

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

FEBRUARY 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 Apr 2020	Australia National Square Dance Convention – Wentworth Falls NSW

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On the Inside Track

Hi everyone,

Welcome to the February issue....even though you will be receiving it in March!!

Like everyone it seems these days, we have been beset by computer problems. A few weeks ago we had a severe storm and suffered a 4 hour power loss. When I switched on my main laptop, it just started, and then switched itself off. I have a spare laptop, but all the information I need for the BTM magazine had not been saved to it. Normally when I am working on anything important, I not only save to a flash drive, but I also send it to myself as an email attachment. Last month, for some inexplicable reason, I did neither. When our computer savvy friend Darrel looked at the laptop, I was at least happy to know that the hard drive was not damaged and that the information was recoverable.

It turned out that it was the external power supply that was fried and that laptop was OK. All that we had to do was to get a new power supply. Mind you this all takes time. In the meantime Sue and I decided that it was time for a new computer anyway, so last Sunday we splurged and purchased a new 'all-in-one' computer. Since then it seems that I have spent every waking moment loading software and files!!! Anyway at least we are up and running again.

Once again we have a very full issue with articles, information and choreography from Mel Wilkerson, Jim May, Paul Bristow, myself and others for your perusal. We are always looking for material, so if you have anything that you would like to share, please send it to me.

In addition, 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.

Please read the next section carefully. It is not something that happens often but it is a special thank you from the editor for all those that subscribe and have supported us in making Behind the Mike what it is growing up to become.

A Special Present for Subscribers

This month there is a special present for everyone. I have attached a special file for each subscriber that contains the instrumental and vocal versions of a previously unavailable Singing Call entitled "The Wheels of Cobb And Co".

The original song was written by a great Australian vocalist Brian Letton some years ago. It is based the story of the Cobb AND Co coach line that started in Victoria around the time of the 1861 gold rush. The music for this song was arranged and created by our good friend Jeff Van Sambeeck from Perth, way over there in Western Australia. (For our overseas friends, Perth is as far from me as Los Angeles is from New York).

Jeff has created the music for all the tracks that I have released thru A AND S Records in the USA (Rip Rip Woodchip, Carnival is Over, The Magic Is There, I Have a Dream, Geisha Girl, HD Hogan, Hilts AND The Duke as well as the RD I Still Call Australia Home). Jeff does a great job and is currently working on a number of new projects (new hoedown coming up that is a mash-up of Colonel Bogey AND Sink The Bismarck, plus others).

Jeff has also done a few tracks for Brian Hotchkies. Brian actually did a version of this tune in an album he released). I recorded a vocal to this (and a few others) mid 2017, so the vocal is pre-stroke! My voice sounds quite different now.

All the other music that I have done is available via direct download at A AND S Records from Bob Shiver. Bob publishes a semi-regular caller's newsletter that includes links to a huge amount of new and current SD music. He also has available CDs and even 45's of a lot of great tunes.

I hope that you enjoy "The Wheels of Cobb and Co". Please feel free to use it anytime. The only thing that I would ask is that it not be shared. It is only available to subscribers of BTM.

Best wishes
Barry

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 second weekend in April 2020 (10-14 April 2020 – the Easter weekend). Everything is looking great for 2020. The Convention venue will be the Blue Mountains Grammar School and is located right on the Highway. The school has the perfect areas for all our needs. *NB: Since last issue we 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 very good one. Wentworth Falls is set in the heart of the Blue Mountains and is touted as one of the most beautiful locations in the country. This area is a major tourist destination and Wentworth Falls and the surrounds have an enormous amount of things to see and do. Katoomba and all its attractions are only 10 minutes away

Transportation in the area is outstanding with local trains, as well as 2 different tourist buses that visit all local attractions. Accommodation is plentiful and can range from as low as \$82 a night thru to absolute luxury. – It is recommended that you shop early and book in. **Please note the change that the Convention will be held over the EASTER Weekend.** This is also the start of the two week school holidays, so it will be a popular time in the area, as the Blue Mountains is one of the most visited tourist areas in Australia. Hotels and Motels in this area are normally at full occupancy during this time so please get in early.

ACF Update

The ACF is always working on behalf of all Australian Callers to provide information that enables Convention Program Managers to place callers within the



overall calling program. This information is available to everyone for perusal on the ACF website. <http://aussiecallers.org.au/>

The information is initially provided via the renewal form that each ACF member completes each year. This data is input to a database by the Registrar, who

checks it and then hands over to the Website Manager. Hopefully it will not be too far away where each caller will be able to complete the renewal on line via the new website (it is getting very close). Each submission will be checked and signed off by each State Coordinator and the Registrar. It is hoped that this simplified process will reduce workload for both members and coordinators. It will still be dependent on each caller actually working within a specific time frame. This aspect will not change. Invoices for ACF and APRA fees will probably be going out as usual, however; it is possible that this process will also evolve to a more simplified system. We had hoped to have it up and running for this year's renewals, but it would seem that we will still have the old system in place one more time. I will have each state's forms with me at the National in Perth for each State Coordinator.

The ACF Board does not just meet once each year; we have a continuous process of discussion topics. In the 10 months since our last meeting at Bendigo, we have completed discussion and voting on 8 topics. Among topics discussed this year have been the assessment system and eligibility. For this latter topic some new ideas have been accepted, however the full procedure is still under discussion by a separate sub-committee.

Australian Callers Remember - Many of these topics for discussion come from comments and ideas from the general membership. This is YOUR ACF.

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; 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.

BTM WEBSITE UPDATE

The website for our Behind the Mike (BTM) Magazine is still undergoing the necessary creative process and we hope it will be up and running very soon. The work for this is being undertaken by Jaden Frigo. He has been a very busy boy and thanks to the work he has been putting in, once it is up and running, this website will be a great way for callers to interact with us.

It is planned that the website will have all the articles and items from the BTM Magazine. Articles will be collated and presented in a way such that articles of similar topics and themes such as choreography, caller training etc. can be grouped and accessed under the same banner for easier reference.

It is hoped that, if the website design is successful, many of the 900+ callers that currently read the magazine in on various platforms can have better and direct access as well as the ability to search topics, ideas and themes at their leisure. Via the website you will also be able to download many of the sound archives we have on hand.

Although BTM is a fairly young publication, as it is now, we have presented over 500 pages of information from the last 16 months and the list of readers, subscribers and contributors continues to grow. Having the articles separated under specific banners will be like having a caller's reference encyclopedia at your fingertips.

Late News: Jaden has just advised me that the website is up and running. The back issues of Behind the Mike are all available on the website. The collated sections into categories and other parts like the sound archives are still under development so keep checking back.

The website address is:

www.behindthemikewebsite.com.au

From Our Readers

Is it an All 8 Circulate or a Split Circulate? Which is correct? In the combined Dec 17 – Jan 18” Behind the Mike”, a choreographic figure was used as follows:

- **(SS)** HEADS STAR THRU, DOUBLE PASS THRU, **ALL 8 CIRCULATE**, SPIN THE TOP, MEN TRADE, MEN RUN, COUPLES HINGE, FERRIS WHEEL, CENTRES PASS THRU **(CB) in opposite position**,

This prompted the question as to whether this was:

- **An All 8 Circulate**, meaning that all dancers in the square after the double pass thru are circulating to the next position to end in parallel ocean waves from the general column; or
- **A Split Circulate**, meaning that the dancers work within their own group of four split separately from the other group of four, doing a circulate as an individual only in their own group of four and thus resulting in parallel ocean waves from the general column.

From Mel: After a rather lengthy discussion and review of the definitions, it turns out that both are correct. It was either an all 8 circulate or a split circulate from that formation and both achieve exactly the same outcome.

The reality of the article was to enhance dancer awareness of both the use of the movement and their own relative positions in the formation. With this particular movement from this particular set up, it is always preferable to workshop or walk-through first so that the dancers are not surprised and break down.

The outcome is that the trailing dancers identify the next position on their own circulate path (the spot right in front of them) and the lead dancers (those facing out) do the 180 degrees circulate to face back in. Because both leaders and trailers will occupy the same space, the ocean wave rule applies and they automatically step to the right hand ocean wave.

Regardless of which you use – (P.S.) if your prime focus in making dancers aware of circulate paths from different positions, then you should actually use both interchangeably but with an explanation when you introduce it. **Ensure you set the dancers up to succeed.**

That said; the technical correctness of the movement and definitions aside; unless you are preparing dancers for full awareness of circulate paths to set up different situations, this particular circulate sequence would be better called as Leaders Trade. As the next move is Spin the Top, the wave would be an automatic action with the dancers. You would likely have 100 percent dancer success than calling all 8 (or split) circulate and achieve maybe 80 percent, with 10 percent frowning at the “Caller’s - Trick the Dancer’s Gimmick” and the other 10 percent hoping

someone will help them find their way. **Always remember: being technically correct is not as important as the dancers having fun and succeeding. The dancers must always come first.** This particular use is basic and mainstream, and even at Plus, it doesn't need to be technically correct and frustrating when there are better ways to express yourself. **Call for the dancers, not for the callers.**

Thank you for the questions and the comments. Looking at choreography and noting who was right and who was wrong is always a good thing for professional development. In this case it is the happy occurrence that both are right.

From Barry: The actuality is, that it is whatever terminology the caller uses, if he/she calls 'all 8 Circulate' from that set-up, then that is exactly what it is. Likewise if he calls "Split Circulate", then that is what it is. There is no argument here as to whether it is a split or an all 8 Circulate. The caller gives the term. Just because the two terms are basically doing the exact same traffic pattern does not come into it at all as it does not matter.

For The Dancers: Your attitude is showing

How do we get ready for an evening of square dancing? In the rush of your partner arriving home from work, the children clamoring for attention, making dinner, doing the dishes, picking up the babysitter etc., etc., - does actually dressing for the event somehow just manage to be included? If so, what do you look like when you arrive at the hall? Did you have time to pass a mirror before you left home? How did it reflect these check points?

- * Shoes polished (his and hers)
- * Trousers ironed
- * Shirt clean
- * Dress neat (not looking as though it had been grabbed from a crammed closet)
- * Accessories matching as you desire

This may mean take a few moments sometime the day before, to look over both your and your partner's square dance wardrobe to see if they are ready. Then if everything gets jammed up at the last minute, at least this will be out of the way.

Sound petty? We wonder. How important is it to put your best foot forward when you go to a dance, whether it is a club workshop, a special party night, or helping out at your caller's beginner group? What you present physically may be all that many people will ever know about you, so why not let them know the very best! Certainly, if nothing else, your close friends will always appreciate your cleanest and prettiest appearance, too. It isn't a question of trying to impress people; it's more a matter of consideration and of enjoying one aspect of square dancing to the fullest - being attractive in your square dance clothes.

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.



Hi everyone,

At long last The Red Barons SDC now has its own website. The link for this is here:
<https://redbarons.wixsite.com/squaredance>

This website was created for us by Jaden Frigo....he has done a great job.

With time I will add bits and pieces and will notify when they are done,

Cheers.....Barry

Commandments for Square Dancers

1. DANCE FOR FUN.

Be certain that ALL dancers are sharing your fun.

2. ERR AND FORGIVE.

All of us were Beginners once. Help given with a cheerful heart is never forgotten.

3. SOCIALIZE.

Dancing is a social activity and we include proper dress and behaviours as part of our activity.

4. WELCOME A STRANGER.

As every dancer knows from experience "A stranger is a friend you haven't met".

5. SMILE

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)
- CALLERLAB 1982 : Voice Session (2) with vocal coach Arden Hopkin
- CALLERLAB 1982 : Keeping Mainstream Fun
- CALLERLAB 1983 : Advanced Interest Session
- CALLERLAB 1983 : Challenge Interest Session
- CALLERLAB 1985 : Mainstream Choreography Session
- CALLERLAB 1985: Voice Interest Session
- CALLERLAB 1985: Programming Thru Music
- CALLERLAB 1985: Duties of MC / Showmanship
- CALLERLAB 1985: Techniques In The Use Of Music
- CALLERLAB 1985: Techniques For Self Improvement
- CALLERLAB 1985 : Plus Choreography Session
- CALLERLAB 1988 : After-Party Fun
- CALLERLAB 1988 : One Night Stands
- CALLERLAB 1985: Teaching By Definition Part 2
- CALLERLAB 1983: Contra Session
- CALLERLAB 1983: DBD Session
- CALLERLAB 1983: One Night stands
- CALLERLAB 1983: Music
- CALLERLAB 1983: New AND Innovative
- CALLERLAB 1983: Programming Session
- CALLERLAB 1983: Mainstream Session
- CALLERLAB 1983: Advanced Session
- CALLERLAB 1983: Challenge Session
- CALLERLAB 1980: Creative Choreography MAINSTREAM
- CALLERLAB 1980: Creative Choreography PLUS
- CALLERLAB 1983: Traditional Dance AND Music Session

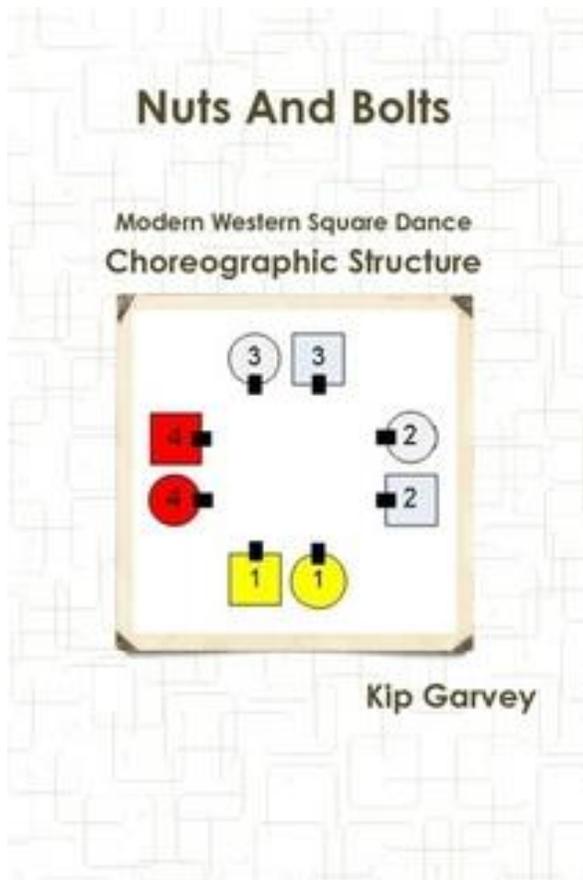
DANCE RECORDINGS

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

These recordings and other materials are available to any of our subscribers. We hope that shortly we will have download instructions for these audio files.

NUTS AND BOLTS by Kip Garvey

Kip Garvey has been involved in our activity as a caller for many years. His name is well known thru-out the world from his many recordings on Rhythm Records, Eureka and others. He has been actively involved in caller education since he first picked up the mike. He has written many technical papers for CALLERLAB as well as many Square Dance publications.



Kip worked alongside Bill Davis for many years and is one of the developers of modern Square Dance theory regarding choreographic structure and sight calling techniques.

Kip has now written an excellent book called NUTS AND BOLTS (I know some who fit into the first part!).

Synopsis: Analysis of choreographic structure for modern western square dance callers and dancers. With over 50 years experience as a professional square dance caller, Kip presents the principles of calling current day square dance for readers interested in understanding underlying concepts and technique with emphasis on the technical aspects of choreography. This deep dive into choreographic theory is

loaded with graphic illustrations and many Get-out, Conversion and Transition call modules. It is a text that should be in every caller's library

Below are some of the rave reviews that Kip's book has been receiving:

Lorenz Kuhlee, Germany

- *Hi, Kipper. Finally your book arrived here in Germany. Great stuff!*

Tony Oxendine

- *GREAT book!!!!!!!!!!!!!!*

Terry Passarino

- “Nuts and Bolts of Modern Western Square Dance”

This book has been a real asset to me. I am a site caller and have been successful with moving dancers around the square until I see a resolution and I thought that this was a successful way of calling. By studying the techniques in “Nuts And Bolts”, I have come to realize that there is a reason why we call certain calls, and explanations that go beyond what I learned in caller schools. It has given me a whole new outlook on calling and the satisfaction of knowing I can get the dancers where they need to be. I keep this book near by as a reference and for continued learning to improve my calling. Thanks Kip Garvey for all your hard work. I recommend this book for all callers, both new and experienced.

Jerry Junck

- CALLERLAB Caller Coach

This is a very technical manual and I feel is actually more complete than the current CALLERLAB Technical Supplement. I think any caller teaching new callers should have this in their library. I thank you for sharing it with me.

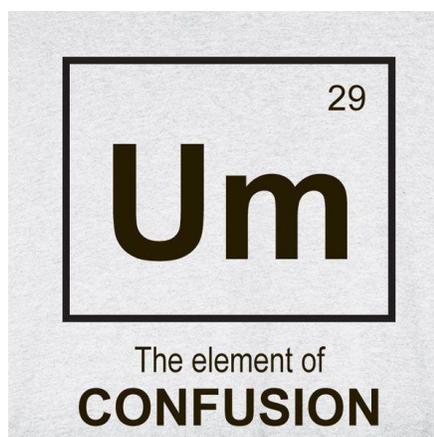
The pages at the end with Get Out, Conversion, and Transition Modules are superb. I'm a setup and get out caller, so this resonates with me.

Daryl L. Clendenin

- *I've been looking through your book. Lots of information. It will make a valuable resource for callers. Nice job.*

NUTS AND BOLTS is available from Kip for US\$29.95. You can contact him at kip@kipgarvey.com OR for our local callers here in Australia and New Zealand, you can purchase the book thru me for AUS\$35.00. Kip has kindly sent a batch to me for distribution here via BTM. Please note that I only have a few copies left, so be quick to order a copy. This is a book that should be in every caller's collection.

Please contact me at bjwonson@gmail.com.



THE WORKSHOP

Breaking the Circle by Mel Wilkerson

You can lead a caller right; but you can't make them circle. = or is that a horse and water?

An interesting discussion noted on a Caller discussion website (Facebook) as noted regarding in essence, "Habits" that we as callers all develop over time.

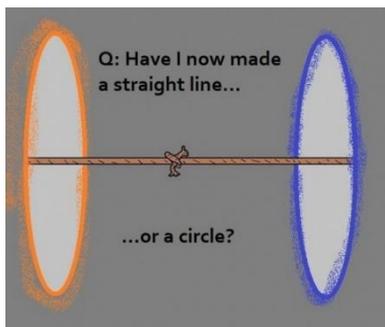
These habits lead to dancer anticipation and often, the attempts to correct the issue when noted by a caller, are viewed by dancers as "trying to trick them". In the particular discussion, it was noted that a newer caller had observed complaints (from callers) that movements like lead right are too often followed by circle to a line. This new caller decided to structure an evening dance to emphasize these movements are not always used together and has a planned workshop tip around that very idea.

Congratulations to him. I would stress that this particular caller was being hired for a dance and is planning, programming and practicing his evening and themed workshop months ahead. Well done to him. He is not usurping, or going out in left field or trying to one-up anyone; only seizing an opportunity to prepare and entertain with a polished performance. Practice does not always make perfect but it prevents panic, promotes participation and particular pleases people when properly presented and performed. The problem that this particular caller noted however; was not that the choreography was being used incorrectly, but rather the lack of variation of movement uses, or movement combinations.

You can lead a horse to water, but you can't make it drink.



You can bring a man to knowledge, but you can't make him think.



Many callers, myself included, have fallen into this "Habit trap". The classic examples are:

- Lead to the right and circle to a line
- Spin the top and a right and left thru
- Square thru 3 always followed by allemande left

Note: There are other issues such as only using movements from one particular formation/arrangement however that is an article for another time. I thought I

would share a few things collected over the years from the dusty archive of my brain and a number of old weathered books. I am sure many callers have little tidbits like this laying around that get dug out from time to time.

Here are some choreographic sequences that may help break the “**Lead right – circle to a line**” habit:

(Open)WALK AROUND THE CORNER, DOPASO (**make sure they know to finish with a courtesy turn**), **HEADS LEAD LEFT**, SQUARE THRU - **BUT** ON THE 3RD HAND - SWING THRU, RIGHT AND LEFT GRAND

Some Get ins to Partner line (PL) or Corner Box (CB)

- (SS-PL) **HEADS LEAD RIGHT**, VEER LEFT, WHEEL AND DEAL, SWEEP ¼
- (SS-PL) **HEADs LEAD RIGHT**, TOUCH 1/4, SPLIT CIRCULATE, BOYS RUN
- (SS-PL) **HEADS LEAD RIGHT**, VEER LEFT, BEND THE LINE, RIGHT AND LEFT THRU
- (SS-PL) **HEADS LEAD RIGHT**, TOUCH 1/4, SCOOT BACK, HINGE, GIRLS CROSS RUN, RECYCLE, SWEEP ¼
- (SS-PL) **HEADS LEAD RIGHT**, SWING THRU, SPIN THE TOP, RIGHT AND LEFT THRU, FLUTTER WHEEL

I like this little set up because it breaks up but still uses both lead right and circle to a line as separate movements -- (SS-PL) **HEADS LEAD RIGHT**, DIVE THRU, CENTERS PASS THRU, PASS TO THE CENTRE, CENTRES PASS THRU, CIRCLE TO A LINE

- (SS-CB) HEAD LADIES CHAIN, **SIDES LEAD RIGHT**, RIGHT AND LEFT THRU
- (SS – CB) HEAD LADIES CHAIN, HEADS PROMENADE 1/2, **LEAD RIGHT**
- (SS-CB) **HEADS LEAD RIGHT**, DOSADO, SPIN CHAIN THRU, GIRLS CIRCULATE TWICE, SPIN THE TOP, SLIDE THRU

Some singing call figures to play with

- **HEADS LEAD RIGHT**, VEER LEFT, GIRLS TRADE, BOYS RUN, ALL 8 CIRCULATE, BOYS RUN, FERRIS WHEEL, CENTRES PASS THRU, RIGHT AND LEFT THRU, SQUARE THRU 3, SWING AND PROMENADE
- **HEADS LEAD RIGHT**, RIGHT AND LEFT THRU, VEER LEFT, COUPLES CIRCULATE, BEND THE LINE, TOUCH 1/4,

COLUMN CIRCULATE, BOYS RUN, RIGHT AND LEFT THRU,
PASS TO THE CENTRE, CENTRES SQUARE THRU 3,
SWING AND PROMENADE

- **HEADS LEAD RIGHT**, VEER LEFT, COUPLES CIRCULATE,
CHAIN DOWN THE LINE, PASS THRU, WHEEL AND DEAL,
CENTRES PASS THRU, ALL PASS THRU, SWING AND PROMENADE
- HEADS PROMENADE 1/2, **LEAD RIGHT**, DOSADO, SWING THRU,
BOYS RUN RIGHT, BEND THE LINE, SQUARE THRU 3, TAG THE LINE,
GIRL GO LEFT, BOY GO RIGHT, SWING CORNER AND PROMENADE
- HEADS PROMENADE 1/2, **HEADS LEAD RIGHT**, DOSADO,
SWING THRU, BOYS RUN, BEND THE LINE, RIGHT AND LEFT THRU,
STAR THRU, SQUARE THRU 3, SWING AND PROMENADE
- SIDES ROLLAWAY, **HEADS LEAD RIGHT**, SWING THRU,
CENTRES TRADE, BOYS TRADE, GIRLS TRADE, CENTRES TRADE,
BOYS RUN, STAR THRU, PASS THRU, TRADE BY, ALLEMANDE LEFT,
SWING AND PROMENADE
- HEAD LADIES CHAIN, **HEADS LEAD LEFT**, "LEFT" DOSADO,
LEFT STEP TO A WAVE, LEFT SWING THRU, SINGLE HINGE,
WALK AND DODGE, WHEEL AROUND, FLUTTER WHEEL,
PASS THE OCEAN, GIRLS CROSS FOLD, SWING AND PROMENADE
- HEADS PROMENADE 1/2, **LEAD RIGHT**, DOSADO, SWING THRU,
BOYS RUN RIGHT, BEND THE LINE, RIGHT AND LEFT THRU,
STAR THRU, SQUARE THRU 3, SWING CORNER AND PROMENADE
- **HEADS LEAD RIGHT**, SPIN CHAIN THRU, GIRLS ZOOM,
SWING THRU, RECYCLE, TOUCH 1/4, SCOOT BACK,
SWING AND PROMENADE
- **HEADS LEAD RIGHT**, SPIN CHAIN THRU, GIRLS ZOOM, BOYS RUN,
TAG THE LINE, GIRLS U TURN BACK, SWING AND PROMENADE
- 4 LADIES CHAIN, **HEADS LEAD LEFT**, RIGHT AND LEFT THRU, TOUCH
1/4, CENTRES TRADE, SPIN THE TOP, BOYS SPIN THE TOP,
ALL STEP THRU, SWING AND PROMENADE
- HEADS RIGHT AND LEFT THRU AND BACKAWAY, **SIDES LEAD RIGHT**,
SWING THRU, BOYS RUN RIGHT, COUPLES CIRCULATE,
BEND THE LINE, PASS THRU, TAG THE LINE, FACE IN, SLIDE THRU,
SWING AND PROMENADE
- **HEADS LEAD RIGHT**, CIRCLE LEFT 3/4, DOSADO TO WAVE,
CAST OFF 3/4, BOYS U-TURN BACK, STEP TO LEFT HAND WAVE,

(CENTRES START) SWING THRU, CENTRES CIRCULATE, RECYCLE, SWING AND PROMENADE

- HEAD LADIES CHAIN, **SIDES LEAD RIGHT AND REVERSE WHEEL AROUND**, DOUBLE PASS THRU, CLOVERLEAF, CENTRES PASS THRU, ALL LEAD RIGHT **AND REVERSE WHEEL AROUND**, BOYS WALK, GIRLS DODGE, SWING AND PROMENADE

As a last comment however, **do not exclude CIRCLE TO A LINE**. It is a movement which in its own right deserves to be used independently. Also; do not be afraid to use them together but with just a little variation. These last figures are just food for thought to play with in your routines.

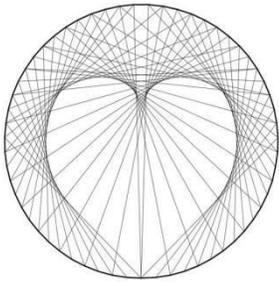
- (SS- CB) HEADS RIGHT AND LEFT THRU, FLUTTER WHEEL, SWEEP 1/4, PASS THRU, **CIRCLE TO A LINE**, PASS THRU, WHEEL AND DEAL, ZOOM, CENTERS PASS THRU
- (SS-PL) HEAD LADIES CHAIN, HEADS SLIDE THRU, PASS THRU, **CIRCLE TO A LINE**
- (SS-PL) HEADS DODADO TO A WAVE, SPIN THE TOP, TURN THRU, **CIRCLE TO A LINE**
- (SS-PL) HEADS PROMENADE 3/4, SIDES SQUARE THRU 3/4, PASS TO THE CENTRE, CENTRES PASS THRU, **CIRCLE TO A LINE**,

SINGING CALLS

- HEADS PROMENADE 1/2, SQUARE THRU 4, **CIRCLE TO A LINE**, TOUCH 1/4, ALL 8 CIRCULATE BUT THE CENTRES GO TWICE, BOYS RUN, CENTRES PASS THRU, SWING AND PROMENADE
- HEADS STAR THRU, PASS THRU, **CIRCLE TO A LINE**, PASS THRU, WHEEL AND DEAL, CENTRES STAR THRU, PASS THRU, CLOVERLEAF, NEW CENTRES SQUARE THRU 3, SWING AND PROMENADE
- (h) PROMENADE WITH A HALF SASHAY, **SAME HEADS LEAD RIGHT, CIRCLE TO A LINE****, TOUCH 1/4, ALL 8 CIRCULATE, BOYS RUN, CENTRES SQUARE THRU 3, SWING CORNER. (** workshop this circle to a line before using it in a singing call)

As always, COMMENTS ARE ALWAYS WELCOME. Have fun and happy dancing and calling.

Circle 4 VS Circle to a Line by Mel Wilkerson



A similar discussion to the circle argument above was a later follow-on discussion was held on the other aspect of lead right, circle to a line Habit. As the topics were similar in nature and part of a collective issue, this complimentary piece is added to the mix. That problem identified in the later discussions, was the insistence of many dancers, angels in particular insisting on circle to a line rather than circle 4 – without breaking to a line, and circle to a line. The discussion centred on dancer anticipation and reluctance to do anything else but break to a line with either a slap hands sliding side step and juggle position into a line, or a proper arm raised turn under smoothly blending into the line.

What I found most interesting was some of the comments that “the dancers do this”, or “the dancers can’t do that”, rather than, “the caller didn’t teach this properly”, or “the caller hasn’t used enough variety so that habits don’t form”. The best comment however was from the originator of the discussion, who simply said,

“Interesting comments: Thanks to all of you. I was really expecting some negativity, and there was none.” Who says Callers can’t have differing opinions and not get into an argument?

Two of the comments that caught my eye specifically were:

When I learned to dance in 1980-1981, our caller did a lot of stuff in 26 weeks (the basic program). I was one of the lucky ones. I caught on quick. I specifically remember him teaching these 2 calls, by those names. (circle family – circle left(8 dancers), circle left (4 dancers), circle left (2 dancers), and Circle to a Line)

One caller noted that:

“Over the years, I have kept those two calls together, in that order, on my teach list. Last night, for some reason, I decided to look at the definitions. I found CIRCLE TO A LINE, but not CIRCLE UP FOUR. In the Table of Contents it doesn’t even show as a sub-part of CIRCLE LEFT/CIRCLE RIGHT. **(Note: This was an old list as it is on the current caller list as movement 1a, 1b and 1c)** As I was getting ready to call, I didn’t have the time to search the definitions, so I made the quick post while the cuer finished Pre-Rounds. I was beginning to think I had imagined a call all these years.

A frequently noted problem was:

“When I’m calling to a new Basic floor, usually I’ll call “circle up four halfway”. The new dancers do not have a problem but the “Angels” will break the square trying to get them to make a line which is not what I wanted”.

This article of **back to basics** is designed hopefully to add clarity on the distinction between "circle 4" and "circle to a line".

The first thing to remember is that Circle Left (Movement 1 of the basic program) is also movement 1 of every basic, mainstream, plus, advanced or challenge level program.

You have to first accept that circle and circle to a line are separate movements. Unfortunately circle 4, circle 2 or circle 8, seem to have lost their place in the overall dancing vernacular.

CIRCLE. MOVEMENT 1 OF THE BASIC LIST

- 1 **Case 1** is a circle of 8 dancers – no real issues with this one.
- 1b **Case 2** is a circle of 4 dancers
- 1c **Case 3** is a circle of 2 dancers.

Circle 4, or even circle 2 followed by an amount of $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$, or full around, have been part of the basic program of square dancing for a long time and they still remain part of the basic program. The reasons that circle 4, or circle 2, are not used is because callers either haven't written or haven't found someone else's choreography to use them and over time they were forgotten.

What has happened however is the unfortunate reality that many callers do not use circle (2, or 4) as an independent movement.

- Circle 2 has almost all become forgotten until plus where you "single circle to a wave", and
- Circle four almost invariably becomes circle to a line, or circle up 4- side man break and make a line (or similar).
- Circle four is 85% of the time preceded by a lead to the right, and lead to the right is about 90% of the time followed by circle to a line.

There has been little variation on this material for a long time, and with all the other wonderful choreography available, very few seemed to have noticed it slipping away.

Please take a few moments and review your definitions at all levels you call but in particular the often frowned, rushed through and looked down on basics. Review what you call and start to identify possible gaps that you may have. Talk to other callers in your area. Regionally develop a focus call of the month or quarter and get everyone to use it and keep using it.

We can fix our activity and make it strong again but callers, it has to start with you. As far as circle, and circle to a line, here are a few examples that may be incorporated into your repertoire.

- HEADS STAR THRU, PASS THRU, CIRCLE FOUR $\frac{3}{4}$ TO A LINE

- HEADS LEAD RIGHT, CIRCLE FOUR ½ (or halfway), VEER LEFT
- SIDES ½ SASHAY, HEADS STAR THRU, PASS THRU, CIRCLE TWO (Single Circle) ¾, STEP TO A WAVE...

Comments: While the concept of circling with 2 or more dancers is part of the Basic/ Mainstream program, there is no well-established terminology. **CALLERS WANTING CIRCLES OF 2 DANCERS MUST USE TERMINOLOGY FAMILIAR TO THEIR DANCERS.**

Some callers use the phrase "Single Circle" for circles of 2 dancers (e.g., Single Circle ¾ to A Star Thru). The phrase "Single Circle" IS NOT EXPLICITLY LISTED AND TAUGHT AT BASIC OR MAINSTREAM SO THIS USAGE MAY CAUSE COMMUNICATION PROBLEMS.

In addition, the phrase "Single Circle" is very similar to the call "Single Circle To A Wave" which is part of another dance program (Plus). Some callers feel that the use of the term "Single Circle" at Mainstream is improper. It is not stated as so but it is not listed as a movement. If it is familiar to the dancers it still meets the mainstream requirements – (this still hasn't been clarified)

CIRCLE TO A LINE - - NUMBER 29 OF THE BASIC PROGRAM.

This is done from an 8 chain 4 formation.

1. Each group of facing couples Circle Left 1/2 (180 degrees).
2. The left-side dancer in the new outside couple releases the left handhold and slides sideways to the left to become the left end of a One-faced Line (which faces the line formed by the other four dancers).
3. All other handholds are maintained. The other dancers continue circling, gradually blending into the One-Faced Line by unwinding the circle. The final dancer replaces the unwinding action with a forward and left-turning twirl, walking under an arch made with the adjacent dancer, similar in action to a California Twirl.

Comments: A wider variety of Command Examples are often used (e.g., "Circle Up 4, Break Out, Make a Line", "Circle 4, Side Man Break to a Line", "Circle Up 4, Bust Out to a Line"). Some feel that the words "Circle to a Line" must always be included, whereas others feel that other options are acceptable if the meaning is clear.

Callers are cautioned that the distinction between circling "to a line" and circling "to another action" (e.g., "Heads Lead Right; Circle Left Halfway; Dive Thru") can be lost if care is not taken in their choice of words.

Some callers identify who "breaks" (i.e., who lets go with the left hand to become the left end of the final line). These helping words are optional; if used, they refer to the outside left-side dancer after Circle Left 1/2.

The definition gives the proper way Circle to a Line should be danced and styled.

There are other dance actions in popular use (with the same ending result – for example the it is very difficult for callers to say heads lead right, quickly slap hands slide sideways a bit and then sweep to roll as a couple and a quarter more and shuffle sideways while the other dancers as a couple slap hands, then the ones that lead right do an as couple ½ dosado, wheel around scrunch and slide sideways to a line). It is very difficult to call this but it pretty accurately describes the way most dancer at plus and above dance it; and it has crept down into basic and mainstream.

Dancers and callers should be aware that they may encounter these variations and that this call requires cooperation to be danced successfully.

Some callers extend Circle to a Line (designating different dancers to break, or circling a different amount), while others think such extensions are improper. In any case, there has never been consensus on how they work, and these applications require workshopping.

Regardless, the simple fact is, if you do not use it, you will lose it. And the biggest loser will be the caller when dancers go somewhere else where they still dance the full program.

Example uses of circle to a line.

- HEADS STAR THRU, PASS THRU, CIRCLE TO A LINE
- SIDES LEAD RIGHT, CIRCLE TO A LINE
- SIDES TOUCH ¼, GIRLS RUN, PASS THRU, CIRCLE TO A LINE
(Boys Stay In The Middle)

Callers, Please note: These are not Challenge or Advanced dancing extended concepts. They are BASIC LEVEL DANCING movements that seem to have been forgotten until needed at a higher level.

Try a couple of simple routines in your openers or thrown in just for a little variety. Your dancers will like it and appreciate it. For those of you that have "FALLEN ANGEL" problems, or just dancers that insist that every circle 4 goes to a line, I have found that doing simple routine early, (Especially in a in a circle 4 (no line) focus bracket or tip), gets the dancers tuned in early. After that they



the circle 4, circle 2, circle 8 and circle to a line can be thrown in the mix and used with all the other wonderful stuff in the basic program; or any program.

- (SS) HEADS CIRCLE RIGHT $\frac{3}{4}$, ZOOM, CENTRE 4 CIRCLE LEFT $\frac{3}{4}$ (AND BACKAWAY), HEADS CIRCLE RIGHT $\frac{3}{4}$, ZOOM, CENTRE 4 CIRCLE LEFT $\frac{3}{4}$ (AND BACKAWAY) CIRCLE LEFT
- (SS) HEADS CIRCLE LEFT $\frac{3}{4}$, ZOOM, NEW CENTRES CIRCLE LEFT $\frac{3}{4}$ **AND** BACKAWAY, ALL 8 CIRCLE LEFT, ALLEMANDE LEFT
- 4 LADIES CHAIN $\frac{3}{4}$, HEADS PROMENADE $\frac{3}{4}$, **THE OTHERS** - SQUARE THRU $\frac{3}{4}$, CIRCLE FOUR $\frac{3}{4}$, SQUARE THRU $\frac{3}{4}$, ALLEMANDE LEFT

Here are some simple modules and routines that use circle four, not always from a lead to the right, and not always a circle to a line:

- (SS-CB) HEADS FLUTTER WHEEL, SWEEP $\frac{1}{4}$, CENTRES PASS THRU, CIRCLE FOUR HALF WAY, VEER LEFT, COUPLES CIRCULATE, WHEEL AND DEAL, PASS THRU, TRADE BY
- (SS-CB) 4 LADIES CHAIN $\frac{3}{4}$, NEW HEADS CIRCLE FOUR $\frac{3}{4}$, CENTRES PASS THRU, STAR THRU, EACH SIDE - CIRCLE FOUR $\frac{3}{4}$
- (SS-PL) HEADS CIRCLE LEFT $\frac{3}{4}$, ZOOM, DOUBLE PASS THRU, FIRST COUPLE LEFT, NEXT COUPLE RIGHT
- (SS-PL) HEADS CIRCLE LEFT $\frac{3}{4}$, PASS THRU, CIRCLE LEFT $\frac{1}{4}$
- (SS-PL) HEADS CIRCLE LEFT $\frac{3}{4}$, (SAME 4) VEER LEFT, VEER RIGHT, CIRCLE RIGHT $\frac{3}{4}$
- (CB-CB) – GOAL POST ROUTINE) SPLIT THE OUTSIDE TWO, SEPARATE AROUND ONE, INTO THE MIDDLE PASS THRU, SEPARATE AROUND ONE, INTO THE MIDDLE CIRCLE HALF, PASS THRU
- (CB-CB) VEER LEFT, COUPLES CIRCULATE TWICE, BEND THE LINE, EACH FOUR CIRCLE LEFT $\frac{3}{4}$
- (CB-CB) CIRCLE FOUR HALFWAY, DIVE THRU, CENTRES CIRCLE FOUR HALF WAY, PASS THRU
- (CB-CB) VEER LEFT, COUPLES CIRCULATE, $\frac{1}{2}$ TAG, CENTRES CIRCULATE TWICE, EVERYONE SPLIT CIRCULATE, MEN RUN, ON EACH SIDE, CIRCLE FOUR $\frac{3}{4}$
- (CB-CB) CIRCLE FOUR $\frac{3}{4}$, BOY WALK, GIRL DODGE, SINGLE HINGE, GIRLS TRADE, SPIN THE TOP, SPIN THE TOP, RECYCLE

- (PL-PL **goal post routine**) EACH SIDE CIRCLE FOUR $\frac{3}{4}$, CENTRES SPLIT THE OUTSIDES, SEPARATE AROUND 1, COME INTO THE MIDDLE, CENTRES PASS THRU, SEPARATE AROUND 1 COME INTO THE MIDDLE, CENTRES PASS THRU, CIRCLE FOUR $\frac{3}{4}$
- (PL-PL) PASS THRU, REVERSE WHEEL AROUND, ON YOUR OWN SIDE - CIRCLE FOUR $\frac{1}{2}$
- (CB-PL) CIRCLE FOUR HALFWAY, VEER LEFT, ENDS CIRCULATE, CENTRES TRADE, BEND THE LINE, RIGHT AND LEFT THRU
- (PL-RESOLVE) PASS THRU, WHEEL AND DEAL, **CENTRE FOUR** - CIRCLE RIGHT $\frac{3}{4}$, CENTRES SLIDE THRU, PASS THRU, LEFT ALLEMANDE
- (PL-RESOLVE) PASS THRU, TAG THE LINE, CENTRES IN, CAST OFF $\frac{3}{4}$, ALL 8 CIRCLE LEFT, LADIES CENTRE - MEN SASHAY, ALLEMANDE LEFT
- (PL-RESOLVE) TURN THRU, WHEEL AND DEAL, GIRLS ZOOM, DOUBLE PASS THRU, FACE RIGHT, COUPLES CIRCULATE, FERRIS WHEEL, BOYS PASS THRU, CIRCLE FOUR HALF WAY, VEER LEFT, $\frac{1}{2}$ TAG, RIGHT AND LEFT GRAND
- (CB-RESOLVE) SPLIT THE OUTSIDE 2, AROUND 1, CIRCLE LEFT,
- (PL-Resolve) - EACH SIDE CIRCLE FOUR $\frac{1}{2}$, RIGHT AND LEFT THRU - PARTNER TRADE, PROMENADE

A COUPLE OF DIFFERENT **CIRCLE TO A LINE FIGURES**

- (SS-PL) HEADS SPIN THE TOP, TURN THRU, CIRCLE TO A LINE
- (SS-CB) HEADS STAR THRU, PASS THRU, CIRCLE TO A LINE, PASS THRU, WHEEL AND DEAL, CENTRES STAR THRU, PASS THRU, CLOVERLEAF, NEW CENTRES CIRCLE 4 HALF WAY, PASS THRU
- (SS-PL) HEADS TOUCH $\frac{1}{4}$, GIRLS RUN, PASS THRU, CIRCLE TO A LINE (**boys are in the middle**), TOUCH $\frac{1}{4}$, ALL 8 CIRCULATE, BOYS RUN, ZOOM, CENTRES PASS THRU, CIRCLE TO A LINE
- (PL-CB) TOUCH $\frac{1}{4}$, OUTSIDES BOY RUN, CENTRES GIRL WALK, CENTRE BOY DODGE, OUTSIDES TRADE, CIRCLE TO A LINE (**boys are in the centre**), PASS THE OCEAN, HINGE, LADIES TRADE, RECYCLE, PARTNER TRADE, PROMENADE

Quotable Quotes *(well, sort of)*

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

- "The most important thing for a politician to have is a short memory" – **Frank Matthews**
- "Diplomacy is the fine art of saying "nice doggie" until you can find a rock" - **Howard Cockburn**
- "An honest politician is one who, when bought, stays bought." - **Matthew Mills**
- "A politician is a man who, when he talks about 'every thinking man', they really mean themselves, and when they talk about 'every thinking voter' they mean everybody who is going to vote for them." - **Kevin Kelly**
- "A diplomat is the guy who can tell you to go to hell in such a way that you look forward to the trip." – **Michael Mills**
- "The first duty of a politician – get away with it " - **Chris Froggatt**
- "It seems to me that all the people who really understand how to run the country are either driving taxis or cutting hair" - **Steve Turner**
- "In politics, stupidity is not a handicap" – **Jaden Frigo**
- "Politics can be defined thus: the gentle art of getting votes from the poor and obtaining funds from the rich by promising to protect each group from the other. – **Jeff Seidel**
- "Politicians always tell us that they are interested in people. Of course fleas are also interested in dogs. " – **Andy Lown**
- "Politics is regarded as the second oldest profession, but given the actions of today's politicians, I have come to realize that it bears a striking resemblance to the first"- **Mel Wilkerson**

- "The difference between capitalism and communism is this : Capitalism is a system wherein man exploits man, and communism is vice- versa"- **Brian Hotchkies**
- "Instead of giving politicians the keys to a city, it would be a better idea to change the locks" **Graeme Kirkwood**
- "For every action, there is an equal and opposite government program"- **Greg Fawell**
- "Democracy is the worst form of government, except for all the others that have been tried."- **Al Stevens**
- "Governments always find a need for whatever money they get"- **Les Tulloch**
- "Most people look at government as a means to protect the consumer. A better idea would be to find a way to protect the consumer from the government"- **Barry Wonson**
- "Remember that governments do not earne one single dollar of what they spend. In order for you to get money from the government, they have to take it from someone else"- **Wade Driver**
- "A government big enough to give you everything you want, is a government big enough to take from you everything you have"- **David Cox**
- "A government that robs Peter to pay Paul can always count on the support of Paul"- **Ed Foote**
- "I don't know what people have got against the government...they've done nothing"- **Janice Alexander**

And the best quote of the month has been attributed to:

“ Every married man who has actually learned”

**When a woman says “What?”,
it isn't because she didn't hear you.
She is giving you a chance to
change what you said.**

Mel's Meanderings



AN UNPOPULAR OPINION

by Mel Wilkerson

I can really appreciate the position that many have callers in many forums and blogs have stated. That position is essentially stated as:

Today, many dancers cannot dance anything other than plain vanilla boring stuff. They do not know, and do not want to know formations - so we call plain vanilla because they like it and if we don't, we don't get hired.

*Plain
Vanilla*

Believe me callers; you are not alone in that opinion, or in that frustration. Well it is time to start doing something about it. The way to start is by looking inward first.

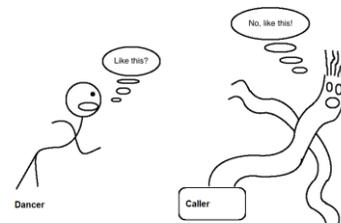
I find it particularly interesting when you read (and this is from more than just me):

"In <INSERT STATE OR REGION HERE> I the only time you see DBD or anything other than <PICK ONE plain vanilla / boring / standard position only / normal dancing / proper boy on left girl on right> is when I go to a higher level workshop or it is announced separate from the dance at a conventions".

I also noted that callers are not alone in stating that many dancers take DBD workshops /APD workshops / Improve your (*INSERT LEVEL HERE*) workshops but it never seems to be used other than at that workshop. It is an equal frustration heard that I teach that:

"When I teach my dancers but after graduation they do not see it for months or maybe even the next year and it has all been forgotten except what they dance at club level."

I wish to state unequivocally from the start, that I am not an advocate of calling abstract/asymmetrical or any choreography that is so far out of the box with the technicality of the "correct" definition that although it may be technically correct it has become unrecognizable and often un-danceable.

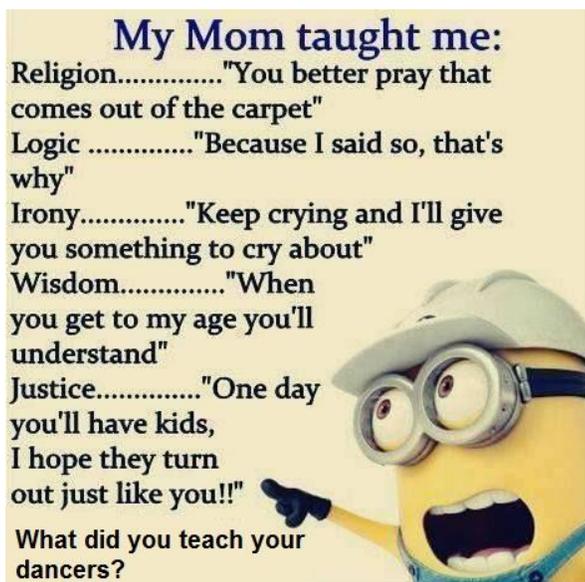


My personal opinion is that any caller that consistently and intentionally does to prove how smart or clever he or she is, should not be calling. The caller who does

this (other than specifically requested or advertised “Dance By Definition” extreme challenging stuff) is calling for him/herself and not the dancers. That caller is about self-ego and not square dancing. (I did state that this was a personal opinion didn’t I?)

I also wish to state unequivocally that there is a big difference between:

- **Standard position dancing** – normal dancing, which I define as using a full dance program with variety and challenge from variant positions and following the definition for smooth, interesting and challenging fun, entertaining choreography for the dancers; and
- **Dance By Definition (DBD) and All Position Dancing (APD)** – which is where you callers and dancers are pushing the boundaries of the definitions, multiple variations of the standard positions but also including all the fractionalized, disassociated and even asymmetrical stuff.



It has been said that Children only know what they are taught. This is true to a degree. The authority figure in their lives teaches them the basics. **CALLERS, YOU ARE THAT SQUARE DANCE AUTHORITY FIGURE.**

Life, experience, time and use, teaches them the ways to reinforce use and build on those lessons.

School Teachers educate the basics. They build from simple concepts and over the next 6 years what was learned in grade 1 has been built upon expanded and developed.

They teach fundamentals of what you really should know about life, history, math etc. Some go on to higher levels but in truth, it is “Life and Experience, Time and Use” **teaches you how**, what you have learned is applied, by repetition doing, failure and success.

Only in that way (Time, Experience and Use) can you grow and be strong. Square dancer callers teach you the basics of square dance in lessons. But only through use, experience and repetition, with success and failure can you truly learn.

I am a strong advocate of the axiom that:

Dancers only know what, and how, to dance because they were taught that way

- You wouldn't teach a child about "not touching a hot stove" and then put him at 4 years old on a cooking show competition. He has had no time and experience. He knows don't touch the stove but what about all the hot bits and pots on the stove etc.
- You wouldn't teach a student how to add subtract multiply and divide (grade 2-3 when I went to school) and then enter that student in a university theoretical physics course. The basics principles are the same but the advanced concepts and applications have not been taught and expanded, nor learned over time with practice, success and failure. Besides, not all grade two and three students want to know advanced theoretical physics. They may be content at the moment with having fun and finger painting for a while longer.
- Callers should never teach basics as a stepping stone introduction to higher levels, nor should they call and teach basic, mainstream workshops as an introduction to plus. If some dancers want to go higher, let them and learn those concepts and movements when they need to. Each level is a program in its own and deserves the recognition and experience. **Teaching new dancers differently because that term means something different in challenge or is expanded in plus is just plain wrong, and worse, stupid.**

To continue with the learning analogy; I have heard caller's say that younger people learn faster and can be rushed through. Isn't it ironic that nearly every teaching study, education matrix, and learning outcome and retention studies show that it is better to learn and experience and grow in school over time. While individual genius may be recognised it is rare, and it is better to take the time, learn the concepts one by one and how to apply them in multiple situations.

- We take 6 years (sometimes more) to take our children through school.
- We take 4 years of college or university to master a direction of higher education
- We take 1-2 years of trades training and then apprentice for most trade works
- We even take 3 months of training and a probation period in most employment general labour jobs to make sure we get it right.

Why do we think that learning and growth for square dancing should be different outside of school and life in general?

Why have we as callers over the last 30 years then gone from a Callerlab recommended minimum teaching time (which most callers said was too quick) in 1982 of 86 hours of teaching and instruction over an average of 40 weeks to graduate Mainstream, and then at least another year of Mainstream dancing before even thinking about learning Plus to what we have today in many areas- Basic and Mainstream in a 12 week truncated program (if you are lucky) and dancing and learning plus at the same time because there are no basic and mainstream clubs in your area and the dancers say hurry up because Plus is the “fun level” – not Basic and Mainstream.

Callers that taught dancers in this “new way” (basic to plus in 0.6 seconds) have no right to say that dancers that he/she taught basic and mainstream in 12 weeks and is now teaching plus, are good dancers, and others don’t know the basics or mainstream properly and can only dance boy on left girl on right boring stuff.



I can practically guarantee: if you are saying this about other caller’s dancers that are learning and dancing plus (or any level) with you, then other callers are saying the same about your dancers. (By the way, - yes I know there are exceptions but they are rare, and **NO YOU CANNOT LAY ANY OF THIS BLAME ON OTHER DANCERS.** If you are teaching and calling, then you are in control of what they learn – not other dancers.)

Here are a few questions to consider that may to help answer the problem of what do we do about bringing dance and bringing dancer ability back into square dancing?

Set up:

- Square Thru has no gender – Why isn’t it taught as 4 dancers and used regularly?
- Swing thru has no gender - Why is it not taught and used regularly?
- Spin the top has no gender – Why is it not taught and used regularly?
- Walk and dodge, cloverleaf, stars, backtrack, pass to the center, pass the ocean, half tag etc. have no gender definition or standard position – why are they not taught and used regularly?

In fact when you look at the entirety of the basic and mainstream program what have you got really that requires a boy on left girl on right position to be considered normal?

At Basic there are 51 movements - only 16 have gender specificity (and some of those are only part of the movements (such as couples promenade) or circle left gender requirement for hands defined when the circle is gender alternating.)

- Swing
- Couples Promenade – example: from right and left grand circle (only with men facing promenade direction and women facing wrong way promenade direction)
- Allemande Left
- Circle Left can be any gender the only gender definition is when alternating boy girl
- Ladies In – Men Sashay
- Courtesy Turn
- Ladies Chain Family
- Dopaso – because it ends properly with a courtesy turn
- Right And Left Thru – because it ends with a courtesy turn (which i personally think should still be restricted at plus but that is my opinion)
- Star Thru
- California Twirl
- Walk Around Your Corner
- See Saw
- Circle To A Line (requires at least one of the couples to be a standard boy girl couple to allow the under the arm turn as defined)
- Dive Thru (because of the California twirl)
- Box The Gnat

At Mainstream there are 17 additional movements – only 2 have gender specificity

- 8 Chain (2+) due to the requirement of the courtesy turn
- Slide Thru – man always does one specific thing, lady always does another

At Plus there are 29 additional movements - only one has gender specificity

- Teacup chain – ends with a courtesy turn – although many callers will disagree with this

In short: Out of 96 movements on the plus program (moves all dancers that dance plus should be able to dance comfortably, only 19 have any gender or placement requirement in which to be able to dance that movement successfully. (That is about 15%)

- What that means is that All position Dancing (or dancing the ladies part as a lady and the man's part as a man) affects only 19 of 96 movements
- Dance by definition affects only when the caller wants to push the limits of the technicality of the definition – such as oblong diamonds
- The rest is normal dancing and should be taught properly and used regularly

Why is it then, that dancing other than the referred to “boy's position or girl's position” is so difficult with anything other than the 19 defined gender based movements? The answer is simple. **We as callers have for some reason determined that:**

1. It is too difficult for the dancers
2. It takes too long to learn
3. Dancers can't understand formations and recognize their positions within a formation
4. Teaching variations of a movement means they have to learn and remember each part from potentially 64 different set ups on the floor and both right and left handed

The reality of why it is so difficult is however simple but hard to accept:

1. We as callers have focused on the caller rather than the dancer
2. We as callers have become lazy and only use other people's material
3. We as callers find it difficult to write choreography and use it on a regular basis
4. We as callers have determined that if someone like Tony Oxendine, or Mike Sikorsky or Paul Marcum (or anyone else that has released a record anywhere) hasn't used a different position in the song – it must be too difficult to dance so we won't use it either

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.
6. We as callers have found it easier to give the dancers more movements to dance because it was easier for us to make different sequences rather than actually use what we have taught more fully and completely thus giving the dancers more variety and different sequences that reinforce learning and generate interest and fun
7. We as callers have relied too much on sight calling and sight resolution that we have forgotten the basic principles of preparing focus movement themes in the tips which would include variant choreography modules for:
 - Singing call using focus movement
 - PL and CB zero modules for focus movements
 - PL and CB conversion modules using focus movements
 - PL and CB get outs using focus modules
 - Other formation state modules using focus movement

and integrating those modules into our sight calling routines when appropriate so that the dancers get variety, entertainment, challenge, and success as well as fun using what is known and familiar.

When you get back to your various clubs at whatever level, square up your dancers and ask them (don't put them anywhere other than the static square):

- Can you tell me the girl's part of recycle?
- What do the boys do and what the girls to on a pass the ocean?

If they can tell what boys do or what the girls do - then you as a caller, like me as a caller, are part of the problem. It means that we are not providing the variety to the dancer's right from the beginning and we are not consistently using variety after we have taught it. For too long, we have told them that graduation is a target rather than having fun and learning is a journey that doesn't end -- but the journey is the goal.



We have not stood and said that graduation means that you are capable of doing this and that. It has become easier to give a piece of paper that says, “You attended the class – you still can’t dance but here is your certificate anyway”.

We have also rushed them to Plus without being able to dance Basic and Mainstream. That way we can have more dancers which in the short term equals more money in our club or in the caller’s pocket. However; it is too late to teach them how because we as callers have put into their minds “I am ready for higher level dancing”. We as callers have told them not only have they graduated and know their Basics and Mainstream but they likely have a certificate that says so. They know that they can now come and play with the grown-ups at Plus “fun level”. To tell them that they must now learn Basic and Mainstream all over means that **we as callers have:**

1. Lied to our dancers about how good they are
2. Lied to our dancers about being able to dance a full program
3. Lied to our dancers about being ready to dance plus
4. Lied to our plus dancers who generally now have to learn how to dance basic and mainstream again with the “new plus dancers”
5. Continue to lie because to do otherwise might mean we don’t get hired for the big dances
6. And worst of all, allowed them to believe our lies that everything they have learned is not the “fun level” or the grown up level - Plus



So what do we do?

What usually happens is that callers generally at this point say, “Well, I will not teach them how to dance, - I will restrict what I call to their abilities and only use the very, very, very simplest versions of plus calls. That way I can keep them moving and entertained on the floor. But that is ok, I have another class coming of new dancers coming up and anyway in a few weeks I can start teaching the older plus dancers advance, and thus lower their ability level too”.

(Comment: Callers may not say this out loud but look around in your region and ask yourself how many Basic and Mainstream clubs are there? How many Basic and Mainstream dances are there? Then ask; how many plus clubs are there? How long have the plus dancers been dancing? When did they graduate mainstream? You may not vocalize that attitude as a caller but it is pervasive and if you are objective and look at your various regions, chances are you will see it.

SHAME ON US AS CALLERS.

If we want to fix this problem we have to accept that we are the biggest part of this problem

1. **Stop rushing the dancers** – they only know what they have been taught by you. – if they are bad dancers and cannot dance a program – who taught them how to be that way

2. **Start using the programs**

3. **Realize that this is not a short term fix** and will take commitment and years to turn around

4. Recognize that a **dancing level is not a capability achievement** – it is just more movements

5. **Make your basic / mainstream / plus fun challenging and use the entire program**

6. Remember that **you are the hired help.**

Analogy time – because I love analogies. If you were hired as a house maintenance/cleaner and worked cheap, chances are you would get lots of work. But, if you only mowed the lawn, swept the floor and took out the trash; but didn't clean the house, vacuum, do the dishes, wipe out and disinfect the toilets, clean the windows, wipe down the sink and cupboards, clean out the stove periodically, shake out the rugs and change the bedding, do the laundry if that was required, and definitely wash the floor after sweeping it – Chances are also that you would get fired or not hired back unless you changed your ways.

The job isn't to
just fix the problem.
It is also to restore the
customer's confidence.
Do BOTH!
~Shep Hyken

www.Hyken.com



It is a pity that square dance callers are not held accountable by their employers the same way cleaners or any other professional is held accountable.

- We are hired to teach people how to square dance
- We are hired to ensure they know how to dance before we graduate them and send them out in the “real world”
- We are hired to provide entertainment and fun as well as square dance learning
- We are hired to give them something they can take anywhere in the world and do comfortably because we said they can



However – like the cleaner above – too often we do only a surface clean (**teach**), get it looking nice by mowing the lawn, sweeping the floor and putting out the trash so it doesn't smell (**teach one standard position of a movement and only use that but move them around with lots of different one use of the movements strung together so they look good**). Too often many work cheap to get lots of jobs (**undercut and**

undervalue those that really want to learn and call and do so with professionalism), Many of these professional cleaners move on quickly from job to job leaving a bad taste in general about hiring a professional cleaner, (**leave a bad taste in the dancers mind about having been told they are graduate dancers and they did it so fast they must be good only to find out that they cannot go anywhere else and dance comfortably because that caller calls things like pass the ocean with 4 boys – oh no – you can't do that !!!! I quit**)

The solution for all of us callers is time patience and commitment.

- We as the older experienced callers need to mentor and teach newer callers the base foundations of moving dancers, movement mechanics, modules and how to use them etc. long before they pick a method of calling (sight/mental image/station calling/ CRaMS or whatever they will choose.
- We need to instill a willingness to teach and inspire and entertain

- We need to go back and recognize in ourselves that we created this problem by allowing it to happen over the last 30 years
- We need to give the next generation the tools and ability to learn and have fun without feeling pressure to rush to the next level – the level they are at is not boring – the person delivering it is – and that is the caller. Give that caller and the dancer the tools to make it NOT BORING.

We need to accept and apologize for creating this mess and allowing it to happen. Only then can we accept that we can be part of the solution because we are the biggest part of the problem.



“Um, Can you repeat the part of the stuff where you said all about the things?”

ASK Dr. ALLEMANDER by Glenn Ickler (with Barry Wonson)

DEAR Dr. AL, I have been simply appalled to find that there are no Square Dancing entries in the Guinness Book of Records. How could this be? You should encourage all clubs and callers and clubs to become more competitive and remedy this grave situation. I can suggest some categories and I am sure that you will be able to come up with many others. For instance we could have:

- *LARGEST SQUARE DANCE* - could rent the Sydney Olympic Stadium and hold a real dilly,
- *MOST SQUARES IN A SPECIFIC AREA* - maybe a dance in a caravan, or even in a bathroom
- *MARATHON DANCE* - maybe the longest hoedown ever....would depend on the endurance factor of callers voice and dancers feet
- *DANCING IN ODD PLACES* - maybe a moving freight elevator. The vertical motion could add a whole new dimension to dancing
- *DANCING ACROSS BOUNDARIES* - such as half a square in USA and half in Canada, or half in NSW and half in Victoria
- *UNUSUAL DANCES* - such as on roller skates, skateboards, stilts, underwater, unicycles, etc.
- *VEHICLE DANCES* - possibly on motorbikes, or even cars or trucks....only negative is that a wooden floor could see some damage!

And of course, which club will be the first to dance in a Nudist Colony?

Competitively yours; *BLUE RIBBON BILL*

DEAR BLUE: You sound like a super competitive person and a prime candidate for

a) Ulcers, and

b) C-5 level , dancing,

although not necessarily in that order.

Dr. Allemander is more interested in dancing for relaxation and stimulation than in attempting to establish meaningless records that would only be broken by some future idiots...errr...square dancers...., but he does have some suggestions for persons so inclined.

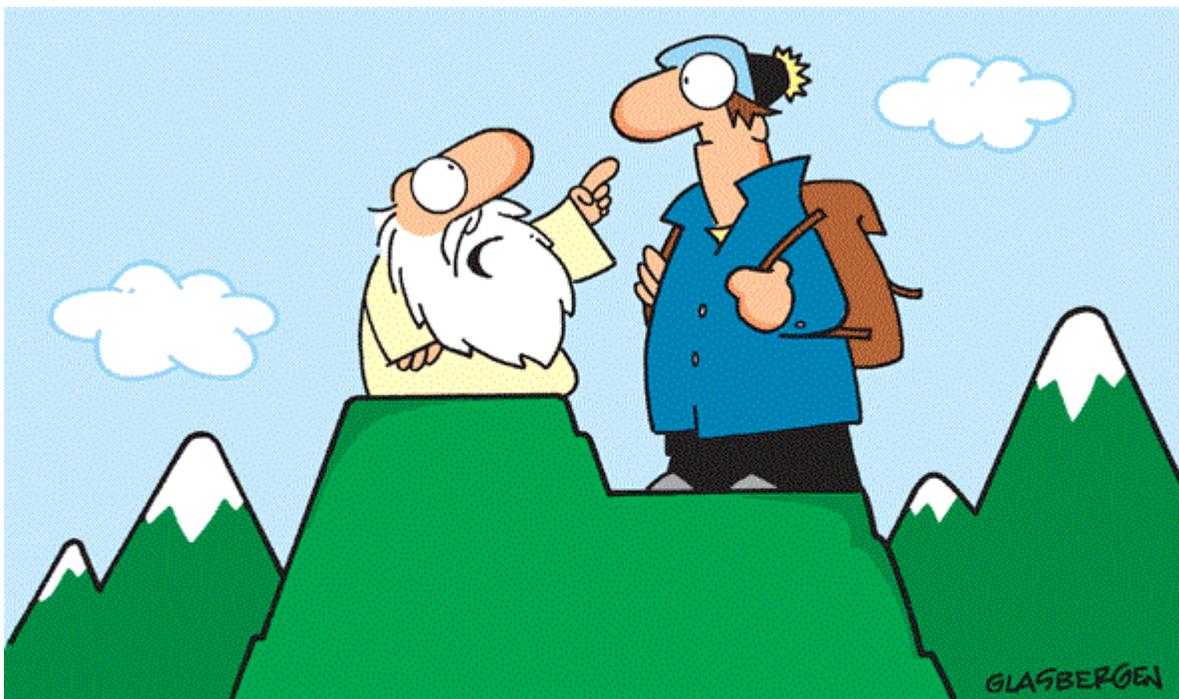
- *LIVELIEST DANCE* - How about dancing barefoot on an ant hill?

- **SPLASHIEST DANCE** - dancing in a swimming pool would give new meaning to "Dive Thru"
- **LENGTHIEST DANCE** - get a set together and dance continuously while riding the Trans-Siberia Railway
- **LONGEST YELLOW ROCK** - the caller could open with that call at 7.30 and just play music until he says "bow to your partner" at 10.30.

As for dancing nude, that presents a couple of practical problems:

- 1) Where does one pin a badge?
- 2) Does the caller dare call "Touch a Quarter?"

Dr A.L. "Lefty" Allemander, PhD, who always dances properly dressed, gives advice to the dancelorn in this space on a regular basis.



**"One man can change the world...
but you'll need a very big diaper!"**

JIM'S JOTTINGS: Jim Mayo Speaks Out

CHICKEN PLUCKER

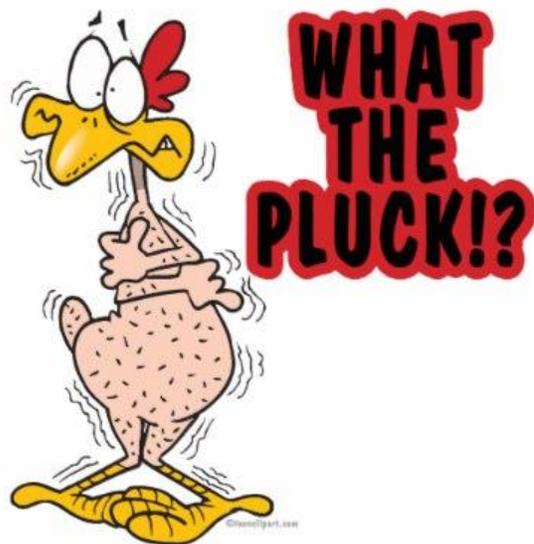
A Valuable Choreographic Tool - Written by JIM MAYO in the early 1980's

Nearly everyone who comes to a caller school hopes that he or she will be given the "magic key" that will make choreography simple. Many students say so up front and many more expect that, once it has been explained, choreography will be easy. Unfortunately, ***the truth is that understanding choreography is a difficult task and there is no easy way to be sure that you can always resolve the square back to the home position.*** The most experienced callers will get the men crossed over or the wrong corner occasionally. The best do it rarely but the caller who never does it is a liar.

In spite of this discouraging opening, there is hope, and it is possible to call an interesting dance without having to memorize every word or master the techniques of sight or mental image choreography. The easiest way to start (and a method that a large number of callers use most of the time) is called zeros and equivalents or modular calling.

In this article I am going to concentrate on a particular form of module calling but the principle can be expanded. This method is, I believe, the easiest way for a beginning caller to "handle" the choreographic problem without building habits that will have to be broken later. In particular I mean the habit of memorizing words. No caller of modern square dancing can do an adequate job of calling by memorizing the words of the call; and I include both patter and singing calls in this uncompromising judgement.

The hope I offer is a particular form of modular calling that is called by many the "CHICKEN PLUCKER" route. The name comes out of ancient history (some 25 years ago) when most of the dance patterns that we called had names and were called nearly the same way every time. In those days the whole routine was learned and we "borrowed" dance routines from each other. Each routine was a series of calls that started with the dancers in home positions in a basic square formation and ended with an ALLEMANDE LEFT with the original corner and partner for everyone in the square.



One of these routines was called Chicken Plucker and the dance pattern moved the dancers from the basic square into what we now call the Zero Box formation and from there continued with the call sequence:

- RIGHT AND LEFT THRU,
- PASS THRU (Originally - Dive Thru),
- TRADE BY (Originally - Pass Thru),
- RIGHT AND LEFT THRU,
- PASS THRU (Originally - Dive Thru),
- TRADE BY (Originally - Pass Thru)

At that point the caller either said Allemande Left OR repeated the whole sequence one or more times. This may even have been one of the early stages of "sight" calling because some callers realized that they could tell when to call the ALLEMANDE LEFT by watching whether the "active" man who was going back and forth across the square was approaching his corner or his right hand lady.

Today this dance pattern is the fundamental route, or dancer movement pattern, for probably half or more of most dance programs. We have, of course, learned to disguise the pattern so that dancers don't realize that we are following the same basic path.

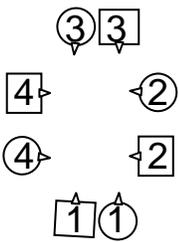
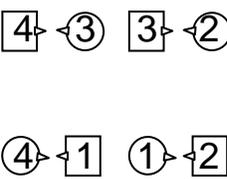
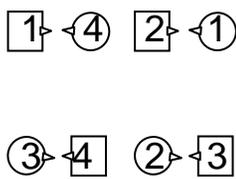
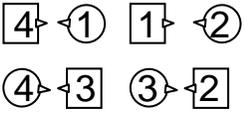
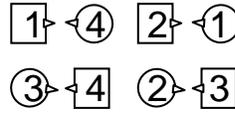
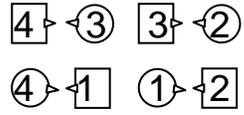
For the caller, however, keeping track of the movement of the dancers is much easier if we keep them on a fairly limited path. To be sure you understand the path of the Chicken Plucker routine, study the diagram below. The symbols represent the 4 men and 4 women of a square identified by their starting position numbers. (Due to the limitations of my computer you will have to add the U's and V's yourself. If you draw them in for the basic square you should be able to complete the rest.)

The V symbol is men and the U symbol is women and they are facing in the direction of the open side. The creator of this symbol system, the late Jay King, thought of the sides of the U and V as the arms of the people reaching forward to make contact. The first picture is of the square in the starting formation. The second picture shows the positions of each of the people after the call HEADS SQUARE THRU has been completed and we write that call underneath the picture to show what got us to this position. That formation is the Zero Box formation from which the sequence of calls that we included in the 3rd paragraph begins.

The diagrams below represent 4 stations along the path of the dancers following the Chicken Plucker call sequence. The "first" position is the Zero Box (Corner Box) starting position. The "second" position is the one after the first RIGHT AND LEFT THRU call. The "third" position is where the dancers are after the first PASS THRU is called. The "fourth" position is the one following the last RIGHT AND LEFT THRU is called. The rest of the sequence returns the dancers to the "first"

position. Study the diagrams and imagine the dancers moving through the positions from basic square start back to the Zero Box (Corner Box) position for the ALLEMANDE LEFT.

Mel's Note: I have taken the liberty of putting boxes and circles around the dancers to represent relative position, gender and facing direction. Rather than drawing "U"s and "V"s.

BASIC SQUARE	FIRST POSITION	SECOND POSITION
	 <p data-bbox="576 861 901 903">Heads Square Thru</p>	 <p data-bbox="1112 861 1437 903">Right and Left Thru</p>
THIRD POSITION	FOURTH POSITION	ALLEM. POSITION
 <p data-bbox="138 1312 511 1407">Pass Thru, Trade By (Dive Thru, Pass Thru)</p>	 <p data-bbox="609 1312 933 1354">Right and Left Thru</p>	 <p data-bbox="1079 1312 1453 1407">Pass Thru, Trade By (Dive Thru, Pass Thru)</p>

The dancer movement path of the Chicken Plucker route is a framework into which the caller can insert groups of calls that return the dancers to the same positions they were in when the call-group started.

We identify these call-groups as ZERO's because they accomplish nothing with respect to dancer position. We may also insert a different kind of group of calls into the Chicken Plucker route. This second type of call sequence is called an equivalent and it accomplishes the same change in dancer position that one or more of the Chicken Plucker calls accomplishes. To visualize an equivalent, imagine the dancers in the first position of the Chicken Plucker route doing the two calls SLIDE THRU, STAR THRU (instead of Right and Left Thru). The dancer

position after those two calls is exactly the same as position two of the Chicken Plucker route. (Equivalent: Right and Left Thru = Slide thru + Star Thru)

Another call sequence that will produce the same effect on dancer position is: SWING THRU, CENTERS TRADE, CENTERS RUN, BEND THE LINE, STAR THRU. You may find it helpful to draw diagrams of dancer position after the CENTERS TRADE and after the BEND THE LINE to make visualizing the dancer positions easier. One point that is important to understand is that a group of calls that is equivalent to one or more other calls can be ANY LENGTH. Equivalents or Zeros need not be short sequences. The ONLY requirement is that they produce EXACTLY the same effect on dancer position.

For a caller just starting to work with the Chicken Plucker route as a basis for choreography the first step is to be sure that you can follow the action of the "active" man. The active man is the one who goes across the center of the square. He works first with the couple that includes his corner and then - on the other side of the square - with the couple that includes his right hand lady. The caller can check the equivalents that are substituted in the route every time the active man goes across the center of the square. The woman that he passes should ALWAYS be his original partner. If he passes another woman on his way across the center then one of the equivalents - wasn't.

This checking process makes one important assumption. It assumes that you know who his partner is (and who he is for that matter.) This assumption is a first step toward sight calling. **You must LOOK AT your dancers before you move them from home place and identify at least the active man.** I recommend that you also identify - right away - who his corner is. That's a good habit to develop.

Once a caller can reliably follow the active man thorough the Chicken Plucker route (even when the active man is a Side man, and even when zeros and equivalents are inserted along the way) and get him back to his original corner every time for the ALLEMANDE LEFT, it is then time for the next step. This next step is the entry into sight calling and the technique is sometimes called ISOLATED SIGHT or TWO COUPLE SIGHT. We assume that you know the active man and his corner. For openers, it's OK if this is true in only one square although later you will want to develop the ability to remember (or write down) those two people in more than one square each time you start to call.

You will move the dancers to the Chicken Plucker "first" position. You will recognize that the active man is on the inside of the square facing his corner. You can then call ANY call that does not separate the foursome on that side of the square. Any actions that can be done by four people without leaving that group of four may be used but when you are ready to take the next step you must return the active man and his corner to the first Chicken Plucker position. You may then

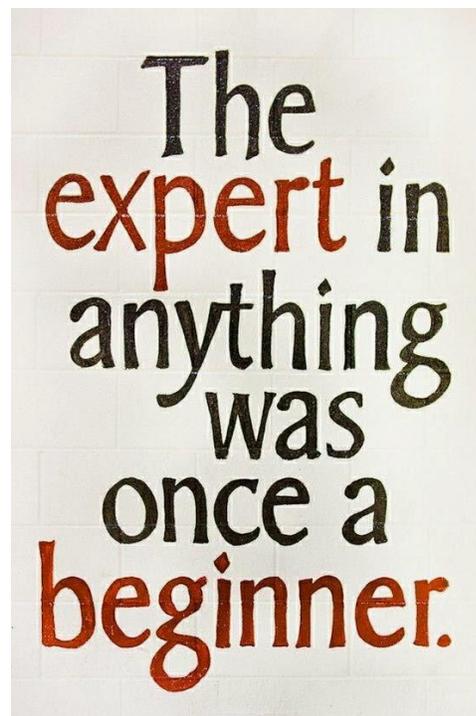
complete the Chicken Plucker pattern with confidence that the ALLEMANDE will successfully resolve the square.

The key to this method is that **the four people CAN NOT BE SEPARATED** until you are ready to go on through the rest of the Chicken Plucker route. The isolated sight technique used with Chicken Plucker can provide a full evening of dancing that offers all the variety that most dancers want. The value of the route is that it gives the caller "checkpoints" along the way to be sure that the dancer locations are under control.

There are rules that must followed - that's what makes this different from full sight calling - but a tremendous choreographic variety is possible with much less risk using this technique. To take full advantage of this tool the caller must use the two couple sight not only "from position one" but also in "getting to position one" and at every step of the way. The variety is almost limitless and the call sequence for one trip along the Chicken Plucker route can be as short as 5 calls or as long as you want it. The route can be stretched with equivalents to use a full record for just one trip to the LEFT ALLEMANDE.

Callers who use this method, or variations of it, are able to keep the dancers from recognizing and becoming bored with the repeated use of a single pattern by skillful use of many techniques. One of these is to change the active man in the middle of the route. Another is to move the ending position of the route from one side of the square to the other. This can be done by moving the side couples (when the active man is a head) across to the opposite position.

The variations are limited only by your imagination and your developing ability to keep track of particular dancers for short stretches of choreographic action. For the newer caller, this use of a specific route for the dancers to follow will make possible much greater choreographic variety than would be possible with memory alone. Your available memory capacity can be spent on Zeros and Equivalents rather than on complete dance routines. There may not be a "magic key" to choreographic mastery but this is as close as you are likely to get.



Jim Mayo was the First Chairman of CALLERLAB. He is a CALLERLAB Milestone Award winner and Life Member of CALLERLAB. Jim has been calling for more than 57 years and has been an active teacher of square dance callers for more than 40 years. Jim's knowledge of the square dance activity is legendary

and he is the author of the only book about the complete history of modern square dancing, "Step By Step Through Modern Square Dance History".

THOROUGHLY PLUSSED with Barry Wonson

This month I thought we could take a look at a separate formation that can be found with parallel Diamonds.

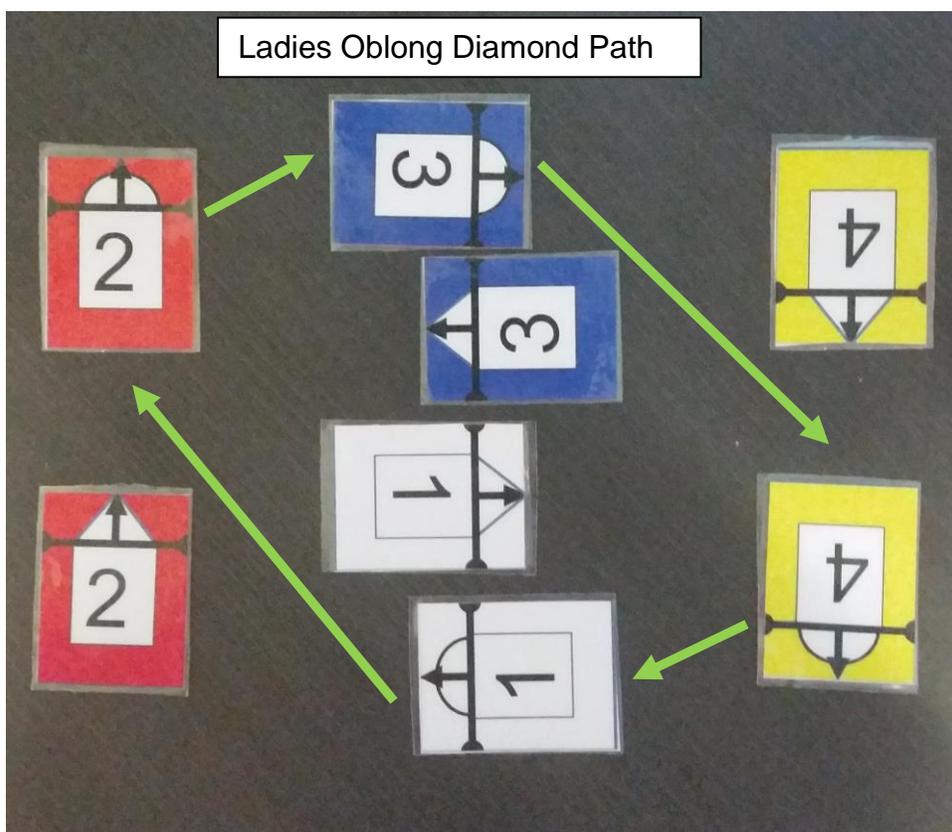
The basic set-up for this is...from a Corner Box:

- TOUCH 1/4, CENTRES TRADE, CENTRES RUN, NEW CENTRES HINGE.

Here we have parallel diamonds, but also we can see a group of 4 ladies that have a circulate path within their group of four. I did present this concept about 30 years ago in the Callers Note Service "Figuring". For want of a better term in named this group of 4 dancers an Oblong Diamond (see diagram). I am certain that others before me also came up with the same notion and may have used other nomenclature, but the idea of "oblong Diamond" seemed logical to me. Of course we could also set up the men in the same group of 4, just by having all do a Diamond Circulate.

Another (more tricky) scenario is to set the diamonds up so that the Oblong Diamond Circulate path is only for the original Heads (or Sides).

The basic concept is aimed at the provision of extra variety within recognizable formations.



Try some of these:

□ **(Corner Box exact-Resolve to home):**

TOUCH 1/4, CENTRES TRADE, CENTRES RUN,
NEW CENTRES HINGE, **LADIES OBLONG DIAMOND CIRCULATE**,
ALL FLIP THE DIAMOND, MEN RUN, PASS THE OCEAN,
MEN CIRCULATE ONCE AND A HALF, LADIES CIRCULATE 1/2,
SLIDE THRU: **HOME**

□ **(Static Square to Partner Line)**

HEADS RIGHT AND LEFT THRU, PASS THE OCEAN, SWING THRU,
EXTEND, LINEAR CYCLE, PASS THRU, 3/4 TAG, LEADS FACE RIGHT,
MEN OBLONG DIAMOND CIRCULATE, SIDE LADIES TRADE,
ALL FLIP THE DIAMOND, CENTRES TRADE, SCOOTBACK,
MEN RUN: **(PL)**

□ **(CB Exact – Resolve to home):**

TOUCH 1/4, FOLLOW YOUR NEIGHBOUR, LEFT SWING THRU,
LADIES RUN, MEN LEFT HINGE, DIAMOND CIRCULATE,
OUTER 6 CIRCULATE, CENTRE LADIES TRADE,
MEN (LEFT) OBLONG DIAMOND CIRCULATE, ALL FLIP THE DIAMOND,
FOLLOW YOUR NEIGHBOUR, EXTEND, OUTSIDES FACE RIGHT,
LADIES OBLONG DIAMOND CIRCULATE, ALL FLIP THE DIAMOND,
CENTRES WALK AND DODGE, ENDS CIRCULATE,
END LADIES U TURN BACK **AND** SLIDE THRU, OTHERS U TURN BACK :
HOME.

□ **(SS – Resolve to home)**

HEADS STAR THRU, ZOOM, DOUBLE PASS THRU,
LEADS U TURN BACK, SWING THRU, ENDS FOLD,
PEEL THE TOP, HEADS ONLY SWING THRU,
EACH SIDE - MEN TRADE, EACH SIDE - LADIES FOLD **AND** -
PEEL THE TOP, RECYCLE, VEER LEFT, LADIES HINGE,
DIAMOND CIRCULATE, OUTER 6 CIRCULATE, SIDE MEN TRADE,
LADIES OBLONG DIAMOND CIRCULATE, SIDES HINGE AND ROLL,
HEAD LADIES U TURN BACK, ALL PASS THRU, BOW TO CORNER:
HOME

□ **(Partner Line Exact with Heads Lead Right AND Circle to a Line)**

RIGHT AND LEFT THRU, PASS THRU, TAG THE LINE, FACE RIGHT, COUPLES CIRCULATE, BEND THE LINE, PASS THE OCEAN, CENTRES TRADE AND RUN, CENTRES HINGE, **ORIGINAL HEADS OBLONG DIAMOND CIRCULATE**, ALL FLIP THE DIAMOND, ACEY DEUCY, RIGHT AND LEFT GRAND : **HOME**

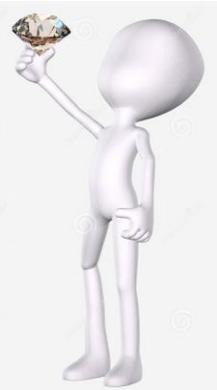
□ **(Static Square to Corner Box - exact)**

HEADS RIGHT AND LEFT THRU, TOUCH 1/4, LADIES TOUCH 1/4, ALL (on each side) WALK AND DODGE, MEN TOUCH 1/4, WALK AND DODGE, LADIES CIRCULATE, MEN PARTNER TRADE ONCE AND A HALF, LADIES LOAD THE BOAT, MEN SWING THRU, EXTEND, CENTRES TRADE AND RUN, NEW CENTRES HINGE, **MEN OBLONG DIAMOND CIRCULATE**, ALL FLIP THE DIAMOND, SPLIT CIRCULATE, TRADE THE WAVE, ENDS CIRCULATE, TRADE THE WAVE 1 AND 1/2, CENTRE FOUR FAN THE TOP, OTHERS SLIDE THRU, PING PONG CIRCULATE, RECYCLE, PASS THRU : **(CB Exact)**.

□ **(Partner line to Resolve)**

TOUCH 1/4, SCOOTBACK, COORDINATE, COUPLES CIRCULATE, MEN HINGE, CENTRE MEN TRADE, OUTER 6 CIRCULATE, **LADIES OBLONG DIAMOND CIRCULATE**, ALL FLIP THE DIAMOND - **AND** JUST THE MEN ROLL, ALL WALK AND DODGE (no dodgers), LADIES (take a peek) TRADE, MEN PEEL OFF, LADIES EXTEND, LADIES TRADE THE WAVE ONCE AND A HALF, RECYCLE, SQUARE THRU 3/4, SLIDE THRU, PROMENADE.

We recommended that you push these sequences through with your checkers to



see and understand the flow before presenting it to the dancers. This material, although not difficult to dance (once the concept is understood), requires the dancers have good “spacial and position” knowledge of where they are within the formations used. It is imperative that callers understand the relative positions and formations before using it.



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.

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

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

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

Best wishes
Barry



The logo features the word "UP" in large green letters with a white outline, positioned above "coming" in green and "EVENTS" in blue. A green arrow points upwards from the "U" in "UP". Three red stars are scattered around the top left of the "UP" text. The entire graphic is framed by a blue border.

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

Also check out the "What's on in Australia" Caller Calendar –
Dates To Remember on the front Page.



2018 SARDA NSW EDUCATION CLINIC

With Special Guest Caller Coach

BETSY GOTTA (USA)

September 27th – 30th 2018

4 DAY CALLERS EDUCATION SCHOOL

At WOONONA-BULLI RSL CLUB

Princes Highway, Woonona

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

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

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

Program:

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

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

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

SARDA NSW,

PO Box 2146,

Carlingford,NSW 211870

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

NAME(s).....

ADDRESS.....

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

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

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

ACCOMMODATION IN AND AROUND WOONONA

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

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

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

WINDMILL MOTEL, WOONONA 42848766

- 1 minutes drive

BULLI BEACH TOURIST PARK 42855677

- 5 minutes drive

CORRIMAL HOTEL (PALM COURT HOTEL) 42844086

- 10 mins drive

CORRIMAL BEACH TOURIST PARK 42855688

- 10 minutes drive

CORRIMAL BEACH BED AND BREAKFAST 42832899

- 10 minutes drive

TOWRADGI BEACH HOTEL 42833588

- 13 minutes drive

COMFORT INN, TOWRADGI BEACH

- 13 minutes Drive

LYNDON HAVEN B AND B 42859491

- 10 minutes drive

WOLLONGONG SURF LEISURE RESORT 42836999

- 13 minutes drive

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

Application

The Teaching Institute

St. Louis, MO
July 26-29, 2018

Name: _____

(spouse/partner) _____

Street: _____

City: _____

State: _____ Zip: _____

Phone: _____

Email: _____

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

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

Make checks payable to:

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



Canadians please remit U.S. funds

School Information

www.kenritucci.com

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

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

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

Food:
Several local restaurants available with good food at reasonable prices.

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

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

The Teaching Institute

2018



A Specialized Callers School on How to Properly Teach Dancers



Ken Ritucci
Massachusetts
(Callerlab Accredited
Caller Coach)



Bill Harrison
Maryland



Harlan Kerr
California

July 26-29, 2018
St. Louis, Missouri

The Teaching Institute



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



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

Program

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



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



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

About The School

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

This school will concentrate on:

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



Mornington Peninsula Callers School 2018

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

Sunday 4th through Thursday 8th November

Mornington Hotel, Cnr Nepean Hwy & Tanti Drive, Mornington

School Format:

Sunday; Afternoon - Introduction, Evening - Caller School

Monday; Morning/Afternoon - Caller School, Evening - M/S Dance

Tuesday; Morning/Afternoon - Caller School, Evening - Social Time

Wednesday; Morning/Afternoon - Caller School, Evening - M/S Dance

Thursday; Morning/Afternoon - Caller School, Evening - Farewell Party

Monday & Wednesday Dances called by school attendees & presenters

Registration Information:

\$450 Per Caller - Includes all sessions, Morning Tea/Lunch (Mon, Tues, Wed & Thurs,) Afternoon Tea, Refreshments (every day.)

Strictly Limited to 10 callers - Book now to secure your place!

Partners - \$120 for Morning/Afternoon Tea/Lunch/Refreshments.

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

Do you feel as though your calling is stuck in a rut?

Do you find yourself always resolving in the same way,
always calling the same things?

Do you find yourself getting caught out with
only one technique of resolution?

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

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

Scool Information:

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

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

Accommodation - To maximise the social aspect of the school we recommend you stay at the Mornington Hotel. Rooms are available from \$136 per night. Visit www.morningtonhotel.com.au for more information. When booking rooms let Jaden know and he will secure your discounted rate.

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

Registration Form:

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

E-mail: _____

Number of callers @ \$450 Each _____

Number of partners @ \$120 Each _____

Total: \$ _____

Deposit of \$150 required with registration.
Full payment required at the school.

Pay by direct deposit: BSB 123601 Acc: 21731229

E-mail registration to jadenfrigo@bigpond.com

or

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



GCA CALLER SCHOOL 2018

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

The GCA Caller School Has Something For Everyone!

For Beginners

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

For Everyone

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



Ross Howell

Caller Coach, Zephyrhills, FL

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

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

Arlene Kaspik

Teaching Assistant, Carpentersville, IL

Arlene Kaspik has been calling since 2005 and currently teaches for several Chicago area clubs including Chi-Town Squares, Glenview Squares and Naper Squares. She also teaches at the Levy Center (Evanston) and Harper College (Palatine). In addition to her active teaching schedule she regularly calls for several clubs in Illinois and Michigan and was a featured caller with Ken Burke at the regional Sweetheart Dance in 2017. She has called at several IAGSDC and National conventions as well as state and regional conventions and festivals. Her dances



include a variety of musical genres but Arlene admits she is partial to classic rock and roll, show tunes and standards. She recently helped organize and was a teaching assistant for the 2017 Chicago Callers School featuring Tom Miller.

Anne Uebelacker

Caller Coach, Auburn, WA

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

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





Your Tuition Fee Includes

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

Payment

Full registration: 575

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 Eyer
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

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?

Patter Music (7Tunes)

Serendipity / Excelsior - Hustle / Bustle

Lancelot / Camelot

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

The Beatles

Keith Urban

Loving Spoonful

Lesley Gore

Merle Haggard

Esther Phillips

Johnny Logan

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

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

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

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

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

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