



News, Notes 'n' Nonsense:
An International Magazine for Callers
Published, Edited, Written & Compiled by Barry Wonson]

JUNE
JULY

2023

DATES to REMEMBER

September 8-10, 2023

NSW State SD Convention, Ulladulla, NSW

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We would also like to extend a special thanks to Corbin Geis who through the many years has kindly let us share his artistry and special humorous insights into the world of square dancing through his cartoons – Thank you Cory.

ON THE INSIDE

With Barry Wonson

RAMBLINGS

Halfway thru 2023...winter is with us here in Australia. That means that dancer numbers are down in some clubs and areas, due to the movement to the warmer northern climate in Queensland. As the majority of the dancer population are retirees, that means that for some clubs (that do not have big dancer numbers anyway) a marked decrease...we know of some groups that at this time are sometimes only able to have a single set dancing. The only thing to remember is that (hopefully) they will be back in the spring.

HAPPENINGS

For us it has been a busy time the last couple of months. Lots of visitors, coming and going....our house is often full-up!

Sue and I are currently in preparation mode for Bali in July (we leave on 22nd), however our schedule is quite full up until the day before departure.

MEL WILKERSON'S RETIREMENT

Most callers are now aware that our good friend and assistant, Mel Wilkerson, has advised of his retirement and withdrawal from Square Dancing in general.

This has been a difficult decision for him to make, as he has shown an incredible commitment to the caller training process over the last 8 years.

I first met Mel at our National SD Convention in Canberra in 2014.

I had been advised that he had started calling in the 1980's in Germany, and then moved back to Canada after his

military service finished...naturally he started calling there. He continued for a few years and was well liked. Later he moved here to Australia. He and his wife lived in Tumut (a cold town close to the Snowy Mountains). He was not successful in starting a club there. For many years he had no contact with our activity but around 2013 he came into contact with SD again thru Allen Kerr in Canberra. He visited there, and then came to the National.

While he was not on the printed program for the National, he was able to be slotted in to replace Peter Humphries who had to withdraw from 2 slots due to a voice issue. I heard him call and invited him to share a tip with me. From that humble beginning our friendship has grown over the last 9 years.

He had a good background knowledge and wrote a couple of articles for BTM. That began a good working arrangement that has continued ever since. While many of his ideas were rooted in past experiences (he had not actually called in over 15 years), he was able to adapt to many of our modern concepts and concerns fairly quickly.

He wrote many articles for BTM...mind you, as a public servant in the real world, he was used to presenting information in such a way as to maximise the word count!! I spent many hours in editing and adjusting his material!! Mel understood the reasons and was totally accepting of the fact.

Mel was a tad hampered by the fact, that while his knowledge base was (and is) outstanding, his lack of actual calling

within a club scene, did present some problems at times.

In the last 9 years Mel has really only had the opportunity to call on a few occasions (the tyranny of distance). He visited Canberra and had the opportunity to call at clubs there a couple of times; likewise, here in Wollongong. He was hired to call two festivals (one in Adelaide and another in Melbourne) – however, while he went over well, he was only featured intermittently, as other callers were also placed in those programs.

Mel attended a SARDANSW Calling weekend, where he also had an opportunity to call. That was followed by his being asked to present the next SARDANSW caller training weekend. He called every second tip on the Saturday evening dance. Last year he was also on the program for our NSW State Convention in the Blue Mountains.

While his presence in calling was limited over the last 20 years or so, his presence within our calling activity definitely was not.

Mel really came into his own when he began the series of presentations via Zoom, for callers from every corner of the globe at the early stages of the Covid crisis. Mel was one of the first to show that caller education and training did not need to halt because of the pandemic. He often had over 40 or more callers tuning in to the many sessions he presented.

He brought in caller coaches from all over the world to be guest presenters on these sessions – Jerry Story, Tony Oxendine, Daryl Clendenin, Ed Foote, Betsy Gotta, Jeff Priest, and many others (majority of which have been recorded by Mark Hart and are available from Orange County Callers Association).

This form of training has been a major force in creating a positive future outlook for our activity, not just here in Australia,

but all over the world. This innovation in the way we did things was really a huge step forward, at a time when our activity was suffering badly from the impact of the pandemic.

His contribution in this area was truly invaluable and is recognised as such by many callers from across the globe. We all owe him a debt of thanks for this contribution...it kept so many going; it also gave hope to a better future; it gave inspiration to many newbies.

Each Sunday morning the session saw callers from Sweden, Denmark, Germany, Japan, Holland, Canada, USA, New Zealand, Australia, England...all sharing, discussing, commenting...on many and varied aspects of our profession. These sessions kept the enthusiasm going during a time of depression and loss of spirit. It also created a new opportunity for callers from many different countries to meet, interact, and share all their thoughts, ideas, questions, praise, doubts, etc. Without this positive interaction, I doubt that we would have been able to move forward while coping with the heartbreak felt by everyone.

BTM not only presented articles from Mel but relied heavily on his technical expertise each issue.

Basically, I create the issue in MS Word. This is then sent to Mel who has had his work cut out for him in the general tidying up of the many 'loose' bits and pieces. He then sends the issue back to me in pdf and doc format...all nicely formatted and read to go.

While I always ask for material, articles, etc., to be sent as a .doc file, there are some that have sent as pdf files, and some as jpg picture files. Mel has been the one who has meticulously converted every aspect of these files to a .doc file. Sometimes these have been in excess of 15 pages in length...a mammoth job,

and one which Mel did without any problem or complaint.

His contribution to BTM has been such, that while mostly in the background and unseen, has been a very important one indeed. My sincerest thanks go to Mel for all the work (sometimes in the wee small hours) he has done in the background.

I will miss Mel greatly and can only wish him all the best for his future endeavours.

INSIDE BTM for June & July

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

I am always looking at ways of 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

This issue, we have some great articles and submissions from authors all around the globe. Paul Bristow is with us again with the final part in his Formation Management Series. Also from Paul is a new 3-part presentation on teaching.

Bobby Delph presents some interesting thoughts and ideas in a three-part presentation using Wheel Around, and there are some more great cartoons from Corben Geis

Mel Wilkerson is with us again with a presentation on Singing Calls that has been compiled from a 2022 Zoom presentation.

Choreography pages this month feature lots of interesting modules with more Mainstream, and Plus ideas, all aimed at keeping the dancing interesting without brain burn.

THE FUTURE

While I have had to move to a combined two-month issue for BTM since last year, I am uncertain as to what the future holds. As it is I seem to be having less time available to do the preparation and work required. My schedule is a busy one, and BTM takes a huge amount of time to create. BTM will continue, however the schedule may not be as regular as it used to be. I would like to say that it will get better, but that just may not be so...at least for a while. Life just gets in the way!!

To contact me, please use this email address:

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.Cheers

Barry



SELF-IMPROVEMENT

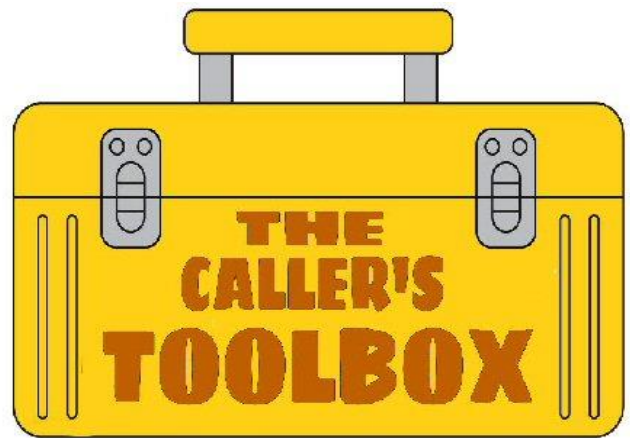
By Paul Bristow

FORMATION MANAGEMENT (4) – Definitions & Call Analysis

In order to fully develop your skills and make effective use of Formation Management, you need to understand the importance of a full understanding of Definitions. First, here's a little history:

DEFINITIONS – There have always been definitions of Square Dance Movements available, and it is important to remember that these are not just intended to be used for the instruction of newer Dancers. Prior to the emergence of CALLERLAB, in the early 1970's, there did not exist any standard universal reference for definitions. There were many different definitions for the same movements, a number of different definitions had the same name and the definitions that did exist were quite often ambiguous or mentioned alternative, sometimes, "regional" variations.

One of the basic requirements of CALLERLAB was to establish a common nomenclature and thereby a universal set of definitions. This would enable Dancers to dance anywhere in the World, safe in the knowledge that their understanding of the Calls would be the same wherever they danced as it was at home. Nowadays we have the CALLERLAB definitions, in the form of an A4 printed booklet as well as the CALLERLAB endorsed Sets-in-Order American Square Dance Society



handbooks – complete with pictures, which detail the definitions by which we all dance.

Part of the modern format of CALLERLAB is to have a committee for each dance programme, who take the time to review the definitions on a regular basis and – if they find a need to alter any text – they can pass it to the Definitions Committee for consideration. By this process amendments can be made when needed and – indeed – from time-to-time Definitions are updated. It is necessary for callers to check through the Definitions, regularly, to ensure that there have been no changes.

Each Movement has a Definition which is split into four parts: -

- (a) The **“Starting Formation”** - which can limit the use of a particular Call within a particular programme
- (b) The **“Definition of the Call”** - this details the actual Call itself, advises which hands should be used, tells you what the Boys should do or what the Girls should do, and stipulates how far you should turn and in which direction, etc.

- (c) The **“Styling”** - how the Call should be executed, in line with the artistic as opposed to the scientific analysis
- (d) The **“Timing”** - the number of steps that are required in order to execute the Call, comfortably (sometimes more than one value is given)

It is essential that a Caller is familiar with these Definitions and relates them, correctly, “verbatim” when teaching. Taking care to fully understand the wording used and the implications of each aspect of the text. If a new Dancer is correctly taught by the Definition of the movement, He or She should be able to “Dance-By-Definition” without too much difficulty.

For the most part, every call will have an obvious “Standard Application”; you should obtain a copy of the Standard Applications book from CALLERLAB, if you are not sure what these Standard Applications are. Many of the Definitions allow for a great deal of Extended Applications. The Basic Programme, in particular, has great potential; it provides the opportunity to take the definition and use it to create an incredible degree of variety within the choreography that you present.

As previously mentioned in the article on “Degree of Difficulty”, care should be taken by the Caller to be aware of the extent to which the average Dancer will be familiar with some of the more ambitious and possible extraordinary uses of the Definitions. If you intend to present choreography which relies upon a possibly more obscure use of a Definition, be careful to allow extra reaction time and where necessary give any directional cues and extra information to the Dancers to ensure that they are able to understand and correctly interpret (and thereby enjoy) the Call(s).

Don’t forget how the use of such terms as “Original Heads” and “Original Sides” can be used to define the roles of specified dancers. Also, the use of the terms “Boys” and “Girls” as well as “Ends” and “Centres” can open up a whole new range of possibilities. Additionally, you must be familiar with the special rules and additional terms, which are presented in the handbooks. Sometimes these can limit what you do but there are also occasions when they can extend the options.

There is nothing more embarrassing or harmful to a Dancer’s impression of your professional status and personal integrity than a lack of the correct knowledge of a Definition. It is essential that you spend a considerable amount of time on research in these areas.

The definition of a movement should contain the answers to most questions that may arise regarding its proper/improper use and thus a good understanding of the definitions is essential. Additionally, the definitions will quite often offer ideas about workshop material and unusual interpretations - use your judgement but do not be afraid to experiment!

CALL ANALYSIS – when it comes to looking at every call, take the time to use the “Call Analysis” sheet that CALLERLAB has formulated – a copy of this is printed in this edition of News and Views. If you take a moment to read this through, you will see that it is designed to allow you to work through each call and determine the qualities that it has.

This document features a very basic layout that will work as a primary analysis device. Even so it is an excellent way to begin the process of “unlocking” the potential of a call. A more detailed analysis would require much more space for certain categories,

and you would probably need another sheet (or perhaps several sheets) to list all the Extended Applications, for certain calls.

Other questions that you might consider are:

- Can the call be fractionalised?
- Is the call a gender dependent movement?
- Is it possible to use the “reverse” concept?
- Could you Sweep a Quarter?

- Could you use – “and a quarter more”?
- Is there any potential for “directional” calling?

For all Extended Applications, you should ask:

- What is the “Degree of Difficulty”?

This concludes the articles on Formation Management I hope that these have given you some ideas.

*Did you know that
some callers and dancers
actually argue,
bicker and banter
over choreography
and calls?*

*Look at it this way...
dancers can't call,
that's why they dance
and callers can't
dance,
that's why
they call!*



ON TEACHING (1)

– Programming & Using a Lesson Plan

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

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

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

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

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

attending a another caller’s dance), discovers a new way to do something

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

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

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

1) **PREPARATION** - Before you begin teaching a full course, create a check list of the calls that will allow you to keep a written record of when each call was first taught, reviewed and learnt. This will allow you to monitor the dancers' progress and could be useful for both the present class as well as for future ones. Also prepare copies of any class information that you intend to provide – definitions, list of calls, dates of meetings etc. to keep announcements from the stage to a minimum.

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

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

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

b) **Whilst Teaching:** Reward dancers with sincere praise (when they get it right), never berate them or tell them off! Encourage a friendly, relaxed, jovial atmosphere. If you identify a problem student, take action; if it is someone who is disrupting the class by "fooling around" or if it is just someone who needs a little one-on-one tuition, to understand a call, make time to talk with that person, away from the group teaching situation.

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

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

3) **AFTER EACH SESSION** – You might be inclined to leave the hall believing that you did a first-class job – and maybe you did – but take the time to ensure that everybody is happy. Talk with the Angels, club administrators, your partner and see if any of the students had a problem, with any aspect of that session that you had not noticed. Try to objectively analyse your performance and look for ways that you might improve e.g., if you found a new and better way

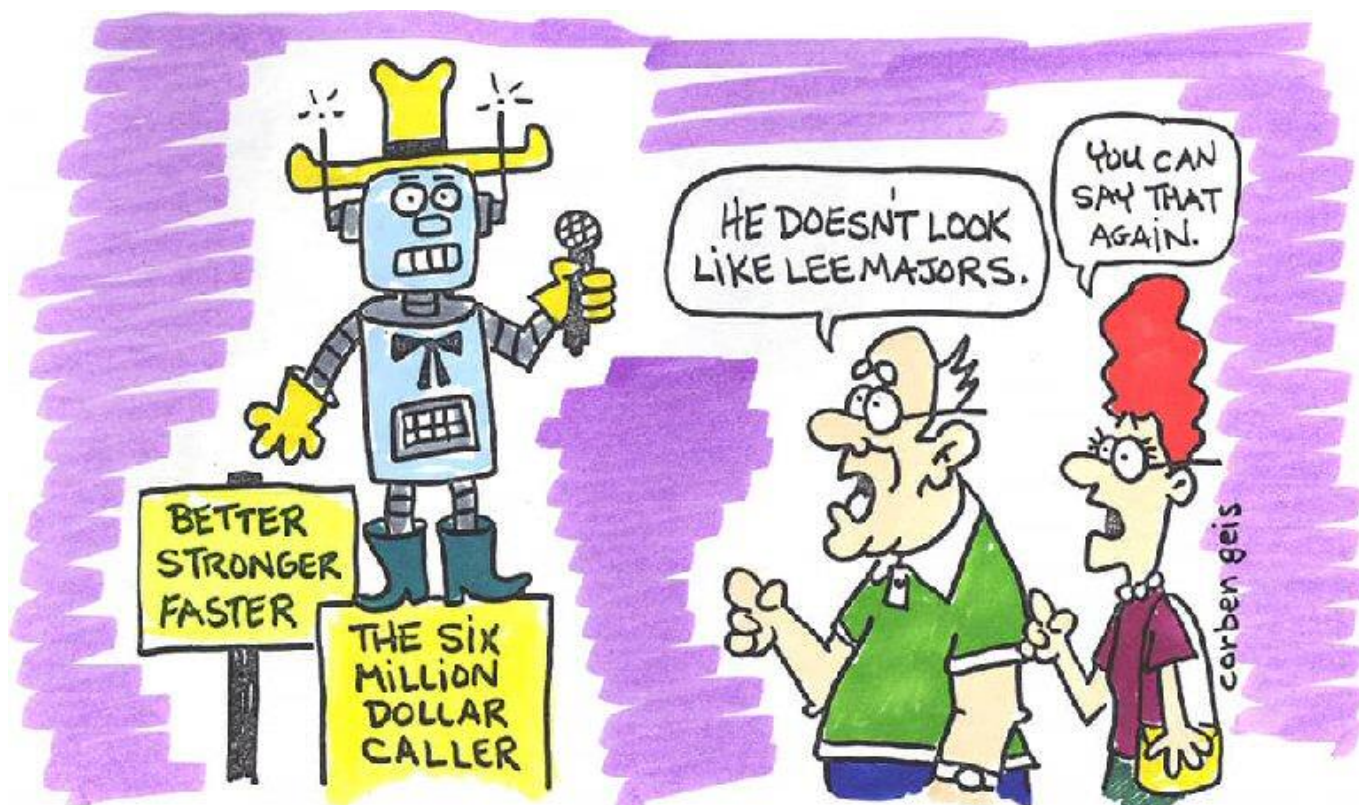
to teach a call, whilst in the “heat of battle”, make a note of it – if you don’t you might soon forget it!

Take a moment to work out if any student(s) was (were) absent and ensure that someone will make contact and find out why. Are there any individual problems? I always tell student dancers that on at least one occasion during the course there is a good chance that they might leave at the end of a session with the intention of not returning the following week, I always suggest that – when this happens, do me a favour, come back one more time; chances are that you will be glad that you did!

Student dancers are often too embarrassed to say when they encounter problems learning. It could be that a different explanation will work for an individual. I recall the dancer who could not turn three-quarters, I tried everything I could think of – I told him to “count the walls” and – when that didn’t

work – to turn halfway and a little bit more but still no success. Finally, after a discussion with him I discovered that he was an aviation engineer, so I suggested that the turn should be 270 degrees – he got it straight away, with the question “why didn’t you say that in the first case”?

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



ON TEACHING (2)

What Dancers Want & The Use of Definitions

Why do people go Square Dancing?

When it comes to recreation, people are looking for something that is enjoyable, and which provides a release from their normal existence. If they cannot find that by reading a book or watching TV, they will consider an outside interest and might consider Square Dancing. It is important to understand what motivates people to Square Dance. This motivation is the same for new and existing dancers and is based upon an easily understood set of criteria.

To understand this motivation, you need to consider the one aspect of any person's life that has attached to it the greatest relative value and that is the time that they spend on RECREATION. Every person has a number of things that they MUST do each day; eating and sleeping are a biological requirement, working is a financial necessity, maintenance and repairs are essential, as well as commitments to friends and family BUT – after all these items are covered – whatever time is left is for recreation! This is the most valuable time in a person's life and what they do during this time is the “reward” for all of their endeavours; it is this time that we, as callers, are after.

What do people want from recreation? People want to do something that they enjoy, something that brings them pleasure. Essentially there are three types of recreational stimuli, these are:

- 1) Social Stimuli – spending time with other people who share a common interest.

- 2) Sensual Stimuli – “physical” activity; some type of energetic pursuit

- 3) Intellectual Stimuli – to use one's mind to solve problems or debate subjects.

If you take a moment to consider various recreational activities, you will find many that satisfy two out of the three of the above, e.g., “disco dancing” will provide Social and Sensual – but no Intellectual stimuli, a “chess club” will provide Social and Intellectual – but no Sensual stimuli.

Square Dancing is possibly the only one that provides all three! Although, as dancers progress, the ratio (the percentage of each type) will change; the Social and Sensual will always be there – to some extent – but the Intellectual proportion will be fairly high, initially, as dancers learn to dance, it will diminish as the Sensual aspect proportionately increases (dancers spend more time dancing, instead of learning). However, if the dancers decide to continue learning and take classes in the higher Programmes, the Intellectual aspect may again become the “dominant” characteristic!

Assuming that you are able to monitor and maintain the most appropriate ratio between these different types of recreational stimuli, you then MUST provide the dancers with an experience that is equal to the value that they should be placing on that most valuable commodity – their free time!

DEFINITIONS – A Teaching perspective

I have already written quite a bit on Definitions (this was published in the xxxxxxxx xxxx edition of News & Views as part of my articles on Formation Management. However, we need to return to this subject, looking at the important aspects of definitions from the teacher's point-of-view.

The CALLERLAB definitions, by which we all dance, are available in published form and are maintained and managed by a number of committees. An important part of this "management" is to regularly monitor the precise wording of every part of each call definition to ensure clarity and accuracy and to make improvements as necessary; this includes looking at adding new calls to each programme and – if absolutely advantageous – moving calls from one programme to another.

Callers **MUST** have an up-to-date copy of the definitions that they use and watch for amendments.

Familiarity with the Calls – It is essential that a Caller is familiar with these definitions and uses them "verbatim" when teaching. In addition, the caller **MUST** be aware of any and all changes that may have occurred. The definitions allow for a great deal of interpretation. Even in the Basic Programme you can take the definition and use it to create an incredible degree of variety within the choreography that you present. If a new Dancer is taught correctly by the current definition of the movement, He or She should be able to "Dance-By-Definition" without difficulty.

Special Rules – Additionally, you must be conversant with the special rules and additional terms which are presented in the handbooks.

Workshops, Emphasis Calls, Extended Applications – When

presenting any of these, care should be taken by the Caller to be aware of the extent to which the average Dancer will be familiar with some of the more ambitious and possible extraordinary uses of the definitions. If you intend to present choreography which relies upon a possibly more obscure use of a definition, be careful to allow extra reaction time and where necessary give any directional cues and extra information to the Dancers to ensure that they are able to understand and correctly interpret the Call(s).

Definitions as a Source of Ideas – The definition of a movement should contain the answers to most questions that may arise regarding its correct/incorrect use and a good understanding of these is essential. Additionally, the definitions will quite often offer ideas about workshop material and unusual interpretations - use your judgement but do not be afraid to experiment!

Don't Look Foolish - There is nothing more embarrassing or harmful to a Dancer's impression of your professional integrity than a lack of correct knowledge of the information. It is essential that you spend a considerable amount of time on research and review with regard to definitions.

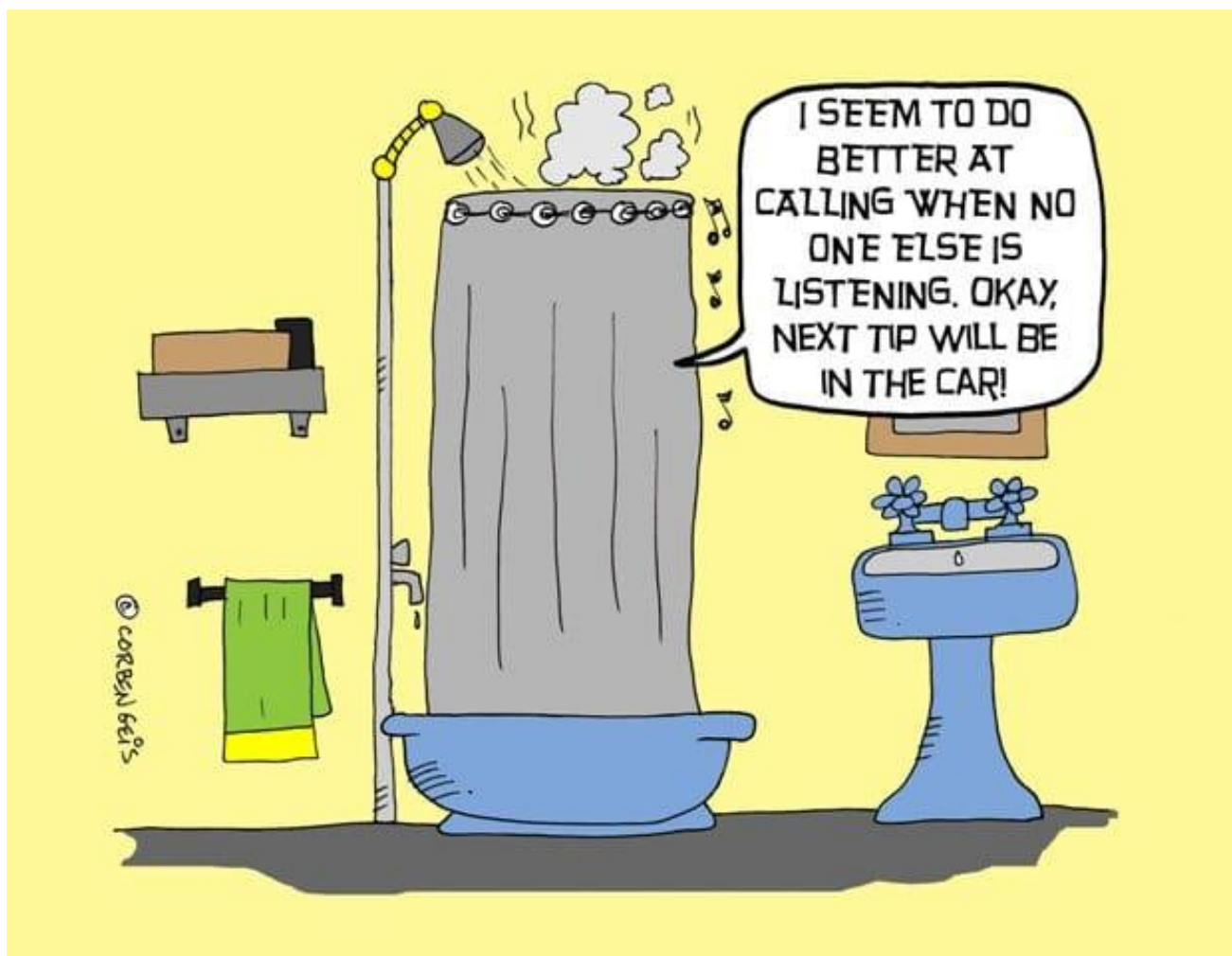
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ON TEACHING (3)

A Few After Thoughts & Summary Points

Below are a few extra thoughts that might be of help. The second part of this final section comprises a letter from Herb Egender that succinctly adds a little bit of a “personal” viewpoint.

Specific call teaches – Every caller needs to look at ways to teach each and every call; sharing of these ideas is very important. I have not attempted to cover individual call teaches, to do so would fill my two-page spots for the next ten years (at least) and that’s just the Mainstream Programme!

Relax the dancers – When you teach any Group, be they new Dancers or experienced long timers, you are exposing their ability to learn and to be able to understand. This exposure will very often cause them to feel nervous and unsettled. Your first task is to relax them.

Be in charge of the mood – You must remain in control of the situation, be sensitive to the atmosphere amongst the Dancers. Keep it simple and light. If you intend to introduce humour avoid the temptation to ridicule an individual (no matter how many times they have done it wrong).

Deal effectively with student dancer errors – When errors occur, correct these at the earliest stage. Whilst people can learn from mistakes it is dangerous to ignore fundamental errors which occur during instruction. Firm but gentle correction is the only safe cure.

Ensure you have taught sufficiently but not excessively – The Dancers’ mind could be compared to a glass. If you under-fill it, there may not be enough to last, and the dancer will still be

“thirsty”. If you over-fill it, you will be wasting the information, making a mess, and confusing the contents!

Identify the slower learners – Keep an eye on any slow learners, if necessary, take them aside at the end of the tip for some one-on-one tuition but be gentle and diplomatic.

Create a “positive” atmosphere, never doubt the student dancers’ ability – Learning often occurs in blocks, just when you wonder if you will ever succeed - it works! When this happens, recognise it. Praise the Dancers and as far as possible capitalise on it. Sometimes it will be your unflagging confidence in the Dancers’ ability to succeed which will ensure that they do. No matter how hopeless it looks (or how doubtful you feel) remain positive. Success is just around the corner!

Never lose your temper (or allow the situation to cause you to feel riled) – There will be times when you will be infuriated by the dancers, it is bound to happen; when – no matter how hard you try – someone keeps turning the wrong way, or there are dancers standing there looking at you as if you are speaking “Chinese”. It is at these times that you **MUST** stay happy, and you need to display “the patience of a saint”. Be careful that you do not become satirical; a dancer will very soon detect an insincere compliment, delivered through clenched teeth. On such occasions remember, the old adage “...if you can’t say something nice – don’t say anything at all...”! Ultimately, this is your problem, and you need to “take a step back”, calm yourself down and restore control of the situation – i.e., find a way to deliver dancer success. If you “push” too hard

you could destroy a dancer's confidence and that is the glass that we were trying to fill – once broken it can NEVER be repaired.

You will be judged – not just as a teacher but as a caller by what your dancers can achieve - If the pupil has not learnt then the teacher has not taught! No matter how many times you have explained it “perfectly”, if the student cannot do it YOU HAVE FAILED

TO TEACH! As they say in the movies “failure is not an option”; you need to find a way to teach EVERY person how to dance EVERY call, successfully. Your teaching ability will be judged by other Dancers and/or Callers who dance with or Call to your students and Dancers in future years. If Dancers from your club have a reputation as being poor Dancers, it will reflect badly upon you as their Caller/Teacher

TEACHING ADULTS TO SQUARE DANCE

By Herb Egender

With a new square dance season close at hand and classes starting soon, it is an appropriate time to think again about teaching, or more importantly - effective teaching.

During my research in preparation for a session on teaching at a forthcoming callers' school, I ran across a publication of the National Assoc. for Public Continuing and Adult Education. That organization has compiled information from many years of a newsletter dealing with teaching adults and has published "Tested Techniques for Teaching of Adults". There are a number of salient points that apply to those who teach adults to square dance. The publication states that there are three ways in which adult students are different:

- 1) they bring to the learning situation a greater background of life experience.
- 2) research shows that the ability of older adults to learn does not change with the years, but they may not learn as rapidly as they once did.

- 3) most adult students are in the class because they chose to be there, not because they have to be.

Several guiding principles were included in the publication:

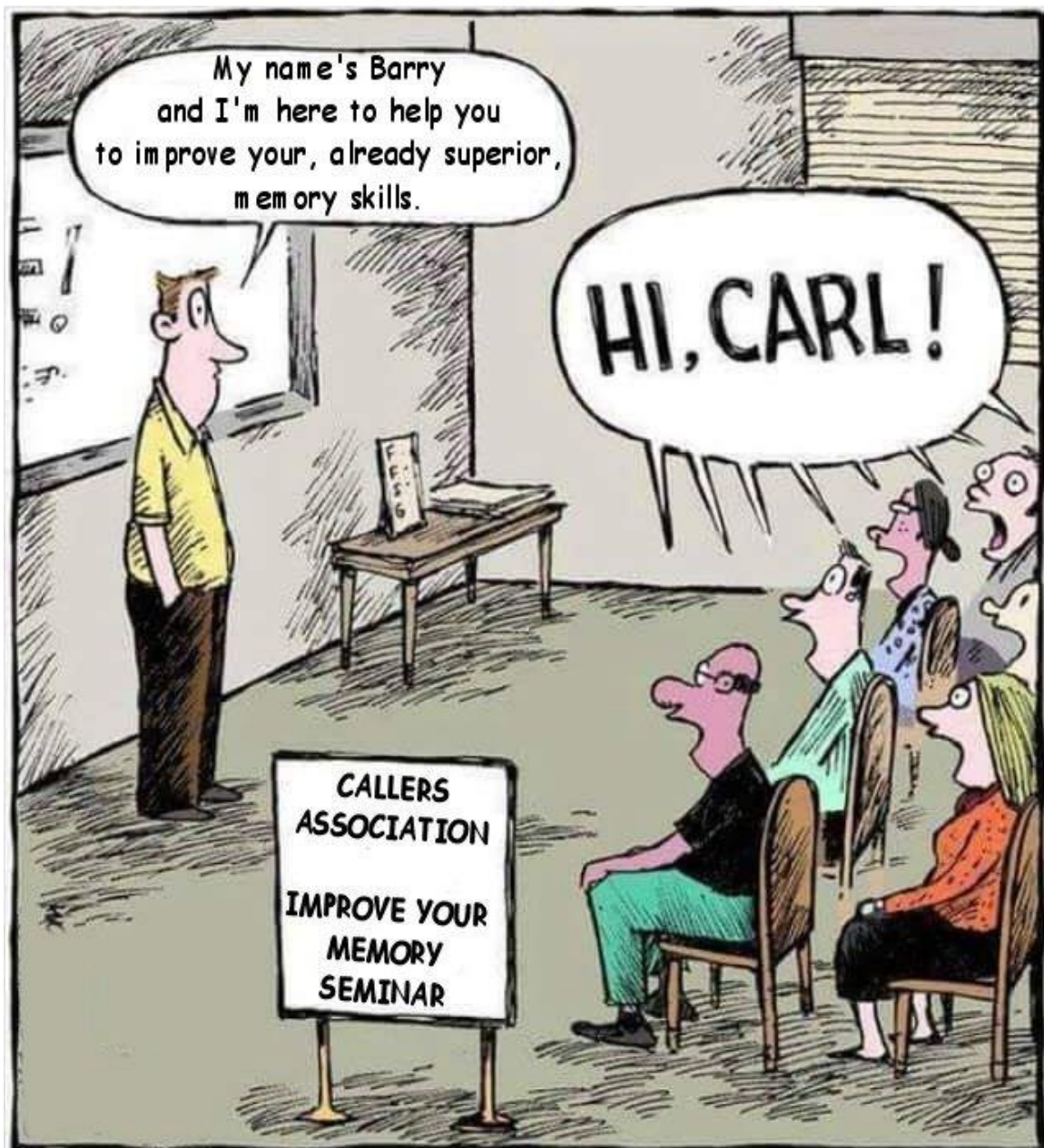
- The student is more likely to learn a piece of information or master a particular skill if he knows "what's in it for him".
- The student needs to know what he really wants from the course.
- Both adults and children bring their emotions with them to class.
- Activity on the part of the student is essential to learning.
- The experience and knowledge a student brings with him should be used to help him learn.
- A learning experience that is interesting, vivid and intense is remembered longest.

Some capsule clues to working with adults:

- Short units of work give them a happy feeling of mastery and success that brings them back for more.
- Important points should be repeated frequently. (Is a commercial run just one time on TV?)
- Remember the importance of frequent, short breaks for older adults; they tend to tire more easily.
- In learning new skills or information, older adults often have to break old, rigid patterns of thought or attitude.
- Adults often have feelings of insecurity and fear of competition with younger people in the class. Praise often.

Minimize errors. Avoid sarcasm or ridicule. Be positive.

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GROUP AND SEQUENCE CALLING

By **BOBBY DELPH**

There Are Four Groups With Four Possible Sequences.

4 Groups x 4 Sequences = 16 x 2 Formations = 32 Known FASR'S.

16 FASR'S from zero arrangement Lines ^(BGBG)

16 FASR'S from zero arrangement Boxes - ^(EIGHT CHAIN THRU FORMATION)

Add 6 Arrangements, (0)-BGBG, (1/2)-GBGB, (1)-BBGG, (2)-GGBB, (3)-BGGB, (4)-GBBG.

The Four Groups

P = Partner Group, Every Ones Partner Is In The Group

C = Corner Group, Every Ones Corner Is In The Group

O = Opposite Group, No One Has Their Partner In The Group

R = Right Hand Group, No One Has Their Corner In The Group

Each Group Can Have One Of Four Sequences

IN = Everyone In Sequence

OS = Everyone Out Of Sequence

BOS = Boys Out Of Sequence

GOS = Girls Out Of Sequence

TO DETERMINE THE GROUP AND SEQUENCE

1) PAIR PRIMARY COUPLE ^(CAN'T BE OPPOSITE GROUP)

2) IS EVERY ONE PAIRED? **Y / N**

IF **YES** = PARTNER GROUP, (Every One Has Their Partner In The Group)

- (Placing The Primary Couple On The Left End Of Facing Lines, Facing Secondary Couple = Every One In Sequence, **(PL_IN)** - (AL)

3) IF **NO** IS PRIMARY MANS CORNER IN THE GROUP? **Y / N**

IF **YES** = CORNER GROUP, (Every One Has Their Corner In The Group)

- (Placing The Paired Couple On The Outside Of 8 Chain Thru Formation = Every One In Sequence, **(CB_IN)** – (AL)

IF **NO** = RIGHT HAND GROUP, (No One Has Their Corner In The Group)

- (Placing The Paired Couple On The Inside Of 8 Chain Thru Formation = Every One In Sequence, **(RB_IN)** - (Pass Thru – Trade By) = (CB_IN) – (AL)

THE 3 QUESTIONS

1. IS THE PRIMARY COUPLE PAIRED? **Y / N**

2. IS EVERY ONE PAIRED? **Y / N**

3. IS PRIMARY MANS CORNER IN THE GROUP? **Y / N**

LET'S LOOK AT 2 COMMON (F)ORMATIONS (A)RRANGEMENTS (R)ELATIONSHIPS AND (S)EQUENCES.

- 16 FASR'S from zero arrangement Lines ^(BGBG)

- 16 FASR'S from zero arrangement Boxes - ^(EIGHT CHAIN THRU FORMATION)

TERMINOLOGY

- First Letter = Group (P) Partner, (C) Corner, (O) Opposite, (R) Right
- Second Letter = Formation And Arrangement
 - (L) = Facing Lines Zero Arrangement.
 - (B) = Eight Chain Thru (Box) Zero Arrangement.
- Next Letters = Sequence (IN), (OS), (BOS), (GOS).
- (PL_IN) = (P) Partner Group – (L) Facing Line – (IN) In Sequence
- (OB_GOS) = (O) Opposite Group (B) Box Eight Chain Thru (GOS) Girls Out Of Sequence

Sequence Changers From Normal ^{Zero Arrangement} (BGBG) Lines, or ^{Zero Arrangement} Box Eight Chain Thru

- Flutter Wheel = Changes The Sequence Of The Left-Hand Dancer (Boys)
- Reverse Flutter Wheel = Changes The Sequence Of The Right-Hand Dancer (Girls)
- Right & Left Thru = Changes Sequence Of (Everyone)

EXAMPLES: All Examples Are Zero Arrangement

(PL_IN)	(CL_IN)	(OL_IN)	(RL_IN)
(PL_OS)	(CL_OS)	(OL_OS)	(RL_OS)
(PL_BOS)	(CL_BOS)	(OL_BOS)	(RL_BOS)
(PL_GOS)	(CL_GOS)	(OL_GOS)	(RL_GOS)
<hr/>			
(PB_IN)	(CB_IN)	(OG_B_IN)	(RB_IN)
(PB_OS)	(CB_OS)	(OG_B_OS)	(RB_OS)
(PB_BOS)	(CB_BOS)	(OG_B_BOS)	(RB_BOS)
(PB_GOS)	(CB_GOS)	(OG_B_GOS)	(RB_GOS)

(SS to PL_IN ZL) - Heads Lead Right - Pass The Ocean - Recycle - (PLIN)
(SS to CL_IN) - Heads Turn Thru - Centers Separate Around 1 To A Line - (CLIN)
(SS to OL_IN) - Heads Lead Right - Swing Thru - Turn Thru - Trade By - Slide Thru (OL_IN)
(SS to RL_IN) - Heads Pass The Ocean - Extend - Recycle & Sweep 1/4 - (RL_IN)

NOTE

1. From Zero Arrangement Facing Lines, (Right & Left Thru – Slide Thru) = The Same Group And Sequence Zero Arrangement Eight Chain Thru (Box).
2. From Zero Arrangement Eight Chain Thru (Box), (Slide Thru) = The Same Group And Sequence Zero Arrangement Facing Lines.

NOW WE CAN GET INTO AND OUT OF 32 KNOWN FASR's

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USING WHEEL AROUND

By BOBBY DELPH

WHEEL AROUND x 16 BOX GET IN

(PARTNER GROUP)

- **(SS to PB_IN)** - H/S - TOUCH 1/4 - CENTERS BOX CIRCULATE 2 - CENTERS WALK & DODGE - (PB_GOS) - SLIDE THRU - (PL_GOS) - PASS THRU - WHEEL AROUND - (PL_BOS) - FLUTTER WHEEL - (PL_IN ZL) - RIGHT AND LEFT THRU - (PL_OS) - SLIDE THRU - **(PB_IN)**
- **(SS to PB_OS)** - H/S - TOUCH 1/4 - CENTERS WALK & DODGE - (PB_BOS LRB) - PASS THRU - WHEEL AROUND - FORWARD & BACK - REVERSE FLUTTER WHEEL - (PB_IN) - VEER RIGHT - WHEEL & DEAL - **(PB_OS)**
- **(SS to PB_BOS LRB)** - HEADS PASS THRU - HEADS WHEEL AROUND - HEADS LEAD LEFT - **(PB_BOS LRB)**
- **(SS to PB_GOS)** - H/S - LEAD RIGHT - (PB_BOS LRB) - PASS THRU - WHEEL AROUND - **(PB_GOS)**

(CORNER GROUP)

- **(SS to CB_IN ZB)** - H/S - SLIDE THRU - DOUBLE PASS THRU - LEADERS TRADE - (CB_OS) - PASS THRU - WHEEL AROUND - **(CB_IN ZB)**
- **(SS to CB_OS)** - H/S - SLIDE THRU - DOUBLE PASS THRU - LEADERS WHEEL AROUND - **(CB_OS)**
- **(SS to CB_BOS)** - H/S - TOUCH 1/4 - CENTERS BOYS RUN - (CB_IN ZB) - TOUCH 1/4 - WALK & DODGE - PARTNER TRADE - (CL_BOS) - PASS THRU - WHEEL AROUND - (CL_GOS) - SLIDE THRU - **(CB_BOS)**
- **(SS to CB_GOS)** - HEADS PASS THRU - HEADS WHEEL AROUND - HEADS PASS THE OCEAN - EXTEND - GIRLS RUN - TAG THE LINE - FACE RIGHT - WHEEL & DEAL - **(CB_GOS)**

(OPPOSITE GROUP)

- **(SS to OB_IN)** - H/S - TOUCH 1/4 - CENTERS WALK & DODGE - (PB_BOS LRB) - VEER LEFT - GIRLS TRADE - WHEEL & DEAL - (PB_IN) - PASS THRU - TRADE BY - (OB_IN) - PASS THE OCEAN - STEP THRU - WHEEL AROUND - (OL_OS) - SLIDE THRU - **(OB_IN)**
- **(SS to OB_OS)** - SIDE LADIES CHAIN - HEADS SQUARE THRU 4 - (OB_GOS) - VEER LEFT - CHAIN DOWN THE LINE - (OL_GOS) - PASS THRU - WHEEL AROUND - (OL_BOS) - 2 LADIES CHAIN - (OL_OS) - VEER LEFT - WHEEL & DEAL - (OL_IN) - SLIDE THRU - **(OB_OS)**

- **(SS to OB_BOS)** - HEADS LEAD RIGHT - *(PB_BOS LRB)* - VEER LEFT - GIRLS TRADE - COUPLES CIRCULATE - BEND THE LINE - *(OL_BOS)* - PASS THRU - WHEEL AROUND - *(OL_GOS)* - SLIDE THRU - **(OB_BOS)**
- **(SS to OB_GOS)** - HEAD LADIES CHAIN - HEADS WHEEL AROUND - HEADS SEPARATE AROUND 1 TO A LINE - STAR THRU - CENTERS PASS THRU - **(OB_GOS)**

(RIGHT GROUP)

- **(SS to RB_IN)** - H/S - SLIDE THRU - CENTERS PASS THRU - *(RB_OS XSB)* - PASS THRU - WHEEL AROUND - **(RB_IN)**
- **(SS to RB_OS XSB)** - H/S - SLIDE THRU - DOUBLE PASS THRU - LEADERS WHEEL AROUND - *(CB_OS)* - PASS THRU - TRADE BY - **(RB_OS XSB)**
- **(SS to RB_BOS)** - HEADS PASS THRU - HEADS WHEEL AROUND - HEADS FLUTTER WHEEL & SWEEP 1/4 - CENTERS PASS THRU - *(RB_OS XSB)* - REVERSE FLUTTER WHEEL - **(RB_BOS)**
- **(SS to RB_GOS)** - HEADS PASS THRU - HEADS WHEEL AROUND - HEADS FLUTTER WHEEL & SWEEP 1/4 - CENTERS PASS THRU - *(RB_OS)* - FLUTTER WHEEL - **(RB_GOS)**

WHEEL AROUND x 16 BOX GET OUT

(PARTNER GROUP)

- **(PB_IN)** - PASS THRU - WHEEL AROUND - *(PB_OS)* - SWING THRU - BOYS RUN - GIRLS TRADE - PARTNER TRADE - **(Promenade)**
- **(PB_OS)** - SLIDE THRU - *(PL_OS)* - PASS THRU - WHEEL AROUND - *(PL_IN ZL)* - TOUCH 1/4 - 8 CIRCULATE - BOYS RUN - *(CB_IN ZB)* - **(AI)**
- **(PB_BOS_LRB)** - VEER LEFT - COUPLES CIRCULATE - WHEEL & DEAL - *(PB_GOS)* - PASS THRU - WHEEL AROUND - *(PB_BOS LRB)* - SWING THRU - **(RLG)**
- **(PB_GOS)** - VEER LEFT - BOYS CIRCULATE - GIRLS TRADE - WHEEL & DEAL - *(CB_OS)* - PASS TO THE CENTER - CENTERS WHEEL AROUND - *(CB_IN ZB)* - **(AI)**

(CORNER GROUP)

- **(CB_IN ZB)** - PASS THRU - WHEEL AROUND - *(CB_OS)* - VEER LEFT - COUPLES CIRCULATE - WHEEL & DEAL - *(RB_IN)* - PASS THRU - TRADE BY - *(CB_IN ZB)* - **(AI)**
- **(CB_OS)** - PASS THRU - TRADE BY - *(RB_OS XSB)* - PASS THRU - WHEEL AROUND - *(RB_IN)* - PASS THRU - TRADE BY *(CB_IN ZB)* - **(AI)**
- **(CB_BOS)** - SWING THRU - BOYS RUN - COUPLES CIRCULATE - FERRIS WHEEL - CENTERS PASS THRU - CENTERS WHEEL AROUND - CENTERS SQUARE THRU 3 - *(CB_BOS)* - PASS THE OCEAN - GIRLS TRADE - SLIDE THRU - *(CB_IN ZB)* - **(AI)**
- **(CB_GOS)** - PASS THRU - WHEEL AROUND - *(CB_BOS)* - PASS TO THE CENTER - CENTERS PASS THRU - SLIDE THRU - *(CL_BOS)* - PASS THRU - WHEEL & DEAL -

CENTERS PASS THRU - (CB_IN ZB) - (AI)

(OPPOSITE GROUP)

- **(OB_IN)** - PASS THRU - WHEEL AROUND - PASS THRU - TRADE BY - SQUARE THRU 3 - **(AI)**
- **(OB_OS)** - VEER LEFT - COUPLES CIRCULATE - BEND THE LINE - (PL_BOS) - PASS THRU - WHEEL AROUND - (PL_GOS) - FORWARD & BACK - REVERSE FLUTTER WHEEL - (PL_IN ZL) - TOUCH 1/4 - 8 CIRCULATE - BOYS RUN - (CB_IN ZB) - **(AI)**
- **(OB_BOS)** - SWING THRU - GIRLS CIRCULATE - BOYS TRADE - BOYS RUN - WHEEL & DEAL - SWEEP 1/4 - (CL_GOS) - PASS THRU - WHEEL AROUND - (CL_BOS) - (*) RIGHT AND LEFT THRU - (CL_GOS) - DIXIE STYLE TO A WAVE - **(AI)**
- **(OB_GOS)** - SLIDE THRU - (OL_GOS) - PASS THRU - WHEEL AROUND - (OL_BOS) - FORWARD & BACK - REVERSE FLUTTER WHEEL - (OL_OS) - SQUARE THRU 2 - TRADE BY - (PB_IN) - PASS THRU - **(AI)**

(RIGHT GROUP)

- **(RB_IN)** - PASS TO THE CENTER - CENTERS SWING THRU - EXTEND - LEFT SWING THRU - BOYS RUN - (PL_IN ZL) - PASS THRU - WHEEL AROUND - (PL_OS) - SLIDE THRU - (PB_IN) - PASS THRU - **(AI)**
 - **(RG BOX_OS^(XSB) M)** - PASS TO THE CENTER - CENTERS SWING THRU - EXTEND - LEFT SWING THRU - BOYS RUN - (OG_L_OLL_OS) - (GO LEFT) - (TOUCH 1/4 - 8 CIRCULATE - FACE IN - RIGHT & LEFT THRU) - (CG_L_CL_OS) - PASS THRU - WHEEL AROUND - (CG_L_CL_IN) - RIGHT & LEFT THRU - (CG_L_CL_OS) - SLIDE THRU - (ZB) - **(AL)**
 - **(RB_BOS)** - SWING THRU - 8 CIRCULATE - BOYS RUN - BEND THE LINE - (CL_IN) - PASS THRU - WHEEL AROUND - (CL_OS) - SLIDE THRU - (CB_IN ZB) - **(AI)**
- (RB_GOS)** - SLIDE THRU - (RL_GOS) - PASS THRU - WHEEL AROUND - (RL_BOS) - VEER LEFT - BEND THE LINE - (RB_IN) - PASS THRU - TRADE BY - (CB_IN ZB) - **(AI)**

WHEEL AROUND x 16 LINE GET IN

(PARTNER GROUP)

- **(SS to PL_IN ZL)** - H/S - TOUCH 1/4 - CENTERS BOX CIRCULATE 2 - CENTERS WALK & DODGE - (PB_GOS) - SLIDE THRU - PASS THRU - WHEEL AROUND - (PL_BOS) - FLUTTER WHEEL - **(PL_IN ZL)**
- **(SS to PL_OS)** - H/S - TOUCH 1/4 - CENTERS WALK & DODGE - (PB_BOS LRB) - PASS THRU - WHEEL AROUND - (PB_GOS) - REVERSE FLUTTER WHEEL - (PB_IN) - VEER RIGHT - WHEEL & DEAL - (PB_OS) - SLIDE THRU - **(PL_OS)**
- **(SS to PL_BOS)** - HEADS PASS THRU & WHEEL AROUND - HEADS LEAD LEFT - (PB_BOS LRB) - SLIDE THRU - **(PL_BOS)**
- **(SS to PL_GOS)** - H/S - LEAD RIGHT - (PB_BOS LRB) - PASS THRU - WHEEL

AROUND - (PB_GOS) - SLIDE THRU - (PL_GOS)

(CORNER GROUP)

- (SS to CL_IN) - H/S - SLIDE THRU - DOUBLE PASS THRU - LEADERS TRADE - (CB_OS) - PASS THRU - WHEEL AROUND - (CB_IN ZB) - SLIDE THRU - (CL_IN)
- (SS to CL_OS) - H/S - SLIDE THRU - DOUBLE PASS THRU - LEADERS WHEEL AROUND - (CB_OS) - SLIDE THRU - (CL_OS)
- (SS to CL_BOS) - H/S - TOUCH 1/4 - CENTERS BOYS RUN - (CB_IN ZB) - SLIDE THRU - (CL_IN) - PASS THRU - WHEEL AROUND - (CL_OS) - FORWARD & BACK - REVERSE FLUTTER WHEEL - (CL_BOS)
- (SS to CL_GOS) - H/ PASS THRU - H/ WHEEL AROUND - H/ PASS THE OCEAN - EXTEND - GIRLS TRADE - SLIDE THRU - (CL_GOS)

(OPPOSITE GROUP)

- (SS to OL_IN) - H/S - TOUCH 1/4 - CENTERS WALK & DODGE - (PB_BOS LRB) - VEER LEFT - GIRLS TRADE - WHEEL & DEAL - (PB_IN) - PASS THRU - TRADE BY - (OB_IN) - SLIDE THRU - (OL_IN) - PASS THRU - WHEEL AROUND - (OL_OS) - RIGHT AND LEFT THRU - (OL_IN)
- (SS to OL_OS) - SIDE LADIES CHAIN - HEADS SQUARE THRU 4 - (OB_GOS) - SLIDE THRU - (OL_GOS) - PASS THRU - WHEEL AROUND - (OL_BOS) - 2 LADIES CHAIN - (OL_OS)
- (SS to OL_BOS) - H/S - LEAD RIGHT - (PB_BOS LRB) - VEER LEFT - GIRLS TRADE - COUPLES CIRCULATE - BEND THE LINE - (OL_BOS) - PASS THRU - WHEEL AROUND - (OL_GOS) - RIGHT AND LEFT THRU - (OL_BOS)
- (SS to OL_GOS) - HEAD LADIES CHAIN - HEADS WHEEL AROUND - HEADS SEPARATE AROUND 1 TO A LINE - STAR THRU - CENTERS PASS THRU - (OB_GOS) - SLIDE THRU - (OL_GOS)

(RIGHT GROUP)

- (SS to RL_IN) - H/S - SLIDE THRU - CENTERS PASS THRU - (RB_OS XSB) - PASS THRU - WHEEL AROUND - (RB_IN) - SLIDE THRU - (RL_IN)
- (SS to RL_OS) - H/S - SLIDE THRU - DOUBLE PASS THRU - LEADERS WHEEL AROUND - (CB_OS) - PASS THRU - TRADE BY - (RB_OS XSB) - SLIDE THRU - (RL_OS)
- (SS to RL_BOS) - HEADS PASS THRU - HEADS WHEEL AROUND - HEADS FLUTTER WHEEL & SWEEP 1/4 - CENTERS PASS THRU - (RB_OS XSB) - REVERSE FLUTTER WHEEL - (RB_BOS) - SLIDE THRU - (RL_BOS)
- (SS to RL_GOS) - HEADS PASS THRU - HEADS WHEEL AROUND - HEADS FLUTTER WHEEL & SWEEP 1/4 - CENTERS PASS THRU - (RB_OS XSB) - FLUTTER WHEEL - (RB_GOS) - SLIDE THRU - (RL_GOS)

WHEEL AROUND x 16 LINE GET OUT

(PARTNER GROUP)

- **(PL_IN ZL)** - PASS THRU - WHEEL AROUND - (PL_OS) - PASS THRU - WHEEL & DEAL - DOUBLE PASS THRU - FACE IN - PASS THRU - WHEEL AROUND - PASS THE OCEAN - CENTERS TRADE - BOYS RUN - (PL_OS) - SLIDE THRU - SWING THRU - BOYS TRADE - TURN THRU - **(AI)**
- **(PL_OS)** - ENDS STAR THRU - CENTERS PASS THE OCEAN - EXTEND - LEFT SWING THRU - BOYS RUN - (PL_BOS) - PASS THRU - WHEEL AROUND - (PL_GOS) - REVERSE FLUTTER WHEEL - (PL_IN ZL) - **(AI)**
- **(PL_BOS)** - PASS THRU - WHEEL AROUND - (PL_GOS) - PASS THE OCEAN - SWING THRU - TURN THRU - **(AI)**
- **(PL_GOS)** - PASS THE OCEAN - GIRLS TRADE - SLIDE THRU - (PL_OS) - PASS THRU - WHEEL AROUND - (PL_IN ZL) - SLIDE THRU - (PB_OS) - PASS THRU - WHEEL AROUND - (PB_IN) - PASS THRU - **(AI)**

(CORNER GROUP)

- **(CL_IN)** - PASS THRU - WHEEL AROUND & 1/4 MORE - COUPLES CIRCULATE - GIRLS TRADE - CAST OFF 3/4 - (CL_BOS) - SQUARE THRU 3 - WHEEL & DEAL - CENTERS PASS THRU - (CB_OS) - PASS THRU - WHEEL AROUND - (CB_IN ZB) - **(AI)**
- **(CL_OS)** - PASS THE OCEAN - 8 CIRCULATE - GIRLS RUN - TAG THE LINE - FACE RIGHT - BEND THE LINE - PASS THRU - WHEEL AROUND & 1/4 MORE - COUPLES CIRCULATE - CHAIN DOWN THE LINE - (RG RHLL_GOS) - (GO RIGHT GR1) - (RIGHT & LEFT THRU - TOUCH 1/4 - 8 CIRCULATE - FACE IN) - (PG ZL_GOS) - PASS THRU - WHEEL AROUND - REVERSE FLUTTER WHEEL - SLIDE THRU - PASS THRU - **(AI)**
- **(CL_BOS)** - PASS THRU - WHEEL AROUND - (CL_GOS) - FORWARD & BACK - REVERSE FLUTTER WHEEL - (CL_IN) - PASS THRU - PARTNER TRADE - (CL_OS) - SLIDE THRU - (CB_IN ZB) - **(AI)**
- **(CL_GOS)** - PASS THRU - WHEEL AROUND - (CL_BOS) - FLUTTER WHEEL - (CL_IN) - VEER LEFT - WHEEL & DEAL - (CL_OS) - SLIDE THRU - (CB_IN ZB) - **(AI)**

(OPPOSITE GROUP)

- **(OL_IN)** - PASS THE OCEAN - GIRLS CIRCULATE - SWING THRU - BOYS RUN - BEND THE LINE - (CL_GOS) - PASS THRU - WHEEL AROUND - (CL_BOS) - VEER LEFT - BEND THE LINE - (CB_IN ZB) - **(AI)**
- **(OL_OS)** - PASS THE OCEAN - SWING THRU - GIRLS CIRCULATE - SINGLE HINGE - BOYS RUN - (CL_BOS) - PASS THRU - WHEEL AROUND - (CL_GOS) - PASS THRU - WHEEL & DEAL - ZOOM - CENTERS PASS THRU - (CB_IN ZB) - **(AI)**
- **(*) (OL_BOS)** - PASS THRU - WHEEL & DEAL - CENTERS SQUARE THRU 3 -

(PB_OS) - PASS THRU - WHEEL AROUND - (PB_IN) - PASS THRU - (AI)

- (OL_GOS) - PASS THRU - WHEEL & DEAL - CENTERS PASS THRU - CENTERS WHEEL AROUND - CENTERS PASS THRU - (PB_IN) - SWING THRU - BOYS TRADE - TURN THRU - (AI)

(RIGHT GROUP)

- (*) (RL_IN) - PASS THRU - WHEEL AROUND - (RL_OS) - SQUARE THRU 2 - TRADE BY - (AI)
- (RL_OS) - PASS THE OCEAN - BOYS CIRCULATE - RECYCLE - SWEEP 1/4 - (PL_OS) - PASS THRU - WHEEL AROUND - (PL_IN ZL) - (AI)
- (RL_BOS) - TOUCH 1/4 - 8 CIRCULATE - FACE RIGHT - (PL_GOS) - PASS THRU - BEND THE LINE - (OL_BOS) - PASS THRU - WHEEL AROUND - (OL_GOS) - PASS THE OCEAN - BOYS CIRCULATE - RECYCLE - (CB_IN ZB) - (AI)
- (RL_GOS) - SLIDE THRU - (RB_BOS) - PASS THRU - WHEEL AROUND - (RB_GOS) - SLIDE THRU - (RL_GOS) - PASS THRU - WHEEL & DEAL - CENTERS SQUARE THRU 3 - (CB_IN ZB) - (AI)

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DEFINTIONS FROM REAL LIFE



Cashtration (n.): The act of buying a house, which renders the subject financially impotent for an indefinite period of time.

Ignoramus: A person who is both stupid and an asshole.

Intaxication: Euphoria at getting a tax refund, which lasts until you realize it was your money to start with.

Reintarnation: Coming back to life as a hillbilly.

Foreploy: Any misrepresentation about yourself for the purpose of getting laid.

Giraffiti: Vandalism spray-painted very, very high

Sarchasm: The gulf between the author of sarcastic wit and the person who doesn't get it.

Inoculatte: To take coffee intravenously when you are running late.

Karmageddon: It's like, when everybody is sending off all these really bad vibes, right? And then, like, the Earth explodes and it's like, a serious bummer.

Dopeler Effect: The tendency of stupid ideas to seem smarter when they come at you rapidly.

MAINSTREAM THEME IDEAS

ONE NOW, ONE LATER

The idea of giving the command to the dancers, following a specific call to do One Now, and One Later came out in the early 80's. It is a great, simple idea that can be used within a general themed bracket, or as just part of a fun hoedown.

The basic concept is that the dancers need to remember the specific call, and then when the prompt "It's Later!" is given, they then do that specific call.

The idea of any fun element such as this is to have a punchline – here the real fun element is to use a number of these calls within the hoedown material, however, after the final "one now, One later" command, do not give them the It's Later" prompt within prior to completing the hoedown.

If, for example, you use this gimmick in the third or fourth tip of the night, then the punchline would come in the second last tip, when as the surprise finish you give them the prompt "It's Later"...this always results in a couple of seconds of surprise for the dancers until they remember 'oh yeah, that was the one from a couple of tips ago'....reactions are great. Just a good surprise and some fun for all.

One of the easiest calls to use for this gimmick is a Slide Thru , however there are many other alternatives. While this concept can be used at any program, I have primarily presented Mainstream ideas.

Notes: Some of these modules just use the dancers working within the same group of four...this is where zeros come in to play. You can insert a specific zero (exact or rotated) into the formation in order to move the dancers outside of the standard foursome to other quadrants, and that change temporary partners, and then bring them all back to the same relative formation, and continue with the rest of the module.

The following modules are ones that can get you started:

CB: SLIDE THRU – ONE NOW, ONE LATER, SWING THRU, MEN RUN, COUPLES HINGE, COUPLES CIRCULATE, WHEEL & DEAL, SWEEP 1/4, IT'S LATER!. ALLEMANDE LEFT..

CB: SLIDE THRU -ONE NOW, ONE LATER, PASS THRU, MEN RUN, SCOOTBACK, MEN RUN, IT'S LATER!, ALLEMANDE LEFT.,

CB: SLIDE THRU, RIGHT & LEFT THRU – ONE NOW, ONE LATER, DIXIE STYLE TO A WAVE, MEN SCOOTBACK, MEN TRADE, MEN RUN, LADIES TRADE, MEN U-TURN BACK, RECYCLE, SWEEP 1/4, SLIDE THRU, IT'S LATER!. ALLEMANDE LEFT.

Of course, the gimmick works best if the dancers are presented with lots of other calls prior to the conclusion. This next one adds a bit more thought –

CB: SLIDE THRU – ONE NOW, ONE LATER, CALIFORNIA TWIRL, ALL U-TURN BACK, IT'S LATER!, TRADE BY, TOUCH 1/4, MEN RUN, PARTNER TRADE, REVERSE THE FLUTTER, DIXIE STYLE TO A WAVE, LADIES CIRCULATE, LADIES RUN, COUPLES CIRCULATE, 1/2 TAG, WALK & DODGE, WALK OUT & BACK, BEND THE LINE, PASS THE OCEAN, SPIN CHAIN THRU, MEN RUN, COUPLES CIRCULATE, BEND THE LINE, IT'S LATER AGAIN!, ALLEMANDE LEFT.

CB: DO SA DO TO A WAVE, RECYCLE – ONE NOW, ONE LATER, SWING THRU, MEN RUN, COUPLES CIRCULATE, FERRIS WHEEL, CENTRES PASS THRU, RIGHT & LEFT THRU, TOUCH 1/4, SPLIT CIRCULATE, SINGLE HINGE, LADIES TRADE, IT'S LATER!, ALLEMANDE LEFT.

CB: PASS THE OCEAN, SWING THRU, BALANCE BACK & BOX THE GNAT, RIGHT & LEFT THRU, DIXIE STYLE TO A WAVE, LADIES CIRCULATE TWICE, MEN TRADE, MEN CIRCULATE – ONE NOW, ONE LATER, LADIES CIRCULATE TWICE, MEN TRADE, IT'S LATER!, ALLEMANDE LEFT.

CB: TOUCH 1/4, LADIES RUN, STAR THRU, TRADE BY – ONE NOW, ONE LATER, TOUCH 1/4, LADIES RUN,

STAR THRU, IT'S LATER, ALLEMANDE LEFT

CB: SLIDE THRU, TOUCH 1/4, CIRCULATE, MEN RUN, REVERSE THE FLUTTER, SWEEP 1/4, PASS THE OCEAN, ACEY DEUCY, RECYCLE – ONE NOW ONE LATER, SLIDE THRU, TOUCH 1/4, CIRCULATE, MEN RUN, REVERSE THE FLUTTER, SWEEP 1/4, PASS THE OCEAN, ACEY DEUCEY, IT'S LATER!, ALLEMANDE LEFT.

CB: SWING THRU, SCOOTBACK, RECYCLE – ONE NOW, ONE LATER, STAR THRU, PASS THRU, BEND THE LINE, PASS THE OCEAN, SWING THRU, SCOOTBACK, IT'S LATER!, ALLEMANDE LEFT,.

CB: SWING THRU, SPIN THE TOP, RECYCLE, SWEEP 1/4 - ONE NOW, ONE LATER, SWING THRU, SPIN THE TOP, RECYCLE, IT'S LATER!, ALLEMANDE LEFT.

CB: SWING THRU, SCOOTBACK, LADIES RUN, WHEEL & DEAL, - ONE NOW, ONE LATER, SWING THRU, SCOOTBACK, MEN RUN, IT'S LATER!, ALLEMANDE LEFT.

PL: SLIDE THRU – ONE NOW, ONE LATER, SPIN CHAIN THRU, LADIES CIRCULATE TWICE, MEN RUN, BEND THE LINE, IT'S LATER, ALLEMANDE LEFT...

PL: PASS THRU – ONE NOW, ONE LATER, WHEEL & DEAL, DOUBLE PASS THRU, ALL U-TURN BACK, CENTRES PASS THRU, SWING THRU, LADIES TRADE, RECYCLE, IT'S LATER, ALLEMANDE LEFT.

PL: SQUARE THRU 7 – 4 NOW, 3
LATER, TRADE BY, SWING THRU,
LADIES CIRCULATE TWICE,
MEN TRADE, MEN RUN,
BEND THE LINE, SLIDE THRU,
IT'S LATER, ALLEMANDE LEFT.

PL: RIGHT & LEFT THRU **SLIDE
THRU – ONE NOW, ONE LATER,**
PASS THRU, TRADE BY,
SWING THRU, MEN TRADE,
MEN CIRCULATE, (ladies have a chat)
MEN RUN, COUPLES CIRCULATE,

WHEEL & DEAL, SWEEP 1/4,
IT'S LATER!, ALLEMANDE LEFT.

HEADS LEAD TO THE RIGHT,
SWING THRU, **LADIES CIRCULATE –
ONE NOW, ONE LATER,**
MEN TRADE, MEN RUN,,
BEND THE LINE,
RIGHT & LEFT THRU,
DIXIE STYLE TO A WAVE,
IT'S LATER – TWICE,
ALLEMANDE LEFT.

BEWARE!
My mind has
chewed through
the leash again
and is on
the loose!



USING

3/4 TAG

The routines below all utilise the Mainstream call 3/4 TAG as a possible theme within a Plus tip.. They can be used as a feature theme, or as general fillers with other ideas.

HEADS PASS THRU, CHASE RIGHT,
SIDES SQUEEZE IN & TOUCH 1/4,
ALL IN COLUMN CIRCULATE,
COORDINATE, 3/4 TAG,
LADIES PARTNER TRADE,
VERY CENTRE MEN TRADE,
EXTEND, MEN RUN: **PL**

PL: PASS THRU, 3/4 TAG,
CENTRES SWING THRU,
OTHERS U-TURN BACK, EXTEND,
SPLIT CIRCULATE, ACEY DEUCY,
EXPLODE THE WAVE,
PARTNER TRADE,
RIGHT & LEFT THRU: **PL**

PL: PASS THRU, 3/4 TAG,
CENTRES RECYCLE,
OTHERS U-TURN BACK,
DOUBLE PASS THRU, FACE RIGHT,
COUPLES CIRCULATE, 3/4 TAG,
OUTSIDES TRADE,
CENTRES RECYCLE, PASS THRU,
SWING THRU, LADIES TRADE,
RIGHT & LEFT GRAND.

PL: GRAND SWING THRU,
LADIES FOLD, PEEL THE TOP,
LADIES RUN, 3/4 TAG,
LADIES SPIN THE TOP,
MEN U-TURN BACK & PASS THRU,
CLOVERLEAF,
LADIES U-TURN BACK & STEP
FORWARD, STAR THRU,
PROMENADE.

PL: PASS THRU, 3/4 TAG,
CENTRES SWING THRU,
OUTSIDES TRADE, EXTEND,
SPLIT CIRCULATE, CENTRES FACE,
END LADIES U-TURN BACK,
ALL BOX THE GNAT,
RIGHT & LEFT GRAND.

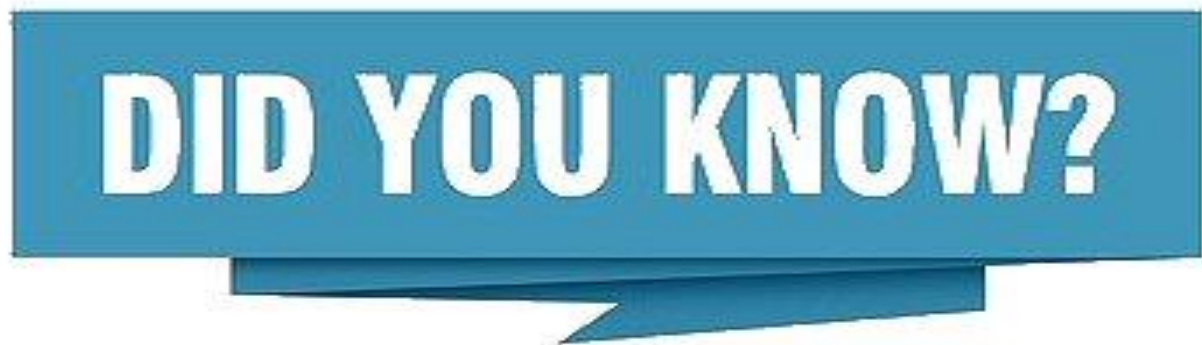
PL: PASS THRU, 3/4 TAG,
CENTRES SWING THRU,
SPIN THE TOP,
OTHERS CLOVERLEAF, EXTEND,
NEW CENTRES TRADE & ROLL &
STEP TO A WAVE,
OUTSIDES CIRCULATE & FACE IN,
CENTRES EXTEND, SINGLE HINGE,
MEN RUN, ENDS LOAD THE BOAT,
CENTRES SLIDE THRU: **CB**

CB: SWING THRU, MEN RUN,
3/4 TAG, MEN SWING THRU,
LADIES TRADE, EXTEND,
MEN RUN: **PL**

CB: SWING THRU, MEN RUN,
3/4 TAG, CENTRES SWING THRU,
THEN PASS THRU, ALL PEEL OFF,
TOUCH 1/4, CIRCULATE,
TRADE & ROLL,
CENTRES LOAD THE BOAT,
ENDS STAR THRU,
CALIFORNIA TWIRL,
CIRCLE TO A LINE, SLIDE THRU :
CB rot 1/4R

CB: RIGHT & LEFT THRU,
PASS TO THE CENTRE,
CENTRES PASS THRU,
PASS THE OCEAN,
GRAND SWING THRU,
SINGLE HINGE, TRIPLE SCOOT,
COORDINATE, 3/4 TAG,
MEN SWING THRU, LADIES TRADE,
MEN U-TURN BACK & LOOK AHEAD,
SWING PARTNER, PROMENADE.

CB: SWING THRU, MEN RUN,
3/4 TAG, MEN SWING THRU,
LADIES TURN 1/4 RIGHT,
DIAMOND CIRCULATE,
LADIES SWING THRU,
DIAMOND CIRCULATE,
FLIP THE DIAMOND, EXTEND,
RIGHT & LEFT GRAND.



Did you know that Don Beck from Massachusetts (author of a number of books, articles on Mental Image calling) was the caller who invented the modern concept that we call 'Chain Down The Line'??

DON'S DEFINITION READS:

From a Right-Hand Two-Faced line or a Left-Hand Ocean wave, the centres trade while the ends adjust (turning in) as necessary. Then the ends courtesy turn the centres. The ending formation is facing couples. The final facing direction is at 90 degrees to starting facing direction of the dancers.

Additional starting formations are some 3 x 1 Lines and T-Bones where the centres have right hands joined.

If, in any of the above formations, the centres have left hands joined, the call *Left Chain Down The line* is used and centres trade and ends courtesy turn them, i.e., the belles turn the beaus.

DON'S ORIGINAL COMMENTS

This is an update in formation of the traditional call *Chain Down The Line*. Although *Chain Down The Line* does not appear in Burleson's *Encyclopedia*, memory says that it started in normal lines facing in and effectively accomplished a *Bend The Line & ladies Chain*, chaining the ladies along the line they started in.

When done from formations described above (in the new definition), a much smoother action is obtained. The rule was to end facing in the direction from which the woman came (as in the above re-definition) although the next command was generally to chain across, which changed facing directions again.



GIMMICK TIME

Over the years I have presented quite a few pages of choreography based on various Asymmetric ideas. The ones feature here all come from my files...some written many years ago or Figuring Note Service, some created for ASD and SIO magazines.

Asymmetric choreography adds a fun element to a program. Sometimes a tip utilising a number of different concepts goes over well. Individual modules can also be slotted in with general tips as breaks, starters or just as general Get-Ins and Get-Outs. Like anything that can be seen as a 'gimmick' from the dancers point of view – a little bit goes a long way, don't let choreographic enthusiasm take hold.

CPL # 4 SWING YOUR PARTNER,
THEN PROMENADE 3/4 & STAND TO
THE RIGHT OF CPL #3,
FORWARD 4 & BACK.
CPL #1 GO DOWN THE CENTRE &
SPLIT THE LINE @ TWO TO A LINE OF
SIX, FORWARD 6 & BACK,
CPL #2 SWING YOUR PARTNER, THEN
PROMENADE OUTSIDE @ ONE
PERSON, FORWARD 8 & BACK,
BEND THE BIG LINE,
BEND THE REGULAR LINE,
BEND THE ITTY BITTY LINE,
ALLEMANDE LEFT.

4 LADIES CHAIN 3/4, CPL # 1 FACE
YOUR CORNER & BOX THE GNAT,
(Square your set Just like that),
NEW CPLS 1 & 3 PASS THRU,
SEPARATE @ 2 TO A LINE,
PASS THRU, TAG THE LINE,
CLOVERLEAF,
DIXIE STYLE ON A DOUBLE TRACK,
MEN CIRCULATE, LADIES TRADE,
LADIES CIRCULATE, MEN TRADE,
CENTRES TRADE, CENTRES RUN,
PROMENADE, HEADS WHEEL
AROUND, PASS THRU,
BEND THE LINE, STAR THRU,
COUPLE FACING OUT U-TURN BACK,
ALL TEP 'EM ON THE SHOULDER,
SWING, PROMENADE.

CPLS 1 & 2 RIGHT & LEFT THRU,
NEW HEAD LADIES CHAIN,
HALF SASHAY,
NEW CPL # 1 GO FORWARD & SPLIT
#3 @ ONE TO A LINE OF FOUR,
SIDES RIGHT & LEFT THRU,
SIDE LADIES CHAIN, SPIN THE TOP,
TURN THRU, ALLEMANDE LEFT.

CPLS 1 & 2 RIGHT & LEFT THRU,
HEAD LADIES CHAIN,
THEN HALF SASHAY,
NEW CPL # 1 SPLIT CPL # 3, @ ONE
TO A LINE, GO FORWARD & STEP
BACK, SIDES SWING THRU,
SPIN THE TOP, PASS THRU,
ALLEMANDE LEFT.

CPL #1 HALF SASHAY,
HEADS SQUARE THRU,
SPIN THE TOP,
SPIN THE TOP AGAIN,
ENDS CIRCULATE & SLIDE THRU,
BEND THE LINE, PASS THRU,
BEND THE LINE: **PL**

CPL # 1 HALF SASHAY,
SIDES SQUARE THRU, SWING THRU,
SPIN THE TOP, LADIES RUN,
LADIES FOLD, STAR THRU,
LEAD COUPLE CALIFORNIA TWIRL :
CB exact.

FOUR LADIES CHAIN 3/4,
SIDES HALF SASHAY,
HEADS RIGHT & LEFT THRU,
NEW CPL #1 WALK FORWARD & SPLIT
THAT PAIR, @ ONE TO A LINE OF 4,
LINE OF FOUR WALK TO THE MIDDLE
& STAND PAT, SIDES PASS THRU,
CENTRES BEND THE LINE,
PASS THRU, CENTRES IN,
CAST OFF 3/4, PASS THRU,
U TURN BACK,
CENTRE 4 PASS THRU,
ALLEMANDE LEFT.

CPL # 2 HALF SASHAY,
HEADS STAR THRU, PASS THRU,
SPIN CHAIN THRU,
ENDS CIRCULATE TWICE & SLIDE
THRU, BEND THE LINE,
RIGHT & LEFT THRU: **PL**

CPLS 2 & 3 RIGHT & LEFT THRU,
NEW LADY #3 CHAIN TO THE RIGHT,
NEW CPLS 1 & 2 PROMENADE 1/2
(stand behind the others),
THE INSIDE COUPLES PARTNER
TRADE, ALL ALLEMANDE LEFT,
Now where did that partner go?...
RIGHT & LEFT GRAND

HEADS PROMENADE 1/2,
NEW CPL #1 FACE CORNER & BOX
THE GNAT,
SQUARE YOUR SETS JUST LIKE
THAT, HEADS HALF SASHAY,
THEN PASS THRU, SEPARATE @ 2
TO A LINE, STAR THRU,
(ALL FACING CALLER)
LEAD COUPLE PARTNER TRADE,
PASS TO THE CENTRE,
CENTRES PASS THRU: **CB (rot ½)**

HEADS RIGHT & LEFT THRU,
THEN HALF SASHAY,
NEW CPL # 1 GO FORWARD & SPLIT
THE CPL YOU FACE, @ ONE TO A

LINE, GO FORWARD & STAND PAT
(between Sides),
SIDES RIGHT & LEFT THRU,
CENTRES BEND THE LINE,
PASS THRU : **CB (rot ½)**

CPL #1 HALF SASHAY,
SIDES SQUARE THRU,
SPIN CHAIN THRU, (check your wave)
ENDS TRADE, ENDS CIRCULATE,
MEN RUN, ALL PASS THRU,
WHEEL & DEAL, ZOOM,
CENTRES PASS THRU : **CB exact.**

HEAD LADIES CHAIN,
CPLS 1 & 2 RIGHT & LEFT THRU,
NEW HEAD LADIES CHAIN,
NEW CPL #1 FACE CORNER & BOX
THE GNAT,
NEW CPLS 1 & 3 HALF SASHAY,
PASS THRU,
SEPARATE @ 2 TO A LINE,
ALL PASS THRU, WHEEL & DEAL,
CENTRES STAR THRU THE TRAILER
PUSH COUPLE IN FRONT ALL THE
WAY OUT OF THE SQUARE,
OTHERS STAR THRU (now you have
some room),
LEAD (FRONT) COUPLE PARTNER
TRADE & RIGHT & LEFT THRU,
PASS TO THE CENTRE, ALL ZOOM,
CENTRES PASS THRU : **CB rot ¼**

HEADS RIGHT & LEFT THRU,
CPLS 1 & 2 RIGHT & LEFT THRU,
NEW SIDE LADIES CHAIN,
THEN HALF SASHAY,
NEW CPL #2 SPLIT THE OPPOSITE
TWO @ ONE TO A LINE,,
HEADS STAR THRU, PASS THRU,
ALLEMANDE LEFT.

CPL #1 FACE CORNER & BOX THE
GNAT, HEADS HALF SASHAY,
PASS THRU,
SEPARATE @ 2 TO A LINE,

PASS THRU, WHEEL & DEAL,
DOUBLE PASS THRU,
FIRST COUPLE GO LEFT,
SECOND GO RIGHT, STAR THRU,
LEADS CALIFORNIA TWIRL,
PASS TO THE CENTRE,
SQUARE THRU 3/4: **CB**.

CPL #1 FACE CORNER & BOX THE
GNAT, HEADS HALF SASHAY,
PASS THRU, SEPARATE @ 2 TO A
LINE, PASS THRU, WHEEL & DEAL,
CENTRES PASS THRU, STAR THRU,
OUTFACERS PARTNER TRADE,
ORIGINAL CPL #1 (with couple you face)
RIGHT & LEFT THRU,
ALL PASS THRU, WHEEL & DEAL,
CENTRES RIGHT & LEFT THRU,
DOUBLE PASS THRU,
LEADERS TRADE: **CB exact**

HEADS PROMENADE 1/2,
NEW CPL #3 LEAD TO THE RIGHT &

These last couple feature an old gimmick where the dancers end up in an 'L' shaped formation, with the whole punchline being for the caller to say, "You Look Like L".

Most times this is used when we take the dancer to a pair of lines at right angles – one with 5, the other with 3; or one with 6, the other with 2, or even each line having just four dancers. The gimmick value is the same

#1 LADY LEAD RIGHT & CIRCLE TO A
LINE OF 3 (ladies break),
#1 MAN CROSS THE SET & CIRCLE 3
ONCE AROUND (full turn) ...(2 men
break) TO A LINE OF 3,
#4 COUPLE CALIFORNIA TWIRL &
PROMENADE RIGHT @ ONE &
SQUEEZE IN TO A LINE OF 5,
GO FORWARD & BACK,
'YOU LOOK LIKE "L",
ALLEMANDE LEFT.

CIRCLE TO A LINE,
GO FORWARD & BACK,
THEN BEND THE LINE, SLIDE THRU,
NEW CPL #1 LEAD RIGHT,
CIRCLE TO A LINE,
FORWARD & BACK, BEND THE LINE,
SLIDE THRU,
SAME 2 RIGHT & LEFT THRU,
THEN SQUARE THRU 3/4,
OTHER 4 PASS THRU,
ALLEMANDE LEFT.

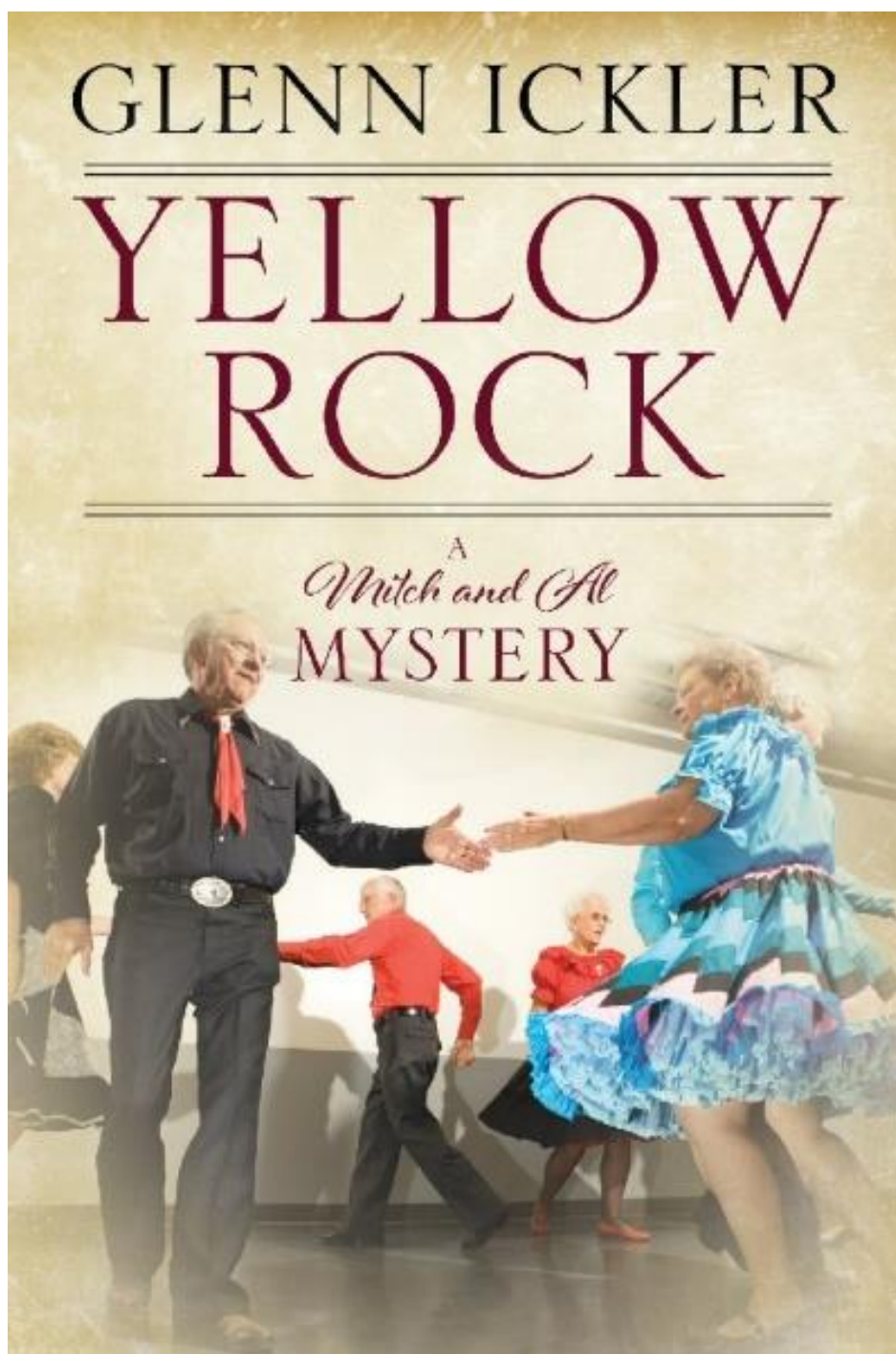
COUPLE #2 WALK FORWARD & SPLIT
#4, GO @ ONE TO A LINE,
HEADS STAR LEFT,
#1 LADY TAKE YOUR CORNER & ALL
FOLLOW SUIT & TAKE THE NEXT
PERSON, STAR PROMENADE,
INSIDES OUT, OUTSIDES IN (old cue),
STAR PROMENADE,
INSIDE LADIES 1/2 SASHAY,
MEN STAR RIGHT,
LADIES BACKTRACK TO MEET SAME
MAN, ALLEMANDE LEFT.

HEAD LADIES CHAIN,
CPLS 1 & 2 RIGHT & LEFT THRU,
NEW CPL #2 SPLIT CPL #4, GO @ ONE
TO A LINE, HEADS HALF SASHAY,
CPL #3 SPLIT CPL #1, GO @ ONE TO A
LINE, GO FORWARD & BACK,
THAT SAME LINE PASS THRU (nobody)
& U-TURN BACK,
'YOU LOOK LIKE "L",
ALLEMANDE LEFT.

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

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

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



CREATIVE PLUS

This month a look at just specific groups of dancers (ends, centres, Men, Ladies, etc.) doing the just part of the actions involved in a Load The Boat (Ends part, Centres part). Some of these modules start from Facing Lines and ask the ends to do the centres part of a Load The Boat. This is best done after having the dancers go forward and back, or telling the centres to step back a tad. This is to give the ends the room necessary to do the pass thru, face out, partner trade and pass thru (all the way). Everything depends on the position of the lines in regard to each other...if close they need to be back away. If they are further apart, then there is no problem. I used this concept recently and found that the dancers only needed to be prompted for this once, after that it became automatic for them.

GET-INS to CB

HEADS HALF SASHAY, THEN DO THE CENTRES PART OF LOAD THE BOAT:
CB exact.

HEADS RIGHT & LEFT THRU,
SLIDE THRU & SPREAD,
ALL STAR THRU,
CALIFORNIA TWIRL, PEEL OFF,
ENDS DO CENTRES PART OF LOAD THE BOAT,
CENTRES U-TURN BACK,
THEN CLOVERLEAF : **CB exact**

HEADS HALF SASHAY,
SIDES SQUARE THRU,
SWING THRU, CENTRES RUN,
BEND THE LINE (ladies on the ends)
ALL LOAD THE BOAT, SWING THRU,
CENTRES TRADE, CENTRES RUN,
BEND THE LINE (men on ends),
ALL LOAD THE BOAT, TOUCH 1/4,
MEN RUN, COUPLES CIRCULATE,
FERRIS WHEEL,
CENTRES PASS THRU : **CB rot 1/4L**

HEADS HALF SASHAY,
SIDES STAR THRU, PASS THRU,
SWING THRU, CENTRES RUN,
BEND THE LINE,
LADIES DO THE ENDS PART OF LOAD THE BOAT,
MEN SQUARE THRU, STAR THRU,
COUPLES CIRCULATE, CROSSFIRE,
COORDINATE, LADIES HINGE,
DIAMOND CIRCULATE,
MEN SWING THRU,
FLIP THE DIAMOND,
EXPLODE THE WAVE, MEN RUN,
FOLLOW YOUR NABOR & SPREAD :
CB wave

SIDES FLUTTERWHEEL,
HEADS PASS THE OCEAN,
SWING THRU, EXTEND,
SWING THRU, CENTRES RUN,
FERRIS WHEEL & SPREAD,
ENDS DO THE CENTRES PART OF LOAD THE BOAT,
CENTRES FACE & STAR THRU,
LOADERS CLOVERLEAF: **CB rot 1/4L**

GET-INS to PL

HEADS PASS THE OCEAN,
SWING THRU, EXTEND,
SWING THRU, CENTRES RUN,
FERRIS WHEEL & SPREAD,

ENDS DO CENTRES PART OF LOAD THE BOAT,
CENTRES FACE & STAR THRU,
LOADERS CLOVERLEAF,

SWING THRU, MEN RUN,
BEND THE LINE: **PL**
SIDES HALF SASHAY,
HEADS STAR THRU, PASS THRU,
SWING THRU, CENTRES RUN,
BEND THE LINE,

LADIES LOAD THE BOAT,
MEN SQUARE THRU 3/4, THEN
SEPARATE @ ONE TO A LINE,
TOUCH 1/4, CIRCULATE,
MEN TRACK 2,
LADIES EXTEND TO A BOX,
CHAIN DOWN THE LINE: **PL**

STATIC SQUARE to STATIC SQUARE

HEADS STAR THRU, PASS THRU,
SPLIT TWO @ ONE TO A LINE,
ENDS DO CENTRES PART OF LOAD
THE BOAT,
THEN PARTNER TRADE: **HOME**

HEADS SLIDE THRU, RIGHT & LEFT
THRU, HALF SASHAY & SPREAD,
ENDS DO CENTRES PART OF LOAD
THE BOAT, THEN PARTNER TRADE:
HOME

HEADS PASS THE OCEAN,
SWING THRU, EXTEND,
SWING THRU, CENTRES RUN,
BEND THE LINE,
MEN LOAD THE BOAT,
LADIES LEAD TO THE RIGHT,
SWING THRU, MEN TRADE,

LADIES TRADE, CENTRES TRADE,
SCOOTBACK, FOLLOW YOUR
NABOR, LEFT SWING THRU,
TRADE THE WAVE, MEN RUN,
COUPLES CIRCULATE,
FERRIS WHEEL,
CENTRES SLIDE THRU: **HOME**

SIDES RIGHT & LEFT THRU,
HEAD LADIES CHAIN,
HEADS DO CENTRES PART OF LOAD
THE BOAT, PASS THRU, TRADE BY,
SWING THRU, CENTRES RUN,
BEND THE LINE,
IN EACH 4 - DO CENTRES PART OF
LOAD THE BOAT, TRADE BY,
TOUCH 1/4, ALL 8 CIRCULATE,
RIGHT & LEFT GRAND.

From a PL

PL: PASS THRU, TAG THE LINE,
FACE IN,
IN EACH FOUR - ALL DO CENTRES
PART OF LOAD THE BOAT,
TRADE BY, SWING THRU,
MEN TRADE,
ALL 8 CIRCULATE,
RIGHT & LEFT GRAND.

PL: ENDS DO CENTRES PART OF
LOAD THE BOAT (step forward),
CENTRES LOAD THE BOAT,
CENTRES IN, CAST OFF 3/4,
ALL BOX THE GNAT : **PL with hands**
joined with opp)

From a CB

CB exact: ALL DO CENTRES PART
OF A LOAD THE BOAT,
TAG THE LINE,
LEADERS SEPARATE,
OTHERS FACE,
RIGHT & LEFT GRAND: **HOME**

CB : PASS THE OCEAN, MEN FOLD,
LADIES TRADE & EXTEND (LH wave),
LADIES RUN, PASS THRU, TAG
THE LINE, FACE IN,
IN EACH 4 ...ALL DO CENTRES PART
OF LOAD THE BOAT, ALL FACE IN,
PASS THRU, M WHEEL & DEAL,
CENTRES PASS THRU: **CB rot 1/4R**

This next group take a different approach, in that here from a line, All the dancers are asked to do the Centres part of a Load The Boat but add a Double Pass Thru instead of the normal single Pass Thru. Thus, each dancer will Pass Thru with the person opposite, then everyone will turn one quarter to face out, then Partner Trade, followed by a Double Pass Thru

From a PL

PL: PASS THRU, TAG THE LINE,
FACE IN,
IN EACH FOUR - ALL DO CENTRES
PART OF LOAD THE BOAT,
TRADE BY, SWING THRU,
MEN TRADE,
ALL 8 CIRCULATE,
RIGHT & LEFT GRAND.

PL: ENDS DO CENTRES PART OF
LOAD THE BOAT (step forward),
CENTRES LOAD THE BOAT,
CENTRES IN, CAST OFF 3/4,
ALL BOX THE GNAT : **PL with hands**
joined with opp)

From a CB

CB exact: ALL DO CENTRES PART
OF A LOAD THE BOAT,
TAG THE LINE,
LEADERS SEPARATE,
OTHERS FACE,
RIGHT & LEFT GRAND: **HOME**

CB : PASS THE OCEAN, MEN FOLD,
LADIES TRADE & EXTEND (LH wave),
LADIES RUN, PASS THRU, TAG
THE LINE, FACE IN,
IN EACH 4 ...ALL DO CENTRES PART
OF LOAD THE BOAT, ALL FACE IN,
PASS THRU, WHEEL & DEAL,
CENTRES PASS THRU: **CB rot 1/4R.**

DID YOU KNOW: GETTING OUT BTM IS NO PIECE OF CAKE:

If I print jokes, some say it is just silly.

If I do not print any jokes some say it is too serious

If I print articles and ideas from other publications, some say I am just too lazy to write my own.

If I don't, some say I take no notice of others

If I print what I believe, some say I take no notice of anyone else 's opinions

If I print other people's opinions, some say it is just because I agree with them

If I make comments on events that could be improved, some say I am just being critical.

If I print material from subscribers who are my friends, some say I am biased

If I don't print contributions, some say I do not appreciate genius

If I do print them, some say I am filling the issue up with junk

If I edit material sent in from contributors, I am being too critical

If I do not edit contributors material, it is overlong and I am not doing my job.

If some say I swiped all this from someone else...I DID

CALLING TIPS FOR NEWBIES

by Mel Wilkerson

BUILDING A NIGHT OF SQUARE DANCING AROUND THE BASIC CHOREOGRAPHY OF SINGING CALL FIGURES

There has been much written about the development of choreography for patter calling, the use of modules, sight calling, sight resolution, calling styles such as mental image calling, Crams, etc.

Caller Coaches, Mentors, Teachers and Callers in general spend a fair bit of time trying to understand the mechanics of a singing call, the music, understanding its structure and how to maximise the benefits of singing calls to better present ourselves as well as using the music, themes, and rhythms as a means to enhance and / or structure an entire, tip, evening, or even an event program.

Not too long ago I received a number of comments in regard to some of the Singing Calls that have been released with my vocals. The comments were pretty much the same, all basically on the different choreographic levels that were used and not just a standard piece of choreography aimed at one specific program.

Writing and creating your own material and developing your choreography is one of the best ways to develop a full understanding of the material that you will be presenting. The very act of physically sitting down with your

checkers will lock valuable information into your long-term memory.

However, “**researching material into your repertoire**”, is also a natural and important aspect of our learning process, especially with singing call figures.

The days of holding your ‘special’ choreography snippets close to your chest are long gone, and if ever you have the chance to share with someone developing their skills, you should do it.

The delivery of singing calls should be done with a purpose, and that is not just about the music structure and lyrical themes and rhythms, but it also includes the choreography.

Matching your focus movement ideas from your patter is essential to success in a singing call, particularly when introducing new material or conducting workshops of extended variations or conceptual concepts.

That said however, sometimes it is nice just to build a program of interest and variety around the basic choreography of provided singing call figures that are practiced and prepared, you know work, and the dancers can relax to but still be engaged and excited about.

If callers want to expand their program with more effective ways of creating an original and super dynamic night of square dancing, a very simple way to succeed in doing this is to use **more original singing call figures** as a basis for delivering innovative and different (not difficult unless it is dancer group appropriate) choreography.

It is important to remember that when using a singing call figure approach to programming, you have a fair chance of delivering much more choreography that is on the program list to which they are calling.

This means that fundamentally, a good repertoire of program specific, danceable singing calls is something that any caller can count on in a program for positive variety and entertainment.

The biggest obstacle that challenges callers in this aspect however has always been simply “to provide interest that the square dancers can truly comfortably dance and feel excited about”.

This is often a difficult achievement when you have only one tip, or generally about 90 minutes of actual calling time in an evening. Keep that in mind and remember, don't dive too deeply into the choreography for singing calls. You do not need to go deep to get interesting, different, and creative ideas.

It is important however that you as a caller provide what feels like “fresh new ideas” in dance combinations. Believe it or not, dancers do not remember the choreographic sequences of patter routines, but they often remember the singing call routines because it ceases to be choreography and becomes dance lyrics.

For many years many callers and producers put out the same “stuff” with the exact same approaches to all dancers everywhere – locally, regionally, nationally, and internationally.



The focus was on the callers working to develop their

craft and the producers who were making music as a platform to sell that craft.



Over the years this has changed and the singing call, in some areas, has become just another patter record but with a melody line and lyrics. While some dancers may like that, there are some that do not, especially those coming into the activity. They want comfort, success, entertainment, and the ability to sing that song.

I remember when I started dancing, we would drive to a big dance and play square dance music in the car with our favourite callers. We would karaoke carpool the music including the choreographic lyrics of the song.

When we heard that song being called, the repetition of innovation (different but not difficult) or the familiar known were equally welcome.

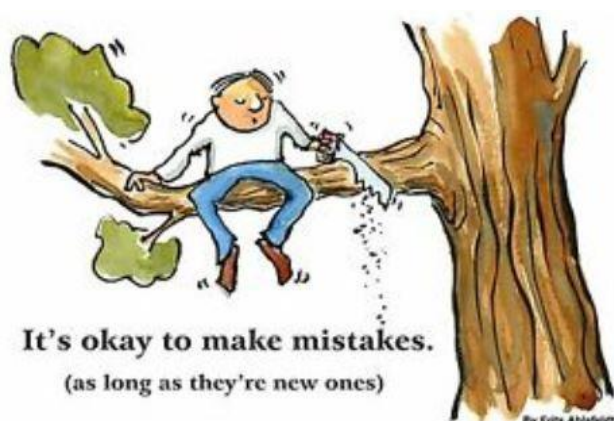
What was not welcome was the discomfort of having to think and work our way through the “lyrics” of a good singing call. That is what the patter was for, and it was rarely sung in the carpool karaoke unless it was a car full of callers..

It is important to always remember that both calling and dancing can be challenging and amazingly hard at times,

due to the unexpected choreography of the caller. Throw in a collection of square dancers that have a varied range of ages and abilities, and everything can become jumbled. It can be difficult for the dancers to complete all of the choreography and even harder for the caller to keep everyone moving!

One of the great things about square dancing is that recovering from those occasional mistakes is often part of the fun. In fact, making mistakes is sometimes proof that everyone is trying and learning!

However, when you have to constantly work for it with no reward, it ceases to be fun. Singing calls are a perfect way to build an evening of predesigned choreography with a little variety to make this entertaining – especially at festivals and larger dances.



This is all about judgement and when calling, a discrete judgment needs to be made about various square dance movements and how much the dance floor can handle as far as difficulty is concerned. **Mistakes are OK**, but if the dancers falter too much, the “dancing lesson” becomes almost miserable, and you have become the reason for that. The dancers will lose respect for you as a caller and your reputation overall will become diminished.

Remember that dancers are human, and humans tend to deflect blame away from themselves. The natural target for failure is of course the Caller, while in contrast, the natural reason for success is the

Dancer and the caller is only the delivery means for that success.

A good variety of singing calls as a choreographic structure with a little variety can often be a good way of keeping a floor high, supporting the choreography, and building momentum and delight in an evening program.

Momentum and energy can be lost due to squares breaking down on the dance floor. A good selection of singing calls can act as a mitigation tool against this. This idea is also especially nice when you have those built-in review nights for just dancing what you know.

This is a very thin line to walk for a caller, providing great overall interest in the choreography that is presented while at the same time keeping everyone smiling and happy and dancing.

One final caution; Singing calls, generally do not always permit the dancers much time to recover from involved choreography. Therefore - **Basic and more simplistic choreography in singing call figures are the better ones to use in your square dance calling program.**

As a caller, you can encourage proficient



dancing by offering different twists in your patter part of the hoedown and then follow that up with a themed sequence or

two in the singing call figures. I do not ever encourage more than two figures in a singing call but that is a personal choice. I prefer to have one that is themed to my patter whenever possible.

We have previously discussed how you can improve your program with a formula for calling and dancing success by working on new ideas first, in the patter or hoedown, and then following that up with those same choreographic ideas, or perhaps similar ones that are on the simpler side of things in the singing call figures.

We are now adding to that, you can improve your overall performance and “street creds” with the dancers at a larger scale by periodically formulating your program around singing call choreography, and then developing your patter as a support mechanism for the singing call success. You will find that your patter on these evenings will become easier but a little more innovative (different but not difficult) and your dancers will be able to deal with the inverse (patter focus leading to singing call theme) much easier.

One simple way of doing this is by taking a favourite singing call figure and provide minor changes without changing the overall effect of the choreography. We will look at a standard very common singing call figure as follows:

- HEADS PROMENADE 1/2,
HEADS SQUARE THRU 4,
DOSADO, SWING THRU,
BOYS RUN, FERRIS WHEEL,
CENTRES SQUARE THRU 3,
SWING CORNER AND
PROMENADE”

This figure has good flow and times out nicely at about 64 beats of music to home. If need be you can drop the Dosado to give yourself 4 extra beats of music without changing the effect of the choreography.

**Remember the ripple effect theory.
One small change can have an
enormous impact.**



By making a subtle change in the choreography we can give it an entirely different feel as follows:

- HEADS PROMENADE 1/2,
HEADS SQUARE THRU 4,
SWING THRU, GIRLS TURN
BACK, WHEEL AND DEAL,
PASS THRU, TRADE BY,
BOX THE GNAT, SWING
CORNER AND PROMENADE

This figure times out at about 60-62 beats of music but it is important to time the girls turn back while just as the boys start the centre part of the Swing Thru, so you don't get a stop action. The flow also changes from a right-hand looping to a left-hand looping with the wheel and deal.

Other additions that can be made to keep this the same yet different is adding a Dosado Once And 1/2 after the Wheel & Deal instead of the Pass Thru, in order to get into the position for Trade By. The Box The Gnat could then be dropped as it is not needed for the timing anymore. Nothing physically changes but the fractionalised Dosado will seem and feel different to the dancers.

Let's now look at keeping the theme up to the Ferris Wheel but changing the Square Thru 3 in the Centre.

- HEADS PROMENADE 1/2,
HEADS SQUARE THRU 4,
SWING THRU, BOYS RUN,
FERRIS WHEEL, CENTRES
TOUCH 1/4, CENTRES BOX
CIRCULATE TWICE,(TO THE

CORNER, SWING CORNER AND PROMENADE

When called correctly with the touch $\frac{1}{4}$ and box circulate twice stacked just before the completion of the Ferris Wheel, this also takes 64 beats to dance and is very smooth to play with.

However, when was the last time you called box circulate at a dance or the dancers heard it. Yet, they will have no real option but to succeed as there really is nowhere else to go with their momentum. Different but not difficult. What this effectively does is strengthens the dancers' ability and adds some good variety in choreography at the same time:

Now what we can do, without making major changes is play with the same choreography idea (Heads Promenade $\frac{1}{2}$, Square Thru X) - but essentially not do anything with the dancers but put them in a ZS line (all in sequence such as sides slide apart and face in line). What we are going to do is keep that Dosado $1\frac{1}{2}$ idea and still start with the heads promenade $\frac{1}{2}$ but the square thru is only 3. This will feel different to the dancers because of the $\frac{1}{2}$ sashayed line the in and out movements on the square but it is not difficult, and dancers will really have no choice but to succeed.

- HEADS PROMENADE $\frac{1}{2}$,
HEADS SQUARE THRU 3,
HEADS SEPARATE,
AROUND TWO TO A LINE,
FORWARD AND BACK,
BEND THE LINE, TOUCH $\frac{1}{4}$,
BOYS RUN, DOSADO $1\frac{1}{2}$,
TURN BACK, SWING CORNER
AND PROMENADE

This too will time out to 64 beats of music, but it is important here that although you can omit the forward and back it is best not to because the sides will be stepping forward as the heads go around them and back when they get to

the outsides. This too will time out to 64 beats of music.

This is a common singing call as well

- HEADS PROMENADE $\frac{1}{2}$,
HEADS LEAD RIGHT, TOUCH $\frac{1}{4}$,
SPLIT CIRCULATE, BOYS RUN,
RIGHT AND LEFT THRU, SLIDE
THRU, SQUARE THRU 3, SWING
CORNER AND **FULL PROMENADE**

The thing about this is that regardless of how many times you say **Full Promenade**, at 48 beats you will have already promenaded $\frac{1}{4}$ and most will stop at home leaving another 16 beats of music to the promenade. Many dancers, especially plus or higher that are dancing down a program or two, will stop at home which is frustrating for the newer dancers.



A little innovation to this is easily achieved by changing the opening. And eliminating the swing but letting it blend into a forward action thus encouraging a full promenade because of the tightening of the square in the Centre...it will feel **different but not difficult**.

- HEADS PROMENADE $\frac{1}{2}$,
HEADS RIGHT AND LEFT THRU,
HEADS LEAD LEFT, TOUCH $\frac{1}{4}$,
SPLIT CIRCULATE, BOYS RUN,
RIGHT AND LEFT THRU, SLIDE
THRU, SQUARE THRU 3, (TAKE A
NEW GIRL AND PROMENADE
HOME)

In addition to the ending, we have done a Lead Left with the Centres, which is also not difficult, just a little different to give us success with different not difficult.

Consider the following:

- **HEADS PROMENADE $\frac{1}{2}$,
SIDES RIGHT AND LEFT THRU,**

(S) FLUTTERWHEEL AND SWEEP 1/4, CENTRES PASS THRU, (CB ON OPPOSITE SIDE) SPIN CHAIN THRU, GIRLS CIRCULATE, SWING CORNER AND PROMENADE

Compare it with:

- **HEADS SQUARE THRU, EIGHT CHAIN FOUR, (CB) SPIN CHAIN THRU, GIRLS CIRCULATE, SWING CORNER AND PROMENADE**

This is the same feature call and the same essential set up but getting there feels so much different to the dancers.

Consider the following Singing call

- HEADS LEAD RIGHT, SWING THRU, SPIN THE TOP, RIGHT & LEFT THRU, PASS THE OCEAN, BOYS CIRCULATE, GIRLS TRADE, HINGE, SCOOT BACK, SWING CORNER AND PROMENADE

Compare it with:

- HEADS RIGHT AND LEFT THRU, HEADS LEAD LEFT, DOSADO, SWING THRU, SPIN THE TOP, RIGHT & LEFT THRU, PASS THE OCEAN, BOYS CIRCULATE, GIRLS TRADE, SWING CORNER AND PROMENADE

When you see figures that end with a:

- Scoot Back, and Swing
- a Hinge, Scoot back and Swing,
- Touch 1/4, Scoot Back and Swing,

that leaves you a lot of room to play. The difference between the first and second figure above is the change to the openings slightly to give a different feel to the same figure for innovative different but not difficult variety. The Hinge, Scoot Back was dropped, because it essentially does nothing and is just being used as filler in this figure.



Consider simple mirroring symmetry in your quest for singing call variety when it presents itself to you. Remember the line to box

conversion, touch 1/4, circulate boys run as opposed to left touch 1/4, circulate, girls run....that will also help with different but not difficult transitions in your singing call repertoire. Consider the following:

- HEADS RIGHT & LEFT THRU, HEADS LEAD LEFT, TOUCH 1/4, SPLIT CIRCULATE, BOYS RUN, REVERSE FLUTTERWHEEL **AND** SWEEP 1/4, PASS THRU, TRADE BY, ALLEMANDE LEFT, SWING CORNER

Compare it with a symmetrical (mirrored version)

- SIDES RIGHT AND LEFT THRU **AND** BACK AWAY, HEADS LEAD RIGHT, LEFT 1/4, SPLIT CIRCULATE, GIRLS RUN, FLUTTERWHEEL **AND** SWEEP 1/4, PASS THRU, TRADE BY, ALLEMANDE LEFT, SWING CORNER

Understanding that you can use your singing call choreography as a driver to create simple variations without much change (different but not difficult) you can structure entire evenings or dances to greater success and maximise both your music and performance benefits.

10 Simple hints that help success

1. Use of equivalents that time out
2. Use of filler moves at the end
3. Short focus flow zeros
4. Set up RH quadrant CB to swing and alternate
5. Dosado 1-1/2 = pass thru

6. Right and left thru, lead left instead of lead right
7. Use Right hand Lady progression periodically
8. Use of simple mirror symmetry
9. 1/2 sashay in and out quickly
10. BBGG stuff easy in / easy out

Consider a figure like this which has it all for success:

- HEADS SQUARE THRU, SIDES 1/2 SASHAY, DOSADO, (BBGG), SWING THRU, BOYS RUN, PASS THRU, WHEEL AND

DEAL, ZOOM, CENTRES
SQUARE THRU 3, SWING
CORNER AND PROMENADE

Attached as an additional resource for you with a small group of singing call figures to play with. As always, check to make sure they all work before use.

Other reference material includes:

- Two-couple dancing is a multi-use tool by Dottie Welch
(www.chebucto.ns.ca/ccn/info/Culture/DWELCH/CallerTraining/Two-CoupleNashville-12D.pdf)



BARRY'S NOTES:

This article and the choreography that follows came from a presentation by Mel on one of his presentation on Zoom last year. The session was in response to a number of queries received from facebook pages, BTM and general conversation.

While the session's transcripts are fairly lengthy, I have edited some of Mel's presentation for brevity and ease of reading.

The choreography that was presented entailed the first batch of Singing Call modules below, plus about another 60 pages of material....that is not contained here; however, we will most likely present it all in the framework of a special supplement in the future.

I should note that some of the choreo examples below are fairly standard ones that have been used as vocals on recordings over many years. As such, you need to keep in mind that some of these really do not fit into the style of choreography that we use today.

You will find the call Do Sa Do used, for no reason, other than as fill material. I have a personal dislike of this, as to me, a singing call does need to be smooth, danceable, but that does not mean it has to be simple to the point of bland and boring – a little bit of

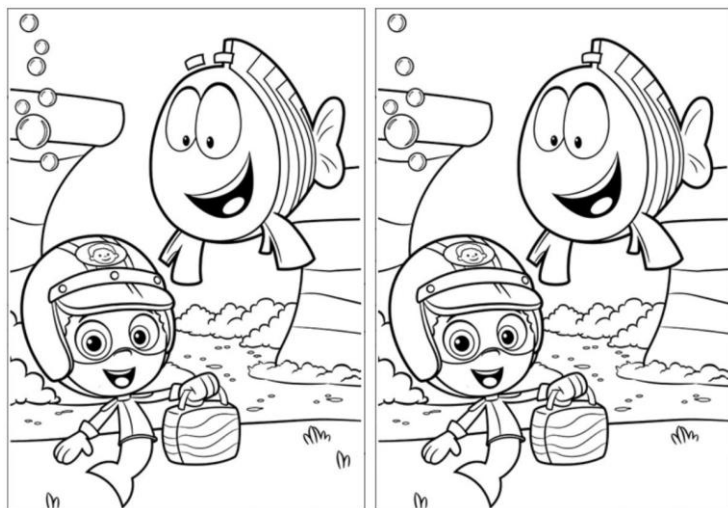
forethought and planning can give us a wide variety of figures that provide interest, variety and fun.

A Do Sa Do is actually a great movement, as it involves actual 'dancing' rather than just marching. However, it should be presented when needed to get to the specific formation (wave), that necessitates a call that actually needs that wave (centres trade, Recycle, etc.,). Just having it there as a 'do nothing' is just wasting time and creating dislike through over-use.

CALLER RESOURCES

USE THE RESOURCES AVAILABLE TO YOU

It is important maximise the use of the resources available to you. There are some great ideas that come from music producer's website or from square dance music reviewers like buddy weaver. Below is a collection from his latest release that can be found in the



upcoming BTM magazine (*Barry's note – this was written quite some time ago*), also a great resource for new ideas and material.

It is important to note that of the 41 singing calls reviewed, there were 37 different singing call figures.

To the dancers each feels different, sounds different and offers a different experience.

For callers, despite looking very similar with only subtle changes, finding those subtle changes can be fun and exciting for the dancers. It is like that find the 6 differences in the picture game.

From a caller perspective, however, let's just look at the first four in the list below. they are all pretty much the same figure only substituting an equivalent in

- 3 START HEADS SQUARE THRU, (DOSADO) SWING THRU - ONE STARTS HEADS PROMENADE 1/2 WAY, PASS THE OCEAN, EXTEND – THE EQUIVALENT OF SQUARE THRU
- THE FIRST TWO CHANGE AFTER THE SWING THRU TO GET TO THE SAME POINT FOR THE ENDING OF FLUTTERWHEEL AND SLIDE THRU. AGAIN, IT IS A SEQUENCE EQUIVALENT OF MEN RUN BEND THE LINE RIGHT AND LEFT THRU = MEN CROSS RUN LADIES TRADE, LADIES RUN, BEND THE LINE.
- THE LAST TWO ARE LESS SUBTLE BUT JUST AS EFFECTIVE. THE ONLY DIFFERENCE IS THE CHANGE OF SQUARE THRU = PROMENADE ½, PASS THE OCEAN, EXTEND, THAT LEADS TO THE REST OF THE FIGURE BEING EXACTLY THE SAME.

From a caller's perspective this may seem boring and repetitive but for the dancers it is the different but not difficult, and successful familiarity despite change that gives them a great experience with different music. Discovering that subtle

difference is often a fun thing for the dancers too.

Remember: it is the song that is remembered. the choreography will become lyrics to the dancers. It is always great when they remember the chorus

but are not sure about the figure even though it is just right there on the tip of their tongue. the familiarity of the choreography will go generally unnoticed however the dancer's success with that "different but familiar" will not go unnoticed by them.

USING THE MAINSTREAM PROGRAM

1. HEADS SQUARE THRU,
DOSADO, SWING THRU,
MEN RUN, BEND THE LINE,
RIGHT & LEFT THRU,
FLUTTERWHEEL, SLIDE THRU,
SWING
2. HEADS SQUARE THRU,
DOSADO, SWING THRU,
MEN CROSS RUN,
LADIES TRADE, LADIES RUN,
BEND THE LINE,
FLUTTERWHEEL, STAR THRU,
SWING
3. HEADS SQUARE THRU,
DOSADO, SWING THRU,
SPIN THE TOP,
RIGHT & LEFT THRU,
FLUTTERWHEEL, SWEEP 1/4,
SWING
4. HEADS PROMENADE 1/2 WAY,
PASS THE OCEAN, EXTEND,
SWING THRU,
SPIN THE TOP,
RIGHT & LEFT THRU,
FLUTTERWHEEL, SWEEP 1/4,
SWING
5. (H) SQUARE THRU,
DOSADO TO A WAVE,
LADIES TRADE, RECYCLE,
STAR THRU,
RIGHT & LEFT THRU,
SQUARE THRU 3, SWING
6. (H) PROMENADE 1/2 WAY,
PASS THE OCEAN, EXTEND,
SWING THRU, MEN TRADE,
MEN RUN, BEND THE LINE,
SQUARE THRU 3, SWING
7. (H) PROMENADE 3/4,
SIDES RIGHT & LEFT THRU FULL
TURN, CIRCLE TO A LINE,
PASS THE OCEAN,
SWING THRU,
LADIES CIRCULATE,
MEN TRADE, SWING
8. (H) PROMENADE 1/2 WAY,
SQUARE THRU, SWING THRU,
MEN RUN,
COUPLES CIRCULATE, 1/2 TAG,
SCOOT BACK, SWING
9. (H) SQUARE THRU,
DOSADO TO A WAVE,
LADIES TRADE, SWING THRU,
MEN RUN,
COUPLES CIRCULATE,
TAG THE LINE,
LADIES U TURN BACK, SWING
10. (H) PROMENADE 1/2 WAY,
SQUARE THRU,
RIGHT & LEFT THRU,
VEER LEFT,
COUPLES CIRCULATE, 1/2 TAG,
SCOOT BACK, SWING
11. (H) STAR THRU, PASS THRU,
SWING THRU, MEN RUN,
COUPLES CIRCULATE,
CHAIN DOWN THE LINE,
1/2 SASHAY, BOX THE GNAT,
SLIDE THRU, SWING
12. (H) SQUARE THRU,
RIGHT & LEFT THRU,

- SWING THRU, SPIN THE TOP,
SLIDE THRU, SQUARE THRU 3,
LEFT ALLEMANDE,
PROMENADE
13. (H) PROMENADE 1/2 WAY,
SQUARE THRU, SWING THRU,
MEN RUN, FERRIS WHEEL,
SQUARE THRU 3, SWING
 14. (H) SQUARE THRU,
RIGHT & LEFT THRU,
VEER LEFT,
COUPLES CIRCULATE,
CHAIN DOWN THE LINE,
STAR THRU, PASS THRU,
TRADE BY, SWING
 15. (H) SQUARE THRU,
SWING THRU, SPIN THE TOP,
RIGHT & LEFT THRU,
PASS THE OCEAN,
LADIES TRADE, SCOOT BACK,
MEN TRADE, SCOOT BACK,
SWING
 16. (H) SQUARE THRU,
RIGHT-HAND STAR,
(H) STAR LEFT, DOSADO,
SWING THRU, MEN TRADE,
SWING
 17. (H) SQUARE THRU, DOSADO,
SWING THRU, MEN TRADE,
MEN RUN, BEND THE LINE,
RIGHT & LEFT THRU,
PASS THE OCEAN,
SWING THRU, MEN TRADE,
TURN THRU, ALLEMANDE LEFT,
PROMENADE
 18. (H) SQUARE THRU, DOSADO,
SWING THRU, MEN RUN,
FERRIS WHEEL,
PASS THRU, TOUCH 1/4,
SCOOT BACK, SWING
 19. (H) PROMENADE 1/2 WAY,
SQUARE THRU,
RIGHT & LEFT THRU,
VEER LEFT, FERRIS WHEEL,
SQUARE THRU 3, SWING
 20. (H) PROMENADE 1/2,
PASS THE OCEAN, EXTEND,
 21. (H) SQUARE THRU,
RIGHT & LEFT THRU,
SWING THRU, MEN RUN,
1/2 TAG, SCOOT BACK,
MEN FOLD,
LADIES SCOOT BACK, SWING
 22. (H) REVERSE FLUTTER,
SWEEP 1/4, PASS THRU,
DOSADO TO A WAVE,
LADIES TRADE, SWING THRU,
MEN RUN, 1/2 TAG,
WALK & DODGE, PROMENADE
 23. (H) SQUARE THRU, DOSADO,
SWING THRU, SPIN THE TOP,
RIGHT & LEFT THRU,
SQUARE THRU 3, SWING
 24. (H) SQUARE THRU,
RIGHT-HAND STAR,
(H) STAR LEFT, SLIDE THRU,
SQUARE THRU 3, SWING
 25. (H) SQUARE THRU, DOSADO,
SWING THRU, MEN RUN,
BEND THE LINE,
RIGHT & LEFT THRU,
PASS THE OCEAN, RECYCLE,
SWING
 26. (H) PROMENADE 1/2 WAY,
SQUARE THRU,
RIGHT & LEFT THRU, PASS
THRU, TRADE BY, TOUCH 1/4,
SCOOT BACK TWICE, SWING
 27. (H) SQUARE THRU,
SWING THRU, MEN RUN,
COUPLES CIRCULATE,
CHAIN DOWN THE LINE,
PASS THE OCEAN, CIRCULATE,
MEN RUN, PROMENADE
 28. (H) PASS THE OCEAN, EXTEND,
RECYCLE, SWEEP 1/4,
SQUARE THRU, TRADE BY,
SLIDE THRU,
RIGHT & LEFT THRU, PUT THE

LADY IN FRONT -- DOUBLE
PASS THRU, FACE LEFT,
PROMENADE

29. (H) PROMENADE 1/2 WAY,
SQUARE THRU,
RIGHT & LEFT THRU,
PASS THRU, TRADE BY,
RIGHT & LEFT THRU,
TOUCH 1/4,
SPLIT CIRCULATE TWICE,
SWING
30. (H) SQUARE THRU, DOSADO,
SWING THRU, MEN RUN,
COUPLES CIRCULATE,

CHAIN DOWN THE LINE,
PASS THE OCEAN, CIRCULATE,
SWING

31. (H) SQUARE THRU,
RIGHT-HAND STAR, (H) STAR
LEFT, RIGHT & LEFT THRU,
SWING THRU TWICE, SWING
32. (H) PROMENADE 1/2 WAY,
SQUARE THRU,
RIGHT & LEFT THRU,
VEER LEFT, FERRIS WHEEL,
SQUARE THRU 3, SWING

USING THE PLUS PROGRAM

33. (H) SQUARE THRU, DOSADO,
SWING THRU, MEN TRADE,
MEN RUN, BEND THE LINE,
SQUARE THRU 3, SWING
34. (H) PROMENADE 1/2 WAY,
PASS THE OCEAN, EXTEND,
LINEAR CYCLE,
RIGHT & LEFT THRU,
SQUARE THRU 3, SWING
35. (H) LEAD RIGHT, SWING THRU,
MEN RUN, ACEY DUCEY,
1/2 TAG,
FOLLOW YOUR NEIGHBOUR
AND SPREAD, LADIES TRADE,
MEN CROSS FOLD,
STAR THRU, SLIDE THRU,
SWING
36. (H) PROMENADE 3/4,
SIDES WHEEL AROUND,
VEER RIGHT, BEND THE LINE,
TOUCH 1/4, COORDINATE,
BEND THE LINE,
RIGHT & LEFT THRU,
DIXIE STYLE,
MEN CROSS FOLD, SWING

37. (H) TOUCH 1/4, LADIES RUN,
DOUBLE PASS THRU,
PEEL OFF, BEND THE LINE,
LOAD THE BOAT, TOUCH 1/4,
FOLLOW YOUR NEIGHBOUR
AND SPREAD, SWING

SPECIAL NOTES: Please remember that each of the above Singing Call figures are taken directly from vocals & choreography that was released in a specific month. Just because they are on a record, does not mean that they will work correctly. You will find some too long, some too short, some RH Lady progression, some with wasted time (DoSaDo for no reason) etc. Always be aware that you need to look at any choreography in any music you purchase. Check it out first. Be ready and able to change it to suit your requirements...Barry

THE FINAL WORD

Once again, my apologies for the lateness of this issue. Lots of things have been happening here. Sue is recovering nicely from the knee replacement, and our daughter Amerie and new granddaughter Rory are both doing well, although they were both hospitalised to check on what was happening with the weight of the baby. The current diagnosis is that she has not put on much weight due to the milk supply. She may have to go on to a formula to supplement the regular breast milk. Not a big deal, but still initially worrying.

I hope to have a supplementary issue out in August when we return from Bali.

Have fun calling!

Barry



Special Offer to BTM Subscribers

From David Cox

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

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

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

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

There are five music tracks:-

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

B – Music with short lead in and short tag

C – Music with background vocals by Julie Wilson

D – Music, short version with background vocals

E – Called version – full length and with background vocals

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

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

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

Behind the Mike – Caller Resources

BTM Website Update

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

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

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

Here is the direct link:

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

Cheers - Barry

Sound Archive – Caller Material from SARDANSW educational sessions

Educational Programs

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

Dance Recordings

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

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

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

Appendix of UPcoming EVENTS



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

.jpg (image) AND WORD DOCUMENTS preferred.

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

Dates to Remember on the front Page.

THE 43RD NSW SQUARE & ROUND DANCE CONVENTION

Take the biro from your ear,
We don't want you to miss out;
The State Convention is quite near,
Fill your application out.
Fill-----It-----Out-----Now!

Ulladulla is the town,
We'll be dancing day and night;
September 8, 9, 10, they say,
Fill your application out.
While----There's----Still----Time!

I don't care what's right or wrong,
Well actually, that isn't true;
I just don't want to mess the rhythm up,
Of this song, I write for you.
Pla---giar---is---ing!

Civic Centre is the venue,
Timber floors & great facilities;
Just needs you to come along,
To make it perfect through the night.

Just needs you to come along,
To make it perfect every night;
Just needs you to come along,
Fill your application out.



**HEROES HAVE SET US FREE
FOR DANCING AND FUN IN ULLADULLA '23**

43RD NSW SQUARE & ROUND DANCE CONVENTION

43RD NSW SQUARE & ROUND DANCE CONVENTION

**FRIDAY 8TH, SATURDAY 9TH &
SUNDAY 10TH SEPTEMBER 2023**

ULLADULLA CIVIC CENTRE

**COME TO THE CHARMING SEASIDE TOWN OF
ULLADULLA, ON THE NSW SOUTH COAST
STUNNING COASTAL SCENERY & BEACHES,
LOTS TO SEE AND DO, HEAPS OF GREAT
CAFES, RESTAURANTS & WINERIES AND
PLENTIFUL ACCOMMODATION.**



**OUR VENUE IS THE ULLADULLA CIVIC CENTRE -
A SUPERB VENUE FOR 5 FANTASTIC SESSIONS
OF DANCING (3 NIGHTS AND 2 AFTERNOONS!)**

OUR THEME - HEROES HAVE SET US FREE FOR DANCING & FUN IN ULLADULLA '23.

DRESS-UP NIGHT ON SUNDAY - HEROES, WITH OR WITHOUT CAPES!

COME JOIN US IN ULLADULLA – REGISTER NOW!!

CONVENOR - JADEN FRIGO .. ASSISTANT CONVENOR - ANNA-LEE HODALJ

ENQUIRIES TO THE SECRETARY JANETTE BRIDGE - sec.2023nswsdc@gmail.com

VISIT OUR WEBSITE FOR MORE DETAILS - www.2023nswsdc.com



43rd NSW Square & Round Dance Convention

Ulladulla Civic Centre – September 8th, 9th & 10th 2023

Heroes Have Set Us Free For Dancing & Fun In Ulladulla '23

www.2023nswsdc.com

Organised under the auspices of the Square & Round Dance Association of NSW Inc (ABN 49 650 751 702)

Dancer Registration (Dancer No. 1 will be the main contact)

	Dancer Surname	First Name	State	Member No.	Junior (Y/N)
1	_____	_____	_____	_____	_____
2	_____	_____	_____	_____	_____
3	_____	_____	_____	_____	_____
4	_____	_____	_____	_____	_____
5	_____	_____	_____	_____	_____

Phone: _____ E-Mail: _____

Address: _____

Early Bird Registration (Register on or before 30th June 2023)

		No.	
Adult Dancer	\$65	_____	\$_____
Junior Dancer (under 18 on 8/09/2023)	\$45	_____	\$_____
Registration from 1st July 2023			
Adult Dancer	\$80	_____	\$_____
Junior Dancer (under 18 on 8/09/2023)	\$60	_____	\$_____
NSW Convention Name Badge (please mark required names above)	\$12	_____	\$_____
Booth Space	\$50	_____	\$_____
Less discount for state association/society members (\$5 per member)	\$5	_____	\$_(____)
Total Payment			\$_____

Payment Options (please tick)

Cash ☐ Cheque ☐ (payable to 43rd NSW State Square & Round Dance Convention)

EFT ☐ (BSB – 062 585, Acc Number – 11025363, Acc Name - 43rd NSW State Square & Round Dance Convention)

(Please use surname as reference and attach receipt)

Email registration form with EFT receipt to reg.2023nswsdc@gmail.com

or post form with cheque/EFT receipt to 'Noveta & Andrew Hunt, 5 Ian Bruce Crescent, Balgownie NSW 2519'



Heroes Have Set Us Free For Dancing & Fun In Ulladulla '23

Organised under the auspices of the Square & Round Dance Association of NSW Inc (ABN 49 650 751 702)

Rounds: *Easy* _____ *Intermediate* _____ *Clogging* _____

Responsibility - Although every care will be taken during the Convention, neither responsibility nor liability will be accepted by the Committee of the 43rd NSW State Square & Round Dance Convention, operating under the auspices of the Square & Round Dance Association of NSW Inc, by reason of any injury, loss, damage, error, omission, default or any other cause whatsoever.

Inclusion of any caller/cuer is at the discretion of the convention committee.

Purpose of booth (e.g. goods for sale, promotion of event etc:) _____

STING PRODUCTIONS

AMBASSADOR CLUB

The Music of Tomorrow - For the Caller of Today

The All New (and Improved) Sting Productions Ambassador Club:

"95 DOLLAR" EDITION 2023

Announcing the Sting Productions 95 Dollar Ambassador Club - 14 pieces of Music, of which at least 12 will be Singing Calls, for a single payment of ONLY \$95.00 (US)... If you would like to join and become a member - and be one of ONLY 95 callers to receive the 2023 Sting music - *one year ahead of the majority of other Callers* - contact me at: paul@stingproductions.co.uk or sign up directly at our Web-Site/Shop: www.stingproductions.co.uk/ambassador.php

Membership available for \$95.00 (US)

STING PRODUCTIONS AMBASSADOR CLUB "95 DOLLAR" - Tune List 2023

The tunes listed below will be sent to 95 Dollar Ambassador Club members, in April 2023

Caroline

Easy

I Should be so Lucky

Little Arrows

Love Really Hurts Without You

Piper to the End

Queen Medley

Storm in a Teacup

Status Quo

The Commodores

Kyle Minogue

Leapy Lee

Billy Ocean

Mark Knopfler

Queen

The Fortunes

Strawberry Fields

The Pushbike Song

Room at the Top of the Stairs

Under the Moon of Love

The Beatles

The Mollies / Mungo Jerry

Eddie Rabbit

Curtis Lee / Showaddywaddy

Patter Music (2Tunes + 1 Bonus SNOW Tune)

STING 22351 - U-Bicwittus (BBC)

STING 22352 - Hi-Bye (BBC)

SNOW 22351 - Bamboozle

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) \$50 - (2014) \$65 - (2015) \$80
(2016) \$95 - (2017) \$105 - (2018) \$115 - (2019) \$125 - (2019) \$135
or - all ten Previous Editions (227 tunes), shown above for \$825

or - Eleven Editions 2011 to 2022 (251 tunes) for only: \$950

or - Special 'Super' Deal:

Bulk Buy all of the 2011 to 2022 music, (at least 251 tunes, plus all Snow releases in 2022) - and sign up as a Regular Member - for 2023 - 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

MAKE THE TRANSFORMATION



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 - ...and Much More!

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the Square Dance Caller you want to be...**

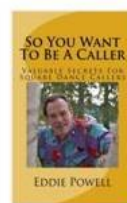
It takes action, practicing the right way, and
becoming ready to market yourself. It took time and
practice as a dancer to learn the moves, the same is
true of calling.

Think About It

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

**Learn The Basics, Repeat The Right Ways, and
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**Enroll
Now**



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Kip Garvey – Central Sierra Caller School ONLINE

The First Online Caller School

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

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

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

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

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by Bruce Holmes

4th Edition



\$40 8.5X11" 206 pages Wire bound 4th Edition

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

Glenn Wilson, Queensland, Australia

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

Connie Graham, Stanberry, Missouri

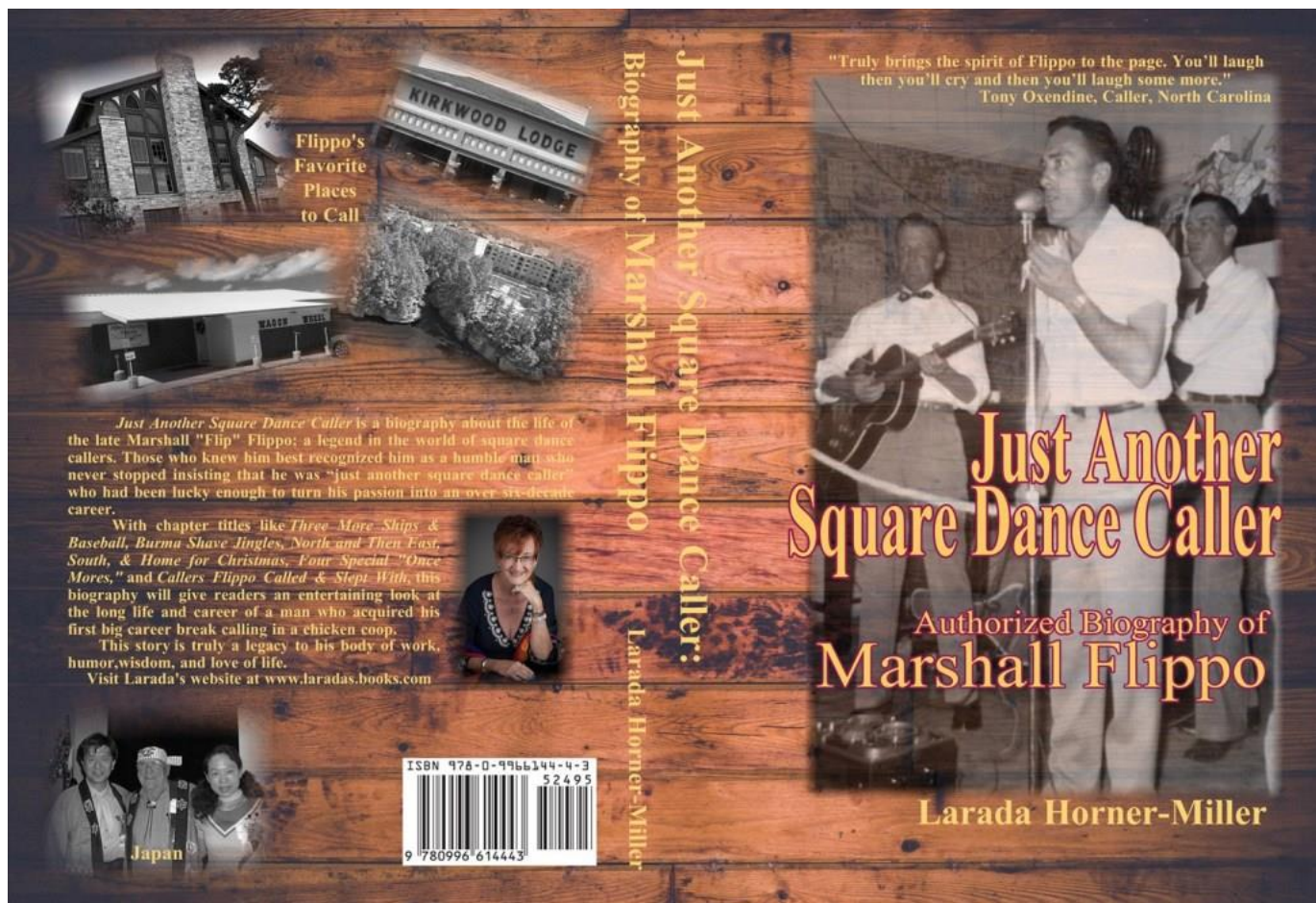
"Thanks so very much for your book. As a new caller this book has made all the difference for me." Helen Tronstad, Sweden

"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

"Thanks! I am going through your "Becoming a Caller" book for the second time now. It's the best guide for a beginner caller that I've seen. Good stuff!" Eric Arthurton, Apple Val. CA

<https://brucetholmes.com/Becoming>



To order contact Larada Horner-Miller

larada@icloud.com

506 323 7098

The Northeast Callers School in conjunction with the
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The Teaching Institute

A Specialized Callers School On How to Properly Teach Dancers



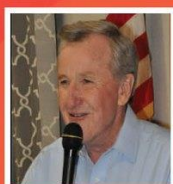
Ken Ritucci
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(Callerlab Accredited Caller Coach)

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Northeast Callers School 2023

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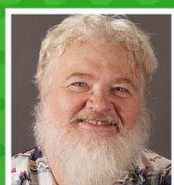
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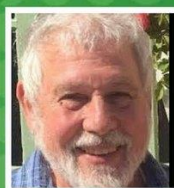
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For Callers with experience between two or more years. Emphasis will be on Advanced Sight Calling Techniques, better timing and body flow, as well as Creative Choreography, plus much more.

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Ken Ritucci has 48 years of calling experience.

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