



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



**2021**

***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,<br>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

On Monday 8<sup>th</sup> November we opened the doors at our Red Barons club here in Wollongong after a 4 month break due to lockdown restrictions. It felt good to be back again, although I must say that my voice was a bit on the shaky side.

Prior to this re-start we only had 14 weeks of dancing this year, and last year only 11 weeks before Covid hit.

Our numbers were down as there were some who were unvaccinated who are not able to attend due to government regulations, as well as two that had moved out of the area, and a couple that just did not return. While numbers were down, those that ventured out were all itching to dance after such a long halt to their favourite activity. From all reports of other groups re-opening, all seem to have suffered minor losses only. We can only hope that severe lockdowns such as we have seen this year will not be a necessary feature of life next year!!

## OUR OUTINGS in November

Last month Sue and I managed to take in a concert at Anita's Theatre at Thirroul – a local superb venue about 10km from us. The concert was by John Williamson, one of our favourite artists (I have done 2 of his songs as Singing calls – Rip Rip Woodchip and A Thousand Feet). The concert was originally for November last year, but cancelled due to Covid, and tickets transferred to this year. We had front row centre seats (always the first to book in) – John gave a superb performance once again, always entertaining, with songs ranging from the

emotional, through humorous to anthem styles. All uniquely, unapologetically Aussie songs – which we love dearly. Some old, some new...but all delivered superbly by one of Australia's finest entertainers.

We are hoping to get to some more concerts next year – already booked in to see Melinda Schneider as well as John Williamson again at his Willoshed concert on his property in Queensland.

In Australia, we really are blessed with some of the finest performers and entertainers in the world. Sue and I both love our Aussie country music...very different from what is regarded as country overseas...most uniquely Australian. When discussing music with friends I never refer to this music as 'country' only to it as Australian Music, as it really does not fit within a general framework of 'world country music'.

Too many artists seem to relinquish their 'Aussie-ness' in order to cater for a world audience...I have no problem with this, but my preference is to the real dinky-die, true blue music that is at the heart of Australia.

We have been eagerly awaiting summer weather for a while...usually October and November see a rapid move away from the winter cold, however this year has been quite different. We had some of the coldest and wettest November days in recorded history. Now with December here, it has warmed up outside with today a pleasant 25 degrees C. I can live comfortably with that...mind you, we do get days in summer over 40



C - that I do not like!! Thank heaven for AC in our back room!!

## 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, as is Cal Campbell with one of his last articles. Paul Preston gives us some interesting thoughts, as does David Cox. Don Beck looks at the basic mechanics of mental Image calling.

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

profoundly serious problems! Bruce Holmes has an article that was supposed to be presented before his on in November (I messed up)..

Choreography pages this month feature lots of interesting ideas. Brian Hotchkies has some basic principles for Six-Couple routines. More A2 from Larry Marchese. I have gone back to my files and found a heap of C1 modules...second batch this month.

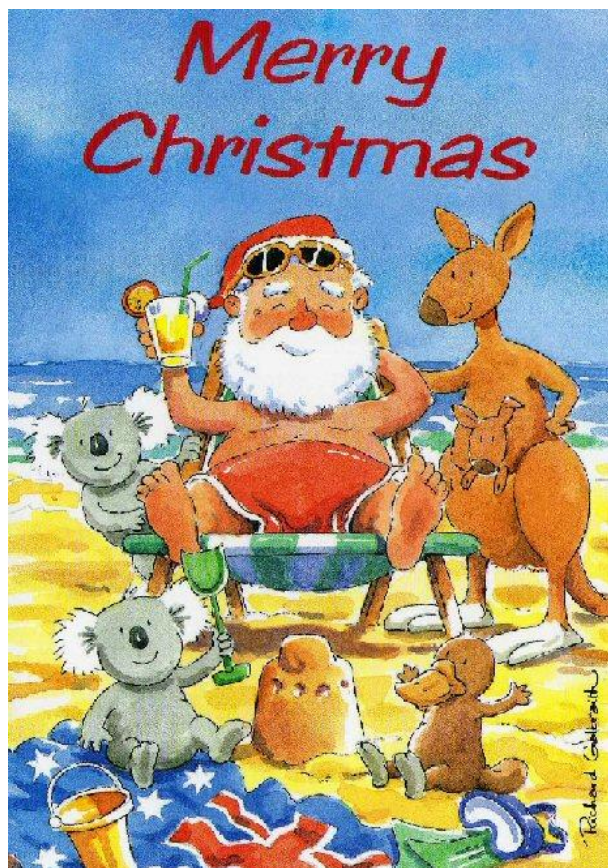
A special article from Clark Baker looks at just what defines the concept of a 'gimmick'

The other big news is that SKYE BOAT SONG is now available! It has taken a while to get it all done, but it was worthwhile. I have very special ask of everyone regarding this song and the future of BTM, but more on this inside.

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

*Cheers*

*Barry*



# SELF-IMPROVEMENT

## Part 17: Making The Best use of Music (3)

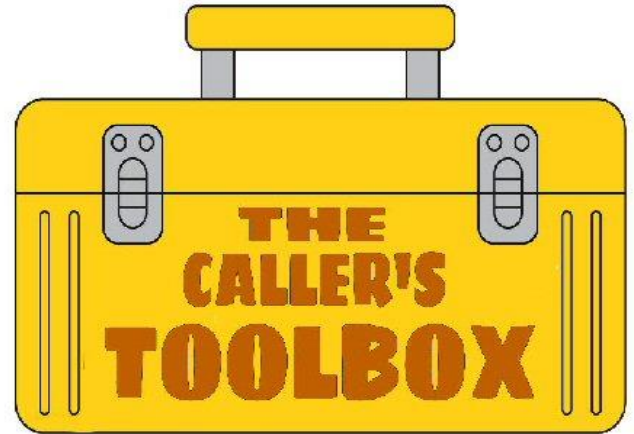
By Paul Bristow

### 3) HARMONY:

The third element of music - that a Square Dance Caller needs to consider - is Harmony; this can be thought of as “everything else that is happening (in musical terms), within the piece of music that you are considering”. If you listen to a Square Dance Singing Call, you should be able to hear the part that plays the Rhythm (providing the “Down-Beat” that the Dancers require in order to Dance) - and the Melody (the tune of the song) should also be easy to pick out. But you will also find that there is a lot more “going on”, other instruments - playing other musical combinations.

#### Rhythm Track Harmony

On the Rhythm Track, you should be able to pick out the Drum and/or Percussion instruments that are providing the Down-Beat but, in addition to these, you will probably also find a Bass Guitar, a Rhythm Guitar (usually an Acoustic Guitar), as well as (possibly), a Piano (or



Keyboard sound that may include “Strings” or “Horns” or something more modern), alongside a range of instruments to add something to the Rhythmic “Flavour” of the song (for example a “Rolling Banjo”).

The music being played by the Bass Guitar, will be a simple “Bass-Line”: i.e. a run on the notes that supports the beat structure of the Rhythm and Harmonises with the Chord Structure of the Melody of the tune; the other instruments (e.g. Rhythm Guitar, Piano, Keyboard etc.) are likely to be playing the different Chords, as they occur - on the same, or in a syncopated structure - to the Rhythmic basis that the Drum and/or other Percussion instruments have already established.

The actual music that is being played by these instruments provides a “basis” that supports and - in effect - underscores the Melody. This can be extremely useful to a Caller who is looking for some way to present a Singing Call in an individual style. If you are able to identify these elements - and follow them in your Vocal presentation, in such a manner that is not “Discordant” with the Melody - (i.e., it does not “conflict” with the Melody - and



sound horrible!), then you will be able to modify the way that the Singing Call sounds so as to change its “flavour” into something more individual.

Speaking personally, I usually try to follow the Bass Guitar when I am looking for something that allows me to “improvise” musically and provide my own individual “stamp” on a Singing Call.

The use of Percussion Instruments (e.g., Tambourines, Shakers, Castanets etc.) will make the tune take on a particular style. Whereas “Rolling” instruments (e.g., Banjo or Mandolin) will have the effect of giving a much faster feel to the music, which will add a lot to many tunes.

Once you have identified as much as you can of the Rhythmic Harmony instrumentation, you will be able to utilise it to help set the tone for each tip, thus establishing the pattern of your music as a part of your “Show” for the evening; making things more exciting (frenetic) or more relaxed, as you feel appropriate. In addition, you can actually change the manner in which you present the Calls: e.g., you could try to present them in a “Staccato”, “Syncopated” or “Pointed” style, just for fun! You will need to experiment with these types of styles, so as to recognise where they might be used.

### **Melody Track Harmony**

There exists a great range of styles that can be used, when playing the Instrumental Harmonies on the Melody sections and to consider all of these would be difficult - and probably quite confusing!

However, there is one Harmony item that occurs on a majority of recordings that can be put to good use by a Caller - if you take the time to identify it and work out how to use it effectively - to explain this, I need to try and paint a picture (so to speak), about the way that the tune of the music (i.e. the Melody) appears on the

majority of Singing Calls that are currently being used by most Callers.



Since the early 1970s, most popular tunes reformatted as Singing Calls comprise seven parts, these are usually referred to as: the Opener, 2 x Figures, Middle Break, 2 x Figures and Closer (some of the older recordings may follow a number of different patterns - but these are unusual); on each of the seven 64-beat parts, in modern Singing Calls, there will (usually) be one instrument playing on the Melody (tune) of the song, this is referred to as the “Lead” (pronounced ‘leed’) instrument but it should be noted that there are a few Singing Call instrumentals that do not offer the Melody at all.

The majority of Singing Calls follow a “standard” pattern that includes “Leads” and “Fills” (Fills are the small “bursts” of Music that are played to “Fill” the gaps occurring, naturally, due to the structure of the Melody, quite often these sound like responses or “Counterpoints” to the Melody line); wherever Fills occur Callers should always try to make the very best use of them.

However, it should be noted that not all Singing Calls have Fills; to identify the Fills on a Singing Call (or to establish whether-or-not they are there), you need to consider the processes that appear in

the original Melody, which comprises phrases and pauses (in exactly the same manner as would occur in sentences, when used in a poetical or rhetorical sense). This leads to “gaps” that occur, throughout the piece of music. Written below is the text of an old song, showing these gaps:

**1) (They're), changing guard at  
Buckingham Palace - (5) -  
(6) - (7) - (8)**

**2) Christopher Robin went  
down with Alice - (5) - (6)  
- (7) - (8)**

**3) Alice is marrying one  
of the guard - "A soldier's life  
is terrible hard,"**

**4) (1) - (2) -  
(3) - (4) Says Alice (6) -  
(7) - (8)**

As you will see from this example, there are four lines that each contain 8 Down-Beats; in the first two lines the first four Down-Beats are “used” by the lyrics that are shown, so - in each of these two lines - there exists a four Down-Beat “gap”. In the third line all eight Down-Beats are “used” by the lyrics and in the last line only the fifth Down-Beat uses text - in the form of “Says Alice”, thus leaving a four Down-Beat “gap”, the lyric, followed by a three Down-Beat “gap”. These gaps are where the “Fills” might occur - i.e., an instrument might play a short burst of music, to fill the gap.

Please note, Fills are not limited to just the gaps, it is quite common for the second instrument, that plays the Fills, to play a Harmony line (e.g., a Countermelody), at the same time as the Melody is playing

and then play a distinctive Fill section, during the gaps in the Melody line, as they occur.

Sometimes the Fills are played quite loud and are easy to hear, sometimes they are less obvious and have to be “found” by listening carefully to the music; a good example of - easy-to-hear - Fills, on a Square Dance Singing Call can be found on the Sting Recording: “Rock 'n' Roll Is King” SIR 337 (you can listen to the Called side of this at: [www.stingproductions.com](http://www.stingproductions.com) - just use the **Catalogue** option from the **Records** Drop-Down and click on the musical note symbol  to hear a short part of the Vocal track), you will hear the Harmonica playing the Fills, during the Opener and then playing on the Leads, during the next part (the first Figure) where the Electric Guitar is playing the Fills.

If you know where the Fills are, you will find that these can (quite often) be used to fill the gaps in the Music, when you are not Singing the tune or delivering the Calls (a lot of the Calls coincide with the Melody line) and if you know where the Fills are, you can use them to reinforce (or you could say “punctuate”) the music that you are using. The same thing is true for things like Bells, Castanets, Horns, and other sounds, where they occur at appropriate points in the Singing Call.

Occasionally, you will find a part of a Singing Call, where a “Rhythm Break”, is used - put simply this is where most of the Rhythm section, “Drops-Out”, leaving just the Down-Beat playing, with the Lead and Fill instruments following the “punchier” sound - a good example of this can be found on the first Figure of “Rockin All Over The World” SIR 803, this feel can also be effectively used.

## PART 18 – Effective Use of Music Part 4

### 3) HARMONY (VOCAL):

In the last article I suggested some ideas that you might consider, to make the most of the music you are using, by thinking of the Harmonic elements of Rhythm and Melody. So that - by identifying some of the different ways that the musical harmonies occur - you might be able to find alternative ways to present your vocal. This time, I want to consider some of the ways that exist for using the voice to harmonise; both with the music and with other voices.

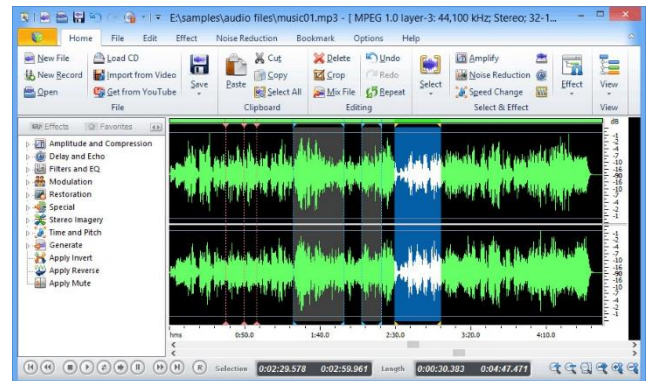
Most often, when people talk about Harmony, they think about the voice - and the ways that voices can be made to sound good together, as well as the ways that you can “Harmonise” with the music that you are using when you Call - for this latter consideration, Square Dance Music is perfect.

The vast majority of Square Dance Singing Calls, provide a clear and easily heard Melody Line, so Callers simply have to “Sing-along” with the Melody on a note-for-note basis; it should be noted that: this is not the same as “karaoke”, where - usually - only the first few notes of the melody are played and the “singer” then has to provide the Melody. With only a few exceptions Square Dance Singing Calls provide the full melodic structure of the song, which is really helpful for the Caller!

However, despite this “easy crutch”, it is possible to make use of the Singing Call Melody Line, in different ways. As the Melody Line is being played by the instruments on the Singing Call, it is not really necessary for the Caller to “sing” at all; he (or she) could simply ignore the lyrics - just let the music play (perhaps encouraging the Dancers to sing the song) - and provide only the Calls; this is

not a method that I would recommend - but it is definitely a possibility that exists.

A much more effective method might be for the Caller to simply “speak” the lyrics “Rhythmically” (i.e., in phrase with the Rhythm of the music) and thereby avoid having to “sing”. For an excellent example of this, listen to Rex Harrison; in “My Fair Lady”; because Rex was not a “singer”, he had to “speak” his way through the songs - but he still won an Oscar for his performance in the role (the Warner Brothers Sound Department also won an Oscar for the technical innovations that they had to develop, in order to record his totally “live” performances)!



**Modern Technical Devices:** In my earlier article on Melody (two issues back), I mentioned some Modern Technical advances that are now available. If you use a computer software programme to provide your digital music (i.e., MP3 files), you should find that various extra controls are provided; the names of these are shown below. If you understand - and make effective use of - these controls, you will be able to alter the Melody-Line of any piece of music and may make it a lot easier to use:

**Speed** (also known as Bit Rate): altering this will have the same effect as speeding up (or slowing down) a Turntable; N.B. if you speed it up the Pitch will rise, if you slow it down the Pitch will fall.



**Pitch:** this allows you to change the Key in which the music is played, without altering the Speed.

**Tempo:** this allows you change the MBM (Metronome Beats Per Minute), without altering the Key.

However, if (for some reason) you do not wish to use this type of technology or if you are relying upon the simpler medium of Vinyl records, you could still make use of a Melody that is outside of your “comfort” range by singing a Harmony. The very worst that any Caller can do is to try and sing a Melody where he (or she) cannot hit the notes - and has to “strain” to get as close as possible to the correct sound - this will lead to “hands-over-the-ears on the dance floor...”; (something to be avoided at all costs). I was once told: “if you can’t hit the note, it may be better off to sing it flat”, as less people will notice a flat note than will “recoil” from a “screech”. However, the best way to deal with this situation has to be to harmonise, i.e., use a note that you CAN sing that is in harmony.

As with all things musical, the ability to find a “Harmony Note”, will depend upon both your voice AND your hearing. As I have said before, people with outstanding voices AND hearing are said to have “Perfect Pitch” - and there are not many of those around - if you are not blessed with “Perfect Pitch”, then you will just have to work a lot harder. Practice the tune with the “awkward note(s)”, use “alternative” notes - that you think might fit, record your effort and then listen to the results; if you are lucky, you will soon begin to understand your own “voice-hearing” much better and be able to find good harmonic alternatives that will increase your vocal range. However, it should be noted that - when you hear yourself singing - part of the information is not “true”, as it comes from within your head, so the only true (or if you prefer “honest”) way to hear how you sound is by a recording.

## Two (or more) voices



There may be times when you have the chance to work with another Caller (or Callers) and you will wish to make the best use of two (or more) voices. There are many ways that this can be achieved.

Most simply, you could just sing the Melody together - provided that you sing the correct notes - it will produce a “musical” sound that will work; the better effect would be for each voice to make use of a different “Register”. To understand Register, think of a Piano - the Keyboard, contains several Octaves (twelve-part chromatic scales, where the use of eight musical intervals creates an Octave), or to put it differently, several successive sets of DO-RE-MI-FA-SO-LA-TI-DO. When you play a tune on a Piano, you can use several different Registers, by changing the Octave - i.e. the point at which you start the tune; if the first note is “C”, there are several different “C”s on the Keyboard, by playing the tune using middle “C”, you will be in one Register, if you then try starting on another “C”, you will still be in the same Key but will be in a different Register. If you - and a friend - play a tune in two different Registers, it will work musically; two voices singing, in different Registers, will be quite pleasant to hear. An excellent example of this would be a Male and a Female voice.

However you do need to be careful that you do not change the Register in which you are singing, at an inappropriate point,

you must make sure that you do not try to “rise” to the higher Register (or to “fall” to the lower Register, part way through the tune, sounding as though you are trying to “follow and match” the part that the other Caller is singing, there is a natural tendency to do this but it will always sound bad; the same general rule will apply to other Musical Harmonies, where dissimilar tunes, that work together, are used in order to create a consonant Multi-Voice Harmonic sound.



An excellent example of Multi-Voice Harmonies can be found in “Barbershop” singing, where each member of the group will try to stay on a certain part of a tune: i.e. on Bass, Baritone (Lead), First Tenor or Second Tenor, this will often be achieved using harmonic devices e.g. “Counter Melody” and “Descant Harmony”; a more detailed discussion on Harmony can be found in News and Views Issue 165 October, 2007, entitled “Working With Other Callers, Emphasis On Harmony”, you can access this via the “Members Only” section of the SDCCGB Web-Site – shown on the Front Cover.

**CONCLUSION:** Undoubtedly, Harmony singing is a talent related subject; thus, some individuals will find it much easier to

learn than others will. Good harmony singing will require a great deal of practice. It requires a lot of effort - especially the more complex structures. The individual's ability to sing Harmonies (or even to sing and maintain the Melody line) will depend upon their ability to hear the parts of the song and control their own voice so as not to “wander”. If you seriously wish to develop your skill as a Harmony singer, you should seek help from a Singing teacher who will be able to identify, demonstrate - and help you to find - the various parts of the Harmonic ensemble.



It is important - as with any use of the voice - to ensure that you are NOT damaging your voice.

**GENERAL RULE for singing Harmony:** Decide what you wish to achieve, practice it as much as you can, record your efforts – and then (most important – and most difficult) listen to the recording!

## PART 19 – Effective Use of Music Part 5

**EFFECTIVE INTERPRETATION AND USE OF SINGING CALLS** – Singing Calls provide a terrific number of possibilities; for the most part they are well recorded pieces of music, designed to be effective as the basis of Square Dancing. A well-recorded Singing Call, will provide the Dancers (and the Caller) with the Downbeat structure, required for dancing, as well as a number of potential ways in which the Caller can interpret the musical structure - by process of a little research - so as to get the maximum from the tune and present the very best “personal interpretation” of the recording.



Unfortunately, there is a tendency to just buy the music and follow the Caller on the “called-side”, in a “word-for-word” fashion, and just provide the dancers with your best version of the recording - as interpreted by the Caller that recorded the Vocal. Although this is an acceptable method that you can employ, the much better way to make use of the music, on a “personal/individual” basis, would be to take the time to look at the things that you could do, in order to make the very best use of any new Singing Call and benefit from the work done by the music producers; here are a few ideas:

- 1) Locate a copy of the original tune (and the original lyrics) and familiarise yourself with how it was originally

presented. There may be opportunities for you to expand (or alter, so as to be more in your personal style) the lyrics that you use. By reference to the original Rhythm, Melody and Harmonies, you may be able to better understand the tune, to the point that you can make the way that you present it a lot better, i.e., instead of just copying the Caller on the other side, perhaps, you can improve on their interpretation (at least on a personal basis).

- 2) Consider the choreography on the recorded Vocal. Some new releases feature clever ideas that add (significantly) to the Singing Call; however, many Singing Calls use “old standard” - and much overused - choreographic routines; these work okay but are just too basic to give the Dancers the full value of a refreshing, new (or slightly different), combination of Calls.

Both the Breaks (i.e., Opener, Middle Break and Closer), as well as the Figures (Heads/Sides part) need to be reviewed; the “problem” (in particular on the Breaks) is that there are only a few Calls that use the original lyrics of the song (e.g., Circle Left, Grand Square etc., on the breaks, or Eight Chain Thru, Relay the Deucey etc. on the Figures). However, with a little bit of thought and imagination it is certainly possible to extend the range of choreographic patterns used, to avoid repetition and over-use of the more mundane combinations.

How can you make the Breaks and Figures more interesting? You might decide to listen to some of the older singing calls, either in your own collection or from the SDCCGB's library or perhaps in the company of



your Calling friends. There are many ingenious ideas to be "researched" from previous recordings. Take care, however, to check figures from older recordings; ensure that they flow well and time out correctly and - if they involve unusual choreographic combinations - it might be an idea to workshop these with your group before including them in a Singing Call; also watch out for "Right Hand Lady" progressions.

Remember that - although most modern Singing Calls use a 7 x 64 beat structure - some of the older recordings do not use this pattern and many feature 80 beat or 96 beat (or some other strange values) as the basis for the Breaks and the Figures - keep an eye out for these!

- 3) If you have the opportunity to hear another Caller (or other Callers) using the Singing Call, it is perfectly okay to "research" their approach. Over the years there have been many times when a new release is suddenly "catapulted" into becoming a Best Seller as the result of the interpretation of a Caller, who has taken the time to do the research and build on the results.
- 4) The Vocal track (the "flip-side" – in Vinyl record terms), will contain a lot of helpful ideas that you should investigate. When a Caller records a Vocal track, they will have taken the time to establish the best ways that the music can be interpreted, Rhythm, Melody, Harmony and Metering (the way that the Calls and the lyrics are presented in relation to the structure of the music), so as to do the best that they can to enhance the recording. If you encounter any difficulties in using a new piece of music, you may well find clues (or even answers) to these problems are contained in the Vocal rendition; although you certainly should avoid just copying the Vocal

side in a "Parrot Fashion", don't ignore it completely as a reference.

- 5) When you listen to the Singing Call, pay close attention to the instrumentation. There may be places where certain instruments (or an instrument) play a dominant phrase, in a stylish and outstanding manner. When you find these, see if you can - by careful selection of your choreography - allow the music alone to carry that section. You can also comment "outside the phrase", about the use of certain instruments, so as to direct the attention of the Dancers to the solo (or even "concerted") musical line during - for example - an Eight Chain Four.
- 6) Popular, well known, tunes can be great opportunities to invite the Dancers to "sing-along"; you can even have the Boys sing with you at one stage - and the Girls at another. Or - with tongue-in-cheek - you could invite the Dancers "over thirty" to sing - and then those "under thirty" to help you in the Chorus (Tagline); a real chance for loads of fun-on-the-floor!

The list of ideas, shown above, may be useful as an "aide-memoire" when you come to looking at ways that you might improve the use that you get from Singing Calls. If you take the time to check back on News And Views you will find an article that I wrote concerning the fundamentals of "The Use Of Singing Calls". You can find this (and copies of all the previous editions of News And Views) on the SDCCGB Website at: <https://sites.google.com/site/squaredancecallersclub/>

Where Gene Turner and Simon Kelly have uploaded all of the old editions and produced an index for finding particular articles. Please take the time to use this facility, it is a marvellous resource.

## FROM A MUSIC PRODUCERS POINT OF VIEW

I spend quite a bit of my time looking at songs that - might - make a Square Dance, there a number of things that need to be considered and I thought that it might be useful if I were to explain a little about this process; my hope is that - if you are able to understand the way that tunes are chosen and how they are changed into Square Dance Singing Calls - it might allow you to “reverse engineer” the process and discover something useful when you are looking at the ways that you might be able to improve your use of Singing Calls.

There are many great tunes that Callers (and also Dancers) would like to see as Singing Calls - but -unfortunately not every tune can be made over effectively. Some tunes are very easy to use: those that run at the correct Tempo (128 mbm), use Rhythmic structures (and Time Signatures) that will work and are in 64 (or 32) beat sections (Verses, Choruses etc.) can be converted with the minimum amount of re-engineering. However, those that do not fit into these categories require adjustment, in line with the standard Singing Call framework. When

making these adjustments, care must be taken not to lose too much of the original



feel. Some tunes cannot be slowed down (or speeded up) to a Square Dance Tempo, without making them sound awful, certain Rhythmic structures do not “dance” well. It is usually possible to adjust a Time Signature (e.g., SIR 334 “Que, Sera, Sera” was originally a Waltz - i.e., 3/4 but was changed to 2/4). Some tunes have verses that are 48 beats long, so you need to use them “once-and-a-third”, to make them fit (e.g., SNW 602 “Can’t Buy Me Love” is an example of this and of a Rhythmic structure that had to be altered). Sometimes, the Tag Lines on the original, on each section, are “stretched-out” - and need to be “cut-short” to work as a Square Dance (SNW 1105 “Where Have All the Flowers Gone” has, in effect, “concertinaed” the tag line on each part). If you consider these points, you could find it useful in understanding the music.



*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.*

# SINGING CALL DIARY

## SKYE BOAT SONG

### NOVEMBER / DECEMBER

At long last, it is all done. The vocal is recorded, and the song is now up for sale on A&S website.

I recorded a couple of vocals (one MS and one Plus) on the first night back for our club in November. One in the first tip, and the Plus in 6<sup>th</sup> tip. After 4 months without calling (and only 3 months with prior to that after a year off), my voice was a bit shaky on both versions, but especially so on the MS one.

Since my stroke 4 years ago, I have to concentrate every time I speak or call, otherwise my voice tends to slur somewhat. I can hear the slur in the opener in lyrics for Grand Square. Normally I would re-do the vocal, but I felt this had gone on so long that all I wanted to do was to get it out there and move on to another project.

As a vocal is basically a guide to what is possible in terms of melody and choreo, I felt that it was Ok to release (although at any other time I would have recorded it again). I also had the music well down (needed for acoustics of our hall). While not perfect by any means, it is acceptable.

The piece of music created by Mark Tinson for this Singing Call, is fantastic. He is a real master of his craft, always

willing and able to go the extra yard with what I felt was needed for the music.

This is quite a unique recording, as the music was created to suit the specific lyrics and choreography I wanted to use for Opener, Middle Break, Closer and ending. One comment that I received was that it may have been worthwhile to place a key change at start of closer for even more lift. I did think of this originally – I like a key change for its enhancement of drama prior to having the ladies or men Promenade. This can add real oomph to a presentation. However, I thought that here I did not need it, as I wanted to use a Grand Square purely to present those great lyrics that were backed up by the change in melody and lead to the baritone guitar. While Grand Square is over-used at times, I think it is important when the lyrics need to be uppermost. Here, using anything else would be just wasting the great music.

Anyway, it is finished...please have a listen (don't take too much notice of my vocals) to the music. This one has been done with the specific end of raising necessary finances to keep BTM running. Please check it out at:

<https://www.asrecordshop.com/index.php?action=listingview&listingID=2510>

Barry





***We now have two new Singing Calls available on A&S Records:***

- **AS 147 - MY OLD MAN:** This is a great song written by Rod McKuen.

<https://www.asrecordshop.com/index.php?action=listingview&listingID=2507>

- **AS 148 - THE WORLD'S GREATEST MUM-** a great piece of music from country singer Johnny Chester

<https://www.asrecordshop.com/index.php?action=listingview&listingID=2509>

Over the years I have released a number of Singing Calls and Hoedowns on A&S records. You can find them all here:

[https://www.asrecordshop.com/index.php?cur\\_page=2&action=searchresults&sortby=artist&sorttype=ASC](https://www.asrecordshop.com/index.php?cur_page=2&action=searchresults&sortby=artist&sorttype=ASC)

*Both these new titles utilize music done by Jeff Van Sambeeck. The vocals were recorded live at our Red Barons Square Club during our Monday and Thursday dances. Our dancers are a very patient lot as I have been practicing these singing calls every night that we have danced this year! I think they are ready for some new ones now.*

## **SKYE BOAT SONG BTMM 001**

*As mentioned previously SKYE BOAT SONG is now available to purchase via A&S records at:*

<https://www.asrecordshop.com/index.php?action=listingview&listingID=2510>

This Singing Call has taken some time to get ready, mostly due to Covid not allowing us to dance for much of 2021. All my vocals have been done at a live dance, and we have not had too many of those this year!! The cost is \$8.00. For this small price, you will receive the Instrumental, Vocal version, Cue Sheet. You can use PayPal to pay, along with

other payment methods that Bob has noted on his website. Where in the past, I have used music by Jeff Van Sambeeck and Shindig, this time the music is done by a well-known and respected Australian musician – Mark Tinson. Mark also created the music for many releases on C Bar C and Seven C's labels

## **I NEED YOUR HELP**

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

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

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

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

To this end, the Singing Call SKYE BOAT SONG has been done as a pure money raiser for BTM. Bob Shiver at A&S has listed it on his website, however, all the funds raised by sales of SKYE BOAT SONG come directly to

BTM. Bob has kindly offered to act just as a sales agent and forego any regular commission from the sale of this piece of music. (*Thank you again, Bob*)

My request to you all is this: **PLEASE BUY SKYE BOAT SONG**. This will keep us afloat and guarantee that BTM will keep on moving forward. The cost of the music from Bob 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). The link is here:

<https://www.asrecordshop.com/index.php?action=listingview&listingID=2510>

You can also purchase directly from me by sending me an email. I will then reply with PayPal payment details. You will get from me the instrumental, vocals (2), cue sheet AND some of the earlier versions (different leads, endings, etc.) You can email me at: [bjwonson@gmail.com](mailto:bjwonson@gmail.com)

If every subscriber purchased this singing call, we would have enough for any future upgrades to the computer system. Over the years we have been writing and publishing BTM, not only have we been able to give all callers informative, educational, and entertaining articles and choreography, but we have also given a number of free Singing Calls as part of the overall service. I really believe that 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.

Many thanks for your understanding and your assistance,

Barry

# MY THOUGHTS ON A LEARNER'S CLASS

BY DAVID COX

## Let's Go Straight to Advanced-Level...

O.K.! I'm kidding about A-level, but I am serious about not dumbing-down what I do just because a lot of people are Square Dancing for the first time.

The principles that underpin the first night of a new learners' class are:-

- Dancing is the rhythmical movement to music,
- Learning is best achieved by moving from simple to complex,
- Square Dancing is a language,
- Dancers are intelligent. They want some mental stimulation and don't need things to be dumbed down to them (this IS a generalisation and doesn't necessarily apply to every single person attending the class...and these people may not enjoy the class as much as others, as it may be too complex for them)



My main goal is to let people dance as soon as possible and as much as possible. This basically means smooth and rhythmical movement to music. I have, several times, after the first night

of a learner's class, had experienced A-level and Plus-level dancers come up to me and say, "That didn't feel like a learners class."

Now that you know my principles and goals, let's put them into practice.

Simple calls have a SINGLE action. This is because complex calls have MULTIPLE actions.

The sequence in which we give dancers information can make things more simple or more complex. For example, if I say to beginners 'Face your corner, allemande left' I have given the two separate instructions, in the order they need to process them. First, they face their corner and, when that is complete, they can do the Allemande Left. I have made it easy. One instruction at a time, in the same order in which they will be processed.

By contrast, if I say, 'Allemande Left your Corner' to very raw dancers I have made it more difficult for them to be successful because I have still given them two instructions, but I have given them the instructions in the reverse order to which the dancers will perform them. This leads to confusion. It leads to lack of success. It leads to non-rhythmical dancing simply because I have not given the dancers the information in the same order that the instructions will be performed.

I'm going to run through a possible program for the evening. It should be considered a general guide rather than a blueprint. There are many variable factors such as age, size of group, the



number of experienced helpers – that may cause you to make minor changes on the fly ... but the principles underpinning your decisions will remain constant.

You can do things in a different order and things will still work out. There is no right or wrong here. I certainly deviate from my program every time I run a new learners class. The important thing is that I have a deliberate reason for everything I call and the order in which I will call them.

*(David also advises that while the following is a hypothetical single evening program, the actuality is that it can be spread over 3 weeks and give the same outcome. Everything depends on different factors such as the age of dancers, ability, weather, etc. This is the judgement call that the caller must decide - Barry)*

#### **BRACKET (Tip) 1**

- **Identity – Partner/Corner, Heads/Sides**
- **Location – Home**
- **Circle Left/Right/Single File/Three-quarters**
- **Dosado**
- **Men Star Left**
- **Face In**
- **Promenade Full/Half**
- **Swing**
- **Pass Thru**
- **Explain how partners may change but men always keep the same home location.**

Guys, your partner is the girl on your right-hand side. Girls, your partner is the man on your left-hand side. Where you are standing is home.

Music starts...join hands, circle left all the way 'til you get back home.

Walk into the middle and back. Circle right all the way till you get back home.

Without stopping the music, I ask the dancers to face their partner and I teach a Do Sa Do.

I call a Do Sa Do with the partner and make sure that they finish facing their partner and then call face the middle of the square.

I explain who the corner is and then call Do Sa Do with the corner and then ask them to face the middle of the square and touch hands with the partner. I want them to be dancing very precisely from the first bracket. In the process I have taught them an A-level call – Face In/Out/Right/Left. I will probably specifically ask them to hold their partner's hand frequently so that it will have become automatic to them by the end of the evening.

Some of the routines I will probably use include...

- HEADS PROMENADE 1/2, COME INTO THE MIDDLE AND CIRCLE LEFT HALFWAY
- HEADS PROMENADE 3/4, SIDES CIRCLE LEFT HALFWAY *(this is great for beginners, it introduces different calls for heads/sides and the same time and, due to simultaneous clockwise and anti-clockwise movement feels fairly complex),* SIDES PASS THRU, CIRCLE FOUR 3/4, MAKE LINES, FORWARD & BACK, EVERYONE CIRCLE THE NEAREST DIRECTION TO HOME.
- HEAD GIRLS DO SA DO, SIDE GIRLS DO SA DO, HEAD MEN DO SA DO, SIDE MEN GO IN AND SHAKE *(I'm teaching them, from the first bracket, don't anticipate)*
- HEADS PROMENADE 3/4, SIDES PROMENADE 3/4,

SIDES PASS THRU,  
EVERYONE TAKE YOUR  
PARTNER'S HAND AND  
PROMENADE FOUR STEPS  
*(the promenade starts from a set with  
two couples facing in and two  
couples facing out – I'm teaching  
them to focus on the call and  
following the instruction – I'm getting  
them used to DIFFERENT situations  
from the first bracket).*

I can play around with this material for a long time with plenty of variety.

## **BRACKET 2**

- ***Allemande Left/Right***
- ***Right & Left Grand***
- ***Ladies Promenade***
- ***Backtrack***
- This bracket just sees the reinforcement of what was learnt in Bracket 1 plus a couple of other calls. The focus here will be repetition and moving to the music.

## • **BRACKET 3**

- ***Flutterwheel/Reverse Flutterwheel***
- ***Sweep a Quarter***
- ***Explanation of how Partner/Corner may change depending upon situation***

I am now breaking away from the traditional teaching order.

Flutterwheel is a simple call. The right-hand dancer performs a single action – they do an Allemande Right with the opposite RH-dancer and finish at home. The left-hand dancer simply walks across to the other side of the square while holding the hand of the opposite girl. Sweep a quarter is also a single-action call...simple.

Some of the choreography will include...

- HEADS FLUTTERWHEEL,  
SWEEP A QUARTER,  
PASS THRU, FACE IN,  
YOU'RE HOME
- HEADS FLUTTERWHEEL,  
SWEEP A QUARTER,  
PASS THRU,  
EVERYONE PASS THRU,  
EVERYONE FACE IN,  
TOUCH HANDS WITH A NEW  
PARTNER,  
EVERYONE FLUTTERWHEEL,  
SWEEP A QUARTER,  
ALLEMANDE LEFT
- HEADS FLUTTERWHEEL,  
SWEEP A QUARTER,  
PASS THRU,  
EVERYONE PASS THRU,  
EVERYONE FACE IN,  
PASS THRU, TOUCH HANDS,  
FACE YOUR NEW PARTNER,  
PASS THRU, FACE IN,  
PASS THRU  
*(explain to dancers how the girl on  
the man's right is both his partner  
and his corner), ALLEMANDE LEFT  
YOUR CORNER/SWING YOUR  
PARTNER (one or the other, not both  
at the same time...that would be silly  
and confusing)*

## **BRACKET 4**

- ***Veer Left/Right***
- ***Partner Trade***

The Veer Left/Right fit easily after a Flutterwheel/Reverse Flutterwheel and are simply a Pass Thru Equivalent

**REGARDING PARTNER TRADE...**

- HEADS PASS THRU,  
PARTNER TRADE,  
PASS THRU,  
FACE YOUR PARTNER,  
PASS THRU,  
ALLEMANDE LEFT or FACE IN,  
YOU'RE HOME

**OR** PASS THRU, PARTNER TRADE,  
PASS THRU, FACE YOUR CORNER,  
ALLEMANDE LEFT

### **BRACKET 5**

- **Lead Left/Right**
- **Bend the Line**
- **Trade (from lines)**

As we are teaching a language it doesn't hurt for them to learn subtle differences such as Lead Left and Veer Left are quite different to each other.

- HEADS LEAD RIGHT,  
VEER LEFT, LADIES HOLD  
HANDS AND TRADE PLACES,  
BEND THE LINE,  
REVERSE FLUTTERWHEEL,  
PASS THRU,  
PARTNER TRADE,  
FACE YOUR PARTNER,  
RIGHT & LEFT GRAND

### **BRACKET 6**

- **Separate**
- **Wheel Around**
- **Half-sashay**
- HEADS PASS THRU,  
HOLD PARTNERS HAND AND  
WHEEL AROUND,  
HALF SASHAY, PASS THRU,  
SEPARATE AROUND 1 TO A LINE,  
PASS THRU,  
PARTNER TRADE  
(OR BEND THE LINE TWICE),  
PASS THRU,  
FACE YOUR CORNER,  
ALLEMANDE LEFT

All the above is a rough outline based on specific principles. My objective is to have people moving to music and listening carefully to what I say. The goal is to give them a lot of short, sharp commands so that their brains are very busy processing information.

This works for me. I hope you will look at it and think about it and see if you can make it work for you also.

*(David and I have spoken about the structure of lessons for learners many times over the years. We share the same basic philosophy "keep it moving, keep it smooth, keep it fun, keep it logical, keep it flowing, keep it fun, keep it within the confines of the ability of the learners, and keep it fun".*

*A logical teaching progression that moves the dancers from one call into another is super important. Flowing choreography that keeps them moving without even realising they are learning something also assist the retention of this knowledge.*

*Progression from simple concepts (single actions) to more complicated concepts (multi-action calls) needs to be considered very carefully. For me, I never even take the music off for the first 3 or 4 nights. The concept of stopping the music, then walking thru calls is an unnecessary one. They can be taught by just telling the dancer what to do while the music is on. Words used, and explanations must be simple and descriptive.*

*We have so many calls that flow, are simple, and are easy to explain such as:*

- *Flutter Wheel,*
- *Reverse the Flutter,*
- *Sweep ¼, etc.*

*In one tip I have them Lead Right, Veer Left (nothing complicated here and described in just a few words), then have centres take hands and trade places, then add ends Circulate (move around the outside to next persons footsteps), then add a Couples Circulate, then an ends circulate (move ahead to the next couples footsteps) and adding a Bend the Line at the end. This is 6 movements in a single hoedown....all calls that flow from one to the other, each being a single simple concept.*



*In teaching new dancers, the aim is to keep them moving, and keep them entertained. There has always been talk regarding the length of time it takes to learn the program...simple, logical, sensible teaching order is the key to a shorter program. If we cut down the number of calls in a program, but keep teaching it without a common-sense order, nothing is really gained. If we teach with a logical progression, a current program can be taught more effectively and within a far shorter*

*timeframe. The answers to many problems are nearly always staring us in the face....having new programs are not a benefit, if the same teaching problems are still in place – Barry)*

Barry is correct! In addition, if the learners are enjoying coming along and learning, does it really matter how long it takes to complete the program? The goal is NOT to complete programs...it is to have happy dancers moving rhythmically to music! David Cox



If you know someone wishing for a little brother, you can have him!



# FIRST NAME TERMS

Presented by Paul Preston

Most of our call names have been around for many years now. I find them to be inventive, clever, and amusing – or even all three at once, but more importantly they need to be fit for purpose and much more if they are to serve callers and dancers well. And yet, it's easy for us to take the familiar for granted. So, leaving designation aside for now (such as 'Sides', 'couples', 'insides' etc), let's take a closer look at our call names per say and some of my own ponderings on the legacy of a few of them.

Let's look only at the very first word of a call's name.

**The very first word** of many of our call names is a verb – the dancers command word, a doing word. *The very first word* of a call often accomplishes many things:

- **Immediacy:** It provides instruction that dancers can act on **instantly** thereby promoting flow and danceability
- **Aids learning, recall, and retention:** when descriptive of the actual dance action
- **Enables structure, codification, and cohesion of our programmes:** when the first word of a call has a common meaning throughout our programmes and shares the same name of other calls that have an identical opening dance action

That's a big ask for just the first word!

Here's a simple example. In every one of the **14** calls that begin with '**Pass**' in our lists - from **Pass Thru** in the Basic programme to **Pass The Axle** at C1 (plus 4 more in C4), the dance action begins with a Pass Thru and each call then has a different finishing action. 'Pass' means the same thing despite the call. Importantly, upon hearing the call prefix 'Pass', dancers

can confidently *begin* a passing action - despite not knowing exactly what it is they are about to 'Pass'! The very name has achieved all of the benefits listed above.

Other examples include '**Scoot**' and '**Peel**' which have complete consistency of meaning throughout our programmes. The starting dance action of **all 16** of our 'Scoot' calls (from **Scoot Back** to **Scoot Apart**) conform to an identical dance action at the start of the movement, regardless of level/programme. 'Scoot' means the same thing despite the call. It's as though the first word of our calls were somehow being held in reserve by an authority - for the exclusive use of a particular dance action. Were they?

## A WAVE OF NEW CALL NAMES

Clearly our calls were not all invented by the same author, or at the same time, so how did the calling community manage to achieve such consistency of call naming - particularly during the huge wave of new calls in the 60's and 70's? A number of factors came into play.

In the "*Gold Ribbon Committee Report, December 1968*", Bob Osgood, "*Sets In Order - Square Dancing Magazine*", Bob Osgood who chaired that committee wrote of being alarmed about the 800 new terms introduced during the 12 years previous. This unrestrained explosion of new movements, many with non-descriptive titles, was too onerous for most dancers to learn, retain and enjoy, leading to the intervention of The Gold Ribbon Committee who published the *Sets In Order 50 basics* (Dec 1968).

It was an effort to bring a degree of stabilisation and standardisation to the activity. The Committee gave a strong indication that they favoured calling terms



that tell the dancers what to do – calls that described the dance action and gave the best chance of dancers learning and retaining the movement. This introduction of defined lists will surely have also influenced the standardisation of call names to some degree.

There were only slow and limited ways to communicate at that time. There was no official database, clearing house or similar calling body to ensure consistency of call naming amongst emerging groups of calls (and there still isn't). Burleson's encyclopaedia: 'how-to' articles in dance magazines and note services of the day will have acted as a compass for authors looking for direction when naming their new call. Jay King in particular stated that one of the aims of his Square Dance Dictionary was to help inventors determine whether their new creation was indeed new (or similar to) calls that had gone before. An (impressive) informal reference source. CALLERLAB came later and made maintenance of standardised lists definitions etc. a top priority.

Well, that was an incomplete look back at attempts to put a finger in the dike and bring under control the torrent of new calls and their resultant harm.

## ANOMALIES

Despite these disparate efforts to document emerging calls, having so many new calls appearing in a short time frame, in such an uncontrolled way, it was inevitable that anomalies in the call name or dance action would result. Irregularities will have also crept in due to an author not writing down a comprehensive, precise explanation of the calls' definition, legal/illegal applications, dance examples etc. In the document, "*On The Rights of Call Authors*, Clark Baker, January 31, 1999 <https://fortytwo.ws/~cbaker/call-authors.html> Clarke Baker lays out a host of other interesting reasons why anomalies can creep into call names such as the call's distribution method - via word of

mouth; publishers' interpretations and by evolution once the call is in use).

Today there is no need for an official scrutiny system for new calls, but we do have a review and revision rolling programme of our call lists and definitions to keep them current, relevant, and consistent between our call lists. No easy task, I'm sure and sterling work has been done for us in that regard.

Reflection is healthy and a necessary part of any system, process, or organisation, especially when fed into a review. I find it interesting to reflect on what are now historic call names and ponder if they still sit comfortably in our modern programmes. Below are my own musings about a few of our calls' **first word**.

## SWING VERSUS SLIP

Our so called '**Swing Thru**' that **starts with the centres** (such as in a left-hand wave) isn't really a Swing Thru at all. When centres start the action, then the moves' very essence is that of a '**Slip**' and as such it would be more truthful and appropriate to re-name it accordingly as a '**Slip Thru**', (or similar) otherwise the definition defies its title. '**Swing**' is now authoritatively defined in its own right in our "A" programme as 'Each end and adjacent centre hand turn half...'. Whereas 'Slip' was quickly established as meaning an action that starts with the centres: 'centres arm turn ½' and it is defined as such in the A programme. ('Slip' is also the first word term of many of our non-listed calls: Slip The...; Slip And...; Slip Chain... whereby 'Slip' universally means that the centres start the action.

Renaming a centre starting Swing Thru as Slip Thru (or Slip something) would also provide consistency of terms between the programmes and be more faithful to the authors (Del Coolman) original intent for his Swing Thru. (Which was for the ends and adjacent centres to Swing first).



## COMBO'S

An analogy: a boy grows and becomes a youth; the youth grows and becomes a man. And so, it is with our call names. When we add centres turn  $\frac{3}{4}$  to a '**Swing**' action its name becomes a '**Spin**'; add **Circulates** to a Spin and the move becomes a '**Relay**'. Peculiarly, any 'Spin' or 'Relay' command requires the dancers to begin with a *Swing* action but that's fine because dancers understand and respond well to the progressive nature of the dance pattern.

Just like the growing boy>Youth>Man mentioned above, it makes sense that the first name of a movement is amended as its dance action lengthens and develops its own unique characteristics. The fortunate spin-off is, that for calls having a long name, dancers do not have to stand still, waiting until the caller has finished the entire name before they can begin dancing it. The calls command time is considerably reduced, and flow maintained.

## SPINNING

Similarly in 1967, both Square Dance magazine and Burleson recorded '**Spin**' as a term used to describe a singular arm turn; usually  $\frac{3}{4}$ . However, over the last 40+ years 'Spin' has *not* evolved to mean a singular arm turn  $\frac{3}{4}$  in its own right and we now use other terms such as Cast Off [ $\frac{3}{4}$ ] and Touch [ $\frac{3}{4}$ ] instead. The term 'Spin' has evolved to describe a dance action comprising 'End and adjacent centre Turn  $\frac{1}{2}$ ; Centres Turn  $\frac{3}{4}$ ' (as in Spin the Top). Burleson also logs more than 80 Spin calls with that action. A convention has established itself. (Yes, I did read the 100 Spin <something> call definitions – crazy I know, but in my defence, it was during lockdown)! A familiar action then to those calls sharing the same genealogy within our programme lists: Spin the Top, Spin Chain Through, Spin Chain the Gears, Spin Chain and Exchange the Gears, and Spin Chain the Line. I have always felt that the term 'Spin' deserves its own identity - logic dictates that the call 'Spin' stands as

a call in its own right, in just the same way as 'Swing' or 'Slip' do.

## WINDMILLS

As mentioned earlier, upon hearing the first word of a movement, dancers can actually dance for a few beats of it whilst mentally preparing for the actual version the caller requires. Unfortunately, the exception is '**Spin the Windmill**' (A1) whose dance action starts with an arm turn  $\frac{1}{2}$ , (a 'Swing' action) and so, '**Swing the Windmill**' would be a less contrary, more accurate name to sit within our modern lists. The '**Spin**' is misleading. Even it's relations in the Windmill group such as 'Swap ...', 'Cross...', 'Fan...', 'Load...' and 'Peel...' [The Windmill], all start off according to the dance action of their first word. Spin the Windmill *has become* an outlier - probably due to historic peculiarities. Similarly, isn't **Spin the Pully's** (C3A) dance action more akin to a Cast than a Spin? ('Cast The Pully' or similar is perhaps closer to what we are asking the dancers to do)?

We can't leave this paragraph without acknowledging Holman Hudspeth – our 2<sup>nd</sup> most prolific author of many of the calls we enjoy and value today such as Spin the Top, Spin the Windmill, Relay the Deucy, Walk and Dodge, Pass the Ocean, Load The Boat and many more!

## FANS

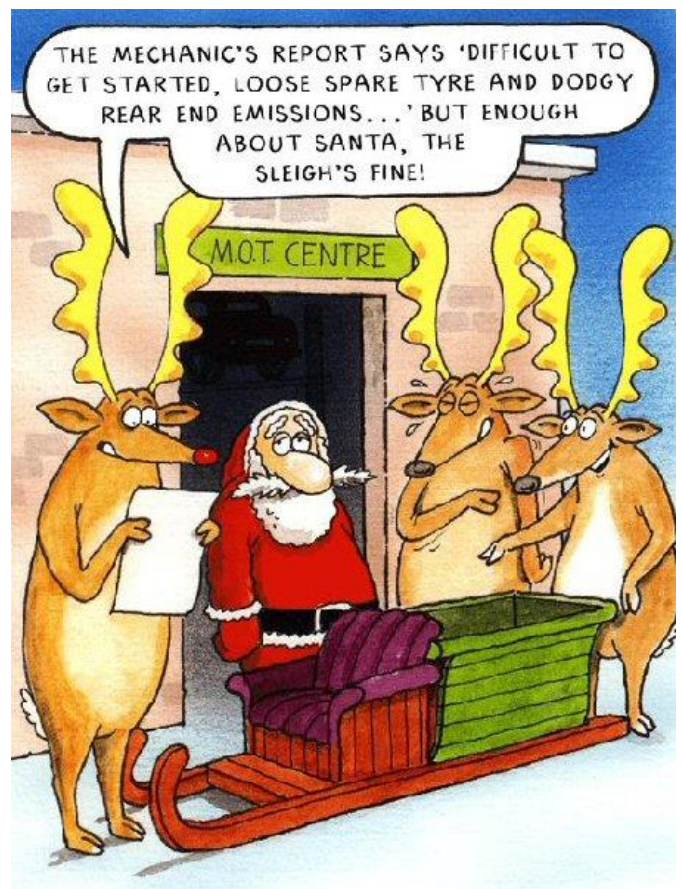
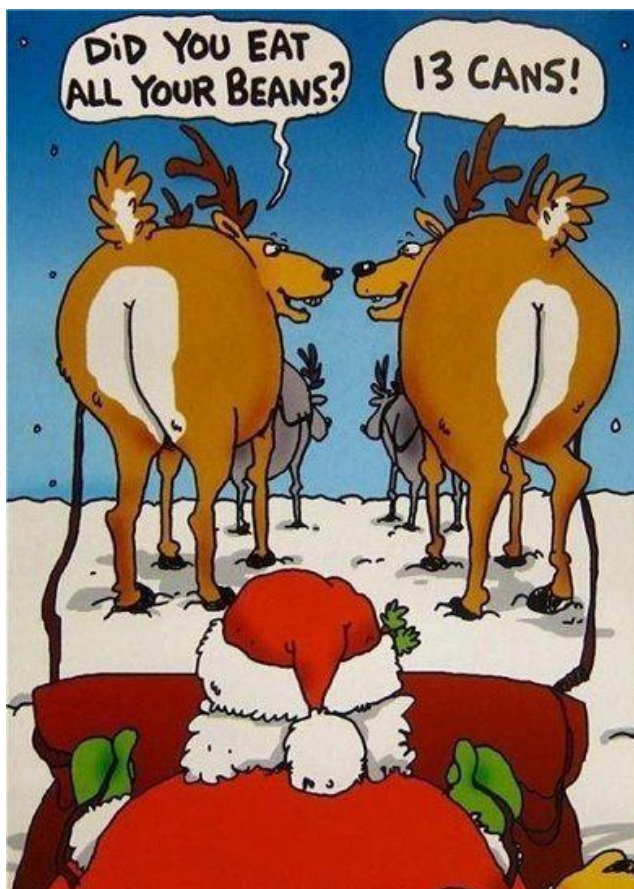
There are 8 '**Fan**' moves in our lists. The essence of any 'Fan' move has evolved to mean 'centres arm turn  $\frac{3}{4}$ ' and the C programme confirms this with its 'Fan Concept' whereby the name 'Fan' is used in place of existing 'Spin' calls. A confirmation then that all 'Fan' calls feature 'centres arm turn  $\frac{3}{4}$ ' but irritatingly, no part of '**Fan Thru**' (C4) has any dance action associated with 'Fan'. A little incoherent then to sit in a structured and controlled programme – so should Fan Thru be re-named or removed?

I find these kinds of deliberations healthy and interesting. Should we simply accept

that our call names are historical and are part of our identity; that anomalies are inevitable and as such we should live with them? Or should we attempt to officially correct such historical irregularities to better align with current use? (We do have past form on this. RIP **Rotary Spin the Windmill** for example - which we made obsolete for the lesser crime of a *possible* misunderstanding within its name).

Callers will inevitably have little bugbears or irritations with call titles and definitions etc. What are yours? The first word of a call is so crucial in promoting danceability, fluidity and the feeling of dance, because dancers can react promptly to it and maintain momentum; it is the *consistency* of call names that promotes cohesion throughout our programmes and aids universal understanding.

Paul Preston, November 2021





# CHRISTMAS FACTS

## – Of which You May Not Be Aware!

(Author unknown)

1. **No known species of reindeer has the ability to fly.** There are over 300,000 species of living things that are yet to be classified. Most of these are insects and bacteria.

Although this does not COMPLETELY rule out flying reindeer, the chances for the discovery of such is pretty slim.

2. **There is in excess of 2 billion children in the world.** But since Santa Claus only appears to look after the Christian children, that reduces his total workload to around 15% of the total – leaving around 378 million.

At an average rate of 3.5 children per household, that leaves us with 91.8 million homes for him to visit. Of course, that is under the assumption that there is at least one 'good' child in each house.

3. **Santa has 31 hours of Christmas to work with,** thanks to the different time zones and the rotation of the planet, assuming he travels from the east to the West.

This works out to 822.6 visits per second. This is to say that for each Christian household (with good children), Santa has 1/1000 of a second to park, hop out of the sleigh, jump down the chimney, leave the presents, drink his milk and cookies, get back up the chimney and back into the sleigh, and move on to the next house, repeating the actions once again.

Assuming that each of these 91.8 million stops are evenly distributed around the



earth, we are now talking about 0.78 miles per household, a total trip of around 75.5 million miles. This means that Santa's sleigh is traveling at 650 miles per second – 3000 times the speed of sound!

In comparison, the fastest man-made vehicle on earth – the Ulysses Space probe - moves at a pitifully slow 27.4 miles a second.

A regular reindeer can run, at its top-most speed, around 15 miles per hour. Of course, we have not even considered the time that Santa must spend in checking his GPS.

I guess the elves must pre-set the coordinates for each drop-off.

4. **The payload on the sleigh adds another interesting dimension to consider.** Assuming that each child gets nothing more than a medium sized Lego Set (2 lbs), the sleigh is carrying 321,000 tons, not counting Santa, who is invariably described as overweight. On take-off and landing, conventional reindeer can pull no more than 330 pounds.

Even granting that our "flying reindeer" (see Point 1) could pull TEN TIMES the normal amount, we cannot do the job with



even nine reindeer. In fact, we need another 214, 200 reindeer for this to work. However, this also increases the total payload (not even counting the weight of the sleigh) to 353, 430 tons.

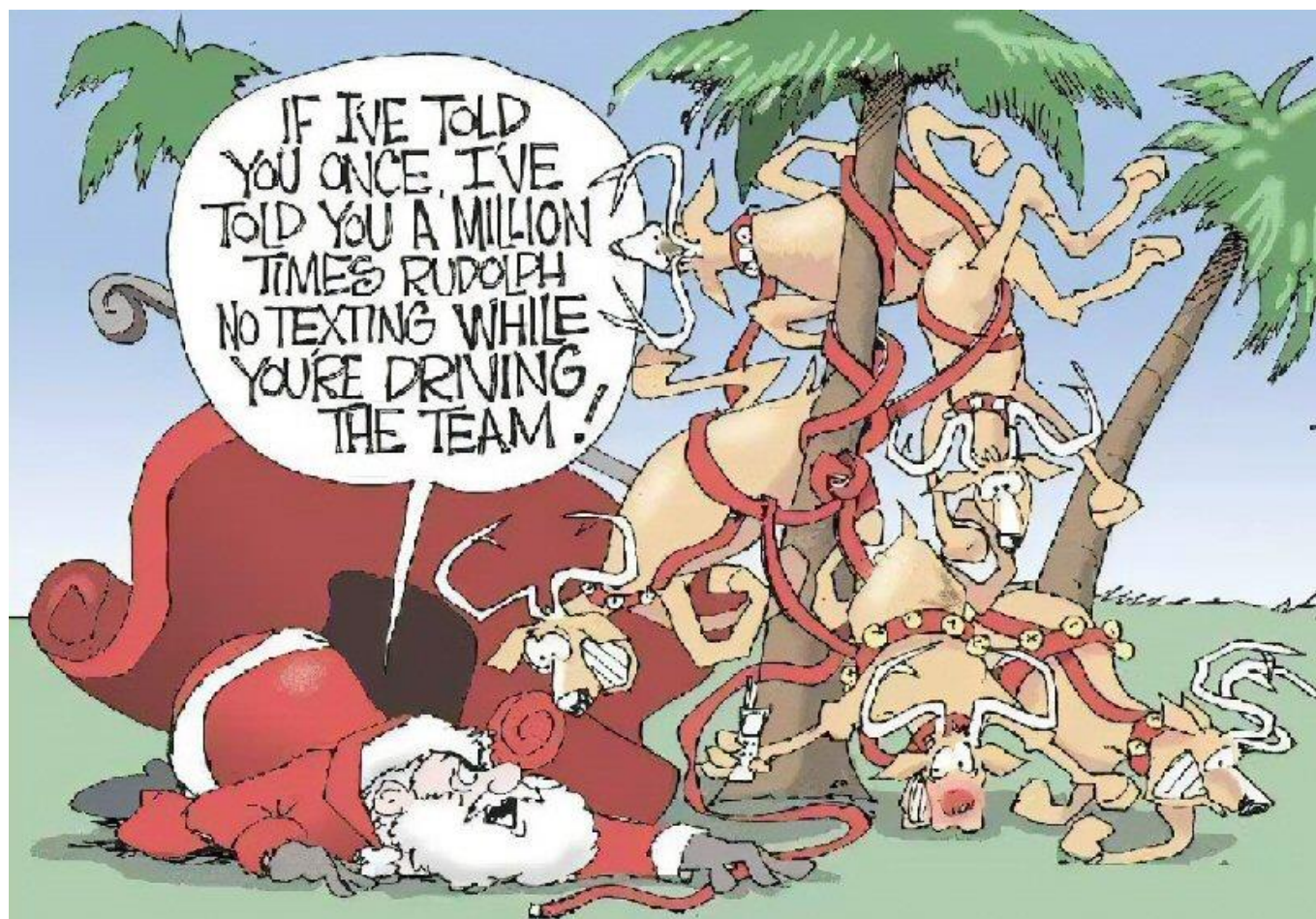
In comparison, this is four times the weight of the Queen Elizabeth. Obviously, the reindeer must never get hungry as there is no room on the sleigh for any food.

5. **353,430 tons travelling at 650 miles per second creates enormous air resistance.** This will heat up the reindeer (as well as Santa, sleigh, and presents) in the same fashion as space craft re-entering the Earth's atmosphere after a successful flight. The lead pair of reindeer will absorb 14.3 QUINTILLION joules of energy per second...EACH!

In short, they will burst into flames almost immediately, exposing the reindeer behind them, and creating a deafening Sonic Booms in their wake. The entire reindeer team will be vaporized within 4.26 thousands of a second.

Now we know why Rudolph has a red nose....but only for a very, very short time! Meanwhile, Santa will be subject to centrifugal forces 17,550.6 times greater than gravity. A 250-pound Santa (which seems ludicrously slim) would be pinned to the back of his sleigh by 4,315,015 pounds of force.

**CONCLUSION:** if Santa ever DID deliver presents on Christmas Eve....he's dead now!



# Letters To The **EDITOR**



Each month we receive many questions pertaining to ideas, articles and choreography that has been featured in BTM. The majority of these are answered on a one-to-one basis, but sometimes there is a question that presents an interesting challenge where the answer may be of interest to everyone. We have often had regular features on gimmick ideas and concepts.

Last month Jay King asked the following question:

***“I wondered if anyone/Callerlab has published a square dance definition of a gimmick figure.”***

We all utilise the term ‘gimmick’, but how do we actually describe the special aspect of something that puts it into this category? What is the dividing line between normal/different/gimmick concepts? This is an interesting subject; one which I have never really thought about before. We all have ideas on what gimmicks are, but as to how we define them..?

I talked to Mel Wilkerson about this and after some research, he discovered an article written some years ago by Clark Baker. Clark was contacted and he has given his permission to re-print his article.

## ***Gimmicks***

by Clark Baker, March 2005

In my work with call definitions, I encounter certain applications that aren't exactly right, but perhaps they aren't wrong either. The dancers usually know what the callers means. Yet we are reluctant to sanction their usage in the definitions. **So far, we have been referring to these applications as Gimmicks.**

I have always felt that there are more than a few types of gimmicks. However, I have never taken the time to collect and analyse the various types. Making a presentation on this subject at the 2005 Callerlab meeting has forced me to collect my thoughts and write this paper.



Two dictionary definitions of gimmick come close to our square dance meaning:

- an ingenious and usually new scheme or angle
- any clever (deceptive) manoeuvre

When I asked callers to e-mail me their gimmicks, I received more than a few. Right off the bat, I realized that I was interested in *choreography* gimmicks even though there are other types. Here is a perhaps incomplete list of types of gimmicks:

### **Gimmick squares**

- Tandem Squares, Progressive Squares, Rectangle Squares, Hexagon Squares, Two-Couple Squares, do all calls halfway, when you are next to your original partner, trade with them, etc. Here the gimmick applies to all the dancing for a whole tip.

### **Party or graduation gimmicks**

- [Tech Squares](#) celebrates graduation by having the class dance a special patter tip and singing call. The class returns the favour by asking the club to dance a patter and singer in some special way they have devised. Past ideas have included replacing a dancer with a broom, dancing while carrying balloons (one balloon for each level you know), dancing in the dark with a strobe light, etc.

### **Musical gimmicks**

- For example, keep calling when the record runs out, using the cadence in your voice to propel the dancers. In the singing call Beautiful Noise, get progressively quieter until the last verse where you come back in in full voice. Musical gimmicks are one of many tools used to provide Showmanship.

### **New calls, old calls, classic calls**

- Especially in the 1970's, callers would teach a new call at every dance. This programming technique levelled the floor (new dancers and experienced dancers were on the same footing) since the call was new to everyone. Some old calls are

classics (e.g., Cross the Star, Bucket of Worms) and would be considered a gimmick today. Other calls, like variations on Grand Square (such as the Grand Slide used in Australia), and Teacup Chain can be taught and used to add variety by building on the dancers' existing knowledge. Many of these are documented in *Choreography Gimmicks* by Will Orlich.

### **Choreography Gimmicks**

- Something special or unusual related to a short piece of choreography. Many examples follow.

### **Other gimmicks**

- There are likely many others that do not fit into the categories above.

Now we get to the crux of the talk. Is there a logical classification for choreographic gimmicks? I certainly know that there are ones I like and ones I don't like. I know that there are ones which are proper according to the definition and ones which are improper. Some I am happy to see many times and for others, once is enough. I know caller judgment is important.

Reviewing all the gimmicks I have received; I came up with the following categories. A few gimmicks seemed to fit into two categories. Also, the categories may not be as crisply defined as one might like. I am open to suggestions and observations in this effort.

- "D" -- Meets the *Definition*, not a common application for this dance program
- "X" -- Extends the definition; is "logical"
- "B" -- *Breaks* the definition, but dancers will do it
- "E" -- Uses plain *English* to accomplish its effect



- "T" -- Tricks the dancers

In no particular order, here are a bunch of gimmicks and how I would classify them.

1. Out of sequence #0 right-hand two-faced lines: Tag the Line, Girls go left, boys go right, Left Allemande. [E]
2. Any Allemande Left that is unexpected and unanticipated, but still standard positioning. [D]
3. From a L-H 1/4 Tag with the outsides in a L-H mini-wave: 6x2 Acey Deucey, Left Allemande (unexpected and from a never-before-seen formation). [D]
4. Right And Left Grand ... on the third hand Promenade Home (dancers initially think they are wrong) [T]
5. Right And Left Thru, Right and Left ([pause for effect](#))... Grand (caller tricks dancers into anticipating a Right and Left Thru) [T]
6. I like to stack the calls "Swing Thru, Boys Run, Bend the Line, and a Right and Left Grand" so far ahead they actually have to time to think about it before they inevitably crash. [T]
7. Facing Lines: 4 Ladies Chain (perhaps with some Diagonal Right and Left Thru's and Ladies Chain to build up to this) [X or B]
8. Facing Lines: Teacup Chain [B]
9. Heads Pass the Ocean; Boys Extend; All Recycle (both the extend and the recycle) [B]
10. Squared set: All 4 Ladies Lead, Flutterwheel [X]
11. Lines facing out: Centres Walk, Ends Dodge [B]
12. At Mainstream, from a Half-Sashayed Couple: Right and Left Thru [B]
13. At Plus, from a Half-Sashayed Couple: Right and Left Thru [D]
14. At Plus: Heads Half Sashay, Head Boys Chain [X]
15. Same sex facing: Box the Gnat [B]
16. Ocean Wave: Everyone Fold [X or B]
17. Ocean Wave: Everyone Cross Fold [X or B]
18. Ocean Wave: Everyone Cross Run [X]
19. From BGGB Facing Lines: Girls Square Thru, On 3, Swing Thru; Boys Pass Thru and Cross Fold [D]
20. Squared set: All 4 Ladies Lead, Dixie Style to A Wave (or Thar) [X]
21. At Mainstream: Grand Left and Right (or Left and Right Grand) [X]
22. From BBGG facing lines: Boys on a diagonal, Pass Thru (and similar "diagonal" choreography) [E]
23. From GBGB Facing Lines: Star Thru and all Veer Left; Finish A Ferris Wheel [B]
24. Squared set: Heads Lead Left, R&L Thru, Dive Thru, Circle Up Four, either Head Man Break to A Line, dance FWD & BK, Bend the Line, You're Home. [B]
25. From Trade By: If you are in the centre, Zoom. Outsides back up until you bump. [E]
26. Ping Pong Circulate from Heads Step to A Wave (are extra words needed?) [X]
27. From Facing Couples say these exact words: Pass the Ocean and Roll As If You Could [B and E]
28. A2: From a 1/4 tag with a two-faced line in the middle: Mini Busy As If You Could [X and E]
29. Crossfire and Everyone Roll As If You Could [B and E]

30. Ferris Wheel And Everyone Sweep 1/4 As If You Could [B and E]
31. Coordinate from Facing Lines [D]
32. "U Turn Back" vs. "You Turn Thru" [T]
33. A2: "Swing Slip and Slide" vs. "Swing Slip and Slide Thru" [T]
34. C1: "Slip and Circle 1/4" vs. "Swing and Circle 1/4" [T]
35. Facing Couples: Pass the Ocean ... Twice [B and T]
36. From normal columns: Just the Boys only Veer Left and Everyone Finish Like a Ferris Wheel [X and E]
37. Inverted Line: Any Hand Swing Thru (or "Start with The Hand Available" - Swing Thru) [B and E]
38. Someone run around "*two*" dancers. For example, from BBGG lines facing out, Centre Boy run around Two Girls. [X or E]
39. Face Your Corner -- Dosado; Face Your Partner -- Dosado around 2 dancers [X]
40. Heads square thru 4; Put Centres Out [X]
41. Heads Right and Left Thru; Sides Right and Left Thru; All Right and Left ... Grand [T]
42. From normal lines facing: Boys step forward, girls stay put. Boys swing Thru; Boys Back Up; Ladies Chain [E]
43. LH Wave, girls on ends: Girls Fold; Boys Trade and Spread; Girls Touch 1/4 [D]
44. From columns: 6 Walk 2 Dodge; Centres Walk and Dodge [X]
45. From normal columns: Coordinate but The Girls Cast Off 3/4 (or Don't Trade, or U Turn Back) [D]
46. From 8 Chain: Outsides Arch, Centres Dive Thru, Archers don't forget to California Twirl [D]
47. From a Diamond, girls in centres with right hands: Chain 3/4 Down the Line [X]
48. From normal facing lines: Right and Left Thru; Put the lady in the lead, Double Pass Thru [E]
49. From normal ocean waves: Spin Chain Thru ... Girls "Now!" (where "now" is the command usually used by the caller while circling left with the grapevine step to cause all the girls to spin 360 degrees) [X]
50. From an Alamo Ring: "Spin Chain Thru" or "Starting with the right, Spin Chain Thru". Spin Chain Thru can be viewed as a series of arm turns (1/2, 3/4, 1/2, 3/4), and once the dancers start, they alternate hands, and do the turns. Is this a proper Spin Chain Thru? While the ARC Committee ruled "no" in 2000, this gimmick makes sense to most dancers and dances well. [B]
51. Eight Chain 3 1/2; Centre two boys U Turn Back; Promenade [D]
52. From normal lines:  
Boys Walk, Girls Dodge  
Walk and Dodge  
Boys Un-Walk, Girls Dodge  
Girls Un-Walk, Boys Dodge [X]
53. Squared Set: Sides Face; Grand Swing Thru [D and E]
54. Allemande Left ... Your Partner, hang on and Roll Promenade [T]
55. Out of sequence promenade: Heads Wheel Around and Arch, Sides Dive Thru; Promenade Home [D]
56. Out of sequence promenade: Heads Arch, Sides Promenade Under [E]

57. Chase Right ... Chase her again (in a singing call) [B]
58. Ping Pong Circulate 1 1/2 [B]
59. Double Pass Thru (say quickly) First Left, next Veer Right, Couples Circulate [D]
60. Remember Your Couple Number, Sides Lead Right, Right and Left Thru, Eight Chain Your Couple Number [D]  
(All are facing the stage)  
Start with the front couples and do a Centres In Three Times [E]  
(do announcements) Bend Your Big Line [E]  
Star Thru, Leading Couple (the one looking at no one) California Twirl If You Can: Dive Thru  
Centres Swing Thru, Turn Thru, Left Allemande
61. Remember Your Couple Number, Sides Lead Right, Right and Left Thru, Eight Chain Your Couple Number [D]  
(All are facing the stage)  
Grand Cloverleaf [E]  
pick up your Partner Promenade  
(At this moment, all with partner out of sequence)
62. Out of sequence promenade: Put the Lady in The Lead, Promenade Single File  
Man #1 turn back towards the outside and everyone else follow him like a giant snake [E]  
Join Hands, Circle Left; Ladies In, Men Sashay; LA
63. Allemande Left  
All Promenade, but don't stop, don't slow down.  
Side couples... put your girl in the lead for a single file Promenade Heads, just keep as you are...  
Sides keep going, Heads bend the line to face (Sides keep going) [E]  
Heads, Star Thru  
Do Sa Do
- Square Thru Three  
Allemande Left Your Corner  
Right and Left Grand
64. Four Ladies Chain  
Heads - Right and Left Thru and Rollaway  
Join hands and circle left  
Girls up to the middle and back  
Girls - Pass Thru and both face left and Promenade  
Boys - Pass Thru to your corner and Allemande Left [D]
65. Normal Alamo Ring (with Corner and Partner): Swing Thru, Boys Run Right, Boys Run Left, RIGHT & LEFT Grand (most Boys are confused about the Run Left and will one more time run right...) [D]
66. Allemande Thar (with Partner): Slip the Clutch ... U-Turn Back, RIGHT & LEFT Grand (dancers will stick out left hand or even yet grab the Corner's left arm) [T]
67. Within some choreography when dancers come to a Corner Box: lift my voice, say "find your Corner" with excitement (dancers will grab the Corner's left arm), lower my voice and say "Dosado" [T]
68. From Static Square: Circle ... Right (most dancers will go to the left) [T]
69. Something I like to use when my Squares are hopelessly mixed up (by dancer's mistakes) and not repairable: bring only the two Head Boys to a Left Hand Star - these Boys pick up original Partner for Star Promenade, these girls pickup original Corner, these Boys pick up original Partner - should give a long turning Two-Faced Line vvvv^^^ though it rarely is proper, most of the times dancers have some sort of an angle that I as a Caller can also make a little bit fun of - call Bend The Big Line [X]  
Bend the Little Line [D]



- Bend the Little Bitty Line [X]  
for a RIGHT & LEFT Grand
70. Bow to the partner...aaand Swing 'er!.....Turn around and bow to the corner.....Same thing..(slight pause).....Swing the PARTNER! [T]
  71. Pass To the Centre; Centres Veer Home [X]
  72. Half Square Thru, Twice [mild T]
  73. Heads Square Thru 4; Dosado; Centres Trade; Double Pass Thru [T]
  74. Ocean Waves: Dosado; Centres Trade; Double Pass Thru [T]
  75. A2: Heads Square Thru 4; Dosado; Recycle (dancers should do the facing couple recycle) [T]
  76. Pass To the Centre; Centres Zoom (expecting the centres to Pass Thru) [T]
  77. A1: After several Double Star Thru's, call Star Thru Twice [T]
  78. Circle Left, Ladies In Men Sashay, Circle Left, Ladies In Men Say Hey (i.e., the men do not sashay) [T]
  79. Ferris Wheel, Outsides Sweep 1/4, You're Home (i.e., the outsides are really doing a concentric sweep 1/4)) [B]

### Here are some comments from others on what is a gimmick:

- A gimmick is choreography that the definitions say is improper, but that is occasionally called, and has a high dancer success rate.
- It is a gimmick when the sequence is purposely intended to lull the dancers into expecting one thing and then trick them with something different.
- Gimmicks are in the eye of the beholder.
- A gimmick is something rarely called by those callers whom the subject dancer has danced.
- A gimmick is everything that is fun - this may in some cases be normal choreography, in some cases it may be illegal, in some cases it will be extended choreography. But not all "illegal" choreography is a gimmick to me - what I feel about a gimmick is when it makes dancers grin or laugh...
- My opinion is a gimmick is something that is a shade of grey. If it violates the definition, or restriction, then it is not a gimmick, it is a clear-cut violation.
- Teaching and calling progressive squares could be considered a gimmick. If teach becomes too long or progressive squares are done too often, it becomes boring to the dancers who have seen it.
  - **Same goes for teaching a hard singing call (like Running Bear).**
- Challenge: A gimmick is something where a new situation cannot be rigorously worked out based on its rules. But rather, each new situation requires a new teach, new memorization, new corollaries. "[Magic](#)" is a gimmick, "[once removed](#)" is a concept.
- A good gimmick is smoothly danceable. Dancing is moving to music. Therefore, a good gimmick has the dancers are moving to the music.

Just like showmanship, a gimmick can be choreographic, "theatrical", or musical. It's a good idea to mix the types of gimmicks (i.e., don't always use choreographic gimmicks every time).

I would like to close by hitting a few related subjects.

**Definitions Committee:** Callerlab has a definitions committee that maintains the various call definitions on behalf of the various dance committees. More information can be found here.

([Definitions Committee – CALLERLAB](#)) The actual definitions can be found here.

([Dance Programs – CALLERLAB](#)) When creating or changing the definition of a call, the definitions folks consider gimmick applications. Usually, it is not appropriate to make the definition admit these applications. If the definition were made too general, it would also allow a lot of applications that everyone feels are inappropriate. Instead, the definition is written to be restrictive, and gimmicks may be mentioned in the comments section.

**Application Review Committee:**

Callerlab has a committee that reviews questionable applications (uses) of calls. More information can be found here. (

[Applications Review Committee – CALLERLAB](#)) A document of all decisions can be found [here](#). ([ARC Decisions History 17-03-15.pdf \(callerlab.org\)](#) )

Fortunately, most of the questions that come before them are not related to

gimmicks. Occasionally, they must rule on a gimmick application. Usually their criteria is "Is this application proper according to the definition?" Type "B" gimmicks would probably be ruled unacceptable.

**Caller judgment:** I cannot understate the important in exercising good judgment when using gimmicks. Its addition to knowing your audience, remember that gimmicks are a spice and a little goes a long way.

Several of the gimmicks require skill in their delivery. It is not uncommon to hear another caller use a gimmick, write it down, and discover that when he calls it, it falls flat or just plain doesn't work. Often the exact word order, timing, or diction is important, and he missed one of these areas.

My personal preference is to **avoid almost all the "trick the dancer" gimmicks**. Generally, they aren't good dancing, and I don't believe the dancers appreciate them anyway near as much as we think they do.

Clark Baker



# Poetry Corner

## THE NIGHT BEFORE CHRISTMAS IN AUSTRALIA

*(Sent in by David Carver – found on the internet with  
'Heather D' noted as author)*

Twas the night before Christmas, in Australia you know,  
Way down on the beach, without any snow.  
Asleep in their beach hut, were Bud and Sue,  
A-dreaming of Christmas, like me and like you.

Not stockings, but jet skis, at the foot of their beds,  
For this was Australia, what more need be said?  
When all of a sudden from out the still night,  
There came such a ruckus, it gave me a fright!

And I saw 'cross the sand dunes, like the shot from a gun,  
A loaded up Ute, Come on at a run.  
The driver was shouting as he left the road  
And the Heelers were sitting on top of the load

"Come on there Blue, Dfor, and Dog, hold on tight  
There'll be plenty of travelin' for you-all tonight.  
The driver in his bathers, and a towel that was red,  
Had a bright red sun hat on the top of his head.

As he stepped from the Ute, he was really a sight,  
with his beard so curly and white.

As he burst in the beach hut, the children awoke,  
And both so astonished, that neither one spoke.

And he filled up their jet skis with such presents galore,  
That neither could think of a single thing more.  
When Bud recovered the use of his jaws,  
He asked in a whisper "Are you really Santa Claus?"

"Am I the real Santa? Well, what do you think?  
And he smiled as he gave his mysterious wink.  
Then he left in his Ute, and called back in slang  
G'day Children of Aussie - MERRY CHRISTMAS cooee!

***For those unused to Aussie lingo, you can use these definitions:***

- **Ute.** - Short for utility know in USA as pick up
- **Heelers** - Blue heeler dogs
- **Blue, Dfor & Dog** - common dog names
- **Bathers** - swimming shorts
- **G'day** - hello how are you today? keeping well, I hope! I'll catch up with you later. (saves a lot of energy talking)
- **Cooee** - used to call out to attract the attention of some-one - usually used in the bush,

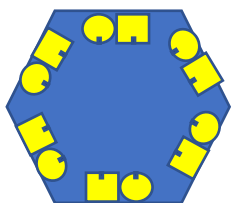


# SIX-COUPLE SETS PART 1

By Brian Hotchkies, NSW, Australia

There are two arrangements of "Six-Couple Sets" which are popular in Square Dancing:

## 1. "True Hexagon":



A six-sided formation, with six regular couples facing in, and each couple forming one of these sides. The couples are

named alternately around the set:- "Heads", and "Sides".

## 2. "Six-Couple Set" – SCS:



A rectangular formation of six regular couples facing in. Two

couples at each of the Head positions (as lines of four), and one couple at each of the side positions (4 Heads & 2 Sides). **Note:** 4 Sides & 2 Heads works equally as well, but the other formation is more commonly used, and gives the caller a better perspective.

Both formations have six couples, and while some callers refer to any "set-of-six" as a Hexagon, because of the misunderstanding which can be created when talking to dancers & callers about these formations, the term "Hexagon" should only be used when referring to the six-sided, True Hexagon set.

In a rectangular Six-Couple set all the basics are done as they are in a Square. Therefore, it is very simple for dancers to understand and perform standard routines when dancing in this formation. Consequently, dancers are able to perform a wide range of figures with a bare minimum of explanation.

Although I have danced in, and called for the True Hexagon formation, I am more familiar with the rectangular formation, and it is this second arrangement which I am discussing in this article.

At Basic, Mainstream, and Plus there are very few calls which cannot be used. There are a small number which require a slight modification of the definition (to allow for the extra two couples), for example: "Grand Right & Left requires an extra two hands – meet the dancer with whom you started the figure. "Six Ladies Chain": The six ladies form a RH Star, & chain to the furthest (third) man, and there are a smaller number of figures which can't be used with all dancers performing the call. In these cases, the caller could isolate some dancers to perform one call (such as Spin Chain & Exchange the Gears, Grand Square, Load the Boat, etc), while the other dancers do nothing, or are given another call.

A large number of standard routines (modules) originally created for a four-couple set, can be used unchanged for a SCS. There are however a few calls which do not transplant with the same effect.

- **Promenade  $\frac{1}{2}$  (or  $\frac{3}{4}$ ).** From a squared set, these calls do not always have the same effect as in a regular set of four.
- **Bend The Line (of 6):** From a line of 4 in a "Square" this is a Technical Zero. From a line of 6 regular couples, it results in  $\frac{1}{2}$  Sashayed Couples.
- **Lines of 6 – "Pass Thru, Tag the Line - IN":** From facing lines of 4, this routine results in  $\frac{1}{2}$  Sashaying

couples. From facing lines of 6, it does not (it does other things, but not ½ Sashay).

- **Cloverleaf:** Be aware of the formation.
- **Zoom:** Be aware of the formation.
- **Split Circulate:** Be aware of the formation.
- **Dive Thru:** Be aware of the formation (Pass to the Centre may be more appropriate). There are many other calls which the Caller should be careful using, but the above are some I've found which definitely require careful use.

Generally speaking, any routines which require the Heads, or Sides to Pass Thru, then Separate, or Promenade should be very carefully tested prior to calling.

Other calls do transplant well, but technically speaking, they probably should either be re-defined, or re-named:

- **All 8 Circulate** – to – All 12 Circulate.
- **Eight Chain (1, 2, 3, 4, etc.)** – to – Twelve Chain (1, 2, 3, 4, etc.).
- **Coordinate** – The centre 5-pairs Trade & positions 2, 4, and lonesome ends move up, etc,
- **Relay the Deucy** – An extra 2 arm turns are required in the centre O/W for the figure to be a Zero. Etc.

## **NUMBERING COUPLES**

In a set of Four Couples, numbering starts with the Head Couple closest to the Caller (Couple No.1), and continues in a counter clockwise direction around the set, so Couples 1 & 3 are Heads, 2 & 4 are Sides.

With a Six-Couple Set, numbering starts with the left-hand Head Couple in the line closest to the Caller, then continues in a counter clockwise direction around

the set – so Couples 1 & 2 are Heads closest to the Caller. No.3 is the first Side Couple. No.4 is a Head facing No.2, while No.5 is a Head facing No.1. Couple 6 is the other Side Couple.

In a set of four couples, 1 & 3 (Heads) are odd, while 2 & 4 (Sides) are even.

In a Six-Couple Set, 1, 3, & 5 are ODD, while 2, 4, & 6 are EVEN. This means that if you ask the “odd (or even) Couples” to do something, you’ll have two Head, and one Side couple active. A simple example of this could be:

**THREE ODD COUPLES 1/2 SASHAY,  
EVERYBODY CIRCLE TO THE LEFT  
MEN FACE THE LADY NEAREST YOU  
– BOX THE GNAT  
GRAND RIGHT & LEFT – “some are  
pretty, some are not” \*  
SWING ORIGINAL PARTNER  
PROMENADE.**

**OR,**

for a Corner Progression using the above figure, substitute the first line for: \*

**THREE ODD (OR EVEN) GIRLS TAKE  
YOUR CORNER MAN -  
FORWARD & BACK.,  
ROLL HIM AWAY**

\* Then it will be: **MEET THIS GIRL  
AGAIN (Corner), and SWING**

**TIMING** is also different in a “Six-Couple Set” for some calls.

When the Heads are performing calls with the opposite couple, timing is very similar to that used for the same calls in a “Square”. However, the Side couples are considerably further apart, so allowance in timing must be made.

A full Promenade will take 8 beats longer (24 beats instead of the usual 16), so standard Singing Call choreography needs to be modified slightly in order to allow for the extra Promenade time required

# SIX-COUPLE SETS PART 2

## RESOLUTION

The rectangular Six-Couple set formation offers excellent variety to a dance program, and is easy for Dancers to understand, and for Callers to call. The formation differs from True Hexagons (also a six-couple formation) in that it is four-sided, and figures feel the same as they do when they are danced in a Four-Couple set.

Sight resolution of a Six-Couple set can be a challenge as there is more which the Caller needs to memorise. With a regular Four-Couple set, the Caller memorises half the set - two adjacent couples, and to successfully resolve a Six-Couple, the Caller also needs to memorise half the set (three adjacent couples), however, the resolution formula is a little more involved than it is for four couples.

### **RESOLUTION PROCESS:**

The resolution process for a six-couple rectangle generally has 6 sequential steps to follow for success. They are:

- **First step:** Normalise the formation (Boy-Girl relationship).
- **Second step:** Pair the Side couple with original Partner - this is most easily achieved when Dancers are in three standard "Parallel Ocean Waves" (with Circulates & Trades, etc.), and then place them in three "Two Faced Lines" (if RH O/W – Boys Run: if LH O/W Ladies Run).
- **Third step:** Move the Side Couples to either their home side of the set, or to the opposite side (using Couples Circulate) and have them facing out in the Two-Faced Lines.
- **Fourth step:** Call Ferris Wheel, which places the original Sides in one of the Side positions, and the Heads in two facing box formations in the centre.
- **Fifth step:** (Pair the Head couples) Call Star Thru from these boxes to establish Facing Lines with the Heads. Now pair couples with their original Partners using: Two Ladies Chain, Pass Thru, Bend the Line, R&L Thru, etc.

**Note:** (*you are only working with the centre four couples here*) If the men are diagonally opposite their Partner, call: Pass Thru, Wheel & Deal, and the diagonally opposite couples are now facing in the centre. To work with the other two couples, call Zoom.

To return the Heads to Facing Lines, call: Double Pass Thru, First Couple L, next R. Or as an alternative, you can call: "Centres Pass Thru, Star Thru, Two Ladies Chain, Pass Thru, Bend the Line".

An alternate method (which can be confusing for some Dancers in a 12-person set), is (from the Facing Boxes) to call Swing Thru, then work just with these two parallel Ocean Waves, using Trades & Circulates to pair couples.

**Be aware that while you're doing this, the Side Couples are standing idle**, so you need to be as brief as possible, or call something (maybe a Zero module) which will involve the Sides for a few figures.

- **Sixth step:** After Heads are paired, and in Facing Lines of Four, the



Caller then needs to check the sequence of couples.

With a Four-Couple set, the Dancers are either IN, or OUT of sequence – simple. However, with a Six-Couple set it's not so easy, there are EIGHT sequence states, and only one has all couples in the correct sequence...!!!

With all couples paired, and the set looking normal (4 Heads, 2 Sides), you might have been lucky enough to hit the jackpot and have all the couples in the correct order, but if not, you will now need to call one of the following to return all the couples to the correct sequence state;

1. HEADS R&L THRU.
2. SIDES R&L THRU.
3. HEADS R&L THRU,  
SIDES R&L THRU.
4. SIDES PASS THRU, AND  
PROMENADE TO THE LEFT,  
AROUND ONE COUPLE -  
TO A LINE OF SIX.
5. SIDES R&L THRU, PASS THRU,  
THEN PROMENADE LEFT -  
AROUND ONE COUPLE -  
TO A LINE OF SIX.
6. SIDES PASS THRU, AND  
PROMENADE TO THE LEFT -  
AROUND ONE COUPLE -  
TO A LINE OF SIX,  
RIGH & LEFT THRU.
7. SIDES RIGHT & LEFT THRU,  
PASS THRU,  
THEN PROMENADE LEFT -  
AROUND ONE COUPLE -  
TO A LINE OF SIX,  
RIGHT AND LEFT THRU.

After performing the correct routine from the above selection, all couples will be in sequence: Either in a squared set if you called (1, 2, or 3), or in Zero Lines if you used (4, 5, 6, or 7).

Now all that is necessary is for you to take them home with something simple such as "Allemande Left, Promenade Home", or if in Lines, call one of your favourite "Zero Line Get-Outs".

There are other snapshot resolution methods which are very effective as well, but the above is a good starting point.

Another method of course is to only use modules when calling to Six-Couple Sets, this then makes it unnecessary to "Sight Resolve". Because Sight Resolving can be a real challenge, many Callers prefer to only call memorised routines, and equivalents.



# SIX-COUPLE SETS PART 3

## SET-UP & GET OUT

(**Note:** routines marked with \* will also work for a regular 4-couple set)

- \*\* HEADS PASS THE OCEAN, LADIES TRADE, EXTEND, ALL 12 CIRCULATE (*any number of times*), (\*\* *All 8 Circulate.*) SINGLE HINGE, LADIES FOLD, MEN PASS THRU, STAR THRU, BEND THE LINE (PL)
- \*\* HEADS LEAD RIGHT, CIRCLE FOUR 3/4 BACK AWAY (PL)
- HEADS PASS THRU - AND TAKE ANOTHER STEP FWD. BEND THE LINE, EVERYBODY RIGHT & LEFT THRU (PL)
- SIDES FACE PARTNER - AND BACK AWAY TO A LINE, FORWARD AND BACK, BEND THE LINE (PL)
- \*\* HEADS 1/2 SQUARE THRU, SLIDE THRU, PASS THE OCEAN, SPIN CHAIN THRU, SINGLE HINGE, MEN RUN (PL)
- SIDES PASS THE OCEAN, LADIES TRADE, SWING THRU, MEN RUN, THOSE WHO CAN RIGHT & LEFT THRU, PASS THRU, EVERYBODY BEND THE LINE (PL)
- \*\* HEADS LEAD RIGHT, PASS THE OCEAN, RECYCLE (PL)
- SIDES LEAD RIGHTCIRCLE SIX – SIDE MEN BREAK TO A LINE (PL)
- \*\* HEADS LEAD RIGHT, PASS THE OCEAN, SPIN THE TOP, MEN RUN, BEND THE LINE (PL)
- SIDES RIGHT & LEFT THRU, HEADS PASS THRU, WHEEL & DEAL, ZOOM, DOUBLE PASS THRU, PROMENADE TO THE LEFT 3/4 (*stop behind the side couple*), TRIPLE PASS THRU, 1ST COUPLE GO LEFT, 2ND COUPLE GO RIGHT, 3RD COUPLE CALIFORNIA TWIRL (PL)
- HEADS PASS THE OCEAN, LADIES TRADE, EXTEND, SPLIT CIRCULATE, SWING THRU, MEN RUN, THOSE WHO CAN - RIGHT & LEFT THRU, PASS THRU, EVERYBODY BEND THE LINE (PL)
- \*\* HEADS LEAD RIGHT, ALL THE GIRLS (*on the diagonal*) PASS THRU, COLUMN CIRCULATE, MEN RUN, STAR THRU, (CL) THE GIRLS LEFT SWING THRU - THEN BACK AWAY (PL)
- HEADS PASS THE OCEAN, LADIES TRADE, EXTEND, ALL 12 CIRCULATE (*any number of times*), RECYCLE, STAR THRU (PL)
- \*\* HEADS 1/2 SQUARE, THRU, ALL SQUARE THRU – **BUT ON THE 3RD HAND** - SPIN CHAIN THRU, SINGLE HINGE, MEN RUN (PL)

### SIX-COUPLE SET – PL GET-OUTS

(**Note:** routines marked with \*\* will also work for a regular 4-couple set)

- ALL SIX COUPLES LEAD RIGHT, TRADE BY, SWING THRU, TURN THRU, ALLEMANDE LEFT

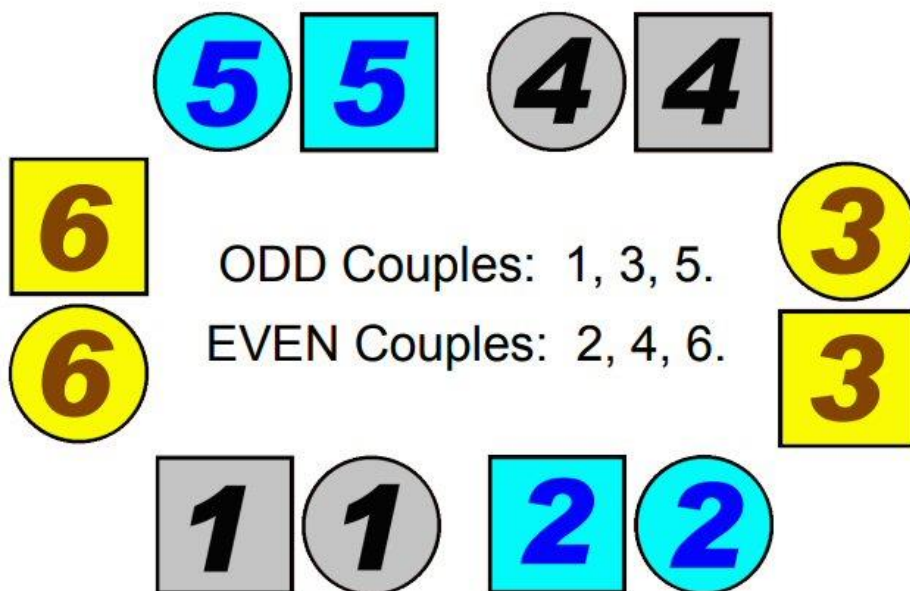
- \*\* TOUCH 1/4, CIRCULATE, MEN RUN **(CB)**, SWING THRU, SINGLE HINGE, MEN RUN, RIGHT & LEFT THRU, TOUCH 1/4, MEN ON THE DIAGONAL - **LEFT** HAND PULL BY, ALLGRAND RIGHT & LEFT
- \*\* PASS THE OCEAN, SWING THRU, RECYCLE, GRAND RIGHT & LEFT
- \*\* RIGHT & LEFT THRU, DIXIE STYLE TO AN OCEAN WAVE MEN SCOOTBACK, LADIES CIRCULATE, ALLEMANDE LEFT
- \*\* RIGHT & LEFT THRU, PASS THE OCEAN, LADIES CIRCULATE (CB O/W) EVERYBODY SINGLE HINGE, **EACH GROUP OF FOUR -** BOX CIRCULATE 1 & 1/2. LADIES CAST OFF 3/4, EVERYBODY FERRIS WHEEL, PASS THRU, ALLEMANDE LEFT.
- \*\* PASS THRU, FACE LEFT, PROMENADE SINGLE FILE, ORIGINAL SIDE GIRLS **START** A TURN-BACK (*Everybody Follow-The-Leader*), CIRCLE LEFT - (normal "in-sequence" Circle)
- PASS THE OCEAN, LADIES TRADE,

ALL 12 CIRCULATE, THEN GIRLS LET GO, ALL SPLIT CIRCULATE (6 X 6), SWING THRU, MEN RUN, **THOSE WHO CAN -** RIGHT & LEFT THRU, PASS THRU, ENDS OF EACH LINE FOLD, ALL RIGHT & LEFT GRAND,, SWING PARTNER, PROMENADE

- \*\* TOUCH 1/4, ;LADIES RUN, RIGHT & LEFT GRAND.
- \*\* LEFT TOUCH 1/4, ALL CIRCULATE TWICE. MEN RUN, RIGHT & LEFT GRAND.
- \*\* JUST THE MEN SWING THRU, THEN BACK-UP TO A LINE, EVERYBODY SQUARE THRU, RIGHT HAND TO PARTNER & PULL BY, ALLEMANDE LEFT
- \*\* RIGHT & LEFT THRU, DIXIE STYLE TO WAVE, MEN TRADE, LADIES CIRCULATE ALLEMANDE LEFT
- LEFT TOUCH 1/4, SINGLE FILE CIRCULATE 1 & 1/2 CENTRE 10 TRADE, ALL THE LADIES U-TURN BACK, GRAND RIGH & LEFT, FACE LEFT

Good Luck!

Brian





# ◆ Poets' Corner ◆

## SQUARE DANCING IS NOT JUST FOR SQUARES

By Ainslie Smith - March 1986

Square Dancing is not just for 'squares',  
At least that's what I'm told,  
The age groups are quite varied,  
From 'youngies' to 'quite old',  
They're nearly all light-hearted,  
In this you must agree,  
So come and listen carefully,  
And do this dance with me.

Just Circle Right; don't take all night,  
Now Circle Left for me,  
Allemande Left, go Allemande Thar,  
Go forward two and see,  
Let's Slip the Clutch, Left Allemande,  
And Weave The Ring you know,  
Now Do-Sa-Do your partner  
And Promenade her home.

This is where the fun begins,  
The heads will Promenade half,  
Walk right in and Square Thru four,  
Then make your partner laugh,  
Now Right & Left Thru the outside two,  
Veer Left and Ferris Wheel,  
We're nearly there...oh deary me,  
Who trod on someone's heel?

The caller says to Square Thru three,  
And Swing that corner girl,  
Even though it makes us giddy,  
There's not like a good strong twirl.  
The men will Promenade those girls,  
To take the home again,  
Why goodness me! What can it be!  
We'll do it all again!

So now we've come to the closer,  
The breaks and figures are past,  
It's time to cuddle up closer..  
A touch of romance at last!  
We'll Chain four ladies across the ring,

We'll Circle Left and go,  
Four ladies centre and men Sashay,  
Repeat – and what do you know?

Your partner is right beside you,  
But wait, we're still not done,  
We'll Allemande Left our Corner,  
Weave, then Promenade with fun,  
Now squeeze a little closer,  
Or kiss that lady's hand,  
Then acknowledge your partner and  
corner,  
That's it my friend – just Grand!

Please don't forget Square Dancing,  
It's not just for 'square' and 'olds',  
And it's courtesy, fun and friendship,  
With health benefits untold,  
Now don't forget the Caller,  
Who makes the night such fun,  
Say 'goodnight' or a 'thank you',  
'I enjoyed it' or 'GOOD ONE'.

For, after all, if you let them know,  
The caller will thrive on your words,  
And will strive always to please you,  
In hoedowns, calls and Rounds.  
So next time you go out dancing,  
Stope and consider just why,  
We'll all love our Square Dancing,  
Until the day we die.

If we all make a contribution,  
To help at our clubs and our shows,  
Then we'll all be so much happier,  
And brother, don't you know,  
That happiness on this here earth,  
Is gained by what is put in it,  
So, give it a shot, don't say 'cannot',  
Then enjoy yourself to the limit!

# Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

**Dear Dr. Allemander:** I am unable to dance for six weeks due to the fact that I broke three ribs whilst performing a Yellow Rock action. I need an activity to ward off boredom. Recently, I read about a word game that people are playing in which they attempt to think of terms that describe the act of dismissal that is peculiar and pertinent to particular trades, professions, or people. For example, a musician could be *disconcerted*; a Florist could be *de-flowered*; a cardiologist could be *disheartened*; a pastry chef may be *deserted*. Can you think of any words that may be applicable to square dancing and square dancers?

I.L. Affalot, Na Na Goon, Vic

**Dear I.L.:** Dr. Allemander is a serious counsellor of the dancelorn and does not ordinarily have the time to play silly word games, however, since your injury was incurred in the line of dancing, I will assist you in getting started.

Here are some dismissal terms that apply to square dancing:

Head Couples – decapitated

Mainstream Graduate – declassified

Live Music Dance – disbanded

Lost Banner Raiding Party – dislocated

Couple 2 and 4 – decided

Drinker at an Afterparty – delivered

Caller - disfigured

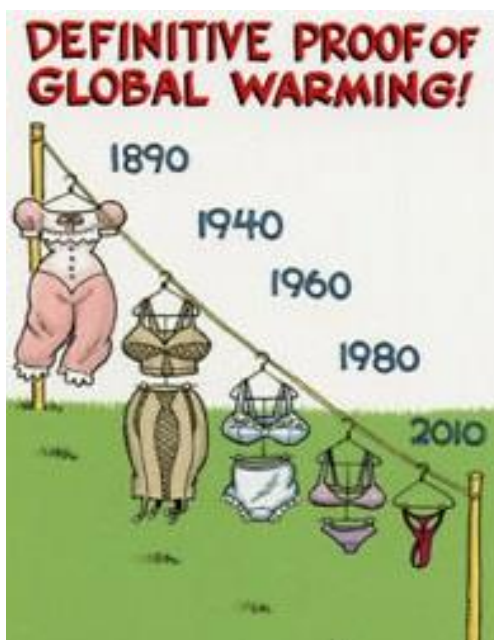
Clogger with sore knee – disjoined

Removal of directions pointing to the dance - designed.

Ladies at home after the dance – defrocked

With this humble start I am sure that you will be able to come up with your own.

*Dr. A.L. (Lefty) Allemander, PhD., Dip SD, E.A.E. gives advice to the dancelorn in this space on a regular basis. He used to be a Camp Counsellor until he was debunked!*





# CHRISTMAS ACTIVITIES DOWN UNDER



People really act weird at  
Christmas time!  
What other time of year  
do you sit in front  
of a dead tree in the  
living room and  
eat candy out of your socks?



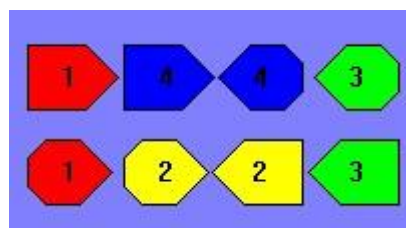
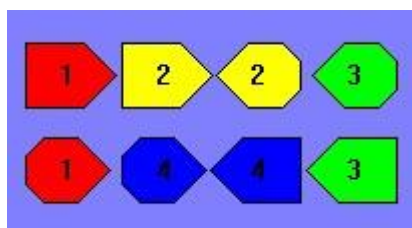


# THE MAGIC OF ACEY DEUCY

*by Bruce Holmes*

Acey Deucy is one of the most utilitarian calls in square dancing. It has a clear and wonderfully handy result. Unfortunately, in the beginning of my calling career, I was oblivious to its charms. But before we get to that, let me take a step back.

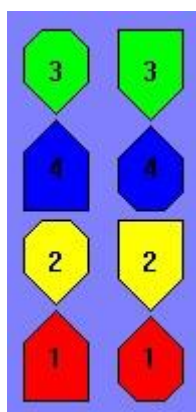
My preferred means of resolving involves getting my Primary Couple (couple #1) paired up and facing out in a Two-Faced Line. I then call Ferris Wheel, which gives me a couple of seconds to figure out what is happening with my Secondary (couple #4) and Right-Hand Couples. Are they paired up or not? If not, I will end up with one of the two possibilities shown below:



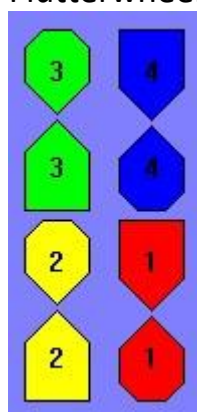
I assume anyone who calls is familiar with the options here. Your goal is to get your Secondary Girl facing the Primary Boy and call Allemande Left. In our example on the left you'd call Centers Square Thru 3 or its equivalent. In our example on the right, you'd call Pass Thru. In either case you'd then call Allemande Left. My problem with this approach is that it happens way too often in a dance. When I am dancing, I can see it coming. I get bored. The surprise is gone.

The other two possibilities, when the inside couples are paired up, are my favorites. I just call Pass Thru or Centers Square Thru 3 depending on which inside couple I want facing my Primary. Both of the FASRs that result are known positions for me (like Corner Box and Partner Lines) from which I have a variety of Get-Outs I can resort to. I will show you one Get-Out for Secondary Couple facing and one for Right Hand Couple.

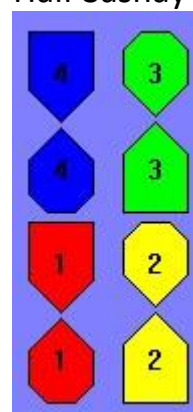
For Primary Couple on the outside facing the **Right-Hand Couple**:



Flutterwheel

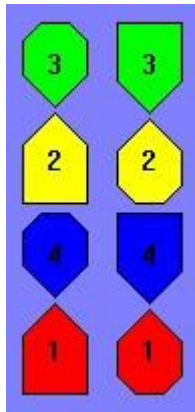


Half Sashay

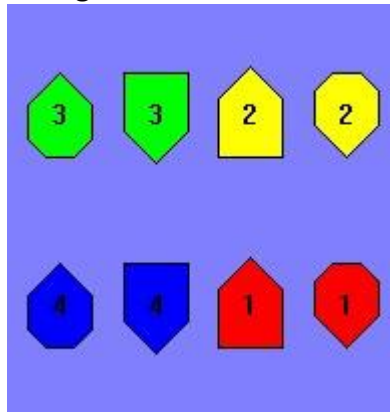


And you're ready for a Right & Left Grand.

For Primary Couple on the outside facing the **Secondary Couple**:



Swing Thru



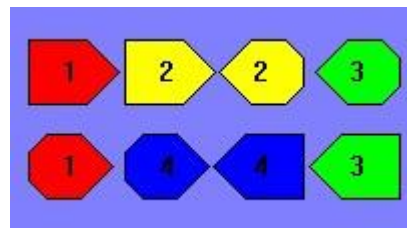
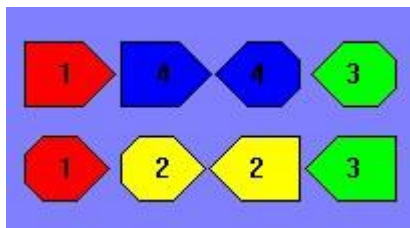
And you're ready for a Right & Left Grand.

(OR, if you would rather move to Partner Lines, just add Boys Run ... Bend the Line.)

Those two examples are just the beginning. I have several additional options in my head and there are more besides the few I have memorized.

My point being I have much more variety quickly available. I will admit you could move easily from the Corner Box of our first two examples into lines. And from there we all have multiple Get-Outs we've memorize. But I rarely see it done.

But to return to my story. Since I preferred having a paired couple facing my Primary Couple, I wanted to be able to select for that. I didn't want to just do whatever I was stuck with. Well, the two Flutterwheels would do nicely to pair people up in the middle. And it turned out the mnemonic was an easy one to remember. Pick whichever couple you wanted to connect with the Primary Couple and notice which gender was facing you. Then call the matching Flutterwheel for that gender. Maybe a couple of examples would help:



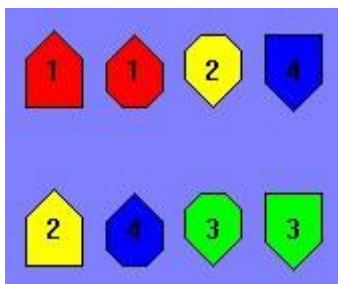
Look at the image on the left first. Let's say we want to work with the Secondary Couple (couple #4). Which Secondary person in that diagram is facing the Primary Couple? The girl, right? If I call Flutterwheel, I'll end up with the Secondary Couple facing my Primary once I add the Pass Thru.

Look at the image on the right. To connect the Secondary Couple and get them in front of the Primary, call Reverse Flutterwheel ... Pass Thru. And I make that decision based on the fact that the boy is facing the Primary Couple. If it is the girl who is facing, I use Flutterwheel. If it is the boy who is facing, I use Reverse Flutterwheel.

This gave me complete control over the choices I made in choosing my Get-Out. And for a while I was happy. But I had this nagging feeling that the dancers might start to wonder, "Why is this

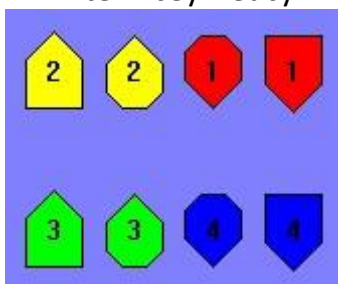
Bozo calling Flutterwheel in this odd position so often.” I tried to come up with an alternative call to use that would be just as easy to remember, and I failed. Finally, I realized there was a wonderful solution if I just tackled the problem sooner. Which brings us to our true magic trick: the wonders of **Acey Deucey** (Plus). (Of course, at the SSD, BASIC or MAINSTREAM programs, you’ll be calling Ends Circulate ... Centers Trade. But let us just call it Acey Deucey for now.)

Take a look at this situation:



You have your Primary Couple paired up. It is time to call Ferris Wheel and resolve. But you can see that your Secondary Couple is not paired. And you have a resolve in mind that starts in Partner Lines. Is there another approach? Watch:

After Acey Deucey

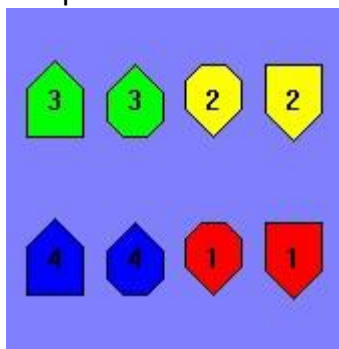


Bingo. Everyone is paired. Magic. This requires very little complex thinking. If your Secondary Couple is not paired up, put the Primary Couple facing out and call Acey Deucey.

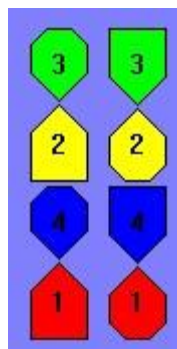
Before we show you all the ways we can use this, let us verbalize the rule. When you are in Two-Faced Lines, Acey Deucey leaves the couples facing out (the leaders) together. The couples facing in (the trailers) trade partners with the other in-facing couple. If they are unpaired to begin with, they will end up paired. If paired to start, they will end up unpaired.

To finish it off I’d call

Couples Circulate ...



Wheel & Deal



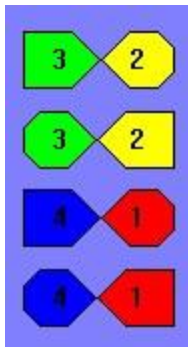
Follow with Swing Thru ... Boys Run ... Bend the Line and you have Partner Lines. (Or if you would rather, after the Swing Thru, call Right & Left Grand.)



If you would prefer to work with the trailing couple behind the Primary (in our example that is couple #2), just call Ferris Wheel ... Square Thru 3.

But there is even a quicker way to get to Partner Lines. Any time you have Two-Faced Lines with couples In-sequence you can call Bend the Line and end up with Partner Lines. After the Couples Circulate above call Bend the Line and you have

Partner Lines



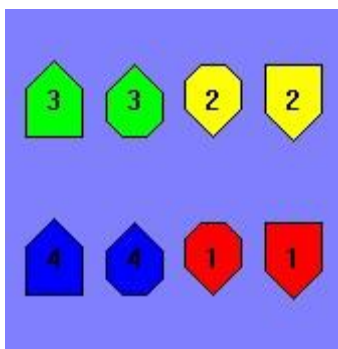
So, this trick gives you an easy and utterly reliable way to pair up the Secondary and Right-Hand Couples (or uncouple them if that is what you would prefer).

When using this trick,

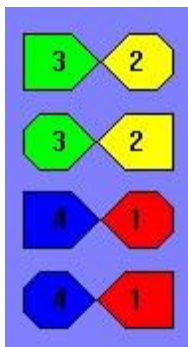
**Start with Two-Faced Lines**  
**Primary Couple paired and facing out**  
**Call Acey Deucey.**

There are two possible results with this process. Your dancers will either be In-sequence or Out-of-sequence. Both offer an additional resolve, each different and rather fun.

**When In-Sequence:**

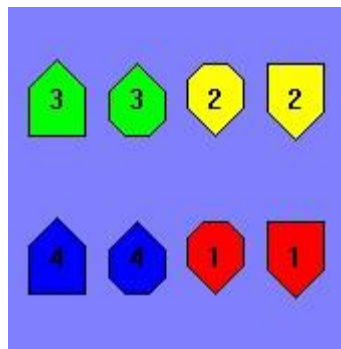


**1. You can call Bend the Line if you want Partner Lines:**

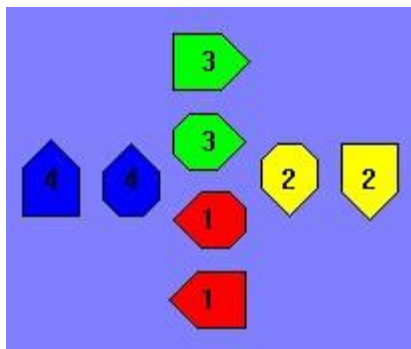


2. Or use Couples Circulate X-1/2 ... Bend the Line or Promenade Home to square your set.  
From the example at the top of the page, the X = 0. You would call

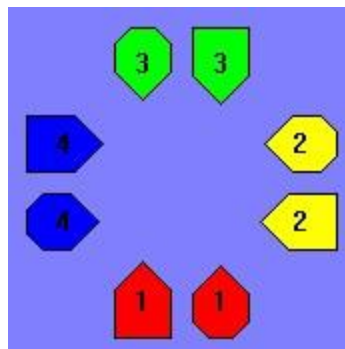
Start



Half Circulate ...

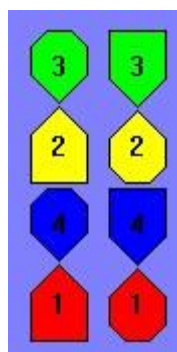
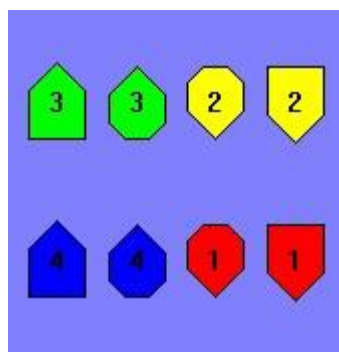


Bend the Line ...



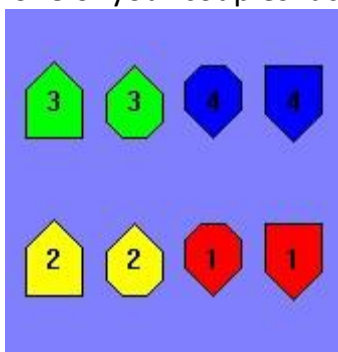
Square your set

3. Or use Wheel & Deal (or Ferris Wheel ... Pass Thru) to achieve Secondary Couple on the inside facing Primary Couple on the outside and pull out one of your Get-Outs from that FASR.



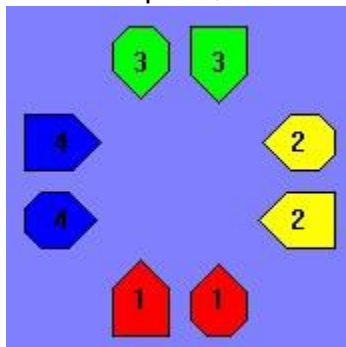
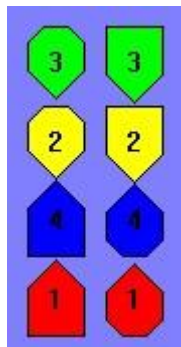
If your dancers are Out-of-sequence, you have a wonderful Home Resolve available.

Call Couples Circulate until you have one of your couples facing their home side of the square:



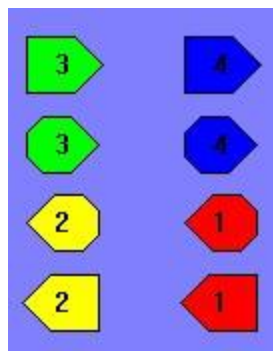
Then call

Ferris Wheel ... Centers Sweep a Quarter and Back Away.

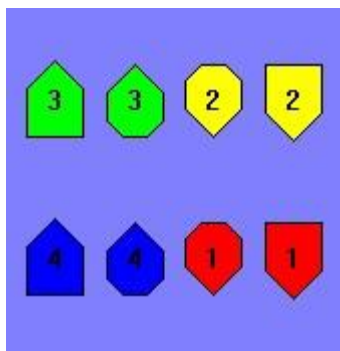


Cool, and utterly easy to pull off. The key to this is that the couples are Out-of-sequence and one of your couples is facing their home side of the square.

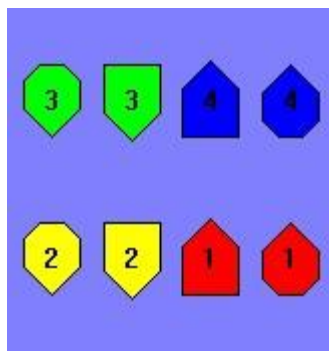
For which of these FASRs would this Get-Out work? Cover the answers.



No. No one's facing home



Nope. They're In-sequence



No. No one's facing home



Yes! Out-of-seq. & Cpl.4 is facing home

Have fun.



Bruce Holmes, author of *Becoming a Square Dance Caller*, 3<sup>rd</sup> Edition (See ad in this edition of *Behind the Mike*.)



# An Overview of Mental Image Choreographic Management by Don Beck

*Is it a myth, or can you really ad-lib choreography, and then successfully resolve without being dependent on actual dancers?*

There are several methods of choreographic management. One of them is Mental Image. There are several approaches to calling Mental Image. Here is an overview of the one that I use, the one I wrote about in the book "Out of Sight," that will hopefully give you an idea of whether it is worth it for you to take the time to learn the system.

When you first hear the term Mental Image, you might think that it's about following an entire square in your head; wouldn't that be great if you could. Actually, because of symmetry, just like a sight caller only has to follow four dancers, an exceptional person might be able to do this. I can't! I can't even follow two!

Mental Image requires that you **FOLLOW ONE AND ONLY ONE ACTIVE DANCER!**

To successfully resolve a square, the FASR has to be correct, that is the Formation, Arrangement, Sequence, and Relationship.

As with any other system, the mental image caller has to keep track of the Formation to know what calls or modules can be called next, e.g., are they in lines, waves, etc. And, as with any other system, the caller also has to keep track of the Arrangement, i.e., which dancers started in the traditional men's positions, and which started in the traditional women's positions.

The beauty of mental image is that you do not have to worry about the S

(Sequence) nor the R (relationship). They take care of themselves.

Although you are not allowed the freedom that a Sight Caller has to call what you want, where you want to, and when you want to; there are many advantages to the Mental Image method:

- You can freewheel much more than a module caller can, i.e., make up choreographic sequences on the fly.
- Unlike a Module Caller, you don't have to memorize lots of modules to continue to provide variety to your dancers.
- Unlike a Sight Caller, you don't have to memorize who started with whom, every tip. This is especially useful when you call for a group you don't know, who, on top of that, are all wearing their club costume.
- You are not dependent on your key square(s), so if they make a mistake, you can still resolve successfully for the rest of the squares.
- You can watch the entire floor, not just a key square, to help with timing, ability, etc.
- If you choose to ad-lib your singing call figures, you don't have to memorize a new corner every sequence.
- Although you will tend to use sequences that are closer to Standard Applications, this can be a big advantage when trying to control

the difficulty of your choreography, and especially useful when teaching or calling an SSD dance,

### So, what's the catch?

Yes there's a catch, there are two other things that you have to keep track of, but the beauty of the system is that these things, unlike Sequence and Relationship, do not change with every call. You can control when and where they change, so again, as you are calling, you only have to track the Formation, Arrangement, and where an Active Dancer is in that F&A.

Here's a brief look at what those two additional things are.

1. "which calls change temporary partners", and
2. "the location of a spot on the floor where the active dancer has to be for a successful resolve".

**First, changing partners;** it's probably obvious that some calls change partners, and some don't, for example Ladies Chain changes partners but Right and Left Thru doesn't. Which ones do and which ones don't, however, is not as obvious for all calls. This is something you have to learn about each call before you can start using the system.

- Calls that eXchange partners are called "X"-type calls;
- Calls that dOn't are called "O"-type calls.

In fact, you only have to memorize which calls are Xs. O's have zerO effect on whether you can resolve or not. They are just calls to help you move the Active Dancer around.

**Second, Active dancer location.** You have to know is that in order to resolve the square, i.e., to be able to call a successful Allemande Left or Grand Right and Left, all you have to do is dance the Active Dancer to a known Spot on the floor, and the other seven

dancers will automatically be in the correct place without your having to have followed any of them.

The beauty of this Spot is, that if you choose, it doesn't move, so you don't have any additional thing to follow while calling. But, if you choose, you can move that spot to a new place on the grid, for variety, and leave it there until you are ready to resolve; and then dance your active dancer to that new spot. It's as simple as that!

Now getting back to the X-type calls, every time you call one, you have to call another one to cancel its effect. All Xs have to be cancelled, if you want to resolve when the active dancer is on his or her spot

It's obvious that if you call Ladies Chain, an X, another Ladies Chain will cancel its effect, but the beauty of the system is that any, let me repeat, any X can be used to cancel the effect of any other X.

I won't get into details now, but Spot moving is dependent on where the Xs are cancelled. Briefly, if you call a cancelling X in the same location as the original X, i.e., with the active dancer in the middle of the square or on the right or left, the Spot does not move. If you cancel the X in a different location, the Spot moves, and there are general rules that explain where it moves to.

It is also interesting to note that you can choose any dancer to be your active dancer. That includes someone dancing in either the traditional man's position or the woman's. No matter who your active dancer is, X-Type calls are still X-type calls, and all the rules for moving (or not moving) the Allemande Spot are the same.

Learning to use this method of choreographic management is not particularly easy, but sort of like learning to square dance, if done step by step, with lots of practice along the way, it is very easy to use once learned. One

approach to learning to use the system is to learn while teaching a beginners class, i.e., learning to use one call at a time, just as the dancers are learning them.

Knowledge of this system also gives the caller who uses a different system, a better insight as to what is actually happening in the square.

### **In summary,**

- Mental Image provides the ability to add variety to your choreography; much more variety than Modules do, although not nearly as much as Sight.
- You must follow the Formation and Arrangement of the square, just as both the module caller and the sight caller must,
- You do not have to memorize any sequences, nor do you have to memorize who started with whom, each and every tip.

- You are not dependent on a key square; if they make a mistake, you can still accurately resolve.
- You don't have to follow either Sequence or Relationship.
- You must learn which calls exchange partners and be sure to cancel the effect of every one of these that you call by calling any other one,
- You then just have to move the one active dancer that you have been following, to a given spot on the floor, to resolve the square.

Again, you just have to follow one and only one active dancer in the square; be aware of a spot on the floor that rarely moves, and only does when you plan a move for it, and then dance that active dancer to that spot. Without doing anything else, all other seven dancers will take care of themselves. It's not a myth, and many, many callers use this technique.





# ADVANCED

## A1

### Larry Marchese

- HEADS PASS IN, DOUBLE PASS THRU, HORSESHOE TURN **(CB)**, PASS IN, PASS THRU, BEND THE LINE, FORWARD & BACK, MEN WALK, LADIES DODGE, CENTERS RUN, TURN & DEAL, PASS THRU, CLOVER **AND** - PASS THE OCEAN, CHAIN REACTION, MEN RUN, REVERSE FLUTTER WHEEL, PASS THRU, QUARTER IN, PASS THRU, WRONG WAY GRAND, STAR THRU **HOME**
- SIDES FLUTTER WHEEL, SPLIT SQUARE THRU 3, TURN & DEAL, MEN CROSS TRAIL THRU, PASS IN, PASS THE SEA, LOCKIT, MEN SPIN THE TOP, LADIES EXPLODE, EXTEND, LEFT 3/4 THRU, LOCKIT, MEN RUN, COUPLES HINGE, MEN ZOOM, **AS COUPLES** - LEFT 1/4 THRU, CROSSFIRE, SPLIT CIRCULATE, LADIES CROSS, QUARTER IN, PASS THRU, RIGHT & LEFT GRAND
- HEADS PASS IN & SPREAD, PASS THRU, STEP & SLIDE, LEADERS TRADE, **(CB)**, CENTERS IN, ANY HAND SWING THRU, BEAU WALK BELLE DODGE, CAST A SHADOW, COUPLES CIRCULATE, BEND THE LINE, TOUCH 1/4, TRANSFER THE COLUMN, 1/4 THRU, CENTERS MEN CROSS, (CAREFULLY) RIGHT ROLL TO A WAVE, RECYCLE, SQUARE CHAIN THRU, CLOVER & SMILE, YOU'RE **HOME**.
- SIDES DOUBLE STAR THRU, SIDES SEPARATE, AROUND ONE TO A LINE, FACE IN, TRIPLE STAR THRU, LEFT ROLL TO A WAVE, GRAND LEFT SWING THRU, MEN RUN, WHEEL & DEAL, PARTNER TAG, TRADE BY, SLIDE THRU, TOUCH 1/4, GRAND FOLLOW YOUR NEIGHBOUR, EXPLODE THE WAVE, CROSS CLOVER & PASS THE OCEAN, CNTRS LINEAR CYCLE **AND** REVERSE HALF SASHAY **AND** BACK AWAY, OTHERS LEFT WHEEL THRU, ALL LEFT SQUARE THRU 3, RIGHT & LEFT GRAND
- HEADS WHEEL THRU, SWING THRU, MEN WALK & DODGE, CYCLE & WHEEL, QUARTER OUT, TAG THE LINE, CENTERS IN, ENDS BEND **AND** TOUCH 1/4 **AND** SPREAD, CYCLE & WHEEL, SWAP AROUND, CENTERS PASS THRU, PEEL OFF, PASS THE OCEAN, LOCKIT, TRIPLE TRADE, SINGLE HINGE, TRIPLE CROSS, ENDS TURN BACK, CENTERS FACE IN, **HOME**
- SIDES PAIR OFF, SLIDE THRU, TOUCH 1/4, GRAND 1/4 THRU, STEP THRU, EXPLODE THE LINE, EXPLODE & LOAD THE BOAT, SINGLE CIRCLE TO A WAVE, MIX, MEN RUN, CROSS OVER CIRCULATE, PARTNER HINGE, 3/4 THRU, CROSS OVER CIRCULATE, ENDS CIRCULATE, LEFT SWING THRU, STEP THRU, WRONG WAY GRAND, PASS IN: **HOME**

# THE IDEAL CHRISTMAS CAKE RECIPE



**Ingredients:** Johnny Walker whisky, flour, Dried fruit, nuts, eggs, lemon juice, salt, sugar.

**STEP 1:** Sample the Johnny Walker to check for quality.

**STEP 2:** Take a large bowl. Check whisky again to be certain that it has a consistent flavour. Fill one level cup and drink.

**STEP 3:** Repeat.

**STEP 4:** Turn on the electric mixer. Beat one cup of butter into a large fluffy bowl.

**STEP 5:** Add one teaspoon of sugar. Beat again.

**STEP 6:** Make sure that the whisky is still okay. Try another cup.

**STEP 7:** Turn off the mixerer.

**STEP 8:** Break 2 leggs and add to the bowl, then chuck in the cup of dried fruit.

**STEP 9:** Mix on the turner.

**STEP 10:** If the fried druit gets stuck in the beaterers, pry it loos with a drewscriver.

**STEP 11:** Sample the whisky again to check for tonsitsicency.

**STEP 12:** Next, sift two cups of salt. Or something. Who givez a damn anyway?

**STEP 13:** Check the whisky. Now sift the lemon juice and strain your nuts.

**STEP 14:** Add one table.

**STEP 15:** Add a spoon of sugar, or something – whatever you can find.

**STEP 16:** Greash the oven and piss in the fridge.

**STEP 17:** Turn the cake tin 350 defrees. Check the whisky.

**STEP 18:** Don't forget to beat off the turner.

**STEP 19:** Throw the bowl out of the window.

**STEP 20:** Check the whisky again and go to bed.



# 1 Challenge

## GENERAL MODULES

Last month I presented a number of C1 modules for those involved in this area of teaching and calling. Here is another group – all taken from material recorded at live dances some years ago.

### TIP STARTERS

- HEADS 1/2 SASHAY,  
HEADS LEFT TOUCH 1/4 & SPREAD.  
SIDES PASS THE SEA,  
DIAMOND CHAIN THRU, MINI BUSY,  
SCOOT & RAMBLE, PASS THE AXLE,  
SQUARE THE BASES,  
RIGHT & LEFT GRAND.
- HEADS RIGHT & LEFT THRU, HEADS  
PASS THE OCEAN, SCOOT & RAMBLE,  
ZOOM, CENTRES PASS THRU,  
ALL PASS THRU,  
RIGHT ROLL TO A WAVE,  
IN ROLL CIRCULATE,  
ALTER THE WAVE, STEP & FOLD,  
SPLIT TRANSFER, RIGHT & LEFT GRAND.

### GET INS

- HEADS PASS THRU, SHAKEDOWN,  
SIDES 1/2 SASHAY, DOUBLE PASS THRU,  
HORSESHOE TURN,  
SQUARE CHAIN THE TOP,  
CENTRES TOUCH 1/4,  
SIDE MEN CLOVERLEAF,  
HEAD LADIES WHEEL THRU,  
SIDE LADIES U-TURN BACK,  
ROTARY SPIN, SCATTER SCOOT,  
SPLIT COUNTER ROTATE,  
MEN RUN : **CB (rot ½)**
- HEADS PASS THE OCEAN, SLIP,  
CHAIN REACTION, ALTER THE WAVE,  
LADIES PRESS AHEAD, ALL 1/4 IN & **End**  
**Ladies work with a phantom)** TOUCH  
1/4,  
SAME END LADIES - FLIP TO THE RIGHT,  
ALL EXTEND & MEN RUN : **CB (rot ½)**
- HEADS PROMENADE 1/4,  
SIDES DOUBLE STAR THRU,
- ALL PASS THRU, CENTRES RECYCLE,  
RAMBLE, ZOOM, CENTRES PASS THRU :  
**CB**
- HEADS PROMENADE 1/2,  
HEADS WHEEL THRU, PASS THE SEA,  
GRAND LEFT SWING THRU, AH SO,  
EXPLODE THE WAVE,  
TAG BACK TO A WAVE,  
SPLIT COUNTER ROTATE, LADIES RUN,  
LADIES IN, MEN SASHAY: **CB**
- SIDES PROMENADE 1/2,  
HEADS CROSS & TURN,  
CLOVER & DOUBLE STAR THRU,  
PASS THRU, RIGHT ROLL TO A WAVE,  
FLIP THE LINE 1/2, MEN RUN: **PL**
- HEADS TOUCH 1/4, LADIES TOUCH 1/4,  
(**in own 4**) SPLIT CIRCULATE,  
MEN BOX COUNTER ROTATE,  
COUPLES CIRCULATE, MEN 1/4 THRU &



AH SO, LADIES 1/4 IN,  
HEADS STAR THRU &  
BEND THE LINE,  
SIDE LADIES VEER LEFT & STEP FWD,  
ALL BRACE THRU, PASS THRU,  
PARTNER TRADE: **PL**

- HEADS RECYCLE, SIDES PASS THRU,  
CROSS CLOVER & AH SO, MEN PASS IN,  
LADIES 1/4 IN, TOUCH 1/4,  
TRANSFER & SIDE MEN RUN,  
MEN WHEEL THRU, SPLIT THE LADIES,

SEPARATE, AROUND ONE TO A LINE,  
PASS IN, LADIES CROSSTAIL THRU,  
CROSS CHAIN THRU, STAR THRU,  
COUPLES CIRCULATE, BEND THE LINE: **PL**

- HEADS PASS OUT, CROSS CHAIN THRU,  
PASS IN, CIRCLE BY 3/4 & 1/4,  
SCOOT CHAIN THRU, SINGLE WHEEL,  
CROSS CHAIN THRU, PASS THRU,  
TRADE BY, STAR THRU,  
COUPLES CIRCULATE, BEND THE LINE: **PL**

### GET-OUTS

- **CB:** RIGHT & LEFT THRU, PASS THRU,  
CENTRES SWING THRU, LINEAR ACTION,  
RIGHT & LEFT GRAND.
- **CB:** PASS THRU,  
RIGHT ROLL TO A WAVE,  
SCOOT CHAIN THRU, SLIP,  
AH SO, SPLIT COUNTER ROTATE,  
MEN RUN, PROMENADE.
- **CB:** PERCOLATE, TURN & DEAL,  
MEN CROSSTAIL THRU, ROTARY SPIN,  
SCATTER SCOOT, PERCOLATE,  
ENDS RUN, NEW ENDS (around the  
centres) - SHAKEDOWN,  
CENTRES PASS OUT,  
RIGHT & LEFT GRAND.
- **CB:** PASS THE AXLE, PASS THE OCEAN,  
SWING, SLIP, MEN RUN, SLIDE THRU,

PASS THE AXLE, PASS THE OCEAN,  
IN ROLL CIRCULATE,  
RIGHT & LEFT GRAND.

- **PL:** PASS THE OCEAN, SCATTER SCOOT,  
SCATTER SCOOT, RIGHT & LEFT GRAND.
- **PL:** SLIDE THRU, CROSS CHAIN THRU,  
CROSS CHAIN THRU,  
RIGHT & LEFT GRAND.
- **PL:** SLIDE THRU, CIRCLE BY 1/2 & 1/2,  
RIGHT & LEFT GRAND.
- **PL:** PASS THRU, EXPLODE THE LINE,  
3/4 TAG & RAMBLE,  
ALLEMANDE LEFT.
- **PL:** PASS THRU, TAG THE LINE...  
FACE RIGHT, SLIP,  
TAG BACK TO A WAVE,  
RIGHT & LEFT GRAND

One particular Christmas season a long time ago, Santa was getting ready for his annual trip. There were problems everywhere. Four of his elves got sick, and the trainee elves did not produce the toys as fast as the regular ones. Santa was pressured and behind schedule.

Then Mrs. Claus told Santa that her mother was coming to visit. This stressed Santa even more.

He went to harness the reindeer, he found that three of them about to give birth and two had jumped the fence and were gone. More stress.

Finally, he began to load the sleigh one of the boards cracked and the toy bag fell to the ground and scattered the toys.

Frustrated, he went into the house for a cup of coffee and a shot of whiskey. He went to the cupboard, he discovered that the elves had finished all the whisky and there was nothing to drink. Then he accidentally dropped the coffee pot, and it broke into hundreds of little pieces all over the kitchen floor. He got the broom and found that mice had eaten the straw it was made from.

Just then the doorbell rang, Santa cursed on his way to the door. He opened the door and there was a little angel with a great big Christmas tree. She was all radiant and smiling; the angel said, very cheerfully, "Merry Christmas Santa. Isn't it just a lovely day? I have a beautiful tree for you. Isn't it just a lovely tree? Where would you like me to stick it?"

Thus began the tradition of the little angel on top of the Christmas tree.



## BITS & PIECES.



After each issue of BTM goes out, I often receive quite a number of questions and comments on various ideas and articles; most are answered on an individual basis, but occasionally something crops up that seems to get lots of comments.

In November, there were a lot of comments on Mel's article which he called 'Directional Symmetry'. Comments regarding substance were all positive, however there was one aspect that brought out a lot of negative remarks, and that was in regard to Mel's nomenclature'. Most commented that Mel's term of 'Directional Symmetry' really does not describe what is meant, nor what is happening within the choreographic concept. Many mentioned that the use of the term 'symmetry' is confusing, in that this is a common place term for other aspects – symmetrical and asymmetrical choreography.

Others noted that the use of the word 'directional' is also not quite fit in with the concept, in that referring to a direction has many meanings, - forward, back, left, right, etc.

David Cox came up with the term "Balanced Body Flow". Many years ago this concept was often referred to as "Mirroring", or just as "Mirrors". I remember this being discussed quite heatedly at an afterparty at an early Callerlab, but am unable to recall what the outcome was.

This has also been reflected in some of the other names suggested, including:

- Left & Right Mirrors
- Choreographic Mirrors
- Mirror Image (but this could be seen as confusing as it is already a common-place term)
- Left & Right Reflections
- Choreographic Reflections.
- Balanced Left/Right Choreography
- Mirror Flow

The general consensus here seems to be that the name needs to be more specific in regards the overall concept. One subscriber summed it up thus "concept Rocks but the naming Sucks"

I am sure that Mel will have more to say on this subject in a future issue. The only thing to add here is that it is always good to see positive discussion. Too often nowadays discussion becomes personal rather than professional.

*Mel's Note:* Symmetry in reference to Square dance Choreography is part of Callerlab vernacular as an integral to the dancing programs. Information on symmetry is available on web resources such as Vic Ceders articles (Cedernet), Rich Reel's website (All 8.com), and many of the European translated resources. It is taught at Caller schools, in the US and Canada. (Probably still in Europe as well).

The concept, in terms of choreography, has been defined as "A condition of self-balance

or mirror image matching of relevant aspects of a formation. Aspects include: Formation Symmetry, Arrangement Symmetry, and Sequence Symmetry.

Directional symmetry related to the application of movement in choreographic routines. Used for many years it is taught by many callers and Accredited Caller Coaches.

Symmetry refers to a balance in the square, and most often the mirroring of something that is existing, whether that refers to the mathematical layout of the formations, gender balance, or the use of right hand / left hand flow sequences that mirror one another. (for example from Partner lines Touch  $\frac{1}{4}$ , circulate, boys run is symmetrically mirrored by left touch  $\frac{1}{4}$  girls run. I agree with Barry and David that a different terminology may be clearer - such as Mirror or Reflection choreography to define the concept.

The term Directional Symmetry, is not however, mine. It was in use before I started calling in the early 1980s and I was introduced to it at my first caller School in Germany in 1982. Recently it was presented as such in regard to the SSD program by Jerry Story prior to his passing in one of the ASH Caller Training Sessions. The term is found in numerous resources and caller teaching documents. The clearest definition however that I have found is in Jerry Story's "**Use of Choreographic Symmetry\* Compliments of the SSD Committee**" in which he writes:

Callers can create simple choreographic symmetry with square dance choreography, in the following ways: Symmetry helps put the "ARTISTRY" of presentation back into calling Square Dances.

1. **Directional Symmetry:** Use opposite directions or handedness in two identical or very similar routines. i.e., Normal Recycle vs Left Hand Wave Girl

on end Recycle. It's Symmetry because motion is mirrored Left & Right and both versions finish NORMAL.

2. **Location Symmetry:** Repeat a routine on opposite (or different) sides of the square. This is all about the 3 main "effects" when moving dancers. It's either the "Chicken Plucker" effect (one couple paired the other couple not paired and moving anywhere on the floor) or the "Invert Rotate effect" (everyone paired with same relationship, i.e., corner, partner, opposite, right hand lady and move anywhere on the dance floor). The only other way of moving dancers is the Acey Deucey effect which means only one (1) dancer leaves a group and travels to a different group.
3. **Duplication Symmetry:** Call a routine twice, once for the girls & once for the boys or do the entire routine twice as it may zero at times (start with corner end with corner or use any fractional zero).

Jerry further defined the concept of directional symmetry as: "Directional symmetry creates balance by equalizing clockwise rotation with counter-clockwise rotation – right-handed motion with left-handed motion. Dancers perceive movement to the right and to the left as well as emphasis on the right versus left hand. Some calls have a natural "directional symmetry opposite" e.g., Flutterwheel and Reverse Flutterwheel, Swing Thru and Left Swing Thru. Use these complimentary calls in a flowing manner to employ both directions within a choreographic sequence and thereby create a pleasing balanced effect.

For the full document with Choreographic examples go to: [Choreographic Symmetry.pdf \(jerrystory.com\)](http://jerrystory.com/ChoreographicSymmetry.pdf)



# THE Final WORD

Christmas is only about 3 weeks away!

For us here in Australia, summertime brings in a good break for callers. Most clubs close for the warmer times; some just for a month, some longer. Usually, we all look forward to a break in order to wind down from a full year. That sure was not the case this year!

We only had 4 months dancing between the end of one lockdown and the start of another. Even now we have only had 4 nights dancing and only 1 night left before we close for the summer!

We can all only hope that 2022 will be a better time for all of us, and our activity in general.

We have now organised some vacation time in 2022...in January we are off to Queensland for 2 weeks to visit our daughter. In October we have taken the plunge and booked a 7-night stay in Singapore. This is one area in Asia that is open to us and is a place that Sue and I really enjoy. This will be our third trip there....we still have a lot that we have not seen as yet.

We also hope to get to Bali later in the year...we have a timeshare there and have 4 weeks that we have been unable to use. We have just been rolling them over to the next year. While we do really

enjoy Bali, Indonesia has not done as well with Covid as some other areas, so it is just on the 'possible' list at the moment.

## 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! This time of year is the perfect time for visiting the Blue Mountains. The weather is beautiful, the cold winter months are far behind, and the scenery is truly spectacular in all its Spring glory.

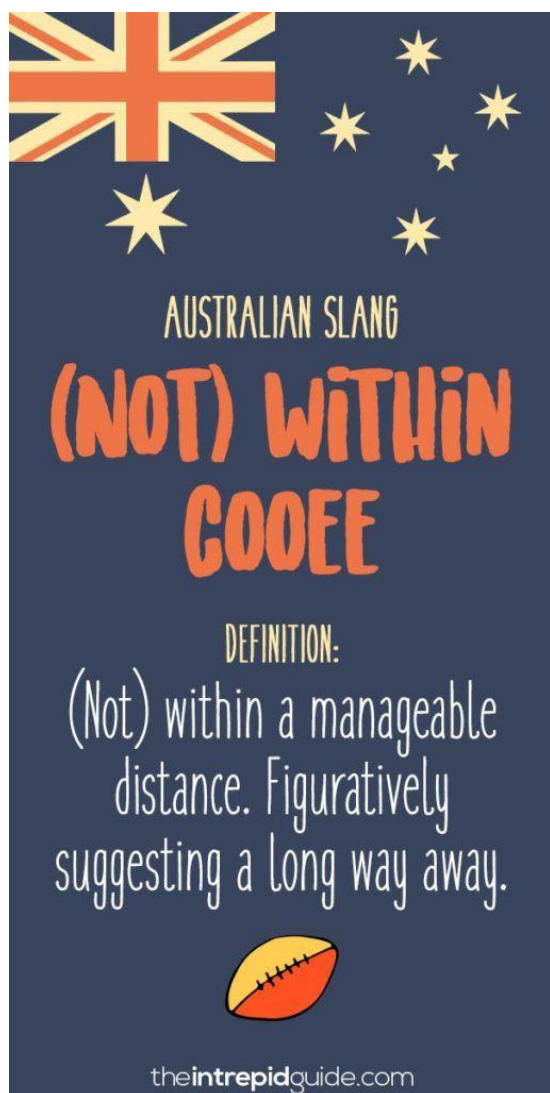
Accommodation is plentiful; from grand hotels in the art deco and art nouveau style of the twenties, to modern resorts; from motels, hotels to cabins, and everything in between.

HERE IS THE LINK TO THE WEBSITE:

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

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

Have a  
Very Merry  
Christmas,  
Barry



# ***Behind the Mike – Caller Resources***

## **BTM Website Update**

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

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

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

Here is the direct link:

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

Cheers - Barry

## **Sound Archive – Caller Material from SARDANSW educational sessions**

### ***Educational Programs***

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

### ***Dance Recordings***

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

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

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



# Appendix of UPcoming EVENTS



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

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

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

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

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

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



**The NSW STATE SQUARE DANCE CONVENTION**

**September 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...**

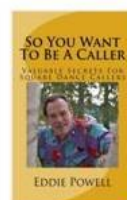
It takes action, practicing the right way, and  
becoming ready to market yourself. It took time and  
practice as a dancer to learn the moves, the same is  
true of calling.

**Think About It**

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

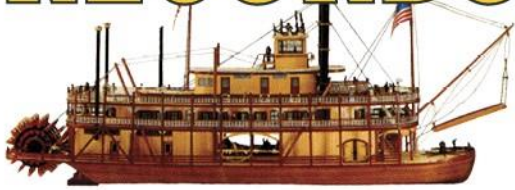
**Learn The Basics, Repeat The Right Ways, and  
Become The Caller You Are Destined To Be...**

**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)

**All orders delivered worldwide to your door!**

**OVER 100 DESIGNS & More Added Weekly**

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



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

## **The First Online Caller School**

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

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

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

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

# A&S Record Shop



*We go that extra mile to give you better service*

**We can send you a Download Link for MP3's from the following labels:  
(Also, CD's available!!)**

- Aussie Tempo,
- DownUnder,
- ABC,
- BVR,
- All Blue Star Labels including HI Hat...Map,
- Imperial IR,
- Shindig,
- Gramophone GP,
- Fine Tunes (FT),
- Gold Wing (GWR),
- Chinook,
- CBarC, 7C's,
- Crown (CRC),
- MM,
- JR Records (JRR),
- Ranch House,
- Rockin M (RMR),
- Stampede (SR),
- MLS,
- SDBOB,
- Silver Eagles,
- SharpShooter,
- Sting (SIR),
- Snow (SNW),
- Prairie,
- Mountain,
- Desert,
- Ocean, and MarLet,
- 4BarB,
- Quadrille,
- SquareTunes,
- Pioneer, and
- Many More!

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

**NOTE THAT THE ONLY LABELS ON [www.asrecordshop.com](http://www.asrecordshop.com) are  
ESP, GMP, AND A&S!!**

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

**WE WOULD APPRECIATE YOUR BUSINESS!!**

**BOB and MARIE SHIVER [BOB@ASRECORDS.COM](mailto:BOB@ASRECORDS.COM) OR [ASRECORDS@COX.NET](mailto:ASRECORDS@COX.NET)**



# BECOMING A SQUARE DANCE CALLER

by Bruce Holmes

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

Glenn Wilson, Queensland, Australia

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

Connie Graham, Stanberry, Missouri

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

Ron Bell-Roemer, Bend, Oregon

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

Helen Tronstad, Bålsta Square Dancers, Stockholm, Sweden

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

Steve Turner, Accredited Caller Coach, Western Australia, Australia

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

Bobbi Nichol, Pensacola, Florida

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

Christine Steffy, McHenry, Illinois



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.**  
**Most dancers will want to purchase the Program Book.**
4. Circle the days you will be **RV Camping** on your registration form and enclose the required fees (4-night minimum base fee plus additional days). 50 Amp with water and sewer are available on first-come, first-served basis. Free sewage dump station. If you plan to camp together, you must arrive together. For more information contact RV Vice-Chairman, Larry and Paula McCleary [mcclarychar@71nsdc.org](mailto:mcclarychar@71nsdc.org).
5. There is **NO BUS PASS** because parking is free at the convention center.
6. **Tour form and payments** are to be mailed directly to: **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."
7. A \$10 fee per registrant will be assessed for cancellation. No refunds after April 30, 2022.
8. Mail completed forms by June 5, 2022. Email or online registration by June 12, 2022.

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

1. Online access for housing reservations are available after March 1, 2021. If you book your room online, check the box provided on the front side of this form; otherwise complete the entire housing portion. **This form must be received, and rooms must be booked by May 15, 2022 to guarantee the 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 [housechair@71nsdc.org](mailto:housechair@71nsdc.org).

**DO NOT CONTACT THE HOTELS DIRECTLY UNTIL AFTER MAY 15, 2022.**

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

## Code Hotel Name

## Room Rate

## Distance

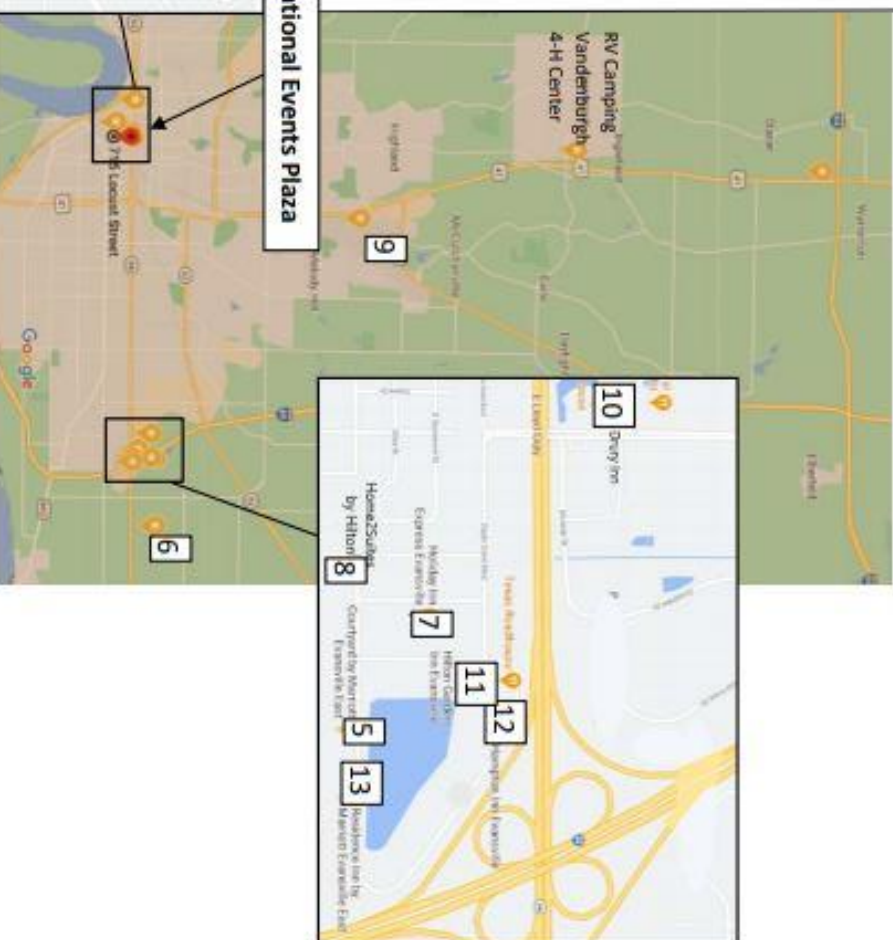
## Avg Travel Time by car

|    |                                     |       |           |            |
|----|-------------------------------------|-------|-----------|------------|
| 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  | Reverhouse 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  | Home2 Suites by Hilton Evansville   | \$129 | 6.8 mi.   | 13 minutes |
| 9  | Hampton Inn Airport*                | \$119 | 5.6 mi.   | 13 minutes |
| 10 | Drury 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**

## Old National Events Plaza







## 22nd Canadian National Square & Round Dance Convention

670 Queen Street, Fredericton, NB Canada

July 21, 22, 23 - 2022

## JOIN THE VIOLET CREW IN '22



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

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

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

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



Fredericton Convention Centre

### **REGISTER NOW!!**

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

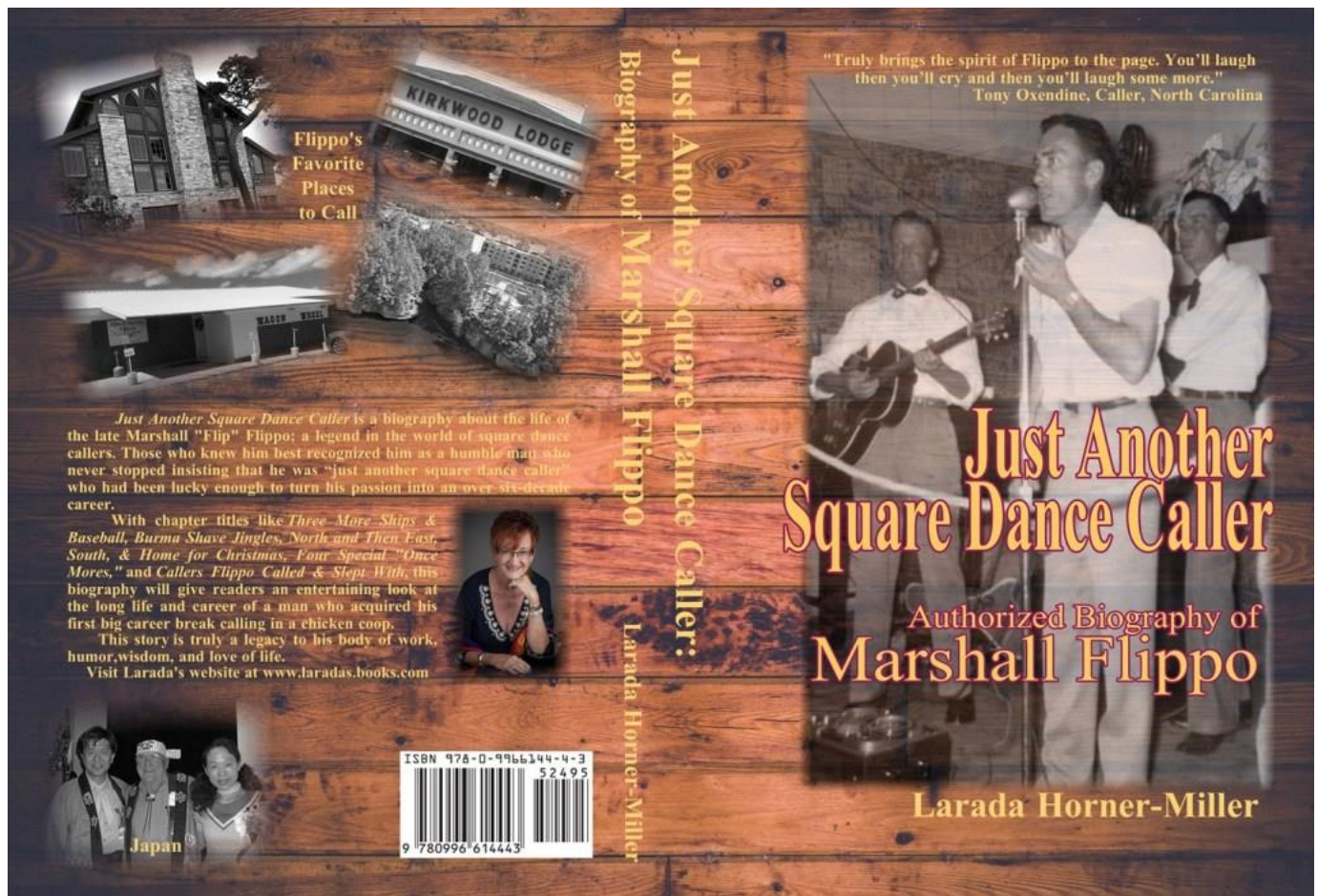
Want more information?  
[squaredancenb.ca/convention2022](http://squaredancenb.ca/convention2022)

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



To order contact Larada Horner-Miller  
[larada@icloud.com](mailto:larada@icloud.com)  
 506 323 7098



# Sunshine State Callers School

*Programs for Beginning and Experienced Callers*

**FEBRUARY 24-27  
2022**



**Ken Ritucci**

*Massachusetts*

*(Callerlab Accredited Caller Coach)*

## **HOST HOTEL**

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



**Bill Harrison**

*Maryland*

*(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.



**Tom Miller**

*Pennsylvania*

*(Callerlab Accredited Caller Coach)*

**WHETHER YOU ARE JUST GETTING STARTED**, or want to improve your calling, the Sunshine State Callers School will provide you with the tools to make you a successful caller. This professional staff has over 100 years of calling experience. They have the knowledge and leadership to assist you with your calling career.



# School Information

## Cost:

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

## Program:

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

## Lodging:

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

Phone: 904-264-4466.

## Food:

Several local restaurants available with good food at reasonable prices.

## Location:

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

## Additional Info:

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

## POINTS OF INTEREST

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

### Key Benefits of this School Include:

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

### Topics of Discussion:

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

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

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

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

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

Register at: [www.kenritucci.com](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





We're  
**BACK!**

2022 in charming Evansville, Indiana

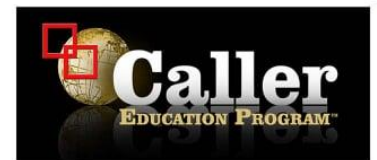
# Caller School

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

At The **71st Nationals**

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

Sponsored by GSI and the 71st NSDC



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

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



# Northeast Callers School 2022

*Programs for Beginning and Experienced Callers*



**Ken Ritucci**

*Massachusetts  
(Callerlab Accredited Caller Coach)*

**OCTOBER 6-10  
2022**

**SPECIAL GUEST INSTRUCTORS:**



**Ted Lizotte**

*New Hampshire  
(Callerlab Accredited Caller Coach)*

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



**Tony Oxendine**

*North Carolina  
(Callerlab Accredited Caller Coach)*

**TWO LEVELS OF PROGRAMS**

## **Beginner**

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



**Steve Turner**

*Australia  
(Callerlab Accredited Caller Coach)*

## **Experienced**

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



**Don Moger**

*Canada*

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

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

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



# School Information

## Cost:

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

## Program:

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

## Lodging:

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

## Food:

Several local restaurants available with good food at reasonable prices.

## Location:

Off Exit 78 from the Massachusetts Turnpike.

## Additional Info:

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

# POINTS OF INTEREST

While at the school, take advantage of New England's Fall Foliage Season. The colors are breathtaking and the view is spectacular. Also, Sturbridge is the home of the famous "Sturbridge Village". One of the most popular visitor sites in the area. Come and see some of the early heritage history of New England.

## Key Benefits of this School Include:

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

## Topics of Discussion:

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

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

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

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

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

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

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

Register at [www.northeastcallersschool.com](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



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### **New Caller Committee**

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

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

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

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

NEW EMAIL:  
director@CALLERLAB.org