



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

September 2021

DATES to REMEMBER

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

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ON THE INSIDE

With Barry Wonson

THOUGHTS

Another month of lockdown blues. Our lockdown in NSW has now been extended to the end of September.

We all had problems coping with 2020...now it has turned out that 2021 is even worse.

OUR OUTINGS in August

During Augustwell nothing really!

Sue is still doing some gardening, regular shopping a couple of times a week, mowing the lawns (yep, she does it!).

I spend some time each day on the computer working on BTM and also writing more choreography. I go for a walk each day to the end of our street and back (twice actually), watch a movie or tv show (we are up to season 4 of Father Brown), do the normal household bits. Sometimes to add a bit of spice, I change the schedule of my regular activities...they say a change is as good as a holiday, and boy, do we need a holiday!!

Actually, August was good for us as we spent two weeks watching the Olympics for a good part of each day, and now we are both enjoying the Paralympics. Sue and I have always loved sports, and this is heaven for us!!

I am also in the process of creating back-up copies of the many tv series I have on DVD, by putting them on to blu ray. I have been working on this for over a year (we have a huge number of DVDs still). This is all about space-saving (the Blu Rays take up half the space of the DVDs). Copied DVDs then go in boxes

and are stored under the house. It takes time but is something I really enjoy doing. I create the new artwork as well. It fills in some of the time.

We had some real excitement last Monday as we had the opportunity to watch the workers replacing our back fence! This was an outstanding day of entertainment, excitement, and adrenalin rush!

I have been saving some jobs in order to provide myself with some really special days. Among these are:

- 1) Reloading and updating SqView on my laptop (my old version crashed this week) – this will be an uplifting experience.
- 2) Installing a couple of Video surveillance cameras on our front porch and back yard deck. I may even spread this over a couple of days as the excitement may be too much all at once.

Winter is nearly over for us in the Southern Hemisphere. We have had some cold days (around 14 C) as well as some nice days up to 24 C. While our winters may seem very mild to some, we also get the winds, which seem to be coming straight from the South Pole...bone-chilling at times.

As I write, September is only a day away...it will be nice to welcome Spring. For me the spring weather gives the warmth where I can wear shorts, a t-shirt and just wear thongs (rather than have to have socks and slippers). The only time I change to regular clothes is to call a dance...and that will be a while away as yet for us.

INSIDE

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

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

As usual, this month, we have some great articles and submissions from authors all around the globe. Paul Bristow is with us again, as is Cal Campbell with a couple of articles. Dr. Allemander is with us again offering profoundly serious advice to some profoundly serious problems! Paul Preston has a neat follow-up to his presentation in the August issue.

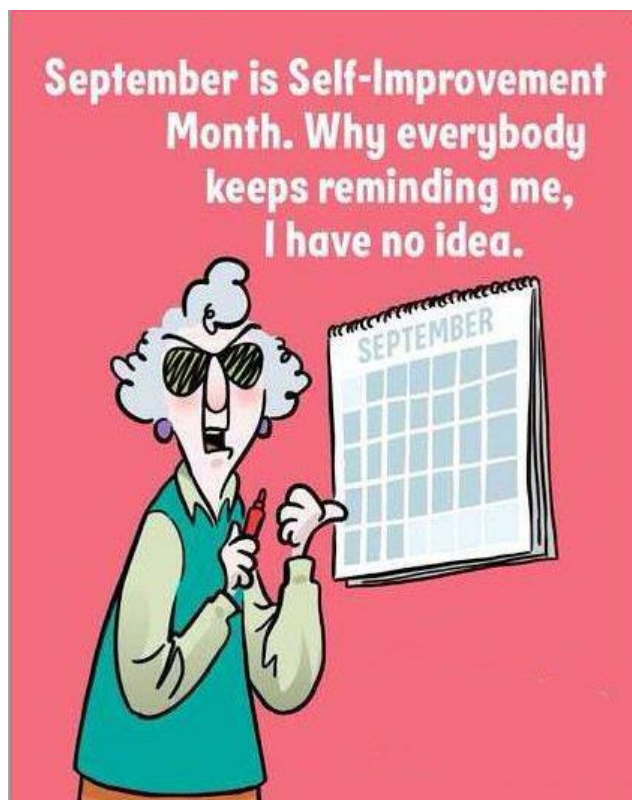
Some very interesting ideas and comments from Tom Halpenny, and Mel Wilkerson gives his thoughts on FASR for newer callers.

Choreography pages this month feature lots of interesting ideas on various themes at both Mainstream and Plus from our good friend Ed Foote, as well as some more in our series on Equivalents.

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

Cheers

Barry



"An apple a day
will keep anyone
away if you throw
it hard enough."

SELF-IMPROVEMENT

Part 10: Mechanics of Choreography – SIGHT , A Primary Method

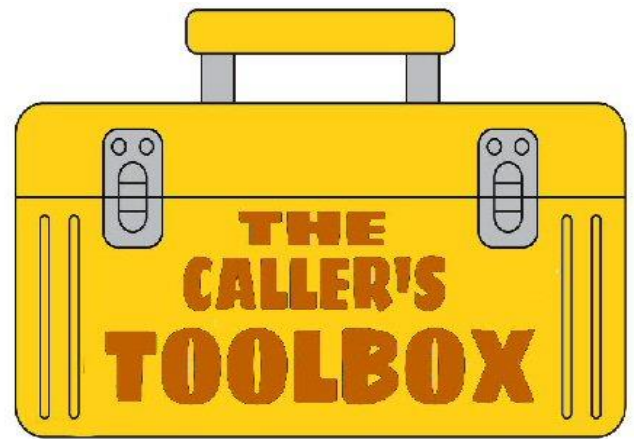
By Paul Bristow

Despite the reputation that a large number of Callers have bestowed upon Sight Calling, as being the most used of the three primary Choreographic Management Methods, it is not actually a “stand-alone” device for controlling the Dancers; at the very least it requires the use of Modules - in order to make it succeed - but (in reality), it is invariably used in conjunction with certain elements of the Mental Image Method. To truly appreciate what Sight Calling comprises, it is necessary to develop an understanding of the elements that comprise all three of the primary Methods; if you do not, you will seriously impede your level of understanding and, therefore, your development as a Caller.

The Sight Calling Method is usually presented by reference to two separate sub-headings, these are: 1. **Sight Resolution** and 2. **Formation Management** (which includes Formation Awareness)

SIGHT RESOLUTION

Callers quite often learn a Sight Resolution system, early on in their learning, which becomes their primary device for resolving squares when they Call; this is not a good idea as it can make the Calling too “predictable”. It is much better to use as many different systems as you can to resolve; the best of these rely upon clever “Get-Outs” and - as “Get-Outs” are an element of Modules - this is not, in fact, Sight Calling! In addition, it should be noted that - at any stage where we determine the effects of using a Call on the Partner Relationship and/or Dancer Sequence - we are actually making use of the Mental Image Method; a very popular modern example of



this can be found in CRaMS, which relies upon recognising various Relationships and/or Sequence situations.

There are three principal control devices that can allow the effective use of Sight Calling to control and resolve the Square; these also allow the Caller to remain aware of the location of the Dancers, at the end of each Call and require the Caller to understand the results of the Call Analysis sheet.

One Couple Sight – Usually the first system that is taught to newer Callers, this requires that you lock four of the dancers onto one side of the Square and do not allow them to go thru an imaginary “wall” running through the Flagpole Centre of the Square; you can then Call anything you wish, so long as you remember to “normalise” the arrangement (of Boys with Girls), recreate the Formation that you had at the start and put any two opposite gender dancers back on the same footprints, when you want to call Allemande Left (you also need to consider Hand Availability and Body Flow).

This is also known as the “Burnt Image” system and although generally deemed to be a basic starter system for new Callers, experienced Callers should also use this as a “Self-Improvement” device, from time to

time, as it will create a “need” to make restricted use of Calls, which is always useful.

Two Couple Sight – Essentially, this is the same as One Couple Sight but makes use of a “Rubber Band” idea; you take the four “locked off” dancers and only use Calls that will end with the same four dancers within the group of four that can be “isolated” by placing a “band” around them. This, therefore, allows the dancers to move to all the locations of the Square (going “through the wall”) but - when you decide to resolve - all that you need to do is restore the dancers to a group of four, the same as their origin point (quite often but not always a Zero Box) and then follow the same “Get Out” routine as was used to resolve the One Couple Sight. This is also known as Isolated Sight”.

Again, a great new Caller device that has fantastic potential to allow an experienced Caller to gain a lot by virtue of finding ways to contend with the limitations and restrictions that are imposed.

Four Couple Sight – This is the most “contrived” of these three control devices, it is a system for resolution of the Square and should be treated as a “training inflatable ring”, that you use when you are learning to swim - i.e. something that will help you to gain confidence and open the door to the better Calling but - unless you learn to Call without it - it will hold you back and limit your growth.

FORMATION MANAGEMENT

(including Formation Awareness) - The process that a Caller uses to “micro-programme” the Calls - i.e., decide what Call could (and which Call should) be used next, in a choreographic routine. Every Caller should be following “a plan” each time he (or she) Calls - i.e. they should be intending to use certain Calls (or extended applications of Calls) in order to achieve a “goal” (e.g. moving from one FASR to another, displaying a new idea for the dancers enjoyment or even resolving the Square etc.); without “a plan”, a Caller would just be Calling “aimlessly”, so as to move the

dancers around to pass the time... - whilst I am sure that no one would actually do that - sometimes, you do need to take steps to ensure that this is not how “it feels” to the dancers!

The first aspect that all Callers need to develop is Formation Awareness, which to be more accurate, should probably be named “FASR Awareness”; this is the ability to look at the dancers on the floor - at any stage - and correctly identify as much as possible of each of the four elements of FASR. At the very least you need to be able to correctly identify Formation - or you will not be able to decide what Call can be used “next”; in reality, you need to try to be able to identify Arrangement as well, so that you can consider all the possible Calls. Newer Callers could begin by just being aware of Formation - as they may find it difficult to accurately determine the Arrangement - this will work, if they take the time to establish which of the Calls the dancers can use, that do not rely on gender, i.e., no “Boy/Girl dependent Calls (e.g., no Star Thru’s, California Twirls, Right and Left Thru’s etc.). As an example of this: if all that you know, is that you have two Facing Lines of Four dancers - but you are uncertain of the Arrangement - you can still “safely” Call, Touch A Quarter, or Pass Thru, or several other Calls that can be executed, by facing dancers in a Facing Line of Four Formation, irrespective of their gender; if you know which the “safe” Calls are, this will be extremely helpful.

I believe that many Callers develop a simple understanding of Formation and Arrangement and then do not bother to identify the other elements of FASR, (most never attempt to identify the Sequence and Arrangement elements), whilst recognition of Formation and Arrangement will allow you to Call quite effectively, the more elements of the FASR that you can recognise - as you are Calling, the greater your understanding will be of “what Call can be used next”; a direct advantage of this better understanding will be to allow your

choreography to become more interesting (maybe even more exciting) and as a direct consequence your “Formation Management” will be more effective and productive. The “Self-Improvement” task is to recognise as much as you can of FASR before (and after) each Call that you use. This will help you to develop a much better recognition of less usual FASRs, from where some of the more exciting (and unusual) Get-Outs can be called!

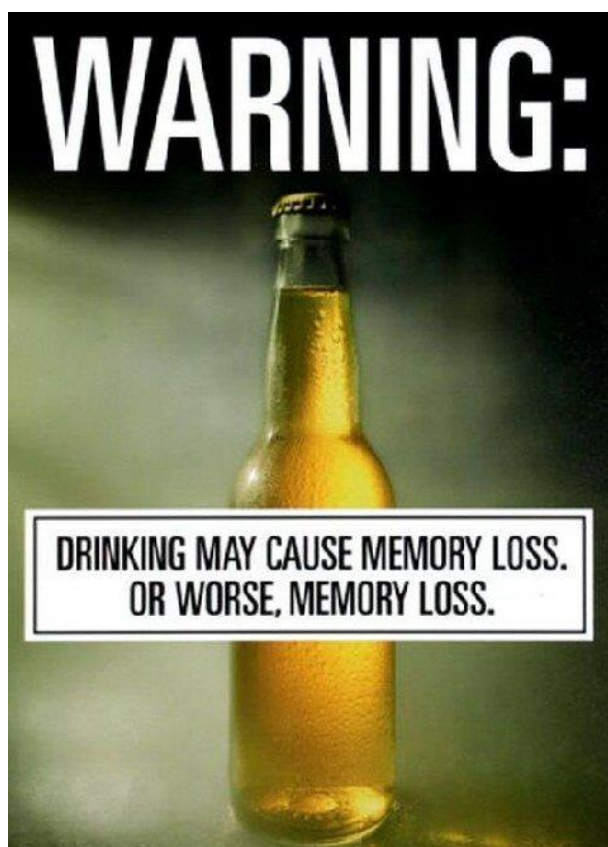
Developing a better understanding of these skills is an excellent subject for “Self-Improvement”; here are a few ideas that you might consider as “exercises” in Formation Management:

- a) Determine the best FASR from where you can Call:
 - Pass Thru, Girls Trade, Boys Run - to an Allemande Left (with good Body Flow)
- b) Determine the best FASR from where you can Call:

- Pass Thru, Girls Trade, Boys Run - to a Right and Left Grand (with good Body Flow)
- c) Determine the best FASR from where you can Call:
 - All Eight Circulate, Once and a Half - to an Allemande Left (with good Body Flow)
 - d) Determine the best FASR from where you can Call:
 - All Eight Circulate, Once and a Half - to a Right and Left Grand (with good Body Flow)

Of course, there is no limit to the number of exercises that you could “concoct” along these lines. In each case you would be looking for the starting FASR - and then looking for ways to create the starting FASR, although the “ultimate goal” would be to try and recognise these starting FASRs, as they occur and then make use of them.

Recognising these FASRS is the only Sight Calling aspect.



PART 11 – MENTAL IMAGE: PRINCIPLES

Probably the best way to understand the Mental Image Method of Choreographic Management is to consider the origins of “Hash Calling”. Prior to the early 1960s, Square Dance Choreography was - for the most part - written, by choreographers, to be used by Callers; some Callers were also writing choreography, but many relied upon other sources for their material.

This meant that - to be a Caller - you either had to “memorise” large sections of choreography, or “read” them out as you called; the successful Callers were the ones that used memory as an “Absolute” Method, so this became the way to go for the majority. Of course, quite often routines would be repeated several times, with a slight change in the set-up of the Dancers (e.g. first for the Heads and then for the Sides etc.), which allowed the routines to be used to fill out a whole Square Dance Tip; this may seem an “alien” idea to Callers of today but - when you think for a moment - you will realise that this pattern is still used, in Singing Call routines, which is a valid observation, as this is where Singing Calls came from.

However, in the early 1960s, a Caller from California (Les Gotcher) began “Hashing” the Calls: i.e., “chopping-up” the routines into their component Calls and “re-assembling” them to create new and unusual routines; to make it more exciting, these “Hash” Calls appeared to be created “on the spur of the moment”, which added a new level of enjoyment to the whole Square-Dancing experience!

As “Hash Calling” caught on, for the most part like “wildfire”, Callers started to emulate the effect that Les Gotcher was achieving and (for the most part) developed their own systems for controlling the Dancers and resolving the Squares. In the early 1970s CALLERLAB was formed (in an attempt to “bring-together” the various “schools-of-thought” on Square Dancing)

and one of the aspects that was investigated was the ideas necessary to conduct effective Caller Training, which eventually led to the CALLERLAB Curriculum Guidelines (and later the Technical Supplement); this raised the question “what are the Methods of Choreographic Management that we are using, when we Call”?

The five previously identified Methods were: “Memory” (as used in the days prior to Hash Calling), “Reading” (a method for “pre-Hash Calling” Callers who could not use Memory), Modules (a part of the “Hash Callers” tool-kit, comprising understanding the effects of each individual Call and the ways in which small groups of Calls could be used to affect the set-up of the Dancers), Sight (also a part of the “Hash Callers” tool-kit, in which Callers used their observation skills to move Dancers in effective sequences and, eventually resolve the Square) and Mental Image (in essence the use of an understanding of the effects on Sequence of each of the Calls (and of Call combinations), whilst also considering the Partner Relationship of the Key Dancer.

Put differently, this concerned using ways of controlling and resolving the Square, without relying upon the elements made necessary by the other two non-absolute Methods:

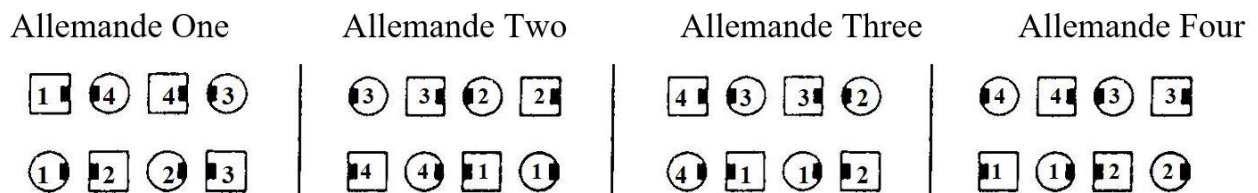
Modules and Sight. The next question was “how can we use these Methods, to the best effect, to explain what happens when we are Hash Calling”? The uses of Modules and Sight seemed obvious, but it appeared to be more difficult to explain “Mental Image”.

In determining these Methods, Callers were analysing what they were doing when they Called; for many, this question seemed to be answered (almost entirely) by Modules and Sight - although there was clearly a third element. However, there were some Callers for whom the “third element” was the prime aspect; this led to a lot of debate and speculation that was, effectively, addressed, in 1968, when Dr. Julius King (under the

name “Jay King”) published “The Fundamentals of Calling” (to be renamed “The Fundamentals of Hash Calling” on 15th April 1972); Gene Trimmer published an updated version of Dr King’s book in 1986, three years after the publication of “Out of Sight - a text on Mental Image Choreography” written by Don Beck and dedicated to Jay King.

These books set out the basis of Calling systems that relied more upon “Mental Image”, than on Sight or Modules and became extremely popular with a large number of Callers, who considered this method the best.

To truly appreciate what each of these publications can offer, you need to obtain a



As you will realise, the name of each of the four Allemandes is taken from the number of the Girl that Number One Man has as his partner (i.e., the Girl standing next to him).

You will also see that “Allemande One” and “Allemande Three” are both Zero Boxes - a much used part of Sight Calling systems; (e.g., the “Chicken Plucker”). However, “Allemande Two” and “Allemande Four” - at first glance - are less commonly used but are just as important. It should be noted that - if you were to get-in to “Allemande Four” using “Heads Lead Right, Circle To A Line, Star Thru and Square thru Three”, you can also reach “Allemande Two” with same series of Calls, if you start the routine with the Sides, instead of the Heads; the same can be said for “Allemande One” and “Allemande Three”.

As a general statement, you could say that: if all the Dancers are in the same Sequence state and the Boy/Girl pairs are “normal” (no “half-sashayed” or “same-sex” pairings), then, by moving Number One Man to his

copy and read them through (these books are available to borrow from the SDCCGB Library - just contact Simon Kelly at his e-mail, as shown on the front page of News and Views and on the SDCCGB Website).

However, I will try and give you an “overview” of the elements that comprise the systems, which are based on this Method. Initially, the requirement is that you consider one “Key Dancer” (usually number one man) and - by following a set of rules - return him to the point where he is able to carry out “Allemande Left” with the correct Corner (i.e., number four girl). One common device, used by these systems assumes that there are, in essence, only four Allemande positions; these are shown as:

Corner (i.e. creating one of the four Allemandes) in a manner that fits the principles of Body Flow and Hand Availability, you can safely Call: Allemande Left and be 100% successful!

As you will realise, in order to make this work, you will need to control Sequence by some Method. This is achieved by “subdividing” the four possible sequence states into two groups of two; the first (Sub-Group A) would be:

❶ “ALL IN” and

❷ “ALL OUT”,

the second (Sub-Group B) would be:

❸ “BOYS-IN, GIRLS-OUT” and

❹ “BOYS-OUT, GIRLS-IN” (*you may recognise these from The August 2021 BTM article (page 6), as they are an important aspect of Technical Zeros*).

You then need to sort the Calls that you intend to use into two types: “X” Calls that change from Sub-Group A to Sub-Group B

and “O” Calls that do not; many Callers will “cross” their fingers, when they Call an “X” Call and then keep them crossed until they Call another “X” Call (hence the adage, used by Mental Image Callers: “When in trouble – call it double”)! “O” Calls have no effect on the fingers and can be used as you wish; it is also suggested that you should determine the effect on sequence of various short Modules and other Call Combinations (especially “Equivalents”), so that these can be used, when you Call.

This may all sound to be quite complex, but it is worth researching; newer Callers may find that Mental Image systems are easier to use (it can depend on the way that your brain works), whereas experienced Callers can benefit from a different set of tools; in

particular: just knowing where the Dancers are, in terms of Sequence, at any stage can be very useful. ECTA Callers (those who live in Continental Europe) have a very good understanding of these concepts; at one stage Jay King’s book was the “Bible” for new Callers in those locations.

There are more “Mental Image” Callers than you might think, what makes them difficult to spot, is that sometimes they do not know what the name of the Method that they are using actually is! Many Callers use personal systems that rely upon “limiting the variables”, in order to be able to use more interesting choreography, as soon as possible; these systems quite often rely on Mental Image and are worth taking the time to research.

PART 12 – MORE CHOREOGRAPHIC IDEAS

In the previous few articles, I have written about the Methods of Choreographic Management and looked at the way that the three “non-absolute” Methods (Modules, Sight and Mental Image) are needed to create the systems that we use, when we Call. However, even with a good understanding of these systems (and the Methods upon which they are based), there still remains the problem of creating interesting and useful (if not exciting) choreography from scratch.

If you follow the edict of spending at least “One-Hour-A-Day” working on choreography, you may still find yourself facing the “Blank-Page” situation; where you look at a blank piece of paper and cannot think of any ideas that could be used to create new choreography - here are a few ideas that might (possibly) help:

WRITING CHOREOGRAPHY

When it comes to creating choreography, the first thing that you need is an idea in the form of: - a “choreographic target” - towards which you can “aim”. Establishing this target will not always be easy but, with a little effort, it will be possible; here is an example of working with a “target”:

Let’s assume that your target is to be able to Call: Left Spin the Top - into a Left Allemande (i.e., a correct resolution). To achieve this, you will need to establish where you need to be - prior to the Left Spin the Top - in order to make the Call work. In other words, you will need to “think backwards” to the previous FASR. This may not give you an easily recognisable starting point; you may need to carry on “unwinding” possible previous Calls, until you reach a point from where you could start the resolution. This is quite a task and will result in a lot of quite complex Module Choreography!

The far better solution would be for you to work towards becoming familiar with a greater number of FASRs. The FASRs that are most easily recognised by Callers (and to some extent Dancers) are those where the Arrangement is categorised as “0” and tend to be used as the “Normal” start/finish FASRs for many movements and sequences; these would include set-ups such as “Zero Box” (“*Box 1-4*”) (*“Corner Box”*), “Zero Line” (“*1p2p Line*”) (*Partner Line*), “Corner Line” and “Across-The-Street Box” (*Right Hand Lady Box Out of Sequence or RBO*)

(the terms shown in brackets are still in common use by some Callers)(*the notations in Blue are the current Callerlab FASR names*).

If you always need to return to these commonly used FASRs in order to resolve the Square, or if you always need to set-up “Two Faced Lines” and then rely on Trades and Circulates to pair up the out-facing couple, your choreography will become predictable, and your Dancers will know when you are “fishing” for a resolution.

Try and find more FASRs that you can correctly identify and then use these as the start point for the Get-Outs that you use; this will benefit you in many ways: you will be in much better control of the Square and you will greatly increase the range and variety of Get-Outs you can use, on an almost “spontaneous” basis. The more FASRs you recognise the more enjoyment you (and your Dancers) will have from your choreography!

So where do the ideas come from, in the first place? Some may come from your own imagination, one way to identify ideas from this source might be found in Microprogramming:

MICROPROGRAMMING

A term that was originally suggested by Jim Mayo to describe the decisions you make one by one, movement by movement, when you are Calling a tip; you need to be aware of these decisions. I would recommend recording your calling, and then listening to the recording soon after the dance so that you can “re-live” each of these decisions. Use this knowledge to improve the decisions that you make at your next dance. This is an on-going process, which is essential if you intend to avoid becoming a safe but un-interesting and un-entertaining Caller. You should also look for monotony, repetition, and the potential for more variety, think of as many alternatives, as you can, that you might have used; you will find many “ideas” that you should pursue in your “One-Hour-A-Day”.

RESEARCH

An important aspect of Self-Improvement is “Research” - this really comprises two elements:

1. By reference to written material (Caller-Note Services, books on choreography etc.) that you will find available to be borrowed from the Square Dance Callers Club of Great Britain (SDCCGB) Library and on the SDCCGB Website, (www.callersclub.uk) where you will also find a list of the publications - and other items - that are currently held in the SDCCGB library).
2. By listening to other Callers. Without doubt the best source of material (other than that which comes from your own imagination) will be from other Callers, that you hear when you Dance!

No doubt, you regularly attend dances, where other Callers perform, who use some choreography that you find interesting; we tend to attend the dances featuring the Callers whose material we enjoy, so there will always be something that they use that might also work for you. **BE CAREFUL** - if you simply “copy” material, you will be seen as a “copy-cat” Caller (not a good label to bear); you need to consider the things that they do, make sure that you understand how they achieve it and find a way to make it your own - research on this will easily fill up your “One-Hour-A-Day” time!

Research is a good thing to do **BUT** make sure that you do it correctly. If you hear a Caller use a really clever Get-Out, you need to work out how they achieved it. Some Callers will allow you to record their Calling, which will allow you to write out all that they have done and then analyse it; this will give you part of the answer but not all of it. The best way to include a “researched” Get-Out in your own material, is to try and establish your own way of reaching that FASR; if you just use the other Caller’s material - verbatim - you may discover that it does not work when you use it; reasons for this might include:

1. the other Caller will have based the Get-Out on the “Degree-Of-Difficulty” that the floor to whom he (or she) is Calling can manage - or
2. the other Caller may have spent quite a lot of time “familiarising” the Dancers with an “unusual” use of a Call, so that they will be able to succeed when he (or she) uses the “flashy” Get-Out.

If you are going to use an “other Caller” for ideas for your “One-Hour-A-Day” task, make sure you understand what they did!

IDEAS FOR NEWER CALLERS

All Callers should take the time to spend “One-Hour-A-Day” working on choreography, obviously, this includes Newer Callers; I would usually suggest that they might consider trying the following:

- Learn the figures from a number of Singing Calls (the more the better - but try and find Singing Calls that have different choreography - many (unfortunately) just “recycle” the same figures!
- Interchange the figures from one Singing Call to another – this will help you to develop a good feel for “metering” - i.e., placing the Calls in the right place within the musical phrase.

- Study the choreographic effect of the figures, those with corner progressions can be modified to Allemande Left finishes and can quite often (but not always) be used as modules for Patter tips.
- Dance these figures yourself, in order to check that they are comfortably constructed and timed - BE CAREFUL do not assume that it must be correct, just because it is on a recording.
- Call the appropriate figures to a piece of Patter/Hoedown music.

This should provide a repertoire of Modules, which are well timed, can form the basis of Patter Calling, and will provide many great ideas for ideas for your “One-Hour-A-Day” task.

Avoid bad choreographic routines. Once you have written a Module, if possible, try dancing it through from each position (including that of the other sex) to check for bad flow. Very soon you will, by your own dancing experience, be able to recognise, predict and thereby avoid awkward or uncomfortable choreography; also, you will uncover many interesting and useful ideas for your Self Improvement!



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

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

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

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



LEVITY – PART THE SECOND

BY PAUL PRESTON

It is important to have a counterpoint to sober presentation of material. Last month I shared some off the wall calling ideas - **true gimmicks**. This month it's the turn in the spotlight for actual calls that have inherent laugh-ready qualities just waiting to be explored.

We inadvertently devalue some calls and ideas by referring to them as gimmicks. If a call has a published definition, then it is simply a call that has not yet made the programme lists. Relay The Deuce, Spin Chain The Gears, Load The Boat, Cast A Shadow and Motivate featured in Will Orlich's book *Choreo Gimmicks* in 1974 – they are far from gimmicks now. I would like to share A Bucket of Worms with you – a very old call that still awaits its rightful place in the limelight!

A Bucket of Worms is a call that can be used at club nights and even workshops when looking for a bit of fun or variety. Not a first-richter this one; it's a wolf in sheep's clothing and dancers often shout out jubilantly when they complete it.

The call: 'Heads (Sides) in, a Bucket Of Worms'

Start and finish formation: Static set

Definition: (Heads and sides retain identity throughout) Heads *Cross Trail Thru and continue to move around to Star Thru with your opposite at the side position; as soon as the Heads have cleared the centre, the Sides will also Cross Trail Thru, Separating and moving around to Star Thru with their original opposite at the Head position. Retaining original Heads/Sides identity, repeat 3 more times to finish back at home.

*A similar action to Cross Trail Thru could be Pass Thru, Half Sashay, Separate etc.

Teaching hints and tips: To get the (simple) pattern established in the dancers' minds it is easier to get just the boys to do their part: Walk Around Your Right-Hand Lady and into the footprints of her partner's position. (The non-moving girls will act as markers to walk around). Then get just the girls to Walk Around Your Left-Hand Man into his partner's position. (The non-moving boys will act as markers to move around). Ends an in sequence squared set looking at original partner, so would need to repeat that action 3 more times to finish Bucket of Worms.

You can always put the mike down and simply demonstrate the pattern flow yourself.

The action provides a balance of simplicity and difficulty: The simplicity is due to the basic dance action – no trades, circulates etc – simply walking along an arc. The difficulty arises after a quarter of the way thru the move, when dancers find that their key goalposts are not actually there to walk around! As the move progresses the action begins to feel more interlacing and intricate; geographical disorientation develops, leading to uncertainty and hesitation. Walls become important reference points. The caller's mantra when teaching should be that if the call designates Heads, then it's the Heads that take the lead on each and every Cross trail Through.

Be aware. As with any longer call (think grand square), there is a tendency for unnecessary dancer induced haste which needs to be managed as it can lead to the wrong couples taking the lead part.

Timing: The call isn't on any CALLERLAB list (yet)! So, there is no agreed timing. I'm personally relaxed about the timing as I tend

to use it as a one-off injection of difference and fun, and as such I'm aiming for all dancers to successfully dance the sequence – just. I want manic fun – but successful completion – therefore individual set's timing can be variable and part of the fun. If, however it was to be used with the same dancers regularly to achieve the feeling of smooth dance then, with practice; a full bucket would take c. 38 beats. (Cross Trail Thru + 2 to clear the centre x 4. Plus one final Separate to Star Thru to finish)

Styling: One way of drawing attention to the critical timing is by reminding dancers of the square dance step as that will draw attention to timing.

Fractional options. This call has four distinct parts and as such can provide a very different intro to a patter sequence or singing call break. Each quarter is equivalent to 4 Ladies Chain, all Circle Right $\frac{1}{4}$.

Impressive credentials:

- Covid friendly. Replace the Star Thru with a Slide Thru for a no hand call
- The epitome of flow. The definitive flowing call!
- All 8 moving at the same time – promoting continuity and momentum
- Young people love it. Maybe the chaotic nature and impetus?
- Compliments any programme
- A long call that dancers enjoy taking responsibility for
- Mesmerising to watch
- A candidate for the Best Call Title award!

Special note: As much effort should be put into preparing fun material as is put into presenting interesting choreography or a featured move.

Have fun.



A wise doctor once wrote...

*Have fun and
enjoy the music
and the dance –*

USING SPREADSHEETS FOR SINGING CALLS

by Calvin Campbell

I like using spreadsheets for organizing singing calls. I use the general format shown below.

	8 CH	Td By	Ln FO	Ot hr	Basic II Singing Calls	Steps	# of Cmds	Cnr Prog	RHL Prog	No Prog
					Trade Family (36)					
36.1					Heads Lead Right	4				
					Circle 3/4 (<i>PL</i>)	6				
					Right & Left Thru	8				
					Pass Thru	4				
					Partner Trade	4				
					Right & Left Thru	8				
					Slide Thru	4				
					Pass Thru (<i>TdBy Formation</i>)	2				
					Swing	8				
					Promenade	16				
		1				64	10	1		

I organize the dance routines on each spreadsheet in the same order as the CALLERLAB recommended teaching order, and then I add columns to the spread sheet that allow me to mark the routines with tags to identify things like the progression and the get-out formation and arrangement.

Each routine is given a number. The **36.1** is the number of the call in the CALLERLAB teaching order and, in this example, it is the 1st routine under **Trade Family (36)** as the featured call. The spreadsheets give me almost unlimited ways to tag singing calls with special labels. The search function gives me the ability to quickly find singing calls by level of complexity, "basics" contained, get-out formation and arrangement, special theme, Figure, Open/Break/Closer (OBC), etc.

I like to use figures that do not end with the typical "Swing the Corner and Promenade from a Corner Box". For

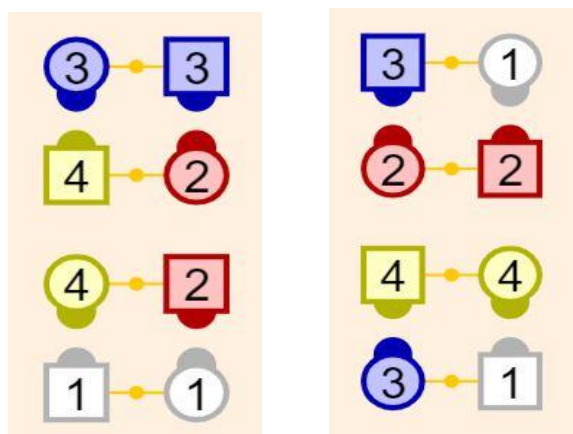
example, in the table above, you will see a column that is tagged "Cnr Prog" for this figure. I have tags showing which figures end in a right-hand-lady-progression (RHL Prog) or having no progression (No Prog) for an OBC.

USING FORMATIONS

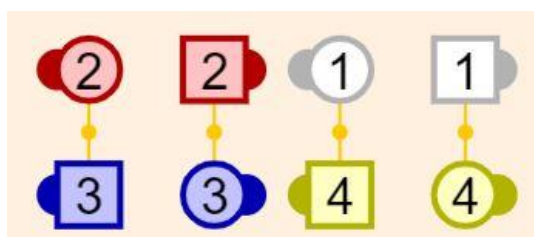
I like to use get-out formations and arrangements such as the Trade By formation, back-to-back lines facing out, and ocean waves. These are on the left side of the figure in the table above and are tagged Eight Chain formation (**8 Ch**) Trade By formation (**Td By**), Lines facing out, (**Ln FO**), and Others (**Othr**).

Examples of some of these "Get-Out Formations" are found below:

8 CHAIN THRU FORMATION



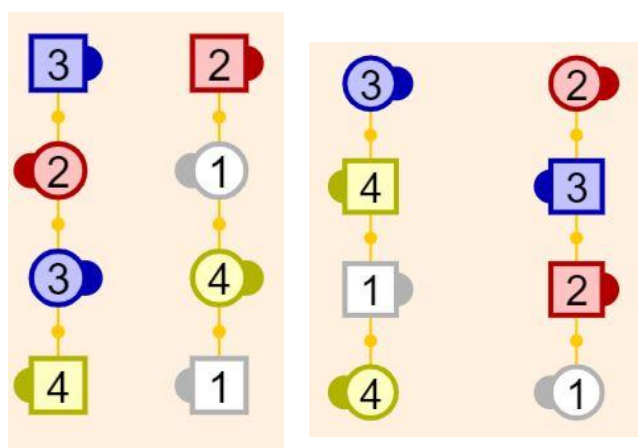
TRADE BY FORMATION



LINES FACING OUT FORMATION



OTHER FORMATIONS (e.g., waves)



I've found that most callers do not use these formations and arrangements much to resolve a square. When I use them, in a singing call, they provide variety without being difficult.

I use the number of commands for picking out the singing call routines that fit certain pieces of music. Songs that have many words can use square dance routines that have many commands. The number of steps in each "command" helps me identify where the command words can be placed.

Over time, many of the Figures and OBCs will be used again and again. The spread sheets remind me not to use the same figures in the same dance program unless I spread the singing calls several tips apart.

Generally, dancers don't remember what Figures and OBC are used in a singing call until the music comes on. Then, if you use the same OBC and Figure, many dancers will sing along with you. I feel this is good. The dancers can relax and enjoy singing the song with new words.

IN MY COLLECTION

Over the years, I've assembled about 440 singing call figures and OBCs that I feel work well for singing calls.

(<https://knowledge.callerlab.org/cal-campbells-singing-call-collection/>)

Most of the figures and OBCs I found in square dance magazines and on call sheets from the many records I have purchased or was given. Some of the routines I made up myself.

Each of the figures and OBCs are between 62 and 66 steps. They must have one or more things in the choreography that is different than what I already have. If I can't visualize the flow of every step of the choreography after a couple of times through the

routine, I discard it or, at least, put it on hold.

MOVING THE DANCERS

I like to find choreography that moves all four couples. Of course, I also have the more standard Square Thru Four-"do something"- with the corner couple-swing and promenade routines as well, but they are just part of a much broader



"Sure, we can spend all day nitpicking specifics but aren't sweeping generalities so much more satisfying?"

selection of dance routines in the collection.

To me, singing calls are the portion of the tip where dancers should be able relax and not have to think very much. You don't have to be boring to meet that goal. You just have to plan and execute well.



PLANNING

Still a good thing to do first.



Do you think this 15 page introduction to my next BTM article is a page too long?



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.

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

The latest project is a 'rock' version of "SKYE BOAT SONG" (1966 Glen Ingram hit version). The final music track is done and now it is time to really practice the vocal. We are looking forward to the final release. It has been an interesting journey for non-producers to track what goes into making a SD recording. (See Page 40)

MODERN DEFINITIONS (OR, I CAN RELATE TO THAT)

Presented by Mel Wilkerson & Barry Wonson

- **CIGARETTE:** A pinch of tobacco rolled in paper ... With fire at one end ... And a fool at the other!
- **MARRIAGE:** It's an agreement Wherein ... A man loses his bachelor's degree ... And a woman gains her masters
- **LECTURE:** An art of transmitting Information from the notes of the lecturer ... To the notes of students ... Without passing through the minds of either
- **CONFERENCE:** The confusion of one man ... Multiplied by the number present
- **COMPROMISE:** The art of dividing a cake in such a way that everybody believes he got the biggest piece
- **TEARS:** The hydraulic force by which ... Masculine will power is ... Defeated by feminine waterpower!
- **CONFERENCE ROOM:** A place where everybody talks ... Nobody listens ... And everybody disagrees later on
- **CLASSIC:** A book ... Which people praise ... But never read
- **ESPLANADE:** v. To attempt an explanation while drunk.
- **SMILE:** A curve ... That can set ... A lot of things straight!
- **OFFICE:** A place Where you can relax ... After your strenuous ... Home life
- **DIVORCE:** Future tense of marriage.
- **WILLY-NILLY:** adj. Impotent
- **LYMPH:** v. To walk with a lisp.
- **YAWN:** The only time When some married men ... Ever get to open their mouth
- **EXPERIENCE:** The name men give to their mistakes
- **DIPLOMAT:** A person Who tells you ... To go to hell ... In such a way ... That you actually look forward to the trip
- **OPTIMIST:** A person Who while falling from the EIFFEL TOWER ... Says midway "SEE I AM NOT INJURED YET!"
- **MISER:** A person Who lives poor ... So that ... He can die RICH!
- **COFFEE:** n. The person upon whom one coughs.
- **DICTIONARY:** A place where success comes before work.
- **CRIMINAL :** A guy no different from the rest....except that he got caught.
- **BOSS:** Someone Who is early ... When you are late ... And late ... When you are early
- **FLATULENCE:** n. Emergency vehicle that picks up someone who has been run over by a steamroller.
- **POLITICIAN:** One who shakes your hand ... before elections ... And your Confidence ... Later
- **CIRCUMVENT:** n. An opening in the front of boxer shorts worn by Jewish men.
- **DOCTOR:** A person Who kills your ills by pills ... And kills you By his bills!



MODULE MANAGEMENT EQUIVALENTS

or, Some May Be More equal Than Others

In the July issue we began the first in a series based on “Choreographic Equivalents”. Last month, Mel added a number of equivalent modules for some of our most used calls. Continuing this month, we have a number of equivalent modules for a Two Ladies Chain.

Please note that all are direct equivalents for a standard 2 Ladies Chain, however some adjustment needs to be made if they are used within a two-couple arrangement (where ONLY 4 dancers are involved) or when all dancers are involved (mostly to do with Box/Split Circulates). There are a number (at the end) that are only applicable to a Line of 4 starting formation.

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

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

TWO LADIES CHAIN EQUIVALENTS

- PASS THE OCEAN, RECYCLE, STAR THRU.
- TOUCH 1/4, SCOOTBACK, SINGLE HINGE, LADIES TRADE, RECYCLE, RIGHT & LEFT THRU.
- SWING THRU, MEN RUN, LADIES U-TURN BACK, RIGHT & LEFT THRU.
- SWING THRU, MEN RUN, BEND THE LINE, SLIDE THRU.
- RIGHT & LEFT THRU, FLUTTERWHEEL.
- SWING THRU, MEN TRADE, MEN RUN, TAG THE LINE, LEADS U-TURN BACK, STAR THRU, WHEEL & DEAL.
- SLIDE THRU, TOUCH 1/4, BOX (*or Split*) CIRCULATE, MEN RUN.
- PASS THE OCEAN, SINGLE HINGE, WALK & DODGE, FACE YOUR PARTNER, STAR THRU.
- REVERSE THE FLUTTER.
- SWING THRU, CENTRES TRADE, SPIN THE TOP, SLIDE THRU.
- RIGHT & LEFT THRU, SPIN THE TOP, MEN RUN, BEND THE LINE.

- SWING THRU, MEN RUN, WHEEL & DEAL, SWEEP 1/4, RIGHT & LEFT THRU, SLIDE THRU.
- PASS THE OCEAN, SCOOTBACK, CENTRES TRADE, ALL SINGLE HINGE & TURN TO FACE, STAR THRU.
- 1/2 SASHAY, SWING THRU, PASS THRU, COURTESY TURN.
- SPIN THE TOP, BOX THE GNAT, 1/2 SQUARE THRU, PARTNER TRADE.
- SPIN THE TOP, MEN RUN, WHEEL & DEAL, SWEEP 1/4,
- STEP TO A WAVE, LADIES SCOOTBACK, LADIES TRADE, LADIES RUN, WHEEL & DEAL, PASS THRU, U-TURN BACK.
- SWING THRU, MEN RUN, TAG THE LINE, FACE RIGHT,, MEN CROSS RUN, WHEEL & DEAL.
- DIXIE STYLE TO A WAVE, MEN SCOOTBACK, MEN TRADE, MEN RUN, BEND THE LINE, BOX THE GNAT, RIGHT & LEFT THRU.
- DIXIE STYLE TO A WAVE, MEN TRADE, LEFT SWING THRU, LADIES RUN, BEND THE LINE, RIGHT & LEFT THRU.
- PASS THE OCEAN, SPIN THE TOP, TURN THRU, COURTESY TURN.
- DIXIE STYLE TO A WAVE, MEN SCOOTBACK, MEN TRADE, ALL CAST LEFT 3/4, LADIES RUN.
- 1/2 SASHAY PASS THRU, U-TURN BACK, RIGHT & LEFT THRU & **1/4 MORE**, LADIES TRADE, CAST OFF 3/4.
- PASS THE OCEAN, SPIN THE TOP, SINGLE HINGE, MEN RUN, SLIDE THRU.
- PASS THE OCEAN, SWING THRU, MEN RUN, BEND THE LINE.
- TOUCH 1/4, BOX (*or split*) CIRCULATE, SINGLE HINGE, RIGHT & LEFT THRU.
- TOUCH 1/4, BOX (split) CIRCULATE, MEN RUN, SLIDE THRU.
- SPIN THE TOP, MEN RUN, 1/2 TAG. BOX CIRCULATE (*Split Circulate if in 2 waves*), MEN RUN.

2 LADIES CHAIN EQUIVALENTS – FROM LINES OF FOUR:

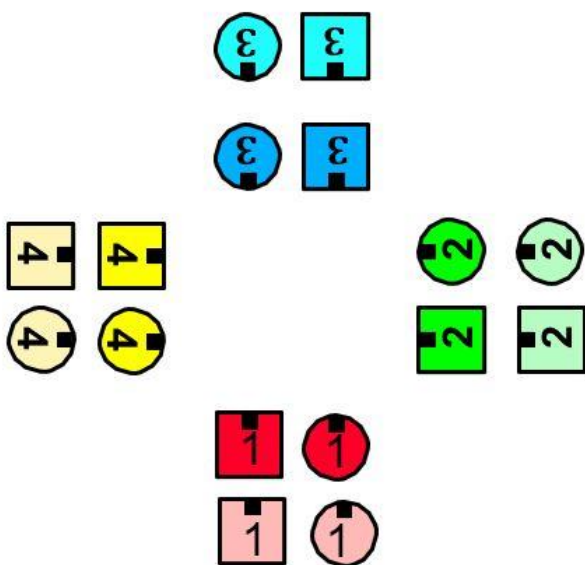
- RIGHT & LEFT THRU, PASS THRU, WHEEL & DEAL, CENTRES PASS THRU, SLIDE THRU.
- PASS THE OCEAN, LADIES SCOOTBACK, ALL SCOOTBACK, MEN RUN, BEND THE LINE, RIGHT & LEFT THRU.
- PASS THRU, WHEEL & DEAL, OUTSIDES IN, STAR THRU, CENTRES LEFT SQUARE THRU 3/4, SLIDE THRU, PASS THRU, BEND THE LINE

TANDEM SQUARES

By Calvin Campbell

Tandem Squares were invented by Stan Burdick in 1964. Every time I have tried them, they have been a crowd pleaser. The concept seems to be easy for dancers to understand. In my opinion, the trick for the caller is to keep the dance routines simple

If you look at the graphic below, there are two independent squares. One square on the inside, and one square on the outside. When the caller returns the dancers to a static square, the sets should be in the same position as shown in the graphic.



To get the dancers familiar with who is in their square, I have the outside square **Promenade** once around while the inside square **Circle Left Once Around**. To enable the two squares to get back to home position at about the same time try the following routine.

SS-SS

- Outsides Promenade Once,
Insides Forward & Back,

Insides Circle Left Once, Are You Home?

You can add variety by having every foursome **Zoom** and repeat the above Module or perhaps reverse the direction of the circles. It produces a nice visual effect and feels good to the dancers.

Allemande Left and **Right & Left Grand** are danced with only the dancers in each square. If the caller wants everyone to get back to home about the same time, the outside square needs to be about halfway around in the **Right & Left Grand** before the inside circle starts the **Right & Left Grand**. The outside square **Right & Left Grand** will take about 16 steps. The end position is still the Static Square.

Facing Couple Zeros can be setup by having the inside set **California Twirl** or have the inside set **Heads and Sides Pass Thru**. Another alternative could be to have the Inside Set All **Promenade Half** and as Couples Face Out. **Inside Square Circle Half, and California Twirl**. Also works nicely. Here is a suggested flow pattern.

SS-SS

- Inside Square Circle Half,
California Twirl,
(Insert Facing Couple Zero),
Veer Left/Right, Couple Hinge
Promenade Ahead **Back to Home**

The next step you may want to try is for the Head Couples to Dance with the Side Couples. One logical way to do this would be to have all the Couples in the Inside square **Lead Right** or **Lead Left**. This keeps both the inside and outside

squares in- sequence. It also keeps everyone with their original partner.

In dancing Tandem Squares, I feel dancers should be kept with their partner so recovery from broken sets can be done quickly.

As you consider what choreography to use, please consider using **Circle Four** and **Star Four**. When you can create four **Circles of Four** or four **Stars of Four** it makes a pretty pattern, and the dancers will enjoy dancing them.

Other Tandem square sequence flows

If you are fortunate enough to have dancers that listen well, try the following. Tell the dancers that:

- **Star Rights** are “Xs”, and
- **Circle Rights** are “Os.”

The caller can then call, “**Heads X - Sides O**” and other variations.

- **Grand Square** is very useable. Each dancer moves as an individual. If the **Sides Face and Grand Square**, the Sides should back away four steps as the **Heads walk Forward** four steps. Then everyone turns 1/4 as individuals and proceed. This means dancers will be following each other on certain legs of the **Grand Square**.

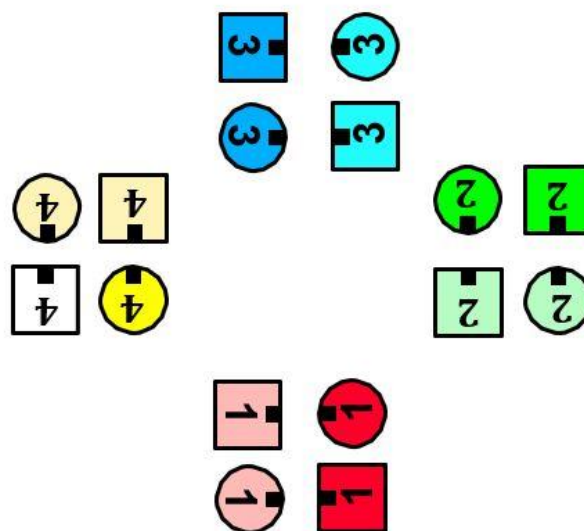
• Ladies Chain Sequences

I have done one pattern using **Ladies Chain**. If the:

- Inside set **Four Ladies Chain**
Inside Men **Courtesy Turn full turn**,
Face the outside set, and
Chain the Ladies,

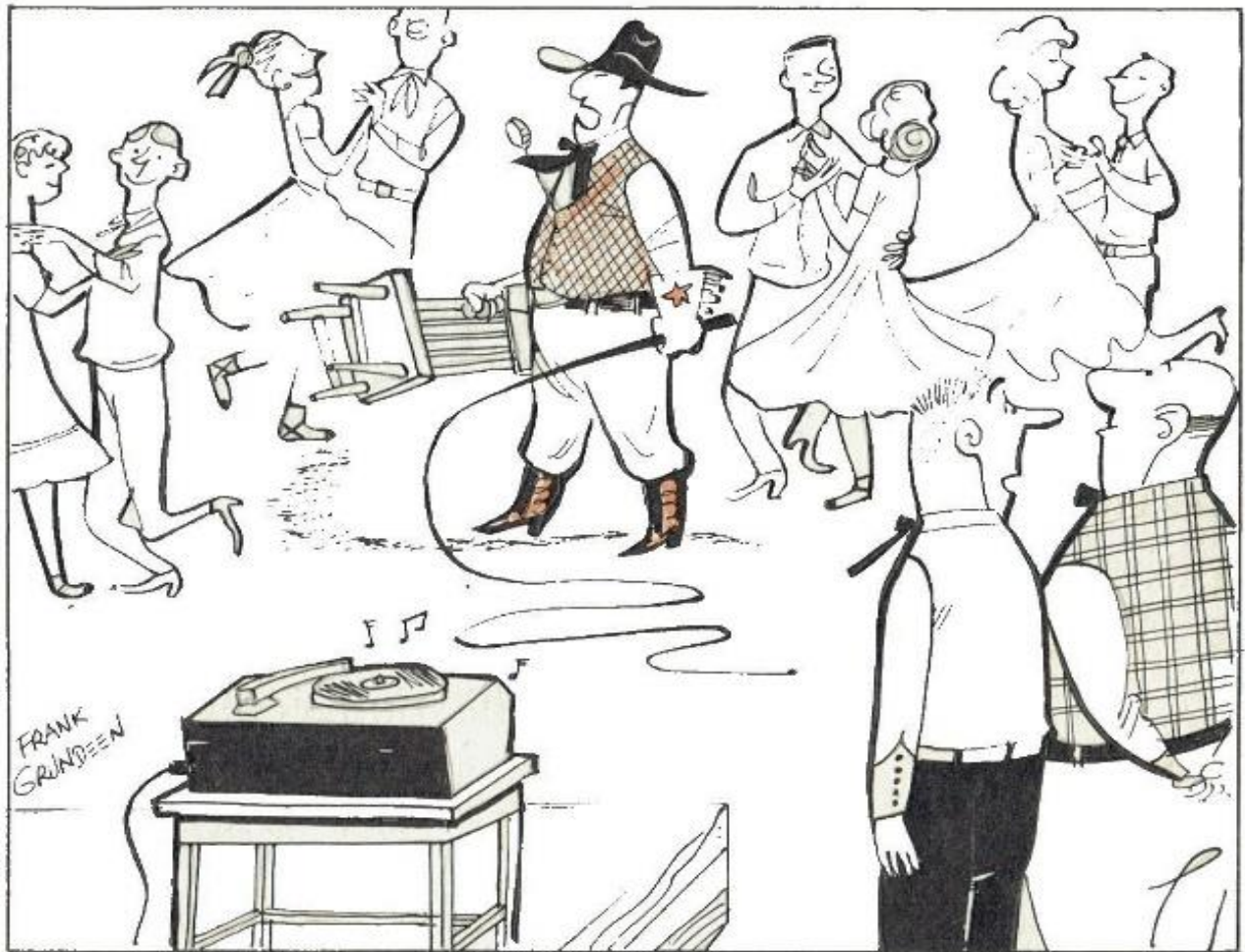
it creates a very nice motion for all eight ladies. Then it is simple to **Chain the Ladies** back to home position.

If you set up the FASR shown below, the formation becomes a “Sicilian Circle of eight couples.



From this FASR, you can get as complex as you feel the dancers can handle. I normally keep it simple and fun. To me, Tandem Squares are nice to play with choreography that flows. I do not feel that this is the place for puzzles.

Almost all the above choreography is simple to do and easy for the caller to follow the action. It is much different than the choreography that Stan Burdick created, or you will find in other references. Much of that choreography gets very complex. Sometimes I found myself scratching my head trying to figure out what the authors were talking about. To me, it become a decision about what creates the most pleasure for the dancers. Your choice may be different than mine.



"He's certainly not afraid of the dancers . . . mingles right with them."



*"IT'S SOMETHING LIKE BRONC BUSTING,
ONLY YOU'RE NOT UP IN THE AIR AS MUCH."*

Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

Dear Dr. Allemander: *I think that the silliest square dance call in any of the Callerlab Programs is "Load The Boat". The very nature of these words presume that there is water nearby, that someone has some oars, and there is a Captain for the boat. There is also an assumption of a crew, but no mention of any number, nor of any officers. I have never seen any of these, and the resultant confusion makes me feel as if I was on the deck of the Titanic two minutes before it hit the iceberg. I am also one of those who get sea-sick in any boat, which is hazardous for anyone in the square.*

I think that the call should be re-named "Load The Automobile", especially after "Exchange the Gears". A companion call might be created to go along with these, such as "Change the Flat Tyre". Due to your elevated status in the square dance milieu, your comments are awaited and will be given the respect they deserve.

Ima-Land Lubber

Boundbywater, Tas.

Dear Ima-Land: If "Load The Boat" makes your stomach do flip-flops, what happens when you are told to "Dixie Style to a Wave", "Explode the Wave", "Trade the Wave", or "Remake the Wave"? Are you able to "Pass the Ocean", or "Pass the Sea"?

Are you able to "Dive Thru"?

Would you have had a problem back in the old days when you were told to "Dive for The Oyster, Dig For The Clam"?

Dr. Allemander is reluctant to recommend the addition of any more calls related to automobiles, as we already have the aforementioned "Exchange the Gears", as well as "U-Turn Back", "Wheel Around", "Slip the Clutch", "Walk & Dodge", "Zoom", and numerous others.

Dr. Allemander's least favourite calls are "Chain the Ladies" and "Eight Chain Thru" because they suggest bondage and loss of freedom -- our convict past is long behind us. The Doctor would prefer "Free the Ladies", and "Let All Eight Go". "Chain Down the Line" could be replaced with something simple such as "Move those Emancipated Free Ladies Down the Line".

One final piece of advice: If you really do get sick while square dancing, always carry one of those strong paper things that the airlines refer to as "Motion Distress Bags", and PLEASE dance in someone else's square!

Dr. A.L. (Lefty) Allemander, PhD., Dip SD, E.A.E. gives advice to the dancelorn in this space on a regular basis. He says that from now on, when he hears the caller say, "Load The Boat", he will "Watch His Step"!

Plus Program

This month we feature some more Get-Out modules. All of these start from a Corner Box and resolve, to Allemande Left, Promenade, or Right & Left Grand. Having a number of neat, interesting get-outs is a key element in the provision of variety and excitement for the dancers.

CB: SWING THRU, MEN RUN, COUPLES CIRCULATE, BEND THE LINE, PASS THRU, CHASE RIGHT, SWING THRU, CENTRES RUN, BEND THE LINE, CIRCLE LEFT, CIRCLE RIGHT SINGLE FILE, MEN U-TURN BACK, DIXIE GRAND, ALLEMANDE LEFT.

CB: STAR THRU, PASS THRU, CHASE RIGHT, SCOOTBACK, SINGLE HINGE, EXTEND, RIGHT & LEFT GRAND.

CB: TOUCH 1/4, EXTEND, MEN SWING THRU, LADIES TURN 1/4 RIGHT, FLIP THE DIAMOND. SWING THRU, RIGHT & LEFT GRAND.

CB: TOUCH 1/4, FOLLOW YOUR NEIGHBOUR **3 TIMES**, ALLEMANDE LEFT.

CB: SINGLE CIRCLE TO A WAVE, EXTEND, RIGHT & LEFT GRAND.

CB: SPIN THE TOP, CENTRE 4 EXPLODE **AND --** PASS THE OCEAN, MEN TRADE, ALL EXPLODE & BOX THE GNAT, CHANGE HANDS, ALLEMANDE LEFT.

CB: SWING THRU, ACEY DEUCY, SWING THRU, LADIES HINGE, FLIP THE DIAMOND, PROMENADE.

CB: SWING THRU, MEN RUN & ROLL,

LADIES WALK & DODGE, THEN PARTNER TRADE & ROLL, DOUBLE PASS THRU, FACE LEFT, PROMENADE.

CB: TOUCH 1/4, FOLLOW YOUR NEIGHBOUR & SPREAD, FAN THE TOP, RIGHT & LEFT THRU, DIXIE STYLE TO A WAVE, FAN THE TOP, (L) SPIN THE TOP, LEFT SCOOTBACK, LEFT ALLEMANDE.

CB: RIGHT & LEFT THRU, SWING THRU, MEN RUN, FERRIS WHEEL, DOUBLE PASS THRU, PEEL OFF, ENDS STAR THRU, CENTRES TURN THRU **then** CLOVERLEAF, ALLEMANDE LEFT.

CB: SWING THRU, ACEY DEUCY, MEN RUN, BEND THE LINE & ROLL, LADIES PEEL OFF, RIGHT & LEFT GRAND.

CB: CIRCLE TO A LINE, PASS THRU, WHEEL & DEAL, DIXIE GRAND, ALLEMANDE LEFT.

CB: PASS THE OCEAN, GRAND SWING THRU, LINEAR CYCLE, LEFT TOUCH 1/4, FOLLOW YOUR NEIGHBOUR & SPREAD, LADIES CROSS RUN, MEN TRADE, MEN RUN, BEND THE LINE, PASS THRU, CROSSFIRE, MEN TRADE,

RECYCLE, **OUTSIDES** --
'TAP EM ON THE SHOULDER',
WRONG WAY GRAND.

CB: SLIDE THRU, PASS THE OCEAN,
MEN RUN, MEN HINGE,
VERY CENTRE MEN TRADE & RUN,
NEW CENTRE MEN CAST OFF 3/4,
LADIES TURN 1/4 IN & PASS THRU,
LADIES TURN 1/4 RIGHT,
LADIES BOX CIRCULATE 1 & 1/2,
MEN DIAMOND CIRCULATE,
RIGHT & LEFT GRAND.

The next two were written by Jeff Garbutt
in 1982 First one needs careful timing.
Check with your checkers first.

CB: TOUCH 1/4. SCOOTBACK,
MEN RUN & EVERYONE ROLL (*timing
counts here*), PASS THRU,
RIGHT & LEFT GRAND.

CB: STAR THRU & LADIES ROLL,
MEN LEAD RIGHT (*end in a column
beside the ladies*), COORDINATE,
ALL U-TURN BACK, LADIES TRADE,
PROMENADE.

CB: SWING THRU,
FOLLOW YOUR NEIGHBOUR,
EXPLODE THE WAVE, 3/4 TAG,

LADIES SWING THRU,
MEN TURN 1/4 RIGHT,
FLIP THE DIAMOND, MEN TRADE,
RIGHT & LEFT GRAND.

CB: SINGLE CIRCLE TO A WAVE,
MEN TRADE, MEN RUN,
BEND THE LINE, PASS THRU,
TAG THE LINE, FACE RIGHT,
CENTRE 4 FOLLOW YOUR
NEIGHBOUR & SPREAD,
ALL DIAMOND CIRCULATE,
CENTRES SWING THRU,
OTHERS FACE IN, EXTEND, *
RIGHT & LEFT GRAND.

* this also works well works well using a
Scootback, and Scootback again, after
the extend...just flows great.

CB: SWING THRU, MEN RUN,
LADIES CIRCULATE 1 & 1/2,
MEN SLIDE TOGETHER & TRADE,
COLUMN OF 6 CIRCULATE,
THEN WALK & DODGE,
LONESOME LADY FACE IN,
THEN SPLIT TWO & TOUCH ¼
(between centre men). THOSE IN THE
DIAMOND CIRCULATE,
FLIP THE DIAMOND,
THEN SQUARE THRU 3/4,
OTHERS TRADE, ALLEMANDE LEFT.

A bit more difficult

CB (exact with H in centre):
TOUCH 1/4, LADIES RUN & ROLL,
(*There are no dodgers*)
ALL WALK & DODGE,
MEN TRADE & SIDE MEN ONLY ROLL,
HEADS FACE,
ALL WRONG WAY GRAND.

CB: 1/2 SQUARE THRU,
TAG THE LINE, FACE IN,
PASS THRU, TAG THE LINE,
PEEL OFF, CENTRES FACE,
RIGHT & LEFT GRAND.

CB: ENDS TOUCH 1/4,
CENTRES TURN THRU,
COURTESY TURN,
THEN PASS THRU & CHASE RIGHT,
SINGLE HINGE,
THOSE WHO CAN...PASS THRU,
VERY CENTRE MEN TRADE,
MEN WHEEL & DEAL,
MEN PASS THRU, "Tap 'em on the
Shoulder", STAR THRU,
CALIFORNIA TWIRL, PROMENADE.

Letters From Our Readers



Hi Barry,

I have enjoyed reading BTM editions over the past year. It's amazing how you and your contributors are able to be so productive with this BTM notes service! It was fun to listen to your [Note Services](#) (ASH Caller Training Series Sessions with Mel Wilkerson) talk and get a sense of your personality! I like your philosophy! You must feel well-connected by having over 1200 subscribers. Many thanks to you and Mel as role models in the square dance world. Thank you for your interest in the square-dancing topics.

I had corresponded with Susie Kelly about her **Revival of Square-Dancing** article in the May 2021 LSD edition, and she had the idea to turn my email into a newsletter article. As requested, I have provided a series of article on matters related to The Decline, the mindset, and recruitment of dancers and a few other ideas for your consideration. The **Decline of Square Dancing** is a topic that is relevant to us all and hopefully these articles can act as some kind of article as the central glue for the topic?

I also enjoyed viewing the recent ASH Caller Training Series session [A closer look at the Social Square Dance \(SSD\) program](#). This series has raised my awareness of the "elite square dance callers" thinking about the future of square dancing. I am a leader for our local Happy Hoppers square dance club, and our local branch of the Royal

Scottish Country Dance Society, and I lead an international folk-dance group. I find myself in a rare position to have awareness of correlated trends for multiple folk-dance forms, compared with the elite leaders who are mostly interested in a single dance form. We observe a decline in all folk dance forms, so it's interesting to evaluate a thesis that the fundamental collective failure of callers is responsible for the decline of square dancing, that callers have lost focus for the kind of square dancing activity that the public would like at the 1 hour and 4 minute mark of that session (www.youtube.com/watch?v=ADH3gzlZEaQ&t=3869s)

I have had a limited view of the how the square dance caller world teaches square dancing, since my spouse and I learned from our club caller Jim Hattrick. We weren't aware that most clubs begin new lessons once a year compared with Jim Hattrick's multi-cycle program to teach Basic-Mainstream-Plus with new lessons beginning every eight weeks (September, November, January, March). His primary focus is to get dancers to learn the feeling of dancing = move to the beat of the music.

Compared with the SSD progressive teaching order with 12 lessons, Jim's teaching method teaches the 48 Basic calls in a faster eight weeks of 1.5-hour lessons, followed by teaching and practicing the same program during the next eight weeks while teaching

Mainstream calls in additional 0.5-hour lessons.

The Plus program requires two 8-week sessions of 1-hour lessons to learn Plus from a Mainstream foundation.

Compared with a model that the SSD goal is to graduate from lessons and then attend destination SSD dances, the Happy Hoppers lessons can be the destination and are just as much fun as the dances. The club lessons and dances have approximately equal attendance. Lessons have qualities: meet new dancers, mix partners so everyone dances with everyone, wear whatever you want, no round dancing. There is no urgency to graduate or escalator pressure, since the lessons provide lots of practice and fun, compared with the SSD model that lessons are tedious stop-and-go Learn mode and should be finished as soon as possible. See the [Happy Hoppers Growing Square Dancing](#) paper.

I would like to spotlight two critical factors for growing square dancing (or Scottish dancing) which are not specifically discussed amongst the square dance nor Scottish dance elite leaders:

Growth Mindset and Identity helps to overcome the public's fear of dancing from feeling stupid or looking stupid and Covering - Mirroring Our Opposite Dancer develops teamwork skills for faster learning. These factors for recruiting and learning dancing skills could be accomplished deliberately compared with incidentally, with more efficiency. As requested, I have submitted an article on both of these topics to you.

I am very impressed with CALLERLAB's activities for promotion and education of square dancing from the international caller perspective

<https://www.callerlab.org> . I have learned

a lot from exploring a tiny portion of the website knowledge base.

The related Scottish dancing resource is the international Royal Scottish Country Dance Society website
<https://www.rscds.org>.

I engaged with the RSCDS elite leaders when I joined the Management Board 2014-2017 and traveled to Edinburgh Scotland five times for meetings.

Thank you very much for all of you for your efforts to provide the amazing articles and caller training topics in BTM, The Caller Training Zoom Session, and the time and the research you put to ensuring we do not lose the focus and meaning of why we love square dancing.

Best wishes,
Tom Halpenny

- (e-mail) gnitened@yahoo.com
- <https://happy-hoppers.com> – square dancing
- <http://www.rscds-swds.org> – Scottish dancing
- [Pzazz International Folk Dance Club - facebook group](#)



GROWTH MINDSET AND IDENTITY IN RECRUITING AND RETAINING DANCERS

by Tom Halpenny

The original article was published in the Happy Hoppers Newsletter November 2017.

Why is it that over 95 percent of the public do no dancing of any kind? If we could learn the reasons and adapt marketing to address the mental blocks, then we could improve effective recruiting and retaining new square dancers.

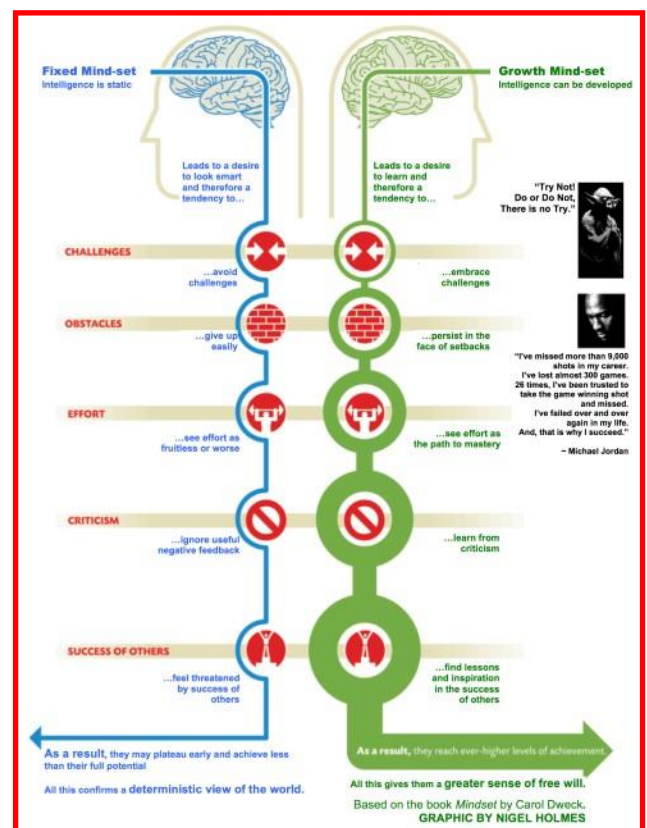
We observe that each folk-dance form is practiced by a small fraction of one percent of the population. Yet each dance form has passionate social groups of dancers who enjoy the physical and mental health benefits that much of the public would like but most lack the curiosity to explore. I have been learning about Fixed versus Growth Mindsets, and the Identity model, to improve my understanding of motivation for learning dancing and joining a social group.

People often make statements like, "I'm no good at dancing," or "I tried dancing and I am a klutz." I have had the opportunity to meet around 300 people who tried square dance lessons over the past three years. Seventy percent learned about the lessons from friends and family.

I am fascinated to observe fresh brains gradually learn the dance skills. New dancers are frequently nervous about trying square dance, evidenced by clammy palms or clinging grip while dancing. I scan the hall during lesson breaks for anyone who is not engaged in conversation, and I walk over to talk with them. I gesture around the hall and say that they are going to meet all these friendly people, and we will learn some square dancing as a bonus. This relaxes

new dancers and helps them enjoy the lessons.

According to Stanford Professor of Psychology Carol Dweck, "Having a fixed mindset led you to be afraid of challenges that might unmask your deficiencies, made you withdraw in the face of difficulty because you felt stupid. You didn't want to feel stupid. You didn't want other people to think you're stupid. Whereas having this growth mindset, the idea that your abilities could be developed, made you think, why waste my time looking smart when I could be getting smarter? And I do that through taking on challenges. I do that through seeing them through."



Professor Dweck continues, "When you call someone smart, you put them on a pedestal. And their life becomes organized around deserving the pedestal. And you can only do that by

narrowing your life to include only things you're sure you can succeed at. When we tell someone, you did that so quickly, I'm so impressed, they hear, if I didn't do it quickly, you wouldn't be impressed.

"A lot of things take a long time. Or you got an A without working, then they think, oh, if I work, you're not going to think I'm smart at math, say. And so you're just very subtly conveying these ideas that smart people don't make mistakes, smart people don't have to work hard, the most important thing in the world is to be smart and look smart at all times. And then people start narrowing their world so they can succeed within that fixed mindset."

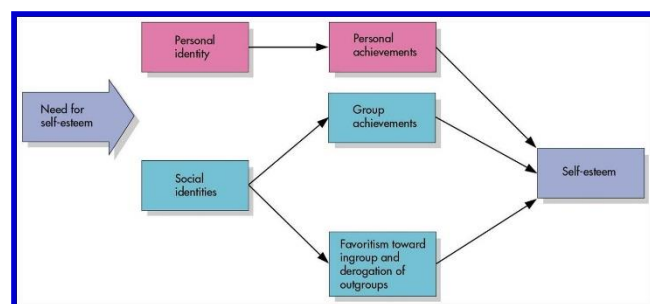
Carol Dweck: Two Mindsets

Fixed Mindset	Growth Mindset
<ul style="list-style-type: none"> We are born good at some things and not good at others Want to feel smart, fear failure 	<ul style="list-style-type: none"> Brain is a muscle that gets stronger with use Going through the world wanting to learn

The Fixed Mindset is where people are psychologically blocked from exploring something new. It reminds me of my experience with fellow Hewlett Packard (HP) engineers. Liza taught a weekly lunchtime Scottish Country Dance class at HP, with John Shaw and myself as support members. A surprising result was that the great majority of these supposedly creative engineers lacked the curiosity to walk 100 feet to a conference room to try something new. We can read the 2006 newsletter item titled [Scottish Country Dance Comes to Hewlett Packard](#).

Another psychology factor is the Identity model, compared with the Consequences model, for how people make decisions, described by the Heath Brothers in their book titled *Switch*. The rational side of the brain uses the

Consequences model and weighs the costs and benefits of our options and makes the choice that maximizes our satisfaction. The stronger emotional side of the brain uses the Identity model to evaluate a situation and ask, "What would someone like me do in this situation?" As we develop and grow in an identity, it becomes an increasingly important part of our self-image and influences our decision making, to join a social group for example.



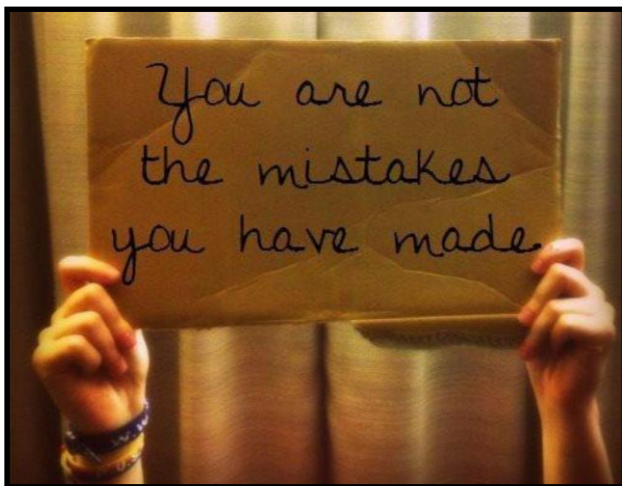
We can use these concepts in order to recruit and retain dancers. Given that most people have a strong fixed mindset when they consider trying square dance, we need to communicate emotionally compelling marketing messages that avoid triggering feeling or looking stupid, and instead focus on other beneficial feelings, such as the satisfaction and social interaction that comes from both personal and group achievements.

Surprisingly, these achievements work together and are the easiest to target for both recruitment and retention. For example:

- **(Social)** Many people are lonely and are interested in making new friends.
- **(Personal)** Some people are interested in moving to the music.
- **(Personal)** Some are interested in the challenge to learn new dance skills.
- **(Personal)** Some would like a lifelong activity to lose weight or remain healthy.

- **(Social)** Women are more open to trying dance compared with men. Women often bring their men with them or else they come solo and report back how much fun they had.

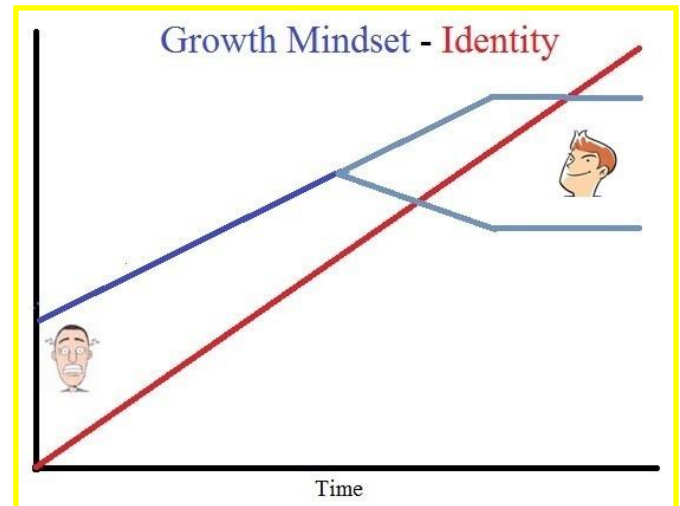
As new dancers continue to learn the dance skills, the teacher can communicate the Growth Mindset expectation that making a lot of mistakes is part of dancing and it's nothing to get excited about, and teach recovery from mistakes as a useful skill. We can read the related newsletter item titled [Gold Star! Recovery Is Important, Not the Mistake](#).



For retaining dancers, as they continue to make friends and learn the dancing

skills, they develop an identity with the dance group. The friendships build group loyalty with the dancing skill as the common interest, and some members will be keen to develop their dancing with the Growth Mindset.

References:



- [Carol Dweck: "The Growth Mindset" | Talks at Google](#)
- [Heath Brothers: "Switch - Chapter 7 - Grow Your People" | Identity and Mindsets](#)

**IF YOU ALWAYS DO
WHAT YOU ALWAYS DID,
YOU'LL ALWAYS GET
WHAT YOU ALWAYS GOT.**

- HENRY FORD



MIRRORING OUR OPPOSITE SQUARE DANCER

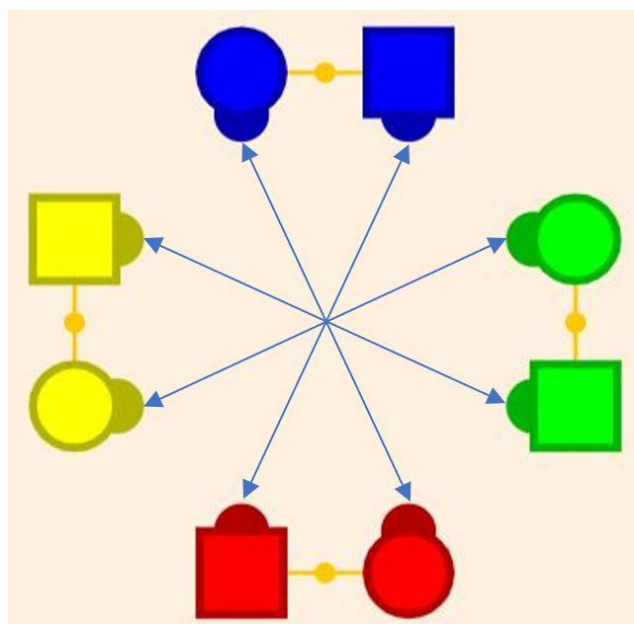
by Tom Halpenny

We square dancers are happily traveling the Mainstream and Plus moves when we occasionally become disoriented. We are then challenged to move to the correct position. To do this successfully, we can watch our “opposite” dancer for clues to a successful recovery, and thus we can also improve the symmetry of the square dance patterns.

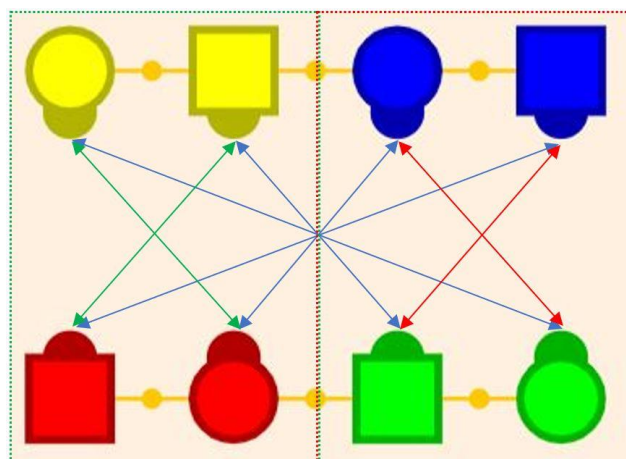
Square dance moves have an elegant symmetry. Each dancer has an “opposite” dancer who is always diagonally across the square. We can imagine a line segment that connects each dancer with their opposite. The midpoint of the line segment always coincides with the center of the square as dancers travel through the moves. We meet our opposite whenever we travel to the center of the square.



symmetric appearance of the patterns would improve. In addition, a second symmetry exists between paired opposites on either side of the center point of the square.



After the square has formed, I begin watching my opposite person diagonally across the square. As we dance the moves, I observe my opposite's position when I am facing his direction and adjust my movement in order to maintain the midpoint of our line segment in the center of the square. If all dancers in a square were to mirror their opposite, the



Eye contact helps each pair of opposites mirror each other. When a disorienting moment arises, our opposite's position can guide us to move to the correct position, if practical. Our opposite sometimes moves to an incorrect position and, if the square remains stable, we might have a new opposite whom we mirror until dancers return home and correct their positions.

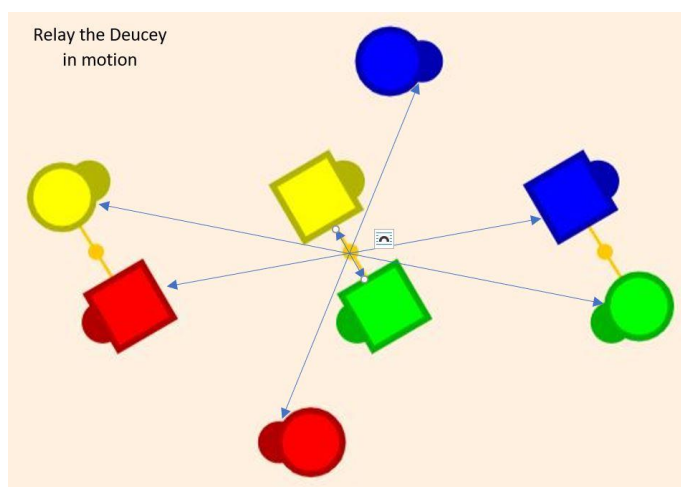
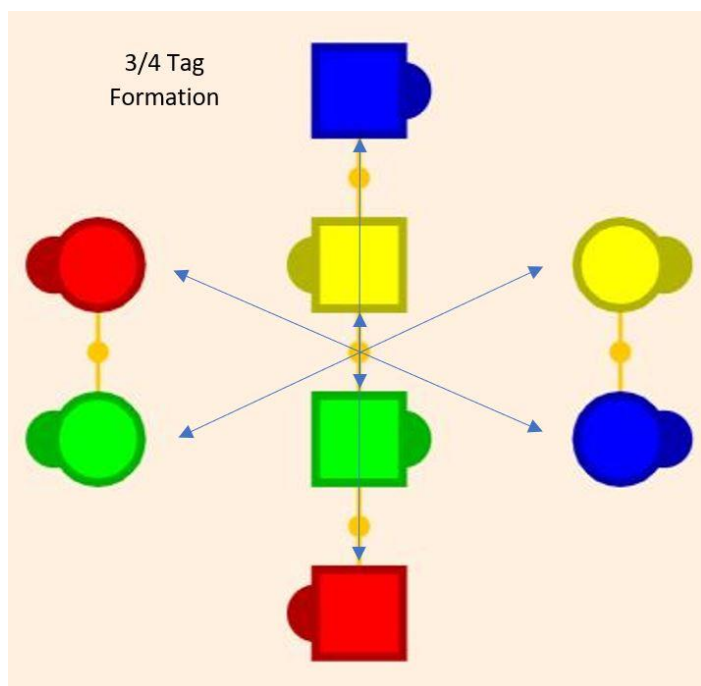
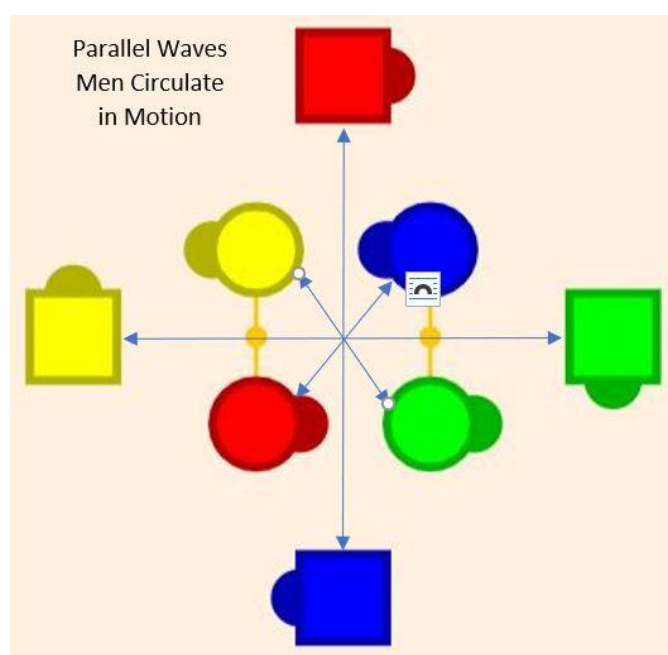
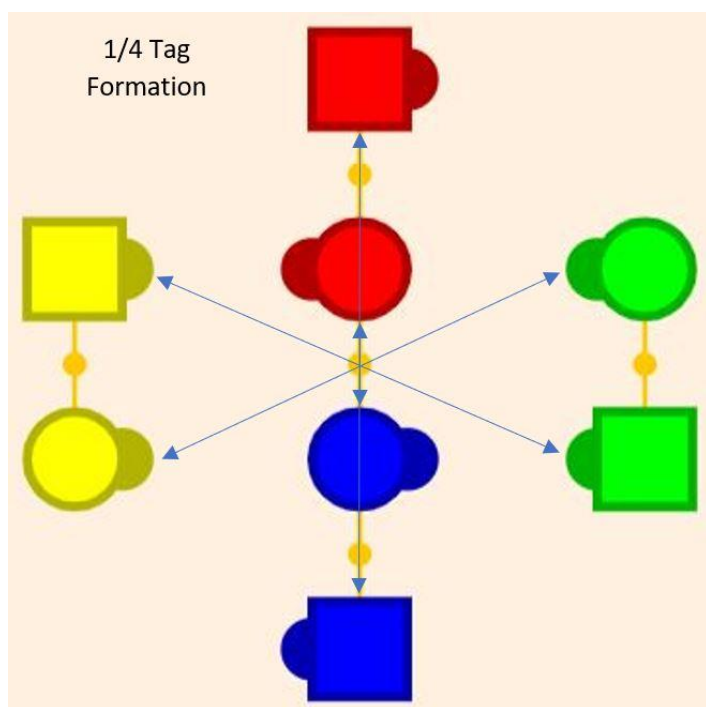
A related term for Mirroring is Covering, defined in the Manual of Scottish Country Dancing as: “**awareness of our position relative to the other dancers, in order to clearly define the pattern of the dance and synchronize**

matching movements.” Beginner dancers tend to have tunnel vision and they gradually develop an awareness of their position relative to the other dancers.

The Taminations website is an excellent resource to review animations of square dance moves from various starting formations:

- www.tamtwirlers.org/taminations

We can click a group of moves from the menu and select a move of interest, and we can observe the relative positions of opposites in animations that show all eight dancers in the square. Some examples are demonstrated below.



SCOTTISH AND SQUARE DANCERS ARE FRIENDS

By Tom Halpenny

The original article was published in the Scottish Country Dancer July / August 2010

I am fascinated with the similarities and differences between Scottish Country Dance and Square Dance. I have enjoyed Scottish Country Dance for several years. I love the mental memory game, social, moderately aerobic, and musical attributes of the dance form.

My wife Liza and I wanted to try something new, so we began learning Square Dance. We have loved learning this dance form that has similarities to Scottish Dance. We have found the dancing and the friendships in each group to be enriching, and we are interested in bringing together dancers from both groups.

This introduction to Scottish Country Dance (SCD) and Square Dance (SD) will explore some similarities and differences for readers who are already familiar with one of the dance forms.

Scottish Country Dance and Square Dance both form a set of dancing couples who work as a team to travel geometric patterns in time with the music.

- A SCD dance has a predefined choreography of figures that are timed specifically to the music, selected from about 50 figures.
- The SCD teacher briefs or walks dancers through the figures so we can recall them long enough to perform the dance.
- Both SCD and SD Dancers move through complex patterns and are

magically returned to the home starting position.

- The SD caller reveals the choreography real time and guides dancers through a sequence selected from about 100 moves at the Plus level.
- SD footwork is a brisk rhythmic walk done to a wide variety of music styles but with a specific beat or rhythm.
- SCD has both quick-time footwork (Skip Change and Pas de Basque for jig and reel) and slow-time footwork (for strathspey), all done to Celtic music.

Other Similarities.

There are several SD moves and SCD figures which are very similar, like: Promenade / Promenade, Forward & Back / Advance and Retire, Dosado / Back-to-Back, Right & Left Grand / Grand Chain.

During SD, Square Thru, four dancers chain by alternate right and left hands around their four-dancer square, by the number of sides called. A Square Thru 4 is similar to the SCD Rights and Lefts, in which dancers travel four sides of the square and return to original positions. (The main difference is SD dancers end facing 270 degrees from the beginning, while SCD dancers end facing the original direction).

There are many figures / moves which are specific to each dance form. A sampling of SCD specific figures is:

- Lead Down the Middle and Up,
- Figure of Eight,
- Reel of Three,



- Allemande,
- Double Triangles,
- Poussette,
- Set and Link,
- The Knot,
- Rondel.

A sampling of SD specific moves is:

- California Twirl,
- Box the Gnat,
- Flutter wheel,
- Spin the Top,
- Scoot Back,
- Teacup Chain,
- Ping Pong Circulate,
- Load the Boat,
- Relay the Deucy.

Following are links to videos of the dance forms:

Scottish Country Dance:

- www.youtube.com/watch?v=pvW1ROIOjmk

Square Dance:

- www.youtube.com/watch?v=l4lxfXltCxQ

If you are intrigued by a new dance experience that has similarities to your familiar dance form, perhaps you would like to spend a couple hours to try something new, take a lesson, and make some new friends. These websites will tell you how: Scottish Country Dance: www.rscds-swsws.org; Square Dance: www.happy-hoppers.com

References:

- [How to Learn Scottish Dancing in 20 Hours](#)
- [How to Learn Square Dancing in 20 Hours](#)

Scottish Country Dance Formations and Steps

Frequent		Less Frequent		Infrequent					
Advance and Retire	Allemande	Back to Back	Balance in Line	Cast	Chase / Follow	Double Triangles / Crown Triangles	Figure of Eight	Grand Chain	Hands Across
Hands Round	Ladies' Chain / Men's Chain	Lead/Dance Down/Up	Petronella Turn	Poussette	Promenade	Reel of Four	Reel of Three	Rights and Lefts	Set / Set Advancing
Set and Link	Set to Corners and Partner	Slip Steps Down/Up	Step Up/Down	Turn / Cross Over / Change Places	Turn Corners and Partner	Bourrel	Corners Pass and turn	Half-Turn and Cast Away	The Knot
The Rondel	Schiehallion Reel	Set and Rotate	Set to and Turn Corners	Turn Corners	Allemande Turn Right/Left	La Baratte	Celtic Reel	Chain and Turn	Chain Progression
Corner Chain	Espagnole	The Rose Progression	The Spiral	The Spoke	The Spurtle	The Swirl	The Targe	The Tourbillon	The Tournée

Steps				
Skip Change of Step	Slip Step	Pas de Basque Setting Step	Strathspey Traveling Step	Strathspey Setting Step

Square Dance Calls

Basic	Mainstream	Plus
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Circle Left / Circle Right	Forward and Back	Dosado	Swing	Promenade Family	Allemande Left	Arm Turns	Right and Left Grand Family	Left-Hand Star / Right-Hand Star	Pass Thru
Half Sashay Family	Turn Back Family	Separate	Split Two	Courtesy Turn	Ladies Chain Family	Do Paso	Lead Right	Veer Left / Veer Right	Bend the Line
Circulate Family	Right and Left Thru	Grand Square	Star Thru	Double Pass Thru	First Couple Go Left, Next Couple Go Right	California Twirl	Walk Around the Corner	See Saw	Square Thru (1, 2, 3, 4) / Left Square Thru
Circle to a Line	Dive Thru	Wheel Around	Box the Gnat	Trade Family	Ocean Wave Family	Alamo Style	Swing Thru	Run / Cross Run	Pass the Ocean
Extend	Wheel and Deal	Zoom	Flutterwheel / Reverse Flutterwheel	Sweep a Quarter	Trade By	Touch a Quarter	Ferris Wheel		
Cloverleaf	Turn Thru	Eight Chain Thru	Pass to the Center	Thar Family	Slip the Clutch	Shoot the Star / Full Around	Single Hinge / Couples Hinge	Centers In	Cast Off 3/4
Spin the Top	Walk and Dodge	Slide Thru	Fold / Cross Fold	Dixie Style to an Ocean Wave	Spin Chain Thru	Tag the Line Family	Scoot Back	Recycle	
Acey Deucey	Teacup Chain	Ping Pong Circulate	Load the Boat	Peel Off	Linear Cycle	Coordinate	Anything and Spread	Spin Chain the Gears	Track Two
Anything and Roll	Follow Your Neighbor	Fan the Top	Explode the Wave	Explode and Anything	Relay the Deucey	Peel the Top	Diamond Circulate	Single Circle to a Wave	Trade the Wave
Flip the Diamond	Grand Swing Thru	Crossfire	All 8 Spin the Top	Cut the Diamond	Chase Right	Dixie Grand	Spin Chain and Exchange the Gears		

SINGING CALL DIARY



August

I had all hopes and intentions of getting the vocal done for Skye Boat Soong during August, however, the best laid plans, etc...

Everything was ready. Music loaded as a .WAV file on to computer, choreography written and danced by Sue and I with 6 phantoms, voice OK (not great but acceptable), all equipment set up in our dance room downstairs...what could go wrong?

I had plans to use the laptop that I use for dances, but when I started my SqView program (a very early version that Thomas created for this particular laptop), it would not play any music files. All I got was the '@Program is not responding' window. I tried 4 times with the same result. I have no idea why it just stopped working...it was last used at the beginning of June for the last dance before lockdown.

As this version of SqView was a very early one that only had two windows, I decided it is time for a newer version. So far I have downloaded the latest

version to my desktop, as well as the two manuals that detail all the features as well as how to install. I have printed both documents out and am getting ready to install everything this week. Knowing my technical expertise level (slightly more than a warthog), this may well take me a few days!! At least I have made a start to bring me into the modern world!

I have loved the uniqueness of SqViw as it has been such a valuable tool for me. When I think that it has been in play for about 8 years, at least 4 nights a week, and has never let me down (until now).

There are not too many things in the world that have such a lengthy, reliable service life!

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

Hopefully, next month will see more movement towards a release

Barry.

Some short Get-Out modules with calls from the Plus Program.

(All the modules presented below as well as those from Ed on following MS pages, were presented by Ed at a recent ASH training session – Barry)

([Ed Foote – Sight resolution for New and Experienced Callers, & The value of Dixie Grand - YouTube](#)) AND

([Mel Wilkerson - TOPIC - Ed Foote - Creative Choreography & Presentation Techniques. - YouTube](#))

PLUS GET OUTS FROM CORNER BOX

- SWING THRU, ACEY DEUCEY, RIGHT & LEFT GRAND
- SWING THRU, LADIES FOLD, PEEL THE TOP, STEP THRU, ENDS FOLD, PASS THRU, RIGHT & LEFT GRAND
- SLIDE THRU & ROLL, PASS THRU, RIGHT & LEFT GRAND
- TOUCH 1/4, FOLLOW YOUR NEIGHBOUR, ALLEMANDE LEFT
- TOUCH 1/4, FOLLOW YOUR NEIGHBOUR & SPREAD, LADIES TRADE & RUN, WHEEL & DEAL, PASS THRU, RIGHT & LEFT GRAND
- SINGLE CIRCLE TO OCEAN WAVE., EXTEND, RIGHT & LEFT GRAND
- SLIDE THRU, RIGHT & LEFT THRU, LOAD THE BOAT, BOX THE GNAT, CHANGE HANDS & LEFT BOX THE GNAT, ALLEMANDE LEFT.
- TOUCH 1/4, FOLLOW YOUR NEIGHBOUR & SPREAD, SWING 1/2 BY THE RIGHT, EXTEND, RIGHT & LEFT GRAND
- TOUCH 1/4, FOLLOW YOUR NEIGHBOUR & SPREAD,

EXPLODE AND ROLL,
PASS THRU, RIGHT & LEFT
GRAND

- SLIDE THRU, PASS THE OCEAN, TRADE THE WAVE, ALLEMANDE LEFT
- RELAY THE DEUCEY, EVERYBODY FOLD, PASS THRU, RIGHT & LEFT GRAND

PLUS GET OUTS FROM PARTNER LINES (IN SEQUENCE)

- SLIDE THRU, PASS THE OCEAN, EXPLODE THE WAVE, U TURN BACK, RIGHT & LEFT GRAND
- PASS THRU, U TURN BACK, LOAD THE BOAT, RIGHT & LEFT GRAND
- GRAND SWING THRU, SINGLE HINGE, ALL 8 CIRCULATE, GIRLS RUN, RIGHT & LEFT GRAND
- LOAD THE BOAT, SQUARE THRU 3/4, ALLEMANDE LEFT
- RIGHT & LEFT THRU, PASS THRU, PARTNER TRADE & ROLL, RIGHT & LEFT GRAND
- LOAD THE BOAT, SLIDE THRU, PASS THRU, PARTNER TRADE & ROLL, RIGHT & LEFT GRAND

- PASS THRU, CHASE RIGHT, TRADE & ROLL, RIGHT & LEFT GRAND
- PASS THE OCEAN, RECYCLE & SWEEP 1/4 & ROLL & LADIES PEEL, RIGHT & LEFT GRAND
- SLIDE THRU, TOUCH 1/4, SPLIT CIRCULATE 1-1/2, FLIP THE DIAMOND, RIGHT & LEFT GRAND
- RIGHT & LEFT THRU, 1/2 SASHAY, LOAD THE BOAT, RIGHT & LEFT GRAND
- PASS THE OCEAN, LADIES RUN, CROSSFIRE, MEN TURN BACK, RIGHT & LEFT GRAND
- RIGHT & LEFT THRU, DIXIE STYLE TO OCEAN WAVE., ACEY DEUCEY, ALLEMANDE LEFT
- LOAD THE BOAT, SLIDE THRU & ROLL, SQUARE THRU...BUT ON 3RD HAND, RIGHT & LEFT GRAND
- LOAD THE BOAT, SWING THRU, RECYCLE, RIGHT & LEFT GRAND
- LOAD THE BOAT, SQUARE THRU 2, PARTNER TRADE & ROLL, RIGHT & LEFT GRAND
- SLIDE THRU, TOUCH 1/4, FOLLOW YOUR NEIGHBOUR & SPREAD, EXPLODE THE WAVE, PARTNER TRADE & ROLL, RIGHT & LEFT GRAND
- SLIDE THRU, TOUCH 1/4, FOLLOW YOUR NEIGHBOUR & SPREAD, LADIES TRADE, RECYCLE, +
 - PASS THRU, ALLEMANDE LEFT; OR
 - SINGLE CIRCLE, RIGHT & LEFT GRAND

PLUS GET OUTS FROM PARTNER LINES (OUT OF SEQUENCE)

- PASS THRU, MEN RUN, FOLLOW YOUR NEIGHBOUR & SPREAD, SCOOT BACK, RIGHT & LEFT GRAND
- PASS THRU, MEN RUN, FOLLOW YOUR NEIGHBOUR & SPREAD, BOX THE GNAT, RIGHT & LEFT GRAND
- SLIDE THRU, TOUCH 1/4, FOLLOW YOUR NEIGHBOUR, EXTEND, ALLEMANDE LEFT
- PASS THE OCEAN, RELAY THE DEUCEY, BOX THE GNAT, RIGHT & LEFT GRAND
- SLIDE THRU, SINGLE CIRCLE TO A WAVE, RIGHT & LEFT GRAND
- PASS THE OCEAN, LADIES TRADE, FOLLOW YOUR NEIGHBOUR & SPREAD, SPLIT CIRCULATE & HINGE, RIGHT & LEFT GRAND
- PASS THE OCEAN, EXPLODE & ROLL, RIGHT & LEFT GRAND
- LOAD THE BOAT, +
 - SLIDE THRU & ROLL, RIGHT & LEFT GRAND; OR
 - PASS THRU, ALLEMANDE LEFT; OR
 - SINGLE CIRCLE TO A WAVE, RIGHT & LEFT GRAND; OR
 - (D) SWING THRU, MEN TRADE, LADIES TURN BACK, PROMENADE

MAINSTREAM GET-OUTS

by ED FOOTE

SHORT GET OUTS FOR USE AT ANY TIME

The following material is a series of short get out sequences that can be used at any time. They are for use for Corner Boxes, Partner Lines in sequence, and Partner Lines out of sequence. You can set up these FASR states or if you happen to see them you can plug the appropriate short get out in at any time.

I recommend you format these onto a page that you can set by your computer or display on your screen (for those computer literates amongst us) so that you can choose the appropriate formation get out and with a quick look, refresh at a glance.

Do not try to memorise all of these. Use them one or two at a time and the more you use them, the more they will become part of your memorised calling repertoire.

MAINSTREAM GETOUTS - SHORT SEQUENCE MODULES

GET OUTS FROM A CORNER BOX (CB)

- SWING THRU, MEN TRADE, EXTEND, RIGHT & LEFT GRAND
- TOUCH 1/4, LADIES RUN, SQUARE THRU, RIGHT & LEFT GRAND
- TOUCH 1/4 & HINGE, EXTEND, RIGHT & LEFT GRAND
- RIGHT & LEFT THRU, 1/2 SASHAY, PASS THRU, RIGHT & LEFT GRAND
- TOUCH 1/2, EXTEND, RIGHT & LEFT GRAND
- STAR THRU, 1/2 SASHAY, SQUARE THRU, RIGHT & LEFT GRAND
- STAR THRU, PASS THRU, U TURN BACK, SQUARE THRU 2, RIGHT & LEFT GRAND
- SLIDE THRU, LADIES RUN, ALLEMANDE LEFT
- SLIDE THRU, STAR THRU & 1/2 SASHAY, PASS THRU, RIGHT & LEFT GRAND
- SLIDE THRU, BOX THE GNAT, SQUARE THRU 2, RIGHT & LEFT GRAND
- RIGHT & LEFT THRU, SLIDE THRU, PASS THE OCEAN, SWING 1/2 BY THE RIGHT,

CENTERS CIRCULATE,
RIGHT & LEFT GRAND

- RIGHT & LEFT THRU,
SLIDE THRU, PASS THE OCEAN,
SWING 1/2 BY THE RIGHT,
ENDS CIRCULATE,
RIGHT & LEFT GRAND
- RIGHT & LEFT THRU,
SLIDE THRU, PASS THE OCEAN,
SWING 1/2 BY THE RIGHT,
EXTEND, RIGHT & LEFT GRAND
- SQUARE THRU 2, U TURN BACK,
PASS THE OCEAN, EXTEND,
RIGHT & LEFT GRAND
- PASS THRU, U TURN BACK,
PASS THRU,
RIGHT & LEFT GRAND
- SLIDE THRU,
RIGHT & LEFT THRU,
DIXIE STYLE TO OCEAN WAVE.,
BOYS TRADE, ALLEMANDE LEFT
- SLIDE THRU,
RIGHT & LEFT THRU, PASS THRU,
ENDS FOLD, PASS THRU,
RIGHT & LEFT GRAND

GET OUTS FROM PARTNER LINES (IN SEQUENCE)

- SQUARE THRU 4, U TURN BACK,
RIGHT & LEFT GRAND
- STAR THRU, CALIFORNIA TWIRL,
U TURN BACK,
RIGHT & LEFT GRAND
- SLIDE THRU, SQUARE THRU –
BUT ON THE 3RD HAND...BOX THE
GNAT RIGHT & LEFT GRAND
- 1/2 SASHAY, STAR THRU,
CALIFORNIA TWIRL,
BOX THE GNAT,
RIGHT & LEFT GRAND
- 1/2 SASHAY, STAR THRU,
CALIFORNIA TWIRL, PASS THRU,
U TURN BACK,
RIGHT & LEFT GRAND
- LEFT SQUARE THRU - **BUT ON THE
4TH HAND...**BOX THE GNAT,
RIGHT & LEFT GRAND
- RIGHT & LEFT THRU, 1/2 SASHAY,
SLIDE THRU, U TURN BACK,
RIGHT & LEFT GRAND
- STAR THRU,
PASS TO THE CENTER,
CENTERS **LEFT** SQUARE THRU 3/4,
BOX THE GNAT,
RIGHT & LEFT GRAND
- RIGHT & LEFT THRU,
SLIDE THRU, PASS THRU,
U TURN BACK,
RIGHT & LEFT GRAND
- RIGHT & LEFT THRU, PASS THRU,
ENDS FOLD,
RIGHT & LEFT GRAND
- RIGHT & LEFT THRU,
SLIDE THRU, TOUCH 1/2,
RIGHT & LEFT GRAND
- PASS THRU, 1/2 TAG, FACE IN,
DOUBLE PASS THRU,
LEADERS TRADE, SWING THRU,
EVERYONE FOLD,
RIGHT & LEFT GRAND
- 1/2 SASHAY, PASS THRU,
TAG THE LINE,
LEADERS TURN BACK,
RIGHT & LEFT GRAND
- PASS THRU, ENDS CROSS FOLD,
CENTERS TURN BACK,
CENTERS RIGHT & LEFT THRU,
CENTERS PASS THRU,
TOUCH 1/2, RIGHT & LEFT GRAND

- RIGHT & LEFT THRU
1/2 SASHAY, PASS THE OCEAN,
RIGHT & LEFT GRAND
- LEFT TOUCH 1/4, MEN RUN,
RIGHT & LEFT GRAND
- PASS THRU, 1/2 TAG,
SPLIT CIRCULATE, SCOOT BACK,
RIGHT & LEFT GRAND
- RIGHT & LEFT THRU,
PASS THE OCEAN, SCOOT BACK,
RIGHT & LEFT GRAND
- RIGHT & LEFT THRU,
DIXIE STYLE TO OCEAN WAVE.,
MEN SCOOT BACK,
LADIES CIRCULATE,
ALLEMANDE LEFT
- PASS THRU,
FACE YOUR PARTNER,
SQUARE THRU...**BUT ON THE 3RD
HAND – BOX THE GNAT,**
RIGHT & LEFT GRAND
- RIGHT & LEFT THRU,
SLIDE THRU, SWING THRU,
CENTERS TRADE,
RIGHT & LEFT GRAND
- SLIDE THRU, SQUARE THRU 3/4,
ALLEMANDE LEFT
- TOUCH 1/4, ALL 8 CIRCULATE,
MEN RUN, ALLEMANDE LEFT

From Larry Marchese:

SLIDE THRU,
RIGHT & LEFT THRU, 1/2 SASHAY,
SQUARE THRU, **BUT ON 3rd
HAND...RIGHT & LEFT GRAND**

**GET OUTS FROM PARTNER LINES
(OUT OF SEQUENCE)**

- STAR THRU, PASS THRU,
ALLEMANDE LEFT
- STAR THRU, PASS THRU,
U TURN BACK,
RIGHT & LEFT GRAND
- SLIDE THRU, TOUCH 1/2,
RIGHT & LEFT GRAND
- STAR THRU, 1/2 SASHAY,
SQUARE THRU...**BUT ON THE 3RD
HAND - RIGHT & LEFT GRAND**
- PASS THE OCEAN,
BOX THE GNAT,
RIGHT & LEFT GRAND
- SLIDE THRU, SWING THRU,
CENTERS TRADE,
RIGHT & LEFT GRAND
- PASS THE OCEAN, SCOOT BACK,
RIGHT & LEFT GRAND
- PASS THRU, ENDS FOLD,
RIGHT & LEFT GRAND
- SQUARE THRU 2, U TURN BACK,
RIGHT & LEFT GRAND
- PASS THRU, U TURN BACK,
**LEFT SQUARE THRU.... BUT ON
THE 4TH HAND...RIGHT & LEFT
GRAND**
- PASS THE OCEAN,
EVERYBODY FOLD,
RIGHT & LEFT GRAND
- PASS THRU, U TURN BACK,
PASS THE OCEAN,
SAME SEXES TRADE,
RIGHT & LEFT GRAND
- SLIDE THRU, SWING THRU,
MEN TRADE, MEN RUN,
MEN FOLD, RIGHT & LEFT GRAND

Basics For Newbies

TOO MUCH TOO FAST: THE FASR STATES

by Mel Wilkerson

Over recent months, discussion has abounded on the topic of “**Do new callers need to know the names of all the FASR states?**”

While it is essential for a basic understanding by new callers, it is not necessary to know every single one. Simply put, there are too many FASR states for anyone to learn all at once, especially a new caller.

So, if that is true, what is needed?

There are some foundation skills that new callers must have. In terms of F.A.S.R., we can break them down:

F. A. S. R.

Formations – A new caller does not need to know the names of all 79 listed formations in the lexicon. The new caller does however need to know what the foundation basic formations are.

These are essentially:

- Static square
- Big circle
- Lines – facing, two faced
- Boxes – 8 chain 4 (parallel boxes) and Double pass thru (box in the middle),
- Trade By
- Waves – parallel waves

- columns

A new caller should already know most of these from dancing, so it is easy to extrapolate what they mean from a caller perspective.

For dancer manipulation, the concentration of new callers would, at the start, shift to primarily, Lines, 8 Chain 4, Double Pass Thru, and Parallel Waves. Other than the Static Square and the Big Circle, most all others are transition formations

Arrangements – Callerlab has produced a seven-page document with names and pictograms of selected Formation Arrangements and they are only just touching the surface of possibilities of arrangements through the various formations. It is a great document in that it gives a visual representation of the 6 arrangement possibilities in a number of different formations. ([Formations & Arrangement Charts – CALLERLAB](#))

HOWEVER: for new callers, again what you are looking at is “**Normal**” or (boy on left girl on right when facing the same direction), **Half sashayed** (girl on left boy on right when facing the same direction) and **gender pairing** in other formations...(Is it boy-girl or same sex).

New callers should focus on “how to normalise” (ways of getting to a normal pairing) rather than identifying Arrangement states through the various formations. Different sexes - normal and

how to get them there is all that is needed to start.

Sequence – This is probably the most confusing of all the FASR definitions because it is the hardest to really understand. New callers are always being told about sequence,

- Are they in or are they out?
- Are the boys in, and the girls out?
- Or, are the girls in and boys out etc?

In truth, I would not even worry about that for quite a while because there are too many other things to worry about. During new caller development in the early stages, it is enough to look for corner lady and partner pairings at the start. When you can do that, sequence generally takes care of itself.

Sequence manipulation and planning can come later in the stages of development. That does not really come into play as a specifically developed skill until well after foundations skills like movement mechanics and flow modules etc. are learned and partially understood.

Relationships – One of the most important skills that is taught without really explaining is Relationship Calling. New callers are taught early to identify key couples, (*usually couple #1 and Couple #4*) so they know who the corner is. The reality is, what you are being taught is relationships and partner pairings. You are being taught symmetry of the square, and you are being taught a foundation skill of dancer manipulation.

Almost all choreography (*module development, or sight calling*), has the principle of relationship and partner pairings as the basis. This is something that should be explained early and understood.

New callers are taught to identify pairings, and how to “**Pair Up**” key people from the start within the basic

formation manipulation. This pairing up of people is repeated through module development, the foundation routines, and sight resolution, and then continued with sight calling or other techniques. It is a basic skill, but one that the question “Why?” is rarely explained – we are only told that that it is necessary to know.

How often do we talk about, comment on, or are walking new callers through, dancer manipulation with comments such as:

- Pair up the key couple
- Are they paired on the inside?
- Are the centres paired and the outsides not paired?
- Are the outsides paired and the centres not paired?
- Are the outsides paired and not facing corner?
- And the list goes on.

What we are really saying is identifying relationships through partner pairing is an important foundation skill. Putting paired people where we want them is an important ability to develop, especially for recognition of where you are and where you want to be.

For new callers however, pairing up and being able to identify paired couples and recognising a corner is enough. There are taught methods to put paired couples on the outside etc, to look at pairings etc that will come later, but for anything beyond a basic understanding of pairing relationships for a simple single resolution technique, and recognising of corner or not corner is not a necessary aspect of development with which to burden new callers at the start. Learning to call is daunting enough with everything else.

DOES THIS SEEM FAMILIAR TO YOU?



Knowledge of “constant relationship recognition” as a “must” is not necessary until a lot later. There is too much stuff to learn first that is more important.

What is important for new callers to learn at the start.

- Definitions – the way the movements are done
- Movement mechanics – what the movements do, and where does it put me
- Flow mechanics – moving the dancers with modules
- Basic formation management – how to get them into the formation where I want them to be
- Normalising the dancers into boy on left, girl on right partners
- Pairing up couples and putting them where you want usually on the outside of a box, somewhere along the line.

Well then, if that is all there is to it, it still does not answer the question of learning FASR Names. To answer that question, it is important to understand what the purpose of a FASR name is.



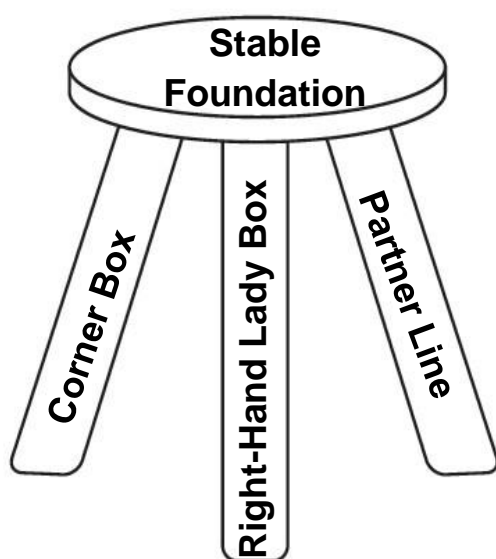
It is nothing more than an administrative reference used as a common point of understanding. It is the same as the Basic program or the plus program etc, are names which are nothing more than an administrative reference that say – this program includes all these movements. If I advertise, plus or mainstream you can expect that any movement on that list may be called in that hall.

With FASR, the administrative reference is there for callers to better understand and have a point of reference as to where the dancers are at any given time. This is particularly important when talking with other callers because it shortens the conversation by giving you both (or all of you in the conversation) a common point of references from which to begin the discussion. A FASR state will describe what the formation is, what the gender arrangement is, if the dancers are in or out of sequence and who is with whom within that formation. It will tell you where every dancer is and which direction they are facing. It is a means of communication – nothing more.

Square dancing is a language, and it is important to have come basic foundations in the language that you are going to speak.

Three legs of a stool. Just like a stool has no stability and you cannot effectively put anything on top of it unless it has three points of stability to

give it support, the same holds true for choreographic management.



I believe that new callers should learn two FASR states early and those are the Corner Box (CB) and Partner line (PL). They are what give the stool shape and size. The third leg is the Right-hand Lady Box (RLB) which gives the stool stability.

It is important to learn the two “basic foundation formations” of Partner Line and Corner Box first. These are what I was taught as “fix point” formations. That term was taught to me because they are the two easiest recognisable formations from which an allemande left can be called. The third one, the RLB, is learned very soon after. This third leg is what allows callers to recognise the stool as stable, and it allows callers to see the difference in relationships for that all-important Allemande Left.

Once the two foundation formations and the stabilising formation is in place, the new callers can build the repertoire.

What is meant by “very early in development”?

With all that new callers must learn, music, timing, delivery, showmanship, definitions, formations, modules, zeroes, equivalents, flow patterns etc an effective starting point under the heading

of Choreography is needed early. Callers learn movement mechanics, and simple foundation flow modules which is invariably followed by the introduction of the Chicken Plucker routine or the basic traffic pattern module.

The general learning pattern of new callers – starting to learn patter

1. Call a pre-scripted routine – usually their singing call as patter modified to read Allemande Left rather than Swing The Corner.
2. Learn the 5 foundation modules
 - **CB zero interactive movement module** – Swing Thru, Boys Run, Ferris Wheel, Centres Pass Thru
 - **PL interactive movement module** – Pass Thru, Wheel and Deal, Double Pass Thru, First Couple Left, Next Couple Right
 - **The magic module as a conversion from CB-PL:** Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend the Line
 - **The conversion module from PL-CB:** Touch $\frac{1}{4}$, Circulate, Boys Run
 - **The basic traffic pattern movement module (Chicken Plucker):** Right and Left Thru, Dive Thru, Centres Pass Thru, Right and Left Thru, Dive Thru, Centres Pass Thru.
3. Usually what is next is the use of zero modules from partner line and corner box formation with the mixing and matching of the four foundation modules.
4. What comes next (and usually feel like it is coming at about the same time) is the $\frac{1}{2}$ CHICKEN PLUCKER routine : right and left thru, dive thru, centres pass thru.
 - Callers are taught to do half a Chicken Plucker and then do their

zero modules then do the other half of the Chicken Plucker back to a Corner box for an allemande left or a prepared get out.

This is the time to learn the third leg of the choreographic foundation stool

It is the ideal time to teach new callers to recognise the FASR of a Right-hand Lady Box. If it can be identified and recognised early, it will save a lot of heartache and headaches later.

Teach new callers early to recognise the RLB and burn that image into their minds when they call. It allows callers to apply module calling, sight calling or whatever your calling method is, and adapt sight resolution techniques with ease, quickly and efficiently.

Do new callers need to know the names of all FASR states. No, but they need to know and recognise at least 3 basic ones to start.

- The Corner Box (CB)
- The Partner Line (PL)
- The Right-Hand Lady Box (RLB)

The rest will come in time, but from those three, the repertoire builds and develops on a formation foundation which is solid. It's necessary to keep it simple for new callers and build a foundation from which they can learn and grow and develop their own knowledge understanding from where it grew and what supports it.

As they grow they will learn more FASR states and the associated names like Corner Line (CL) Opposite Line (OL) and Lead Right Box (LRB) etc and eventually get to FASR states like out of sequence half sashayed facing lines, but if they never do they never do, and it is not important because there is so much

more to calling effectively than learning the terminology. I know many experienced callers that would not understand all the FASR states by name descriptor beyond the common ones, (I am one of those).

Remember FASR NAMES are references for communication. I would not be teaching beyond the basics, to new callers, because as I stated they are references used for really two purposes.

1. recognising a FASR state or setting up a FASR state for a known get out, or
2. making a reference to another caller so that that caller knows where you are putting the dancers when you have a technical discussion.

In the case of the second choice above, if a new caller said to me if I am in a Heads Lead Right, Circle To A Line, Pass Thru and Partner Trade Line..., I would know just as well what that caller meant, if he/she said to me if I am in an "OLO"



Foundation first - and keep it simple....there is a lot to learn before getting into all of this and trying to get new callers to

understand the hieroglyphics of FASR is like teaching ancient Egyptian to pre-schoolers that haven't even learned to write and speak English (or other languages other than Egyptian).

Why would anyone want to put themselves through that stress? Don't we put enough hurdles in the way of new callers already?



THE Final WORD

Today is the 1st of September. Spring has sprung. With spring comes (at least for us in the Southern Hemisphere) the warmer weather. No more having to wear a jumper or a coat to go out (actually we can't go out anyway, due to lockdown). The air conditioning unit gest switched from heating to cooling. Time for just a pair of shorts and tee shirt rather than long pants, heavy shirts. Well, that is what we hope for anyhow!

We still have no idea when we will be back dancing again. Some restrictions for us in NSW may be lifted this month, but with our State Government changing ideas, regulations, advice, and restriction seemingly every day, who knows anymore?

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

I should also like to take the opportunity to publicly thank Mel Wilkerson for his continued series of ASH (Australian Sensible Hours) at 9am each Sunday morning (our time). These sessions via Zoom have been well supported for nearly two years, by callers from all over the world. Mel has presented sessions featuring some outstanding caller coaches and teachers...Dave Preskitt,

Jerry Story, Bob Elling, Ed Foote, Guido Haas, Tony Oxendine, Don Beck, Betsy Gotta, Mike Sikorsky, Ken Ritucci along with many, many others. Topics have been wide and varied, however each has provided food for thought as well as raising some interesting questions. All have been entertaining and worthwhile. Without the dedication of people such as Mel, Don Beck, Dan Lyke (Sunday Morning at 01:00 (our time) and others, our involvement during the covid period would have been far more depressing.

These sessions are open to all and are a very worthwhile way to spend a bit of time. Not only does everyone get the opportunity to enhance their knowledge and skills, but we are able to actually meet up with callers from all over the world...a great way to make new friends and re-new old friendships.

All these ASH sessions have been recorded by Mark Hart from California and are all available on the Orange County Callers website. ([Caller Class Videos - O C C A \(occallers.com\)](https://www.occ callers.com)). Mark has co-hosted these sessions with Mel each week...a mammoth undertaking. Thanks to both Mel and Mark...without the dedication of guys like these we would all be in a sad state.

NSW STATE CONVENTION 2022

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

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

The Blue Mountains area has an amazing number of attractions for tourists, from the outlook at the Three Sisters lookout, to the Scenic World

Skyways, inclined railway, walks, the Falls, plus so much more! This time of year, is the perfect time for visiting the Blue Mountains. The weather is beautiful, the cold winter months are far behind, and the scenery is truly spectacular in all its Spring glory.

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

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

Stay Safe
and well.

Cheers,
Barry



Behind the Mike – Caller Resources

BTM Website Update

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

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

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

Here is the direct link:

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

Cheers - Barry

Sound Archive – Caller Material from SARDANSW educational sessions

Educational Programs

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

Dance Recordings

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

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

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

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.

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

COME TO THE BLUE MOUNTAINS - THE PERFECT PLACE



The NSW STATE SQUARE DANCE CONVENTION

September 30th – October 3rd 2022

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

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

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

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

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

NSW STATE SQUARE DANCE CONVENTION 2022 September 30th October– 3rd

BLUE MOUNTAINS GRAMMAR SCHOOL, WENTWORTH FALLS

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

Look no further – come to the Blue Mountains in NSW

The 2022 "Swan-Song" EDITION

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

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

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

Membership available for \$150.00 (US)

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

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

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

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

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

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

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

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

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

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

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

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

or - Special 'Super' Deal:

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



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



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

STING PRODUCTIONS

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

Special Prices for Bulk Purchases of

Sting & Snow "Single" Tunes:

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

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

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

e-mail paul@stingproductions.co.uk

MAKE THE TRANSFORMATION



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

- Anywhere
- Anytime
- 24/7/365 From Your Device (Access Required)
- Learn At Your Own Pace So You Can Absorb
(Not Just A "Brain Dump" Of Information)
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 - The Flow Of The Dance
 - The Flow Of The Choreography
 - National vs. Traveling vs. Local Callers
 - Publicity For You and Square Dancing
 - ...and Much More!

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

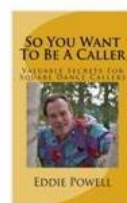
It takes action, practicing the right way, and
becoming ready to market yourself. It took time and
practice as a dancer to learn the moves, the same is
true of calling.

Think About It

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

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

**Enroll
Now**



Eddie@EddiePowell.com

RIVERBOAT RECORDS



*Square
Dance
Music*



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

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

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

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

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

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

Riverboat Records
Square Dance Music Website

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

Square Dance Gifts & Merchandise



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Notebooks, Water Bottles & More!*



Kip Garvey – Central Sierra Caller School ONLINE

The First Online Caller School

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

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

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

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

A&S Record Shop



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**We can send you a Download Link for MP3's from the following labels:
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- Gold Wing (GWR),
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- Crown (CRC),
- MM,
- JR Records (JRR),
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- Rockin M (RMR),
- Stampede (SR),
- MLS,
- SDBOB,
- Silver Eagles,
- SharpShooter,
- Sting (SIR),
- Snow (SNW),
- Prairie,
- Mountain,
- Desert,
- Ocean, and MarLet,
- 4BarB,
- Quadrille,
- SquareTunes,
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- Many More!

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

**NOTE THAT THE ONLY LABELS ON www.asrecordshop.com are
ESP, GMP, AND A&S!!**

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

WE WOULD APPRECIATE YOUR BUSINESS!!

BOB and MARIE SHIVER BOB@ASRECORDS.COM OR ASRECORDS@COX.NET

BECOMING A SQUARE DANCE CALLER

by Bruce Holmes

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

Glenn Wilson, Queensland, Australia

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

Connie Graham, Stanberry, Missouri

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

Ron Bell-Roemer, Bend, Oregon

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

Helen Tronstad, Bålsta Square Dancers, Stockholm, Sweden

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

Steve Turner, Accredited Caller Coach, Western Australia, Australia

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

Bobbi Nichol, Pensacola, Florida

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

Christine Steffy, McHenry, Illinois



3rd Edition

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



22nd Canadian National Square & Round Dance Convention

670 Queen Street, Fredericton, NB Canada

July 21, 22, 23 - 2022

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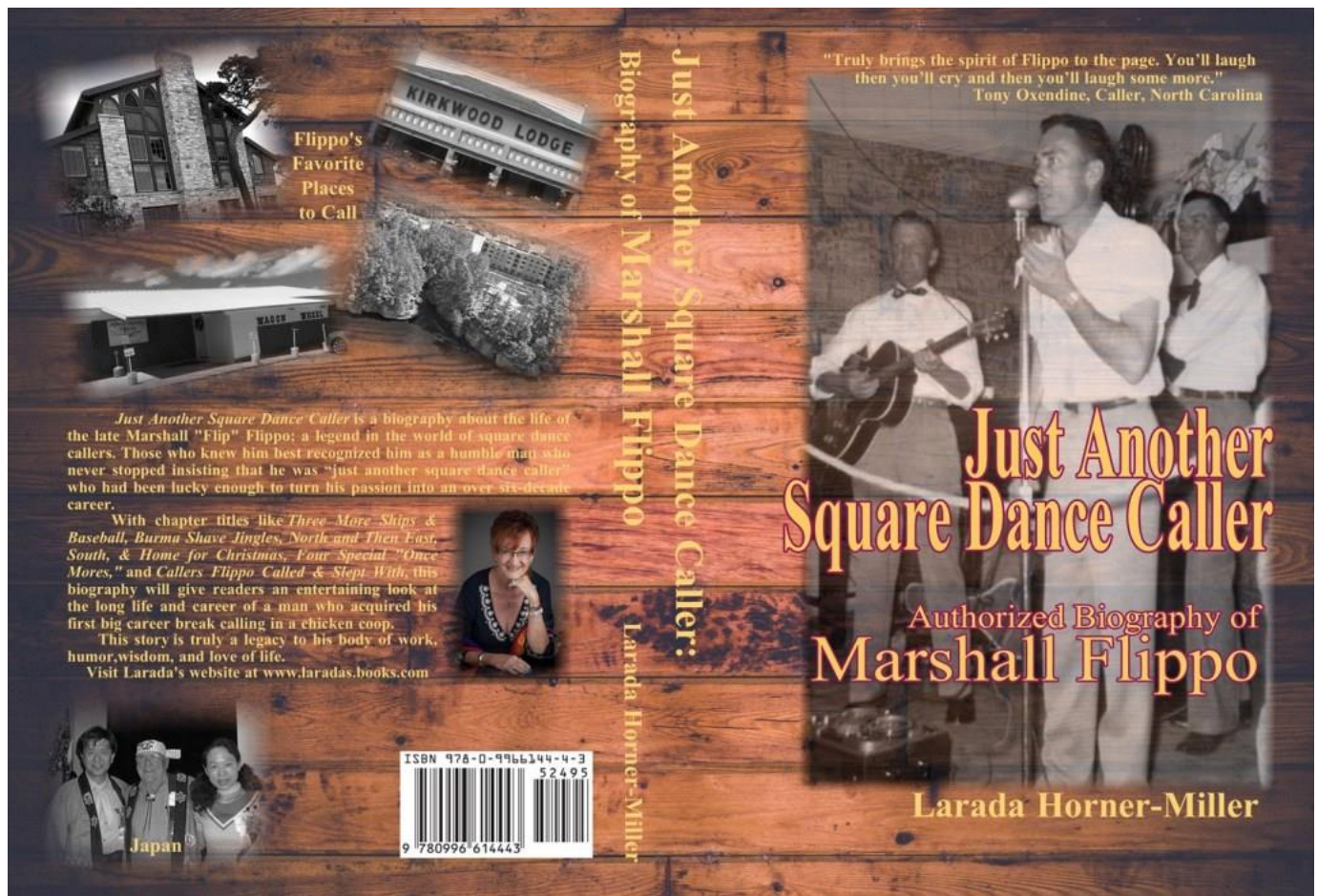
Want more information?
squaredancenb.ca/convention2022

or

Terry & Melonie Hebert
sdcaller@nbnet.nb.ca
506-472-1444



Left: Changing of the Guard at the Historic Garrison District



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Northeast Callers School 2021

Programs for Beginning and Experienced Callers



Ken Ritucci

*Massachusetts
(Callerlab Accredited Caller Coach)*

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*Maryland
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*Colorado
(Callerlab Accredited Caller Coach)*



Kip Garvey

California

**OCTOBER 7-11
2021**

**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 46 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 7th at 7:00 pm
Ends Monday, October 11th 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 78 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 7-11, 2021

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

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

Canadians please remit U.S. funds



Sunshine State Callers School

Programs for Beginning and Experienced Callers

**FEBRUARY 24-27
2022**



Ken Ritucci

*Massachusetts
(Callerlab Accredited Caller Coach)*



Bill Harrison

*Maryland
(Callerlab Accredited Caller Coach)*



Tom Miller

*Pennsylvania
(Callerlab Accredited Caller Coach)*

HOST HOTEL

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

TWO LEVELS OF PROGRAMS

Beginner

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

Experienced

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

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

This professional staff has over 100 years of calling experience. They have the knowledge and leadership to assist you with your calling career.

School Information

Cost:

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

Program:

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

Lodging:

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

Phone: 904-264-4466.

Food:

Several local restaurants available with good food at reasonable prices.

Location:

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

Additional Info:

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

POINTS OF INTEREST

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

Key Benefits of this School Include:

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

Topics of Discussion:

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

Register at: www.kenritucci.com

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

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

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

Register at: www.kenritucci.com

Name: _____ Spouse/Partner: _____

Street _____ City _____ State _____ Zip _____

Phone _____ Email: _____

Make checks payable to:

Ken Ritucci

132 Autumn Road • West Springfield, MA 01089

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

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