

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

MARCH 2018

DATES to REMEMBER for 2018

09 June 2018	S.A.C.A. Sponsored CALLER WORKSHOP with Bronc Wise, Magill, SA
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

WHAT'S INSIDE THIS MONTH

Contents

On the Inside Track.....	3
Event and Activities Updates.....	4
• ACF Update	4
• ACF CONFERENCE 2020.....	5
• BTM WEBSITE UPDATE.....	5
Sound Archive	6
Comments from our Readers	6
For The Dancers: Callers Are Human Too.....	12
Poetry Corner – Ode To The Square Dance Caller	13
A BASIC OVERVIEW OF TECHNICAL ZEROS - by Paul Bristow (UK).....	14
Quotable Quotes (well, sort of)	19
What is Success – Square Dance “The Movie” vs Square Dance the Board game	22
FOOD FOR THOUGHT	28
EMPHASIS CALLS	29
• B/MS: Emphasis Call(s): PASS THE OCEAN and PASS TO THE CENTRE.....	29
• PLUS - Emphasis Call: – ANYTHING AND ROLL	30
• A1 – emphasis call: RIGHT/ LEFT ROLL TO A WAVE	32
JIM’S JOTTINGS: Jim Mayo Speaks Out.....	34
MOVIN’ DOWN THE MAINSTREAM with Barry.....	39
2018 SARDA NSW EDUCATION CLINIC	43
Editor's final words ...well at least for now	46
Appendix of Upcoming Events	47
• Sept 27-30 2018 Caller School with Betsy Gotta – Woonoona NSW	48
• Caller Teaching Institute Jul 2018 - St Louis MO, USA	50
• Mornington Peninsula Vic, Australia - Caller School with Paul Bristow 4-8 Nov 2018.....	51
• GCA Caller School July 1-3 Seattle WAm USA.....	53
• Bronc Wise, Caller Clinic, 9 Jun 2018 Magill SA, Australia	55
• STING PRODUCTIONS – CALLER RESOURCES AND MUSIC OFFER.....	56
• Advanced Singing Call School with Wade Driver Nov 4-8 2018 Indio CA, USA	57

On the Inside Track

Hi everyone,

Welcome to the March 2018 issue of Behind the Mike (BTM).

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 and course a few from Mel Wilkerson and myself. We are always looking for material, whether new thoughts and ideas or old but still relevant things that may have been forgotten over time. If you have anything that you would like to share, please send it to me.

In addition to the information and articles, please have a look through the attachments and flyers of upcoming activities and events. As with articles, although we do not advertise all club events, we do try to advertise special events and activities that have Caller Training and Development aspects as part of the occasion. Please let us know what is going on in your areas. We will try our best to include this information out to everyone in our subscription list which is well into the hundreds.

The big news for us Aussies, is that we are now only one month away from our National Convention over in Perth. Convention time for Callers is always busy. We start with pre-convention meetings, numerous calling commitments, socializing and of course the occasional after-party (or 3). I have to say that I always look forward to these gatherings. The opportunity to talk face to face with so many good friends and colleagues from across this vast continent is just fantastic. It is also always good to gather for the ACF Callers' breakfast, more socialising and even the opportunity to hear some of our newer callers.

The Australian Callers Federation activities at the National Conventions are also a great opportunity, albeit a scary one for all our "newbies". For many it is the first time to perform and obtain constructive directions from anyone other than their immediate mentor, (if they are lucky enough to have one). We all know that how very scary this time for us was (way back when). It is however critical to networking and development and progression. I don't know how I would have performed all those year ago in front of 40 or 50 very experienced callers!!

So I encourage you to "grab a cuppa" sit back, relax and enjoy this month's BTM.

Barry Wonson – Editor.

Event and Activities Updates

Australian National Convention 2020

As most are aware, 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 Town is set in the heart of the Blue Mountains and is touted as one of the most beautiful locations in the country and is a major tourist destination. 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 with local trains and 2 different tourist buses that visit all local attractions. Accommodation is plentiful and can range from as low as \$82 a night thru to absolute luxury. – It is recommended that you shop early and book in. **Please note the change that the Convention will 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 in 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



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

We now have only a few short weeks until the National Convention in Perth.

It is at our National Convention each year where ACF members and non-members can share their thoughts, opinions, ideas and concerns at our National callers Meeting on Friday. This is meant for ALL callers. Each year we try to have a special session within this meeting that is aimed at adding further

to the knowledge and skill set of all callers. This year Steve Turner will be giving a short presentation. We urge ALL callers to attend, especially so this year as there is a special rehearsal for ALL callers involved as well.

CALLERLINK is the official magazine of the ACF. It is published quarterly for members. There have been a few comments recently regarding the contents; but please remember, the editor can only publish what has been sent to him. If you want to see more information, a broader range of topics, discussion papers on specific topics; or anything else, it all starts with the membership sending articles in to be published.

ACF CONFERENCE 2020

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

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



Next month we should have the information ready on ALL aspects of the conference: venue, costs booking forms.

There will also be a special dance with RANDY DOUGHERTY on Thursday April 9th. For this dance, tickets will be strictly limited due to hall capacity, so please register early when the final form is released in May.

BTM WEBSITE UPDATE

The website for BTM is now up and running, albeit on a smaller scale at the moment due to the time necessary in order to upload all the files. Currently all the back issues are available for direct download, as are some of the Sound Archives. More sound files will be added in the next few weeks. 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,

Cheers

Barry

Sound Archive

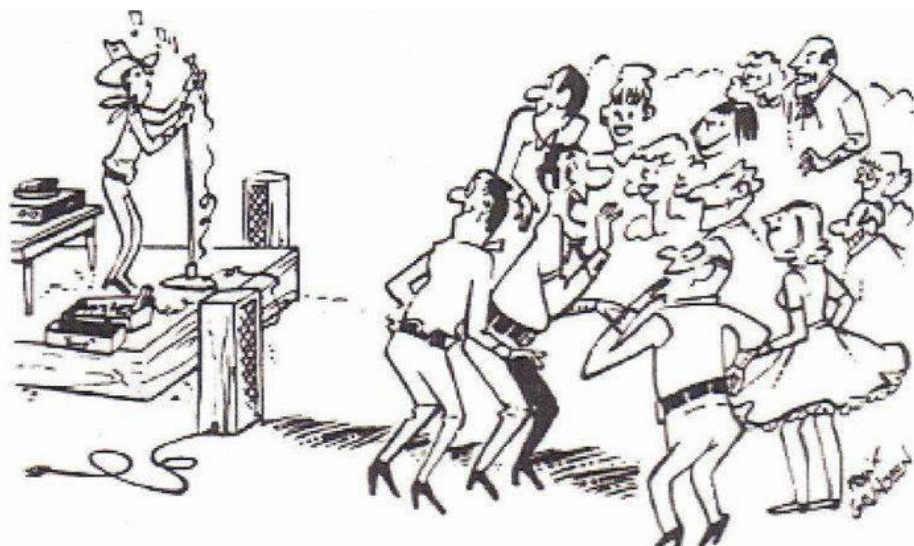
EDUCATIONAL PROGRAMS

- 2015 SARDA NSW Training Day at Blaxland (quality varies)
- 2016 SARDA NSW Weekend at Corrimal RSL Club
- 2016 SARDA NSW Weekend at Port Macquarie
- 2016 SARDA NSW State Convention Caller Sessions (Jaden Frigo AND Gary Petersen)

DANCE RECORDINGS

- SPECIAL DANCE with Bronc Wise AND Jet Roberts
- 1977 NSW Square Dance Society Cabaret with BARRY WONSON (scary voice back then)
- 1980 Willoughby 1989 Weekend with KEN BOWER (plus Barry Wonson, Peter Humphries AND David Smythe)
- 1988 Weekend with WADE DRIVER (plus Barry Wonson, Peter Humphries AND Brian Hotchkies)
- 2014 RED BARONS Weekend with KEVIN KELLY AND BARRY WONSON
- Wade Driver Weekend Part 2

These recordings and other materials are held within our archives. The dance material and caller education weekends will be available on the BTM website very soon.



**" Let's really confuse him tonight.
...We'll dance what he calls."**

Comments from our Readers

Thank you for the music. – You are welcome. The free music tracks were for subscription members who received the free music files. Although BTM is free and the magazine is posted in several locations, subscription does have benefits. It is a great track with a true Aussie Flair. *I hope to be able to do this again in the future...Barry*

Magazine production quality is high. – Thank you. We may be new to the biz but we are growing and the product is getting better all the time. It is from our readers, and submissions from contributors that we will hopefully continue to improve.

Who wrote the article about dancer dress standard? - The article on dress “Your Attitude is showing” is, I believe, one from the archives of Barry Wonson. It is after seeing only a small sample of Barry’s historical library and piles and boxes of information dating back to when the earth was still flat, it is likely a collage of a number of different ideas put together into a short ideal about – If you are going to go out, get cleaned up and smell nice – whether it is square dance close or not, it is just common sense and courtesy. *(Mel was right, it was a combination piece I wrote for our club magazine about 20 years ago...Barry)*

Opinion: Mel wrote a long article sermonizing about Standard vs DBD. Too long. If he wants to have more impact on readers he needs to be more concise other’s his readers will lose the point...and it sounds like sermonising. Thank you for your comments. They are always welcome and appreciated. In re-reading this article “An Unpopular Opinion”, particularly in light of it being an opinion piece, that comment is Correct. There were well over 150 comments on this article and a number of digression tangent conversations as well. While I stand by the opinion I gave, I am in agreement with losing the point. This came to light as many of the comments on the article digressed onto tangents about such things thumb grabbing while dancing, and gender neutrality in Advanced and Challenge levels, which was not the point of the article.

I think it is worth sharing a few of the comments received on this article. I was pleased with some, and in some cases horrified at some of the things that were brought to light. This is a sampling, (somewhat edited for space) of the comments received so far.

- My comment is that it's the clubs and callers not having guts enough to tell dancers when they are not ready to move on. It's been like that for 25 years that I know of. Very simple if dancers are not up to speed at the end of a class tell them whether it's a callers club or a club caller **TELL THEM**
- Wow... as always some real meat to think about....

- 1. Bravo. 2. We can solve much of the problem by doing some homework and working with dolls -- do not think using a computer program will help you develop good material. The computer programs are great for checking, not creating, choreography. Sit down with your dolls and blank pieces of paper. Write down the starting formation -- for example, Static Square -- then from that formation think of how many things you can do. SS: square thru and lead right (cross those off your list), heads swing thru, sides lead left and veer right, heads circle left 3/4 and pass thru, sides tch 1/4 and walk and dodge. All of those end up in recognizable standard positions, but they are not the vanilla figures you always hear. Here is a test: SS: heads square thru 4 - what comes next? If you said swing thru, what comes next? Most likely you said either boy run or spin the top. If you said spin the top, what comes next? Do this for every formation you can think of and you will find that even using standard formations you will never run out of fresh material for MS.
- Such a long post, when #5 covers it. "Make your Basic/Mainstream /Plus fun challenging and use the whole program." (Mel's Note: actually a number of you commented that it was a long post for just an opinion piece – I agree)
- The problem with a simple fact is that the truth gets in the way. Many callers say they use the whole program and in their opinions, they do because that was how they were taught and how they were mentored and how they call....Many others are in self-denial about using the program rather than just all the moves and self-delude and make excuses about why not doing the "extended / variant / nonstandard / sashayed / all position / positional definition "or whatever term you wish to use to hide behind these days"...
- Point # 5 (We as callers forgot how to call using a full program giving the dancers entertainment, fun and challenge with the material available to us.) says a lot...but offers no specifics to look at to perhaps try and tackle one at a time...
- From a point of view - you can appreciate the analogy that we as callers are "like husbands being asked to do the chores or being given a list of things to do". Husbands can do almost anything. Give us a specific job and it will get done. Honey can you put a board back on the fence – Done. Honey, can you empty the dishwasher and put the dishes away – Done. Honey, can you take the towels out of the washing machine and hang them on the line – Done. HOWEVER; ...BUT if you give us a list or generalize by saying things like,
 - "Honey can you do the housework today" - Ummmmm WHAT?
 - Honey, can you clear up the dishes - Ummmm is that clear the table, does it include loading the dishwasher - oh no - can't do that there is still stuff in it,,,ummm am I supposed to wipe the table ummm maybe if I just put everything in the sink that will do....what do you mean scape the plates???

- Honey, Can you do the laundry - is that sheets, bedding, hamper, what is dirty...there is stuff in the washer - if I hang that out will it do...what about the stuff I am wearing ... she doesn't expect me to iron stuff and put it away...I am so confused.....
- well little or nothing will get done.... Callers over the last 30 years are like that...one job - see a problem - fix a single problem. - redefine this movement 0 yes or x no...done. Big overwhelming tasks with lots of things to do and look at and fix - we will read it, talk about but gnerally agree it is a big problem and nothing gets done....Sorry Guys but it is true...just ask my wife. - There are exceptions but they are anomalies.
- Thank you, Mel. I have been saying for some time that a good percentage of the problems in our activity can be traced right back to poor teaching. If we taught properly we could easily use the entire program and keep our dances more interesting. That in itself would slow the so called "rush to plus". I'm proud to say my new dancers can dance things that many experienced dancers will break down on. But most importantly, I preach safety and gentle hand holds and I tell them we use every part of our body in square dancing EXCEPT our thumbs. Dance like you have no thumbs and you can't get a grip and hurt someone.
- Lots of true things, BUT there's a flaw in your argumentation. You assume that all dancers are so ambitious to get and learn the DBD and APD stuff. I know lots of dancers who are struggling already with the plain vanilla and are in no way interested in more challenging (fun) things. Some are even confused if I dance the girl's part since the lady can dance only boy or we are missing a lady.
 - DBD or APD? Forget it! If there's a fifty / fifty chance to go right or left they most certainly will take the wrong way. I doubt DBD or APD will make it any better. Dancers also have different priorities. They want to socialize or relax after a hard day's work and are not interested in memorizing definitions and doing hard brainwork while others are looking for the challenge to push it to the limit. So how could you match these interests?
 - Last but not least there is always the same group of people you meet at workshops. We here in Germany have some 600 to 700 clubs, but only 150-200 dancers attend the good and high class workshops. And what about the big majority? What chance do I have to apply those things I've learned at the workshops in a normal square? Zero. Okay, it gives me more confidence and time to think about other things like here comes corner, time for resolution, or we are crossed, wonder how the caller is going to fix that. Or I can memorize my corner, couples, sequence etc. Some dancers can't even remember their own partner (except if it's husband or wife maybe or home position! A few good dancers can switch during the dance between boy and girl part just to keep the square running if something went wrong and we will fix it later. But not too many can do that (from my humble experience).

- (Mel's Comment: actually I was not saying that all dancers are ambitious to learn DBD or APD stuff. I am saying that new dancers learn what we teach them and dance how we teach them. They can socialize, have fun and learn and to dance and build a good foundation. Most stuff considered APD and DBD is just basic level dancing (4 boys square thru for example, or recycle from a R-H wave with the girls on the outside). Dancers learn what we teach and dance what we call. If we give them a good foundation with variety and fun danceable material, they will have a solid foundation. It is callers that say it is too difficult and too hard and make them unlearn and re-learn – especially at basic and mainstream. The comment about good or high class workshops speaks volumes. Why is basic level Basic and Mainstream dancing like HEADS ½ SASHAY, SQUARE THRU 4, SWING THRU, RECYCLE considered only for high class or good workshops)
- Dancers are all individuals with their own interests and limitations. And everybody has his own way of learning. Seeing, reading, listening, doing etc. If something works for one it doesn't mean it works for another. So we need to find an access to the individual needs of the dancers. I like the challenge, DBD, asymmetric stuff and have no problems seeing formations. But how about the dancer next to me? He/she might be happy with plain vanilla, which is boring for me.
- I was never told this is the boy's or girl's part of a pass the ocean, recycle or whatever. The only thing I had to know is a pass thru, face your partner and step to a RH wave. And since I can do any of these parts easily I don't need to think am I in a boy's or a girl's position. Why make it more complicated? Same as using walls for orientation. What if the room has a strange shape or you are dancing open air? Can't dancers simply remember four positions in regard to the caller? Worst experience I ever made was a lady who told me "but I only can dance from couple 3 position" (well, actually she said "this position" since she didn't know anything about a square) Who tells them this nonsense? They can't invent it by themselves.
- In Northern California "Dancers control the classes" and Callers do what they are told if that caller/instructor wants to remain employed. There is always someone that will comply with what dancers that Never Taught a Class or ever Called a Full Dance dictate for a class. Few classes if any actually graduate students, they are given completion certificates (whatever that means). Heaven forbid anyone would tell students that are READY to dance XX level. There are only complaints dancers are NOT competent. If you believe calling is about you calling to dancers you did not teach, and dancers dancing to callers that did not teach them, please post what YOU believe is needed for YOU to tell YOUR students "YOU are ready to Dance (just) Basic, to another caller in a square with dancers YOU do not know, on a floor with less than 10% Newer Dancers" (Comment is intended for an open dance NOT a workshop). I would love to have a place to look and find out what Vanilla, Soft, Standard App. only Plus, or Plus-ish includes. At least

here in Northern California. the most entertaining of our Hoedowns (open dances) KILL most new graduates to that level (currently only Plus). Many of those New Dancers stop attending Plus Hoedowns, and mysteriously the total population of dancers attending Plus Hoedowns and Festivals decreases EVERY year.

- Lots of good stuff! However I know of one club run by one lady that has told her dancers to stay away from a few specific callers because they don't call straight vanilla. She dictates the program and only allows a caller to teach the new dancers "vanilla". I have seen her and her "right hand man" verbally attack a caller at a dance because he called a left hand square thru! It was truly embarrassing to stand there and watch it happen. Sometimes, you have to just walk away. She will let a New Caller get away with it, but not area callers. Crazy

Mel's comment: Thank you all for the amazing number of comments on this article. I have taken on board that my opinion pieces need to be shortened or more single point oriented. I will try in future (no promises). This was quite a divisive article but ironically, most of us agree on the problem but are divided on the methodology on what to do about it without hurting anyone's feelings. I really wish I had a silver bullet answer, but there isn't one. We all just have to do our best and accept that we can do better and try.



**"It's not a great mission statement,
but we'll revise it if things get better."**

For The Dancers: CALLERS ARE HUMAN TOO....

How long ago was it that you had a real bad day?

- You were at work and nothing seemed to go right.
- You left work and had to fight the traffic all the way home.
- You were late getting home, only to find that the washing machine has overflowed all over the laundry floor and that your dinner had dried up in the oven because you were late.

Believe it or not; these things also happen to callers, and when they do, the results can be disastrous.

Just imagine that you are a caller with such a day:

- The half hour that you had planned for reviewing your program for the night has gone.
- You have to gulp down your meal and once again fight the traffic in order to get to the dance on time.
- Your blood pressure has increased and your concentration (so necessary to call a dance) has short-circuited.
- You have mental flashbacks all night about the events of the day which makes it impossible to perform normally.



Now, the question is, how do the dancers react? As a dancer, do you consider that he/she has had a bad day, which everyone is entitled to once in a while? Do you think as the majority of the dancers do, which is thus: if it is the first time you have danced to this caller then he/she is just a poor caller and you report this to everyone you know. If it is your favourite caller, the dancers think that he/she is slipping, not doing their homework, or just trying to get by on reputation. The majority of people are not very forgiving.

One more example: Suppose you have a splitting headache. You no doubt stay home. Not if you are a caller. The show must go on. You cannot announce from the stage that you are sick. You must do the best that you can and be as pleasant as possible, no matter how bad that you are feeling.

Yes, callers are human too.

From a Colorado State Magazine - 1980's

Author not noted

POETRY CORNER

ODE TO THE SQUARE DANCE CALLERS

By Harold Haskell (Maine, USA)

Have you ever stopped to ponder,
About the ones who stand up yonder.
Calling out the lively Square Dance Calls?
How they got to be so clever,
By the sweat of their endeavour,
In the confines of their lonely basement
walls?

Of the endless repetition,
To perfect their smooth rendition,
To bring to you the calls you like to hear?
Of the practice that's required,
Often weary, often tired,
But still determined that they shall persevere?

They must buy a good-sized shipment,
Of some highly-priced equipment,
And literature and records by the score!
And they must bear this heavy load,
To square dance halls along the road,
To get you out there dancing on the floor!

And don't forget their family life,
The ones forced to listen to the strife,
And to the noise that all practice brings,
So when the dancing night is done,
And you've had a night of fun,
Remember all those most important things



Send us your Square Dance poems,
quips or anecdotes to share

Send us your articles, ideas and
feedback

THE WORKSHOP

A BASIC OVERVIEW OF TECHNICAL ZEROS

by Paul Bristow (*as presented at the Square Dance Callers' Club of Great Britain meeting on 8th May 2005*)

In the interests of brevity, this article has been written, on the assumption that anyone reading it will be familiar with the CALLERLAB curriculum for caller training; either by virtue of having attended a caller school or by the benefit of personal research.

It includes terminology that has been defined by CALLERLAB. It is provided as a "write-up" of the presentation that I gave at the last S.D.C.C.G.B. meeting. However, as I would not wish to exclude anyone from the content of this article, please feel free to contact me if you require further explanation concerning the terms used.

As you will, no doubt, be aware – of the five defined Methods of calling (or "Choreographic Management"), one is known as "Module Calling"; there are five types of Module, one of which is the Zero, which itself comprises four types, these are: True, Geographic, Fractional and Technical.

The intention here is to look at Technical Zeros, and by comparison to True Zeros, establish 'what they are and how they can be used'

DEFINITION OF A TRUE ZERO: To understand what a Technical Zero is, it is essential to understand what it is NOT; to do this let's first consider the definition of a True Zero:

A True Zero is any call (or series of calls) that restores the dancers to the exact same set up (FASR - Formation - Arrangement - Sequence - Relationship) that existed before the call (or calls), which form the module. All dancers retain the same (FASR) position within the formation. The same footprints, however, do not have to be reoccupied. Thus, an eight chain four is a true zero; an eight chain thru would return the dancers to the exact same footprints and would be a Geographic Zero – **note:** all Geographic Zeros are True Zeros BUT not all True Zeros are Geographic Zeros.

A True Zero has two distinctive characteristics:

1. The FASR does not change, and
2. The roles, or positions, of the heads and sides do not change.

A true zero has no choreographic effect on the setup or on the positions of all dancers in the setup. Ends remain ends. Centres remain centres. Leads remain leads, etc. In addition, a True Zero does not need to include all eight dancers.

The greatest value of a Zero is that it gives the caller “thinking time”

A Technical Zero can be considered as a “Sometimes Zero” as it only achieves the “Zero effect” under certain circumstances, it can be said that a Technical Zero is NOT a True Zero. However, any Technical Zero that is used twice will result in a True Zero effect, thus a Technical Zero is a “one-half Fractional Zero”. A Technical Zero will ALWAYS use all eight dancers.

DEFINITION OF A TECHNICAL ZERO: A call or a series of calls, which brings the dancers back to the same FASR but also interchanges the ending position of the original Heads and Sides.

Technical Zeros are often referred to as "Sometimes Zeros" since they only produce a zero effect in two of the four possible sequence states (the “S” part of FASR).

(NOTE 1) - If a series of calls “zeros out” from a set-up in which the Sequence of both boys and girls is either clockwise or counter-clockwise, the same series of calls will NOT zero out in the other two Sequence states and vice versa.

(NOTE 2) Technical Zeros will work ONLY from two of the six possible arrangement states (the “A” part of FASR) and that these six possible arrangements can be grouped into similar pairs, thus there are three arrangement groupings to consider.

For more information about Relative Sequence States and Arrangement Groupings, keep reading. In summary, a Technical Zero is a series of calls, which does several things to the square:

1. It always interchanges the position of the Heads and Sides,
2. It usually (but not always) changes the ends and centres, or
3. It often (but not always) changes the in-facers and out-facers,
4. In the two sequence states when a Technical Zero does not zero out, it accomplishes a four ladies chain effect, thus
5. If a series of calls that make a Technical Zero is called twice, the combination is a True Zero.

NOTE: A TECHNICAL ZERO EXISTS FOR EVERY SET-UP (FASR)

INVERT AND ROTATE: From a Zero Box (now called a corner box) (or from an Across the Street Box), the series - Star Thru, Pass Thru, Bend the Line, Star Thru - produces a zero effect. However, it exchanges two of the dancers, in

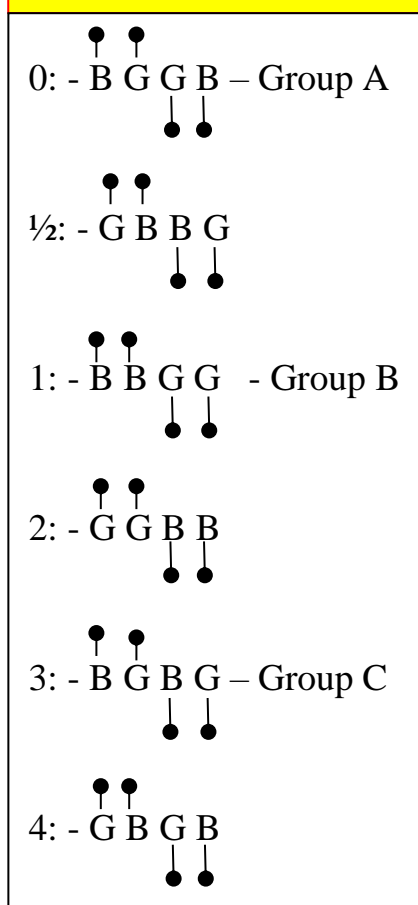
each box of four dancers (with their relative opposites) and rotates all the dancers (90°) to another spot, in a different facing direction, on the floor. It effectively “exchanges” the roles of the Heads and the Sides. The invert and rotate module is the most commonly recognised Technical Zero and is a great tool for teaching, and for using when you are strictly calling modules.

However, the invert and rotate module, is only one of many useful Technical Zeros. Before looking at other examples of Technical Zeros, let’s consider two special conditions that affect the correct operation of a Technical Zero (shown previously as **NOTE 1** and **NOTE 2** in the DEFINITION OF A TECHNICAL ZERO)

Special Conditions:

1. ARRANGEMENT GROUPINGS: As a student of choreography, you will be aware that there are six possible arrangements, shown here considered from Right Handed Two-Faced Lines which can be grouped into three sub-groups (A, B and C) as shown below:

Note: in this diagram the facing direction is shown by the “lollipop” symbol; only four out of the eight dancers are shown in each case, the location of the other four can be assumed to be symmetrical



Note: – a Couples Circulate from either of the group **A** arrangements, will give the same **F** and **A** (**F**ormation and **A**rrangement – from **FASR**). However from the other two groups (B and C) it will exchange the **A** (**A**rrangement) part of the FA to the other. Thus a Couples Circulate is a Technical Zero, which works only from Group A, in the other Groups (B and C) it is a ½ Fractional Zero.

Thus there are three possible Arrangement Groupings

2. RELATIVE SEQUENCE CONDITIONS (RSC):

As a student of choreography, you will be aware that there are only four possible sequence conditions where the dancers can end up, these are:

1. Boys In, Girls In, or
2. Boys Out, Girls Out, or
3. Boys In, Girls Out or
4. Boys Out, Girls In.

In the first two (1 and 2) the boys and girls are in the SAME state (as each other), this would be RSC – “S”.

In the second two the boys and the girls are in a MIXED state, this would be RSC – “M”

Thus there are two possible Relative Sequence Conditions – S (same) and M (mixed)

NOTE: **Bend the Line** is a Technical Zero as it will only have a “Zero” effect when all the dancers (boys and girls) are in SAME sequence i.e. RSC S and in Arrangement group A (i.e. Arrangements 0 or ½ in the diagram). In addition you should note that, from any arrangement it will exchange the roles of the Heads and Sides, thus it is NOT a True Zero. To “prove” this please consider the following:

From Zero Lines ([now partner line](#)) (after Heads Lead Right, Circle-To-A-Line):

- Star Thru, Square Thru Three – will bring you to a correct Left Allemande
- Bend the line, Star Thru, Square Thru Three – will also bring you to a correct Left Allemande

BUT from Facing Lines in an “O” arrangement, Sequence: Men in, Girls Out, Head men with partner on the left hand end of the line:

- Pass Thru, Wheel and Deal, Square Thru Three – will bring you to a correct Left Allemande
- Bend the line, Pass thru, Wheel and Deal – will NOT bring you to a correct Left Allemande!

Thus in the mixed Relative Sequence Condition (M) – i.e. either of the 3rd or 4th possible sequence states, Bend The line does NOT act as a Zero, it is – therefore not a True Zero but a Technical Zero.

If you were to call the Allemande Left, from the FASR defined above, it would result in all the Men promenading home with their original opposite (the “Four Ladies Chain Effect”)! This is actually quite useful; if you were to call Allemande Left and a Right and Left Grand from here, you could tell the dancers to promenade with the third dancer they meet – and they would have their Partner...

This suggests – quite correctly – that if you can identify the RSC that will allow a module to work as a Zero, if it does not work as a Zero when in the other RSC, it will be a Technical Zero and is thus useful for “on-the-third-hand of a Right and Left Grand” resolutions as well as to change Corner Progression Singing Call figures to Right Hand Lady Progression figures!

Two more examples to consider:

1. **Pass Thru, Trade By** – is a Technical Zero (only when in Arrangement conditions 0 and ½ and RSC M); consider:

- Heads Lead Right, Swing Thru, Swing and Promenade, which is okay, or

- Heads Lead Right, **Pass Thru, Trade By**, Swing Thru, Swing and Promenade, which is also okay.

BUT:

- whereas the module Heads Star Thru, Partner Trade, Allemande Left is okay,
- the module Heads Star Thru, Partner Trade, **Pass Thru, Trade By**, Allemande Left is NOT okay; (unless you call Right and Left Grand BUT on-the-third-hand...).

2. Spin Chain Thru & Ends Circulate – is a Technical Zero (only when in Arrangement conditions 1 and 2); i.e. from a Zero Box, Touch a Quarter (or Touch a Quarter and Scoot Back).

CONCLUSION: If you can discover Technical Zeros, they are EXTREMELY useful. For any caller who has “mastered” most of the fundamental calling skills, I would recommend working on identifying these modules. They will give you a great deal more freedom when you are calling and will allow you to concentrate on keeping the dancers happy; if you have no possibility of “failing” to get every one home, that’s one less thing to worry about!

As you can see, Technical Zeros do follow certain rules and – as you may suspect – there is a methodology to create Technical Zeros, by employing some additional rules.

However, explaining those rules, effectively, is quite a long-winded process and is beyond the scope of this overview of the subject. If we can set-up a longer presentation session, to investigate and demonstrate these rules I could provide a presentation for callers who have managed to “grasp” this overview and are looking for more.

In the meantime, “good hunting” – remember a Technical Zero exists for EVERY set-up (FASR) and (for what it may be worth) I use them all the time!



Quotable Quotes *(well, sort of)*

Words of wisdom 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).

- "Cats are intended to show us that not everything in nature has an actual purpose" – **Jeff Seidel**
- "Did you know that there are 350 varieties of shark, not counting loan and pool." – **Ken Ritucci**
- "I think that animal testing is cruel. They get nervous and get all the answers wrong." – **Jeffrey Garbutt**
- "Scary fact – biologically speaking, if something bites you it's more likely to be female." – **Wade Driver**
- "A good farmer is just a handyman with a good sense of humus." – **Jan Johnson**
- "I have a rock garden. Last week three of them died " - **Chris Froggatt**
- "I went to the doctor last week. First he told me the good news that I was going to have a disease named after me!!" – **Kevin Kelly**
- "The world out there is ugly as sin....and almost as delightful" – **Alan Evans**
- "Taking the family camping is nature's way of promoting the Motel business. – **Howard Cockburn**
- "It really makes you think about everything when you consider that for four fifths of our history, the earth was populated by pond scum. " – **Alannah Smith**
- "I hate the outdoors. To me the outdoors is where the car is"- **Andy Lown**
- "There are two kinds of people in the world, - those who believe there are two kinds of people in the world and those who don't" - **Michael Mills**
- "Love thy neighbor as thyself...but make sure you choose the right neighbourhood" - **Glenn Wilson**
- "In our legal system, the only thing that is guaranteed is the expense."- **Di Ashton**
- "If absolute power corrupts absolutely, does absolute powerlessness make me pure? "- **Richard Muir**

- "I believe in benevolent dictatorships, as long as I can be the dictator"- **Greg Fawell**
- "If I only had a little humility, I'd be perfect"- **Graeme Kirkwood**
- "Democracy means government through discussion and debate, but it is only effective if you can stop people from talking"- **Allen Kerr**
- "Opinion is that exercise of the human will which helps us to make a decision without any actual information"- **Steve Turner**
- "I argue very well. Just ask any of my remaining friends. I can win an argument on any topic, against any opponent. People know and understand this, and steer clear of me at parties. Often, as a sign of great respect, they do not even invite me"- **David Cox**
- "The most frightening thing I have ever been told ' I'm from the Government and you are here to Help"- **Matthew Mills**

Are you lonely?

Tired of working on your own?
Do you hate making decisions?

HOLD A MEETING!

You can —

- See people
- Show charts
- Feel important
- Point with a stick
- Eat donuts
- Impress your colleagues

All on company time!



MEETINGS

THE PRACTICAL ALTERNATIVE TO WORK

MEL & BARRY on SD HISTORY

The Real History of Yellow Rock.

At or around the late Mid 1800's – through to the early 1900's, during the time of the numerous "gold rushes" in the western United States, when someone struck "yellow rock" it meant gold and riches. It was a time of jubilant celebration, often with everyone adjacent to the land parcel of claim tenure suddenly benefiting from location of the strike. This was a joyous occasion as many "rushers" were just living from day to day. Such a strike often meant a life of luxury to the lucky rusher, and this was a reason to really celebrate.

Prospect claims were generally laid out in a fixed size offset checkerboard pattern so that each claim had four equal side claims and 4 corner claims. These parcels were clearly marked or staked in order for the claims' ownership to be without dispute and the ownership for these claims were filed with both local and State Government in order for their validity to be easily established.

Land Parcels located on streams and rivers were the prize claims. Surveyors and prospectors alike respected the Checkerboard pattern in marking the land tenures with identifiable pickets which is where "Staking a claim" comes from. These staked land claims crossed the rivers either vertically or horizontally so that the miners could maximise the profits.

When a strike was hit, the 2 long border claims usually profited, but the corner claims were generally outside of the water line and only on the periphery. Traditionally, "Strike Celebrations" usually included a dance to honour the partner claims and pairing, but also to recognise the corner claims that just missed out and include them in the joy and festivities. Usually a token was given to the corner claim owners so that they could stake the next claim along a creek or river with the assay department and have better luck next time. This was known as giving a "yellow rock" to the corner and celebrating with a hug and a drink. The term yellow rock became known as the celebratory hug with someone other than a partner claimant.

The most common form of community celebration dancing at that time was the form known as 'square' or 'barn' dancing. This form of dancing had been brought from the eastern states by emigrants traversing the plains on the great wagon trains heading west. Of course it was only a matter of time until the term 'yellow rock' was added to the general routines in dances as a celebratory measure at the conclusion of those dance routines. Dance prompters of the day incorporated the term to mean give someone (other than your partner) a hug. It has been recorded that at some such dances, the 'yellow rock' not only realized a celebratory embrace, but also the presentation of a small token nugget usually from single men to single woman to "stake the next dance".

Now of course, if you got this far and have done your research; you will know right off that I just made all that up. No one really knows the origin of the term "YELLOWROCK" - but hey, this is as good a story as any!!!!



What is Success –

Square Dance “The Movie” vs Square Dance the Board game

Over the last year or so, Behind the Mike has focused on bringing articles related to caller development, progression and self-improvement. Interspersed within the pages, are articles of interest, history, training and development ideas, and occasionally even a little choreography to share. – Why not share it – it does no one any good sitting in our own little box of cue cards.

Common themes that have developed over the last several years are

- “the good old days”,
- “we used to do that, but...”
- “We have lost so much”

I am a strong advocate of Basic and Mainstream as a level which should be danced and enjoyed. Many articles have been written on this topic, focused on putting the dance back into dancing, making it fun for the dancers, creative choreography and using the program to the fullest. Many of the writers who have submitted articles on caller development and improvement have also expressed the theme of keeping the activity alive. The single underlying theme however is rarely expressed. Personal development to become a successful caller boils down to a single thing and a willingness to work toward that thing.

Calling success really is simple.

Remember that it is

ABOUT THE DANCERS and NOT THE CALLER.

Dancers are not babies, nor are they incapable. Many have different learning styles and speeds. It is up to you as a caller to be able to find the style of teaching and presentation that each dancer needs to succeed and to cater to each and every one individually, as well as collectively as a group. Most of all however, you as a caller have to find a way to get them in for the long haul. It is the difference between watching a movie or playing a favourite board game.

I was reading an article the other day about a regional area association of Square Dance Clubs and Callers that take in new students every 3 months. The average class size is about 40 students of which about 4 squares graduate. (Some drop off along the way or have other commitments). The various regional callers share the teaching program. They run an intensive training course for new dancers and successfully graduate dancers who are free to go to any of the other clubs in the area. They host dances collectively and generally promote this as a successful campaign. This has been running now for 6 years.

I thought it was a great idea personally and that if it works for them then keep on going. I was interested so I asked and researched a little more.

WHAT IS CONSIDERED THE MEASURE OF SUCCESS?

- There are 4 clubs in the region, all of which benefit from new dancers
- Over 6 years, over 500 dancers (62+) squares have graduated

This is what every caller and club should be looking to achieve to reinvigorate our beloved activity.....

OR IS IT?

**Let's do some basic analysis and you decide the long term success
I took the concept of a movie (the short term program) – watch once and
maybe again a couple of times**

Versus

**The favourite family board game (a program of learning and development
where it may take a while to master but you will keep playing) played
every week or month for many years - but still the same and enjoyed**

Square dance the Movie: The success of this program is like a “rags to riches movie”. It is entertaining and full of “wow”. It is something everyone would want to see – at least once.

Square dance the Board Game: I would like however prefer to live the rags to riches tale and maybe play the story as a board game that I could share with friends and play over and over – each game with a different outcome.

The movie Review

I am a passionate advocate of square dancing as an activity and calling as a vocation commitment (professional or not). I thought that in all this discussion of how bad things are getting, here is a group that is succeeding and I wanted to know more. Being the ex-Military Intelligence analyst that I am I started to dig. Here is what I found out about the success.

- 25 years ago there were 19 square dance clubs in the region all with an average of 7 squares. (smallest was 3 squares and the largest was 26 squares over three levels in the same club – different nights)
- 15 Years ago there were 9 clubs with an average of 5 squares
- 7 years ago there were 4 plus clubs with an average of 3 squares. (the large club still had 9 squares over two nights – basic through A2)

6 years ago the joint revitalization program to get new dancers started. Over 60 squares have graduated. Today the club stats are as follows:

- There are 4 clubs. 1 is a plus club, 2 are plus/Advance and one is MS/Plus/A1 star tip with a Advance/Challenge club on a different night.
- Each club has from 1.5 to 6 squares average of 3 per club
- Total squares dancing 7 years ago – 19 squares
- Total Squares new dancers Graduated over last 6 years – 62+
- Total average squares dancing 2017 - 2 squares

Once per year there is a Plus class of 8 weeks intensive to welcome the graduate dancers into the area clubs

There is only one club in the entire regional area at which graduate dancers can dance mainstream, and they attend for less than half an evening dance.

For me personally, and I admit openly that I am not a professor of mathematics, but 62+ squares of new graduate dancers that have only one place to go and use what they have learned. In this particular area there are no clubs or venues for them to just be and enjoy the square dancing they learned. This is not good math in my books. Once dancers graduate, those that do wish to continue have to either rush through plus, or wait to take the annual “blast teaching” and are either pulled or pushed through the programs. (Yes I know there are the few exceptional dancers that do this successfully, but the majority does not).

Reality Check: - This methodology on the surface seems like a great idea but it is not sustainable. It is only when you look at the larger picture do you see the inherent problems.

Square Dance the Movie: It is at best a short term one time entertainment fix. You have gone to see it and maybe have purchased the DVD or Blue ray. Chances are you are not going to watch it much anymore other than on the occasional event when you are bored with nothing better to do.

- There is no social activity here. There is a clique of dwindling clubs and dancers.
- 40-50 people get together for 3 months for an activity and then move on to something else – no long term commitment.
- There is no successful student class. – There is a graduation “teach ‘em and leave ‘em” with the hope one or two take up the activity. Chances are they will become the new crop of callers and will teach from what they have learned.
- There is no growth in the method. Clubs have gone from 19 clubs to 4 and in the last 6 years of this program, club attendance and membership has dropped across the board, despite graduating over 500 dancers.
- There is no venue to share and enjoy what was learned and get better at it. There are however plus and higher venues where the rare few graduates can aspire to be “as good as we are” at plus and higher.

- The usual response is: “No thanks, my new friends and I have just heard about a line dance group starting classes, and then there is a << insert other activity here>> we thought we would try”.

Square dance the Board game. Board games are often time consuming and a little tedious the first couple of times you are learning to play them with all the rules etc. you start slow but begin to play immediately and grow with the game. The person teaching you walks you through and you play a few sample games before you actually play for real. You take your time to learn. I think all of you know how to play one version or another of Monopoly, Scrabble, or for you geeks like me, Dungeons and Dragons, or Risk, Chess or Checkers--- the list goes on.

- Square dance classes used to be (there it is again) a place where you as a stranger, or you and a group of friends can go and learn together and have fun laughing with and at one another – just like in a board game.
- Square dancing should be a social activity where you and your fellow board gamers (dancers) would bring out the same game with the same rules but each time you play the outcome could be different and it would be a new game each night.
- Square dancing, once you took the time and effort to learn the game, was something that you enjoyed, went anywhere and danced, had fun and still wanted to do it again tomorrow.
- You wanted to get your friends involved so they could play too.
- You still have the board games in your cupboard and they are always getting brought out to play at one event or another. Square dancing used to be like that where you would seek out events and go, and sometimes even take a board game to fill in time when the dance was over and you are waiting for tomorrow’s dance.
- New games are coming out all the time and you play them too but you still play the old ones that you love best like scrabble, monopoly and such.

Unfortunately, since the square dance movie (**zero to plus in sixty seconds – keep up or drop out**) came out, for some reason the experienced board game players and teachers seem to think that only the new and more advanced versions are worth playing any more.

The square dance movie is now all about the Hype and the level for the dancers with all CGI graphics and action explosions and very little story line development any more. Yes it is fun to watch but then again so is every other movie – what is new this week?

The Board game however, took a little longer to play, has a few rules attached that you have to learn, gets more challenging the better you get at it. The same applies to calling and dancing.

A final thought. I have been dancing and calling for over 35 years now. I love this activity and am passionate about the dance and about calling and teaching

callers how to call/teach rather than just put choreography through the microphone.

I am also a gamer. I love to play scrabble and have been playing since my grandparents introduced me to the game at 4 years of age. I still play regularly. I have been playing Dungeons and Dragons for over 35 years and play and run games weekly. I only put that last one out as a reminder.

Dungeons and Dragons the Movie(s) – There are three “Dungeons and Dragons” movies (movies based on the game). I have them all and enjoy them. I watch them about once a year or at least once every couple of years. They are fun to watch. I also have Netflix, hundreds of other movies, I read books and play both computer and board games. I write and call and dance and also work full time as well as many other things including household chores. (Helen just reminded me that I have to go out and cut the lawn). As you can see, even though I like the movies, The Dungeons and Dragon movies are very low in my list of important things. I still like them and if I have time with nothing better to do, I will watch them again and enjoy them again – maybe even today when I am done everything else.

Dungeons and Dragons the Game: in 1980 it took me over a year to learn the basics of how to play Dungeons and Dragons properly. The game has evolved exponentially over the years and I am still learning new rules. I played for 4 years before I tried to run a game. 37 years later, I am still playing and running games. Many of the people I play with have been playing as long as I have and others are relatively new. We all make the time in our schedules to play weekly and sometimes more if we are all available. We often get together to talk and develop strategies or ideas for the game. I write my own games for others to play and every week it is a new adventure. I have been helped by others to get better and I have helped others develop their own game skills.

I guess simply put – regardless of the topic

The movie:

- No long learning process – no real thinking involved
- Short fast paced entertainment
- No long term commitment
- Sit watch and enjoy, talk about it later amongst other things
- The movie never changes – only sequels after sequel with the same results
- Bad movie - turn off and walk away – no loss
- Good movie, - buy and watch occasionally
- Like it, talk about it but overall – really low on priority scale

Interactive Games / Board games

- It is necessary to learn the rules of the game first
- Takes time to play
- Takes time and thought to get better at playing

- You cannot just sit and watch
- Each game is different because different things happen depending on who is playing and what the game is
- Social activity, talk while playing, go places and play, visit and play, invite friends and play and socialise
- The game is a reason and not a time filler
- Play the game for the long term over and over.
- Sometimes don't play for years but start again and it is just as fun as you remember it.
- Everyone wants to play too and they will carry on the same because it was worth taking the time to learn and share and build the memories.

Well that is about it. I think you get the idea here. Although this is just a food for thought editorial piece this time, I believe it hits a few key ideas and for some, sour notes about what we are doing and where we are headed.



FOOD FOR THOUGHT

The greatest sin: **Fear**

The best day: **Today**

The biggest fool: **The boy who will not go to school**

The best town: **Where you succeed**

The most agreeable companion: **The one who would not have you any different than the way you are**

The greatest bore: **The one who will not come to the point**

A still greater bore: **One who keeps on talking after he has made his point**

The greatest deceiver: **The one who deceives himself**

The greatest invention of the devil: **War**

The greatest secret of production: **Saving waste**

The best work: **What you like**

The best play: **Work**

The stupidest & easiest thing to do: **Finding fault**

The greatest comfort: **The knowledge that you have done your best**

The greatest mistake: **Giving up**

The most expensive indulgence: **Hate**

The greatest trouble maker: **The one who talks too much**

The greatest stumbling block: **Ego**

The most ridiculous asset: **Pride**

The worst bankrupt: **The soul who has lost its enthusiasm**

The most dangerous person: **The liar**

The meanest feeling of which any human being is capable: **Feeling bad at another person's success**

The cleverest man: **One who always does what he thinks is right**

The greatest need: **Common sense**

The greatest puzzle: **Life**

The greatest mystery: **Death**

The greatest thought: **God**

The greatest thing, bar none, in the world: **Love**

Author Unknown

EMPHASIS CALLS

Emphasis Move of the Month

In days gone by, there were quarterly selections, experimental movements, focus movements and exploratory movements (concepts and expanding the definitions). All of these seem to have disappeared over time. I am of the opinion that just a simple choreographic exploration of an emphasis movement is still a valuable tool. To this end, this section, which will hopefully become a regular section will look at a different move each month in the basic/mainstream plus and advanced programs.

This month's emphasis calls are

- Basic and Mainstream – **PASS THE OCEAN** and **PASS TO THE CENTRE**
- Plus – **ANYTHING AND ROLL**
- Advance level 1 – **RIGHT / LEFT ROLL TO A WAVE**

Submissions and suggestions are more than welcome. These simple tools will help build your modular toolkits and greatly enhance plug-in flow modules to any "fix-point" regardless of your sight calling method of choice.

B/MS: Emphasis Call(s): PASS THE OCEAN and PASS TO THE CENTRE.

Singing calls:

- ☐ HEADS PROMENADE 1/2, PASS THE OCEAN, STEP THRU, RIGHT AND LEFT THRU, PASS TO THE CENTRE, SQUARE THRU 3, SWING CORNER AND PROMENADE
- ☐ EVERYBODY TO A HALF SASHAY, HEADS PASS THE OCEAN, STEP THRU AND BOX THE GNAT, RIGHT AND LEFT THRU, PASS THRU, ALL FACE IN, SQUARE THRU 3, SWING CORNER, PROMENADE,
- ☐ HEADS SQUARE THRU 4, TOUCH 1/4, SCOOT BACK, PASS TO THE CENTRE, ZOOM, BOYS SQUARE THRU 3, SWING CORNER AND PROMENADE HOME
- ☐ HEADS SQUARE THRU 4, DOSADO TO A WAVE, HINGE, PASS TO THE CENTRE, ZOOM, GIRLS SQUARE THRU 3, SWING CORNER AND PROMENADE HOME

Fix Point Modules – Box and Line

- ☐ (CB-CB)SLIDE THRU, PASS THE OCEAN, ALL 8 CIRCULATE, RIGHT AND LEFT THRU, PASS THRU, TRADE BY
- ☐ (CB-CB) PASS TO THE CENTRE, ALL DOUBLE PASS THRU, CLOVERLEAF, CENTRES PASS THRU

- (PL-PL) PASS THE OCEAN, SPLIT CIRCULATE, SWING THRU, BOYS RUN, REVERSE FLUTTER WHEEL
- (PL-PL) PASS THE OCEAN, CAST OFF $\frac{3}{4}$, CENTRES TRADE, PASS TO THE CENTRE (from a wave), CENTRES TURN THRU, SLIDE THRU, TWO LADIES CHAIN
- (CB-PL) PASS THE OCEAN, SWING THRU, CENTRE GIRLS ONLY - TRADE, EVERYBODY HINGE, & FACE IN, SQUARE THRU 2, TRADE BY, SLIDE THRU (PL)
- (PL-CB) PASS THRU, WHEEL AND DEAL, CENTRES ONLY - PARTNER TRADE, PASS THE OCEAN, SWING THRU, CENTRE 6 – SAME SEX TRADE, SPIN THE TOP, RECYCLE, PASS TO THE CENTRE, PASS THRU (CB)
- (CB-RESOLVE) PASS TO THE CENTRE, CENTRES PASS THRU, TOUCH $\frac{1}{4}$, SPLIT CIRCULATE, BOYS RUN, REVERSE FLUTTER WHEEL, PASS THE OCEAN, ALL 8 CIRCULATE, GIRLS RUN, BEND THE LINE, SQUARE THRU 4, RIGHT AND LEFT GRAND
- (PL-RESOLVE) RIGHT & LEFT THRU, PASS THE OCEAN, ALL 8 CIRCULATE, GIRLS RUN, BEND THE LINE, RIGHT AND LEFT THRU, SLIDE THRU, PASS THRU, PASS TO THE CENTRE, PASS THRU, RIGHT AND LEFT GRAND,

PLUS - Emphasis Call: – ANYTHING AND ROLL

Singing calls:

- HEADS SQUARE THRU 4, DOSADO, TOUCH $\frac{1}{4}$, FOLLOW YOUR NEIGHBOUR, LEFT SWING THRU - AND ROLL, (GIRLS ARE FACING) GIRLS PASS THRU, SWING AND PROMENADE
- HEADS SQUARE THRU, DOSADO, SPIN THE TOP, SPIN THE TOP AND ROLL (Boys Roll Right, Girls Roll Left), GIRLS SQUARE THRU $\frac{3}{4}$, BOYS HALF SASHAY, SWING AND PROMENADE
- HEADS SQUARE THRU, SWING THRU, BOYS RUN, TAG THE LINE, ZOOM, PEEL OFF AND ROLL, GIRLS SQUARE THRU 3, SWING CORNER AND PROMENADE
- HEADS SQUARE THRU 4, DOSADO, TOUCH $\frac{1}{4}$, FOLLOW YOUR NEIGHBOUR, LEFT SWING THRU AND ROLL, GIRLS PASS THRU, SWING CORNER AND PROMENADE

Fix point modules

- (PL-PL) TOUCH 1/4, SINGLE FILE CIRCULATE, SINGLE FILE CIRCULATE, TRADE AND ROLL
- (PL-PL) TOUCH ¼ AND ROLL, PASS THRU, BEND THE LINE, TURN THRU, BEND THE LINE
- (CB-CB) SWING THRU, EXTEND, CENTRES SWING THRU, OTHERS U-TURN BACK, PING PONG CIRCULATE, CENTRES SWING THRU, EXTEND, TRADE THE WAVE AND ROLL, CENTRES STAR THRU, SLIDE THRU, PASS THRU
- (CB-CB) TOUCH 1/4, SCOOT BACK, FAN THE TOP, GRAND SWING THRU, SINGLE HINGE, CIRCULATE, SINGLE HINGE, FAN THE TOP, SWING THRU AND ROLL, DOUBLE PASS THRU, LEAD COUPLE – PARTNER TRADE
- (PL-CB) GRAND SWING THRU, SINGLE HINGE AND ROLL, LOAD THE BOAT
- (PL-CB) RIGHT AND LEFT THRU, PASS THRU, 3/4 TAG THE LINE, CENTRES SWING THRU, OTHERS U-TURN BACK, EXTEND, SWING THRU, TRADE AND ROLL
- (CB-PL) PASS THE OCEAN, GRAND SWING THRU, SINGLE HINGE AND ROLL, 1/2 SQUARE THRU, TRADE BY, STAR THRU
- (CB-PL) PASS THE OCEAN, RECYCLE AND ROLL (**Left Column**), COORDINATE (**left hand**), GIRLS CROSS RUN, ACEY DEUCEY (**2 face lines**), FERRIS WHEEL **AND** CENTRES ROLL, CENTRES BOX CIRCULATE, (**centres**) TRADE AND ROLL, PASS THRU, CIRCLE TO A LINE
- (CB-RESOLVE) SWING THRU, BOYS TRADE, BOYS RUN AND ROLL, GIRLS TRADE AND ROLL (**To Face**), **SINGLE FILE** - DIXIE STYLE TO A WAVE – KEEP TURNING --, ALLEMANDE LEFT
- (CB-RESOLVE) SQUARE THRU 2, TAG THE LINE, FACE IN, PASS THRU, TAG THE LINE, PEEL OFF **AND** JUST THE CENTRES ROLL, RIGHT AND LEFT GRAND
- (PL-RESOLVE) SQUARE THRU, TRADE BY, SLIDE THRU, PASS THRU, TAG THE LINE, FACE RIGHT, COUPLES CIRCULATE, BEND THE LINE AND ROLL, **Left Column** CIRCULATE, BOYS U-TURN BACK, DIXIE GRAND, ALLEMANDE LEFT

- (PL-RESOLVE) PASS THE OCEAN, RECYCLE...AND ROLL,
(L-H Wave) SPLIT CIRCULATE, CAST OFF 3/4, BOYS CROSS RUN,
(Girls Start) LEFT SWING THRU, To A RIGHT AND LEFT GRAND

A1 – emphasis call: RIGHT/ LEFT ROLL TO A WAVE

Singing calls

- HEADS SLIDE THRU, DOUBLE PASS THRU,
RIGHT ROLL TO A WAVE, ACEY DEUCEY, RECYCLE,
BOYS ONLY- RIGHT ROLL TO A WAVE, (boys start in centre wave)
CHAIN REACTION, EXTEND, SWING & PROMENADE
- HEADS SWAP AROUND, CROSS CLOVER AND CENTRES START -
TRIPLE STAR THRU, STEP AND SLIDE, RIGHT ROLL TO A WAVE,
BOYS CIRCULATE, RECYCLE, SWING & PROMENADE
- HEADS TOUCH 1/4 AND CROSS, SAME 4- RIGHT ROLL TO A WAVE,
CHAIN REACTION, BOYS RUN, GIRLS TRADE, TURN AND DEAL,
PASS THRU, TRADE BY, PASS THRU, SWING AND PROMENADE
- HEADS SQUARE CHAIN THRU, PASS THRU, LEFT ROLL TO A WAVE,
MIX, RECYCLE, SWEEP ¼, SQUARE THRU 3, SWING CORNER,
PROMENADE

Fix Point Modules

- (CB-CB) LEFT TOUCH ¼, SCOOT AND DODGE (Girls Left),
LEFT ROLL TO A WAVE, HINGE, COORDINATE (It's A Lefty),
LEADERS RIGHT ROLL TO A WAVE, FAN THE TOP,
EXPLODE THE WAVE, RIGHT ROLL **AND** ENDS SLIDE THRU,
CENTRES RECYCLE, SLIDE THRU, PASS THRU,
- (CB-CB) SQUARE CHAIN THRU, LEFT ROLL TO A WAVE,
FAN THE TOP, LEFT SWING THRU, RECYCLE, PASS THRU,
LEFT ROLL TO A WAVE, LEFT SWING THRU, RECYCLE
- (CB-CB) TOUCH ¼, MIX, BOYS RUN, PASS THRU,
RIGHT ROLL TO A WAVE, FAN THE TOP, RECYCLE
- (PL-PL) PASS THRU, LEFT ROLL TO A WAVE, HINGE,
TRANSFER THE COLUMN, CENTRES TRADE, MIX,
SPLIT CIRCULATE, BOYS RUN, GIRLS CROSS, BOYS CROSS,
LEFT ROLL TO A WAVE, RECYCLE
- (PL-PL) PASS THRU, WHEEL AND DEAL, DOUBLE PASS THRU,
LEADERS RIGHT ROLL TO A WAVE, CENTRES TRADE,
BOYS RUN, RIGHT AND LEFT THRU

- (PL-PL), SQUARE CHAIN THRU, LEFT ROLL TO A WAVE, HINGE, SPLIT CIRCULATE, BOYS ONLY RIGHT ROLL **AND** EVERYBODY GO FORWARD AND BACK (** this can also work by saying boys right girls left roll to an allemande left)
- (PL-CB) PASS THE SEA, BOYS TRADE, PASS OUT, LINES FACING OUT – MIX, PASS THRU, LEFT ROLL TO A WAVE, SAME SEXES TRADE, “LEFT” GRAND SWING THRU, SAME SEXES TRADE, RECYCLE, SLIDE THRU
- (CB-PL) TOUCH ¼, MIX, BOYS RUN, PASS THRU, RIGHT ROLL TO A WAVE, FAN THE TOP, SPLIT CIRCULATE, CENTRES RUN, COUPLE CIRCULATE, GIRLS RIGHT ROLL TO A WAVE, IN YOUR OWN WAVE - CENTRES TRADE, GRAND SWING THRU, BOYS RUN, AS COUPLES WHEEL AND DEAL, ALL RIGHT AND LEFT THRU
- (CB-RESOLVE) PASS THRU, RIGHT ROLL TO A WAVE, 1/4 THRU, SWING THRU, EXPLODE THE WAVE, WHEEL AND DEAL, DOUBLE PASS THRU, LEFT ROLL TO A WAVE, (Centres Start) - SWING THRU, MIX, EXTEND, RIGHT AND LEFT GRAND
- (CB-RESOLVE) PASS IN, TOUCH 1/4, TRIPLE SCOOT, TRANSFER THE COLUMN, 1/4 THRU, EXPLODE THE WAVE, WHEEL AND DEAL, DOUBLE PASS THRU, LEFT ROLL TO A WAVE, ALLEMANDE LEFT
- (CB-Resolve) TOUCH 1/4, GIRLS RUN, LEFT TOUCH 1/4, TRIPLE SCOOT, ALL 8 CIRCULATE, RIGHT ROLL TO A WAVE, RIGHT AND LEFT GRAND
- (PL-Resolve) SQUARE THRU 3, RIGHT ROLL TO A WAVE, GRAND SWING THRU, HINGE, COORDINATE, CAST A SHADOW, CENTRES START - SWING THRU, ALLEMANDE LEFT
- (PL-RESOLVE) PASS THRU, TAG THE LINE, CROSS CLOVER **AND** TRAILERS RIGHT ROLL TO A WAVE, CENTRES LOCK IT **AND** SWING THRU, CHAIN REACTION, EXTEND, RIGHT AND LEFT GRAND

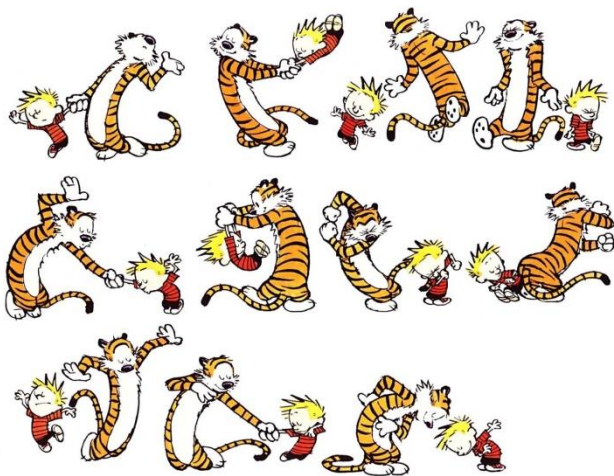
Sometimes the first step to forgiveness is understanding the other person is a complete idiot.

I'm going to stand outside.
So if anyone asks,
I'm outstanding.

JIM'S JOTTINGS: Jim Mayo Speaks Out

SMOOTH DANCING AND BODY FLOW

Smoothness in square dancing is difficult to define because it is a subjective, personal sensation. There is no such thing as *perfectly* smooth. One dancing experience may be smoother than another or less smooth but the experience may be different for some of the dancers than for others. Within these limits there is general agreement that there are two key conditions. The first is that the movement must be physically comfortable allowing the dancers to move in natural ways. The other condition, since this is dancing, is that the action should allow the dancers to match their steps to the beat of the music. From



these conditions comes the definition of smooth dancing as **DANCE ACTION WHICH ALLOWS THE DANCERS TO MOVE COMFORTABLY, WITHOUT ABRUPT CHANGES OF DIRECTION OR EXCESSIVE STOPS AND WITH STEPS THAT MATCH THE BEAT OF THE MUSIC.** A square dance caller's selection of dance material and delivery of the calls should always be directed toward providing that experience for the dancers.

TIMING: This is the subject of another chapter of this document. The definition given in that chapter is that TIMING is the relationship between Key Words of the square dance command and the dancing action, measured in beats of music. There are three parts to timing; Command time, Lead time and Execution time. The goal of timing is to allow the dancer to start moving with the first beat of a musical phrase and then to move smoothly and without interruption until the dancing action has been completed. For more information on this topic refer to the TIMING chapter of this syllabus.

TEMPO: This word refers to the speed of the music and is expressed in number of beats per minute. The generally accepted tempo used for contemporary dancing today is somewhere between 124 and 128 beats per minute. The dancers' sensation of speed is affected both by the timing and the tempo and there is further discussion of this topic also in the TIMING and Music chapters of this document.



BODY POSITION: All square dance action, when reduced to the most basic elements, is movement of two bodies in relationship to each other. The movement may be a passing action or a turning action with or without hand contact. (In the case of swing the contact is body contact, not just hands.) The position of the bodies at the start of the action is an important contributor to the sensation of smoothness. Another factor affecting the sensation of smoothness is the way the bodies move in completing the action of the call. The technical term for the study of body movement is Kinesiology and there is a later section of this chapter with that heading.



In order to assure that the dance action feels smooth the caller must choose material so that the dancers are positioned at the completion of one call so that the transition to the next action does not require an abrupt change in direction. This requirement depends on several things such as the space available for making the transition and the type of movement, whether straight line or rotational. As an example consider the sequence

Heads Star Thru, Square Thru 3/4, Centers In, Cast Off 3/4. At the end of the 3/4 Square Thru the head men are offset from the side ladies a full body width to their left. In order to do the centers in action both must move sideways to their right. The body position requires an adjustment. Even an Allemande Left following the Square Thru 3/4 requires an adjustment but in this situation the adjustment is a right rotation to put left hands together rather than a sideways offset.

HAND AVAILABILITY: In the past callers were taught that alternating use of hands (or shoulder passing) would assure smoothness in square dancing. However, some of the calls now in common use violate this principle and yet feel quite comfortable. Consider, for instance, Star Thru, Right and Left Thru. If alternating use of hands was necessary, this sequence could not feel comfortable, yet it does. An interpretation of the rule helps us to understand. The hand that is to be used next must be AVAILABLE at the completion of the preceding action in order for the action to feel smooth. In these examples the man's right hand at the completion of the Star Thru is exactly where it is needed to start the Right and Left Thru. Yet following a full Square Thru that brings the heads to face the sides, the left hand has just been used to "pull by, leaving it behind the dancers and NOT available for an Allemande Left. A similar analysis of the sequence Pass Thru, Trade By will illustrate that body position is the controlling factor in smoothness rather than alternate shoulder passes. That sequence calls for two consecutive right shoulder passes yet no one finds them awkward. The call Weave the Ring illustrates that alternate right and left

pass may also be comfortable so we must conclude that more than just alternation must be considered when studying why a square dance call sequence is, or is not, smooth.

ANTICIPATION: The dancers' anticipations may also affect the smoothness of the dancing patterns. Dancer anticipation is usually prompted in one of three ways.

1. **ENCOURAGED ANTICIPATION:** A caller's rhyming word patterns sometimes encourage the dancers to anticipate a particular call. For instance, "Forward up and back you reel, Pass Thru now Wheel and Deal." This is leading patter and is added specifically to alert the dancers and to prepare them for a particular upcoming call. Callers should also notice, however, that this kind of encouraged dancer anticipation may sometimes have a downside (see below.)
2. **CONDITIONED ANTICIPATION:** Most callers tend to repeat certain call combinations, and therefore most dancers have been conditioned to expect that some calls will always follow certain other calls. If, from zero or normal ocean waves, the caller says "Swing Thru, boys _ _ _ _ _," most dancers would probably anticipate that the caller will want the boys to Run. Similarly, from parallel #1 right hand waves, (boys facing in, girls facing out) the call Walk and Dodge is almost always followed by Partner Trade. Experienced dancers know these things and callers who wish to use unexpected sequences must adjust their delivery to improve the smoothness.
3. **INSTINCTIVE ANTICIPATION:** The existing momentum of the dancers will often create an instinctive tendency (anticipation) to continue a given body action in the same direction (see Kinesiology below.) Most dancers expect a forward-moving action to continue in a forward direction. This expectation explains why facing dancers usually anticipate that the next call will require them to work with the dancers they face. It also explains why in the series Pass to the Center, Partner Trade some dancers try to do the Partner Trade



"WAIT FOR IT.... WAIT FOR IT..... WAIT...FOR....IT....."

with their opposites instead of their partners. Good calling requires the ability to foresee such anticipations.

EXECUTION ACCURACY: The sensation of smoothness is subjective. Dancing action that feels quite comfortable to one person may be uncomfortable for another. One explanation for this difference in the sensation of smoothness is the accuracy with which the action is accomplished. There are several factors that affect accuracy.

- **FAMILIARITY WITH CALLS:** People who are very familiar with the calls are likely to proceed precisely and predictably. People who are less familiar with the calls may do the action differently. Body position and timing are critical factors in evaluating smoothness. Differences in the rate of execution and the precision of movement are reasons why, even at the same dance, the sensation of smoothness may differ from one person to the next.
- **TRAINING:** The way in which the action is done may differ depending on how the dancers were taught or on local variations. If dancers are not all taught to do the action the same way there may be conflicts when they dance together. One obvious example from current dancing is the effect that the "waist swing" Dos A Dos or Hungarian Swing has on those who do not do this variation.
- **SPACE AVAILABLE FOR THE ACTION:** If dancers are "squeezed" into a tight area of action, they cannot dance smoothly. For example, if the formation is a Double Pass Thru or 8-Chain and the caller calls Flutterwheel or a Ladies Chain, the action is very tight and "squeezing" occurs. If you have a crowded floor, it is generally not a good idea to use Tidal Waves or Tidal Two-Faced Lines etc.

KINESIOLOGY: This term refers to the study of body movement and includes consideration of the anatomy of people and how their physical characteristics affect the way they move. In the square dance activity this issue concerns us in several ways.

- **BODY MOVEMENT:** Body position has been discussed above as a factor in the sensation of smoothness. The reason position is important is that each action requires movement from one position to another. To make such moves comfortably requires that people remain balanced and that they are able to manage their momentum. Momentum refers to the tendency of a body in motion to continue that motion in the same direction. When a call sequence requires a change of direction, enough time (beats of music or steps) must be allowed as well as enough space to permit that change to happen without making people lose their balance.
- As noted above in the section on body position, the movement of square dancers is either turning or moving past one another. When moving past without a turning action the momentum is a concern only when stopping the motion. If a turn is required, the momentum is controlled either by the

interaction between dancers (see Counterdancing below) or by the individual dancer's shift of weight and turning forces on the feet. Very sharp changes of direction (90° or more in one or two steps) require strong turning forces and feel less smooth than direction changes that are more gradual.

Another important aspect of body movement is called "overflow". The emphasis on motion continuing in the same direction sometimes leads callers to use patterns that keep people turning too much. Any time that a turn between two people goes more than $3/4$ or 270° , there is risk that people will become disoriented. It is particularly important that the movement of all 8 people be checked. Some call sequences are comfortable for some of the people but involve extended turning for the others. The classic example of this problem is the sequence Heads Lead Right, Veer Left, Couples Circulate, Wheel & Deal, Veer Left, Couples Circulate. For the heads this is a 540° rotation and the side men will need track shoes to keep up.

- **BODY RELATIONSHIPS:** The term "counter dancing" is sometimes used to refer to the interaction between dancers whether they are in contact with each other or just nearby. The most important aspect of counter dancing is the need for dancers turning around each other to counter balance each other. The arm or hand contact between turning dancers is not just a touch. This contact must provide a firm pressure at the pivot point of the turn to allow the dancers to counteract the centrifugal force that tends to pull them away from each other. Turns will be much less comfortable if all the centrifugal force must be taken in the feet.

Another aspect of counter dancing is that inactive dancers should be aware of the path of the active dancers and adjust their position to "help" the actives. A good illustration of this action is the sequence Head Couples Pass Thru, Go Around One to a line. To help the heads, the sides should move forward as the heads separate around them and then move apart and back to make room for the heads to come between the sides in forming the line. Properly done this is a circular motion that anticipates the forward motion that is likely for the newly formed line.

SUMMARY: Callers must understand that smooth dancing requires more than not using the same hand twice in a row. They should also be aware of all of the factors identified in this chapter. It is true of smoothness as it is with other aspects of square dancing that there are exceptions to all the rules. The dance is a total experience that involves the dance patterns, the timing, the sensation of smoothness, the intellectual excitement and many other factors. The total program may include unsmooth dancing experiences in pursuit of other types of square dancing enjoyment. The competent caller knows when the rules are broken and does so only when the total program goals require it. Certainly, most of a square dance evening should be smooth flowing, comfortable dance patterns that move without hesitations or scrambling and do not require abrupt direction changes.

MOVIN' DOWN THE MAINSTREAM with Barry

Back in 2006 when I was President of the then NSW Callers Association, I started a newsletter for our caller members. Unfortunately due to other commitments, I only managed to put out two issues. In going back through my files I came across this idea that I presented in the first issue. It is worthwhile bringing it forward to 2018, so I hope you find it informative.

SPIN CHAIN THRU Variation

While in New Zealand for a weekend engagement with Brian Hotchkies, a number of us were talking about various choreographic ideas and, as usual, some interesting ideas and concepts came forward. This particular idea came from a general theme of working with one Right Hand Ocean Wave and one Left Hand Ocean Wave.

The original discussion was based on the current Callerlab Emphasis call for the Advanced Programs of "Any Hand Swing Thru". We all saw no reason why this concept could not be used and understood by Mainstream dancers, and went on to discuss the various possibilities. The one that we all felt had the most potential for interesting usage was the call SPIN CHAIN THRU.

While setting up a two waves with one a Left Hand and the other a Right Hand Wave is no real big deal, it was felt that a more interesting set-up was to have one of the waves with just the men and the other with the ladies.

If we take a Partner (Zero) Line at the Heads axis (Sides Lead Right, Circle to a Line) we can set up the two waves with great ease by simply having the Men or Ladies who face the Caller execute a Pass Thru with the person they face. Presto, we have two a LH (Ladies) wave and a RH (Men) wave.

The Definition of or Spin Chain Thru action is thus;

- 1) Ends & Adjacent Centres Trade
- 2) New Centres Cast $\frac{3}{4}$ (**two joined miniwaves - Centres are facing the same direction**)
- 3) Very Centres of the new Wave/Line Trade
- 4) Ends & Adjacent Centres of Centre Wave/Line Cast $\frac{3}{4}$. (**ends in 3x1 lines**)

While the above definition is changed slightly from the Callerlab definition in order to suit the situation we are looking at, it does so only in the description of the formations that result from the arm turns.

From the LH and RH waves our action would be thus:

Each wave Ends and adjacent centres trade. The new centres Cast $\frac{3}{4}$. This results in a centre wave/line with the very centres both facing the same direction. These two centres Partner Trade. Now the Centres and ends of this

resulting line are all facing the same direction. From here the Centres and Ends will Cast Off $\frac{3}{4}$.

The ending formation is a 3x1 line with the threes facing in (and each other) and the ones facing out and back-to-back.

By having the lines of 3 (those who face) Pass Thru we are back in a Partner (Zero) Line facing out of the square, so a Partner Trade will reform a Zero Line ready for a different version of the above or a regular get-out.

SET-UPS.

In order to get to the waves from the zero line you can have:

- *Men Facing Caller Pass Thru (with lady they are facing)*
- *Ladies Facing Caller Pass Thru (with Man they are facing)*

If you have the lines do a Half Sashay you can use the same idea

- *Men Facing Caller Pass Thru (with Lady they are Facing). This places the Men in the LH wave, Ladies in RH wave*
- *Lady Facing Caller Pass Thru (with Man they are facing) giving the same result.*

Here the ending formation (after lines of 3 Pass Thru) is a Half-sashayed Zero Line facing Out of the square...A simple U Turn Back gives a standard Zero Line.

The Line can be set up at the Sides or Heads axis. I have just used the Heads axis as it is easier to tell 'Those Men (or Ladies) who face the caller' to execute the command. You could use something specific to one side in the hall (picture, double doors etc.) and have the dancers facing that to start the action.

Sample Choreography

- **(SS)** SIDES LEAD RIGHT, CIRCLE TO A LINE, MEN FACING THE CALLER PASS THRU with the LADY they FACE, SPIN CHAIN THRU, THOSE WHO FACE (Lines of 3) PASS THRU, ALL PARTNER TRADE: **ZERO LINE (Partner Line)**
- **(SS)** SIDES LEAD RIGHT, CIRCLE TO A LINE OF 4, LADIES FACING THE CALLER PASS THRU with the MAN they Face, SPIN CHAIN THRU, THOSE WHO FACE (lines of 3) PASS THRU, BEND THE LINE: **ZERO LINE (Partner Line)**
- **(SS)** SIDES LEAD RIGHT, CIRCLE TO A LINE OF FOUR, *(here you could insert a Geographic zero that allows flow into next call)*, ALL $\frac{1}{2}$ SASHAY, MEN FACING THE CALLER PASS THRU - with the LADY they FACE, SPIN CHAIN THRU,

THOSE WHO FACE (Lines of 3) PASS THRU,
ALL U TURN BACK: **ZERO LINE (Partner Line)**

- **(SS)** SIDES LEAD RIGHT, CIRCLE TO A LINE OF FOUR,
ALL ½ SASHAY, LADIES WHO FACE THE CALLER PASS THRU -
with the MAN they FACE, SPIN CHAIN THRU,
THOSE WHO FACE (Lines of 3) PASS THRU,
ALL U TURN BACK: **ZERO LINE (Partner Line)**

You can also set up a simple Singing Call figure:

- SIDES LEAD RIGHT & CIRCLE TO A LINE, MEN FACING ME -
PASS THRU with that Girl, SPIN CHAIN THRU, LINE OF 3 PASS THRU,
ALL PARTNER TRADE, SLIDE THRU, SQUARE THRU 3/4,
TAKE CORNER, PROMENADE

With simple explanations and basic walk-throughs this variation of a Spin Chain Thru can be used to great advantage to provide variety in programs at any level from Mainstream and beyond.

The action of (from BGBG lines of four: MEN FACING CALLER (or any designated facers) PASS THRU WITH GIRL FACING, SPIN CHAIN THRU, LINES OF 3 PASS THRU, PARTNER TRADE. Is an exact ZERO, so this can be inserted into any BGBG line and will result in the exact same set-up.

With thanks to David Brown, Don Helliwell, Heiner Fischle.

Next month I will expand on this concept with the second part of the original article.

Barry

Mel's comment: This is an excellent example of a discussion piece on choreographic use, collaborations and exploring the movement between callers to develop material. Over the years, there has been much discussion on the use of spin chain thru, with variations from lines, two faced lines, Alamo rings etc. As noted by Barry in this article this variation does not meet the strict definition of spin chain thru, and it is presented as a "concept idea" from 2006 which is worth sharing. Many callers develop choreography, write new movements, or extend the boundaries of the definitions. It is encouraged to explore and develop the material.

It is also important to note that "Just because you can – Doesn't mean you should". Extending material must be danceable and useable and not designed for callers to show just how smart or clever they are. It must be first and foremost for the dancers to be able to dance and enjoy.

This variation of spin chain thru meets those criteria of "dancer's first", and although it does not strictly meet the definition requirements of the movement it is a danceable and useable concept.

It is also important to note that the Applications Review Committee (ARC) has not made a ruling on this particular use but has on other variation uses. This information is presented below.

*Definition: *Spin Chain Thru Starting formation - parallel waves. Each end and the adjacent center dancer turn one half (180°). The new centers of each ocean wave turn three quarters (270°) to make a new ocean wave across the set. The two centers of this wave turn one half (180°) to reform the wave across the set. The two outside pairs of dancers of the center wave now turn three quarters (270°) to join the waiting ends and form parallel ocean waves. The Facing Couples Rule applies to this call. STYLING: Hands up as in swing thru. It is important that the waiting ends remain in static position with hands ready to assume appropriate position for the next call. TIMING - 16 steps*

These are some of the decisions made by the ARC with regard to Spin Chain Thru

(January 2000) Q: Is it proper to "Spin Chain Thru" from an Alamo Ring?

- **A: No.**

(October/November 2002) Q: Would it be proper to call "Reverse Spin Chain Thru?"

- **A: No. The proper term would be "In Reverse Order" but should not be used at Mainstream nor Plus. This type usage should only be for those dancers who are thoroughly familiar with that terminology.**

(June 2008) Q: Is it proper to call Spin Chain Thru from a Tidal Wave?

- **A: NO. The committee voted this is improper. This application does not comply with the CALLERLAB written definitions.**

(May 2014) Q. The formation was Two-Faced-Line. The calls given were "Begin with a Partner Trade and Spin Chain Thru."

- **A: This application was voted to be improper as it does not comply with the MS definition. The starting and ending formation for Spin Chain Thru is Parallel Waves and NOT a Two-Faced-Line. The dance action describes Turns and NOT Trades.**

I am of the opinion that should this variation be presented to the ARC for review and acceptance, it would likely be voted as improper as it does not comply with the mainstream definition. The ocean wave of four is not established after the cast $\frac{3}{4}$, and the ending formation is not parallel ocean waves as defined.

Nevertheless, it is through caller collaboration, exploration, and challenging and using the material to its potential that ideas are developed and become movements ...Mel.

2018 SARDA NSW EDUCATION CLINIC

With Special Guest Caller Coach

BETSY and ROY GOTTA (USA)

September 27th – 30th 2018

4 DAY CALLERS EDUCATION SCHOOL

At WOONONA-BULLI RSL CLUB

Princes Highway, Woonona

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

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

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

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

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

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

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

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

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

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

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

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

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

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



Caller Sessions will be as follows:

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

Dance Sessions are as follows:

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

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

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

Well, that brings us to the end of another big issue filled with lots of interesting ideas for everyone to peruse.

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

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 is always welcome and appreciated. It is because of your comments, questions and submissions, that we are able to provide information that is, not only of benefit to all callers, but also of current interest or requiring a deeper look. Behind the Mike (BTM) Magazine now goes out to over 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 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



UPcoming EVENTS

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

Just send me the full details and flyer.

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



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At WOONONA-BULLI RSL CLUB

Princes Highway, Woonona

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

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

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

Program:

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

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

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

SARDA NSW,

PO Box 2146,

Carlingford,NSW 211870

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

NAME(s).....

ADDRESS.....

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

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

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

ACCOMMODATION IN AND AROUND WOONONA

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

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

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

WINDMILL MOTEL, WOONONA 42848766

- 1 minutes drive

BULLI BEACH TOURIST PARK 42855677

- 5 minutes drive

CORRIMAL HOTEL (PALM COURT HOTEL) 42844086

- 10 mins drive

CORRIMAL BEACH TOURIST PARK 42855688

- 10 minutes drive

CORRIMAL BEACH BED AND BREAKFAST 42832899

- 10 minutes drive

TOWRADGI BEACH HOTEL 42833588

- 13 minutes drive

COMFORT INN, TOWRADGI BEACH

- 13 minutes Drive

LYNDON HAVEN B AND B 42859491

- 10 minutes drive

WOLLONGONG SURF LEISURE RESORT 42836999

- 13 minutes drive

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

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.



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.

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.

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!

Mornington Peninsula Vic, Australia - Caller School with Paul Bristow 4-8 November 2018

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?

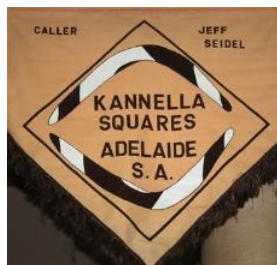
What would you like to see covered in this Caller School?

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



WILD FRONTIER

Square Dance Club Inc.



Wild Frontier and Kannella Squares
would like to invite you to an evening of square dancing
with



Bronc Wise

(Mission, Texas, USA)

Sat 09 June 2018 9AM to 4 PM	S.A.C.A. Sponsored CALLER WORKSHOP		Uniting Church Hall, 26 Chapel St, Magill, SA
Sat 09 June 2018 Evening	MS & Plus	Klemzig Community Hall North East Road, Klemzig, SA	
Tue 12 June 2018 Evening	Advanced & C1	Uniting Church Hall, 26 Chapel St. Magill, SA	

Bronc Wise has been dancing and calling since 1975 and is a Featured International Caller and accomplished recording artist. Bronc and Fia Wise will be on holiday in Australia in June 2018 and will be visiting Adelaide, South Australia.

Please come and enjoy a rare opportunity to Dance to such an accomplished square Dance Caller and Recording Artist.

S.A.C.A.

South Australia
Callers Association

For more Information contact:
Jeff Seidel (Ph.) 08 8263 5023

Bronc Wise, Caller Clinic, 9 June 2018 Magill SA, Australia

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?

Well YOU CAN!!

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

Membership available for \$160.00 us

Reducing to \$150.00 per year after the first year

STING PRODUCTIONS AMBASSADOR CLUB - Tune List 2018

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

Back In Your Arms Again
Chains
Circle Driveway
Colour Me In
Colour My World
Come Fly With Me
Gonna Build A Mountain
Heartbeat
If We Ever Meet Again
In The Palm Of Your Hand
Maybe It's Because I'm a Londoner

The Mavericks
The Beatles
Don Williams
Rea Garvey
Petula Clark
Frank Sinatra
Sammy Davis Jr.
Buddy Holly
Timbaland & Katy Perry
Alison Krauss & Union Station
Davy Jones

Paperback Writer
Somewhere In My Car
Summer In the City
Sunshine, Lollipops and Rainbows
The Way It Was In '51
What a Difference a Day Makes
What's Another Year?

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

Patter Music (7Tunes)
Serendipity / Excelsior - Hustle / Bustle
Lancelot / Camelot
& (exactly what it sounds like): Mission Impossible!

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

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

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

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

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

2011, 2012, 2013, 2014, 2015, 2016, 2017 & 2018 for \$660

Special '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, (195 tunes) - the entire bundle for a special price:

(only...) **\$800!!**

Contact: Paul Bristow: paul@stingproductions.co.uk
for more information about Regular Membership and/or to purchase these Editions

STING PRODUCTIONS – CALLER RESOURCES AND MUSIC OFFER



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