

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

MAY 2018

DATES to REMEMBER for 2018

Rescheduled	S.A.C.A. Sponsored CALLER WORKSHOP with Bronc Wise, Magill, SA ** will be rescheduled from 9 June to another dateTBC**
27-29 Jul 2018	39 th NSW State Square Dance Convention – Tuncurry – NSW
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, and welcome to the May 2018 issue of Behind the Mike (BTM).

We're running a tad late this month. It has been a hectic month for Sue and I with builders replacing 5 old timber frame windows with new aluminium ones. We then started painting the lounge and dining rooms, preparing for new timber flooring to replace the 55 year old carpet! The only good thing about painting is being finished! Mind you, I still have the architrave to go. Once the floor is done, I have a wall of shelving to build to house Blu-Rays & DVDs. I may get finished before Christmas!

Once again we have a very full issue for your perusal. This month we feature articles, information and choreography from Jim Mayo, Paul Bristow, and others including of course, Mel Wilkerson and myself. BTM is always looking for material, new thoughts and ideas, or old but still relevant things that may have been forgotten over time. If you have anything you would like to share, please send it to me at bjwonson@gmail.com

Last month's major focus on "Asymmetrical Concepts" was well received, and generated a whole heap of comments from all over the world. Asymmetrics is a difficult concept for many of our newer callers to fully understand, as it involves a tad more than standard sight resolution techniques. The ideas presented by Keith, Steve, and Vic really covered all the possibilities and our thanks goes to them for the work they have done in this area. One of the ideas that I forgot to add in my comments was the idea that if you have lines, as long as the end and adjacent centre are any boy/girl combo, you can always have the lines do a Pass Thru, then have the Men Fold, All Star Thru, and Those Facing Out - California Twirl, to give you a standard BGBG line. This is a great way of repairing that one set who have swapped accidentally that are mixed in with the others that are all working. It works out for all.

We would also like to note that in our upcoming events we have included some resource flyers and attachments for both National and International Callers to poke through. We have no problem with advertising any item that will enhance our calling.

As with the February issue, May includes a free "special Singing Call music file" just for our BTM Subscribers. The song is Dreamland Express (a John Denver hit) on the GMP (Global) label and is being generously given as a free sample of some of the great music available on that label. Global ceased production a few years ago, but nearly all their music is still available. They had a great sound, very different from the more 'traditional' style that we had become used to in years past. Global is now owned by A & S Records (see the advert for them in the last section of BTM) and can be readily purchased thru the A & S website. Many thanks to Bob Shiver for his willingness to share this piece of music with our BTM subscribers. Please feel free to use it for your own calling needs, but please do not share with anyone else.

I hope you enjoy this edition of BTM. -- Barry

Event and Activities Updates

Australian National Convention WENTWORTH FALLS 2020

As noted last month, New South Wales put in the successful bid to hold the National Convention in 2020 at Wentworth Falls (in the Blue Mountains). This Convention will be over the Easter Weekend (10-14 April 2020). Thus far, everything is looking great for 2020. The Convention venue will be the Blue Mountains Grammar School which is located right off the Highway. The school has the perfect facilities for all our needs. NB: The date for this Convention was moved forward to the week of 10-14 April due to availability of the venue. Please ensure you correct your calendars.

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

Transportation in the area is outstanding. Local trains and 2 different tourist buses visit all local attractions in the area. Accommodation is plentiful and costs range from as low as \$82/night thru to absolute luxury. **It is recommended that book early.** Please note that the Convention will now be held over the EASTER Weekend. In New South Wales, this is also the start of the two week school holidays, so it will be a popular time for visiting the area. The "Blue Mountains" is one of the most visited tourist areas in Australia. Accommodation is normally at full occupancy during this time so get in early.

ACF Update

RENEWALS: While everyone was sent out a hard copy of the renewal form, this was meant to be a guide to what is currently presented on each member's information page on the ACF website. While you can send this form back to your state coordinator for checking, it has been superseded by the website update section. Each member has received a full outline of the method by which all can enter and change their own information on the website. Please note that this needs to be done within a specific window in time (state coordinators have advised this). Once this window has passed, the information cannot be changed. The website is at:

<http://aussiecallers.org.au/>



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. (More info at end of newsletter attachments)

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. 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. For this dance, tickets will be strictly limited due to hall capacity, so please register early when the final form is released.

The 2020 ACF Conference website should also be up and running by the time you receive this issue. You can check it out at:

<https://www.acfcallerconference.com>

The 2020 ACF Conference Facebook page, is also now up and running courtesy of a morning spent with Jaden Frigo last Saturday. Jaden created it in about 15 minutes (for me it would have taken a week, and even then it probably would not work!!).

https://www.facebook.com/pg/acfcallerconference/posts/?ref=page_internal

Jaden and I took a drive to the Blue Mountains last Friday. He had a good look thru the Fairmont Resort as well as some of the area's magnificent scenery. I am getting used to the 2 hour drive up there now...this was my 11th trip there this year!

BTM WEBSITE UPDATE

The BTM website is now getting close to up to date with the issues of the magazine released to date. Some of the sound files should also have been updated by the time you receive this issue. These dance recordings are taken from numerous functions from past years. They are the full live recordings, warts and all (I cringe when I listen to how I sounded back in 1977squeaky voice, and a somewhat faster temp than we are accustomed to today!).

The third section that will give direct links to specific articles will take more time, as there is a lot to go through. We hope to add more section including links, profiles, etc. in the short term. I'll keep everyone posted in the next issue of BTM.

Here is the direct link: <https://www.behindthemikewebsite.com/>

There will be some times when the website will be unavailable as material is being added for your benefit. I hope that you can get lots of information from us here...please give us your feedback, ideas, comments, questions, etc,

New Music Update

A few queries have been raised about some of the music performed at the Convention. As with most recording artists, it is normal that from time to time, music is performed that is not yet released – still in “draft” so to speak.

At the National Convention in Perth I had the opportunity to call a new Singing Call “If I Only Had a Brain”. This number has not been released as yet, as some final touches are currently being added. The original song (by Harold Arlen) is from “the Wizard Of Oz”.. and was sung by Ray Bolger as the scarecrow. This is a classic song, and one that everyone knows. The link to the vocal at the Convention is here:

<https://www.facebook.com/jason.nicholson.169/videos/10216809192848673/?t=5>

For a bit of an idea on my philosophy on the making of a caller, check out this link from a dance I called in Canberra a few weeks ago:

<https://www.facebook.com/100012706059308/videos/461390320961166/?t=0>

The last two patter records I released thru A&S records also saw quite a bit of use at the Convention in Perth (AS 125 Hogan, Hiltz & The Duke) and AS126 Colonel Bismark) and are available thru A&S at:

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

I am currently working on a great song from 1969 called “A Man Named Armstrong”. In Australia, this was a huge Top 40 hit for Reg Lindsay. It was penned by John Stewart (The Kingston Trio), but I don’t think it did that well in the USA for him. Music for this one is again by Jeff Van Sambeeck in Perth, WA. It will probably be ready in a couple of months. Since my stroke last October, it takes lot more time to get my vocals to the point where they are even just ‘acceptable’. There are times when I don’t have a great deal of control over my voice. It was never that great before, now it’s far worse!!!



Cheers

Barry

“You’ll be in charge of the music down here.”

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 & David Smythe)
- 1988 Weekend with WADE DRIVER (plus Barry Wonson, Peter Humphries & Brian Hotchkies)
- 2014 RED BARONS Weekend with KEVIN KELLY & BARRY WONSON
- 1988 WADE DRIVER Weekend Part 2

These recordings and other materials are held within our archives. The dance material and caller education weekends will be available on the BTM website...hopefully soon (every time I start to transfer some of the recordings, something else pops out that needs my attention (mostly the phone and its incessant ringing!!)).

IT TAKES SKILL



TO TRIP OVER FLAT SURFACES

Stretching The Friendship (Definition)

Steve Turner



One of the main reasons for standardizing dance programs and call definitions is to allow for dancers and callers mobility. Without such definitions would only create confusion and ambiguity. Activities like our can only prosper when there is standardization in what we teach and do.

As with any human language, there are quirks, exceptions, and plenty of idioms and idiosyncrasies to give us, the callers' space to experiment and stretch the friendship a little.

Let the dancers know that what you are about to present is an experiment or something you have been working on to add a little spice to the menu. Let them know that it may be out of the normal run of the mill material and may not quite meet the description of the movement **but let's have FUN.**

It is said that stretching the friendship can be a risky business, both in the real world and in Square Dance choreography. As long as you have a plan, you are organized, and you have thought about the possible consequences, the better success rate you will have.

Some factors

- Prepare yourself with a plan.
- Do your homework.
- Practice in getting the message out.
- Think of the possible consequences.
- How to eliminate the consequences with help words.
- Be confident in your delivery
- Know when to stop
- Know how far to stretch
- Know the difference between "Drill" and "Fun"

Where do I start?

- Choose a movement, read the definition inside out.
- Go to "Callerlab's "Analysing a call sheet"
- Go to "Callerlab's Formation chart"
- How many formations can your chosen movement be called from?

MAINSTREAM

- **(PL)** THOSE GIRLS FACING ME AND THE MAN YOU'RE FACING -- PASS THRU, **SPIN CHAIN THRU** (Boys start with a right, girls start with a left), THOSE WHO ARE FACING PASS THRU, ALL BEND THE LINE **(PL)**
- **(SS)** HEADS RIGHT & LEFT THRU, SIDES TURN THRU, **CENTRES RUN**, EVERYBODY PASS THRU, **ENDS RUN**, TRADE BY, SIDES U-TURN, **YOU'RE HOME**
- **(SS)** HEADS LEAD RIGHT, THRU, BOYS RUN, COUPLES CIRCULATE, COUPLES TRADE, JUST THE HEADS BEND THE LINE, **ALL DO YOUR PART & FERRIS WHEEL, YOU'RE HOME.**
- **(SS)** HEADS TOUCH $\frac{1}{4}$, GIRLS RUN, SIDES FACE, **ALL BACK UP GRAND SQUARE $\frac{1}{2}$ WAY**, SIDES BACK UP, **YOU'RE HOME**
- **(CB)**, RIGHT & LEFT THRU, PASS THRU, TRADE BY, CIRCLE $4\frac{1}{2}$ WAY, ALLEMANDE LEFT, **GRAND RIGHT & LEFT -- ONCE & HALF** (6 HANDS), **YOU'RE HOME**
- **(SS)** HEADS PASS THRU, SEPARATE ROUND ONE TO A LINE, FACING PAIRS CIRCLE FOUR $\frac{3}{4}$, VEER LEFT, BOYS BEND THE LINE, **COUPLES CIRCULATE**, BEND THE LINE, **COUPLES CIRCULATE**, BEND THE LINE GIRLS DO IT TWICE, STAR THRU, ZOOM, PASS THRU, ALLEMANDE LEFT
- **(SS)** 4 LADIES CHAIN, ALL 4 COUPLES PROMENADE $\frac{1}{4}$, NEW HEADS PASS THRU, NEW SIDES PASS THRU, **ALL CLOVERLEAF**, **YOU'RE HOME**
- **(PL)** 2 LADIES CHAIN, END LADIES CHAIN, CENTRE LADIES CHAIN, TWO LADIES CHAIN, **4 LADIES CHAIN**, **(PL)** OR PROMENADE
- **(CB)**, SLIDE THRU, BOX THE GNAT, **CHANGE HANDS -- BOX THE GNAT** (swat the flea) **AND** CHANGE GIRLS BOX THE GNAT, CHANGE HANDS, ALLEMANDE LEFT
- **(SS)** HEADS PASS THRU, SEPARATE ROUND ONE TO A LINE, PASS THE OCEAN, **BOYS START SPIN CHAIN** THRU, SWING THRU, **GIRLS START SPIN CHAIN THRU**, BOYS RUN, PASS THRU, WHEEL & DEAL, SQUARE THRU 3, ALLEMANDE LEFT

EQUIVALENT FOR CENTRES SQUARE THRU 3 TO ALLEMANDE LEFT.

- DOUBLE PASS THRU, CENTRES IN BUT INDIVIDUALLY FACE RIGHT, PROMENADE SINGLE FILE, **EACH LADY BACKTRACK**, ALLEMANDE LEFT

PLUS

- (PL) GRAND SWING THRU, **SPIN CHAIN & EXCHANGE THE GEARS**, GIRLS TRADE, EXPLODE **AND*** GRAND SWING THRU, **SPIN CHAIN THE GEARS**, GIRLS TRADE, RECYCLE, ALLEMANDE LEFT (*PL)
- (PL) CENTRES GIRLS WALK, BOYS DODGE, SAME ONES TRADE, **COORDINATE** (to a facing diamond), **DO THE LAST 2 PARTS OF - SPIN CHAIN THRU** (centre 2 trade-cast $\frac{3}{4}$), RECYCLE, ALLEMANDE LEFT



Minds are like
parachutes – they
only function when
open.

Quotable Quotes (well, sort of)

These words of wisdom on the subject of parenting have been attributed to some of our well-known Australian and overseas callers (these come from extremely reliable sources whose honesty and integrity is above reproach. Trust me; I was a Used Car salesman).

- "A father is an ATM in trousers" – **Matthew Mills**
- "I don't see what is wrong with putting vodka in the bottle when the boy's crying!" – **Frank Matthews**
- "When I was a little kid, the father was always like the light inside the refrigerator. Everyone had one, but no-one knew what either of them did once the door was shut." – **Jeff Seidel**
- "A father is a man who carries photographs in his wallet where his money used to be." – **Kevin Kelly**
- "Life does not come with an instruction book, that is why we have fathers" - **Howard Cockburn**
- "Life does not come with an instruction book, that is why we have mothers" – **Brenda Cockburn**
- "When the day comes that you say to yourself ' I don't think that I ever want to sleep again, or to have sex anymore' then you are ready to be a father"? – **Graeme Kirkwood**
- "What's a home without children? Quiet – **Gary Carpenter**
- "I like children...properly cooked". – **Brian Hotchkies**
- "Parenting is a tough job. Easy job to get though. Most people love the interview...you don't even have to dress for it. " – **Allen Kerr**
- "If your parents never had children, chances are that you won't either"- **Andy Lown**
- "Men are like photocopiers....you need them for reproduction, but that's about it" - **Helen Hodalj**
- "The 3 most terrifying words on a present your son is showing you...Some Assembly required" - **Wade Driver**
- "A vasectomy means never having to say that you're sorry." - **Richard Muir**
- "I was fully prepared to be in the room for the birth of our first daughter...I watched the movie "Alien" a few times "- **Barry Wonson**
- "I was so ugly at birth that the midwife took one look at me, turned, and slapped my father" **Jaden Frigo**
- Experts the world over have stated that women do not have a biological, psychological or natural advantage that automatically makes them better

child-carers than men. It's obvious that those experts have never seen a man change a baby's nappy "- **Jeffrey Garbutt**

- "It's important for fathers to know when to change a nappy. I always figured about once every five days or so."- **Chris Froggatt**
- "All women should know how to take care of children. Most will have a husband one day" **Janet Cook**
- "The easiest way to find out where your child left his roller-skates is to walk around the house in the dark"- **Nev McLachlan**
- "The bathroom is the place where your child does not need to go...until you're backing the car out of the driveway"- **Scott Smith**



"Oh, my God! It's alive with the sound of music."



WHAT THE HECK IS FASR?

Paul Bristow

The following paper was originally written by Paul a few years ago as a series of presentations for The Callers Club of Great Britain (Paul was the Education and Training Director at that time). I have had the opportunity to work closely with Paul over a long period of time (nearly 40 years) and have seen his knowledge and ability grow beyond all bounds over the years. Paul was a fairly new caller when we first met in the UK all those years ago. Over time Paul has just grown and grown, not only as a super caller, but as an educator as well. Paul is one of the few Callerlab Accredited Caller Coaches that lives outside the USA (we are fortunate in Australia to have our own – Steve Turner...although Paul has a bigger advantage as he has a lot more hair!!)

MECHANICS OF CHOREOGRAPHY (1) – Symmetry

When you first start to consider the apparent complexity of choreography, on an objective basis, you may very easily find the subject confusing. Apparently each square contains eight individuals who, upon hearing the Call, react in different manners and head off in various directions. Ostensibly, upon this basis, the Caller's jobs appears virtually impossible and indeed, were this situation actually as erratic and uncoordinated as it appears, the Caller would be faced with an almost unmanageable problem.

In reality the situation is not so untenable. The square actually comprises four couples, not eight individuals and - so long as you use only symmetric Calls - you need only to be aware of two couples and their relative relationship to the various elements which comprise the total set-up.

SYMMETRIC – AS OPPOSED TO ASYMMETRIC – CHOREOGRAPHY

It is important to understand the difference between symmetric and asymmetric choreography.

Essentially symmetric Calls are given to 2, 4, 6 or 8 dancers and must satisfy the fundamental requirements of symmetric choreography. These calls will involve facing couples or dancers or an action between any parts of the Square that are diagonally opposite.

Asymmetric Calls must be contrived and deliberately intended to disrupt one (or more) of the five conditions of symmetry that normally exist when “directing” a square of dancers; these five conditions are shown on the next page of this article.

ROTATIONAL SYMMETRY – AS OPPOSED TO MIRROR IMAGE

The “symmetry” to which I am referring is based upon a “rotational” symmetry – not a “mirror image”; the term “mirror image” is often used when describing the “similar” actions that occur in a square and unfortunately, using this term is totally incorrect. Look at the following diagrams:

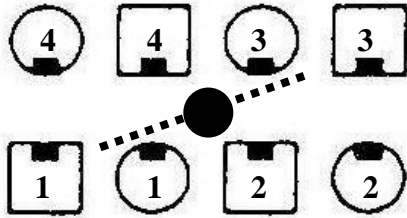


figure (1) – Rotational Symmetry
(this is what you will find)

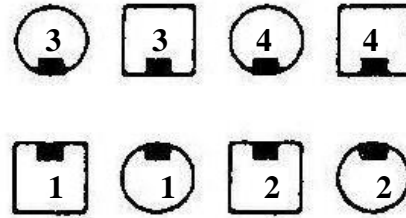


figure (2) – “Mirror Image”
(this NEVER happens)

In figure (1) a rotational symmetry is shown, which is what actually occurs in Square Dancing. You can see that the opposite couple to No.1 couple (which is No.3 couple) is actually standing in a position, which is diagonally opposite to the No.1 couple – the “diagonal” is shown in figure (1) passing through the “flagpole” centre of the square. In symmetrical choreography, if you take a line from any dancer, through the centre of the square it will eventually hit the true “opposite”.

Figure (2) above shows what we would see if we really had a “mirror image” effect. This situation will NEVER occur if you use symmetric choreography, so it is totally misleading and inexcusably inaccurate to use the expression “mirror image”, when thinking of Square Dance choreography.

CONDITIONS OF SYMMETRIC CHOREOGRAPHY

There are five basic conditions of symmetric choreography; these are shown below and can be seen to apply to figure (1) above:

(L.O.S. = Line of Symmetry, CW = Clock-wise, CCW = Counter Clock-wise)

- (a) NUMERICAL BALANCE - 4 Dancers either side of L.O.S.
- (b) SEX BALANCE - 2 Boys and 2 Girls either side of L.O.S.
- (c) SEQUENTIAL BALANCE - Rotation of dancers, by choreographic number, will be either CW or CCW for all boys and for all girls (Girls may be in one sequence and Boys maybe in the same or the alternate sequence).
- (d) FORMATION BALANCE - On each side of L.O.S. the Formation (the “geometric shape” and facing direction of the dancers) will match (N.B. rotational symmetry, not mirror image).
- (e) PARTNER BALANCE - Partner relationship will be the same for diagonally opposite Dancers each side of L.O.S. (N.B. rotational symmetry, not mirror image).

ASYMMETRIC CHOREOGRAPHY

Some examples of asymmetric Calls would be: “Number One Man only - U Turn Back”, Number One Couple only - Rollaway”, and “Number One Couple only - Lead Right”. A lot of gimmick routines which employ asymmetric choreography exist, these are usually memorised; however, it is possible to “Sight Call” asymmetrics, with a little extra work!

In fact even with asymmetric choreography you would only need to follow three couples and their respective relationships, in order to resolve the Square. However, you would also need to develop some “unusual” and “contrived” methods to restore certain asymmetric conditions. For example if you had two head couples (or just two head boys) together or if you had three or four boys (or girls) in one half of the formation; these conditions CAN be resolved – it just needs a little more thought!

SO WHAT DO I NEED TO KNOW ABOUT SYMMETRY?

A basic understanding of symmetry is essential in defining the “Total Set-Up” of a square, at any stage of a dance. Whether you realise or not, all callers understand and rely upon these basics, although in actuality, they very rarely have to pause to think about them.

Symmetry is the first element of the study of the “Mechanics of Choreography”, which comprises understanding all the elements that can be considered in a “static”, as opposed to “dynamic” Square of dancers. In a static Square, you can ignore many elements such as “Body Flow”, “Hand Availability” and “Degree of Difficulty”; if the Square is “static” the dancers can look-up the definition of the next call (if necessary)!

After symmetry, there are five elements that should be considered when establishing the Total Set-Up. I will look at these, in the next article and consider the first of them, Formation, in some detail.

MECHANICS OF CHOREOGRAPHY (2) – Total Set-Up and Formation

Let’s take a moment now and consider an “impossible” situation – that might be useful, too many of us if it were “possible”! Suppose that you are calling a dance and suddenly require “ideas” about what could be called next... It would be great if you could suspend the action and “phone-a-friend” (i.e. another Caller), wouldn’t it? If you could take an instant in time and “freeze” a square at the completion of a Call, how would you describe what you saw, in simple and precise terminology that could be understood by another Caller who was not in the same room as you?

The general term used to describe your observations could be the “TOTAL SET-UP”. This comprises five elements known as F.A.S.R. (pronounced “fazzerr”) and Q. The first four elements are the minimum required to resolve the square, the fifth item, Q, is necessary for resolutions to home or bucket stirs or for writing singing call figures.

F.A.S.R. (Q) - TOTAL SET UP

The five components of F.A.S.R. (Q) are:-

- (a) **FORMATION** - the “shape” of the set-up, dependent upon the facing directions of individual Dancers but with no regard to the "sex" of the Dancers.
- (b) Formation **ARRANGEMENT** - The location of Dancers, within a given formation, dependent upon “sex” (NB: for any formation there are only six possible arrangements)
- (c) **SEQUENCE** - The direction of the numerical sequence, either “IN SEQUENCE” (anti-clockwise) or “OUT OF SEQUENCE” (clockwise), of the Dancers relative to each sex. There are four possible conditions of sequence:-
 - (i) BOYS IN & GIRLS IN (ALL IN SEQUENCE)
 - (ii) BOYS OUT & GIRLS OUT (ALL OUT OF SEQUENCE)
 - (iii) BOYS IN & GIRLS OUT
 - (iv) BOYS OUT & GIRLS IN
- (d) partner **RELATIONSHIP** - This refers to the situation of the nearest Dancer of the opposite sex who might reasonably be taken as a “partner”. (NOTE: This should not be confused with the technical partner pairing that may occur in certain formation arrangements between Dancers of the same sex).
- (e) **QUADRANT** - This refers to which of the four quadrants within the square presently includes the “KEY” man. He can either be in this Home, Corner, Opposite or Right hand quadrant

H.C.O. or R.) This information is particularly important when looking for “Home” or “Bucket Stir” resolutions.

Once we have all the above information, it is possible to define the “**TOTAL SET-UP**” and thus advise our “friend” on the other end of the ‘phone of the predicament in which we have placed the dancers.

More realistically, getting away from “freezing time”, I believe that it is very helpful to be able to “describe” the “**TOTAL SET-UP**” in simple terms, when you are creating (or correcting) choreography.

I would like to “expand” a little on each of the elements of FASR(Q). Hopefully, this will help explain exactly what should be considered when looking at each of these elements.

FORMATION

This is described on the adjacent page as the “shape” of the set-up, dependent upon the facing directions of individual Dancers but with no regard to the "sex" of the Dancers.

We are concerned, therefore with only two things, the first of which is the “geometric shape” that is described by the dancers, which we express in the simplest possible terms, using choreographic terminology – i.e. words that we will all understand such as “Facing Lines”, “Right Hand Columns” or “Imperfect Diamonds”. The diagrams below comprise 8 dancers. Each dancer is indicated by a square (as they have no gender – we can just assume that are all “un-sexed”). Can you identify the “formation”, in each case, of the two diagrams shown below?

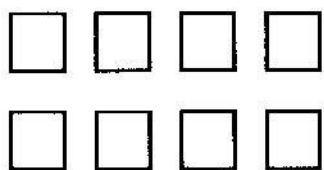
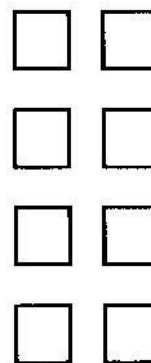


figure (1)

figure (2)



If you can identify these “formations”, I would be surprised. These diagrams do not have anything to indicate the facing directions of the dancers, thus you cannot determine which name to use (Lines, Waves, Columns etc.) or whether they are Right-Handed or Left- Handed formations. To be able to correctly name a formation you need to have “noses” – i.e. you need to know the facing direction of all of the dancers. Take a look at the diagram below (which indicates “Facing Lines”) and consider what would happen if any of the dancers were to “U-Turn Back”, what would the formation then be?

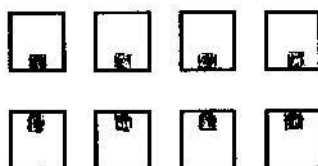


figure (3)

If you now refer again to the first two diagrams and think about “noses” – i.e. facing directions, you will see that these diagrams could represent any 2 by 4 structure of dancers.

Formation is obviously essential. Without knowing the formation, there are very few calls that you can use. Recognising and correctly identifying formations is quite essential. Once you can do this

you are able to use approximately 75% of all Calls, without further information. In the next article I will be looking at what you need to know in order to use 100% of all the Calls.

MECHANICS OF CHOREOGRAPHY (3) – Arrangements

Last time I looked at Formations. I stated that Formation is the “shape” of the set-up, dependant upon the facing directions of individual Dancers but with no regard to the “sex” of the Dancers.

It is now necessary to consider “sex” (i.e. the gender of the dancers). Once we have decided upon the Formation, the next thing that we will need to know is the **ARRANGEMENT** of the boys and girls. This will provide us with valuable information about the “**TOTAL SET-UP**” and will prove invaluable for resolving the square, as well as for determining where and when we can make correct usage of “Sex-Dependant” Calls – e.g. Star Thru, Right and Left Thru etc. These were the other 25% of the calls that I mentioned in the last issue (as you may recall).

Let’s start by considering the boy-and-girl Arrangements that are possible in a Facing Line Formation. There are six of these and these six are shown below:

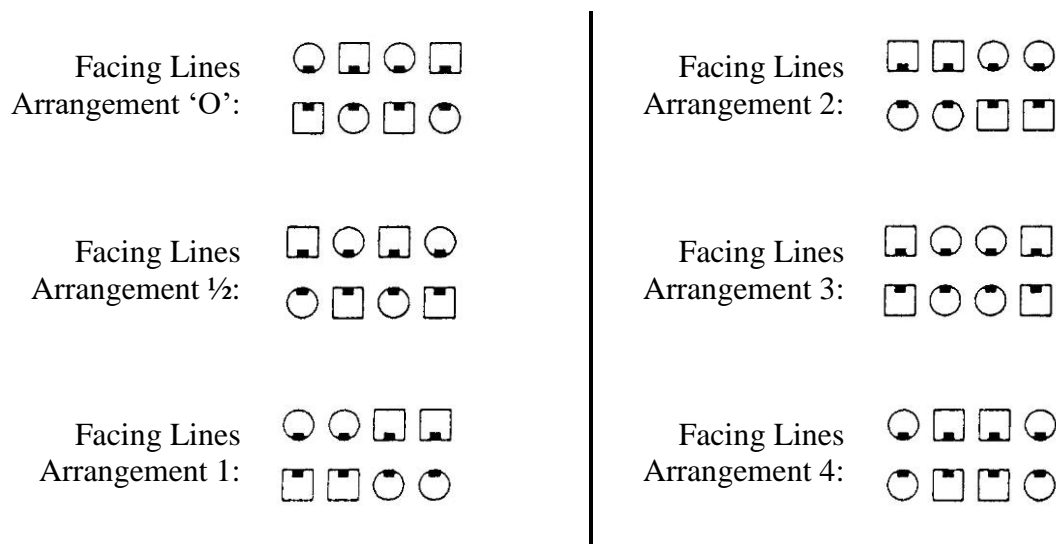


Figure (1) – the six boy/girl arrangements that are possible from facing lines of four dancers

Each of these six Arrangements has a “name” as shown above, you should note that the Arrangement ‘O’ is pronounced “oh” (like the letter) not “zero”. The “names” are really only useful for distinguishing one from another. I would expect a Caller to be able to recognise and name the ‘O’ or ½ Arrangements, the other four are given their own names but I would not expect any Caller to be able to identify these, without reference to a chart. It is however essential that you recognise them as “one of the other four”!

For any formation there are **ONLY** six possible arrangements. Occasionally, Callers seem to be able to see more but – I promise you six **IS** the **MAXIMUM**. However, not all formations have six Arrangements, some have four and some only two; more about that in a moment.

Recognising the six Arrangements is an important skill, of course – but knowing how to convert one Arrangement to another is an excellent exercise in Formation Management, that any caller could use as part of their “self-improvement” plan. Take a look at figure (1) above, how would you convert that to figure (2)? Easy (you say) a “Half Sashay” and there they are! Correct – and that’s why it’s called the ½ Arrangement (logical – huh?). Now consider how you get to the other four Arrangements, using a minimum number of calls and paying attention to smooth comfortable dancing. There are many ways to do it and it can help stir-up and “stimulate” the “grey-matter”.

What about other Formations? There are more than 50 that have been identified by CALLERLAB, can you provide the six arrangements for all 50-odd Formations, using a simple, smooth and fairly short choreographic routine? You would be a better Caller if you could: it’s something to aim for.

Let's look at the six Arrangements from Right-Handed Ocean Waves:

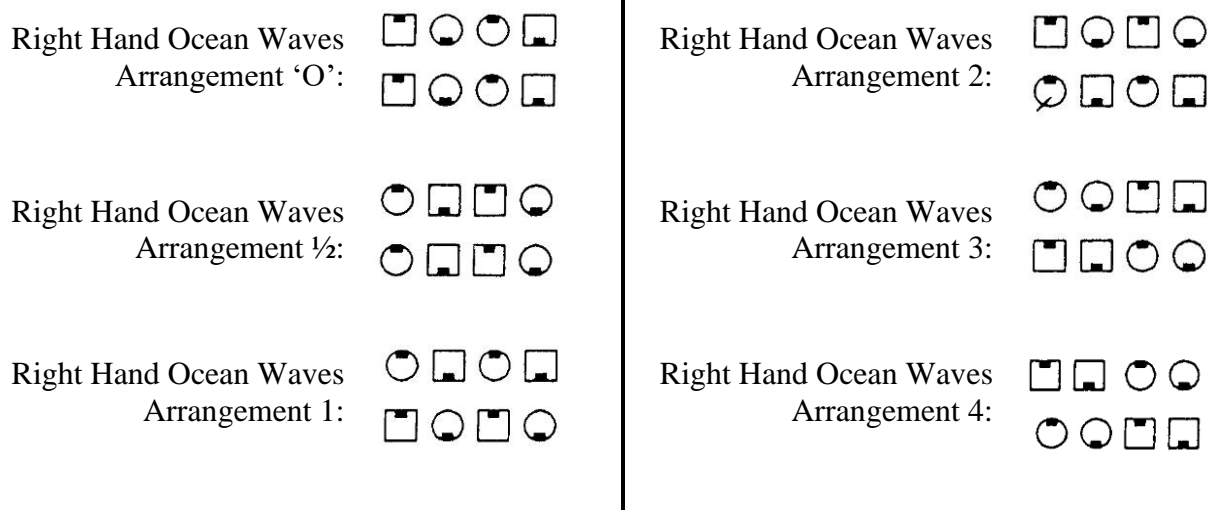


Figure (2) – the six boy/girl arrangements that are possible from Right Hand Ocean Waves

Again don't worry too much about the names. The 'O' and 1/2 are pretty obvious and the other four are just that – "the other four". Creating the 'O' Arrangement is pretty easy, as is creating the 1/2 Arrangement but what about the other four? Let me give you a clue, by using Single Hinge or Split Circulate – plus Centres Trade(s) you can find all of the other four in a very short series of calls.

If you take the time you can try and find choreographic routines for all the Arrangements from different Formations. Why not use this as a "self-training" device? No need to tell the dancers what you are trying to do, just try and do it –BUT you must keep the dancers moving in an unbroken smooth fashion. Obviously, if you spend a bit of time ahead of the event, practicing with your "dolls" and discover some "possible" combinations, it will help a great deal. Try it – it's fun and it will help develop your formation management skills.

COMMON FORMATION ARRANGEMENTS

These are those Formation Arrangements that are numbered 'O' and tend to be easily recognised by dancers and to some extent Callers as the "normal" start/finish set-ups for many movements and sequences. These would include named set-ups such as "zero box", "box 1-4", "zero lines", "1p2p lines", "corner lines" and "across-the-street box"; Callers still often use such terms.

For more experienced Callers, I would always recommend that you try to identify and use "Get-Outs" from Formation Arrangements other than the "Zero Line" or "Zero Box", it will add to the apparent "spontaneity" of your resolutions and will make your choreography more interesting and more "exciting" for the dancers.

Before the next article, I have a challenge for you. Can you think of any Formations that have less than six possible Arrangements? I will tell you some in the article after next ...

MECHANICS OF CHOREOGRAPHY (4) – Sequence and Relationship

Having established the Formation and Arrangement of the dancers, the next logical condition affecting the total set-up is known as SEQUENCE. Sequence is the rotation of the boys and girls in a square, expressed in terms of the original "choreographic-couple" numbering that the dancers acquire by virtue of their "position-in-the-Square" at the start of the dance.

In symmetrical choreography there are only two possible Sequence conditions that can exist: either counter-clockwise i.e. "IN SEQUENCE" or clockwise i.e. "OUT OF SEQUENCE". However, as it

is possible for the boys and the girls to be in a different or the same sequence condition, there are four possible conditions of sequence that might affect the total set-up, in symmetric choreography:-

- (i) BOYS IN & GIRLS IN (ALL IN SEQUENCE)
- (ii) BOYS OUT & GIRLS OUT (ALL OUT OF SEQUENCE)
- (iii) BOYS IN & GIRLS OUT
- (iv) BOYS OUT & GIRLS IN

To demonstrate the four different sequence conditions that might occur, consider the four drawings below (please note, these are only “examples” MANY other possible partner pairings could occur):

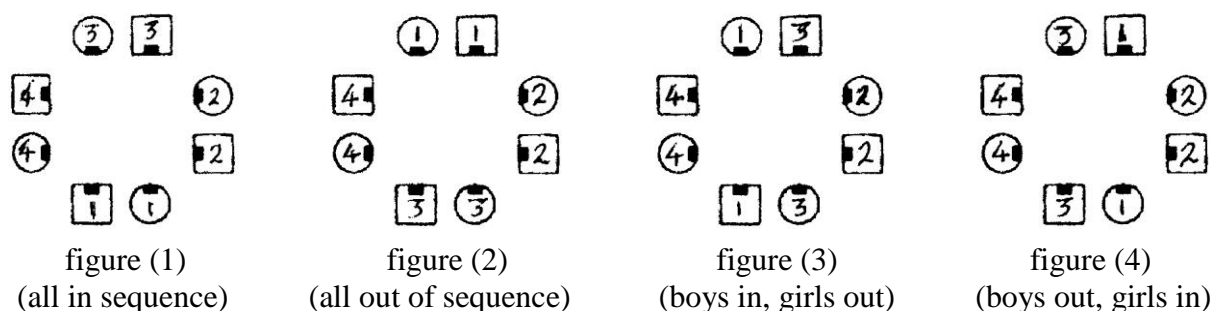


Figure (1) shows a Static Square, as it might appear before any choreography is called – i.e. after the dancers have “squared up”; the numerical sequence for both the boys and the girls is counter-clockwise, thus everyone is “IN SEQUENCE”. This is the state to which the dancers must be returned, before they can Promenade home – without “crossing”.

Figure (2) shows the effect of the call of “Heads Right and Left Thru”; you can see that now that the numerical sequence of both the boys and the girls is clockwise, thus everyone is “OUT OF SEQUENCE”. If you were to call a Promenade from this condition, the dancers would have to “cross” paths in order to reach their home spot.

Figure (3) shows the effect of the Call “Head Ladies Chain”, from the Static Square (shown in figure (1)); the boys sequence is counter clockwise but the girls is clockwise. So the boys are “IN” and the girls are “OUT”. A promenade from here would “work” – i.e. no “crossing” of paths would be required to reach home BUT the girls will NOT all be with the correct partner (if any are).

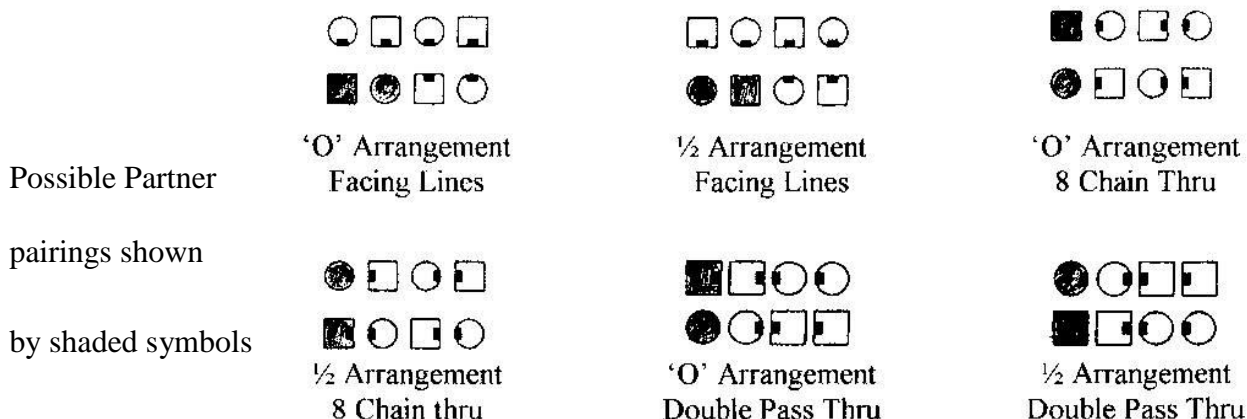
Figure (4) shows the effect of the Call “Heads Flutterwheel”, from the Static Square (shown in figure (1)); the boys sequence is clockwise but the girls is counter clockwise. So the boys are “OUT” and the girls are “IN”. If you were to call a Promenade from this condition, the dancers would have to “cross” paths in order to reach their home spot AND the girls will NOT all be with the correct partner (two could be but the others would then be with opposites).

Having determined the Formation, Arrangement and Sequence of the **TOTAL SET-UP**, there is only one more piece of information that you need to describe the circumstances in which the dancers find themselves; this is the partner **RELATIONSHIP**. This refers to the situation of the nearest Dancer of the opposite sex who might reasonably be taken as a “partner”.

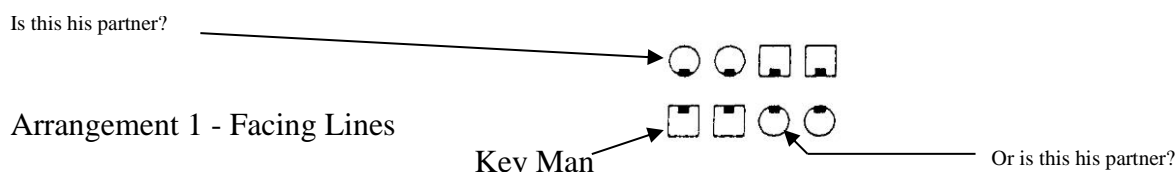
It is important to realise that this partner **RELATIONSHIP** must be between dancers of the opposite sex and should not be confused with the technical choreographic partner pairing that may occur in certain formation arrangements between Dancers of the same sex. For example: two boys stood side-by-side could be asked to do a “Partner Trade”, which would infer a “partner” relationship, this is NOT the relationship that we are looking for when describing the **TOTAL SET-UP**.

As we are looking at the relationship between two opposite-sexed dancers, it makes sense to select a dancer – traditionally the “Key Man” (although it could be a “Key Woman”; in fact I often find that Lady callers find it easier to consider a Key Woman – the question is still the same). So how do we establish who the dancer is that “partners” our Key Man (or Key Woman) in any arrangement?

Although there are a few “suggested” partner-pairing diagrams around, none of these have ever been endorsed by CALLERLAB because although being contradictory they all seemed to be right. The fact is that there is no set rule for finding the partner, so it comes down to using an accurate and unambiguous description. Let me “suggest” a few obvious ones (shown by the shaded dancers):



Choosing the FASR partner RELATIONSHIP in more complex Formation Arrangements is considerably more difficult and is open to interpretation; consider the Formation Arrangement shown below (assuming that the Key Man is the boy at the left hand end of the lower line):



The Key Man’s “partner”, in FASR terms, could be the girl across from him (the one at whom he is looking) or the first girl to his right (in the same line as him but the other side of the centre boy). I would pick the girl across from him – as the most easy to identify.

With an accurate partner RELATIONSHIP defined, we now have the first four elements of FASR, which would allow us to describe the **TOTAL SET-UP** sufficiently to be able to “resolve” to an Allemande Left. However, we still require one additional piece of information for an absolute description. Next issue I will talk about the importance of defining and understanding Quadrants.

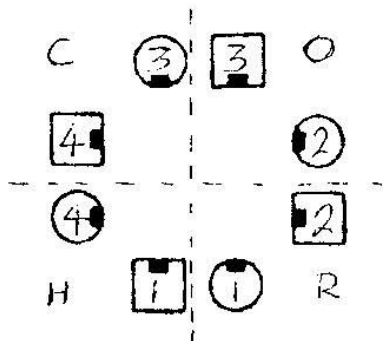
MECHANICS OF CHOREOGRAPHY (5) – Quadrant

In the previous four articles, I have talked about the first four elements that we need to know to describe the **TOTAL SET-UP** of a Square of Dancers. With that Knowledge we can describe the Square to another Caller in enough detail for him or her to be able to suggest choreography that might be used to move the dancers to another FASR or to a point where a “choreographically correct” Allemande Left could be called.

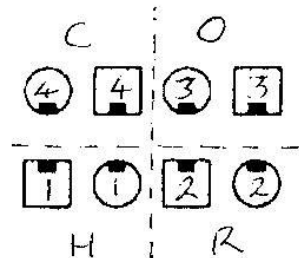
The one piece of information that we have NOT provided is the geographical location of the dancers – i.e. their orientation with regard to their original starting positions. Consequently, we can not direct the dancers to a home spot – without a promenade of indeterminate (i.e. unknown) length, neither can we create choreography that would be certain to work in a Singing Call.

For a Singing Call figure to work the dancers need a full 16 beat promenade – or else they will reach home before the musical phrase finishes, thus the caller will be “singing away” to a group of stationary dancers (have you ever seen that happen? – I certainly have!). To ensure that a full 16 beat promenade will occur, it is necessary that the Promenade should start at the right spot on the floor; as the girls will always return to the boys home spot, the correct starting point where you Swing or otherwise pick-up your Corner (for a full Promenade) will be the boys home “Quadrant”.

The term **QUADRANT**, therefore – when considering the **TOTAL SET-UP** – refers to which of the four quadrants, within the Square, presently includes the “KEY” man. He can either be in the Home, Corner, Opposite or Right hand quadrant (H.C.O. or R.) As mentioned previously, this information is particularly important when looking for “Home” or “Bucket Stir” resolutions or when writing Singing Call choreography. The four Quadrants are shown in the diagrams below:



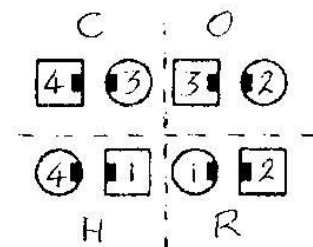
(1) Static Square



(2) Facing Lines ('O' Arrangement)

Achieved by:

*Heads Square Thru 4, Swing Thru
Girls Circulate, Boys Trade, Boys Run
Bend The Line*



(3) 8 Chain Thru
(‘O’ Arrangement)

*Achieved by:
Heads Square Thru 4*

If our Key Man is number one man, then we can say that – were he to promenade from the point, shown in the diagrams above, he would have a full 16 step Promenade, before he reached home, thus he is in his “Home” (or ‘H’) Quadrant. If he were to promenade from the ‘C’ Quadrant from which number four man originated, he would have a 4 step Promenade, similarly – from number three man’s ‘O’ Quadrant, it would be an 8 step promenade and from number two man’s ‘R’ Quadrant, it would be a 12 step Promenade.

Also, if you consider the same diagrams, you can see that – from diagram (2) – if you were to call: Touch $\frac{1}{4}$, Sing File Circulate, Boys Run, Allemande Left – you’re home. From diagram (3) you could call: Swing Thru, Boys Run, Ferris Wheel, Star Thru and that would put everyone back home.

If you were to describe the FASR as shown above, you could say that – in diagram 2 the Formation is “Facing Lines”, the Arrangement is ‘O’, the Sequence is “everybody in sequence” and the partner Relationship is number one man has number one girl as his partner. However, the lines could be as shown or could be “rotated” around the “flagpole centre” $\frac{1}{4}$, $\frac{1}{2}$ or $\frac{3}{4}$ clockwise and the same FASR would exist; you need to know the Quadrant to tell EXACTLY where the dancers are.

Is this enough information? Of course, to be able to decide what you can call next, you also need to know the dance programme (level) of the floor, the ability of the group, the call that was used prior to this FASR(Q) being set-up and (in a perfect situation) what routines/calls have already been used so that you can choose something a little different, exciting, unexpected or original – IF that is what this particular group likes to see...

So what use is knowing the FASR(Q)? It is an essential choreography tool. Better understanding of these elements will be helpful, to ALL callers. Yes, you can go forever WITHOUT knowing these things but if you are curious about why things work the way that do and how you might improve the way that they work (or don’t) then it is vital that you understand these aspects of Square Dance Choreography. Without a simple naming convention for the elements of the **TOTAL SET-UP**, it would be difficult to have meaningful discussions about choreography.

Part of the original premise, upon which CALLERLAB was created, was to provide a “Common Nomenclature” – to call things by one set of names. California Twirl used also to be known as Frontier Whirl for example and Do Sa Do had many different definitions, so these were rationalised

to one simple set of calls and definitions. At the same time, although many Caller-Coaches understood the constituent parts of choreography, these were known by many different names, thus the use of FASR(Q) ensured that we could all speak from the same “translation-of-the-text”.

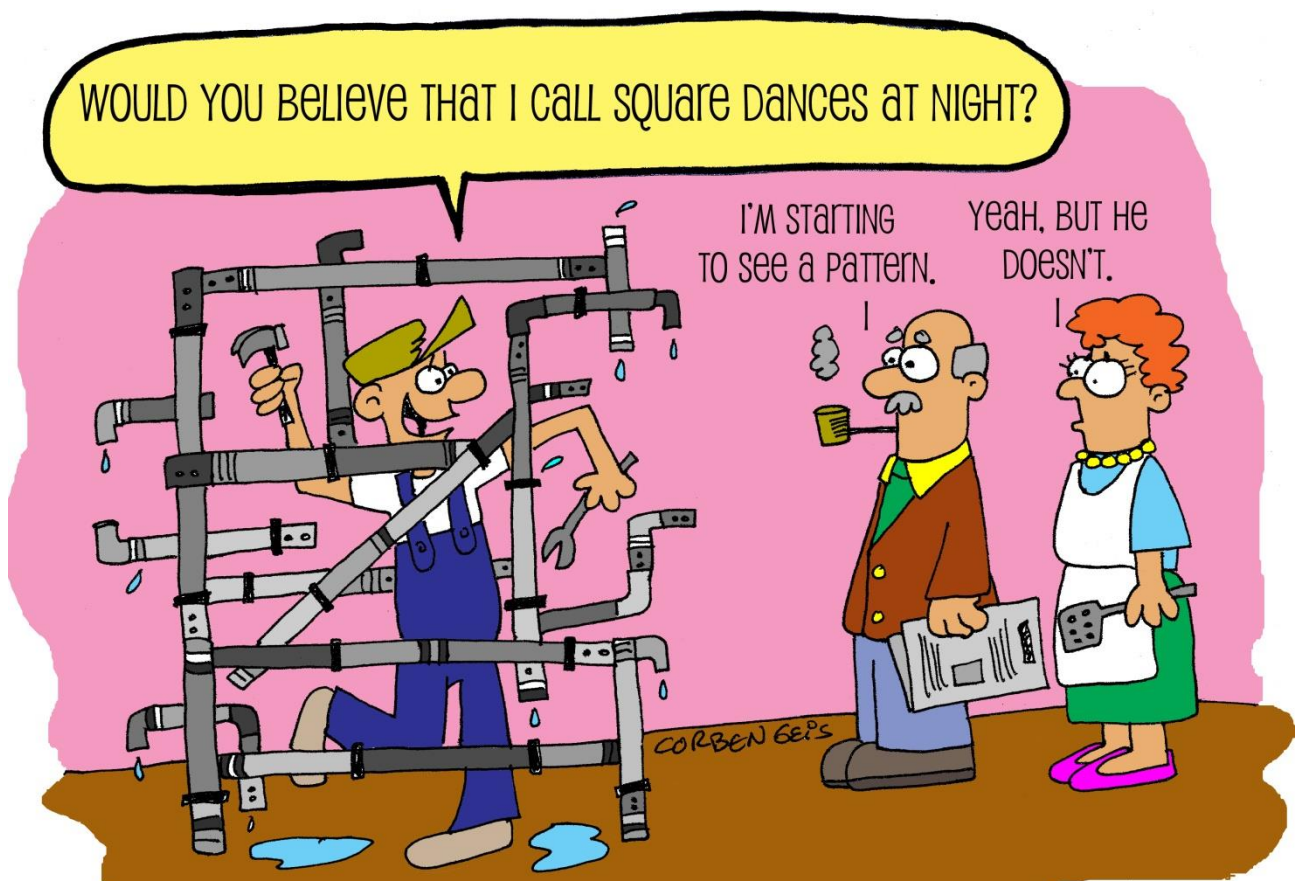
One of the best “Self-Improvement” techniques that I know is to set yourself a “task” every time that you call. Try and find a new way to move the dancers from one Formation to another, try and do it WITHOUT using certain Calls (perhaps ones that you are over-using). Try and take the dancers to all six Arrangements of Facing Lines, Two-Faced Lines, Right-Hand Ocean Waves, Three Quarter Tag (using only Mainstream Calls). Try and use Calls that change the sequence of just the boys OR just the girls, try and ensure that number one man does NOT – at any time during a choreographic routine – dance in a foursome with number four girl etc. etc.

These are tasks that you can set for yourself, you don’t need to tell the dancers what you are doing. You can plan ahead – do a little “homework” and then – if it all goes wrong – you can “abandon” the plan (and no one will be any the wiser). Every time that you call is an opportunity to learn – don’t just stand up there and do the same as you did for the last few weeks (months or years...!) try and develop your skills. A good understanding of FASR(Q) will help you to achieve this.

Two issues ago I asked if you could work out from which formations there are less than six arrangements. Here are two:

- 1) **a Circle** – there are only two arrangements either boy/girl/boy/girl etc. or boy/boy/girl/girl etc. Another example is:
- 2) **in an Allemande Thar** – there are only four arrangements.

There are still other formations with less than six arrangements – maybe you can find these? I am going to move on in the next issue to Methods of Choreographic Management.



'Special thanks' to American Square Dance Magazine and Corben Geis.

CHOREO CORNER

Interesting Choreography with Basics by Bill Harrison



The following material will help stimulate choreographic ideas with the Basic calls. Applying the Basic calls with the Call Analysis sheet will help you gain a better understanding of each dance action. The Basic calls seem to be used as a tool to manoeuvre the dancers to a set up or get out. As a result many Basics are underused creatively.

Mel's Note: *These are choreographic ideas to set up flows and to incorporate into your dancing to foment interest and diversity. While some routines are full sequence routines and others are get-ins, or resolutions, others are just flow sequences that you can consider and integrate into your choreography. The dancers will thank you for it.*

Ideas:

FROM A STATIC SQUARE:

- HEADS PASS THRU, BOTH TURN RIGHT, WALK SINGLE FILE, GIRL AROUND 2, BOY AROUND 1 - TO A LINE,
- HEADS TOUCH $\frac{1}{4}$, SINGLE FILE SPLIT THE SIDES, GIRL GO LEFT, BOY GO RIGHT AROUND 1 TO A LINE
- HEADS PASS THRU, BOTH TURN RIGHT, GO SINGLE FILE - AROUND 1 **AND** INTO THE MIDDLE (**single file**), DOUBLE PASS THRU, SPLIT THE OUTSIDES, GIRLS GO LEFT, BOYS GO RIGHT - AROUND 1 TO A LINE
- SIDES PUT YOUR LADY IN FRONT, SINGLE FILE - DOUBLE PASS THRU, SINGLE FILE GO RIGHT, AROUND 1 AND DOWN THE MIDDLE, (**single file**) DOUBLE PASS THRU, SPLIT THE OUTSIDES, GO RIGHT SINGLE FILE, AROUND 1 - **AND** DOWN THE MIDDLE, (**single file**) DOUBLE PASS THRU, GIRLS GO LEFT, BOYS GO RIGHT AROUND 1 TO A LINE...**creates same sex lines**
- HEAD MEN AND SIDES LADIES MAKE A RIGHT HAND STAR, TURN THE STAR **AND** PICK UP YOUR ORIGINAL PARTNER, STAR PROMENADE, ENDS BACK TRACK, MEET YOUR PARTNER SWING

OTHER IDEAS TO INCORPORATE:

- **From a (CB):** TOUCH $\frac{1}{4}$, BOYS REVERSE FLUTTER WHEEL, GIRLS U TURN BACK, BOYS PICK UP THE GIRLS,
- **STATIC SQUARE:** HEADS MAKE A RIGHT HAND STAR, TURN IT ALL THE WAY TO WHERE YOU STARTED, SIDES PROMENADE $\frac{1}{4}$, DOUBLE PASS THRU, FIRST COUPLE GO LEFT NEXT COUPLE RIGHT..Creates A Partner Line
- **(PL):** PASS THRU, WHEEL AND DEAL, CENTRES TURN THRU, MAKE A LEFT HAND STAR, SIDES BACK TO THE CENTRE, **AND** SQUARE THRU 3.
- **STATIC SQUARE:** HEADS PASS THRU, PROMENADE , AROUND 1 TO A LINE
- **STATIC SQUARE:** HEADS PASS THRU, WHEEL AROUND 1 $\frac{1}{2}$
- **STATIC SQUARE:** HEADS VEER RIGHT, WHEEL AROUND 1 $\frac{1}{2}$
- **STATIC SQUARE:** HEADS MAKE A LEFT HAND STAR, TO THE CORNER RIGHT AND LEFT THRU
- **ANY BOX OF 4:**
 - LEFT SQUARE THRU 1 $\frac{1}{2}$, ... creates right hand waves
 - SQUARE THRU 1 $\frac{1}{2}$,... creates left hand waves
- **COMPLETED DOUBLE PASS THRU:** ZOOM 1 $\frac{1}{2}$, OR $\frac{1}{2}$ ZOOM, ... creates inverted lines
- **EIGHT CHAIN THRU, FACING LINES OR TRADE BY POSITIONS:** SPLIT CIRCULATE 1 $\frac{1}{2}$, where all are leaders or all trailers
- **FACING COUPLES:** HALF SASHAY 1 $\frac{1}{2}$
- **STATIC SQUARE:** HEADS STAR THRU, DOUBLE PASS THRU, FACE RIGHT, "GIRLS" BEND THE LINE, **AS YOU ARE** - COUPLES CIRCULATE, "BOYS" BEND THE LINE, ...creates two faced lines

MAINSTREAM:

- **STATIC SQUARE:** HEADS TOUCH $\frac{1}{4}$, GIRLS TOUCH $\frac{1}{4}$, WALK AND DODGE, BOYS SWING THRU, GIRLS FACE IN ...creates two faced lines
- **STATIC SQUARE:** HEADS DIXIE STYLE TO A WAVE, BOYS TRADE, LEFT SWING THRU, GIRLS PASS THRU, CENTRES WHEEL AND DEAL, SWEEP $\frac{1}{4}$, OTHERS TRADE **AND** FACE IN...creates lines facing

- **ASYMMETRIC:** COUPLE NUMBER 3 DO NOTHING, OTHER 3 COUPLES PROMENADE $\frac{1}{2}$, HEADS WALK THRU THE MIDDLE, FIRST COUPLE LEFT, NEXT COUPLE RIGHT, AROUND 1 TO A LINE, ..now symmetric to call onward...
- **STATIC SQUARE:** HEADS PASS THRU, PARTNER TRADE, RIGHT AND LEFT THRU, HALF SASHAY $1\frac{1}{2}$, HEAD BOYS LEAD RIGHT AND CIRCLE THREE TO A LINE, LINES OF 3 FORWARD AND BACK, LONESOME GIRLS DO SA DO, SAME GIRL PASS THRU - GO RIGHT AROUND 2 TO A LINE, now have Partner Lines.

FULL SEQUENCES TO A RESOLVE:

- COUPLE # 1 AND 2 RIGHT AND LEFT THRU, NEW COUPLE #2 AND ORIGINAL # 3 RIGHT AND LEFT THRU, POSITIONS NUMBER 3 AND 4 RIGHT AND LEFT THRU, EVERYONE RIGHT AND LEFT GRAND
- HEAD GENTS TAKE PARTNER AND CORNER, LINE OF THREE GO FORWARD AND BACK, ALL 6 DO SA DO TO A SIX HANDED WAVE, ALL 6 SWING THRU, BOYS RUN RIGHT, LINE OF SIX WHEEL AND DEAL, (two groups of three) ALL JOIN HANDS AND CIRCLE LEFT (bbgg), BOYS GO FORWARD AND BACK, BOYS SQUARE THRU 4, DO SA DO TO A WAVE, BOYS RUN, creates a Partner line
- PROMENADE, HEADS PUT YOUR GIRL IN FRONT SINGLE FILE, **KEEP MOVING**, SIDES WHEEL INTO THE MIDDLE, DO SA DO, STAR THRU (or slide thru), SQUARE THRU 3, ALLEMANDE LEFT (it is important that the heads or sides (whoever is single file promenading), keep moving around the square to come back to the point where they can do the allemande left)
- PROMENADE, SIDE PUT YOUR GIRL IN FRONT SINGLE FILE - **KEEP MOVING**, HEADS WHEEL INTO THE MIDDLE, DO SA DO, RIGHT AND LEFT THRU, STAR THRU, PASS THRU, ALLEMANDE LEFT (it is important that the heads or sides (whoever is single file promenading), keep moving around the square to come back to the point where they can do the allemande left)
- **ASYMMETRIC:** COUPLE # 3 $1\frac{1}{2}$ SASHAY, COUPLE 3 STAND STILL, THE OTHER 3 COUPLES PROMENADE $\frac{1}{2}$, HEADS MOVE TO THE MIDDLE, FACE CORNER, ALLEMANDE LEFT
- CIRCLE LEFT, CIRCLE RIGHT GO SINGLE FILE, SIDE LADIES AND HEAD MEN, BACKTRACK, WHEN YOU MEET YOUR PARTNER, DO SA DO, SWING OR RIGHT AND LEFT GRAND GO THIS WAY, MEET PARTNER AND SWING PROMENADE.



Bill Harrison is from the Baltimore, Maryland area of the USA. He began calling in 1970 and has been a full time professional caller since 1985. Bill calls from new dancers to Challenge-2 and is also an internationally acclaimed caller and recording artist.

Bill is currently on the Callerlab Board of Governors and has served for two years on the EC. He has been a past Chairman of the Career Callers Committee and the Advanced Quarterly Selection Committee, Vice Chairman of the Advanced Committee, and is currently Chairman of the Advanced Committee. Currently, Bill is serving on the Mainstream, Challenge, and Application Review Committees.

Mel's Comment: Thanks Bill for these great ideas. Bill mentions analysing the calls to see what does what. All new callers should use call analysis sheets for their calls. It benefits both you and your dancers. Basic level analysis can be found: <http://teaching.callerlab.org/>

Call Analysis: Many call analysis worksheets are available to callers. Find one that is suitable to you and be consistent in its use. Analysis sheets are a great way to review the material and refresh yourself on what you can, and cannot do with the movement.

Review your analysis sheets periodically with current definitions as things to change with time. A sample simple call analysis sheet is attached for your reference.



VISION: I want to get more creative with my calling. **ANALYSIS:** I review the definitions and see how i can use the material I have better, and from different places and in different ways. **PROCESS:** I use my checkers, check my work, look at the flows and make sure they are correct from start to finish. **SOLUTION:** I put my sequences into action and theme them into my evening program. **SUCCESS:** THE DANCERS LIKE IT AND GET ME TO COME BACK AGAIN

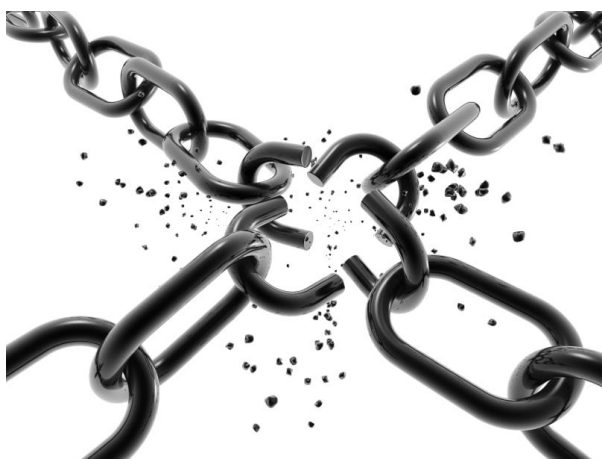
Analysing A Call Worksheet

Name of the call:		Program of call: (Level)	
CALLERLAB definition:			
Timing of the call:		How many dancers are needed to do the action?	
Starting Formation (s)			
What FORMATION(s) exists upon completion of the call?			
What ARRANGEMENT can the call be used?			
Does ARRANGEMENT change upon completion of the call?			
Will dancers be facing after the call?	YES	NO	HOW MANY
Is a free hand needed for the call	YES	NO	WHICH R / L / BOTH
Was a hand used last during the call	YES	NO	WHICH R / L / BOTH
Is a hand free after the call	YES	NO	WHICH R / L / BOTH
Body Flow - Does body flow rotate as the call is completed?			
No	Yes	If yes - For whom	What direction
Calls that work well to set up or lead into this call:			
Calls that work well when the call is finished:			
Comments: (suggestions/points to watch etc.			

Emphasis Calls Of The Month Mel Wilkerson

This month we bring you the following two focus movements. They are familiar to all of us but we would like to present just some extensions (little used choreography applicable to the movements of:

- The 8 chain family, and
- Peel the top



Basic and Mainstream – 8 CHAIN FAMILY.

This presentation is a collection of ideas for having dancers doing the 8 chain from same sex facing dancers without breaking the courtesy turn rule at mainstream. In addition, we will have a short look at interlocking calls - sharing parts of a call while executing a different call or an altered call. The original concept idea for using the 8-chain family as a focus of the

month is attributed to Joey Duhamel. Although not a new concept, Joey brought it back into the light. Joey's figure submitted included this little Corner Box Module, which prompted this focus feature.

- (CB-CB) SIDES HALF SASHAY, EIGHT CHAIN THREE, **BUT** ORIGINAL HEADS GO FOUR (Left pull by in centre), CENTRES IN, CAST OFF 3/4, TOUCH 1/4, BOYS RUN, (CB)

Although I did not include the definition of Eight Chain Thru (Movement #3 of the Mainstream Program) here I will include the last comment from which the basis of this article was originated:

At Basic and Mainstream, Courtesy Turn (Basic call #15) is restricted to a man turning a woman. Therefore, at Mainstream, Eight Chain Thru is improper after Heads Square Thru 4, Sides Half Sashay. However, Eight Chain 3 would be proper.

SINGING CALLS

- ☐ HEADS SQUARE THRU 4, DOSADO, STAR THRU, PASS THRU, TAG THE LINE, FACE IN, TOUCH 1/4, BOYS RUN, EIGHT CHAIN 4, SWING AND PROMENADE,
- ☐ HEADS LEAD RIGHT, DOSADO, EIGHT CHAIN 4, SWING THRU, SPIN THE TOP, RECYCLE, LEFT SQUARE THRU 2, SWING CORNER, PROMENADE,
- ☐ HEADS LEAD RIGHT, CIRCLE TO A LINE, STAR THRU, PASS THRU, TRADE BY, RIGHT AND LEFT THRU, OUTSIDES ONLY ROLLAWAY, EIGHT CHAIN 3, SWING AND PROMENADE

- 4 LADIES CHAIN ACROSS, HEADS PROMENADE 1/2, LEAD RIGHT, CIRCLE TO A LINE, FORWARD AND BACK, STAR THRU, EIGHT CHAIN 3, SWING AND PROMENADE,

Get ins

- (SS-CB) HEADS SQUARE THRU, SIDES ½ SASHAY, EIGHT CHAIN TWO, TOUCH ¼, CENTRES ONLY CIRCULATE, BOYS RUN, SLIDE THRU, EIGHT CHAIN TWO, SWING THRU, GIRLS CIRCULATE, BOYS TRADE, BOYS RUN, COUPLES CIRCULATE, FERRIS WHEEL, SQUARE THRU 3 (CB)
- (SS-CB) ALL EIGHT FLUTTER WHEEL, (H) SQUARE THRU 4, EIGHT CHAIN TWO.
- (SS-CB) HEADS 1/2 SQUARE THRU, EIGHT CHAIN TWO, RIGHT AND LEFT THRU.
- (SS-CB) HEADS RIGHT AND LEFT THRU, SIDES ½ SASHAY, HEADS LEAD LEFT, EIGHT CHAIN THREE, CENTRES PASS THRU, ALL CLOVERLEAF, SWING THRU. RECYCLE, SLIDE THRU, OTHERS LEAD RIGHT (CB)
- (SS-PL) HEADS LEAD RIGHT, EIGHT CHAIN 2, CIRCLE LEFT ¾.
- (SS-PL) HEADS BOX THE GNAT, BACK AWAY, (S) LEAD RIGHT, EIGHT CHAIN TWO, CIRCLE 4 TO A LINE, TOUCH 1/4, ALL 8 CIRCULATE, BOYS RUN, PASS THRU, CIRCLE TO A LINE (PL)
- (SS-PL) HEADS SEPARATE AROUND ONE MAKE A LINE, CENTRES SQUARE THRU 4, ENDS STAR THRU, ALL PASS THRU, TRADE BY, EIGHT CHAIN TWO, TOUCH ¼, SPLIT CIRCULATE, BOYS RUN, FERRIS WHEEL, MAKE A WAVE, LADIES TRADE, EXTEND, SWING THRU, BOYS RUN, BEND THE LINE
- (SS-PL) FOUR LADIES CHAIN 3/4, NEW (H) SQUARE THRU 4, EIGHT CHAIN 2, SLIDE THRU

Fix point Modules

- (PL-PL) STAR THRU, EIGHT CHAIN 4, STAR THRU, RIGHT AND LEFT THRU.
- (PL-PL - TECHNICAL) TOUCH 1/4, CIRCULATE TWICE, MEN RUN, TRADE BY, EIGHT CHAIN 2, STAR THRU.
- (PL-PL) CENTRES BOX THE GNAT, **IN YOUR OWN FOUR** – EVERYONE SQUARE THRU 2, TRADE BY, EIGHT CHAIN TWO, SWING THRU, GIRLS LOOKING OUT TRADE, RIGHT AND LEFT THRU.

- (PL-PL) TOUCH 1/4, MEN RUN, TRADE BY, RIGHT AND LEFT THRU, EIGHT CHAIN 2 (OR 6), STAR THRU, RIGHT AND LEFT THRU.
- (PL-CB) PASS THRU, 1/2 TAG THE LINE, ENDS CIRCULATE, MEN RUN, STAR THRU, EIGHT CHAIN 2, RIGHT AND LEFT THRU.
- (PL-CB) PASS THE OCEAN, LADIES CIRCULATE, SWING THRU, MEN CROSS RUN, LEFT SWING THRU, MEN CROSS RUN, RIGHT AND LEFT THRU, EIGHT CHAIN 2.
- (CB-CB) EIGHT CHAIN FOUR. (**NOTE:** wherever there is a standard box 8-Chain-4 or is a flip flop zero and 8-Chain-Thru is a true zero)
- ANY CB-CB MODULE + EIGHT CHAIN FOUR
- (CB-CB) RIGHT AND LEFT THRU, OUTSIDES (1/2) SASHAY, EIGHT CHAIN TWO, SPLIT THE OUTSIDE TWO, SEPARATE AROUND 1, DOWN THE MIDDLE - BOX THE GNAT, SQUARE THRU 2

Resolution Modules

- (PL-RESOLVE) SQUARE THRU, TRADE BY, EIGHT CHAIN 3, ALLEMANDE LEFT.
- (PL - RESOLVE) PASS THE OCEAN, CIRCULATE, RECYCLE, VEER LEFT, COUPLES CIRCULATE, BEND THE LINE, RIGHT AND LEFT THRU, SLIDE THRU, EIGHT CHAIN 3, ALLEMANDE LEFT,
- (CB-RESOLVE) SLIDE THRU, TOUCH 1/4, CIRCULATE, BOYS RUN, EIGHT CHAIN 3, ALLEMANDE LEFT
- (CB-RESOLVE), SQUARE THRU 3, OUTSIDES HALF SASHAY **AND** CLOVERLEAF, CENTRES PASS THE OCEAN, SWING THRU, EXTEND, SPIN THE TOP, RIGHT AND LEFT THRU, STAR THRU, EIGHT CHAIN 3, ALLEMANDE LEFT
- (CB-RESOLVE) TOUCH 1/4, SCOOT BACK, EXTEND, LADIES SWING THRU, BOYS TRADE, EXTEND, CAST OFF 3/4, LADIES TRADE, RECYCLE, EIGHT CHAIN 1, ALLEMANDE LEFT

Concept interlocking with other calls From Allan Kerr

- HEADS SQUARE THRU, when you are there – **SIDES DO AN EIGHT CHAIN FOUR BUT** - HEADS SQUARE THRU 4, HEADS SEPARATE, AROUND 1 TO A LINE, PASS THE OCEAN, SWING THRU, BOYS RUN, CIRCULATE, CHAIN DOWN THE LINE, PASS THRU, TAG THE LINE, CLOVERLEAF, RIGHT AND LEFT GRAND

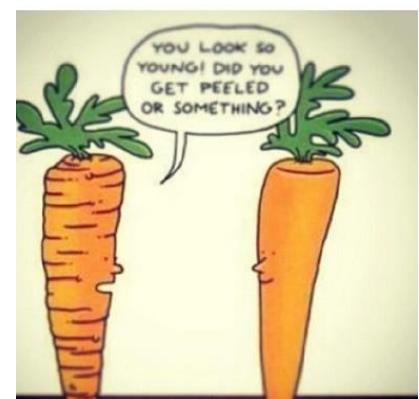
- HEADS SQUARE THRU 4, WITH THE OUTSIDES - **ORIGINAL HEADS SQUARE THRU BUT SIDES EIGHT CHAIN FOUR**, HEADS SEPARATE, AROUND ONE TO MAKE A LINE, FORWARD AND BACK, SLIDE THRU, PASS THRU, TRADE BY, (CB) SWING CORNER PROMENADE.
- HEADS SQUARE THRU 4, WITH THE OUTSIDES - **ORIGINAL HEADS RIGHT AND LEFT THRU - BUT SIDES - EIGHT CHAIN TWO**, EVERYONE PASS THE OCEAN, SPIN THE TOP, BOYS RUN, COUPLES CIRCULATE, FERRIS WHEEL, PASS THRU(CB), SWING CORNER, PROMENADE
- HEADS SQUARE THRU 4, WITH THE OUTSIDE TWO - **ORIGINAL HEADS RIGHT AND LEFT THRU BUT SIDES EIGHT CHAIN TWO, ORIGINAL SIDES RIGHT AND LEFT THRU BUT, HEADS EIGHT CHAIN TWO**, PASS THRU, ALLEMANDE LEFT, ALAMO STYLE, BALANCE, SWING THRU, SWING THRU, SWING (CORNER), PROMENADE
- HEADS SQUARE THRU 4, SIDES SASHAY, EIGHT CHAIN THREE, OUTSIDES SEPARATE, ALL STAR THRU, DOUBLE PASS THRU, CLOVERLEAF, CENTRES PASS THRU (CB) SWING THRU, BOYS TRADE, LADIES U-TURN BACK, PROMENADE.

Plus level using 8 chain interlock

- (H) SQUARE THRU 4, SIDES SASHAY, **WITH THE OUTSIDE TWO- ORIGINAL HEADS-RIGHT AND LEFT THRU, BUT SIDES EIGHT CHAIN THREE**, OUTSIDES SEPARATE, ALL STAR THRU, DOUBLE PASS THRU, TRACK TWO, BALANCE, SCOOT BACK, ALL EIGHT CIRCULATE - (ONCE FOR CORNER – ONCE AND A HALF FOR RIGHT AND LEFT GRAND)

Plus: **PEEL THE TOP** - Starting formation - box circulate or Z-Formation. TIMING - 6 The lead dancers Peel Off as the trailing dancers step straight forward and take adjacent hands; everyone then does a Fan the Top.

STYLING: Lead dancers have arms in natural dance position and adjust hands to appropriate position for next call. It is important that dancers move slightly forward before starting the "peeling" motion. Trailing dancers use hands up position and styling as described in the basic Swing Thru.



Special thanks to Dardenne Phillipe, Johnny Preston, and Larry Marchese who contributed choreographic material and insights to this article.

Standard use: that everyone knows the general set up in the following:

- HEADS SQUARE THRU, SINGLE CIRCLE TO A WAVE, BOYS TRADE, GIRLS FOLD, PEEL THE TOP, RIGHT AND LEFT THRU, PASS THRU, CHASE RIGHT, SWING THE CORNER, PROMENADE;
- HEADS SQUARE THRU 4, DOSADO, SWING THRU, GIRLS FOLD, PEEL THE TOP, BOYS FOLD, PEEL THE TOP, BOYS RUN, 1/2 TAG, SWING THE CORNER, PROMENADE

However; PEEL THE TOP is rarely used from the Box Circulate position and that will be the primary focus of this choreography.

Full sequence routines – (easily converted to singing calls)

- CIRCLE RIGHT, SINGLE FILE Girls in the lead, ALL 8 - PEEL THE TOP, RIGHT AND LEFT GRAND.
- (H) LEAD RIGHT, CIRCLE TO A LINE, TOUCH 1/4, PEEL THE TOP (**girls peel back boys turn 3**), LEFT SWING THRU, TURN THRU, COURTESY TURN, HALF SASHAY, PASS THE OCEAN, SCOOT BACK, PASS THRU, ALLEMANDE LEFT,
- (H) TOUCH 1/4, BOYS RUN, PASS THRU, WHEEL AROUND, DIXIE STYLE TO A WAVE, BALANCE, "Left" SINGLE HINGE, PEEL THE TOP (**boys peel back girls go 3**), RECYCLE, PASS THRU, WHEEL AND DEAL, ZOOM, PASS THRU, ALLEMANDE LEFT
- (H) LEAD RIGHT, CIRCLE TO A LINE, TOUCH 1/4, CIRCULATE, PEEL THE TOP (**Boys Peel Back - Girls Go 3**), TRADE THE WAVE, RECYCLE, STAR THRU, TRADE BY, SQUARE THRU 3, TRADE BY, ALLEMANDE LEFT
- (H) SQUARE THRU 2, EIGHT CHAIN 3, GIRLS RUN LEFT, PEEL THE TOP (**Boys Peel Back - Girls Go 3**), GRAND SWING THRU, BOYS RUN, WHEEL AND DEAL (**PL**), CENTERS SQUARE THRU 4, ENDS TOUCH 1/4 **AND - THAT GIRL RUN**, RIGHT AND LEFT GRAND.
- (H) SQUARE THRU 4, RIGHT AND LEFT THRU, LADIES WALK, BOYS DODGE, CIRCULATE, PEEL THE TOP (**boys peel back-girls go 3**), SINGLE HINGE, CIRCULATE, BOYS RUN (CB), ALLEMANDE LEFT
- (H) LEAD RIGHT, CIRCLE TO A LINE, LEFT TOUCH 1/4, CIRCULATE, PEEL THE TOP (**Girls Peel Back- Boys go 3**), SINGLE HINGE, COORDINATE (**once and a half same sex trade – GIRLS Move up**), BEND THE LINE, REVERSE FLUTTER WHEEL (**Girls in - Pick up the boy**), SLIDE THRU, ALLEMANDE LEFT
- (H) LEAD RIGHT, CIRCLE TO A LINE, LEFT TOUCH 1/4, CIRCULATE TWICE, PEEL THE TOP (**boys peel back-girls go 3**), SINGLE HINGE, COORDINATE**, FERRIS WHEEL, PASS THRU, ALLEMANDE LEFT. (** **Alternate ending - BEND THE LINE, REVERSE FLUTTER WHEEL, SLIDE THRU, ALLEMANDE LEFT**

From a Box Circulate set up

- (H) SQUARE THRU 2, DOSADO, GIRLS WALK, BOYS DODGE, ENDS FACE AND LOAD THE BOAT, CENTERS PEEL THE TOP, same 4 EXPLODE THE WAVE, PASS THRU, ALLEMANDE LEFT

From a Parallel Waves set up,

- (H) LEAD RIGHT, CIRCLE 4 TO A LINE, (PL) PASS THRU, CHASE RIGHT, SPLIT CIRCULATE, **ON YOUR OWN SIDE-** PEEL THE TOP, (**Girls Peel Back – Boys Go 3**), STEP THRU, ALLEMANDE LEFT

Singing calls

- HEADS SQUARE THRU 4, RIGHT AND LEFT THRU, VEER LEFT, BOYS CROSS FOLD, PEEL THE TOP* (**girls peel back boys go 3**), RECYCLE, SLIDE THRU (CB), SWING CORNER PROMENADE. (***NOTE: Although this is from a “Z” set up, I liked how it got there**)
- HEADS SQUARE THRU 4, DO-SA-DO, SWING THRU, BOYS RUN, BEND THE LINE AND ROLL, PEEL THE TOP (**Girls peel back – Boys go 3**), TURN THRU, SWING, PROMENADE
- HEADS SQUARE THRU 4, SLIDE THRU, TOUCH 1/4, (**girls are the leaders**) PEEL THE TOP (**Girls Peel Back – Boys Go 3**), RECYCLE, PASS THE OCEAN, EXPLODE THE WAVE*, SWING AND PROMENADE (* **Note:** change Explode The Wave to Explode **And** Slide Thru = (CB))

Fix Point Modules

The following are two couple modules which can be done in a box circulate of 4, or from lines or (tightly) from Parallel Boxes. They are great for drills or for theme warm up movements in a Sicilian circle.

- **(2-CPL)** LEFT TOUCH 1/4, PEEL THE TOP, RECYCLE.
- **(2-CPL)** LEFT SWING THRU, GIRLS RUN, CROSSFIRE, PEEL THE TOP, SINGLE HINGE, GIRLS U-TURN BACK.
- **(2-CPL)** PASS THRU, GIRLS RUN, PEEL THE TOP, SWING THRU 1 AND 1/2, EXPLODE AND RIGHT AND LEFT THRU.
- **(2-CPL)** RIGHT AND LEFT THRU, FLUTTER WHEEL, BOY WALK, GIRLS DODGE, PEEL THE TOP, LEFT SWING THRU, LINEAR CYCLE.

Standard Fix Point Modules

- **(CB-CB)** TOUCH 1/4, IN YOUR OWN 4 - PEEL THE TOP (**Girls Peel Back- Boys Go 3**), MEN CROSS RUN, PASS TO THE CENTER, CENTERS SQUARE THRU $\frac{3}{4}$ (CB)

- **(CB-CB)** SWING THRU AND SPREAD, GIRLS TRADE, “left” SPIN THE TOP, “LEFT” SINGLE HINGE, ALL 8 CIRCULATE - **TWICE**, PEEL THE TOP (**Boys Peel back - Girls Go 3**), EXPLODE THE WAVE, TRADE BY (CB)
- **(CB-CB)** RIGHTANDLEFT THRU, VEER LEFT, CROSS FIRE, PEEL THE TOP – EXPLODE **AND...(CB)**
- **(CB-CB)** TOUCH 1/4, IN YOUR OWN 4 - PEEL THE TOP (**Girls Peel back – Boys go 3**), GIRLS RUN, FERRIS WHEEL, CENTERS PASS THRU, RIGHT AND LEFT THRU (CB) (**Note:** Peel The Top from parallel waves is very tight to dance – tell them in your own 4 and give them a little extra time if necessary)
- **(CB-CB)** RIGHT & LEFT THRU, VEER LEFT, CROSS FIRE, PEEL THE TOP, EXPLODE **AND...(CB)**
- **(PL-PL)** SLIDE THRU, TOUCH 1/4, FOLLOW YOUR NEIGHBOUR, LEFT SWING THRU, SPIN THE TOP, GRAND LEFT SWING THRU, SINGLE HINGE, CIRCULATE, PEEL THE TOP(**Boys peel - girls go 3**), RECYCLE (PL)
- **(PL-PL)** TOUCH ¼. PEEL THE TOP, RECYCLE (PL)
- **(PL-PL)** TOUCH ¼, PEEL THE TOP, BOYS CROS RUN, GIRLS TRADE, RECYCLE (PL)

Fix Point Conversion Modules

- **(PL-CB)** LEFT TOUCH 1/4, All 8 CIRCULATE **TWICE**, PEEL THE TOP, (**Boys Peel back – Girls Go 3**) GRAND SWING THRU, CAST OFF 3/4, WALK AND DODGE, CENTERS SQUARE THRU 3/4, OUTSIDES TRADE (CB)
- **(CB-PL)** SINGLE CIRCLE, LADIES FOLD, PEEL THE TOP, HINGE, COLUMN CIRCULATE TWICE, PEEL THE TOP (**Girl Peel-Boy go 3**), TRADE THE WAVE, GRAND SWING THRU, TURN THRU, PARTNER TRADE

Resolution Modules

- **(PL- Resolve)** BOX THE GNAT, SQUARE THRU 4, LADIES RUN, (**boys are the leaders**) PEEL THE TOP (**Boys Peel Back – Girls Go 3**), “LEFT” GRAND SWING THRU, EXPLODE AND SWING THRU, EXTEND, RIGHT AND LEFT GRAND
- **(PL-Resolve)** LOAD THE BOAT, TOUCH 1/4, LADIES RUN, LEFT TOUCH 1/4, CIRCULATE, PEEL THE TOP GRAND SWING THRU, (**each side**) SWING THRU, EXPLODE THE WAVE, ALLEMANDE LEFT
- **(PL-Resolve)** PASS THRU, CHASE RIGHT, SPLIT CIRCULATE, PEEL THE TOP, EXTEND, ALLEMANDE LEFT

- **(PL-Resolve)** RIGHT AND LEFT THRU, SQUARE THRU 2, GIRLS RUN, PEEL THE TOP, GRAND SWING THRU, CENTER WAVE SPIN THE TOP, 4 BOYS DIAMOND CIRCULATE, RIGHT AND LEFT GRAND
- **(CB-Resolve)** SLIDE THRU, RIGHT AND LEFT THRU **AND** ROLL, PEEL THE TOP (**Boys Peel back-Girls go 3**), SPIN THE TOP, ALLEMANDE LEFT
- **(CB-Resolve)** TOUCH 1/4, PEEL THE TOP, MEN CROSS RUN, PASS TO THE CENTER, CENTERS SQUARE THRU 3/4, ALLEMANDE LEFT
- **(CB-Resolve)** SWING THRU, BOYS RUN, TAG THE LINE, FACE LEFT, COUPLES CIRCULATE, CROSSFIRE, CIRCULATE, CENTERS PEEL THE TOP, OTHER GIRL RUN, CENTERS EXPLODE THE WAVE, ALLEMANDE LEFT
- **(CB-Resolve)** RIGHT & LEFT THRU, SPIN THE TOP, TRADE THE WAVE, BOYS FOLD, PEEL THE TOP, ALLEMANDE LEFT
- **(CB-Resolve)** RIGHT AND LEFT THRU, HALF SASHAY, PASS THRU, LEFT CHASE, PEEL THE TOP, SINGLE HINGE, COORDINATE, FERRIS WHEEL, ZOOM, CENTERS SQUARE THRU 3, PASS THRU, ALLEMANDE LEFT
- **(CB-Resolve)** SLIDE THRU, LEFT TOUCH 1/4, CIRCULATE **TWICE**, PEEL THE TOP, GRAND SWING THRU **TWICE**, SPIN THE TOP, CIRCULATE **ONCE AND A HALF**, RIGHT AND LEFT GRAND
- (CB-CB) (***Note: very difficult "T-Bones"**) TOUCH 1/4, SPLIT CIRCULATE **AND** ROLL, SPLIT CIRCULATE, (**Girls Are Leaders**) PEEL THE TOP, (**point to point Diamonds**), FLIP THE DIAMOND, EXPLODE AND...(CB)

(* Due to the difficulty of the above piece of Choreography – here is a walk thru explanation) TOUCH 1/4 - SPLIT CIRCULATE **AND** (**just the Girls**) ROLL (**girls are looking at a Boys Shoulder in the T-Bone**)- SPLIT CIRCULATE (**girl will walk straight forward one step to where the boy is, at the same time the boy folds right to look in at the shoulder of the girl in front of him**)–(**Girls Are Leaders**) PEEL THE TOP (**The girls Peel while the boys step forward and take right hands in a diamond, the boys cast 3/4 in the middle while the girls circulate 1/4 right in their own diamond to end in point to point diamonds**) FLIP THE DIAMOND, EXPLODE AND...(CB)

We hope you enjoyed perusing through our focus of the month section. Comments and suggestions are always welcome. We invite you to submit your ideas for focus movements, and/or any other ideas, articles or commentary for callers to share, enjoy and expand into our repertoires. We try our best to utilise your ideas. Send them to to the editor Barry Wonson: bjwonson@gmail.com or to Mel Wilkerson at wilkerso@bigpond.net.au.

JIM'S JOTTINGS: Jim Mayo Speaks Out

MICRO-PROGRAMMING

By Jim Mayo 1989

Over the years I have observed many callers who appear to me to call so as to defeat a large share of the dancers. At all dance levels I see and hear about callers who have a high proportion of the floor stopped several times during several tips in an evening. Yet, in conversations with callers, I find few who say they intend to wipe out such a large proportion of the floor.

Furthermore; it must be clear that such actions do not please the dancers at a normal Saturday night dance and so I have wondered why it happens. My wondering has led me to think about square dance programming in a new way. At least the Idea is new to me and I hope that by sharing it we might all gain a better understanding of how we affect the dancing we call for.

I guess that dancer breakdowns occur because callers are not aware of all the programming/choreographic choices they have to make and thus fail to pay enough attention to them. Callers are often surprised by a breakdown because they don't notice a programming or choreographic choice which caused the breakdown to happen.

I have long believed that experienced callers should not be surprised when breakdowns occur on the floor. Put another way, I believe that callers are responsible for most of the breakdowns. From this belief I have concluded that when a caller stops half or more of the floor several times in most tips it must be intentional. However, I have never understood why any caller would want to do that. This apparent inconsistency set me looking for an explanation and I think that I have found it in a new concept I have called Micro-programming.

Few callers give much thought to the tremendous number of decisions they are making and I believe this explains why many callers are surprised when the floor breaks down. In fact they did not notice the micro-programming decision that caused the trouble. Callers have taken to identifying dance difficulty in the same simple terms that CALLERLAB invented for dancers - the CALLERLAB Programs.

Most of us realize, however, that identifying the CALLERLAB Programs hardly begins to define the difficulty of the dance. We have only begun to describe difficulty by the phrase Dance By Definition (DBD). The variations in dance difficulty are infinite and we control the difficulty by our decisions about what we call.

The new idea I would share with you is recognition that our choreographic decisions are not just those we have talked about for years under the heading of PROGRAMMING. Even more important than what program this tip will be or even what I call will use a theme for this tip, are the tremendous quantities of seemingly tiny choices that we make every 10 or 12 beats of music as we create our improvised choreography.

Let us look carefully at what kind of tiny choices we make because these choices are what I am calling micro-programming.

Your written program for a tip says "**Tag the Line**" and if you've done your homework it may also say "2 Faced Line versions, same sex, and Ladies in 1/2 Sashay." Perhaps you noted that the breaks would be "Thar variations" although that's more detailed programming than most of us do normally. This is an MS dance on a Saturday night for a club that we have not called to before. The needle is on the record - where do you begin? **Choice**

- Do you have an habitual opening or will you go right to a Thar?
- Will the Thar be with partner or with the right hand lady?

There's your first choice. Now you can start. You're in the Thar, now how do you get out? **Choice**

- Shoot the Star to another Thar or Slip the Clutch?
- If you slip the Clutch will the Allemande be with original corner?
- If not, does that make it tougher and if so can the people do it easily or is it now time to stretch them some?

There's the second choice. Now we are in lines passed thru and you've called Tag the Line. What next? **Choice**

- Do you face In or out?
- Do You face right or left?
- Do you put Centers In?
- Do you Peel Off?

Those are just some of the additional choices and what you choose makes a tremendous difference in the degree of difficulty for the dancers. Obviously, the kinds of choices that we've just described continue throughout the tip. In some tips, the same kind of choices will be made at least a few times in the singing call. Each of these decisions affects the degree of difficulty of the dance you are calling and the number of squares that will break down.

You may not be aware of the amount of information your head is processing while you call but it is surely a tremendous quantity. Unless you are satisfied to be totally random in making these decisions you need to consider a whole range of factors. Near the top of the list is what kind of a tip you are trying to call. Do you want it to be tough so only half the floor makes it through without breaking down or would you rather only stop 10-20 percent? Another biggie is how are they moving? You've probably caused at least one breakdown already and information from that will affect your judgment on the next call. Did they break down on something a little unusual or did it take a really difficult pattern to shake them? Do you expect them to get through what you're about to call or have you not even thought about it? If they do get through, will it be easy for them or will you have to adjust the timing a little to help them?

Maybe you're saying, "I don't think about all these things while I call. Perhaps once in a while I'll decide to change something to make it a little easier but

certainly not every 12 beat series of actions." Well I'd like to suggest that you look again. You say change a little - from what? You can't call without deciding what to call. Even if you have memorized material, you chose it and learned it, and hopefully you thought about how the dancers would do it. Even if you didn't think about it, you must decide how to call it and time your delivery. The point I'm trying to make is that we are responsible for how difficult our dance is. We all talk about judgment in calling and it has recently come home to me that judgment is most directly expressed in our micro-programming of each tip as we call it. I call this micro-programming because each individual decision is quite small and may involve as simple a question as whether to call Right and Left Thru or Pass Thru and Partner Trade. You may not have thought of these as decisions at all. You may not even have noticed that you were choosing something and that is the point I want to make most clearly. Assuming that you have reached the level of calling experience at which you are no longer bound by memorized material, and then you probably make about 75 choreographic choices in each tip. That's figuring an average of 12 steps per unit of choreography and 1 1/2 times through the record. So far as I know, no one has thought very much about these choices and how they influence the dance we are calling.

I expect you have all noticed at some time in your calling that you are thinking about many things as you call a patter tip. The more experienced you are and the more mechanics of calling have become automatic the more freedom your mind has to think about something other than projection and timing and where your corner is. In fact, this freedom may have gotten you in trouble on occasion when you started wondering about the trip home or what the President and Vice President are talking about down in the back corner of the hall or whether that blonde has her petti-pants on. But, when you concentrate on your work, the important thoughts are choreographic, and when you put them all together, they are the process I call micro-programming.

I expect that the way in which we make micro-programming choices has escaped our notice because we have so many other things to think about when we are calling. It is probably also true that we (as a group) have only acquired real choreographic flexibility in the past few years. Before that we easily overlooked the micro-programming as we selected material to memorize because we were concentrating too much on the big decisions. I believe micro-programming has been at work all along. For many years experienced callers have been able to agree easily on what material would stop a floor and that really is the issue as you make your choreographic choices. Even so, few callers have done much thinking about the reasons for the difficulty of choreography. Most know, in a general way, that some sequences are Likely to cause trouble on the floor but they seldom stop to think about why. Callers generally have little idea what makes one call or sequence of calls easier or more difficult than another. Without that information the micro-programming decisions are poorly made and breakdowns on the floor are inevitable.

In order to exercise good judgment we must have the knowledge to achieve what we want to achieve in terms of dancer success. We have been given the freedom to call whatever we wish to call by sight and other calling techniques that have been developed over the last decade. We now have the freedom to adjust the difficulty of the material on a call-by-call basis. We can exercise our judgment to control the success rate on the floor - but only if we understand what makes sequences tough or easy. We can use micro-programming to manage the level of difficulty as well as the CALLERLAB designated dance program but we need to learn more about the characteristics of difficulty if we are to realize the full potential of this control.

Micro-programming decisions are the expression of our attitudes towards dancing and dancers. If we are to have control over our dances we must understand how our attitudes influence our decisions. Consider with me some examples of attitudes and think about how these attitudes might affect a dance. Many years ago, Dick Leger and I were having a discussion after a talk on programming that I gave to the Rhode Island Callers Association. We were sharing ideas on how to call so that we could help the dancers get through the material we had chosen for our program. Two of the Rhode Island callers were listening to our discussion and finally could contain themselves no longer. One of them proclaimed in full sincerity that all of this talk about getting people through was fine but that he was only happy when he was "killing" them. I know from folks who had attended his dances that this attitude was obvious in his calling.

That is, of course, an extreme example. As one less extreme, consider a similar discussion between a caller I don't remember and Lee Kopman. Lee had just described his latest choreographic creations and the other caller had challenged him with "Who needs all of this new material?" Lee's answer was "I do." He's right. He has developed a following of very active, higher level dancers who thrive on new calls. In order to keep this group happy, Lee needs a steady supply of new material. A more subtle attitude difference is one that I have discussed many times with Bill Peters. We all say that repetition of the same dance patterns is boring for the dancers and that they must have variety in the program to keep them interested. Bill feels that it is important to provide choreographic challenge for the dancers as part of this variety. I believe that a changing program of patterns that the dancers know well and can do easily will provide adequate variety and reduce the number of dancers frustrated by failure. I now believe, further, that too few of us have enough control to make certain the dancers - at least most of them - win.

The important point in these examples, however, is to consider how the difference in attitude will influence the micro-programming decisions. I hope you will agree that callers with different attitudes will make different choices in each micro-programming situation. The sum of these decisions will, I believe, make more difference in the character of the dance than will the larger program decisions of what theme calls to use. I should also point out here that if you do not prepare a program or do not at least plan your tip before you start to call, then the micro-programming decisions are the whole program

and you are even more controlled by your attitudes than if you plan your dance in advance.

Micro-programming is a new idea for me. I have come to this idea as a result of my effort to understand why so many people break down during square dances. Sometimes these breakdowns result from bad calling - poor timing or mumbled directions or poor choice of words. But, often I have observed large portions of the floor failing to succeed when I have been unable to detect a calling error. A frequent observation in such circumstances has been that the caller is presenting material that is more challenging than some of the people can dance with ease. I have sometimes had the chance to discuss such dances with the caller and find a strong tendency not to recognize how many people failed. As I said earlier, few callers intend to wipe-out large numbers of dancers. I believe that breakdowns happen more than we want them to and more than we usually admit they do. I believe that a better understanding of micro-programming would help us reduce the frequency of unwanted breakdowns. As an opening move towards understanding whether we accurately perceive the amount of success or failure our customers have, I intend to urge CALLERLAB to finance a study that will use videotapes of whole dances to objectively measure dancer success rates and compare them with the caller's perception of the success rate.

The ACA (American Callers Association) has a regular newsletter, edited by Patrick Demerath. Each issue always features good insights into multiple aspects of our activity. From the March issue.....

Ten Ways for Dancers and Callers to Keep Dancers in Square Dancing

By Patrick Demerath

The American Callers' Association in its attempt to be of service to all callers, dancers, and associations provided current, timely, and effective information on new dancer recruitment from 2000 to 2018.

ACA really appreciates the positive comments, encouragement and contributions from callers and dancers all over the country, and abroad that provide information that will help the square dance community recruit, retain and retrieve square dancers as well as encourage the dancers to speak out on the cumbersome dance programs.

This month's ACA Viewpoint offers ten positive actions to help preserve square dancing. The idea came while I was teaching a course in graduate level Marketing. The graduate students were asked what ten items would continue to encourage them to continue their arduous and difficult education. The results were passionate and practical.

I later asked the same question to a group of square dance friends. The dancers passionately responded with almost the same replies as the graduate students.

The square dancers named this article: **TEN WAYS FOR DANCERS AND CALLERS TO KEEP DANCERS IN SQUARE DANCING. HERE THEY ARE:**

These ten items can be applied to national callers, local club callers, associations and experienced dancers as well.

1. Keep refreshing your sensitivity with new dancers by enthusiastically teaching or supporting square dance lessons.
2. Demonstrate a friendly and polite attitude to the dancers.
3. Help and Praise new dancers as they struggle to learn.
4. Show friendship and appreciation to the needs of the dancers by getting them in squares with experienced dancers.
5. Demonstrate courtesy and friendship on the microphone toward dancers.
6. Praise and complement all dancers and visitors.
7. Praise and complement dancers between the tips.
8. Praise other square dance clubs and associations
9. Support the dress code of a particular club or group.
10. Communicate a “**we need and want you**” attitude with the dancers.

It is ACA's pledge to support these **TEN WAYS** by stating the things that uplift and encourage dancers that all callers, experienced dancers and leaders will take these things seriously and actively communicating them to all dancers.

ACA would also like to encourage that all callers, dancers and association leaders to publish the **TEN WAYS** positive items and hopes that this article reaches all dancers, callers and square dance leaders and convince them to stay in square dancing.

ACA believes that the **TEN WAYS FOR CALLERS, DANCERS, AND SQUARE DANCE LEADERS TO KEEP SQUARE DANCERS IN SDQUARE DANCING** can **help reduce the tragic decline in the number of square dancers**. The bottom line is that we as callers, dancers and leaders can do something to keep square dancers in square dancing.

Let's do it!

Any individual, club, caller, or association who wishes to communicate his/her opinions on this subject is encouraged to contact:

- The American Callers' Association at Loulet@aol.com or
- Dr. Patrick Demerath at pdemerath17@gmail.com

Please visit our website and newsletters at <https://americancallers.com/>

Until next time, Happy Dancing

Reverse Engineering Resolutions

By Mel Wilkerson

I was on Facebook (again) and was reviewing some of the weekly resolution puzzle responses on the “newbie callers” page, when a particularly good response came from a newer caller which had some really great ideas in it. That caller said that he wasn’t particularly good at resolutions, although in my opinion he is a lot better than he gives himself credit for. A follow-on comment from a really great caller that I respect highly but won’t name (but it rhymes with Johnny Preston) told this caller about reverse engineering his get outs. That comment is what prompted this short article.

For the record, in case there are any technical engineers out there, reverse engineering for this context means working from the finish point (Allemande Left, Right And Left Grand or Home) back to the start point (the Static Square) (or wherever I want such as a fix point (a known FASR like partner line or corner box that I put my resolution module from) In other words, work the figure backwards from finish to start.

For those of you that know my, I am a strong advocate of preparation and practice for a performance. This includes the get in, the meat of the figures, and the get outs.

I am also a strong advocate of sight calling, to the extent of moving the dancers around from formation to formation with a specific intent. Whether the intent is to put the dancers where you want them to set up a specific get out, or to put them somewhere to use a specific module focus; the idea is essentially “try not to put dancers somewhere where you have to stop and think too hard about how to get them out of what you got them into”

PLAN YOUR WORK AND WORK YOUR PLAN.

I am a strong proponent of sight resolution as well; **BUT** only to the extent that all callers should be able to resolve the square by sight using a variety of set- ups. Sight resolution is a technique that occasionally needs to be used but it is not a memorized module. It is a technique of putting dancers where you want them and then using a formula to resolve the dancers. The formulas may become more complex with time and experience but the essence is a technique to normalize and take them to a known FASR. From there the rest is memory.

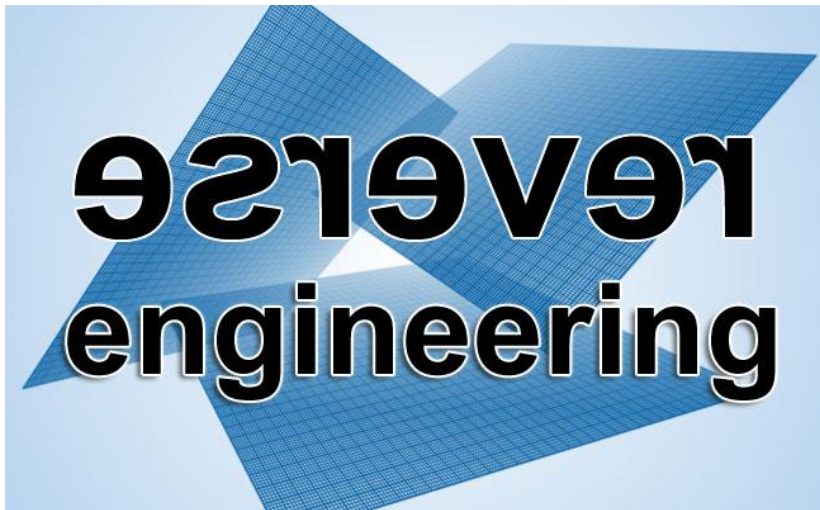
Ideally, the resolutions you use are prepared, practiced and set up by you, and over time, a number of resolutions from different set ups with different foci (focus movements) have been committed to memory (or reference card) that you can pull out and insert when you need them.

That little segue (seg-way) is what brings me full circle to the reverse-engineering your module get outs. How is that done?

The idea is relatively simple. Start at the end you want and work backwards to the desired end state of the movement you want to focus on. In selecting the movement for this article I rolled a 20 sided dice (yes; I play Dungeons

and Dragons) and got number 9. I looked at the mainstream list and that movement is Walk and Dodge.

I figured; let's reverse engineer a little bit more specifically and what I want for a focus is "**CENTRES ONLY WALK AND DODGE**". I know that my end state for walk and dodge is generally back to back couples, so that is what I will use. (Gender is not important here – yet)



To keep this simple, I will only look at reverse engineering to a right and left grand from a Partner line (PL) or a Corner Box (CB). When developing your own module get out you can set them up from any known F.A.S.R. state that you are comfortable with.

The method I use is working backwards. I do not initially select a corner box or partner line but only the end state. I am choosing Right and Left Grand as my end state (last movement)

Right and Left Grand – For me, one of the easiest formations is when everyone is half sashayed, in a trade by position and opposite from their original home. The right and left grand takes me to home.

1. I put my dancers into that formation
 - I don't care or know how they got there only that that is where I want them to be at the end of this.
2. Now what can I call to get them there what are the options.
 - Pass thru
 - Square thru 2 (half sashayed)
 - Square thru 4 half sashayed
 - Veer right or left with dancers half sashayed
3. I choose square thru two – I now move my dancers backward from the trade by to the square thru 2 position, (facing lines half sashayed)
 - Please note **I AM NOT WORRYING ABOUT FASR NAMES OR ANYTHING ELSE AT THIS MOMENT.** I only want to move the dancers from one location to get to this location
4. I know repeat the process working my checkers and dancers backward to set up my centres walk and dodge.

- This means I want to have the centre dancers facing out which is where they would be after a walk and dodge
 - Bend the line would get me there
5. Because I want to keep this pretty standard at the moment with the. A centres walk and dodge would get me to this location. All I have to choose is who is walking and who is dodging.
 - Boys walk – girls dodge right, or
 - Girls walk - boys dodge left
 6. I have to pick one so I pick girls walk, boys dodge (**centres walk and dodge**). I have no reason for this choice other than I had to pick one. I now move my dancers back to where they would be before the lines facing out by having the girls walk backwards and the boys moving sideways.
 7. This gives me a three in one line with one girl looking in and three dancers looking out, girls together and boys together.
 8. What could I have done to get here?
 - A cast off $\frac{3}{4}$ from inverted lines (centres in a miniwave)
 - Ends pass thru
 - Others/?
 9. Let's keep it simple and say ends pass thru. So I move my end dancers backward so that they are now facing. I have three in one lines again centres in a mini wave. What could I have called to get me here?
 - Centres run
 - Outsides separate and hook on the end
 - Pass thru, separate around two hook on the end
 - Others?
 10. I choose centres run. If I move them backwards I now have a three in one line with the centre dancers looking out. I already know that I am focused on centres walk and dodge and this where a centres walk and dodge would put me so I will do it again. Again I have two options boys walk girls dodge, or girls walk, boys dodge. Because I had girls walk boys dodge last time, I will do a boys walk. girls dodge this time (**centres walk and dodge**)
 11. I move the boys backward and the girls over and note that takes me to a left hand wave.
 12. At this point I have done centres walk and dodge twice in my routine once for the boys and once for the girls as walkers....I do not want to make it too long because my routine **backwards** right now is as follows

- Right and left Grand
- Square thru 2
- Bend the line
- Ends pass thru
- Centres walk and dodge
- Centres run
- Centres walk and dodge (left hand waves)

What I want to do now is find a fast way to a partner line or a corner box

13. Left swing thru is always a good option from left hand waves and it sets up good flow for the centres walk and dodge so let's do that. I also start thinking about pairing up couples now to get to parallel boxes or lines. What is easiest? Side couples are on the outside of the same line boy looking in heads are not matched. Centres are in a mini-wave with the boys looking in. I choose to pair up the dancers in the line so I am going to have the Boys Trade. This puts me in lines facing out, side couples paired

14. There are a number of ways I could have got here.

- Facing lines Pass Thru
- From GBGB waves boys facing in - Boys Run
- From left hand BGBG – Girls Run
- Tag the Line – Face Out
- Half sashayed boxes – Star Thru

****However – I recognise this from a (CB): Touch ¼, Walk and Dodge**

15. Because my focus is walk and dodge, I am going to choose that one. I now have a routine working backwards that goes – from a right and left grand to a corner box as follows:

- “**UN**” Right and left Grand
- “**UN**” Square thru 2
- “**UN**” Bend the line
- “**UN**” Ends pass thru
- “**UN**” Centres walk and dodge
- “**UN**” Centres run
- “**UN**” Centres walk and dodge (left hand waves)
- “**UN**” Left swing thru

- “ **UN**” Boys trade
- “ **UN**” Walk and dodge,
- “ **UN**” Touch $\frac{1}{4}$ (CB)

In proper sequence it looks like: (CB-RLG) Touch $\frac{1}{4}$, Walk and Dodge, Boys Trade, Left Swing Thru, Centres Walk and Dodge, Centres Run, ends pass thru, New Centres Walk and Dodge, Bend The Line, $\frac{1}{2}$ Square Thru, Right and Left Grand

I have now looked at the sequence and it works but there is a choppy stop and go part in the middle. “Centres Walk and Dodge, Centres Run, ends pass thru, New Centres Walk and Dodge”. If I move the ends pass thru after the second walk and dodge, it not only flows better but helps with the flow of the bend the line. I check it and find it dances much better.

I have now reverse engineered a module CB-RLG with a focus of centres walk and dodge with both boys and girls as walkers. My sequence written out for a cue card might look something like this.

(CB-RIGHT AND LEFT GRAND)

TOUCH $\frac{1}{4}$, WALK AND DODGE, BOYS TRADE,
 LEFT SWING THRU, **CENTRES WALK AND DODGE**
 (boy walk/girl dodge), CENTRES RUN,
 NEW **CENTRES WALK AND DODGE** (Girl walk/Boy Dodge),
 ENDS PASS THRU, BEND THE LINE, SQUARE THRU 2,
 RIGHT AND LEFT GRAND

This process works the same for lines as well as boxes. Take the end state and work backwards. Ensure you know what the movements do and how to work them backwards (**UN-Square Thru**, and **UN-Walk and Dodge** etc.).

If I were to do the same to get to a partner line start the process is repeated. My focus is again on centres walk and dodge and I want to end with a right and left grand.

To change it up a bit, this time I want to start my right and left grand from ocean waves boys in the middle. I also know that I had a little trouble with the three in one lines from the first try so I will keep it a little simpler this time.

I consider what movements do, specifically my focus movement and movements that will help me with the dancers comfort. (Facing line movements for example). Other things to consider are things that normalise the square. Some examples of considerations are:

1. Centres Walk and dodge gets me to centre couples back to back
2. After a walk and dodge with the centres from a wave, a centres or ends run brings me back to lines facing in or out.
3. A cast off $\frac{3}{4}$ from a “GBGB” wave all paired in sequence gives me a right and left grand. This is often used and it is what I want to use.

4. Same sex pairings facing opposite sex is fixed with Star Thru or Slide Thru to easily normalise
5. Circulates/split circulates are good for pairing up dancers with their partners.

I go through the same process as I did with the first one (this time I will just run it backwards without all the details and you will see what I mean.

1. My end point is a right and left grand from a wave so I start there.
 - Right and Left Grand
2. I know a cast off $\frac{3}{4}$ to a right and left grand is well used and comfortable for the dancers so I use that.
 - Cast Off $\frac{3}{4}$
3. I know pairings are easily established through circulates and although I am already paired, it is something dancers also know and it sets up a cast off $\frac{3}{4}$ well –
 - All 8 Circulate
4. I know I want the BGBG wave set up and a pass the ocean will get me there to this wave so I choose that ,
 - Pass the Ocean
5. I know that Boys Run or Girls Run gets me to lines facing in or out. I am in lines facing in with boys on outside so that must be a boys run called to get me there.
 - Boys Run
6. I have my centre dancers (boys) back to back. This is the end position of my focus moment Walk and Dodge.
 - Walk and Dodge
7. I am in lines facing in so I have my outside dancers (girls) run again. This puts them into the back-to-back position, and gives me variety for the centres walk and dodge – one for boys once for girls.
 - Girls Run
8. Girls are in the centre back to back so I do the walk and doge again.
 - Girls Walk and Dodge
9. Everyone is paired in a wave with their partner. A partner line pass the ocean does that.
 - Pass the Ocean
10. I am in facing lines and everyone paired but out of sequence – a right and left thru fixes that

- Right and Left Thru

11. I am in partner lines.

My reverse sequence is as follows

- “UN” Right and left grand,
- “UN” Cast off $\frac{3}{4}$
- “UN” All 8 circulate
- “UN” Pas the ocean
- “UN” Boys run
- “UN” Centres (Boys) walk and dodge
- “UN” Girls run
- “UN” Centres (girls) walk and dodge
- “UN” Pass the ocean
- “UN” Right and left thru (PL)

I review the flow the other way around and have the following sequence.

(PL-RLG) Pass The Ocean, Girls Walk and Dodge, Girls Run, Boys Walk and Dodge, Boys Run, pass the ocean, All 8 circulate, Cast off $\frac{3}{4}$, Right and left grand

I review it again and note that the only thing partially difficult in this whole sequence is the second pass the ocean. I make a note to caution the dancers the first time I use this with a prompt such as “boy girl in the middle”, or “don’t fix it”

My full sequence now looks like this in my cue card for practice.

(PL-RLG)

- PASS THE OCEAN, **CENTRES (Girls) WALK AND DODGE**, GIRLS RUN, **CENTRES (Boys) WALK AND DODGE**, BOYS RUN, PASS THE OCEAN (**boy/girl in centre**), ALL 8 CIRCULATE, CAST OFF $\frac{3}{4}$, RIGHT AND LEFT GRAND.

Well, that is a long way step by step of explaining reverse engineering when it comes to calling. It is a long and time consuming process but it is definitely worth learning. Not only will it help you understand your individual movements better, it will help you build and develop your resolution repertoire with specific focus movements.

Good luck and happy calling.

Mel

MOVIN' DOWN THE MAINSTREAM

with Barry Wonson

This month we feature some general mainstream modules featuring lesser used calls and formations. They are not difficult but can add a lot of variety to an evening and make great inclusion levels for mixed floor abilities. They are just different enough to be interesting and though provoking to the experienced hands and easy enough that the new dancer will not have much trouble with them:

- **(SS)** ****HEADS TOUCH 1/4, LADIES TOUCH 1/4,**
All SPLIT CIRCULATE 1 AND 1/2, HEADS FACE IN AND PASS THRU,
SIDES EXTEND (to the empty spot), MEN PARTNER TRADE,
LADIES RUN, ALL PASS THRU, WHEEL AND DEAL,
SIDES FACE IN: **HOME** (***Let them know to remember original heads
and original sides before these types of routines*)
- **(SS)** HEADS 1/2 SASHAY 1 AND 1/2, SINGLE DOUBLE PASS THRU,
MEN GO LEFT, LADIES GO RIGHT AND 1 TO A LINE,
ALL SLIDE THRU, ZOOM, CENTRES PASS THRU: **(CB - rotated
1/2way)**
- **(CB) Exact At Home:** RIGHT AND LEFT THRU, HALF SASHAY,
PASS THRU, DO PASO: **HOME**
- **(CB):** SWING THRU, MEN TRADE, LADIES CIRCULATE,
LADIES RUN, LADIES CENTRE, MEN SASHAY, PROMEANDE.
- **(PL):** PASS THE OCEAN, LADIES TRADE, SWING THRU,
LADIES RUN, LADIES CENTRE, MEN SASHAY, PROMENADE.
- **(CB):** PASS THE OCEAN, RECYCLE, PASS THRU, MEN FOLD,
LADIES U TURN BACK AND SWING THRU, STEP AHEAD,
SINGLE HINGE, RIGHT AND LEFT GRAND.
- **(PL):** RIGHT AND LEFT THRU, TWO LADIES CHAIN,
DIXIE STYLE TO A WAVE, MEN TRADE, LADIES RUN,
LADIES TRADE, CAST OF 1/2, PROMENADE
- **(CB-Exact At Home with Heads in Centre):** ALL SQUARE THRU,
HEADS GO 3, SIDES GO 4, CENTRES LEFT SQUARE THRU 3/4,
ALL FACE IN, BOW to PARTNER
- **(SS)** HEADS RIGHT AND LEFT THRU, EVERYONE HALF SASHAY,
HEADS LEFT SQUARE THRU, ALL LEFT SQUARE THRU 3/4,
THOSE WHO AREN'T -- FACE IN: **HOME**

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 (USA) 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 Nw JerseyJ, 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 another big issue filled with lots of interesting ideas for everyone to peruse.

I hope to have a Special Issue of BTM ready within a couple of weeks with some more information aimed at newer callers as well as more specific information regarding our ACF Conference in 2020.

Please ensure you check out the calendar of events and the attached flyers. BTM supports any and all caller training initiatives for development. Mark the ones you may be able to attend in your calendar. Also remember the Convention in Wentworth Falls in Easter 2020. **Book early.**

Feedback and comments from the readership are 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 600 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 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 and dancers 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



Appendix of Upcoming Events

UPcoming EVENTS

We are always happy to advertise any type of Caller Training Event.

Just send me the full details and flyer.

.jpg (image) OR Word Documents preferred

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 account 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.

Application

The Teaching Institute

St. Louis, MO
July 26-29, 2018

Name: _____

(spouse/partner) _____

Street: _____

City: _____

State: _____ Zip: _____

Phone: _____

Email: _____

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

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

Make checks payable to:

Ken Ritucci
132 Autumn Road
West Springfield, MA 01089
Phone: (413) 262-1875
Email: kenritucci@gmail.com



Canadians please remit U.S. funds

School Information

www.kenritucci.com

Cost:

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

Program:

Starts Thursday, July 26 at 7:00 p.m.
School ends at conclusion of student dance Sunday night.

Lodging:

Hotels are located a few miles from the hall. A listing of these facilities will be mailed for your convenience.

Food:

Several local restaurants available with good food at reasonable prices.

Location: Olivette Community Center,
9723 Grandview Drive, Olivette, MO

Additional Info:

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

The Teaching Institute 2018

A Specialized Callers School on How to Properly Teach Dancers



Ken Ritucci
Massachusetts
(Callerlab Accredited
Caller Coach)



Bill Harrison
Maryland



Harlan Kerr
California

July 26-29, 2018
St. Louis, Missouri

The Teaching Institute

Whether you are about to teach your first class, or are an experienced caller, the teaching institute will provide you with the tools to an effective and successful teacher. Ken Ritucci has 43 years of calling experience. He and his staff have the knowledge and leadership to assist you with your teaching career.



KEN RITUCCI has been calling for 43 years and has been teaching callers since 1983. He has traveled nationally throughout the United States and Canada, calling and conducting callers schools and clinics. He has conducted Callers Schools in Europe including Germany, Czech Republic, Denmark and several times in Russia. Ken has taught hundreds of callers how to call and has helped them succeed in their careers. A member of Callerlab, Ken is a member of the Board of Governors and serves on the Executive Committee. He is currently the Vice Chairman of Callerlab. His experience in all aspects of the calling profession will help you become a true professional. Ken is a Callerlab Accredited Caller Coach.

Program

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



HARLAN KERR has been calling Mainstream through C3B since 1987 and is a veteran instructor from 8 calling schools. Harlan is known for his outstanding instructional skill and currently teaches Mainstream, plus, Advanced C1 and C2 classes. Over the course of his calling career Harlan has taught over 50 Mainstream classes, nearly 60 Plus classes, 27 Advanced classes, 22 C1 classes, 9 C2 classes, 7 C3A classes and 5 C3B classes.



BILL HARRISON In 1970 Bill began to start calling and then attended a summer caller's school conducted by Mac Parker, this beginning a career in calling. In 1985 he decided to make calling his full time profession. Bill has appeared on NBC's Today Show with Willard Scott. Since 1972 he has been a member of NCASDLA his area caller association and CALLERLAB since 1977. Bill is currently on the Board of Governors of CALLERLAB and has served for two years on the EC. Has been past Chairman of the Career Callers Committee, Advanced Quarterly Selection Committee, Vice Chairman of the Advanced Committee and is currently Chairman of the Advanced Committee. Currently serving on the Mainstream, Challenge, Application Review Committee. Over the past 20 years recording for square dance labels such as Red Boot, Pioneer, Kalox, Lou Mac, JoPat/ESP and special guest on Global Records and Desert Gold. Bill currently records for ESP records.

About The School

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

This school will concentrate on:

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



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.



GCA CALLER SCHOOL 2018

July 1 - 3, 2018 (Sunday - Tuesday) in Seattle, WA

The GCA Caller School Has Something For Everyone!

For Beginners

- How to move dancers
- Working with Music
- Creating and Delivering Choreography
- Sight Calling Basics
- Work through your material at the mike or in one-on-one sessions
- More advanced instruction in all aspects of the art of calling

For Everyone

- Sight calling techniques
- Reading and writing choreography
- Equipment usage
- Microphone technique
- Vocal instruction
- Creating choreography
- Programming dances
- Showmanship
- Caller culture and etiquette
- Callers' associations
- Responsibilities to the dancers
- **Plenty of microphone time for all students**



Ross Howell

Caller Coach, Zephyrhills, FL

Ross started calling in 1970. He works mostly with the Advanced and Challenge programs.

Ross is best known for his smooth flowing yet interesting choreography. He calls several weeks a year in Europe. He travels the USA about 30 weekends per year. Ross has been on staff of NACC and is currently on staff of AACE, Heartland Jubilee, Texas Advanced and Challenge weekend and others.



Arlene Kaspik

Teaching Assistant, Carpentersville, IL

Arlene Kaspik has been calling since 2005 and currently teaches for several Chicago area clubs including Chi-Town Squares, Glenview Squares and Naper Squares. She also teaches at the Levy Center (Evanston) and Harper College (Palatine). In addition to her active teaching schedule she regularly calls for several clubs in Illinois and Michigan and was a featured caller with Ken Burke at the regional Sweetheart Dance in 2017. She has called at several IAGSDC and National conventions as well as state and regional conventions and festivals. Her dances include a variety of musical genres but Arlene admits she is partial to classic rock and roll, show tunes and standards. She recently helped organize and was a teaching assistant for the 2017 Chicago Callers School featuring Tom Miller.



Anne Uebelacker

Caller Coach, Auburn, WA

The GCA may add another section to the school, depending on the number of students and their experience levels. We have a commitment from Anne to be an additional Caller Coach at the 2018 GCA Caller School.

Anne has been a caller coach at 18 GCA caller schools, starting at the first school in 1989 in New York. She has mentored many GCA callers, helping them develop over the years.



Your Tuition Fee Includes

- 3 days of instruction by our excellent Caller Coaches
- Personal attention from our superb Teaching Assistant
- CALLERLAB New Caller Kit (Beginners)
- Choreographic Checkers (Beginners)

Payment

Full registration: \$75

Register and pay online using a credit card at gaycallers.org. Or send a check payable to GCA and mail with your completed registration form to:

Bill Eyler
67853 Pamela Lane
Cathedral City, CA 92234
USA

Scholarships are available, details at gaycallers.org.

All Join Hands and All Join Hands Canada

The caller coaches' and teaching assistants' expenses have been paid by tax-deductible donations, to the extent allowable by law, to All Join Hands Foundation. For more information about All Join Hands Foundation or how you can make a donation or add a standard codicil to your will, please visit their website at www.alljoinhands.org.



REGISTRATION FORM

(or register online at gaycallers.org)

Name: _____

Address: _____

City: _____

State/Province: _____

Zip/Postal Code: _____

Phone: _____

E-mail Address: _____

Have you attended Caller School before?

____ This is my first time attending GCA Caller School.

____ I have attended GCA Caller School before.

____ I have attended another Caller School before.

Do you own CALLERLAB's Starter Kit for New Callers?

____ No

____ Yes

Have you done any calling before?

____ I have never done any calling before

____ I have done some square dance calling in the past

____ I have done a lot of calling.

If you have done some calling in the past, when & how often do you call?

What would you like to see covered in this Caller School?

Will your partner be accompanying you to the school?

____ Yes ____ No

If so, will your partner be willing to dance during the school?

____ Yes ____ No

STING PRODUCTIONS AMBASSADOR CLUB

The Music of Tomorrow - For the Caller of Today

2018 EDITION

Would you like to support the production of new music?

Would you like to be an 'AMBASSADOR' for Sting Productions?

**Reduced
2018 prices!**

Well YOU CAN!!

**Reduced
2018 prices!**

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)

STING PRODUCTIONS AMBASSADOR CLUB - Tune List 2018

Each of the tunes listed below became available on 1st April 2018, to Ambassador Club members - as part of the Sting Productions Ambassador Club 2018 Edition (26 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?

The Beatles
Keith Urban
Loving Spoonful
Lesley Gore
Merle Haggard
Esther Phillips
Johnny Logan

Patter Music (6Tunes + 2 Bonus SNOW Tunes)
Serendipity / Excelsior - Hustle / Bustle
Lancelot / Camelot - Newton / Einstein (SNOW)

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, 2017 and 2018) :-

(2011) \$35 - (2012) \$35 - (2013) \$40 - (2014) \$55
(2015) \$80 - (2016) \$95 - (2017) \$135 - (2018) \$160

or - all eight Previous Editions (177* tunes) for \$600

**the number of tunes figure includes SNOW 2017 & 2018 releases - and may increase*

Special REVISED 'Super' Deal:

Sign up as a Regular Member - for the 2019 Edition - and buy the 2011, 2012, 2013, 2014, 2015, 2016, 2017 & 2018 Edition music, (201* tunes) - the entire bundle for a special price:

**Reduced
2018 prices!**

(only...) \$750!!

**Reduced
2018 prices!**

Contact: Paul Bristow: paul@stingproductions.co.uk

for more information about Regular Membership and/or to purchase these Editions



ADVANCED SINGING CALL SCHOOL

This Caller School Is Dedicated To
Having You Perform A Singing Call In
The Best Way Possible

INSTRUCTOR:

Wade Driver– Owner/Producer Of Rhythm Records For 43
Years * Calling For 61 Years

This is your opportunity for 36 hours of intense dissection and production of singing calls with the ultimate aim of having you achieve the best possible presentation of your singing calls. At the end of the week we will all go into the studio to record an individual singing call.

NOVEMBER 4-8, 2018

**Riverside County Fairgrounds (Fullenwilder Bldg)
Indio, California 92201**

TENTATIVE SCHEDULE

Sunday: 12:00 - 3:00 pm and 6:00 - 9:00 pm
Monday & Tuesday: 9:00 am - 12:00 pm;
2:00 - 5:00 pm; 7:00 - 10:00 pm
Wednesday: 9:00 am - 12:00 pm; at record-
ing studio from 3:00 until ????)
Thursday: 10:00 am - 1:00 pm (wrap up
and critiques)

REGISTRATION

Send \$300.00 deposit (and either a
CD or email a recording of one of your
singing calls) to:
Wade Driver * wade@wadedriver.com
3118 Schumann Oaks Dr, Spring, TX
77386
(281) 253-1447

\$599.00 per Caller (no charge for non-calling spouses/partners)
Absolute Limit of 12 Students.

Host Hotel: Royal Plaza Inn, 82347 Highway 111, Indio, CA 92201
Other Indio Area Hotels: Best Western and Super 8

Advanced Singing Call School with Wade Driver Nov 4-8 2018 Indio CA, USA

New!!

the *first* online caller school

Central Sierra Caller School

Kip Garvey, Instructor

Unlike conventional caller schools that often result in information overload and are considerably expensive, this Remote Learning Series is a low cost alternative that allows newer callers to work at their own pace in developing their choreographic skills. The school consists of well-developed, time-tested Lessons that offer callers the opportunity to build their knowledge of choreographic structure and flow, and other important skills.

Membership gives you

- Access to the full online school and the first two lessons.
- Eight additional lessons, each precisely designed to step you through the caller's learning curve.
- Access to a library of reference material on choreographic structure.
- Access to me as your mentor, through direct one-on-one email communication.
- Access to critical analysis of your calling via email and pre-recorded mp3 files.
- Access to the RLS bulletin board, where you can share thoughts, ideas, concerns with fellow callers.

Visit www.kipgarvey.com and click on the link '[Kip's Online Caller School](#)'. You will see an overview of the program and have the opportunity to join the school for a nominal fee. Links are available that will show you the content of the school before you commit to joining.

Central Sierra "ON-LINE"CALLER SCHOOL. Kip Garvey (instructor)

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 are
ESP, GMP, AND A&S!!

ALL THE ESP'S ARE NOT LISTED HERE, BUT WE HAVE THEM ALL!!

[EMAIL US](#) ABOUT SONGS ON OTHER LABELS! WE WILL SEND THEM TO YOU AND TELL YOU HOW TO PAYPAL US. WE HAVE BEEN IN THE SAME GEORGIA USA LOCATION FOR 38 STRAIGHT YEARS AS A&S RECORD SHOP AND I'VE BEEN A CALLER FOR 45 YEARS WITHOUT A BREAK.

WE WOULD APPRECIATE YOUR BUSINESS!!

BOB & MARIE SHIVER

BOB@ASRECORDS.COM OR ASRECORDS@COX.NET

A&S Record Shop – Music downloads and much more.



2020 ACF CALLER CONFERENCE

Monday April 6th to Wednesday April 8th, Leura, NSW

PLEASE ENTER YOUR DETAILS BELOW

NAME(s).....

ADDRESS.....

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

No. of **ACF** Member/Spouse/Partners @ \$225.00 each.....Total.....

No. of **NON ACF** Members/Spouse/Partners @\$255 each.....Total.....

No. of Spouse/partners attending "Lunch Only" option @42.00 each.....Total.....

(Please note that the above Lunch Only option is only available for those spouses/partners who are not attending the Conference as delegates)

POST-CONFERENCE Dance with Randy Dougherty @\$20.00 No.....Total.....

(venue to be confirmed for Post-Convention dance)

GRAND TOTAL \$.....

BANQUET

No. attending the banquet (assuming between \$85.00 and \$100.00 each).....

(As we do not have a specific costing at the moment, no monies are expected, this is just to give us an idea of numbers. We are aiming at something quite special and very unique for this function)

PRE-CONFERENCE DANCE This is a free dance for all delegates and partners.

PLEASE SELECT ONE OF THE PAYMENT OPTIONS AND FOLLOW THE INSTRUCTIONS

DIRECT BANKING: BSB: **064420.** Account **10028195** Name: **Australian Callers Federation**

CHEQUES : payable to **Australian Callers Federation** and posted to **GARY CARPENTER**, PO Box 97, The Entrance, 2261 NSW. Send copy of receipt to: gazacarpenter@gmail.com

GENERAL ENQUIRIES: Barry Wonson - PO Box 1819, Wollongong NSW 2500. bjwonson@gmail.com



Accommodation booking request form
ACF Callers Conference 6th, 7th and 8th April 2020

Booking Details

Title _____ Surname _____ First Name _____

Address _____

Postcode _____

Phone _____ Mobile _____

Email _____

*Please ensure all is legible

To secure your booking we require:

A \$100.00 non-refundable deposit. Then 14 days prior to check in full prepayment of your accommodation will be processed on the credit card supplied., unless otherwise requested.

Please circle: VISA / MASTERCARD / DINERS / AMERICAN EXPRESS

Credit card No. ____ / ____ / ____ / ____ Expiry date ____ / ____

Card Holders name _____ Card holders Signature _____

Arrival Date _____ Departure Date _____

No of Adults in Room _____ No of Children _____

Additional spouse attending conference lunch days 6th ____ 7th ____ 8th ____

Additional charge of \$42.00 per lunch for additional spouse / partner

Please note the credit card holder must be present upon checking in

Room rates - Accommodation required during conference

- **Fairmont Room (1 guest)** \$169.00 per night Includes breakfast for 1 person. Number of rooms: ____

Sunday 5th ☐ Monday 6th ☐ Tuesday 7th ☐ Wednesday 8th ☐ Thursday 9th ☐

- **Fairmont Room (2 guests)** \$198.00 per night includes breakfast for 2 people. Number of rooms: ____

Sunday 5th ☐ Monday 6th ☐ Tuesday 7th ☐ Wednesday 8th ☐ Thursday 9th ☐

All rooms are subject to availability and will be allocated upon first in first serve basis

Accommodation Cancellation Policy: Cancellations for accommodation received more than 14 days prior to arrival will forfeit \$100.00 deposit. Cancellations within 14days of the designated arrival date, or non-arrival of guests, will forfeit all monies paid.

Please email reservations@fairmontresort.com.au

This is a booking request form only. Your booking is not confirmed until confirmation has been received from Fairmont Resort. For booking enquiries please call **02 4785 0000**

For Post Accommodation requirements please call the hotel direct.

**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,
- 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 to all 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: Conveners David & Rosalind Todd
convenor2020sdconvention@gmail.com

Expression of Interest Tear of the section below and place in the box

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