



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

AUGUST

September

2022

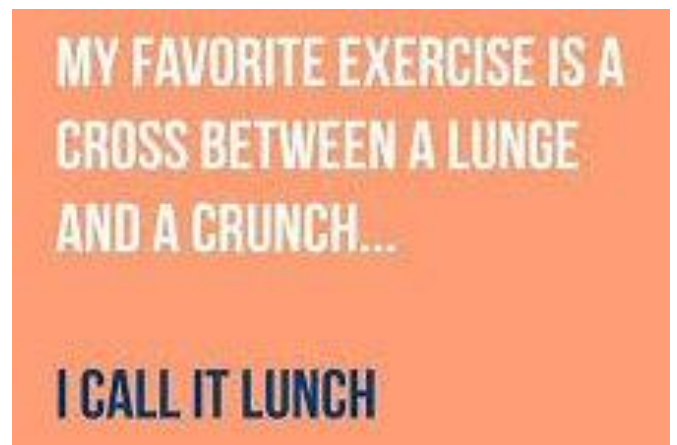
DATES to REMEMBER

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

It is hard to believe that August is here already...only 4 months to Christmas!

For many, these last few months have seen a renewed enthusiasm in our activity. I have seen lots of flyers and announcements for new Learners Classes all over the world. In the US, it seems that the majority are looking at the SSD program as the entry level, while most other countries are still utilising the Basic and Mainstream programs as their focus (for many countries, this is a tried and tested method –"if it ain't broke"....).

The SSD program is aimed at callers and clubs in areas where the more traditional methods have not been viable. The shorter teach time, and ability to have multiple groups within a year are a major appeal to many.

The problem still arises where there are only SSD groups in a given area...how do they move forward toward being able to dance outside their specific locale? In one area, a group of clubs and callers got their heads together and came up with a plan where, after the first two SSD groups had gone thru, one specific club and caller was designated as a MS teach group for the SSD graduates. After the MS teach, the Plus calls would be taught to same group. This seems to have worked out fine so far, but I can envisage some problems (based on human nature) in the future. I do hope that their system does work for the, as it really is the ideal set-up.

TRAVELS IN June and July

June was another exciting month for Sue and me...we went to a concert to see Felicity Urquhart and Josh Cunningham again (this time at Centro...a great dinner/show venue in Wollongong). Again, it was a great night of wonderful music and tight harmonies.

We had booked to see Melinda Schneider in concert, but it ended up being cancelled (this was the 4th time). In the end it was a good thing as it gave us a bit more time to prepare for our trip to Queensland to see daughter Alessa.

Alessa and Madison moved into a new rented house earlier this year in preparation for the arrival of a baby boy in July. Paxton James Ridge arrived on the due date (27th July)...a solid 8pound 12-ounce bundle born at 8.30pm. Alessa's contractions started two days before and were coming every 3 minutes...this went on for some 44 hours. She pushed for 4 hours straight, but it just was not happening. She went into hospital in a state of exhaustion from a lack of sleep, due to a tooth with an abscess. The tooth had been pulled on the 26th, but only after 4 nights of basically no sleep due to pain of tooth and everything else.

After 4 hours of pushing, it was decided to try a vacuum extraction but again, this did not work as the circumference of the baby's head was just too large. The final alternative was a C-section, however, before this could be done, the baby had to be pushed back up the birth canal by balloon. It was not a great fun time for her. However, in the end a beautiful boy was given to the world.

Alessa and Paxton were not released from hospital until the 30th. As Alessa was still in a state of exhaustion, Sue and I stayed for a week while she regained strength and settled into a routine.

We had originally intended to be away for just two weeks but ended up staying just over 3 weeks. Hence everything is later than normal.

TRAVEL PLANS

We are traveling again in October; first to our State Convention over the first weekend in October, and then at the end of the month to Singapore again (our favourite destination),

In December, we are invited to a friend's wedding in Bali (on the 22nd). Sensible we booked our flights and accommodation straight away. We used an agency for the flights that we had not used previously – MYTRIP – as normally we book flights directly with the airlines. Booking with MYTRIP has tuned into a total nightmare.

Firstly, the wedding was moved from Bali to Australia in 2023. This meant that we had organised a two-week trip to Bali at a time that we really did not want. The original wedding date on 22nd was a problem as that meant that we would have to fly back on 24th...not a great time to fly and the most expensive. We were locked in to going as to cancel we would have lost the cost for the accommodation, plus the airfares. Then we had a notification from the airline (Malindo Air) last month that the forward flight (Sydney to Bali) had been cancelled. I immediately sent an email to MYTRIP...receiving a standard reply that they would get back to me. Over a month later, still have had no reply.

I tried to phone MYTRIP. After going thru many menus, I was placed in a queue where I was number 31. To make matters worse, Alessa lives in a new area where there is problematic

coverage. In order to make a phone call, it was necessary to stand on the footpath outside her house. It was a hot day and I waited for 2 hours 36 minutes until I finally got thru to a real person. I went thru the situation and was told that any re-booking would have to be done by another department and that I would be put thru...next came a message that I was number 48 in the queue!! I was furious at such inefficiency...there was no way that I could stand outside in the heat for another 3+ hours so I hung up.

I then sent a series of emails noting my situation...receiving automated replies stating they would be in contact soon. A month later and still nothing.

When we returned home I phoned MYTRIP again. After just under an hour, I got thru, and was told same as before and would be transferred immediately. I was then cut off. I phoned again...told same thing, transferred...and cut off again! We tried 4 more times with the exact same thing happening each time until the final one, where did get thru to a real person. They looked at the files and I was told that I could re-book, however there were no direct flights and instead of 6 hours flying, it would now take 17 hours (via Melbourne with a layover there from midnight to 8am!). This would involve leaving a night before our original forward flight, which was no good to us as we had an engagement that evening. As well Sue would not be able to handle the hours involve (she is waiting on a date for a knee replacement and is often in agony....operation dates given are from January thru April).

I then asked about getting the money back for the forward flight, my booking with another airline, and using the Malindo air return booked with MYTRIP. I was then told that as it was a return flight booking, I would have to book with them for the forward trip in order to use the return trip! I then asked about refunds (due to airline cancellation) and

told that the only alternative would be to re-book another return trip at some point up to June 2023...no refunds!! Even though the airline cancelled the flight! Unbelievable!

As it stands, so that we do not lose the accommodation costs, we have had to book ourselves with Jetstar...at a cost of \$1800, where the Malindo was \$1200. Given the fact that this is not a time we would choose to go to Bali for a holiday (monsoon/wet season), and that it has cost us another \$1800 for flights, we are not very impressed with MYTRIP.

Every phone call has been with someone (different person every time) who seem to be just going thru the motions...no care or concern...it is if they were doing the customer a huge favour by not going out of their way to assist.

So, beware of MYTRIP...while their prices may look enticing, it is definitely not worth the problems that will be had in dealing with them. Malindo Air is another one to be wary of...given that they just cancelled our international flight without any options offered...no refund, no voucher, just re-book same flights for another time! We now have no alternative but for another Bali trip prior to June 2023 (that is when they will allow a re-booking).

I am not looking forward to next week when I have to attempt to communicate with them again about re-booking for next year, where again, we have a limited window for travel.

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 with a new section on caller training, plus another short article on Promenades.

Articles from Clark Baker, Mel Wilkerson, Corben Geis)Some of his great cartoons)...all should keep everyone's mind moving along at a good pace.

Choreography pages this month feature lots of interesting modules with more Mainstream, Plus ideas, as well as a heap of SSD material from Larry Marchese.

I have also included another couple of interesting articles on voice.



SKYE BOAT SONG

This song was done as a promotion in order to raise some much-needed funds for purchases we made in 2021 – all for BTM.

While there have been some sales, there still could be a lot more as we still have not covered last year's outgoing costs.

Some callers have kindly sent donations, and these have been greatly appreciated.

As it is, I see that your purchase of SKYE BOAT SONG is your subscription fee. This way not only are you getting the benefit of information from BTM each month, but you are also getting a piece

of music that can be used to enhance your calling program. All this for just \$8.00(USD). 35 years ago, callers were paying over \$25 in yearly subscription fees and that would equate to over \$100 today.

To purchase Skye Boat Song and thus keep BTM operational, please send me an email to :

bjwonson@gmail.com

all the other SD music we have released.

Cheers

Barry



"But if you modify the verb, won't it void the warranty?"

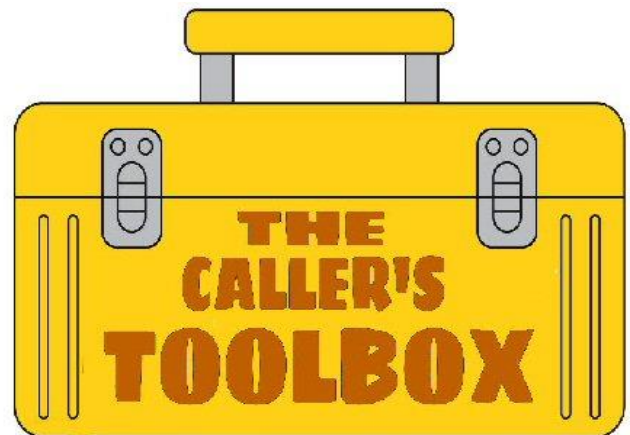
SELF-IMPROVEMENT

By Paul Bristow

Part 32: The Right-Hand Lady

There exists a long-standing tendency to work, primarily within the “Corner Box” that is found in the “Allemande Three” FASR (i.e., after you have called “Heads Square Thru Four”); from the viewpoint of the Dancers this creates a “mini-square” comprising the Side couple and their Corners. Having established this “mini-square” the most common practice would be to then work - either within that “Burnt Image” (i.e., keep the four Dancers together, on that spot) - or to use the “Isolated Sight” (better known as the “Rubber Band”) control method (i.e. keep those four Dancers together but move them - as an unbroken group of four - around the Square). Logically, the “similar” control method of using the “Allemande One” FASR (i.e., after you have called “Sides Square Thru Four”) also fits this pattern and - when put together with the “Invert and Rotate” Technical Zero - creates an extensive set of Choreographic arenas that can be used, as part of any Caller’s Formation Management systems.

However, you will - in effect - be opening up a whole new world, if you try working in the “Across the Street Box” (Right hand lady box out of sequence (RBO)) that can be found halfway through (or at “Station Two” of) the Chicken Plucker - at this point you will be working with the “Girl from the other side”: i.e. the Right-Hand Lady and - as a consequence - allow the Dancers to work with people that you might usually only see “in passing”...



As you will no doubt have realised, if the Right-Hand Lady is the one that you meet halfway through (or at “Station Two” of) the Chicken Plucker, then all that you need to do is to Call the other half of the Chicken Plucker, to get back to a Corner Box (“Station One” of the Chicken Plucker); so resolving the Square from any Right-Hand Lady FASR is quite easy and well within your existing knowledge!

To be able to really appreciate the considerable potential that making use of the Right-Hand Lady can offer, it is important to realise (and recognise) the extent to which the other choreographic devices - that we already use extensively, from Corner: Boxes, Lines and Waves etc. - can also be utilised in these similar situations, where the Right-Hand Lady is concerned. Here are some examples:

INVERT & ROTATE: in a Corner Box, the Module: Star Thru, Pass Thru, Bend the Line, Star Thru (or similar Calls) will create another Corner Box. It is a “Technical Zero” that “inverts” the roles of the Head and Side Dancers and “rotates” the alignment of the Square through 90 degrees, it will only be a Zero in the “O” Sequence conditions (All-In or All-Out); if you were to use it from a Heads Lead Right Box it will have a “Four Ladies Chain” effect. When we consider a Right-

Hand Lady situation (i.e., an “Across the Street Box”), the use of the Invert & Rotate Module will not alter the FASR, so any Get-Out that could be used from “Station Two” of the Chicken Plucker, will still work correctly.

ALL EIGHT CIRCULATE: in a Corner Box Wave, after a Swing Thru, an All Eight Circulate will be a Zero. Once again, it is a “Technical Zero” that “inverts” the roles of the Head and Side Dancers and “rotates” the alignment of the Square through 90 degrees, It will have a Zero effect in the “X” Sequence conditions (Boys-In & Girls-Out or Boys-Out & Girls-In); if you were to use it from a Corner Box Wave (without the Swing Thru) it will have a “Four Ladies Chain” effect - but (as you probably realise) if you were to use it from a Heads Lead Right Box Ocean Wave it will NOT have a “Four Ladies Chain” effect, as this would give you a Boys-Out & Girls-In Sequence condition (i.e. an “X” situation). When we consider a Right-Hand Lady situation (i.e., an “Across the Street Box”), the use of the All Eight Circulate - after a Swing Thru Module will not alter the FASR, so any Get-Out that could be used from “Station Two” of the Chicken Plucker, will, once again, still work correctly.

You should also note that if - instead of the Dancers Stepping to a Wave, for an All Eight Circulate - you use the Calls: Pass Thru, Trade By, this will have same effect as an All Eight Circulate - except that it starts and finishes in an Eight Chain Thru Formation. Thus - from a Heads Lead Right Box - a Pass Thru, Trade By will be a Zero (a Technical Zero), this can lead to some clever choreography!

Resolving the Square from an “Across the Street Box (RBO)”: simply requires any Module that equates to half of a complete Chicken Plucker - that will leave the Dancers in a FASR with Body-Flow and “free-hands” ready for a Left Allemande. If you are familiar with the

Chicken Plucker ideology, to any degree, you will have a whole number of clever - and well thought out - Get-Outs that you could use. Of course, you can always add to these as part of your on-going personal Development Plan (i.e., under the “umbrella” of Self Improvement)! As well as trying to find Get-Outs to a Left Allemande, you should also be looking for Right and Left Grand Get-Outs and - if you understand the “Quadrant Theory” positioning rules - even some of the more flamboyant “Return to Home” Get-Outs.

Using Zeros: as a practitioner of “Chicken Plucker Calling”, you will no doubt have built-up a large collection of Zeros that can be used from each of the Chicken Plucker Stations - i.e., Corner Box Zeros and (as I am sure will be obvious) a Corner Box Zero can also be used as a Right-Hand Lady Box Zero. If you don't have too many of these, you would be well advised to try to find some more - when I say “find” that would include: writing your own, “researching” - by seeing what other Callers are using and - best of all - taking the obvious Zero Modules and looking at Equivalents that can be generated by substituting other Calls or less commonly used variations of other Calls and choreography.

The important thing (for any Caller, in any Calling situation) has to be to constantly look for new and “unusual” Flow Modules. You should consider ways to get the dancers from where they are to where you would like them to be by the most effective and enjoyable route and by using as many different Modules as possible; if you are always using the same Modules when you convert one Formation/Arrangement to another, then your choreography might become “boring” and “stale”.

Don't forget to consider the effects of “directional calling”; this can be a very valuable tool when it comes to Formation

Management. An example of this would be to note the effect of “directional instructions” such as “Face Your Partner”: how does this alter the Formation? However, be aware that in some Formations and in some Arrangements, the position of the “choreographic” partner is not clear. Also, the simple Calls of “Face-In” and “Face-Out” can provide a lot of material, as well as “Face Right” and “Face Left”. Further extensions - that will require a lot more work on the part of the Caller - would include giving directions to the “Original Heads” or the “Original Sides”.

A major advantage to be found from using Right-Hand Lady choreography, has to be that - from the point of view of the Dancers - they are not in the same group as their Corner, so they are less likely to be anticipating a Left Allemande (or any other type of Get-Out)

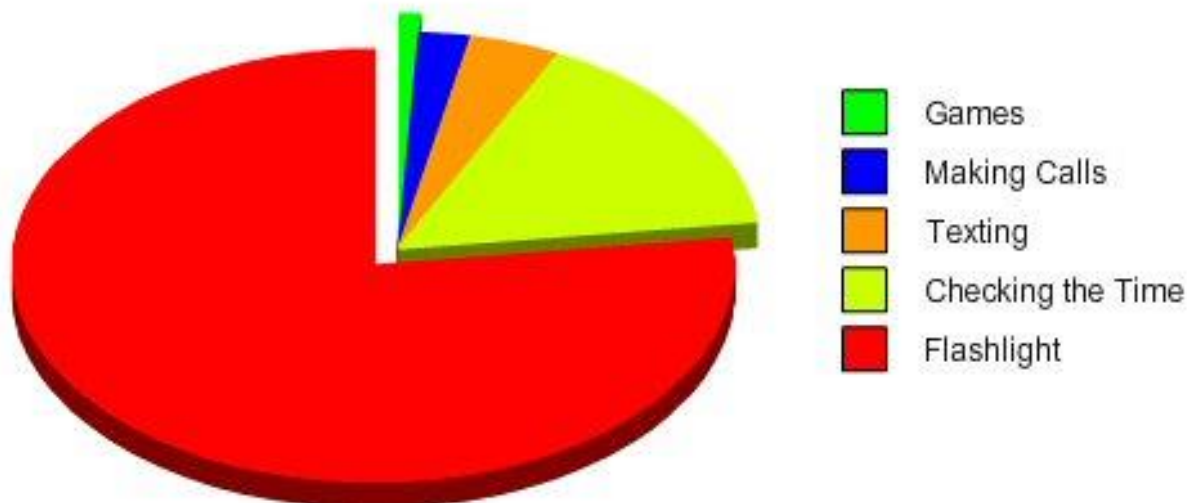
If you check out Partner Relationship, you will see that a Right-Hand Lady situation will also exist after a Heads Lead Right - although only the Head Man would be looking at his Right-Hand Lady, this would still qualify as a “Right-Hand Lady Box”, with one of the “X” Sequence situations, this is another “unusual” situation - from

the point of view of the Dancers - they will see their Partners and one will see their Corner but from here, they will not be expecting a Left Allemande in fact they may be uncertain what to expect, which is something that any Caller should be looking to achieve!

This is a lot to consider. When you then add to this the fact that you need to evaluate the effect, on Formation and Arrangement, based upon all of the above that will result from your next Call - and thereby start to compile a list of possible calls from where the most appropriate movement (or Call) can be selected, all of a sudden the number of “plates” that you have “spinning” becomes so great that panic may set in! This is why you need to spend time considering these points in a controlled situation i.e., whilst you are not calling. What I am suggesting here is that you set yourself a series of problems to solve - whilst you are spending your “one-hour-a-day” working on your calling...

You will find that - the more you involve the Right-Hand Lady in your choreography - the more of a “challenge” it will offer, in terms of excitement, both for you and for the Dancers!

Most Common Cell Phone Uses



TEACHING SQUARE DANCING

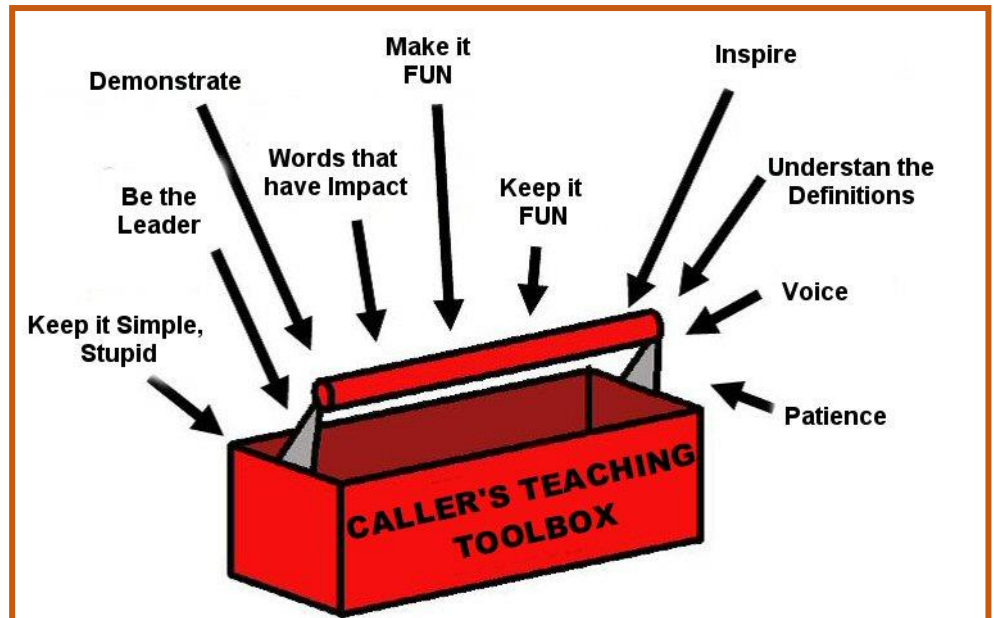
By Paul Bristow

Introduction and Basic Skills

Definition (From Chambers): - Teaching is defined as: “To impart knowledge or skill” and “To cause to learn by example or experience”. To be an effective teacher you have to be a first-class communicator and – to be a caller – you must be able to provide clear concise instructions that can be easily followed and correctly understood both during the initial introduction of a new call and also, without disrupting the flow of the dance, whilst the dancers are executing the call.

Callers readily accept that the subject of Teaching is correctly placed as an “essential” topic within the CALLERLAB Curriculum Guidelines. However, many callers assume that they only have to “teach” per se when they are working with new dancers – i.e., in a beginner’s class; this assumption is fundamentally incorrect. Every caller should spend one hour EVERY day working on calling, which will include looking for new ways to use calls that the dancers know, which must be taught.

Whilst it is true that the most rewarding teaching experience that a caller will enjoy will be to teach people who have never done so before how to Square Dance, or how to dance a new Programme, this is not the only time when teaching skills are required. In fact, good callers should be using their teaching skills on a regular basis, i.e., on



almost every occasion that they are given to call to dancers.

Questions can be asked of a caller, at any time and can arise during dancing at almost any stage – but especially if the caller is extending or developing their dancer’s skills (as a good caller should be doing). Remember: a “boring” caller is one who just, monotonously, repeats the same choreography each week (and I am sure that none of us want to be thought of as “boring”...).

Whenever we are calling, we may need to explain a call (or series of calls) in order to ensure that the dancers can succeed. A full and thorough knowledge of the definitions are required, as well as how to provide instructions, during the course of the dance – using key words – without interrupting the flow of the dance; you also need to be able to, accurately, predict where problems are most likely to occur and – by using a few words – help the dancers to succeed. To be able to teach effectively you need to be able to dance! You need to research the “feel” of the calls and how they fit together and why they sometimes don’t; the subtlest things can prove to have an unusual feel, to some dancers.

Ensure that you have a current copy of the definitions and that you keep up with

any amendments – on a regular basis take the time to check to find out if definitions have been changed – or to see if your recollection of the call is still accurate. Even if you were taught correctly, the chances are that you have “compressed” the memory of that instruction and may have lost some incidentals that the dancers need.

Remember, every time the dancer makes a mistake there is a caller to blame; if the pupil hasn't learnt, then the teacher hasn't taught!

We will all find ourselves work-shopping calls and need to know how to do so in the most efficient (i.e., concise) manner; like the “Mini-Skirt”, the explanation should be short enough to retain the interest but MUST be of sufficient length to cover all the essentials!

Dancers enjoy dancing things that they have never danced before, callers should be equipped to provide a programme that includes new ideas and to ensure that dancers succeed, EVERY caller must understand the complexities and structure of good communication and effective teaching.

TEACHING

There is an old adage that says:

The Poor Teacher Tells - - The Fair Teacher Explains - - The Good Teacher Demonstrates - - The Great Teacher Inspires - let's just consider each of these types of teachers:

The Poor Teacher Tells - This would be the caller who simply reads out the definition and then leaves the dancers to work out for themselves how the definition should be danced. This caller is not even trying to teach, he or she is just lecturing the dancers who will soon lose interest.

The Fair Teacher Explains - Here is a caller who, having presented the definition gives a few extra words to help the dancers to interpret the instructions; a step in the right direction but still not enough. This caller gives an explanation – but different dancers need different types of explanation.

The Good Teacher Demonstrates - This caller is doing a much better job, providing explanation with a physical reference. This could include using a square of experienced dancers, to demonstrate the calls but is more likely to comprise providing a “walk-through”, using well known traffic patterns and clear, concise, and effective step-by-step instruction as well as watching the students, to ensure that they succeed and – if they don't – providing alternative references, until they do.

The Great Teacher Inspires - This caller is doing the best job and is doing everything mentioned in the previous category but is also making the experience enjoyable, the dancers are having fun, while they learn! In addition, this caller is taking care to use effective body-flow in each set-up so that the dancing feels good and is presenting the call for each dancer from every possible starting point, so as to cover all eventualities. Dancers who are taught in this fashion will enjoy dancing.

BASIC TEACHING – Beginners and Square Dance Parties (a.k.a. “One Night Stands”)

When you commence to teach a group, who have never danced before, you should take care to build their confidence, dispel their anxieties and help them to enjoy themselves whilst learning the new material. In the Square Dance Party or Open Night situation (which could also be the first night of a

new beginners' group) the safest starting ploy is to ask people to do two things:

- (a) Find a partner
- (b) Form a large circle (girls on the right-hand side)

From this point you can acquaint them with the terms, Partner and Corner, Circle Left and Right, Do Sa Do, Swing and Promenade and more importantly they will start to get a feel for listening to the Caller and moving to music.

In the Square Dance Party situation, the emphasis will be more on fun and success in simple endeavours. These people have made no commitment to learn to Square Dance but are looking for one evening's entertainment. You may wish to incorporate simple Mixers and Round Dances into the programme to entertain the dancers.

In my opinion there is very little difference between Square Dance Parties and the first few weeks of a Beginners' Class. The main skill you are

trying to develop is the Dancers' ability to listen and react to the calls in a smooth fashion with regard to the music. Many Dancers, especially in the beginner situation, will still have doubts about how far they want to go with Square Dancing.

Our activity is addictive and given time people will catch the bug, initially it is essential to heighten the sense of fun - perhaps at the expense of accuracy - in order to keep the beginners coming back- like in a "card game", let them win the first few hands... Eventually substitute the overt fun elements with close attention to detail; hopefully you will retain the majority of the group.

After the first few weeks of your New Beginners Group the time will come when you close the doors to latecomers and start to commence your instruction in earnest. It is still wise to scatter promenade and constructively move couples around, to prevent cliques. Above all retain the element of surprise, avoid simple repetitive patterns that may cause the element of fun to reduce.

How Dancers Learn

Below are some of the ways in which dancers might learn. Any group is likely to comprise people who fit into more than one of these categories. In addition, the appropriate category for each individual may change from call to call. The most dangerous assumption that any caller can make is that it will be okay to use the same method for teaching every group, each time a call is taught.

1) **OBSERVATION** - It might be effective to demonstrate movements with angels etc. (but be careful to practice the demonstration first!). Be aware that demonstrations are very intrusive; they require that the students simply "stand and watch".

Make sure that there is a significant advantage to such a demonstration – do not just "demonstrate" everything.

2) **LISTENING** - Use clear precise unambiguous explanations, key words and phrases, take time to expand or embellish your instruction if necessary but don't "over explain" avoid confusion. If a movement comprises several parts describe and explain each one. It is essential that you control the Dancers, use terms such as "Wait" and "Go" to ensure they do not move until you are ready. Do not forget to tell the students the name of the movement. The ultimate aim is for them to link the sound of the name with the definition.

As mentioned before, always re-read and research the definition before teaching. (Do not forget the styling and number of steps.) Ensure that your explanation complies with the current definition. Key words should be chosen carefully as these should be suitable to be used, to great advantage, when you are prompting dancers – without interrupting the flow of the dance.

3) **LEARNING BY READING** - Issue your Beginner Groups with the appropriate CALLERLAB Endorsed Definitions and Handbooks. Some dancers will simply glance at these on rare occasions. However, there will be some who will make very good use of the written (and diagrammed) explanations; no doubt these dancers will discuss the course away from your influence. If they have a reliable reference, it will assist their homework studies. Some dancers like to study on their own time and may be able to grasp a definition or concept best by reading about it. Also, it may even help certain individuals to clarify the call and remove confusion.

4) **LEARNING BY EXPERIENCE AND REPETITION** – When you walk through the call by following the text of the definition, to “feel the flow”, this may lead the dancers to make a few mistakes, even wrong turns etc. – these **MUST** be corrected at the earliest occasion; If dancers are allowed to dance the call incorrectly, more than a few times (once or twice) there is a real danger that they will always find that call to be “difficult”. There is no substitute for experience, provided that it is a real experience of the call as it should be danced.

Once the level of proficiency is adequate and the call is executed to music the repetition will actually form part of the dancing. If the call has a different feel for different dancers in different positions, ensure that everybody experiences these variations equally; take care that you don't always have the same dancers in the same place, each time the call is executed. To be able to provide adequate instruction, the caller must possess Formation Management skills by which he can move the dancers into each and every possible arrangement. Once this is achieved the repetition will allow for a constructive and effective learning experience

GENERAL

LEARNING SPEED - Some people take 5 or 6 times longer to learn than do others, therefore, if the fastest learner must dance a call 5 times to learn it, the slowest Dancer will need to see it 25 - 30 times! This obviously creates a conflict, especially if it is a longer move e.g., Relay the Deucey; if the “slower” dancers need to experience the call 25 - 30 times, the “faster” dancers will become bored and (quite possibly) confused. Longer calls need to be workshopped from all arrangements but don't do too much in one go; spread the instruction over several teaching sessions.

Also, it should be noted that “slow learners” are, quite often, “good retainers”; conversely, dancers who seem to learn things very quickly, quite often, “forget” them fairly soon. Don't be fooled by “quick learners”; whatever happens, don't teach too fast, the students will not learn properly!

POSITIVE TRANSFER - Some calls pave the way for others thus similarity in

dancing flow will result in a positive transfer e.g. Right and Left Grand introduces a “Pull By” which will be useful in learning Right and Left Thru. Similarly, Star Thru introduces the idea of the girl passing under the boy’s arm, which will have a similar feel to a Box the Gnat.

NEGATIVE TRANSFER - However, a Negative Transfer may occur if you teach Square Thru on the same night as Right and Left Thru, you will probably observe Courtesy Turns part way through the Square Thru call! Also, if you call (from parallel “O” arranged right hand waves) a Swing Thru, followed by a Boys Trade, it may cause a “hiccup”, if the dancers are used to a Swing Thru being followed by a Boys Run!

AVOID STRESSING THE DANCERS - The receptiveness of Dancers to teaching sessions and the extent to which they benefit from the instruction will depend to some extent on how well they are prepared. Part of the Caller’s responsibility is to relax the Dancers and keep them at ease during the workshop. Do not stress the dancers or place them under any strain by pushing them too hard.

STYLING AND SMOOTH DANCING - Keep an eye on the smoothness and general appearance of the Dancers. Act to eliminate roughness and shoving/pulling/pushing/rushing etc. Ensure that styling and comfortable Call execution occurs; the definition of every call includes styling notes, make sure that you teach these.

ACCEPTABLE/EXPECTED BEHAVIOUR - Time should be taken to teach manners, customs and traditions which relate to Square Dancing. Square Dance clubs rely on a community spirit, where every dancer helps out with

running the club and shares the workload. Similarly, dancers should be told that they will be expected to dance with as many different people as possible; this will make them feel less apprehensive about joining squares and (hopefully) will make them more receptive to accepting (maybe even inviting) newer dancers to join them.

It is necessary to use your diplomatic skills to sell some of these ideas, simply listing what is “expected of a Square Dancer”, will sound “dictatorial” but – if presented in the most appropriate fashion, it should be viewed as “common-sense”. As part of this exercise, you should research the written statements that have been produced, over the years, such as the “Graduation Ceremony”.

ACCENTUATE THE POSITIVE - It is always better to tell the dancers to “Do This” rather than to say “Do Not Do That”; it’s the old psychological game, if you say to someone “do not think of an elephant...” the first thing that they do is to think of an elephant! The occasional Negative may be necessary – e.g., if you want to prevent an obvious anticipated assumed action but as far as possible try, for the most part, to use Positive Directions and Instructions, tell the dancers what to do!

LEARNING IN BLOCKS - It should be noted that, quite often, dancers learn in blocks, not in small pieces. You will teach student dancers in small “bite-size” chunks, like the “dripping tap” effect BUT what you are doing is filling a container – it is only when the “container” is “full” that the instructions will be a part of the dancer’s understanding. This means that dancers may feel that they are “struggling” with a call or concept and then – suddenly – it all seems to make sense!

Programming and using a “Lesson Plan”

TEACHING SITUATIONS – There are several situations that might arise where teaching will be necessary, these each need a slightly different approach but are subject to a general set of rules that a caller will need to follow. The individual types of teaching situation comprise the following:

Full Courses: A complete course of instruction to introduce a programme (list of calls) to a group of dancers: e.g., Beginner or Plus or Advanced Programme course. These can be taught over several weeks or during a shorter but more intense session – e.g., over a few weekends or a whole week.

Workshops: An “in-depth” look at a call or a number of calls in a shorter timescale – e.g., a one- or two-hour session, where the intention is to extend the knowledge of a group of dancers.

Emphasis Calls: This is more likely to be a part of the programme for a club night, or a dance, where the caller has chosen to look at and develop the use of a particular call. It would be less “intensive” than a workshop but might include some abstract uses; the emphasis would be to derive enjoyment by virtue of the choreography, rather than to closely analyse and completely cover a call.

Extended Application: Again, this would be part of a club-night or dance, but this would involve analysis of a particular unusual application of a call – e.g., Circulate from facing lines, this is most likely to occur when the caller – as a result of his or her regular research into choreographic applications (perhaps by attending another caller’s dance), discovers a new way to do something

PROGRAMMING – Although programming is an essential topic in its

own right, the subject of teaching must include programming, in part. When you are providing a full course, you obviously require a Lesson Plan and a record of the movements used, together with some comments about Dancer success etc. on a session-by-session basis. It is just as important to pre-plan a “workshop” or an “emphasis call”, even just a simple “extended application” would benefit from preparation.

o, take your time to prepare for any (and every) teaching occasion; you will feel better (more confident and a greater sense of achievement), and the dancers will enjoy themselves to a greater degree. If you decide to just “wing it” and do what you can based upon what you can remember, there is a good chance that the instruction will be less than it could be and – consequently – less than it should be, in which case the real “loser” in that situation will be the dancers!

Things to Consider When Planning to Teach – The following are some ideas of things that you might consider when teaching. These are more relevant to certain situations than to others and – it is most probable that – you will wish to add your own items; either from your own experiences (if you have been calling for some time) or – as time goes by (if you are a new caller) – from the situations that you encounter as your experience grows.

- 1) **PREPARATION** - Before you begin teaching a full course, create a check list of the calls that will allow you to keep a written record of when each call was first taught, reviewed, and learnt. This will allow you to monitor the dancers’ progress and could be useful for both the present class as

well as for future ones. Also prepare copies of any class information that you intend to provide – definitions, list of calls, dates of meetings etc. to keep announcements from the stage to a minimum.

If you are using a new venue, pay a visit and check to see how suitable it is and where the facilities are (toilets, kitchen etc.); don't forget to check the acoustic qualities and the floor type (slippery / sticky etc.). Also – if you are working with a team of dancers who will be there as angels or to perform administrative duties, take the time to ensure that they all know what is expected of them.

2) **DURING THE COURSE** – There are four sub-categories to consider:

a) **The Caller (and Angels):** It is important that you as the caller/teacher does not lose control, no matter how many times they do it wrong remain positive. Sometimes things that have happened to you personally may leave you feeling less than happy – you must leave these sorts of problems outside. Also, you must set a good example for the students, dress appropriately, arrive on time. Don't allow Angels to introduce bad habits (try and anticipate where this might happen and speak with the Angels before it does). At all times encourage smooth and gentle dancing and pay close attention to correct handholds and styling.

b) **Whilst Teaching:** Reward dancers with sincere praise (when they get it right), never berate them or tell them off! Encourage a friendly, relaxed, jovial atmosphere. If you identify a problem student, take action; if it is someone who is disrupting the class by “fooling around” or if it is just someone who needs a little

one-on-one tuition, to understand a call, make time to talk with that person, away from the group teaching situation.

c) **The Content:** Maximise dancing time, use short breaks, make sure tips are not too long and that no single sequence of calls (before a resolution) is too long, if necessary, create Normal Lines to pick up lost dancers. Watch out for overload, i.e., too much new stuff in a session!

d) **Monitor The Students:** For every session, after the course starts in earnest, begin with a review to identify how well the students have learnt and identify any problems. You may be able to “pick-up” any students who were absent the previous week – but be careful not to slow down the teaching schedule to accommodate students with a poor attendance record.

3) **AFTER EACH SESSION** – You might be inclined to leave the hall believing that you did a first-class job – and maybe you did – but take the time to ensure that everybody is happy. Talk with the Angels, club administrators, your partner and see if any of the students had a problem, with any aspect of that session that you had not noticed. Try to objectively analyse your performance and look for ways that you might improve e.g., if you found a new and better way to teach a call, whilst in the “heat of battle”, make a note of it – if you don't you might soon forget it!

Take a moment to work out if any student(s) was (were) absent and ensure that someone will make contact and find out why. Are there any individual problems? I always tell student dancers that on at least one occasion during the course there is a good chance that they might leave at the end of a session with

the intention of not returning the following week, I always suggest that – when this happens, do me a favour, come back one more time; chances are that you will be glad that you did!

Student dancers are often too embarrassed to say when they encounter problems learning. It could be that a different explanation will work for an individual. I recall the dancer who could not turn three-quarters, I tried everything I could think of – I told him to “count the walls” and – when that didn’t work – to turn halfway and a little bit more but still no success. Finally, after a discussion with him I discovered that he was an aviation engineer, so I suggested that the turn should be

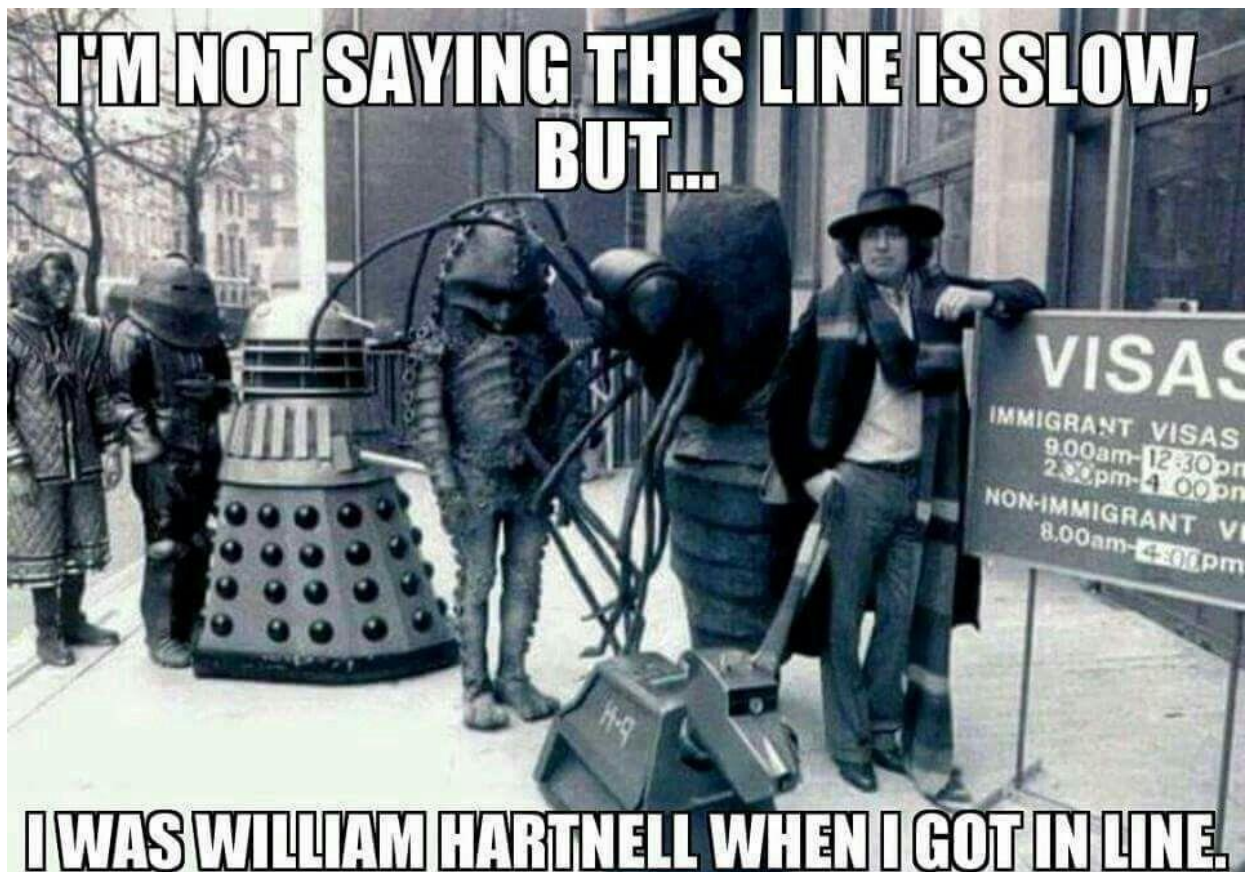
270 degrees – he got it straight away, with the question “why didn’t you say that in the first case”?

The last question that you must ask, is the most difficult to answer but must be asked – will every student dancer be back next week? Who left early (and why) – could there have been a problem, left unresolved that will cost you a student dancer? Most difficult of all – did you upset anyone? Sometimes people take exception to the strangest things, over time you will develop a good feel for this but even then, someone will be “hurt” by the most innocent of comments; it goes without saying that you should avoid this situation and to do that you will need to keep an “ear to the ground”.



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.





AUGUST 2022 - OUR MUSIC

SKYE BOAT SONG BTMM 001

Skye Boat Song was originally done purely as a means of raising funds in order to keep BTM viable. The cost factors involved in the production of BTM (software purchases, upgrades, new computer, printers, etc) had always been offset by the income from our dances. Of course we all know what happened to the income from our activity in 2020 and 2021...Zip!

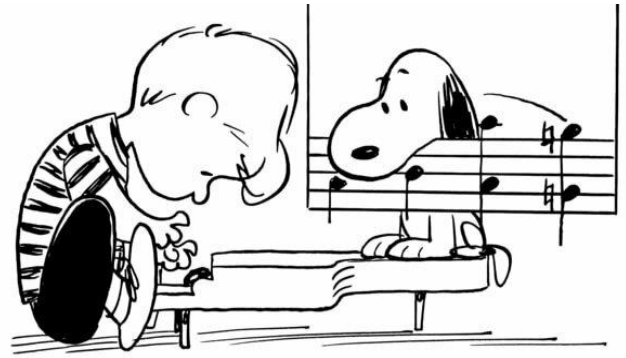
Sales of Skye Boat Song were hoped to be enough to cover the expenses incurred. While sales have been good, and donations as well, we still are yet to break even.

To those who have not purchased this piece of music...please think about doing so!

At the moment, the only way to purchase is directly from me by sending me an email. You can pay directly to my PayPal account (send to bjwonson@gmail.com)

You will get from me the instrumental, vocals (2), cue sheet AND some of the earlier versions (different leads, endings, etc.) In the short term I hope to have Skye Boat Song available to purchase through at least two well-known SD music publishers, but it takes a bit of time to get everything organised. Hopefully this can be done in the next month or so.

If every subscriber purchased this singing call, we would have enough for any future upgrades to the computer system. Over the years we have been writing and publishing BTM, and not only



have we been able to give callers informative, educational, and entertaining articles and choreography, but we have also given a number of free Singing Calls as part of the service. What is being asked is a small price to pay for what we have given in the past (and for the future), and a great piece of music as well.

Up until Bob Shiver passed away, our music has been supplied through his A&S Record Shop. Currently all the music that I have released will now be available directly from myself. The label numbers will revert back to my original KTMP (Kangaroo Team Music Productions) label.

A few minor hitches have occurred with this re-branding, and it is possible that while the label will remain the same, the prefix may change to KANGA. This is still in the works (some areas work very slowly).

DONATIONS : We have had many callers donate directly to BTM and I would like to thank all of them for their support. This has been immensely appreciated.

I also want to thank the many callers who have purchased Skye Boat Song, either directly from me, or through the original A&S website listing...each one is investing in the future of BTM.

Many thanks for your understanding and your assistance, Barry

READY FOR FATHER'S DAY:

KANGA 021: MY OLD MAN

I have been a fan of Rod McKuen's music for many years. Sue and I actually got to see him perform at a local venue back in the early 80's. The theatre was large, and the attendance was small. Nevertheless, he gave an outstanding performance.

At the end of his show, he came down from the stage and chatted with those who stayed behind for autographs. He was a real gentleman. He spent over half an hour talking to only 6 or 7 people. I even got to sing a duet with him!

His music has always been created around an emotional context. This song is in that vein....with parental recollections that come from the heart. I had not heard this song until I purchased a large CD set with book from Germany about 15 years ago. There was a lot of material that was new to me, but this one stood out above all the rest. Great lyrics and a feel-good, sing-along melody. Jeff Van Sambeeck did an outstanding job

re-creating the emotional context of Rod's music.

This is the perfect piece for Father's Day.

Currently you can purchase direct from me, by sending me an email to bjwonson@gmail.com.

The cost is just US\$7.00. You can use PayPal (my email address above is where you set payment to). Once received I will send the music, vocal and cue sheet to you by return email. One thing though, please let me know when you are making the purchase. I have had a couple of payments but no specific email orders, so have no idea who made the purchase!!

The label I created many years ago is Kangaroo Team Music Productions (KTMP or KANGA). This label will feature all the music that I had previously released thru A&S records. The music will also be available thru Tracy Brown's website, however that will not be set up for a short while as yet.

Hopefully, in the short term we will also have samples of each instrumental and vocal available on the BTM website, but again, this will not happen until next month (when I get back from Queensland).

A & S Music & Website

With Bob Shiver's sad passing, the music owned by Bob has now been purchased by Tracy Brown. The A&S website is no longer active, and Tracy will be incorporating A&S Records and Global Music Productions into his own website at:

(www.squaredancemusic.com/)

[Square Dance Music For Callers. The World's Largest Square Dance Music Company](http://www.squaredancemusic.com/)

Tracy owns many music labels; including newer purchases such as the PMDOU group, as well as many of the great labels from the past such as Top, Grenn, Chicago Country, C Bar C, Big Mac, Scope, Grand, Lamon, Mustang, 4-BAR-B, Cardinal, Pulse, Thunderbird, Square Tunes, Pioneer and many, many others.

Barry

OCEAN WAVE RESOLUTION

by **DAVE WILSON**

written up by Clark Baker

This paper describes a “symmetric sight calling resolution” based on ocean waves. It was developed and explained to us by Dave Wilson at a caller’s school in 2007. Dave is a big fan of this method because it seems to be easier to learn, uses fewer calls, and is more forgiving when you make mistakes. It is the first method he teaches in his caller schools.

The main part of this resolution system can be accomplished with only two calls: Swing Thru and Acey Deucey (*Ends Circulate/ centres trade combination*). We recommend that you learn and practice it using only those two calls until you can do it without pausing and in your sleep.

Step 0: Preparation - Memorize couples



You will need to be able to quickly identify at least two couples in the square (one head and one side) and where their home positions are. You don't have to think of these as primary and secondary couples.

The question you will be asking yourself is "**In this ocean wave, who has partners?**". Pick dancers for which this question will be easy to answer.

You will need to be able to quickly remember the home position of your two couples. This will also be useful when you start doing "at home" resolves. You could always pick couple #1 and couple #4. If you don't work that way, make sure you know the home position of your two couples.

Step 1: Ocean waves



You are sight calling and it is time to resolve. Get the dancers into Right-Hand Ocean Waves with same sex in the centre (either BGGB or GBBG).

Step 2: Ocean waves holding onto partner

Our next goal is to have everyone in the ocean waves holding onto their partner. We are going to accomplish this using only the calls **Swing Thru** and **Acey Deucey**. You can stop reading now and practice doing that by yourself to get a feel for how each of these calls works and when to use one and when to use the other. (*or, keep reading and learn about our method.*)

Look at one of the ocean waves and see if the dancers in that wave also have their original partners in the same wave. They don't have to be holding onto them, just in the same wave. How many people have

their partner in the same wave? There are three possible answers:

1. Zero have their partners: Call Acey Deucey, Acey Deucey. Now everyone has their partner somewhere in the wave. If dancers are not holding onto their partner, call Swing Thru.
2. One couple has their partners: Now we need to have the end of the wave looking out have their partner somewhere in the wave. To accomplish this:
 - We need to put one member of the matched couple at the end of the wave, facing out. If that's not already true, then call Swing Thru once or twice until it is.
 - Next, call Acey Deucey. Now everyone is in the same wave as their partner.
 - Finally, if dancers are not holding onto their partners, call Swing Thru.
3. Both couples have their partners: Great, the easy case. If they aren't holding onto their partner, call Swing Thru.

At this point you have everyone in ocean waves holding onto their partner. You are very close. They could be in sequence or out of sequence. Normally I can't see "sequence" while sight calling in a timely way, but Dave has developed a method which works well for many people.

Step 3: Determining sequence

Assume you have memorized two partner pairings (a head couple and a side couple) and their home positions. In the ocean waves, look at how far each couple is from their home position.

- Same distance -- dancers are in sequence
- Different distance -- dancers are out of sequence

Step 4: The ending

From here it is just a matter of memorizing a set of Get-Outs for each situation. Here



are some commonly used Get-Outs:

In sequence, boys on the end

- Scoot Back, Right & Left Grand
- Swing Thru, Boys Trade, Right & Left Grand
- Explode And Roll, Right & Left Grand
- Spin Chain Thru, Extend, Right & Left Grand
- centres Trade, Recycle, Square Thru 3, LA
- Hinge, Follow Your Neighbour, Extend, Allemande Left
- C1: Cross By, Allemande Left

In sequence, boys in the centre

- Right & Left Grand
- Relay The Deucey, Right & Left Grand
- Spin Chain the Gears, Right & Left Grand
- Turn Thru, Allemande Left

Out of sequence, boys on the end

- Centres Trade, Swing Thru, Right & Left Grand
- Explode The Wave, Partner Trade and Roll, Right & Left Grand
- Linear Cycle, Allemande Left
- Trade The Wave, Extend, Allemande Left

- Fan The Top, Spin the Top, Right & Left Grand
- A1: Linear Cycle & Roll, Roll Right to a Wave, Right & Left Grand
- A2: Recycle Twice, Right & Left Grand
- **Out of sequence, boys in the centre**
- Swing Thru, Swing Thru, Right & Left Grand
- centres Trade, Recycle, Right & Left Grand
- Explode Pass the Ocean, Right & Left Grand
- Spin The Top, Spin the Top, Right & Left Grand
- Trailers Run, Chase Right, Right & Left Grand
- Scoot Back, Split Circulate Twice, Right & Left Grand
- Explode Load The Boat, Right & Left Grand
- Trade The Wave, Do Paso, Roll Promenade
- A1: Lock It, Lock It, Right & Left Grand
- A2: Slip Slide Slip Slide, Right & Left Grand
- C1: Slip, Swing the Fractions, Right & Left Grand
- C3A: Slip, Scoot Reaction, Right & Left Grand

This method in disguise

At first you might fault this method as being boring or repetitious. Perhaps even subject to overflow. Trust me. Dancers will prefer someone who can resolve quickly and accurately over those callers who start to resolve, make a mistake, try again, and spend over half their calling time resolving.

The "fun" of dancing generally isn't happening while a caller is trying to resolve. Let's limit that time to 10%.

Disguise #1

You can disguise what you are doing. For example, instead of calling Swing Thru use Scoot Back, Centres Trade. In the case where the ocean wave has one set of partners and you have to get one of them to be a lead end, note that Swing Thru 1 1/2 always works. You can hide what you are doing with zeros and equivalents.

Disguise #2

When you become better with the system, consider using the following for the case when each ocean wave contains no partners:

- Zero have their partners: Call Circulate. Now you have two alternatives:



1. Everyone has their partner, *and* they are holding onto them.
2. It is still the case that no one has partners. Call Swing Thru, Circulate. Now everyone has their partner, *and* they are holding onto them.

Disguise #3

The initial step asked you to get them into right-hand ocean waves and then to get them with their partner. In fact, the entire method will work from left-hand ocean waves just as well (assuming that your dancers are up for it).

Here are the Get-Outs for left-hand ocean waves:

In sequence, boys in the centre

- Extend, Allemande Left
- Swing Thru, Recycle, Right & Left Grand

- Trade The Wave. Now have right-hand waves, out of sequence, boys on the end.

In sequence, boys on the end

- Girls Run, PR
- ... And Spread, Right & Left Grand
- Spin Chain Thru, Circulate, Allemande Left
- Scoot Back, Extend, Allemande Left
- Trade The Wave. Now have right-hand waves, out of sequence, boys in the centre.

Out of sequence, boys in the centre

- Linear Cycle, Allemande Left
- Left Swing Thru, Left Swing Thru, Extend, Allemande Left
- Swing Thru, Swing Thru, Extend, Allemande Left
- Scoot Back, Trade the Wave, Right & Left Grand
- Trade The Wave, Scoot Back, Right & Left Grand
- Trade The Wave. Now have right-hand waves, in sequence, boys on the end.

Out of sequence, boys on the end

- Trade The Wave, Right & Left Grand
- Explode and Load The Boat, Right & Left Grand
- Girls Run, Couples Trade, Promenade
- Trade The Wave. Now have right-hand waves, in sequence, boys in the centre.

Clark Baker's commentary

This system is forgiving. Once you get into ocean waves with same sex in the middle, you stay in those waves. Every call in Step 1 leaves you in Step 1. If you make a mistake, say call and Acey

Deucey when you should have called Swing Thru, you haven't messed much up. Just start Step 1 over.

In the Facing Lines resolution system, one mistake and you often have to start the system over again. Also, the formations are always changing -- Lines Facing, Lines Back-To-Back, Double Pass Thru, etc. One wrong call and you are back to square one -- pair up your primary couple and get to lines.

This system is fast. Most callers can get to ocean waves in a single call and, if they aren't already there, can get to #0 or #1/2 ocean waves in another call. Next you need some number of Acey Deuceys and Swing Thru's (or Circulates) -- between 0 and 4. Finally you have the memorized ending which is one to three calls. Probably 6 calls on average.

The decisions are limited and can be made without stop and go calling. Some resolution methods place too large a burden on the caller and can't be used well without a lot of practice and experience.

This system starts off in a simple, constrained way for learning purposes but can grow as the caller grows.

I think the system is clever in that it asks you to get into ocean waves (4 possible) and then gets everyone with their partner, but still in the 4 possible ocean waves. Adding in sequence, this gives us 8 possible places and we have modules for each of those. We won't always be ending with Pass Thru, Wheel and Deal, Zoom, Square Thru 3, Allemande Left or something similar.

Acknowledgments

This writeup is based on notes taken by Allemande Leftry Kilgallen, a discussion with Dave Wilson, and feedback from Justin Legakis, C. Scott Ananian, and Gary Feldman.

MAINSTREAM

THEME IDEAS

Men/Ladies Start an action

The idea here is by no means new, and I think we presented it a couple of years ago, but, as with all good ideas, it is worth looking at once again. The basic premise here is to set up ocean waves with same sexes adjacent, and then have either the men or the ladies star the action of the call. It can also be done by have ends with adjacent centre as their original partner and then have Heads or Sides start. Simple concept that can be inserted to create some neat themes.

HEADS SLIDE THRU, BOX THE GNAT, PASS THRU, SWING THRU, CENTRES TRADE, LADIES START – SPIN CHAIN THRU, SWINGTHRU, MEN START – SPIN CHAIN THRU, MEN RUN, REVERSE THE FLUTTER, STAR THRU, PASS THRU, TRADE BY: **CB**

SIDES RIGHT & LEFT THRU, SIDES 1/2 SASHAY, HEADS STAR THRU, PASS THRU, SWING THRU, SIDES START – SPIN CHAIN THRU, MEN RUN, LADIES TRADE, COUPLES CIRCULATE, BEND THE LINE, RIGHT & LEFT THRU: **PL**

HEADS TOUCH 1/4, LADIES RUN, PASS THRU, SWING THRU, CENTRES TRADE, LADIES START – SPIN CHAIN THRU, WALK & DODGE, REVERSE WHEEL AROUND: **PL**

CB: PASS THE OCEAN, FAN THE TOP, SINGLE HINGE, CENTRES TRADE, LADIES START – SWING THRU, LADIES FOLD, MEN U-TURN BACK, SWING THRU, LADIES START – SPIN CHAIN THRU, SCOOTBACK, MEN RUN: **PL**

PL: PASS THRU, ENDS CROSS FOLD, SWING THRU, SPIN CHAIN THRU, MEN START – SPIN CHAIN THRU, MEN RUN, RIGHT & LEFT THRU: **PL**

CB: SWING THRU, SINGLE HINGE, CENTRES TRADE, MEN START – SWING THRU, SINGLE HINGE, FAN THE TOP, RIGHT & LEFT THRU, TOUCH 1/4, CIRCULATE, END MEN RUN, CENTRES WALK & DODGE **CB**

CB: SWING THRU, MEN RUN, LADIES TRADE, LADIES CIRCULATE, COUPLES CIRCULATE, 1/2 TAG, CENTRES TRADE, LADIES START – SPIN THE TOP,

MEN SPIN THE TOP, LADIES HINGE,
THOSE WHO FACE PASS THRU,
CENTRE 4 WHEEL & DEAL,
THEN PASS THRU, ZOOM,
LEADS U-TURN BACK,
RIGHT & LEFT GRAND.

CB: SWING THRU, SINGLE HINGE,
CENTRES TRADE,
MEN START – SPIN THE TOP,
LADIES SPIN THE TOP,
MEN SINGLE HINGE,
THOSE WHO FACE PASS THRU,

CENTRES WHEEL & DEAL,
ALL TRADE BY, PASS THRU,
CENTRES BOX THE GNAT,
OTHERS FACE,
RIGHT & LEFT GRAND.

PL: PASS THRU, 1/2 TAG, MEN
START – SWING THRU,
SCOOTBACK, CENTRES TRADE,
LADIES START – SPIN CHAIN THRU,
MEN RUN, 1/2 SQUARE THRU,
TRADE BY: **CB**

A BIT DIFFERENT

With the 3 modules below, a totally different concept comes into play. This time we have a setup from half-sashayed lines where we have the ends do a Left Touch $\frac{1}{4}$, and the centres Dixie Style to a wave. This leaves the set in a formation where the Men are facing each other (one in centre wave and other one on outside).

The idea here is to have just the men start (Right Pull By) a Right & Left Thru (all Courtesy Turn) to give an ending formation with a two-faced line between two regular couples.

I have no idea where I came across the idea, only that I have been using for over 30 years.

The first 2 modules can be used as a way of gradually presenting the idea...leading up to the final sequence which is a neat Return-To-Home resolve.

Most times I do not use any pre-routines, but just cue them thru the last one to create a real surprise resolve.

CB: SLIDE THRU, PASS THRU,
TAG THE LINE, FACE IN,
ENDS LEFT TOUCH $\frac{1}{4}$,
CENTRES RIGHT & LEFT THRU,
DIXIE STYLE TO A WAVE,

MEN START (everybody finish) A
RIGHT & LEFT THRU,
CENTRES CHAIN DOWN THE LINE,
PASS THRU, CLOVERLEAF,
LADIES ONLY ZOOM,
CENTRES PASS THRU: **CB Rotated**
 $\frac{1}{2}$.

PL: PASS THRU, U-TURN BACK,
ENDS LEFT TOUCH $\frac{1}{4}$,
CENTRES RIGHT & LEFT THRU,
DIXIE STYLE TO A WAVE,
MEN START (everybody finish) A
RIGHT & LEFT THRU,
CENTRES CHAIN DOWN THE LINE,
OTHERS TOUCH $\frac{1}{4}$,
WALK & DODGE: **CB rotated** $\frac{1}{4}$.

This last one is my resolve to home....great surprise to the dancer.

CB (Exact): SQUARE THRU $\frac{3}{4}$,
TRADE BY, SWING THRU,
MEN RUN, BEND THE LINE,
PASS THRU, BEND THE LINE,
RIGHT & LEFT THRU, $\frac{1}{2}$ SASHAY,
ENDS LEFT TOUCH $\frac{1}{4}$,
CENTRES RIGHT & LEFT THRU,
DIXIE STYLE TO A WAVE,
MEN START (everybody finish) A
RIGHT & LEFT THRU,
CHAIN DOWN THE LINE,
BOW TO CORNER---YOU'RE HOME.

BACK TO THE BASICS

GET-OUTS

Over the years I have presented a whole heap of different types of Get-Outs. These modules are a key element in any caller's repertoire. If, in a 6-minute patter sequence we use 6 (or more) Get-Outs, then in a single evening we may, over 8 tips, use at least 48 Get-Outs. Some may be simple, or standard, some more be more interesting or complex, some may

resolve to an Allemande Left, a Promenade, a Right & Left Grand, or to Home. The main thing that we need to remember is the concept of variety.

Of course, we have to be aware that too much of anything is not necessarily the best way to go. A nice spread of interesting resolves, mixed in with some standard ones usually works best. Use your imagination, but do not overwhelm the dancers all at once with your creativity.

From a Corner Box (CB_

CB: RIGHT & LEFT THRU, VEER LEFT, BEND THE LINE, RIGHT & LEFT THRU, TOUCH 1/4, MEN SHAKE LEFT HANDS & PULL BY, RIGHT & LEFT GRAND.

CB: SWING THRU, MEN RUN, TAG THE LINE, FACE IN, SQUARE THRU, TRADE BY, STAR THRU, COUPLES CIRCULATE, FERRIS WHEEL, CENTRES PASS THRU, SLIDE THRU, SQUARE THRU, TRADE BY, SLIDE THRU, CENTRES SQUARE THRU 3/4, ENDS SQUARE THRU ONE, ALLEMANDE LEFT.

CB: RIGHT & LEFT THRU, DIVE THRU, CENTRES PASS THRU, SPLIT 2, SEPARATE, AROUND ONE TO A LINE, ENDS PASS THRU & U-TURN BACK, CENTRES STAR THRU, ALL PASS THRU, ALLEMANDE LEFT..

CB: TOUCH 1/4, LADIES RUN, TOUCH 1/4, MEN U-TURN BACK, LEFT SQUARE THRU 3/4, RIGHT & LEFT GRAND.

CB: SWING THRU, MEN RUN, FERRIS WHEEL, CENTRES PASS THRU, CENTRES IN, CAST OFF 3/4, ALL FACE RIGHT, THOSE WHO CAN ALLEMANDE LEFT, ALL RIGHT & LEFT GRAND..

CB: SWING THRU, MEN RUN, FERRIS WHEEL, CENTRES VEER LEFT, THEN 1/2 TAG, FACE LEFT, ALLEMANDE LEFT.

CB: SPIN THE TOP, MEN RUN, WHELL & DEAL, RIGHT & LEFT THRU, 1/2 SASHAY, SQUARE THRU, RIGHT & LEFT GRAND.

CB: SWING THRU, LADIES CIRCULATE, MEN RUN, TAG THE LINE, FACE RIGHT,

FERRIS WHEEL,
CENTRES PASS THRU,
RIGHT & LEFT GRAND.

CB: TOUCH 1/4, LADIES RUN,
SQUARE THRU,
RIGHT & LEFT GRAND.

CB: SLIDE THRU,
ENDS PASS THRU & U-TURN BACK,
THEN TOUCH 1/4,
CENTRES STAR THRU,
LADIES TOUCH 1/4,
MEN CENTRES IN, CAST OFF 3/4,
CENTRE 4 PASS THRU & CENTRE
LADIES RUN RIGHT,
ALL BEND THE LINE, PASS THRU,
WHEEL & DEAL,
CENTRES SQUARE THRU 3/4,
LEFT SQUARE THRU 3/4,
RIGHT & LEFT GRAND.

CB: ALL LEAD TO THE RIGHT,
MEN RUN, CENTRES TRADE,
SWING THRU, LADIES RUN,
PASS THRU, TAG THE LINE,
LEADS PARTNER TRADE,
MEN ONLY PASS THRU,
OUTSIDES FACE LEFT,
CENTRE LADIES RUN,
RIGHT & LEFT GRAND..

CB: RIGHT & LEFT THRU,
STAR THRU, PASS THRU,

IF YOU ARE FACING SOMEONE IN
NEXT SQUARE THEN SQUARE THRU,
IF YOU ARE FACING A WALL, THEN
PARTNER TRADE & TURN TO FACE &
PASS THRU,
ALL RIGHT & LEFT GRAND.

CB: DO SA DO TO A WAVE,
SCOOTBACK, LADIES CIRCULATE,
RIGHT & LEFT GRAND.

CB: SLIDE THRU, PASS THRU,
TAG THE LINE, FACE IN,
SQUARE THRU,
RIGHT & LEFT GRAND.

CB: RIGHT & LEFT THRU,
TOUCH 1/4, SCOOTBACK,
MEN RUN, REVERSE THE FLUTTER,
RIGHT & LEFT THRU,
DIXIE STYLE TO A WAVE,
MEN TRADE TWICE,
LEFT SWING THRU, LADIES TRADE,
LADIES CIRCULATE, LADIES RUN,
FERRIS WHEEL,
DOUBLE PASS THRU, CENTRES IN,
CAST OFF 3/4, PASS THRU,
WHEEL & DEAL,
LADIES PASS THRU, STAR THRU,
PROMENADE.

GET-OUTS from Partner Lines (PL)

PL: FLUTTERWHEEL, STAR THRU,
INSIDE LADY U-TURN BACK, SHAKE
RIGHT HANDS & PULL BY,
ALLEMANDE LEFT

PL: SLIDE THRU,
RIGHT & LEFT THRU, 1/2 SASHAY,
SQUARE THRU...BUT ON 3RD HAND
RIGHT & LEFT GRAND.

PL: 1/2 SASHAY, PASS THRU,
U-TURN BACK, SLIDE THRU,
RIGHT & LEFT THRU, 1/2 SASHAY,
CENTRES U-TURN BACK,

CENTRES ONLY ALLEMANDE LEFT,
RIGHT & LEFT GRAND.

PL: PASS THE OCEAN,
FAN THE TOP, LADIES RUN,
1/2 TAG, ALL CIRCULATE,
LADIES RUN,
LADIES IN, MEN SASHAY,
ALLEMANDE LEFT.

PL: RIGHT & LEFT THRU,
DIXIE STYLE TO A WAVE,
MEN TRADE, MEN RUN,
COUPLES CIRCULATE,

LADIES IN, MEN SASHAY,
PROMENADE.

PL: PASS THE OCEAN,
SWING THRU, MEN SCOOTBACK,
SPIN THE TOP,
SPIN THE TOP AGAIN,
RIGHT & LEFT GRAND.

PL: SQUARE THRU,
CENTRES SQUARE THRU,
ALL TURN YOUR BACK ON YOUR
PARTNER, RIGHT & LEFT GRAND.

PL (exact – after **HEADS** lead right &
circle to a line): RIGHT & LEFT THRU,
PASS THE OCEAN,
SIDES CAST OFF 3/4,
ALL DO YOUR PART OF A RECYCLE,
HOME (above module is a neat
gimmick, but it does have overflow for 2
ladies)

PL: SWING THRU, MEN TRADE,
SPIN THE TOP, RIGHT & LEFT THRU
BUT CENTRES TAKE A FULL TURN,

PASS THRU, SWING THRU, WEAVE
THE RING.

PL: RIGHT & LEFT THRU,
SLIDE THRU, 8 CHAIN 2,
BOX THE GNAT, PULL BY,
TRADE BY, RIGHT & LEFT GRAND.

PL: PASS THRU, WHEEL & DEAL,
DOUBLE PASS THRU,
FIRST COUPLE GO LEFT,
SECOND COUPLE GO LEFT TOO,
PROMENADE.

PL: PASS THRU, WHEEL & DEAL,
DOUBLE PASS THRU, CENTRES IN,
CAST OFF 3/4, STAR THRU,
CENTRES PASS THRU,
SWING THRU, MEN RUN,
TAG THE LINE, FACE LEFT,
PROMENADE.

PL: PASS THE OCEAN,
SWING THRU, LADIES TRADE,
RIGHT & LEFT GRAND.

With Kind Permission from Corbin Geiss





TEACHING THE BASICS

Before we can get up there and call an evening of Mainstream, Plus, or any other level in the square dance series of programs, the dances first have to be taught just how to dance the calls within each program. Teaching is one of the most important skills in our toolbox.

Teaching involves explanation, walk-thru's and drills that can re-enforce and lock in the definition of each call. Teaching drills are an important choreographic tool...the repetition of the feature call is greater within these types of drills...all aimed at establishing the traffic patterns in the long-term memory of the dancers.

In June I was fortunate to have some good friends visit Sue and I for a while...Vicky Sun (Beijing, China) and Brian Chetwynd (Armidale, NSW)...both reasonably new callers. Whenever we have callers visiting us, conversation always revolves around different aspects of our activity...when we start talking choreography, that gives a natural lead-in to sitting down and writing some new stuff!

We decided on creating some teaching drill modules featuring Pass the Ocean from other than normal sex arrangements,

Note 1: When I teach Pass the Ocean, I usually just present the call from a

standard arrangement. However, after much use withing material on that evening, the next class night I will add it from other arrangements. It is not a difficult concept for the dancers to grasp...Pass Thru, face the one beside you and step to a wave. It leads itself to use from any arrangement as the action is not complex and the definition (and name of the call that does describe the actions involved) is easy to remember.

Note 2: I should also note that the drills below utilise calls that are in my own teaching order, and not necessarily the same as Callerlab. I always teach from simple to complex (from single action calls to multi action calls), thus you will find use of Fold and Single Hinge within some of these drills. Fold is a truly simple call to use...no walk-thrus or real instruction involved...just have lines facing out and say "Ends Fold and stand in front of the centres...that is the call Fold"...no big deal & another one off the list. Likewise with Single Hinge, I will set up waves, & then say "everyone turn one quarter by the right and make a new wave"...after a number of times using this type of phrasing, I just tell them that this simple quarter turn action is called Single Hinge. Again, no instructional teach or walk-thru is necessary.

PASS THRU OCEAN (from non-standard sex arrangements)

HEADS 1/2 SASHAY,
PASS THE OCEAN, MEN TRADE,
EXTEND, CENTRES TRADE,

LADIES RUN, PASS THE OCEAN,
RIGHT & LEFT GRAND.

HEADS FLUTTERWHEEL,
HEADS TOUCH 1/4, MEN RUN,
TOUCH 1/4, CENTRES TRADE,
CENTRES RUN,
COUPLES CIRCULATE,
BEND THE LINE, PASS THE OCEAN,
ENDS CIRCULATE, *ALL FACE
YOUR PARTNER BUT CENTRES GO
TWICE: HOME.

Or from* ENDS & HEAD MEN FACE
IN...HEAD MEN TWICE.

HEADS PASS THRU, U-TURN BACK,
SIDES 1/2 SASHAY,
SIDES PASS THE OCEAN, EXTEND,

GET-IN to Partner Lines

HEADS RIGHT & LEFT THRU,
ALL 1/2 SASHAY,
HEADS PASS THE OCEAN, EXTEND,
MEN RUN, MEN CIRCULATE,
BEND THE LINE: PL

GET-OUT from Partner Lines

PL: RIGHT & LEFT THRU,
PASS THRU, ENDS FOLD,
TOUCH 1/4, ALL 8 CIRCULATE,
LADIES RUN, PASS THE OCEAN,
CENTRES ONCE & 1/2,
LADIES 1/2 CIRCULATE,
RIGHT & LEFT GRAND.

MEN TRADE, MEN RUN,
COUPLES CIRCULATE,
BEND THE LINE, PASS THE OCEAN,
MEN CIRCULATE, LADIES TRADE,
LADIES RUN, LADIES CIRCULATE
TWICE, LADIES RUN, MEN RUN,
PROMENADE.

HEADS LEAD LEFT, SWING THRU,
LADIES CIRCULATE, SINGLE HINGE,
CENTRES TRADE,
ENDS CIRCULATE, LADIES RUN,
PASS THE OCEAN, MEN TRADE,
WEAVE THE RING.

PL: PASS THRU, U-TURN BACK,
PASS THE OCEAN,
LADIES CIRCULATE, MEN TRADE,
MEN RUN, BEND THE LINE,
CIRCLE FOUR 3/4, DIVE THRU,
CENTRES PASS THRU,
CIRCLE FOUR 1/2: CB

GET-IN to CORNER BOX

HEADS RIGHT & LEFT THRU,
PASS THRU,
SEPARATE, AROUND ONE TO A LINE,
PASS THE OCEAN,
CENTRES TRADE, LADIES TRADE,
STAR THRU: CB Rotated 1/2

HEADS LEAD RIGHT, VEER LEFT,
LADIES TRADE, MEN CIRCULATE,
MEN RUN, LADIES RUN,
LADIES TRADE,
COUPLES CIRCULATE,
BEND THE LINE, STAR THRU,
TRADE BY: CB exact

GET-OUT from Corner Box plus a CB-PL conversion

CB: TOUCH 1/4, CENTRES TRADE,
CENTRES RUN,
COUPLES CIRCULATE,
BEND THE LINE, PASS THE OCEAN,
ENDS CIRCULATE,
CENTRES TRADE,
SPLIT CIRCULATE, LADIES RUN,
LADIES IN, MEN SASHAY,
PROMENADE..

CB: TOUCH 1/4, CENTRES TRADE,
MEN TRADE, LADIES TRADE, ENDS
CIRCULATE, CENTRES TRADE,
CENTRES RUN, BEND THE LINE,
PASS THE OCEAN, CENTRES
TRADE, LADIES TRADE, RIGHT &
LEFT THRU: PL

SSD

The modules presented below are from Larry Marchese and were originally written as a presentation to the CALLERLAB SSD Committee. Each module utilises the “Directional Balance Pairs (Left/Right, Boy/Girl) concept”.

Note from Larry: Directional Balance provides instant variety, and the modules are easier to remember.

Dancers benefit physically because these modules balance turning directions.

GET-INS

HEADS LEAD RIGHT,
STEP TO A WAVE,
LADIES CIRCULATE, RECYCLE **:CB**

HEADS LEAD LEFT,
STEP TO A LEFT-HAND WAVE,
MEN CIRCULATE, RECYCLE, **:CB**

HEADS LEAD RIGHT, TOUCH 1/4,
SPLIT CIRCULATE, MEN RUN **:PL**

HEADS LEAD LEFT,
LEFT TOUCH 1/4,
SPLIT CIRCULATE, LADIES RUN,
:PL

TRUE ZEROS

:CB: SWING THRU, MEN RUN,
BEND THE LINE, PASS THRU,
WHEEL & DEAL,
CENTRES PASS THRU: **:CB**

:CB: LEFT SWING THRU,
LADIES RUN, BEND THE LINE,
PASS THRU, WHEEL & DEAL,
CENTRES PASS THRU,
CIRCLE 4 HALFWAY **:CB**

:CB: TOUCH 1/4,
NEW CENTRES TRADE,
SWING THRU, MEN RUN,
PARTNER TRADE, STAR THRU **:CB**

:CB: LEFT TOUCH 1/4,
NEW CENTRES TRADE,
LEFT SWING THRU, LADIES RUN,
PARTNER TRADE, STAR THRU: **:CB**

:CB (RH WAVE): SPLIT CIRCULATE,
CENTRES TRADE, MEN RUN,
PASS THE OCEAN, RECYCLE **:CB**

:CB: (LH WAVE), SPLIT CIRCULATE,
CENTRES TRADE, LADIES RUN,
RIGHT & LEFT THRU,
PASS THE OCEAN, RECYCLE **:CB**

:CB: (WAVE) ALL 8 CIRCULATE,
SWING THRU, MEN RUN,
FERRIS WHEEL,
DOUBLE PASS THRU,
LEADS TRADE **:CB**

:CB: (LH WAVE,) ALL 8 CIRCULATE,
LEFT SWING THRU, LADIES RUN,
FERRIS WHEEL,
DOUBLE PASS THRU,
LEADS TRADE **:CB**

TECHNICAL ZEROS

CB: SWING THRU,
ALL 8 CIRCULATE, MEN RUN,
WHEEL & DEAL **:CB**

CB: LEFT SWING THRU,
ALL 8 CIRCULATE, LADIES RUN,
WHEEL & DEAL **:CB**

CB: RIGHT & LEFT THRU,
DIVE THRU, SQUARE 3/4,

CENTRES IN, CENTRES RUN,
TOUCH 1/4, MEN RUN **:CB**

CB: CIRCLE 4 HALFWAY,
DIVE THRU,
CENTRES LEFT SQUARE THRU 3/4,
CENTRES IN, CENTRES RUN,
LEFT TOUCH 1/4, LADIES RUN **:CB**

GEOGRAPHIC ZEROS

CB (WAVE): SCOOT BACK,
MEN TRADE, MEN RUN,
FERRIS WHEEL,
CENTRES PASS THRU **:CB**

CB (LH WAVE): SCOOT BACK,
LADIES TRADE, LADIES RUN,
FERRIS WHEEL,
CENTRES PASS THRU **:CB**

CB: TOUCH 1/4, SCOOT BACK,
MEN RUN,
REVERSE FLUTTER WHEEL,
FLUTTER WHEEL, SLIDE THRU **:CB**

CB: LEFT TOUCH 1/4,
SCOOT BACK, LADIES RUN,
FLUTTER WHEEL,
REVERSE FLUTTER WHEEL,
SLIDE THRU **:CB**

CONVERSIONS

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

PL: LEFT TOUCH 1/4, CIRCULATE,
LADIES RUN **:CB**

PL: RIGHT & LEFT THRU,
PASS THE OCEAN,
MEN CIRCULATE **:CB (WAVE)**

PL: RIGHT & LEFT THRU,
PASS THE OCEAN,
LADIES CIRCULATE **:CB (WAVE)**

CB (WAVE): LADIES TRADE,
LADIES CIRCULATE, SWING THRU,
MEN RUN, BEND THE LINE,
RIGHT & LEFT THRU **:PL**

CB (LH WAVE): MEN TRADE,
MEN CIRCULATE,
LEFT SWING THRU, LADIES RUN,
BEND THE LINE,
RIGHT & LEFT THRU: **PL**

CB (WAVE): SCOOT BACK,
LADIES CIRCULATE, MEN TRADE,
MEN RUN, WHEEL & DEAL,
STAR THRU **:PL**

CB (LH WAVE): SCOOT BACK,
MEN CIRCULATE, LADIES TRADE,
LADIES RUN, WHEEL & DEAL,
STAR THRU **:PL**

RESOLVES

PL: TOUCH 1/4, SCOOT BACK,
MEN RUN, SQUARE THRU 3/4,
ALLEMANDE LEFT

PL: LEFT TOUCH 1/4,
SCOOT BACK, LADIES RUN,
SQUARE THRU 3/4, ALLEMANDE
LEFT

PL: PASS THRU, ENDS FOLD,
SWING THRU, LADIES TRADE,
RECYCLE, VEER LEFT,
MEN FOLD,
RIGHT & LEFT GRAND

PL: PASS THRU, ENDS FOLD,
LEFT SWING THRU, MEN TRADE,
RECYCLE, VEER RIGHT,
LADIES FOLD,
RIGHT & LEFT GRAND

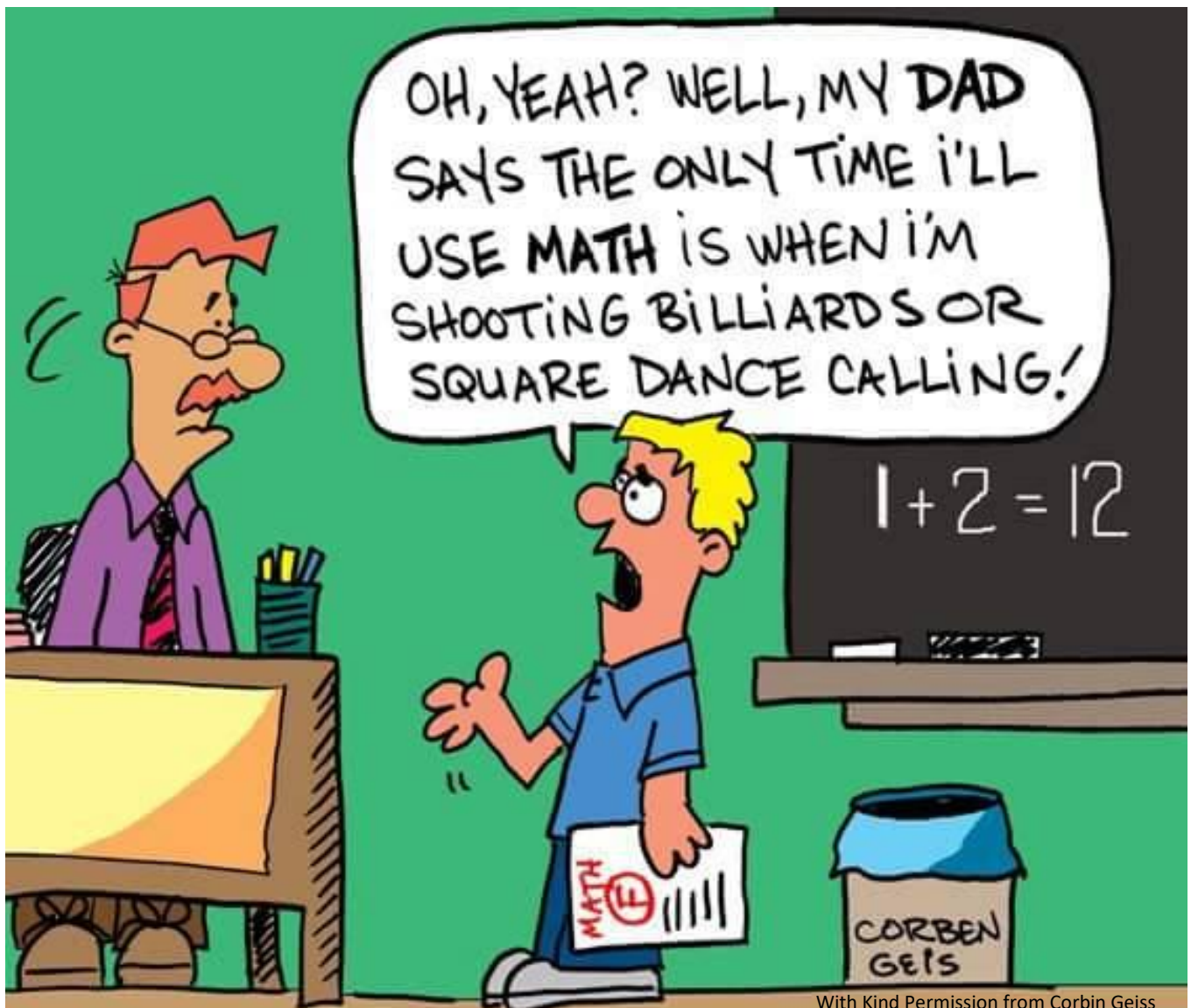
CB (WAVE): ALL 8 CIRCULATE,
LADIES TRADE, LADIES RUN,
TAG THE LINE, FACE RIGHT,
FERRIS WHEEL,
DOUBLE PASS THRU,
LEADS TRADE, ALLEMANDE LEFT

CB: (LH WAVE): ALL 8 CIRCULATE,
MEN TRADE, MEN RUN,
TAG THE LINE, FACE LEFT,

FERRIS WHEEL,
DOUBLE PASS THRU,
LEADS TRADE, ALLEMANDE LEFT

CB (WAVE): SINGLE HINGE,
CENTRES TRADE, SINGLE HINGE,
CENTRES TRADE, MEN RUN,
PASS THE OCEAN, RECYCLE,
ALLEMANDE LEFT

CB: (LH WAVE): SINGLE HINGE,
CENTRES TRADE, SINGLE HINGE,
CENTRES TRADE, LADIES RUN,
RIGHT & LEFT THRU,
PASS THE OCEAN, RECYCLE,
ALLEMANDE LEFT



With Kind Permission from Corbin Geiss



TO PROMENADE OR NOT TO PROMENADE

– THAT IS THE QUESTION

By Paul Bristow

This article was originally published in the April 2022 edition of “Let’s Square Dance” Magazine

“Promenade” calls the caller – expecting the dancers to be in action for 16-20 beats of music as per the definition. However, some of the squares may stop at home in one, two, three or four beats and then just stop (presumably just to listen to the music).

To be absolutely fair, there may be a good reason for this. Some dancers will try and “shortcut” calls whenever possible because they have a good medical reason to do so. I would certainly not want to see those people forced to dance any more than was absolutely necessary.

The big problem with the “short promenade” is however, that some squares, (perhaps a fair number) will be standing still, while others (perhaps only one square) will be doing what the caller called. As long as the dancers that are “square standing” have agreed to just stand there and do nothing for a considerable period of time, and the whole square they are in is in agreement, they are within their rights (as calls are “mere suggestions” of what a dancer is supposed to do). A caller cannot demand that they complete a movement (promenade) exactly as the definition requires, however, it could be that some dancers did come to “square dance” and not “square stand” and wait around for the next call.

It is probably a good idea to look at what the definition actually says to decide what the dancers should be doing. The Callerlab definition says;

*Especially in singing calls, Promenade Home is usually more than a quarter of the way around the set. **If not, dancers are often expected to add a full promenade. As necessary, callers should make it clear what is desired.*** – Callerlab Basic Definitions revised July 31, 2021

The last line of that comment in the actual definition, “as necessary, callers should make it clear what is desired”, allows callers during a patter, to tell the dancers to stop short of a full promenade, however the definition is clear that when this instruction is not given (I feel) that the dancers should execute a full promenade. I do not believe that it is down to the caller to remind them of that, however, a caller’s responsibility is to ensure that the dancers succeed, so perhaps callers should be using terms like “promenade all the way around” or “full promenade” or “long promenade”. Nevertheless, saying this may just complicate the issue.

When “Promenade” is first introduced as a movement to the dancers, they are given the idea of **4 beats or less is unacceptable**, and they should go all the way around. However, quite often you see dancers stopping short, and you may

even see the incredible B.U.R.P. (Back Up Reverse Promenade) that occurs in squares when the caller has called promenade and the dancers are just past the "Home Position". This perhaps more common in a patter call where there is not much that a caller can do about it.

In a singing call however, where the dancers should be doing a promenade and perhaps singing along, it seems wrong to force the dancers in your square not to promenade. This responsibility lies with the dancers and not with the caller.

If you are one of those dancers that prefers not to do a full promenade, just stopping without warning cause everyone else behind you to react uncomfortably. You would not just stop suddenly in a flow of traffic, but you would pull over and let other drivers pass without interrupting their flow. In square dancing, rather than



just stop abruptly causing a chain reaction of discomfort, try stepping back

from the square beckoning others to just keep on proceed. (This too however may raise questions but at least you haven't interfered with the dancing pleasure and comfort of others in your square that came to dance).

When it is all said and done, there is no real issue with the unnecessarily short promenades, but doing so, does seriously damage the image of square dancing, particularly to someone watching the awkwardness of a sudden and unexpected stop, or watching some squares dancing and others standing giving the possible impression of "they may not know how to do that" to the casual observer. It also turns the "Square Dancing" into "Square Standing and listening to the Caller call", which I am pretty sure is not what we signed up to do, as dancers or callers. Note: these are just my thoughts.

My comments: We as callers are often the problem with Promenades. How often do we see a caller resolve with an Allemande at the exact CB position and then tell the dancers (who are at home) to Promenade? Likewise, how often do we see callers use a Right & Left Grand that actually leaves the dancers facing their partner exactly at home, and then call a Promenade? At a convention here just a few years ago, one caller (who began his career over 40 years ago) used this very combination 4 times in his patter!!! Is it any wonder that the dancers get fed up with just walking around in a Promenade...so often? - Barry

Barefootin' (from the movie HOOT) on Silver Sounds Records

Caribbean Soul (Migration) on Silver Sounds Records

Cinco de Mayo in Memphis on Silver Sounds Records

Desperation Samba on Silver Sounds Records

Down at The Lah Dee Dah on Silver Sounds Records

Gypsies in the Palace on Silver Sounds Records

HO HO HO & A Bottle of Rum on Silver Sounds Records

Nautical Wheelers on Gold Rush Records

Party at the End of the World on Gold Rush Records

Pencil-Thin Mustache on Silver Sounds Records

Santa Stole Thanksgiving for Christmas on OMAR Records

Saxophones on Silver Sounds Records

Surfin' in a Hurricane on Gold Rush Records

Patter: New Tattoo Blues (Jimmy Buffett Tribute Song) on Silver Sounds Records

Jimmy Buffett
Parrothead
Singing Calls
 by
Corben Geis



ON SINGING

This article was sent to me in 1982 by Art Shepherd from New Zealand for inclusion in FIGURING, the Note Service I was writing at the time. For some reason, I never presented it and have only just found it, along with many other interesting articles. The information contained is as viable today as when they were written all those years ago.

The human voice as a musical instrument combines a non-uniform acoustic tube resonator (the vocal tract) with a forced, "lip-like" excitation mechanism (the vocal folds). Unlike the brass player's lips, however, the vocal folds are little affected by acoustic feedback from the vocal tract. A singer trains to control his/her vocal cord mechanism for accurate pitch specification as well as to control his/her vocal tract shape to



modify formant structure for better projection.

Formants and Pitch

- As singing is primarily concerned with pitch and periodic vibrations, vowels and voiced consonants necessarily take priority.
- Trained singers are sometimes able to tune their vowel formants to match one or more harmonics of the sung pitch.
- While female voices are generally pitched about an octave higher than male voices, the formants usually differ by less than a musical third (less than 25% in frequency).
- The first formant will usually contribute more to timbre because of its greater amplitude and lower frequency, closer to the fundamental.
- Bass and baritone singers are rarely able to enhance the fundamental with a formant resonance.

Spoken vs. Sung Vowels

- Singers change some vowel sounds to improve musical tone.
- The second formant is typically lower in frequency in the sung vowel.
- Trained singers show a strong formant around 2500 - 3000 Hz, referred to as the "singer's formant". This formant, which seems to be independent of the particular vowel and pitch, adds brilliance and carrying power to the voice.
- The singer's formant is attributed to a lowered larynx and widened pharynx, which forms an additional resonance cavity.

Formant Tuning by Sopranos

- The fundamental pitch of a soprano often exceeds the normal frequency of the first formant.
- Experienced singers have thus learned how to "tune" their formants over a reasonable range in order to make them coincide with the fundamental or one of the overtones of the note being sung.
- Formants are usually tuned upwards, though downward tuning is possible.

Registers, Voices, and Muscles

- Voice registers correspond to differences in tone caused by different adjustments of the larynx. Two ("heavy" and "light") or three

("`chest", "`middle", and "`head") registers are commonly identified.

- In the heavy or chest voice, the thyroarytenoid muscles are active and hence shortened. They thicken the vocal folds, which results in their remaining closed over an appreciable part of each cycle of vibration.
- In the light or head voice, the thyroarytenoid muscles are passive. In this state they offer little resistance to the cricothyroids, which apply substantial longitudinal tension to the vocal folds, lengthening and thinning

them. The glottis closes only briefly, or not at all, and the resulting sound has fewer harmonics than the chest voice.

Dynamics vs. Spectra

- At louder singing levels, air flow through the glottis increases and the speed of glottal closure increases.
- The resulting injected airflow has sharper contours, which provide higher frequency energy to the system.



A GREAT ACTIVITIES PROGRAM WITH SO MANY ASPECTS (YOU MIGHT NOT KNOW ABOUT)

by Corben Geis

One of the most successful programs I have ever been a part of has been the wheelchair square dances at the retirement villages, nursing centres, assisted living communities and personal care homes. **PLEASE KEEP READING!**

I get so much out of this program, but the residents who live there REALLY get a lot out of square dancing. The one thing that you have to do as a caller, or a dancer is to put yourself in the shoes of the residents at these facilities and maybe even the staff and helpers.

Over the years I have collected a lot of data and feedback from these senior citizens, the staff, and families. The one remark that is constant is, "I never knew square dancing was this much fun". If it wasn't for wheelchair square dancing, I probably would never have gotten into the therapeutic recreational activities field myself.

As an activities coordinator, I can tell you that the wheelchair square dancing event is the BEST intergenerational program at many centres and communities. The one student said it best, and I had her write this down, because it was too good not to share. She wrote, "I love visiting my grandma, but I can't stand Bingo, Pokeno, and Skipbo. They are always doing one or the other. But I have a blast spinning and twirling her all around the floor when we square dance, and Gram really really loves it. I got a bunch of my friends to help volunteer here as well.

We had 10 signs up for square dancing and only 2 for Bingo. That should tell you something about your dancing program."

Some dance leaders may not choose to call for the folks in the wheelchairs, and that's

okay. Hoping they can at least take a square or two into these different facilities and perform a square and round dance demo. The residents love it. I've had activities directors tell me that when the lady residents at her nursing home read that SQUARE DANCING is on the activity calendar, some of them make a fuss to get 'all done up' for the dance.

Colleagues from various centres tell me similar stories and say how they help their seniors get ready for the dance and the folks tell them stories about how they met their significant other at a square dance at the Grange Hall or at a Barn Dance when they were young. Square Dancing is really a part of some of these people's past and upbringing.

Activities Directors will agree that Square Dance programs are more than just entertainment for their seniors.

We activities directors will tell you that Square Dancing is also a fantastic music/dance therapy, a sing along, audience participation, exercise, reminiscing and social program too. When you have an activities program that can offer you all of that rolled up into one, you got yourself one heck of a great program.

The residents of these communities don't always have visitors or family, so when the square dancers come into perform, it's kind of like a family and friends' reunion. They love the western wear, the smiles and laughter and the really good variety of music.

If you can get into a healthcare facility in your area, please think about square dancing and wheelchair square dancing. Spread the fun and kindness. You'll love it...and so will everyone else!

ON PUBLIC SPEAKING

As Square Dance callers we are often called on not just to call, but to make presentations, announcements, speeches, and other requests that we may not necessarily have done before. We are within our normal comfort zone when we are calling, however, other aspects of public speaking are often, not only foreign, but somewhat daunting.

The effectiveness of your voice is part of your image as a caller that is often neglected.

How you articulate plays a large role in how others perceive you. Your sincerity, credibility and confidence are all revealed in your speech. Here are some tips to use your voice more effectively the next time you give a presentation.

Slow down. When the pressure is on, we tend to speak faster. When you speak too quickly, you may stumble over your words and appear nervous. Slow your speech down to allow your audience to better understand you.

Change your position. Even if you're in a boardroom presenting to an audience of two, keep your head up. Stand up when speaking to larger groups. Project your voice and allow your body language to express your confidence (even if you don't always feel it).

Adjust your volume for the size of your audience. When we were growing up, our mother always told us to speak loudly and clearly. We really do not understand how important this is until we started speaking in public. Always speak loud enough for everyone in the back of the room to hear you, even when using a microphone.

Embrace your dialect. Learn to embrace my accent. It is a positive aspect of who

you are. If you think your voice may be working against you or if others find it difficult to understand you, don't hesitate to invest in a speech coach or a few public speaking courses.

Fine-tune your pitch. Pitch describes the high or low notes you hit as you speak. Your overall pitch should be pleasant to the ear. High-pitched voices can be perceived as squeaky, whereas low-pitched voices often convey authority. Vary the pitch of your speech to strengthen your message. When you ask a question, end it in a higher pitch. Whenever you make a statement, punctuate it with a lower note. If you constantly end your statements on a high note, you may be perceived as nervous, unsure, and untrustworthy.

Smooth your tempo. The overall rhythm of your language should be steady and confident. Increase the tempo, or pace, of your speech to convey action or excitement. Slow down purposefully to emphasize a word or phrase.

Pause when it's appropriate. Pause briefly before and after you make an important point or transition between ideas. By doing this, you create suspense and allow others to process your comments and fully appreciate what you're saying.

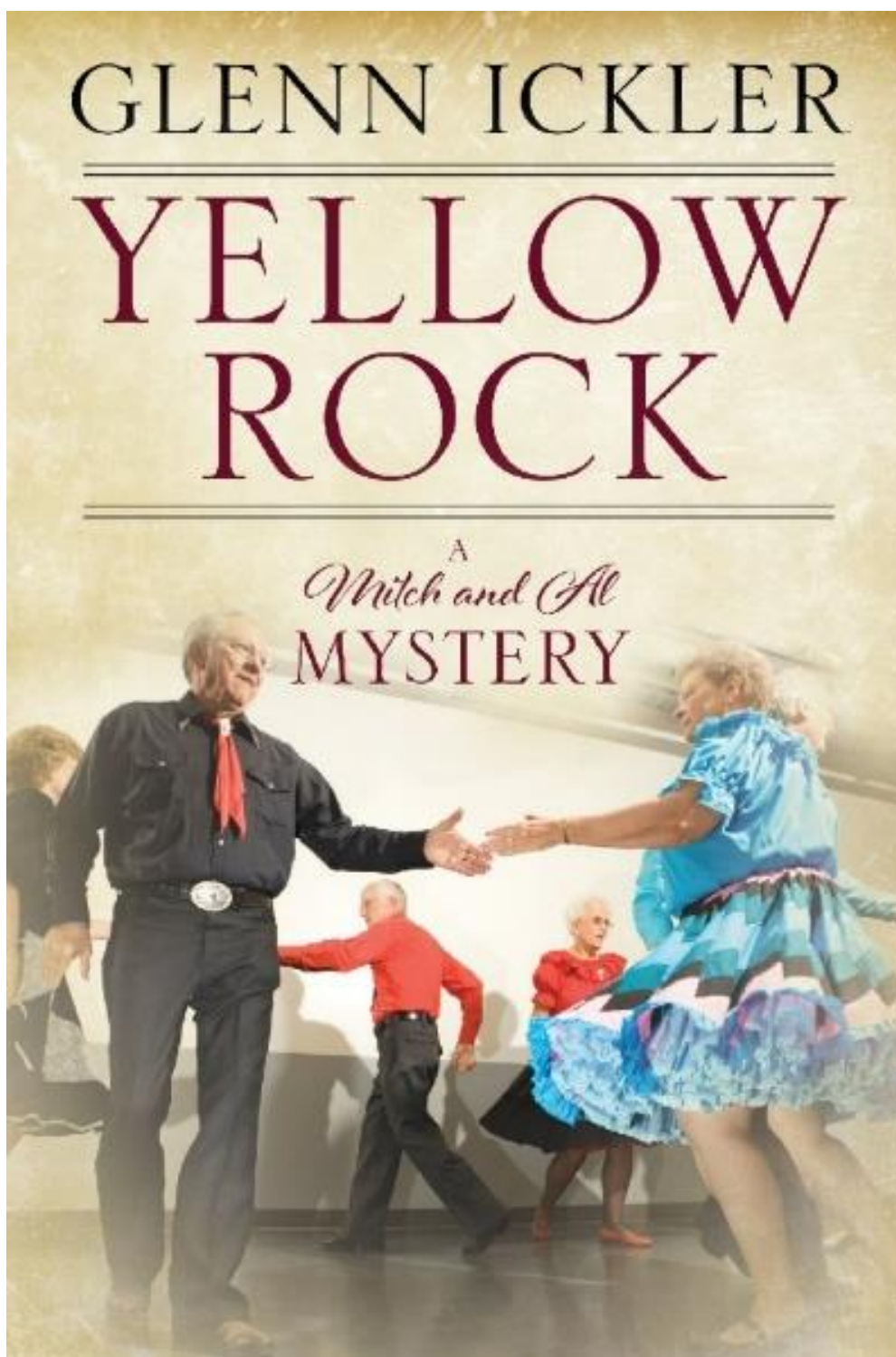
Regulate the emotion of your voice. Timbre describes your vocal attitude. Your emotion should match what you are saying and what you want your audience to feel.

As you refine your ability to effectively use your voice, you'll be able to apply it to all areas of your business life as well as your social life. It's a new skill that may take some time to master, but it will be well worth the effort.

Start the winter season with a Yellow Rock, along with a circle of conspiracy, a boat load of lust and a Deuce of a homicide, as Glenn Ickler's new Mitch and Al murder mystery takes the snoopy newspaper duo into the whirlwind world of square dancing. "Yellow Rock" is available in both paperback and Kindle editions from Amazon.com.

Signed copies are available from the author upon request through his website: Glennickler.net.

P.S. – No less an expert than Dr. A.L. (Lefty) Allemander, PhD, says that reading this book is as much fun as a Ferris wheel, and it will get your New Year off on the right track, too.



Plus Program

The feature call this issue is GRAND SWING THRU. Below are modules for Teaching Drills, gefor a general theme, and a smattering of modules using Grand Swing Thru from 6-hand waves.

TEACHING DRILLS

CB: SWING THRU, MEN RUN,
BEND THE LINE,
GRAND SWING THRU.
SINGLE HINGE, MEN RUN,
SWING THRU, MEN RUN,
BEND THE LINE,
GRAND SWING THRU.
SINGLE HINGE, MEN RUN,
PASS THRU, TRADE BY: **CB**

CB: PASS THE OCEAN,
GRAND SWING THRU,
GRAND SWING THRU, RECYCLE,
SWEEP 1/4: **CB**

CB: SWING THRU, MEN RUN,
COUPLES CIRCULATE.
BEND THE LINE,
GRAND SWING THRU, MEN RUN,
BEND THE LINE, PASS THE OCEAN,
GRAND SWING THRU, MEN RUN,
LADIES HINGE,
DIAMOND CIRCULATE,
FLIP THE DIAMOND,

GRAND SWING THRU TWICE,
SINGLE HINGE, COORDINATE,
LADIES HINGE,
DIAMOND CIRCULATE,
FLIP THE DIAMOND, SWING THRU,
MEN RUN, FERRIS WHEEL,
CENTRES SWEEP 1/4: **HOME**.

PL: GRAND SWING THRU,
SINGLE HINGE, TRIPLE SCOOT,
COORDINATE, BEND THE LINE,
GRAND SWING THRU,
SINGLE HINGE, TRIPLE SCOOT,
COORDINATE, BEND THE LINE: **PL**

PL: GRAND SWING THRU,
SINGLE HINGE & ROLL,
RIGHT & LEFT THRU, STAR THRU,
PASS TO THE CENTRE,
CNTRS LEFT SQUARE THRU 3/4: **CB**

PL: GRAND SWING THRU,
SINGLE HINGE, MEN RUN: **CB**

GENERAL MODULES

PL: GRAND SWING THRU,
MEN RUN, WHEEL & DEAL,
LOAD THE BOAT, TOUCH 1/4,
FOLLOW YOUR NEIGHBOUR,
MEN SCOOTBACK,
TRADE THE WAVE, FAN THE TOP,
GRAND SWING THRU,
SINGLE HINGE, CIRCULATE,
COORDINATE, CROSSFIRE,
TRIPLE SCOOT, MEN RUN,
PASS THE OCEAN, RECYCLE,
RIGHT & LEFT THRU: **PL**

PL: PASS THE OCEAN,
MEN CIRCULATE, LINEAR CYCLE,

GRAND SWING THRU, MEN RUN,
BEND THE LINE, SLIDE THRU: **PL**

PL: GRAND SWING THRU, (each 4)
TRADE THE WAVE,
EXPLODE THE WAVE,
WEAVE THE RING.

PL: GRAND SWING THRU,
CENTRE 4 SPIN THE TOP,
OTHERS HINGE & MEN RUN,
CENTRE MEN TRADE,
PING PONG CIRCULATE TWICE,
TURN THRU, ALLEMANDE LEFT.

PL: GRAND SWING THRU, MEN
RUN, BEND THE LINE: **CB**

PL: GRAND SWING THRU,
SINGLE HINGE, TRIPLE SCOOT,
COORDINATE, WHEEL & DEAL **AND**
SWEEP 1/4: **CB**

CB: PASS THE OCEAN,
GRAND SWING THRU, MEN RUN,
WHEEL & DEAL, PASS THRU,
CHASE RIGHT, SPIN CHAIN THRU,
CENTRES RUN, BEND THE LINE,
STAR THRU, TRACK 2, RECYCLE,
RIGHT & LEFT THRU: **CB**

CB: TOUCH 1//4, SPLIT CIRCULATE,
MEN RUN, GRAND SWING THRU,

CENTRE 4 RIGHT & LEFT THRU,
THEN FLUTTERWHEEL,
SWEEP 1/4, & PASS THRU,
OTHERS HINGE, & MEN RUN,
SPIN CHAIN THRU, FERRIS WHEEL,
MEN RUN RIGHT & LEFT THRU,
PASS THRU: **CB (Rotated 1.4)**

CB: SPIN THE TOP,
GRAND SWING THRU, PASS THRU,
PARTNER TRADE,
PASS THE OCEAN, SWING THRU,
ALL 8 CIRCULATE, TURN THRU,
ALLEMANDE LEFT.

The final group uses Grand Swing Thru from a six-hand wave arrangement. I tend to use some six-hand wave ideas every couple of weeks in one tip (not necessarily as a feature though) at our regular Mainstream and Plus weekly dances. There are lots of ways other than those below to set up waves of 6 and all can be interesting for the dances. Like everything we do, the idea is to provide variety in our choreographic presentations. You can make ideas like this as simple or as complicated as necessary for your particular group's needs. It is easy to sight any of these set-ups...all you need to have is the basic understanding of formations attained. The importance of this awareness can never be stressed enough.

SIDES RIGHT & LEFT THRU,
4 LADIES CHAIN,
HEAD LADIES CHAIN 3/4 (*Side Men
turn 'em*),
LINE OF 3 FORWARD & BACK (*flow*),
GRAND SWING THRU, PASS THRU,
U-TURN BACK, ALLEMANDE LEFT.

4 LADIES CHAIN,
HEAD LADIES CHAIN 3/4, (*Side Men
turn 'em*),
LINE OF 3 GRAND SWING THRU,
CAST RIGHT 3/4. EXTEND,
TRIPLE SCOOT, MEN RUN,
PASS THRU, ALLEMANDE LEFT.

4 LADIES CHAIN,
HEAD LADIES CHAIN 3/4, (*Side Men
turn 'em*),
LINES OF 3 GRAND SWING THRU,
CAST RIGHT 3/4,
EXTEND (*to columns*), **
ALL 8 CIRCULATE, MEN RUN,
RIGHT & LEFT THRU, PASS THRU,
TRADE BY: **CB**

Or from ** : COORDINATE,
COUPLES CIRCULATE,
BEND THE LINE: **PL**

Or from ** LADIES RUN,
SWING THRU, SCOOTBACK,
MEN TRADE, MEN RUN,
COUPLES CIRCULATE,
BEND THE LINE: **PL**

PL: PASS THE OCEAN,
MEN CIRCULATE ONCE & 1/2,
LADIES CAST LEFT 3/4,
WAVE OF 6 – GRAND SWING THRU,
CENTRE MEN CAST OFF 3/4, & MEN
BEND THE LINE,
LADIES CAST OFF 3/4 **AND**
OUTFACERS RUN,
THEN LADIES PASS THRU **AND**
CLOVERLEAF, MEN U-TURN BACK,
STAR THRU, PROMENADE (*Wrong
Way*).

CALLING TIPS FOR NEWBIES

THE FIRST PATTERN PANIC

by Mel Wilkerson

“Remembering long patten sequences for new callers”



Of the many new callers with whom I have been corresponding, this is an issue that frequently comes out. Newer callers often feel disheartened that they are not sight calling and get lost when

trying to remember long patten sequences. The question most frequently asked is how do you remember long sequences when calling because I cannot sight call yet?

It is so stressful to call and try to remember everything and I freeze up and can't remember and don't know how to resolve and I panic and (sound familiar). Guess what? We have all been there.

I say, “Don't.” It is not even worth the effort to try.

As a new caller, it is most likely that you already know many long sequences and you are not even aware of them,

because you know the sequences in short bits. All you have to do is convince yourself that you already know them and trust yourself that it is true.

This is from a training exercise in one of my caller schools where we had the callers break down and create a full patten call using only two modules. Every caller in the school used the same two modules which were two well-known and common singing call figures.

No other moves were allowed except moving dancers into a single resolution technique if the callers got lost. The resolution technique was the Friends and Enemies Method (simplified) two face line technique. It is quite basic but, for the experienced callers at the school, it was also quite challenging to go back to basics.

Before you read on however, I must note that I am a very strong proponent of sight calling, extemporaneous calling and resolution, even though this exercise may not seem like it. I am also a believer that sight calling means the incorporation of prepared and practiced modules, theme sequences and prepared resolutions from known common formations, as part of sight calling. It is important to remember; however, that

this is a training, confidence building and learning exercise.

Starting Out Calling Patter - small steps lead to big things

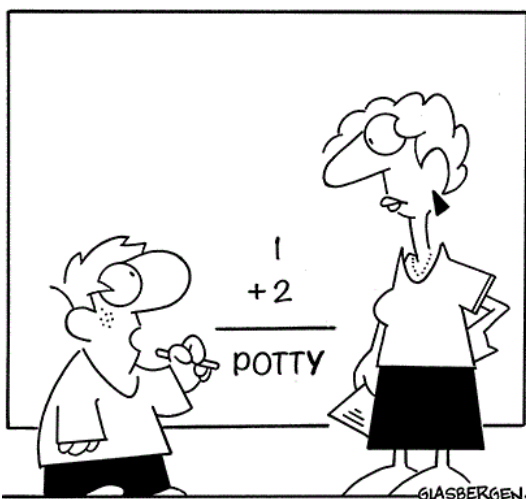
Two Singing Calls and Two Zeroes Only

There are many books, texts, modules, organizational workshops, caller schools and other resources available to all callers at any level. Nevertheless, when virtually all callers start (**yes, I know there are a rare few exceptions**), they begin to practice their first patters by using the known. This usually takes two forms:

Form 1:

Just calling random movements to feel the rhythm of patter and working the music.

- One benefit of this is you learn to adapt phrasing and flow of word annunciation with the music.
- One big drawback is that you are not actually using the music timing of movements and body flow to incorporate into your patter.



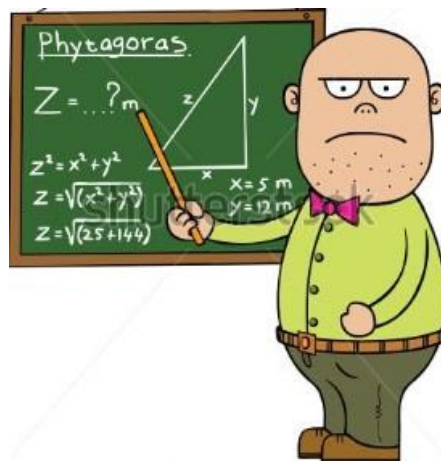
"At my house #1 and #2 mean something else."

Form 2:

The second, and more common thing that happens, is that most new callers know about 1-5 singing calls and draw on that memory of the figures to adapt

their patter routines into flowing and successful routines.

- One benefit of this is that the delivery timing is usually known (or at least familiar) by the caller as they know the sequence from the singing call.



- A second benefit is that the movements and the body flow being used in the sequence, are normally accurate, and usually lead to a corner resolution. It is comfortable and easy. It is also a good way to adapt patter phrasing and flow with the music.
- One drawback is that your patter becomes redundant, and you tend to rely on the same flow figures over and over again.

HOWEVER, the second method is a very valuable tool.

MYTHS

BUSTED

I have been asked by many new callers that I have taught, "How do you 'sight call' and still remember so many zeroes and combinations and modules?" Part of the secret is to accept that **PURE SIGHT CALLING IS A MYTH – IT DOESN'T EXIST.**

The truth is patter calling is much, much more than just moving dancers around

the floor successfully. I have yet to meet a caller that does not have memory modules and tools in the toolbox to draw from. Sight calling is little more than knowing your basic three tools and expanding the toolbox beyond one or two known formations comfortably. As you grow and practice, so too does the toolbox and so too does your ability to sight call, move dancers without memorized sequences and the ability to resolve from anywhere.

As callers get better and more practiced, their ability to seemingly randomize the flow and move the dancers comfortably around the floor increases. The reason for this is that they have learned to use the tools of the calling trade effectively and have learned to build bigger and better things with the tools and resources available. Nevertheless, pretty much all of them start with three basic tools

THE THREE BASIC TOOLS THAT A NEW CALLER NEEDS IN THE TOOLBOX

1. **Understanding of the individual square dance movement.** What is the definition? How does it work? Where does it start? Where does it finish? What does it effectively do to the dancers. At the early stages, you need to know at a minimum how the movement works – where it starts and where it finishes.

- This does not mean knowing where everyone is or what the name of this or that formation is or even who is specifically with whom. All of that will come in time.
- This refers to things like from a static square – heads square thru puts me in a box. OR a pass thru from a line of four takes me from a face-to-face position to a back-to-back position but still in a line – **simple things.**

- If you understand those basics and your movements for the level you are learning (hopefully starting at basic and then mainstream) then you will quickly learn that “when I call this movement, I end up in this type of position” and I can call something appropriate from the new position.
2. The caller must learn **ONE GUARANTEED RESOLUTION TECHNIQUE** and practice it until you own it.
- Once you own a resolution technique, then you can confidently state that it doesn't matter where the dancers are at any time you can get them home.
 - Knowing that you know this is the greatest confidence builder in the world.
 - It means that you will never get lost, and you can move dancers around and if you lose your place, you will always be able to get them back home without having to call – “FIX IT”...or “Star promenade pick up your original partner and promenade home – etc.
- Don't laugh: even the very best callers have done this at one time or another
- PS: once you know one resolution technique – you can call yourself a sight caller because the first two tools are really all sight calling is.
 - Most important: now that you know and trust you can resolve a square from anywhere, you can put aside the nonsense of “I must sight call and sight resolve”. Now you can really start to learn to call and build up the basic fundamentals of being a caller.

3. The caller must learn at least ONE MODULE ZERO FROM A LINE and ONE MODULE ZERO FROM A BOX

- The reason I say this is that these two zeroes are your breathing time to relax and gather yourself when you lose your place on the floor.
- Trust me it will happen, but if you know your movements, it doesn't matter. – You are always usually no more than three moves from either a line or a box no matter where you are in the square.
- Once you get to either that line or box, you can use one of those two modules to gather yourself, whilst keeping the dancers moving.
- This allows you to use your one guaranteed resolution technique to get home and start again.

For the purpose of this exercise and for clarification, I will use the two modules that I was given first to learn when I started calling. The two module zeroes that I learned first were:

BOX MODULE: (two boxes actually one on each side of the square)

- **SWING THRU, LADIES CIRCULATE, MEN TRADE, MEN RUN, BEND THE LINE, TOUCH 1/4, ALL 8 CIRCULATE, MEN RUN**

LINE MODULE: From a line (facing lines of four)

- **PASS THRU, WHEEL AND DEAL, DOUBLE PASS THRU, FIRST GO LEFT, NEXT GO RIGHT**

Note that both of those have an interactive flow with the dancers throughout the square but do absolutely nothing other than move the dancers from one point, back to the same point without changing anything.

GETTING STARTED:

OK so now I have my three basic tools:

1. I understand what the movements do
2. I have a resolution technique so there is no stress if I get lost
3. I have two modules, one from a line and one from a box

The question is, how do I call?

Start easy. Move the dancers around using known stuff to make your patters. Remember what I said at the beginning. Most new callers know at least 3-5 singing calls. The figure in a singing call is a known sequence module from a static square to a corner. That is the start point. Let's, for instance, start with a common singing call pattern from one of your known singing calls.

First – look at the full singing call figure and see what it does.

- HEADS SQUARE THRU 4, SWING THRU, MEN RUN, FERRIS WHEEL, CENTERS PASS THRU, SLIDE THRU, SQUARE THRU 3, SWING CORNER AND PROMENADE HOME

Hmmmm... This takes me from a static square to a corner swing. If I change the corner swing to an allemande left, I have a short patter sequence. This is the same sequence as a patter sequence

- HEADS SQUARE THRU 4, SWING THRU, MEN RUN, FERRIS WHEEL, CENTERS PASS THRU, SLIDE THRU, SQUARE THRU 3, ALLEMANDE LEFT, RIGHT & LEFT GRAND, PROMENADE HOME

Look!! I am calling Patter. I cannot keep doing this over and over again though but at least I have started. What do I do now?

Now, let's look at where this puts us with each movement we call, but at this point **we are only going to look at lines and boxes**. (Don't worry the rest will come later as more tools get into your toolbox.)

- Heads Square Thru 4, – (from a static square to a **box**)
- Swing Thru, (not a line or box – **ignore it for now**)
- Men Run, (two face line – **but not a line of four or box so ignore it for now**)
- Ferris Wheel, (**double pass thru position, not a line of four or box so ignore it for now**)
- Centers Pass Thru, (**box**)
- Slide thru (**line of four**)
- Square Thru 3, (**line of four facing out – not a facing line or box so ignore it for now.**)
- Allemande left
- Right and left Grand
- Promenade

We can now incorporate our known line or box modules to make a longer patter sequence.

- Heads Square Thru 4, – (**BOX – insert box module**)
- Swing Thru, (**not a line or box – ignore it for now**)
- Men Run, (**two face line – but not a line of four or box so ignore it for now**)
- Ferris Wheel, (**double pass thru position, not a line of four or box so ignore it for now**)
- Centers Pass Thru, (**BOX – Insert box module**)
- Slide thru (**LINE OF FOUR – Insert line module**)
- Square Thru 3, (line of four facing out – not)

- Allemande left
- Right and Left Grand
- Promenade

I cannot remember a long, long sequence but I can remember

- Singing call figure
- Short box zero
- Short Box Zero
- Short Line zero

I have not done anything but add a short sequence to something I already know (the singing call figure). Now with only one singing call figure, one line zero, and one box zero our full patter sequence looks like this:

- HEADS SQUARE THRU 4,,
(SWING THRU, LADIES CIRCULATE, MEN TRADE, MEN RUN, BEND THE LINE, TOUCH ¼, ALL 8 CIRCULATE, MEN RUN), SWING THRU, MEN RUN, FERRIS WHEEL, CENTERS PASS THRU, (SWING THRU, LADIES CIRCULATE, MEN TRADE, MEN RUN, BEND THE LINE, TOUCH ¼, ALL 8 CIRCULATE, MEN RUN), SLIDE THRU (PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, FIRST GO LEFT, NEXT GO RIGHT), SQUARE THRU 3, ALLEMANDE LEFT, RIGHT & LEFT GRAND, PROMENADE

At this point we have not done any sight calling. All we have done is used three memorized modules (the singing call figure, a box module, and a line module).

Many new callers say at this point that yes, but I only know one box module I need to know more. My answer to this is that you already do know. Let's look at your singing call figure again.

Heads Square Thru 4 – Swing Thru – Men Run – Ferris Wheel – Centers Pass Thru – Slide thru – Square Thru 3 – Swing Corner & Promenade Home

After the first heads square thru you are in a Corner Box (Allemande Left box). The Swing Thru – Men Run – Ferris Wheel – Centres Pass Thru – brings you back to this same box. Now you have two box modules that you can use at any time, and you have not had to memorize anything else.

You also know that from any Corner Box you can call two successful memorized resolutions to an allemande left. Both of these are in your singing call figure already.

The first (from a Corner Box – the entire singing call figure) Swing Thru – Boys Run – Ferris Wheel – Centers Pass Thru – Slide Thru – Square Thru 3 – allemande left

The second is from the last Corner Box after the centres pass thru: Slide thru – Square Thru 3 – allemande left

Now most new callers have at least two singing call figures memorized so let's add a second simple singing call to what we have already.

- HEADS SQUARE THRU,
RIGHT & LEFT THRU,
VEER LEFT,
COUPLES CIRCULATE,
CHAIN DOWN THE LINE,
STAR THRU, PASS THRU,
TRADE BY,
SWING AND PROMENADE

As we did with the first singing call, let's break it down only into boxes and lines of four, and change the swing and promenade to an allemande left and promenade.

- Heads Square thru (box)
- Right & Left Thru (box)
- Veer Left

- Couples Circulate
- Chain Down the Line (line of four)
- Star Thru (box)
- Pass Thru
- Trade By (box)
- Allemande left and promenade

What I am going to do now is use the three zero modules that I have and insert into the sequences. Remember the three modules we have:

1. (Box) Swing thru – Ladies circulate – Men trade – Men run – Bend the line – Touch $\frac{1}{4}$ – All 8 Circulate – Men run
2. (line) – Pass thru – wheel and deal – double pass thru – first go left – next go right
3. (Box zero module from first singing call) Swing Thru – Men Run – Ferris Wheel – Centres Pass Thru

Note that in this singing call figure, there are two box formations, a line formation and then two more box formations. I will now take my second memorized singing call, and add the already known zero modules for the first box only then the line then the first box in the second part. I then have a patter sequence that looks like this:

- Heads Square thru (insert box module) Swing thru – Ladies Circulate – Men Trade – Men Run – Bend The Line – Touch $\frac{1}{4}$ – All 8 Circulate – Men Run
- Right and Left Thru
- Veer Left
- Couples Circulate
- Chain Down the Line (insert line of four module) – Pass thru – Wheel And Deal – Double Pass Thru – First Go Left – Next Go Right



- Star Thru (insert second box module) – Swing Thru – Boys Run – Ferris Wheel – Centres Pass Thru
- Pass Thru
- Trade By (box)

- Allemande left and promenade

For variety I can mix and match these routines by inserting the module after the second box modules rather than the first or choosing to ignore them entirely.

Also note that in the second singing call figure: the figure itself is a zero-box module. After the Heads square thru I am in a corner box (allemande left box). From there, the rest of the singing call brings me back to the same Corner Box.

- (Corner box) Right and Left Thru – Veer Left – Couples Circulate – Chain Down the Line – Star Thru – Pass Thru – Trade By (Corner box) – Allemande left and promenade

If you keep looking at what you know, you will find out that you know a lot more than you think. With two modules and two singing calls and only adding in the zero modules at the box or line positions of the singing call figure I can now create – what I know at the box and lines I can make at least 8 different independent patten routines from the first singing call and 12 different routines from the second patten by only changing adding one box or line module – this increases exponentially if I add more than one box and one line in the same figure.

I have still not done any sight calling because at this point it is all been using two singing call figures and two modules. Remember the second tool in your

toolbox (ONE GUARANTEED RESOLUTION TECHNIQUE) if at any point you lose your place or where you are in the sequence, then you use your memorized resolution technique...the sight part is moving the dancers from where they are to match up your key couples and resolve. **Simple, yes?**

Good luck and hope this is useful to some new callers. Please remember that this is one opinion only. This is the start method that I was taught and that I teach but there are other methods and opinions.

Do not just listen to one. Listen to all the experienced callers out there. Ask them questions and find out how they do things. Find out what is right and comfortable for you and make it yours.

The second most common question I get asked is what is the best method for sight calling. The answer is simply, the one that works best for you. It may not be my method, or Don Beck's Method or Jerry Story's Method or <insert any caller name> method, BUT; you only get better through practice and more practice.



THE Final WORD

I do hope that the next issue of BTM (in October) will be a single month issue. We do have some more visitors coming in next few weeks, but I am hoping to start prepping for October as soon as this issue is sent out. Mind you, I have the same goal after each issue, but life just gets in the way at times!!

Until next issue,
Have fun calling
Barry



Special Offer to BTM Subscribers

From David Cox

I have recently produced a new piece of square dance music – Tucker’s Daughter – and will be selling it exclusively to BTM subscribers for \$3.50.

After paying production costs, 25% of any profits will go to BTM.

If the project is successful (i.e., supported by at least 20% of BTM subscribers) it will inspire me to find another piece of music to release. To listen to the called version just go to YouTube and search “Tucker’s Daughter DGC) or use this link <https://youtu.be/ECjzQcthuE>.

To mark the event, I’m creating a new label – B&D – short for Barry and David but pronounced BAND. Tucker’s Daughter will be BAND-2142...because it is released in 2021 and it is Mark Tinson’s 42nd Square Dance collaboration. The music is played by Mark. Mark was the musical wizard behind many recordings on C Bar C and 7 ‘Cs’ labels as well as Skye Boat Song released by Barry last month.

There are five music tracks:-

A – Music with 32 beat lead in and 52 beat tag

B – Music with short lead in and short tag

C – Music with background vocals by Julie Wilson

D – Music, short version with background vocals

E – Called version – full length and with background vocals

The song has a great and strong chorus line featured in the Opener, Break, Closer and Tag. The verse has a strong beat, and this is fully utilised in the four figures. The music is recorded in a 4/4 rhythm at 126 b.p.m. It features a strong Roll & Roll style of music and features brass, organ, electric guitar, and trumpet, as well as a xylophone/glockenspiel combination.

The original song was written and performed by Ian Moss. Ian was a founding member of Cold Chisel. Tucker’s Daughter (1998) was his first solo release, five years after leaving Cold Chisel.

Those wishing to purchase the music should contact me, David Cox, at dgcox666@gmail.com.

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 Tumbi 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

UPcoming EVENTS

Appendix of



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

.jpg (image) AND WORD DOCUMENTS preferred

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

Dates to Remember on the front Page.

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	Marvin Gaye & Tammi Terrell	Move It	Cliff Richard & The Shadows
At the Hop	Danny and the Juniors	Roller Coaster	Danny Vera
Do Ya Think I'm Sexy	Rod Stewart	Scuse Moi My Heart	Collin Raye
Do You Wanna Dance	Cliff Richard & The Shadows	The Lady Loves Me	Elvis Presley
Firework	Katy Perry	The Young Ones	Cliff Richard & The Shadows
Groovy Kind of Love	The Mindbenders	What I know	Tom Rush
Have I the Right	The Honeycombs	Yummy, Yummy, Yummy	Ohio Express
I Can Be Me With You	Garth Brooks		
I Think We're Alone Now	Tiffany		
Lets Get Away From It All	Frank Sinatra		
Mississippi (Bob Dylan)	The Dixies		

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 Galleries 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)
- Printed Submissions
- Audio Submissions
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 - PERSONAL CRITIQUES
 - Guest Tips
 - Marketing Yourself
 - Teaching Classes
 - The Business of Calling
 - Events and Festivals
 - Singing Calls
 - The Flow Of The Dance
 - The Flow Of The Choreography
 - National vs. Traveling vs. Local Callers
 - Publicity For You and Square Dancing
 - ...and Much More!

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

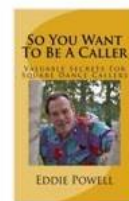
It takes action, practicing the right way, and becoming ready to market yourself. It took time and practice as a dancer to learn the moves, the same is true of calling.

Think About It

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

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

**Enroll
Now**



Eddie@EddiePowell.com

Square Dance Gifts & Merchandise



Come on and look at our range of gift ideas.



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www.facebook.com/DWHT71



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The World Largest Square Dance Designs Catalogue and More Added Weekly!

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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.

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

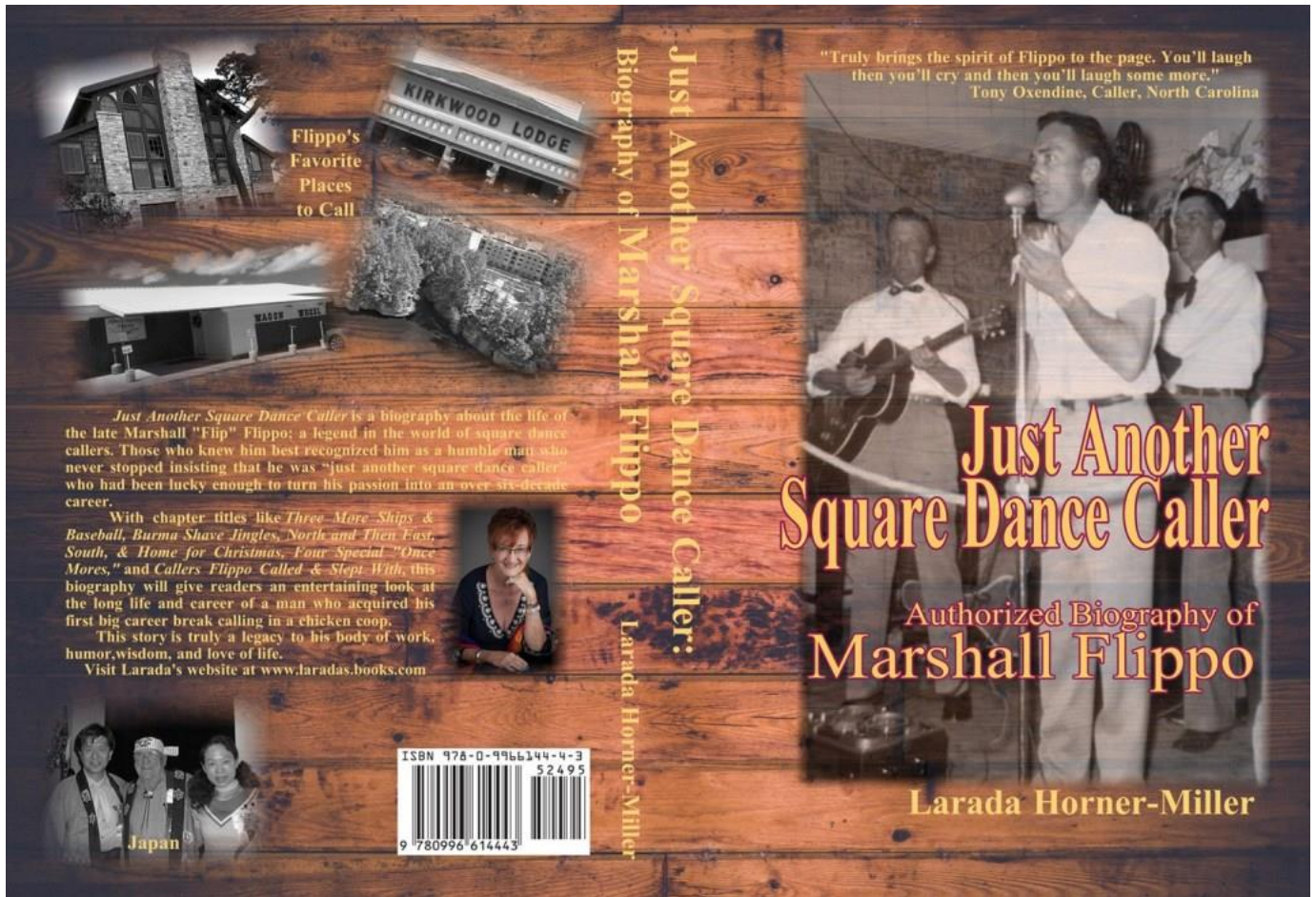
"The caller school sent us a large document in preparation for the school. I have been reading that too and find myself going back to your manual over and over to understand what they have said. Yeah for your manual!!"
Bobbi Nichol, Pensacola, Florida

"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>



*Just Another Square Dance Caller:
The Authorized Biography of Marshall Flippo*

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Northeast Callers School 2022

Programs for Beginning and Experienced Callers



Ken Ritucci

*Massachusetts
(Callerlab Accredited Caller Coach)*

SPECIAL GUEST INSTRUCTORS:



Ted Lizotte

*New Hampshire
(Callerlab Accredited Caller Coach)*



Tony Oxendine

*North Carolina
(Callerlab Accredited Caller Coach)*



Steve Turner

*Australia
(Callerlab Accredited Caller Coach)*



Don Moger

Canada

**OCTOBER 6-10
2022**

**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 47 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 6th at 7:00 pm
Ends Monday, October 10th 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 6-10, 2022

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: _____

Register at www.northeastcallersschool.com (Paypal accepted) Or 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
23RD-26TH
2023**

HOST HOTEL

**Stayable Suites
Jacksonville West
6802 Commonwealth Ave.
Jacksonville, FL**



Ken Ritucci

*Massachusetts
(Callerlab Accredited Caller Coach)*



Bill Harrison

*Maryland
(Callerlab Accredited Caller Coach)*



Tom Miller

*Pennsylvania
(Callerlab Accredited Caller Coach)*

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 YOUR CAREER IS JUST BEGINNING TO LIFT OFF or you want to improve your skills to fly even further in your Calling Career, the Sunshine State Callers School will provide you with the opportunity to be the best Caller you can be.

School Information

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

Program:
Starts Thursday, February 23rd at 3:00 pm
Ends Sunday, February 26th at 12 noon.

Lodging:
The Stayable Suites will be utilized for the entire 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:
Stayable Suites
Jacksonville West
6802 Commonwealth Ave.
Jacksonville, FL
(904) 781-6000

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 23-26, 2023

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

Canadians please remit U.S. funds

