

***News, Notes 'n Nonsense:
A Magazine for Callers & Cuers***

July / August 2018

DATES to REMEMBER for 2018

27-30 Sep 2018	SARDA NSW Caller Clinic with BETSY GOTTA (US) – Woonona - NSW
4-8 Nov 2018	5 Day Caller School with Paul Bristow (UK) Mornington Peninsula Vic, Australia
05-08 Apr 2020	3 Day Australia National Callers Federation Conference with Randy Doherty (US) – Venue TBC - NSW
10-14 Apr2020	Australia National Square Dance Convention – Wentworth Falls NSW

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On the Inside Track

Hi everyone,

Welcome to the combined July and August issue. This last month has been a very hectic one for Sue and I, without too many opportunities to sit down and get everything together for a single issue. I had hoped to get a regular June issue out the week after I sent the Soap Box Special Supplement, but it just was not meant to be, so the Soap Box Special remains as the main June issue of BTM.

We had a fabulous week in Singapore at the end of June - 6 days and nights at Hard Rock Hotel on Sentosa Island. Neither of us had realised just how much there was to see and do there. When I was last there about 25 years ago, the island just had the aerial cableway from Singapore City and a nice view. Now the island has been enlarged, and is now classed as Sentosa Resort World. A number of large hotels, plus Universal Studios, the world's largest aquarium, water park, Madame Tussaud's and a whole heap of other entertainment attractions...all 5 minutes' walk from our hotel. We were on the go from morning till night each day, yet still only saw a small portion of attractions on the island. We only managed to get across to Singapore itself one afternoon to see the Gardens By The Sea attraction and light show...spectacular but does not encompass it all! We enjoyed it so much that we are planning on going back for another week as soon as we can.

Mind you, the one thing we did not enjoy was coming home to a temperature of 8 degrees after days of 27 degrees with just shorts and a t-shirt!

We had also organized some work in our house earlier this year. We had all the old timber windows replaced with aluminium ones (well, the frames anyway). Next step was to replace old carpet with new timber floating floor...but each room had to be painted first. That meant moving not just furniture, but the thousands of DVDs, collectables, etc that we have accumulated. No mean feat. We have done the front lounge room and halls. Next is the dining room. Still packing everything in boxes and transferring to other rooms!! That is outside of all the regular jobs that Sue has laid out for me!!

For next month, we should have another special treat for all subscribers – another great piece of music!

Best wishes
Barry

Event and Activities Updates

Australian National Convention 2020

This Convention will be over the second weekend in April 2020 (10-14 April 2020 – the Easter weekend). Everything is looking great for 2020. The Convention venue will be the Blue Mountains Grammar School and is located right on the Highway. The school has the perfect areas for all our needs.

The selection of Wentworth Falls for the Convention is a very good one. Wentworth Falls is set in the heart of the Blue Mountains and is touted as one of the most beautiful locations in the country. This area is a major tourist destination and Wentworth Falls and the surrounds have an enormous amount of things to see and do. Katoomba and all its attractions are only 10 minutes away

Transportation in the area is outstanding with local trains, as well as 2 different tourist buses that visit all local attractions. Accommodation is plentiful and can range from as low as \$82 a night thru to absolute luxury. – It is recommended that you shop early and book in.

This is also the start of the two week school holidays, so it will be a popular time in the area, as the Blue Mountains is one of the most visited tourist areas in Australia. Hotels and Motels in this area are normally at full occupancy during this time so please get in early.

ACF Update



The ACF is always working on behalf of all Australian Callers to provide information that enables Convention Program Managers to place callers within the overall calling program. This information is available to everyone for perusal on the ACF website. <http://aussiecallers.org.au/>

RENEWAL TIME

The completion date for all ACF renewals was June 30th 2018. Please remember that this is the first year where renewals have to be done on line as well as via the standard renewal form issued by each State Coordinator. The hard copy form is basically a back-up as well as a guide to show each member his/her individual information. The website is easy to navigate and thus there is really no excuse for

not having the information in on time. If you have not renewed by now then you may have to make a new application.

CALLERLINK is the official magazine of the ACF. It is published quarterly for members. Jeff Garbutt has taken over from Jim Buckingham as our new editor. Jeff is always on the lookout for information and ideas for presentation in CALLERLINK. The next issue is due out in September.

ACF CONFERENCE 2020

Prior to the National Convention in 2020, the ACF will be having our regular CALLER CONFERENCE. This will be a 3 day event, starting the weekend prior to the National Convention on **Sunday 5 April and finishing on Wednesday 8 April 2020**. There will be a dance for callers on the Sunday night then education sessions Monday thru Wednesday.

We will be having a special guest caller/presenter from USA, RANDY DOUGHERTY, and also will have the use of a highly respected vocal coach. We plan on having lots of innovative concepts for this Conference. This will be a unique experience, involving education, entertainment and fellowship. **Callers; MARK YOUR CALENDARS FOR THIS EVENT SO YOU DO NOT MISS OUT**. Put these dates in your diary.



Next month we should have the information ready on ALL aspects of the conference: venue, costs booking forms. There will also be a special dance with RANDY DOUGHERTY on Thursday April 9th 2020.

BTM WEBSITE UPDATE

The website for our Behind the Mike (BTM) Magazine is now relatively up to date. The May issue has been placed ready for download. Jaden has advised that the June Special Soapbox Edition will be available shortly.

www.behindthemikewebsite.com.au

Comments: June Special Soapbox Edition

The creation of this single topic special edition was an interesting exercise. Wade Driver's question struck an important note with me, as the overall Singing Call issue has been important one to many educators for a long time. Too often are we as callers, overly obsessed with choreographic development that we fail to give valuable time and effort to the many other aspects that are included within the concept of "what is a square dance caller?".

There were about 35 responses received from various callers. I was fairly selective in those that I used in the special issue, however, the other responses basically said pretty much the same thing, and I felt it was unnecessary to repeat.

Wade's point was mostly missed by many of the responders, in that it was about the time and energy that we put into ALL aspects of our responsibilities as callers. If we are going to spend 40 hours in teaching callers choreographic basics like formation management and resolution techniques and modules etc., what time are we going to allocate to the entertainment/voice/presentation aspect?

I have always believed in the totality of a Square Dance tip. Some have called the singing call the "icing on the cake", but it really is much more than that. In our patter we build the dancers up for something by using presentation, choreography, gimmicks, humour, voice, etc. That build up is aimed at building a great expectation in the dancers for the second part of the tip -- **The Singing Call**. To me they are complementary aspects of the "tip totality". We provide the intellectual aspect in the patter, and the sensual aspect in the singing call; and both are like entwined fingers and come together to create a whole.

Many callers still just view the singing call as a way to show how good they can sing. Other callers avoid singing calls for the same reason (not so good singers). A singing call is however; so much more and needs to be looked at as 7 possible variations in delivery. Voice is important; however it is not the whole thing. Intonation, force, delivery, changes in style, etc., all come into play with a well delivered singing call. Again, this is not something that all callers understand. They just want to get up there and sing. Many dancers, myself included as both a caller and dancer, I find it very frustrating when at a convention or festival, I hear a caller with a good, or even great singing voice just getting up there and doing the same thing seven times in a row without much variation in delivery. I sometimes wonder who they are singing for; the dancers, or themselves.

We need to be very aware of the pitfalls in our Caller Education Programs. It is very easy to fall into the trap of concentrating all our efforts as educators into one single area – choreographic development. This is only ONE aspect of the toolbox.

For our 2020 ACF conference we had already planned on looking at the totality of the entertainment package rather than just one single aspect.

Sound Archive

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)

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 1989 Weekend with KEN BOWER (plus Barry Wonson, Peter Humphries AND David Smythe)
- 1988 Weekend with WADE DRIVER (plus Barry Wonson, Peter Humphries AND Brian Hotchkies)
- 2014 RED BARONS Weekend with KEVIN KELLY AND BARRY WONSON
- Wade Driver Weekend Part 2

These recordings and other materials are available to any of our subscribers. It has taken far more time than I thought with the transfer of these recordings from MD over to the computer. I am still working on it, with some done each day, but time is the greatest problem.

The Music files currently only have the Cabaret from back in 1977. I hope to have more soon. I have a very large number of recordings from weekends here in Australia, as well as many from overseas. Quite often these have been recorded as one single track for a complete session. The time is spent mostly on just cutting these up into individual tracks, as well as eliminating all the blanks, yak time, etc.

Separating the Fly Poop from the Pepper. *By Mel Wilkerson*

One of the most underutilised movements, and one that is almost always used with a directive action combination is “# 13 on the Current

Callerlab List is: **“Separate”**. There is nothing wrong with directive combinations of calls however, it is important to recognise that movements such as separate are extremely versatile and the direction combination can be almost anything if used correctly.

As strange as it may seem, this simple movement, on the basic program has one of the longest and most clarified definitions relative to the simplicity of the dance action. The reason for this is -- the versatility of the movement. As always when looking at a specific movement, let us start with the current definition.



13. SEPARATE

The most general case of Separate is described first. The two most common applications are described in greater detail next.

Starting formation: Couple. The couple must be active or designated.

Command examples:

- Heads Separate and Star Thru
- Heads Pass Thru; Separate and behind the Sides Touch 1/4
- Heads Pass Thru; Separate and come back home and Swing
- Heads Star Thru; Double Pass Thru; Heads Separate and Star Thru
- Heads Pass Thru; Separate go Around Two; Meet Your Partner and Dosado
- Couple #1 Separate around the ring ... pass her once ... and pass her again; Allemande the corner
- Heads Pass The Ocean and Swing Thru, Others Separate and Everybody Right and Left Thru

Dance action:

- **Case 1:** The active or designated couple is on Squared Set spots

The dancers turn back-to-back and start walking forward in opposite directions around the outside of the square away from each other until they meet another

dancer. The call ends here unless further instructions are given (e.g., "and come back home").

- **Case 2:** The active or designated couple is in the centre facing out of the square (e.g., after Heads Slide Thru, Square Thru 2)

The couple steps forward and then performs the Separate action described above.

Ending formation: Facing dancers on the outside of the set or determined by the next command

Timing: 2, or determined by the distance travelled around the outside

Styling: Those not active move into the centre to get out of the way of the actives. Men's arms in natural dance position; woman's skirt work optional.

Comments: While Separate is usually followed with instructions for walking around some number of inactive dancers, the active dancers can also be directed to perform some other action (e.g., Separate, walk around the outside passing 2 dancers and Star Thru with the third).

From a squared set, calling "Heads Square Thru 2; Heads Separate, ..." would be improper because the heads are initially facing the sides and when they start in the centre they must be facing out of the square rather than facing other dancers.

13.a. - AROUND 1 OR 2 TO A LINE

Starting formation: after a Separate

Command examples:

- Heads Pass Thru; Separate Around 1 To A Line
- Heads Pass Thru; Separate Around 2 To A Line
- Heads Separate Around 1 To A Line
- Heads Square Thru; Split 2, Separate Around 1 To A Line
- Heads Square Thru; Split 2, Around 1 To A Line
- Heads Right And Left Thru; Veer Left; Tag The Line; Split The Sides, First Left, Next Right Around 1 to a Line

Dance action: After a Separate, the active dancers walk around the outside of the set passing the designated number of inactive dancers. The inactive dancers act as stationary objects (referred to as goal-posts) and do not change their facing direction. However, they should counter dance as necessary by stepping forward to allow the actives to walk comfortably around the outside, and then step slightly backward as the actives pass.

The active dancers pass each other as necessary, using right shoulders (as in Pass Thru). The actives only count inactive dancers in determining how far to go.

When the active dancers walk around their last inactive dancer, they either squeeze in between the inactive dancers (who move apart to make room) to become the centres of a general line, or stand outside the inactive dancers to become the ends of a general line. Which action will happen depends on where the count ends the active dancers with respect to the location of the inactive dancers.

These actions are sometimes also called "Squeeze In -- Make Lines" or "Hook On To The End -- Make Lines", respectively.

Ending formation: Usually Facing Lines. Occasionally Inverted Lines or 3 AND 1 Lines.

Timing: Heads Pass Thru; Separate Around 1 To A Line: 8 Heads Pass Thru; Separate Around 2 To A Line: 10

Styling: Those not active move into the centre to get out of the way of the actives. Men's arms in natural dance position; ladies' skirt work optional.

Comments: While "Around 1" and "Around 2" are the most common, higher numbers are acceptable. In all cases, the count is of inactive dancers passed by the active dancers.

Some callers feel that the word "Separate" is required and the proper call is "Split 2, Separate Around 1 To A Line".

The sequence "Heads Pass Thru; Separate Around 2 And Stand Behind the Sides" is not proper because each active dancer didn't go around the second inactive dancer at all.

Around 1 or 2 To A Line is not always preceded by Separate. For example, Heads Pass Thru, Both Turn Right, Girl Around 1, Boy Around 2, To A Line.

13.b. - AROUND 1 OR 2 AND COME INTO THE MIDDLE

Starting formation: after a Separate

Command examples:

- Heads Pass Thru; Separate Around 1 and come into the middle with a Right and Left Thru
- Heads Pass Thru; Separate Around 2 and come into the middle with a Right and Left Thru
- Heads Pass Thru; Separate Around 2 and come down the middle with a Right and Left Thru

Dance action: Initially the same as #13.a, above.

When the active dancers pass their last inactive dancers, they will either squeeze in between and through the inactive dancers (who move apart and back together to make room, as in the call Split 2) to come into the centre of the set and take the

next call, or will continue forward in a semicircle around their last inactive dancers to end in the centre of the set, ready to take the next call.

Once the actives enter the centre of the set, they are ready to take the next call. The inactive dancers finish on the outside of the set where they started and do not participate in the next call.

Ending formation:

- Separate Around 1 and Come Into The Middle: Double Pass Thru, Trade By, others possible
- Separate Around 2 and Come Down The Middle: Squared Set with one pair of couples active, others possible

Timing:

- Heads Pass Thru; Separate Around 1 and come into the middle with a: 8
- Heads Pass Thru; Separate Around 2 and come down the middle with a: 12

Styling: Those not active must counter dance. For example, moving forward to provide room when the actives are on the outside, sliding apart and together when being split, and moving back to place so as to finish on the outside. Men's arms in natural dance position; woman's skirt work optional.

Comment: While "Around 1" and "Around 2" are the most common numbers, higher numbers are acceptable. In all cases, the count is of inactive dancers passed by the active dancers.

Separate is one of those calls that is nominally followed by either:

1. A locative direction (e.g. Around One, Down The Middle **or** Around One, Make A Line)
2. A follow on call for when the dancers meet another active dancer but no locative direction is given (e.g. Heads Separate, **and** Touch ¼ **or** Sides Pass Thru, Separate **and** Star Thru)

That is a pretty exhaustive definition for what is essentially a simple movement. It has so much flexibility that it requires. What is most noted is, that when a "locative directive" such as around one, around two etc.) is given it is very specific for the active dancers. This locative directive informs them exactly what the caller wants them to do. The caller directs the dancer to walk to the designated point and usually gives an end point (down the middle) or a formation end point (make a line) prior to the next call. HOWEVER when no locative directive is given; the word **AND** is most often used. Although not defined, it is a precedent word for dancer comfort to denote that the active dancers (those that separated) are to do the following call when they meet another active dancer.

Examples:

- Heads Separate **AND** Touch $\frac{1}{4}$
- Sides Pass thru, separate **AND** Box the gnat
- Sides face, Heads separate **AND EVERYBODY** Slide Thru

Note: the symbol @ is being used for “around #” in order to save space

GET IN TO A Corner Box (CB) (note the symbol @ is being used for “around”)

- (SS-CB) (H) HALF SASHAY, PASS THRU, SEPARATE @ 1 TO A LINE, STAR THRU, PASS THRU, TRADE BY
- (SS-CB) (H) PASS THE OCEAN, (S) SEPARATE **AND** - MAKE WAVE, SPIN THE TOP, BOYS RUN, PASS THRU, WHEEL AND DEAL, ZOOM, CENTRES PASS THRU
- (SS-CB)(H) PASS THRU, SEPARATE @ 1 TO A LINE, RIGHT AND LEFT THRU, HALF SASHAY, TOUCH $\frac{1}{4}$, CIRCULATE, SPLIT CIRCULATE, BOYS RUN
- (SS-CB) FOUR LADIES CHAIN $\frac{3}{4}$, (H) PASS THRU, SEPARATE @ 1 TO A LINE, CENTRE 4 BOX THE GNAT, EVERYBODY RIGHT AND LEFT THRU

GET IN TO A PARTNER LINE (PL)

- (SS-PL) HEAD LADIES CHAIN, (S) SEPARATE **AND** STAR THRU, PASS THRU, SWING THRU, ALL 8 CIRCULATE, BOYS RUN, WHEEL AND DEAL, SWEEP $\frac{1}{4}$
- (SS-PL) (S) $\frac{1}{2}$ SASHAY, SEPARATE **AND** TOUCH $\frac{1}{4}$, CENTRES PASS THRU, PUT CENTRES IN, 3 X 1 WALK AND DODGE (1 girl walk other three dodge), BOYS (or girls) FOLD, STAR THRU, COUPLES CIRCULATE, BEND THE LINE
- (SS-PL) (H) SQUARE THRU 3, SEPARATE @ 2 TO A LINE, TOUCH $\frac{1}{4}$, ALL 8 CIRCULATE, GIRLS RUN, TOUCH $\frac{1}{4}$, SPLIT CIRCULATE TWICE, BOYS RUN

CORNER BOX TO A CORNER BOX

- (CB-CB) SPLIT THE OUT(S), SEPARATE @ ONE TO A LINE, BOX THE GNAT, SLIDE THRU
- (CB-CB) SPLIT THE OUTSIDE 2, SEPARATE @ 1 TO A LINE, EVERYBODY SQUARE THRU, MEET YOUR PARTNER, RIGHT AND LEFT GRAND

PARTNER LINE TO A PARTNER LINE

- (PL-PL) BOX THE GNAT, SLIDE THRU, CENTRES SQUARE THRU 4, OUTSIDES SEPARATE **AND** TOUCH $\frac{1}{4}$ BOYS RUN, ALL SLIDE THRU
- (PL-PL) TOUCH $\frac{1}{4}$, CENTRES BOX CIRCULATE, CENTRE GIRLS RUN, OUTSIDE BOY RUN, OUTSIDES SEPARATE **AND** WHEN YOU MEET, FACE IN, OTHERS REVERSE FLUTTERWHEEL (**Girls In**), SLIDE THRU, STAR THRU
- (PL-PL) CENTRES SQUARE THRU 4, OTHERS STAR THRU, PASS THRU, SEPARATE @ 1, TOUCH $\frac{1}{4}$, WALK AND DODGE, BOYS SQUARE THRU 4, GIRLS SEPARATE **AND** PASS THRU, **FACE IN**, SLIDE THRU, COUPLES CIRCULATE, BEND THE LINE

CORNER BOX TO A RESOLVE

- (CB-RESOLVE) SPLIT THE OUTSIDE 2, SEPARATE @ 1 TO A LINE, EVERYBODY BOX THE GNAT, PASS THRU, ALLEMANDE LEFT
- (CB-RESOLVE) SPLIT THE OUTSIDE TWO, SEPARATE @ 1 TO LINE, FORWARD AND BACK, CENTRES FACE IN, ALL RIGHT AND LEFT GRAND
- (CB-RESOLVE) SPLIT THE OUTSIDE TWO, SEPARATE @ ONE, MAKE A LINE, ENDS ONLY BOX THE GNAT, **AND SAME ENDS** (**around the outside**) SQUARE THRU 5, CENTRES LEFT SQUARE THRU 4, ALLEMANDE LEFT

PARTNER LINE TO A RESOLVE

- (PL-RESOLVE) STAR THRU, CENTRES SPLIT THE OUTSIDES, SEPARATE @ 1 TO A LINE OF FOUR, MEN TRADE, LADIES TRADE, PARTNER TRADE, RIGHT AND LEFT GRAND
- (PL-RESOLVE) PASS THRU, WHEEL AND DEAL, CENTRES SQUARE THRU 3, SPLIT THE OUTSIDE COUPLE, SEPARATE @ 1 TO A LINE, PASS THRU, WHEEL AND DEAL, DOUBLE PASS THRU, LEADERS TRADE, RIGHT AND LEFT GRAND
- (PL-PL) CENTRES SQUARE THRU 4, OTHERS STAR THRU, PASS THRU, SEPARATE @ 1 (**line**), EVERYBODY TOUCH $\frac{1}{4}$, WALK AND DODGE, BOYS SQUARE THRU 4, GIRLS SEPARATE **AND**, PASS THRU, FACE IN, SLIDE THRU, PARTNER TRADE, PROMENADE

SINGING CALLS

- (H) PASS THRU, SEPARATE @ 1 TO A LINE, LEFT TOUCH 1/4, CENTRES ZOOM, ALL 8 CIRCULATE, ZOOM, BOYS RUN, PASS THRU, TRADE BY, PROMENADE
- (H) PASS THE OCEAN, EXTEND, SWING THRU, BOYS RUN RIGHT, FERRIS WHEEL, CENTRES SQUARE THRU 3, SPLIT THE OUTSIDES, SEPARATE @ 1 MAKE A LINE, GO FORWARD AND BACK, BOX THE GNAT, RIGHT AND LEFT THRU - **FULL TURN** and - **KEEP HER**, PROMENADE HOME
- (H) PASS THRU, SEPARATE @ 2 TO A LINE, PASS THRU, U-TURN BACK, RIGHT AND LEFT THRU, HALF SASHAY, SQUARE THRU 3, SWING AND PROMENADE
- (H) PASS THRU, SEPARATE @ **3 (Three)** TO A LINE, PASS THRU, BEND THE LINE, BEND THE LINE, CENTRES PASS THRU, CENTRES U-TURN BACK, SQUARE THRU 3, SWING AND PROMENADE
- (H) PASS THRU, SEPARATE @ 1 TO A LINE, (FORWARD AND BACK), PASS THE OCEAN, SWING THRU, GIRLS U-TURN BACK, 2 LADIES CHAIN, PASS THRU, SWING AND PROMENADE
- (H) PASS THRU, SEPARATE @ 1 TO A LINE, STAR THRU, PASS THRU, SPLIT TWO SEPARATE @ 1 TO A LINE, BEND THE LINE, PASS THRU, SWING AND PROMENADE
- (H) PASS THRU, SEPARATE @ 1 TO A LINE, STAR THRU, DOUBLE PASS THRU, CENTRES IN, CAST OFF 3/4, FORWARD AND BACK, STAR THRU, CENTRES PASS THRU, SWING AND PROMENADE
- (H) SQUARE THRU 4, SPLIT 2, SEPARATE @ AROUND 1 TO A LINE, TOUCH 1/4, BOYS RUN, SWING THRU, SPIN THE TOP, SLIDE THRU, SWING AND PROMENADE
- (H) RIGHT AND LEFT THRU, ROLLAWAY, (H) PASS THRU, SEPARATE @ TWO MAKE A LINE, PASS THRU, TAG THE LINE IN, PASS THRU, ENDS CROSS FOLD, SWING AND PROMENADE
- ALL 4 COUPLES ROLLAWAY, (H) PASS THRU, SEPARATE @1 TO A LINE, STAR THRU, CLOVERLEAF, ZOOM, CENTRES PASS THRU, SWING AND PROMENADE
- (H) PASS THRU, SEPARATE @ 1 TO A LINE, PASS THE OCEAN, SPIN THE TOP, SWING THRU, SINGLE HINGE, ZOOM, BOYS RUN, ZOOM, CENTRES PASS THRU, SWING AND PROMENADE

Importance of Vocal Warm Ups for Square Dance Callers *by Lisa Lincoln*



I'm sure you've all heard that we should warm up before calling or singing and are saying, "I know, but there's no time," or "I try when I can but it doesn't always happen." Or, "warm ups are just for exercise, I'm good." Our voice is like an engine and it needs to warm up. Singing and putting on a dance take a lot of energy and effort, so warm up that engine and it will last longer!

The whole body should be involved in producing sound. Your own personal vocal warmup should include lots of breath exercises along with your vocal work. You can pick half a dozen ideas that work for you and make it a routine before each dance. If you have to do the warm up in your car, sit toward the edge of the seat to access your breath. Just make sure you can still reach the gas and brake! You can also go into the bathroom (where there are usually good acoustics) or step outside before you start a dance.

It doesn't hurt to practice these warm ups every day, even when you aren't calling a dance. They will make your voice and breath support stronger.

Here are a few vocal warm up ideas for you to try. There are many more ideas in books, on YouTube or in classes. Find some warm ups that work for you. You can record some exercises from the internet or with a voice coach and use those for your personal warm up anytime. Working with a voice coach who can get to know your personal vocal needs, strengths, and weaknesses is best. They can customize a warm up that works for you.



Here are a few warm up ideas for you to try:

1. Make sure your back is straight and you have strong but relaxed posture.
2. Breath- Panting like a dog with diaphragm (belly) breath
3. Deep breath in thru the nose and fill the diaphragm (belly) until you have a big belly and then quickly exhale thru the mouth with force.
4. Hum softly on scales or any song
 - a. Scales are the do, re, mi, fa, sol, la, ti, do you might have heard from "The Sound of Music."

5. Sirens up and down the scale with lip trills or on “eeee” or hum.
6. Do some scales with diaphragm (belly breath) action (Ha Ha Ha Ha Ha). The scales don’t have to be perfect, they are just to give your range some elasticity work.
7. Sing the word “Zing” with a big belly breath using high to low notes.
8. Chew and “moo.”
9. Do some tongue twisters to get your lips/mouth warmed up. Do them on one pitch and then try to do them on different pitches.
10. Say or sing, “The lips, the teeth, the tip of the tongue” over and over and concentrate on each area you are saying to overdo warming up that part of your mouth. You can do it on different pitches or as a chant.



Lisa Lincoln (Caller Profile and vocal coach)

Lisa comes from a voice and musical theater background both singing and acting. She has performed in over 40 musicals and has a degree in both vocal studies and theater. She has also gone on to study various vocal teaching techniques to get the best vocal results from her students.

Lisa started her own children and teen musical theater company, and has directed several large scale musicals with professional orchestras. Lisa directs all of her company’s musicals, as well as teaching students healthy singing, vocal and acting techniques. (all the things every caller needs). She is currently on the faculty at Desert Academy in Santa Fe teaching music, voice, choir, acting and public speaking classes. She has trained and inspired multiple students to go on to win high level vocal awards and further their studies in voice and theater.



Lisa is a Callerlab Member and has presented at Callerlab on vocal issues. She is a recording artist with Arrow Head Recordings, private voice coach for all ages, singer and square dance caller in New Mexico actively calling mainstream and plus for two clubs.

Good Things about Square Dancing

Encouraging new dancers to join. By Betsy and Roy Gotta

These are the keynote addresses delivered by Betsy and Roy at this year's Northern New Jersey Square Dance Association's (NNJSDA) D.R.E.A.M. (Dancers Recruiting Educating and Motivating) 2018 seminar.

We are involved in a great activity – Square Dancing! We must be involved, or you would not be here listening to this speech and I would not be making the speech. Our question is how can we involve others?

Each of us needs to be an ambassador for our activity. Now some of you are becoming uncomfortable, thinking, “I am not good at talking to strangers,” or “I am not good at selling things or convincing people to try things.” I am not talking about knocking on doors like a religious group; I am talking about just being aware of opportunities to talk about our activities. We all have square dance t-shirts or polo shirts, but where do we wear them? Do we wear our square dance t-shirts to a dance event or do we wear them to a baseball game?

If we wear our square dance t-shirt to a ball game or a movie, we are publicizing our activity, just by having a visible mention of square dancing. It also can help members of the public to understand that people who square dance are “regular” people, not a category.

One of the barriers to convincing people to try square dancing is their **preconceptions about the activity**. They **know** that:

1. We always dance to country music,
2. We have to wear those funny outfits, and
3. We are all from rural areas in the West or Midwest.



You and I know that square dancers are regular people who have held a variety of jobs, have different levels of education and enjoy other “normal” pastimes in addition to square dancing. Recently, clubs have relaxed dress codes and different callers use a variety of music. **The public however; has not yet modified their preconceptions.** For example, a few years ago, I was hired to call a beginner square dance party for a group of college students from overseas. Since I was working with younger people, I picked a variety of music, using some rock, some modern pop, some country etc. At the end of the dance, the group leader told me that for future bookings, I needed to use more country music to give the students a “real” square dance experience. He disregarded my explanations that real squares dancers dance to a variety of music.



Some years ago, a member of an NNJSDA club wrote a human interest story about square dancing. He quoted square dancers about how much they enjoyed square dancing. Each quote included the dancers name, age and occupation. There was a good cross-section of dancers quoted. That fall several clubs in the Northern NJ area had more people come to classes to try the square dancing activity then in past years. I believe that the article changed the perceptions of square dancers from a bunch of like-minded blue collar people pretending to be hillbillies to a varied group of individuals enjoying a stimulating hobby. These new dancers found someone

that seemed like them who square danced, so they felt that they might enjoy square dancing.

We may not be able to change the public's perceptions about square dancing immediately, but we can try. When we talk about our activity we can emphasize how well square dancing meets many human needs.

The other night on the news there was a story about how many people today feel lonely and isolated even though they stay connected on Social Networks. Square dancing fills the need for face to face social connection. We need to meet together to enjoy the dancing.

This news story prompted me to check online for what people needed to have good health. One website listed the following basic human needs: Need to give and receive attention; Need to heed the mind/body connection; Need for purpose and goals; Need for community and making a contribution; Need for challenge and creativity; Need for a sense of intimacy; Need for a sense of control; and a Need for status. Let's consider how square dancing meets many of those needs.

Since dancers function on groups of 8, people can give and receive attention and feel like they have a sense of community. Since many clubs often donate to charity, the need to make a contribution is satisfied. Learning the calls involved in the programs can satisfy the need for purpose and goals. **Unfortunately, many dancers have attached status to what Program/Level they have achieved instead of how well they execute the calls.**

Square dancing also provides mild aerobic exercise – music plays at 124 to 126 beats per minute which means the dancers who walk with the beats can be walking 2.5 miles per hour. Have you checked your fit-bit before and after a dance? Those of us who dance on a regular basis are fitter than when we started due to the regular walking. New class members are often tired before the angels,

because the new class members are not yet used to all of the walking that takes place during a dance.



Square dancing and the learning of calls provide mental stimulation and use the puzzle solving functions of the brain. One of the things that people find when they are square dancing is that they must concentrate and focus on the caller's commands. This means that for the length of the tip, the dancers can forget the other problems and concerns that are in their life. I do not mean to say that all tension is relieved, because many new dancers can stress about remembering the

calls and how to do them. However, the regular tensions of their lives are forgotten for a while.

If you post on social media, do you mention how much fun you had at the square dance you attended last night? If you have non-square dancing Facebook friends, they will hear about your activity. Mention that the caller used music by Bruno Mars (if you know about such music) or the pirate –themed decorations and/or clothing worn by the dancers. Such a post may help change the stereotypic expectations of non- square dancing friends. At the very least, you are communicating to others about how you love this activity (and you didn't have to knock on a strangers' door).



Now, if you talk about all the information about square dancing that I have mentioned in this speech, you will either bore potential dancers to death or make them run screaming from the conversation.

The strategy is that if you happen to mention that you square dance and a person responds with mild interest, make one point about how square dancing fills a need in your life. Later like the presentation being given here, Roy and Mike will have a whole session about how to talk up square dancing. For dancers and callers in everyday life, make one point and if it generates interest, you will have time to introduce the activity and talk it up. Your passion will keep them interested and hopefully it may become theirs.

My point is that we need to let the general public know what square dancing is today and how much we enjoy the people and the activity. If nobody talks about square dancing, nobody will change their minds about trying square dancing.

Betsy Gotta April 2018

They're in the door, now what? by Roy Gotta

You've done all your marketing. You've done your best to get dancers in the door, and you have a group of eager dancers ready to join our activity. What are you doing to keep them? What are you doing to make them want to continue being a part of your club? During her Chairman's speech at this year's CALLERLAB convention, Patty Greene said, "It's what happens when we get them in the door that we don't do such a good job with." She was focused on the caller's responsibility to be open, welcoming, encouraging, respectful, and friendly. We as dancers and club leaders need to focus on those same attributes and qualities that embody our motto, "friendship set to music."



We have become so focused on the dance, the successful execution of the figures, and the quality of the callers, that we have forgotten one of the main reasons square dancing became so popular when it did. That reason is the **sociability, the fun and friendship** that made the activity so inviting. Sure, the music, the choreography, and the

exercise with your partner are major factors, but you need the full package to remain a viable club. The clubs that retain members, and growing, are those that have realized that the appeal of square dancing is more than just the dance.

How do we fix this? It really isn't that hard.

Personal contact:

Do you know their names? Do you know what they do or did for a living? Do you know if they have any children or grandchildren? Do you know where they live? Have a conversation with these people. Engage them. Now don't go badgering them with all these questions all at once, but say hello to them at each dance, talk to them for a little while, get to know them, BE FRIENDLY. Think back to when you started. Did this make a difference?



Treatment at the dance

Did you invite them to square up with you? It doesn't have to be every tip, or even every dance or class, but at least every once in a while. If a number of the established club members are doing this, it creates a welcoming atmosphere that will make them want to come back. At the very least it will not make them not want to come back. Newer dancers are going to make mistakes. These are indirectly pointed out to them when they are corrected while dancing. This is negative reinforcement. Be sure to comment on all the things they did correct, how well they are doing. Say something like *"You should have seen us when we started."* Always say something positive. At the end of the evening, they may not know exactly why, but they will have had a good time and will want to come back.

When you go square dancing, is it just to go to a club, execute some figures, listen to some good songs, and hope the other dancers don't mess up the squares? Or perhaps, do you go to socialize with friends you probably met through square dancing and still share your fondness of the square dance activity?

A couple months ago I was at a Hunterdon Flutterwheels dance. This is a club that is growing and thriving. I was impressed with something I saw. A dancer who is no longer able to drive or dance, and lives in an assisted living facility and his wife is in a nursing home still attends the dances. He is picked up and brought to the dance by one of the club members so he can socialize with friends and enjoy the sights and sounds of the square dance. The disabled dancer just missed being around his square dance friends. I was impressed by this action and thought to myself, "This is why this club is so successful." Have you lost dancers because they no longer like to drive at night? **How about offering them a ride.**

We want dancers to feel good when they leave a dance. Good calling and good dancing goes a long way towards achieving this, club attitude and positivity affects this as much as any other aspect of the dance. Have you ever had members of the club complain about "this or that" during the dance? Whether or not they are part of the discussion, this affects other dancers; maybe not directly, but negative vibes pile up as easily as positive ones. If you must to complain, do it quietly one on one, and quietly. In contrast, if you feel really good, let everyone know.

Does your club have any non-dancing activities? A lot of clubs have a summer picnic. Sometimes, you already have people interested in taking lessons in the fall. Why not invite them to the picnic? How about inviting some of your non-dancing friends to the picnic? You are exposing them to the square dance "community". It gets them into the conversation. Does your club do any other social activities, like a bowling outing, or going to a ballgame, or a movie night. If so, have you included your students?



Finally, after the dance, some of us sometimes go out to get a bite to eat. Sometimes some of us get together before the dance. Is it always with the same people, or have you invited the newest members of your club?

All I am really trying to say here is that, it's easy for us to fall into familiar patterns. We go to the dance, we talk to the same people, and we go home. We need to make a concerted effort to engage our newest members, to make them feel welcome, to make them want to come back. This is not just because they like the dancing, but because they **like** the atmosphere, the sense of community, and most of all, the people.

Thanks for listening - Roy Gotta.

Working as a Duet by Steve Turner

1. CHOOSE A SUITABLE SONG

- Selecting singing calls for duets is not an easy decision.
 - There are tunes designed and suited for ONE voice only.
 - Others simply blend and cry out for multiple callers. These tunes tend to be the “sing a long” type tunes.
 - Some are just simply not suitable because of difficult lyrics or not having simple word metering. They have no advantage or benefit with multiple callers.
 - Some tunes require two people telling a story or when songs have a counter melody.



2. HARMONY



- Duets, when performed properly, are always crowd pleasers.
- Harmony is definitely a bonus to the presentation and this takes practice.

3. WHO TAKES THE LEAD

- Who starts the tune?
- Who is taking the harmony?
- Who has control of the equipment?

4. GENERAL RULES

- **Two Callers**...The caller taking control of the opener, generally controls of the middle break and the closer. Each caller shares in the figures.
- **Three Callers**...The caller taking control of the opener generally controls the middle and closer. The other two callers share in the figure work.

5. WHAT LYRICS TO USE

- **Important**. Work out the lyrics you intend using when there are multiple choices and stick to the agreement.

6. WORD METERING

- Come to a mutual agreement as to how the lyrics are to be sung together as one voice. (Different callers do the same song differently and often times, if metering is not agreed to beforehand, they do not blend well.)

7. WATCH EACH OTHER

- It helps by glancing occasionally at each other. Read their mind, their eyes and mouth. This will help to keep the presentation tighter.

8. MIC TECHNIQUES

- The volume increases somewhat when multiple callers are together, so hence the need for microphone technique and take back the mic a little to keep the volume constant.

9. FILL INS

- Fill in the spaces with “heys, whoop whoops” sound effects and double patter. (Fill-ins are background enhancements only)
- ***DON'T CROWD OR INTERFERE WITH PARTNER'S COMMANDS.***

10. TYPE OF CHOREOGRAPHY TO USE

- Have a theme to the duet. Use two different modules but with the same theme (generally a complimentary focus movement in both modules).

KEEP THE CHOREOGRAPHY SIMPLE.

- Choose choreography that the music is asking for.
- Does the tune require an exciting closing module? Choose choreography to get dancers excited.

DO NOT EXCEED PAST THE 48 BEAT PHRASE

- Failing this, will result in the partnership not being able to sing the complete 16 beat tag.

FINISHING THE SONG

- It is also important to plan how you intend finishing the song.
- Whatever you decide, make sure the caller that is in control of the closer, takes the lead in the closing tag!!!

11. 6 CONSIDERATIONS

1. Be prepared to adjust “delivery volume” when calling with another caller.
2. Keep track of the sequences.
3. Take note of what sequence your partner is calling.
4. Only use lyrics that your partner knows.
5. Be prepared to take control if your partner makes a mistake and fix it.
6. Rescue your partner from drowning discreetly.

MOVIN' DOWN THE MAINSTREAM

This month we are featuring some general MS modules that use some of the lesser used calls and formations. These modules can easily be expanded for workshop theming as well as incorporation into your general calling repertoire.

FULL SEQUENCE ROUTINES

- HEAD LADIES CHAIN $\frac{3}{4}$, SIDE MEN TURN HER AND ROLLAWAY, LINES OF 3 PASS THRU, THE LADIES ONLY SEPARATE, GO @ THE LONESOME MAN TO A NEW LINE OF 3, NEW LONESOME MEN SWING YOURSELVES, THEN TOUCH $\frac{1}{4}$, ALLEMANDE LEFT.
- HEAD LADIES CHAIN, SIDES SQUARE THRU 2, PASS TO THE CENTRE, CENTRES SLIDE THRU, TOUCH $\frac{1}{4}$, LADIES PASS THRU, CENTRES RIGHT AND LEFT THRU, $\frac{1}{2}$ SASHAY, OTHER LADIES RUN, CENTRES PASS THRU, SPIN THE TOP, RIGHT AND LEFT THRU, PASS THRU, WHEEL AND DEAL, CENTRES PASS THRU, 8 CHAIN 3, ALLEMANDE LEFT: **HOME**
- SIDES RIGHT AND LEFT THRU, HEADS PASS THE OCEAN, LADIES TRADE, SWING THRU, MEN RUN, $\frac{1}{2}$ TAG, FACE RIGHT, DOUBLE PASS THRU, FACE RIGHT, COUPLES CIRCULATE, CENTRES WALK AND DODGE, MEN CAST OFF $\frac{3}{4}$, LADIES BEND THE LINE, SIDES TOUCH $\frac{1}{4}$, ALL 4 MEN U TURN BACK, BOW TO PARTNER :**HOME**.
- HEADS FACE AND TOUCH $\frac{1}{4}$, SIDES PASS THE OCEAN **AND** SPIN THE TOP, SINGLE HINGE, WALK AND DODGE, CENTRES IN, CAST OFF $\frac{3}{4}$, CENTRE 4 PASS THE OCEAN, THEN HINGE, COUPLES CIRCULATE, TAG THE LINE, LEADS U TURN BACK **(CB)**,

ZERO MODULES

- **(CB-CB)**: RIGHT AND LEFT THRU, PASS TO THE CENTRE, PASS THRU, TOUCH $\frac{1}{4}$, WALK AND DODGE, FACE RIGHT, SINGLE FILE CIRCULATE, END MEN RUN, CENTRES WALK AND DODGE,
- **(PL-PL)** RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, CENTERS TRADE, LEFT SWING THRU, ALL 8 CIRCULATE, CHAIN DOWN THE LINE

CONVERSION MODULES

- **(PL-CB)**: PASS THRU, WHEEL AND DEAL, CENTRES SLIDE THRU, TOUCH $\frac{1}{4}$, WALK AND DODGE

- **(PL-CB): (PL):** PASS THE OCEAN, LADIES TRADE, MEN CIRCULATE, LADIES RUN, $\frac{1}{2}$ TAG, FACE RIGHT, PASS THRU, TRADE BY
- **(PL-CB):** PASS THE OCEAN, MEN CIRCULATE, LADIES TRADE, LADIES RUN, TAG THE LINE, FACE RIGHT, FERRIS WHEEL, CENTRES SQUARE THRU $\frac{3}{4}$
- **(PL-CBOW):** PASS THRU, $\frac{1}{2}$ TAG, SWING THRU, EXTEND, MEN SWING THRU, LADIES U TURN BACK, MEN EXTEND, SINGLE HINGE
- **(PL-CB):** PASS THRU, WHEEL AND DEAL, ZOOM, SLIDE THRU, THOSE LADIES CHAIN, TOUCH $\frac{1}{4}$, MEN RUN
- **(PL-CB):** RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, MEN TRADE. LADIES CIRCULATE, MEN COSS RUN, RECYCLE
- **(PL-CB):** PASS THRU, MEN FOLD, TOUCH $\frac{1}{4}$, MEN TRADE, LADIES CIRCULATE. MEN RUN, COUPLES CIRCULATE, FERRIS WHEEL, SQUARE THRU $\frac{3}{4}$:
- **(PL-CB):** PASS THRU, WHEEL AND DEAL, CENTRES SWING THRU, TURN THRU, SPLIT TWO, SEPARATE @ ONE TO A LINE, CENTRES SQUARE THRU, ENDS STAR THRU, CALIFORNIA TWIRL
- **(CB-PL):** TOUCH $\frac{1}{4}$, CENTRES TRADE, SPIN CHAIN THRU, WALK AND DODGE, BEND THE LINE, RIGHT AND LEFT THRU
- **(CB-PL):** PASS THE OCEAN, SPIN THE TOP, LADIES CIRCULATE, MEN RUN, CHAIN DOWN THE LINE, PASS THRU, PARTNER TRADE:
- **(CB-PL):** SWING THRU, LADIES CIRCULATE, MEN RUN, $\frac{1}{2}$ TAG, LADIES RUN, BOX THE GNAT (drop hands)
- **(CB-PL):** SWING THRU, SPIN CHAIN THRU, LADIES RUN, $\frac{1}{2}$ TAG, SINGLE HINGE, LADIES TRADE, SWING THRU, MEN RUN, CHAIN DOWN THE LINE, FLUTTERWHEEL
- **(CB-PL)** SWING THRU, RECYCLE, VEER LEFT, COUPLES CIRCULATE, TAG THE LINE...IN, **(careful)** SLIDE THRU, **THOSE WHO CAN** - STAR THRU, CALIFORNIA TWIRL, ALL 8 CIRCULATE, **THOSE WHO CAN** - STAR THRU
- **(CB (Exact (H) in centre)-PL):** SLIDE THRU, RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, MEN TRADE, LEFT SWING THRU, **(Left)** SPIN CHAIN THRU, LADIES CIRCULATE, SIDES CAST OFF **(L)** $\frac{3}{4}$, ALL 4 LADIES RUN, **(careful now)** SIDE LADIES TOUCH $\frac{1}{4}$, 4 LADIES EXTEND AND HINGE, HEAD LADIES TRADE, LADIES SWING THRU, HEAD MEN TURN $\frac{1}{4}$ RIGHT, 4 LADIES EXTEND, SCOOTBACK, MEN RUN.

Playing with Wheel and Deal - Workshopping

extended variants



In this edition of BTM, we thought we would have a little fun with a workshop “concept” of incorporating “extended variants of movements into our choreography. For this article we have chosen the movement - **Wheel and Deal**.

Barry: During our recent house renovations, I had the opportunity to sort through reams and piles of notes from old copies of FIGURING that I wrote between 1977 and 1988, (*Mel: and as most callers do when they look through old notes, Barry became very involved and left his cleaning chores {Sue wasn't looking}*) and began a thorough review of some of the ideas that I had presented. One of these was a creative section on Wheel & deal from other than normal lines of four. The original modules (slightly expanded and modified and presented in the yellow boxes below) came from ideas presented by Brian Hotchkies (always a master of the unusual).

Mel continues: During that time, many callers would look at the definitions, and then develop choreography that would suit those definitions for use at their workshops, clubs and open dances. This innovation led to some very creative workshops; and some very innovative expansion of the definitions, often times using concepts from higher levels that basic and mainstream dancers were able to grasp quite easily.

With the development of more standardised and stringent formation protocols and specific definitions, a lot of the workshop innovation has been lost. In some cases - thankfully as the technical bastardization and technical ripping apart of the definitions and intent of the movements often went unchecked. There were however, some very interesting and clever developments of choreography and extended variations which stick around today and are periodically brought back to light for dancer pleasure. After all that is what this activity is all about.

It is fun to visit some of these older concepts of basic and mainstream to really make you think about how to innovate and extend the movements to create interesting choreography. Brian Hotchkies is, in particular, acknowledged as the inspiration for this Wheel and Deal article, as it was he who submitted a couple of expansion modules using Wheel and Deal from other than lines of 4 way back in the early 1970s.

As always, when playing with a workshop article it is imperative to review the current definition

MOVEMENT 43 OF THE BASIC PROGRAM: WHEEL AND DEAL

Starting formations: *Two-Faced Line, One-Faced Line*

Command example: *Wheel and Deal*

Dance action: *Each couple works as a unit. Wheel and Deal is danced as one smooth motion, even though the descriptions below break the motion into two parts.*

From a Two-Faced Line: *Each couple steps forward and then wheels 180 degrees toward the Centre of the line, with the original Centre dancers acting as the pivots about which the couples turn. Couples end facing each other.*

From a One-Faced Line: *The couple on the left steps forward. Then each couple wheels 180 degrees toward the Centre of the original line, with the original Centre dancers acting as the pivots about which the couples turn. The couple that started on the right ends in front of the other couple.*

Ending formations: *From a Two-Faced Line, Facing Couples. From a One-Faced Line, Tandem Couples.*

Timing: 4

Styling: *Use couple handholds. Original Centre dancers should use the joined handhold to guide the original end dancers to circle around them.*

Comments: *To assist in understanding this call, here are some helpful facts:*

- *Dancers turn toward the Centre of the line (like Bend the Line, but unlike Wheel Around, which is always toward the left) Each couple ends facing the opposite direction from which they started*
- *From a One-Faced Line o The couple on the right ends in front o The couples pass right shoulders (of the right-hand dancers)*

From a One-Faced Line, a more accurate dance action for the couple on the right would be to step forward after the turn. So from a Tidal Line, Wheel And Deal ends in Two-Faced Lines. Because of square breathing (see “Additional Detail: Dance Action: Square Breathing”), this step forward for Wheel And Deal is even more pronounced from Lines Facing In, but unnecessary from Lines Facing Out.

Most callers when they are introducing, teaching or workshopping a movement (or even highlighting a focus movement) will use some type of choreographic worksheet (or index cards) etc. The idea is to have your ideas on what you want to achieve in a clear and easy to use format.

For this workshop (**WHEEL AND DEAL**) we want to work Wheel and Deal from other than two face lines of four dancers or one face lines of four dancers. We also want to incorporate our workshop figures into the same format so that we can print it or display it in a form that is easy for us to refer to at a glance.

Here are our additional workshop figures in the form of a choreographic module workshop sheet as set up for a **wheel and deal workshop**.



CHOREOGRAPHIC WORKSHEET – WHEEL AND DEAL MODULES

WHEEL AND DEAL

SINGING CALL

HEADS PROMENADE HALFWAY,
PASS THE OCEAN,
EXTEND,
CAST OFF 3/4,
CENTRES TRADE,
CENTRES RUN,
WHEEL AND DEAL,
TOUCH 1/4,
SCOOT BACK,
SWING AND PROMENADE

SINGING CALL

HEADS RIGHT AND LEFT THRU,
ROLLAWAY AND BACKAWAY,
SIDES PASS THE OCEAN,
EXTEND,
SWING THRU,
BOYS RUN,
PASS THRU,
WHEEL AND DEAL,
ZOOM,
CENTRES SQUARE THRU 3,
SWING AND PROMENADE

SS-RESOLVE

(H) MEN TAKE TWO GIRLS,
LINES OF 3 - FORWARD AND BACK,
DOSADO TO A WAVE (*OF 6*),
SWING THRU 6,
HEAD MAN RUN RIGHT,
3 X 3 WHEEL AND DEAL,
BOYS PICK UP THE SIDE MAN, ** AND
ALL CIRCLE LEFT (BBGG), SWING THE
NEAREST LADY, PROMENADE

** LOTS OF OPTIONS FOR THE BBGG
LINE OTHER THAN CIRCLE LEFT

SS- RESOLVE *

HEAD LADIES CHAIN 3/4,
SIDE BOYS COURTESY TURN, **AND**
ROLL THE GIRL AWAY,
LINE OF 3 PASS THRU,
2 X 1 WHEEL AND DEAL**
CENTRES PASS THRU,
2 X 1 PASS TO THE CENTRE,
CENTRE GIRLS TOUCH 1/4,
ALL FIND CORNER,
ALLEMANDE LEFT

(***RH couple works as normal, LH single
dancer wheels in behind*)

(***Works as Singing Call - change
allemande to swing corner**)

<p>SS-PL (<i>variant of above</i>)</p> <p>(H)MEN TAKE TWO GIRLS LINES OF 3 - FORWARD AND BACK, DO SA DO TO A WAVE (<i>OF 6</i>) ALL SIX SWING THRU, BOYS RUN, 3 X 3 - WHEEL AND DEAL, ALL JOIN HANDS AND CIRCLE LEFT, 4 BOYS GO FORWARD AND BACK, SQUARE THRU 4, DO SA DO TO A WAVE, BOYS RUN (PL)</p>	<p>SS-CB</p> <p>(H) MEN TAKE TWO GIRLS - FORWARD AND BACK, PASS THRU. 2 X 1 WHEEL AND DEAL**, ZOOM, CENTRE LADIES CHAIN $\frac{3}{4}$, SIDES STAR THRU, PASS THRU (CB)</p> <p><i>(**RH couple works as normal, LH single dancer wheels in behind)</i></p>
<p>SS-PL</p> <p>HEAD LADIES CHAIN, HEADS PASS THRU, SEPARATE AROUND 1 TO A LINE, PASS THRU, WHEEL AND DEAL, LADIES SQUARE THRU $\frac{3}{4}$, STAR THRU, COUPLES CIRCULATE, BEND THE LINE</p>	<p>SS-CB</p> <p>HEAD LADIES CHAIN, SIDES $\frac{1}{2}$ SQUARE THRU, STEP TO A WAVE, SPIN CHAIN THRU, MEN RUN, WHEEL AND DEAL</p>
<p>PL-CB</p> <p>PASS THE OCEAN, SWING THRU, GIRLS CIRCULATE, BOYS TRADE, BOYS RUN, TAG THE LINE, FACE IN, PASS THRU, WHEEL AND DEAL, DOUBLE PASS THRU, CENTRES IN, CAST OFF $\frac{3}{4}$, PASS THE OCEAN, RECYCLE</p>	<p>CB-PL</p> <p>SQUARE THRU 4, WHEEL AND DEAL, CENTRES SWING THRU, EXTEND, SWING THRU, SPLIT CIRCULATE, BOYS RUN</p>

CB-PL SQUARE THRU 4, WHEEL AND DEAL, CENTRES SWING THRU, EXTEND, SWING THRU, SPLIT CIRCULATE, BOYS RUN	CB-PL FOLLOW YOUR NEIGHBOR AND SPREAD, FAN THE TOP, GRAND SWING THRU, BOYS RUN, WHEEL AND DEAL,
PL-PL RIGHT AND LEFT THRU AND 1/4 MORE, GIRLS TRADE, WHEEL AND DEAL, SLIDE THRU	CB-CB SWING THRU, BOYS RUN, BOYS CIRCULATE, WHEEL AND DEAL, STAR THRU
PL-PL PASS THRU, TAG THE LINE, FACE IN, PASS THRU, WHEEL AND DEAL, CENTRES PASS THRU, CIRCLE TO A LINE (*half-sashayed), PASS THRU, TAG THE LINE, FACE IN	CB-CB SQUARE THRU 4, WHEEL AND DEAL, CENTRES SWING THRU, EXTEND, SWING THRU, SPLIT CIRCULATE, BOYS RUN
PL-RESOLVE SWING THRU, BOYS RUN, WHEEL AND DEAL, <u>REVERSE DIXIE STYLE</u> TO A WAVE, BOYS CIRCULATE, RECYCLE, PASS THRU, TRADE BY, ALLEMANDE LEFT	CB-RESOLVE SLIDE THRU, RIGHT AND LEFT THRU, DIXIE STYLE, SPLIT CIRCULATE, CENTRES TRADE, GIRLS TRADE, PASS THRU, TAG THE LINE, FACE IN, PASS THRU, WHEEL AND DEAL, CENTRES SQUARE THRU 3, ALLEMANDE LEFT

Quotable Quotes *(well, sort of)*

*More words of wisdom that have been attributed to some of our well-known Australian and overseas callers (these all come from extremely reliable sources whose honesty and integrity is above reproach). This month we present some of our caller's ideas on the current state of **Politics** in the world.*

- "When you are through changing, you are through" – **Buddy Weaver**
- "Live as though each day may be your last. Someday you will be right – **Alan Evans**
- "If you want the rainbow, then you've got to put up with a bit of rain." – **Tony Bowring**
- "In order for someone to walk all over you, you have to be lying down." – **Jeff Seidel**
- "God gives us relatives. Thank God we can choose our friends." – **Michael Mills**
- "I take my children everywhere, but they always find their way back home " – **Barry Wonson**
- "You are only as young as the last time you changed your mind" – **Steve Turner**
- "First you forget names. Then you forget faces. Next you forget to pull your zipper up. Finally you forget to pull it down " – **Kevin Kelly**
- "My doctor told me that jogging can add years to your life. He was right, I feel ten years older already. – **Howard Cockburn**
- "Setting a good example for your kids takes all the fun out of middle age. " – **Graeme Kirkwood**
- "The best way to give advice to your children is to find out what they want, and then advise them to do it"- **Al Stevens**
- "The secret of staying young is to eat slowly, live honestly, and lie about you age"- **Janet Cook**
- "A good marriage would be between a blind wife and a deaf husband" – **Greg Fawell**
- "I want my children to have all the things that I could not afford...and then I want to move in with them"- **Peter Humphries**
- "Philosophers are adults who insist in asking childish questions."- **Jeff Garbutt**

- "Middle age is when your broad mind and narrow waist start to change places"- **Frank Matthews**
- "For practice, God made idiots, then he created public servants"- **Ted Thomas**
- "Some people drink from the fountain of knowledge, others just gargle"
- **Mel Wilkerson**
- "When I was born I was so surprised that I didn't talk for a year and a half"
- **Paul Bristow**

Finally in the vein of politically oriented quotes

These quotes are attributed to former US president Richard Nixon. Whether he was in presidential office or learning to call square dancing is not fully clear when he made these memorable quotes, but, they are as applicable now as they were then. Almost every caller can appreciate the political irony of the statements and how they relate to square dance Calling and teaching. Richard Nixon on Square Dance Calling – (Maybe)

"I know you think you believe you understand what you thought I said, but I am not sure you realize that what you heard is exactly what I meant."

I didn't do anything wrong and I promise to never do it again.

Well, I screwed it up real good, didn't I?

=====

THE RIGHT LADY *by Steve Turner*

Forgetting the corner station occasionally allows you to start recognising other stations. Being able to engineer other stations with a few memorised get outs thrown in will enhance the feeling of being in control of your choreography.

The idea is when you're "across the street" with the Right Hand Lady (Heads Square Thru 2) and then Slide Thru, you don't have to worry about sequence.

- If ends are facing partner resolution is "Square Thru 4, Trade By, LA".
- If centres are facing partner resolution is "Square Thru 2, Trade By, LA".

When you begin to recognise this, you no longer have to worry about "are they in or out of sequence" from these "primary Right Hand Lady (RHL) lines". By callers learning to LOOK for matchings, they are taking the first steps in having control of their choreography.

How it works

Have your dancers go directly to a RHL Line using the Chicken Plucker routine, (Heads Square Thru 2, Slide Thru).

Now we can use the "rubber band method" of sight calling. Take a snap shot of the #1 man with his Right Hand Lady (or a snap shot of any 2 dancers). Now keeping the rubber band around these two dancers, let's move these dancers all over the floor using a "theme" in 2 or 3 quadrants.

It is essential NOT to call anything that moves ONLY 2 dancers across the centre of the set (Column Circ. or Spin Chain Thru, etc.) because this changes the FASR. You will see how easily it is to move the dancers, present the theme, take the RHL and move to another quadrant and do the same thing, then look to see whether it is a square thru "2 or a 4".

Again, this is basically the rubber band method. Now when you have visited 2 or 3 quadrants and presented your theme, you get back in a line with the RHL. **If the #1 Man still has his RHL then everyone still has RHL.** The symmetry of the square means that if you have not done any 2 dancer cross moves then everyone will have who they started out the theme with regardless of what quadrant they are in when you remake the RHL line.

- There is no need to check for sequence per say.

The idea is to leave the matching couple there and finish the Chicken Plucker.
"Is it:

- A (ends facing partner) Square Thru 4, trade by, Allemande Left resolution;
or
- A (centres facing partner) Square thru 2, Trade By, Allemande Left resolution".

RECOGNISING A RIGHT HAND LADY STATION ON THE FLY

To start training your mind, let's assume you have chosen Number 1 couple as your primary couple and the secondary couple is the number 4.

Also make a note of your RIGHT HAND LADY for a moment and now concentrate on your Primary and Secondary couples and play with these and resolve the square a few times.

Now I need you to focus on resolving the square by recognising the Right Hand Lady station and having that lady as your temporary partner.

To do this, whenever you have a group of 4, normal arrangement, see if your number one man is all alone in that group of four. **In other words, there is no partner or secondary couple in that group of four. When this happens then you are in a Right Hand Lady station.** (e.g Heads star thru, pass thru – he is alone).

Once you have the idea, whenever you are calling and have a group of four dancers that you can isolate, you can check to see if the number one man is alone or in a RHL station regardless of which quadrant it is. This gives you great on the fly flexibility to be able to recognise and resolve quickly from anywhere when you see it. To continue: you have been moving the dancers and you have a group of four dancers in a RHL station.

- The next step is to pair your key man with his right hand lady in facing lines
- The next step is for you is to determine: Is the number 1 man in sequence (on the end of line facing partner) or out of sequence (in the centre of the line facing partner).

GET OUTS

From lines of four in sequence (#1 man on end)

- Square Thru 4, Trade By, Allemande left
- Pass the Ocean, Swing Thru twice, Spin Chain Thru, Right and Left Grand
- Pass Thru, ½ Tag, Centres Trade, Girls Trade, Square Thru 3, Allemande Left

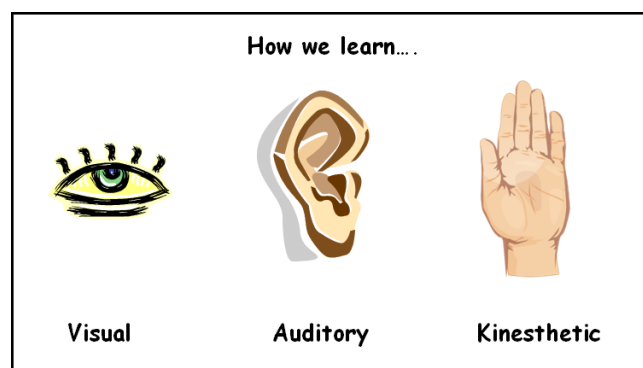
From lines of four out of sequence (# 1 man in the middle)

- Square thru 2, Trade by, Allemande Left
- Pass the Ocean, Spin Chain Thru, Right and Left Grand
- R&L Thru, Pass Thru, Tag the Line, Leads U Turn back, Allemande Left, Right and left Grand **but on the 3rd hand** - Promenade

JIM'S JOTTINGS: Jim Mayo Speaks Out

TEACHING (Original Date 2014)

Teaching dancers, particularly new dancers, is one of the most challenging and yet, rewarding aspects of the caller's job. Like leadership, teaching "goes with the territory". Whether or not a caller ever conducts a beginners' class (and we hope all callers do), s/he will often be in a teaching position. It may be answering a dancer's question about the proper execution of a figure, teaching a quarterly selection or doing a workshop. Therefore, a caller needs to have knowledge of how people learn, what we teach, and, how to teach - i.e. techniques and tricks of the trade. Furthermore, a good teacher needs to have an in-depth knowledge, of the subject to be taught and the ability to communicate that knowledge.



For most people, learning occurs in a number of different ways. Some can observe a square dance movement and do it almost immediately. Others may have to read the explanation of the movement. The teacher must be sensitive to the needs of the students and make the best possible use of all the processes by which people learn.

If people are to learn from observation, then what they are observing must be done correctly without distracting flourishes and at a speed that permits critical viewing. Thus, while a demonstration square can be a very effective teaching tool, what they are demonstrating needs to be planned and rehearsed.

Participating dancers need to be cautioned to dance correctly with proper styling, flow and courtesies. The observing students should be coached on what to look for and how the various parts of the dance flow together. New dancers will learn some of the gimmicks and poor dancing all too soon without having a square of angels demonstrate in class.

Some people learn best by reading. The teacher needs to make sure the students have proper reading material such as definitions of calls, styling etc. Much of this material is available through CALLERLAB. It is not enough simply to have the students read. The teacher should reinforcement through other means and periodically should check understanding and retention through some sort of feed-back or practical application.



Although listening is, perhaps, the least effective process by which people learn, many do learn that way. In most teaching situations we tend to overuse the

lecture, and often the words of the lecturer go into the student's notebook without ever having passed through the student's head. In teaching dancers to dance, we must first teach them to listen. Then we must choose carefully the words we use to describe the dance movements. Picture words, comparisons and emphatic commands are more apt to hold the students' attention than a droning presentation of strange material. We must remember that new dancers, in particular, are learning not only a new motor skill but also a new language.

It is generally agreed that the most effective learning process is through experience and repetition. As a matter of fact, the behaviorist learning theory says that we do not directly observe learning but, instead, observe a change in behavior as a result of experience. Learning is defined in those terms: change in behavior as a result of experience. People learn more quickly when they are involved and when they are doing what the teacher has been talking about. If that experience is successful and satisfying, then learning speed increases and retention improves.

Not all people learn at the same speed. Assuming that they do can lead to failure. Some need only a few repetitions, while others may need many, including, at times, extra help outside of a structured class. If one teaches to the fast learners, s/he may lose the slow ones. If s/he teaches to the slow learners, the fast ones may become bored and quit. That is one of the greatest challenges for a teacher and sometimes requires tough decisions. Also, one class may not learn at the same speed as another for any number of complicated reasons, and no class learns at the same speed each night that it convenes. Too many things can interfere with the learning process. Teachers should never assume that because something has been "taught" it has been "learned" by the students. That assumption has to be checked carefully by requiring the students to demonstrate. In all cases, however, students should not be allowed to practice errors.

One often hears about the "building block" approach to teaching. The process is called transfer and simply means moving from the simple to the complex, from the known to the unknown. Thus, if a dancer knows Right and Left Grand, it should not be difficult to teach Weave the Ring. Sometimes one's experience outside of square dancing can also provide a positive stepping stone, e.g. the geometric patterns of a square might be readily understood by a draftsman. On the other hand, not all transfer is positive. Sometimes a former experience gets in the way of learning something new. We find this when left-handed people have difficulty with our predominately right-handed movements.

Most new dancers come to a square dance class with feelings of inadequacy, shyness and fear of failure. They have to be made to feel wanted, worthy and at ease. They need to be motivated. **It is not enough to say, "Square dancing is fun."** The teacher must find ways to prove it from the beginning. It is an accepted principle that learning depends a great deal upon motivation. The better

job we do of motivating our students, the more likely they are to learn. Success is a great motivator. People enjoy doing what they do well. Therefore the teacher needs to give the students successful experiences by keeping their attention, asking them to do those things that are within their capabilities and rewarding them with positive feed-back such as "well-done", "nice job" etc.

When teaching new dancers to square dance, it is not enough to teach only the various square dance basics. If they are to be complete, competent dancers, they need to know courtesy, styling, smoothness, customs and traditions, proper dress, club responsibilities and much more. Often these subjects can be covered at a sit-down session when dancers may be tired and not in a frame of mind to learn more steps. The partner also can play an important role in addressing such subjects as proper dress.

Good teaching requires a great deal of preparation. The teacher must prepare to be sure s/he has the necessary knowledge for the task ahead. Detailed but flexible lesson plans are a must with definite goals established for each night, each week and each season. Facilities must be prepared. Lighting, heat, dance surface, sound, access to drinking water, lavatories etc. can all affect the outcome of a class. If "angels" are going to help with the class, they need to be prepared so that they dance properly, do not try to assume the teaching role and dance with but not for the class members. Of course, the students need to be prepared. They need to have their questions answered, "What am I getting into?" They need some motivation.

There is much written material on teaching techniques and tricks of the trade. One who is about to teach people to square dance should avail him/herself of this material as well as anything useful s/he can research from fellow callers and teachers. The perfect way to teach a Square Thru probably has not yet been discovered. You may find it, so don't be afraid to try new things. The various types of circles (single, facing, tandem etc.) are basic tools for teaching square dance movements. Almost all of the movements on the CALLERLAB Mainstream list can be done in a two-couple set-up. The National Association for Public Continuing and Adult Education has published "Tested Techniques for Teachers of Adults". Many are pertinent to the teacher of square dancers, and the list can be found in the syllabus appendix.

In your teaching- accentuate the positive - keep it light - and know when to quit. Remember that people enjoy doing that which they do well. Well-taught, competent dancers enjoy dancing more and stay in the activity longer.

FROM OUR SIDE OF THE MIKE *by Herb Egender*

DENVER SQUARE DANCE CALLERS' ASSOCIATION

With a new square dance season close at hand and classes starting soon, it is an appropriate time to think again about teaching, or more importantly - effective teaching. During my research in preparation for a session on teaching at a forthcoming callers' school, I ran across a publication of the National Association for Public Continuing and Adult Education. That organization has compiled information from many years of a newsletter dealing with teaching adults and has published "Tested Techniques for Teaching of Adults" (TTTA). There are a number of salient points that apply to those who teach adults to square dance.

The TTTA states, there are three ways in which adult students are different:

1. They bring to the learning situation a greater background of life experience;
2. Research shows that the ability of older adults to learn does not change with the years, but they may not learn as rapidly as they once did; and
3. Most adult students are in the class because they chose to be there, not because they have to be.

Several guiding principles were included in the publication:

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

Some capsule clues to working with adults:

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

FOOTENOTES *The 11th Commandment by Foote*

If you Google the “Ten Commandments of Square Dancing,” you will find several variations, and each is well written. But all of these Commandments have one thing in common, namely: **Be considerate of others.**

Whether they talk about bathing, being kind, smiling, not having alcohol before a dance, being a good listener, or getting into squares quickly, the Commandments all boil down to one thing: Everyone is here to have **fun**, so do not do anything that keeps people from having **fun**.

But there is one Commandment that is never written and is rarely spoken, yet everyone agrees that it exists.



The 11th Commandment is: Thou shall learn the calls.

This Commandment is not written or spoken, because many people find it socially unacceptable to do so. The rationalization is: “We are here to have fun, and learning call definitions is not fun. Our real purpose is to socialize, smile, be pleasant and only learn enough in class so that we can exist in a square. If this means having to be pulled through the calls, so what, because our real purpose is to socialize, smile and be pleasant.”

But where is the fun in having the square break down time after time? Where is the fun in causing seven other people to stop and square back up because one person does not know the calls? Sure, everyone is expected to laugh and joke about breakdowns, and this is fine up to a point. But what if we go past this point? What if breakdowns occur time after time because a few people do not know the calls? Are we still having fun?

When dancers do not learn the calls, they negatively impact the fun of everyone in the square.

I am **not** saying that people should be excellent dancers, able to do calls half-sashayed or left-handed. I am saying that it is logical for dancers in a square to expect that the others in the square are at least “average.”

In the past year I have seen many examples of dancers who are a disaster, who should not have been allowed to graduate and who should not be allowed on the floor of a standard average dance.

I’m being too strict you say? What about the woman who turns away from her partner on a Right and Left Thru? What about a woman who goes the wrong way on a Right and Left Grand? What about the man who wanders around when he hears “Circulate” called when he is in the centre of an ocean wave? What about the man who always tries to Courtesy Turn on a Square Thru? What about

people who break down consistently on Square Thru, or who constantly turn around in place?

These are not just brief mental lapses. These are blatant examples of people who have no idea of what is going on. It will not be very long before dancers cease to laugh at this, because their FUN is being severely impacted.

Let's go back to the previously stated common theme of the Ten Commandments: **Be considerate of others**, and ask a few questions. Is it considerate to force people to pull someone through, because that person has not bothered to learn the calls? Is it considerate to others in class when someone shows up without having bothered to review what was taught the week before?

Is it considerate of others for a class dancer who has missed several lessons to just show up without ever having called the teacher to find out what has been taught on the nights that were missed? Is it considerate for a person who has graduated to just go through the motions, laughing every time he/she breaks down a square on simple calls, as described above? Are others laughing at this? Are others having fun when this occurs?

The 11th Commandment “Learn the Calls” - Part 2

This commandment is not written anywhere, but obviously it is a requirement in order to be able to square dance. It was noted that when dancers perform so poorly that they must consistently be pulled through, this refusal to learn the calls negatively impacts the **fun** of the other dancers.

Square dancing is a TEAM game. If everyone on the team is not doing his or her part, it hurts everyone on the team. Why do some people refuse to learn all the calls? There are several answers.

1. They are lazy. They just don't want to be bothered. Since people seem to accept them socially at the club no matter how poorly they dance, why bother learning the calls?
2. They do not realize how poorly they dance. They are under the delusion that they are just as good as most of the other dancers in the club.
3. They are selfish. They think only of themselves, and they have decided they do not want to learn all the calls. They never consider how their actions hurt others in the square, by causing them not to have an enjoyable dancing experience. Personally, I would be appalled if I knew that my insistence in participating in any activity was causing others not to have fun, but some people are this way.
4. The culture of the square dance activity rewards mistakes. You make a mistake, and everyone laughs and jokes. This is fine for a few times. But when this happens time and time again, you quickly get the message that no

one cares if you make a mistake. So why work to learn the calls, when it seems perfectly acceptable to make mistakes?

Note: I do not blame the class instructors. Naturally, different teachers have different abilities. But I have seen too many examples of poor dancers graduating from classes taught by excellent instructors to blame the teachers. These same people will still be poor dancers two and three years later.

Question:

What is the result of this failure of dancers to learn the calls, thereby being inconsiderate of others in the square?

Answer:

Experienced dancers quit. Not right away; many dancers hang in there for years; but eventually always having to pull people through wears people down.

Dancers are expected to laugh off the mistakes of others, but when does this cease to be funny? If experienced dancers are expected to pull people through night after night, week after week, month after month -- are these people still laughing? No, they are dropping out, because this is not what they signed up for.

Dancers keep saying to me privately that they are tired of pulling people through year after year, people who make no effort to learn the calls, so they are going to drop out. But they cannot say this publicly. Why? Because it is socially unacceptable to do so.

The result is the good dancers just stop going to dances. "Gee, we haven't seen Bill and Mary lately -- I wonder what happened." When someone calls this couple, Bill and Mary say: "Oh, we've just gotten involved with other things (grandkids, volunteering, travel, bridge, just name anything)".

Translation: "We have found other things **more fun** than square dancing."

Bottom line. Square dancing is not rocket science. It has been proven by tens of thousands of dancers that learning the calls is not that difficult. But **learning the calls** is a fundamental part of square dancing. It does require a little effort. When people do not make this effort, because no one says this is important, the result is poor dancers.

Until we name the 11th Commandment, print it, say it out loud, and make it equally as important as all the other Commandments, nothing will change.

Until we give equal weight to the 11th Commandment, the big emphasis will remain at recruiting new dancers in the front door, while experienced dancers leave quietly out the back door. Some will cry out: "too many calls," lessons are too long" -- the list goes on and on. But the name of the game in square dancing is "**knowing the calls**". To ignore this puts the entire activity at peril.

You Have Never Thought About This by Ed Foote

Ed Foote sent me this article last month, but it just arrived the day after the issue was sent out. This is a very cleverly written piece that boggles the mind! - Barry

Question:

What job requires more decisions to be made in a shorter period of time than any other job in the world?

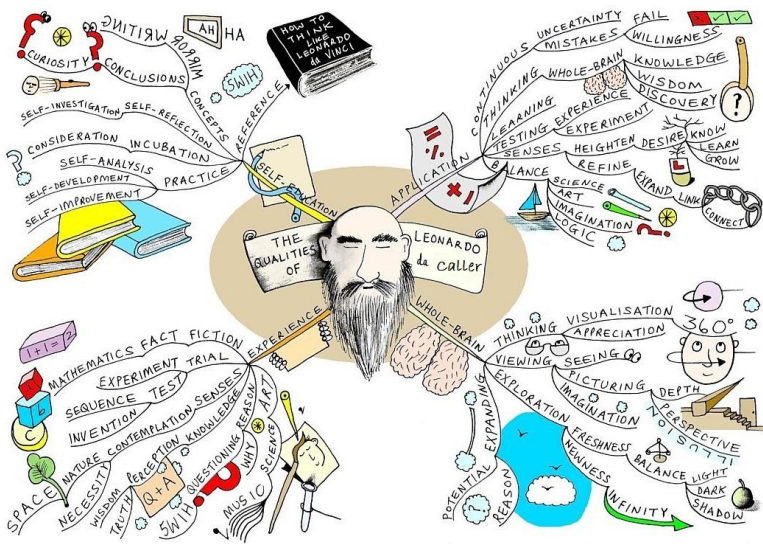
Answer:

Square Dance Caller.

When people first hear this, they think it is a joke. But then they realize it is not a joke -- it is true.

A caller must make 8-10 decisions every 2-3 seconds.

These include but are not limited to:



1. Knowing how long it will take the dancers to do a call, so as to know when to give the next call;
2. Knowing what formation the named call will give;
3. Knowing if this call will flow smoothly after the preceding call.
4. Knowing what the next call should be from a variety of options;
5. Knowing if that next call will flow smoothly from the preceding call;
6. Deciding the correct timing for this particular call, based on whether the floor is weak, average, or strong.
7. Knowing if the next call is "on the list" for the advertised program for the dance;
8. Giving the calls on the beat with the music;
9. Knowing who the partners and corners are in multiple squares;
10. Knowing how to resolve to a Left Allemande and remembering which resolves have been used before so as to avoid repetition;
11. Knowing where "Home" is if the caller wishes to use an "At Home" resolve.

Remember, all of the above is not happening two or three times a tip. This is all happening every 2-3 seconds in every tip.

Having read the above, you are now trying to think of other jobs that require multiple decisions this fast. Let me help you.

What about a fighter pilot in a dogfight with another plane? Yes, we concede that a large number of decisions are made here in a short period of time. But a dogfight is over fairly quickly. It may last a minute or two, but that's it. A caller is doing this rapid-fire thinking tip after tip for the entire dance.

What about a surgeon in a complicated operation? The decisions are crucial, but they tend to be mapped out ahead of time, with a pause between each decision for implementation. In an emergency, there may be one minute of numerous decisions, but then there is a wait to see what happens.

I have presented this idea to many people, and so far no one has identified a job requiring the number of decisions a caller has to make in such a short period of time. If you can identify such a job, let me know.

Note: I am **not** saying that square dance calling is the most important job in the world. On the contrary, I can name hundreds of jobs that are more important for the advancement of humanity than that of square dance calling. All I am discussing here is the number of decisions in a short space of time.

A final thought. A number of years ago a psychologist was treating a caller for mental stress and drug addiction (no, it wasn't me). He told the caller that the human brain is not designed to make the number of decisions in such a short period of time that a caller is required to make.

Remember this the next time your caller misses the corner.

THE CALLING THOUGHT PROCESS

Static Square +

The diagram is a dense collection of mathematical formulas and symbols, including:

- $\sum_{k=1}^n \frac{1}{k^2} = \frac{\pi^2}{6}$
- $\sum_{k=1}^n \frac{1}{k} = \ln n + \gamma + o(1)$
- $\sum_{k=1}^n \frac{1}{k^3} = \frac{\pi^2}{6}$
- $\sum_{k=1}^n \frac{1}{k^4} = \frac{\pi^4}{90}$
- $\sum_{k=1}^n \frac{1}{k^5} = \frac{\pi^5}{315}$
- $\sum_{k=1}^n \frac{1}{k^6} = \frac{\pi^6}{945}$
- $\sum_{k=1}^n \frac{1}{k^7} = \frac{\pi^7}{63}$
- $\sum_{k=1}^n \frac{1}{k^8} = \frac{\pi^8}{7512}$
- $\sum_{k=1}^n \frac{1}{k^9} = \frac{\pi^9}{93555}$
- $\sum_{k=1}^n \frac{1}{k^{10}} = \frac{\pi^{10}}{93555}$
- $\sum_{k=1}^n \frac{1}{k^{11}} = \frac{\pi^{11}}{10395}$
- $\sum_{k=1}^n \frac{1}{k^{12}} = \frac{\pi^{12}}{1294395}$
- $\sum_{k=1}^n \frac{1}{k^{13}} = \frac{\pi^{13}}{1294395}$
- $\sum_{k=1}^n \frac{1}{k^{14}} = \frac{\pi^{14}}{1294395}$
- $\sum_{k=1}^n \frac{1}{k^{15}} = \frac{\pi^{15}}{1294395}$
- $\sum_{k=1}^n \frac{1}{k^{16}} = \frac{\pi^{16}}{1294395}$
- $\sum_{k=1}^n \frac{1}{k^{17}} = \frac{\pi^{17}}{1294395}$
- $\sum_{k=1}^n \frac{1}{k^{18}} = \frac{\pi^{18}}{1294395}$
- $\sum_{k=1}^n \frac{1}{k^{19}} = \frac{\pi^{19}}{1294395}$
- $\sum_{k=1}^n \frac{1}{k^{20}} = \frac{\pi^{20}}{1294395}$

= Allemande

Mel's Meanderings



A commentary on “Star Thru, Veer Left”.

From Barry: In a number of the Callers forums on Facebook, there has been a (sometimes heated) discussion on the use of the combination of Star Thru, followed by a Veer Left. Mel has given this response:

This was an argument that has been around for many years. I remember it in the early 1980s in Germany as a topic that divided callers – when I was just learning to call. I remember it in Western Canada in the late 80s and in Eastern Canada and the Northern US through the 1990s early 2000. I personally have never had a problem with the combination but I freely admit I do not use it often; but not for the reason you may think. I do not use it often simply because dancers have not been able to dance it because many callers don't teach blending, styling and dancing. They teach get from A to B quickly, here is the simple mechanics of the path and we will worry about the rest later.

(A better way to say this is many callers want to rush the dancers up to the level that they actually can make a little bit of money at)

At a Caller School supported by many dancers in British Columbia, Canada during a styling and flow session, the question about Star Thru, Veer Left was asked again. For the 14 callers in attendance there was a strong divide. I then asked the three squares of dancers supporting the school without dancing the movement what were their opinions about star thru and veer left. The dancers for the record were a square of mainstream dancers (only danced mainstream and new) and the rest were both plus and advanced dancers. What was nice was they all supported the caller school and danced with their home clubs and came up especially for the caller school to support it. I received some very interesting comments. They are summarized as follows:

1. It is hard on the ladies because of the left pivot and then left 45 degree slide.
2. There is no problem with it.
3. The guys move too fast for the veer left which yanks the arm.
4. I love it.

I then asked the dancers to show us where the problems were and explain the issues they have with the combination. (It is worth noting that this was supposed to be a session on flow mechanics but digressed to over an hour just dealing with the mechanics of a single combination of movements – Star thru, Veer left – or – Star Thru, Veer Right).

From facing couples Star Thru, Veer Left.

1. This was danced as **slap hands pass and twist** (advanced level styling rather than star thru): the veer left was found to be very uncomfortable
2. **Hand grab** – The boys hand met the woman's hand about mid waist to shoulder and was part of a swing twirl rather than a static contact point. In addition, the boy's motion was forward and to the left prior to the completion of the star thru but rather as part of star thru.
 - a. This resulted in the lady having to force a twirl rather than a forward moving turn and she was dragged left prior to completion of forward stepping star thru with turn - rushed causing discomfort
3. **Elderly trying to maintain hand grip** - some were fine others not so much

The next step went back to teaching Star thru, and teaching Veer Left and then showing the blended combination.

- I showed star thru as a forward motion passing and blending into the turn as a couple with the boys turning right girls turning left.
- I then showed the open palm contact for Star Thru with no twist or pull. Boys hand raised palm open for a point of contact – no grab but just a fix point to touch (initially with one finger) as a turning point. One finger was used to illustrate the point of no grabbing and the forward turning – no swing and twirl and twist.
- I then showed the raised arm cross palm, release and re-attach if it is uncomfortable to keep hands joined
- I then stressed completion of the movement (Star Thru) and the Veer Left as a forward and left moving continuation of the combination rather than a stop action. The combination was a “pass (hands touching to make the contact) forward turning (hand contact point as a reference on the smooth turn not a twist), and keep walking forward to the left as a couple (with the hands coming down and adjusting to a partner pairing handhold.

As the venue was a caller school and the dancers were thinking, “as we are here to help the callers we will dance what is taught rather than fight against what is being said”; this worked well. They assumed it was a teaching instruction on how to teach a movement and even the advance dancers “dropped” their dancing level to dance the basics the way they were taught rather than the way they had adapted over the years.

There were such sequences like:

- Heads Square Thru 2, All Square Thru 4, Couples Trade, Bend The Line, Star Thru, Veer Left, Ferris Wheel, Zoom, Square Thru 3, Allemande Left

NO dancers had issues with this combination but **the callers remained divided.**

From there other similar flow combinations were looked at:

These included dance flows with combination set ups that used the same footwork and dance action without the hand contact as star thru, veer left. One example is Star Thru, Ladies Chain, which is also a forward left turning action followed by a forward left stepping action into the chain with a turn that at the halfway point is exactly the same as star thru, veer left – except that the man is not moving only the lady.

Comments were that:

1. It is very comfortable if the star thru puts us in lines
 - a. The get in:
 - HEADS LEAD RIGHT, VEER LEFT, FERRIS WHEEL, PASS THRU, STAR THRU, TWO LADIES CHAIN (PL) for example
2. It is uncomfortable if the star thru puts us in boxes because the courtesy turn is so tight and you have to squish
 - a. The get in:
 - HEADS LEAD RIGHT, CIRCLE TO A LINE, STAR THRU, TWO LADIES CHAIN, VEER LEFT, CHAIN DOWN THE LINE, FLUTTERWHEEL (PL)
 - b. It is important to note that most ladies brought up that Star Thru followed by Flutterwheel, Reverse Flutter or Ladies Chain was uncomfortable in boxes due to tightness – not body flow.

It is also important to note that none of the ladies thought the left turn from the Star Thru followed by a forward left action (Veer Left) was uncomfortable. The only issue raised was the tightness of the courtesy turn from a box formation

Next a full turning action with similar flow was looked at. As an example:

- (PL) SQUARE THRU 2, TRADE BY, VEER LEFT, COUPLES CIRCULATE, FERRIS WHEEL, CENTRES PASS THRU, STAR THRU (PL)

The squares were then danced with all three combination flows in various sequences, and other combinations over and over again....All dancers said there was no problem with the flow of Star Thru, Veer Left.

What was significant was:

1. All the dancers were dancing with proper styling and flow, hand adjustments and contact with no shortcuts or “advanced or high level styling”.
2. All the dancers stated that there were no problems with the movements or combinations other than the tight turns in the box (Courtesy Turns and Flutterwheels, Dixie Styles etc.)
3. All the dancers were enjoying the learning process of the new callers and were doing it right in order to help the new callers rather than thinking about how they normally do it at their own dance.

Some of the “Most Memorable” Quotes on the combination Star Thru, Veer Left” were:

1. (initially) That isn't how we dance it anymore –
2. Can we do that release thing with Dive Thru and other movements (circle to a line was a big one because as one new mainstream dancer put it “I hate the Veer Left, Veer Right spin around and slide to a line thing – I don't know where I am going)
3. Well that makes more sense. It is great. Why weren't we taught that?
4. It's a problem because most callers don't call it as one move.
 - a. (I thought that was an interesting comment so I asked for an explanation - what I got was they called Star Thru, and everyone stopped waiting for the next call - then they called Veer Left as if trying to break the flow of the combination like they do with a balance on left swing thru) - what was interesting was this comment was from the two ladies (both advanced dancers) that said it is hard because of the left pivot and then sudden left slide - and both of which were hand slap star thru people.

After this show and tell explanation all the dancers said, Star Thru, Veer Left was a great combination and they danced it comfortably. This was from the ladies. Funnily enough although the same principles apply, the men dancers were divided on Star thru, Veer right. Logic defies it. I guess men are slower to accept that they may have been doing something wrong nor are they as willing to change.

Although the **opinions of the dancers changed dramatically** on this question, **strangely enough, the opinions of the callers did not.** All the male callers still remained divided with their original opinions. Of the two lady callers that said no it is uncomfortable in the initial survey, only one changed her mind.

All this raises the question: Is the combination uncomfortable, or has our ability to teach dance flow, with timing, at the basic level for comfort, fun, and, entertainment decreased so much that we are making it hard for the dancers?

Everyone accepts that dancing has degraded in number of dancers, capability of dancers, new students joining the activity, but overall the average age of the dancer has increased. Most of the older dancers (60% or more) are plus and above and they rarely recruit to their friends anymore because they would have to go back and learn basics with them – demeaning. As they get older, the ones that do recruit to their friends, also older and there is little longevity past perhaps 10 years of dancing decreasing annually.

Has this effect been the cause of the caller drama and adding to the problem by making callers think business rather than dancing? Is it more important to be able to get dancers up to the current "**paying levels**" (yes I said that **rather than dancing levels**) so quickly, that we as callers have forgotten how to put the dance into square dancing rather and now just focus on teaching them how to get there and be ready for the next call. This type of dancing that seems to be becoming more frequent and prevalent.

I appreciate that the dynamics of the group to which this applies is only a small support group for a caller school in Western Canada in 2003. There were only a group of three squares of dancers but this single topic became the topic of discussion for over an hour. Dancers were very reactive because they felt they had input to the teaching and calling process and they did not know that this was not a scheduled discussion. In my opinion, the dancer input and discussion on body flow, styling and mechanics had more value for callers and dancers than what was programmed.

The outcomes:

- The dancers saw and adapted and were willing to re-learn and "lightbulb", correct the dancing habits and adapt to a slight change with better flow and comfort
- Most (13/14) callers remained rigid and inflexible in their opinions despite what the dancers were telling them.

I think that in itself says a lot. As to the usability of Star Thru, Veer Left - I do not mind it, but I admit I do not frequently use it mainly because in today's society, most dancers have not been taught to dance properly with the styling and have been rushed too fast to learn and enjoy. Others are simply "far too advanced" in their dancing levels to admit that they may have been doing something so simple, so wrong, for so long.

We as callers have created this problem and only we as callers can collectively fix these problems. This cannot be done with our current rigid flexibility, nor can it be done without input from dancers. This input cannot just be a statement that it is not liked but must have explanations as to why it is not liked so the actual problems can be identified and analysed. This is imperative because:

1. Is there a problem with the movement mechanics?
2. Is there a problem with the teaching methodology?
3. Is there a problem with the way the movement is being executed - contrary to what it should be that creates the problem)
4. Is the delivery of the movement (s) (the caller delivery timing) what creates the problem?

I just thought I would throw this out there and into the mix on this topic.

As a final note I would like to add, that the opinions expressed during the caller school were those of callers and dancers in an open environment where expression was encouraged both good and bad. Dancers and callers were strongly encouraged to critique and give opinions and the dancers were there as active and responsive tools not just a body on the floor. That was stressed from the beginning.

The reason I mention this is that at the big wind up dance, 18 Squares the combination was used again by myself and a few other callers. The dancers at the caller school were interestingly overshadowed and quickly reverted to the “old ways” of hand slap, pass and twist rather than star thru, as well as the veer, wheeling and sliding motion of the circle to a line, and the short cuts of pulling the dancers into position by the more experienced dancers who got there first rather than danced there.

As I said earlier, I do not have a problem with the combination, however, the vast majority of dancers today, do not want to dance the dance, nor do they want to acknowledge that what we as callers have allowed for so long has made many of the “staple foundation movements” of square dancing become a shadow of what they were intended as; and oft times uncomfortable because of the “short cut – new way” of the higher levels. This is the reason that I do not use it much at open dances – not because it doesn’t work or because it is uncomfortable – because it is neither. I don’t call it much because simply, the more experienced dancers simply feel that they know better, and that the way they changed it is better rather than doing it the way it was (or the way it was supposed to have been taught)

Just as a final what would an article on square dancing be without some controversial choreography? These are from various Caller notes, sources and include some direct excerpts from the Caller Teacher’s Manual. This was a Callerlab Manual for new callers back when Basic and Mainstream were the foundation levels and most popular, and there was no rush to higher levels. It was recommended that about 86 hours of teaching time over the course of year for the basic and Mainstream programs with styling included was needed. The argument back then was not that it was too long, but rather that it was too rushed and not

enough time was spent learning dancing and having fun. The big yell was “**STOP RUSHING THE DANCERS UP THE LEVELS**”

FULL SEQUENCE ROUTINES (DRILLS)

- HEADS PASS THE OCEAN, SWING THRU, BOYS RUN, VEER RIGHT, PASS THE OCEAN, SWING THRU, GIRLS U-URN BACK, VEER LEFT, PARTNER TRADE, STAR THRU, ALLEMANDE LEFT.
- SIDES ROLLAWAY, STAR THRU, VEER LEFT, VEER RIGHT, ALL PARTNER TRADE, RIGHT AND LEFT THRU, CENTRES CALIFORNIA TWIRL, PASS THRU, ALLEMANDE LEFT

FACING COUPLE ZERO MODULES:

- STAR THRU, VEER LEFT, CHAIN DOWN THE LINE, CIRCLE RIGHT $\frac{1}{2}$
- VEER RIGHT, WHEEL & DEAL, SWEEP $\frac{1}{4}$, FLUTTER WHEEL, STAR THRU
- VEER LEFT, BEND THE LINE, RIGHT & LEFT THRU, STAR THRU, TWO LADIES CHAIN

PARTNER LINE MODULE

- STAR THRU, VEER LEFT, FERRIS WHEEL, CENTRES PASS THRU, STAR THRU
- SQUARE THRU 2, TRADE BY, VEER LEFT, COUPLES CIRCULATE, FERRIS WHEEL, CENTRES PASS THRU, STAR THRU

SINGING CALLS

- HEADS ROLL AWAY, STAR THRU, REVERSE FLUTTER WHEEL, SWEEP $\frac{1}{4}$, PASS THRU, COUPLES TRADE, BEND THE LINE, STAR THRU, VEER LEFT, FERRIS WHEEL, **OUTSIDES** -- PARTNER TRADE, ALLEMANDE LEFT, PROMENADE HOME

I have included these last two because unlike the ones above (Star thru, Veer Left) they include a star thru, square thru combination which I do not like personally, but were provided to callers by CALLERLAB as drills in the teaching manuals for teaching new dancers.

- HEADS PROMENADE $\frac{1}{2}$, LEAD RIGHT, VEER LEFT, BEND THE LINE, PASS THRU, TAG THE LINE, FACE IN, PASS THRU, TAG THE LINE FACE IN, STAR THRU, SQUARE THRU 3, SWING & PROMENADE

- HEADS SQUARE THRU 4, RIGHT & LEFT THRU, VEER LEFT, COUPLES CIRCULATE, FERRIS WHEEL, DOUBLE PASS THRU, LEADERS TRADE, STAR THRU, SQUARE THRU 3, SWING AND PROMENADE HOME

Barry's Comments:

I was among those who commented on this combination in the Facebook forum.

I have a major problem with call combinations that have an uncomfortable feel to them. Such combinations can be seen as poor body flow, and even very bad body flow, overflow, etc.

We all understand that some combinations are obviously bad body flow. For example Centres In, followed by a Wheel and Deal would be incredibly bad body flow. It is obvious. However, there are some combinations that are not quite as obvious, mostly due to their acceptance over many, many years. Star Thru, Veer Left is one of these combinations. No matter how we dress it up, the two calls, used in this combination, have a problem area for the ladies. The ladies action requires them to Pass and turn Left (under the arm). No matter what we say about it, an action veering to the left after this is a definite jerking action. This is an observable fact. All we have to do is to call this combination and watch the dancers. It is that simple. We can argue that they have done it so much that they are used to it, that they should have been taught a smoother interpretation of the action, etc. but it does no matter. The jerkiness is an observable fact, and that is something that no-one can argue with.

A Star Thru is a nice traditional movement; one that has a good feel to it from the dancers perspective, and one that is very useful from a callers point of view.

However, the hand hold aspect along with the turning motion does create some problems with calls that are in general use as follow-on calls.

A Pass Thru is perfect, as the action of the Star Thru allows for nice forward motion. A FlutterWheel after a Star Thru is good for the right hand dancer...BUT bad for the left hand dancer. Reason...the action of a Star Thru gives a jerk-to-a-stop for the left hand dancer if a FlutterWheel is called. You don't have to believe me. All that is necessary here is to call the movement and watch the left hand dancer. It is that simple. He will be moving forward in a circular action with the Star Thru, and then jerk to a stop as the ladies start the FlutterWheel. This is another observable fact. The reverse applies to a Reverse the Flutter following a Star Thru. It is fine for the guys but again a jerk to a stop for the ladies. Another oft-used combination is Star Thru, Zoom. Here we have a complete reversal of flow. Callers have used the argument that they can start their curving outward action to counter the reversal. This just seems to be after-the-fact reasoning and , again, it is an observable fact that the flow with this combination is poor.

Many of these combinations are in general use. The dancers do execute the movements. That does not mean that the flow is smooth, it just means that the dancers have accepted the poor flow as natural and adjust to suit.

At our National Convention in Perth in April this year, I was not able to do much other than sit, talk (I do that a lot), watch and listen. In a general discussion with a group of dancer friends, it was mentioned by one couple that there was a particular caller that everyone really enjoyed dancing to. This was backed up by a number of those in the discussion. I actually took the time over the Convention to listen and watch when that particular caller was on stage. They were totally correct; his choreography was super smooth, not bland smooth, but interesting use of calls, used in a way that was interesting and feel good for the dancers. Not once did he use any calls that could be even remotely regarded as poor flow. Reaction from the floor was outstanding. This was the case in all halls and programs that caller was programmed for. At the same convention, however, we did have quite a bit of poor, as well as very bad body flow utilised. Some examples:

- One caller used the combination, Dixie Style to a Wave, Left Swing Thru (Really poor overflow)*
- There was also Touch $\frac{1}{4}$, Swing Thru, and Single Hinge, Swing Thru (again incredibly poor judgement)*
- Centres Zoom was called a few times (meaning a regular, normal Zoom).*
- As well. We also had the Star Thru & Veer Left, Star Thru & Zoom, Star Thru & Fluterwheel.*
- There was also "Up to the middle & Lead Right", a few Ferris Wheel & Veer Rights, a number of same hand movements following each other. There were also a number of Men Run and Bend the Line combos used from BGBG waves (fine for one end, but ugh! for the other!)*

These poor combinations (and others) of course were exceptions to an otherwise good program, BUT, when these are used, it does have a negative impact on the dancers. The dancers expect good dancing, and our job is to provide it.

Body flow has always been an area that has created much debate. At the end of the day, it is up to the individual caller what he uses. I am happy if someone wishes to use questionable body flow in the choreography; however I am even more happy if they are calling the tip before me. These days I need all the help I can get to make my presentations look and sound better.

Remember, we are living in 2018. What was possibly acceptable 30 years ago, may not be so today. Our dancers are older and we need to care for them.

THROUGHLY PLUSSED Story Time with Barry Wonson

In keeping with the theme of just a little different, this month we present a few plus modules to incorporate into your repertoire. These are designed to get you in and get you out a little differently. Square dance choreography is a story and all stories need a good beginning and a happily ever after at home ending. You are the writer of this story. The adventure (middle bit) is up to you.

OPENER WARM UPS

- **(OPENER)** ALLEMANDE LEFT, ALAMO STYLE, BALANCE, SWING THRU, BALANCE, ALL CAST RIGHT $\frac{3}{4}$, BOYS FOLD, ALL SINGLE FILE PROMENADE -- **KEEP MOVING**, GIRLS ROLL OUT **AND** BACKTRACK, MEET YOUR PARTNER, ALL 8 SPIN THE TOP, SINGLE HINGE **AND** ROLL, RIGHT AND LEFT GRAND
- **(Full Sequence)**(H) SQUARE THRU 2, SWING THRU, ACEY DEUCEY **1 and 1/2**, WAVE OF 6 GRAND SWING THRU, CENTER DIAMOND CIRCULATE, WAVE OF 6 GRAND SWING THRU, CENTER DIAMOND FLIP THE DIAMOND, OTHERS EXPLODE, ALL PING PONG CIRCULATE, EXTEND, SINGLE HINGE **AND** ROLL, RIGHT AND LEFT GRAND
- **(Full Sequence)** (H) SQUARE THRU 2, SWING THRU, ACEY DEUCEY **1 AND 1/2**, WAVE OF 6 GRAND SWING THRU, 4 GIRLS DIAMOND CIRCULATE, WAVE OF 6 GRAND SWING THRU, CENTER DIAMOND FLIP THE DIAMOND, OTHERS EXPLODE, ALL PING PONG CIRCULATE, EXTEND, SPIN CHAIN THRU, EXTEND, RIGHT AND LEFT GRAND

GET INS

- **(SS-CB)** (H) $\frac{1}{2}$ SASHAY, PASS THRU, SEPARATE, @ ONE TO A LINE, LOAD THE BOAT, PASS THRU, TRADE BY: **(CB)**
- **(SS-CB)** (H) PASS THRU, CLOVERLEAF, DOUBLE PASS THRU, TRACK 2, EXPLODE **AND** ENDS LOAD THE BOAT, CENTRES BOX THE GNAT AND FAN THE TOP, PING PONG CIRCULATE, RECYCLE, PASS THRU: **(CB)**
- **(SS-CB)** (H) PROMENADE $\frac{3}{4}$, SIDES RIGHT AND LEFT THRU, PASS THRU, SWING THRU, MEN RUN, LADIES HINGE, DIAMOND CIRCULATE, CUT THE DIAMOND, ACEY DEUCY, BEND THE LINE, STAR THRU, PASS THRU, TRADE BY: **(CB)**
- **(SS-PL)** (H) SPIN THE TOP, EXTEND, SWING THRU **AND** ROLL, DOUBLE PASS THRU, CENTERS IN, CAST OFF $\frac{3}{4}$ **(PL)**

- **(SS-PL)** (H) TOUCH 1/4, WALK & DODGE, ALL PASS THE OCEAN, (**EACH WAVE**) TRADE THE WAVE, RECYCLE (**Lefty**) (**PL**)
- **(SS-PL)** (H) SQUARE THRU, BOX THE GNAT, FAN THE TOP, GRAND SWING THRU, BOYS RUN, CROSSFIRE (**L-H**), BOYS TRADE

GET-OUTS:

- **(CB - Resolve)**: SWING THRU, TRADE THE WAVE, CHAIN DOWN THE LINE, ½ SAHAY, RIGHT AND LEFT GRAND.
- **(CB - Resolve)**: SPIN CHAIN AND EXCHANGE THE GEARS, FAN THE TOP, SLIDE THRU, DIXIE GRAND, ALLEMANDE LEFT
- **(CB - Resolve)**: SPIN CHAIN THE GEARS, SWING THRU, EXTEND CENTERS LINEAR CYCLE (**Half-Sashayed**), - - - **OTHERS TRADE**, CENTERS LEAD RIGHT, RIGHT AND LEFT GRAND
- **(CB - Resolve)**: SPIN THE TOP, GRAND SWING THRU, GIRLS TRADE, EXPLODE THE WAVE, TRADE BY, TOUCH 1/4 **AND** ROLL, RIGHT AND LEFT GRAND
- **(CB - Resolve)**: SQUARE THRU 3, CENTERS LEFT SWING THRU, **OTHERS TRADE**, EXTEND (**L-H**), LEFT SWING THRU, EXPLODE THE WAVE, CHASE RIGHT, RIGHT AND LEFT GRAND
- **(PL - Resolve)**: TOUCH ¼, COORDINATE, COUPLES CIRCULATE, CHAIN DOWN THE LINE, DIXIE STYLE TO A WAVE, MEN TRADE TWICE, ALLEMANDE LEFT.
- **(PL - Resolve)**: RIGHT AND LEFT THRU, STAR THRU, PASS THRU, CENTRES TOUCH ¼, LADIES RUN, STAR THRU, PEEL OFF, PASS THRU, ENDS CROSS FOLD, RIGHT AND LEFT GRAND
- **(PL - Resolve)**: RIGHT AND LEFT THRU, FLUTTER WHEEL, PASS THRU, BEND THE LINE, TOUCH ¼, ALL 8 CIRCULATE 1 AND ½, CENTRE 6 TRADE **AND** ROLL, ALL 8 CIRCLE LEFT, REVERSE, **GO SINGLE FILE**, MEN U TURN BACK, DIXIE GRANDE, ALLEMANDE LEFT.
- **(PL - Resolve)**: PASS THRU, ENDS FOLD. SWING THRU, MEN CIRCULATE, SWING THRU, TRADE THE WAVE, CHAIN DOWN THE LINE, PASS THRU, WHEEL AND DEAL, DIXIE GRAND, ALLEMANDE LEFT.

Find yourself in a Corner Line (Corner as Partner in a line)? Try this:

- **(CL-Resolve)** TOUCH ¼, ALL 8 CIRCULATE 1 AND ½, CENTRE 6 TRADE **AND** ROLL, ALL 8 CIRCLE LEFT, REVERSE, GO SINGLE FILE, MEN U TURN BACK, DIXIE GRANDE, ALLEMANDE LEFT

Plus focus of the month – Chase Right / Left

Acknowledgement: I would like to express my thanks to all those who have written in with submissions or who have taken part in the various Facebook discussions on this particular topic. This article and focus movement choreography is primarily from reviewed submissions. Many of you will recognise your works and there are too many to mention personally but I would specifically like to acknowledge Mike Callahan in this article. Mike's choreography (definitely worth stealing) more clearly exemplified what is meant by left/right substitution choreography for chase movements.

Chase right is an often used movement in plus but alas; it is normally seen as from lines - Pass Thru, Chase Right (boy chase girl). Occasionally there is a little variation such as girl chase boy but almost invariably ending in a swing and promenade. Chase right is a relatively simple movement with great flexibility. More importantly, simple variety in your chase movements is easily obtained and dancers readily adapt to left hand chases, same sex chases and who chases who chases, either right or left. The key to success is **using the material and building it into your repertoire over time – DO NOT DO IT ALL AT ONCE IN A WORKSHOP, AND FORGET ABOUT IT**. Teach, use and integrate choreography from different set-ups, formations, positions and so forth into your regular programs, and you will garner better success for your dancers and raise your level of calling by leaps and bounds.

Before looking at "**Chase choreography**" modules I want to touch briefly on chase left/right substitution. Remember the two couple zero standards fit into most boxes and lines:

- Pass Thru, Chase Right Boys Run, = "Left" Pass Thru, **LEFT CHASE**, Girls Run – **This is also a good little zero module – "PASS THRU, CHASE RIGHT, BOYS RUN, PASS THRU, LEFT CHASE, GIRLS RUN"**
- Right and Left Thru, Dixie Style To A Wave, Fan The Top, **Explode The Wave, Chase Right, Face Right** = Right AND Left Thru, Dixie Style To A Wave, Fan The Top, **Left Explode The Wave, LEFT CHASE, Face left**
- Right AND Left Thru and Roll, Circulate (or split circulate as appropriate), Follow Your Neighbour and Spread, Fan The Top, **Explode The Wave, Chase, Boys Run** = Right AND Left Thru AND Roll, Circulate (or split circulate as appropriate), Follow Your Neighbour and Spread, Fan The Top, **Left Explode The Wave, LEFT CHASE, Girls Run left**

As noted above, minor tweaking can make many of the "chase right" routines into "LEFT CHASE" routines with very little effort. Usually all that is required is a subtle

change of using the **emphasised** word “**LEFT**” and changing from the boys do something to girls do something.



Have a look at your existing Chase Right Choreography. Much of it usually ends with a Chase Right, Boys Run type of choreography near the end of the sequence. Most of these are easily varied by changing right to left, and boys to girls in the phrasing and they will still work. A minor change to pick up the Right And Left Grand or Allemande Left may also be needed at the end. Ensure you check your modules first, but sequence changes like this are great simple ways to add variety to the floor and are quite easy for the dancers to follow along with and succeed.

Two good examples of this in action are in conversion zeroes from Partner line to corner box as follow:

- (PL-CB) SQUARE THRU 3, CHASE RIGHT, SINGLE HINGE, ACEY DEUCEY, RECYCLE, EIGHT CHAIN 2 *changes to:*
- (PL-CB(**Left Hand Aspect**)) “**LEFT**” SQUARE THRU 3, **LEFT** CHASE, **LEFT** HINGE, ACEY DEUCEY, RECYCLE (*it's a lefty*), EIGHT CHAIN 2 **and**
- (PL-CB) PASS THRU, CHASE RIGHT, HINGE, ACEY DEUCEY, SWING THRU TWICE, RECYCLE *changes to:*
- (PL-CB(**Left Hand Aspect**)) **LEFT** PASS THRU, **LEFT** CHASE, **LEFT** HINGE, ACEY DEUCEY, **LEFT** SWING THRU TWICE, RECYCLE

On a final note where the terminology is concerned, there is a lot of conversation regarding the terminology of **CHASE LEFT vs LEFT CHASE**. Either is correct. Your delivery of the command, the timing and the dancer response will dictate which one you eventually prefer to use. Many like saying Left Chase, as it

indicates immediately there is a left flowing action about to occur and it prevents (hopefully) anticipation movement on the word chase.

Some simple full sequence choreographic routines to play with as openers.

- (H) STAR THRU, **AND SPREAD**, PASS THRU, WHEEL AND DEAL, **AND SPREAD**, SQUARE THRU 2, **LEFT CHASE**, ALLEMANDE LEFT
- (H) SQUARE THRU, PASS THE OCEAN, STEP THRU, **LEFT CHASE**, FOLLOW YOUR NEIGHBOUR, EXTEND, RIGHT AND LEFT GRAND
- (H) TOUCH ¼, BOYS RUN, SQUARE THRU 4, **CHASE RIGHT -- BUT WHEN THE BOYS MEET** - SWING THRU, EXTEND, BOYS RUN, REVERSE FLUTTER WHEEL, SWEEP 1/4, HALF SASHAY, RIGHT AND LEFT GRAND.
- (H) PASS THE OCEAN, PING PONG CIRCULATE **AND ROLL** (outsides only), FLIP THE DIAMOND, TAG THE LINE, PEEL OFF, PASS THRU, **CHASE RIGHT**, TRADE AND ROLL, ALLEMANDE LEFT
- (H) PASS THE OCEAN, PING PONG CIRCULATE, **AND ROLL** (outsides only), FLIP THE DIAMOND, TAG THE LINE, PEEL OFF, PASS THRU, **LEFT CHASE**, HINGE, EXTEND, RIGHT AND LEFT GRAND
- (H) TOUCH ¼, BOYS RUN, PASS THE OCEAN, SLIDE THRU, PASS THRU, **CHASE RIGHT**, SINGLE HINGE, **LEFT** GRAND SWING THRU, GIRLS RUN, FAN THE TOP, FERRIS WHEEL AND SPREAD, CENTRES FAN THE TOP, RIGHT AND LEFT GRAND
- (H) STAR THRU AND SPREAD, CENTRES PASS THE OCEAN, FLIP THE DIAMOND (3X1 LINE), **CENTRES LEFT CHASE**, ALL SWING THRU, GIRLS RUN, SQUARE THRU 2, RIGHT AND LEFT GRAND.
- (H) PASS THE OCEAN, SWING THRU, EXTEND, SWING THRU, WALK AND DODGE, **CHASE RIGHT**, CENTRES TRADE, SWING THRU, EXPLODE THE WAVE, WHEEL AND DEAL, CENTRES LEFT TURN THRU, SQUARE THRU 3, ALLEMANDE LEFT

SINGING CALLS

- (H) SQUARE THRU 4, SWING THRU, BOYS TRADE, GIRLS FOLD, PEEL THE TOP, RIGHT AND LEFT THRU, PASS THRU, **CHASE RIGHT, BUT - WHEN THE BOYS MEET --** FOLLOW YOUR NEIGHBOUR, **AND** 1/2 SPREAD, SWING CORNER, AND PROMENADE

- (H) PASS THRU, **CHASE RIGHT**, CENTRES HINGE, EXTEND, EXPLODE THE WAVE, $\frac{3}{4}$ TAG THE LINE ENDS TRADE, PING PONG CIRCULATE, EXTEND, EXTEND, EXTEND, LEADERS U TURN BACK, SWING AND PROMENADE – (**NOTE: AFTER THE $\frac{3}{4}$ TAG THE LINE YOU CAN END THIS SINGER ALSO WITH EXTEND, PEEL OFF, SQUARE THRU 3, SWING AND PROMENADE**)
- (H) SLIDE THRU, PASS THRU, DOSADO, TOUCH $\frac{1}{4}$, FOLLOW YOUR NEIGHBOUR AND SPREAD, EXPLODE THE WAVE, **CHASE RIGHT**, BOYS RUN, SLIDE THRU, PASS THRU, TRADE BY, SWING AND PROMENADE
- (H) SQUARE THRU 4, SIDE HALF SASHAY, CENTRES IN, CROSS FIRE, **“BOYS START” SWING THRU**, GIRL RUN, PASS THRU, **CHASE RIGHT**, SWING AND PROMENADE
- (H) SQUARE THRU 4, CENTRES IN, CAST OFF $\frac{3}{4}$, CROSS FIRE, EXPLODE THE WAVE, **CHASE RIGHT**, BOYS RUN, PASS THRU, SWING AND PROMENADE
- (H) STAR THRU AND SPREAD, CENTRES SLIDE THRU, (**carefully now**) LOAD THE BOAT**, CENTRES SEPARATE, AROUND 1 TO A LINE, PASS THRU, **CHASE RIGHT**, SWING AND PROMENADE
- (H) SQUARE THRU 4, SWING THRU, SWING THRU, BOYS FOLD, PEEL THE TOP, RECYCLE, PASS THRU, **CHASE RIGHT**, SWING AND PROMENADE
- (H) LEAD RIGHT, CIRCLE TO A LINE, DOSADO, GRAND SWING THRU, STEP THRU, **CHASE RIGHT**, FOLLOW YOUR NEIGHBOUR, **AND** SPREAD, BOYS RUN, PROMENADE
- (H) LEFT SQUARE THRU 4, LEFT SWING THRU TWICE, LINEAR CYCLE, LEFT PASS THRU, **LEFT CHASE**, BOY MEET HER COURTESY TURN, AND PROMENADE

FIX POINT MODULES

- (**CB – RESOLVE**) SQUARE THRU 4, **CHASE RIGHT -- BUT WHEN THE BOYS MEET**, BOYS SWING THRU, EXTEND, BOYS RUN, REVERSE FLUTTER WHEEL, SWEEP $\frac{1}{4}$, HALF SASHAY, RIGHT AND LEFT GRAND
- (**CB-RESOLVE**) SPIN CHAIN AND EXCHANGE THE GEARS, FAN THE TOP, GRAND SWING THRU, TURN THRU, **CHASE RIGHT**, FACE RIGHT, ALLEMANDE LEFT

- **(CB-RESOLVE)** SQUARE THRU 3, CENTRES “LEFT” SWING THRU, OTHERS TRADE, EXTEND (L-H), LEFT SWING THRU, EXPLODE THE WAVE**, **LEFT CHASE**, EXTEND, ALLEMANDE LEFT (** after the Explode you can also CHASE RIGHT TO A RIGHT AND LEFT GRAND)
- **(CB-RESOLVE)** SLIDE THRU, PASS THRU, **LEFT CHASE**** EVERYONE TRADE AND ROLL, PASS THRU, RIGHT AND LEFT GRAND (**or right),
- **(CB – RESOLVE)** SWING THRU TWICE, CENTRES RUN, TAG THE LINE, FACE IN, PASS THRU, **LEFT CHASE**, ALLEMANDE LEFT
- **(CB-REOLVE)** TOUCH 1/4, WALK AND DODGE, **CHASE RIGHT**, CENTRES TRADE, SWING THRU, BOYS RUNNAGE, BOYS TRADE, RECYCLE, ALLEMANDE LEFT
- **(CB-REOLVE)** SLIDE THRU, PASS THRU, TAG THE LINE, FACE RIGHT, BEND THE LINE, PASS THRU, **LEFT CHASE**, ALLEMANDE LEFT
- **(CB-REOLVE)** SLIDE THRU, PASS THRU, **LEFT CHASE**, FOLLOW YOUR NEIGHBOUR (girls with the left hand), EXTEND, RIGHT AND LEFT GRAND
- **(CB-REOLVE)** STAR THRU, PASS THRU, BEND THE LINE, PASS THRU, **CHASE RIGHT**, MEN RUN, STAR THRU, ALLEMANDE LEFT
- **(CB-REOLVE)** STAR THRU, PASS THRU, BEND THE LINE, PASS THRU, **LEFT CHASE**, GIRLS RUN, STAR THRU, ALLEMANDE LEFT
- **(CB-RESOLVE)** SQUARE THRU 3, **LEFT CHASE**, GIRLS RUN, TOUCH 1/4, FOLLOW YOUR NEIGHBOUR AND SPREAD, GIRLS TRADE, RECYCLE
- **(X-BOX – RESOLVE)** STAR THRU, PASS THRU, **LEFT CHASE**, FOLLOW YOUR NEIGHBOUR (IT’S A LEFTY), 1/2 CIRCULATE, RIGHT AND LEFT GRAND
- **(X-BOX –RESOLVE)** I am not sure where this one came from but it is also from a “cross the street box”(Heads square thru 2 -BOX) and a bit different. It works best when you have the boxes lined up with the caller and head walls...identify front and back boxes (near and far) (or left and right boxes as required) FRONT BOX MAKE A RIGHT HAND WAVE, BACK BOX MAKE A LEFT HAND WAVE, FRONT BOX - SWING THRU,

BACK BOX LEFT SWING THRU, FRONT BOX **CHASE RIGHT**,
 BACK BOX **LEFT CHASE**, EVERYONE WALK AND DODGE,
 FORWARD AND BACK (**facing out**), BEND THE LINE,
 CENTRES ONLY SLIDE THRU, DIXIE GRAND, ALLEMANDE LEFT.

- **(PL-RESOLVE)** PASS THRU, **CHASE RIGHT**, ACEY DEUCY,
 GIRLS RUN, SQUARE THRU 3, **LEFT CHASE**, ACEY DEUCEY,
 GIRLS RUN, LOAD THE BOAT, DIXIE GRAND, ALLEMANDE LEFT...
- **(PL-RESOLVE)** SQUARE THRU 3, **CHASE RIGHT**, CENTRES TRADE,
 SWING THRU, EXPLODE THE WAVE, **CHASE RIGHT**, RIGHT AND
 LEFT GRAND
- **(PL-RESOLVE)** SQUARE THRU 3, **CHASE RIGHT**, CENTRES TRADE,
 SWING THRU, LEFT EXPLODE THE WAVE, **LEFT CHASE**, EXTEND,
 ALLEMANDE LEFT
- **(PL-RESOLVE)** LEFT SQUARE THRU 3, **LEFT CHASE**,
 CENTRES TRADE, LEFT SWING THRU, **LEFT EXPLODE THE WAVE**,
LEFT CHASE, GIRLS ½ SPREAD, RIGHT AND LEFT GRAND
- **(PL-RESOLVE)** PASS THRU, **CHASE RIGHT**, CENTRES TRADE,
 SWING THRU, BOYS FOLD, DOUBLE PASS THRU, FACE LEFT,
 PROMENADE HOME
- **(PL-RESOLVE)** PASS THRU, TAG THE LINE, FACE IN,
 LEFT PASS THRU, **LEFT CHASE**(**boy chase girl**) HINGE,
 GIRLS CROSS RUN, RECYCLE RIGHT AND LEFT GRAND
- **(PL-RESOLVE)** LEFT PASS THRU, **LEFT CHASE**, CENTRES TRADE,
 LEFT SWING THRU, GIRLS FOLD, LEFT DOUBLE PASS THRU,
 BOYS GO RIGHT, GIRLS GO LEFT, ALLMENADE LEFT.
- **(PL-RESOLVE)** RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE,
 ACEY DEUCEY, GIRLS GO TWICE, BOYS WALK AND DODGE,
BOYS CHASE RIGHT, ALLEMANDE LEFT
- **(PL-RESOLVE)** RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE,
 ACEY DEUCEY, BOYS WALK AND DODGE, **BOYS LEFT CHASE**,
 PROMENADE
- **(PL-CB)** PASS THRU, **CHASE RIGHT**, HINGE, PASS THRU,
 ALLEMANDE LEFT
- **(PL-CB)** PASS THRU, **LEFT CHASE**, HINGE, PASS THRU,
 ALLEMANDE

- **(PL-CB)** DOSASO TO A WAVE, GRAND SWING THRU, STEP THRU, ENDS (**carefully**) LOAD THE BOAT, **CENTRES CHASE RIGHT**, CENTRE BOY RUN, ZOOM, BOX THE GNAT, PASS THRU
- **(PL-CB)** LEFT DOSASO TO A WAVE, LEFT GRAND SWING THRU, STEP THRU, ENDS (**carefully**) LOAD THE BOAT, **CENTRES LEFT CHASE**, CENTRE GIRL RUN, ZOOM, ****BOX THE GNAT, PASS THRU (**or left turn thru)**
- **(CB-PL)** TOUCH ¼, WALK AND DODGE, ENDS LOAD THE BOAT, **CENTRES LEFT CHASE**, CENTRES WALK AND DODGE, SLIDE THRU
- **(CB-PL)** SPLIT TWO, AROUND 1 TO A LINE, PASS THRU, **CHASE RIGHT (girl chase boy)**, HINGE, BOYS RUN, COUPLES CIRCULATE **BUT** GIRLS GO TWICE, BEND THE LINE
- **(CB-PL)** SPLIT TWO, AROUND 1 TO A LINE, PASS THRU, **LEFT CHASE (boy chase girl)**, HINGE, GIRLS RUN, COUPLES CIRCULATE **BUT** BOYS GO TWICE, BEND THE LINE
- **(CB-PL)** SLIDE THRU, PASS THRU, **CHASE RIGHT (boy chase girl)**, ACEY DEUCEY, GIRLS RUN, PASS THRU, **CHASE RIGHT (girl chase boy)**, GIRLS TRADE, TAG THE LINE, FACE IN
- **(CB-PL)** SLIDE THRU, PASS THRU, **LEFT CHASE (girl chase boy)**, ACEY DEUCEY, BOYS RUN, PASS THRU, **LEFT CHASE (boy chase girl)**, BOYS TRADE, ****TAG THE LINE, FACE IN (**NOTE – a Right And Left Thru has better flow here rather than Tag The Line , Face In)**

Choreographic Flow Point:

At this point, many callers will have noted that I use a “LEFT Pass Thru” quite often prior to using a LEFT Chase. The question was asked, “is it necessary or even right to do that because it really serves no purpose?”

The answer is quite simply, I do it because, although Left Pass Thru and Pass Thru get you to the exact same spot, by saying left and preceding a left flowing call such as Left Chase, Left Swing thru, Left touch ¼ etc. you set the dancers up for success, turn their ears on to realise that something is different, and because they are “tuned” they react better, more quickly, and rarely fight against the left hand flow. The movements become much smoother for them and because you have set them up for success, the failure rate is much lower and the dancers feel the accomplishment of meeting the variant choreography challenge without a problem. **Happy dancers = successful caller.**

2018 SARDA NSW EDUCATION CLINIC
With Special Guest Caller Coach
BETSY and ROY GOTTA (USA)
September 27th – 30th 2018
4 DAY CALLERS EDUCATION SCHOOL
At WOONONA-BULLI RSL CLUB
Princes Highway, Woonona

NSW is most fortunate to be able to present a very special Caller Training opportunity this coming September featuring CALLAB Accredited Caller Coach BETSY GOTTA from the USA. Betsy is well known and respected for her professional approach to caller training. Have a look at her resume:

Betsy Gotta of North Brunswick, New Jersey has been square dancing since 1952 and calling since 1962. As a full-time caller Betsy currently calls regularly for 5 square dance clubs, calls all programs from Contra through C-3B and is a Callerlab Accredited Caller Coach.

Averaging approximately 225 dances/classes per year and has attended the last 57 consecutive National Square Dance conventions, calling at the last 55. In addition to her regular home calling program, Betsy also travels the United States and Canada and is a feature caller at SD weekends, festivals, SD camping groups. Betsy has conducted numerous Caller Schools, Workshops and Clinics across the US, Canada, England. She has been on "Event Staff" right across the United States, (including Alaska), as well as Canada, Sweden and Germany.

Betsy also is the featured caller for instructional videos produced by Square Dance Videos Inc. and sold by "Gottadance Videos". She has also recorded for County Line, Desert Gold Records and Gold Rush Records.

Betsy is a former Vice-Chairman of CALLERLAB, served 27 years on the Board of Governors, served two terms on the Executive Committee, was a member of the Executive Committee of Legacy, is Chairman of ARTS-Dance, was Chairman of Contralab, was the General Chairman of the 1992 New Jersey State Square Dance Convention, and with her husband Roy was on the Board of Directors and Executive Committee of ROUNDALAB. She is a founding member of the Callers' Council of New Jersey, a charter member of the Square Dance Council of New Jersey, and with her husband Roy, a member of Roundalab.

In 2001, at the IAGSDC Convention in Vancouver, Betsy received the Golden Boot Award, for her efforts to bridge the gap between gay and straight square dance clubs.

In 2006, at the CALLERLAB Convention in Charlotte, Betsy received the Milestone Award, CALLERLAB's highest honour, for her numerous contributions to the square dance activity.

At the 2012 National Square Dance Convention in Spokane, WA Betsy was honoured by the National Executive Committee for her support, devotion and calling at the National Square Dance Conventions 1963-2012.

In 2016, at the CALLERLAB convention in Virginia, Betsy was awarded CALLERLAB's Lifetime Membership Gold Card for her dedicated and outstanding service to CALLERLAB.

Betsy will be accompanied by husband Roy who also has a very impressive set of credentials:-

Roy Gotta of North Brunswick, New Jersey started Square Dancing in 1972 while still a student at Rutgers University. He was so impressed with the teacher, Betsy, that he married her in 1974. He and Betsy began Round Dancing in 1975 and began teaching Round Dancing in 1978. Roy currently cues and teaches through phase IV.

Roy has 3 local round dance clubs and is the club cuer for his home square dance club. When not featuring solo as a Guest Cuer, Roy and Betsy travel as an international known and respected caller/cuer team.

Roy joined Roundalab in 1978. He and Betsy have been members of the Board of Directors, the Executive Committee, and Roy was Chairman of the Board. He has attended 38 National Square Dance Conventions, cueing at many of them. With his wife Betsy, he is a member of Callerlab, Roundalab, ARTS-Dance, Square Dance Council of New Jersey, and Callers' Council of New Jersey. In 1992 He and Betsy were General Chairman of the State Square and Round Dance Convention.

Dances that Roy AND Betsy have choreographed include "Thank God For Kids", "Walking My Baby Back Home", "Love Is..."(Roundalab ROQ), "Send For Me", "A Summer Song", "All Over The World"(Roundalab ROQ), "Rose of San Antone", "How Do You Do It", "I'm Into Something Good", "Yesterday's Gone", "Dead Skunk", "You Beat Me To The Punch", "My Love Twostep". "When I Take My Sugar to Tea", "Do You Believe in Magic" (Roundalab ROQ), "A World Without Love", and "Rt 66 Jive".



Caller Sessions will be as follows:

THURSDAY AFTERNOON	1:30pm – 4:30:pm
THURSDAY NIGHT	Dinner AND Social Evening
FRIDAY MORNING	10:00am - 12:30pm
FRIDAY AFTERNOON	1:30pm – 4:30pm
SATURDAY MORNING	10,00am – 12:30pm
SATURDAY AFTERNOON	1:30pm – 4:30pm
SUNDAY AFTERNOON	1:30pm – 4:30pm

Dance Sessions are as follows:

FRIDAY EVENING	7:30pm - 10:30pm
SATURDAY EVENING	7:30pm - 10:30pm
SUNDAY MORNING	10:00am - 12:30am

The caller sessions are strictly limited to 15 attendees. A registration form and information about costs, accommodation is included at the end of this newsletter.

Editor's final words . . . well at least for now.

Well, that brings us to the end of a large combined issue filled with lots of interesting ideas for everyone to peruse.

We have been sending this magazine out each month as a .pdf file. Some have asked if they could have it as a MS Word document in order to transfer the choreography to their laptop calling programs. This does not present any problems; just let me know if you would like a copy in MS word format and we would be happy to oblige.

Feedback and comments from the readership is always welcome and appreciated. It is because of your comments, questions and submissions, that we are able to provide information that is, not only of benefit to all callers, but also of current interest or requiring a deeper look. Behind the Mike (BTM) Magazine now goes out to over 800 caller subscribers each month as well as over 100 other interested parties, groups and associations.

Mel also presents BTM on a number of Square Dance sites on Facebook. From the feedback received, we note that we now have over 900+ readers that actively use the magazine and even post it as a reference on their local calling association websites. We assume that the readership via Facebook adds considerably to the number of callers who read the magazine.

Please feel free to pass this Newsletter on to any of your friends who you feel will gain some form of benefit from the contents. Caller Associations are free to post any and all copies of BTM on their websites and distribute to their general membership.

We welcome submissions for publication. Comments, critiques, new ideas and choreography are always welcome.

Best wishes
Barry



The logo for 'Upcoming Events' features the word 'UP' in large, green, stylized letters, with a green arrow pointing upwards through the 'P'. The word 'coming' is in a smaller, green, sans-serif font, and 'EVENTS' is in a blue, outlined, sans-serif font. Three red stars are positioned above the 'UP' and 'coming' text.

UPcoming EVENTS

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

Also check out the “What’s on in Australia” Caller Calendar –
Dates To Remember on the front Page.



2018 SARDA NSW EDUCATION CLINIC

With Special Guest Caller Coach

BETSY GOTTA (USA)

September 27th – 30th 2018

4 DAY CALLERS EDUCATION SCHOOL

At WOONONA-BULLI RSL CLUB

Princes Highway, Woonona

This 4 day School will be held from Thursday September 27th thru Sunday September 30th at Woonona-Bulli RSL Club (On the highway at Woonona – 6 km north of Wollongong). The cost will be \$200.00 per person which will include entrance for Friday night, Saturday Night AND Sunday morning dances'

As part of SARDA NSW's commitment to Caller Education a subsidy is available for SARDA NSW members of \$100.00 per caller. This means that the cost for members will be \$100.00 per person.

- Partner cost is \$30 (dance included).

Program:

Thursday Afternoon (Barry's house – 18 Brownlee Street Mangerton)	1:30PM – 4:30PM
Friday Morning	10:00AM - 12:30PM
Friday Afternoon	1:30PM – 4:30 PM
Friday Night Dance	7:30PM - 10:30PM
Saturday Morning	10:00 AM – 12:30PM
Saturday Afternoon	1:30 PM – 4:30PM
Saturday Night Dance	7:30 – 10:30PM
Sunday Morning Dance	10:00 – 12:00PM
Sunday Afternoon	1:00 – 4:00PM

Betsy Gotta is an Accredited Callerlab Caller Coach (in fact head of the Caller Coach Committee: Roy is a Round Dance Cuer and has been Chairman of Roundalab. This is a truly unique opportunity for all callers. Numbers are limited to 15 callers for this special event

.....
Please send form and payment to :

SARDA NSW,

PO Box 2146,

Carlingford, NSW 211870

or direct deposit to CBA a/c 10436279, BSB 062329 (ref Sep 2018)

NAME(s).....

ADDRESS.....

EMAIL.....PHONE.....

CALLER TICKET.....AMOUNT PAID.....

PARTNER.....AMOUNT PAID.....

ACCOMMODATION IN AND AROUND WOONONA

Woonona-Bulli RSL Club is located on the Princes Highway, which is also the main street of Woonona. The club is located on the southern side of Woonona. The club has lots of parking at the rear.

The suburb of Woonon is located only a few kilometers north of Wollongong central. For people traveling south, take the Bulli Pass exit and head south thru Bulli and then next is Woonona. There is an alternate route (slightly longer but not as sharp) by passing the Bulli Pass exit and heading down Mt Ousley. Take the exit to the left at the bottom of the pass to the big roundabout at the junction of the Princess Highway...turn left, thru Fairy Meadow, Corrimal and then Woonona.

The following businesses offer accommodation that is within a reasonable distance from Woonona-Bulli RSL Club. There are other alternatives that can be found via a websearch. Please note that these are listed in descending order relative to distance from the Woonona-Bulli RSL Club.

WINDMILL MOTEL, WOONONA 42848766

- 1 minutes drive

BULLI BEACH TOURIST PARK 42855677

- 5 minutes drive

CORRIMAL HOTEL (PALM COURT HOTEL) 42844086

- 10 mins drive

CORRIMAL BEACH TOURIST PARK 42855688

- 10 minutes drive

CORRIMAL BEACH BED AND BREAKFAST 42832899

- 10 minutes drive

TOWRADGI BEACH HOTEL 42833588

- 13 minutes drive

COMFORT INN, TOWRADGI BEACH

- 13 minutes Drive

LYNDON HAVEN B AND B 42859491

- 10 minutes drive

WOLLONGONG SURF LEISURE RESORT 42836999

- 13 minutes drive

All of the above have websites where you can check prices and view the type of accommodation available. All are within a short drive of the venue.

61st Australian National Square Dance Convention

Wentworth Falls

10th-14th April 2020



What do you think of when you imagine the Blue Mountains? The serene blue haze of eucalyptus oil rising from distant gum trees? Or the grand Three Sisters rock formation at Katoomba's Echo Point lookout, the star of many a pretty postcard? You can tick off all these exciting encounters in New South Wales' famous, World Heritage listed district, but there's more to the Blue Mountains. So come and relive the golden era of Australia's first holiday destination at the 61st Australian National Square Dance Convention.

A reminder that this is also the Easter and school holiday period so we recommend that you book your accommodation early. Accommodation can be found at <https://www.bluemts.com.au/accommodation> or check out our accommodation list.

Contact: Convenors David & Rosalind Todd

convenor2020sdconvention@gmail.com

Expression of Interest

Tear of the section below and place in the box



Name..... Club.....

Contact Postal address or Email.....

State: Please circle

ACT

NSW

VIC

QLD

WA

SA

TAS

OVERSEAS

Puttin' on the Ritz

Relive the glamour of the 1920's at Australia's first tourist destination

I.S.D.A. IOWA SQUARE DANCE ACADEMY

Memorial Day Weekend • Super School 2019 • Plus, Advanced, C1 Blast

★ **LIVE from FAIRFIELD, IOWA** ★



Meet This Extraordinary Calling & Coaching Staff



**Curt
Braffet**
IL



**Darryl
Lipscomb**
TX



**Jacqui
Landau**
MO
Rounds



**Jerry
Jestin**
CAN



**Jerry
Story**
IA



**Kip
Garvey**
CA



**Robin
Ragen**
IA
Callarama



**Ted
Lizotte**
NH



**Tom
Manning**
IA



**Bob
Asp**
IL

May 24th – 26th, 2019
Weekend All Levels w/Rds
May 27th – May 30th, 2019
Callers School & Blast Classes



4 Nice Halls for Dancing
New Dancers • Plus
A2 • Plus EA (DBD)
Rounds & C1 Star Tips

7 Days & Nights of Fun Dancing & Special Training • Do as Much or as Little as You Like

The Weekend • May 24 – 26 • New Dancer – Plus – A2 – Plus EA – C1 Tips – Rounds
So you want to be a Caller • Join us for Super School 2019 • May 27 – 30, 2019
Itching to Dance the Next Program • Blast Classes All Week Long • Plus • A • C1
See Back Side For ALL Details

IOWA SQUARE DANCE ACADEMY

I.S.D.A.

Iowa Square Dance Academy

Meet the Coaches



Bob Asp



Jerry Story



Tom Manning



Jerry Jestin



Kip Garvey



Darryl Lipscomb

Live from Fairfield, Iowa
So You Want To Be A Caller?



Super School 2019

May 27-28-29-30

- Separate Class Rooms New & Experienced Callers
- Learn to Call Patter Like a Pro with Tons of Mic Time
- Deliver Singing Calls that Accent Your Style & Personality

\$400 Per Student * Make Checks Payable to I.S.D.A

Send \$100 Deposit to: 2270 Marigold Blvd. Fairfield, IA 52556

For Info. Email - kristystory@yahoo.com * Call - 641-451-0764

Memorial Day Weekend Details

May 24-25-26, 2019 * Fairfield, Iowa

Plus Hall * Round Dancing * Plus EA (DBD) Hall * All at the Fairgrounds
A2 & New Dancer Hall in the Best Western Hotel * 2 Blocks from the Fairgrounds

Camping is Available at the Fairgrounds * Hotels are Just Down the Road

Camping is Also Available at Jefferson County Park 3 Miles Away

Dance Tickets \$50 Per Person * No Split Tickets

SUPER SCHOOL 2019 Details

May 27-28-29-30, 2019 * Fairfield, Iowa

School Held at the Fairgrounds, Both Halls for New & Experienced Callers

Full CALLERLAB Accredited Caller Coach Curriculum

Don't Waste Time & Money on an Old Fashioned School

Listening to Lectures & Getting Very Little Personal Attention and Mic Time

Super School 2019 Will Contain Personal Focus on YOU and Your Ability

If You Long to Be a Well Rounded Caller * Super School 2019 is for YOU!

Super School Tuition \$400 Per Student (includes lunch each day)

Check with CALLERLAB for Available Grants and Scholarships

Iowa Square Dance Academy "BLAST CLASS" Details

Monday - Thursday May 27-28-29-30, 2019

All Blast Classes Will Be Held at the Best Western Hotel

3 Sessions Each Day * MS/Plus EA (for new dancers), Advanced or C1

Learning as Much as possible in 4 Days * 12 Sessions

Blast Class Tickets * \$100 Per Person * No Split Tickets

Hotels * Best Western - 641-472-2200 * Americ Inn - 641-451-6600

Super 8 - 641-458-4189 * Many Bed & Breakfasts in the Area

Fairground Camping 641-472-4959 * Google Jefferson Co. Park & Just Show Up

I.S.D.A 2019 Registration Form

Name_____ Weekend ____ \$50 Per Dancer

Address_____ Super School ____ \$400 Per Student

_____ Blast Class ____ \$100 Per Dancer

Email_____ Cell_____

Please Check Your Preferred Dancing * N/D__Plus__A2__C1__Plus/EA__Rds__

Send to I.S.D.A. c/o Kristy Story, 2270 Marigold Blvd. Fairfield, Iowa 52556

Info * kristystory@yahoo.com * Cell - 641-451-0764



Mornington Peninsula Callers School 2018

Feature Presenter: Paul Bristow (UK) Host: Jaden Frigo (AUS)

Sunday 4th through Thursday 8th November
Mornington Hotel, Cnr Nepean Hwy & Tanti Drive, Mornington

School Format:

Sunday; Afternoon - Introduction, Evening - Caller School
Monday; Morning/Afternoon - Caller School, Evening - M/S Dance
Tuesday; Morning/Afternoon - Caller School, Evening - Social Time
Wednesday; Morning/Afternoon - Caller School, Evening - M/S Dance
Thursday; Morning/Afternoon - Caller School, Evening - Farewell Party
Monday & Wednesday Dances called by school attendees & presenters

Registration Information:

*\$450 Per Caller - Includes all sessions, Morning Tea/Lunch (Mon, Tues, Wed & Thurs,) Afternoon Tea, Refreshments (every day.)
Strictly Limited to 10 callers - Book now to secure your place!
Partners - \$120 for Morning/Afternoon Tea/Lunch/Refreshments.*

To maximise the social aspect of the school we recommend attendees stay at the Mornington Hotel. Rooms are available at a discounted rate from \$136 per night. More information on reverse side.

Do you feel as though your calling is stuck in a rut?
Do you find yourself always resolving in the same way,
always calling the same things?
Do you find yourself getting caught out with
only one technique of resolution?

We aim to revitalize your calling, adding variety and flair to all aspects!

Enquiries - Jaden , 0400 878 259 or jadenfrigo@bigpond.com

Scool Information:

Required Experience - All attendees should have a solid knowledge of choreography. You should be able to call hoedowns and should be capable of resolving the square/effectively moving dancers around etc. If you are unsure please contact Jaden to discuss further. If you would like to attend but believe you may not be up to this standard, again please contact Jaden to discuss.

Topics - We will be covering a wide variety of topics at this school. The main focus will be on improving your choreographic ability but there will also be topics on presentation, showmanship, music, teaching and more! A full program will be provided to attendees closer to the event.

Accommodation - To maximise the social aspect of the school we recommend you stay at the Mornington Hotel. Rooms are available from \$136 per night.

Visit www.morningtonhotel.com.au for more information. When booking rooms let Jaden know and he will secure your discounted rate.

Other Information - By restricting numbers to 10 callers we ensure everyone gets lots of one on one attention and mic time. The opportunities for improvement in your calling are endless.

Registration Form:

Name/s: _____ **Ph:** _____

E-mail: _____

Number of callers @ \$450 Each _____

Number of partners @ \$120 Each _____

Total: \$ _____

Deposit of \$150 required with registration.

Full payment required at the school.

Pay by direct deposit: BSB 123601 Acc: 21731229

E-mail registration to jadenfrigo@bigpond.com

or

Make cheques to 'Jaden Frigo' and post to
7 Rose Court, Somerville, Victoria, 3912.

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 HiHat...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
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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.**

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The Music of Tomorrow - For the Caller of Today

2018 EDITION

Would you like to support the production of new music?

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To become a member of the Sting Productions 'Ambassador Club' and be one of ONLY 150 callers to receive the next year's output of Sting music - one year ahead of the majority of other callers - all that you need to do is visit www.stingproductions.co.uk/ambassador.php and sign-up as a Regular Member...

Membership available for \$160.00 us

Reducing to \$150.00 per year after the first year

STING PRODUCTIONS AMBASSADOR CLUB - Tune List 2018

Each of the tunes listed below becomes available on 1st April 2018, to Ambassador Club members - as part of the Sting Productions Ambassador Club 2018 Edition (24 pieces of music):

Back In Your Arms Again

Chains

Circle Driveway

Colour Me In

Colour My World

Come Fly With Me

Gonna Build A Mountain

Heartbeat

If We Ever Meet Again

In The Palm Of Your Hand

Maybe It's Because I'm a Londoner

The Mavericks

The Beatles

Don Williams

Rea Garvey

Petula Clark

Frank Sinatra

Sammy Davis Jr.

Buddy Holly

Timbaland & Katy Perry

Alison Krauss & Union Station

Davy Jones

Paperback Writer

Somewhere In My Car

Summer In the City

Sunshine, Lollipops and Rainbows

The Way It Was In '51

What a Difference a Day Makes

What's Another Year?

Patter Music (7Tunes)

Serendipity / Excelsior - Hustle / Bustle

Lancelot / Camelot

& (exactly what it sounds like): Mission Impossible!

The Beatles

Keith Urban

Loving Spoonful

Lesley Gore

Marie Haggard

Esther Phillips

Johnny Logan

IF YOU DON'T WANT TO SIGN-UP AS A REGULAR MEMBER BUT LIKE THE MUSIC...

You can also help to support our work by purchasing the previous Editions of the Ambassador Club, at discounted prices. For details (and Audio Samples) of the tracks included - on each of these Editions (including 2018) - visit: www.stingproductions.co.uk and click on the Ambassador Club.

Bulk Purchase Deals Sale of previous Ambassador Club Editions (2011, 2012, 2013, 2014, 2015, 2016 and 2017) :-

(2011) \$35 - (2012) \$40 - (2013) \$55 - (2014) \$80 - (2015) \$95 - (2016) \$115

or - all seven Previous Editions (including 2017) for \$500

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