

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

APRIL 2018

DATES to REMEMBER for 2018

09 June 2018	S.A.C.A. Sponsored CALLER WORKSHOP with Bronc Wise, Magill, SA
27-29 Jul 2018	39 th NSW State Square Dance Convention – Tuncurry – NSW
27-30 Sep 2018	SARDA NSW Caller Clinic with BETSY GOTTA (US) – Woonona - NSW
4-8 Nov 2018	5 Day Caller School with Paul Bristow (UK) Mornington Peninsula Vic, Australia
05-08 Apr 2020	3 Day Australia National Callers Federation Conference with Randy Doherty (US) – Venue TBC - NSW
10-14 Apr2020	Australia National Square Dance Convention – Wentworth Falls NSW

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On the Inside Track

Hi everyone,

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

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

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

We would also like to note that in our upcoming events we have included some resource flyers and attachments for both National and International Callers to poke through and find links to the latest and (sometimes even the oldies) greatest to entertain the dancers with. We hope you enjoy this edition of BTM.

Event and Activities Updates

2018 59th NATIONAL CONVENTION UPDATE

The big news for us Aussies (*Australians for those that don't know what Aussie means*) this month has been our 59th National Square Dance Convention held in Perth, Western Australia.

The Convention, held at the end of April 2018, saw just over 600 dancers attending. The theme was based on the concept of having a 'sea cruise'. The Mirrabooka Centre was decorated in nautical themes, from the entry foyer to the main stage. The stage decorations saw a pair of ocean liners reaching almost to the ceiling. Each night had a different 'port of call' for our passengers including Fremantle (Australia), Auckland (New Zealand), Rio (Brazil), Hawaii (USA) and finally back home. The concept was quite innovative and worked really well. The dancers were invited to come dressed up in costume to the final night's dance --naturally a Hawaiian theme. I have to say that I really liked some of those grass skirts!!

How was the sound this year? In the main hall, very good. Each side of the stage had a "Stack of Yak Stacks" (4 high), with yaks 2 and 4 focused at a

different area of the hall than 1 and 2. This has been a fairly standard configuration over the years and works well. On stage was the Hilton amplifier and one laptop on a stand. Rather than each caller plugging his own laptop in to the system, callers were ordered (Captain's orders) to bring their music on a USB stick. This was plugged in to a laptop behind the stage. This was connected with the laptop on stage and all caller had to do was press the 'K' button and the music would start. SqView was the base for the laptop (we all owe Thomas a great debt for his work on this great tool).

One area that was a major improvement on years past was the idea that callers on stage had full control of the Hilton for adjustment of all music and volume controls. In years past the controls have been adjusted by an individual in a sound booth (usually hidden from dancers view). This has always been a problem area with adjustments for individual callers. A few years ago we had a convention where basically no adjustments were made, resulting in major discrepancies and variations in sound levels between callers.

This time we had a system where each caller, knowing what they actually need, used his/her own judgement. In my opinion this was the first convention where we had extremely good sound clarity and levels all the time. The concept was: "Leave it to the callers -- they actually know what they are doing (most times anyway)". To go back to the previous methodology of an independent sound contractor system would, in my opinion, be a giant step back to the stone age!

How well did the USB stick concept work? Well, sometimes it worked OK, however there were times when problems did occur. Although problems were minor, they were nonetheless, still there. The big disadvantage was not having access to the computer secondary screens which many callers use. (the on stage laptop was essentially a square view monitor with access control to music and volume. Given the problems that have occurred overseas using this concept, and the (minor) issues here, I have to say that the easiest way is still to plug the laptop directly in on stage. It takes no time as can be done while getting sets organized. My feeling is still "If It Ain't Broke, Don't Fix It"

The Second Hall sound was not quite as good as the main hall, but the dancers were able to hear without any real issues. During one of the Round Dance session, the Cuers actually hooked up a Bose PA speaker system to the Hilton. It gave very good sound through the hall, but I am uncertain whether it would have the tonal depth necessary for calling.

Catch up and Networking. Conventions are always a great time for networking, socializing and catching up with friends. As Perth (on Australia's West Coast) is such a long way for all of us Easterners, we had a lot of catching up to do! I managed to catch up with guys like Don Gauci, Alan Eades, Ken Pike, Ross Henley and many others that I had not seen for many years. For our overseas readers, Perth is almost as far from Sydney (2500 miles) as Los Angeles is from New York (2700 miles).

On board the cruise liner (the convention), I think that the main meals were mostly made of pork, as there sure were a lot of hams on the stage. Around 50 callers were on the program, and everyone did a really great job. I am sure there will be many video clips on YouTube!

We also had a special ACF presentation with 5 callers receiving their 25 year "Silver Microphone" awards...Don Gauci, Darren Taylor, Robin Weltreveden, Maree Huffadine, and Karen Fenton. A special award from CALLERLAB was presented to Nev McLachlan in honour of his 50th year of calling. Congratulations to all of these callers for such outstanding service, involvement and achievement.

All in all a very good convention; atmosphere on the Friday Evening was great – all the dancers were in a keen mood and the callers kept the excitement level right up there. The other evening sessions were a mixed bag, with some parts of each night really up there, while other times not really much excitement. The innovations – with the themes and entertainment built around the ports of call did add quite a lot to the overall experience.

Australian National Convention WENTWORTH FALLS 2020

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

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

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

ACF Update



There have been some changes to the make-up of the ACF Board at the National Meeting of the ACF in Perth.

New additions are Janice Alexander (Victoria), Michael Mills (Qld) and Jaden Frigo (Vic – Independent). Stepping down are Mike Davey (Vic) and Gary Petersen (Qld).

Some of the portfolios have also changed with Michael Mills now stepping in to the Callerlab Liason spot, Jeff Garbutt the new Callerlink Editor, Alannah Smith as our new Publicity Officer and Matthew Mills as new State Coordinator for Queensland and Jaden Frigo as Registrar. Frank Matthews is heavily involved with the organization for the 60th National in Tasmania next year and will be looking after the ACF items.

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. The new website is up and running, and working well. All ACF members will be able to do their renewals online this year. Your state coordinators will be sending out information to all their members with the instructions and information for this task. <http://aussiecallers.org.au/>

ACF CONFERENCE 2020

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

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



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

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

BTM WEBSITE UPDATE

The website for BTM is now up and running, albeit on a smaller scale at the moment due to the time necessary in order to upload all the files. Currently back issues thru December 2017 are available for direct download, as are some of the Sound Archives. The issues from 2018 should be available within the next week (Jaden has been busy preparing a website for the 2020 ACF Conference and has been devoting all his efforts to that endeavor). More sound files will be added in the next few weeks. The third section that will give direct links to specific articles will take more time, as there is a lot to go through. We hope to add more section including links, profiles, etc. in the short term. I'll keep everyone posted in the next issue of BTM.

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

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

Cheers

Barry

Sound Archive

EDUCATIONAL PROGRAMS

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

DANCE RECORDINGS

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

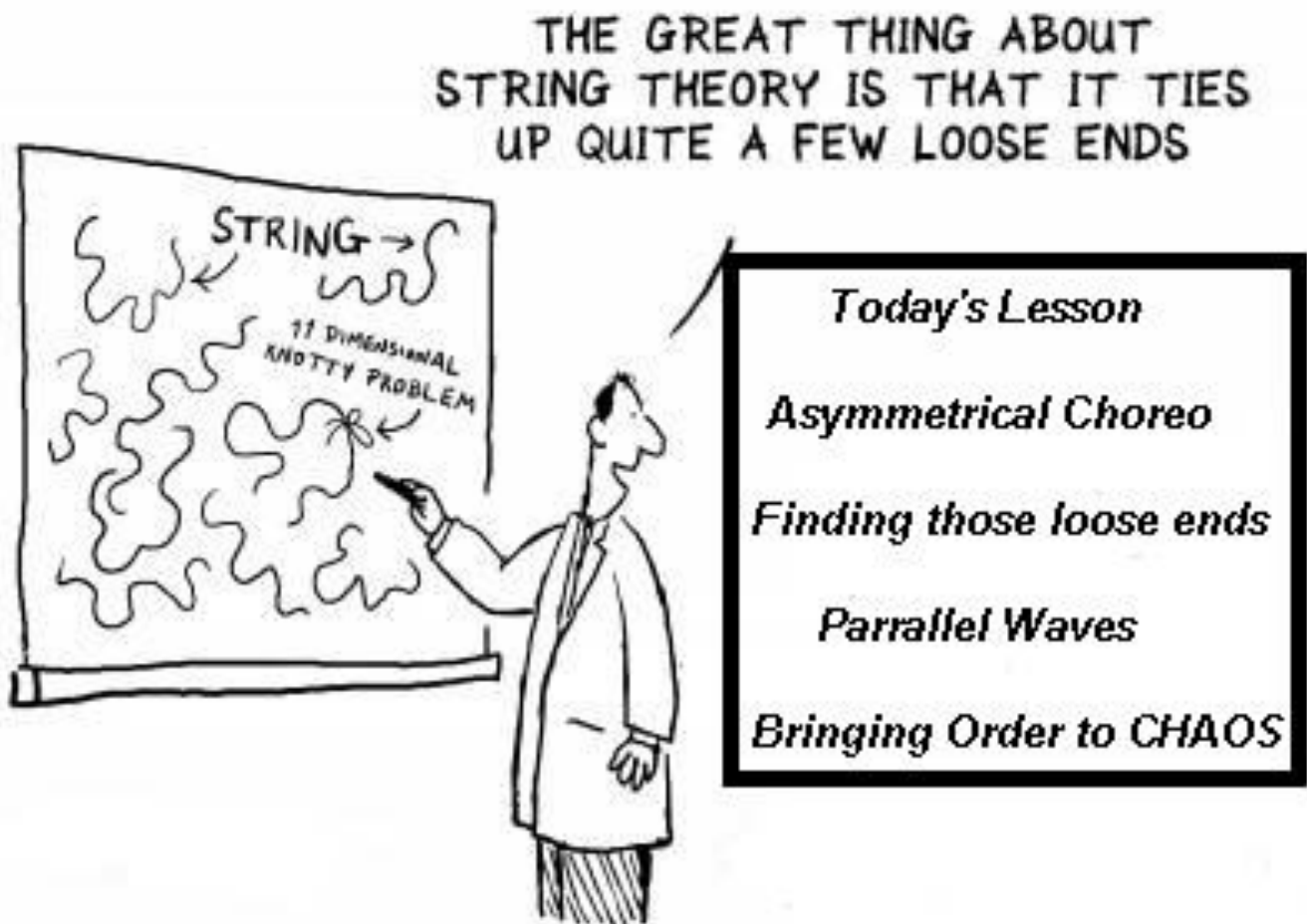
These recordings and other materials are held within our archives. The dance material and caller education weekends will be available on the BTM website very soon.

Comments from our Readers

At BTM we receive frequent questions or comments having to do with the concept of “**Asymmetrical Choreography**”. Over last couple of months I have listed some routines that utilize both simple and complex asymmetrical ideas. To give a full answer to the request, this month I am presenting a full feature this month with a number of different ideas, methods, concepts and choreography from some of the experts within this specialist area.

Next month we hope to provide more concepts and ideas on this topic by Rich Reel.

Barry



ASYMMETRICAL CONCEPTS



1. Not identical on both sides of a central line; unsymmetrical; lacking symmetry:

The idea of Unsymmetrical (or Asymmetrical) choreography has been around for many years. I remember reading a book published by Stan Burdick around the early 70's that dealt with the concept (along with other gimmick style choreographic ideas) and being really confused by it!

There was just so much to remember that I felt that it was just a lot easier to write choreography and use cards to call it. In the late 1970's a good friend from Western Australia, Keith Lethbridge, visited us. Asymmetric Choreography was one of the topics that we discussed during his visit. Keith came up with a much simpler resolution method; one even a dummy such as I, could understand.

Keith presented his concept in his caller manual "Calling Up A Storm" shortly after, and his method has remained as the definitive version ever since. Many other callers have re-visited Keith's ideas over the years, adding variations and streamlining the system to blend with the system for today's caller.

This first section is taken directly from Keith's book.

+Please note that in the intervening years from Keith's first presentation of this concept, some changes in terminology have occurred.

UNSYMMETRICAL SIGHT CALLING by Keith Lethbridge

What is Symmetry?

Normal dancing is all symmetrical, and our normal sight and memory calling techniques are based on the presumption of symmetry. We expect that one half of the set will reflect a mirror image of the other half.

If a line is drawn between the number one man and the number three man at any stage of the dance; that line will always bisect the centre point of the set. So will a line drawn between any two opposite numbered dancers of the same sex.

If this symmetrical situation is disturbed, our normal sight-calling techniques will not resolve the set correctly.

Breaking Symmetry.

Fortunately, symmetry won't be broken unless the caller has used an unsymmetrical call. The skilled caller will upset the symmetry so smoothly that the dancers won't realise that he has used an unsymmetrical call.

It is unsatisfactory to begin unsymmetrical routines from a set square, such as getting the number one couple to Rollaway. This usually comes across as

contrived and halting. We need to examine the ways in which symmetry can be broken, and be able to resolve by sight, any possible situation.

Numerical Symmetry.

There are 3 types of symmetry, each of which can be broken separately, or in combination.

The first is numerical symmetry. This refers to the Rotation of the dancers. We learnt (referring to a previous chapter) that both the boys and girls number from one to four in numerical order around the set. This may be clockwise or anti-clockwise.

In any symmetrical situation, for example, the boys will never number one, three, four, two. In other words the Heads of each sex are never adjacent.

Symmetry of the Sexes.

The second is symmetry of the sexes. In symmetrical situations; half of the dancers of each sex (two) will always remain on either side of the centre point of the set. Once we break this symmetry, we are able maneuver all the girls to one end with the boys at the other, as well as many other interesting combinations.

Formation Symmetry.

The third is Symmetry of the formation. Once we break the mirror image of our formations, it is possible to set up various combinations such as waves at right angles, like a T-Bone.

Incidentally, numerical symmetry will automatically be broken when we deliberately break the symmetry of the sexes and formations.

Practice with Table Top Dancers.

Using our trusty old friends, the table top dancers (checkers or dolls), we now must practice breaking symmetry smoothly, and regaining formation and sex symmetry.

One method of breaking symmetry is to begin from lines running across the hall. (e.g. Pass Thru, Tag the Line, Face the Caller). From here, the call 'Ends Fold' will give you boxes with the sex symmetry broken. (Don't call for the ends to Cross Fold, as this will restore the sex symmetry).

Odd Waves.

From the boxes above, make waves, and these will be parallel waves with boys central in one wave and girls central in the other. These we will call Odd Waves, and I want you to be sure you can always sight call back to these Odd Waves.

Instead of calling 'Ends Fold' as above, you may prefer to call "Bend The Line" then "spin The Top" or some such variation to arrive at Odd Waves.

An easier way to begin is to work toward an 8 Chain Thru formation (boxes) going up and down the hall. Then call 'Right & Left Thru', 'Those Who Face the Caller Rollway', make waves, 'all 8 Circulate'. This will again give you the Odd Waves.

When you are resolving unsymmetrical situations, you have to be able to get to odd waves. Therefore you also have to be able to get to normal lines or boxes.

Practice moving your table top dancers through all sorts of weird and wonderful formations and then try getting them back to normal lines. Get into parallel waves first, then using Trades and Circulates, try to get 2 boys and 2 girls in each wave. Now try to get a boy adjacent to each girl.

You may find it necessary to change the angle of the wave by hinging a quarter. With practice it will become routine.

From parallel waves where all the boys are in one wave, the ends simply have to Circulate twice in order to get to our Odd Waves, and there is no need to work back through lines or boxes, but any waves will do where a girl is adjacent to each boy.

Now you can get the boys to Run (California Twirl), Bend The Line.

Breaking Formation Symmetry

From Odd Waves I recommend that you then move to parallel waves with all the boys in one wave. You may simply get the Ends to Circulate two positions, or use some combined calls such as Spin Chain Thru, Swing Thru, Ends Circulate. With practice you will no longer need to work through the Odd Waves, but they are a handy reference point.

The advantage of getting all the boys in one wave, is that you may then break formation symmetry by using familiar calls such as 'Boys Fan The Top', or 'Girls Spin The Top'. Dancers don't associate those calls with breaking symmetry. They sound like normal calls, and yet they break up the mirror image of the formation.

Once the formation symmetry is broken, any moves used will be 'out of plumb' until you restore formation with a similar call.

Unsymmetrical Resolution.

It is necessary to recognize three couples rather than two, but fortunately we only work with two couples at a time.

Before BREAKING SYMMETRY, do a bit of normal sight calling, to be sure you are familiar with a Primary and Secondary Couple and the '**Click**' (Primary man and Secondary Lady – that pair is the 'click').

With the set back at home, look carefully at the couple opposite your Primary Couple (their original opposite couple). Because the man of that pair must never be adjacent to the Primary Man, and that Lady must never be adjacent to the Primary lady, think of them as the 'Poison Pair'.

The Poison Pair.

Now go ahead and break up the symmetry. Feel free to call whatever moves the dancers know, but guide them through the unfamiliar situation.

The next step is to work back to our Odd Waves. Once you have the Odd Waves, begin separating the Primary Couple from the Poison Pair.

While you are new to unsymmetrical resolution, take the boys first. They must not be in the same wave, so if they are, hinge a quarter to change the waves around. Even in separate waves, the two men we are watching must not be adjacent around the set (just considering the men only). If they are, then a Swing Thru will separate them.

Now work on the ladies in a similar manner, except that if you have to call a Swing Thru to separate them, be sure to add 'Centre Boys Trade', so as not to upset the rotation of the men.

Once you gain experience, you can do both sexes together. Once they are in separate waves (that is, the Poison Man not in the same wave as the Primary man, and the Poison lady not in the same wave as the Primary lady); a Swing Thru will alter both sexes. If one did not need altering, get the centres of that sex to trade. If both needed altering, you really have no need to call the Swing thru. You may prefer to get the Centres to Run, then Wheel & Deal. This will correct all symmetry and have the set in boxes.

However, an easier way for the dancers is to do the separating while still in waves, as above. Then call Boys Run (California Twirl), Bend the Line. At this stage you have facing lines, with all symmetry restored.

You may then forget about the Poison Pair and sight out normally, using the Primary and Secondary couples.

An Example to Follow Through. By working through the following example, with your checkers, you will get a better idea of Unsymmetrical Resolution:

From a set Square:-

HEADS STAR THRU, PASS THRU, CIRCLE TO A LINE, STAR THRU,
RIGHT & LEFT THRU, THOSE WHO FACE THE CALLER ROLLAWAY,
SPIN CHAIN THRU, ENDS CIRCULATE, BOYS SWING THRU,
GIRLS SWING THRU, BOYS SPIN THE TOP,
EVERYBODY FAN THE TOP, SINGLE HINGE, BOX CIRCULATE,
SCOOTBACK, SINGLE HINGE, GIRLS SPIN THE TOP,
ENDS CIRCULATE TWO PLACES, SWING THRU,
BOYS RUN (CALIFORNIA TWIRL), BEND THE LINE, PASS THRU,
WHEEL & DEAL, ZOOM, PASS THRU, LEFT ALLEMANDE.

With Basic Dancers.

With basic dancers the caller is naturally limited to the calls he can use, but work with the table top dancers will soon show that unsymmetrical dancing can be achieved. Most moves have equivalents within the basics. For example, Ends Circulate, Swing Thru, Centres Trade is equivalent to a Spin Chain Thru.

Valuable Moves.

So far, the only unusual movement we have called is 'Face the Caller'. It is worth noting that some other moves have had effects which we may not have previously recognized. I refer to Cross Fold, Wheel & deal, Bend the Line. All are useful to unsymmetrical resolution.

An Easy Method.

To avoid the necessity of remembering three couples, you may wish to use my method of unsymmetrical sight calling. There are some restrictions on what you can call, but as unsymmetrical calling should be used sparingly, most callers will find it satisfactory.

Begin at the stage where you have boxes (8 Chain Thru formation) running up and down the hall. Now get those who face the caller to Rollaway. At this point you must notice the temporary partner of one man. Any man will do. For example, the Primary man may have his original partner, or he may have the Secondary lady. It doesn't matter, as long as you note one combination. If you have any doubts, you can set up a combination which you know you can remember.

Call all the boys to one wave, as described previously, and call any moves, as long as they are the same for both sexes.

When you wish to alter the formation symmetry, get the boys only to "Fan the Top". Now carry on calling any moves, but the same for both sexes. To restore formation symmetry, get the girls only to "Fan the Top".

Now work back to the Odd Waves, and call until that man you noted is adjacent to the same girl. Then Boys Run (California Twirl), Bend the Line, and all symmetry is restored.

Fan The Top'

In the above method, we change the angle of one wave at a time by use of 'Fan the Top'. Notice that this keeps the wave the same, apart from its angle. Be careful however, to restore formation symmetry by calling 'Fan the Top' for the other sex, not the same one which you used to alter the formation. Otherwise you will have inverted one wave, rather than angling the other to match.

(**Mel's Note:** at basic/MS Fan the Top can be replaced with the equivalent Pass The Ocean, Centres Trade without changing the gender specifics required for this technique. Fan the top was part of the basic/mainstream program when this article was written. It has subsequently been moved to plus.)

Summary.

It's worth repeating, that everything in this Chapter (of the book) can be learnt and practiced at the kitchen table. Get it down to an art before springing it on your club dancers. Then remember to use it sparingly. Cheers for now.

Keith Lethbridge

Keith Lethbridge has been active in Calling, Teaching and Training for many years. His knowledge is remarkable. His joy in sharing that knowledge with others is very obvious and much appreciated. Not only is Keith a great caller and educator, but he is also renowned for his musicianship and his classic Bush Poetry. His presentation in the latter area were enjoyed by hundreds at the Hooroo Farewell Special evening following the National Convention in 2016.
Barry

I came across the following definition of "Asymmetry" while looking on the web. While the impetus is aimed at body movement, the same concept fits into our notions: It comes from Dictionary.com:

"Asymmetry presents some interesting patterns and possibilities that symmetry doesn't. It is unpredictable, interesting and odd. It represents nature and roots. It gives movement more possibility. Too much asymmetry is not going to keep a dance interesting though. There needs to be a balance as to not suggest randomness of everyday life. We see asymmetry every day, but oftentimes no symmetry. A balance of the two can bring together a dance in a desirable way."

At the ACF Callers Conference in 2016, Steve Turner from Perth, W.A. gave a really interesting presentation regarding the use of a more simplified system of Asymmetrical calling. This is really **Symmetrical Asymmetry**!! Some of the elements Steve presented can be seen in the choreography I presented in the last issue where I looked at the two waves -- one a Right Handed, and the other a Left Handed. Steve's idea moves to the next step and works really well. Steve again presented the same concept here in NSW in 2017 when he ran a full weekend of Caller Education sessions.

Barry

INTO THE UNKNOWN AND RETURN - ASYMMETRIC Steve Turner

The advantage of this system is,

- Being able to travel from the Symmetric world into the Asymmetric world and return with normal choreography.
- Resolve the floor with your normal resolution procedure.
- As normal, you only need to choose two couples in each of your squares to resolve.

There are a couple of constraints,

- All calls must be to a single stand-alone **mini squares** with no reference to outside of the square. (E.g., outfacers, infacers, face the caller type calls).
- You must ½ sashay two adjacent couples.

The two most popular examples are,

1. Same Sex mini squares
2. Heads mini squares/Sides mini squares

Some examples of how to enter into the Asymmetrical world for Same Sex mini squares

- HEADS STAR THRU, NEAR OR FAR COLUMN DOUBLE PASS THRU
- SIDES PASS THRU, SEPARATE @1 TO LINES, PASS THRU, WHEEL & DEAL, NEAR OR FAR BOX ZOOM, CENTRES PASS THRU
- SIDES SQUARE THRU, RIGHT & LEFT THRU, THOSE FACING ME ½ SASHAY
- SIDES STAR THRU, RIGHT & LEFT THRU, THOSE WITH THEIR backs to me or facing me ½ sashay

Examples of how to enter into the Asymmetrical world for Heads/Sides mini squares

- SIDES REVERSE THE FLUTTER, STAR THRU, THOSE WITH THEIR BACKS TO ME OR FACING ME ZOOM, CENTRES PASS THRU
- SIDES STAR THRU, CALIFORNIA TWIRL, NEAR BOX OR FAR BOX DIVE THRU, CENTRES PASS THRU.

What to do once you enter the Asymmetrical world

- If you have decided to work with same sex mini waves then is a good idea to call a couple of sequences for everyone. Then start calling separately for the Men & the Ladies. For example call, all the men swing thru and all the girls spin the top. This will get the attention of the dancers being on different plains.
- At this early stage, keep the same sex waves together.
- Don't leave it too long before calling them back on the same plain
- Don't leave it too long before getting back to the Symmetrical world

How do we get back to the Symmetric World?

- A simple way is to firstly make sure you still have same sex mini waves then get one of the sexes to be in a LEFT HAND FORMATION (a wave or 2 faced line) and the other in a RIGHT HAND FORMATION (wave or 2 faced line)

Suggestions on how to achieve one left and one right hand formation:

- From normal waves, Centre boys Trade while the centre girls Cross run That will give you Boys in a RT wave and girls in a LT wave
- Same sex boxes, Boys Swing Thru, Girls Left Swing Thru
- From normal waves, Centre boys run, End girls run. That will give you Boys in a RT 2 faced line, girls in a LT 2 faced line
- Same sex boxes, Boys Veer Left, Girls Veer right

Now you can resolve the square in your favourite fashion

IT IS IMPORTANT TO CONSIDER THE FOLLOWING:

- Ideally, it is best to have the men in the right hand formations and the ladies in the left hand formation; this will ensure the finished result is normalised.
- A little of Asymmetric choreography goes a long way.
- Keep the choreography simple.
- Know when to introduce it into your nights programme.
- Keep sequences short.
- Remind dancers not to panic and trust the caller!!.
- Prepare dancers with directional commands. (e.g. near box, far box, etc.)

Following on from Keith and Steve we have the next step in the evolutionary process with Vic Ceder (USA) taking asymmetrics to the next level. While the basic principles are the same, Vic gives great detail to its use in all programs from Basic and up to Challenge Programs. -- Barry

ASYMMETRIC PRIMER FOR CALLERS by Vic Ceder

Please note that this paper was originally written for Advanced and Challenge callers and contains some references to calls in those programs.

INTRODUCTION

Asymmetric choreography occurs when one half of the square is different than the other half.

- **Symmetric Choreography.** Most modern Western Square Dance choreography is symmetric. That is, when one half of the square does something, the other half does the same thing on the other side. Each dancer and their diagonal opposite (e.g. the #1 Boy and #3 Boy are diagonal

opposites) are always opposite each other, on the other side of the square, facing opposite directions. If an imaginary line is drawn from any dancer through the centre of the set, their diagonal opposite can be found at the same distance from the centre, facing the opposite direction.

- **Asymmetric Choreography** occurs when one or more dancers does not match their diagonal opposite

TYPES OF ASYMMETRY

An asymmetric setup can have any combination of these 3 attributes.

1. Sex Asymmetry.

- 3 boys on 1 side
- Parallel Waves with all 4 Girls facing the same wall.

2. Formation Asymmetry

- A Diamond on 1 side, a Line on the other side
- A 2x4 in which one side is T-Boned differently than the other

3. Sequence Asymmetry

- Boys or Girls are in a sequence other than 1-2-3-4 or 1-4-3-2

GET-INS

There are many ways to get into asymmetry, For example:

1. Goal Posting

- Couple #1 Split Couple #3 Around one to a Line
- Couple #2 Split Couple #4 Around 2 to a Line of 3
- Couple #3 Separate Around 3 to a Line

2. Sex Or Position Swap:

- Couple #1 and #2 Half Sashay
- Couple #3 and #4 Right & left Thru (then Square Sets)
- Couple #2 and #3 Flutter Wheel (then Square Sets)

3. Traveling Couples:

- Couple #4 only Promenade ½ way
- Couple #1 and #2 Promenade ½ way
- Couple #1 Lead Right and Circle to a Line

4. Near/Far:

- Heads Star Thru, Near Column Double Pass Thru
- Heads Star Thru & Spread, Far 6 pass Thru

5. Facing Designations:

- Those Facing the Caller Tag The Line
- Those Facing the Window U-Turn Back
- Those Facing the Back of the Hall Partner Trade
- Tag The Line, Face the Music

6. Other Ways:

- Heads Lead Right, Square Thru your Couple Number
- Heads Lead Left, Eight Chain Your Couple Number
- Heads Circle $\frac{1}{2}$ Way, #1 Man Break to a Line
- From a Circle – Couple #1 drop hands with your partner, all straighten out to a Line of 8
- If You want To $\frac{1}{2}$ Sashay
- The call *Who's On First / Second / Third / Fourth*

USEFUL CALLS

These calls are useful to move people around and resolve asymmetry:

1. Near / Far CONCEPT
2. Those Who Can, Those Facing
3. Slide Thru (also Ramble, Cross Ramble)
4. Tag the Line (also Tag Back, Tag Your Neighbour, etc.)
5. Explode, Explode The Wave, Explode The Line
6. Roll (also Single Wheel)
7. $\frac{1}{4}$ In, $\frac{1}{4}$ Out
8. Any Hand (especially Any Hand Remake – can be cued at lower programs)
9. Partner Tag
10. Brace Thru
11. Out Roll Circulate
12. Zig-Zag, Zag-Zig

13. Vertical Tag *anything*
14. Zing
15. Rotate, Single Rotates
16. Ripple *n*
17. Single Cross Trade & Wheel (from asymmetric mini-waves)
18. Couple Up (also Split Trade Couple Up)

RESOLVING ASYMMETRY

Just as there are several ways to get into asymmetry, there are several ways to resolve.

This section describes the method of resolving asymmetry that can be used when writing sequences and when sight calling.

1. Manoeuvre all girls, boys or sides to one half of the set.

- Parallel Waves is the easiest formation to modify
- *Acey Deucy* and *In Roll Circulate* are useful since they move one dancer from each side to the other.
- If you do not yet have the desired setup, use a call such as Near Wave Swing Thru, or Far Wave Out Roll Circulate to manoeuvre the un-desired dancer in each wave to become an In-Facing End. Then call *Acey Deucy* or *In-Roll Circulate* to move them to the other wave.

2. Deliver 4-dancer calls to make each wave *symmetric*

- A symmetric wave has the Ends as original diagonal opposites, and the Centres as original diagonal opposites.
- Use calls such as *Out-Roll Circulate* or *End Boys Ripple* to fix non-symmetric waves.
- If one wave is symmetric, and the other is not, deliver calls such as Swing Thru or Trade The Wave to keep the symmetric dancers moving while you manoeuvre the other dancers (e.g. Near Wave Swing Thru, while the Far Wave Out-Roll Circulate).

3. Convert one side to a Right Hand wave and the other side to a Left Hand Wave.

- (e.g. Near Wave Trade The Wave)
- From here, there are many calls or short sequences that convert the formation into a symmetric one. For example (from Waves):
- Those Facing Pass Thru

- Any Hand Remake (or Swing The Fractions)
- Any Hand ¼ Thru + leaders Trade
- Single Hinge, centres Trade, Ends Fold (Single Cross Trade & Wheel)
- Ah So + Those Who Can Double Pass Thru
- Split Trade Couple Up

I personally have a list of over 40 symmetric conversions from this position. I leave it as an exercise for you to discover some more.

This resolution method also works if the formation is Parallel Two-Faced Lines, or Columns consisting of one R-H Box and one L-H Box.

When writing a sequence, you may find that in order to resolve, two dancers need to be switched, say the #1 Boy and #2 Boy. You can examine the sequence and switch them when convenient (e.g. Centre Boys Trade).

- Failing that you might be able to instead switch the #3 and #4 Boys to resolve asymmetry.
- Failing that, at the beginning of the sequence, you can call Couples #1 and #2 Flutter Wheel to switch those Boys.

SURPRISE GET-OUTS

For some dancers, part of the fun is trying to notice when the square returns to normal. Hence, an unexpected get-out adds to the excitement.

1. An asymmetric resolve (calling Allemande Left, Right and left Grand or Promenade Home from an asymmetric formation)
2. An un-noticed symmetric resolution (dancers don't notice when the square becomes symmetric)

SIGHT CALLING TECHNIQUES

General Method:

In addition to the information normally needed for sight resolution (e.g., a primary and secondary couple) asymmetric sight calling requires that you also know who are the Heads or Sides.

To resolve with sight Calling:

1. First resolve the asymmetric aspect (refer to above section on 'Resolving Asymmetry')
2. Then use your normal Sight Resolution technique

Easy Method:

1. Get into symmetry by calling Near Box pass Thru (from facing Lines), or Near Column Double Pass Thru (from starting Double Pass Thru),
2. Do 4-dancer calls (to each side),
3. Get the same formation on each side, **but**:
 - one side R-H and the other side L-H,
4. Get out of asymmetry by calling Those Facing Pass Thru (from Waves or Two-Faced Lines), or Those Who Can Double Pass Thru (from Columns).

Examples:

- HEADS STAR THRU, NEAR COLUMN DOUBLE PASS THRU, EVERYBODY TRADE, FAR COLUMN DOUBLE PASS THRU (SYMMETRIC).
- HEADS STAR THRU, NEAR COLUMN DOUBLE PASS THRU, EVERYBODY HINGE, FAN THE TOP, BOYS SWING THRU, THOSE FACING PASS THRU (SYMMETRIC).
- HEADS STAR THRU & SPREAD, NEAR BOX PASS THRU, BOYS $\frac{1}{2}$ TAG, GIRLS CROSSFIRE, EVERYBODY SCOOTBACK, BOYS BOX COUNTER ROTATE $\frac{1}{4}$, THOSE WHO CAN -- DOUBLE PASS THRU (SYMMETRIC)

With this method you can easily set up a “Battle of the Sexes”, placing all 4 Boys on one side and the Girls on the other. Then call separate calls to each side, and resolve by calling Those Facing Pass Thru.

RESOLVING HINTS

Sex Resolves

- BOYS RUN, BEND THE LINE
- EXPLODE THE WAVE, BOYS FOLD, STAR THRU
- RECYCLE, SLIDE THRU, THOSE FACING PASS THRU
- EXPLODE THE WAVE, GIRLS RUN, BOYS FOLD

ASYMMETRIC VERSIONS OF CALLS

Dancing calls from asymmetric positions feels different. For example:

From Parallel Waves (one R-H, one L-H):

- Relay The Deucey (lots of trades instead of arm turns – prepare your dancers first.)
- Spin Chain Thru (finishes with a push-cast)

- Switch To An Interlocked Diamond
- Scatter Circulate (ends in two-faced lines instead of waves)

From Mini-Wave Columns (one R-H, one L-H):

- Checkmate
- Wind The Bobbin (ends with a push cast)

From Parallel Two-Faced Lines (one R-H, one L-H):

- Split Circulate (some trade, others pass thru)
- Split Counter Rotate $\frac{1}{4}$

ASYMMETRIC CALLS

Face The Music: All dancers individually $\frac{1}{4}$ turn in place to face the caller

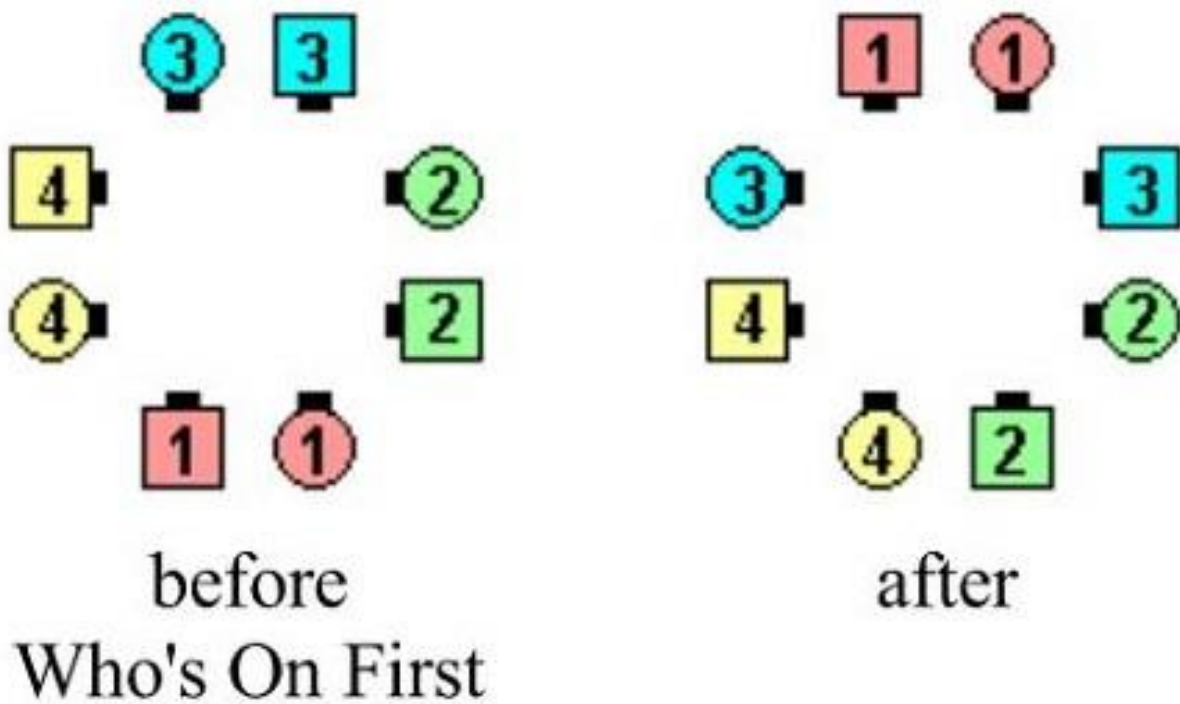
Rip & Snort: From a moving circle, retaining joined hands, the designated Couple (#1, # 2, Shortest, etc.,) walk forward to split the opposite couple, then the designated couple drop hands with each other while everyone else retains hands, the designated couple then separates and goes around the outside to meet each other to reform a circle. The couple originally opposite the designated couple does a 'dishrag' twirl to end back in a facing circle.

- The movement of Rip & Snort is asymmetric, but the end result is symmetric.

Who's On First / Second / Third / Fourth (Dan & Madeleine Allen 1955) From a Static Set: Those at the given position (e.g. First means couple #1's original starting position; Second means couple #2's original starting position, etc) walk forward to end between the opposite couple then U Turn Back. The other 6 dancers move one position away from the destination of the designated couple, and adjust to end in a squared set.

For example, from a squared Set, Who's On First has the #1 Man go to the #3 Lady's spot, who goes to the #4 Man's spot, who goes to the #4 Lady's spot, who goes to the #1 Man's spot. Similarly, on the other side, the #1 lady goes to the #3 Man's spot, who goes to the #2 Lady's spot, who goes to the #2 man's spot, who goes to the #1 lady's spot.





From a symmetric position, if this call is done 3 times in a row, alternating head positions and side positions, the result is another symmetric formation. That is head-side-head, or side-head-side will end symmetric. E.G. from a symmetric setup, Who's On First the Who's On Second, then Who's on Third will end in a symmetric setup. Of course, from a symmetric setup, calling the call twice to either the heads or sides also leaves you in a symmetric setup.

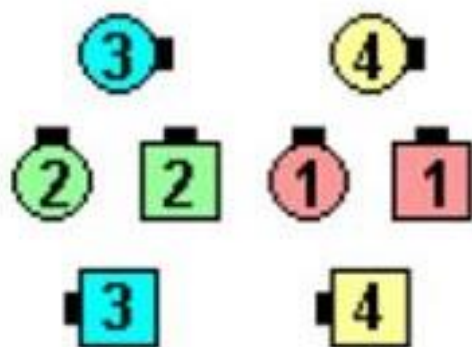
Who's On First / Second / Third / Fourth can be useful in a beginner's class to reinforce learning square position.

SHIFTING CENTRE OF GRAVITY

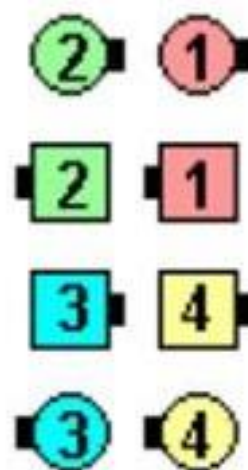
Sometimes, asymmetric sequences shift the centre of gravity of the square. This often happens when dancers end on the same spot, taking right hands.

For example, from asymmetric Twin Diamonds, with the Centres in a One-Faced Line, and the points with their right hand inward: **Cut The Diamond** ends in Parallel R-H Waves, since original Centres all come to the same spot, to take right hands.

An example of gravity shift can be seen in the diagram of cut the diamond below from an Asymmetrical Set up.



before



after

Cut The Diamond

Such gravity shifts can be used to create unexpected resolves.

HINTS

Keep it Easy

- Dancers may easily get disoriented, especially if they are not used to dancing by definition.
- At lower levels, dancers often try to fix things by making normal couples or formations.
- At upper levels, dancers may forget that they are asymmetric, and may try to match their opposites.

Keep It Do-able

- Squares have a tendency to break down during asymmetrics. The formations are unfamiliar enough without adding complexity to your choreography.
- Although **Relay The Deucey** is a Plus call, and can be done from asymmetric parallel waves (one R-H, one L-H), it should probably not be called at your Plus group. This call is challenging, even for experienced dancers.

Keep It Short

- During asymmetric sequences, broken-down squares cannot form lines and expect to continue.
- Do not keep dancers in strange formations too long. No more than a couple of calls.
- Broken-down squares don't have to wait long before resuming dancing.

The Sequence Must Be Worthwhile

- The sequence should contain something that can't be done from a symmetric formation. The following asymmetric sequence isn't of much interest as there is nothing in it that couldn't be done from a symmetric sequence.
 - COUPLES #1 and #2 HALF SASHAY, HEADS SQUARE THRU, SWING THRU, ACEY DEUCEY, SPLIT CIRCULATE TWICE, EXPLODE THE WAVE, MEN FOLD, STAR THRU, PROMENADE.

Help The Dancers Succeed

- Before calling an asymmetric sequence, check to see if any squares are checker-boarding (dancing at 90 degrees to the other sets because of a crowded hall). If so, tell the checker-boarders to choose who their #1 couple is. That is their "near" wall.
- If you intend to explicitly identify a dancer during an asymmetric sequence (e.g., #2 Girl), have the dancer identify before starting the sequence, or better yet, before starting the sequence tell the dancers to "remember their Couple #".
- Give dancers plenty of positive feedback (e.g., say Boys are in one Wave Girls in the Other) as a reminder to not try to 'fix' anything.

STIR THE BUCKET ROUTINES

These are some of Vic's originals that he uses on a regular basis:

- COUPLE #1 and #3 RIGHT & LEFT THRU, NEW COUPLES #1 and #3 RIGHT & LEFT THRU, NEW COUPLES #3 and #4 RIGHT & LEFT THRU (rotated $\frac{1}{4}$)
- COUPLES #1 and #2 FLUTTERWHEEL COUPLES #2 and #3 REVERSE THE FLUTTER, COUPLES #3 and #4 FLUTTERWHEEL, COUPLES #4 and #1 REVERSE THE FLUTTER, HEAD POSITIONS FLUTTER WHEEL, SIDE POSITIONS REVERSE THE FLUTTER (rotated $\frac{1}{4}$).

- COUPLE #1 LEAD RIGHT, (make an arch) COUPLE #2 DIVE THRU, COUPLE #2 LEAD RIGHT, (make an arch) COUPLE #3 DIVE THRU, COUPLE #3 LEAD RIGHT, (make an arch) COUPLE #4 DIVE THRU, COUPLE #4 LEAD RIGHT, LOOK AT THE CALLER, ANYBODY FACING OUT, CALIFORNIA TWIRL (rotated).
- COUPLE # 1 LEAD RIGHT & CIRCLE TO A LINE, ORIGINAL COUPLE #2 LEAD RIGHT & CIRCLE TO A LINE, ORIGINAL COUPLE #3 LEAD RIGHT & CIRCLE TO A LINE, ORIGINAL COUPLE #4 LEAD RIGHT, LOOK AT THE CALLER & CALIFORNIA TWIRL. (rotated ¼)

A FEW SHORT SEQUENCES (also Vic originals)

- COUPLES #1 and #4 HALF SASHAY SIDES SQUARE THRU, SWING THRU, ACEY DEUCEY, MEN RUN, (all Facing caller say Something Intelligent), NEAR LINE STEP FORWARD, ALL ENDS FOLD, RIGHT & LEFT GRAND, PROMEANDE (1/2 way to home)
- COUPLES #1 and # 2 RIGHT & LEFT THRU, FLUTTERWHEEL, NEW COUPLES #2 and #3 RIGHT & LEFT THRU, FLUTTERWHEEL, NEW COUPLES #3 and #4 RIGHT & LEFT THRU, FLUTTERWHEEL, FOUR LADIES CHAIN ¾: **HOME**
- HEADS FLUTTERWHEEL (backaway), SIDES FLUTTERWHEEL (backaway), HEADS LEAD RIGHT, CIRCLE TO A LINE, NEAR BOX PASS THRU, CENTRES TRADE, FAR BOX PASS THRU, ALL PARTNER TRADE & ROLL, RIGHT & LEFT GRANDE: HOME
- EVERYBODY HALF SASHAY, COUPLE #1 SPLIT COUPLE #3, SEPARATE AROUND ONE TO A LINE, COUPLE #2 SPLIT COUPLE #4, SEPARATE AROUND ONE TO A LINE, **AS COUPLES** -- HEADS LEAD RIGHT, ALL RIGHT & LEFT THRU, NEAR BOX SQUARE THRU ¾, FAR BOX PASS THRU (sym), ALL WHEEL & DEAL, DIXIE GRAND, ALLEMANDE LEFT, PROMENADE (1/2 to Home).
- COUPLE #1 (walk forward) SPLIT COUPLE #3, SEPARATE AROUND ONE TO A LINE, SIDES RIGHT & LEFT THRU, **AND** BACKAWAY, HEADS MOVE IN TO THE MIDDLE **AND** -- BEND THE LINE, SAME 4 SWING THRU, EXTEND, RECYCLE, RIGHT PULL BY, ALLEMANDE LEFT, PROMENADE (3/4 to home).
- COUPLE #1 LEAD RIGHT & CIRCLE TO A LINE, SAME COUPLE #1 LEAD RIGHT & CIRCLE TO A LINE, SIDES FORWARD & BACK, SAME 4 RIGHT & LEFT THRU **AND** Backaway, HEADS MOVE IN TO THE MIDDLE & BEND THE LINE, SAME 4 DO SA DO, SWING THRU, TURN THRU, ALLEMANDE LEFT, RIGHT & LEFT GRAND: **HOME**

- COUPLES #1 and #2 PROMENADE ½ WAY,
HEADS DO YOUR PART : DOUBLE PASS THRU & STEP FORWARD,
SIDES DO YOUR PART: DOUBLE PASS THRU & STEP FORWARD,
COUPLES #3 and #4 PROMENADE ½ WAY,
OTHERS CALIFORNIA TWIRL: **HOME**

INTERESTING THINGS I HAVE LEARNED

- From asymmetric parallel waves: NEAR WAVE TRADE THE WAVE, then ALL RECYCLE ends symmetric.
- Some calls that we think of as being 8-dancer calls are actually 6-dancer calls (e.g., Scoot Chain Thru, Grand Chain Eight etc.)

Vic Ceder

From Barry: I first met Vic at a friend's place in Hamburg, Germany about 24 years ago. He was there to call a C1 graduation dance. It was the first time I had heard him call, and also the first time that I danced C1. While I had called and taught some C1, I had never had the opportunity to actually be on the floor with someone actually calling the program. It was a great night and Vic did a superb job. I again watched Vic in action at the last World Convention in Roskilde in Denmark. Again the crowd loved every minute.

Vic is well known throughout the Square Dance world today, for not only his outstanding calling and choreographic abilities, but also for the incredible website that he has created for callers and dancers. Here you can find just about everything you wanted to know about our activity. The website features profiles of Callers from all over the world, choreography, information on records and much, much more. Vic's website can be found at: <https://www.ceder.net/>

Vic has been calling asymmetrical choreography almost since he first picked up the microphone. He has over 850 asymmetric sequences in his computer from Mainstream thru C4. He sight calls asymmetrical choreography at all levels, and enjoys (like many of us) resolving squares that accidentally became asymmetric.

He notes that originally it could take up to a couple of hours to write a good sequence, however with experience and practice he is now able to create several in an hour or less, depending on his mood, mental state and food intake!

TO BE CONTINUED NEXT MONTH

The last section on "Asymmetrics" is from Rich Reel, another great caller from California. Rich uses the principles as noted but adds some interesting twists into the mix. This will be presented in next Month's issue.

Quotable Quotes *(well, sort of)*

Words of wisdom have been attributed to some of our well-known Australian and overseas callers (these come from extremely reliable sources whose honesty and integrity is above reproach. Trust me; I was a Real Estate salesman).

- "A perfect summer day is when the sun is shining, the breeze is blowing, the birds are singing, and the lawnmower is broken" – **Kevin Kelly**
- "There are two seasons in Tasmania...Winter and January." – **Frank Matthews**
- "All mankind is descended for apes...but it is more obvious with some people." – **Jeff Seidel**
- "Mankind really does have some strange ideas at times...we make plans for making deserts live, while at the same time allowing lakes and rivers to die." – **Di Ashton**
- "One thing that you can't argue with about baldness...it's neat." – **Steve Turner**
- "I have a complete physical exam every seven years. I was really shocked to find out how much stronger the Earth's gravitational pull has become since 2011 " – **Howard Cockburn**
- "Eternity is a terrible thought. I mean, where's it all going to end?" – **David Cox**
- "Have you ever noticed that man is the only animal who makes friends with the victims he intends to eat until he eats them?" – **Glenn Wilson**
- "When I was a boy, the Dead Sea was only sick". – **Greg Fawell**
- "Electricity is really just organized lightning. " – **Allen Kerr**
- "Moring comes whether you set the alarm or not"- **Andy Lown**
- "There are two kinds of people in the world, - those who believe there are two kinds of people in the world and those who don't" - **Michael Mills**
- "A day without sunshine is like, you know, night" - **Laurina Collyer**
- "The scientific theory that I like best is that the rings around the planet Saturn are entirely made up of lost airline baggage." - **Graeme Kirkwood**

- "It always astounds me that so many people want to "know" the universe. I have trouble enough finding my way downtown "- **Barry Wonson**
- "Through years of experience I have learnt that air offers less resistance than dirt **Jaden Frigo**
- I always wanted to be somebody, but now I realize that I should have been a bit more specific"- **Gary Carpenter**
- "If you want a guarantee, buy a toaster"- **Brian Hotchkies**
- "I have to believe in luck. How else can I explain the success of people that I don't like!"- **Jim Buckingham**
- "It is neither possible nor desirable to travel at the speed of light, as your hat would keep blowing off"- **Paul Long**
- "Electricity is actually made up of extremely tiny particles called electrons that you cannot see with the naked eye unless you have been drinking"- **Richard Muir**



Teaching Round Dancing for Square Dancers!

By Janet Cook

You don't teach your square dancers a set sequence for every singing call or hoedown record you own (if you did they would not need you!). So why do it when you teach round dancing? Besides, there are literally 1000's of really good easy fun round dances already out there and lots more being written every day. You will never teach dancers to learn every single sequence; that's why we CUE the dances. Teach them MOVEMENTS and expose them to "get ins" and "get outs" just like you do in when you teach a square dance movements. This way the dancers will be able to get up and enjoy the rounds between squares at any function even if they have never heard the dance or music before.

How do I do it you ask? Learn to hoedown (patter cue) in round dancing! Learn every movement and understand its possible starting and ending positions. Hoedowning two steps is generally the easier rhythm to work with, as many of the movements can be substituted for another. Learn what movements can be substituted for harder ones. For example a travelling box or broken box can usually be replaced by a box, reverse box sequence. Two turning two steps can usually be replaced by slow walk 4, or slow walk 3 and pickup, or simply two forward two steps depending on the starting and ending positions required. In this way you can start by using the existing dances in your collection and replace the movements they have not yet learnt with ones they can already do. Later on, as you teach the movements you can then use the dance again.

My teaching order varies a bit from group to group (just like my square dance teaching order varies a bit every now and then). The first thing you really want them to learn is the basic two step (and it's not the easiest step to learn!). I get the dancers (and helpers) to form one big circle. Spread your experienced dancers out around the circle to help. If you really have a lot

of learners then put some of the more experienced dancers into the middle so everyone can see someone who knows what to do or break them up into smaller circles with someone in the middle as a demonstrator who will do the steps to your explanation. Explain the difference between a close and touch. Close implies a CHANGE OF WEIGHT and taking the next step with the other foot whilst a touch is re-use of the same foot. Then explain that a two-step is 3 steps to 4 beats of music - made up of a STEP, CLOSE (with weight change), STEP and a REST on the 4th beat. Then show them a SIDE two step - working right and then left (or left and then right!). Get everybody to slowly do it - SIDE CLOSE SIDE REST is your cue! Gradually pick up the pace but don't keep it going too long. Now put on a good piece of music - something with a good beat, no voice to interfere with your cues and not too fast - my choice is usually Kimberley Moon (make sure it's the round dance version Blue Ribbon 1006!). Fraulein is another good piece of music! Before they move - count out loud the beats (1,2,3,4, 1,2,3,4 ...) Then change your counts to the cues STEP, CLOSE, STEP, REST. Now get them to try it. As soon as a few lose the beat, stop them and start them again – it's almost impossible for them to catch up and they will try - so tell them if they lose it to stop, and start again on your cue.

Next, I add a forward and back two-step (still in my circle by going in and out!) It really does not matter at this stage if you start the sequence on left or right foot, but it's easier if everyone is on same foot. Again, a short practice with the music in those circles.

Now I break them up into a normal circle around the hall. I usually do it as couples, but you can get them to do this on their own, so you and your experienced dancers can move around and dance with them. I usually use a sequence of two forward two steps, slow walk 4, apart two step, together two step, slow walk 4. If working in couples I will often get either the ladies or men to move forward every now and then on one of the walk 4's - just watch that you don't leave two very weak people together for any length of time!

Start to make use of your hoedown skills - vary the sequence a bit so they get used to the idea of listening to the cue.

From here it's easy to add simple moves using the two steps – eg. back two steps, circle away and together, circle away 2 two steps with a strut together 4, lace across, forward two step, lace back, forward two step. Vary your music a bit - some people actually find it easier to do the two steps to brighter bits of music as it gives them a better sense of the rhythm. Just make sure everything you use has a good beat, 'zero or minimal voice (as this interferes with them hearing your instructions) and avoid those very fast numbers! You can really start to hoedown now! Like any teaching lots of encouragement and a positive sound in your voice is going to work wonders for their morale!

From here on just build up the movements - like you do as you teach square dancing. I tend to concentrate on the more popular used movements instead of worrying about the few on the list that never get used. Maybe next time I'll give my basic teaching order for two steps.

You need to be able to move freely around the floor at all times so you can guide and help people so get yourself a good radio microphone that is hands free. A metal coat hanger bent to fit your head with a lapel mic taped to it works fairly well in small halls that most of us teach in, if you cannot afford or justify the expense of a proper boom headset mic!

The above article was written by Janet back in 2008 for our then NSW Callers Newsletter. Janet is a Victorian Caller/Cuer of many years standing. She has written a large number of Rounds over the years.

Mel's Note: *This is Janet's first article for Behind the Mike and we hope to see many more, particularly on the integration and unity of square and round dancing "together".*

CHOREO CORNER



Going back in time once again to 2007. The then, NSW Caller Association, presented a full weekend school with Steve Turner at a Hotel on the Central Coast. During that weekend, the callers attending were presented with a number of challenges by Steve. These were the results of those challenges:

Square Thru Equivalents (in 3 calls)

- SIDES FACE, EVERYBODY STAR THRU, CALIFORNIAN TWIRL
- HEADS/SIDES SQUARE THRU 2, SQUARE THRU 3, TRADE BY
- HEADS/SIDES REVERSE FLUTTER WHEEL, SWEEP $\frac{1}{4}$, PASS THRU
- HEADS/SIDES BOYS WALK GIRLS DODGE, BOYS RUN, LEAD RIGHT
- HEADS/SIDES SEPARATE, ROUND 1 INTO THE MIDDLE, TURN THRU
- HEADS/SIDES FLUTTER WHEEL, TOUCH $\frac{1}{4}$, WALK AND DODGE
- HEADS/SIDES SWING THRU, SPIN THE TOP, EXTEND
- HEADS/SIDES SPIN THE TOP, BOYS TRADE, TURN THRU
- HEADS/SIDE PROMENADE $\frac{3}{4}$, SIDE/HEADS REVERSE FLUTTER, PASS THRU

Steve also had everyone looking at different, interesting methods of taking the dancers to an Allemande Left or a Right & Left Grand.

Zoom to Allemande Left

- (PL) RIGHT AND LEFT THRU, STAR THRU, RIGHT AND LEFT THRU, VEER LEFT, FERRIS WHEEL, RIGHT AND LEFT THRU, $\frac{1}{2}$ SASHAY, ZOOM, ALLEMANDE LEFT.

Other Interesting Bits.

- (CB) VEER LEFT, COUPLES CIRCULATE, LADIES TRADE, COUPLES CIRCULATE,
- LADIES RUN, 8 CIRCULATE, ALLEMANDE LEFT.
- (CB) STAR THRU, PASS THRU, TAG THE LINE, CLOVER LEAF, RIGHT AND LEFT GRAND.
- (CB) LEFT SWING THRU X 2, SPIN THE TOP TWICE, ALLEMANDE LEFT.

- (CB) (WAVE) GIRLS TRADE, BOYS CROSS RUN,
(LEFT) SPIN THE TOP TWICE, ALLEMANDE LEFT.

Scoot Back to Right and Left Grand.

- (PL) RIGHT AND LEFT THRU, PASS THE OCEAN, SCOOT BACK,
RIGHT AND LEFT GRAND.
- (PL) RIGHT AND LEFT THRU AND $\frac{1}{4}$ MORE, COUPLE CIRCULATE,
BEND THE LINE, PASS THE OCEAN, (*ALL 8 CIRCULATE TWICE),
SCOOT BACK, RIGHT AND LEFT GRAND. (*optional)
- (PL) PASS THE OCEAN, SWING THRU, BOYS TRADE, BOYS RUN,
COUPLES CIRCULATE, BEND THE LINE, PASS THE OCEAN,
SCOOT BACK, RIGHT AND LEFT GRAND.

Recycle or Walk and Dodge to Right and Left Grand.

- (PL) REVERSE THE FLUTTER, DIXIE STYLE TO AN OCEAN WAVE,
SWING THRU, (*ALL 8 CIRCULATE TWICE), RECYCLE,
RIGHT AND LEFT GRAND. (*optional)
- (PL) PASS THE OCEAN, SWING THRU, RECYCLE,
RIGHT AND LEFT GRAND.
- (STATIC SQUARE) 4 LADIES CHAIN $\frac{3}{4}$, SIDES $\frac{1}{2}$ SASHAY,
HEADS RIGHT AND LEFT THRU, FLUTTER WHEEL, TOUCH $\frac{1}{4}$,
(Everyone) GIRLS WALK BOYS DODGE, RIGHT AND LEFT GRAND.
- (STATIC SQUARE) 4 LADIES CHAIN $\frac{3}{4}$, NEW HEAD LADIES CHAIN,
EVERYONE $\frac{1}{2}$ SASHAY, HEADS TOUCH $\frac{1}{4}$,
CENTRES WALK AND DODGE, RIGHT AND LEFT GRAND.

More interesting bits.

- (PL) PASS THE OCEAN, FAN THE TOP, SPIN THE TOP,
RIGHT AND LEFT GRAND.
- (PL) LEFT TOUCH $\frac{1}{4}$; SPLIT CIRCULATE, LADIES RUN,
PASS THE OCEAN, SPIN THE TOP, RIGHT AND LEFT GRAND.
- (PL) PASS THRU WHEEL AROUND, $\frac{1}{2}$ SASHAY, PASS THE OCEAN,
RIGHT AND LEFT GRAND.
- (PL) PASS THE OCEAN, HINGE, LADIES RUN, PASS THE OCEAN,
RIGHT AND LEFT GRAND.

EMPHASIS CALLS OF THE MONTH

Focus calls of the month of April 2018

This month we focus on the Circulate movements of the Basic and Mainstream Family and the movement Crossfire in the Plus program and a glimpse at ¼ Thru and ¾ Thru on the A-1 Program,

It is important to note that much the interest in monthly emphasis calls comes from the readers by e-mail and discussions in various Caller forums on Facebook. Ideas are prompted and Choreography blatantly stolen to share with the world from both experienced and newbie callers alike. Although I like the term, "Blatantly Stolen" I have now switched my preference to one given me recently by a very well respected caller, Mike Callahan who simply stated – it is called research. Thanks Mike, and to all of you who have contributed.

BASIC AND MAINSTREAM FOCUS OF THE MONTH

Playing with Circulates

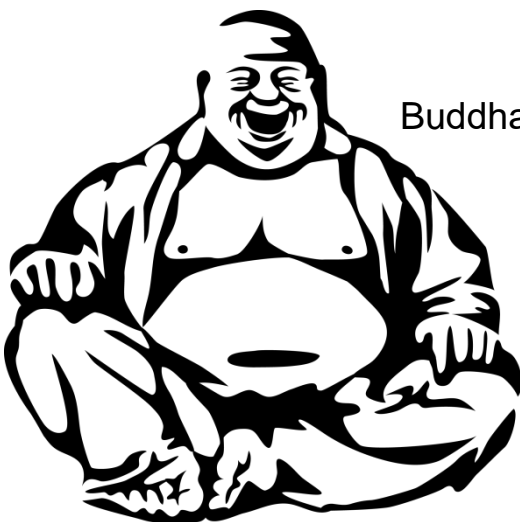
Singing calls

- HEADS PROMENADE 1/2, PASS THRU, HALF SASHAY, SEPARATE AROUND 1 TO A LINE, RIGHT AND LEFT THRU, EVERYONE LEAD LEFT, CENTRES TOUCH ¼ **AND** BOX CIRCULATE, ALL SWING YOUR CORNER, PROMENADE HOME
- HEADS SQUARE THRU 4, ALL 8 CIRCULATE (as a pass thru), ALL 8 CIRCULATE (as a trade by), BOX THE GNAT, SQUARE THRU 3, ALL 8 CIRCULATE (as a trade by), TOUCH 1/4, SPLIT CIRCULATE TWICE, SWING AND PROMENADE

Circulate Fix Point Modules (PL and CB)

- (PL-PL)PASS THE OCEAN, LADIES TRADE, ALL EIGHT CIRCULATE, SINGLE HINGE, SPLIT CIRCULATE, MEN RUN
- (PL-PL)PASS THRU, MEN RUN, SPLIT CIRCULATE, MEN RUN, REVERSE FLUTTER WHEEL
- (PL-CB)TOUCH ¼, CENTRES BOX CIRCULATE, ALL 8 CIRCULATE, CENTRES BOX CIRCULATE ALL FACE IN, SLIDE THRU, JUST THE BOYS ZOOM, CENTRES PASS THRU
- (PL-CB) PASS THE OCEAN, GIRLS BOX CIRCULATE, SWING THRU, BOYS RUN, FERRIS WHEEL, CENTRES SQUARE THRU 3
- (CB-CB) SWING THRU, CAST OFF ¾, CENTRES TRADE, SPLIT CIRCULATE, RIGHT AND LEFT THRU
- (CB-CB) VEER LEFT, COUPLES CIRCULATE TWICE, 1/2 TAG, SPLIT CIRCULATE, MEN RUN, REVERSE FLUTTER WHEEL, SLIDE THRU

- (CB-PL) TOUCH 1/4, CENTRES TRADE, SPIN CHAIN THRU, ENDS CIRCULATE TWICE, EVERYBODY SPLIT CIRCULATE, BOYS RUN
- (CB-PL) TOUCH 1/4, SPLIT CIRCULATE, HINGE, ENDS CIRCULATE, CENTRES TRADE RECYCLE, SWEEP 1/4
- (CB-RESOLVE) SLIDE THRU, RIGHT AND LEFT THRU, 1/2 SASHAY, PASS THE OCEAN, GIRLS CIRCULATE, RIGHT AND LEFT GRAND
- (CB-RESOLVE) MAKE A WAVE, ALL 8 CIRCULATE, SINGLE HINGE, ALL EIGHT CIRCULATE, MEN RUN, PASS THRU, ALLEMANDE LEFT
- (CB-RESOLVE) MAKE A WAVE, GIRLS TRADE, SINGLE HINGE, SPLIT CIRCULATE, BOYS FOLD, ON YOUR OWN TRACK LADIES LEAD DIXIE STYLE, BOYS TRADE, (left hand wave CB) ALLEMANDE LEFT
- (CB-RESOLVE) RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, GIRLS CIRCULATE, BOYS SCOOT BACK, ALLEMANDE LEFT
- (PL-RESOLVE) RIGHT AND LEFT THRU, TOUCH 1/4, SPLIT CIRCULATE TWICE, GIRLS RUN, RIGHT AND LEFT GRAND
- (PL-RESOLVE) PASS THE OCEAN, SPLIT CIRCULATE TWICE, RIGHT AND LEFT GRAND
- (PL-RESOLVE) PASS THE OCEAN, GIRLS CIRCULATE, SWING THRU, BOYS CIRCULATE, SWING THRU, ALL 8 CIRCULATE, BOYS RUN, PROMENADE HOME
- (PL-RESOLVE) DIXIE STYLE TO AN OCEAN WAVE, GIRLS CIRCULATE OUTSIDE, LEFT SWING THRU, GIRLS CIRCULATE INSIDE, LEFT SPIN CHAIN THRU (boys work for a change), LEFT ALLEMANDE



Buddha's advice for the Square Dance Caller –

The advice for life is ever true

**DO NOT DWELL ON THE PAST
DO NOT DREAM OF THE FUTURE
CONCENTRATE ON THE PRESENT**

PLUS FOCUS OF THE MONTH

Playing with Cross fire

Singing Calls

- HEADS LEAD RIGHT, SWING THRU, BOYS RUN, CROSS FIRE, COORDINATE, BEND THE LINE, SQUARE THRU 3, SWING AND PROMENADE
- HEADS PROMENADE 1/2, HEADS LEAD RIGHT, VEER LEFT, CROSSFIRE, COORDINATE, 1/2 TAG, WALK AND DODGE, CHASE RIGHT, SWING AND PROMENADE
- HEADS SQUARE THRU 4, SIDES HALF SASHAY, CENTERS IN, CAST OFF 3/4, CROSSFIRE, SPLIT CIRCULATE, EXPLODE THE WAVE, ENDS FOLD, SWING AND PROMENADE,
- HEADS SQUARE THRU 4, SIDES HALF SASHAY, CENTERS IN, CROSSFIRE, BOYS START SWING THRU, GIRL RUN, PASS THRU, CHASE RIGHT, SWING AND PROMENADE,
- HEADS SQUARE THRU 4, SLIDE THRU, PASS THRU, TAG THE LINE, FACE IN, CROSSFIRE, CLOVERLEAF, CENTERS SQUARE THRU 3, OUTSIDES HALF SASHAY, SWING AND PROMENADE,
- HEADS STAR THRU AND SPREAD, PASS THRU, CROSSFIRE, PING PONG CIRCULATE, EXTEND, SWING THRU, BOYS RUN, FERRIS WHEEL, CENTERS PASS THRU, SWING AND PROMENADE,
- HEADS PASS THRU, SEPARATE AROUND 1 TO A LINE, PASS THRU, WHEEL AND DEAL, ZOOM, PASS THRU, CENTERS IN, ALL 8 CIRCULATE, CROSSFIRE, BOYS TRADE, BOYS FOLD, SWING AND PROMENADE,
- HEADS PASS THE OCEAN, EXTEND, SPIN THE TOP, GIRLS RUN, CROSSFIRE, ALL 8 CIRCULATE, SPLIT CIRCULATE, EVERYBODY FOLD, SWING AND PROMENADE,

Crossfire Fix Point Modules (CB and PL)

- **(PL-PL)** VEER LEFT, CROSSFIRE, WALK AND DODGE, BEND THE LINE
- **(PL-PL)** RIGHT AND LEFT THRU, PASS THRU, WHEEL AND DEAL, CENTRES VEER LEFT CROSSFIRE, WALK AND DODGE, CIRCLE TO A LINE
- **(CB-CB)** VEER LEFT, GIRLS CIRCULATE, CROSSFIRE, SINGLE FILE CIRCULATE, BOYS RUN, REVERSE FLUTTER WHEEL

- **(CB-CB)** PASS THE OCEAN, GRAND SWING THRU, BOYS RUN, IN YOUR OWN FOUR - CROSS FIRE, EXTEND, BOYS IN THE WAVE SWING THRU, GIRLS TRADE, PING PONG CIRCULATE, EXTEND, FOLLOW YOUR NEIGHBOUR, ½ SPREAD
- **(PL-CB)** SWING THRU, BOYS RUN, CROSSFIRE, FOLLOW YOUR NEIGHBOUR, **AND** SPREAD, BOYS CIRCULATE, RECYCLE, PASS TO THE CENTRE, CENTRES SQUARE THRU 3,
- **(PL-CB)** PASS THE OCEAN, SWING THRU, ACEY DEUCEY, BOYS RUN, CROSSFIRE, SCOOT BACK, BOYS RUN
- **(CB-PL)** TOUCH ¼, GIRLS RUN, PASS THE OCEAN, BOYS RUN CROSS FIRE, COORDINATE, ½ TAG, WALK AND DODGE, REVERSE WHEEL AROUND
- **(CB-PL)** PASS THE OCEAN, GIRLS RUN, (boys in the middle) **CROSS FIRE***, WALK AND DODGE CHASE RIGHT (girl chase boy), ½ TAG, TRADE **AND** ROLL, PASS TO THE CENTRE, OUTSIDES /12 SASHAY (boy in front) CENTRES VEER LEFT, CROSS FIRE, BOYS RUN PASS THRU, TRADE BY, CIRCLE TO A LINE (* girls Cross Fold- boys Trade and Extend)
- **(CB-RESOLVE)** SWING THRU, SPIN THE TOP, GRAND SWING THRU, GIRLS RUN, (it's a lefty) CROSS FIRE, (left hand) FOLLOW YOUR NEIGHBOR, (boys left hand) RIGHT AND LEFT GRAND
- **(CB-RESOLVE)** RIGHT AND LEFT THRU, VEER LEFT, CROSSFIRE, COORDINATE, WHEEL AND DEAL, DIXIE GRAND, ALLEMANDE LEFT
- **(PL-RESOLVE)** PASS THRU, TAG THE LINE, FACE RIGHT, CROSSFIRE (boy/girl in centre), CIRCULATE, BOYS RUN, TRACK 2, EXTEND **AND EVERYONE** TRADE - **AND** THE OUTSIDES ROLL, RIGHT AND LEFT GRAND
- **(PL-RESOLVE)** VEER LEFT, MEN TRADE, CROSSFIRE, CAST OFF ¾, STEP THRU, LEFT ALLEMANDE

A1 FOCUS MOVES OF THE MONTH

Playing with ¼ THRU AND ¾ THRU SINGING CALLS

- (H) STAR THRU AND SPREAD, ALL TOUCH 1/4, TRANSFER THE COLUMN, ¼ THRU, ACEY DEUCEY, ¼ THRU, ¼ THRU AGAIN, AND ONCE MORE ¼ THRU, STEP THRU, SWING AND PROMENADE

- (H) WHEEL THRU, VEER LEFT, AS COUPLES - 1/4 THRU, AS COUPLES HINGE, COUPLES CIRCULATE, AS COUPLES - 1/4 THRU, AS COUPLES – HINGE, TAG THE LINE, FACE LEFT, PROMENADE
- (H) PASS THE OCEAN, CHAIN REACTION, 1/4 THRU, SWING THRU, 1/4 THRU, GIRLS RUN, TURN AND DEAL, SWING THRU, SWING CORNER AND PROMENADE
- (H) STAR THRU AND SPREAD, TOUCH 1/4, TRIPLE SCOOT, TRANSFER THE COLUMN, 1/4 THRU AND ROLL, ZOOM, GIRLS SQUARE THRU 3, SWING AND PROMENADE
- (H) SLIDE THRU, PASS THRU, SWING THRU, BOYS RUN, GIRLS 1/4 THRU, GIRLS SWING THRU, SIX - TWO ACEY DEUCEY, FLIP THE DIAMOND **AND** ROLL, SWING CORNER AND PROMENADE
- (H) WHEEL THRU, SWING THRU, BOYS RUN, **AS COUPLES** - - 1/4 THRU, ALL CROSSFIRE, 1/4 THRU, EXPLODE AND SLIDE THRU, SWING AND PROMENADE
- (H) PASS OUT, TOUCH 1/4, SPLIT CIRCULATE, 1/4 THRU, SWING THRU, BOYS RUN, WHEEL THRU, TRADE BY, RIGHT AND LEFT THRU, SWING CORNER AND PROMENADE
- (H) SPLIT SQUARE THRU, TRADE BY, BRACE THRU, PASS THE OCEAN, LOCK IT, SINGLE HINGE, ALL 8 CIRCULATE, 3/4 THRU, BOYS CROSS FOLD, SWING AND PROMENADE
- (H) WHEEL THRU, ALL WHEEL THRU **AND** ROLL, TRANSFER THE COLUMN, SWING THRU, SPLIT CIRCULATE, 3/4 THRU, BOYS RUN, ACEY DEUCEY, BOYS GO TWICE, PROMENADE HOME
- (H) FAN THE TOP, EXTEND, 1/4 THRU, 3/4 THRU, BOYS RUN, PASS THE OCEAN, SWING THRU, GIRLS RUN, GIRLS LEFT 3/4 THRU, FLIP THE DIAMOND, SWING AND PROMENADE
- (H) WHEEL THRU, TCH 1/4, SCOOT BACK, BOYS FOLD, DIXIE STYLE (OW), BOYS 3/4 THRU, FACING DIAMOND CIRCULATE, FLIP THE DIAMOND, PROMENADE
- (H) PASS IN, DOUBLE PASS THRU, TRACK TWO, 3/4 THRU, SWING THRU, SCOOT BACK, SWING CORNER, PROMENADE
- (H) SQUARE THRU, SWING THRU, 3/4 THRU, SPLIT CIRCULATE, 3/4 THRU, SWING THRU, SWING CORNER, PROMENADE

1/4 AND 3/4 Thru Fix Point Modules (CB and PL)

- **(CB-CB)**TCH 1/4, FOLLOW YOUR NEIGHBOUR, BOYS 1/4 THRU, FACING DIAMOND CIRCULATE, FLIP THE DIAMOND, BOYS CIRCULATE WHEEL AND DEAL
- **(CB-CB)**PASS THRU, RIGHT ROLL TO A WAVE, 1/4 THRU, SWING THRU, BOYS RUN, LOAD THE BOAT
- **(CB-CB)**PASS THE OCEAN, LEFT GRAND SWING THRU, CENTRE GIRLS TRADE, EXPLODE AND MAKE A WAVE, GIRLS CIRCULATE, BOYS LEFT 3/4 THRU, FACING DIAMOND CIRCULATE, FLIP THE DIAMOND, CROSS OVER CIRCULATE, FERRIS WHEEL, ZOOM, PASS THRU
- **(CB-CB)** MAKE A WAVE, CENTRES TRADE, 1/4 THRU, RECYCLE, STAR THRU, FERRIS WHEEL, PASS THRU
- **(CB-CB)** TOUCH 1/4, CENTRES LEFT 3/4 THRU, OTHERS QUARTER IN, EXTEND TO A LEFT HAND WAVE, LEFT SWING THRU, ACEY DEUCEY, RECYCLE
- **(PL-PL)** TOUCH 1/4, BOYS CROSS, TRADE BY, MAKE A WAVE, MIX, LEFT 1/4 THRU, SPLIT CIRCULATE, OUTFACERS RUN, BRACE THRU
- **(PL-PL)** SINGLE CIRCLE 3/4, ALL 8 CIRCULATE, GRAND 3/4 THRU, RECYCLE, REVERSE FLUTTERWHEEL, RIGHT AND LEFT THRU
- **(PL-PL)** TOUCH 1/4, TRANSFER THE COLUMN, CENTRES TRADE, 3/4 THRU, RECYCLE, SWEEP 1/4
- **(PL-PL)** CENTRE 4 PASS THE OCEAN, ENDS TOUCH 1/4, CENTRES SPIN THE TOP, ENDS START – GRAND 1/4 THRU, (**outsides hinge - all 3 centre couples trade**), IN YOUR OWN WAVE - SPIN THE TOP, SLIDE THRU
- **(CB-PL)** PASS TO THE CENTRE, DOUBLE PASS THRU, CLOVER **AND** CHASE RIGHT, CENTRES ONLY 1/4 THRU, CHAIN REACTION, ALL 8 CIRCULATE, BOYS RUN RIGHT, BEND THE LINE
- **(CB-PL)** LEFT TOUCH 1/4, CENTRES 3/4 THRU, CUT THE DIAMOND, 1/4 THRU, ACEY DEUCEY, BOYS RUN, PASS THRU, WHEEL AND DEAL, ZOOM, CENTRES PASS IN, FAN THE TOP, EXTEND, 1/4 THRU, 3/4 THRU, BOYS RUN
- **(CB-PL)** TOUCH 1/4 CENTRES LEFT 3/4 THRU, OTHERS QUARTER IN, EXTEND TO A LEFT HAND WAVE, GIRLS CIRCULATE TWICE, RECYCLE, VEER RIGHT, GIRLS TRADE, AS COUPLES 1/4 THRU, AS COUPLES RECYCLE, ALL BRACE THRU

- **(CB-PL)** FAN THE TOP, CENTRE BOYS ONLY TRADE, HINGE, TRANSFER THE COLUMN, CENTRES LEFT $\frac{3}{4}$ THRU, OTHERS $\frac{1}{4}$ IN, CENTRE GIRLS ONLY RUN, CENTRES VEER LEFT, SLIDE THRU
- **(CB-PL)** PASS THRU, CROSS CLOVER **AND** - CENTRES LEFT WHEEL THRU, TOUCH $\frac{1}{4}$, CENTRES TRADE, all $\frac{3}{4}$ THRU, RECYCLE, SWEEP $\frac{1}{4}$, RIGHT AND LEFT THRU
- **(CB-PL)** SQUARE CHAIN THRU, TURN AND DEAL, BOYS ONLY ZOOM, CENTRES PASS THRU, CENTRES LEFT $\frac{3}{4}$ THRU, CENTRES LEFT HINGE $\frac{1}{4}$, BOYS RUN
- **(PL-CB)** TOUCH $\frac{1}{4}$, ALL 8 CIRCULATE, GRAND $\frac{3}{4}$ THRU, HINGE, TRANSFER THE COLUMN, $\frac{1}{4}$ THRU, SPLIT CIRCULATE, LADIES TRADE, BOYS CROSS, ACEY DEUCEY, RECYCLE, BRACE THRU, PASS THRU, TRADE BY
- **(PL-CB)** PASS THE OCEAN, LEFT SWING THRU, BOYS LEFT $\frac{3}{4}$ THRU, FACING DIAMOND CIRCULATE, CUT THE DIAMOND, $\frac{1}{4}$ THRU, $\frac{3}{4}$ THRU, GIRLS RUN, PASS THRU, ZOOM, SQUARE THRU 3 (**left square thru 3 = free RH**)
- **(PL-Resolve)** TOUCH $\frac{1}{4}$, COORDINATE, CENTRES ONLY – $\frac{1}{4}$ THRU, DIAMOND CIRCULATE, 6 BY 2 ACEY DEUCEY, FLIP THE DIAMOND AND ROLL, PASS THRU, ALLEMANDE LEFT
- **(PL-Resolve)** PASS THRU, WHEEL AND DEAL AND SPREAD, SQUARE THRU 3, BEAUS RUN, ACEY DEUCEY, EXPLODE THE WAVE, BELLES RUN, ACEY DEUCEY, LEFT $\frac{1}{4}$ THRU, LEFT $\frac{1}{4}$ THRU AGAIN, EXTEND - TO AN ALLEMANDE LEFT
- **(PL-Resolve)** PASS THRU, WHEEL AND DEAL AND SPREAD, TOUCH $\frac{1}{4}$, TRIPLE SCOOT, TRANSFER THE COLUMN, $\frac{1}{4}$ THRU, RIGHT AND LEFT GRAND
- **(PL-Resolve)** TOUCH $\frac{1}{4}$, TRANSFER THE COLUMN, $\frac{1}{4}$ THRU, $\frac{1}{4}$ THRU AGAIN, RIGHT AND LEFT GRAND
- **(PL-Resolve)** TOUCH $\frac{1}{4}$, CIRCULATE, GRAND $\frac{1}{4}$ THRU, **CENTRE WAVE ONLY** – SWING THRU, EVERYBODY HINGE, TRANSFER THE COLUMN, $\frac{1}{4}$ THRU, CROSSOVER CIRCULATE, ALLEMANDE LEFT
- **(PL-Resolve)** PASS THRU, ENDS BEND AND TOUCH $\frac{1}{4}$, CENTRE BOYS U-TURN BACK, ALL TRANSFER THE COLUMN, $\frac{1}{4}$ THRU, CENTRES LEFT $\frac{1}{4}$ THRU, CUT THE DIAMOND, ALLEMANDE LEFT
- **(PL-Resolve)** RIGHT AND LEFT THRU, TOUCH $\frac{1}{4}$, CIRCULATE, GRAND $\frac{1}{4}$ THRU, LOCKIT, $\frac{1}{4}$ THRU, LOCKIT, GRAND SWING THRU, LOCKIT, $\frac{1}{4}$ THRU, EXTEND, RIGHT AND LEFT GRAND

- **(PL-Resolve)** PASS THE OCEAN, SWING THRU, GIRLS RUN, GIRLS LEFT $\frac{3}{4}$ THRU, FLIP THE DIAMOND, ALLEMANDE LEFT
- **(PL-Resolve)** PASS THE SEA, BOYS $\frac{1}{4}$ THRU, GIRLS CIRCULATE, BOYS SWING THRU, $\frac{3}{4}$ THRU, SWING THRU, ALLEMANDE LEFT
- **(PL-Resolve)** PASS IN, DOUBLE PASS THRU, CLOVERLEAF, ZOOM, TRIPLE STAR THRU, GIRLS TRADE, $\frac{3}{4}$ THRU, RIGHT AND LEFT GRAND
- **(PL-Resolve)** RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, CENTRES ONLY $\frac{3}{4}$ THRU, **IN THE DIAMOND - CENTRES START** – $\frac{3}{4}$ THRU, ACEY DEUCEY, MIX, CIRCULATE, RIGHT AND LEFT GRAND
- **(CB-Resolve)** PASS TO THE CENTRE, DOUBLE PASS THRU, CLOVER **AND** CHASE RIGHT, CENTRES ONLY $\frac{1}{4}$ THRU, CHAIN REACTION, ALL 8 CIRCULATE, RIGHT AND LEFT GRAND
- **(CB-Resolve)** SQUARE THRU 3, HORSESHOE TURN, FAN THE TOP, GRAND SWING THRU, SINGLE HINGE TRANSFER THE COLUMN, $\frac{1}{4}$ THRU, RIGHT AND LEFT GRAND
- **(CB-Resolve)** SWING THRU, SPLIT CIRCULATE, WALK AND DODGE, BEAUS TRADE, LEFT SWING THRU, SPLIT CIRCULATE, LEFT $\frac{1}{4}$ THRU, ALLEMANDE LEFT
- **(CB-Resolve)** SWING THRU, EXPLODE THE WAVE, BOYS RUN, LEFT $\frac{1}{4}$ THRU, ALL 8 CIRCULATE, BOYS ONLY $\frac{1}{4}$ THRU, CUT THE DIAMOND, GIRLS ONLY LEFT $\frac{1}{4}$ THRU, GIRLS EXPLODE THE WAVE, ACEY DEUCEY, CYCLE AND WHEEL, PASS THRU, ALLEMANDE LEFT
- **(CB-Resolve)** TOUCH $\frac{1}{4}$, CENTRES TRADE, EXPLODE THE WAVE, BOYS TRADE, COUPLES CIRCULATE, CROSSOVER CIRCULATE, **AS COUPLES** - $\frac{1}{4}$ THRU, MIX, CROSSFIRE, EXTEND, RIGHT AND LEFT GRAND
- **(CB-Resolve)** SLIDE THRU, TOUCH $\frac{1}{4}$, CIRCULATE, TRIPLE SCOOT, CENTRES ONLY – $\frac{1}{4}$ THRU, OUTSIDES SINGLE HINGE, ALL FAN THE TOP, EXTEND, RIGHT AND LEFT GRAND
- **(CB-Resolve)** SLIDE THRU, DOUBLE STAR THRU, MIX, TOUCH $\frac{1}{4}$, COORDINATE, JUST THE GIRLS – $\frac{1}{4}$ THRU, ALL FLIP THE DIAMOND, EXTEND, RIGHT AND LEFT GRAND
- **(CB-Resolve)** SLIDE THRU, PASS THE SEA, LEFT SWING THRU, BOYS RUN, CAST A SHADOW, JUST THE BOYS $\frac{3}{4}$ THRU, FLIP THE DIAMOND, FERRIS WHEEL, DIXIE GRAND, ALLEMANDE LEFT

JIM'S JOTTINGS: Jim Mayo Speaks Out

CALLERLAB VIEWPOINTS

November 2012

By Jim Mayo

Smoothness and Dance Mechanics

THIS IS DANCING - Square dancing should be dancing. It is not just "getting through" the figures. The movement calls for a shuffling step. When we walk, the heel hits first. When we dance, the ball of the foot is the first to touch the floor. It's also important to think about how we look. Stand tall. Be proud of how you look when you dance.

Square dancing is also something that we do with other people. It's not a "solo" activity. The interaction between us is sometimes called "counter dancing". When we turn, we should counterbalance each other. A swing is not two people walking around each other. The swingers should become a single unit. Some have described the interaction as "giving weight." The same is true of hand or arm turns like Allemande Left and Swing Thru.

Another aspect of counter dancing is the way we move to make dancing easier for others in the square. Actions like Separate Around One require the "inactive" people to move also. In a run, the "runnee" moves into the space the "runner" came out of and on Ladies Chain, the men should move to their right and start the turn before the ladies get to them.

COURTESY - We hope that courtesy is not yet dead in square dancing. If you want to dance with someone, ask them. Don't stand in a square and yell or gesture to them. It's best if you go together as a couple to fill squares and it's not polite to pass a square that needs a couple so that you can dance with your friends in another square. If you must save a place for a couple that is late getting onto the floor, at least fill that place by separating a couple to put one person in the position you are saving. If you don't want to dance this tip, leave the room if that's at all possible, so that you don't seem to be refusing to dance with the people who are in the square that needs a couple.

Sometimes it is necessary to leave a square - never because you don't want to dance with these people - but you might get sick. If possible, get someone from the sidelines to fill in for you and, certainly, explain to the folks you left as soon as possible. It's also nice to applaud the caller's performance and the pleasure of dancing in your square. THEN, thank those who shared this tip with you - including the partners.

Some dancers seem to enjoy gimmicks like extra spins and twirls. These are not usually a problem - unless you have new or fragile dancers or folks you don't know in your square. Be careful that your enthusiasm doesn't spoil the

dancing for others. Sometimes your eagerness to help others leads you to yank, shove or yell at someone - **DON'T**. The best way to help is to dance your part of the action absolutely correctly with NO unusual styling.

TIMING - One aspect of square dancing is not under your control. Callers call it "Timing." The best timing happens when you know what the calls mean and the caller delivers the call JUST before you need to hear it. When the call comes too late, you have to stop for a beat or two between each action. That gets tiring. When the calls come too soon, you have a tendency to rush to keep up. The dancing then becomes scrambling. Sometimes, when the dance pattern is unusual, you need a little more lead time to figure out what you're supposed to do.

All square dance music is based on 8-beat phrases. Your action fits the music best when the caller lets you start each action on the first beat of one of those phrases. Because our actions are not all 8-steps long, you can't get the first beat every time. That would interfere with good timing. But there are a couple of calls where you SHOULD always have the first beat. These are Grand Square and an Alamo Balance.

ACCEPTED STYLES - There are a few "accepted standards" of styling in square dancing. Sometimes these are so often ignored that they may not seem so "accepted" but it's good to know what they are anyway. Most important is that grabbing and tight hand grips are never right.

In a Promenade, the men should have palms up and the women palms down. In arm turns, the forearm hold does not mean "grab the elbow." The palm should be flat against the other person's forearm with the elbows bent to encourage counter dancing.

In Ocean Waves, in many areas, a forearm hold is usual. The CALLERLAB recommended style for Waves is hands up at (her) shoulder height, palm to palm. In Canada and most areas outside the U.S. everyone uses the recommended styling for ocean wave actions (including Swing Thru and Spin the Top.

The recommended style for Stars is the "Palm Star" with all elbows bent to touch hands with the fingers pointing up. The exception is a Thar when everyone holds the wrist of the person in front of them (called the "Pack Saddle" hold.)

CONSIDERATION FOR OTHERS - There are a few calls in square dancing that have become sloppy in execution. Most often the action of the men causes the women to do something uncomfortable. They've done this so much that they often don't even notice. From the stage, every time I call Star Thru, I see

most of the women duck to avoid getting a man's elbow in the face. Guys, keep the elbow high - and, if she's too tall, don't insist on keeping the hands joined.

Another of those troublesome calls is Ferris Wheel. The men usually head directly at each other dragging the women behind them. When Don Beck created this call he described it by saying the In-facing couples move straight ahead until they have formed a Two-Faced line in the centre. Then they do a Wheel and Deal.

A similar problem occurs in Recycle which was intended to be a Hinge, Fold and Follow action. Often, these days, it seems to be "women reach across and get dragged by the men around the corner" -- Small wonder that so many women find this an uncomfortable call.

ACCURACY - My final point is to encourage accuracy in your dancing. This is particularly important in the Basic actions like Runs, Trades and Circulates. A large share of dancing errors occur with these fundamental actions - even among dancers in the Advanced programs.

- In every line, touch hands (and that includes Ocean Waves.)
- On the call Run, only the runner changes facing direction. The "runnee" just moves sideways into the vacated spot.
- In Trades, both people turn around - and change places.
- In any Circulate, the people facing in walk straight ahead with no turn. Those facing out will always make a turn to face in.
- Three-quarter turns are tough. Practice being very precise. Try turning half and a quarter more. Another technique is to count walls - as long as the hall isn't circular. Three good-sized steps will usually work, too. Find something that works for you and then try to be accurate every time.
- One-quarter turns are tough too. Many people turn too far on Hinges. Try taking just one small step. It's better to turn too little than too much for one-quarter turns.

DANCE WITH PRIDE - Square dancing is a wonderful recreation. At its best it provides both physical and mental exercise and all in the company of some of the nicest people you will ever meet. Please do your part to make it the best it can be.

MOVIN' DOWN THE MAINSTREAM with Barry

The following article and choreography was originally presented by myself as part of the second issue of the Callers Magazine for NSW Callers back in 2008. I only ever published two issues, however I did prepare a further 3 issues, but just never had the time to publish them. This article follows directly on from the concepts presented last month of playing with two waves -- a right hand wave and a left hand wave simultaneously. This idea was presented to the NSW Callers Association at the time within the framework of "Simplified Asymmetric Dancing".

"Following on from a similar theme of two waves -- one Left Hand and one Right Hand, in the same square - there is no reason why we cannot use this effectively within Mainstream without resorting to the "Any Hand" idea. If we call a Swing Thru, then it is a Right Hand start for both wise, alternatively if we call a Left Swing Thru, then it is a Left Hand start for both waves. For the Right Hand wave the Swing Thru would be a regular one with the ends starting trading by the Right Hand with the centres and the centres then trading by the left Hand. For the Left Hand wave, the Swing Thru would begin with the centres Trading with the Right Hand and then turning halfway with the Left Hand with the ends.

This theme is quite a neat little idea and you can have lots of fun with it. The following examples are based on a couple of simple themes for resolving the resultant set-ups. By doing a little bit of work with the dolls I am sure you can come up with a whole lot of variations. The basic set-up used here is from a (PL) at the Heads position (Sides Lead Right & Circle to a Line of 4).

(Static Square)

- SIDES LEAD RIGHT, CIRCLE TO A LINE OF FOUR, MEN FACING THE CALLER PASS THRU WITH THE GIRL THEY FACE, ALL SWING THRU, CENTRES TRADE, RECYCLE, PASS THRU, CENTRES PASS THRU LEADS U TURN BACK, STAR THRU, LEADS CALIFORNIA TWIRL, RIGHT & LEFT THRU (PL)

(PL) (at Head's Position)

- RIGHT AND LEFT THRU, LADIES FACING THE CALLER **AND** -- MEN THEY FACE PASS THRU, ALL SWING THRU, CENTRES TRADE, RECYCLE, PASS THRU, CENTRES PASS THRU, OUTSIDES TRADE, SWING, PROMENADE

(PL) (at Head's Position)

- MEN FACING CALLER AND GIRL THEY FACE PASS THRU, ALL SWING THRU, CENTRES TRADE, RECYCLE, PASS THRU, CENTRES PASS THRU, OUTSIDES TRADE STAR THRU, LEADS TRADE, PASS THRU, BEND THE LINE (PL)

With the above you can add variety simply by having the GIRLS WHO FACE THE CALLER AND MAN THEY FACE PASS THRU...this will not change anything.

Of course a natural expansion is to have one wave Swing Thru (right) as the other one does a "Left" Swing Thru.

(PL) (at Head's Position)

- MEN FACING CALLER AND GIRL FACING PASS THRU,
MEN SWING THRU, LADIES LEFT SWING THRU,
ALL WHO FACE PASS THRU, ALL BEND THE LINE, TOUCH $\frac{1}{4}$,
SINGLE FILE CIRCULATE, MEN RUN RIGHT AND LEFT THRU (CB)

(PL) (at Head's Position)

- MEN FACING CALLER AND GIRL THEY FACE PASS THRU,
MEN SWING THRU, LADIES LEFT SWING THRU,
THOSE WHO FACE PASS THRU, ALL PARTNER TRADE,
LADIES WHO FACE CALLER AND MAN THEY FACE PASS THRU,
MEN SWING THRU, LADIES LEFT SWING THRU,
THOSE WHO FACE PASS THRU, ALL PATNER TRADE (PL)

(PL) (at Head's Position)

- PASS THRU, TAG THE LINE, FACE IN,
MEN WHO FACE CALLER AND GIRL THEY FACE PASS THRU,
LADIES SWING THRU, MEN LEFT SWING THRU,
THOSE FACING PASS THRU, ALL LADIES FOLD, TOUCH $\frac{1}{4}$,
LADIES TRADE, MEN CIRCULATE, RECYCLE (CB)

(CB) (at Side's Position)

- SLIDE THRU, MEN FACING CALLER AND GIRL THEY FACE --
PASS THRU, ALL LEFT SWING THRU,
THOSE WHO FACE PASS THRU, ENDS CROSS FOLD,
CENTRES FACE AND SLIDE THRU (CB)

(CB) (at Side's Position)

- SLIDE THRU, MEN FACING CALLER AND LADY THEY FACE --
PASS THRU, MEN SWING THRU, LADIES LEFT SWING THRU.
THOSE WHO FACE PASS THRU, ENDS CROSS FOLD (CB)

Of course the varieties with this concept are really only limited by the imagination. You can have one wave executing a different set of commands to the other, you can convert L to R and vice versa...a whole heap of creative choreography is available with just this one simple concept.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



Caller Sessions will be as follows:

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

Dance Sessions are as follows:

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

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

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

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

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

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

Book early.

Feedback and comments from the readership is always welcome and appreciated. It is because of your comments, questions and submissions, that we are able to provide information that is, not only of benefit to all callers, but also of current interest or requiring a deeper look. Behind the Mike (BTM) Magazine now goes out to over 600 caller subscribers each month as well as over 100 other interested parties, groups and associations.

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

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

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

Best wishes

Barry



Appendix of Upcoming Events

UPcoming EVENTS

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

Just send me the full details and flyer.

.jpg (image) OR Word Documents preferred

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



2018 SARDA NSW EDUCATION CLINIC

With Special Guest Caller Coach

BETSY GOTTA (USA)

September 27th – 30th 2018

4 DAY CALLERS EDUCATION SCHOOL

At WOONONA-BULLI RSL CLUB

Princes Highway, Woonona

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

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

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

Program:

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

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

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

SARDA NSW,

PO Box 2146,

Carlingford, NSW 211870

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

NAME(s).....

ADDRESS.....

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

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

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

ACCOMMODATION IN AND AROUND WOONONA

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

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

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

WINDMILL MOTEL, WOONONA 42848766

- 1 minutes drive

BULLI BEACH TOURIST PARK 42855677

- 5 minutes drive

CORRIMAL HOTEL (PALM COURT HOTEL) 42844086

- 10 mins drive

CORRIMAL BEACH TOURIST PARK 42855688

- 10 minutes drive

CORRIMAL BEACH BED AND BREAKFAST 42832899

- 10 minutes drive

TOWRADGI BEACH HOTEL 42833588

- 13 minutes drive

COMFORT INN, TOWRADGI BEACH

- 13 minutes Drive

LYNDON HAVEN B AND B 42859491

- 10 minutes drive

WOLLONGONG SURF LEISURE RESORT 42836999

- 13 minutes drive

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

Application

The Teaching Institute

St. Louis, MO
July 26-29, 2018

Name: _____

(spouse/partner) _____

Street: _____

City: _____

State: _____ Zip: _____

Phone: _____

Email: _____

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

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

Make checks payable to:

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



Canadians please remit U.S. funds

School Information

www.kenritucci.com

Cost:

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

Program:

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

Lodging:

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

Food:

Several local restaurants available with
good food at reasonable prices.

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

Additional Info:

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

The Teaching Institute 2018

A Specialized Callers School on How to Properly Teach Dancers



Ken Ritucci
Massachusetts
(Callerlab Accredited
Caller Coach)



Bill Harrison
Maryland



Harlan Kerr
California

July 26-29, 2018
St. Louis, Missouri

The Teaching Institute

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



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



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



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

Program

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

About The School

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

This school will concentrate on:

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



Mornington Peninsula Callers School 2018

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

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

School Format:

Sunday; Afternoon - Introduction, Evening - Caller School

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

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

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

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

Monday & Wednesday Dances called by school attendees & presenters

Registration Information:

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

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

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

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

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

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

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

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

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

Scool Information:

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

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

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

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

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

Registration Form:

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

E-mail: _____

Number of callers @ \$450 Each _____

Number of partners @ \$120 Each _____

Total: \$ _____

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

Pay by direct deposit: BSB 123601 Acc: 21731229

E-mail registration to jadenfrigo@bigpond.com

or

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



GCA CALLER SCHOOL 2018

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

The GCA Caller School Has Something For Everyone!

For Beginners

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

For Everyone

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



Ross Howell

Caller Coach, Zephyrhills, FL

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

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



Arlene Kaspik

Teaching Assistant, Carpentersville, IL

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

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



Anne Uebelacker

Caller Coach, Auburn, WA

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

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



Your Tuition Fee Includes

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

Payment

Full registration: \$75

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

Bill Eyler
67853 Pamela Lane
Cathedral City, CA 92234
USA

Scholarships are available, details at gaycallers.org.

All Join Hands and All Join Hands Canada

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



REGISTRATION FORM

(or register online at gaycallers.org)

Name: _____

Address: _____

City: _____

State/Province: _____

Zip/Postal Code: _____

Phone: _____

E-mail Address: _____

Have you attended Caller School before?

____ This is my first time attending GCA Caller School.

____ I have attended GCA Caller School before.

____ I have attended another Caller School before.

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

____ No

____ Yes

Have you done any calling before?

____ I have never done any calling before

____ I have done some square dance calling in the past

____ I have done a lot of calling.

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

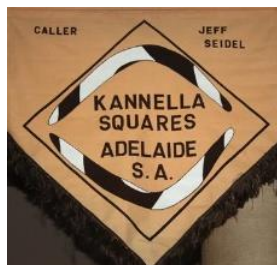
What would you like to see covered in this Caller School?

Will your partner be accompanying you to the school?

____ Yes ____ No

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

____ Yes ____ No



WILD FRONTIER

Square Dance Club Inc.



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



Bronc Wise

(Mission, Texas, USA)

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

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

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

S.A.C.A.

South Australia
Callers Association

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

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

STING PRODUCTIONS AMBASSADOR CLUB

The Music of Tomorrow - For the Caller of Today

2018 EDITION

Would you like to support the production of new music?

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

Well YOU CAN!!

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

Membership available for \$160.00 us

Reducing to \$150.00 per year after the first year

STING PRODUCTIONS AMBASSADOR CLUB - Tune List 2018

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

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

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

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

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

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

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

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

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

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

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

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

Special 'Super' Deal:

Sign up as a Regular Member - for the 2019 Edition - and buy the 2011, 2012, 2013, 2014, 2015, 2016, 2017 & 2018 Edition music, (195 tunes) - the entire bundle for a special price:

(only...) \$800!!

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

STING PRODUCTIONS – CALLER RESOURCES AND MUSIC OFFER



ADVANCED SINGING CALL SCHOOL

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

INSTRUCTOR:

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

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

NOVEMBER 4-8, 2018

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

TENTATIVE SCHEDULE

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

REGISTRATION

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

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

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

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

New!!

the *first* online caller school

Central Sierra Caller School

Kip Garvey, Instructor

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

Membership gives you

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

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

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

A&S Record Shop



We go that extra mile to give you better service

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

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

We have EXCLUSIVE CD Rights for the Riverboat label.

**NOTE THAT THE ONLY LABELS ON www.asrecordshop.com are
ESP, GMP, AND A&S!!**

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

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

WE WOULD APPRECIATE YOUR BUSINESS!!

BOB & MARIE SHIVER

BOB@ASRECORDS.COM OR ASRECORDS@COX.NET

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



2020 ACF CALLER CONFERENCE

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

PLEASE ENTER YOUR DETAILS BELOW

NAME(s).....

ADDRESS.....

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

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

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

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

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

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

(venue to be confirmed for Post-Convention dance)

GRAND TOTAL \$.....

BANQUET

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

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

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

PLEASE SELECT ONE OF THE PAYMENT OPTIONS AND FOLLOW THE INSTRUCTIONS

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

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

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



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

Booking Details

Title _____ Surname _____ First Name _____

Address _____

Postcode _____

Phone _____ Mobile _____

Email _____

*Please ensure all is legible

To secure your booking we require:

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

Please circle: VISA / MASTERCARD / DINERS / AMERICAN EXPRESS

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

Card Holders name _____ Card holders Signature _____

Arrival Date _____ Departure Date _____

No of Adults in Room _____ No of Children _____

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

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

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

Room rates - Accommodation required during conference

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

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

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

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

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

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

Please email reservations@fairmontresort.com.au

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

For Post Accommodation requirements please call the hotel direct.

**61st Australian National Square Dance
Convention
Wentworth Falls
10th-14th April 2020**



What do you think of when you imagine the Blue Mountains?

- The serene blue haze of eucalyptus oil rising from distant gum trees,
- The grand Three Sisters rock formation at Katoomba's Echo Point lookout,
- The star of many a pretty postcard?

You can tick off all these exciting encounters in New South Wales' famous, World Heritage listed district, but there's more to the Blue Mountains. So come and relive the golden era of Australia's first holiday destination at the 61st Australian National Square Dance Convention.

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

Contact: Conveners David & Rosalind Todd
convenor2020sdconvention@gmail.com

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

Tear of the section below and place in the box



.....
Name.....

Club.....

Contact Postal address or Email

.....

State: Please circle

ACT NSW VIC QLD WA SA TAS OVERSEAS
(_____)

Puttin' on the Ritz

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