

The Call Sheet

Professional Journal of the Gay Callers Association

December 2007

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"Some nights I can't find a corner to save my life, others I go dyslexic and call a lot of wrong-way grands, and every once in a while my fairy godmother sobers up and I can do no wrong."

-- Barry Clasper

The Call Sheet is the official publication of the Gay Callers Association.

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The **Gay Callers Association** is open to anyone who calls and/or teaches for GLBT square dance clubs.

No assumptions should be made about the sexual orientation of any contributor to this publication.

The GCA is an affiliate member of the International Association of Gay Square Dance Clubs®: A Gay and Lesbian Organization (“IAGSDC”).

The GCA is an associate member of **CALLERLAB**.

Further information about the GCA can be found at our web site: <http://www.gaycallers.org>

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All articles are the opinion of the authors and in no way reflect any official position of the GCA.

Editorial: GCA & CALLERLAB

Allan Hurst – newsletter@gaycallers.org

Every so often, I hear a conversation along the lines of “I’m already a GCA member; why would I want to join CALLERLAB?”

I can think of several reasons to maintain dual membership.

Inside the GCA, we know each other pretty well, both from calling and dancing together.

To the outside world, however, it’s a different story. While many veteran [straight] callers know of the LGBT square dancing, they’ve had little or no exposure to our community. The only impressions many of these folks have are created out of thin air ... and what “everybody knows” about LGBT dance clubs, which is often inaccurate.

There have been a few brave souls from the LGBT community who pioneered attending CALLERLAB as openly LGBT callers: Bob Belleville, Bill Eyler, Andy Shore, Kris Jensen and Rich Reel all come to mind. It’s due to their (occasionally uncomfortable) efforts that the GCA has been able to join CALLERLAB as an associate member organization.

I’ve tried to make the GCA Call Sheet into a method for raising the visibility and tolerance of our calling community. I’m very proud of the high calibre of articles submitted by our members, and feel the content here measures up favorably to any other calling publication you’d care to name.

One of my goals in editing this publication is for callers who have never been exposed to the GCA to read an issue of the Call Sheet, and walk away understanding that callers are callers, regardless of sexual orientation or gender.

[continued next page]

[Mainstreaming the GCA, continued]

My points – and I do have have some – are:

1. We only appear as diverse and professional an association to the outside world as the members who are willing to take the time to write material for the Call Sheet. (Yes, this is a pitch for you to send in more articles.)
2. CALLERLAB is approaching. Your attendance at CALLERLAB will help raise the GCA's visibility in the calling community at large. At CALLERLAB, you have the opportunity not only to learn from other callers, but also to contribute by providing input on nearly any aspect of calling you'd care to name.
3. If you can't attend the next CALLERLAB, consider joining anyway. CALLERLAB membership provides BMI/ASCAP licensing and insurance. At the very least, you'll be able to keep track of what's happening in the caller world through official communications.

For more information on CALLERLAB, point your browser to:

<http://www.callerlab.org>

4. A few months after CALLERLAB, we have GCA Caller School. Consider attending not only to learn from the instructors, but to share your CALLERLAB experiences and make our newer GCA callers aware of the calling community outside the IAGSDC.

I'm *not* saying the GCA isn't essential – it is! - but with square dance populations shrinking and callers retiring in both the straight and LGBT dance communities, eventually we're all going to need to learn how to work together regardless of sexual or gender orientation.

There's no time like the present.



In This Issue

I'm delighted with all the articles in this issue; I think there's a little something for everyone:

- What do you do when some calls seem just plain boring? GCA President **John Oldfield** talks about **Calling The List**. (That's calling the *entire* list, thank you.)
- Cleveland's **Brian Keating** makes a special request to GCA members on behalf of the 2008 IAGSDC Convention.
- Are established teaching orders always appropriate? **Nick Martellaci** shares the reasoning behind his **Revised Teaching Order for Mainstream/Plus**.
- **Michael Maltenfort** discusses his experiences with a choreographic technique he calls "**X**" **Sequences**. Fascinating.
- Despite the fact that I had to interview her between tips at the 2007 West Coast A&C Fly-In in Phoenix, **Sandie Bryant** offers her take on our continuing series, **Sussing Out A Floor**.
- **Alan Hirsch** explores managing dancers who don't understand how to make appropriate **Hand Contact**.
- Because his article analyzing *Chain Reaction* was very popular, I asked **John Oldfield** to write about **Coordinate**. As you'll find out, it's *not* just a matter of teaching dancers to say "No, No, Yes."
- For reasons you'll understand when you read it, I'm both pleased and amused to *finally* publish **Barry Clasper's** version of **Evaluating A Floor**.



“Prez Sez”: Calling The List

John Oldfield - john@oldfield.com

President of the GCA, John Oldfield lives in Chicago where he's a club caller for Chi-Town Squares.

Do you have a favorite call and/or “signature sequence”? Perhaps a call named after you?

Do you have a *least* favorite call? Let's face it, there are a couple of “dogs” on the lists.

As a teacher, I know that I must teach *all* of the calls in each program. I must treat all calls with equal importance, and use them all equally so that the students will learn everything in the program being taught.

I need to get over my opinion of the relative worth or lack of worth for the calls. For example, you know that *Relay the Deucey* really doesn't accomplish anything other than to turn the set 180 degrees ... but Plus dancers *love* that call. (OK, I'll admit it does give you 24 beats to figure out what you are doing next). And after all, my least favorite call may end up being your signature call, so I owe it to you to teach it thoroughly.

What happens to the list *outside* of the classroom? What happens to the list when you are traveling around doing one night stands or fly-ins? It is relatively easy to relegate that least favorite to the bottom of the list and conveniently “never get down there”.

It is important when you call to utilize the entire program. Using calls you don't really like can actually help you. They allow you to develop choreography that you never would if you didn't use the call. They can help you to get in or out of formations in new and interesting ways. You can use them as parts of modules or fillers in between that fancy signature stuff.

Also, examine what those “dog” calls do. Do they move people in a line or between lines? Do they keep people in their box or take them out of it? Do they move a single dancer, a couple or the whole square? Do they create flow? Do they interrupt flow? Do they lead smoothly into another call or family of calls? Do they flow out of a particular call or family of calls? Do they make the next call more difficult? (Try *Slip*, then *Relay the Deucey*. It's not inherently difficult, but the *Slip* “masks” the beginning of the *Relay the Deucey* because it has that arm turn motion. This can trip up dancers who are not paying attention.) Lastly, can you combine it with something else to create a trick or pleasing choreo?

I call with an electronic list in front of me. After each tip I check off the calls I have used and set the screen to display a section of the list that I have not used. If I manage to get through the whole list I start over again with checks in the next column. After you do this with a list a couple of times you will begin to notice the calls you under-utilize or ignore. Next time you are writing put that short list in front of you and use something from it in each of your sequences. Don't use it the same way twice. Find as many other calls as possible that lead into or out of those calls and expand your usage. You still may not love the call, but it will be less annoying if it is doing something for you.

My best to you as we close out 2007 and begin 2008!



Special Request to GCA Members From the Cleveland 2008 Convention

Brian Keating – brihk@aol.com

Hi! I'm the GCA Liaison for Touch A Quarter Century (TAQC) – the IAGSDC 2008 Convention being held in Cleveland.

We want a picture of *you* for display and promotional purposes!

The plan is to create a large poster of all GCA members and place it near the entrance to the hall where members of the GCA will call the Trail End Dance.

Afterwards it will remain on display in that area – which is near Registration and Information – to continue to raise GCA visibility during the convention.

What do you need from me? An attractive photo of your choice, in electronic format. As the photo will end up as part of a photo montage, please make it as clean and clear a picture of you as possible. Head shots are preferred, full body photos are discouraged.

When is it needed? No later than May 31, 2008, please.

To whom do I send it? For now, please send it (along with your *Full Name, Club, and Calling Level!*) to me at gca@taqc.org.

You may also contact me with other GCA/Cleveland related questions.

Also, are any of those attending this caller school planning to attend Tuesday's Jersey Boys ? If so, there's potential for scheduling difficulties, so please be sure that both Chi-Chi and myself informed. Check out www.taqc.org for the latest info.

Thank you!

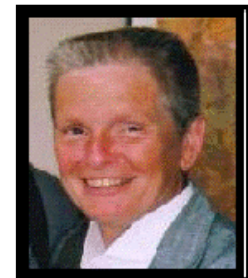
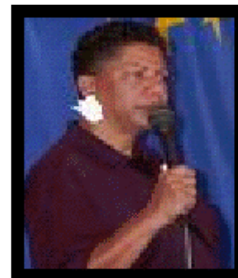




2008 GCA Caller School

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Please make all checks payable to: GCA and mail to:
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A Revised Teaching Order for Plus

Nick Martellaci - nmcaller@aol.com

For the first time in 15 years, I've been asked to teach a Plus Class. For many years, I've been developing and spouting grand theories on how this should be done ... all from the comparative safety of my A2, C1, and C2 classes. Well, now I have the chance to test out my theories in the real world with real dancers. Here's my plan:

Week 1

Acey Deucey (Wave / 2FL)
Diamond Circ (Regular)
Fan the Top
Star Thru & Spread
Trade & Roll

Week 2

Cloverleaf & Spread
Dixie Grand
Explode & Anything
Peel Off (DPT)
Run & Roll

Week 3

Fold & Roll
Relay the Deucey

Week 4

Diamond Circ (Facing)
Extend
Load the Boat (Inside)
Touch 1/4 - Hinge & Roll

Week 5 Review I

Week 6

Crossfire (2FL)
Linear Cycle
Swing Thru & Roll
Touch 1/4 & Spread

Week 7

Courtesy Turn & Roll
Load the Boat (Outside)
Peel the Top

Ping Pong Circulate
Track 2

Week 8

Box the Gnat & Roll
Follow Your Neighbor
RL Thru & Spread
Spin Chain the Gears

Week 9

Coordinate
Flip the Diamond (Regular)
Peel Off & Roll
Trade the Wave

Week 10 Review II

Week 11

Acey Deucey (B/B Lines)
Explode the Wave
Ferris Wheel & Roll
Follow Your Nbr & Spread
Sp Ch and Exch the Gears

Week 12

Cast Off 3/4 & Roll
Cut the Diamond (Regular)
Load the Boat (Combined)
Teacup Chain

Week 13

Chase Right
Crossfire (B/B Lines)
Flip the Diamond (Facing)
Ping Pong Circulate & Roll

Week 14

3/4 Tag
Cut the Diamond (Facing)
Fan the Top & Spread
Flip the Diamond & Roll
Peel Off (Z)

Week 15 Review III

Week 16

Acey Deucey (Diamonds)
All 8 Spin the Top
Bend the Line & Roll
Cut the Diamond & Roll

Week 17

Couples Circulate & Roll
Explode & Roll
Grand Swing Thru
Single Circle To A Wave

Week 18

Diamond Circulate & Roll
Fan the Top & Roll
Left Chase
Peel the Top & Roll

Week 19

Crossfire (Inv Lines)
Fan the Top (Diamonds)
Load the Boat & Roll
Wheel & Deal & Roll

Week 20 Review IV

You may notice a few differences immediately. For example, I don't teach *Teacup Chain* until Week 12. Dancers usually love this call, and are enthusiastic enough that drilling them in it isn't a problem. There are many harder calls which need extra practice time. Placing *Teacup Chain* in week 12 gives the students a "fun break" later on.

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[A Revised Teaching Order for Plus, continued]

Calls which aren't necessarily "fun," but *are* easy, such as *Grand Swing Thru* and *Single Circle to a Wave*, are deliberately saved for the last weeks of class. This is when students' energy and enthusiasm tends to diminish, and learning new calls becomes harder. This is my attempt at being a "kinder, gentler" instructor, more in touch with the students' experience.

Now for the biggie - *Roll Roll Roll!* I believe *Anything & Roll* is possibly the most powerful call in all of Square Dancing. I believe it's also the least-utilized call due to the old "Catch 22:" Dancers can't dance it because ... callers don't call it because ... dancers can't dance it!

In my teaching order, starting with Week 1 and going through to the ~~bitter~~ very end of class, dancers learn a different variation of *Roll* each week. This way, the students don't have all possible versions dumped into their heads at once.

In a perfect world, I could explain the *Roll* concept just once and have the students dance it perfectly from any starting formation. Unfortunately, after 16 years of calling, I assure you that it's *not* a perfect world. If I want people to dance my intricate choreography, I have to give them all the help they need. (I'm doing something similar with *Anything & Spread*.)

I teach *Load the Boat* in Plus just like *Cast a Shadow* in A1. Everyone is drilled on the centers' part using groups of 4 dancers. A few weeks later, I drill everyone on the outsides' part. Once I believe the students have mastered both parts, I put the entire call together.

For calls that can be executed from multiple formations (e.g. *Crossfire*), each formation is a separate teach. My goal is to develop and nurture the students, not scare them off with all possible variations on four calls in a single evening.

Ett McAtee made a great suggestion regarding our C2 class last year. She suggested that we build Review Nights into the schedule. These nights give the dancers a chance to catch their breath and cement their skills on material already covered.

Another tactic I've planned is, whenever possible, teach a new call from a same-sex, 2-couple setup. (For example, *Linear Cycle*, *Follow Your Neighbor*, *Chase Right*, etc.) If I have an even number of squares, I may even teach some longer calls (*Spin Chain & Exchange*, *Spin Chain the Gears*, *Relay the Deucey*) from same-sex squares. I'm not doing this to be a sadist, I'm doing it because I want to train All Positions Dancing (APD) dancers who aren't limited by a "Girls do this / Boys do that" mindset. I'm going to start these same-sex setups in Week 1, beginning with easy Basic and Mainstream calls (carefully avoiding the sex-specific calls *Star Thru* and *California Twirl*), and adding Plus calls as we cover them in class. Well, that's the theory.

Check in with me at the end of March and I'll let you know how well my theories bore out in reality. If you don't find me at 230 Jay Street in Brooklyn, you might want to look for a heavily sedated me in the nearest padded room.



The "X" Files Sequences

Michael Maltenfort – maltenfort@yahoo.com

Some people may recognize the following gimmick:

1. From Zero Lines (i.e., what you get after Heads Lead Right and Circle To A Line), call *Touch 1/4*.
2. The result should be a right-hand column, with every boy behind his original partner, and with everyone out of sequence.
3. You may now call *Single File Circulate* as many times as you want, and a *Boys Run* will always bring the dancers to a *Left Allemande* setup!

You may have used or danced to this gimmick as: "Each square *Single File Circulate* however many times you want. Now *Boys Run, Left Allemande!*"

Three years ago, I expanded on this idea and came up with what I call "X" Sequences. I use them sparingly, partly because they're difficult to write, and partly to prevent this gimmick from losing its "special" feel with the dancers.

That having been said, I think they're pretty fascinating, and so do many dancers.

Note: Most of the sequences in this article are written at A2 or C1, as these are the levels at which I've discovered and prepared the majority of my "X" Sequences.

Some basic rules:

- For an "X" Sequence tip, there must be at least two squares on the floor. However, I've found it works better if there are three or more squares.
- After squaring up, I verbally assign a number to each square: 1, 2, 3, or 4. With over four squares, I cycle through the numbers over again. With an uneven number of squares, I assign numbers 2 or 3 rather than 1 or 4.
- I tell each square that in any sequence when they hear me say "X," they must use their square number. Sequence 1a (below) is an example of the [comparatively] easy "X" Sequence outlined above.

Unlike sequences which use couple numbers (e.g., *Couple #4 Rollaway*, or *Square Thru* [Your Couple Number]), this is symmetric choreography; everyone has their "correct" opposite at all times.

One warning about "X" Sequences: Not all squares will have the same sequence of dancers at any given point; this may confuse some dancers who "key" off of their counterparts in other squares.

Another type of "X" Sequence is to have dancers repeat a call which is a technical zero. It should be a short call.

[continued next page]

[The "X" Sequences, continued]

For example, no one wants to dance two or four or six *Relay The Deuceys* in a row. Sequence 2a (below), utilizes such a "technical zero".

These few easy ideas can easily be hidden inside more complex sequences. Sequences 1b and 2b are simple variations of Sequences 1a and 2a:

Sequence 1a

Heads Lead Right
Circle To A Line
Touch 1/4
Single File Circulate "X" Times
Boys Run
Left Allemande

Sequence 1b

Heads Right & Left Thru And Left Wheel Thru
Left Touch 1/4
Cast A Shadow
Crossover Circulate
Tag The Line And Face In
Pass Thru
Zig Zag
Single File Circulate "X" Times
Girls Run
Right And Left Grand

Sequence 2a

Sides Square Thru 4
Swing Thru
All 8 Circulate "X" Times
Boys Run
Wheel And Deal
Left Allemande

Sequence 2b

Sides Pass In
Double Pass Thru
Peel And Trail
Grand Swing Thru
Spin The Top
All 8 Circulate "X" Times
Cast A Shadow
Crossover Circulate
Bend The Line
Square Thru 4
Right And Left Grand

In addition to telling dancers to perform a call "X" times, "X" can be used inside the call itself. For example: *Square Thru "X"*, *Eight Chain "X"*, and *Shoot The Star And Go Forward "X"*.

Additionally "x/4" (read aloud as "x quarters") can be used in any call which requires a fraction, such as *Four Ladies Chain "x/4"*, *Cast Off "x/4"*, *Turn The Star "x/4"*, *Sweep "x/4"*, *Touch "x/4"*, *Split Counter Rotate "x/4"*, *"x/4" Top*, and so on.

The key to writing these sequences is to create some basic "X" concept, and then disguise it so it isn't obvious.

Most of my "X" Sequences use "X" more than once. I'll often use one such call to mix up the squares, and a second to "fix" them. One such example:

From parallel right-hand ocean waves, *Split Circulate "X" times / U-turn Back / Split Circulate "X" times*.

Regardless of the value of "X" in any square, the net effect is a U-Turn Back. The second "X" call undoes the "mixing" effect of the first one, leaving all squares identical. (Remember: the value of "X" never changes for any square during the sequence.)

[continued next page]

[The "X" Sequences, continued]

Although the above example would be boring to many dancers, using an equivalent for *U-Turn Back* helps spice things up.

In place of *U-Turn Back* you could use *Scoot Back*, *Explode And Right And Left Thru*, *Dixie Style To A Wave*, *Centers Trade*.

Going one step further, in place of one or both *Split Circulates* you can use any equivalent. Let's play with this a little more.

Rather than using *Split Circulate* "X" times, with careful dancer arrangement you can call any of the following calls "X" times:

Group A Calls

Diamond Circulate, *Interlocked Diamond Circulate*, *Out Roll Circulate*, or *Scatter Scoot*. Note: *Swing and Circle "x/4"* will also work because its effect is to circulate the four dancers who face the same wall.

See Sequence 3 for an example in which the action of *Swing And Circle "x/4"* is undone by *Split Circulate "X"*. Note that, in this sequence, *Counter Rotate "x/4"* is a zero, because it's called from Two-Faced Lines:

Sequence 3

Heads Square Chain The Top
Separate, Around 1 To A Line
Slide Thru
Swing And Circle "x/4"
Jaywalk And Little
Trade Circulate
Counter Rotate "x/4"
Bend The Line
Grand Swing Thru
Spin The Top
Out Roll Circulate
Follow Your Neighbor And Spread
Split Circulate "X" Times
Counter Rotate
Explode And Load The Boat
Right And Left Grand

Keep in mind that to make this idea work you must *be careful to bring the same four dancers back together in just the right way* so that the the second "X" call undoes the first.

The following group of calls can be used in the same sequence - that is, you can use any of these calls "X" times to mix up squares and then another call from this group "X" times to get back:

[continued next page]

[The "X" Sequences, continued]

Group B Calls

All 8 Circulate (from parallel waves), *Ping Pong Circulate*, *Couples Circulate*, and *Crossover Circulate* (from 2-faced lines).

Warning: The calls in Group A will *not* undo calls in Group B.¹

Unlike Group A, the calls in Group B can be used only once in a sequence. To do this you must arrange the dancers so that the call becomes a technical zero, so that the "X" call does not have to be undone. Sequences 2a and 2b are examples of this.

Another example: from a static square, have *Heads Pass The Ocean*, then *Head Girls Trade*. Notice that from here, *Ping Pong Circulate* is a technical zero. After calling *Ping Pong Circulate* "X" times, *the squares can be resolved with the same calls*. The only [minor] difference is that after the resolve, couples in some squares will have to promenade further to get home than in other squares.²

There are still other circulate patterns in which dancers go to all eight positions, such as *Single File Circulate*, *Magic Column Circulate*, *Hourglass Circulate*, *Galaxy Circulate*, and *In Roll Circulate*. Again, these can be used "X" Times *in pairs*; once to mix the squares and again later on to unmix them.

These circulate patterns can also be used in the same way *Single File Circulate* was used in Sequences 1a and 1b, with *Boys Run* or *Girls Run* at the end of the sequence. Sequence 4 provides such an example:

Sequence 4

Heads Square Thru 4
Pass Thru
Right Roll To A Wave
Slip
Scoot Back
Swing Thru
Switch To An Hourglass
Hourglass Circulate "X" Times
Flip The Hourglass
Follow Your Neighbor And Spread
Scoot And Dodge
Partner Trade
Touch 1/4
All 8 Circulate
Boys Run
Left Allemande

[continued next page]

- 1 You can't use calls in Group B to undo calls in Group A, even though both groups circulate dancers in a four-person pattern. This is so because in Group B, two circulates will put everyone in the original position of their opposite, but in Group A, no one circulates to their opposite's original position.
- 2 Another timing issue with every "X" Sequence is that there's always waiting. To smooth things over, I usually joke about it as the rest of the floor waits for square 4 to finish. That's why I assign numbers 2 and 3 if there are only two squares on the floor. I also try to assign low numbers to slower squares and high numbers to quick, energetic squares.

[The "X" Sequences, continued]

I find some "X" Sequences especially interesting because not all squares have the same formation at all times. For example, from parallel ocean waves, *Split Counter Rotate "X/4"* will give either a column or parallel ocean waves, depending on whether "X" is odd or even.

A complete example is given in Sequence 5, where after *Right Roll To A Wave*, squares with *odd* numbers have a tidal wave, but squares with *even* numbers have parallel ocean waves!

I believe that using terms such as "*Each Wave...*" and "*Each Box...*" helps to focus dancers' attention, since some squares may be using less-familiar formations. In these sequences, only four-person calls may be used until the squares are unscrambled.

Sequence 5

Sides Reverse Single Rotate 1/4

Heads Left Touch 1/4

Linear Cycle

Square Thru "X"

Right Roll To A Wave

Alter The Wave

Each Wave: Step And Fold

Split Circulate

Each Box: Follow Thru

Wheel And Deal

Square Thru "X"

Horseshoe Turn

Double Star Thru

Trade By

Right And Left Grand

Notice that, in this sequence, the second *Square Thru "X"* undoes the action of the first one.

Other calls which could be used to undo the effect of *Square Thru "X"* could be *Partner Tag "X" Times* or *Slide Thru "X" Times*.

A different group of calls which can be used together, one undoing the other, would be *Sweep "x/4," Split Counter Rotate "x/4,"* and *Circle By "x/4" By (Anything)*.

Several of the "X" Sequences I've written use more than one type of mixing and unmixing.

In Sequence 6 below, the action of *Split Circulate "X" Times* is undone by the *Turn The Star "x/4"* during *Spin Chain And Exchange The Gears*. On the other hand, the early action of *Turn The Star "x/4"* in *Chain Reaction* isn't undone until the *Eight Chain "X"* at the end.

Note: I've found that *Eight Chain "X"* is tricky to use because the ending formation is an *Eight Chain Thru* setup for some squares and a *Trade By* setup for the others.

[continued next page]

[The "X" Sequences, continued]

Sequence 6

Sides Square Chain Thru
 Touch 1/4
 Extend And Outsides U-Turn Back
 Chain Reaction, But Turn The Star "x/4"
 Split Circulate "X" Times
 1/4 Thru
 In Roll Circulate
 Out Roll Circulate
 Spin Chain And Exchange The Gears, But Turn The Star "x/4"
 Explode And Pass In
 Centers Left Square Thru 3
 Eight Chain "X"
 U-Turn Back
 Right And Left Grand

Some calls are rather unique. Here's a puzzle for you: how do you use *Recycle "X" Times*?³

Another intriguing call is *Cast Off "x/4."* It can be called when dancers are either in a mini-wave or as a couple, and it almost always produces an interesting effect.

You'll want to push checkers to understand why Sequence 7 works. Pay attention to the effect of *Star Thru*, and notice that the starting formation for the *Circulate* is different for every numbered square on the floor:

Sequence 7

Sides Wheel Thru,
 Touch 1/4
 Motivate
 Cast Off "x/4"
 Fan The Top
 Grand Swing Thru
 Linear Cycle
 Pass To The Center And Centers Swap Around
 Star Thru
 Circulate
 Bend The Line
 Pass The Ocean
 Trade Circulate
 Left Allemande

You're welcome to use the sequences I've included here, but I ask that if you use them, please acknowledge me on mic. "X" Sequences can be hard to write - as you may find out if you try – but are worth the effort. If you use any "X" Sequences, please write and let me know how they worked!



³ Hint: After *Recycle "X" Times*, use a call that permits the "Ocean Waves" Rule or "Facing Couples" Rule, such as *Swing Thru*, *Spin The Top*, *Right And Left Thru*, or *Pass In ...* at which point *Recycle "X" Times* fits into one of the groups of calls discussed earlier.

Sussing Out a Floor With ... Sandie Bryant

Sandie Bryant – sandie520@earthlink.net

Sandie Bryant has been calling for more years than are polite to count. Aside from calling for Chi-Town Squares, she's one of the most highly respected and visible professional callers in the world. The source material for this article came from an interview with Allan Hurst that took place in Phoenix, Arizona on August 18th, 2007.

What do you do to test a floor?

Depends on the level I'm calling, and the type of floor I'm calling to.

For example, if I have a straight Mainstream floor and I call "*Lead Right*", and I say nothing else ... if they go ahead and circle up to a line, then I know that I'm dealing with an overtrained floor. This is a floor that has become used to specific sequences of calls used repeatedly by one (or more) of their callers.

So the first thing I do is determine what kind of floor it is. If I'm calling to a gay floor, my opening tip may be a bit more difficult than I'd call for a straight floor.

What would you call to a Mainstream floor to start?

Heads Square Thru 4

Touch ¼

Centers Trade

Centers Run

Now at this point, I know that we should have same-sex couples, *but does the floor know?*

I *watch and listen* to the floor. Do the dancers appear comfortable? Do they miss a beat? Do they mutter and murmur to themselves (which suggests they're *uncomfortable*).

Now for me, another part of this is that I know nearly all of the dancers and groups to whom I call. I can pretty much look at any familiar individual and tell you how he or she dances, and what their strong or weak spots are. You can't call to the same group of people for 20+ years and not know that [type of information] from sheer repetition.

So ... back to the example I just cited: we currently have same sex couples. My suggestion would be to try something to normalize the couples, such as: *Bend The Line / Star Thru*.

Alternately, if they appear comfortable with same sex couples, just keep right on calling. However, there are advantages to putting dancers back into "standard application" FASRs.

Next, set something up that's not quite standard, but is still easy to get out of.

For example, if you do something like: *Heads Square Thru 4 / Sides Roll Away ...* now you have same sexes facing each other. You can *Swing Thru / Boys Run* to get normal lines, or just keep calling harder and harder stuff.

[continued next page]

[Sussing Out a Floor With ... Sandie Bryant, continued]

Watching people's reactions to slightly different (non-standard) choreo tells me a *lot*.

In the straight dance community, you'll get people trying to turn around or adjust or fix something that's not broken. Now that I think about it, you'll get that reaction from any floor which is only accustomed to dancing standard applications.

When people start trying to fix stuff they shouldn't, I can usually regain control by using certain phrases I've developed over the years, like "Please don't fix what ain't broke." Such phrases let me cue the dancers that everything's OK, and they shouldn't panic. Please.

Ah. Cueing. Now that I've mentioned it, let's talk about cueing for a moment.

Many experienced callers have developed what I think is a good practice: They periodically cue the dancers to what formation they should be in. For example, "In your right-hand waves of four ... *Swing Thru*." If there's a formation change that the dancers may not be aware of, the caller may say something like "We now have a right-hand column; do you see it?"

So what about Advanced & Challenge floors?

Advanced calling and floor diagnosis is just the same as Plus or Mainstream.

At Challenge, however, *everything* changes.

Challenge people are already accustomed to non-standard positions and applications. (Or they should be, or they're going to be in trouble.)

For a Challenge floor, you'll probably *want* to do something that's not standard ... just to see how they deal [with it].

Even at Challenge, there are limits to what I can get away with on an opening call. For example ... at C1, I wouldn't say "*Heads Pass the Sea, Chain Reaction*" because even with a gay group, I'd probably lose most of the floor. Left-handed stuff is *hard* for dancers.

Here's a more realistic Challenge example: If I had any kind of normal waves or lines, and I called "*Explode the Wave, Regroup*", I know that'll give me half-sashayed couples. So if I see people fumbling, I can tell them, "The boys are on the right". I can say things that will tell them what's going on.

On the other hand, if I have to cue such a simple thing at Challenge, then I know it's a weak floor that'll need lots of prompting ... in which case you start cueing and giving hints such as

"You have sashayed lines of 4, up to the middle and back."

Another Challenge example that usually works is "*Pass the Ocean, Scoot & Plenty*." However, "*Pass The Ocean, Swing Thru, Scoot & Plenty*" may gave some floors a problem, because that changes the [perceived standard applications] gender orientation of the wave.

[continued next page]

[Sussing Out A Floor with ... Sandie Bryant, continued]

Overall, you should be playing with things that you can fix because you know how they should end.

One habit that I've gotten into – and so has my sister [Anne Uebelacker] and a lot of other experienced callers – is that at Challenge we tend to call things in terms of sexes, so that when you need to fix something, it's easy to cue, it's easy to fix.

For example, one of each sex scooting and weaving doesn't give me anything to work with. But if I set up something like “*Girls Scoot, Boys Weave*”, then I'm subtly cueing the floor to do something highly specific, and I'm telling them who should be doing what without insulting their intelligence.

Also, if you manipulate the dancers to segregate them by dance gender (for example, all boys facing in, all girls facing out), you'll find it easier to make everyone Do Their Part.

Let's expand “cueing” into “communication.” You need to develop the ability to communicate to the floor what they should have at this point ... but doing so using the least amount of words possible. Cue the floor, but don't break the rhythm of your calling.

At most dances, in the first tip I try to call all of the relevant calls of the level below the tip's advertised level. If it's an A2 tip, I'll start off with A1, or maybe even Plus. If it's a C1 tip, I'll start off with mostly A1/A2 calls, throwing in an occasional C1 call. Doing this tells me if the floor has a solid dance vocabulary upon which I can build.

Here's another example: take “normal” waves (boys on the end, girls in the middle), and do a “*Swing Thru, Girls Fold, Peel the Top*.” This is a very standard application. Now give me Left Handed Columns, with boys in the #1 & #3 spots, and call *Peel the Top*, and watch what happens ...

If the floor can't do both of those examples, then it's an extremely weak floor because they're basically the same call.

And that's why you test the floor to see how strong or weak it is, where cueing is needed, etcetera.



Hand Contact

Alan Hirsch - arhirsch@ris.net

Alan Hirsch has been dancing Modern Western Square Dancing for 12 years, and calling for 9 years. He hopes this article will encourage other callers to spend time during classes teaching appropriate hand contact.

When I learned to call, I was exposed to what goes into good choreography. Some of the principles experienced callers follow include which hand(s) are free following a call, which

[continued next page]

[Hand Contact, continued]

way each person is moving or turning, how many steps are required to complete the call, and which calls are good ones to call next based on the first two principles.

A good caller will call sequences that are smooth and comfortable to dance with almost continuous movement on the part of each dancer. Hand contact will alternate when possible.

I believe a fundamental responsibility of every caller is to train dancers to use appropriate hand contact.

Dancer Responsibilities

Dancers have responsibilities, too. All dancers in a set are part of a team. They're each responsible for knowing how to execute their part of each call using the number of steps needed to complete that part. They dance to the beat of the music, neither short-cutting the call, dancing too slow, nor dancing faster than the beat. They work together as a team to ensure that everyone ends in the correct position all at the same time.

Avoiding Injury

During dancing, each dancer touches and releases hands and forearms very quickly.

People often forget that hands are sensitive parts of the body that can be damaged very easily. Squeezing hands or forearms in arm turns can be painful and/or injure other dancers.

To make dancing comfortable and enjoyable for all members of a square, I firmly believe that squeezing has no place in square dancing.

Proper Hand Contact

Four forms of hand contact exist.

The first is used when two people standing as a couple facing the same direction. The dancer on the left places his open palm up. The dancer on the right places her open palm down lightly resting on the left-hand dancer's open palm. No squeezing of fingers around the other hand should be used.

This same principle is used for promenade position and during courtesy turns.

The second form of hand contact is misnamed "pull by." I say "misnamed" because both people are actually walking forward, lightly touching their hands as an open hand shake, and passing by under their own power. There should be no grasping of the hands or actual pulling by either dancer. Squeezing and/or failure to release quickly enough provides an all-too-easy opportunity for wrenching hands, wrists, arms, or shoulders.

Waves are third form of hand contact. In Mainstream and Plus, preferred hand contact is palms open with the forearm raised vertically and the palm touching the palm of the adjacent dancer without squeezing the fingers around the other person's hand or interlocking thumbs.

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[Hand Contact, continued]

Since each person moves under their own power, touching palms gives just enough contact to establish a point around which each dancer can move to execute their part of the call. As with “pull by”, waves provide an all-too-easy opportunity for injury if dancers insist on squeezing.

In Advanced and Challenge, dancers generally adopt a “hands-down” position in waves. As with other levels, this should be palm to palm as in a hand shake, but without squeezing the fingers around the other person's hand.

The fourth and final form of hand contact is actually the “forearm turn.” In this position, each dancer places a palm near the top of the other dancer's forearm, close to - but not on - the elbow. The dancer neither grasps the forearm nor squeezes his fingers and thumbs around the other dancer's forearm. I have actually gotten bruises on my arms from forceful dancers squeezing too hard. [Editor's Note: A number of dancers suffer from carpal tunnel syndrome and similar ailments; these people have highly sensitive forearms and can be physically injured by “rough handling”.]

During a tip, there are hundreds of hand and forearm contacts. Each contact may last for only a fraction of a second before the dancers separate and move on to the next part of the call. Encourage your dancers to be mindful of these interactions with their teammates while dancing.

If hand contact is appropriate, then at the end of the tip everyone will have enjoyed the dancing experience and be ready to dance in the next tip. If dancers squeeze and grip too hard, their hands and arms will be forced to bend and move in directions that just aren't comfortable. Aside from the obvious possibility of physical injury, these “bad contacts” can impede the dancers' timing and ability to smoothly execute your choreography.

So please, encourage your dancers to dance to the beat of the music, not shortcut calls, not lag behind when doing their part, to lightly touch the other dancers using open palms, and your floor will have a lot more fun square dancing.

See you on the dance floor in the next tip!



Coordinate

John Oldfield – john@oldfield.com

COORDINATE - Starting formation - Columns. TIMING - 8

All dancers Circulate once and a half. The center six (three adjacent pairs) Trade (turn 180°). The very center two dancers release handholds and walk diagonally outward to the end of the forming lines. The two lonesome dancers walk ahead, moving in a quarter circle, to become the other ends of the forming lines.

STYLING: The center six dancers (three adjacent pairs) use hands up position for trading action. After the very center two dancers release handholds and move forward, all dancers join hands with a couple handhold. No time allowed for skirt work.

CALLERLAB Plus Definitions (Rev A - December 1, 2005)
Lee Kopman, 1974

[continued next page]

[*Coordinate*, continued]

Last time I attended Caller School, I skipped out on the program I was scheduled to attend in favor of Anne Uebelacker's session on teaching a call. I'm a teacher and I *love* teaching. There is nothing equal to when the lights finally switch on and you realize that you've hit on a way to convey the call to the floor. Being able to convey one, two or several body motions in words is truly an acquired skill.

I was disappointed that she did not demonstrate "how to teach a call". She assigned me a call to teach along with everyone else and we started.

Most of us did something that was less than ideal, but in going through the experience and the post mortem, I learned more about how she thinks and teaches than if she had demonstrated. Thanks to Anne for helping me reinforce that I am a pretty good teacher, and for giving me a little edge to get a little better.

Get ready.

Coordinate contains the following components: *Circulate*, *Trade*, *Hourglass Circulate*. These are components, mind you, not parts of the definition. Unfortunately, when you teach *Coordinate*, the dancers won't know *Hourglass Circulate* because it is on a higher list.

Before attempting *Coordinate*, thoroughly review *Circulate*. Concentrate on *Circulate* from columns as preparation for the standard setup: right-handed columns. (It wouldn't hurt at this point to make sure that they can also circulate from left-handed columns.) After they can *Column Circulate*, try them on *Circulate Once and a Half*. (Make sure you have choreo to get that lonesome dancer back into a standard formation before you do this.)

Next, work on *Trade*. Make sure that they can *Trade* not just from columns, but also from other formations to make sure that *they have the concept firmly in place by definition, not just by feel*. Put them in waves and use a series of *Circulates* and *Trades* in combination.

A good test to see how comfortable dancers are with these concepts is from ocean waves, call *Centers Circulate*, then *Ends Trade*. Give the centers time to get out of the way before the ends do their part.

Get set.

The standard setup (the setup that is considered by CALLERLAB to be the most usual) is a right-handed column in which each column of four consists, in order, of: girl (#1), boy (#2), girl (#3), boy (#4).

Using the standard setup, take them through the definition one part at a time *and then return them to the same place*. You will have to describe the ending motion of the very centers moving up and out without changing facing direction and the lonesome outside dancers moving in a quarter circle (*and* changing facing direction) to the end of the resulting line.

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[*Coordinate*, continued]

I usually pause at this point and talk about the “anchors” of the call. The anchors are the last person in the column on each side. The anchors are critical to the success of the call. The anchors will, after the *Circulate Once and a Half*, become the “very” centers. If they've gotten to that point successfully, everyone else *should* be in the correct spot for all to proceed.

After the *Center Six Trade* it is the anchors (very centers) who move up and out to the end of the line. At this point in Plus there is no previous building block on which to rely to convey this motion. I talk to the anchors about trading and spreading apart, then moving up to the end of the line. If you can get them out of the very center it is easier to get them to step forward to the end of the line. Note that *Anything and Spread* is the very next call on CALLERLAB's teaching order. If you're willing, change the teaching order and teach *Spread* before *Coordinate* to help convey this motion.

The “lonesome outside” dancers are in the same boat. They don't know *Hourglass Circulate*, which would be the easiest way to teach their motions. Don't panic; the “walk ahead in a quarter circle” of the definition is usually enough to get them there.

Go.

Start with the standard setup: right-handed column with girl, boy, girl, boy. Walk it through in parts, then do the whole call as one motion. *Say the definition as they proceed.*

After they have done the call from this position a number of times, move onto the same formation, same setup (girl, boy, girl, boy) but with each dancer in the other spot. Again, talk about the anchor and say the definition as they proceed.

When they are confident in these positions, move onto the alternate setup (boy, girl, boy, girl). You will have to judge when they are ready. If you have a great floor and plenty of angels, they will be ready for this sooner. Don't rush them into this. You want them to succeed.

Everyone will be in a completely new position so *reinforce the definition and make sure that they identify anchors before moving.* Because everyone is a different spot, you may need to work more intently with the very centers to convey the last motion.

Go further.

At some point, when the dancers are ready, there is the left-handed version of all of the above. Again, depending on your floor, they may breeze through this effortlessly or may need to be coached through it. *Dancing left-handed formations is only more difficult because we teach them after right-handed setups and typically don't spend as much time on them.* If your group can handle it, try using right- and left-handed formations more equally, always reinforcing the definition, and not the “verbal shortcut” (cheat).

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[*Coordinate*, continued]

Go beyond: Making Coordinate fun for experienced Plus dancers.

How do you know when it is time for this? Call a vanilla coordinate.

If the result is effortless, call it again, but with the girls as anchors.

If it is still effortless, call it left-handed with standard girl, boy, girl, boy setup.

(Note: don't do these all in a row.)

If your floor can handle all of these *and* if the venue allows for workshoping (some clubs love workshoping, some do not allow it; always ask before you start), then take them out of columns and try some of these:

Outfacing lines of four. The first *Circulate* puts them into facing lines of four. The next *Half Circulate* puts them into a tidal wave, the *Center Six Trade* is a standard *Triple Trade* setup. The last motion is similar to a *Diamond Circulate*. I tend to think of the last motion as a *Circulate* governed by your current formation. It's a little obscure, since only four of the dancers are in the given formation. But if you think about it, in a standard column setup, the very centers and the outsides are in an Hourglass. From the infacing / outfacing setups the *Circulate* from that results in a Diamond. As the formation becomes a Diamond, the centers of each wave will have to slide toward the center to join hands to become the central wave.

Infacing lines of four. Basically the same as outfacing except that the first *Circulate* puts them into outfacing lines, and the *Half Circulate* makes them Tidal. This particular *Half Circulate* is a little harder to see and may require some coaching.

It is likely that you will call *Coordinate* from a standard position most of the time. It is also likely that the variations called without extensive prompting will be right-handed columns with the dancer order changed. If you are going to call a non-standard setup, check your floor first.

Remember, the object of the dance is to keep the dancers successful and happy. A little challenge goes a long way. Too much challenge makes you "a hard caller" which is not universally popular. Since some clubs like a hard caller, keep plenty of tricks up your sleeve and be ready to up the ante *when appropriate*.



Evaluating a Floor

Barry Clasper – barry@clasper.ca

Editor's Note: I claim that Barry "invented" this subject for the Call Sheet, and I believe he claims that I asked him about it first. I also claim that Barry was the person from whom I first heard the term "sussing out a floor".

Whatever the reality may be, it was definitely Barry who inspired me to seek out multiple callers to write a series of articles on how each of them evaluate floor levels.

And now you understand why I'm delighted to finally publish Barry's take on this subject.

During one of my first CALLERLAB conventions, I happened to eavesdrop on a group of experienced callers - several of them icons in the field – who were discussing how they go about "reading" a floor.

By that, they meant how they judge what sort of choreography and presentation will probably be most successful with the particular people they have in front of them.

The general consensus seemed to be that none of them knew. They all agreed that they "did *something*", but they weren't exactly sure what it was or how to explain it. I found this immensely reassuring, since it conformed precisely to my own feelings on the subject.

Therefore, when Allan suggested writing an article on this topic I was more than a bit dubious, not to mention intimidated. But as I considered it, I was pleasantly surprised to realize that I do have some quasi-organized thoughts on the matter. Perhaps they've been percolating in my subconscious for the past several years.

How thick is "thick"?

If you are hoping to see revealed the magic silver bullet – the "do these three things and it works every time" sort of thing – then I suggest you move on to another article. What follows is more along the lines of recipes that say things like "put ingredients in a bowl and stir until thick". Such instructions invariably generate additional questions such as "How thick is thick?"

In other words, much of what I'm going to say leaves much room for interpretation, and probably generates as many questions as it answers. (But what else should you expect from quasi-organized unconscious thoughts?)

It happens every time.

I reached a couple of realizations. First, I realized that I go through this "floor reading" process for every single dance – even with groups for whom I call every week. *Every dance is unique, even if the same dancers attend each time.* Individuals bring parts of their "real life" to the dance with them: something bothering them at work, allergies acting up, pain from an injury, change of medication, household guests, barometric pressure, phase of the moon, new shoes – an endless list of external factors that can change the "mix" of a dance floor and thus change how the floor as an aggregate behaves.

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[Evaluating a Floor, continued]

That road runs both ways.

A similar set of factors affect my performance as well – some nights I can't find a corner to save my life, others I go dyslexic and call a lot of wrong-way grands, and every once in a while my fairy godmother sobers up and I can do no wrong. So, a second part of that first "inspection tip" is to evaluate how *I'm* feeling that night.

The second thing I realized is that this is a *two-way* process. It's not solely a case of my evaluating what the floor seems to be in the mood for, but *I* am also communicating information *to* the floor: my vocal habits, sense of timing, expectations of how they will move, flow patterns they can expect, etc.

So, in a sense, it's a sort of conversation: I'm telling them what I'd like to do, and they're telling me if they want to do it.

That said, it's time to get into some specifics.

Before the first tip.

The first steps happen long before I start calling. I usually try and get to the dance in time to get set up and put on some "interlude music". This is non-square dance music that nevertheless tends to put people in the mood to dance. It should have a strong rhythm, although it does not have to be one you could square dance to. It should have an upbeat emotional tone. It helps if it's familiar to the crowd. It should not be too intrusive – the purpose is simply to form a pleasant "pro-dance" background.

During this time I watch the floor. What is their mood? Are they tired or rarin' to go? Is there lots of conversation or are people sitting around by themselves? Sometimes, people will dance to the interlude music – that's always a great sign. Based on these observations, I choose the music for my first tip.

Music hath charms...

The music for the first tip has to have certain characteristics. It can't be too extreme – neither too fast nor too slow, too energetic, too quiet, too intrusive – but must be noticeable enough for the dancers to move to it easily. I avoid strange or unusual rhythms, and find it's safest to go with basic "boom-chuck".

At this point, I want dancers to focus their attention more on me than the music, but I want enough music to provide an impetus to dance. From my own perspective, I want music that I find easy and natural to work with. I have enough on my mind without diverting brainpower to the task of calling to the music.

[continued next page]

[Evaluating a Floor, continued]

Keep it simple to start.

The first two or three sequences are absolutely vanilla, simple, familiar choreography. I tend to use shorter calls to increase the rate at which I deliver calls. This provides the opportunity to habituate the dancers to my voice, my vocal phrasings, my patter filler, etc.

While calling these sequences, I evaluate the general performance of the dancers:

- How well do they move to the music?
- Do they shortcut?
- How is their reaction time?
- Do they seem confident or hesitant?
- Do they touch hands and make clean formations?
- Do they have any special stylings that I might need to accommodate?

This is also the time to evaluate how well the sound seems to be working for the room. Do the dancers seem to have to concentrate to make out the calls?

Based on my observations of the first two or three sequences, I start to make adjustments. If dancers appear to be having problems with the sound, I'll generally decrease the music level and adjust the tone controls to provide my voice with maximum prominence. I'll also reduce the amount of "non-call" clutter I provide to ensure the commands stand out. Conversely, if the dancers appear hesitant or unsure of calls I may increase cueing and adjust my timing to allow them more time to think.

Next, I move on to more specific tests. These tests vary by level, of course, but here are some examples that are fairly generic.

Dancer "pre-programming": The dancer expectation that certain calls will *always* be followed by certain other calls. If I call *Swing Thru* from zero waves (RH waves, boys on the ends), do I get an automatic *Boys Run / Bend The Line*? If I call *Centers In* from a completed DPT, do the dancers automatically *Cast Off ¾*? From facing lines, if I call *Right and Left Thru* and *Half Sashay*, do the dancers do a *Roll Away* or what I actually called (since sashays don't involve rolls)?

My reaction as a caller depends on the level of pre-programming that seems to be evident. If the floor is heavily pre-programmed, I usually just go with it and give them the combinations they expect to hear. If the floor seems less hide-bound about it, I make a game out of "de-programming" them. For example, I'll call *Centers In* and pause, and give those that mistakenly started the *Cast ¾* time to undo it, then call something else such as *Centers Trade*.

Listening Skills: I try to make sure they are listening to what I'm actually saying rather than what they think I *might* say. This is slightly different than "pre-programming".

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[Evaluating a Floor, continued]

For example, if I call *Centers Pass Thru* from facing lines, is that what happens, or does everyone *Pass Thru*? If I call *Touch ½*, what happens? If I call *Wheel and Deal* from 2-faced lines, do I get a *Ferris Wheel*?

Tolerance for “Unusual” Positions: If I call a *Slide Thru* that leaves some people facing out of the set, do they turn around to “fix” it? Will they “fix” left-hand waves? Will they accept same sexes together in waves or lines? Will they “fix” sashayed couples?

Tolerance for Calls From “Unusual” Set Ups: For example, *Centers In* from an Eight Chain set up; *Cast Off ¾* from inverted lines; *Follow Your Neighbor* with the girls looking in; *Scoot Back* with mixed sexes going into the center.

Just in case you were thinking this evaluation business only takes place in the first tip – think again! The second tip may be very different because there's a different mix of dancers on the floor and/or in each square. Granted, it won't be completely different, but you need to be aware that the floor in general may perform better or more poorly than they did the first tip, and you should be prepared to adjust accordingly.

Where to go from here.

I don't claim that I do all these tests, in this order, every time. These are just examples of things that I do when I judge the time is appropriate.

And now we're back to the question “how thick is thick?”

As with so many elements of calling, exactly what *you* should do at any given time is a matter of personal judgment. Unfortunately, developing good judgment usually requires the prior exercise of a lot of bad judgment. Skill comes only with practice and experience. But there are things you can do to speed up the process:

- When you're dancing to other callers, pay attention to the items discussed here. Ask yourself, “What would *I* do with this floor?” Watch what the person calling does with it. How successful does their approach seem to be?
- Talk to callers you respect about what they do. Not everyone can articulate it well, but you almost always pick up something.
- Evaluate your own performance when you call. If things are not going well, try to understand what is contributing to the problem. When things are going right, try to remember how it feels so that you can recreate it next time.

If this all seems too much for you to absorb or cope with, do not despair. The important thing is to develop your “connection” to the floor – a thorough awareness of how they are reacting to what you are doing. You will find yourself making appropriate adjustments in material and delivery more automatically than you might imagine.



Next Issue

Allan Hurst - newsletter@gaycallers.org

Ett McAtee interviews **John Oldfield**, to provide some insight on the GCA's new president.

Barry Clasper asks **How Good is "Good"?**

Nick Martellaci weighs in on **The Four "R"s of Calling**.

Plus whatever *you* care to send in...[hint, hint, hint] ☺

Some of the types of articles I'm *always* hoping people will submit:

- Teaching and/or In-depth analysis of a specific call.
- Choreographic techniques.
- Working with other callers.
- Microphone techniques.
- The business side of Calling.
- How to teach a class.
- Professional ethics and behaviors in Calling.
- Cultural differences in calling to straight and LGBT clubs.
- How callers "suss out" a floor to figure out how strong the dancers are.
- Digital music techniques and "how-to"s.



Colophon

Primary body text for the *Call Sheet* is set in 12-point Arial.

A sarcastic but reasonably complete history of Arial may be found at <http://www.ms-studio.com/articles.html>

A less comprehensive but more neutral history of Arial may be found at <http://en.wikipedia.org/wiki/Arial>

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