



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



**2022**  
Happy New Year!



**DATES to REMEMBER**

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

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# ON THE INSIDE

*With Barry Wonson*

## THOUGHTS

As I mentioned in the last issue, we have a busy schedule ahead of us this year that is most likely going to impact the timeframe I have for getting each issue of BTM ready for publication.

We have already had a week away last month, as well as some house guests and all has cut down the time available for working on BTM.

We are heading off to Queensland again just after Easter and that will be at least another two weeks out of the regular schedule. As we have not made a specific date for return, I thought it best to do another combined issue.

## TRAVELS IN MARCH

Last month Sue and I travelled to the northern area of Victoria, to the delightful hamlet of Buchan, for a Square Dance weekend presented by Jaden Frigo. This was the first weekend of dancing in over 2 years that has not undergone cancellations, changes, etc., due to the Covid outbreak. David Cox went down with us. We shared accommodation with Allen and Robyn Kerr from Canberra. We were fortunate enough to have the use of Caves House, an 1800's family home originally owned by the discoverers of the cave system on their property. It was quite neat and very typical of the time period with open



fireplaces in 3 bedrooms as well as the lounge area. We were expecting a drop in temperature going south, but instead came to a warm, pleasant weekend, with no rain! Here, we have had ongoing rain for 4 months (floods again this week).

Jaden organised this weekend just a few months ago and had a good response with 60 dancers attending.

On Friday night, the first tip had a full complement of 7 sets on the floor and at the last tip of the evening, there was still had 7 sets on the floor. The same on both Saturday and Sunday nights.

The dancers went there with anticipation of a great weekend to take away the covid blues, and they were not disappointed. The excitement level started high, and continued high for the 3





days. Jaden kept everyone on their toes with excellent selection of music and choreography.



Guest callers in attendance were David Cox, Allen Kerr, Graham Jameson, Janet Cook and me. Saturday afternoon featured a Plus session with Jaden, David, and Allen (I was still getting over an attack of diverticulitis).



Dancers came from all over, with a good contingent from Red Barons, as well as from Victoria, Tasmania, and even Vicky Sun from Beijing!



Most of us toured some of the caves on Sunday morning and afternoon. They were a very different set of caves from those we have seen in the

past with smaller, intricate, and delicate formations. I would highly recommend these tours to anyone visiting the area.

## INSIDE

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

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

As usual, this month, we have some great articles and submissions from authors all around the globe. Paul Bristow is with us again with the latest parts to his caller-training sessions.

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

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

I have a presentation on using Cue Cards for newer callers.

Mel Wilkerson is back again with another timely article.

## SKYE BOAT SONG

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

calling) is still running Windows XP (and that is the newest one. The oldest is still on Windows 95!).

This is a last-ditch effort for us. I have resisted the urge (and push from others) to charge a subscription fee for BTM. I have always wanted to just share the information freely to callers all over the world, but it does cost money and time.

- Time – I have plenty of;
- Money – not so much.

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

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

Some callers have kindly sent donations to keep BTM up and running (I especially thank Jon Jones, Deborah Carrol-Jones, Richard Berry, and Ed Foote) and these have been greatly appreciated.

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

of music that can be used to enhance your calling program. All this for just \$8.00(USD). When we had lots of Note Services all those years ago, all were on a paid subscription basis and each no longer than 12 pages each month. The usual on BTM is about 50 pages a month.

35 years ago, callers were paying over \$25 in yearly subscription fees and that would equate to over \$100 today.

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

[bjwonson@gmail.com](mailto:bjwonson@gmail.com)

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

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

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

*Cheers*

*Barry*



# SELF-IMPROVEMENT

## Part 26: UNDERSTANDING QUADRANTS

By Paul Bristow

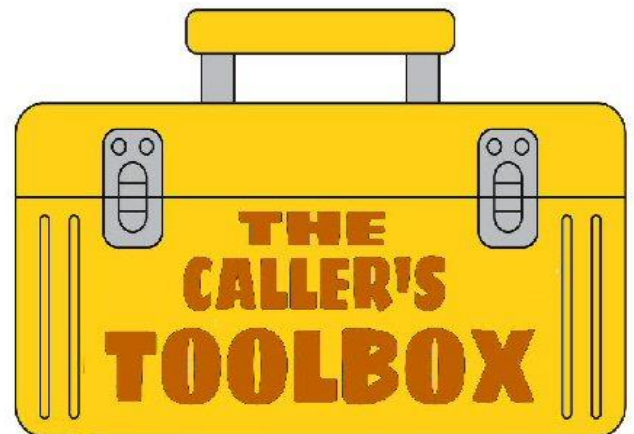
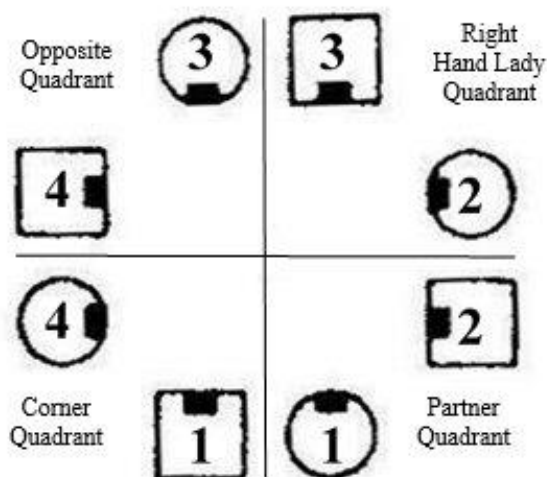
The term “Quadrant” is quite often used when considering the location of the Dancers, at any point, during a choreographic routine. The term relates to the origin point - from a Static Square - of any two adjacent Dancers of different gender. The names given to each Quadrant refer to the relationship between any Man and the Girl within the same Quadrant; usually, the number one man is considered as the reference. Within a Static Square, there are four different Quadrants, these comprise:

1. The Partner Quadrant
2. The Corner Quadrant
3. The Opposite Lady Quadrant
4. The Right-Hand Lady Quadrant

These four Quadrants can be created in of two ways - as shown in the two diagrams, below (note that the “+” or “X” lines must pass through the “Flagpole Centre” of the Square):

**The “Corner Swing” Quadrants:**

### “Corner Swing” Quadrants



There are many occasions when this information could be of use to a Caller but the most obvious of these would be, when writing a Singing Call figure. For a Singing Call figure to work, correctly, the Promenade (the last two lines of each figure), for any Man, must start in that Man's Corner Quadrant, to ensure that Dancers will have a full 16 beat Promenade; here is a simple table to expand on this:

If the Dancers start the Promenade (or Swing the Corner, prior to the Promenade) in:

1. Corner Quadrant - the Dancers will have a 16 beat Promenade
2. Partner Quadrant - the Dancers will have a 12 beat Promenade
3. Right Hand Lady Quadrant - the Dancers will have an 8 beat Promenade
4. Opposite Quadrant - the Dancers will have a 4 beat Promenade

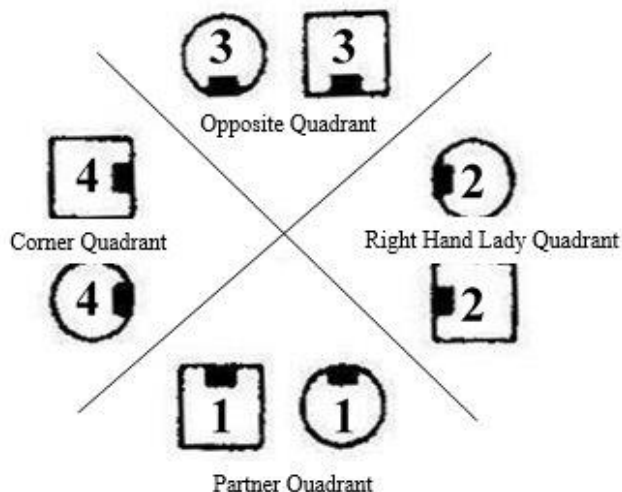
As most (if not all) Singing Calls depend upon a 16 beat Promenade, to allow the “Tag-Line” of the song to be sung in full, then the only place to start the Promenade has to be the Corner Quadrant. It is therefore absolutely essential that you make certain that any choreography you are using has the



dancers correctly located - for a full Promenade - at the point where you start to sing the Tagline.

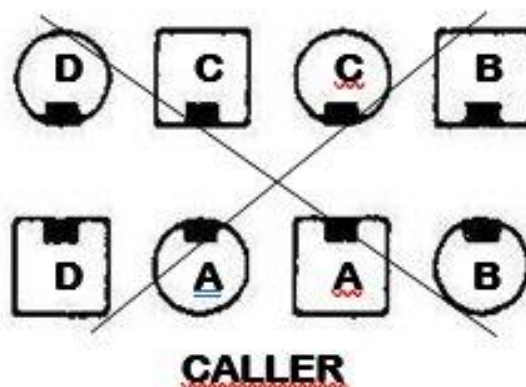
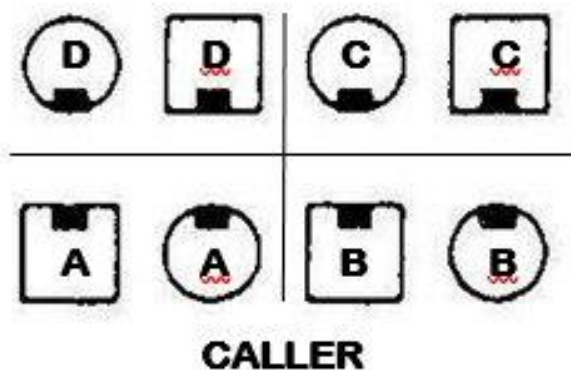
### The “Return to Home” Quadrants:

#### “Return to Home” Quadrants



As with the “Corner Swing” Quadrants, there are many occasions where this idea of Dancer location might be relevant - or (at the very least) - useful; the primary advantage to be gained - from utilising this information - would as part of the process of using “Return-To-Home” choreography, which is, currently, quite popular; the relevant question would be: “in which quadrant must your key Man (and/or Lady) begin the “Return-To-Home” Module, so that it will finish in the Partner Quadrant”?

To make effective use of “Corner Swing” or “Return to Home” Quadrants, you need to be able to determine in which Quadrant the Dancers are, when the Formation is not a Static Square. In some cases, this is quite easy to see and obvious; for example, in the Facing Lines of Four, as shown below:

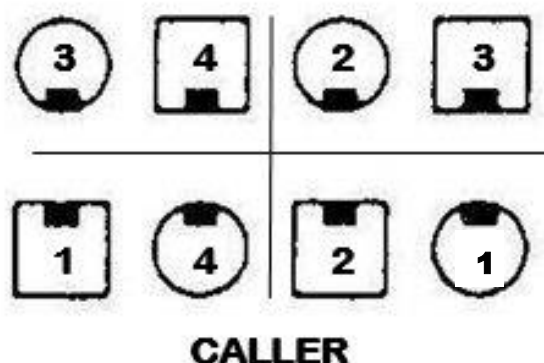


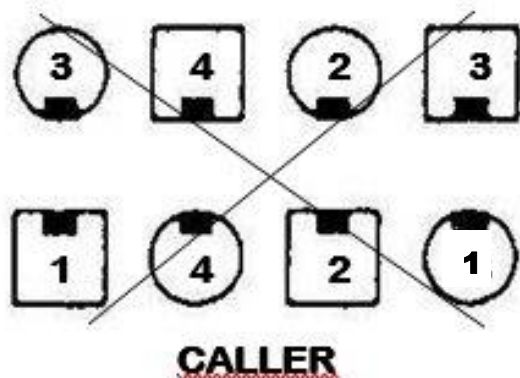
As you can see the Quadrant star is superimposed on the Flagpole Centre of the Square, in each case and the Dancers that are in each Quadrant can be easily identified - especially if you remember that: there must be two Dancers in each Quadrant; the “Partner Relationships” are indicated by the letters A, B, C and D.

It is essential that you understand the importance of these “Partner Relationships”; most Callers can recognise the “Partner Relationships” shown in the First facing line diagram quite easily - but the “Partner Relationships” shown in second diagram are of equal importance, in terms of effective Formation/Arrangement Management - especially, where you need to combine these with choreography for resolving the Square.

**Understanding, using and managing “Partner Relationships” is a prime aspect of many Mental Image based systems, most notably the newer system of “CRaMS”.**

More specifically, the FASR, shown below, occurs after a Heads Square Thru Four and Slide Thru:





Consequently, from this FASR, if you are looking at a “Corner Swing” Quadrant - using the diagram above, - either to find the Corner for a Left Allemande, that works, or to write a Singing Call figure that will provide the correct 16-beat Promenade - then a good Call to use will be Square Thru Three. Alternatively, if you are looking for a Return to Home” Quadrant (from where you can initiate a

“Return-To-Home” module) using the right-hand diagram - then a Right and Left Thru, followed by Centres Box the Gnat and Ends Slide Thru will work as a short Module to achieve this.

Being able to understand where these Quadrants appear in all FASRs is a very useful Dancer-Control device, it is much easier to locate these from two-by-four Formations (Facing Lines, Parallel Waves, Trade-Bys, Columns etc.) but other FASRs can also be considered in terms of Quadrants; whenever you find a FASR that is not easy to think of in terms of Quadrants, just try adding a Call to find them.

*(Barry’s Note – we will have an in-depth look at quadrant use in a forthcoming BTM issue)*

## PART 27 – CONVENTION CALLING

Convention Calling is considerably different to Calling for a Club; you may assume that you will not be likely to need these skills but - as has been shown in recent years, here in the UK, at both the 50<sup>th</sup> and the 60<sup>th</sup> anniversaries of the BAASDC - there are more opportunities to Call at a Convention than you might expect. Indeed, any Caller who decides to attend the USA National Convention - and signs up as a Caller - will be programmed to Call at the event, probably on several occasions. Therefore, it is a good idea to understand what to expect and how to prepare yourself for Convention Calling.

**Understanding “Convention/Large-Hall Sound”:** this can be described as the acoustic conditions that you will expect to find in any hall that will hold 400 or more dancers. It is subject to more “physical” (as used in the scientific sense) constraints than the more usual smaller halls. People (Dancers and Callers) will need time to adjust (i.e., to “acclimatise”) themselves to the unusual,

in order to be able to cope with the acoustics of a larger hall. In Square Dancing we need a tremendously high-quality sound to allow the Dancers to hear all the instructions that the Caller provides. This is often difficult to achieve economically in larger halls. Obviously, the more you spend on sound, the better the quality will be. However, there is an optimum point, at which you will have a “best-possible” sound; this will be different to what most Dancers are used to hearing in their clubs.

Some Dancers and Callers do have experience of “Convention/Large-Hall Sound.” People, who have travelled to the larger events in Continental Europe or have attended the National Conventions in the U.S., will have some idea what they should expect. Dancers in Continental Europe regularly attend Conventions and “Special Dances” where large numbers of Dancers, dance and Callers, call in very large halls; (600 to 900 Dancers). These dances occur quite frequently - thus Dancers and



Callers who live in these Countries have some idea what to expect. However, in the UK the vast majority of Dancers, and a fair number of Callers, have never experienced "Convention/Large-Hall Sound".

For the most part, a UK Caller will be used to the sound they encounter in their own Club halls, in fact, in general, the majority of Dancers and Callers are only familiar with sound in smaller venues - Club halls (20 to 60 Dancers) or Saturday night dance halls (80 to 160 Dancers). In these situations, sound is (relatively) easy to control. In the average club hall, sound equipment provides very little actual amplification and has the primary purpose of playing music; voice, when amplified in these circumstances, does not need to be of a very high quality, an amplified "speaking" voice will be discernible; even an amplified "mumble" would - quite probably - not be impossible to understand.

**Effective use of the human voice:** An important skill that all callers should develop is effective use of the voice.

**Correct breathing, projection, enunciation, diction, and pronunciation are all important parts of the caller's "skill-base."**

Unfortunately, many callers have never developed these skills for the simple reason that (for the reasons stated above), they have not needed to do so.

If you take an untrained voice and amplify it, it will not become any clearer - only louder. People that are used to public speaking will be far more easily heard and understood than those that are not; all callers should take the time to learn how to project and develop a good "Public Speaking" voice.

There are four things that will (quite often) help to improve voice sound, in larger halls and will be of benefit to the Caller even in smaller halls:

1. Speaking clearly i.e., use correct breathing, projection, enunciation, diction, and pronunciation.
2. Reduce the Bass and/or increase the Treble (of the voice on the amplifier).
3. Lower the volume of both the music and the voice amplifier and make the voice do the work.
4. Following the advice of any "sound engineer," on site, controlling the sound system.

Sound engineers, if they are given the opportunity to advise the Callers at a Convention - either by a group meeting or by issuing a written statement - will (usually) go to the trouble of pointing out that "increasing the volume" will not improve the sound; in fact, lowering the volume will often result in a better sound quality in terms of clarity. Unfortunately, many Callers - when it is their turn to Call - will turn-up the voice volume, sadly (in most cases) this will be the worst thing that they could do!

One question often asked at Conventions/ Large-Hall events is: "*Why can I hear one caller okay - but not the other caller?*" This is (I'm afraid) down to the individual caller. As mentioned above, some have not taken the time to train their voice or to understand how to make the best use of their voice.

**Careful selection of choreography – building a good sound environment:**

Callers need to be more selective as to the type of choreography that they use. Clever, complex, and unusual combinations are not a good idea. In any tip – in a "Convention/Large-Hall Sound" situation, the first part of the choreography should be very simple and straight forward so that the dancers can "tune-in". It is also wisest to avoid too many "filler" words, keep to just the choreographic information that is required for the dancers to dance, anything else would be unnecessary "clutter" that may confuse the dancers; if

they don't "hear" (i.e., understand) what the caller says – properly. As the result of extra filler words, this will be perceived as a "Sound" problem, which is essentially a misnomer.

**Sound Problems:** Sound is an "easy" target; it cannot "fight back" i.e., defend itself against unfair criticism. If the Dancers can't dance the calls correctly, then they probably can't understand them, which often makes it (in the Dancer's mind) a "sound problem"; the same thing will happen if the choreography is too difficult (or unusual) by comparison to what the Dancers usually hear. You will often find that the sound "improves" as the choreography gets easier. You may like to consider that - if a caller does two singing calls (instead of a patter/singer tip) - the sound is always "better".

However, notwithstanding the above, as far as many Dancers and Callers are concerned if the sound isn't "crystal clear" when you enter the hall i.e., entirely what you are used to at your regular club, then there must be something wrong with it! The fact of the matter is that anytime that the sound is "different" from that which is expected, it is assumed to be "at fault" - but this is rarely the case.

One option - favoured by organisers of "multi-non-convention-caller" type events, (this is where a number of Callers that are less experienced in Convention / Saturday night calling are on the programme), is to remove all control from the Caller; before the Caller steps onto the stage. The Callers give their "music" to a member of the sound staff and when the Caller steps onto the

stage they are handed a microphone to use. The Caller has no access to any volume or tone controls and is also not able to alter the music volume via the microphone cord remote control. This is one way of controlling this problem, but it is not popular (with many Callers); in some situations where this occurs - if the programme includes Convention / Saturday-night Callers - these Callers may be allowed to use some controls.

There are, of course, a number of endemic problems that can result from using as many callers as possible, many of whom have no experience of Convention calling, and you may have experienced these problems, if you have visited National Conventions. If the event had only featured callers that were used to calling at Festivals, even those familiar with Saturday night sound, then there would be fewer sound quality problems.

"Full halls and experienced (Convention / Saturday night) Callers", will have the apparent effect of improving the sound quality to a very reasonable level. A "full hall" will mean that there is less likelihood of echoes (human bodies will act as a "baffle").

However, the expertise of the "experienced" Caller can - quite easily - be developed by every Caller, and this is something that all Callers should all work towards. Any improvement in this category will prove to be of great benefit to your Calling in general. If you do get the chance to Call at a convention (or other large event) you will be prepared and - if you don't - you will still sound a lot better!

## PART 28 – THE USE OF ‘FLOW’ MODULES

There is a very common misunderstanding, amongst Callers, that the “very best Callers” are those who are “Sight Callers”. This is - for the most part - driven by the fact that it just sounds so good! Occasionally, terms such as “Extemporaneous Sight Calling” are used, in an attempt to describe what is being done, by the most popular and outstanding Callers. The fact is - as has been explained in the earlier articles in this series - that Sight Calling is just one of three constituent parts that are necessary to learn, if you wish to be able to Call in a fashion that will be regarded as “professional”.

Similarly, it is quite often assumed that “Module Callers” are those who - being unable to Sight Call, need to work from long, memorised, choreographic routines or (heavens forbid) by the most heinous of sins “Reading”. Module Calling is (of course) the second of the three Methods needed to Call.

The facts are that Sight Calling, in, essence comprises two pieces

1. “Sight Resolution” and
2. “Formation (and Arrangement, Recognition and) Management;”

“Sight Resolution” is in fact a part of the Mental Image Method (the third essential element of any Calling System). Student Callers are usually taught a fundamental “Sight Resolution” system (e.g. “Friends and Enemies), which is an excellent but very “obvious” resolution device. Whenever this is presented to newer Callers it must include a caveat that advises the student to get out of the habit of relying on this system, as soon as possible, by replacing it with a much better understanding of the Calls themselves, and by developing “Relationship tracking skills”. This means being able to recognise the Relationship between Dancers in any FASR - and how

these are changed (or not) by each Call. This requires the use of

- Sight Calling - in the form of: “Formation (and Arrangement, Recognition and) Management”,
- Module Calling - in the form of analysing all of the Calls and



- Mental Image - in the form of tracking the effects on Relationship and Sequence of the Calls (or combinations of Calls) as the choreographic routine continues.

This could (theoretically) lead to an “Extemporaneous Resolution” of the Square and maximum enjoyment for all concerned!

However, in the midst of all this, it is **absolutely essential** that the Caller provides the Dancers with Smooth-Flowing, enjoyable and exciting choreography. **This is what is meant by the term “Flow Module”.**

To understand what a Flow Module is, let's just consider what a real “Sight Caller” will need to do (if there were such a thing). Please Note: this is an exercise in the “ridiculous,” so please don't take it too seriously - I am not suggesting that anybody Calls like this (but there may be some):



## The extreme definition of a *true* “Sight Caller”!!!

A “Sight Caller” will not know what any Call actually achieves, or when it is used. (If they did know this they would be a Module Caller),

A “Sight Caller” will need to stop after EVERY Call - to see what has happened and where the Dancers are; as a result of this the Timing will be absolutely terrible, there will be long gaps between Calls, resulting in “stop-go” Dancing - or, if the FASR allows, regular unnecessary use of the Call “Forward and Back” - quite often without allowing the Dancers the time needed to be able to Dance that Call correctly.

In addition, when this “Sight Caller” decides to resolve, they will have to use a lot of Trades and Circulates (assuming that they have managed to “normalise” the Square), in order to set-up the FASR from where their “one-and-only system” can be used.

A “Sight Caller” will not be able to use any clever, “Get-Outs” - as this would require using a Module!

Of course, nobody would Call like this - if they did, they wouldn’t get very far and probably wouldn’t last very long. However, please take note of this example and see if it applies (to any degree) to you.

To avoid being seen by the Dancers as a “Sight Caller” (as defined above) and to ensure that you are always improving (every time that you Call) **you need to understand, develop, and incorporate the use of “Flow Modules” into your choreography.** This will take a lot of work and a lot of research into the effects of Calls and the ways that they can be used, effectively, with other Calls - i.e., “Call Analysis”.

On the subject of “Call Analysis”, there is a lot to be said. This should be an “on-going” thing that - in real terms - will never

end. You start with the CALLERLAB Call Analysis sheet, onto which you add the information that is immediately available - this gives you the basic criteria applicable to the use of that Call. Even this needs to be a personal interpretation (to some degree), as what “feels right” to one Caller may not exactly match the ideas of another.

You then need to re-visit the Call Analysis sheet, on a regular basis, to expand upon the ways in which the Call can be used to provide Dancers with “Flow Modules”, so that they will experience and enjoy the benefits of Smooth Dancing.

For example, the Call “Forward and Back” tends not to be used correctly by a very large number of Callers and - as a consequence of this - it is very rarely danced correctly:

Here is the CALLERLAB Definition (taken from the “abbreviated definitions Basic/Mainstream):

*Where applicable, dancers join hands with those next to them, walk forward 3 steps, pause, walk backwards 3 steps, and pause. From Lines close together, walk forward one step and pause, step backward and pause.*

*Timing: Lines close together: 4; All others: 8*

If danced correctly the Dancers can count (from facing lines) 1 – 2 – 3 – 4; the next Call should not be given, until the Dancers have had sufficient time to execute this action correctly. In fact, Callers should encourage the Dancers to Dance this Call correctly - perhaps by using it as a workshop Call. You will find that there are a few Singing Calls where the action is counted out for the Dancers, to “reinforce” the correct dance-action. If you present it correctly, the Dancers dance more smoothly.

**CREATING FLOW MODULES** – As part of developing an extensive set of Call Analysis sheets, you need to consider different ways of using each Call. Each

time that you have the opportunity to Call, try to find a new way of using a movement - in effect - every time that you Call, try and call a routine that you have never Called before, perhaps you might even consider Calling your way into a FASR that you don't know how to get out of! However, the Dancers must enjoy a smooth, flowing, unbroken, sequence of choreography - **or you will be found guilty of "Sight Calling"!!!**

**Get-In** – There are many ways to go from a Static Square to an Eight Chain Thru Formation; most common is the "Square Thru," an obvious first alternative might be a "Lead Right". However, you might decide to Call "Lead Left", just to be different; this is a great idea but, used cold, it may be "too different" to guarantee success. It would be much better (and much more successful) to Call: Heads (or Sides) "Right and Left Thru" and "Lead Left" - the flow from the "Right and Left Thru" will serve to "propel" the Dancers in the right direction for a successful "Lead Left", consequently, the combination "Right and Left Thru" and "Lead Left" is a good example of a "Flow Module".

The next Call - after the "Lead Left" - must (of course) follow the same flow, making use of the dynamic that has been

established. The other couples have no Dynamic (active motion) - so they could (in theory) do anything. The obvious Call to use next would be a "Veer Right" and - if you did use that - you would be doing "okay" but you could do a lot better. A few alternatives might be: "Girls Walk Boys Dodge" - or - (if it were the Heads who had done the "Lead Left"): Heads Wheel Around - or - (if you believe that the floor will succeed): "everybody Lead Left" (perhaps followed by a "Wheel Around"). In fact, there are a vast number of things that you could use - but - make sure that you have done your homework. Considered the Degree-of-Difficulty (i.e., the potential for success) and, where necessary, "work-shop" a slightly more difficult idea (e.g., "everybody Lead Left") so as to provide the Dancers with (as close as you can get to) a 100% guarantee of success!

By careful consideration of the ways to create (and to present) "Flow Modules", you will be able to take your Dancers to places that they have never been before. If you provide the Dancers with enough "Good Flow" choreography, it will help them succeed, and will make you appear as one of the top Callers (much better than a Sight Caller)!



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

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

*Paul and I have been friends since we first met in 1977 while Sue and I were vacationing in the UK. Since then, we have had many opportunities to call together in various parts of the world.*

*We have done numerous dances together as well as about a dozen weekends in Australia and the UK. We have also been on the program together at quite a few conventions and festivals. It is always a pleasure to work with him....a great team player – Barry.*



APRIL 2022

## **SKYE BOAT SONG BTMM 001**

### **BTM STILL NEEDS YOUR FINANCIAL ASSISTANCE**

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

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

The laptop itself was unable to be pushed further, and therefore a new computer (this time a desktop) was necessary. Of course, this also meant that old programs had to be upgraded and re-purchased. All of this cost money. Normally I would have covered this through our regular dances, but with the last 2 years that just did not happen. For me, my only income is from our square dance clubs, so things have been a bit light on for some time. We are not

starving, or going without, but things are far tighter than normal.

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

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

My request to you all is this:

**BUY IT!**

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

At the moment, the only way to purchase is directly from me by sending me an email. You can pay directly to my PayPal account (send to [bjwonson@gmail.com](mailto:bjwonson@gmail.com)) You will get from me the instrumental, vocals (2), cue sheet AND some of the earlier versions (different leads, endings, etc.) In the short term I hope to have Skye Boat



Song available to purchase through at least two well-known SD music publishers, but it takes a bit of time to get everything organised. Hopefully this can be done in the next month or so.

If every subscriber purchased this singing call, we would have enough for any future upgrades to the computer system. Over the years we have been writing and publishing BTM, and not only have we been able to give callers informative, educational, and entertaining articles and choreography, but we have also given a number of free Singing Calls as part of the service. What is being asked is a small price to pay for what we have given in the past (and for the future), and a great piece of music as well.

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

**DONATIONS :** We have had many callers donate directly to BTM and I would like to thank all of them for their support. Among those who have recently made donations are – Ros Turnbull, Dave Starr, Paul Preston, Misako Salais, Scotty Scott, Ron Mineau, Bill Garrison, Robert Read, Glenn Wilson, Richard Stewart, John Anthony, Mike Seastrom, Dan Lyke, Abdreas Rincke, and many others.

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

Many thanks for your understanding and your assistance, Barry

## JUST IN TIME FOR MOTHERS DAY:

### KTMP 020: THE WORLD'S GREATEST MUM

This song was a huge Johnny Chester hit here in Australia many years ago. The song has a strong melody that stands out and is one that 'lingers' on. The melody is easy to follow and is one that automatically has the dancers singing along with the lyrics.

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

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

Currently you can purchase direct from me, by sending me an email to [bjwonson@gmail.com](mailto:bjwonson@gmail.com).

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

# A & S Music & Website

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

([www.squaredancemusic.com/](http://www.squaredancemusic.com/))

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

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

Barry

## COMMENTS AND QUESTIONS

It is always great to receive positive feedback from our subscribers on material presented in BTM

### 1. From DAVID COX

Hi Barry. It was interesting, educational, and refreshing to read your comments on Dixie Style/Left Swing Thru and Teaching Order. Many editors of some publications wish to avoid controversy. I think it is wonderful to have an open sharing of opinions. Not only is presenting only a

single point of view boring, but we also don't learn much. People presenting conflicting opinions with respect and courtesy is refreshing...and educational.

Well done!

### 2. From CORBEN GEIS

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

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

I get so much out of this program, but the residents who live there REALLY get a lot out of square dancing. The one thing that you have to do as a caller, or

a dancer is to put yourself in the shoes of the residents at these facilities and maybe even the staff and helpers.

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

As an activities coordinator, I can tell you that the wheelchair square dancing

event is the BEST intergenerational program at many centres and communities. The one student said it best, and I had her write this down, because it was too good not to share. She wrote:

"I love visiting my grandma, but I can't stand Bingo, Pokeno, and Skipbo. They are always doing one or the other. But I have a blast spinning and twirling her all around the floor when we square dance, and Gram really really loves it. I got a bunch of my friends to help volunteer here as well. We had 10 signs up for square dancing and only 2 for Bingo. That should tell you something about your dancing program."

Some dance leaders may not choose to call for the folks in the wheelchairs, and that's okay. Hoping they can at least take a square or two into these different facilities and perform a square and round dance demo. The residents love it. I've had activities directors tell me that when the lady residents at her nursing home read that SQUARE DANCING is on the activity calendar, some of them make a fuss to get 'all done up' for the dance.

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

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

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

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

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

### From ARTHUR RAE

Arthur has been calling for a few years here in Wollongong. He calls regularly at Red Barons and has only recently taken over Guys and Dolls, whose caller, Ted Brooks, recently retired. Arthur has a great sense of humour and often comes up with some interesting lyrics to well-known singing calls.

The first couple are Easter songs using the Aussie Tempos classic 'AUSSIE CHRISTMAS' as its base. Arthur then gives us a version that can be done by new callers!

The last one is based on the classic 'The Wonder of You' on GMP records and uses words that were used by Arthur at our Red Barons SD Club, but the names can be changed to suit the needs of any caller or club.

All callers enjoy the idea of interestingly different, or humorous lyrics to well-known songs. If you have any that you think would be fun to share, send me an email.



# AUSSIE CHRISTMAS (SIX WHITE RABBITS) – The Easter Version #1

## (Aussie Tempos 1016) Steve Turner

(Opener) Circle Left

Rather late one Easter eve a Bunny Rabbit Kitten,  
was far from home, for adventure she was smitten;

Walk around your corner, then See Saw around your own,  
Allemande Left with Your Corner Doe, then Weave around the ring;

6 White Rabbits, Snow White Rabbits,

Swing your partner around and then you'll Hop, Hop, Hop, on home;

6 White Rabbits, Snow White Rabbits, on the Australian run.

(Figure)

Head couples Square Thru, but on the 3rd hand,  
Touch 1/4 here the Boys Run Right and join up hands;  
Circle 4 and make a line, go forward up and back,  
Square Thru but on the 3rd hand, you make a wave;

Spin The Top, it's nearly Easter, here comes someone new,

Swing your Corner Doe and then you Promenade on home;

6 White Rabbits, Snow White Rabbits, On the Australian run.

(Middle Break) Sides Face, Grand Square

Up beside the bag of eggs, a little Kitten hopped,

they hadn't gone far when the Easter Bunny stopped;

unharnessed a Brace of Coneys, while Kitten wondered why,

then she heard a far off, boom, boom, booming in the sky;

CIRCLE, 6 White Rabbits, Snow White Rabbits,

Allemande Left, come back and then you Hop Hop Hop on home;

6 White Rabbits, Snow White Rabbits, On the Australian run.

(Ending) Heads Face, Grand Square

Pretty soon the Easter Bunny, began to feel the heat,

he took his fur lined boots off, to cool his feet;

into one, young Kitten hopped, acting rather sly,

while those Bounding Rabbits kept pulling on the sleigh;

CIRCLE, 6 White Rabbits, Snow White Rabbits,

Allemande Left, come back and then you Hop Hop Hop on home;

6 White Rabbits, Snow White Rabbits, On the Australian run.

TAG - Swing That Pretty Little Doe; On the Australian run-n-n-n-n

## **AUSSIE CHRISTMAS - Version #2 – lyrics that new callers can truly feel comfortable with as it sums up lots of general feelings!**

(Arthur uses the same figures in the previous version for this one)

The original commercial version of this song is one of our Aussie classics – you hear this in shopping centres, lifts, malls, radio....everywhere you go for 3 months every year!

### **OPENER : Circle Left**

**Please excuse an old man reading from the page,**

**I'm far too old and senile to do better at this stage;**

Walk around your corner, then See Saw around your own,

Allemande Left with the corner of the hall, then Weave around the ring;

**6 White Rabbits, Snow White Rabbits,**

Swing your partner around and then you Promenade on home;

**6 White Rabbits, Snow White Rabbits,**

**on the Australian run.**

### **Middle Break: Sides Face, Grand Square**

**Heads, Heads; Sides, Sides; Grand Square, Tea Cup Chain,**

**Some regard this choreography with deep distain;**

**While other dancers really like the figure done that way,**

**So put a smile upon your face and dance your blues away;**

**CIRCLE,** 6 White Rabbits, Snow White Rabbits,

**Allemande Left,** come back and then you **Promenade on home;**

6 White Rabbits, Snow White Rabbits,

On the Australian run.

### **Closer: Sides Face, Grand Square**

**Many Dancers don't like DoSaDo, or Swing Your Girl,**

**But just as many Dancers really love to Swing and Whirl;**

**There's no point getting upset, when a move is called, that you don't like,**

**So just accept that "From A Distance", everything's alright;**

**CIRCLE,** 6 White Rabbits, Snow White Rabbits,

**Allemande Left,** come back and then you **Promenade on home;**

6 White Rabbits, Snow White Rabbits,

On the Australian run.

**Swing her!** On the Australian run-n-n-n-n.

# THE WONDER OF YOU (GMP 1038)

## OPENER: SIDES FACE, GRAND SQUARE

When The Red Barons start dancing,  
and every figure is done wrong,  
Their Caller cries in consternation,  
Lord give me strength to carry on;  
ALLEMANDE LEFT & WEAVE the ring,  
Our friends are always there, to lend a hand,  
even when we dance untrue, Swing & Promenade  
Friends, that's the wonder, the wonder of you.

## MIDDLE BREAK: GRAND SQUARE

The room's now filled with deep confusion,  
how could they call that feral move,  
Barry never taught us that in learners,  
how could that caller be so rude;  
ALLEMANDE LEFT & WEAVE the ring,  
Our friends are always there, to lend a hand,  
even when we dance untrue, Swing & Promenade  
Friends, that's the wonder, the wonder of you

## MIDDLE BREAK: GRAND SQUARE

Thanks be, this dance is nearly ended,  
there's not much else that can go wrong,  
Next time they invite these amateur callers,  
Think I'll stay home and wash my hair;  
ALLEMANDE LEFT & WEAVE the ring,  
Our friends are always there, to lend a hand,  
even when we dance untrue, Swing & Promenade  
Friends, that's the wonder, the wonder of you.

## SWING Her!

Yes that's the wonder, the wonder of you-u-u-u.



# ***WORKSHOPPING A MOVEMENT:***

## ***A GUIDE FOR NEW CALLERS*** By Mel Wilkerson

Today many new callers are asked by their mentors, or in absence of their mentors, by the club to workshop new (not yet taught) or different (extended) materials for the dancers. For new callers this is a very daunting experience. The reason is that often, new callers try to please for the moment, and not for the long term. Think back (or forward if it hasn't happened to you yet). Here is a common scenario of the day.

A club exists that consists of mainly plus or higher dancers but unfortunately for one reason or another they lack a caller. Joe dancer is encouraged to learn to call and does a few guest tips here and there, attends a caller seminar or school and in the new season, becomes the club caller.

Joe dancer is now Joe Caller. Joe Caller starts a new dancer class, and the club gets 4-6 new dancers and the evening is split between new dancer teaching and Joe Caller learning to call at the "plus level", without a solid foundation of calling fundamentals. Joe caller is trying hard and is getting confident, but then he is asked...can you workshop [\*<<Insert movement/movements from club suggestion here>>\*](#)

This particular scenario is real and it is what prompted this article. The club asked "Joe Caller" (name redacted to protect the innocent) who was new, if he could workshop the call:

### **"Follow Your Neighbour and Spread"**

Yes, that is the single movement he was asked to workshop by the club executive. From a dancer, and a possibly even a club perspective, it is quite possible that they perceive this as one movement, as that is the only way they usually learn it,

dance it, and know it. The only change to the call is the variation:

### **"Follow Your Neighbour and DO NOT SPREAD"**

Callers, this is probably how most dancers perceive this call and most likely the only way they have danced it. Most callers know that Follow Your Neighbour is one movement and Spread is a completely separate movement. – Unfortunately, the practice of use is far different and thus the dancer perspective.

Joe caller put it out there to ask opinions of more experienced callers and was bombarded with advice, direction, and empathy, pretty much all saying

### **"DON'T DO IT"**

As pointed out by many, to workshop these movements together would be a mistake. They are separate movements and should be workshopped separately, and on different nights. The dancers need to know that the movements should also be used independently with other movements before they are combined, and their use continued with lots of variation throughout the rest of their dancing lives. To do otherwise would create bad dancing habits.

What was not heavily emphasised was that '**do not do it**' applies to the caller as well. Just as dancers develop habits from overuse of a combination and single formation use, so to do callers develop bad calling habits of repetition that just re-enforce this combination habit.

If you are doing a workshop, especially as a new caller, if you are being mentored or even in a situation of being asked by your dancers, you need to

have the internal strength to say, each movement should be workshopped in its own context. For example:

- **FOLLOW YOUR NEIGHBOUR** is a stand-alone movement – one workshop
- “Anything & **SPREAD** – “spread” is a workshop in itself

There were some excellent suggestions to this query by Joe Caller, and he was given the names of some of quite famous and Top-Shelf-Callers who responded, it is worth listening to. They have been at it a long time. As I cannot really word what they have said any better, I am only going to format the comments and discussion into a readable article. There is a lot of valuable information contained worth noting.

Joe Caller asked for hints on what to do as he was asked by his club to do a workshop on “**Follow Your Neighbour and Spread**” which is very broad. The discussion did not go into the teaching the movement as that had already been covered, but it was pretty much in agreement that if you are workshopping, you workshop one movement at a time and focus the evening on that movement.

- You want to build the theme around the movement and let them dance it successfully and enjoyably.
- You also want to have it re-enforced in their minds so that in the future – (every day after workshopping) you can use that movement and its variety with little more than the occasional hint or directional prompt.

To do less would be an injustice to the dancers. To do more than one, or in rare occasions two movements (unrelated and movements not used often in combinations preferably), is an injustice, and unnecessary rush for the dancers. It is unwelcomed and unfortunately, leads

to those movement variations, and individual uses rarely being seen outside of a workshop context.

**Preparation for a workshop is essential.** You should never do a workshop on the fly and without preparing material and practicing it beforehand. If you have a number of sequences that:

- you know work,
- you know use the movement how you want it to be used
- you have practiced delivering the walk-through wording
- you have investigated the set up and ending formations and movements to follow
- you know where to go from there

then, and only then, you may be ready to consider workshopping a movement.

I recommend you prepare yourself some good flow modules that will work and you are comfortable with at your workshop material level.

That way, you can use the movement with variety and focus but you are also able to pay closer attention to your dancers using the material to identify any problems. If a problem arises with a particular aspect, that problem can usually be dealt with using with isolated sight techniques. (That is one of the big plusses (no pun intended) of two couple movements).

Start simple with an opening full sequence routine that keeps Follow Your Neighbour as a separate movement. **(NO SPREAD).** A couple of examples might be:

- HEADS SQUARE THRU 2, RIGHT AND LEFT THRU, VEER LEFT, ½ TAG, **FOLLOW YOUR NEIGHBOUR**, “LEFT” SWING THRU, LADIES RUN “LEFT”,

FERRIS WHEEL, DIXIE GRAND,  
ALLEMANDE LEFT ....

- HEADS LEAD RIGHT, VEER LEFT,  
1/2 TAG THE LINE,  
**FOLLOW YOUR NEIGHBOUR**,  
BALANCE (LH-OW),  
SPLIT CIRCULATE TWICE,  
LADIES CROSS RUN,  
RIGHT & LEFT GRAND

You will note that the movement Follow Your Neighbour is followed by more than just a single movement like Left Swing Thru. It is just as important to use variety after a movement like Follow Your Neighbour otherwise, habits like “always using Spread” are just being replaced by other habits. If you do not, your dancers will know that Follow Your Neighbour is either followed by a Spread or a Left Swing Thru.

Similarly, it is just as important, and especially more so in a workshop that you use more than just Touch 1/4 to establish the formation from which to call Follow Your Neighbour. It is also important to do it from more than just parallel waves with boys looking in. Consider, mixed sex going in for the cast, girls going in, left hand waves, columns, just the centres and so much more.

I think you begin to see why an entire night can be devoted to just one movement. Although the movement doesn't fundamentally change, using it with variety on the workshop night can flush the dancers with success and joy and cement it in their minds for ease of use thereafter (so long as the caller keeps using it with variety).

Create a couple of modules that you can use and practice them as well. These will augment your calling and allow you to set up a formation and “insert module here”. It will ensure your variety but also give you the ability to really concentrate on the dancers – because you know your

module works. A couple of examples modules might look like:

- (CB-CB) TOUCH 1/4,  
**FOLLOW YOUR NEIGHBOUR**,  
(BALANCE), ALL 8 CIRCULATE,  
LADIES TRADE,  
MEN CROSS RUN,  
RIGHT & LEFT THRU,  
PASS THRU, TRADE BY

You also need a couple of simple conversion modules that keep your focus movement in mind but also the theme of something before Follow Your Neighbour that is not Touch 1/4. For Example:

- (CB-PL) TOUCH 1/4,  
ACEY DEUCEY, *In Your Own Four*  
– **FOLLOW YOUR NEIGHBOUR**,  
(*Take A Peek*) TRADE THE WAVE,  
MEN TRADE, MEN RUN,  
BEND THE LINE
- (PL-CB) BOX THE GNAT,  
MAKE A WAVE,  
CENTRES SIX TRADE,  
RIGHT HAND HINGE,  
*In Your Own Four* –  
**FOLLOW YOUR NEIGHBOUR**,  
(*Girls Cast Boys Fold and roll*),  
SINGLE HINGE, LADIES RUN

And once you have your themes and ideas down for your workshop give yourself a couple of good get outs that use that theme. For when using follow your neighbour you may want to have both right- and left-hand waves or casting in the same sequence such as:

- (PL-Resolve) PASS THE OCEAN,  
SWING THRU,  
**FOLLOW YOUR NEIGHBOUR**  
(*Boy-Girl in Right Hand*),  
**FOLLOW YOUR NEIGHBOUR**  
(*Boys in Left Hand*), MEN RUN,  
FERRIS WHEEL, PASS THRU,  
SQUARE THRU 3,  
ALLEMANDE LEFT
- (CB-Resolve) SLIDE THRU,  
LADIES WALK,  
MEN DODGE LEFT,



**FOLLOW YOUR NEIGHBOUR**  
 (*Boys In Left Hand*), HINGE,  
**FOLLOW YOUR NEIGHBOUR**  
 (*Girls In Right Hand*),  
 MEN CIRCULATE,  
 LADIES CROSS FOLD,  
 RIGHT & LEFT GRAND.

Finally have a good couple singing calls that use your themes from your patter. There is nothing more of a letdown for the dancers, especially at a workshop than succeeding at the hard work in the patter and then not using what you have learned with the singing call.

It is like being shown a first-class section of an airplane, being shown how everything works and then being told that this plane is now going to fly to the next city where you are going. You are built up and happy and ready to go in comfort and then suddenly you are being herded on a greyhound bus and driven to where you can watch the plane land when it arrives at your destination. You know how to ride in the plane, but you just don't get the chance. You know how to Follow Your Neighbour without doing a Spread, and from all sorts of formations and combinations but you just do not get the chance to use what you know. Prepare a couple of singing calls that use the movement variations but just slightly easier than the workshop choreography. A couple examples might be:

- HEADS PASS THE OCEAN,  
PING PONG CIRCULATE,  
EXTEND, EXPLODE &  
LOAD THE BOAT, TOUCH 1/4,  
**FOLLOW YOUR NEIGHBOUR**,  
LEFT SWING THRU,  
LADIES CROSS FOLD,  
SWING CORNER.. .

**Note:** as you can see I used Touch ¼ and a standard Follow Your Neighbour without the Spread.

And if you really want to drive the point home you can use the Andy Shore classic singing call routine:

- HEADS PROMENADE 1/2,  
SQUARE THRU 4,  
RIGHT & LEFT THRU, TOUCH 1/4,  
**FOLLOW YOUR NEIGHBOUR**,  
ALL 8 CIRCULATE...**NOW SPREAD**,  
GIRLS RUN, PROMENADE

**Note:** as you can see, a standard Touch ¼ was used to set up the Follow Your Neighbour but an All 8 Circulate was called after and then the Spread. It is a bit of a gimmick, but it really re-enforces that the two movements are separate movements. You can save that one for the next workshop evening when you do "Spread" as the focus movement.

If your second workshop is spread (**hopefully on a different night**) the process is the same. Toward the end of the night, you might add a follow your neighbour and spread but only in the context of using it with many other possibilities. Some examples include

- Star Thru/ Slide Thru and Spread
- Touch ¼ and Spread
- Cloverleaf and Spread
- Trade and Spread
- Wheel and Deal and Spread
- Ferris Wheel and Spread
- Swing Thru and Spread
- Cut the Diamond and Spread
- Pass the Ocean and Spread
- Zoom and Spread
- Spin the Top/Fan the Top and Spread
- And whatever else you can think of with Spread

**THEN YOU CAN CALL "FOLLOW YOUR NEIGHBOUR AND SPREAD"**



For many new callers, the creation of choreographic patterns is a daunting one. Some may spend hours just in creating what others may see as simple patterns. Use of programs such as Taminations, or the old standard “square dance checkers” can be a scary experience for the newcomers. There are times when the simplest solution is often the best – that is, using ideas, concepts and straight-out modules created by others. It is sometimes, not just an easy way out, but also one that can lead towards a better understanding of what can be done.

When researching ideas and choreography, it is always of the most importance to do a self-check on such material. This gives an understanding of the complexity level, the danceability, the body flow, and the way that it is structured.

The Building Blocks below are aimed at the caller who is getting started in choreographic understanding and use. The modules flow from one to the other. There is no specific ‘feature’, just modules that give a ‘dancing’ experience. Get your checkers out and see what each does to the square. Using these as foundation ideas, can often build to greater understanding in presentations for the benefit of the dancers.



## THE FIRST CHOREOGRAPHIC MODULE SECTION

### 1. THE GET-IN (module 1)

HEADS REVERSE PROMENADE 1/4 (*starting with a simple gimmick can set a framework for what is to come*), DOUBLE PASS THRU, CENTRES IN, CAST OFF 3/4, (*we have them in lines*), PASS THRU, BEND THE LINE, ENDS STAR THRU, CENTRES PASS THE OCEAN, RECYCLE, DOUBLE PASS THRU, LEADERS PARTNER TRADE: **CB (exact)**.

### 2. THE FILLING IN THE SANDWICH (modules 2 & 3)

**CB (exact)**: PASS THE OCEAN, RECYCLE, PASS THRU, WHEEL & DEAL, CENTRES PASS THRU: **CB (rotated 1/4 LEFT)**

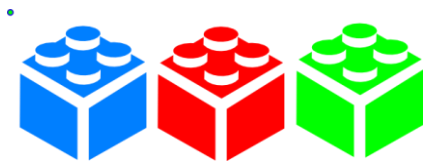
**CB (exact)**: TOUCH 1/4, CENTRES TRADE, SWING THRU, LADIES RUN, SLIDE THRU, CENTRES SQUARE THRU 3/4, OTHERS CALIFORNIA TWIRL, ALL SLIDE THRU, STAR THRU: **CB (rotated 1/2 way)**

NOTE: if the above sequences are called as noted, the ending Corner Box will now be one that is rotated one quarter to the right as the first CB module rotates one quarter to the left, while the next one rotates it halfway

### 3.THE GET-OUT (module 4)

**CB**: PASS THRU, TRADE BY, SWING THRU, LADIES CIRCULATE TWICE, MEN TRADE, MEN CIRCULATE, RIGHT & LEFT GRAND.

NOTE: The Right & Left Grand in above module, if done in above order, will start at the bottom of the lower right-hand quadrant, thus the partner greet will be at the top of the upper left-hand quadrant. This means that a Promenade here will only be a relatively short one.



## **THE SECOND CHOREOGRAPHIC MODULE SECTION**

### 1. THE GET-IN (module 1)

HEADS LEAD RIGHT, SWING THRU, LADIES CIRCULATE, SINGLE HINGE, SCOOTBACK (ladies going in), WALK & DODGE, MEN (walkers) TRADE (gives left hand waves), LADIES RUN, SLIDE THRU, RIGHT & LEFT THRU: **CB (rotated 1/4 Left)**.

### 2.THE FILLING IN THE SANDWICH (module 1)

**CB (exact)**: PASS THRU, CENTRES SQUARE THRU 3/4, OTHERS PARTNER TRADE, ALL PASS THRU, CENTRES SLIDE THRU, THEN 1/2 SQUARE THRU, OTHERS PARTNER TRADE: **CB (exact)**

NOTE: as the above zero module is an exact zero that starts and ends in the same footprints, the set is still in a corner box that is rotated one quarter to the left. to the Left.

### 3.THE GET-OUT

**CB**: TOUCH 1/4, WALK & DODGE, MEN (walkers) TRADE, ALL LEFT SINGLE HINGE, LADIES CIRCULATE, MEN RUN, LADIES FOLD, 'TAP HIM ON THE SHOULDER', RIGHT & LEFT GRAND.

NOTE: called sequentially, the above modules will end with the Right & Left grand ending in upper left-hand quadrant, thus giving a short promenade home. However, this could be made better by adding the CB Zero module (#3) from the previous First grouping that rotates the set halfway, thus starting the promenade in the opposite quadrant, and allowing a three-quarter promenade home.

Get your checkers out and have a good look at what is happening to the square each time. These are basic building blocks. By combining modules that start in different quadrants, you not only have greater flexibility in their use, but you will also move the dancers to all the quadrants, thus providing better general flow for the dancers. This is what Building Blocks are all about...creating the foundation and building each new layer with an understanding of the basic foundations.



# MAINSTREAM

## THEME IDEAS

### 8 CHAIN THRU variations

The Eight Chain Thru family of calls is probably one of the least used in the general Mainstream program. At a recent weekend I only heard one use of this call (an 8 Chain 4) and that was in a singing call. I remember many years ago when the odd numbers were often used as a get-out to an Allemande. Nowadays any form is a rarity. While there is some limitations on the general use, there are still ways to use variations to add thematic interest. One of the possibilities is to have Heads and Sides completing different counts....much used in the past, but worthwhile resurrecting for today's dancers.

- 4 LADIES CHAIN 3/4,  
SIDE LADIES CHAIN,  
HEADS SQUARE THRU,  
STEP TO A WAVE, RECYCLE,  
**8 CHAIN THRU...BUT  
HEADS GO 7, SIDES GO 8,**  
LEADS U-TURN BACK, SWING  
THRU, SINGLE HINGE, LADIES  
TRADE, SWING THRU,  
MEN RUN, FERRIS WHEEL,  
CENTRES PASS THRU: **CB**
- HEADS PROMENADE 3/4,  
SIDES TOUCH 1/4, WALK &  
DODGE, CLOVERLEAF,  
CENTRES LEFT SQUARE THRU  
3/4, **8 CHAIN THRU...BUT  
HEADS GO 5, SIDES GO 6,**  
LEADS U-TURN BACK,  
SWING THRU, MEN RUN,  
PASS THE OCEAN, RECYCLE:  
**CB (exact)**
- HEADS STAR THRU, PASS THRU,  
**8 CHAIN THRU...BUT  
HEADS GO 5, SIDES GO 6,**  
CLOVERLEAF, ZOOM,  
PASS THRU: **CB**
- **CB (exact H in centre):**  
**8 CHAIN THRU...BUT  
SIDES GO 5, HEADS GO 6,**  
DOUBLE PASS THRU,  
CLOVERLEAF,  
CENTRES PASS THRU: **CB**
- **CB (exact H in centre):**  
**8 CHAIN THRU...BUT  
INSIDES GO 5, OUTSIDES GO 6,**  
CENTRES IN, CAST OFF 3/4,  
STAR THRU,  
CENTRES PASS THRU,  
**8 CHAIN THRU...BUT  
INSIDES GO 5, OUTSIDES GO 6,**  
CLOVERLEAF,  
CENTRES RIGHT & LEFT THRU,  
PASS THRU: **CB**
- HEADS PASS THRU,  
SEPARATE,  
AROUND ONE TO A LINE,  
STAR THRU,  
CENTRES PASS THRU,  
**8 CHAIN THRU...BUT  
HEADS GO 4, SIDES GO 3,**  
CENTRES IN, CAST OFF 1/2,  
STAR THRU,  
LEADERS CALIFORNIA TWIRL,  
PASS THRU, TRAVE BY :  
**CB (rotated 1/2)**
- **CB (exact H centre):**  
PASS THE OCEAN,  
SPIN THE TOP,  
LADIES CIRCULATE, MEN RUN,  
COUPLES CIRCULATE,

LADIES TRADE, WHEEL & DEAL,  
**8 CHAIN THRU...BUT**  
**SIDES GO 4, HEADS GO 3,**  
 ALL FACE IN, PASS THRU,  
 WHEEL & DEAL,  
 LADIES SQUARE THRU 3/4,  
 STAR THRU, PROMENADE.

- **CB (exact H in centre):**  
**8 CHAIN THRU...BUT**  
**HEADS GO 4, SIDES GO 3,**  
 SIDES TRADE,  
 ALLEMANDE LEFT,  
 RIGHT & LEFT GRAND: **HOME**
- SIDE LADIES CHAIN,  
 HEADS SQUARE THRU,

### Some ideas with PLUS calls

- HEADS FLUTTERWHEEL,  
 PASS THRU, CLOVERLEAF,  
 CENTRES RIGHT & LEFT THRU,  
 PASS THRU,  
**8 CHAIN THRU..BUT**  
**SIDES GO 5, HEADS GO 6,**  
 PEEL OFF, STAR THRU,  
 LEADS PARTNER TRADE,  
**8 CHAIN THRU...BUT**  
**HEADS GO 5, SIDES GO 6,**  
 CENTRES IN, CAST OFF 3/4,  
 PASS THRU, WHEEL & DEAL,  
 LADIES SQUARE THRU 3/4,  
 STAR THRU, PROMENADE.
- HEADS PASS THE OCEAN,  
 PING PONG CIRCULATE,  
 RECYCLE, PASS THRU,  
**8 CHAIN THRU...BUT**  
**HEADS GO 4, SIDES GO 3,**  
 PEEL OFF, PASS THRU,  
 BEND THE LINE, STAR THRU,  
 TRACK 2, ACEY DEUCY,  
 PASS TO THE CENTRE,  
 CENTRES PASS THRU: **CB (rot ½).**

**8 CHAIN THRU...BUT**  
**HEADS GO 5, SIDES GO 6,**  
 CLOVERLEAF,  
 DOUBLE PASS THRU,  
 FIRST COUPLE LEFT,  
 SECOND COUPLE RIGHT,  
 PASS THRU, BEND THE LINE: **PL**

- HEADS PASS THRU OCEAN,  
 RECYCLE, PASS THRU,  
**8 CHAIN THRU....BUT**  
**HEADS GO 5, SIDES GO 6,**  
 FIRST COUPLE GO RIGHT,  
 NEXT COUPLE GO LEFT: **PL**

- **CB exact (H in centre):**  
 PASS THE OCEAN,  
 GRAND SWING THRU,  
 LADIES FOLD, PEEL THE TOP,  
 EXPLODE THE WAVE,  
 WHEEL & DEAL,  
 LADIES ONLY ZOOM,  
 CENTRES PASS THRU,  
**8 CHAIN THRU...BUT**  
**HEADS GO 3, SIDES GO 4,**  
 HEADS TRADE, SWING THRU,  
 WEAVE THE RING.

You can also add a ½ command to the even numbers in any 8 Chain Thru to give you 2 parallel waves. There is also the idea of having an 8 Chain 4, but centres do a Courtesy Turn instead of the Left pull by...but this needs to be presented with the correct timing. It is all about using some imagination to generate interest and variety, without difficulty



# GET-OUTS

## From CORNER BOX:

**CB:** SWING THRU, MEN RUN, TAG THE LINE, FACE RIGHT, LADIES RUN, LEFT SWING THRU, BOX THE GNAT, CHANGE HANDS, ALLEMANDE LEFT.

**CB:** SQUARE THRU 3/4, TRADE BY, TOUCH 1/4, CENTRES TRADE, CENTRES RUN, COUPLES CIRCULATE, FERRIS WHEEL, LADIES TOUCH 1/4, LADIES BOX CIRCULATE, MEN COURTESY TURN NEAREST LADY, PROMENADE.

**CB:** SLIDE THRU, RIGHT & LEFT THRU, DIXIE STYLE TO A WAVE, MEN CAST RIGHT 3/4, LADIES FACE IN, ALL SCOOTBACK, LADIES TURN 1/4 RIGHT,

MEN CAST OFF 3/4, ALL 1/2 TAG, FACE RIGHT, ALLEMANDE LEFT.

**CB:** TOUCH 1/4, LADIES FOLD, DOUBLE PASS THRU, MEN FACE OUT, LADIES FACE IN, MEN CROSS FOLD, LADIES PASS THRU, LEFT TOUCH 1/4, MEN WALK & DODGE, ALL FACE THE ONE BESIDE YOU, TOUCH 1/4, MEN RUN, PROMENADE.

**CB:** SWING THRU, MEN RUN, BEND THE LINE, RIGHT & LEFT THRU, DIXIE STYLE TO A WAVE, ALL 8 CIRCULATE ONCE & A HALF TO A THAR, SLIP THE CLUTCH, ALLEMANDE LEFT.

## From PARTNER LINE

**PL:** RIGHT & LEFT THRU, DIXIE STYLE TO A WAVE, MEN TRADE, ALL 8 CIRCULATE ONCE & A HALF, SLIP THE CLUTCH, SKIP ONE, ALLEMANDE LEFT

**PL:** RIGHT & LEFT THRU, PASS THRU, ENDS FOLD, CENTRES U-TURN BACK & SLIDE THRU, TOUCH 1/4, BOX CIRCULATE, MEN PASS THRU, CENTRES TOUCH 1/4, 4 MEN RUN, 4 MEN FOLD, STAR THRU, CALIFORNIA TWIRL, PROMENADE.

**PL:** RIGHT & LEFT THRU, PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, LEADS U-TURN BACK, DO SA DO TO A WAVE, MEN TRADE, LADIES TRADE, CENTRES TRADE, THOSE WITH A RIGHT HAND TRADE, CENTRES TRADE, MEN TRADE, LADIES TRADE, CENTRES TRADE, LADIES TRADE, PASS THRU, BEND THE LINE, PASS THE OCEAN, SWING THRU, WEAVE THE RING



# HOW TO CREATE AND USE A SIMPLE, VERSATILE, CUE CARD SYSTEM



## PART ONE: CREATING THE SYSTEM

When I first became interested in becoming a Square Dance Caller, I managed to score a place in the Callers School run by Ron Jones on behalf of the NSW Callers Association. This school was held every Sunday and went for around 6 months. We would start at 10am and go through until late afternoon. It was quite daunting at the time.

I had only been dancing for about a year, and my knowledge was not that great about how everything worked. In those days Ron gave us lots of paperwork with various modular pieces of choreography to remember. Each week we would have a square (all those at the school) dancing, and one each in turn would have to call. We were not allowed a microphone – all we had was a screwdriver that was to be held as if it were a microphone.

I think there was only one lady ever present, so we had to dance all positions. We had lots of mike (?) time. Emphasis was on memorizing routines as well as simple mental image ideas. The teaching of calls was regarded as just as important as learning calling skills, and we spent a lot of time on those skills.

I found the concept of mental image to be a difficult one at that time, and I found that I did not have a very good memory. The idea of 'sight calling' and sight resolution that we take for granted today, was something that was never presented

to us, and was a concept that even at that time, was misunderstood.

I found very early that if I was to succeed, I would have to come up with a system where I could read and retain modular choreography that could be delivered to the dancers. I remember going to a concert where the MC would look at cards prior to presenting each performer. It was just a glance, but there it was. I felt that I could create something similar for myself. After some experimentation, I realised that just writing sequences out by hand was not really what I wanted. It did not take me long to come up with a simple shorthand based on the keys of a typewriter as it had all the letters, numbers, and symbols I could ever need.

The next step was to use this shorthand on cards. Again, my initial attempts were a tad clumsy. The first cards that I tried were too big (7 x 5) and then went for the smaller 5 x 3 system cards. Cards this size could be held in hand, or placed on a lectern, or just on the table with the equipment, or even placed on the floor!!.

I decided that a modular system would be also ideal – one where I could combine cards to extend pattern to the length that I thought was necessary. At that time, we were mostly using CB and PL as the basis for our modules (known then as B1-4 and 1p2p, later as B1-c and L1p, then ZB and ZL). I needed a system with these as a starting point to build modular choreography that I could

swap in and out as desired. I originally began with just white cards, but it became problematic when combining different types of modules.

The system I came up with was based on a colour code:

**WHITE CARDS** – these were complete sequences...could be used as tip starters, middle fillers, gimmicks.

**GREEN CARDS** – these were Get-Ins. I only used 2 types, one to end in a Zero Box (B1-4 at the time & now CB) and a second type to end in a Zero Line (1P2P at the time and now PL).

**BLUE CARDS** – these would be Zero Box zeroes – starting and ending in a Zero Box (CB)

**ORANGE CARDS** – also zeroes but for Zero Lines (PL)

**PINK CARDS** – these would be conversions; again 2 types – one from a CB to a PL, and second from a PL to a CB. To differentiate between the 2 types, I started the CB to PL ones on top of the card, and PL to CB from middle of card.

**YELLOW CARDS** – these were Get-Outs. Again 2 types, one from a PL and one from a CB. The resolve could be to a Left Allemande, a Promenade, or a R & L Grande.

I found that I also need a couple of other types of cards, but had run out of colours, so I had to use white cards. Firstly, for Resolves to home, and secondly for Singing Call routines. This latter I differentiated by having a large S/C written on top LH corner.

I also looked at choreography used and wrote the highest numbered call or featured call for themes on the middle/top of the card's centre. I often wrote the shorthand call in a second colour so that I could not miss. This system was not created overnight, but I remember revising and changing aspects until I was satisfied after about a

year. I still use this same system today; not so much for calling (although I still use this for some unusual/gimmick get-outs) but as a means of keeping material I have written on file. After the original choreo is created and put on a sheet of paper, I create a card for each piece. It is these cards I use when transferring onto my computer for inclusion in BTM.

Of course, in the early days of my calling career, we did not have anywhere as many calls as we have today. This was before MS, Plus and anything since. As time went by, I had to create more shorthand symbols for each new call added to the lists. In the early days there were dozens of new calls written each month. Some were popular for a while, some forgotten, but I still created cards for all these. I used the same system when I was writing FIGURING NOTE SERVICE back in the 70's and 80's. I have about 25 boxes – all made especially for me and each about 10 inches long.

I found that the system worked well for me as I just had to glance at the card and call keeping my eyes on the dancers at the same time. The colour coding system I created made the possible combinations limitless, and thus gave me an amazing amount of variety. I only ever came across one instance where they failed me.

In the late 70's where I was asked by Ernie Kinney to call a dance in Fresno, but when I got there, was told that they were "Plus 1 Dancers" (when we had 2 Plus programs) but had not completed all, nor had they completed all the Mainstream!! I just did not have cards that could cope with what I was confronted with. At the time, I did know concept behind the basic Acey Deucey sight resolution technique but had never needed it! I had to use it that night. It was not my best efforts as a caller by any means, and I could only thank Ernie and Jay Henderson for giving me some

great, much needed assistance that night.

After that tour, when I arrived home, I put all the cards away and spent the next 6 months or so in making my sight calling and sight resolution as smooth and acceptable as I could. With constant 4 and 5 nights a week practice, I ended in a position where I was able to resolve from any set-up with relative ease. Now the only cards I use are for singing call figures or unusual resolves, ideas, gimmicks, etc.

There were many callers who did not like any form of reading, but I always thought that it did not matter what method a caller used, as long as he kept the dancers happy. I do remember thinking at the time, however, that some of those same critics were ones that presented just fairly bland and predictable choreography to the dancers. What I do object to is the caller who stands up

there, reading every single line of his choreography, and whose timing is atrocious as he does not look at the dancers very often.

I remember one popular caller here who read everything but who delivered choreography in such a way that his timing had gaps of dancers waiting for ages, yet at other times, having to run like a bat out of hell to complete a call because the caller had just delivered two more calls!!

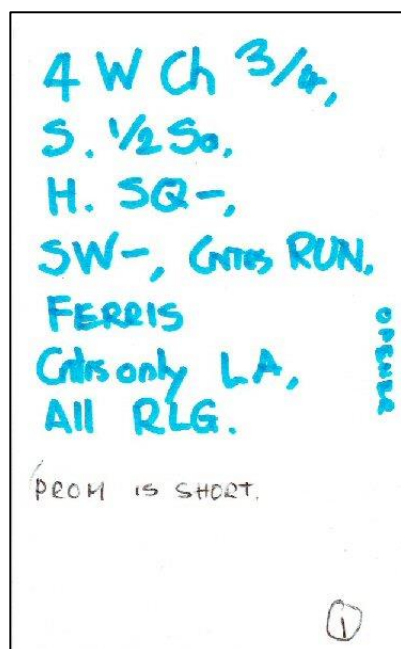
I still believe that this is an ideal system for new callers. One that gives them variety and interest, and one that allows them to keep a balanced approach between looking at the choreography and presentation to and for the dancers.

However, while it does stand by itself, I still see it as a lead-in to more advanced concepts of calling. It is a step in the overall process of creating your skill set.

## PART TWO: USING THE SYSTEM

In this second part you can see just how the system works. The first card shown (White) uses a simple opening idea...something to give the dancers a chance to get used to your voice, your general presentation, and your style of choreography.

In full choreographic terms:

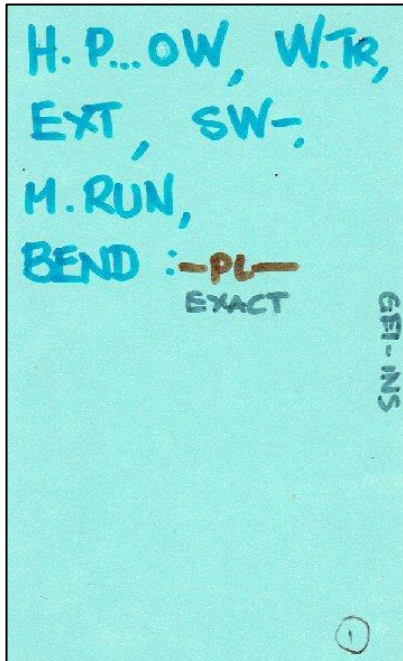


### 1. OPENER

4 LADIES CHAIN 3/4, SIDES 1/2 SASHAY, HEADS SQUARE THRU, SWING THRU, CENTRES RUN, FERRIS WHEEL, CENTRES ONLY ALLEMANDE LEFT, ALL RIGHT & LEFT GRAND.

The note at the bottom tells that the Promenade home is short.

With this particular set of cards, I placed numbers on the bottom just to show how one possible combination could work.



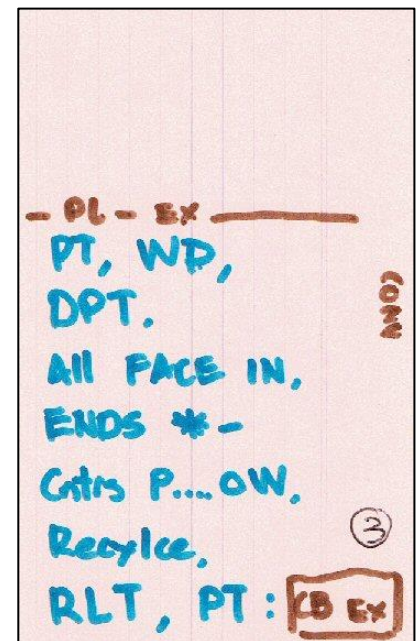
## 2. THE GET-IN

HEADS PASS THE OCEAN, LADIES TRADE, EXTEND, SWING THRU, MEN RUN, BEND THE LINE : PL

I noted on this that the Partner Line is created at the exact position as though we have done a Heads Lead Right & Circle to a Line.

Noting the quadrant position (as well as specific dancer position) of the resultant formation is important when using zero modules that change the rotation and/or orientation.

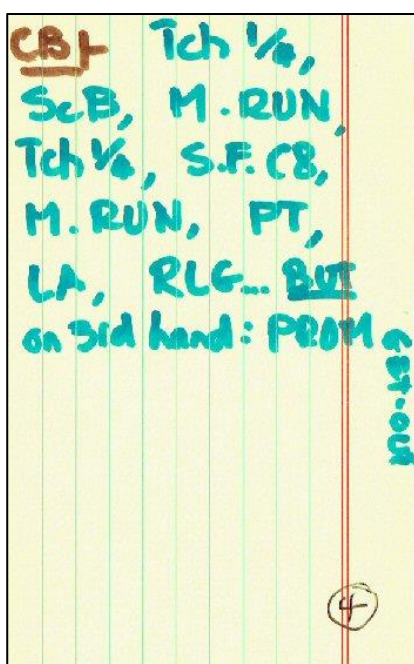
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## 3. CONVERSION from PL to CB

PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, ALL FACE IN, ENDS STAR THRU, CENTRES PASS THE OCEAN, RECYCLE, RIGHT & LEFT THRU, PASS THRU.

After the Recycle, the dancers are a Square Thru  $\frac{3}{4}$  away from the CB. Here I just used the Right & Left Thru, Pass Thru, rather than the Square Thru  $\frac{3}{4}$  purely for hand availability. When I was using these cards I also used to use many equivalents for some calls and/or call combinations. Versatility is the keynote here..

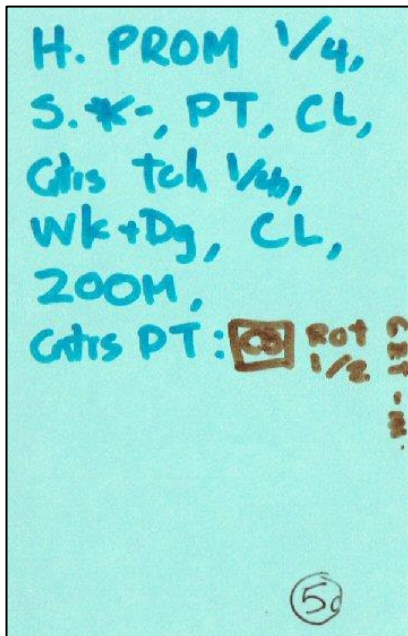


## 4. THE GET-OUT

TOUCH 1/4, SCOOTBACK, MEN RUN, TOUCH 1/4, (Single File) CIRCULATE, MEN RUN, PASS THRU, ALLEMANDE LEFT, RIGHT & LEFT GRAND... **BUT** ON THE 3<sup>RD</sup> HAND PROMENADE.

You will notice that this card is actually made up of other modules – the first 3 calls equate to a Star Thru. I used the old term Single File Circulate in the shorthand mostly because that was what it was known as originally. I have kept it in the shorthand but just call 'all 8 Circulate'





## CARD SET #2

### 1. THE GET-IN

HEADS PROMENADE 1/4, SIDES STAR THRU, PASS THRU, CLOVERLEAF, CENTRES TOUCH 1/4, WALK & DODGE, CLOVERLEAF, ZOOM, CENTRES PASS THRU : **CB**

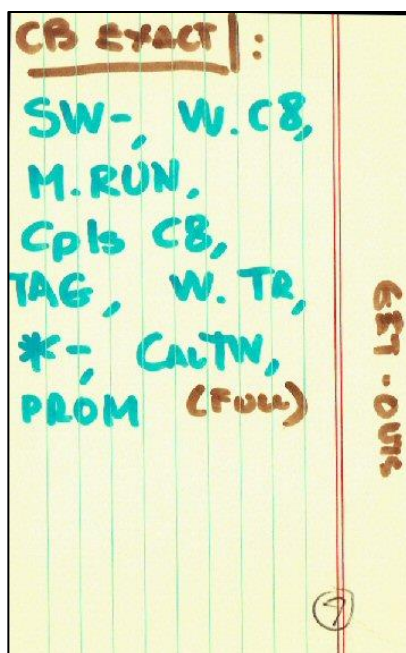
The note after the CB notation advises that the Box is one that is rotated halfway round the square to the opposite position (If an Allemande & Right & Left Grand were called from here, the end would be exactly at home position).

It is necessary to know of this change, as this information can be most important in regard to what is used to follow.

### 2. THE CB ZERO

**CB (exact):** PASS THRU, FACE IN, PASS THRU, WHEEL & DEAL, LADIES ONLY ZOOM, CENTRES RIGHT & LEFT THRU, PASS THRU: CB (rotated 1/2)

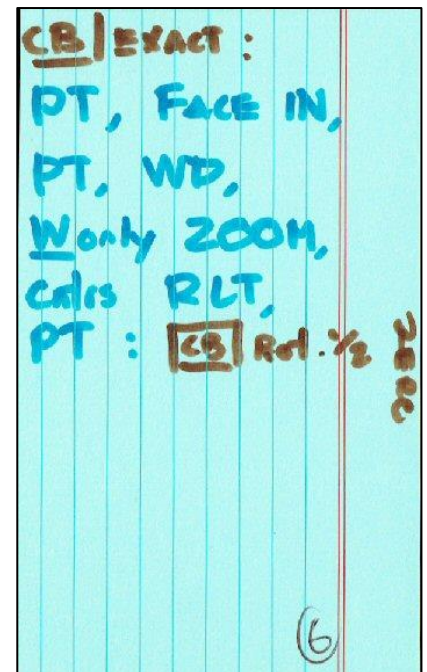
This Zero has the effect of rotating the set 1/2 way, and therefore combined with the previous card, the net result is to end the CB at the standard home CB set-up. The last 2 calls are an equivalent of Square Thru 3/4, and thus any equivalent for this could be used in place...the only element to remember is the hand availability at the end of the sequence.



### 3. THE GET-OUT

**CB (exact):** SWING THRU, LADIES CIRCULATE, MEN RUN, COUPLES CIRCULATE, TAG THE LINE, LADIES (leaders) TRADE, STAR THRU, CALIFORNIA TWIRL, PROMENADE.

Here the note is that the Promenade is a full one if this module is started from an exact at home CB.



## SOME GENERAL SEQUENTIAL MODULES

### 1. PL to CB CONVERSION

**PL:** TOUCH 1/4, ALL 8 CIRCULATE (columns),  
**MEN RUN: CB**

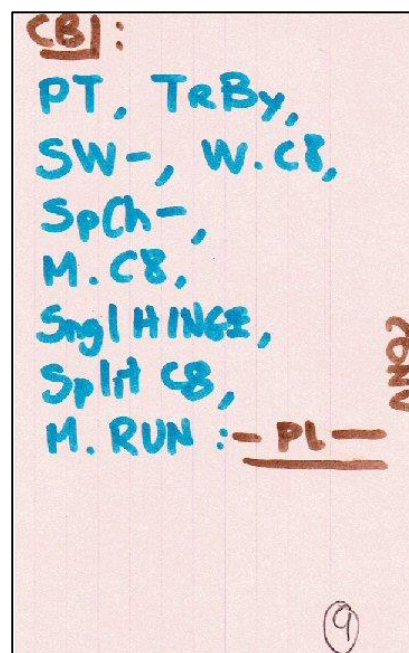
The most common PL to CB conversion – this is one that is known by just about every caller in the world but is still a great little module.



### 2. CB to PL CONVERSION

**CB:** PASS THRU, TRADE BY, SWING THRU,  
LADIES CIRCULATE, SPIN CHAIN THRU,  
MEN CIRCULATE, SINGLE HINGE, SPLIT CIRCULATE,  
**MEN RUN : PL**

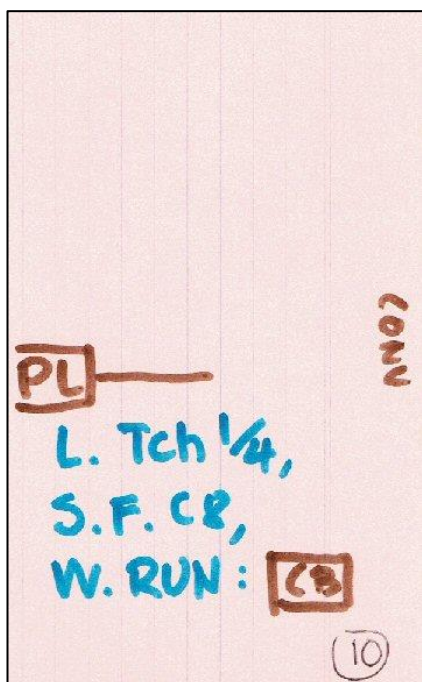
This one is mainly used here to get the dancers moving around the quadrants.



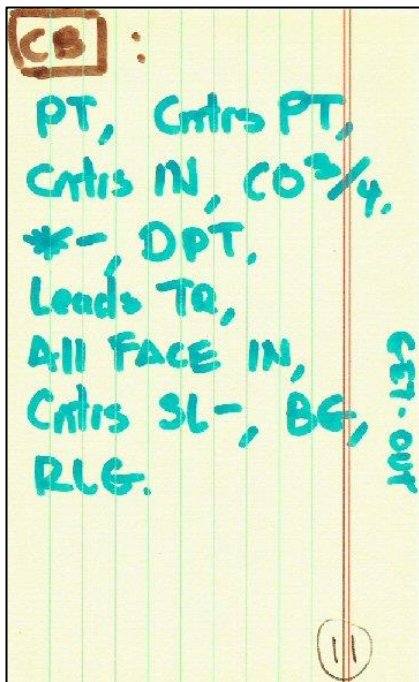
### 3. PL to CB CONVERSION

**PL:** LEFT TOUCH 1/4, ALL 8 CIRCULATE (column),  
**LADIES RUN: CB**

This one re-converts back to the CB for a get-out. Of course, this is just the Left mirrored version of the first conversion module in this grouping. Not use quite as much as the Right-Mirror one, nevertheless it presents interesting use for variety.







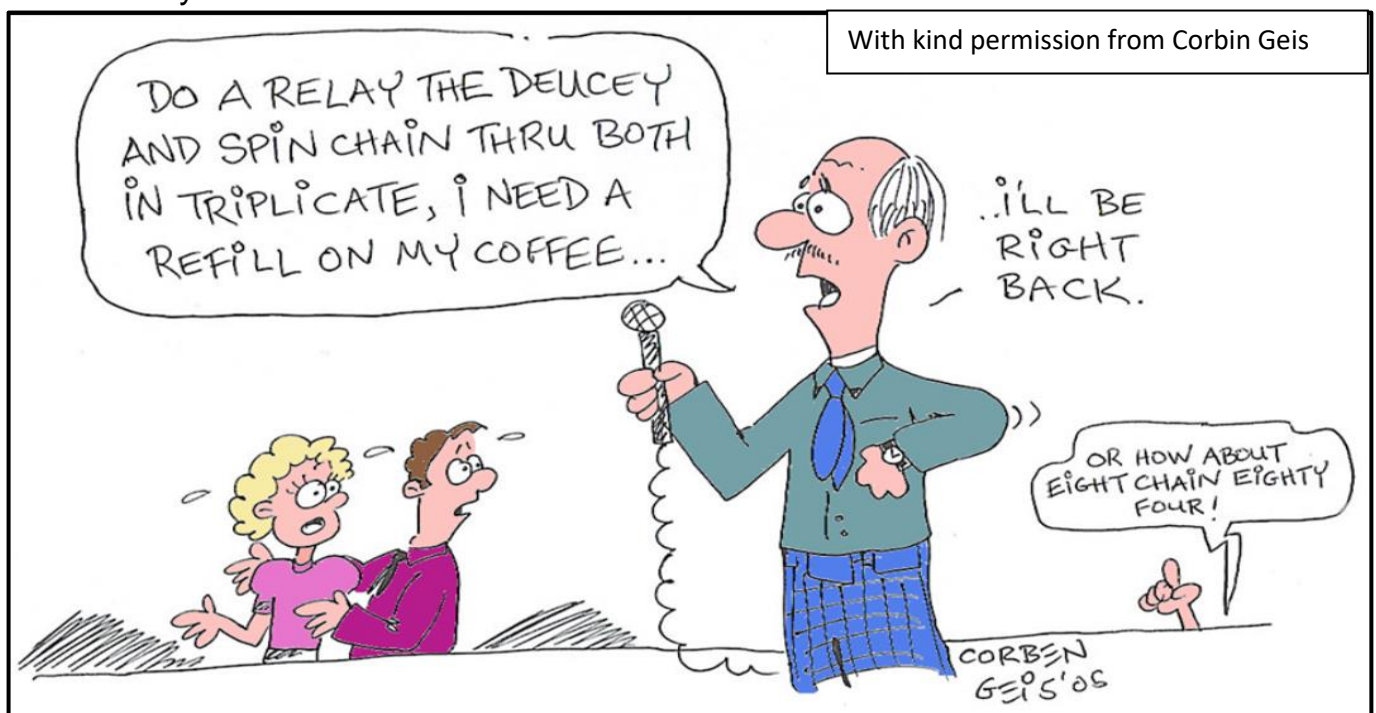
## THE GET-OUT

**CB:** PASS THRU, CENTRES PASS THRU, CENTRES IN, CAST OFF 3/4, STAR THRU, DOUBLE PASS THRU, LEADERS TRADE, ALL FACE IN, CENTRES SLIDE THRU & BOX THE GNAT, ALL RIGHT & LEFT GRAND.

A simple get-out to complete a possible sequence of modules.

With this simple idea of modular choreography within a basic colour coded card system, the possibilities are endless. You can slot in the requisite modules wherever they will fit. You can take them out in order to shorten what you have planned. The colour coding tells you exactly what can be used, and what will follow on. By noting the calls in the order, they are taught, you can have an effective teaching system. Likewise, you can also create themes for each patter call. You do not have to limit possibilities just to specific call themes – you can create cards with modules that are centred around ideas (Ends & Centres), gimmicks, asymmetric ideas. The system will work for any program you call. Shorthand symbols can be what you want, or just use the standard ones I came up with. I presented a complete list of the shorthand commands I use in a December issue of BTM a couple of years ago.

It does not take much time to create this system and is one which can be added to at your leisure. For the newer callers, it is a great way to have something at your fingertips that is easy to see. It can be a good first step in the continuing evolution of your calling skills. Barry



# Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

**Dear Dr. Allemander:** We love to collect the various badges that are connected with Square Dancing, and this month we hope to combine Square Dancing with our vacation travel plans. Can you suggest some vacation-themed fun badges that we might try to earn?

Mickey & Minnie, P House, A.C.T.

**Dear Collectors:** As you know, there is a fun badge to collect for just about everything in Square Dancing. Indeed, we have all seen some of those dancers who can barely Weave the Ring under the combined weight of all those badges hanging from their shirt or vest. Therefore, it will not surprise you to learn of a number of specialty badges aimed at summer vacation dancers. You might try for some of these:

- The car badge for dancing in the family station wagon.
- The triangle badge for dancing in a backpacker tent.
- The oar badge for dancing in a rowboat.
- The platform badge for dancing under a lifeguard tower.
- The drip badge for dancing under water (in a pool or a lake).
- The sail badge for dancing on a windsurfer (but remember that you must always have a full square and a caller to qualify)

- The 'I'm a Bunny' badge for dancing at the Sydney Royal Easter show main arena.
- The caravan badge for dancing inside a standard caravan
- The Aussie Christmas badge for dancing in your Santa Clause suit at the beach on Christmas Day.
- The special Halloween Junkie badge for dancing on Halloween eve dressed as the Mummy, with Dracula, Frankenstein's Bride, The Wolfman, The Invisible Woman, Robbie the Robot, The Creature from the Black Lagoon and one of Them!
- The Progressively Crazy Dancer badge for dancing 6 nights in a row to Brian Hotchkies, presenting his Progressive Exploding Squares.
- The birthday badge for dancing in your birthday suit.
- The Bumping Heads badge for dancing in a low-roofed cave.
- The Fourplay badge for dancing in a group of four mini-squares.

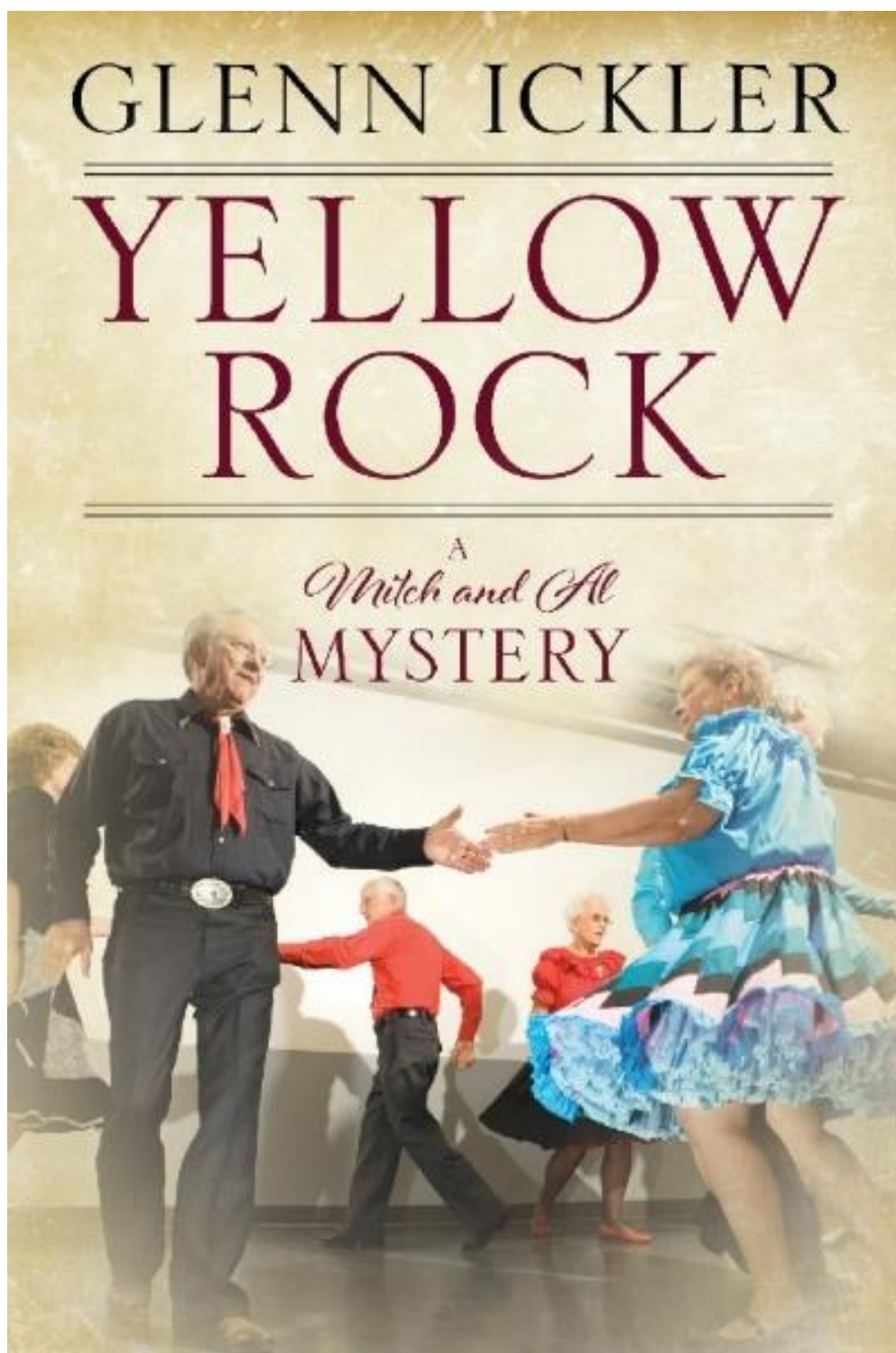
Dr. A.L. (Lefty) Allemander gives advice and hope to the dancelorn in this space on a regular basis (the Doctor is always regular). He advises that he plans to earn the cool badge this month for dancing in an air-conditioned hall.



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

Signed copies are available from the author upon request through his website: [Glennickler.net](http://Glennickler.net).

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



# ADVANCED

## A2

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

HEADS PASS THE OCEAN  
CHAIN REACTION - **BUT**  
TURN THE CENTRE STAR 3/4,  
SWITCH TO A DIAMOND,  
LADIES SWING THRU ONCE & 1/4,  
COUPLES CIRCULATE,  
BEND THE LINE,  
RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
MIX & ROLL, DOUBLE PASS THRU,  
ZIG – ZAG, ACEY DEUCY, ZIG-ZAG,  
SPLIT COUNTER ROTATE,  
IN ROLL CIRCULATE, MOTIVATE,  
SWING & ROLL, PASS THRU,  
RIGHT & LEFT GRAND.

HEADS WHEEL THRU,  
PASS & ROLL YOUR NABOR &  
SPREAD, SLITHER,  
LADIES PARTNER TRADE & ROLL,  
SPLIT SQUARE THRU,  
STEP & SLIDE, PEEL & TRAIL,  
RIGHT & LEFT THRU, SPIN THE TOP,  
RECYCLE TWICE, SINGLE WHEEL,  
RIGHT & LEFT GRAND

HEADS RIGHT & LEFT THRU,  
LEFT WHEEL THRU, VEER RIGHT,  
LADIES CAST A SHADOW - **BUT**  
DO NOT SPREAD,  
MEN LEFT 1/4 THRU,  
COLUMN OF 6 CIRCULATE,  
4 MEN RUN, CENTRE 4 TURN & DEAL  
**THEN** SWAP AROUND,  
ALL PASS OUT, 1/4 IN,  
RIGHT & LEFT GRAND.

**CB exact:** RIGHT & LEFT THRU,  
VEER LEFT,  
LADIES SCOOT & DODGE,  
3x1 QUARTER THRU,  
LADIES SINGLE WHEEL & ROLL,  
DIAMOND CIRCULATE,

TRIPLE TRADE, CUT THE DIAMOND,  
RECYCLE, PASS THRU,  
TURN & DEAL,  
CENTRES SQUARE THRU 3/4,  
TURN NEXT ONE LEFT,  
BACK TO PARTNER & PASS IN: **HOME**

**PL exact:** PASS THE OCEAN, SLIP,  
SWING THRU, MEN RUN,  
COUPLES CIRCULATE,  
FERRIS WHEEL & ROLL,  
AS CPLS BOX COUNTER ROTATE,  
CENTRES BOX COUNTER ROTATE,  
CENTRES PEEL & TRAIL then SLIP,  
OTHERS DO A 1/2 ZOOM,  
ALL HINGE, MEN RUN: **HOME**

**PL exact:** TOUCH 1/4 & LADIES ROLL,  
MEN CROSS ( R Pull By),  
PEEL & TRAIL, DIAMOND  
CIRCULATE,  
FLIP THE DIAMOND,  
EXPLODE THE WAVE,  
WHEEL & DEAL ,  
CENTRES STAR THRU then PASS THE  
OCEAN, SWING THRU, MEN RUN,  
EACH DIAGONAL BOX RIGHT & LEFT  
THRU,  
EACH DIAGONAL BOX DIVE THRU,  
CENTRES BEND: **HOME**

**CB;** PASS IN, PASS THRU,  
WHEEL & DEAL,  
CENTRES REVERSE SWAP AROUND,  
SWING THRU DOUBLE,  
TRADE CIRCULATE, SWING & MIX,  
ACEY DEUCY but LADIES GO TWICE,  
MEN RUN, BEND THE LINE,  
REVERSE THE FLUTTER,  
PARTNER HINGE,  
RIGHT & LEFT GRAND..

# Plus Program

A bit of everything this time for the Plus Program. First off, a series of general building block modules and then two themed groups. One is for Crossfire from outfacing lines and the second one features "Anything" & Spread.

HEADS 1/2 SASHAY,  
ALL CIRCLE LEFT HALFWAY,  
MEN GO UP & BACK,  
MEN PASS THRU & CHASE RIGHT,  
LADIES TOUCH 1/4,  
ALL CIRCULATE, LADIES RUN,  
DOUBLE PASS THRU,  
MEN TURN BACK, LADIES TRACK 2,  
MEN FINISH A 1/2 TAG,  
LADIES CIRCULATE, LADIES FOLD,  
BOX THE GNAT, R & L GRAND.

HEADS PASS THRU &  
PARTNER TRADE,  
4 LADIES CHAIN 3/4,  
HEADS REVERSE PROMENADE 1/4,  
SIDES SLIDE THRU,  
RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
OUTSIDE LADIES RUN,  
SAME ONES LEFT HINGE,  
ALL THE MEN DIAMOND CIRCULATE,  
HINGE & ROLL: **BOW TO PARTNER.**

HEADS PASS THE OCEAN,  
PING PONG CIRCULATE, EXTEND,  
SWING THRU, LADIES FOLD,  
PEEL THE TOP,  
RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
MEN TRADE TWICE,  
LADIES CIRCULATE,  
TRADE THE WAVE,  
SPIN CHAIN THRU, MEN RUN,  
FERRIS WHEEL,  
CENTRES RIGHT & LEFT THRU,  
PASS THRU: **CB**

SIDES RIGHT & LEFT THRU,  
HEADS FAN THE TOP,  
PING PONG CIRCULATE,

SWING THRU, EXTEND,  
LADIES TRADE, RECYCLE **BUT**  
HEADS ROLL,  
SIDES LEFT TOUCH 1/4, EXTEND,  
TRADE THE WAVE,  
CENTRES RUN, BEND THE LINE,  
TOUCH 1/4 & HEAD MEN ROLL,  
(*careful now*) TRIPLE SCOOT,  
HEAD LADIES TOUCH 1/4,  
THEN EXTEND & RUN,  
ALL SINGLE HINGE, MEN RUN,  
PROMENADE.

**CB:** PASS THE OCEAN,  
GRAND SWING THRU, MEN RUN,  
COUPLES HINGE,  
COUPLES CIRCULATE,  
CHAIN DOWN THE LINE,  
PROMENADE.

**CB exact:** TOUCH 1/4,  
FOLLOW YOUR NEIGHBOUR,  
ALL 8 CIRCULATE, EXTEND,  
OUTSIDES TRADE & ROLL,  
CENTRE 4 U-TURN BACK,  
RIGHT & LEFT GRAND: **HOME**

**CB exact:** SQUARE THRU 3/4,  
TRADE BY, SPIN THE TOP,  
GRAND SWING THRU,  
CENTRE 4 SPIN THE TOP,  
ALL 8 CIRCULATE, SLIDE THRU:  
**HOME**

**CB:** TOUCH 1/4, ACEY DEUCY,  
EXPLODE & MEN TOUCH 1/4,  
LADIES LEFT TOUCH 1/4,  
THOSE WHO FACE PASS THRU,  
ALL TRADE BY, SWING THRU,  
ALL 8 CIRCULATE,  
RIGHT & LEFT GRAND.

**PL (exact):** ENDS LEFT TOUCH 1/4,  
CENTRES TOUCH 1/4,  
THOSE WHO FACE STAR THRU,  
OTHER LADIES RIGHT PULL BY &  
THOSE WHO CAN PEEL OFF,  
COUPLES CIRCULATE,  
THOSE WITH ORIGINAL PARTNER  
BEND THE LINE,  
COUPLES CIRCULATE,  
FERRIS WHEEL,  
DOUBLE PASS THRU,  
LEADS TRADE : **CB**

**PL:** ENDS LOAD THE BOAT,  
CENTRES TURN THRU **THEN**  
COURTESY TURN,  
DIXIE STYLE TO A WAVE,  
EXTEND, MEN TRADE,  
ALLEMANDE LEFT.

**CB:** SLIDE THRU, LEFT TOUCH 1/4,  
ALL 8 WALK & DODGE,

ACEY DEUCY,  
CENTRES WALK & DODGE,  
ALL SLIDE THRU,  
ENDS CROSS FOLD,  
CENTRES SWING THRU, EXTEND,  
SCOOTBACK, WEAVE THE RING.

**PL:** ENDS TOUCH 1/4,  
CENTRES SPIN THE TOP &  
TRADE THE WAVE,  
COLUMN OF 6 TRIPLE SCOOT,  
IN THE WAVE – LEFT HINGE,  
ALL MEN RUN, CIRCLE LEFT,  
MEN PASS THE OCEAN,  
PING PONG CIRCULATE, EXTEND,  
ENDS CIRCULATE TWICE,  
CENTRES TRADE & ROLL,  
END LADIES TAP HIM ON THE  
SHOULDER,  
ALL RIGHT & LEFT GRAND.

### Next a group featuring **CROSSFIRE** as its main theme

**CB:** TOUCH 1/4, FAN THE TOP,  
EACH WAVE MEN TRADE,  
EACH 4 CROSSFIRE,  
ALL BEND THE LINE,  
PASS THRU, CROSSFIRE,  
VERY CENTRE MEN TRADE,  
EXTEND, MEN RUN, PASS THRU,  
BEND THE LINE: **PL**

**PL:** PASS THRU, CROSSFIRE,  
CENTRES SWING THRU,  
PING PONG CIRCULATE,  
CENTRES RECYCLE,  
SQUARE THRU 3/4, SLIDE THRU: **PL**

**PL:** PASS THRU, TAG THE LINE,  
FACE OUT, CROSSFIRE, *in the wave*  
HINGE & ROLL, PASS THRU,  
STAR THRU: **PL**

**CB:** RIGHT & LEFT THRU,  
TOUCH 1/4,  
FOLLOW YOUR NEIGHBOUR &

SPREAD, ALL 8 CIRCULATE,  
ALL PASS THRU,  
CENTRES PASS THE OCEAN,  
SWING THRU,  
THE OTHERS TRADE & ROLL,  
ALL PASS THRU, CROSSFIRE,  
EXTEND, CENTRE 4 RECYCLE,  
ALL RIGHT & LEFT GRAND.

**CB:** TOUCH 1/4, CENTRES TRADE,  
SWING THRU, ENDS CIRCULATE,  
EXPLODE THE WAVE, CROSSFIRE,  
EXTEND, LINEAR CYCLE: **PL**

**CB:** LEFT TOUCH 1/4, FAN THE TOP,  
CENTRE 4 TRADE THE WAVE,  
ALL MEN FOLD, ALL EXTEND (*A B/T*)  
TO 2 FACED LINES, BEND THE LINE,  
PASS THRU, CROSSFIRE, EXTEND,  
EXPLODE THE WAVE, ENDS FOLD,  
SQUARE THRU 3/4, TRADE BY: **CB**  
**(rotated ¼ R)**



## This next group has (Anything) & Spread as its central theme

HEADS PROMENADE 1/2,  
HEADS TOUCH 1/4 & SPREAD,  
SIDES PASS THE OCEAN &  
TRADE THE WAVE,  
CUT THE DIAMOND,  
ENDS CIRCULATE,  
LEFT SWING THRU & SPREAD,  
ACEY DEUCY, MEN RUN,  
SLIDE THRU : **CB exact**

**CB:** TOUCH 1/4,  
CENTRES TRADE & MEN SPREAD,  
ENDS 1/2 CIRCULATE,  
CENTRES PASS THE OCEAN,  
ALL MEN TRADE, LADIES FOLD,  
PEEL THE TOP, RECYCLE: **CB**  
**(rotated 1/4L)**

HEADS PASS THE OCEAN,  
SWING THRU, EXTEND,  
CENTRES TRADE & SPREAD,  
ALL 8 CIRCULATE,  
EXPLODE THE WAVE,  
MEN CROSS RUN, ALL CIRCULATE,  
MEN RUN, ALL PASS THRU,  
ENDS CROSS FOLD, STAR THRU,  
OUTFACERS TRADE, PASS THRU,  
BEND THE LINE: **PL**

**PL:** ENDS SLIDE THRU,  
CENTRES TOUCH 1/4 & SPREAD,  
CENTRES PASS THE OCEAN,  
FLIP THE DIAMOND,  
FOLLOW YOUR NEIGHBOUR,  
MEN WALK & DODGE, MEN RUN,  
LADIES WALK & DODGE,

EXPLODE THE WAVE,  
TAG THE LINE...FACE RIGHT,  
PARTNER TRADE, PROMENADE.

**PL:** PASS THRU,  
ENDS CROSS FOLD, TOUCH 1/4,  
FOLLOW YOUR NEIGHBOUR &  
MEN ONLY SPREAD,  
ENDS LOAD THE BOAT,  
CENTRES LEFT CHASE, **THEN**  
WALK & DODGE, CLOVERLEAF,  
DOUBLE PASS THRU, TRACK 2,  
RECYCLE : **CB**

**PL:** TOUCH 1/4,  
COLUMN CIRCULATE ONCE & 1/2,  
LADIES TRADE & SPREAD,  
MEN FLIP THE DIAMOND,  
ALL FLIP THE DIAMOND, MEN RUN,  
PROMENADE.

**PL:** ALL 8 CIRCULATE ONCE & 1/2,  
MEN TRADE & SPREAD,  
LADIES FLIP THE DIAMOND,  
ALL CUT THE DIAMOND, 1/2 TAG,  
FACE RIGHT: **CB**

**PL exact):** LEFT TOUCH 1/4,  
CENTRES TRADE & SPREAD,  
OTHERS WALK & DODGE,  
SIDES TRADE, LADIES TRADE &  
ROLL **THEN** SWING THRU,  
ALL FLIP THE DIAMOND,  
MEN TRADE, BEND THE LINE,  
PASS THE OCEAN,  
RIGHT & LEFT GRAND.

## SOME REALLY BAD EASTER JOKES TO MAKE YOU SMILE

Q: How do you know you've been visited  
by a possessed rabbit? ***A: He leaves  
devilled eggs.***

Q: Why do people paint Easter eggs?  
A: It's hard to wallpaper them.

Q.What do you get if you pour hot water  
down a rabbit hole? ***A. Hot cross  
bunnies!***

Q. What's invisible and smells like  
carrots? ***A. Easter bunny farts!***

Q. What did the Easter bunny say to the  
carrot? ***A. It's been nice gnawing you!***

Q. Did you hear about the lady whose  
house was infested with Easter eggs?  
***A. She had to call an eggs-terminator!***

Q. Why did the Easter egg hide?  
***A. He was a little chicken!***

# THE Final WORD

Well, another issue put to bed. My apologies once again for the lateness. Sue and I will be away again this month, getting back home around the end of the first week of May. We have a few things to attend to after that and that will mean that I won't be able to get to the next issue of BTM until towards the end of the month.

Of course, July will be out for us as, while the baby is expected to arrive toward the end of the month, these things often do not go according to the predictions! We will be up there for the birth, but who knows when that will happen!

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

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

Until next issue,  
Have fun calling  
Barry



## UPDATE: NSW STATE CONVENTION 2022

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

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

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

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

HERE IS THE LINK TO THE WEBSITE:

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

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

# **Special Offer to BTM Subscribers**

**From David Cox**

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

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

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

To mark the event, I'm creating a new label – B&D – short for Barry and David but pronounced BAND. Tucker's Daughter will be BAND-2142...because it is released in 2021 and it is Mark Tinson's 42<sup>nd</sup> 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](mailto: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](mailto:bjwonson@gmail.com)



# UPcoming EVENTS

Appendix of



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

**.jpg (image) AND WORD DOCUMENTS preferred**

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

**Dates to Remember** on the front Page.

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

**COME TO THE BLUE MOUNTAINS - THE PERFECT PLACE**



**The NSW STATE SQUARE DANCE CONVENTION**

**September 30<sup>th</sup> – October 3<sup>rd</sup>, 2022**

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

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

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

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

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

**NSW STATE SQUARE DANCE CONVENTION 2022 September 30<sup>th</sup> October– 3<sup>rd</sup>**

**BLUE MOUNTAINS GRAMMAR SCHOOL, WENTWORTH FALLS**

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

Look no further – come to the Blue Mountains in NSW



## The 2022 "Swan-Song" EDITION

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

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

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

## Membership available for \$150.00 (US)

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

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

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

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

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

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

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

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

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

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

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

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

### or - Special 'Super' Deal:

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



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



**Contact: Paul Bristow: [paul@stingproductions.co.uk](mailto:paul@stingproductions.co.uk)**  
for more information about Regular Membership and/or to purchase these Editions



**STING PRODUCTIONS**

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

**Special Prices for Bulk Purchases of**

# **Sting & Snow "Single" Tunes:**

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

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

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

**e-mail [paul@stingproductions.co.uk](mailto:paul@stingproductions.co.uk)**



# MAKE THE TRANSFORMATION



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

- Anywhere
- Anytime
- 24/7/365 From Your Device (Access Required)
- Learn At Your Own Pace So You Can Absorb  
(Not Just A "Brain Dump" Of Information)
- Printed Submissions
- Audio Submissions
- Video Submissions
- **Live Coaching Calls Featured Discussions On:**
  - PERSONAL CRITIQUES
  - Guest Tips
  - Marketing Yourself
  - Teaching Classes
  - The Business of Calling
  - Events and Festivals
  - Singing Calls
  - The Flow Of The Dance
  - The Flow Of The Choreography
  - National vs. Traveling vs. Local Callers
  - Publicity For You and Square Dancing
  - ...and Much More!

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

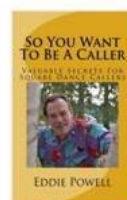
It takes action, practicing the right way, and  
becoming ready to market yourself. It took time and  
practice as a dancer to learn the moves, the same is  
true of calling.

**Think About It**

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

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

**Enroll  
Now**



**Eddie@EddiePowell.com**

# RIVERBOAT RECORDS



*Square  
Dance  
Music*



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

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

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

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

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

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

**Riverboat Records**  
**Square Dance Music Website**

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

# Square Dance Gifts & Merchandise



**Come on and look at our range of gift ideas.**

**Our Facebook Page:**

[www.facebook.com/DWHT71](http://www.facebook.com/DWHT71)

**Our Website:**

[www.squaredancing.com.au/square-dance-merchandise-1](http://www.squaredancing.com.au/square-dance-merchandise-1)

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Phone & Computer Cases, Clocks, Socks, Drink Coasters,  
Fridge Magnets, Hoodies, Pins, Bathmats, Tote Bags,  
Notebooks, Water Bottles & More!*





# **Kip Garvey – Central Sierra Caller School ONLINE**

## **The First Online Caller School**

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

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

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

To register or find out more information about Kip and the Online Caller School to [www.kipgarvey.com](http://www.kipgarvey.com) and follow the links.



# BECOMING A SQUARE DANCE CALLER

by Bruce Holmes

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

Glenn Wilson, Queensland, Australia

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

Connie Graham, Stanberry, Missouri

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

Ron Bell-Roemer, Bend, Oregon

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

Helen Tronstad, Bålsta Square Dancers, Stockholm, Sweden

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

Steve Turner, Accredited Caller Coach, Western Australia, Australia

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

Bobbi Nichol, Pensacola, Florida

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

Christine Steffy, McHenry, Illinois



3<sup>rd</sup> Edition

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







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

1. **Print legibly** all names and complete addresses plus birth date of youth (age 5-17 on June 25, 2022 discounted price) to ensure correct registration.
2. Enter all amounts in Subtotals including registration fee for each dancer plus quantity and amount for all other materials and tours. Calculate the Total and include credit card information, check, or money order payable in U.S. funds to the 71<sup>st</sup> National Square Dance Convention and return it with the Registration Form. **Do Not Send Cash. No Single Day Registrations.**
3. **IMPORTANT!** Daily schedules are *only* available with the purchase of a Program Book. Daily schedules will not be available separately at the Convention.
4. Most dancers will want to purchase the Program Book.
5. Circle the days you will be **RV Camping** on your registration form and enclose the required fees (4-night minimum base fee plus additional days). 50 Amp with water and sewer are available on first-come, first-served basis. Free sewage dump station. If you plan to camp together, you must arrive together. For more information contact RV Vice-Chairman, Larry and Paula McHenry [campchair@71nsdc.org](mailto:campchair@71nsdc.org).
6. There is **NO BUS PASS** because parking is free at the convention center.
7. **Tour form and payments** are to be mailed directly to: **71<sup>st</sup> NSDC Tours, 5509 Timberlake Court, Evansville, IN 47710.** For any questions email [tours@71nsdc.org](mailto:tours@71nsdc.org). For Tour information and order form go to [www.71nsdc.org](http://www.71nsdc.org) and click "Tours."
8. A \$10 fee per registrant will be assessed for cancellation. No refunds after April 30, 2022. Mail completed forms by June 5, 2022. Email or online registration by June 12, 2022.

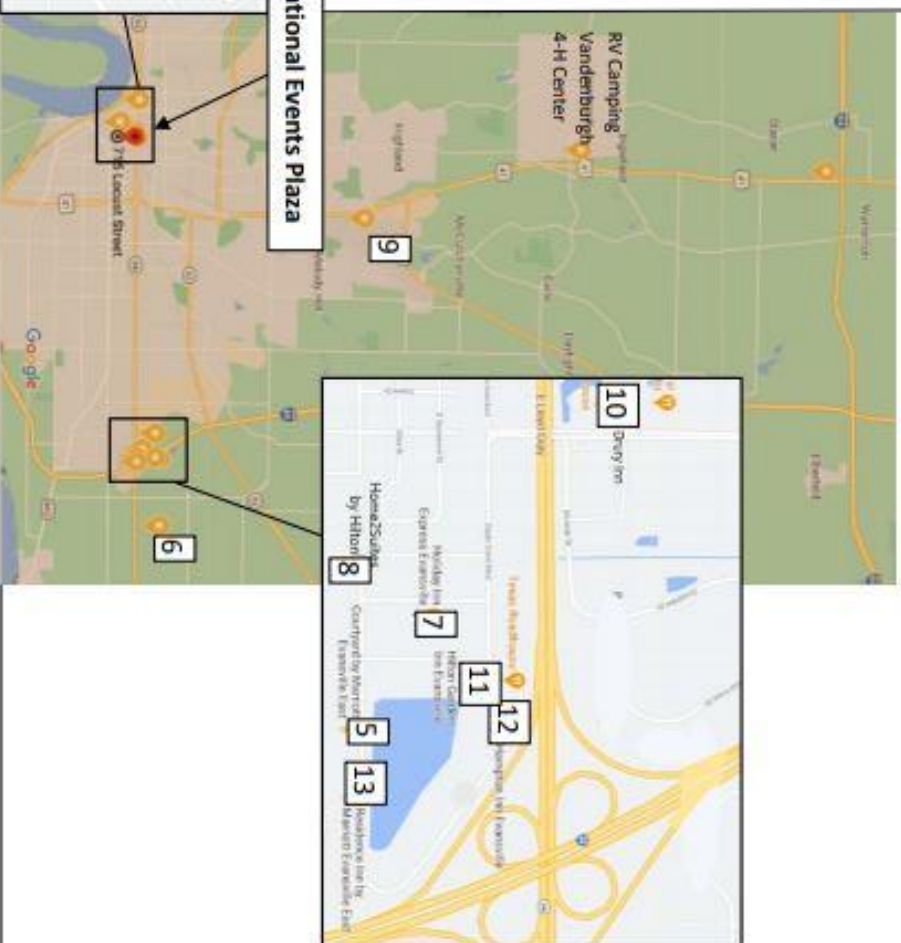
**Instructions for Housing (front right side of form)**

1. Online access for housing reservations are available after March 1, 2021. If you book your room online, check the box provided on the front side of this form; otherwise complete the entire housing portion. **This form must be received, and rooms must be booked by May 15, 2022 to guarantee the 71<sup>st</sup> NSDC pricing.**
2. Hotels will be assigned on a first-come, first-served basis according to availability.
3. Only one person per room should complete a hotel reservation request. Please list all room occupants; the Housing Committee does not assign find/assign roommates.
4. Shared Room or Same Hotel requests can be made through the online site OR forward registrations together in the same envelope.
5. All Block Housing requests staying in the same hotel are due by **January 2, 2022**, include the name and telephone number of Block Leader to [housechair@71nsdc.org](mailto:housechair@71nsdc.org).
6. Hotel reservations must be guaranteed with a credit card. Your credit card will not be charged in advance. An alternative form of payment may be presented at check in.
7. Hotel confirmations will be sent via email or mail. If you do not receive your confirmation by March 30, 2022, please contact the Housing Committee by email at [housechair@71nsdc.org](mailto:housechair@71nsdc.org).
8. Hotel changes before **May 15, 2022** may be made online or through

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

\* Shuttle provided by hotel

Cut-off date for housing: May 15, 2022



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





## 22nd Canadian National Square & Round Dance Convention

670 Queen Street, Fredericton, NB Canada

July 21, 22, 23 - 2022

## JOIN THE VIOLET CREW IN '22



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

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

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

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



Fredericton Convention Centre

### **REGISTER NOW!!**

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

Want more information?  
[squaredancenb.ca/convention2022](http://squaredancenb.ca/convention2022)

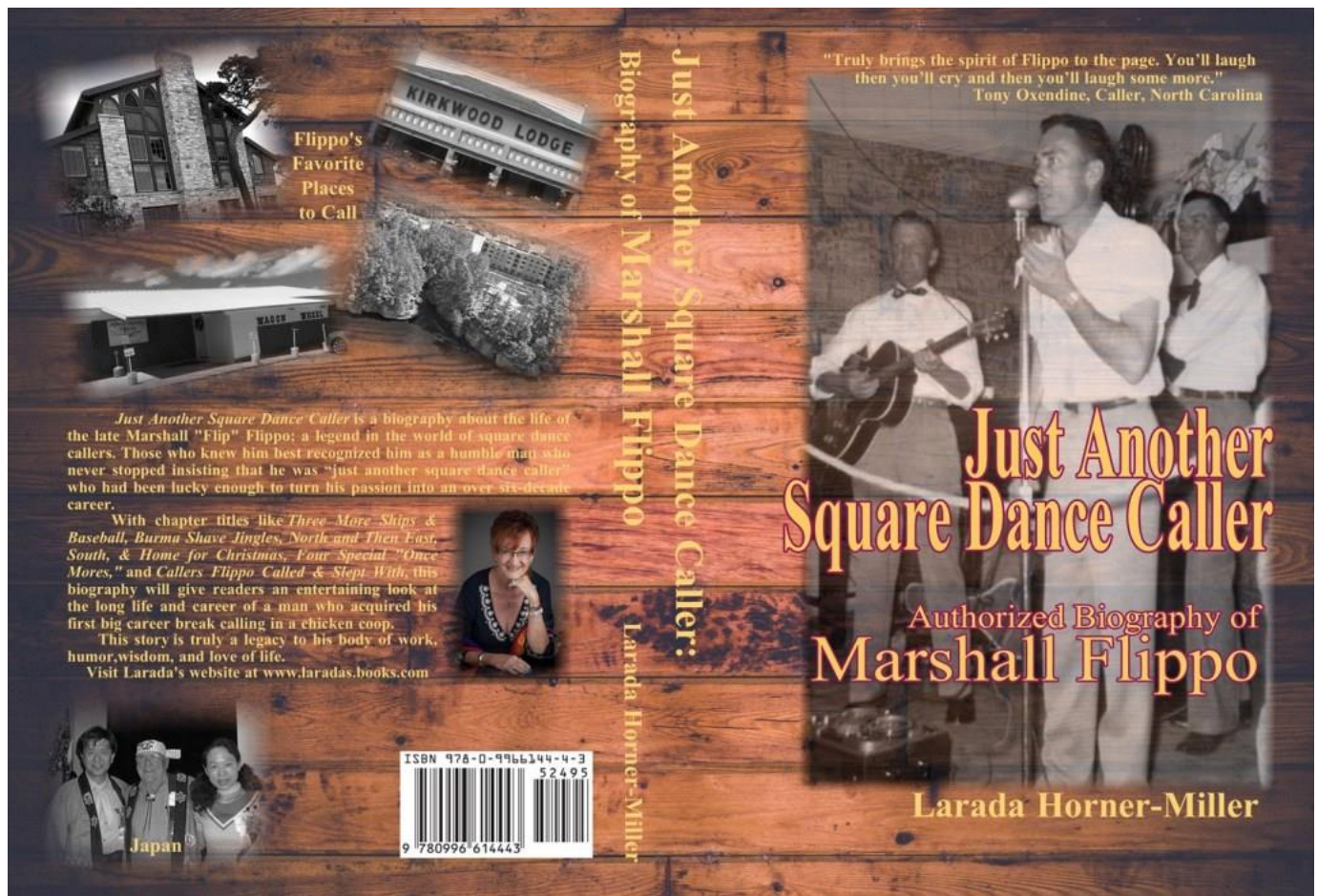
or

Terry & Melonie Hebert  
[sdcaller@nbnet.nb.ca](mailto:sdcaller@nbnet.nb.ca)  
506-472-1444



Left: Changing of the Guard at the Historic Garrison District





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TONY OXENDINE

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## MUSIC CITY SPECTACULAR

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

To Register Please Visit: [www.totlproductions.com](http://www.totlproductions.com)  
**MAXIMUM LIMIT OF 14 CALLERS**

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

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

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

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

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



We're  
**BACK!**

2022 in charming Evansville, Indiana

# Caller School

At The **71st Nationals**

THAT'S RIGHT, IT'S  
**FREE!**

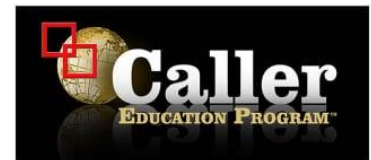
**FREE** for registered guests of the National Convention

Sponsored by GSI and the 71st NSDC

# EVANSVILLE

*Indiana*

# 2022



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

**Email: [Tony@TonyOxendine.com](mailto:Tony@TonyOxendine.com) to REGISTER. Do it now!**



**The Northeast Callers School in conjunction  
with the Central Sierra Callers School Present:**

# ***The Teaching Institute***

***A Specialized Callers School On How to Properly Teach Dancers***



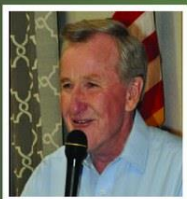
**Ken Ritucci**

*Massachusetts  
(Callerlab Accredited Caller Coach)*



**Bill Harrison**

*Maryland  
(Callerlab Accredited Caller Coach)*



**Kip Garvey**

*California*

**SEPTEMBER 7-10  
2022**

**OAKDALE, CA**

Whether you are about to teach your first class, or are an experienced caller, the teaching institute will provide you with the tools to an effective and successful teacher. Ken Ritucci has 46 years of calling experience. He and his staff have the knowledge and leadership to assist you with your teaching career.

**PROGRAM:** While the school will be centered on Teaching, it is imperative that callers/teachers also provide a well rounded experience for their dancers. Emphasis will also be placed on Smooth Dancing, Timing and Body Flow as well as utilizing Singing Calls within the class environment.



## School Information

[www.kenritucci.com](http://www.kenritucci.com)

### Cost:

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

### Program:

Starts Wednesday September 7 at 7:00 pm. School ends at conclusion of Saturday night's dance.

**Lodging:** A list of hotels will be sent upon registration.

### Food:

Several local restaurants available with good food at reasonable prices.

### Location:

Oakdale Grange, 30 Lambuth Ave, Oakdale, CA 95361

### Additional Info:

To be mailed before the start of school recommending dress and essentials, including directions to the hall. A questionnaire will be sent to better understand your goals prior to the school.

## ABOUT THE SCHOOL

This is a highly specialized school for callers who are currently teaching beginner classes, workshops, or those callers who are about to teach a class and want more in-depth knowledge of all aspects of teaching. This school is for those who are already calling and have had initial caller training.

### THIS SCHOOL WILL CONCENTRATE ON:

- Utilizing the definitions
- Ways to become an effective teacher
- Understanding the different learning styles
- How to program your classes workshops
- Teaching for Success – what it takes to have a great class – including the six elements of great teaching
- Understanding and using teaching strategies for varying learning styles
- Self evaluation and evaluation of student progress
- Keeping classes fun and interesting
- How to ensure student success
- Analyzing how to successfully teach a call
- Develop and expand your calling skills
- Increase ability to effectively teach square dance classes for all programs
- Effective class and lesson design
- Helpful strategies for struggling students
- Ensuring student success and transfer of knowledge to the dance floor
- Adapting singing call figures through class progression

**The Teaching Institute - Oakdale, CA • September 7-10, 2022**

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

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

Name: \_\_\_\_\_ Spouse/Partner: \_\_\_\_\_

Street \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ Email: \_\_\_\_\_

Make checks payable to Ken Ritucci  
132 Autumn Road • West Springfield, MA 01089  
Phone: (413) 262-1875 • Email: [kenritucci@gmail.com](mailto:kenritucci@gmail.com)  
Canadians please remit U.S. funds



# Northeast Callers School 2022

*Programs for Beginning and Experienced Callers*



**Ken Ritucci**

*Massachusetts  
(Callerlab Accredited Caller Coach)*

**SPECIAL GUEST INSTRUCTORS:**



**Ted Lizotte**

*New Hampshire  
(Callerlab Accredited Caller Coach)*



**Tony Oxendine**

*North Carolina  
(Callerlab Accredited Caller Coach)*



**Steve Turner**

*Australia  
(Callerlab Accredited Caller Coach)*



**Don Moger**

*Canada*

**OCTOBER 6-10  
2022**

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

## TWO LEVELS OF PROGRAMS

### **Beginner**

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

### **Experienced**

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

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

**Ken Ritucci has 47 years of calling experience.**

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



## School Information

### Cost:

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

### Program:

Starts Thursday, October 6th at 7:00 pm  
Ends Monday, October 10th at 12 noon.

### Lodging:

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

### Food:

Several local restaurants available with good food at reasonable prices.

### Location:

Off Exit 78 from the Massachusetts Turnpike.

### Additional Info:

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

## POINTS OF INTEREST

While at the school, take advantage of New England's Fall Foliage Season.

The colors are breathtaking and the view is spectacular. Also, Sturbridge is the home of the famous "Sturbridge Village". One of the most popular visitor sites in the area. Come and see some of the early heritage history of New England.

### Key Benefits of this School Include:

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

### Topics of Discussion:

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

**NORTHEAST CALLERS SCHOOL** - Sturbridge, MA - October 6-10, 2022

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

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

Name: \_\_\_\_\_ Spouse/Partner: \_\_\_\_\_

Street \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ Email: \_\_\_\_\_

Register at [www.northeastcallersschool.com](http://www.northeastcallersschool.com) (Paypal accepted) Or Make checks payable to:

**Northeast Callers School • Ken Ritucci**

132 Autumn Road • West Springfield, MA 01089

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

Canadians please remit U.S. funds





# SUNSHINE STATE CALLERS SCHOOL

*Programs for  
Beginning and  
Experienced Callers*

**FEBRUARY  
23RD-26TH  
2023**

## **HOST HOTEL**

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



**Ken Ritucci**

*Massachusetts  
(Callerlab Accredited Caller Coach)*



**Bill Harrison**

*Maryland  
(Callerlab Accredited Caller Coach)*



**Tom Miller**

*Pennsylvania  
(Callerlab Accredited Caller Coach)*

## **TWO LEVELS OF PROGRAMS**

### **Beginner**

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

### **Experienced**

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

——

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



# School Information

## Cost:

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

## Program:

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

## Lodging:

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

## Food:

Several local restaurants available with good food at reasonable prices.

## Location:

Stayable Suites  
Jacksonville West  
6802 Commonwealth Ave.  
Jacksonville, FL  
(904) 781-6000

## Additional Info:

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

## POINTS OF INTEREST

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

### Key Benefits of this School Include:

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

### Topics of Discussion:

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

Register at: [www.kenritucci.com](http://www.kenritucci.com)

SUNSHINE STATE CALLERS SCHOOL - Jacksonville, FL - February 23-26, 2023

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

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

Register at: [www.kenritucci.com](http://www.kenritucci.com)

Name: \_\_\_\_\_ Spouse/Partner: \_\_\_\_\_

Street \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ Email: \_\_\_\_\_

### Make checks payable to:

Ken Ritucci

132 Autumn Road • West Springfield, MA 01089

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

Canadians please remit U.S. funds





WHETHER YOU ARE JUST GETTING STARTED, or want to improve your calling, the Rocky Mountain Gold Callers School will provide you with the tools to make you a successful caller. Ken, Bear & Bob have over 110 years of calling experience. They have the knowledge and leadership to assist you with your career.



**Bear Miller**, I genuinely believe that we can reinvent ourselves after the Pandemic, rise from the ashes & be a leader in our Communities as we emerge from Social Distancing & Embrace each other again. "Passionate" describes how I feel about our activity. I began calling & joined CALLERLAB in 1991. Club caller for 4 clubs, I have conducted over 100 Mainstream classes, 40+ Plus classes, & a few Advanced. I serve on the Board of Governors. I believe that Educating Callers to be the best they can be, is the path to bettering our activity. I am a believer & supporter of the SSD Program. **Bear is a CALLERLAB Accredited Caller Coach,**



**Ken Ritucci** has been calling for 45 years and has been teaching callers since 1983. He has traveled nationally throughout the United States and Canada, calling and conducting callers schools and clinics. He has conducted callers Schools in Europe including Germany, Czech Republic, Denmark and several times in Russia. Ken has taught hundreds of callers how to call and has helped them succeed in their careers. A member of CALLERLAB, Ken is a member of the Board of Governors and serves on the Executive Committee. He is a Past Chairman of CALLERLAB. His experience in all aspects of the calling profession will help you become a true professional. **Ken is a CALLERLAB Accredited Caller Coach.**



**Bob Riggs**, has been a professional square dance caller, cuer, instructor and entertainer for 47 years. Our educational seminars on topics of interest to callers and dancers help spread knowledge of the activity. As a member of CALLERLAB since 1985, Bob currently serves on the Board of Governors, and is on the Executive Committee. He recently was elected to be President of the Lloyd Shaw Foundation with the intent to help that organization to fully support the traditional and contemporary dance activities. He actively engages in the training of callers through his involvement in caller's schools, seminars, and clinics. He was inducted into the Denver Square Dance Council Hall of Fame and received the Lloyd Shaw Foundation's Silver Boot Award. **Bob is a CALLERLAB Accredited Caller Coach**

#### TWO LEVELS OF PROGRAMS

##### Beginner

Designed for new callers who need all the basics, including Basic Choreography, Microphone Techniques, Voice Control, Music & Introduction to Sight Calling

##### Experienced

For Callers with experience of 2 or more years. Emphasis will be on Advanced Sight Resolution Techniques, better Timing & Body Flow as well as Creative Choreography & much more.

## POINTS OF INTEREST

While at the school, take time to visit the snow capped Rocky Mountains or take a tour of the Coors Manufacturing facility plus all that the Denver area has to offer!

### Focus will be on Social Square Dancing (SSD)

#### Key Benefits of this School Include:

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

#### Topics of Discussion:

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

## Application ROCKY MOUNTAIN GOLD CALLERS SCHOOL

Wheat Ridges CO  
May 26—June 1 2022

Name \_\_\_\_\_  
(spouse/partner) \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_  
Phone \_\_\_\_\_  
Email \_\_\_\_\_

Cost \$400.00 per caller

For reservations, a \$100 deposit is required

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

Make checks payable to:

Bear Miller  
9603 W Tufts Ave  
Littleton CO 80123-1039  
Phone 303-919-1395  
Email beardenver@comcast.net  
Canadians please remit US funds

## School Information

beardenver@comcast.net  
kenritucci@gmail.com  
bob@squaredanceetc.com

#### Cost:

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

#### Program:

Program begins 2pm Sunday May 29th.  
Ends with Student dance at 10pm  
Wednesday June 1st.

#### Lodging:

There are many hotels near the school, more information will be sent upon registration.

#### Food:

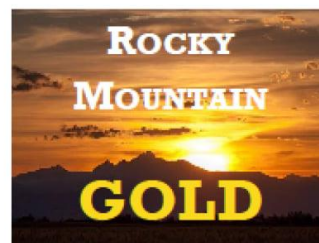
Several local restaurants available with good food at reasonable prices.

#### Location:

Maple Grove Grange 3130 Youngfield  
Wheat Ridge CO.

#### Additional Info:

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



## CALLERS SCHOOL

May 29—June 1 2022  
Wheat Ridge Colorado



**Bear Miller**  
Denver CO  
CALLERLAB Accredited  
Caller Coach



**Ken Ritucci**  
Massachusetts  
CALLERLAB Accredited  
Caller Coach



**Bob Riggs**  
Centennial CO  
CALLERLAB Accredited  
Caller Coach