS THRU,
CENTRE LADIES EXTEND,
WAVE OF 3 SWING THRU,
CENTRE MEN TRADE, MEN PASS THRU,
LADIES TRADE **,
SIDE LADIES EXTEND,
CENTRES WHEEL & DEAL, SWEEP 1/4,
HEAD MEN RUN: HOME

OR FROM **

- **WAVE OF 3** LEFT SWING THRU,
CENTRE MEN TRADE,
SIDES STAR THRU, HEAD LADIES RUN,
SIDES DO YOUR - PART WHEEL& DEAL,
HEADS VEER LEFT: HOME

For the above module, we start using wave of 3 Swing Thru & Left Swing Thru as well

as the concept used previously with having two dancers from a centre wave extend).

- HEADS PASS THE OCEAN,
SIDE LADIES RUN LEFT,
CENTRE MEN EXTEND,
WAVE OF 3 SWING THRU,
CENTRE LADIES TRADE,
FOUR LADIES PASS THRU,
MEN TRADE,
WAVE OF 3 (start with a right hand)
SPIN THE TOP,
CENTRE LADIES CAST OFF 3/4,
HEADS TRADE, SIDES TRADE,
ALL SINGLE HINGE **,
SPLIT CIRCULATE, MEN RUN,
CENTRE FOUR MEN WALK,
LADIES DODGE, FACE IN: HOME

Or from

- ** HEADS (individually) VEER LEFT,
SIDES DO YOUR PART WALK & DODGE,
HEADS FACE IN, SIDES TRADE: HOME.

The wave of 3 Spin the Top is a neat choreographic sequence that will work well for any floor with a few helper words. Two interesting resolves to choose from.

- HEADS PASS THE OCEAN,
SIDE LADIES RUN LEFT,
CENTRE MEN EXTEND, **WAVE OF 3**
LEFT SWING THRU,
CENTRE LADIES TRADE,
ORIGINAL HEADS PASS THRU,
ORIGINAL SIDES TRADE, **WAVE OF 3**
LEFT SPIN THE TOP,
CENTRE MEN HINGE (**),
CENTRE FOUR 1/2 TAG,
OTHERS HINGE, ALL MEN RUN,
CENTRE 4 MEN WALK, LADIES DODGE,
FACE IN: HOME

Or from (**)

- SIDE MEN RUN & BEND THE LINE,
HEAD LADIES U-TURN BACK,
HEADS BACK AWAY: HOME

Or from (**)

- CENTRE FOUR CROSS RUN,
MEN TRADE, CENTRE LADIES HINGE &

SLIDE APART,
OTHER LADIES RUN RIGHT,
CENTRE FOUR CONNECT & CROSS RUN,
END MEN MOVE UP TO LADY AHEAD,
OTHERS TRADE, R & L GRAND: HOME

Similar set-up to last time, but this time the wave of 3 Spin the Top is a left-hand start.

The first two get-outs are interesting, but straight forward.

The third get-out uses the idea of 'everybody cross run.' The centres cross run to the far end whilst the ends cross run into the far centre position. It changes a half sashayed 2 face line to a normal 2 face line or vice versa. From ocean waves it changes a RH wave to a LH wave or vice versa. (note: everybody cross run is outlined as a "gimmick" in the basic definitions)

With the last get-out, we want the 4 centre dancers to all cross run (essentially around each other.) Before using this sequence, it would be wise to workshop the idea of 'everybody cross run' from 2-face lines & waves, unless of course you already use this regularly.

You will notice that on most figures there are 2-3 different resolutions. When writing your sequences (especially when utilizing unusual choreography,) it is a good idea to choose a point close to the end and create several get-outs from there. This means you can use each theme multiple times without being too repetitive.

As with last month's theme, don't just take these to a dance and use them. Use your checkers or Taminations to see how the figures work, write a few of your own and most importantly, work out your helper words & delivery. Try writing a few singing call figures with the 'wave of 3' concept as well – writing your own sequences not only gives you more variety, it also helps you to understand the idea.



CURRENT TRENDS IN CALLER EDUCATION:

The ZOOM Sessions

Caller training began a move forward into the digital age in the last 18 months or so with Kip Garvey setting up the first online callers' school. This has been a most successful enterprise and the model has been followed by other callers. These schools allowed a far wider group of callers, access to training that previously had been well beyond their reach due to the tyranny of distance.

Regular callers' schools sponsored by groups such as Grand Square International (GSI) and GCA have always gained great support from new and experienced callers, and likewise the many local, state and privately organised schools, clinics, and sessions. Of course, the coronavirus pandemic has "put paid" (*put a stop to*) to all these face to face formats. However, human ingenuity has again come to the fore and worked to overcome the obstacles placed in the path of progress. Even given the severity of the impact on our activity, there has risen a framework of individuals who are dedicated to a specific course of action that will improve a given future.

Via the medium of ZOOM technology, our activity, and in particular, caller training, has adapted very well within the framework of "caller education". GSI has been at the forefront, as have individuals such as Don Beck, Dan Lyke, Mel Wilkerson, and many others.



Unfortunately, for us here in Australia, the time factor has been a problem, as being on the other side of the world, many of these wonderful sessions are presented from 1am thru 5am in the morning (our time).

At that time, I am usually extremely busy sleeping. While I rarely hit the cot before 1:00 am; I find that after that time, my concentration starts to dim. Mind you I remember the days when we all used to party until the wee small hours, but that was when we were all a tad younger! I still have to rise around 5am each day; but that is for a necessary short exercise walk, and then I am back to bed again...not to see the light of day until 8:00 am (or thereabouts). I should note that I am not really a morning person. I have always believed that mornings should start at the crack of noon each day.

Mel Wilkerson decided to start a series of ZOOM sessions on Sunday mornings at 9am our time (Eastern Standard Australia Time). He called these sessions the ASH series (**A**ustralian **S**ensible **H**ours). Initially it was assumed that our "Down Under Callers" would be those primarily involved, however from the start these meetings attracted a very wide and diverse group of callers, not just from Australia, but Japan, USA, Germany, Sweden, UK, Canada, Austria, etc. Nowadays the numbers are around the 50+ mark each Sunday. Mel has had quite several special guest presenters.... Jerry Story, Don Beck, Don Woods, Jaden Frigo, Betsy Gotta, and others, with each presenting their views on specific topics. The interactions are always excellent. All levels of experience are represented each week, from basic and brand-new callers, all the way thru 50+ year veterans.

Here in Australia, the ACF (Australian Callers Federation) has been presenting a series of educational sessions also on Thursday evenings, albeit so far, on an irregular basis.

The principle involved in all these sessions, presented all over the world, is the same:

Let's keep everyone, involved, entertained, educated, and prepared for when we can move forward and actually put our skills to use once again.

Last Sunday morning (August 23), I decide that I was going to sit in on one of the early morning sessions presented by Don Beck and Dan Lyke. This was to be at 1:00am (Sydney Australia time). I knew that if I forced myself to stay awake, I would not really gain much as my concentration would just head off into the ether (which does not take much these days anyway). To prep myself, after Sue and I had watched a movie (our regular nightly time together) in our home theatre, I then watched an episode of Star Trek Voyager (I am a "trekkie" from way back).

At 10:30 pm, I laid my lounge chair back (nice electric powered recliner) and told myself that I could not doze for more than two hours. Right on time I woke up at 12:30 am, and, while not exactly working on all 6 cylinders still, made a cup of coffee and joined in the session.

I have to say that I enjoyed it immensely. It was refreshing and invigorating to see yet another group of callers actively involved in important aspects of our future.

All sessions of this type presented by groups such as GSI, ACF, as well as those presented by individuals such as Mel, Don and Dan, and many others have a huge positive impact on our activity, our profession, and everyone involved. They

have provided an amazing platform for callers from every country, every experience level, to get together, to work together, and to discuss topics many and varied.

An added bonus of Zoom is that they actually get to see each other, and especially to have actual social interaction and contact. To me this is the single most important aspect of the achievements made via this medium – being able to socialize with callers from everywhere who, to me, up until now, have just been names in an e-mail address book.

For those out there who have not made use of this wonderful medium, I urge you to get involved. **It is really worthwhile.**

I should note also that there is one specific aspect of these types of sessions that is even more beneficial; and that is, that it gives each of us a renewed energy, an excitement for the future. This is not just a re-invigoration, but also a reinvention of enthusiasm. In circumstances caused by this world-wide threat of COVID diminishment, it is easy just to sit back, be complacent, and be comfortable with just relaxing at home, and forgetting what turned us on to this activity in the first place.

Complacency is our enemy. Getting into a standardised rut each day and night is our enemy.

INVOLVEMENT is, and always has been, **our biggest positive factor.** It is still there, albeit in a totally different form than anything that has gone before, but nevertheless, **IT IS STILL THERE.**

- **Get involved.**
- **Get active.**
- **Get enthused.**

A Possible Plan to Restart and Sustain Square Dancing?

Some unoriginal thoughts compiled by [Gene Turner](#)

“Learn to Square Dance! Classes start once a year! Sign up now for weekly classes! Learn everything that you need to know about Square Dancing in only forty-eight weeks!” What is wrong with those promotional statements? Why would anyone want to do that? I would say, “No Way” to anyone who suggested that to me. Why do we continue to think that our activity as it was (and has been advertised in the past), would be attractive to the non-dancing population?

The dancers in the clubs of today (pre-pandemic) need to be the seed for the callers to form the clubs of tomorrow (post 2020) to grow and continue this great activity. Yes, there will still be dancers wanting callers to call M/S, Plus and Advanced (Puzzle-solving). Don’t abandon them, but you need to be realistic and realize that the dancers in these clubs have been decreasing in numbers long before the pandemic. Realistically speaking, what has been tried for the past thirty years wasn’t increasing the size of those clubs. The way forward for our activity is to provide a simple, quick/easy to learn, social, sustainable, Fun activity that could flourish if it were properly supported by Callers and dancers. The existing format of our activity is not simple, requires a commitment of nearly a year to learn, it’s marginally social, and has been proven to not be sustainable. The only thing that it had going for it was that after investing years having fun learning, it was still mostly fun.

All callers need to educate themselves particularly in the art of entertaining new dancers with the emphasis on having fun with simple calls that new dancers can be introduced to early on. We need to forget about puzzle-solving for our own sakes and let the dancers move smoothly to the music and not have to concentrate so much on solving puzzles. Yes, they need variety and some complexity in dancing so that it’s not all done on autopilot, but not at the expense of Fun. Primary to them having fun is the dancers having success during their dancing experience.

We callers need to step up our game and make every night a party dance and not a ‘class’ or ‘close order drill’. Every dance **MUST** be fun! If new dancers learn something while they are busy laughing and having fun, that’s even better. We have to realize that if at the end of the evening, they haven’t been having fun, that you probably won’t see them again. It must be fun every evening... more fun than staying home, playing games on the computer, going to the pub, going clubbing, watching TV... How difficult can that be? **Entertaining** new dancers and giving them a fun evening is much more important than teaching them. The Social Square Dance (SSD) system might just be the answer. Refer to the [Social Square Dance \(SSD\) teaching document](#) (*click to download the document*) for a proposed twelve lesson system of ‘New Dancer Dances’.

I encourage all clubs/callers to advertise their classes in future as ‘New Dancer

Dances'. Then advertise 'Welcome to our New Dancer Dance #1; #2; #3; etc. Use the SSD system. Once they've danced all twelve sessions, start again at #1 and the previous 'New Dancers' move on to either become 'Experienced SSD Dancers' and/or 'Angels').

Remember the 60's & 70's... Square Dancing grew because it was social and because it was fun and not too complex. It also grew because new dancers could bring their friends and their friends could start learning to dance too. If after starting the system you find that your New Dancers want to bring their friends along you don't have to tell them "Sorry, not until next year." Plan now to start another New Dancer Group six weeks after the first group, on a different night. The 'original' New Dancers can go to the second group as 'Angels' as well as dance with their original group. They can dance with their friends without having everyone have to start from scratch. You can have two (or more) 'clubs/groups' going at the same time. Start groups in different locations convenient to the new friends/dancers. Make it easy on yourself. Keep the venues within thirty miles of your home.

If a few of your new dancers seem to struggle due to missing sessions, once you have a second group going, encourage the struggling dancers to join that second group to act as 'angels' and at the same time they become familiar with the calls that they may be having difficulty with.

Where does this leave the first batch of 'New Dancers' when they have completed the SSD system? **Please, NO GRADUATION!** Graduation is basically 'Hazing' and embarrassing and demeaning to our newest assets, new friends who have been dancing with us for three months. Graduation happens after classes finish and usually means no more sessions.

Psychologically once you graduate: -- you don't need to go back anymore. In your mind you are finished... it's over... School is out... We don't have to go back! We don't have classes. No classes = No Graduation. We have new dancer dances. Forget all the antiquated customs (IE: four corners, four candles routines), just welcome your new friends with genuine warmth every time you see them.

You could continue that first group, let them be social! Give those dancers variety. You might have to set aside yet another evening for 'experienced SSD dancers', from this first (and second) group to meet every week to continue to dance and have fun. If you wanted to you could use the remaining twelve calls from the Basic & M/S program (that were not presented during the SSD system) as 'special' floor levellers, use them one night only without expecting dancers to remember them. Mostly just let them Dance! Let them have FUN!



Please don't refer to our teaching sessions as 'Classes'. Club leaders/callers and even dancers need to refer to our teaching sessions as 'New Dancer Dances', not just once, but from the first 'New Dancer' dance until all of our 'New dancers' are comfortable enough to dance with our

'Experienced Dancers' every week. Whatever you do, remember to keep it light, fun, and social... Maybe even have some food/cake/pie/BBQ to make it more special.

- **Where do we get these new dancers from?**
- **Where do we find them?**
- **How do we get them through the door?**

During our enforced shutdown start a club newsletter (a couple of paragraphs at minimum) to be sent out by email or social media to your friends in your local community. It doesn't need to contain anything about square dancing (since we're not currently dancing). Ideally it would contain little tidbits about your friends (club members Birthdays or Anniversaries), short quizzes, wordsearch, sudoku, gardening/craft tips or anything that ties you all together. Ask your friends to distribute it to their friends. The object would be to reach everyone in your community who might be capable of dancing. This would be your 'New' social circle. I venture to guess that your pre-pandemic social circle only had square dancers (or people who had declined an interest in square dancing) in it. Now is the time to re-build your social circle with non-dancing people (prospective new dancers).

Once the pandemic is over and we can get together again, schedule a casual '**Social Celebration**' (Not a Dance) to include all of your new social circle (and your existing club members, new social circle) of prospective friends. After maybe an hour of social interaction with a little background music, let them see a demo of what Square Dancing is and perhaps even try it for themselves by including some very

simple 'New Dancer' (SSD#1) Tips (chances are that our experienced dancers will enjoy these as a good way to refresh their memories and skills in moving to the calls). If anyone in this new social circle of friends show any interest, let them know that there will be another '**Social Celebration**' the following week (or two) where they can try it again. Let them know that they can bring their partners, family friends and they can all try it together. At the second 'Social Celebration' use a similar format, social interaction for the first fifteen or twenty minutes before a simple demo dance and just add more simple 'New Dancer' (SSD#1) tips to fill out the evening, but keep a high ratio of social interaction to 'New Dancer' tips. When you seem to have enough interest from these new friends you can suggest that you put on an entire evening of socializing and 'New Dancer' Dances. *Voilà!* You have the capability to schedule your first 'New Dancer Dance' within a week or two of the two casual 'Social Celebrations'.

NOW is the time to make plans for this to happen; to get everyone in your (currently inactive) club onboard with the plan. All dancers, Club leaders and Callers need to embrace this and make it happen. If we don't do it, our beloved activity may be in even more of a decline than it was prior to the pandemic. We can't let that happen. We need to have special monthly interclub dances for our 'New Dancers' (in addition to the weekly New Dancer Dances) and forget the past Mainstream, Plus, Advanced and Challenge weekends... This will be the way to sustain recruitment, to sustain Square Dancing. This will be the square-dancing activity of the future!

Callers, if you were just the 'hired help' in the past, it's time to step up and be **leaders**. This is a time when we need to be

in control of our future and the future of the activity! It's time for caller-run 'New Dancer Dances' to step to the front line. The pre-pandemic committee-run clubs will still exist and there will still be a market for callers to be employed as 'hired help'. You are not abandoning those clubs, but you have to realize that those clubs are not going to be the future of the activity. You and your circle of new friends who you bring into the activity are the future! Your New Dancer SSD groups could stand alone as clubs or if individual new dancers wish to move occasionally into our Mainstream clubs that would be up to them. Obviously, any Mainstream or Plus dancer could dance (and dare I say, enjoy dancing) with an SSD group. I propose that callers/leaders run SSD groups independent of existing Mainstream Clubs, providing frequent SSD events beyond the weekly SSD dances. To be effective SSD groups need to run the full evening. That is the only way they will be able to get

through the SSD program in twelve sessions. Callers cannot expect new dancers to learn the material in just the first hour of each club night. SSD groups could even be 'farm clubs' feeding enthusiastic dancers into the old clubs at an experience level where the Mainstream club members wouldn't even notice a few missing calls. Or... SSD could stand alone on the frontier of the new Social Square Dance activity.

These are just my disjointed, unoriginal thoughts and my humble opinion. I'd be very interested in your opinions and ideas. Anything that can bring the activity back to its former glory would be worthwhile discussing and exploring.

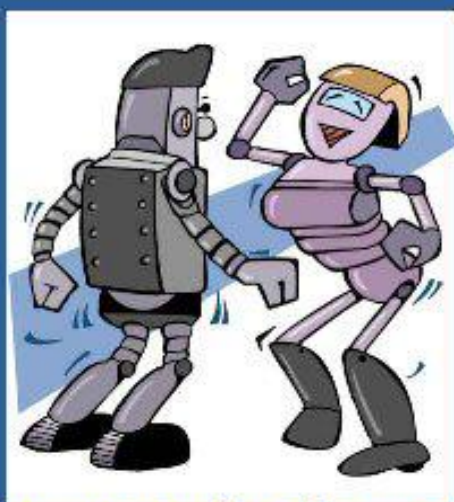
Stay Safe!

[Gene Turner](#)

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Dance Away Your Problems*



**Dancing may not solve all your problems
but it is better than suffering in stillness**



EXPLODE THE WAVE

(from my files – Barry)

“Explode the Wave” is another of the commonly used Plus calls, however; it is mostly done from standard Right-Hand waves. This call can be used to great advantage with many ocean wave arrangements. It is simple for the dancers to understand and execute and can lead to some interesting and exciting choreography. Do not limit yourself or your dancers by just using the movement from the same set-up. Explode the Wave lends itself easily for dancers to remember. **“Step Thru, Face, Pull By”**.. – Barry

HEADS PASS THE OCEAN,
SWING THRU, EXTEND, SWING THRU,
LADIES EXPLODE THE WAVE,
MEN EXTEND & **EXPLODE THE WAVE,**
LADIES CROSS FOLD (*) HEADS BOX
THE GNAT, R & L GRAND

Or from (*) you can:

(*) STAR THRU,
OUTFACERS PARTNER TRADE: **PL**

Or from (*) you can:

(*) SWING THRU, EXTEND,
CENTRE LADIES TRADE,
CENTRES HINGE TWICE,
OTHERS FACE, ALL R & L GRAND.

HEADS PROMENADE ½,
SWING THRU, **EXPLODE THE WAVE,**
DOSADO, SPIN THE TOP,
MEN EXPLODE THE WAVE,
LADIES PASS THRU & FACE IN,
ALL TOUCH ¼, CENTRES TRADE,
SWING THRU, MEN TRADE, (**) **RIGHT & LEFT GRAND**

Or (**) MEN RUN, BEND THE LINE: **PL**

PL: PASS THE OCEAN,
EXPLODE THE WAVE,
ENDS CROSS FOLD, TOUCH ¼,
CENTRES TRADE,
SPIN CHAIN THRU,
ENDS CLAP HANDS (***)
SPLIT CIRCULATE,
EXPLODE THE WAVE,
FACE THE ONE BESIDE YOU: **CB**

Or from (***) you can,

SPLIT CIRCULATE,
EXPLODE THE WAVE,
ENDS CROSS FOLD, SWING THRU,
EXPLODE THE WAVE,
WHEEL & DEAL, ZOOM
CENTRES BOX THE GNAT,
SQUARE THRU ¾: **CB**

Or from (***) you can

OUTFACERS U-TURN BACK **AND**
SAME 4 STEP TO A LEFT-HAND WAVE,
Same 4 - LEFT HINGE & ROLL,
OTHERS FACE, R & L GRAND.

CB: SWING THRU,
EXPLODE THE WAVE, MEN TRADE,
ENDS CIRCULATE, CENTRES TRADE,
EXPLODE THE WAVE,
MEN CROSS FOLD, STAR THRU,
OUTFACERS PARTNER TRADE,
PASS THRU, BEND THE LINE: **PL**

PL: PASS THE OCEAN,
EXPLODE THE WAVE,
BEND THE LINE : **PL**

***A few simple equivalents using
Explode The Wave:***

From an ocean wave

- EXPLODE THE WAVE **equals**
SQUARE THRU 2
- SWING THRU DOUBLE,
EXPLODE THE WAVE **equals**
SQUARE THRU

From Facing Couples:

- PASS THE OCEAN,
EXPLODE THE WAVE **equals**
SQUARE THRU 3

ASYMMETRIC RESOLUTION TECHNIQUES

By Rich Reel

(This article is a follow-up to the ones presented by Rich back in April 2018. We missed adding the sequel at that time, but, better late than never – Barry)

These techniques are useful for writing cards (i.e. *intentionally using something prepared asymmetric*), or for sight resolving a small number of squares, perhaps only one or two. If your intent is to recover from “dancer errors” with more than one square, you may have to say something like **“in this square only.”**



MINOR FIXING

When A Boy and Girl get Switched

Call something to get the switched dancers together. Avoid using any gender-dependent calls otherwise you might end up switching one of these dancers with someone else. Call easy to help ensure things don't get worse. The reason for keeping is simple is to keep as much of the floor as possible dancing in “standard arrangement”.

If switched dancers are a couple and everyone is in facing lines, try to get the switched dancers as a sashayed couple with everyone else normal in Facing Lines. Then call:

1. **Right and Left Thru** and say, “standard lines dance up to the middle and back”.

This allows the dancers to make a quick fix adjustment on their own. Dancers at Mainstream and Plus who are used to dancing mostly standard applications likely have a hunch something is wrong and will usually fix it themselves right away. (**Note this makes the dancers aware of their mistake.**); **or**

2. Get the dancers into waves (right or left, then:
 - Get the switched dancers as partners in (together at one end of) a R-H wave then call: Boys-Run,
- or**
- Get the switched dancers as partners in (together at one end of) a L-H wave then call: Girls-Run

This will put the dancers in lines with three couples facing in and one couple facing out.

Then call one of the following options

- “couples facing out”-Partner Trade
- Leaders-Partner Trade
- (*pause for flow*) Bend the Line

If opposite-gender switched dancers are facing each other you can try one of the following options:

- Star Thru, Leaders-California Twirl
- Touch ¼, Boys-Run, Leaders Trade
- You can even give a dancer choice call like: “if you feel like you are sashayed” Box The Gnat with the dancer across from you that feels the same way” and then call: Everybody – Right and Left Thru

Two Same-Sex Dancers are Switched

Call to set the dancers up in a Double Pass thru Formation and say something like "**near box, have the boys/girls only Zoom.**"

Put the swapped dancers in the centre of a wave and then call to that wave "Centres Trade". Then call:

"If you're not holding your original partner in your right hand"-Centres Trade. (this, of course, requires the other wave have everyone holding their original partner.)

Key Couples Become Opposites

This is the typical sort of asymmetry you would get if you intentionally called something like couples 1 and 4 do a right and left thru, or if you were calling and on one side of the square the wrong couple went in front on a Wheel And Deal. If this is the case, you can:

Get to a Double Pass thru Formation and call one of the following:

- "box of dancers closest to the caller only"-Zoom; or
- "column of dancers closest to the caller only"-Zoom

Note: If the formation is oriented the wrong way, (making it easier for you as the caller to work with (*boxes would go oriented facing head walls, and columns oriented facing side walls*) you can call Double Pass Thru, Cloverleaf and change the orientation.

- After one column/box Zooms (above) then call: Double Pass Thru Cloverleaf again and everyone is roughly paired as they were originally.
- Next, Get the dancers to parallel right hand ocean waves. You will then call: "**wave nearest the caller only**"-Spin the Top and Swing Thru "**while the wave farthest from the caller**"-Swing Thru and Spin The Top.

The Ending formation is a right-hand tidal wave.

If you remember earlier, it was stated to keep the calling simple to that you can get where you are comfortable to work with the dancers, but you won't change how the dancers are set up. If the waves weren't oriented so one is was closer to the caller, any one the following modules can be used to reorient the waves.

- These rotate the formation 90 degrees simply and effectively.
- the F.A.S.R. is preserved.
- The rotation is clockwise for right hand waves, and counterclockwise for left hand waves.

These modules are easy to use and remember

- Single Hinge, Centres Trade, Split Circulate, Centres Trade
- Split Circulate, Centres Trade Single Hinge, Centres Trade
- Centres Trade, Single Hinge Centres Trade, Split Circulate
- Centres Trade, Split Circulate Centres Trade, Single Hinge



This will help you recover quickly

COMPLETE RECOVERY METHODS

These techniques are for resolving that hopeless square with multiple mistakes (*just for the fun of it!*) -or- for sight resolving after intentionally calling some truly asymmetric choreography.

Note: To resolve a randomly asymmetric square, it will be necessary to memorize, or write down, the original squared set home position for **at least 6 dancers**. In other words, you need to know where everyone's home position is in a static square.

Example: the caller calls a bunch of really weird stuff like:

Couple #1 and 4 - Do A ½ Sashay, Couples 2 And 3 - Right & Left Thru, New Heads - Pass The Ocean, Extend, Centres Circulate, Spin The Top, In Your Own Wave - Centres Cross Run, In Your Own Wave - New Centres Hinge

Now the caller may have thought this was a really good idea to test the dancers but unfortunately has got him or herself lost and is not sure where to go with this idea. Here is a simple method to for how to get out of an asymmetrical mess like this quickly and efficiently without overtaxing the dancer's minds, or yours for that matter.

Same-gender Waves method

Remember: To sight call using this method, you will need to know which dancers (**all 4**) are heads AND which dancers (**all 4**) are dancing as boys. (or sides / girls: 6 dancers total. The other two will take care of themselves.)

Starting Formation

Step 1. First off, get out of whatever weird formation you are in and get to a formation both you and the dancers can easily work with. For example, get them out of Diamonds or other transition

formations and into , etc. into some kind of general lines. Call:

• Tag The Line, Face In

Girls and Boys in their own half of the square. They could be boys in one line and girls in another, or they could now be boys facing boys and girls facing girls.

Note: you can call whatever it takes to get all the boys in one half of the square and

Tip -- Avoid using any person's name or identifying characteristic at all costs unless you know them *extremely* well! Many people have deep rooted insecurities, and as a caller, you may be perceived as broadcasting a weakness or inadequacy to that dancer's friends. I've heard reports of people leaving square dancing because the caller used their name over the mic.

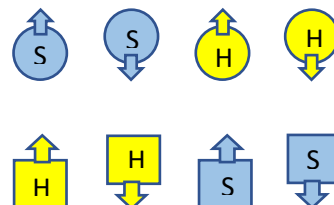
all the girls in the other half. Example: (after Pass The Ocean) "Have the boy nearest the water cooler and the adjacent girl Trade by the Right"

Step 2. Get to Same gender R-H Waves

Get them into R-H waves and keep all boys in one wave and all girls in the other.

Head / Side Symmetry

Now call to each wave individually if necessary, to get heads together at diagonal opposite ends of the two waves. (and the Sides have no other place to be except together at the other end)



Step 3. Now call: **All 8 Circulate Boys-Run (right)** <pause for flow > All dancers should be facing the same direction. If they happen to end facing away from you, call Partner Trade. (Say

"howdy!") You might have them bow to an audience if you have one.

Step 4: Bend The Line. (THE SQUARE IS NOW SYMMETRIC) –

Step 5: Resolve Normally.

This is what that whole sequence would look like:

Caller calls a bunch of strange asymmetric choreography:

Couple #1 and 2 Do A ½ Sashay, Couples 2 And 3 – Right & Left Thru, New Heads Pass The Ocean, Extend, Ends Circulate, Centres Trade, Spin The Top, In Your Own Wave Centres Cross Run, In Your Own Wave, New Centres Hinge

The dancers are now messed up. The formation is such that all the boys are on one side, all the girls are on the other and everyone is out of sequence. HOWEVER, following the five steps, as outlined above, you can call simple choreography to keep the dancers moving with a known technique to sort them out:

Step 1. Centres Hinge Again, “Left” Spin The Top, Centres Run, Tag The Line, Face In.

Step 2. Pass Thru, Bend The Line, Pass The Ocean, Girls Swing Thru, Centre Boys Trade, Boys Swing Thru, Centre Girl Trade

Step 3. All 8 Circulate, Boys Run, Forward and Back,

Step 4. Bend the line *(and resolve a now symmetric square)*

Step 5. Touch ¼, All 8 Circulate, Boys Run, Pass To The Centre, Centres pass thru, Allemande Left

SUMMARY

- From a complete mess, get the dancers to some kind of general line – (wave or line (3-1, etc.) then call: **Tag The Line Face In**
- Call (*selectively only if necessary*) to get all girls in one half of the square, boys in the other
- Get everyone into same gender R-H waves,
- Get heads at the end and adjacent centre positions in both waves, diagonally opposite each other across the square.
- Call **All 8 Circulate Boys-Run** <pause for flow> (say "hi!")
- Call **Bend The Line** - square is now symmetric
- Resolve normally

How does this work?

Since heads and sides were opposite each other across the square, All 8 Circulate puts head boys with head girls and side boys with side girls. Boys Run (right) makes normal gender couples. (You could accomplish the same thing using L-H waves, call Girls-Run (left) to get normal gender couples) All dancers will be facing the same wall.

From here, Bend The Line makes facing lines with symmetric arrangement which then makes the whole square symmetric.

From here it is up to the caller to use any one of many resolution techniques or get outs to resolve a symmetric square arranged in facing lines.

ZOOM SESSION TOPICS

Do We Need to Look at Re-structuring our Caller Schools?

As I noted earlier, on Sunday 22nd August, I managed to attend the ZOOM session presented by Dan Lyke and Don Beck. This was a particularly interesting session, as it posed some questions and comments that have been in line with my own beliefs and actions over recent years.

Some background: Caller training and education has always been a priority for many callers all over the world. Callers schools, clinics, day sessions, etc., have been available to callers from all experience levels for the last 50 years or so. When I first attended a Callers School in Sydney over 50 years ago (presented by Ron Jones on behalf of NSW Square Dance Society). That School ran over a 6-month period – every Sunday from 10am thru until around 4pm. Most of us attending had never held a microphone before and our only knowledge was as dancers who loved the activity.

Ron covered an amazing amount of time with a consistent barrage of material for us to digest. We were given his documentation containing modules, get-out, equivalents, etc. Each week we had to come to the school with memorized material from the paperwork he provided. **It forced us to work** to become a caller. While Ron covered a variety of areas where callers needed specific knowledge, it was never divided into specific topics. Rather, it was presented as a continuous narrative. We spent a huge amount of time on the mic -- well, Ron actually would not give us a real microphone to use.

Instead we had to hold a screwdriver upside down!!

The main impetus; however, was the use of modules, equivalents, etc. The concept of mental image was discussed, but not actually named as such. Our idea of “Sight Calling” was just watching the dancers.

Ron never ‘lectured’ (mind you we all did get to know his SD political views well!). Most of the time we were all on the floor either as the set to call to, or the one behind the mic(*driver*). Involvement was, however, continuous for all.

One of the most important aspects that Ron taught us was that “a major part of the caller’s job is to teach dancers”. Thus, we spent lots of time learning to teach. He used to have the set (all callers) on the floor and get one person to teach something. He required the set to do exactly what they were told, if necessary, to put their own interpretation if the words used presented some form of ambiguity.

We soon learned to be *extremely precise* with teaching!! As we were there to learn the best ways to teach, the set often reacted in strange and unusual ways; many of which were totally unexpected by the one doing the teaching!! But Ron was correct: **New dancers have no knowledge of our SD language and we do need *precision* when teaching.** We learnt very quickly. Today, I still use pretty much the exact same words when I am introducing those calls to new dancers.

In that 6-month period, Ron presented us with information, instruction, and training, that would give us a background to be able to call a One Night Stand, and the first few nights of a Learners Class!! It was only on the very last session that we actually looked at presenting a singing call. The reason for that was just to see if we could carry a tune, and that our timing was **OK!**

CALLER TRAINING IN RECENT TIMES

- What We have done here in New South Wales, Australia

Some years ago, I undertook the role of Education Officer for the Square and Round Dance Association of New South Wales, (SARDANSW - our state association). While we had not organised specific schools as such for many years, I felt that our further education of callers, new and experienced, had fallen by the wayside. Prior to the dissolution of our previous NSW Callers Association, our caller education had basically been built around someone selected to give a presentation at a callers meeting (but not everyone – and we only had 4 a year!) – more of a workshop than anything else.

I wanted to move toward a longer and more serious approach to education for our membership. The first couple of weekends I organised were run along principles of topics provided and suggested by the membership and the executive. They were OK, had good attendance, but I was not satisfied with the overall process, as to me there was no structure or commonality within the full weekend concept. We also organised a number of full day session, with again, topics taken from suggestions by the members.

After those initial longer weekend style forays, we moved to another weekend format of education with guest presenter Steve Turner. Once again there was a good turn out, it was still slightly missing the mark (though definitely not due to Steve) but by having Steve presenting topics that had been selected by others. The real problem was that there was no real structure nor continuity of topics. Steve did an excellent job of presenting the list of topics that he had been given, there was lots of interaction and caller involvement was excellent. It was a great time for all attending, but it still seemed a tad disjointed.

To prepare for the next one, I talked to Mel Wilkerson regarding my idea of bringing the focus down to having the entire two days looking at different aspects of a single topic. We discussed it over many phone calls, and we came up with the concept of “**Preparation For The First Guest Tip**”. This gave plenty of leeway for him to expand upon, and plenty of opportunities for caller interaction and involvement. The weekend was extremely successful, with all going away with a lot of material and ideas that were suited to the specific requirements and levels of experience.

Since then we have had one more Caller School – this time with Caller Coach Betsy Gotta from the USA. Betsy ran a 3-and-a-half-day school, covering a wide variety of topics, all presented in a clever sequential order so that one topic flowed seamlessly into the next. She presented everything in such a fashion that the not only the newbies gained the most benefit, but there was plenty of depth for the experienced callers as well. While this was more in the vein of a traditional caller's school, it looked at a range of topics that was specifically catered for the attendees. There was not too much overload, and there were detailed explanations and interactions.

Of course, this year we were to have the ACF Caller Conference here in NSW. For this I spent much time with Steve Turner (ACF Education Officer) in creating a program that was based on a single theme “the Caller as Entertainer”. This gave lots of room to manoeuvre within a framework of 3 sessions running simultaneously, each one for a different experience level. Thus, each group was presented the same topic, by the same presenter but at each of the 3 different experience levels. The topics we selected complemented each other well. We had a start, and a conclusion. A system that I believed to be the ideal process. While

this was a conference, and not a Callers School, it had elements of continuing the education process for each caller, regardless of experience level. Unfortunately, the coronavirus forced us to cancel the entire event. The best laid plans of mice and men.....

EVEN MORE RECENT TIMES

2020 was looking good throughout the entire world regarding caller training. Caller schools advertised everywhere. The big guns (GSI, GCA, etc.) had lots of plans as did many local, and state associations in many countries. Of course, the Coronavirus put an end to all those schools, clinics, workshops, and training programs that needed physical contact and attendance. All the planning, time, effort, and hopes had just had to be put on hold for an indefinite time.

Caller training was still at the forefront for many callers, so, other concepts and ideas had to be created. One of the problems faced was the structure of these new constructs. The old ways of standardised curriculums were no longer applicable. A whole new approach has been developed within this new digital framework. Within this new framework of a much more social system where callers can voice their questions, ideas, and opinions, we have seen a much more vocal 'newer caller' involvement in the many sessions presented via ZOOM conferencing technology.

THE CALLER SCHOOL MODEL

Callers schools have evolved through the years to the current time, where CALLERLAB has created a standardized curriculum of topics for presenters. It has also created its own list of Accredited Caller Coaches – a rigorous process aimed at having caller coaches, who have the knowledge, experience, expertise, and ability to teach new callers. This

standardisation has been a very necessary step forward for the activity. Up until this year and its changes, we now have many callers' schools in various forms all over the world, organized and presented by accredited caller coaches who are recognised as the best in their fields.

EFFECTIVE TRAINING

In the current circumstances, where contact is maintained and increased for new callers, topics have been many and varied. Some have focused on specifics as per the standardised curriculum, others have taken step beyond to present much more in-depth approaches to many topics. However, questions are often raised by the newer callers that need further consideration and explanations. Quite often topics are open-ended and are looking for specific input from the newbies.

The question was raised in the meeting on 21 August, in the general discussion as to how callers have reacted to the caller schools they have attended. Were they what had been expected? Was value attained? Were they able to understand what was presented? Would they go back?

These and other related questions were answered by a number of newer callers attending the meeting, and there was a common thread.

1. Most who went along as newbies felt they were bombarded with a lot of terminology that was totally new to them.
2. Many felt that they were totally lost with what was presented to them, and that they could just as easily have learnt a foreign language.
3. Most also noted that while some explanations of terminology were given, it was not really presented

slowly enough for them to fully comprehend.

4. For quite a few, nothing really 'clicked'; even for some that had attended more than one school.
5. Some noted that they have gained a far better understanding of this craft by backing it all up with the ZOOM sessions they have been able to attend.
6. Some felt that there were too many topics, covering too many things with no real time to understand each one
7. Some thought that the topics presented did not build on each other – little framework

There were other comments from newer callers that had attended some of these schools stating that they would not recommend them for new callers because of such things as:

- Assumptions by teachers of the knowledge of new callers
- No preparatory material was provided to set a baseline knowledge to work from (no starting point – just a flood of information on too many topics)
- While trying to follow one idea, new callers get stuck figuring it out and understanding it, and by the time they do, the presenter is 3 ideas ahead of them
- Many new callers are overwhelmed and want to quit because of the feeling “they are not good enough”
- Focus is on pointing out what is wrong and mistakes to fix rather than encouraging and building on what was done right and making it better.

It should be noted that many of the schools that were attended and commented on, were those which had been run predominantly by CallerLab Accredited Caller Coaches and with a curriculum as suggested by CallerLab. It also should be noted that ALL these newbie callers still enjoyed their time at the schools, but came away a bit fogged, brain-dead, and sometimes confused.

This does not reflect on the Caller Coaches, nor their abilities, but on the sheer amount of information presented.

Over the last 18 months or so, I have also had a large number of comments in a similar vein from “newbie caller BTM subscribers”. In the main, the comments about schools that have been received at BTM have been pretty much the same ones as those expressed at the Zoom meeting

To further back this up - I received several similar comments and questions from newer callers while in the process of readying the 2020 ACF Caller Conference (unfortunately cancelled due to virus).

ARE WE OVERLOOKING THE OBVIOUS?

It seems to me that, it is possible that, some things that need to be looked at within the structure of Caller School curriculums. One other comment that was given was that it would have been better for some of those who attended these schools, if they had been given material pertaining to what was expected from them, prior to the schools themselves. (This was a stated comment of new callers several times during the session on 21 August as well). I know that many of these types of schools have lots of hand-outs at the start of, and during the class itself.

Maybe more could be done to prepare the attendees before they arrive at the school.

Many newer callers are very conscious of their 'newness'. This can lead to self-inflicted stress and anxiety, making it even more difficult to assimilate and understand the presentations.

There will always be an 'overload' factor among the newbies. What they are expected to take in over a relatively short period of time can create confusion, an overwhelming feeling of 'how the hell can I understand and remember all this?', and can have the opposite effect by engendering a defeatist feeling. This is not what a Caller School or training session is supposed to be, nor achieve. We want attendees to complete the training with a feeling of exhilaration, not of deflation.

One of the other comments that I have had, is that some have been to education sessions where they feel that they are being 'lectured at' rather than being taught.

I remember back in my university days. I hated lectures with a passion. But when we had our tutorial groups, that was a different thing altogether. For the tutorial groups each person had to create presentations for the group. This involved doing lots of research and homework in order to be fully in touch with our presentations as we would have to be able to answer questions, in an authoritative manner, from the other students. This meant interaction and it was the best way to come away with a firm grasp on the subject matter.

By interaction, and by involvement in the process of learning itself, we come away with a far better grasp and understanding of that which is presented. The same applies to the caller training sessions on

Zoom. Whilst some are presentations in a format akin to a lecture, many of the others are formatted around a short single topic presentation and interactive discussion, questions, and responses and open but moderated discussion. These "after presentation discussions" have been known to go on from between one to six hours sometimes but usually last about an hour and a half related to the presentation given.

I think that we need to be very flexible in what we prepare for presentation at caller schools. We must be able to adapt to different situations created by vastly different knowledge and understanding levels within the overall attendance. We must present material and knowledge in such a manner that the understanding and retention processes are fully utilised.

With awareness, comes the opportunity for evaluation of the current system. Such evaluation needs to be undertaken in a positive manner. It is no use if we, as caller trainers, just shrug these comments off, by attempts at justification of the status quo. It is obvious from all the comments and questions, that there are some concerns that need to be addressed. These upcoming keen, dedicated new callers are THE FUTURE OF OUR ACTIVITY. We need to nurture them, to feed their needs, to continue and further their excitement at being involved in this activity.

Barry

FOOD FOR THOUGHT

KEY WORDS & TERMS:

Adaptability – Flexibility – Aware Of Our Market – Aware Of Newbie Knowledge – Expectations – Pre-Preparation – Instruction and Involvement rather than lecturing

WORKING WITH SIX COUPLE RECTANGLE SETS

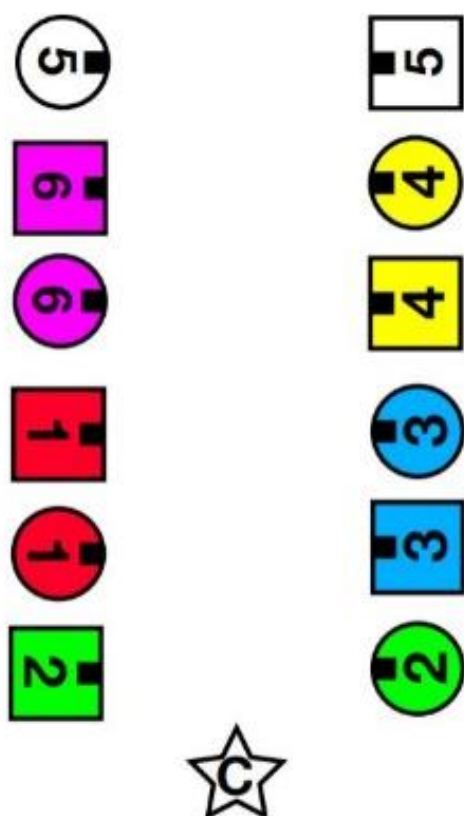
PART 2 (conclusion)

by Calvin Campbell

Please read Part One before trying any of these dance routines. Part One will show the dancers many things they will need to know and practice.

This part of the discussion shows additional choreography that is suitable for six-couple rectangles. We'll also take a look at how this affects moving couples around. First, the set should be in Six Couple Partner Lines.

Bend the Line is possible. The bend point is between the centre couples. Notice that the set is still resolved.



The following Module flip-flops the set just like it does in a four-couple set.

- **(PL-PL)** PASS THRU,
BEND THE LINE, PASS THRU,

BEND THE LINE, PASS THRU,
WHEEL & DEAL,

results in three dancer lines. The ending FASR is shown below.

Here is a complete Module.

- **(PL-PL)** PASS THRU,
WHEEL & DEAL,
DOUBLE PASS THRU,
1ST LINE OF THREE LEFT,
NEXT LINE OF THREE RIGHT

The action in the above sequence covers a lot of ground. That makes it fun for the dancers and they do not have to think much once they get the three-person line idea.

Here is a Module that combines both the above sequences. One Module is nested inside the other.

- **(PL-PL)** PASS THRU,
BEND THE LINE,
PASS THRU, WHEEL & DEAL,
DOUBLE PASS THRU,
1ST LINE LEFT, NEXT LINE RIGHT),
PASS THRU, BEND THE LINE...

Cloverleaf works well from six couple Partner Lines. Here are two Modules.

- **(SS-)** SIDE LADIES CHAIN (8),
HEADS PASS THRU (4),
WHEEL & DEAL (4),
DOUBLE PASS THRU (4),
CLOVERLEAF (8),
TRIPLE PASS THRU (8),
CLOVERLEAF (8),
TRIPLE PASS THRU (8),
PROMENADE LEFT TO HOME (12)
- **(SS-)** HEADS PASS THRU (4),
WHEEL & DEAL (4),
DOUBLE PASS THRU (4),

CLOVERLEAF (8),
 TRIPLE PASS THRU (8),
 CLOVERLEAF (8),
 1ST COUPLE STAR THRU (4) **AND--**
 BACK AWAY (4),
 TRAILERS DOUBLE PASS THRU (4),
 1ST COUPLE LEFT,
 NEXT COUPLE RIGHT (6) (*Flip Flops the Set*)

I've included the number of steps CALLERLAB recommends for each "basic." In six- couple Partner Lines, the caller may need to allow more steps.

There is an old figure named "Star the Route" that works very nicely from a Six-Couple Rectangular Static Set. **The movement sequence is as follows:**

- HEADS STAR RIGHT $\frac{3}{4}$ TO THE COUPLE ON THEIR RIGHT,
- WITH THIS COUPLE STAR LEFT BACK TO THE CENTER OF THE SET,
- THE HEADS STAR RIGHT $\frac{1}{2}$ IN THE CENTER TO THE OPPOSITE COUPLE,
- STAR LEFT WITH THE OPPOSITE COUPLE BACK TO THE CENTER OF THE SET,
- HEADS STAR RIGHT $\frac{3}{4}$ IN THE CENTER TO HOME POSITION,

A video which shows the traffic pattern with the 4 couple version can be watched at:

<https://www.youtube.com/watch?v=1S-bLrRQurQ> The figure takes 32 steps.

Six couple choreography does not have to stay in the rectangular formation. Just as the square is also a circle, a rectangle is also a circle. The couples can and should be numbered. Then there are even and odd numbered couples. Calls can be directed to even and odd couples.

If the caller chooses to have, the six couple Circle Left/Right, about any of the choreography for four couple sets can be

adapted to a six-couple set. Examples include:

- Chains,
- Stars,
- Ladies Centre Men Sashay,
- Wheel Around,
- Roll Away,
- Allemande Thar,
- Right & Left Grand, and
- Weave the Ring, etc.

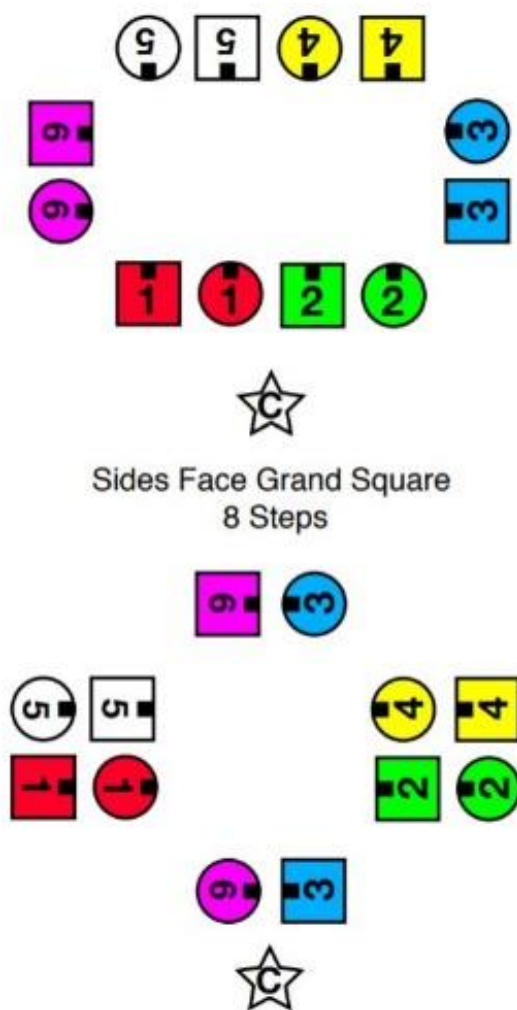
are useful in the six-couple formation.

With six couples, the callers can also invent some choreography that can be more fun with six couples.

- In a Ladies Chain, the lady leaves the current man, passes the next man, and is Courtesy Turned by the third man. This is true in squares, hex-sets and rectangles, The Ladies move two positions clockwise in the sequence.
- In a six couple Promenade, even or odd couples can be instructed to Wheel Around. The Formation is now a Sicilian Circle with three facing couple sets. Most Facing Couple Zero Modules work fine. Progression can be by using "Pass Thru" or a Pass thru Equivalent such as Veer Left, Veer Right or any other. Square thru three also progresses the couples in the other direction.
- Since the couples have numbers, the Even Couple can be told to Arch, and the Odd Couples can be told to Dive Thru the Arch. Then the set can do a Dip-n-Dive type action:
 - *"Dip and Dive". - Alternating (designated) arching (High) and ducking or diving (Low) down a line of alternately facing couples. Traditionally, an active couple leads to the right to circle half and then does a "Dip and Dive Six."*

They dive through the first couple, arch over the next, then do a California Twirl on the outside to dive and arch across to the starting point. Each couple, when they reach the outside, do a California Twirl to dip and dive back through to starting point.

In all the above, it is the responsibility of the caller to determine when the set is back in-sequence and to get the set back to a Static Square/Rectangle.



The next several square dance routines will each need to be introduced in a workshop. The first dance requires that the dancers know where to stop after eight steps of a Grand Square. It starts with a Static Square Rectangle.

- **(SS-SS) SIDES FACE & EVERYONE**
GRAND SQUARE EIGHT STEPS (8),

ORIGINAL SIDES STAR THRU (8),
OTHERS DOUBLE PASS THRU (8),
CENTERS IN (2),
PARTNER TRADE (4),
NEW HEADS FACE & EVERYONE
GRAND SQUARE EIGHT STEPS (8),
THOSE THAT CAN STAR THRU (4),
OTHERS DOUBLE PASS THRU (4),
CENTERS IN (2),
PARTNER TRADE (4) (**Note: Flip-Flops the Set**)

The next one is tricky. Each time through the routine, the position of each couple rotates one place clockwise. It takes excellent dancers. I have an exhibition video on YouTube that shows a 64-step routine that features a figure named "OXO". You'll know why when you see the figure. It's easy to teach.

- The "Os" are four dancer Circle Left.
- The "X" is a Four Hand Star Left.

There is a YouTube video of this dance at"

<https://www.youtube.com/watch?v=K1YhYkr3yqM>

- **(SS-SS) HEADS CIRCLE LEFT 3/4**,
PASS THRU (8) (*8-ch-12 formation*),
RIGHT & LEFT THRU (8),
VEER LEFT (2), FERRIS WHEEL (6),
PASS THRU (2),
SWING THE ONE YOU FACE **AND**
ALL END IN FACING LINES OF SIX -
-AT THE HEAD POSITION (8)
(*Facing Lines of 6*) (= *Star Thru*),
FACING COUPLE ZERO (16), MEN
SWING THE LEFT HAND LADY (*For the ends, this will be your partner across the set.*) **AND** **HEX THE SET** (8),
HEAD LADIES CHAIN ACROSS (8)

Since the dance routine moves the couples each time, the dancers feel like the dance changes. They have a lot to think about.

The final dance routine was invented years ago. The author was not identified.

I have put in two graphics to the right. At the (*), the graphic shows the FASR after the Double Centres In. Notice, At the (**)
the graphic shows the FASR after the Cast Off 3/4. After the Star Thru, everyone should have the original partner. After that, you are on your own.

□ **(SS - Home)**

HEADS CIRCLE FOUR (L) 3/4. (6),
CENTER 4 CALIFORNIA TWIRL (4),
TRIPLE PASS THRU (6),
DOUBLE CENTERS IN* (6),
CAST OFF 3/4*** (6), STAR THRU (4),
TRIPLE PASS THRU (8),
DOUBLE CENTERS IN* (6),
CAST OFF 3/4*** (6), STAR THRU (4),
IF YOU CAN RIGHT & LEFT THRU
(6), PASS THRU (2),
IF YOU CAN RIGHT & LEFT THRU
(6), PASS THRU (2),
IF YOU CAN RIGHT & LEFT THRU
(6), PASS TO THE CENTER (2),
CENTERS STAR THRU &
BACK UP (4),
SAME LADIES CHAIN (8)

* See Graphic on right for "Double Centres in" (top image)

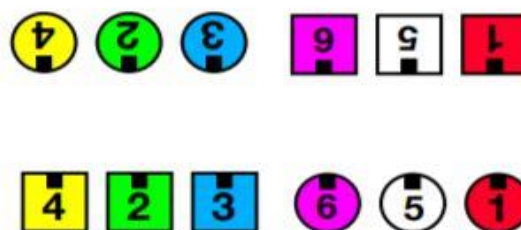
*** See Graphic on right for a line of 3 line of 6 cast off 3/4. (bottom image)

I have other figures for rectangular sets if anyone wants them. I spent a year (1981/1982) coaching a university square dance club exhibition team at Colorado

Double Centers In

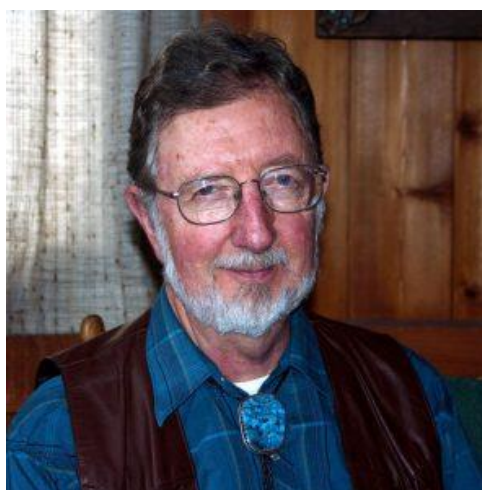


Cast Off 3/4



State University. They danced the rectangular set that year. Some of the choreography we did can be explained, but not with modern western square dance terminology.

Have Fun!





CHOREOGRAPHIC IDEAS

A short while ago Marcel Konath from Germany sent in a large number of choreographic concepts that cover a series of ideas.

Last month we presented the third of these 'workshop' themes, and we continue this month with Marcel's take on some asymmetrical ideas as well as some general routines. Please be aware that some of the modules presented are 'looking outside the box', so be sure you understand just what is needed here:

ASYMMETRICAL MAINSTREAM IDEAS

COUPLE #1-

FACE YOUR PARTNER, BACK UP,
LINE OF 3 FORWARD & BACK,

COUPLE # 3 -

WITH IMAGINARY PEOPLE DO SA DO,
LINE OF 3 - CENTRES PASS THRU,

COUPLE #. 3

FACE YOUR PARTNER, PASS THRU
CHECK A WAVE -

START WITH RIGHT, SWING THRU,
SWING THRU AGAIN,

**IF YOU ARE DIRECTLY FACING A
DANCER IN THE OTHER LINE -**

PASS THRU, TAG THE LINE,
FACE IN, RIGHT & LEFT THRU,
SLIDE THRU, ALLEMANDE LEFT

HEADS RIGHT & LEFT THRU,
SIDES RIGHT & LEFT THRU,
IF YOU WANT HALF SASHAY,
SIDES SWING THRU,
SPIN THE TOP, EXTEND,
SWING THRU, ENDS CIRCULATE,
CENTRES TRADE, MEN RUN,
OUTFACERS PARTNER TRADE: **PL**

SIDES RIGHT & LEFT THRU,
HEADS LEAD LEFT,
EIGHT CHAIN **YOUR COUPLE #** ,
PUT TRAILERS IN THREE TIMES,
BIG CAST OFF 3/4 (**4 boys and 4 girls**),
STAR THRU,
TRAILERS IN THREE TIMES,
BIG CAST OFF 3/4, (**4 boys and 4 girls**),
STAR THRU, LEADING COUPLE
TRADE, **THOSE WHO CAN** -
DIVE THRU, ZOOM, SWING THRU,
RIGHT & LEFT GRAND

HEAD LADIES CHAIN TO THE RIGHT
(**Side Ladies Left**), CIRCLE LEFT,
NEW CORNER ALLEMANDE LEFT,
PROMENADE,
HEAD MAN AND PARTNER --
FACE THE STAGE **AND**
COME FORWARD,
OTHERS LINE UP BEHIND,
PUT CENTERS IN 3 TIMES,
FACE TO THE CENTER OF LINE OF 8,
THOSE WHO CAN DO SA DO,
RIGHT PULL BY,
THOSE WHO CAN LEFT DO SA DO,
LEFT PULL BY,
THOSE WHO CAN, DO SA DO,

RIGHT PULL BY,
EVERYBODY DO SA DO,
STAR THRU, **4 BY 4** BEND THE LINE
(PL), CIRCLE LEFT, ALLEMANDE LEFT

GENERAL MAINSTREAM

- HEADS LEAD RIGHT,
RIGHT & LEFT THRU, DIVE THRU,
PASS THRU, TOUCH $\frac{1}{4}$,
SCOOTBACK, MEN RUN,
STAR THRU, DIVE THRU,
PASS THRU, TOUCH $\frac{1}{4}$,
SPLIT CIRCULATE, MEN RUN,
RIGHT & LEFT THRU,
FLUTTER WHEEL,
REVERSE THE FLUTTER,
PASS THRU, WHEEL & DEAL,
DOUBLE PASS THRU,
CENTRES IN, CAST OFF $\frac{3}{4}$,
STAR THRU,
CENTRE MEN WALK -
LADIES DODGE, ALL FACE IN:
HOME

MAINSTREAM ZEROES

BOX ZEROES

- SWING THRU, MEN RUN,
TAG THE LINE, FACE RIGHT,
MEN CROSS RUN, TAG THE LINE,
LADIES U- TURN BACK,
STAR THRU,
COUPLES CIRCULATE,
BEND THE LINE,
RIGHT & LEFT THRU, SLIDE THRU
- TOUCH $\frac{1}{4}$, SCOOT BACK TWICE,
LADIES RUN, BOX THE GNAT,
SLIDE THRU
- PASS THE OCEAN, RECYCLE ,
SWEEP $\frac{1}{4}$

LINE ZEROES

- PASS THRU, TAG THE LINE,
FACE IN, PASS THRU,
TAG THE LINE, FACE IN

- RIGHT & LEFT THRU,
DIXIE STYLE TO A WAVE,
SWING THRU,
CHAIN DOWN THE LINE

MAINSTREAM GET OUTS

- (CB) OUTSIDES HALF SASHAY,
SWING THRU, MEN RUN,
RIGHT & LEFT THRU, PASS THRU,
WHEEL & DEAL,
CENTRES HALF SASHAY,
TURN THRU
- (RLB) STEP TO A WAVE,
SCOOT BACK, WALK & DODGE,
WALKERS TRADE,
CHAIN DOWN THE LINE **, then
 - **FLUTTER WHEEL,
SLIDE THRU, ALLEMANDE LEFT
 - **FLUTTER WHEEL,
MEN WALK -- LADIES DODGE,
WALK & DODGE, U-TURN BACK,
PASS THRU, BEND THE LINE,
SLIDE THRU, ALLEMANDE LEFT
- (PL) MEN STEP FORWARD,
MEN SWING THRU **AND**
CAST OFF $\frac{3}{4}$
WHILE THE LADIES FACE RIGHT
AND CIRCULATE TWICE,
ALLEMANDE LEFT
- (PL) MEN STEP FORWARD,
SWING THRU,
CENTRE MEN TRADE,
CENTRE MEN RUN, NEW
CENTRE MEN HINGE, ALLEMANDE
LEFT
- (PL) RIGHT & LEFT THRU,
FLUTTER WHEEL, SWEEP $\frac{1}{4}$,
EIGHT CHAIN 5, ALLEMANDE LEFT

Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

Dear Dr. Allemander: *I am a new dancer from the most recent class in our area, and the first call we were taught was Yellow Rock. Can you tell me how this intriguing figure got such an unusual name?*

*Ima Hugga
Big Rock CM, Tas.*

Dear Ima: After considerable research, using both mental and physical methods, and, during which several modern theories were debunked, Dr. Allemander has determined that the call “Yellow Rock” was derived from the Latin “Roccus Lalois”, When shouted by the host of a party during the glory days of the Roman Empire, “Roccus Lalois” meant “grab the person next to you and squeeze”.

This later evolved into the command “Roccus Fidelius”, an even more interesting manoeuvre that was declared illegal, after Nero “fideliused” while Rome burned.

In today’s square dancing, the term now has a slightly different meaning and action. Due to the rules regarding social distancing and personal contact, a yellow rock is now only available as a digital or non-contact call. For

the non-contact variety you must face the person to whom you wish to give the yellow rock, standing at least two metres apart, then extend arms forward, imagining that the person is immediately in front of you, and close arms behind.

This is akin to dancing with a ghost at Challenge levels, but due to its importance it has now been taken as a given (or not) at all programs. The Doctor advises each to not give in to temptation and only make mental contact.

Digital versions (via cyber means) are permissible, providing that such passing of yellow rocks do not create a wish for closeness....imagination is allowed free reign though.

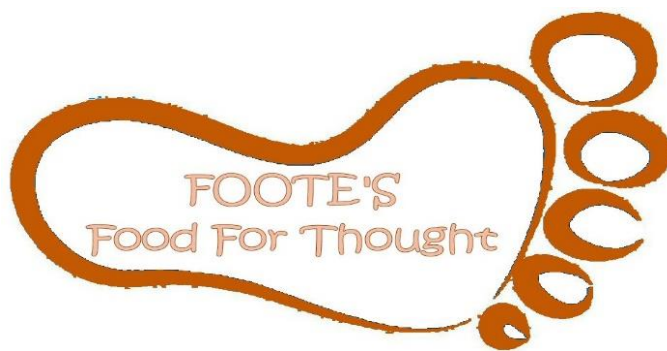
Dr. A.L. “Lefty” Allemander, Phd., Dip SD, gives advice to the dancelorn in this space on a regular basis and would be most pleased to teach these and other “roccus” calls to any of the opposite gender who wish to learn any extra techniques with these calls and how they could be applied to even greater benefit in other areas of life.

Every survival kit should include a
SENSE OF HUMOR.



AS A DANCER, WHAT I LOOK FOR IN A CALLER

By Ed Foote



Each year my Plus club has guest callers, and I try to attend if I am in town. I also try to attend dances when I am traveling. As a dancer, here is a list of things I look for in a caller.

1. FREQUENT ALLEMANDE LEFTS.

The dancers need to be rewarded with the carrot of a "Left Allemande" when they have done well, and it is good to have constant positive reinforcement. Thus, I like to see a Left Allemande at least every 45 - 60 seconds. The Allemandes do not all have to be followed with a Right & Left Grand - the key is the Allemande itself. Some callers just "call and call" with very few Allemandes, and this causes some dancers to be nervous, in addition to putting a damper on enthusiasm from the floor.

2. SMOOTH CHOREOGRAPHY.

This should be automatic for all callers, but I am amazed by the number of times I experience direct reversal of body flow, or combinations that are adequate but could be made much better with a little thought. Women dancers often suffer more from un-smooth choreography, because most callers are men, and they assume that if something is smooth for the men then it is also smooth for the women. This is not necessarily the case.

On the flip side, I danced to one caller who was so perfect on smooth choreography that everyone was a constant state of perfect flow. By the second half of the dance my body was crying out for something different - not

something awkward but at least something that would let some dancers stop occasionally. We never got it. In other words, it is possible to be too perfect.

3. FEW TO NO DO-SA-DOS.

Do-Sa-Do is a double reversal of body flow. The more this call is given, the less smooth the dance. In addition, if a caller calls Do-Sa-Do prior to a Swing Thru, it is talking down to the dancers, in effect saying: "I don't think you are capable of doing a Swing Thru without doing a Do-Sa-Do first." I count the number of times a caller uses Do-Sa-Do. Three or 4 a night might be ok, simply because it is a traditional call, but any more is excessive and indicates a lack of thinking about choreography. One or no Do-Sa-Dos during a dance greatly elevates the caller in my eyes.

4. ENTHUSIASM.

Callers have this to different degrees, but the key is whether it is genuine and relates to this particular floor. Dancers can spot "rote enthusiasm" right away, where you know the caller does the exact same thing and says the exact same thing at every dance. This is a turnoff. On a related note, rapport with the floor is especially important, but it must relate to this particular floor.

5. CREATIVITY.

A little variety is wonderful and goes a long way. There is a difference between "hard" and "creative", and successful

callers know this difference. On the flip side I attended a Plus dance where the caller did nothing but Basic Program gimmicks the entire night, with virtually no Plus calls used. This was a giant letdown. To rephrase an old saying: Too much of a good thing might not always be wonderful.

6. MUSIC JOCKEYS turn me off.

This term means cranking the music up loud after each command, then turning it down before the next command, and continuing on and on with it. This is distracting to the dancers and implies that the caller does not have enough ability to carry the floor in a normal manner. Occasionally turning up the music is fine, such as during a long call (like Spin Chain Thru, or Spin Chain the Gears) or for the Left Allemande. But some callers will jockey the music every call or two, and this is excessive.

7. DRESS.

Most callers dress fine, but I am always amazed when someone shows up who just looks sloppy. This type of "I don't care" attitude is a slap in the face to our activity and is a real turnoff. Women callers always dress well - it is the men who have the problem.

8. SOUND.

Is the music balanced well with the voice, are the caller's words clear and crisp, is the music too soft so the dancers feel they are walking to a voice rather than dancing to music? All of these are problems I've seen with callers. National traveling callers don't seem to have these problems - it is usually local callers and ironically often it is callers who have been calling a long time and just don't realize what is happening.

Quick Resolve idea Paired Couples in boxes

from Bruce Smith

This is a situation that many callers encounter when learning to resolve, and then they go clumsily through the process of separating dancers and getting them into lines, or trying to remember who is where. A simple and easy method when you find yourself in this situation is to be familiar with the set-up of a lead right, or a lead left box.

A lead right box is when the #1 couple is on the inside and # 2 couple is on the outside (heads lead right) or when #4 Couple is on the inside and #1 Couple is on the outside (sides lead right). It really doesn't matter which quadrant they are in.

A lead left box is when the #1 couple is on the inside and the #4 couple is on the outside (Heads lead left) or when the number 2 Couple is on the inside and the #1 couple is on the outside (sides lead left). Again, it really doesn't matter which quadrant the dancers are in.

- Heads/sides lead right box. – swing thru, right and left grand, promenade home
- Heads/Sides lead left box – Left Swing thru, girls run, promenade

AN OPEN LETTER TO ALL CALLERS

To: All Callers

From: Concerned Square Dancers

Regarding: Callers use of the word 'normal' when addressing dancers.
As in, *"Make normal lines."*

We feel that this use of the word 'normal' is inappropriate, insulting, and impossible.

The dictionary defines **'normal'** as: conforming to standard, ordinary, common, every day, unremarkable, routine, expected, usual, average, typical, conventional, garden variety, dime a dozen.
(of a person) free from physical or mental disorders.

How in the world, are we supposed to, *"Make normal lines"*, from the material available on the dance floor?

1. Every age from 10 to 100.
2. Every state of dress from flip flops to logger boots. Wearing colors that can be seen from space.
3. Every background, social strata and country represented. Knowledge of English *NOT* required.
4. Every level of experience from *'finished lessons last week'* up to *'finished lessons half a century ago'*.

Look at the behavior of dancers in a hall.

1. They mill around and talk with anybody, whether they have ever seen them before or not.
2. They have a tendency to hug total strangers and double hug anyone they know.
3. They eat anything in sight. They are unable to have a dance, meeting, or any occasion without food.
4. They will drive many miles for a dance, for no other reward than time with friends on the dance floor.

Non competitive - Name one other activity that doesn't have an evaluation procedure.

1. No rating, grading, counting, testing, or scoring, although; you must be upright with a pulse.
2. No time out, red flags, penalty box, errors, or instant replays.
3. If a dancer makes a misstep they reform and continue the dance. If asked about the mistake, minutes later, they will have completely forgotten what happened. Total amnesia with a smile.
4. Teams are chosen by filling in the open positions. None of the positions on the team infer any advantage or status. Teams reform randomly throughout the evening. 'Partner' is a temporary term.
5. Occasional rotation of dancers, on and off the teams, during the music, without disturbing the action.

Respectfully submitted,

Strange, peculiar, weird, queer, funny, bizarre, abnormal, eccentric, unusual, unconventional, outlandish, quirky, zany, wacky, kooky, screwy, freaky, oddball, offbeat, off the wall, atypical, different, exceptional, odd, happy, **SQUARE DANCERS.**

A BIT OF HISTORY

The following piece was written by Bob Osgood many years ago as the introduction to the very first SETS IN ORDER YEARBOOK, published in 1957. This contained a collection of dances, choreography and other sections taken from the SIO Magazines published in 1955 through 1956. This was a vastly different time in square dancing. Change was very much in the air. The movement away from the older 'visiting couple' style of dancing had begun. While the landslide of new movements really began about 10 years later, the beginnings were definitely there. Traditional concepts could be seen within some of the patterns and calls; however, this would change dramatically over the coming years.

It is interesting just to read some of Bob's comments...a lot has changed, but some aspects remain the same - Barry

THERE'S something quite fascinating about a collection of square dance calls. Here are the efforts, the "brain-children", of dozens of callers and dancers who have contributed their "bricks" to help build this ever-growing skyscraper called Square Dancing.

The beautiful thing about this hobby is that it affords a place for the originality, the creative whim, the unselfishness, and willingness to place something back into the activity for all the pleasures derived from it. Not all of us possess the inspiration and vision to turn out a "hit". However, when an idea does come to us which tempts us with its originality, flow, and design we only hope we can coax it into being with clear calls and patter so that we may give it to others to enjoy. This is the spirit behind the creative Square Dance movement.

There used to be the cry in Square Dancing just as there was in Round Dancing, "too many new dances will kill off this activity". When weighed carefully it might better be said that more good, smooth, flowing, and enjoyable patterns will encourage, improve, and stimulate square dancing as we know it today. True, as the hundreds of dances come out there are many that contain awkward portions — some that just won't "jell" as they should and we want to say, "Give us the good old dance".

Look back into the older dances of ten and fifty and a hundred years ago. Many are still with us today. They are the standards. They are the important dances that are the nucleus of the caller's repertoire. They are the dances the beginners learn during their first ten weeks. But, along with these important patterns were dozens, no, hundreds of patterns now forgotten because they contributed little, were awkward and difficult to dance. They were later replaced by patterns improved with workshop and study after their first inspiration.

Today's successful square dance, in addition to having good flow and adhering to certain basic rules, is primarily a descriptive call. Except for well-defined key terms for the basic figures, every call tells the dancers exactly what to do.

No longer are there many calls that tell us little, like this one for example:

**"Roll the barrel, tap the keg,
Save the oyster, break the egg,
Open the book and write the check,
Turn inside out, go on to the next."**

The dancers will always enjoy the Alabama Jubilees, the My Little Girls, the Texas Stars, and the Routes; but they'll also enjoy new ways to Divide the Ring, new figures that fall into the "all work", "line", and "symmetrical" types of patterns.

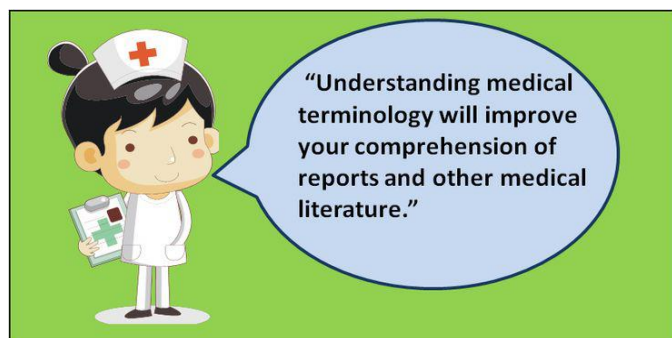
Some concern may be given to the "vanishing Americans" of Square Dancing. What is happened to the Do Si Do, the single visiting dance, and the accumulating dance? They all have their joyous reasons for existence in the over-all picture and they are all too rapidly disappearing. The traditions of square dancing are being formed today. The good features are constantly being retained. Those

features that are unsatisfactory are being rejected as they fail to measure up. Perhaps one day somewhere, someone will say, "This is the true American folk dance".

Our styles across the country and in different parts of the world may be varied. We may use a number of ways to Allemande, to Right and Left Thru, or All Around and See Saw. However, our future is secure as long as we note that wherever people Square Dance the one absolute universal standard is the feeling of friendliness in the hearts and the expression of joy on the faces.

THE EDITOR (Bob Osgood 1957)

WARNING: medical Humour Below



Artery: The study of fine paintings

Bacteria: Back door to cafeteria

Barium: What doctors do when patients die

Catscan: Searching for kitty

Cauterize: Made eye contact with her

Coma: A punctuation mark.

D&C: Where Washington is

Enema: Not a friend

ER: The things on your head that you hear with

Fester: Quicker than someone else

Genes: Blue denim slacks

G.I. Series: World Series of military baseball

Hemorrhoid: A male from outer space

Impotent: Distinguished, well-known

Medical Staff: A doctor's cane

Morbid: A higher offer than I bid

Nitrates: Cheaper than day rates

Organ Transplant: What you do to your piano when you move

Outpatient: A person who has fainted

Pap Smear: Making fun of Dad

Pathological: A reasonable way to go

Pharmacist: Person who makes a living dealing in agriculture

Pelvis: Second cousin to Elvis

Post-Operative: A letter carrier

Recovery Room: Place to do upholstery

Rectum: Almost killed him

Red Blood Count: Dracula

Secretion: Hiding something

Seizure: Roman Emperor

Terminal Illness: Getting sick at the airport.

Thorax: A Dr. Seuss character

Triple Bypass: Better than a quarterback sneak

Tumor: More than one, an extra pair

Varicose: Nearby/close by

Vein: Conceited

What Is This Right-Hand Lady Stuff? *By Mel Wilkerson*

There has been much discussion recently explaining different methods of manipulating dancers in and out of formations, quadrants, partner pairings, mixed pairings, and other things.

The terminology sometimes used by different callers is often vastly disparate when what they were trying to express was essentially the same thing. For a new, or newer caller this can be very confusing. This can be seen when we hear callers using terms like 1p2p lines, while another says zero lines and a third says the dancers are arranged in partner lines. Meanwhile the new caller is trying to identify three different formations and



by the time he/she realises they are all saying the same thing, the discussion has moved elsewhere, and they are lost.

In this article, I wish to focus simply on what is this RIGHT-HAND LADY STUFF. Many times, we hear terms like “RIGHT-HAND LADY BOX”, “RIGHT-HAND LADY LINE” or “RIGHT HAND LADY STATION” and “RIGHT HAND LADY GROUP (or Grouping). But what does it mean?

A Right-Hand Lady box or RLB, is a specific FASR position. It means that the dancers are in a specific place and arranged a specific way and in a specific sequence. In this case it means the

position the dancers would be in if I called, Heads Star Thru, Pass Thru.

A Right-Hand Lady Line or RHL also means a specific FASR position. Suffice it to say from the right-hand lady box above, if I called Star Thru, they would be in a Right-Hand Lady Line because all the men have the right-hand lady as their temporary partners in that line. (Note: If the ends are facing their partner the line is in sequence, and if the centres are facing their partner, the line is out of sequence)

The word Group, or Grouping, (or sometimes station) is essentially any time you have those same four dancers together. They can be in a box or a line, but it is those four dancers facing each other as facing couples. The word group in this context of square dance arrangements does not apply to any specific formation- it simply means a collection of four dancers.

I did say this was being very simple, so if we can accept that, we will work on the premise that a group (or grouping/Station) is little more than an identified collective of dancers. The groupings change all the time in the dance so realistically we really pay little attention to them unless we are working on something one of three specific things such as:

1. setting up a movement with a specific effect (e.g. spin chain thru = ladies chain effect), or
2. we are getting ready to resolve a square (e.g. pairing up specific to set up our resolution technique if that is what we use), or
3. we are setting the dancers up into a specific formation and arrangement and sequence state to use a prepared and practiced module or technique.

Now for all you master callers out there, that are infinitely more experienced in the various systems than I am, I know there is a lot more to the dancer management systems and techniques than that. As I said earlier however, this is a basic explanation of the “Right-Hand Lady Group” and what it means at a very basic level of calling. When you understand the basics, the more you understand the easier it is to understand more.

The next two points in identifying Right-Hand Lady stuff (Line or Box), is determining what we mean by Right-hand lady. Even at a basic level of calling, we know that the right-hand lady for the number one man is the next lady to the right past his partner in a static square. It would be incorrect however to think that whenever she is face to face with him it is a right-hand lady group.

To understand the right-hand lady group, we need to understand the corner box first. The corner box (heads square thru) has some unique features that are identical to the Right-hand lady box. Once we understand those features and who is involved, we can simplify who the players are in a Right-hand lady group.

A corner box (heads square thru box) has three specific components.

- One couple is paired (the outsides)
- One couple is not paired (the insides)
- Number one man is looking at his corner.

Earlier we said that a grouping is any group of four dancers. We have identified this particular grouping as a Corner group so it stands to reason that if I have a corner group it will be any identified group of four dancers (line, box, wave, diamond or whatever) that isolates those specific four dancers in specific. I really do not care what order they are in or who is facing who, or who is with whom as long

as it is the same four dancers in that group of facing dancers.

Corner Grouping (Heads Square Thru)

One side of the square	Other side of the square
#1 Man (not paired)	# 3 Man (not paired)
#4 Lady (paired)	#2 Lady (paired)
#4 Man (paired)	#2 Man (paired)
#3 Lady (not paired)	#1 Lady (not paired)

Whenever I have those four dancers (highlighted in yellow), or the other side of the square as noted together, it is a corner formation. If those four are in a line of four facing out it is a corner grouping line facing out, if they are in facing lines and they are all on one side of the facing lines, it is a corner grouping, of four on one side of the line. If they are in a box on one side or the other, they are in a corner grouping on one side of the square. The beauty is that they can never be isolated in the middle unless you are calling asymmetric choreography. They will be all on one side or in one box somewhere in the square - just never all four in the middle. Whenever we have that grouping, we can easily normalise (boy on left girl on right) put the paired couple together and put them on the outside of a box (8 chain 4 formation) to make the corner box (or allemande left box)

The question is why I put this much time in explaining a corner box and a corner grouping when the whole idea of this article is to explain the Right-hand lady box and the Right-hand lady grouping?

The answer is simply because they share common characteristics with the exception of one. That is that the number one man is looking at his Right-hand lady and not his corner. Everything else is the same.

A Right-hand lady box (Heads Star Thru, Pass Thru) has three specific components.

- One couple is paired (the outsides)

- One couple is not paired (the insides)
- Number one man is **NOT** looking at his corner. He is looking at the Right-Hand Lady

As I said earlier, the grouping then is any formation that you identify these specific four dancer's as a separate entity. One couple is paired (the number 2 couple) the other is not (#1 Man and #3 Lady)

Right-Hand Lady Grouping (Heads Star thru, Pass thru)

One side of the square	Other side of the square
#3 Man (not paired)	# 1Man (not paired)
#4 Lady (paired)	#2 Lady (paired)
#4 Man (paired)	#2 Man (paired)
#1 Lady (not paired)	#3 Lady (Not Paired)

Why is this important?

Earlier I said that knowing and understanding basic groupings such as Corner Groups and Right-Hand Lady groups are important because if you know them, and can recognise them, then you can manipulate the dancers more effectively.

A simple process is, when you have one couple paired and one couple not paired in a group anywhere in the square, you have two choices. It is either a corner group or a Right-hand Lady Group. There are no other options for this group of four dancers. The beauty is it doesn't matter which couple is paired and which is not.

- If the number one man is with that corner lady in the group and only one couple is paired it is a corner group.
- If the number one man is with the right-hand lady in a group of four and only one couple is paired it is a right-hand lady group

Most new callers already understand the importance of this aspect of calling without even knowing why. Early in the caller development stage, most new callers learn the five basic fundamentals

after understanding what the movements do. They are:

1. The Corner Box and the Partner Line
2. Moving dancer with modules
3. Two couple people movers (isolated sight)
4. interactives cross overs (Chicken Plucker routines– over and back)
5. A simple resolution technique

This is well before they choose a management system to perfect as their own.

The interactive cross over (# 4 above - the "Chicken Plucker") is the base foundation for the establishment of the Right-Hand Lady Box.

Does this seem familiar to when you learned to call

- Do a get into a CB
- Call a box module
- half a Chicken Plucker (**RLB**)
- Call a zero box module
- Bring them back to the CB with the Chicken Plucker
- Do a CB box module resolve

You then get up on the microphone with your mentor standing in the background. You are shaking profusely, and you cannot read that card in your other hand very well, but you go ahead anyway

Get in to corner box	<p>(H) PROMENADE ½ PASS THE OCEAN, STEP THRU** (CB)</p> <p><i>** you can call extend which would create a CB-ow) if your module is a Right-Hand wave action like swing thru</i></p> <p><i>Alternatively, any get into a Corner box will work</i></p>
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Box Module	SWING THRU, MEN RUN, BEND THE LINE, RIGHT & LEFT THRU, FLUTTERWHEEL, SLIDE THRU (CB)
½ Chicken Plucker	RIGHT & LEFT THRU, PASS THRU, TRADE BY
Box Module	TOUCH 1/4, SPLIT CIRCULATE, SCOOT BACK, WALK & DODGE, PARTNER TRADE, RIGHT & LEFT THRU, SLIDE THRU
½ Chicken Plucker	RIGHT & LEFT THRU, PASS THRU, TRADE BY
Box resolution module	SWING THRU, SPIN THE TOP, SLIDE THRU, (CB) ALLEMANDE LEFT

You get through your first patter call sequence and it goes well because you had your reference card there and you know you can mix and match those box modules in any combination you want to keep the patter going.

Well if we go back to that basic cue sheet like the sample above, this is where you were likely first introduced to that RIGHT-HAND LADY BOX, and that RIGHT-HAND LADY GROUPING. You just did not know it, nor what the name was back then. You have grown as a caller so much by now it is time to start adding to the toolbox.

When you did that “Chicken Plucker” routine, you converted from a corner group (Corner Box) to a Right-Hand Lady Group (Right-Hand Lady Box).

Wouldn't it be nice to recognise that RHL group on the fly? Well now you know the secret.

One paired couple, one mixed couple and number one man and the right-hand lady

in the same group = Right hand Lady Group.

So where is the advantage?

You already know from your fundamentals that if you normalise a right-hand lady group and put the mixed pair on the inside, a ½ Chicken Plucker takes you to an allemande left.

- There is a resolution

You already know that you can convert from a right-hand lady group by normalising and doing a box module

- There is a snapshot formation for an isolated sight box module

You already know that a right-hand lady group can be normalise and when the paired couple is on the outside, a ½ Chicken Plucker sets up a corner box for a known and practiced focus module.

- You have doubled your teaching and calling capacity from different groups and dancers by using the same routines with different people in the groups by bringing them back and forth with a Chicken Plucker

Now we add on the three main reasons for setting up a Right-hand lady group into the mix and suddenly we also have the same three advantages to add that we get from the CB set up:

- Box Module: Setting up a movement with a specific effect (e.g. spin chain thru = ladies chain effect), or
- Beginning a sight resolution sequence (pairing up key couples to set up our resolution technique if that is what we use), or
- we are setting the dancers up to a RLB to use a prepared and practiced module or technique from a Right-hand lady Group.

By having the ability to recognise Right-Hand Lady groupings quickly, you can develop and learn quick get outs that will

come as a surprise to the dancers but still maintain that smooth danceable choreography that you strive so hard to achieve.

Finally: a little choreography to get you out of the situation of the Right-hand Lady Box.

- (RHL BOX-RH FREE)
SQUARE THRU 3, TRADE BY, (CB)
- (RHL BOX) DIVE THRU, ZOOM,
CENTRES PASS THRU, (CB)
- (RHL BOX) RIGHT & LEFT THRU,
PASS THRU, TRADE BY, (CB)
- (RHL BOX) SLIDE THRU,
PASS THE OCEAN,
SPIN CHAIN THRU, (*)
RIGHT & LEFT GRAND.

Or from (*)
LADIES CIRCULATE TWICE,
ALL 8 CIRCULATE ONCE,
RIGHT & LEFT GRAND.
- (RHL BOX) DIVE THRU,
DOUBLE PASS THRU,
CENTRES IN, CAST OFF 3/4,
CENTRES SLIDE THRU,
EVERYBODY BOX THE GNAT,
RIGHT & LEFT GRAND.
- (RHL BOX) SWING THRU,
LADIES CIRCULATE, RECYCLE,
RIGHT & LEFT GRAND.
- (RHL BOX) LEFT SWING THRU,
BOYS CIRCULATE, RECYCLE,
RIGHT & LEFT GRAND.
- (RHL BOX) CENTERS IN,
CAST OFF 3/4, ALL 8 CIRCULATE,
CENTRES RUN,
ENDS PASS THRU,
ALL 8 CIRCULATE TWICE
CENTRES PASS THRU (CB),
- (RHL BOX) CENTERS IN,
CAST OFF 3/4, ALL 8 CIRCULATE,
CENTERS RUN,
PASS THE OCEAN,
CENTRES WALK & DODGE,
ALL 8 CIRCULATE,
CENTRES PASS THRU, (CB)

- (RHL BOX) SLIDE THRU,
PASS THRU, COUPLES HINGE,
1/2 TAG, ALL 8 CIRCULATE,
BOYS RUN, EIGHT CHAIN 5,
ALLEMANDE LEFT
- (RHL BOX) RIGHT & LEFT THRU,
VEER LEFT, CPLS CIRCULATE,
BEND THE LINE,
PASS THE OCEAN, RECYCLE,
(CB)
- (RHL BOX) RIGHT & LEFT THRU,
PASS THE OCEAN, RECYCLE,
SWEEP 1/4, PASS THRU,
TRADE BY, (CB)
- (RHL BOX) PASS THE OCEAN,
SPIN THE TOP, MEN RUN,
COUPLES CIRCULATE, 1/2 TAG,
SINGLE HINGE, PASS THRU,
RIGHT & LEFT GRAND.
- (RHL BOX) CIRCLE TO A LINE,
PASS THRU, WHEEL & DEAL,
DOUBLE PASS THRU,
CENTRES IN, CAST OFF 3/4,
STAR THRU,
CENTRES PASS THRU, (CB)
- (RHL BOX) TOUCH 1/4,
SCOOT BACK, SINGLE HINGE,
LADIES TRADE, RECYCLE,
PASS THRU, TRADE BY, (CB)
- (RHL BOX) SWING THRU,
MEN RUN, TAG THE LINE - LEFT,
LADIES RUN,
CHAIN DOWN THE LINE,
STAR THRU, PASS THRU,
TRADE BY, (CB)

Final note: as with all new techniques adding to your repertoire, start slow and build your confidence one step at a time. You can begin by deliberately establishing the RHL Box and working the technique or modules until you become familiar with it. The process of learning is the same as when you started to learn modular management.



BEING CREATIVE WITH GET-INS to a CORNER BOX

By Guido Haas (Germany)

While dancing I noticed something, so during some dance events I observed the callers' use of calls. What I noticed was that it really does not matter whether the dance was Mainstream, Plus, or even Advanced. **HEADS Square thru** or **SIDES SQUARE THRU** is the predominant first call in patter calling, and **Heads Promenade** or **Heads Square thru** are the predominant calls in Singing Calls.

This is not the result of a representative survey, but rather my own personal observation at a few events, as well as the information collected from other callers.

When a club starts a class, **SQUARE THRU** is usually not available for quite some time. Once it is learned however, it seems to be the main call that callers use to get the dancers into a Corner Box. I looked at other calls in the programs Basic, Mainstream and Plus that could serve as a first call of a sequence rather than Square Thru. The following "starter snippets" also end in a Corner Box and can make good replacement equivalents.

At the same time, these "Get-Ins into a Corner Box" should be no longer than three or maybe four calls. Despite that, some have more calls because the idea is different or convincing. At the same time, I disregarded any sequences that include a **SQUARE THRU** of some form.

The order of the sequences is approximately according to the current teaching order.

Note: Heads in the following choreography can mean Heads or Sides start

Basic

HEADS SWING OPPOSITE, FACE SIDES	
HEADS LEFT-HAND STAR TO YOUR CORNER (DOSADO)	With these two Get-ins DO SA DO solely serves to establish the Corner Box as a formation.
HEADS RIGHT-HAND STAR TO YOUR CORNER (LEFT DOSADO)	Following the STARS most dancers will not form an exact formation. The following call and its timely delivery are the key to success.

HEADS STAR LEFT 1-1/2 TO THE CORNER SIDES PROMENADE 1/2 (DOSADO)	PROMENADE must be called directly after the STAR, then the Sides are at the right time at the right place for the next call.
HEADS SEPARATE, AROUND 1 DOWN THE MIDDLE CENTERS U-TURN BACK	<p>This sequence offers room for variety:</p> <p>CENTRES FACE RIGHT, and FACE RIGHT (= CENTRES FACE RIGHT TWICE) – and, naturally, also with “LEFT.”</p> <p>The therefore different body flow should be used for the next calls. It is easy to change the turning direction.</p> <p>Another possibility is CENTRES FACE RIGHT (or LEFT) and CENTRES FACE THE CORNER – especially when dancers choose to err in the direction for the first FACE RIGHT (or LEFT). (Often, they choose a different direction for the next FACE RIGHT (or LEFT).)</p>
HEADS HALF SASHAY HEADS SEPARATE AROUND 1 DOWN THE MIDDLE PASS THRU	
HEADS PROMENADE ½ HEADS PASS THRU HEADS SEPARATE, AROUND 1 DOWN THE MIDDLE PASS THRU	
HEADS CIRCLE LEFT HALFWAY AND A ¼ MORE PASS THRU SPLIT THE OUTSIDE TWO SEPARATE AROUND 1 DOWN THE MIDDLE CIRCLE LEFT AND A ¼ MORE PASS THRU	
HEADS LADIES CHAIN HEADS CIRCLE LEFT ¾ PASS THRU	

HEADS LADIES CHAIN HEADS (ROLL) PROMENADE 1/2 HEADS LEAD RIGHT	ROLL PROMENADE means to not finish the previous call, in this case COURTESY TURN, but instead directly lead over into a PROMENADE. However, this must be called before dancers start the COURTESY TURN. Only then they have a chance to dance it smoothly.
HEADS LADIES CHAIN HEADS LEAD LEFT	
HEADS VEER LEFT CHAIN DOWN THE LINE WITH A FULL TURN	
HEADS SEPARATE AROUND 2 DOWN THE MIDDLE STAR THRU	
HEADS FACE GRAND SQUARE 5 (OR 6) STEPS (TO A LINE) STAR THRU RIGHT AND LEFT THRU.	These two sequences also offer room for variety. The number of steps depending on your preferences, five or six, may be varied to nine or ten steps. The result is as above but with a fully integrated BEND THE LINE.
HEADS FACE GRAND SQUARE 5 (OR 6) STEPS (TO A LINE) RIGHT AND LEFT THRU STAR THRU	Another variation occurs when you add 16 to the number of steps... There could be reasons for this usage because the moving directions to achieve the same result are reversed. After 9 (10) steps and after 21 (22) steps the dancers are at the same position as well as after 5 (6) and 25 (26) steps.
HEADS STAR THRU RIGHT AND LEFT THRU PASS THRU	
HEADS PROMENADE ½ HEADS STAR THRU PASS THRU	HEADS RIGHT AND LEFT THRU HEADS STAR THRU PASS THRU
HEADS PASS THRU HEADS U-TURN BACK HEADS STAR THRU	
HEADS PROMENADE ½ HEADS HALF SASHAY HEADS STAR THRU	HEADS RIGHT AND LEFT THRU HEADS HALF SASHAY HEADS STAR THRU

HEADS STAR THRU CENTERS CALIFORNIA TWIRL	
HEADS VEER LEFT CHAIN DOWN THE LINE CENTERS WHEEL AROUND	
HEADS SEPARATE AROUND 1 DOWN THE MIDDLE BOX THE GNAT PASS THRU	
HEADS STAR THRU CENTERS PARTNER TRADE	
HEADS PROMENADE $\frac{1}{2}$ HEADS PASS THE OCEAN PASS THRU	HEADS RIGHT AND LEFT THRU HEADS PASS THE OCEAN PASS THRU
HEADS FLUTTERWHEEL HEADS LEAD RIGHT	HEADS REVERSE FLUTTERWHEEL HEADS LEAD LEFT
HEADS FLUTTERWHEEL SWEEP $\frac{1}{4}$ PASS THRU	HEADS REVERSE FLUTTERWHEEL SWEEP $\frac{1}{4}$ PASS THRU
HEADS TOUCH $\frac{1}{4}$ CENTER BOYS RUN	HEADS LEFT TOUCH $\frac{1}{4}$ CENTER GIRLS RUN
HEADS TOUCH $\frac{1}{4}$ CENTER GIRLS RUN CENTERS U-TURN BACK	HEADS LEFT TOUCH $\frac{1}{4}$ CENTER BOYS RUN CENTERS U-TURN BACK
HEADS PROMENADE $\frac{1}{2}$ HEADS STAR THRU PASS THRU	HEADS RIGHT AND LEFT THRU HEADS STAR THRU PASS THRU
HEADS PASS THRU HEADS U-TURN BACK HEADS STAR THRU	
HEADS PROMENADE $\frac{1}{2}$ HEADS HALF SASHAY HEADS STAR THRU	HEADS RIGHT AND LEFT THRU HEADS HALF SASHAY HEADS STAR THRU

HEADS STAR THRU CENTERS CALIFORNIA TWIRL	
HEADS VEER LEFT CHAIN DOWN THE LINE CENTERS WHEEL AROUND	
HEADS SEPARATE AROUND 1 DOWN THE MIDDLE BOX THE GNAT PASS THRU	
HEADS STAR THRU CENTERS PARTNER TRADE	
HEADS PROMENADE $\frac{1}{2}$ HEADS PASS THE OCEAN PASS THRU	HEADS RIGHT AND LEFT THRU HEADS PASS THE OCEAN PASS THRU
HEADS REVERSE FLUTTERWHEEL HEADS LEAD LEFT	HEADS FLUTTERWHEEL HEADS LEAD RIGHT
HEADS REVERSE FLUTTERWHEEL SWEEP $\frac{1}{4}$ PASS THRU	HEADS FLUTTERWHEEL SWEEP $\frac{1}{4}$ PASS THRU
HEADS LEFT TOUCH $\frac{1}{4}$ CENTER GIRLS RUN	HEADS TOUCH $\frac{1}{4}$ CENTER BOYS RUN
HEADS LEFT TOUCH $\frac{1}{4}$ CENTER BOYS RUN CENTERS U-TURN BACK	HEADS TOUCH $\frac{1}{4}$ CENTER GIRLS RUN CENTERS U-TURN BACK

Mainstream

In all Basic-Get-Ins STAR THRU may be replace by SLIDE THRU: However, there are some where STAR THRU is the preferred Alternative. Naturally, single Mainstream Get-ins appear to be remarkably similar to some of the Basic Get-ins.

HEADS SEPARATE – AROUND 1 DOWN THE MIDDLE LEFT TURN THRU	HEADS SEPARATE – AROUND 1 DOWN THE MIDDLE TURN THRU
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S/H FACE GRAND SQUARE HEADS ONLY 27 STEPS TURN THRU (or substitute Turn Thru by the Basic calls Box the Gnat; Pass Thru)	This tidbit comes from Czech caller Tomas “Doug” Machalik. Alas, I don’t remember the source. Here, your dancers divide into two groups. Some dance it and the others remain standing. The first group knows that each leg takes four steps and trusts the caller to issue the next command just in time. The other group generally does not trust you and stands still after they heard BUT THE HEADS ONLY GO 27 STEPS. Again, they divide into two groups of dancers who <ul style="list-style-type: none"> a) try to find out how far they proceeded already to find the final destination after 27 steps (because they don’t believe that you deliver the next call when they need it and at the same time they don’t use four steps per leg). b) Do not trust you and at the same time have only a vague notion how to correctly dance a GRAND SQUARE. Then they stop dancing because the need to think about the definition.
HEADS STEP FORWARD TURN THRU C FACE OUT	HEADS STEP TO A RIGHT-HAND WAVE TURN THRU C FACE OUT
HEADS LEFT TOUCH 1/4 CENTER BOYS RUN TURN THRU	HEADS TOUCH 1/4 CENTER GIRLS RUN LEFT TURN THRU
HEADS STEP TO A LEFT-HAND WAVE SINGLE HINGE CENTER GIRLS RUN	HEADS STEP TO A RIGHT-HAND WAVE SINGLE HINGE CENTER BOYS RUN
HEADS STEP TO A LEFT-HAND WAVE CAST OFF 3/4 THOSE BOYS U-TURN BACK	HEADS STEP TO A RIGHT-HAND WAVE CAST OFF 3/4 THOSE GIRLS U-TURN BACK
HEADS LEFT SPIN THE TOP LEFT TURN THRU	HEADS SPIN THE TOP TURN THRU

HEADS PROMENADE 1/2 HEADS LEFT SPIN THE TOP LEFT TURN THRU	HEADS PROMENADE 1/2 HEADS SPIN THE TOP TURN THRU
HEADS LADIES CHAIN HEADS HALF SASHAY HEADS SPIN THE TOP PASS THRU	
HEADS FLUTTERWHEEL HEADS TOUCH 1/4 WALK AND DODGE	HEADS REVERSE FLUTTERWHEEL HEADS LEFT TOUCH 1/4 WALK AND DODGE
HEADS PROMENADE 1/2 HEADS REVERSE FLUTTERWHEEL HEADS TOUCH 1/4 WALK AND DODGE	HEADS RIGHT AND LEFT THRU HEADS FLUTTERWHEEL HEADS LEFT TOUCH 1/4 WALK AND DODGE
HEADS BOX THE GNAT SLIDE THRU	
HEADS SLIDE THRU SLIDE THRU SLIDE THRU PASS THRU	
HEADS PASS THRU HEADS SEPARATE – AROUND 2 TO A LINE ENDS FOLD	
HEADS SEPARATE – AROUND 2 TO A LINE ENDS CROSS FOLD	
HEADS LADIES CHAIN HEADS DIXIE STYLE TO A WAVE STEP THRU	HEADS REVERSE FLUTTERWHEEL HEADS DIXIE STYLE TO A WAVE STEP THRU
HEADS VEER LEFT HALF TAG CENTER BOYS RUN	
HEADS SWING THRU SINGLE HINGE SCOOT BACK WALK AND DODGE	

HEADS DIXIE STYLE TO A WAVE RECYCLE PASS THRU	
HEADS PASS THE OCEAN GIRLS TRADE RECYCLE PASS THRU	
HEADS LADIES CHAIN HEADS PASS THE OCEAN RECYCLE PASS THRU	

PLUS

HEADS HALF SASHAY (or ROLLAWAY) HEADS CENTER PART: LOAD THE BOAT	
HEADS STEP TO A LEFT-HAND WAVE LINEAR CYCLE (FROM WAVE) PASS THRU	HEADS STEP TO A RIGHT-HAND WAVE LINEAR CYCLE (FROM WAVE) PASS THRU
HEADS PASS THE OCEAN LINEAR CYCLE (FROM WAVE) FACE OUT	
HEADS HALF SASHAY SIDES STAR (SLIDE) THRU AND SPREAD STAR (SLIDE) THRU	HEADS HALF SASHAY SIDES STAR (SLIDE) THRU AND SPREAD LOAD THE BOAT
HEADS FACE GRAND SQUARE 5 (OR 6) STEPS (TO A LINE) LOAD THE BOAT RIGHT AND LEFT THRU	See Basic... Because LOAD THE BOAT equals a STAR THRU with a fully integrated EIGHT CHAIN 4 the square is rotated by 180°.
HEADS HALF SASHAY SIDES STAR (SLIDE) THRU AND SPREAD CAST OFF 3/4 STAR (SLIDE) THRU	HEADS HALF SASHAY SIDES STAR (SLIDE) THRU AND SPREAD CAST OFF 3/4 LOAD THE BOAT
HEADS STAR THRU AND ROLL SLIDE THRU	HEADS TOUCH 1/4 AND ROLL SLIDE THRU

HEADS LEFT FAN THE TOP RECYCLE PASS THRU	HEADS FAN THE TOP RECYCLE PASS THRU
HEADS REVERSE FLUTTERWHEEL HEADS LEFT FAN THE TOP STEP THRU	HEADS FLUTTERWHEEL HEADS FAN THE TOP PASS THRU
HEADS LEFT FAN THE TOP LEFT SWING THRU LEFT TURN THRU	HEADS FAN THE TOP SWING THRU TURN THRU
HEADS PROMENADE ½ HEADS STEP TO A LEFT-HAND WAVE EXPLODE THE WAVE	HEADS PROMENADE ½ HEADS STEP TO AN OCEAN WAVE EXPLODE THE WAVE
HEADS STEP TO A LEFT-HAND WAVE EXPLODE AND CALIFORNIA TWIRL	HEADS STEP TO A LEFT-HAND WAVE EXPLODE AND PARTNER TRADE
HEADS SINGLE CIRCLE TO A WAVE C SLIDE THRU	HEADS SINGLE CIRCLE TO A WAVE EXPLODE AND (LEFT) TURN THRU
HEADS HALF SASHAY HEADS SINGLE CIRCLE TO A WAVE EXPLODE THE WAVE	HEADS HALF SASHAY HEADS REVERSE SINGLE CIRCLE TO A WAVE EXPLODE THE WAVE
HEADS SINGLE CIRCLE TO A WAVE SLIDE THRU	
HEADS STEP TO A LEFT-HAND WAVE TRADE THE WAVE EXPLODE THE WAVE	HEADS STEP TO AN OCEAN WAVE TRADE THE WAVE EXPLODE THE WAVE

THE Final WORD

At Least For Now

Normally at this time of the year we would be looking forward to winding down our schedules for a well-deserved Christmas (summer for us down under) break of about 6 weeks. Well, not so in 2020. I think we are all feeling the same now, and never really understood how well off we all were!

This year has seen unbelievable changes in the way we look at everything. Everything we take for granted has gone out the window. Not just regarding square dancing, but so many aspects of our everyday lives. From the way we shop, the family gatherings, visits from friends, vacations, etc. Now a vacation means sleeping in a different room!!

For us in New South Wales, I doubt that we will be dancing this year (I hope I am wrong in this). While small outbreaks of the virus crop up here and there, it is very doubtful that restrictions will be eased to the point that will allow our activity to re-start. Our southern neighbour state Victoria has seen even more issues. They are currently in stage 4 lockdown, with some areas even having a curfew. I really feel for them.

As I noted earlier, there has been a positive aspect in that communication between callers in all areas of the globe has never been better. In this regard we have had a quantum leap forward. This communication is excellent as it is laying further foundations for the future of square dancing.

Cheers
Barry



Behind the Mike – Caller Resources

BTM Website Update

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

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

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

Here is the direct link:

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

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

Cheers - Barry

Sound Archive – Caller Material from SARDANSW educational sessions

Educational Programs

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

Dance Recordings

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

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

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

Appendix of **UPcoming** EVENTS



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

.jpg (image) AND WORD DOCUMENTS preferred

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

STING PRODUCTIONS

AMBASSADOR CLUB

The Music of Tomorrow - For the Caller of Today

2020 EDITION

Would you like to support the production of new music?

Would you like to be an 'AMBASSADOR' for Sting Productions?

**Reduced
2020 prices!**

Well YOU CAN!!

**Reduced
2020 prices!**

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

Membership available for \$160.00(us)

STING PRODUCTIONS AMBASSADOR CLUB - Tune List 2020

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

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

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

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

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

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

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

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

Special REVISED 'Super' Deal:

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

**Reduced
2020 prices!**

(only...) \$750!!

**Reduced
2020 prices!**

Contact: Paul Bristow: paul@stingproductions.co.uk
for more information about Regular Membership and/or to purchase these Editions

MAKE THE TRANSFORMATION



THE OFFICIAL

SO YOU WANT TO BE A CALLER.®

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 - The Flow Of The Choreography
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 - 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...**

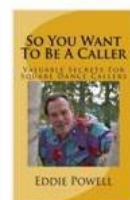
It takes action, practicing the right way, and becoming ready to market yourself. It took time and practice as a dancer to learn the moves, the same is true of calling.

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

Square Dance Gifts & Merchandise



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Square Dance Gifts and Merchandise

Kip Garvey – Central Sierra Caller School ONLINE

The First Online Caller School

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

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

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

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

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BECOMING A SQUARE DANCE CALLER

by Bruce Holmes



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

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

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

Northeast Callers School 2020

Programs for Beginning and Experienced Callers



Ken Ritucci

*Massachusetts
(Callerlab Accredited Caller Coach)*

SPECIAL GUEST INSTRUCTORS:



Tony Oxendine

*South Carolina
(Callerlab Accredited Caller Coach)*



Steve Kopman

Tennessee



Ted Lizotte

New Hampshire



Don Moger

Canada

**OCTOBER 8-12
2020**

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

TWO LEVELS OF PROGRAMS

Beginner

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

Experienced

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

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

Ken Ritucci has 45 years of calling experience.

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

School Information

Cost:

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

Program:

Starts Thursday, October 8th at 7:00 pm
Ends Monday, October 12th at 12 noon.

Lodging:

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

Food:

Several local restaurants available with good food at reasonable prices.

Location:

Off exit 9 from the Massachusetts Turnpike.

Additional Info:

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

POINTS OF INTEREST

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

Key Benefits of this School Include:

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

Topics of Discussion:

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

NORTHEAST CALLERS SCHOOL - Sturbridge, MA - October 8-12, 2020

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

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

Name: _____ Spouse/Partner: _____

Street _____ City _____ State _____ Zip _____

Phone _____ Email: _____

Make checks payable to:

Northeast Callers School • Ken Ritucci

132 Autumn Road • West Springfield, MA 01089

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71st National Square Dance Convention®
Evansville, Indiana

Pre-Registration
71st National Square Dance Convention®
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Evansville, Indiana
June 22-25, 2022



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

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

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

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

Please Print Clearly

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

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

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

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

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

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

Name on Card: _____ Signature: _____

Credit Card No.: _____ Expiration Date: _____ Security Code: _____

Statement Mailing Address: _____

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

Convention Badges required for entrance to all Convention Activities.

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

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

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