



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

**FEBRUARY
MARCH**

2022
Happy New Year!

DATES to REMEMBER

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

What's Inside This Month

	Page
<i>On the Inside - February 2022 Issue of "Behind The Mike (Barry Wonson)</i>	3
<i>Self-Improvement - Part 23 Allemande in 3 Calls (Paul Bristow)</i>	5
<i>Self-Improvement - Part 24: Resolving the Square (Paul Bristow)</i>	7
<i>Self-Improvement - Part 25: The Degree Of Difficulty (Paul Bristow)</i>	12
<i>Singing call Diary - Skye Boat Song (barry Wonson)</i>	16
<i>UPDATE A&S Music and Website</i>	17
<i>Comments, questions and responses - From the Readership</i>	18
<i>Mainstream Get Ins (Barry Wonson)</i>	27
<i>Time to laugh - Plain English (various)</i>	31
<i>Why you should visit Australia</i>	34
<i>Mainstream - a focus on Cloverleaf (barry Wonson)</i>	35
<i>Ask Dr Allemander (Glenn Ickler and Barry Wonson)</i>	37
<i>Yellow Rock - Glen Ickler's - Mitch and Al Murder Mystery</i>	38
<i>A2 - Some General Opening Routines to set the mood (Barry Wonson)</i>	39
<i>Plus Singing Call Routines (Barry Wonson)</i>	41
<i>A1 -Get Outs and Resolves (Barry Wonson)</i>	42
<i>C1 General Modules (Barry Wonson & Larry Marchese)</i>	44
<i>The Final Word (Barry Wonson)</i>	47
<i>A Special Offer to BTM Subscribers - Tucker's Daughter (David Cox)</i>	48
<i>Caller Resources</i>	49
<i>Appendix Of Upcoming Events and Other Resources</i>	50
<ul style="list-style-type: none"> • <i>NSW State Square Dance Convention Sep 30-Oct 3 2022</i> 	51
<ul style="list-style-type: none"> • <i>Sting Productions 2022 'Swan Song' Edition</i> 	52
<ul style="list-style-type: none"> • <i>So, you want to be a caller - Online Caller School by Eddie Powell</i> 	54
<ul style="list-style-type: none"> • <i>Riverboat Records - Square Dance Music from Bob Elling</i> 	55
<ul style="list-style-type: none"> • <i>Square Dance Gifts and Merchandise</i> 	56
<ul style="list-style-type: none"> • <i>Kip Garvey - Central Sierra Caller School ONLINE</i> 	57
<ul style="list-style-type: none"> • <i>Becoming a square dance Caller 3rd Edition- by Bruce Holmes</i> 	58
<ul style="list-style-type: none"> • <i>Registration - US 71ST National Square Dance Convention June 22-25, 2022</i> 	59
<ul style="list-style-type: none"> • <i>22nd Canadian National Square and Round Dance Convention July 21-23 2022</i> 	61
<ul style="list-style-type: none"> • <i>Just Another Square Dance Caller - Authorised Biography of Marshal Flippo</i> 	62
<ul style="list-style-type: none"> • <i>Music City Spectacular - Caller School with Tony Oxendine and Ted Lizotte</i> 	63
<ul style="list-style-type: none"> • <i>71 Nationals GSI Caller School - June 19 - 22 2022 in Evansville Indiana USA</i> 	64
<ul style="list-style-type: none"> • <i>Northeast Caller School 2022 - Oct 6-10, 2022 - Sturbridge Massachusetts USA</i> 	65
<ul style="list-style-type: none"> • <i>New Callers Committee - Callerlab - for newer callers</i> 	67

ON THE INSIDE

With Barry Wonson

THOUGHTS

As I noted in the January issue, we had a very hectic time over January and February and that would mean that this issue would not be able to be sent out at the regular time.

We had a great two-week trip to Queensland to visit with daughter Alessa and partner Madison. She is doing well, and now the pregnancy is starting to show (4 months). As we want to give her the regular parental support, we will be having a number of trips to the Sunshine State this year. We will be back there again in April, again in July for the birth, and at least a couple of times in the latter part of the year.

Last week we again had 4 days away in Sydney (staying at Park Regis Hotel) as part of a general trip away to see the musical "9 TO 5". We enjoyed it immensely and can recommend it to anyone who enjoys good music along with a good laugh! The accommodation package was part of the exchange we took for our last trip to China in 2020.

Coupled with a trip to Victoria next month as well as a pre-booked trip to Singapore and a possible one to either Bali or Thailand, our schedule is a busy one. There is also our NSW State Convention in the Blue Mountains in End September - October!!!

With our being away on a regular basis, this will have some degree of impact on the regularity of BTM at some times this year.

I hope to get extra stuff done when I am at home, but, as we are all aware, many things crop up that tend to destroy

planned hours...but as we know "the best laid plans of mice and men..."

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 the latest parts to his caller-training sessions.

The last issue had more comments and questions on two specific articles – the Teaching Order presented by David Cox, and the Body Flow article by me. I have presented many of the commentaries as well as some further discussion on these topics.

Dr. Allemander is with us again offering profoundly serious advice to some profoundly serious problems!

Choreography pages this month feature lots of interesting modules with more Mainstream, Plus, Advanced and Challenge ideas.

Mainstream section has some more Get-Ins to Corner Box and Partner Lines, as well as teaching modules for Cloverleaf.. Get-Ins and Get-out modules are among the most requested choreographic ideas from subscribers.

I noted last month that my latest Singing Call 'SKYE BOAT SONG' is now available! It took more time than usual to get this ready for sale, but it was worthwhile. This song was done as a promotion for BTM in order to raise some much-needed funds for purchases we made in 2021 (and now have to pay for) – new desktop computer, full MS Office, conversion programs, mail programs and other bits...all purchased solely for creation of BTM. The laptops I had were just too old and would not take any new upgrades and were just too slow. Even my SD laptop (dedicated purely for calling) is still running Windows XP (and that is the newest one...the oldest is still on Windows 95!).

This is a last-ditch effort for us. I have resisted the urge (and push from others) to charge a subscription fee for BTM. I have always wanted to just share the information freely to callers all over the world, but it does cost money and time. Time – I have plenty of; money – not so much.

If every current subscriber just purchased SKYE BOAT SONG, that would be enough to cover what we have spent, and what we owe on the equipment.

While there have been some sales, there could be a lot more.

Some callers have kindly sent donations to keep BTM up and running (I especially thank Jon Jones, Deborah Carrol-Jones, Richard Berry and Ed Foote) 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 \$8.00US. When we had lots of Note Services all those years ago, all were on a paid subscription basis....each no longer than 12 pages each month. The usual on BTM is about 50 pages a month.

35 years ago, callers were paying over \$25 in yearly subscription fees....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

Payment can be made via PayPal using the above email address.

Upon receipt I will send all files (Final Instrumental version, earlier variations, cue sheet, vocals).

We hope to have a link on our website in the short term for Skye Boat Song and all the other SD music we have released.

Cheers

Barry



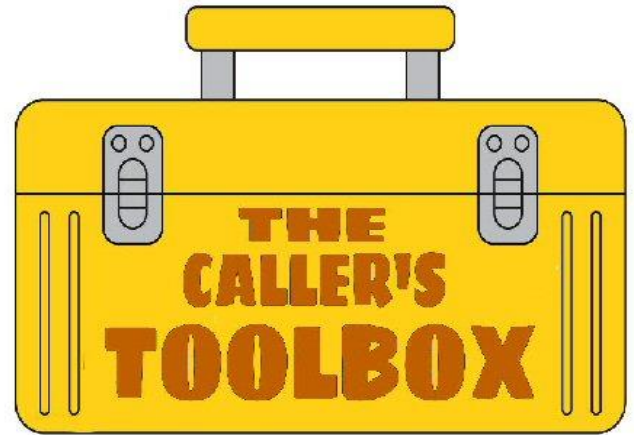
SELF-IMPROVEMENT

Part 23: ALLEMANDE LEFT IN 3 CALLS

By Paul Bristow

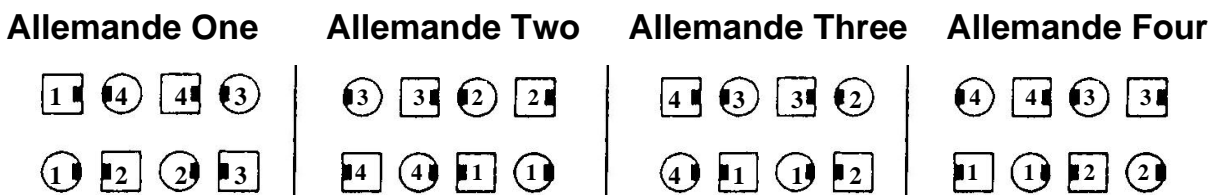
Control of the Dancers when you are Calling is, of course, an essential requirement. Ideally, you should be thinking several moves ahead; you should have a “plan”, in terms of the Calls to be used, for achieving the choreographic progression through which you are attempting to lead the Dancers. This “forward-planning” - on a Call-by-Call basis is usually referred to as “Microprogramming”.

The concept of “planning ahead” raises the question: “how many Calls **ahead**, should you be able to work”? An obvious answer, based on the fact that you are never more than three moves away from a correct and comfortable Allemande Left, would be: “at least three Calls”. Or - to put it differently - you should be able to “see” an Allemande Left, from any FASR, using only three more Calls. The “Three-Moves-To-An-Allemande-Left” principle is an entirely valid and sound idea - but - to avoid any ambiguity - it is important to set-out the required criteria for this, as precisely as possible:



At any point - when using symmetrical Mainstream choreography - wherever you may be: in terms of FASR - no matter which Calls you have just used - you will always be able to Call a correct and comfortable (in terms of Body-Flow and Hand Availability) Allemande Left using three more Calls.

To understand how this is possible, you need to comprehend the idea that there are four Allemande positions (as explained in previous articles - but repeated here for clarity); these are shown as:



Allemande One - the name is derived from the fact that Number One Man has as his partner (i.e., the Girl standing next to him) Number One Girl. This is a Corner, achieved by having the Sides Square Thru Four (or Star Thru and Square Thru Three - for correct Hand Availability).

Allemande Two - the name is derived from the fact that Number One Man has as his partner (i.e., the Girl standing next to him) Number Two Girl. This is a Trade By formation, achieved by having the Heads Lead Right - Swing Thru - Turn Thru. You may prefer to consider this from Partner Lines, (created by having the Sides Lead Right, Circle To A Line),

from where you can Call: Star Thru, Square Thru Three to get to the Allemande Two FASR (with correct Hand Availability)

Allemande Three - the name is derived from the fact that Number One Man has as his partner (i.e., the Girl standing next to him) Number Three Girl. This is also a Corner Box, achieved by having the Heads Square Thru Four (or Star Thru and Square Thru Three - for correct Hand Availability).

Allemande Four - the name is derived from the fact that Number One Man has as his partner (i.e., the Girl standing next to him) Number Four Girl. This is a Trade By formation, achieved by having the Sides Lead Right - Swing Thru - Turn Thru. You may prefer to consider this from Partner Lines, (created by having the Heads Lead Right, Circle To A Line), from where you can Call: Star Thru, Square Thru Three to get to the Allemande Four FASR (with correct Hand Availability)

Once you have a good understanding of these four Allemande Left FASRs - to the point where you can recognise them and know how to create them, effectively and efficiently - you will soon be able to find ways to control Dancers: by understanding the effects of each Call; thus limiting the number of Calls necessary to reach an Allemande Left (or any other FASR). This level of control requires a lot of work and will be an ongoing exercise - but the advantages are of considerable use to a Caller. There is a great tendency for Callers to limit themselves to just one of these Allemande Left FASRs i.e., Allemande Three. Some Callers will also use Allemande One - but very few Callers seem to be able to make good use of the other two - i.e., Allemande Two and Allemande Four. The reason for this seems to be that so many Sight Calling Systems, require that you "Pair-Up" the Dancers on the outside and then

"sort-out" the Dancers in the centre, in order to find the Allemande Left. This has the effect of making the Allemande Left fairly predictable, thus the Dancers can "see it coming...!"

There is a great deal to be gained from making better use of resolutions (i.e., Get-Outs) that work from the Allemande Two and Allemande Four FASRs. For a start they are much less predictable but - much more importantly - they provide Callers with a reason to improve their control of the Dancers, by being aware of a great deal more of what is happening - in the Square - at any point.

You could set yourself the task of **making much more use of the Allemande Two and Allemande Four FASRs for your resolutions** (i.e., Get-Outs). That will be a major task that will require a lot of work - but it will pay-off with huge dividends; your choreography will appear (to the Dancers) to be more interesting and (hopefully) more enjoyable. Here are a few exercises that you could use:

- 1) Look at ways that you can get from one Allemande Left FASR - to another, using the lowest number of Calls possible; extend this so you get to each of the four Allemande Left FASRs
(The idea is to recognise each of the four Allemande Left FASRs as a "destination" - but not to Call Allemande Left as you reach each one. If you can arrive at each FASR - with the Left Hand free to be used - that would be great; in due course, you should plan to achieve this).
- 2) As above - but - try and find ways that get you from one to another "in numerical sequence" (i.e., Allemande One - to Allemande Two - to Allemande Three - to Allemande Four).
- 3) Having found some simple (and fairly short) routines that achieve the

above two objectives, look for alternatives that achieve the same thing by using different (i.e., equivalent) Calls.

- 4) Using the same premise - as that required by the Four Allemandes - see if you can determine the Four Right & Left Grand FASRs
- 5) Having found the Four Right & Left Grand FASRs - try and apply the exercises shown above as 1), 2) and 3), to fully develop this idea.

Keep in mind that - for the purpose of these exercises - you do not have to achieve each transition in three Calls. Eventually, the number of Calls that you require to get from one Allemande Left FASR to another, will reduce; three should be your ultimate target but don't try to run before you can walk!

Circles and Stars - it is obvious that the "Four Allemandes" idea is connected with "Two-by-Four" Formations (e.g., Facing Lines, Eight Chain Thru's etc.); it is also clear that these can be extended

to include the vast majority of other Formations: for example, "One-by-Eight" (i.e., Tidal) Formations, as well as Diamonds, Hourglasses, Galaxy's etc. But there are a group of Formations, from where the "Four Allemandes" idea is not applicable; these can be loosely described as "Circles and Stars".

Obviously, you can Call Allemande Left from a Static Square - but you would not be in any of the four Allemande FASRs; a similar situation could exist following "Slip The Clutch" from a suitably arranged Allemande Thar (or "Shoot The Star" - from a suitably arranged Wrong Way Thar), or - more simply - after Calling "Men Star Right" from a Circle to a Left Allemande. Any Allemandes that occur in Circular formations around - or in Star Formations that cross - the "Flagpole Centre" of the Square will be seen to display FASRs from where the Four Allemandes cannot be found. It is important to recognise and understand this exception to the general rule; it is possible to extend your choreography to make some very effective use of these "Circles and Star" FASRs.

PART 24 – RESOLVING THE SQUARE

When it comes to Choreography, there exists an extremely common misunderstanding - based upon a false belief - that a primary goal and most important (difficult) task of any Caller, is to remember:

"Who was dancing with whom?"

Through the course of the Patter element of the tip, some Callers spend far too much of their time in trying to recall the answer to this question, which results in a lack of "interesting" and "purposeful" choreography and then a general "slowing down" of the dance action, as the Caller attempts to find a way to resolve the square; this situation is - in

effect - the "Albatross" of all "Sight Callers"!

It could be argued that - for the major part of the tip to the exclusion of resolution - you should be concentrating on Formation Management, Degree of Difficulty, Body Flow and Timing etc. etc. - i.e., all the aspects of smooth, exciting, and enjoyable (i.e., achievable), Dancing, in order to provide the Dancers with the best possible dancing experience. For the initial part of each section of your tip, resolving the Square - where it involves remembering who is dancing with whom - should not be included in this primary process. This would suggest that you should only

concern yourself with any Relationship (and Sequence) issues (i.e., who was dancing with whom), at the point in your tip that you decide to resolve the Square; resolution of the Square should occur at one of two places:

- 1) At the point where you feel the section has gone on enough.
- 2) When you need to bring a broken Square (or Squares) back into play.

Whilst this is all - essentially - correct, it is by no means the best way to conduct yourself, when you are Calling. To analyse the above paragraph: in different terms: you do need to be ultra-sensitive to all aspects of the “F” and “A” elements of FASR (i.e., Formation and Arrangement) to give the very best choreography possible to the Dancers. However, rather than waiting until it becomes necessary to resolve - before considering the “S” and “R” elements of FASR (i.e., Sequence and Relationship) - it would be much better to keep these criteria in the forefront of your mind all the way through the tip; this is known as “Tracking” the Dancers. There are, essentially, two ways of doing this:

TRACKING THE DANCERS - Ideally, as well as tracking “F” and “A”, as a part of Calling, you should also track “S” and “R” but - in reality - you can get away with just tracking either of these.

SEQUENCE - To track Sequence, you need to understand the effect on Sequence of each Call, as you use it. Remember, there are four possible conditions of Sequence:

- ❶ “ALL IN” – where all of the Dancers are “In Sequence” – i.e., in a counter-clockwise rotation, from here the Couples can Promenade home without having to “overtake” other Couples.
- ❷ “ALL OUT” – where all of the Dancers are “Out of Sequence” – i.e., in a clockwise rotation, from here the Dancers cannot Promenade home

without having to “overtake” other Couples.

❸ “BOYS-IN, GIRLS-OUT” – where the Boys are “In Sequence” – i.e., in a counter-clockwise rotation and the Girls are in a clockwise rotation; from here the Couples can Promenade home without having to “overtake” other Couples but only two Couples could have their original Partner.

❹ “BOYS-OUT, GIRLS-IN” – where the Boys are “Out Of Sequence” – i.e. in a clockwise rotation and the Girls are in a counter-clockwise rotation; from here the Couples cannot Promenade home without having to “overtake” other Couples, although two Couples may have their original Partner.

It should be noted that, in Sequence states ❸ and ❹, the partner association of any two opposite Girls (i.e. Heads or Sides), will not be the same as the partner association of the other two Girls.

In addition to this, you need to be aware and remember that - these Sequence conditions break down into two sub-sets:

- 1) “ALL IN” and “ALL OUT” referred to as the “O” condition
- 2) “BOYS-IN, GIRLS-OUT” (BIGO) and “BOYS-OUT, GIRLS-IN” (BOGI) - referred to as the “X” condition.

To change from any “O” condition” to the other type (i.e. “ALL IN” to “ALL OUT” - or vice-versa) you can use a number of simple Calls (or even Modules): these would include: Right and Left Thru, **or** Pass Thru, **or** (Arrangement permitting) Star Thru **or** Slide Thru; these Calls also effect a change from any given “X” condition” to the other type (i.e. “BIGO” to “BOGI” - or vice-versa).

However, what you need to identify - in order to be able to track and control Sequence, effectively - are the Calls that will effect a change from the “O” condition” to the “X” condition; these are very useful. You should - whenever you

make one of your regular re-visits to your Call Analysis Sheets - make a note of the Calls that will effect a change from the "O" condition - to the "X" condition and (here is the awkward bit) the occasions when these Calls will NOT make a change (some - but not all - Calls work in this "odd-ball" fashion).

Essentially, these Calls will form an integral part of some Mental Image based systems, for example, check out "Out Of Sight" by Don Beck, where you will find lists of Calls (and short Modules) that have this effect - (together with the occasions when they don't) - this is really valuable information to have available when you are tracking Sequence.

Ideally, you should be able to track the changes to Sequence on a Call-By-Call basis, throughout your Tip; here's a suggestion: next time that you Call - record a Tip and then (in the privacy of your own home) go through it, on a Call-By-Call basis and work out the effect, on Sequence, of each of the Calls that you use. Repeat this process, over the next few weeks, until you develop the skill to correctly identify the effect on Sequence that each Call will have - in advance of using that Call.

If you work at this, diligently, you will know the potential effect, on Sequence, for every Call that you have available to use at any point during the Tip. You can either choose Calls that do not make the change from the "O" condition to the "X" condition - or you can choose Calls that do make the change; if you do decide to switch between the two conditions, keep in mind the old adage - used by Mental

Image system Callers: - "when in trouble, Call it double"!

RELATIONSHIP - To track Relationship, you need to understand the effect of each of the Calls that you use on each of the possible Partner Relationships (of which there are four); to find these, you can think of number one man in a Static Square (or any other man, or - as Lady Callers often find to be easier - any Lady), where the "Relationship" can be seen to be one of four possibilities:

(P) "**PARTNER**" - Key Dancer (Man) has their original Partner beside them.

(C) "**CORNER**" - Key Dancer (Man) has their original Corner beside them.

(O) "**OPPOSITE**" - Key Dancer (Man) has their original Opposite beside them.

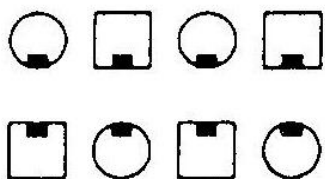
(R) "**RIGHT-HAND LADY**" - Key Dancer (Man) has their original Right-Hand Lady beside them.

NOTE: if you prefer to use a Lady as your Primary Dancer these same Relationship Names will be applicable EXCEPT that the "RIGHT-HAND LADY" will become the "LEFT-HAND MAN".

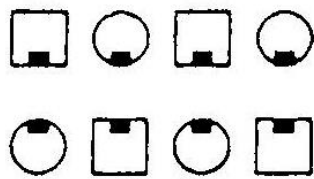
The "problem" that then arises is to determine which Girl (or Boy- if you are using a Key Lady -) is the partner in each arrangement; keep in mind that - for the purposes of a Partner Relationship - the "Partner" that we are looking for is NOT the "choreographic Partner" but the nearest "Partner" - of the opposite sex to your Key Dancer within the FASR. In some arrangements this may not be too obvious. To explain this further, consider the six possible Arrangements of Facing Lines of Four:

Arrangements in Facing Lines of Four:

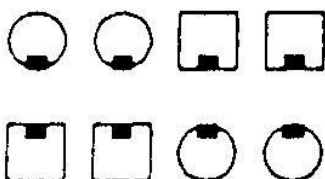
O Arrangement:



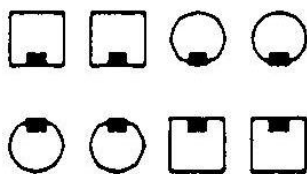
½ Arrangement:



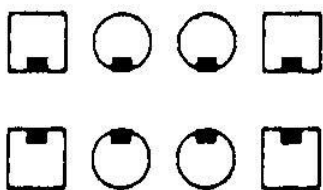
1 Arrangement:



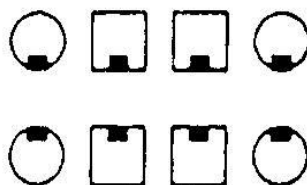
2 Arrangement:



3 Arrangement:



4 Arrangement:



Arrangement Sub-Group A

The “O” arrangement is what you will get, when the Dancer Couples in the Lines are normally arranged; the “½” Arrangement will occur if the Dancer Couples are half sashayed.

Arrangement Sub-Group B

The “1” arrangement appears, when two Boys are together on the left and two Girls are together on the right; the “2” Arrangement has the Girls on the right and the Boys on the left.

Arrangement Sub-Group C

The “3” arrangement appears, when the left-hand Dancers are a normal Couple, and the right-hand Dancers are a half-sashayed Couple; the “4” Arrangement occurs when the left hand Couples are half sashayed and the right hand Couples are normal.

One aspect of Partner Relationship that needs to be understood - is the three “Sub-Groups” concept, as occurs within the Six Arrangements. These Sub-Groups can be identified in many ways; from a Facing Line of Four situation (as shown above) the Call of “Bend The Line” will have no effect on the Arrangement of Sub-Group A - but will change the Arrangement, in Sub-Groups B and C, to the other type of Arrangement within that Sub-Group. This can be very useful (or detrimental) to a Choreographic routine (Module). It should be noted that – from any of the above six Arrangements, using the Module “Pass Thru, Bend The Line” will have no effect on the Arrangement.

However, in terms of Partner Relationship, any Call that alters the location of the Key Man (or Key Lady)

within the FASR needs to be recognised. To understand this better, consider the following:

In the “O” Arrangement of Facing Lines of Four - if the Key Man is on the Left-Hand end - it may be considered that the Girl beside him is his Partner (in terms of Relationship) - OR - the Girl he is facing. Similarly, - if the Key Man is in the Centre - it could be considered that either the Girl on his right - OR - the Girl on his left is his Partner - OR - the other Centre Girl (i.e., the one that he is facing). An “inverted” set of these rules would apply to the “½” Arrangement.

In the “1” Arrangement of Facing Lines of Four - if the Key Man is on the Left-Hand end - it may be considered that the Girl he is facing is his Partner - OR - the Girl to the far right of him (after the Centre

Boy). Similarly, - if the Key Man is in the Centre - it could be considered that either the Girl on his right - OR - the other Centre Girl, that he is facing, is his Partner. An “inverted” set of these rules would apply to the “2” Arrangement.

In the “3” and “4” Arrangements of Facing Lines of Four, there is only one Girl that might be taken to be the Key Man’s Partner (in terms of Relationship). Whilst this is the simplest situation of any of these Arrangements, as there is no ambiguity as to who the Partner is; it is also the most limiting.

Having determined the places within an Arrangement, of a FASR, that might be occupied by a Key Dancer and the possible locations that a Partner (in terms of Relationship) might be found, you can then consider the effect that a Call (or Module) may have upon these factors; again these are things that you should add to the appropriate Call Analysis Sheet. Take the time to consider the relevance of the Dancer “opposite” and “on the wrong side” of your Key Dancer - quite often these provide a whole range of alternative possibilities that can lead to more inspired and exciting resolutions than you usually offer the Dancers; a real chance to “upgrade” your entire choreographic presentation.

FORMATION AND ARRANGEMENT RESOLUTION SYSTEMS - For the most part Callers use Resolution Systems that rely, very heavily, on Sight and Modules - essentially using the F and A of FASR to control the Dancers, with a reliance on “remembering” who was dancing with whom, such systems tend to require the use of parallel Ocean Waves - or Two-Faced Lines - together with Trades and Circulates to match-up at least one Couple, with their Partner - and then place the other Couple to the Centre of the Square and use one of a few standard Modules to Resolve correctly.

These systems are excellent for a new Caller and should be considered as the “training wheels” (on a bicycle) - or the “arm-bands” (on a novice swimmer); they are a simple method that is easy to use - but will very soon be an obvious indicator (to the Dancers) that the Caller is “**looking to resolve**”. If you want to continue to develop (and thereby improve) your Calling skills, an alternative System of resolving the square should be sought, i.e., one based upon Sequence and Relationship Systems.

SEQUENCE AND RELATIONSHIP RESOLUTION SYSTEMS - Sequence and Relationship Systems rely upon tracking the Dancers and understanding the effect of every Call; quite often these Systems are referred to as Mental Image Systems, which is a fair designation - but it is important to understand the vast range of different Systems that this includes. Recently, one of the most popular new Systems that Callers have started using is a System known as CRaMS; this relies upon a Caller following the Partner Relationship of Dancers in order to recognise FASRs - as well as tracking the Sequence of the Dancers, in order to resolve the Square. Manipulation of the Dancers is achieved by identifying which of the many CRaMS “Stations” your Dancers are occupying at any time.

Whether-or-not you decide to follow the procedures set-down in CRaMS, you will still find that a lot can be gained by Tracking the conditions of Sequence and Relationship. This requires a great deal of effort on the part of the Caller - but this effort will “pay-off” if you take the time to try and work out where you are - after every Call - in terms of Sequence and Relationship.

As you use these exercises, to Track the Dancers, in terms of Sequence and Relationship - alongside the other exercises I have mentioned in previous

articles - you will find your control of the Dancers will improve and your capability to “experiment” more - when you are Calling - will “grow”, to the point that you no longer need to be weighed down with trying to remember who was dancing with whom; you won’t need to worry about that, if you are Tracking -and - thinking far enough ahead...

Important news from CALLERLAB

After a colossal amount of work by Dottie Welch - together with her committee - she has managed to collate a complete book that includes EVERY System used by Callers for Resolving the Square! This document, published in 2014, and updated in 2018. It is 230 pages of valuable information. Download this document “**Sight and Module Resolution systems**” at:

[Sight And Module Resolution Systems Document – CALLERLAB KnowledgeBase](#)

PART 25 – THE DEGREE OF DIFFICULTY

If you wish to provide the best possible dancing experience, to the groups for whom you Call, you will need be able to make effective use of “Degree of Difficulty”. No matter how many years you have been Calling you should always be monitoring this aspect and looking for ways to extend - and thereby improve - the ways in which you include this in deciding what choreography you Call.

In essence there are two types of skills that a Caller needs to consider; these comprise:

1. **Mechanical Skills:** e.g., Definition of a Call, the elements of FASR, Hand Availability and Turning Direction etc. etc.
2. **Judgemental Skills:** e.g., how long a tip should last, which types of music to use, where to set the sound controls etc. etc.

Thinking about these two skill types - you will never succeed without an excellent understanding of the first - but it will be your understanding, implementation, and use of the second i.e., Judgemental Skills - that will determine the extent of the success that you will achieve (and enjoy) as a Caller.

Amongst the vast range of Judgemental Skills that exist, almost certainly the most

important is your understanding, implementation and use of the consideration known as - **Degree of Difficulty**.

To understand, implement and make effective use of Degree of Difficulty, you will need to devise a method by which you can “measure” it - and this is not easy - it will require an “abstract” method of evaluation, which will vary - considerably - from group-to-group and even from tip-to-tip, due to a number of criteria; including such things as: “time-of-the-evening” (i.e. how tired the Dancers may be) and “who is dancing with whom” at any stage (i.e. the collective experience of the Square).

A simple example of a method - that may be used to calibrate Degree of Difficulty - could be, by considering 1 to 10 as the “Degree of Difficulty scale”; assuming that the floor comprises a group of “average” Mainstream Dancers, then consider the Degree of Difficulty count for the Call:

- Heads (or Sides) Square Thru from a Static Square: on the theoretical scale of 1 - 10 you may consider this to have a value of “2 - 3”

For the same group, from the same Static Square starting FASR you may consider that:

- Heads (or Sides) Left Square Thru has a value of “4 - 5”.
- Heads (or Sides) Swing Thru has a value of “5 - 6”
- Heads (or Sides) Left Swing Thru has a value of “6 - 7”
- Heads (or Sides) Square Thru - on the third hand - Swing Thru has a value of “7 - 8”
- Heads (or Sides) Left Square Thru - on the third hand - Left Swing Thru has a value of “8 - 9”

From a Static Square, the call of Left Square Thru could be difficult for some dancers. Equally, the call of Heads Left Swing Thru - called “cold” from a Static Square - may present problems for some. Both calls can easily be workshopped, fairly quickly (if needed), although some - more experienced - groups will be able to dance them without a workshop. However, if - from a Static Square - you were to call Left Swing Thru, followed by Left Square Thru, you may see the Dancers in difficulties. Whilst this is a quite proper combination of calls - in terms of the definitions - it introduces the “Ocean Wave Rule,” which may not be familiar to some Dancers and (to make it even more complicated) this is being introduced from a Left-Hand Ocean Wave, which is bound to be a very unfamiliar starting formation for this call for many dancers.

Another reference that you might use to consider the Degree of Difficulty could be the Call Recycle - the example shown could also be expanded to consider the Call from Left-Handed Ocean Waves.

The call Recycle is not essentially difficult. Let's restrict it to Parallel Right-Handed Ocean Waves and we should be on fairly safe ground. However, there are six possible Arrangements that could be found in that Formation, five of which are likely to give problems on an average

Mainstream (or even Plus) floor. Yes, everybody will be okay if it is called from the “O” Arrangement (Boys on each end and Girls in the centre); this will be the Arrangement from which it was originally taught and from which it will have been called more than any other Arrangement.

If you call Recycle from any of the first four Arrangements, there is a good chance that the dancers will adjust themselves to finish as “normal couples”. This is the finishing Arrangement that they are most used to. However, it is only correct - for both couples - from Arrangement “O”. There is a chance that - if you call it from the final two Arrangements, where the adjacent end and centre Dancers are the same gender - you may get a correct result but then again you may not!

By watching the dancers, you will be able to build up a good idea of where difficulties can occur – sometimes you discover them “by accident”! What might be easy for one group may be difficult for another; there is only one way to find out for sure – call it and see! If you can find the courage to experiment with new ideas, so you will learn – but only if you are watching the dancers!

It is part of the caller's job to determine the “Degree of Difficulty” for any choreographic routine and to use that as a guide as to whether or not a particular group of dancers will be able to execute the choreography “cold” or whether they will require some type of a workshop, in order to be able to understand that application. All dancers are individuals. Each of them will have a different set of “problems” that result from their own experience - or lack thereof. When you bring a group of differently talented dancers together, in a Square, the “average Degree of Difficulty” for that group will need to be assessed; you can only do this by watching the dancers, when you call.

Whilst there is some logic that you can apply to this “Degree of Difficulty” evaluation, there is no completely accurate calculation available. You could simply stick with the “Standard Applications” and you will enjoy a great deal of “success”, if the “success” that you seek is to use choreography that the dancers are bound to be able to achieve. However, most dancers like to be “stretched” and most callers like to extend their skills, by experimentation and then demonstrate their prowess. Indeed, the majority of Dancers expect and require something a little beyond the “norm”; i.e., they wish to be able to dance non-standard applications, or - as we call them - “Extended Applications”.

You need to be aware, in advance, of the potential “Degree of Difficulty” that can be experienced in all situations and for all movements. You should know where to expect it and how to extend the Dancers knowledge, when necessary. If you have a very strong floor, then you need to understand how to raise the “Degree of Difficulty”, so as to entertain

the dancers. The caller needs to be able to “challenge” the dancers with his or her choreography, you should take them out of their “comfort zone” - at least some of the time - but however complicated your choreography may be, you must know how to get the dancers through it.

Remember, **THE DANCERS MUST SUCCEED!**

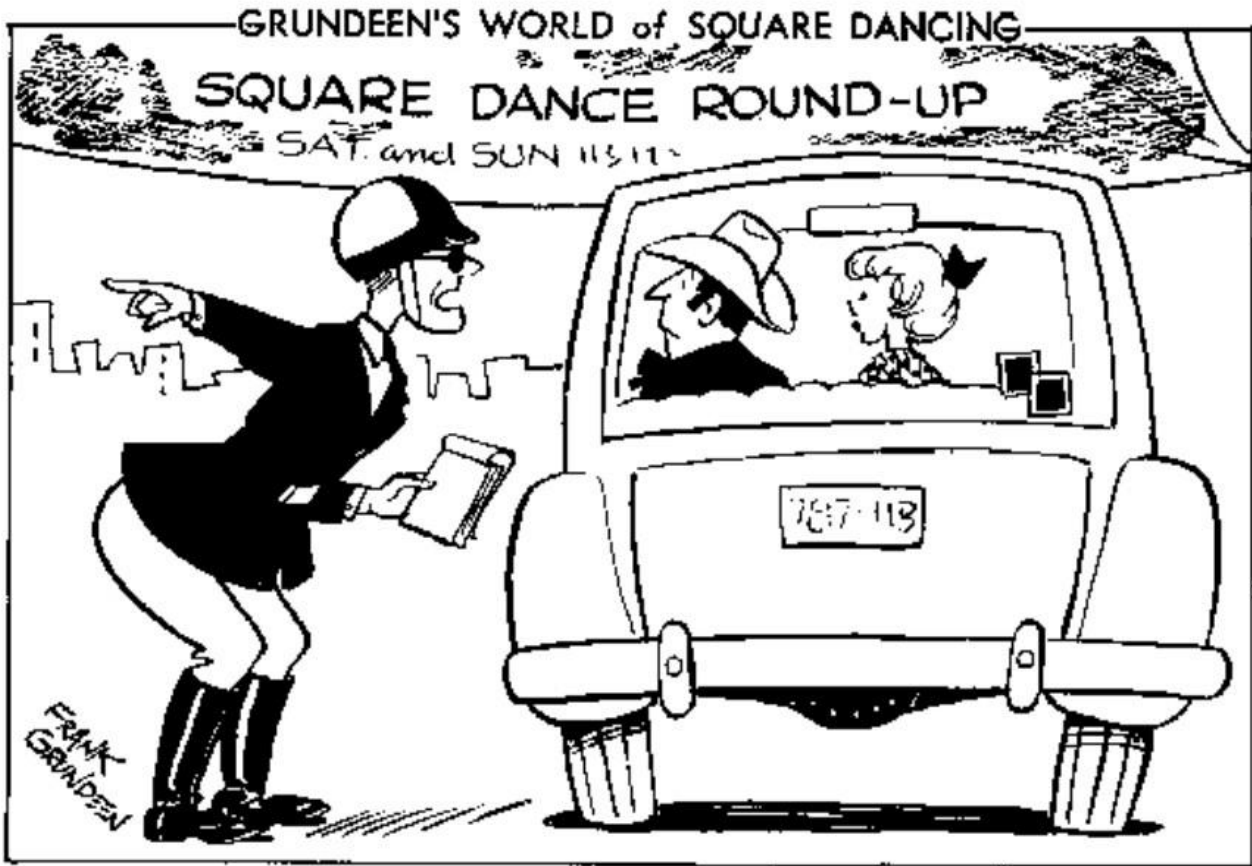
The “Call Analysis Sheets” that you use to maintain a record of all that can be done with each Call, are an “on-going” project; you start by filling out the single sheet and then you add to it - and add to it - and add to it... “ad-nauseum”. In reality, you should expect to end up with a Ring-Binder that is two-to-three inches thick (or more), full of these sheets and the extra pages, just for the Mainstream Programme alone. A large amount of the detail that you will need to add will refer to the Difficulty that the Dancers might expect to face in Dancing the Call from a vast number of circumstances and as part of a considerable number of extended choreographic routines (i.e., Modules).



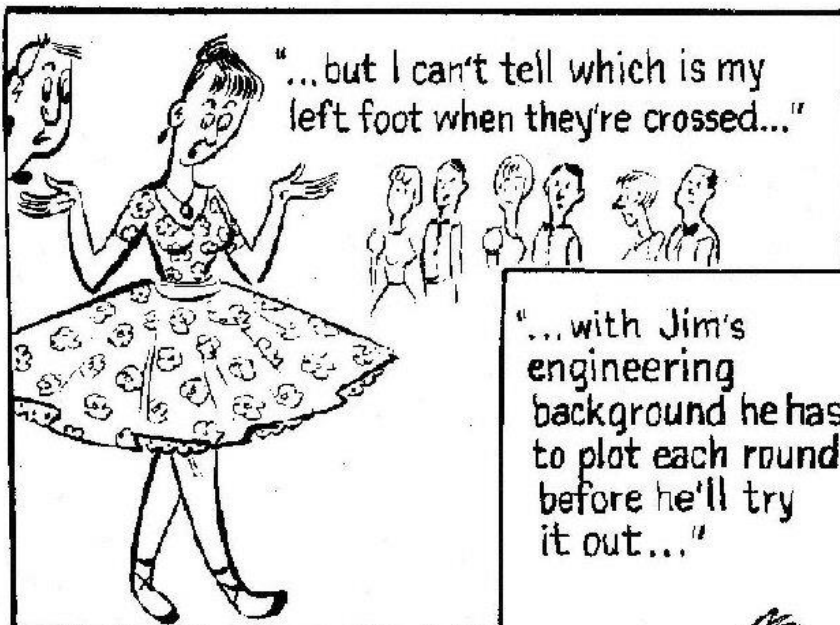
Paul Bristow has been actively calling since 1977 and has been involved in caller Training programs all over the world for over 30 years. Paul is an internationally renowned Caller and recording artist on several labels as well as being Owner and Producer [Sting](#) and [Snow](#) Records.

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

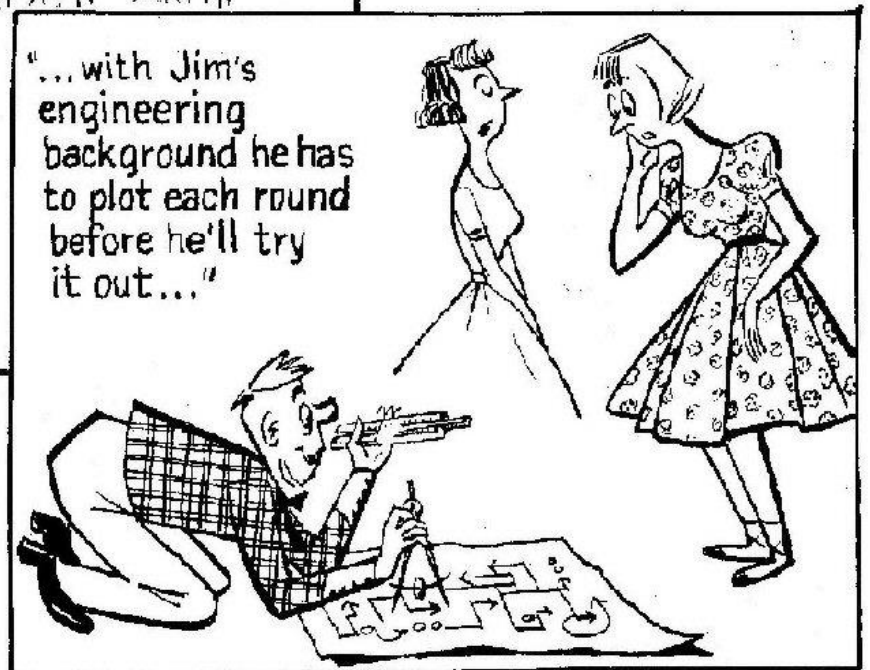
Paul and I have been friends since we first met in 1977 while Sue and I were vacationing in the UK. Since then, we have had many opportunities to call together in various parts of the world. We have done numerous dances together as well as about a dozen weekends in Australia and the UK. We have also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



What's up Mac? You guys all signal a right turn & then go left!



"ROUND DANCE TIME"



SINGING CALL DIARY

SKYE BOAT SONG

FEBRUARY 2022

SKYE BOAT SONG BTMM 001

It took quite some time to get this up and ready to go, but it was finally released in December. The cost is \$8.00. For this small price, you will receive the Instrumental, Vocal version, Cue Sheet. You can use PayPal to pay (transfer to bjwonson@gmail.com).

Where in the past, I have used music produced by Jeff Van Sambeeck (his work is legendary), and Shindig Productions (Desert Wind & And You Smiled), this time the music was created by a well-known and respected Australian musician – Mark Tinson. Mark also created the music for many releases on C Bar C and Seven C's labels

BTM STILL NEEDS YOUR FINANCIAL ASSISTANCE

2020 and 2021 have been difficult years for us all. While we have had few dances, Behind the Mike Magazine (BTM) has been maintained as a *free* monthly service to anyone interested. Notwithstanding, it has taken its toll on us, both timewise and financially. In the last year I have had to buy a new computer as well as a number of programs in order to create a better BTM for all you guys out there.

Originally, I just started out with a second laptop. It was not new and was still running Windows XP! The version of MS Office was from 2007. While it served a purpose for some time, it ended up being too slow and thus an upgrade was needed.

The laptop itself was unable to be pushed further, and therefore a new computer (this time a desktop) was

necessary. Of course, this also meant that old programs had to be upgraded and re-purchased. All of this cost money. Normally I would have covered this through our regular dances, but with the last 2 years that just did not happen. For me, my only income is from our square dance clubs, so things have been a bit light on for some time. We are not starving, or going without, but things are far tighter than normal.

I have every intention of keeping BTM as a free service, however, I do need to replenish the expenditure that this has created for us.

To this end, the Singing Call SKYE BOAT SONG has been done purely as a fund-raiser for BTM.

My request to you all is this:

BUY IT!

This will keep us afloat and guarantee that BTM will keep on moving forward. The cost of the music is just \$8.00. It is really not very much, and not only will you be assisting in keeping this publication on track, but you will also be getting a great piece of music (vocal is not so great).

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, not only have we been able to give callers informative, educational, and entertaining articles and choreography, but 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 KTM (Kangaroo Team Music) label. This will hopefully be setup for next issue of BTM..

DONATIONS : We have had many callers donate directly to BTM and I would like to thank all of them for their support. Among those who have made extra donations are – Jon Jones, Deborah Carroll-Jones, Ed Foote, Richard Berry, Alan Gerrey, Dave Connor, Dan Lyke, Mike Seastrom, John Anthony, Bryan Gill, Bill Hinckley, Brian Freed, Ronald Bell-Roemer, Michael Strauss, Jeannette Stauble, Tony Collingwood, Andreas Rincke, Ron Giuliana, Reinhold Roedig and many others.

I also want to thank the many other 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

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:

[Square Dance Music For Callers.The World's Largest Square Dance Music Company](#)

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

COMMENTS AND QUESTIONS

Last month in BTM there were two articles that created lots of chatter, comments and questions. The first was the article from me on Body Flow and the second was the list presented by David Cox on his teaching order.

1. ON BODY FLOW ISSUES – Dixie Style, Left Swing Thru

Comments and questions on the Body Flow presentation centred mainly around the Dixie Style To A Wave, Left Swing Thru combination. Over a dozen subscribers commented on the use of this combination being normal practice within their specific areas. Below is just one of those letters, but it does sum up all the general comments.

Hi Barry, I'm curious to understand your rationale behind suggesting that following Dixie Style to an Ocean Wave by Left Swing Thru has a serious flow issue. What would that issue be? It seems to me that Left Swing Thru follows perfectly naturally after the Left Touch 1/4 at the end of the Dixie Style. Combining the two seems extremely natural and feels just about the same as a Cast Off 3/4 (by the left). Ironically, at least in these parts, calling Left Swing Thru after Dixie Style is almost automatic.

My answer:

It is basically a given all over the world that L-Swing thru after a Dixie Style is definitely "bad body flow". After the initial Right hand pull by to a Left Touch 1/4, the bodies are moving to the centre thus something for the centres to do is a natural expectation from the dancers. Using another Left hand for the dancers after the Left turn is overflow. A Left Swing thru would give a 270 rotation and as such not natural in the R-L-R-L hand action that the dancers understand and expect. (Dancer expectation with dixie style ending with the centre dancers connecting right hands makes is so the dancers expect a centres

right-hand action to follow dixie style, or a release movement at least, not a subsequent left turning action). Even though it may be danced in some areas, that does not mean it is OK. If you look thru the many comments and articles on body flow (Callerlab database and elsewhere), you will find that all agree. It is not just a matter of opinion, it is a matter of dancer expectation and dancer fact,

You noted that Dixie Style to a Wave followed by a Left Swing Thru is "automatic". That indicates that dancers and callers in such circumstances are so used to bad flow and poor understanding by some of the callers of what the concept of flow means, that those dancers have come to accept and adjust to suit the flow issues.

I asked Mel Wilkerson for his thoughts, and he sent the following reply:

(Mel's Note: Like Barry, I received a few e-mails and messages on this topic and was asked for a more detailed explanation of "why it was bad flow", not just the statement that it is. What follows is the more detailed collation of a number of discussions on this question.

I thought I would pen (type) actually), a few comments in reply to the combination of Dixie Style To An Ocean Wave, Left Swing thru; and the "WHY it is bad flow".

The argument that I hear most on this question is that with Dixie style, "following a left-hand movement" – such as the left-hand left touch ¼ (or the Left-hand half turn (depending on where you dance it and

what styling was taught to you), Dixie Style should be easy enough to be followed with a left-hand action such as a Left Swing Thru, or a Left-Hand Trade or a cast Left $\frac{3}{4}$. – **The reality is that is not good flow.**

Dixie Style to a wave is a movement that cannot be compared through pure kinesthetics of left-hand trade, left hand trade such as the Swing Thru, Centres Trade from a standard wave which has two left hand trades. That action is quite common in square dancing and is not bad flow. **It is other things that make the combination of Dixie style to a wave, Left Swing thru bad flow.** The primary reason for this is that of dancer expectation – not anticipation

1. Dixie style to a wave is a movement that is developed to end in an ocean wave coming off a left-hand turn. It establishes a new formation of four but also **more importantly a centre relationship established by an immediate contact with a right hand in the centre.** This has both a trained and encouraged reaction anticipation for the centre dancers to continue with a flow using the newly established relationship and hand, e.g., Centres Trade, or Centres Scoot Back, or even Swing Thru (**not** Left Swing Thru). Alternatively a release movement like Centres Cross Run, or Cross Fold or at a push, Recycle. All of those will flow infinitely better than “Left Swing Thru”.
2. Things that do not flow nicely because of expectation are movements like Dixie Style To A Wave followed by , Left Swing Thru, or Trade (not centres), Left Hand Hinge, Cast Left $\frac{3}{4}$. Even scoot back (parallel waves left hand) borders heavily on the uncomfortable. -
3. For the end dancers specifically on a Dixie Style To An Ocean Wave (or a Reverse Dixie Style) there is also a similar expectation of a release movement that will either have them stabilised on the spot, or moving

forward individually into another movement, such as ends circulate, Recycle, Fold, Zoom etc.

Because of dancer expectation and anticipatory response dancers “immediately expect a forward flowing” action for both the centres with the right hand or right-hand direction such as Centres Cross Fold; and for the ends, either: **a solo** forward, right or left action or to remain stationary following Dixie Style to an Ocean Wave.

Although the expected flow can be broken with such things like “Balance” to create a stop action to creating a static “re-start”, without such a flow break, you will always expect Dixie Style To A Wave, Left Swing Thru (or any immediate left-hand action) to cause problems.

I do not doubt that many callers do call Dixie Style To Wave, Left Swing Thru. Many callers also call Right And Left Thru, followed by Swing Thru, or Square Thru followed by Star Thru, or Reverse Wheel Around, followed by a Flutter wheel, and other such combinations which are bad flow. Other combinations that are bad flow are things like Touch $\frac{1}{4}$, Swing thru, or Touch $\frac{1}{4}$ followed by another right hand joined turning action. Although some of these are published, and in many places, they are “*common*”, they have inherent flow problems of either hands, or jarring direction changes, or even hand positioning for smooth transition, and even timing or expectation. Any one of those issues creates a “flow issue”

Anecdotally, I have been to areas dancing in some parts of the Montana in the late 80s and Upper New York State in the early 90s where one club will dance it with seeming ease. This is because their caller has built that acceptance of bad flow into the dancers by repetitive use in their own clubs, while other clubs in the same area give very dirty looks. Interestingly when I called at a dance with other callers in the States where these groups were together, it was not a well-received combination. It

created animosity between the dancers and the focus was on discussing that combination rather than dancing.

Thankfully I wasn't the caller at the time, but that combination was the topic of a rather heated discussion between local callers in the morning callers meeting the next day. I recall that opinions were divided primarily by the camps that said, "my dancers do it without a problem", and those that said, "they may do it, but it is not comfortable". The one thing that was noted was that the callers that had success with it called "Dixie Style To A Wave ----- **LEFT Swing Thru**" pretty much like that. There was an inherent pause into the combination not only implying, but creating the stop action without a balance, and the dancer expectation was left swing thru because they were trained to expect that, not because it was a good or even reasonable flow.

Newer callers do not have success with the combination because they are taught not to call with a "stop flow" action between calls whenever possible. They have not developed the judgement and skills to gauge when to put an implied flow stopper and over emphasised command prompt.

Please note.-The flow issue here is NOT about the turning action of doing a $\frac{3}{4}$ or a full turn with the left hand. When looking at flow it is necessary to include all 7 determinate factors and any one not being there can result in what can be considered bad flow.

Principal Factors Affecting Smooth body flow and Timing (*this is not my work but that of callers with much more experience and knowledge than I but the principle is very applicable to the Dixie style, left swing thru, combination – Mel*).

The goal of timing is to allow the dancer to start moving with the first beat of a musical phrase, and then to move smoothly and without interruption until the dancing action has been completed. The seven principal factors affecting good flow are:

1. **Tempo**- The dancers' sensation of speed is affected both by the timing and the tempo 124-128 is a good tempo but it should not be below 122 nor above 130
2. **Body Position** - The caller must choose material so that the dancers are positioned at the completion of one call so that the transition to the next can be accomplished without abrupt changes in direction.
3. **Hand Availability** - The hand that is to be used next must be available at the completion of the preceding action in order for the action to feel smooth.
4. **Anticipation** -There are three types of anticipation that the caller must be aware of.

Encouraged or prompted

anticipation is rhyming word patterns that sometimes encourage dancers to anticipate a particular call. Examples:

"Forward up and back you reel, Pass Thru now Wheel and Deal."

Conditioned anticipation is continued use of the same phrasing and calls which develop a conditioned reflex-like dancer response that you may not want. Your dancers often start or perform the second call without you even saying it. Example:

"Ladies Lead - Flutter wheel."

Instinctive anticipation occurs when existing momentum of the dancers create an instinctive tendency (anticipation) to continue a given body action in the same direction. (*With the Dixie Style action, after a Left Hand, it is instinctive to look for the next call to be something with a Right hand or an action that progresses to the Right for the centre dancers. It not only is instinctive from a hand hold point of view, but also from the idea that the swinging action is moving the men to the centre, ready to do something there.*)

5. **Execution** These are the factors that allow the dancers to hear the call, react to it and execute it properly. There are many but the primary three are:

Familiarity of material being used will affect the smoothness and rate of execution. Precision of movement creates the sensation of smoothness from one person to the next even in the same square.

Adequacy of training on how the dancers are taught. Or even if the calls are taught differently geographically.

Space available. If dancers are "squeezed" they cannot dance smoothly. Example: From a starting Double Pass Thru or 8-Chain Thru, the calls Flutter wheel or Ladies Chain will cause "squeezing". If you have a crowded floor, it is generally not a good idea to use Tidal Waves or Tidal Two-Faced Lines

6. **Kinesiology** – refers to the study of body movement and includes consideration of the anatomy of people and how their physical characteristics affect the way they move. Body movement needs to be comfortable, so

dancers remain balanced and are able to manage their momentum.

7. **Avoid "Overflow"**. Body relationships play into "counter-dancing" which the need for dancers turning around each other to counter-balance each other. Call design refers to the body movement difficulties that are built into some square dance calls. Perhaps the most obvious example of the problem is the call Square Thru where the dancers are required to counterbalance each other and counter dance using each other as a reference to the movement. This counter dance relationship exists with movements swing thru where there is a counter dance established by new hand contacts and release actions that support the defined movements. Examples include movements like Swing Thru, Spin Chain Thru, Dixie Style etc where the action of the movement is always "counter-danced" by a balanced and supported action by the established new relationship either before, during if the definition required or after the movement.

2. TEACHING ORDER PRESENTED BY DAVID COX

David Cox's teaching order also prompted over a dozen replies. Some comments were negative, while many others were complementary.

I have summarized below the main comments and questions from callers who saw this list as going against what they have been doing for many years.

- No Courtesy Turn?...but Wheel Around which is way more difficult!
- Star Thru, Ladies Chain, California Twirl are very far away in this list...I use them in the five first sessions : they are simple, easy to teach.
- No Dive Thru, nor Pass to the Centre ?

- Walk around the corner - In the ten last!
- How could you teach a Recycle if your dancers do not master a Cross fold ??
- Why teach Pass the Ocean and Extend before a Swing Thru ??
- Why Fan the Top... that's on the plus list ?

Some of the other positive comments:

- simple to complicated, just follows fine from David's article
- someone with common sense at last

- an interesting program...all fine except Ladies Chain can be done quite early
- keep them moving early – this list does that

I can see many callers from the past in total agreement with this list.

Answers from David:

- No courtesy turn ?...but Wheel Around which is way more difficult!

How is Wheel Around more difficult than Courtesy Turn? I find that it is easier/simpler for me to explain a wheel around to dancers. I find it is also smoother for new dancers. My experience may be different to yours. I don't dispute your comment but do ask a genuine question. How is Wheel Around more difficult?

- -Star thru, Ladies Chain, California Twirl are very far away in this list...I use them in the five first sessions : they are simple, easy to teach.

I find Flutterwheel easier to teacher and smoother to dance than Ladies Chain. I find Ladies Chain a bit clumsy for dancers. Star Thru i avoid as it has hand contact. Calling to older dancers i try to avoid anything that has dancers ducking under joined hands. I prefer Slide Thru and will teach it before Star Thru. I find it easier for the dancers to simply do the Slide Thru (a combination of Pass Thru And Face Right/Left and then touch hands). The same comments are valid for California Twirl - I much prefer partner trade as it is easier for elderly dancers. My learners are predominantly elderly.

- -No Dive Thru nor Pass to the Centre ?

Dive Thru has problems for the elderly due to height differences and ducking under joined hands. i don't like the way Pass To The Centre Times/Flows. i

don't need those calls. i don't believe that contribute to good timing or flowing dancing.

- Walk around the corner - in the ten last!

Absolutely. It is an old-fashioned and out-dated call...I don't need it...it doesn't add to my dance program.

- How could you teach a Recycle if your dancers do not master a Cross fold ?

Your comment is valid. I describe the action as doing the same thing that the end dancer does in a Wheel & Deal. By describing it as a Wheel & Deal action the dancers get the idea fine.

- Why teach Pass the Ocean and Extend before a Swing Thru ??

BECAUSE I USE A LOT OF TRADES BEFORE I TEACH SWING THRU. IT IS EASY TO TEACH AND GETS DANCERS INTO A FORMATION THAT I FIND USEFUL AND GIVES DANCERS VARIETY. I DON'T NEED SWING THRU IF I AM FOCUSING ON TEACHING THE TRADE AND GIVING DANCERS REPETITION.

- Why Fan the Top that's on the plus list?

Because Fan The Top is a simple call...a single action for ends and a different single action for ends. Easy to teach. Easy for dancers to be successful. Makes it much easier for dancers to learn Spin The Top.

It is the way I like to teach because much of it seems to me logical and fits in with the principle of education which is to go from **SIMPLE to COMPLEX**.

You don't have to agree with my comments...they are they as discussion starters. I was friends with Bill Peters. He was a wonderful caller and one of the

first Callerlab members. He was on the first committee that created the 'official' teaching order. He liked my list, even though it was a little different to his. He agreed that simple to complex makes it easier to teach and for dancers to learn.

At the end of the day, dancing is moving smoothly and rhythmically to music. The 'official' teaching order is outdated as it was created many years ago and people don't like change. Many of the people involved in creating the list were not professional educators

Barry's Comment: My answers to all of the callers who raised questions was thus:

David has a unique view of our activity. He has been calling for over 45 years and is very experienced in all aspects of our activity as callers. He was a schoolteacher by profession.

His teaching order comes from a concept of crawl before you can walk. Some concepts are simple for dancers to grasp, some not. Some calls are simple (limited number of actions) some are complex (more actions). In everything we learn, we start with the simple and move to the complex. SD should be the same.

Just a few of my own comments. Teaching SD is an intuitive process. We have to 'sell' the dancers on our activity. Starting with anything other than simple smooth flowing calls does this. Like David, I use a Wheel Around on about second night. I should note that I do not stop and walk thru anything in the first 6 weeks of class. I use simple words and commands that the dancers know...not necessarily SD terminology, but language they understand and use in everyday life. For example, I get a couple to Pass Thru, and then just say, boys take you lady by the hand and wheel her around to face in. No stops, no walk-thru's...just simple commands.

Star Thru and California Twirl I do not teach until toward end of class. Why? I

don't need them for anything...I have lots of other, far smoother ways of getting dancers to same positions. Star Thru involves specific turn action that is not smooth for new dancers. Calls like Flutter wheel, Sweep 1/4, Pass Thru, Circle 1/2, 3/4 etc are all smooth calls. Get them dancing smoothly first and then introduce things that need specific turns - this is what I have found to be successful over 53 years.

I do not teach Swing Thru until midway...I do not need it. I do pre-teach Swing Thru, by teaching Touch 1/4 early. I have already got them to understand the concept of Trades in week 2, so I can have them Touch 1/4, Centres Trade, Men Trade, Ladies Trade, Centres Trade....the latter 3 parts are actually a Swing Thru, so when I do teach the call, they are already well accustomed to the actions, thus no problems. All these things also simplify the time period for teaching Basic Program. For me 10 lessons, and they have done everything DBD as well.

Pass The Ocean is a better earlier teach. I use it same night as Touch 1/4....they already know what a wave is, so the explanation is very simple...again no walk-thrus as not necessary. Extend again a really simple concept that is understood without any difficulty. Trades and circulates, as well as runs...all easy follow ups (all taught in same tip on second night...no walk-thru just simple word use. In the one tip I will talk them thru, Heads/Sides Lead Right, Veer Left, Centres Trade, Ends Circulate, Couples Circulate and Bend the Line...all simple, all have good smooth flow, all are 'simple' calls, not 'complex'.

The last call I teach in learners class is Square Thru - this is a 'complex' call with lots of parts...better to get them used to dancing first...with patterns that flow smoothly before adding complexity.

We as callers are often blinded by the calls on the list...we do not look at them

the way the dancers do, we do not think of them the way the dancers do. They are not interested in complexity, only having a good time. They do not want to have anything presented to them (especially in early stages) that could be confusing or misunderstood...they just want to dance. That is our job.

New dancers have to master a new language, new concepts in dance....but this has to be done within a framework of fun, and smooth dancing, that is easy for them to understand and retain.

Some things are just not necessary for new dancers as are of limited use and do not necessarily add to the experience...things such as Walk around the Corner, See Saw...no problems to teach, but do need to be more walk-thru oriented, so why not leave them to later...get them smoothly dancing basic concepts first. The most complicated calls are the Thars...these have lots of actions....they are the last thing I teach in MS. I once saw a caller (well-known and respected here) teach Thar on 3rd night of class (using old system)....full tip, then again full next tip as they were having so many problems. Some still had problems. Next week, same thing again....two full tips spent on this one concept. However, if left to the end, when dancers are far more accustomed to dance actions, turns, swings, etc., it becomes a very simple teach, as they are familiar with individual aspects of the overall actions.

The difference is that it now only takes a single tip to get it done, rather than 4 or 5 (sometimes more) without any confusion, frustration or misunderstanding. Isn't that we are supposed to be looking at?

The same can be said for Spin The Top and Fan The Top. Common sense says that Fan The Top is easier to teach as it has fewer actions, pure and simple. Even though it is Plus, I also teach Fan The Top before Spin The top. The latter is often a more difficult concept to teach,

but by preceding with Fan The Top (which is simple to teach) Spin The top is thus simple to understand also.

Too many callers do not think outside the box with their teaching order. I had a session many years ago with Bill Peters and Bill Davis...both great teachers and callers, and both with super understanding of dance psychology. They were among the early creators of the programs we have today, but both (along with many others) saw what they had then (and still do) as just a start...the programs were meant to be flexible with changes that reflected ease of dance/teach ideas. This has not happened, and we still have a very illogical series of lists and programs.

David is a respected and successful caller here. He has also travelled and called extensively thru Europe and Australia. He has been involved in caller training and is highly respected as such. He has been calling for over 45 years and is one of the most successful in Australia. David still teaches regular Learners Classes in his hometown of Port Macquarie, so his ideas work well for him, and he keeps the dancers having fun. His knowledge of choreography is second to none. he is also a great caller/entertainer, as he always puts the dancers first.

His teaching order is just that -it is his. Everyone will have variations, as to what works for them. And that is as it should be. He has some great ideas....when I published an article on 'simple versus complex' by David a few years ago in BTM (I think I also featured it again last year?), Kip Garvey immediately stated that this was the most important document ever written and should be the first item on the agenda in every caller school. This was re-iterated by Jerry Story and other caller coaches as well. David knows his stuff.

After quite a number of messages to and from David and those seeking his rationale, David replied to me with this:

As a result of this dialogue, I have had a revelation. The teaching order now is basically the same as it was 50 years ago.

The rationale for the teaching order is/was the traditional calls first followed

by the new calls, basically in the order in which they were added.

What a ridiculous and illogical way to order a list.

So much has changed in dancing over the last 60 years... CallerLab should be ashamed of themselves.

A Letter from the readers

There was one another letter received that struck a new concern that I thought should be shared with everyone. This letter comes from Philippe Dardenne in Belgium (I first met Philippe at a Square Dance Week in Cham, Germany back in 1990). *“Recently I started to re-read every issue of BTM from the beginning... What a nice work! I understand that one of your first targets with BTM concerns the new callers, if not all callers around the world !*

When I was myself a beginner and passed my white badge during that summer jamboree in 1984 (Brussels), our ECTA president was the late Kenny Reese.

What happened to the young caller passing just before me, made me feel very sad. One of the important things we were supposed to show was our ability to teach. So, the training manager gave him the name of a movement in such a way that the floor couldn't hear it -except me because I was not far away already on the stage to wait my turn.

The movement was Scoot Back and our newbie took the mike and began to call in order to put his dancers in an appropriate formation to begin his teaching; and there started his nightmare! He tried and tried for too long a time to put his dancers in parallel

ocean waves (i.e., boys facing in, girls facing out) and never succeeded to do it!!

You have to know that most of us in Europe were non english speaking guys and obviously the words 'in/out facers' didn't belong to his vocabulary to designate specific dancers. Because of this, he failed to get his badge. What we could learn from this are two things :

- 1. never underestimate the importance of the vocabulary that help us to designate any dancers on the floor in all possible formations, especially if your mother language is not English !*
- 2. I am convinced that a lot of callers, even some more experienced, also happen to have some problem to find out how to create some specific positions and I didn't find a lot in BTM that could help a bit (except a good article from Ben Rubright in the 2020 April issue : What do callers tell?).*

Let's take Scoot Back : probably the more appropriate formation to teach it at the very start seems to be the following one :

- From a CB, call Touch 1/4 and you get parallel ocean waves with boys facing in etc.; easy because each gender has its own job to do.*

Further of course, it's a good idea to develop with other dancers' arrangements.

This is just an example, but we all know that there are dozens of other possibilities.

A good start could be given a try with the teaching of all movements but there is a lot more to do if we consider looking for neat get-outs or specific positions like BBGG, GBBG, waves, columns, 3x1 lines with one specific dancer facing in/out, how to get (funny or not!) diamonds, how to make 2 faced lines with same sexes couples or lines with half of the couples sashayed etc.

This could seem obvious for experienced callers but believe me, certainly not for beginners. As a consequence, this could lead us to improve our knowledge on a lot of movements regarding what they are really doing or changing.

As an example, let's just look at Tag The Line followed by Face In/Out/Right/Left from standard couples in lines facing out and look at the results :

- *FACE RIGHT or LEFT: leader couples are standard, trailers are sashayed (R/L handed 2 faced lines)*
- *IN: all couples are sashayed (lines in)*
- *OUT: all couples are standard (lines out)*

From this outfacing line, a full tag will already give 16 different results! and what

about other line's arrangements and the other fractional tag calls !?

In summary :

1. *Vocabulary - what's the good word(ing) ?*
2. *It is good to have a huge list of positions & arrangements...but how to create those ?*
3. *What is each call really changing ?*

I am sure that some professional callers reading and contributing to BTM could tell us a lot more on that topic for the sake of all newbies & amateurs.

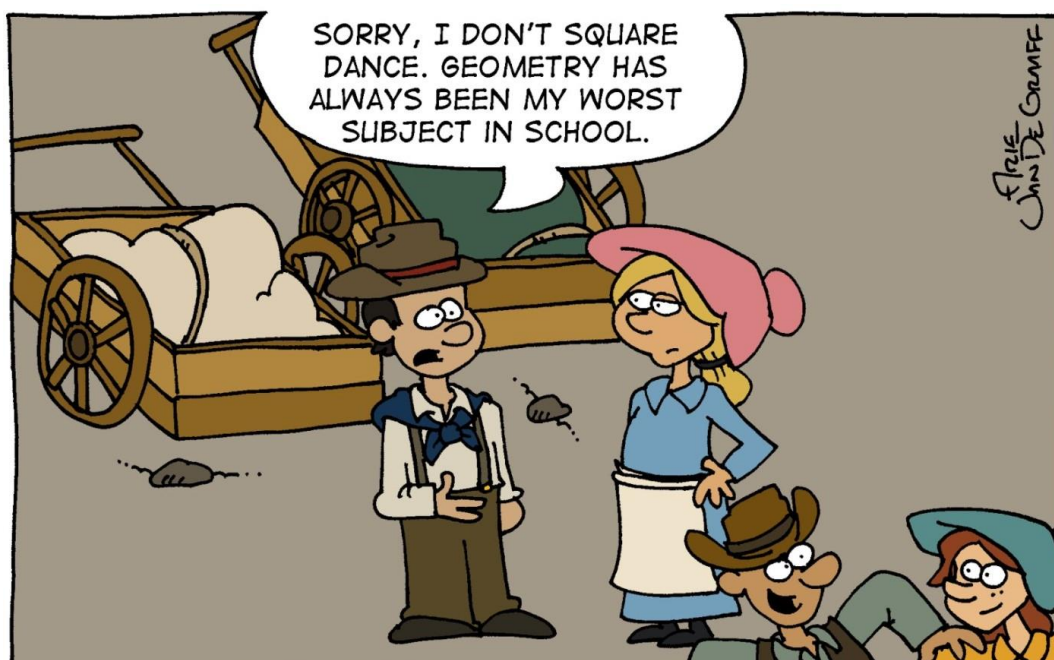
Another idea : what's about a quiz in which readers could get a diagram and find out how to reach any position and resolve it in a minimum of movements...or...how to create get-outs finishing with a specific movement?

Wouldn't that be a good way to give your audience a chance to express oneself !

Again, thanks a lot for your excellent job, and, believe me, I have a good idea of what it is to find out something different each month !!"

Philippe

Barry: *Definitely working on this in a future issue.*





GET-INS

Nowadays the most common formation we look at with choreographic creation starts from either a Corner Box (the position attained after Heads/Sides Square Thru), or a Partner Line (the position attained after Heads/Sides Lead Right and Circle to a line). Much has been written on this idea over the years, and countless modules have been written and published for this topic. The Get-Ins can range from the ultra-simple and basic concepts to more interesting and/or complicated ideas.

In all of our choreographic presentations for the dancers, many factors are paramount, and all have an effect on the material we use.

Dancer experience, dancer ability, age of dance population, adaptability of the dancers, dancer expectations, ability to follow instructions, etc, however at the end of the day, the choreographic tools we utilize are purely there in order to present choreographic variety that will entertain the dancers. Some will only need basic material in order to be satisfied; others want more brain stimulation.

It is our job as callers to be able to decipher just what is required; how far can we go? How far should we go? What is too much? What is too simple? We are the educators, the entertainers, the suppliers of entertainment to our dancing public.

For many of us here in Australia (and other parts of the world), it is easier – we have caller run clubs – the same dancers are there week after week.

Knowledge of abilities and needs are automatic for us. However, there are

many callers who do not have regular club or group of dancers to call to. In many areas, clubs hire callers...some a different caller each week. These callers have an even more difficult job, as judgement is the key. Most traveling callers have a number of routines or ideas that they can use to test the ability of a floor. Some use standard calls and then add slightly more varied formations...however the goal is the same – provision of interest and entertainment using choreographic and musical tool to give the dancers a unique experience.

The following Get-Ins are some of those I have collected (some written by me, some ones in general use). Some basic in nature; some more complex.

As with any choreography that you come across, always use your checkers to fully understand what the calls do to the square in terms of standard/DBD concepts, body flow, difficulty.

HEAD LADIES CHAIN,
HEADS TOUCH 1/4, WALK & DODGE
RIGHT & LEFT THRU,
PASS TO THE CENTRE,
CENTRES PASS THRU: **CB**

HEAD LADIES CHAIN, HEADS LEAD
LEFT: **CB**

HEADS RIGHT & LEFT THRU,
THEN 1/2 SASHAY, PASS THRU,
SEPARATE @ ONE TO A LINE,
RIGHT & LEFT THRU,
DIXIE STYLE TO A WAVE,
SWING THRU, LADIES SCOOTBACK,
LADIES RUN, WHEEL & DEAL: **CB**

HEADS RIGHT & LEFT THRU,
EVERYONE 1/2 SASHAY,

SIDES PASS THRU SEPARATE,
AROUND ONE TO A LINE,
ENDS SQUARE THRU (outside),
CENTRES STAR THRU,
CALIFORNIA TWIRL, PASS THRU,
(check your line), CENTRES FOLD,
SWING THRU, RECYCLE: **CB**

HEADS RIGHT & LEFT THRU,
SLIDE THRU, DOUBLE PASS THRU,
LEAD LADIES U-TURN BACK &
TOUCH 1/4, EACH 4 WALK & DODGE,
SAME SEX PARTNER TRADE,
LADIES TOUCH 1/4, WALK & DODGE,
SWING THRU, ENDS CIRCULATE,
SINGLE HINGE, MEN TRADE,
MEN RUN, COUPLES CIRCULATE,
WHEEL & DEAL: **CB**

HEADS SEPARATE & STAR THRU,
DOUBLE PASS THRU,
LEADERS TRADE: **CB**

HEADS 1/2 SASHAY,
SIDES PASS THRU, CLOVERLEAF,
DOUBLE PASS THRU,
LEADS U-TURN BACK: **CB (rot 1/2)**

HEADS STAR THRU, PASS THRU,
CIRCLE TO A LINE,
CENTRES SQUARE THRU 3/4,
ENDS PASS THRU (check lines),
WHEEL & DEAL,
CENTRES PASS THRU: **CB**

HEADS SPIN THE TOP,
SIDES SEPARATE & STAR THRU,
CENTRES SWING THRU &
LADIES RUN, SAME 4 -
TAG THE LINE, SPLIT TWO,
MEN GO LEFT, LADIES GO RIGHT -
AROUND ONE TO A LINE,
BOX THE GNAT,
RIGHT & LEFT THRU, SLIDE THRU:
CB (rot 1/2).

HEADS STAR THRU, PASS THRU,
SPLIT 2, AROUND ONE TO A LINE,
PASS THRU, ENDS TRADE,
CENTRES U-TURN BACK,
STAR THRU, CENTRES IN,
CAST OFF 3/4, CENTRES TOUCH 1/4
& MEN RUN, ENDS SLIDE THRU: **CB**

HEADS RIGHT & LEFT THRU,
1/2 SASHAY ONCE & 1/2,
SINGLE DOUBLE PASS THRU,
MEN GO LEFT, LADIES RIGHT -
AROUND ONE TO A LINE,
STAR THRU, DOUBLE PASS THRU,
LEADERS TTRADE : **CB (rot 1/2)**

HEADS PASS THRU, SEPARATE,
AROUND ONE TO A LINE,
ENDS STAR THRU,
CENTRES 1/2 SASHAY,
THEN PASS THRU -
AROUND ONE TO A LINE,
STAR THRU: **CB**

HEADS 1/2 SASHAY, PASS THRU,
SEPARATE @ ONE TO A LINE,
SLIDE THRU, 8 CHAIN THRU **BUT**
SIDES GO 5, HEADS GO 6,
CENTRES LEFT SWING THRU, SAME
LADIES RUN,
THEN PROMENADE 1/4,
OTHERS PASS THRU, 8 CHAIN THRU
BUT HEADS GO 5 SIDES GO 6,
CENTRES IN, CAST OFF 3/4,
SLIDE THRU, CENTRES PASS THRU:
CB (rot 1/2).

SIDES PASS THRU,
HEADS SQUARE THRU,
CENTRES IN, CAST OFF 3/4,
STAR THRU, CENTRES PASS THRU:
CB (rot 1/2)

SIDES 1/2 SASHAY, PASS THRU,
HEADS STAR THRU, PASS THRU,
CENTRES IN, CAST OFF 3/4,
STAR THRU, CALIFORNIA TWIRL: **CB**
(rot 1/2)

The next two modules came from Jerry
Story – he used them at a dance in
Mackay, Queensland many years ago.

HEADS RIGHT & LEFT THRU, HEADS
LEAD LEFT, VEER RIGHT, CAST
OFF 3/4: **PL**

HEADS LEAD RIGHT, VEER LEFT,
CAST OFF 3/4, PASS THRU,
BEND THE LINE: **PL.**

HEADS RIGHT & LEFT THRU,
FLUTTERWHEEL, PASS THRU,
CLOVERLEAF,
SIDES SQUARE THRU,
CLOVERLEAF,
CENTRES PASS THRU,
STEP TO A WAVE & RECYCLE,
SLIDE THRU: **PL**

SIDE LADIES CHAIN,
HEADS FLUTTERWHEEL, SWEEP 1/4,
PASS THRU, SWING THRU,
MEN TRADE, ALL CAST RIGHT 3/4,
LADIES TRADE: **PL**

HEADS PASS THRU,
SEPARATE AROUND ONE TO A LINE,
PASS THRU, WHEEL & DEAL,
LADIES DO SA DO TO A WAVE,
RECYCLE, SQUARE THRU 3/4,
SLIDE THRU, PARTNER TRADE,
COUPLES CIRCULATE,
BEND THE LINE: **PL**

4 LADIES CHAIN,
HEADS 1/2 SASHAY, CIRCLE LEFT,
4 LADIES UP & BACK,
LADIES SQUARE THRU,
SPIN CHAIN THRU, SWING THRU,
MEN RUN, CIRCLE LEFT,
SIDES ROLLAWAY, CIRCLE LEFT,
(*LADIES SQUARE THRU,
SPIN CHAIN THRU, SWING THRU,
MEN RUN: **PL**

Or from(*): MEN LEFT SQUARE THRU,
LEFT SPIN CHAIN THRU,
LEFT SWING THRU, LADIES RUN: **PL**

HEADS PROMENADE 1/2, TOUCH 1/4,
WALK & DODGE, CENTRES IN,
CAST OFF 3/4, ENDS FOLD,
CENTRES PASS THRU,
CENTRES IN, CAST OFF 3/4,

ENDS FOLD, CENTRES PASS THRU,
SWING THRU, MEN RUN: **PL**

HEADS RIGHT & LEFT THRU,
STAR THRU, DOUBLE PASS THRU,
CENTRES IN, CAST OFF 3/4,
TOUCH 1/4, CIRCULATE,
MEN CAST RIGHT 3/4,
CENTRE MEN TRADE &
MEN SPIN THE TOP,
LADIES FACING OUT RUN, EXTEND,
SCOOTBACK, SWING THRU,
SINGLE HINGE, CENTRES TRADE,
LADIES RUN, LADIES IN,
MEN SASHAY: **PL**

HEAD MEN TAKE CORNER
GO FORWARD & BACK,
PASS THRU, U-TURN BACK,
TOUCH 1/4, WALK & DODGE,
SPLIT 2 @ ONE TO A LINE,
STAR THRU,
LEADS CALIFORNIA TWIRL,
PASS THRU, TRADE BY,
SLIDE THRU: **PL**

HEAD MEN TAKE CORNER &
GO FORWARD & BACK,
SWING THRU, RECYCLE,
STAR THRU, PASS THRU,
SPLIT 2, AROUND ONE --
INTO THE MIDDLE & PASS THRU,
GO AROUND ONE TO A LINE,
BOX THE GNAT,
RIGHT & LEFT THRU: **PL**

4 LADIES CHAIN,
HEAD LADIES CHAIN 3/4 (side men
turn 'em), LINE OF 3 UP & BACK,
SWING THRU, CAST RIGHT 3/4,
EXTEND, LADIES RUN,
SWING THRU, SCOOTBACK,
MEN TRADE, MEN RUN,
BEND THE LINE: **PL**



Shame really...
Excellent Symmetry!



A Time to Laugh



Plain English – Understanding divided by a common language

You think the square dance language is tough – and they always say to use plain English when explaining things. That is sometimes more difficult than it may seem. No wonder we get confused sometimes.

Our English language often presents problems to those who have been taught it as a second language. Mel Wilkerson sent me some of the ideas below and that prompted me to do some research (does that mean to search again?). Between (another word with multiple meanings) us, we have come up with some really strange, but interesting words and ideas to think ponder. (Hmm... if 'fonder' is stronger than 'fond, is 'ponder' something to do with a large pond?)

1. The bandage was wound around the wound.
2. The farm was used to produce produce.
3. The dump was so full that it had to refuse more refuse.
4. We must polish the Polish furniture..
5. He could lead if he would get the lead out.
6. The soldier decided to desert his dessert in the desert..
7. Since there is no time like the present, he thought it was time to present the present.
8. A bass was painted on the head of the bass drum.

9. When shot at, the dove dove into the bushes.
10. I did not object to the object.
11. The insurance was invalid for the invalid.
12. There was a row among the oarsmen about how to row.
13. They were too close to the door to close it.
14. The buck does funny things when the does are present.
15. A seamstress and a sewer fell down into a sewer line.
16. To help with planting, the farmer taught his sow to sow.
17. The wind was too strong to wind the sail.
18. Upon seeing the tear in the painting, I shed a tear..
19. I had to subject the subject to a series of tests.
20. How can I intimate this to my most intimate friend?

Let's face it - English is a crazy language.

We take English for granted. But if we explore its paradoxes, we find that quicksand can work slowly, boxing rings are square, and a guinea pig is neither from Guinea nor is it a pig.

And why is it that writers write but fingers don't fing, grocers don't groce and hammers don't ham? If the plural of tooth is teeth, why isn't the plural of booth,

beeth? One goose, two geese. So, one moose, two meese? One index, two indices?

Doesn't it seem crazy that you can make amends but not one amend?

If you have a bunch of odds and ends and get rid of all but one of them, what do you call it? If teachers taught, why don't preachers praught?

If a vegetarian eats vegetables, what does a humanitarian eat?

Sometimes I think all the English speakers should be committed to an asylum for the verbally insane.

In what language do people recite at a play and play at a recital?

Ship by truck and send cargo by ship?

Have noses that run and feet that smell?

How can a slim chance and a fat chance be the same, while a wise man and a wise guy are opposites?

You have to marvel at the unique lunacy of a language in which your house can burn up as it burns down, in which you fill in a form by filling it out and in which, an alarm goes off by going on.

English was invented by people, not computers, and it reflects the creativity of the human race, which, of course, is not a race at all. That is why, when the stars are out, they are visible, but when the lights are out, they are invisible.

PS. - Why doesn't 'Buick' rhyme with 'quick' ?

If you have a rough cough, climbing can be thoroughly tough when going through the bough of a tree.

Should not the same group of letters within a word be pronounced the same? Such as – Bought, Plough, Through, Tough, Though, Thoroughly, Coughing, Hiccoughing, Slough, Lough. !o different ways to pronounce the same group of letters...makes it easy for

anyone learning English, yes? Or should that be No?

There is no egg in eggplant.

In pineapple there is no pine or apple.

No ham in hamburger.

English muffins weren't invented in England.

French fries were not invented in France

Why is it that writers write, but grocers don't groce, hammers don't ham?

Sweetmeats are candies while sweetbreads, which aren't sweet, are meat

If a vegetarian eats vegetable, what does a humanitarian eat?

How come we recite at a play, and play at a recital?

Why do we ship by truck, and send cargo by ship?

How come noses run, and feet smell?

How can a slim chance and a fat chance be the same? Especially when a wise man and a wiseguy are opposites!

English is truly weird when you have a house that burns down as it burns up; an alarm goes off by going on, and where we fill in a form by filling it out!

What about some of the strange words that are in the English language, but you did not know they existed. Words such as :

Nudiustertian (the day before yesterday)

Phenakism (deception or trickery)

Floccinaucinihilipilification (estimation that something is valueless)

Depone (to testify under oath)

Mungo (a person who collects valuable things from trash – Dumpster Diver)

Erinaceous (like a hedgehog)

All the above words are there for you to use in everyday conversation.

Our language also makes the maximum use of even the simplest of words. There is one two-letter word that perhaps has more meanings than any other two-letter word, and that is the word **'UP.'**

1. It's easy to understand UP , meaning toward the sky or at the top of the list, however: when we awaken in the morning, why do we wake UP ?
2. At a meeting, why does a topic come UP ?
3. Why do we speak UP and why are the officers UP for election and why is it UP to the secretary to write UP a report?
4. We call UP our friends.
5. And we use it to brighten UP a room, polish UP the silver; we warm UP the leftovers and clean UP the kitchen.
6. We lock UP the house and some guys fix UP the old car.
7. At other times the little word has real special meaning.
8. People stir UP trouble, line UP for tickets, work UP an appetite, and think UP excuses.
9. To be dressed is one thing, but to be dressed UP is special .
10. A drain must be opened UP because it is stopped UP.
11. We open UP a store in the morning, but we close it UP at night.
12. We seem to be pretty mixed UP about UP !
13. To be knowledgeable about the proper uses of UP , look the word UP in the dictionary.
14. In a desk-sized dictionary, it takes UP almost 1/4th of the page and can add UP to about thirty definitions.

15. If you are UP to it, you might try building UP a list of the many ways UP is used.
16. It will take UP a lot of your time, but if you don't give UP , you may wind UP with a hundred or more.
17. When it threatens to rain, we say it is clouding UP .
18. When the sun comes out we say it is clearing Up .
19. When it rains, it wets the earth and often messes things UP .
20. When it doesn't rain for a while, things dry UP .
21. One could go on and on, but I'll wrap it UP ,
22. for now, my time is UP ,
23. so.....it is time to shut UP !

When we add purely Aussie terms into the mix...we can create even more confusion!

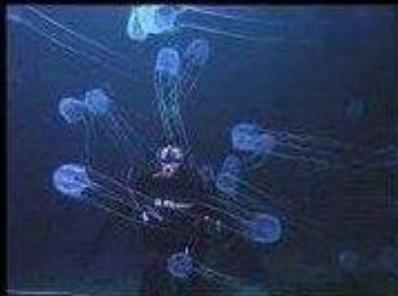
JUST A FEW OF COMMON AUSSIE TERMS

Sangas – sausages
Smoke-O – Morning tea break
Bottle-O – a shop where you buy alcohol
Serve-O – gas station (petrol station)
Suss – suspicious
Suss It Out – assess the situation
Nackered – tired
Bins – garbage cans
Grotty – gross
Arvo – afternoon
Washing – laundry
Rock-Up – arrive
Brekky – breakfast
Tea – dinner
Bikkies – cookies
Lolly – any candy
Shout – buy the next round of drinks

AUSTRALIA
G'DAY MATE



GREAT WHITE SHARKS



BOX JELLYFISH



GREY NURSE SHARKS



REDBACK SPIDERS



BOXING KANGAROOS



DEATH ADDERS



FUNNELWEB SPIDERS



TIGER SNAKES



STINGRAYS



CROCODILES



KILLER CASSOWARIES

AUSTRALIA

These are just some of the creatures that will try to kill you... in horrific ways.

Enjoy your stay!!



It has been a while since we looked at basic teaching modules for calls within the various programs. Most teaching modules use simple setups and get-outs, as well as a limited number of surrounding calls - all in order to present the dancers with the calls done from many and varied set-ups. The cornerstone for dancers in learning a new call is repetition, but not just the same module repeated umpteen times...the learning framework must have variety.

This first group of modules use Cloverleaf with only two couples active. The majority of callers find that it is easier for newer dancers to grasp the overall concept with just an initial teach with only two couples doing the action. Once this is locked in, it becomes a far simpler teach when everyone is active.

SIDES RIGHT & LEFT THRU then 1/2 SASHAY, HEADS SQUARE THRU 3, CLOVERLEAF, DOUBLE PASS THRU, ALL U-TURN BACK, CENTRES FACE IN: **HOME**

HEADS PROMENADE 3/4, SIDES RIGHT & LEFT THRU, STAR THRU, PASS THRU, CLOVERLEAF, CENTRES SWING THRU, MEN RUN, BEND THE LINE: **HOME**

HEADS SQUARE THRU 3/4, CLOVERLEAF, DOUBLE PASS THRU, CENTRES IN, CAST OFF 3/4, STAR THRU, CENTRES SLIDE THRU: **HOME**

SIDES PASS THRU, HEADS PASS THRU & CLOVERLEAF, ALL PASS THRU, TRADE BY: **CB (rot 1/2)**

HEADS PASS THRU, CLOVERLEAF, SIDES PASS THRU, SWING THRU, MEN RUN, COUPLES CIRCULATE, WHEEL & DEAL: **CB**

SIDES 1/2 SASHAY, HEADS PASS THRU, CLOVERLEAF, DOUBLE PASS THRU, LEADS U-TURN BACK: **CB (rot 1/2)**

SIDES RIGHT & LEFT THRU & 1/2 SASHAY, HEADS SQUARE THRU 3/4, CLOVERLEAF, DOUBLE PASS THRU, LEADS U-TURN BACK: **CB (exact)**

HEADS PROMENADE 3/4, SIDES TOUCH 1/4, WALK & DODGE, CLOVERLEAF, DOUBLE PASS THRU, LEADERS PARTNER TRADE: **CB (rot 1/4 R)**

CB: STAR THRU, PASS THRU, ENDS FOLD, CENTRES U-TURN BACK, TOUCH 1/4, WALK & DODGE, CLOVERLEAF, CENTRES TOUCH 1/4 & MEN RUN, RIGHT & LEFT THRU, TOUCH 1/4, WALK & DODGE **CB (rot 1/4 L)**

The following group of modules use Cloverleaf with all 8 dancers active.

HEADS STAR THRU, DOUBLE PASS THRU, CLOVERLEAF, CENTRES STAR THRU, PASS THRU, CLOVERLEAF, CENTRES RIGHT & LEFT THRU, SLIDE THRU: **HOME**

HEADS FLUTTERWHEEL, SWEEP 1/4, DOUBLE PASS THRU, CLOVERLEAF, ZOOM, CENTRES RIGHT & LEFT THRU, STAR THRU: **HOME**

HEADS SQUARE THRU 3/4, CLOVERLEAF, DOUBLE PASS THRU,

CLOVERLEAF,
CENTRES RIGHT & LEFT THRU,
SLIDE THRU: **HOME**

HEADS SQUARE THRU 3/4,
CLOVERLEAF, DOUBLE PASS THRU,
CENTRES IN, CAST OFF 1/2,
STAR THRU, LEADERS TRADE :
CB (exact)

HEADS PASS THRU, CLOVERLEAF,
DOUBLE PASS THRU, CLOVERLEAF,
CENTRES STAR THRU, PASS THRU,
CLOVERLEAF, DOUBLE PASS THRU,
CLOVERLEAF, STAR THRU, : **HOME**

HEADS SQUARE THRU 3/4,
SEPARATE AROUND ONE TO A LINE,
STAR THRU, DOUBLE PASS THRU,
CLOVERLEAF,
CENTRES SQUARE THRU,
SEPARATE AROUND ONE TO A LINE,
STAR THRU, DOUBLE PASS THRU,
CLOVERLEAF, CENTRES STAR
THRU: **HOME**

SIDE LADIES CHAIN, ALL 1/2
SASHAY, HEADS PASS THRU,
SEPARATE AROUND ONE TO A LINE,
PASS THRU, WHEEL & DEAL,
DOUBLE PASS THRU, CLOVERLEAF,
MEN SQUARE THRU 3/4, DO SA DO,
TOUCH 1/4, MEN RUN,
COUPLES CIRCULATE 1 & 1/2,
BEND THE LINE: **HOME**

HEAD LADIES CHAIN,
HEADS SLIDE THRU,
SQUARE THRU 3/4, SPLIT 2,
AROUND ONE TO A LINE, PASS
THRU, WHEEL & DEAL, DOUBLE
PASS THRU, CLOVERLEAF,
CENTRES BOX THE GNAT,
CHANGE HANDS, ALLEMANDE LEFT.

HEAD LADIES CHAIN - RIGHT,
HEADS 1/2 SASHAY,
HEADS FORWARD AND BACK – THEN

HEADS LEAD RIGHT,
CIRCLE TO A LINE (ladies break),
PASS THRU, WHEEL & DEAL,
DOUBLE PASS THRU, CLOVERLEAF,
(Meet Your Corner) - ALLEMANDE
LEFT.

HEADS STAR THRU,
DOUBLE PASS THRU, CLOVERLEAF,
CENTRES PASS THE OCEAN,
RECYCLE, TOUCH 1/4,
WALK & DODGE, RIGHT & LEFT
THRU: **CB (exact)**

CB: TURN THRU, CENTRES PASS
THRU, CENTRES IN, CAST OFF 3/4,
STAR THRU, CLOVERLEAF,
CENTRES SQUARE THRU 3/4: **CB**

CB (exact): SLIDE THRU, PASS
THRU, ENDS FOLD, CENTRES U-
TURN BACK, DOUBLE PASS THRU,
CLOVERLEAF, ZOOM, CENTRES
STAR THRU, CALIFORNIA TWIRL:
HOME

CB: PASS THE OCEAN, RECYCLE,
RIGHT & LEFT THRU, PASS THRU,
WHEEL & DEAL, DOUBLE PASS
THRU, CLOVERLEAF,
CENTRES SQUARE THRU 3/4:
CB (rot 1/R)

PL: SLIDE THRU, PASS THE OCEAN,
LADIES TRADE, PASS THRU,
BEND THE LINE, PASS THRU,
WHEEL & DEAL, DOUBLE PASS
THRU, CLOVERLEAF, CENTRES
PASS THRU, RIGHT & LEFT THRU,
SLIDE THRU: **PL**

PL: PASS THRU, WHEEL & DEAL,
DOUBLE PASS THRU, CLOVERLEAF,
CENTRES PASS THRU, SWING
THRU, LADIES CIRCULATE, MEN
TRADE, MEN RUN, WHEEL & DEAL:
CB

Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

Dear Dr. Allemander: There is a famous quotation from Shakespeare that says, "Beware the Ides Of March". Does this mean that it is dangerous to dance on March 15th?

Ann Inglis Skollar, Buchan,
Vic

Dear Ann Dr. Allemander is always amazed at how often people take words out of context and apply them to other situations. The answer is, of course not. Those lines were penned by William Shakespeare who was a strong advocate of Square Dancing at any time of the year. For instance, in "Much Ado About Nothing" we find the line "There was a star danced and under that I was born". How do we know that he was referring to Square Dancing? Simple; in Richard II we have the line "I see thy glory like a shooting star..." This is a very clear reference to the mainstream call of the same name.

We know that Shakespeare did not like it when the square broke down. We learn this from the following lines from Richard III:

*"How sour sweet music is When time is broke
And no proportion kept"*

Another Square Dance figure is mentioned in this line from "A Winter's Tale:

"When you do dance, I wish you a wave of the sea, that you might ever do nothing but that"

I also have it on good authority that some of the more famous lines attributed to Shakespeare have been changed or altered over the years due to those people who were doing the longhand copying of the original manuscripts had poor handwriting skills. Below is what the original said:

*"All the world's a square,
And all the men and women Merely dancers"*

*"Bubble, Bubble, toil and trouble,
Swing Through and do it double"*

"To Square or not to Square, that is the question"

*"Once more unto the hall my friends,
We'll fill that hall with our dancing friends"*

And of course, Romeo spoke the line that best describes how we all feel at the end of a great evening of Square Dancing:

"Good night, Good Night, Parting is such sweet Sorrow"

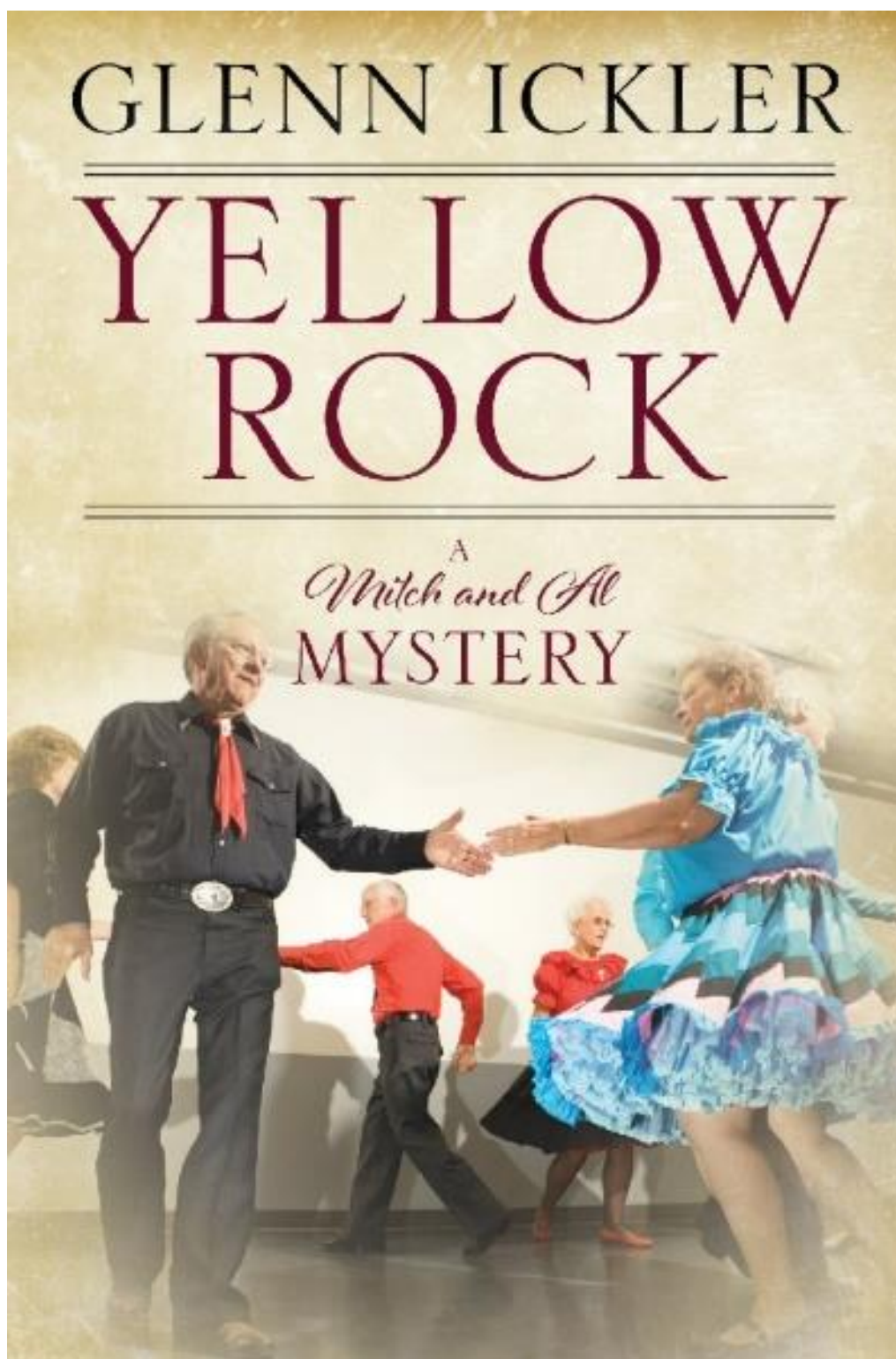
Doctor A. L 'Lefty' Allemander, PhD, DipSD, is here on a regular basis to give advice to the dancelorn upon request. He says that his favourite line from Shakespeare is

"Lord, what fools these dancers be!"

Start the New Year with a Yellow Rock, along with a circle of conspiracy, a boat load of lust and a deucie 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.



ADVANCED

A2

This month, some general opening routines to get the dancers in the right frame of mind.

HEAD LADIES CHAIN,
HEADS RIGHT & LEFT THRU,
PASS THE OCEAN,
(the centre girls make an arch),
SIDES DIXIE STYLE TO A WAVE,
*(Here advise dancers to check two
crossed wave – assists in getting them
ready for Left Hand action as well as
negating flow issues)*
EACH WAVE...LEFT SWING THRU,
HEADS SLIDE, 4 LADIES RUN,
BEND THE LINE: **HOME**.

Two routines using a gimmick SLIP)

HEADS PAIR OFF, ALL PAIR OFF,
SLIP, SLIDE, SWING,
SIDES SWING, HEADS TRADE:
HOME

HEADS PAIR OFF, ALL PAIR OFF,
SLIP, SLIDE, SWING, SLIP,
SIDES SWING (each other!): **HOME**

ALL 4 CPLS RIGHT & LEFT THRU,
ALL 4 CPLS STAR THRU,
ALL 4 CPLS RIGHT & LEFT THRU,
THEN 1/2 SASHAY,
ALL 4 CPLS PASS OUT,
PARTNER TRADE: **HOME**.

HEADS RIGHT & LEFT THRU,
SIDES PASS THRU,
SEPARATE AROUND ONE TO A LINE,
PASS THRU, STEP & SLIDE,
PEEL OFF,
TOUCH 1/4 & LADIES ROLL,
MEN CHECKMATE, LADIES TRADE
CENTRES CIRCULATE,
ALL 1/2 CIRCULATE,, BEND THE LINE,
HEADS BRACE THRU: **HOME**

ALL 4 CPLS RIGHT & LEFT THRU,
ALL 4 CPLS TOUCH 1/4 &
MEN CROSS,

ALL SINGLE FILE PROMENADE 1/4,
ALL 1/4 IN: **HOME**

HEADS PASS THRU & MEN RUN ,
SIDES PASS THE OCEAN,
6X2 ACEY DEUCY ONCE & 1/2,
HEADS (in box & thru the sides) --
WALK & DODGE,
SIDES HINGE & BOX TRANSFER,
CENTRE MEN RUN RIGHT,
ENDS BEND & ROLL: **HOME**

HEADS SPLIT SQUARE CHAIN THRU,
HORSESHOE TURN, PASS & ROLL
YOUR NEIGHBOUR, RECYCLE,
VEER RIGHT, BEND THE LINE,
RIGHT & LEFT THRU, PASS THRU,
WHEEL & DEAL,
CENTRES REVERSE SWAP AROUND,
PASS THRU, TRADE BY,
TOUCH 1/4 & ROLL,
RIGHT & LEFT GRAND: **HOME**

SIDES RIGHT & LEFT THRU,
PASS THE OCEAN,
PING PONG CIRCULATE,
SWING THRU, 4 MEN RUN RIGHT,
OUTER 6 CIRCULATE,
COLUMN OF 6 TRIPLE TRADE,
THEN SCOOTBACK,
THEN THOSE 6 WALK & DODGE,
CENTRE 4 1/2 TAG & LADIES RUN,
ALL U-TURN BACK,
BOW TO PARTNER.

HEADS RIGHT & LEFT THRU,
HEADS LEFT WHEEL THRU,
VEER RIGHT, CPLS CIRCULATE,
CAST A SHADOW, EXPLODE &
TOUCH 1/4, TRIPLE SCOOT, ZOOM,
TRANSFER & CENTRES COUNTER
ROTATE TWICE & CENTRE MEN RUN:
HOME

HEADS WHEEL THRU, SWING THRU,
SPLIT COUNTER ROTATE,
CNTRS BOX COUNTER ROTATE,
4 MEN RUN: **HOME**

4 LADIES CHAIN 3/4,
HEADS PAIR OFF, SWING THRU,
SWITCH TO AN HOURGLASS,
HOURGLASS CIRCULATE & LADIES
FACE IN, LADIES TOUCH 1/4,
COLUMN OF 6 VIRCULATE,
VERY CENTRE LADIES TRADE &
SPREAD, OTHER 4 IN COLUMN --
WALK & DODGE,
OUTSIDE 4 BIG DIAMOND CIRCULATE
& ROLL, CENTRES TRADE & ROLL,
THEN PASS THRU,
THOSE WHO FACE – DIVE THRU,
CENTRE MEN TOUCH 1/4,
EXTEND & RUN: **HOME**

CB (exact) TOUCH 1/4,
SCOOT & WEAVE,
LADIES LEFT SCOOT & WEAVE,
CUT THE DIAMOND, RECYCLE,
VEER RIGHT, CAST A SHADOW,
TRADE CIRCULATE,
SWITCH THE WAVE,
BEND THE LINE, PASS THRU,
WHEEL & DEAL, CENTRES 1/2
SASHAY & 1/4 IN: **HOME**.

HEADS WHEEL THRU, SWING THRU,
EXPLODE THE WAVE,
SINGLE WHEEL,
SPIN THE WINDMILL...RIGHT,
RECYCLE, STAR THRU,
PASS THRU, WHEEL & DEAL,
ZOOM, CENTRES TOUCH 1/4,
THEN BOX COUNTER ROTATE
TWICE, LADIES BACK FLIP WITH A
HALF TWIST & PIKE: **HOME**

CB (exact): SWING THRU,
MEN RUN, CROSS OVER
CIRCULATE, TURN & DEAL & ROLL,
MIX & ROLL, DOUBLE PASS THRU,
PEEL OFF, CENTRES 1/2 SASHAY,
OTHERS PASS IN: **HOME**

CB (exact): SINGLE CIRCLE TO
WAVE, SLIP, MEN RUN,
CPLS CIRCULATE,
FERRIS WHEEL & ROLL,
AS CPLS COUNTER ROTATE,
CENTRES COUNTER ROTATE,
THEN CENTRES PEEL & TRAIL,
OTHERS DO 1/2 ZOOM,
ALL 3/4 TOP & SPREAD,
ALLEMANDE LEFT.

CB: SQUARE THRU 3/4, TRADE BY,
RIGHT & LEFT THRU, SWING THRU,
SLIP, 1/4 THRU, 1/4 THRU,
MOTIVATE, RIGHT & LEFT GRAND.

HEADS WHEEL THRU, SWING THRU,
MEN RUN, FERRIS WHEEL & ROLL,
AS CPLS COUNTER ROTATE,
CENTRES COUNTER ROTATE,
LADIES U-TURN BACK,
RIGHT & LEFT GRAND.

ALL 4 CPLS RIGHT & LEFT THRU,
ALL 4 CPLS PASS THRU,
SINGLE WHEEL & ROLL,
ALL 8 LEFT SWING & MIX,
SINGLE WHEEL,
RIGHT & LEFT GRAND.

4 LADIES CHAIN 3/4, CIRCLE LEFT,
WALK AROUND CORNER, SEE SAW,
TURN CORNER RIGHT TO A WRONG
WAY THAR, REMAKE THE THAR,
EXPLODE & CIRCLE LEFT,
DO PASO, PROMENADE.

HEADS WHEEL THRU, TOUCH 1/4,
FOLLOW YOUR NEIGHBOUR &
SPREAD, LADIES RUN,
LADIES CIRCULATE, LADIES RUN,
SINGLE HINGE, CENTRES TRADE,
CENTRES SCOOTBACK, MOTIVATE,
RIGHT & LEFT GRAND.

SINGING CALL FIGURE

HEADS WHEEL THRU, SWING THRU,
MOTIVATE, 1/4 THRU,
SWITCH TO A DIAMOND,
FLIP THE DIAMOND, SLIP,
CORNER SWING, PROMENADE

..

Plus Program

This month some Plus Singing call figures. Some may have to be adjusted for timing (by adding a bit).

HEADS SLIDE THRU,
SQUARE THRU 3/4,
LEFT SWING THRU,
LADIES CROSS RUN, FAN THE TOP,
SLIDE THRU, PARTNER TRADE,
CORNER SWING, PROMENADE.

HEADS STAR THRU,
CALIFORNIA TWIRL,
ALL DO THE CENTRES PART --
LOAD THE BOAT, ALL CROSSFIRE,
PING PONG CIRCULATE,
SWING THRU, RECYCLE,
PASS THRU, CORNER SWING,
PROMENADE.

HEADS SQUARE THRU,
SPIN THE TOP & ROLL,
MEN PASS THRU, TOUCH 1/4,
FAN THE TOP, LADIES CROSS FOLD,
CORNER SWING, PROMENADE..

HEADS SQUARE THRU, DO SA DO,
TOUCH 1/4,
FOLLOW YOUR NEIGHBOUR &
SPREAD, SWING THRU,
LADIES FOLD, PEEL THE TOP,
DO 3/4 OF A RIGHT & LEFT THRU,
PROMENADE..

HEADS SQUARE THRU,
SIDES 1/2 SASHAY, TOUCH 1/4,
FOLLOW YOUR NEIGHBOUR,
CENTRES CROSS RUN,
NEW CENTRES TRADE,
MEN TRADE, CENTRES TRADE,
CORNER SWING, PROMENADE

HEADS PASS THE OCEAN,
SWING THRU, EXTEND,

FAN THE TOP, SINGLE HINGE,
CIRCULATE, MEN RUN,
SQUARE THRU 3/4,
TAKE CORNER & PROMENADE.

SIDES RIGHT & LEFT THRU,
HEADS PROMENADE 1/2 &
LEAD RIGHT & CIRCLE TO A LINE,
PASS THRU, 3/4 TAG,
LEADS TURN 1/4 RIGHT,
MEN OBLONG DIAMOND CIRCULATE,
ALL FLIP THE DIAMOND,
CORNER SWING, PROMENADE.

HEADS RIGHT & LEFT THRU,
1/2 SASHAY, PASS THRU,
SEPARATE AROUND ONE TO A LINE,
FORWARD & BACK,
PASS THE OCEAN, ACEY DEUCY,
RECYCLE, PASS THRU,
CORNER SWING, PROMENADE.

HEADS SQUARE THRU,
RIGHT & LEFT THRU, TOUCH 1/4,
FOLLOW YOUR NEIGHBOUR &
SPREAD, TRADE THE WAVE,
MEN HINGE,
FLIP THE (facing) DIAMOND,
FERRIS WHEEL, PASS THRU,
CORNER SWING, PROMENADE.

HEADS PASS THE OCEAN,
PING PONG CIRCULATE, EXTEND,
SPIN CHAIN & EXCHANGE THE
GEARS, ACEY DEUCY,
CORNER SWING, PROMENADE.

HEADS PASS THE OCEAN, EXTEND,
FAN THE TOP, GRAND SWING THRU,
MEN RUN, COUPLES HINGE,
BEND THE LINE,
RIGHT & LEFT THRU, SLIDE THRU,
SQUARE THRU 3/4,
TAKE CORNER, PROMENADE.

ADVANCED

A1

GET-OUTS & RESOLVES

HEADS BOX THE GNAT,
SPLIT SQUARE THRU, TRADE BY,
SWING THRU, EXPLODE THE WAVE,
PARTNER TRADE & ROLL,
DOUBLE STAR THRU, TRADE BY,
PASS OUT, STEP & SLIDE,
PEEL OFF, RIGHT & LEFT THRU,
PASS THRU, WHEEL & DEAL,
DOUBLE PASS THRU, LEADERS
TRADE, OTHERS QUARTER IN:

HOME

HEADS PASS THE OCEAN,
LADIES TRADE, CHAIN REACTION,
FOLLOW YOUR NEIGHBOUR,
ORIGINAL SIDES TRADE,
LADIES FOLLOW YOUR NEIGHBOUR,
CUT THE DIAMOND,
CROSSOVER CIRCUALTE,
TURN & DEAL, TRADE BY,
PASS THRU, RIGHT ROLL TO A
R&L GRAND.

HEADS SQUARE CHAIN THRU,
SIDES 1/2 SASHAY, SWING THRU,
MEN RUN, RIGHT & LEFT THRU,
TOUCH 1/4,
TRANSFER THE COLUMN,
SWING THRU, 1/4 THRU, RECYCLE,
RIGHT & LEFT THRU, TOUCH 1/4,
FOLLOW YOUR NEIGHBOUR &
SPREAD, SWING THRU, MEN RUN,
LADIES TRADE, BEND THE LINE,
STAR THRU, PASS THRU,
RIGHT ROLL TO A.WAVE,
RIGHT & LEFT GRAND.

HEADS PASS THRU,
SEPARATE @ ONE TO A LINE,
AS CPLS SLIDE THRU,
AS CPLS TOUCH 1/4,
AS COUPLES HINGE,

AS COUPLES LADIES RUN,
4 LADIES WHEEL & DEAL &
SWEEP 1/4 THEN WHEEL AROUND,
MEN BEND THE LINE, STAR THRU,
CAST A SHADOW, MEN TRADE,
RECYCLE, RIGHT & LEFT GRAND.

HEADS TOUCH 1/4 & SPREAD,
SIDES PASS THE OCEAN,
CUT THE DIAMOND,
CROSSOVER CIRCULATE **BUT**
MEN GO TWICE, TURN & DEAL &
ROLL, CENTRES TRADE, LADIES
RUN, RIGHT & LEFT THRU,
PASS THRU, WHEEL & DEAL,
ZOOM, SWAP AROUND,
STAR THRU, PASS THRU,
WHEEL & DEAL, SWAP AROUND,
SWAP AROUND,
RIGHT ROLL TO A WAVE,
RIGHT & LEFT GRAND.

PL: RIGHT & LEFT THRU,
PASS THRU, STEP & SLIDE,
PEEL OFF & CENTRES ROLL,
ALLEMANDE LEFT

PL (exact): PASS THRU,
WHEEL & DEAL & SPREAD,
TOUCH 1/4, CIRCUALTE ONCE & 1/2,
VERY CNTR MEN TRADE & SPREAD,
CENTRES 1/4 THRU,
CENTRES CUT THE DIAMOND,
LEFT SWING THRU **and**
SAME MEN RUN, BEND THE LINE:

HOME

CB: PASS THRU,
RIGHT ROLL TO A WAVE,
ACEY DEUCY, QUARTER THRU,
SPLIT CIRCULATE,
RIGHT & LEFT GRAND.

CB: STAR THRU, PASS THE OCEAN,
SWING THRU, QUARTER THRU,

SPIN THE TOP, LADIES HINGE
THEN FOLLOW YOUR NEIGHBOUR &
SPREAD, MEN TRADE,
ALL LEFT GRAND SWING THRU,
MEN RUN, GRAND TURN & DEAL,
PASS THRU, TURN & DEAL,
DOUBLE STAR THRU,
OTHERS HALF SASHAY,
RIGHT & LEFT GRAND.,

CB: STAR THRU, PASS THRU,
TAG THE LINE. FACE RIGHT,
CROSSOVER CIRCULATE BUT
LADIES GO TWICE,
MEN U-TURN BACK,
ALL CAST OFF 3/4 & ROLL,
RIGHT & LEFT GRAND.,

CB: RIGHT & LEFT THRU,
VEER LEFT, MEN CIRCULATE 1-1/2,
LADIES SCOOT & DODGE,
LADIES CHASE RIGHT & 1/4 THRU,
CENTRE 4 CUT THE DIAMOND,
OTHERS BEND THE LINE & ROLL
CENTRES RECYCLE & TOUCH 1/4,
4 LADIES RUN, PASS THRU,
WHEEL & DEAL,
DOUBLE PASS THRU,
LEADS TRADE,
SINGLE CIRCLE TO A WAVE,
CAST A SHADOW, PROMENADE.

The next group all start from what we
used to call an Opposite Position Box
(OPB) or an Across the Street Box. It is
now referred to as an RBO (right-hand
lady box out of sequence) This is a very
handy formation to be aware of.

You could also start these from a
standard CB and add square Thru $\frac{3}{4}$,
and then Trade By to give you the RBO.

RBO: SWING THRU, MEN TRADE,
MEN RUN, BEND THE LINE,
STAR THRU, PASS TO THE CENTRE,
CENTRE MEN CROSS,
4 MEN PASS THRU,
ALLEMANDE LEFT.,

RBO: SLIDE THRU,
RIGHT & LEFT THRU, DIXIE STYLE,
MEN SCOOTBACK,
LEFT SWING THRU, LADIES RUN,
CAST A SHADOW,
RIGHT & LEFT GRAND,

RBO: PASS THRU,
RIGHT ROLL TO A WAVE,
ACEY DEUCY ONCE & 1/2,
CENTRES DIAMOND CIRCULATE,
MEN FACING DIAMOND CIRCULATE,
IN THE LINE OF 6 – 1/2 TAG,
MEN MIX, LADIES TRADE & ROLL,
MEN RECYCLE, VEER LEFT,
BEND THE LINE, BRACE THRU,
1/2 SASHAY, SQUARE THRU,
RIGHT & LEFT GRAND,

RBO: SINGLE CIRCLE TO A WAVE,
ACEY DEUCY ONCE & 1/2,
WAVE OF 6 GRAND SWING THRU,
LADIES FLIP THE DIAMOND,
ALL 3/4 THRU. LADIES 1/4 THRU,
MEN FACING OUT U-TURN BACK,
LADIES RECYCLE, PASS THRU,
STAR THRU, PROMENADE..

RBO: SWING THRU, MEN RUN,
BEND THE LINE,
MEN EXTEND & SWING THRU,
ALL RIGHT & LEFT THRU,
1/2 SASHAY, LADIES EXTEND &
SWING THRU, LADIES MIX,
EXTEND, CAST LEFT 3/4, MIX,
ALL 8 CIRCULATE but LADIES GO 1/2
MORE, MEN CAST OFF 3/4,
WAVE OF 6 GRAND SWING THRU,
LADIES DIAMOND CIRCULATE,
WAVE OF 6 SPIN THE TOP ($\frac{1}{2}$ Right,
Left $\frac{3}{4}$, 2 ends move up),
OTHER LADIES EXTEND,
SWING THRU, 1/4 THRU,
CAST A SHADOW, LADIES TURN
BACK, RIGHT & LEFT GRAND,
BUT ON THE 3RD HAND....
PROMENADE

1 Challenge

GENERAL MODULES

This is the final group of modules that I took from my recorded calls back when I was calling and teaching C1. I spent ages transposing a couple of nights from MD to the computer....a slow process, I have not called C1 for some time now, and my memory is such that I cannot even remember the definitions of some of the calls! Many thanks to Larry Marchese for doing the double-check of these modules and his suggestions for improvements. Larry has a far greater knowledge of C1 than I, and his suggestions always add to what I came up with.

HEADS PASS THE OCEAN, SLIP,
SWING, SCOOT & WEAVE,
PERCOLATE, MEN CHASE RIGHT,
LADIES CIRCULATE,
CROSS OVER CIRCULATE,
TURN & DEAL,
CNTRS BOX COUNTER ROTATE &
ROLL, CENTRES PASS THRU,
RECYCLE, OUTFACERS 1/2 TRADE,
INFACERS EXTEND,
ALL HINGE TWICE,
WEAVE THE RING

SIDES 1/2 SASHAY,
HEADS WHEEL THRU, SLIDE THRU,
ALL 8 CIRCULATE 1 & 1/2 ,
LADIES (facing) DIAMOND
CIRCULATE,
THOSE IN 2 FACED LINE -
TURN & DEAL, OTHERS -
BEND THE LINE, ALL PASS THRU,
SHAKEDOWN, PASS THRU,
ENDS BEND, SPLIT DIXIE DIAMOND,
CUT THE DIAMOND, FERRIS WHEEL,
OUTSIDES REVERSE HALF SASHAY,
CENTERS FACE IN: HOME

SIDES RIGHT & LEFT THRU,
HEADS PASS THE OCEAN,
CHAIN REACTION, MEN RUN,

LADIES HINGE, DIAMOND
CIRCULATE, STEP & FOLD,
SPLIT CIRCULATE 1 & 1/2,
LADIES TRADE, AH SO,
STEP & FOLD, PEEL & TRAIL,
TRADE CIRCULATE, EXTEND,
CENTERS SINGLE WHEEL,
RIGHT & LEFT GRAND

HEADS FACE, ALL TOUCH 1/4,
COLUMN CIRCULATE, TRAIL OFF,
HEAD LADIES RUN,
SIDES (as a couple) EXTEND,, HEADS
AH SO &
HEAD LADIES U-TURN BACK,
SIDES TURN & DEAL,
DOUBLE PASS THRU,
HORSESHOE TURN, ROTARY SPIN,
SLIP, TRADE CIRCULATE, SLIP,
ALTER THE WAVE,
ALL 8 CIRCULATE, MEN SWING,
CENTRES RUN, TURN & DEAL,
STAR THRU, ALL 8 CIRCULATE 1/2,
BEND THE LINE: HOME.

ALL 4 COUPLES RIGHT & LEFT THRU,
HEADS PASS THE SEA, HEADS MIX,
SLIP, EXTEND,
SWITCH TO A DIAMOND,
DIAMOND CHAIN THRU,
LADIES WALK & DODGE,

LADIES RUN, MEN TRADE,
SIDES BEND THE LINE AND ROLL,
HEADS STEP & FOLD,
PARTNER TAG, SHAKEDOWN,
PASS THRU, CENTERS RECYCLE,
RAMBLE, LEAD LADIES TURN BACK,
LADIES TOUCH 1/4,
SPLIT CIRCULATE, LADIES ZING,
MEN COUNTER ROTATE & ROLL,
MEN SQUARE THRU 3/4,
SLIDE THRU, WRONG WAY
PROMENADE

HEADS RIGHT & LEFT THRU,
LEFT WHEEL THRU,
PASS IN, ENDS LEFT TOUCH 1/4,
CENTRES PASS THE SEA,
ALL HINGE,
CENTRES BOX CIRCULATE 1 & 1/2,
LADIES AH SO,
SQUEEZE THE GALAXY,
FLIP THE HOURGLASS,
LADIES LEFT 1/4 THRU & SLITHER,
INTERLOCKED DIAMOND
CIRCULATE,
FLIP THE INTERLOCKED DIAMOND,
SWING THRU, MEN 1/4 THRU,
DIAMOND CHAIN THRU, 1/4 THRU,
CENTRES RUN,
CROSS OVER CIRCULATE,
FERRIS WHEEL, LADIES VEER LEFT,
THEN VEER LEFT AGAIN & EXTEND
TO NOBODY, MEN EXTEND,
SWING THRU, (timing is key here)
MEN RECYCLE as LADIES WHEEL &
DEAL & ALL ROLL, MEN CIRCULATE,
PROMENADE.

HEADS PROMENADE 1/2,
HEADS STAR THRU & **Do Your part of**
CHASE RIGHT (Around Sides),
SIDES SWING THRU,
LINEAR ACTION, SPIN THE TOP,
LADIES RUN, MEN (*around centre girl*)
& LINEAR CYCLE,
MEN (in block) SIDE MEN WALK,
HEAD MEN DODGE,
LADIES LOCKIT, LINEAR ACTION,
SWING THRU, TRADE CIRCULATE,
LEFT 1/4 THRU, EXTEND,

OUTSIDES 1/4 IN, CENTRES MIX,
RIGHT & LEFT GRAND.

SIDE LADIES CHAIN,
HEAD PROMENADE 1/2,
HEADS WHEEL THRU, PASS IN,
SPIN THE WINDMILL FORWARD,
ENDS TOUCH 1/4,
BEAUS PRESS AHEAD,
TRIPLE BOX QUARTER IN,
TRIPLE BOX PASS THRU,
TRIPLE BOX SHAKEDOWN,
RIGHT ROLL TO A WAVE,
RIGHT & LEFT GRAND

HEAD LADIES CHAIN,
HEADS TOUCH 1/4,
LADIES TOUCH 1/4,
(Each 4) T-BONE SPLIT CIRCULATE,
(Each 4) T-BONE WALK & DODGE,
(careful) T-BONE ALL 8 CIRCULATE,
MEN PASS IN, TOUCH 1/4,
TRAIL OFF, COUPLES CIRCULATE,
MINI BUSY, ALL 8 RECYCLE,
EXTEND, ACEY DEUCY, AH SO,
TRANSFER THE COLUMN,
ALL 8 CIRCULATE, MEN RUN: **PL**

PL: RIGHT & LEFT THRU,
TOUCH 1/4 & LADIES ONLY SPREAD,
IN YOUR BLOCK - WALK & DODGE,
IN YOUR BLOCK - 1/4 IN,
IN YOUR BLOCK - SWAP AROUND,
MEN EXTEND, STEP & SLIDE,
ZOOM, LEAD U TURN BACK,
RIGHT & LEFT GRAND.

PL: RIGHT & LEFT THRU,
PASS THE OCEAN, SLIP, SWING,
IN ROLL CIRCULATE,
CENTRES BOX COUNTER ROTATE,
CONCENTRIC WALK & DODGE,
ENDS CONCENTRIC SHAKEDOWN,
MEN LEFT HINGE,
LADIES HINGE, STEP & FOLD,
CENTRES PASS THRU,
SQUARE CHAIN THE TOP,
ALL PASS THRU....**BACKWARDS!**...
ALLEMANDE LEFT.

PL: RIGHT & LEFT THRU,
PASS THRU, 3/4 TAG & RAMBLE,

DOUBLE STAR THRU,
CENTRES SWING THRU, RAMBLE,
PASS THRU,
CENTRES SWING THRU, RAMBLE,
ALL U-TURN BACK,
RIGHT & LEFT GRAND.

CB: CROSS & TURN THE AXLE,
ENDS PASS THRU,
ANY HAND 1/4 THRU,
SQUARE THE BASES, RECYCLE,
SWITCH TO AN HOURGLASS,
SQUEEZE THE HOURGLASS,
GALAXY CIRCULATE,

LADIES BOX COUNTER ROTATE &
ROLL, LADIES SWING THRU,
THOSE IN DIAMOND –
FLIP THE DIAMOND,
OTHERS BEND THE LINE,
LADIES PING PONG CIRCULATE
(*)...TWICE, MEN PASS THRU,
SLIP, SWING, SLIP,
OTHERS LEFT HINGE,,
4 LADIES RUN, PROMENADE.

(* after the original (first) PING PONG
CIRCULATE, SLIP & CENTRES BEND
THE LINE will resolve to home.



"WE LIKE YOUR DESIGN, BUT FRANK HAS A SMALL
CHANGE, BARB HAS A CHANGE, JOE HAS A CHANGE, I
HAVE A CHANGE, JON HAS A CHANGE AND JIM HAS A
CHANGE."

THE Final WORD

Well, another issue put to bed. My apologies once again for the lateness. Sue and I will be away again for a few days in Sydney late February, then again for a week or so in March.

April will see us heading to Queensland for another two weeks with daughter Alessa, followed by at least two weeks there around the time her baby is due in July. The rest of the year is up in the air for us!

So, this year will be a bit of a mess for us when trying to get BTM out on its regular 12th of the month publishing date.

I try to have a lot of sections pre-prepared, but even that puts a strain on time that I have available.

Until next issue,

Have fun calling

Barry



UPDATE: NSW STATE CONVENTION 2022

The venue is the Blue Mountains Grammar School, and the dates are Thursday 30 September to Sunday 03 Oct 2022. This is a holiday weekend in NSW, first Monday of October, (the 4th) is a public Holiday.

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

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

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

HERE IS THE LINK TO THE WEBSITE:

<http://www.2020sdconvention.com>

On the website you will find everything you need including registration form, information on accommodation and the general area (one of our NSW highlights).

Special Offer to BTM Subscribers

From David Cox

I have just 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 Skey 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.

This 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.

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

COME TO THE BLUE MOUNTAINS - THE PERFECT PLACE



The NSW STATE SQUARE DANCE CONVENTION

September 30th – October 3rd, 2022

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

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

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

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

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

**NSW STATE SQUARE DANCE CONVENTION 2022 September 30th October– 3rd
BLUE MOUNTAINS GRAMMAR SCHOOL, WENTWORTH FALLS**

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

Look no further – come to the Blue Mountains in NSW

The 2022 "Swan-Song" EDITION

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

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

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

Membership available for \$150.00 (US)

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

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

Ain't No Mountain High Enough	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
- Video Submissions
- **Live Coaching Calls Featured Discussions On:**
 - PERSONAL CRITIQUES
 - Guest Tips
 - Marketing Yourself
 - Teaching Classes
 - The Business of Calling
 - Events and Festivals
 - Singing Calls
 - The Flow Of The Dance
 - The Flow Of The Choreography
 - National vs. Traveling vs. Local Callers
 - Publicity For You and Square Dancing
 - ...and Much More!

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

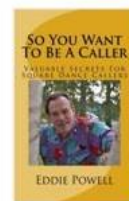
It takes action, practicing the right way, and becoming ready to market yourself. It took time and practice as a dancer to learn the moves, the same is true of calling.

Think About It

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

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

**Enroll
Now**



Eddie@EddiePowell.com

RIVERBOAT RECORDS



*Square
Dance
Music*



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

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

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

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

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

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

Riverboat Records
Square Dance Music Website

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

Square Dance Gifts & Merchandise



Come on and look at our range of gift ideas.

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www.facebook.com/DWHT71

Our Website:

www.square dancing.com.au/square-dance-merchandise-1

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OVER 100 DESIGNS & More Added Weekly

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



Kip Garvey – Central Sierra Caller School ONLINE

The First Online Caller School

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

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

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

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



I'd like to volunteer. Please contact me.

71st National Square Dance Convention

June 22, 23, 24, 25, 2022, Evansville IN
Old National Events Plaza
Online Registration - Website: 71nsdc.org

For Convention Use Only
Registration #
Date Received
Check #



PLEASE PRINT
Last Name, First Name, Address, City, State, Zip Code, Country, Email, Alt Phone

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

Registrations are non-refundable. Registration fee per Registrant: Adult \$60

Youth born after June 25, 2004 \$30 Children 5 and under (born after June 25, 2017) FREE

A \$10 fee per Registrant will be imposed for cancellations.

Prices will increase May 1, 2022 to \$75 for adults, \$37.50 for Youth born after June 25, 2004.

Registrations received after April 30, 2022 will receive email confirmation only.

Solo First Name - For Badges - Last Name Subtotals

Table with 4 columns: Number of Past Conventions, Adult, Adult/Child, Adult/Child, and Subtotals.

Program Book w/Daily Schedule (\$20 after 4/30/2022)
Round Dance Syllabus
Round Dance Syllabus
Cookbook
Wednesday Special Event DINNER & SHOW
Wednesday Special Event SHOW ONLY
Wednesday Special Event DINNER ONLY

Magnet for badge (pins are free)
RV Camping (4 night minimum is base price). All campers MUST register.

You will receive a profile form when your payment is received.

To camp together, arrive together.
Sa Su Mo Tu We Th Fr Sa Su
18 19 20 21 22 23 24 25 26

50 amp full hookup.....\$210 plus additional days @ \$45/day \$

30 amp w/water.....\$145 plus additional days @ \$35/day \$

30 amp or 110 outlet, no on-site water...\$140 plus additional days @ \$35/day \$

No Refunds/Cancellations after April 30, 2022 (U.S. Funds) Total Due: \$

Tours - Please complete separate Tours Order Form and submit separate payment.

Checks will be made out to 71st NSDC

Check enclosed # Visa MasterCard Discover American Express

Name on Card Exp Date (after July 2022)

Credit Card No. Security Code

Please identify at which dance program you intend to spend most of your time:

Squares: Mainstream Plus DBD Hex A1 A2 C1 C2

Other: Hi Energy Low Energy Clogging Contra C/W Lines Handicapped

I would like to participate in the Education/Leadership Certification Program.

Visit our website for more information on our Education Programs, Seminars, Clinics

Dance Leader Name to be programmed *Go to www.71nsdc.org to update your profile.

Name: Caller/Caer/Contra/Clogging/C/W Lines

Name: Caller/Caer/Contra/Clogging/C/W Lines

HOUSING

Select your hotel online at www.71nsdc.org select "Housing" tab for a direct secure link to the Hotel Booking Module after March 1, 2021. I have selected my Hotel Online. Yes No

If online NOT elected, complete the entire portion of the form below.

Housing Required? YES NO Please circle room nights needed: (4 night minimum)

Table with 3 rows (Sa, Su, Mo) and 12 columns representing days of the week for room booking.

Please check the appropriate box: one bed (1-2 people) 2 beds (2-4 people)

Request for Shared Rooms or Same Hotel registrations must be mailed together in the same envelope.

Block Housing Requests are due by Jan. 2, 2022.

Block Leader Name: Phone

Block Leader email:

To guarantee your room reservations, you must provide a credit card number and pay a \$3.50 processing fee.

Printed Name on Card: Credit Card #: Expiration Date: (Ensure expiration date is after July 2022) Security Code:

Convention Badges Required for entrance to all convention activities. Dressy Casual attire allowed until 6:00 p.m. PROPER DANCE ATTIRE is Required after 6:00 p.m. for all Dancers.

Return completed forms to Jill Stanley, 21 Booris Trail, Greenfield, IN 46140 by June 5, 2022.

Registration & Housing Chair: Richard & Nancy Fulaytar registration@71nsdc.org (765-662-2553)

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

1. **Print legibly** all names and complete addresses plus birth date of youth (age 5-17 on June 25, 2022 discounted price) to ensure correct registration.
 2. Enter all amounts in Subtotals including registration fee for each dancer plus quantity and amount for all other materials and tours. Calculate the Total and include credit card information, check, or money order payable in U.S. funds to the 71st National Square Dance Convention and return it with the Registration Form. **Do Not Send Cash No Single Day Registrations.**
 3. **IMPORTANT! Daily schedules are only available with the purchase of a Program Book. Daily schedules will not be available separately at the Convention.**
Most dancers will want to purchase the Program Book.
 4. Circle the days you will be **RV Camping** on your registration form and enclose the required fees (4-night minimum base fee plus additional days), 50 Amp with water and sewer are available on first-come, first-served basis. Free sewage dump station. If you plan to camp together, you must arrive together. For more information contact RV Vice-Chairman, Larry and Paula McCleary lpamccleary@71nsdc.org.
 5. There is **NO BUS PASS** because parking is free at the convention center.
 6. **Tour form and payments** are to be mailed directly to: **71st NSDC Tours, 5509 Timberlake Court, Evansville, IN 47710.** For any questions email tour@71nsdc.org. For Tour information and order form go to www.71nsdc.org and click "Tours."
 7. A \$10 fee per registrant will be assessed for cancellation. No refunds after April 30, 2022.
 8. Mail completed forms by June 5, 2022. Email or online registration by June 12, 2022.
- Instructions for Housing (front right side of form)**
1. Online access for housing reservations are available after March 1, 2021. If you book your room online, check the box provided on the front side of this form; otherwise complete the entire housing portion. **This form must be received, and rooms must be booked by May 15, 2022 to guarantee the 71st NSDC pricing.**
 2. Hotels will be assigned on a first-come, first-served basis according to availability.
 3. Only one person per room should complete a hotel reservation request. Please list all room occupants; the Housing Committee does not assign final/assign roommates.
 4. Shared Room or Same Hotel requests can be made through the online site OR forward registrations together in the same envelope.
 5. All Block Housing requests staying in the same hotel are due by **January 2, 2022**, include the name and telephone number of Block Leader to housechair@71nsdc.org. Hotel reservations must be guaranteed with a credit card. Your credit card will not be charged in advance. An alternative form of payment may be presented at check in.
 6. Hotel confirmations will be sent via email or mail. If you do not receive your confirmation by March 30, 2022, please contact the Housing Committee by email at housechair@71nsdc.com.
 7. Hotel changes before **May 15, 2022** may be made online or through housechair@71nsdc.com.
 8. **DO NOT CONTACT THE HOTELS DIRECTLY UNTIL AFTER MAY 15, 2022.**

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

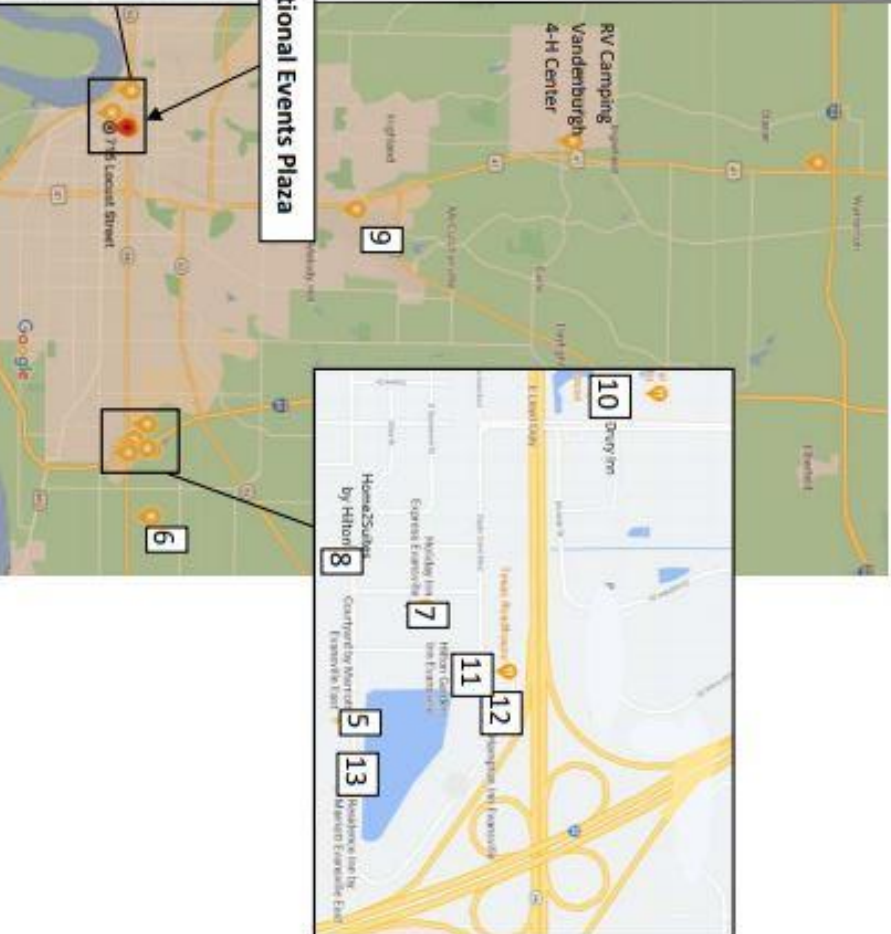
* Shuttle provided by hotel

Cut-off date for housing: May 15, 2022

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



Old National Events Plaza





22nd Canadian National Square & Round Dance Convention

670 Queen Street, Fredericton, NB Canada

July 21, 22, 23 - 2022

JOIN THE VIOLET CREW IN '22



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

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

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

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



Fredericton Convention Centre

REGISTER NOW!!

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

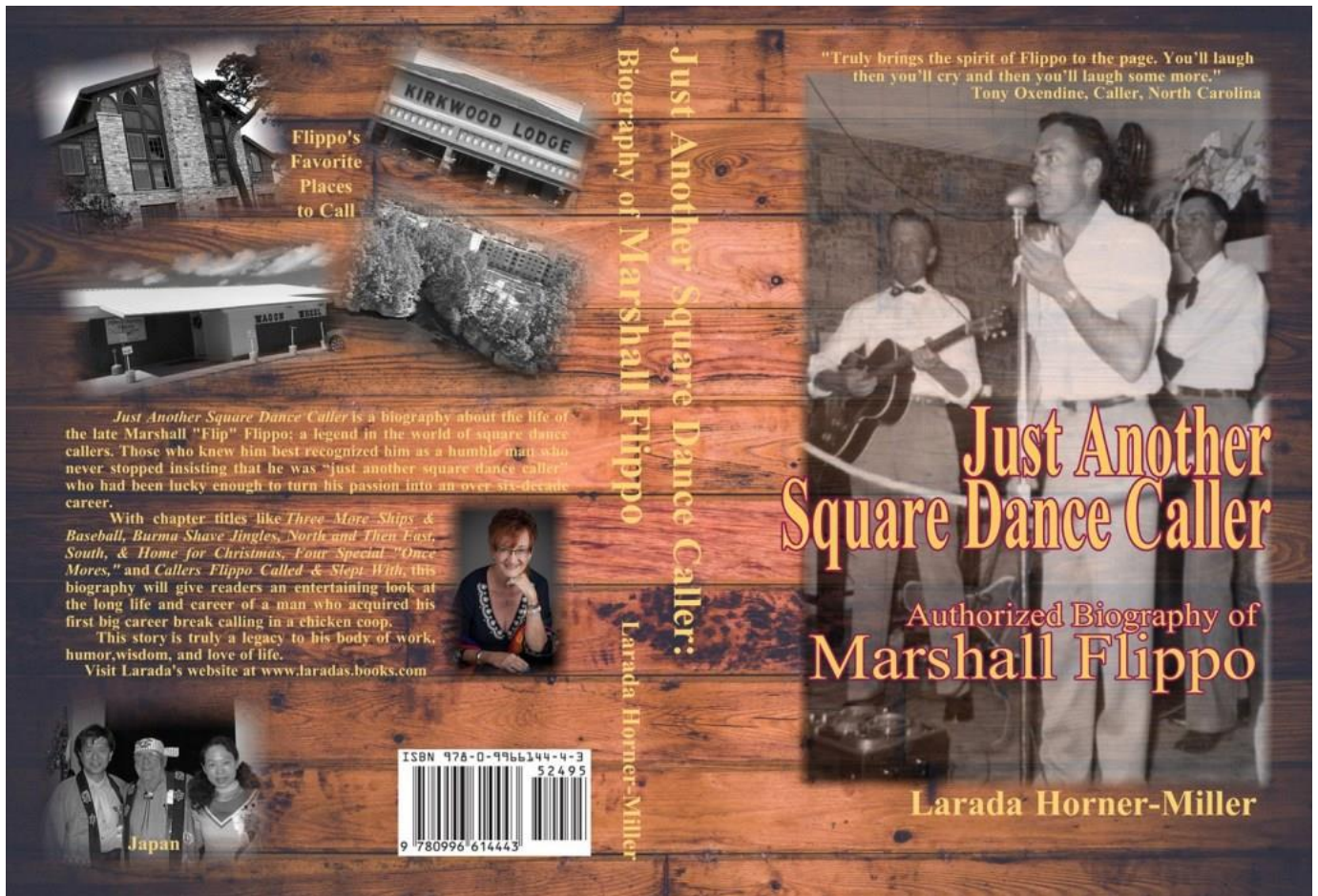
Want more information?
squaredancenb.ca/convention2022

or

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



Left: Changing of the Guard at the Historic Garrison District



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

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TONY OXENDINE

TED LIZOTTE

ONCE IN A LIFETIME!

TOTLPRODUCTIONS.COM

TO/TL PRODUCTIONS PRESENTS



MUSIC CITY SPECTACULAR

FRIDAY MAY 20 - TUESDAY MAY 24, 2022
NASHVILLE, TN

To Register Please Visit: www.totlproductions.com
MAXIMUM LIMIT OF 14 CALLERS

Tony and Ted have put together a school designed specifically around fine tuning all the little things to help make you the TO/TL Package! The 40+ hours of class, microphone, and studio time will be heavily focused on Music (Traditional and Alternative Music and its usage), Creative Choreography, Showmanship, and Choreographic and Singing Call Presentation. The limited size of the school means you'll get personal one on one time with two of square dancing's premier callers, and plenty of mike time as well.

- Two internationally recognized, CALLERLAB Accredited Caller Coaches as your instructors
- Personalized instruction and feedback
- 40+ hours of classroom, microphone, and studio time!
- Go behind the scenes and watch the professional Nashville recording musicians create YOUR song!
- Record your singing call at HILLTOP STUDIOS!
- Be part of the first package release on TOTL Productions!
- Free copies of all music produced at the school!
- A percentage of sales of your songs first 90 days revenue rebated back to you!

The \$1500 price of the school includes all classroom instruction and music costs (licensing, musician fees, and studio fees, both vocals and music mixing), as well as all music hosting and distribution fees.

A refundable \$100 deposit holds your spot for *evaluation.

* Tony and Ted have designed the experience to be unlike any other school out there. And this means not all callers are at this juncture in their career yet. We'll ask for an MP3 or video recording of you in action at a dance. Additionally, we'll ask for 3-5 songs titles that you are interested in having HILLTOP make into YOUR SONG. While only a maximum of 14 callers will be accepted, not everyone who applies will be ready.

We're
BACK!

2022 in charming Evansville, Indiana

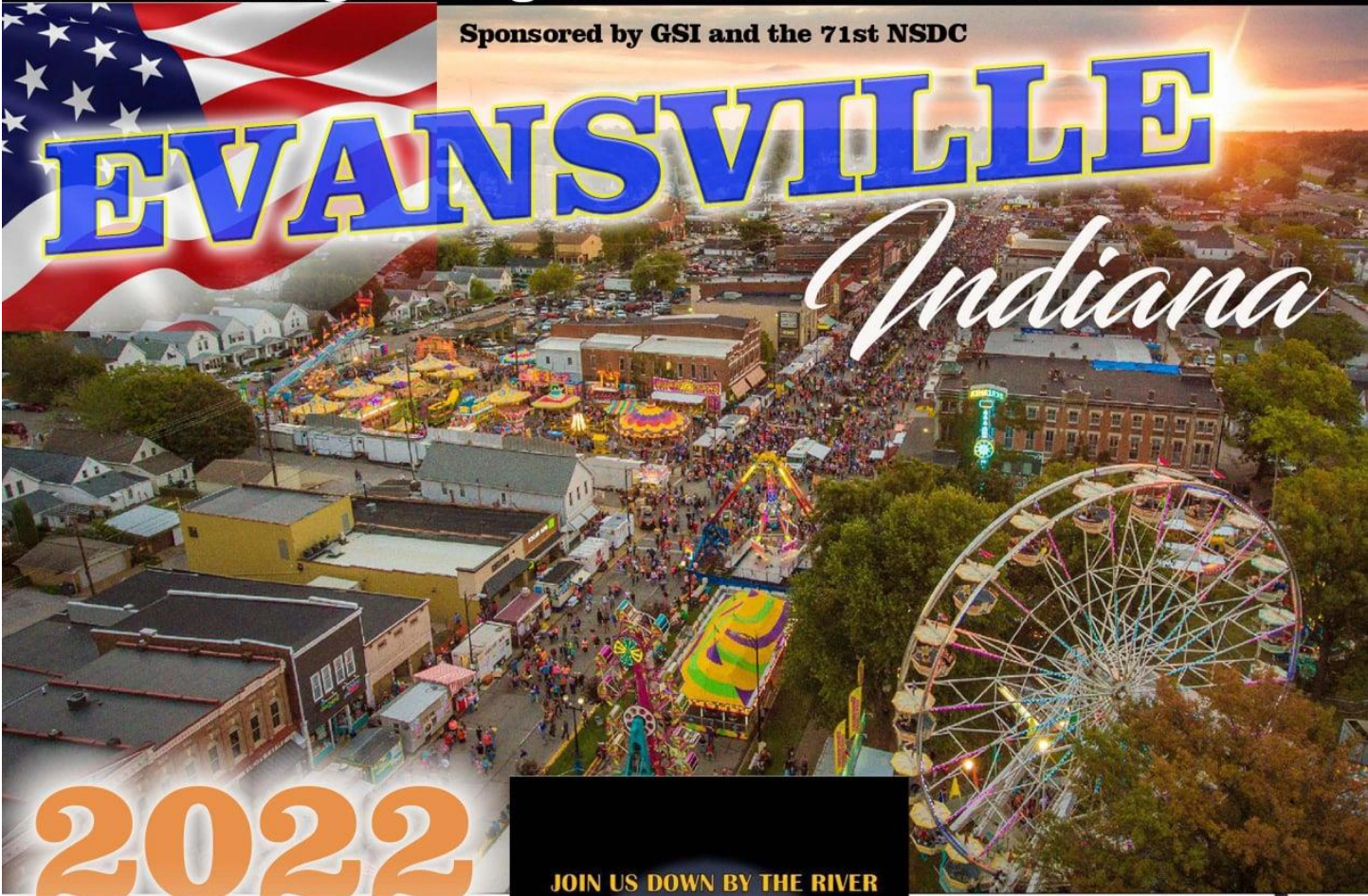
Caller School

At The **71st Nationals**

THAT'S RIGHT, IT'S
FREE!

FREE for registered guests of the National Convention

Sponsored by GSI and the 71st NSDC



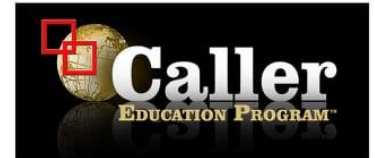
2022

JOIN US DOWN BY THE RIVER



71st NATIONAL SQUARE DANCE CONVENTION[®]
EVANSVILLE, INDIANA
June 22-25, 2022

GRAND SQUARE
INTERNATIONAL^{INC.}



Sunday, June 19th, Noon — Wednesday, June 22nd, Noon

Email: Tony@TonyOxendine.com to REGISTER. Do it now!

Northeast Callers School 2022

Programs for Beginning and Experienced Callers



Ken Ritucci

Massachusetts
(Callerlab Accredited Caller Coach)

**OCTOBER 6-10
2022**

SPECIAL GUEST INSTRUCTORS:



Ted Lizotte

New Hampshire
(Callerlab Accredited Caller Coach)

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



Tony Oxendine

North Carolina
(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.



Steve Turner

Australia
(Callerlab Accredited Caller Coach)

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.



Don Moger

Canada

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



New Caller Committee

Are you aware that CALLERLAB has a new committee especially for newer callers?

It is called "New Callers Committee" and was created to help those new to calling obtain information about the resources and guidance that are available through CALLERLAB.

If you consider yourself a newer caller, this committee would be the perfect starting point for you to become more involved in CALLERLAB while learning how to access CALLERLAB resources that can help provide assistance, mentoring opportunities, and connections to discussion forums where newer callers can focus on developing their calling skills.

If you are a newer caller who would like to be on the New Caller's Committee, simply contact Teresa at CALLERLAB either by phone or e-mail and ask to be put on the Committee. That's all there is to it. You must be a Member of CALLERLAB to join. Phone: (785) 783-3665.

NEW EMAIL:
director@CALLERLAB.org