

The Call Sheet

Professional Journal of the Gay Callers Association

July 2007

Editorial: Make It Last All Year	<i>Allan Hurst</i>	2
In This Issue	<i>Allan Hurst</i>	3
Prez Sez: Why hold "Intro to Calling"?	<i>John Oldfield</i>	4
The Calling Humor of Warren Jaquith	<i>Members of DC Lambda Squares</i>	6
East Coast Hexagons	<i>Clark Baker</i>	7
Calling Fun Nights	<i>Nick Martellacci</i>	12
On a Roll	<i>John Oldfield</i>	16
Sussing Out A Floor with ... Rob & CJ	<i>Rob French & CJ Smith</i>	18
My First GCA Caller School	<i>Lee Griffiths</i>	23
Teaching & Using <i>Circle to a Line</i>	<i>Tomas "Doug" Machalik</i>	24
Report on 2007 GCA Caller School	<i>Chi-Chi Hoffner-Stolarick</i>	32
2006-07 Treasurer's Report	<i>Alan Hirsch</i>	33
Next Issue	<i>Allan Hurst</i>	35

Note: By popular request ... starting with this issue, the Table of Contents is hyperlinked.

Click on any page number above to jump directly to that article.

Click on the ♪♪♪ symbol at the end of each article to jump back to this page.



*"The C4 definition of `fun' is ... different."
-- CJ Smith*

*"When people say dancing is the most fun you can have with
your clothes on, I know now they've never tried calling."
-- Lee Griffiths*

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

Editor: Allan Hurst - allanhurst@gmail.com

Editorial Review Board: Bill Eyler, Brian Jarvis, Catherine Nesbitt, Lee Griffiths

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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To join the GCA, or to subscribe to *The Call Sheet*, send a check or money order, made out to "GCA" to:

Michael Maltenfort
6348-1 N. Magnolia
Chicago, IL 60640

This is *your* publication! We welcome contributions. Please send submissions and comments to:

Allan Hurst
1168 La Rochelle Terrace #A
Sunnyvale, CA 94089
tel 408.744.0447
fax 408.744.9999
allanhurst@gmail.com

Submissions may be edited for length and clarity. **The deadline for the next issue is August 1, 2007.**

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

Editorial: Make It Last All Year

Allan Hurst

This month's editorial will be shorter than usual. (Stop applauding.)

A bit of housekeeping first: *Please accept my apology for the late release of this issue.* Between holding Convention in May *and* changing over part of the GCA Board this year, it took longer than usual to gather material and prepare this issue.

Now, on to the main point: At the Denver Convention, I had the pleasure of meeting and talking with John Marshall (who you may recognize as CALLERLAB's Chair-Elect).

John said that he was very impressed with the GCA – both with the Caller School he'd just finished teaching, and with *The Call Sheet*.

He was curious, however -- what had driven me to turn this publication into a journal?

I told him that while we run a terrific caller school each year ... *it's only once a year.*

The Call Sheet is one method of providing continuing education to our members throughout the year.

Overall, I've gotten highly positive feedback on the content and format of this publication.

What I *haven't* gotten is a lot of article submissions.

I've been pretty aggressive in tracking down and buttonholing callers for articles ... but it would be terrific to see a few *unsolicited* pieces slide across my electronic desk.

[Continued on next page]

"Make It Last All Year", continued.

Your experiences – whether you're a new or veteran caller – *are valuable* to other callers.

Some of the articles I'm *always* looking for:

- Resolution methods, tips and tricks.
- Neat choreo ideas.
- Favorite music for patter and singers.
- First time calling a dance/class/club night.
- Solutions to equipment problems.
- Sources of new music.
- Tips for teaching favorite calls.
- Tutorials on popular choreo programs.
- How to digitize, edit, and clean up music.
- Reviews of new equipment, devices, programs, and gizmos that you find helpful.

Some specific articles I'd *love* to see written:

- Differences between calling to LGBT and straight groups.
- What's it like to call at a [straight] festival?
- A discussion of different microphone types and models, and how to choose one for your voice.
- Differences between calling to younger LGBT dancers and the current [aging] IAGSDC population.
- How to use (and not abuse) your voice.

If you have ideas or content, but aren't up to writing an article, or plain just don't have the time ... shoot me an email message, and I'll help turn your outline or ideas into an article.

The Call Sheet is *your* publication.

Please help me populate it with content that interests *you*.

In this issue ...

- Our new President, **John Oldfield**, talks about the importance of staging new caller workshops in his first **"Prez Sez"**.
- Many callers have a hard time remembering to inject a little humor into their calling. We're presenting excerpts from a list that many of **Warren Jaquith's** friends compiled, of some of his better known humorous patter.
- We're also publishing a long-promised excerpt from **Clark Baker's** article on **East Coast Hexagons** (along with a pointer to the full length version).
- Now that he's not GCA President, **Nick Martellaci** has found time to provide us with a terrific write-up (and script!) on how to call **"Fun Nights"** for a group of non-dancers.
- **John Oldfield** brings us **"On a Roll"**, in which we learn the consequences of adding **"...and roll"** to many Plus calls.
- **How do you "suss out" a floor to find dancers' weak spots?** This month, I put that question to **Rob French & CJ Smith**, and the resulting interview surprised all three of us.
- **Lee Griffiths** attended **his first GCA Caller School** this year in Denver, and he's agreed to talk about his experience.
- We're wrapping up this issue with another of **Tomas "Doug" Machalik's** intense technical articles. This month: **how Doug teaches (and deconstructs) the call Circle to a Line**.



“Prez Sez”: Why hold an “Intro To Calling” session?

John Oldfield - john@oldfield.com

Hello, and thank you for electing me as GCA President!

This issue, let's talk about two reasons I ran for office: Discovering potential new callers, and promoting GCA Caller School.

Both of these activities go hand-in-hand, as you'll see in a moment.

Let's go back in time to Seattle in 1984 at “All Join Hands”, the first LGBT square dance convention. During the convention, Harlan Kerr - along with Elmer Sheffield and Paul Marcum - led a seminar for people who thought they might be interested in learning how to call. This seminar was reprised at either the 1987 convention in Portland, or the 1988 convention in Phoenix.

In 2004, Bill Eyster reintroduced these sessions into each IAGSDC convention's schedule. Bill has not only stepped up and conducted most of these sessions (with volunteer help), but he's even provided notes on how to conduct the session as well as a wide assortment of printed materials to be distributed to attendees!

The purpose of the “Introduction to Calling” seminar is exposing people to the world of calling.

The target demographic? People who have an interest in calling, but no formal experience.

Every time we run the seminar, we're hoping to identify new people with both the interest and talent to become callers.

As mentioned above, this seminar is only offered during IAGSDC Conventions, where we have the largest annual gathering of GLBT square dancers. Which leads me to ask:

What if we offered the seminar in other places, at other times?

These seminars are not only a great way for the GCA to promote interest and encourage participation in our annual caller school, but they allow us reach out to GLBT dancers and give them a free, non-threatening, and non-committal chance to peek into our [callers'] world.

From the original idea of a one-hour workshop during Convention sprang a child. Why must these workshops be held only during Convention? Last year, I was approached by Jim Malloy of Grand River Squares to conduct a longer workshop for his club.

The result was a regional “Introduction to Calling” seminar in Michigan last summer. We targeted it at people who thought they might like to attend a caller's school, but wanted a bit of encouragement and a glimpse of what attending a caller school entailed.

We especially reached out to dancers who had spent some time teaching or workshopping in their home clubs. Since this was intended to be a regional event, the invitation was extended

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[Prez Sez, continued from previous page.]

to Chicago and Detroit as well.

The presentation portion of the workshop was fairly straightforward. I presented a history of both the IAGSDC and the GCA. History aside, what the potential calling students really wanted to know was “how do you resolve a square?” And so I dedicated the interactive portion of the workshop to demonstrating that anyone can sight resolve a square.

Resolution seems to hold the greatest mystique for would-be callers. In theory, sight resolution isn't terribly complicated, but it does require a basic knowledge of the mechanics of choreography, and a lot of practice at patience (for both the caller and the dancers).

We chose a five-hour format that included lunch, so that we would have time for both the factual presentation and ample time for everyone to pick up the microphone and try their hand.

By the end of the event, each participant was able to resolve a square, and took home a greater sense of belonging to GLBT square dancing as well as an appreciation of what goes into building the skill set required to become a caller or square dance instructor.

All of this was accomplished thanks to Bill Eyler, Darren Gallina, Harlan Kerr and all of the other people who've conducted, assisted and/or participated in the IAGSDC version of the seminar over the years.

My personal thanks to everyone involved for providing not only the seminar, but creating the supporting materials that made my presentation at the regional seminar possible.

My first message is to encourage you to reach out to clubs in your area, and put together a program for people interested in calling.

You can do this in conjunction with a local event (Michigan's is conducted during the Gay Camp Ground's Western Weekend), a fly-in or any other event.

Not only will you find satisfaction in passing on your enthusiasm for calling, but you'll be helping to promote a healthy attendance at our annual caller school.

Please get in touch with me if you plan on offering one of these workshops, so that I can provide you with copies of the caller school brochure and applications for distribution during your event.

For more information, you're welcome to attend an “Intro To Calling” workshop at Convention or come to my upcoming seminar at Camp-it on July 28th, 2007. I'm happy to make all of my presentation notes available, and talk about what has and hasn't worked.

Please contact me and let's find out what we can do together to promote LGBT calling!



The Calling Humor of Warran Jaquith

The members of DC Lambda Squares

These are excerpts. The full list is online at <http://www.dclambdasquares.org/home/warrenhumor.html>

After calling "double" etc.: "Deja vu all over again"

After the call "Circle up Four—Make me a Line": "Poof—you're a Line!"

When in a TIDAL wave: "War & Peace" [it's a TITLE, get it?]

After the call "and spread": "... honey!"

After calls when Warren gave extra cues: "... he said hintingly"

After getting dancers into columns: "... he said ionically"

Warren: "Square thru ... how many?"

Dancers: "Four!"

Warren: "Four would be about right."

When pairs of dancers are facing, to stabilize: "Look 'em in the good eye"

At end of a singing call: "That's all she wrote. / That's it. / That's all" [rhythmically]

After the call "touch a quarter": "Make sure you use all your quarters!"

After directing a star to turn an extra quarter: "It's an upgrade"

When the music ends before the dance: "Put another quarter in"

After seeing a new taught call successfully completed: "And there's no blood on the floor!"

After the call "... and roll," (if it almost didn't work): "It was a hard roll"

After the call "... and roll," (if it really didn't work): "It must have been a hard roll"

When calling an inside promenade: "All the good-looking ones promenade inside" / "All the intelligent ones give them a swing"

When it was probably the caller's fault: "I'll take that — Number 37"

When the dancers don't quite get it: "Would you like a rematch?"

When it didn't work AND it was written that way: [Theatrically crosses off the page and/or throws it away]

When a square does a fractionalized call : "On the installment plan"

When a square breaks down: "Is it something I said?"



East Coast Hexagons

Clark Baker – mabaker@tiac.net

Call Sheet Editor's Note: Bill Eyler - one of our Editorial Review Board members -made the following observations about Hexagon choreography: *Clark didn't invent this form of dance, but because of his amazing "Thinkography" ability, he stumbled on it. From his persistence at festivals and CALLERLAB showing six couples in the back of the hall how to dance to four-couple choreography, many dancers picked up on it, as is noted in his text. I didn't invent Hexes, either. My first exposure was the July 1986 American Square Dance magazine; I've heard of other callers who've stumbled onto it and used it for festivals and workshops and such now and then. However, I'm pretty sure hexagon square dancing predates 1986.*

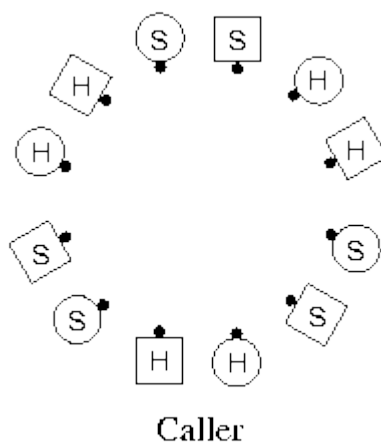
Square dancing is usually danced by 4 couples who start each sequence in a square formation. This paper describes how 6 couples can start each sequence in a hexagon formation, and dance the *same* choreography with the *same* timing as the usual square. Certain dancers will enjoy this *twist* on square dancing.

Hexagon squares are one of a series of **Square Games**. Each game is a global twist on normal square dancing which can be danced in real time while the caller is calling to the rest of the floor.

In March 2002, I created a new square game, Hexagon dancing, which requires 6 couples.

I am going to explain the basics by telling you how to walk an actual Hexagon set through the basics. I suggest you do exactly that, or follow this in your head, on paper, or with checkers.

Arrange 6 couples in a perfect hexagon. There should be two couples lined up on walls (the couple with their backs to the caller and the couple they are facing). The other four couples are not lined up on walls.



Starting with the couple with their backs to the caller and going around the set in promenade direction, identify each couple as heads, sides, heads, sides, heads, and sides. Have the heads raise their hands. Have the sides raise their hands. Point out that the couple directly

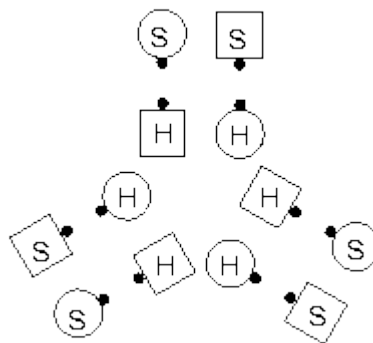
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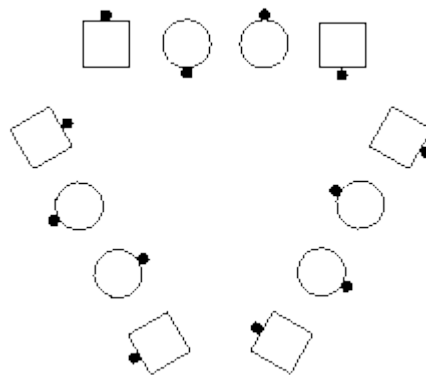
across the hex from them is *not* the same as them (i.e., opposite every head couple is a side couple!).

Heads Go Forward And Back. Notice how the person they approach when going forward is not directly facing them, but slightly around the corner from them. This kind of slightly around the corner will happen a lot in Hex dancing.

Heads Go Forward again and Square Thru 4. It should feel like a wrong way grand in a circle of 6. Don't worry about the angles and turns. With any luck, all heads will end facing the sides. At this point the entire set looks like a "Y". This will be very common.



All Do Sa Do To A Wave. Whenever we do 4-dancer calls on the outside (which is very common in singing calls), nothing special happens in the Hex square. We just work in our own group of 4. To see this, dance the following: **Swing Thru, Boys Run, Bend The Line, Right And Left Thru, Dixie Style To A Wave, Trade The Wave, Centers Run, Centers Hinge, Diamond Circulate, Flip The Diamond, Centers Trade, Swing Thru.**



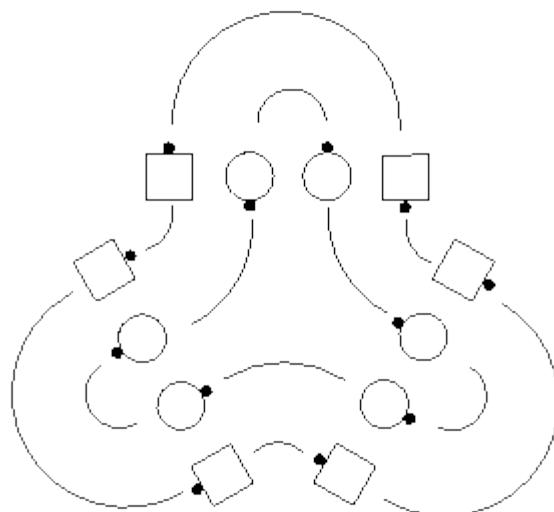
Now we should still be in waves with boys on the end. Notice how the whole set looks like a Triangle (or a delta). Only one of the 3 sides can be lined up on a wall. The ends of each

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[*East Coast Hexes, continued from previous page.*]

wave are boys. They must be careful to not touch or get too close to the adjacent wave. It would be easy to hold hands from one wave to the next, but this would be very wrong.

Let's talk about each wave. The dancers who are looking out are just like the dancers looking out of any wave. They should know where to go on a Circulate. Consider the end looking in. On a Circulate, he will move to the next wave, following a back, moving around a slight angle, and finish as an end looking out. Have all the **Boys Circulate**. Have all the **Boys Circulate again**. Now the girls turn. The girl looking in is also following the back of another girl in the next wave. Have the **Girls Circulate**, and then **Circulate again**. Do a **Swing Thru** to move everyone into new positions and do some more Circulates and Acey Deuceys. Have the **Centers Run** and do two **Couples Circulate**.



Circulate paths (Ocean Waves)

At this point, you should check out some [animated illustrations](#) created by [Justin Legakis](#). The "Square/Hexagon Animation Gallery" will show you several of formations, and "Hexagon Formation Animations" will show you a variety of calls. If your computer has Macromedia's Flash Player you should also check out these [animations](#) by [Yoichi Shinohara](#). If your browser has Java and JavaScript check out [TAMination](#). You can watch a video of a Hexagon dancing in the back of the hall [here](#).

Time for a Ferris Wheel. The lead couples just do a normal Wheel And Deal. The trailing couples (all 3 of them) will head into the middle as usual and wheel and deal but they will *under achieve*. They will go a little less than they feel they should. Do it, **Ferris Wheel**. If I end in the center, I double check my alignment in two directions. First, I should be exactly in front

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[East Coast Hexes, continued from previous page.]

of a couple. Second, the center 6 (my couple and the other 2 couples in the middle) form a perfect triangle. A common mistake is to have two of the center couples try to face each other since that is what happens in a normal Ferris Wheel.

Now we are ready for Double Pass Thru. Think of the center of the set as having a giant magnet which repels you away as you try to approach it. The square looks like a "Y". The men are going to go down the left arm of the "Y" and the women are going to go down the right arm. You will lose your current partner! Everyone ready? Go, **Double Pass Thru**.

Now is not the time to attempt Track 2. Instead have the **Leads Trade** and **all Pass The Ocean**. We have a Tidal Wave. In the very center we should have a left hand star of 3 dancers. Do a **Grand Swing Thru**, turn half by the right and half by the left. The center star only turns 1/3 (remember, under achieve in the center). Another way to think of this is that the very centers arm turn to the next dancer.

Do another **Grand Swing Thru**. **Each wave Recycle**. **Right And Left Thru**. Everyone is happy and we are back to our 4-dancer calls. **Pass Thru**. What are we thinking? At all times we can be thinking about 2 different 4-dancer formations. In a normal square, these correspond to the box you are in and the line you are in. We just did a Pass Thru. Our focus is on our box of 4 (i.e., Couples Back-To-Back). An easy next call would be Chase Right (don't do it).

What if the next call were Tag The Line? Do you even see a line? Probably not. However, if you find another couple facing close to your direction, and form a line with them, and straighten up the set a little, we should be able to make the set look like a Triangle again with 3 lines all looking out. At this point, Tag The Line would be easy (don't do it).



Equivalent Formations

Let's undo that adjustment and get the set back to right after the Pass Thru. The overall shape is a "Y". Now make the slight adjustment to lines back-to-back. The overall shape is a Triangle. Here is a really important point. In Hex dancing, when the square is in the equivalent to a 2x4 (lines, waves, columns, 8 chain, etc.) we physically stand on either "Y" spots or

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[East Coast Hexes, continued from previous page.]

Triangle spots (whichever feels good after the last call), but are always ready to adjust to the "other" spots if the next call requires it. A less satisfying way of saying the same thing is that we never know which are the correct spots and must dance as if we are on both. Some dancers – such as the precise ones who must always know where they (and everyone else) are -- will have problems with this. The flow and intuition dancers will do just fine.

Having covered that point, let's finally do the **Tag The Line, Face In. All Go Forward And Back**. While we usually don't think of forward and back as much of a call, in Hex dancing I use it to establish who I am facing and who is my partner. Do it again -- **Forward And Back. Pass Thru. Tag The Line, Face In. Forward And Back. Right And Left Thru**.

Let's look at the same issue from the point of view of waves. **Pass The Ocean**. We have our nice waves. **Circulate. Acey Deucey. Swing Thru. Circulate**. Everything is fine. Don't do it, but think about Scoot Back. Where is your box of 4? Who do you scoot with? OK, **Scoot Back**. Do another **Scoot Back**. What shape is the set? "Y" or Triangle? Probably a "Y" because the Scoot Backs focused attention on the box of 4. So, the next call is Centers Trade. Where is your wave? **Now, Centers Trade**. In the heat of battle, dancers will make a mistake and have some number of dancers near the center of the set make a star and do some sort of trade. This is totally wrong.

Swing Thru. Split Circulate. Centers Trade. Scoot Back. Centers Trade. Swing Thru. Walk And Dodge. Tag The Line. Partner Tag.

Square Your Set. The next set of information is useful for singing calls. When doing Chains, Promenades, and Single File Promenades from a squared set, think of them as having to take the same amount of time as the normal squares and dance them by counting positions.

For example, Head Ladies Chain has the head ladies make a 3-dancer right-hand star. They skip one man and get Courtesy Turned by the next. Do it, **Head Ladies Chain**. Another one, **Head Ladies Chain. Side Ladies Chain. Side Ladies Chain**. Now, **4 Ladies Chain**. This should be a 6-hand star, skip one man and get turned by the next.

4 Ladies Chain 3/4. 6-hand star, skip one man, skip the next man, and get turned by the next man. Every head man should be turning a side lady. Go again, **4 Ladies Chain 3/4**.

To make the timing work out, a Right And Left Grand is just 4 hands and promenade the next dancer. The same goes for Weave The Ring. Weave by 4 and promenade the fifth.

Now, say the call is "4 ladies promenade inside, get back home and swing". You will have 6 ladies promenade inside, skip one man, skip the next man, skip the third man, and swing the fourth man. This will time out the same as in the real squares. Every head man will be swinging a head lady (same as in the real squares). You will promenade for the same amount

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[*East Coast Hexes*, continued from previous page.]

of time as the real squares and every head man will stop in a head position (but not necessarily his original head position).

Square Your Set. When we dance Hex to a caller who calls and resolves normal squares, we will not necessarily get our partners back, nor will we always be in sequence. However, in the patter tip every head man will always get a head lady. If we are heads, we will promenade to nearest head position, or in a singing call, until the music says to stop. In all cases, the men should retain their identity and stop in an appropriate position (head men stop in head positions, side men in side positions). **Heads Star Thru, Square Thru 3, Left Allemande, Right And Left Grand, Promenade Home.**

If the call is Heads Promenade 1/2 Way, again count positions. Promenade on the outside of the set past one side couple and face into the next gap (where a head couple used to be).

If you are dancing Mainstream, what I have presented so far will be enough to try some actual dancing. You won't get 100% success, but you will improve and it will be fun. Singing calls are easier than patter, but patter is often very accessible....

[End Excerpt]

The complete article (which is about three times longer than this except) can be found at:

<http://www.tiac.net/~mabaker/hexagon.html>



Calling "Fun Nights"

Nick Martellaci - nmcaller@aol.com

"Fun Nights" (sometimes called "One Night Stands" or "Party Nights") are the most lucrative events you can call. (For example, you get paid by the hour!)

I believe they're also the most *important* type of dance you'll call, because they introduce new people to square dancing *and* they can lead to future bookings.

Doing a good job on a fun night doesn't insure that you'll get hundreds of people into your classes, *but* you will find that people tell their friends that square dancing is *fun*. Word of mouth is a highly effective marketing technique.

On the flip side ... if people walk out of your dance and *haven't* had a good time, you lose them *and* their friends.

This leads me to bring up something that Joe Uebelacker, a coach at my very first GCA caller school (Miami in 1991), told me. He said that you should *plan fun nights carefully*. Come up with a script so you *don't leave anything to chance*.

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[Fun Nights, continued from previous page.]

Some years ago, at the request of a beginning caller, I took my basic routine and put it into script form. You'll find that script below.

There are a few things to keep in mind when calling a fun night:

Less is more - Don't walk into a fun night expecting to teach the entire Basic 50. If you wind up using even a dozen calls, that's more than enough.

Don't mention a square dance term unless they're going to use it RIGHT AWAY - You're teaching, but you're *not* teaching a class. There's no final exam, and no reason to bog them down with theory unrelated to the calls they're actually dancing.

Keep it simple - You may dance C3B, but believe it or not these people will be perfectly happy with extremely simple choreo such as "*circle left*" and "*make a right hand star*". Please trust me on this; they're *not* experienced dancers, and they *won't* be bored!

Teach a little, dance a lot - Whatever you have the Heads do, repeat with the Sides. The two-couple technique used in this script came from Deborah Carroll-Jones, who taught it during the San Diego GCA Caller School.

From this point forward, you'll find the actual script for the square dance portion of a fun night. This is a good base on which you can build a longer routine/evening,

Key: "Instructions to dancers are enclosed in quotes."

Spoken calls are italicized and bolded.

Instructions for the caller are italicized.

Tip 1 (Two Couple Routine)

"Find a partner come out on the floor

Face your partner; ***Join Hands*** and ***Circle Left***; now ***Circle Right***; once again, ***Circle Left***

Put your right hands together make a ***Two-Hand Star***; ***Turn Your Star***

Put your left hands in make a ***Left Hand Star***

Face your partner for a ***Do Sa Do***"

Teach "Do Sa Do".

"Face your partner"

Teach "Elbow Swing".

"Take your partner and find another couple to dance with.

Join Hands and ***Circle Left***; now ***Circle Right***;

Circle Left; keep moving - make a ***Right Hand Star*** and turn it

Make a ***Left Hand Star*** and turn it 'til you get back home"

Teach "Forward and Back".

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[Fun Nights, continued from previous page.]

"Two boys **Do Sa Do**"

Repeat with girls

"Two girls make a **Right Hand Star**."

Repeat with boys

"Two boys **Right Arm Swing; Left Arm Swing;** "

Repeat with girls

"Face the other couple; Step forward and individually pass right shoulders with the person you're facing - take your partner by the hand and say "honey, we just did a **Pass Thru**"

Move on and find another couple"

Repeat all two-couple circles, stars, arm swings

Tip 2 (Squares)

Get dancers into squares

[Homework assignment - How do you get people who have never square danced to make a square?]

Once they're in squares, Teach what "home" is

"**Circle Left** and stop at home; **Circle Right** and stop at home.

Boys step forward and **Circle Left**"

Repeat with girls

Teach who the "heads" are; have the heads Circle and Star

Teach who the "sides" are; have the sides Circle and Star

"All **Circle Right**; drop hands go single file; boys step into the middle and walk beside your partner; join hands; you're now **Promenading!** **Promenade Home.**"

Teach who the "corner" is

Teach "Allemande Left With Your Corner"; "(Swing And) Promenade" once around the square

Teach "Right and Left Grand" – e.g., "Face your partner; do a Right pull-by, then a Left pull-by, then a Right pull-by ..."

"Now we have some basic calls we can play with! Such as ..."

[continued on next page]

[Fun Nights, continued from previous page.]

Repeat Heads / Sides / Boys / Girls circles and stars; throw in some Allemande Left / Right & Left Grands to break it up

Tip 3 (Courtesy Turn, Ladies Chain)

Review all calls learned so far.

Teach who the "opposite" is;

Teach "Pass Thru" with opposite; Promenade Home

Teach Courtesy Turn

*"Heads **Pass Thru** with your opposites; **Courtesy Turn** your partner"*

Repeat with sides

Repeat again with both Heads and Sides and they're home

Teach "Ladies Chain"

Tip 4 (Grand Square)

Teach "Grand Square" ... here's how:

How to teach Grand Square (from Callerlab Convention Tape)

"Side couples turn to face your partner. Now we have to practice walking.

If you're nose to nose like the Sides, you're going to back up; if you're far apart like the Heads are now, you're going to walk forward

When I say go, you're going to practice walking back and forth - step - 2 - 3 - touch; back - 2 - 3 - touch. Ready GO"

Practice walking back and forth for about 15 seconds; stop when everyone's back where they started,

"Congratulations! you now know how to walk!!"

"Next we have to practice turning:

If you're looking at your partner like the Sides are now, turn to face your opposite; if you're facing your opposite like the Heads are now, turn to face your partner

Ready? Turn... Turn... Turn"

"After every turn you should be looking at the front of someone's body. If you're looking at the back of someone's body, THEY turned the wrong way; if you're looking into space, YOU turned the wrong way."

Practice turning until the Heads are facing their partners

"Let's combine walking with turning.

Rather than step - 2 - 3 - touch, it's going to be step - 2 - 3 - TURN.

Ready? 5 - 6 - 7 - GO"

Count them 1/2 way through the grand square (No turn! Stop right there)

[continued on next page]

[*Fun Nights*, continued from previous page.]

"OK Let's try going back from here"

Count them thru till the end

"To keep everyone together, whenever you turn, clap your hands once!"

Practice a few more times without music - each time a little faster

When they're up to record speed, put on the music

That's it, gang - bad jokes and all! A Fun Night will be much longer than 4 tips, but this should be enough to get you started. If you're comfortable doing so, you may also want to teach a line dance or perhaps a contra dance.

Remember, Fun Nights aren't meant to teach someone the entire Mainstream list in a single night. *They're about teaching people how to have fun with a few square dance calls.*

All this plus an occasional Texas Two-Step will provide enough variety to keep your paying customers happy, and ensure you of many future bookings.



On A Roll

John Oldfield - john@oldfield.com

"...and Roll" is an extremely versatile Plus call.

Commonly listed as *(Anything) and Roll*, the call can be done by any dancer who has turning body flow from the previous call. The call requires the dancer to turn in place one quarter more as a single dancer in the direction of their body flow.

For example: **from a static square**, *Partner Trade and Roll*. The dancers complete the *Partner Trade* (ending as a couple facing out), and then *Roll* one quarter more to end up facing their partner.

Remember *Roll* is a call that is performed by *individual* dancers. Each person's *Roll* is dependent on their own body flow alone.

The primary requirement for someone to *Roll* is that is that their part of the previous call must have a turning direction in the flow.

Let's look at some individual calls to which *Roll* can be added.

Star Thru and Roll. For the *Star Thru*, The boys turn 1/4 right then *Roll* 1/4 to the right, while the girls turn 1/4 left and then individually *Roll* 1/4 more to the left. Note that the *Roll* is done *individually* and that it is dependent on each individual's body flow. In this call, the boys and the girls roll in opposite directions, and should end up facing one another.

[continued on next page]

[On A Roll, continued from previous page.]

California Twirl and Roll is like a **Partner Trade and Roll (To Face)**. The dancers will end up facing.

How about a hard one? Try **Right and Left Thru and Roll**. The final part of the call - the **Courtesy Turn** - determines the **Roll** direction. After the **Courtesy Turn** the dancers must *individually* - in place - continue turning 1/4 more to the left. The reason that this call is hard is that dancers are initially working as a couple, then must *individually* roll 1/4 - ending up as Tandems (one dancer behind the other facing the same direction).

Swing Thru and Roll (from right handed ocean waves). All **Turn 1/2 By The Right** (those on the outsides can now **Roll**) then *those who can* (the centers) **Turn 1/2 By The Left** (and then **Roll to Face**).

From *right-handed* ocean waves, **Swing Thru and Roll** ends up in a beginning Double Pass Thru. Curiously, from *left-handed* waves, the call produces a completely different result!

From *left-handed* ocean waves, since the *right* hand is in the center, the centers **Turn 1/2 By The Right**, then the center and adjacent end **Turn 1/2 By The Left**, and *everyone Rolls*, ending in an Eight Chain Thru!

Wheel and Deal and Roll - from lines of 4 facing out. Each couple wheels in - the couple on the *right* wheels in to the left and then each dancer rolls *left*, the couple on the *left* wheels in to the *right* and the each individual dancer rolls *right*. The result? *Left-Handed Ocean Waves*.

Wheel and Deal and Roll - from Right-Handed Two-Faced Lines, all wheel in to the right and roll to the right, ending in a *Left-Handed Ocean Wave*.

Wheel and Deal and Roll - from *Left-Handed Two-Faced Lines* produces *Right-Handed Ocean Waves*.

Ferris Wheel and Roll is similar to **Wheel and Deal and Roll**. The individual roll is determined by the direction in which each dancer wheels. The result is Two-Faced Lines ... but what's the handedness?

Ferris Wheel and Roll from *left-handed Two-Faced Lines* results in *right-handed Two-Faced Lines*.

Ferris Wheel and Roll from *right-handed Two-Faced Lines* results in *left-handed Two-Faced Lines*.

Warning: If your dancers style as they dance, it's their responsibility to correct their roll direction during a **Ferris Wheel and Roll**. For example, if a dancer twirls under when doing a **Ferris Wheel**, they'll be turning the wrong direction for a **Roll**. When calling a **Ferris Wheel and Roll**, you may want to cue your dancers with "I suggest that you *not* style on this one."

[continued on next page]

[*On A Roll*, continued from previous page.]

What about a call like **Trade By** in which four dancers have turning directions and the other four are Passing Thru? The rule to stress here is *those who can, Roll*.

Pass to the Center and Roll is like *Trade By and Roll*. Both result in four people *Rolling* and four people unable to *Roll*.

Touch 1/4 and Roll is an equivalent to *Box the Gnat*. The dancers end up facing each other.

Hinge and Roll (from mini waves) also produces facing dancers.

Hinge and Roll (from ocean waves) ends in an *Eight Chain Thru* formation.

It's also useful to note that *Hinge and Roll* is an equivalent to *Single Wheel* from the Advanced List.

[Editor's Note: I also like workshopping *Single Wheel* as "*Hinge and Roll*". This works for mini-waves as well as couples ... as long as the dancers already know how to do a *Partner Hinge*, which I define for them as "half of a *Partner Trade*."]]

Recycle and Roll (from *right-handed ocean waves*) ends in *left-handed ocean waves* and vice-versa.

Linear Cycle and Roll ends in a left handed column ... if the dancers have danced the *Linear Cycle* correctly, as (*Hinge, Fold, Double Pass Thru, Peel Off to the Right*)

There are some other calls to which *Roll* can be added with surprising results.

For example, from a static square: *Heads Right and Left Thru and back up [to static square footprints – this takes them out of the center and "deactivates" them] / Sides Pass the Ocean* results in a Quarter Tag formation.

If we add a *Roll* and a *Spread* to the above sequence: *Heads Right and Left Thru and Roll (it's left) and Spread / Sides Pass the Ocean* ... the result is Diamonds.

The key to using *Roll* is to teach the dancers to stay in the footprints of their ending position from the previous call and turn individually 1/4 more in the direction of their body flow.



Sussing out a floor with ... Rob & CJ.

Rob French - caller@rfrench.org

CJ Smith – squaredance@cjsmith.org

To "suss something out" is akin to "sniffing something out" First in a series of articles by and interviews of veteran callers. This article was transcribed and edited by Allan Hurst, based on an interview performed 6/8/07.

CJ: Well, I suss out a floor by calling too damned hard. [laughs]

[continued on next page]

[*Sussing Out A Floor with Rob & CJ, continued from previous page.*]

Allan: Seriously ... what are the dancer attributes you look for?

Rob: I find it much easier to judge a floor and to control the dance level carefully when I'm sighting vs. reading cards. It's not that I *can't* judge the floor with cards, but the granularity can be much smaller when sighting.

I think the starting point is what is "culturally" considered to be easy ... such as CALLERLAB standard applications (things that are always taught and/or danced). I start as close to absolutely vanilla as possible, and throw in *one small thing* in the middle of a sequence, and see how they handle it.

That's the nice thing about sighting – a caller can choose a different set of calls to recover the floor, where something on a card may actually make things worse.

CJ: I suspect that's going to be a common theme with everyone you talk with about this. "Start Out Easy and Ramp Up". I know that I do that, whether on cards or sighting.

Rob: In that respect, it's *very* important to understand the hierarchy of what is "easy" and what is "hard". A *Left Swing Thru* from LH waves is OK at Plus, but a left-handed *Relay the Deucey* probably isn't. And that's where the mythical "standard applications" come into play.

CJ: I like to deviate from standard applications in small increments all the time.

For example, calling *Left Swing Thru* from LH waves, is much easier than trying to get a lower-level floor to do a *Left Swing Thru* from *right-handed* waves.

Scoot Back from *left-handed* waves is another floor-breaker. [pauses, glances at Rob] I think a *Left Relay The Deucey* is going to crash more floors, though.

Rob: *Swing Thru* is also a 6-beat call, while *Relay the Deucey's* a much longer call. Shorter calls are easier to recover from.

CJ: When writing cards, I'll often give myself an "out". If a call is particularly hard, and has phantoms in it, I'll make the next call something that gets them back into symmetry again. Other times, I'll just write "if they crash here ... [go to alternate getout]".

Having multiple getout points during longer sequences is very useful. Sometimes I'll put a getout before a particularly hard call...so I can get the dancers out of it before I actually hit the "danger" call that I know that floor can't dance.

There are [also] little ways I can "flex" the level of a card by adjusting timing, cuing, prompting, etcetera.

Allan: So what makes things difficult [in the first place]?

[*continued on next page*]

[*Sussing Out A Floor with Rob & CJ, continued from previous page.*]

Rob: [John] Sybalsky wrote a wonderful paper on “What makes things hard?” Here are a few examples.

Calling things from a nonstandard formation – that's a big one, especially as newer dancers probably haven't learned APD dancing yet. “Nonstandard” can mean something as simple as “sashayed”.

Another one is “making people change their focus – e.g., scoot back / slip – they go from a box to a wave”

Bad flow, which makes the dancers hesitate.

Poor timing makes things much more difficult for the dancers...

CJ: [interrupting] Hesitation. *That's* a big one. Using calls that have “parts” which make people wait (e.g., Chain Reaction) ... that's very difficult, because it's hard for dancers to *stand and wait*. Remind me to talk more about this later, please.

Rob: ...so it's important to realize what makes choreo hard *before* you start sussing out a floor. For example, we know a caller who calls at less than full speed, pausing between each call. The result is a club which has a hard time dancing long sequences at full speed ... because of their usual caller's behavior, they're just not used to stacking calls.

CJ: So a list of things you have to discover about each floor includes: Timing, Formation Awareness, Teamwork, Changing Focus, and Knowledge Of Definitions (especially at A&C).

Allan: So are you seeing a trend in gay clubs to NOT teach DBD and APD?

Rob: Yes. At least I definitely perceive that trend in at least one case in my local area. Maybe a couple now that I think about it. And I don't know why [some callers] wouldn't teach that way [DBD/APD].

CJ: [interrupting] I gotta hand it to John [Sybalsky] – when *he* teaches a call, he teaches it *all the way*. When [Sybalsky]'s taught a call, you've learned it *all*.

Oh! And ... that's an important part of sussing out a floor – ask *other local callers and dancers* what the floor level is like.

Don't ask a dancer. Or at least don't *only* ask a dancer. Dancers and callers have very different ideas about what constitutes “good dance skills”.

And if you ask both a dancer and caller ... ask them separately, so they can't hear each other's answer.

Rob: If you only have dancers to ask, find someone who's considered to be “aware” of their local floor. For a Plus club, find a local Advanced dancer *that you trust*.

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[*Sussing Out A Floor with Rob & CJ, continued from previous page.*]

The person that hired you probably can't judge floor level, and probably hasn't ever heard you call. I've educated several caller-bookers about what to ask and expect of callers. It's *always* dangerous for a booker to ask a caller to call "hard stuff".

CJ: Deadly dangerous.

Rob: Perception of level by dancers differs wildly from perception of level by callers.

CJ: ... and from dancer to dancer. I've just figured out another key to sussing out a floor. *Hesitation*. If the dancers are hesitating before each call ... there's gotta be a reason, especially if they're not very old and/or infirm. Like ... maybe they don't know the call or formation you've handed them.

Rob: ... now when a *caller* hesitates, that also engenders dancer hesitation...

CJ: ...but when you see *dancer* hesitation – reading body language is very important – then you've got something you need to be careful of.

Rob: After the first couple of tips, if you've been watching the floor, you *know* who the bad dancers are. This obviously works better on smaller floors, but ... it holds true at nearly any level.

Allan: Do you ever try to break up bad dancers by "scatter promenade", etc?

Rob: That's one of those "fun" MS/Plus things I've never bothered to learn. I mostly call higher levels, where stuff that's considered "fun" is very different...

CJ: ...and most of our clubs use numbered squares, so that wouldn't work.

Rob: The other thing you can do when you know you have one square which Just Isn't Getting It is "lower the skill level" so that everybody can keep going.

This will work fine for floors under say, C2 or C1. At something like a C3 or C4 invitational, you don't have this luxury. You're *expected* to let a bad square die.

CJ: This [bad square dying thing] is really an artifact of "High Challenge" culture. It took me a while to learn to *not* try to rescue broken squares. I want my dancers to Have Fun, and *the C4 definition of "fun" is different from MS, Plus, or C1*. Then there's the cultural gap between C3B and C4, which is *huge*.

Rob: As you ascend through the upper levels, the dancers turn from adoring fans into something more like a peer to the caller. Many of the higher level dancers have tried their hand at calling, run tape groups, etcetera.

In terms of Challenge versus Plus culture ... I also think that Plus callers are intimidated by calling A&C because the balance of power changes. A Plus caller is used to being God, and they call in a Challenge hall, and they've just lost that stature.

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[*Sussing Out A Floor with Rob & CJ, continued from previous page.*]

- CJ:** If you've ever had famous callers (Ross Howell, Vic Ceder) dancing to you at a higher level dance ... you're nervous as hell.
- Rob:** Hypothesis: I believe it is possible to ascertain how good a floor is by watching *how* they execute the *first couple of calls*. Are they confident? Do they hesitate? Are they happy? Sad?
- CJ:** Well, *I watch* how they square up. How are they standing? Are the partners standing at an appropriate distance from each other? Are the squares actually square? How do they move on the way to square up? This isn't a BIG thing, but it's something that you can use to grab a hint.
- Rob:** I think you can look at somebody even *not* in a square and ascertain from body language if they are an "aware" or "oblivious" person. Do they pay attention to their surroundings? Do they watch where they're going?
- CJ:** There are also hints you can use to figure out whether a square is agile and smart ... or not. Very often not.
- Rob:** So sussing a floor starts *the moment you're booked*, by talking to the booker, and to local callers and dancers you *trust*.
- You have to watch people as you walk into the hall, judging their energy,
You have to watch their precision and energy levels as they square up.
If they have trouble with the first tip, you have to adjust your floor level accordingly. Once you start increasing the difficulty, then there are different parameters you can suss out.
Now that we've rambled on for some time about it, I've realized this really is a much more complex topic than it first appeared.
- CJ:** The interesting thing about this discussion is that I've just learned *how* I suss out a floor. [pausing, with sour face] And now I'll *never* be able to do it again. Like the caterpillar that was asked how he managed to walk with so many different legs.

[2 second pause]

CJ: Now about that Midnight Squares dance you booked us for next week ...

Rob: See? Even now, we're sussing out your floor! [laughing]



My First GCA Caller School

Lee Griffiths - me@lggriffiths.com

At 9 a.m. on the Monday before the Red Rocks and Purple Mountains IAGSDC Convention in Denver, I sat down in a rather bland conference room at the Hyatt Regency, to learn to be a caller. I was a mite nervous and very excited, and these are my thoughts on what followed.

I was joining the school's beginners' group, but wasn't sure what "beginner" meant.

Personally, I had done almost no preparation. I'd written a few short sequences (which I couldn't get to resolve), and I'd never picked up a microphone to call. I felt just a bit intimidated.

It turned out that the beginners group were pretty much all in the same place. There was one guy who had been calling for seven years but had had very little opportunity for mic time; as a result, he felt most at ease in the beginners group. The most experience anyone else had was doing a singing call or two at their local club, encouraged by their club callers.

This, more than anything, made us an incredibly cohesive, tight-knit group. It's tough getting up there that first time, not knowing if your choreo (which you've just written) works, not knowing if you sound like a freak on the mic, and all that good stuff. We quickly realized that we all felt exactly the same way ... and any prior inhibitions melted away.

I was also impressed by the incredibly supportive atmosphere created by our world-class teachers: Anne Uebelacker, John Marshall and Deborah Carroll-Jones. I'm especially grateful to our supportive teaching assistant, Bill Eyler, and everyone's favorite "den mother", Pam Clasper.

The teachers moved from room to room, but Bill and Pam were always available to us. They were there with a kind word and a "go get 'em" grin, especially when exhaustion or emotion threatened to overwhelm us.

"Overwhelm" is a good description. Twenty-seven hours of classes in three days is an intense experience, more so because you're there to be given as much feedback as possible, and (hopefully) leave knowing what you'll need to do to become a better caller.

After some introductions and advice on how to use equipment, our first exercise was to simply get on mic and call out whatever Anne told us to say. That was quite a buzz – the dancers actually do what you tell them - and it's scary! This set the pattern for future exercises – instructive, interactive, and fun.

The favorite exercise was one in which Deborah moved us around, and then picked someone to change the current formation to one she named ... within a specified number of calls. It's amazing how the names of calls fly right out of your mind at first.

I think the hardest exercise for me was sight calling. Sighting proved to be a real juggling act, trying to keep people moving, tracking sequence and arrangement ... oh, and still managing to

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[*First Caller School, continued from previous page.*]

resolve the square. With a bit of prompting, everyone managed to get the dancers home.

I'd gone there simply to find out if I might enjoy calling. I thought I might one day like to teach, and originally considered that as my primary goal. However, I came away totally enthused about calling anything and everything. The teaching staff quite simply infected us with their enthusiasm, passion, talent and commitment.

Calling at the GCA Caller School Dance felt very different. Our security blanket (of calling to a group of new friends) was suddenly snatched away. Surprisingly, I enjoyed the experience. I think I did a decent job. (Limiting myself to non-fancy Mainstream patter probably helped.) It was a total rush to finish my tip and realize I'd just called in public for the first time.

From this point forward, for me, it's now a question of getting mic time and learning a whole lot more. (Anne gave me a list of things to work on, for example.) Calling opportunities have already started becoming available, as some of our local callers are offering me tip slots during their nights (for which I'm very grateful).

When people say square dancing is the most fun you can have with your clothes on, I know now that they've never tried calling.



Teaching and Using *Circle To A Line*

Tomas "Doug" Machalik – doug@square.cz

Many callers use their own teaching order. This often differs significantly from the order recommended by CALLERLAB. In my experience, some callers postpone the teaching of certain calls appearing in the first part of the Mainstream list to a later period, when dancers have more experience and their brains are used to the "Square-Dance way" of thinking.

[Editor's Note: While CALLERLAB does have a *suggested* teaching order for all the programs, they are quite clear in intention that any caller or caller's group can use any teaching order desired, as long as they teach and call the official CALLERLAB definitions.]

One such call is *Circle to a Line*. It's generally considered to be a tough call (consisting of two parts that must be danced precisely), but I have my reasons for teaching it at an early stage of class.

In my area (Czech Republic), classes usually start in late September or early in October. On the first or second weekend in November, a big student dance is organized where new dancers are expected to know *Circle Left* through *Bend the Line* (according to the teaching order recommended by CALLERLAB) plus *California Twirl*.

Using this set of tools, callers entertain the students from Friday evening through Sunday noon. *Circle to a Line* comes in handy in this situation, as it's a call which can offer a lot of variety and different dance feel simply by varying the arrangement of the starting formation.

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[*Circle to A Line*, continued from previous page.]

I bear all of this in my mind when teaching the call in a class. Unlike other non-gender-specific calls, I start by teaching *Circle to a Line* from an Eight Chain Thru formation consisting of normal couples (after I prepare the dancers by practicing *Circle Left 1/2* several times from that arrangement).

I draw the students' attention to the dancer standing in the *center* couple on the *left* side (in this particular case, it's a man, but it could easily be a lady). I designate this dancer as the most important one for the call and his/her left hand (which is now free) the most important hand.

After telling the dancers the name of the call and the definition (I follow the CALLERLAB definition exactly), I remind the "most important" dancers to concentrate on *their* "important hands", and walk them slowly through the call.

After performing *Circle Left 1/2*, the "most important" dancers are told to drop the handhold of their "important hand" and stop circling; they are then to walk to their left (or just follow their "important hand"), unwrapping the rest of the line that ends facing the other line.

I do not teach the twirl on the other end of the line as mandatory (the official definition is inconsistent in this regard). I'll tell the dancers that ladies usually walk under this arch but I let them make that decision for themselves. Another point I emphasize is that *no one lets go of their Partner they started the call with*.

After *Right And Left Thru—Two Ladies Chain—Star Thru*, all dancers are returned to the position they started from.

I let them dance the new call several times from there, reminding them of the hand which must be released in a moment.

Then, by calling *Right And Left Thru—Two Ladies Chain—Star Thru—Right And Left Thru*, I exchange the center and outside couples, repeat the teaching, and practice it several times.

So far in this exercise, I've used a "standard applications" (normal) arrangement.

Next, I usually convert the lines to an Eight Chain Thru formation consisting of *half-sashayed* couples. Now the most important dancers are the ladies, and the "tail" dancers will be men. This arrangement is difficult even for experienced dancers, as it takes just a little more circling than required by the definition to end in standard, safe Normal Facing Lines.

After a walk-through and practicing the call several times, I exchange the center and outside couples again. (It always makes me smile to see that the men have as much fun going under the joined hands in a twirl as the ladies.)

Thus far, every dancer has practiced the "most important dancer" role, so dancing this call from other (non-standard) arrangements should not be a problem.

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[*Circle to A Line*, continued from previous page.]

At this point, I set up an Eight Chain Thru Formation consisting of same-sex couples and give dancers a hint to keep the men together as well as the ladies.

I use the call from the Eight Chain Thru Formation where dancers of the same sex are facing each other. In this case, the hint is to *finish with all the men (or all the ladies, depending on the starting arrangement) in the middle of each line*. Of course, I let them try both possibilities (starting with normal couples on the outside and also with normal couples in the center).

I believe this step-by-step expansion of usage helps the dancers remember the definition. At each step, they get only a little bit of something new. This allows them to gain experience and confidence by dancing the call from all possible positions.

Note that this type of workshop often takes more than twenty minutes, so it's better to do it as the third tip of the class (when dancers' concentration isn't distracted by fatigue or by confusion with several new calls they'll have just learned).

As a general rule, I try not to use the well-known combination *Heads/Sides Lead Right—Circle to a Line* too often. In fact, I use it only when teaching, and later I try to precede the call with anything else that flows well. Once such good example is *Dosado*. Bad examples include *Star Thru* and any other call that doesn't let all dancers continue smoothly to the left.

Although there are some “suffix calls” available, I prefer not to use any of them after *Circle to a Line*. For example, in the cases of . . . *and Roll* or . . . *and Sweep 1/4*, it's not clear who does what. For . . . *and Spread*, I find the body flow to be awkward.

Despite that, *Circle to a Line* does offer many possible variations, based on the “feel” of the call rather than on the exact wording of the definition. These variations can make a great workshop. I definitely leave out the variations during the teaching stage. Even when using some variations with experienced dancers, I'm extremely careful since many of them have probably never experienced anything like that before.

We can start by playing with different starting formations—they don't *have* to consist only of couples. Why not try single dancers or lines of three?

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[Circle to A Line, continued from previous page.]

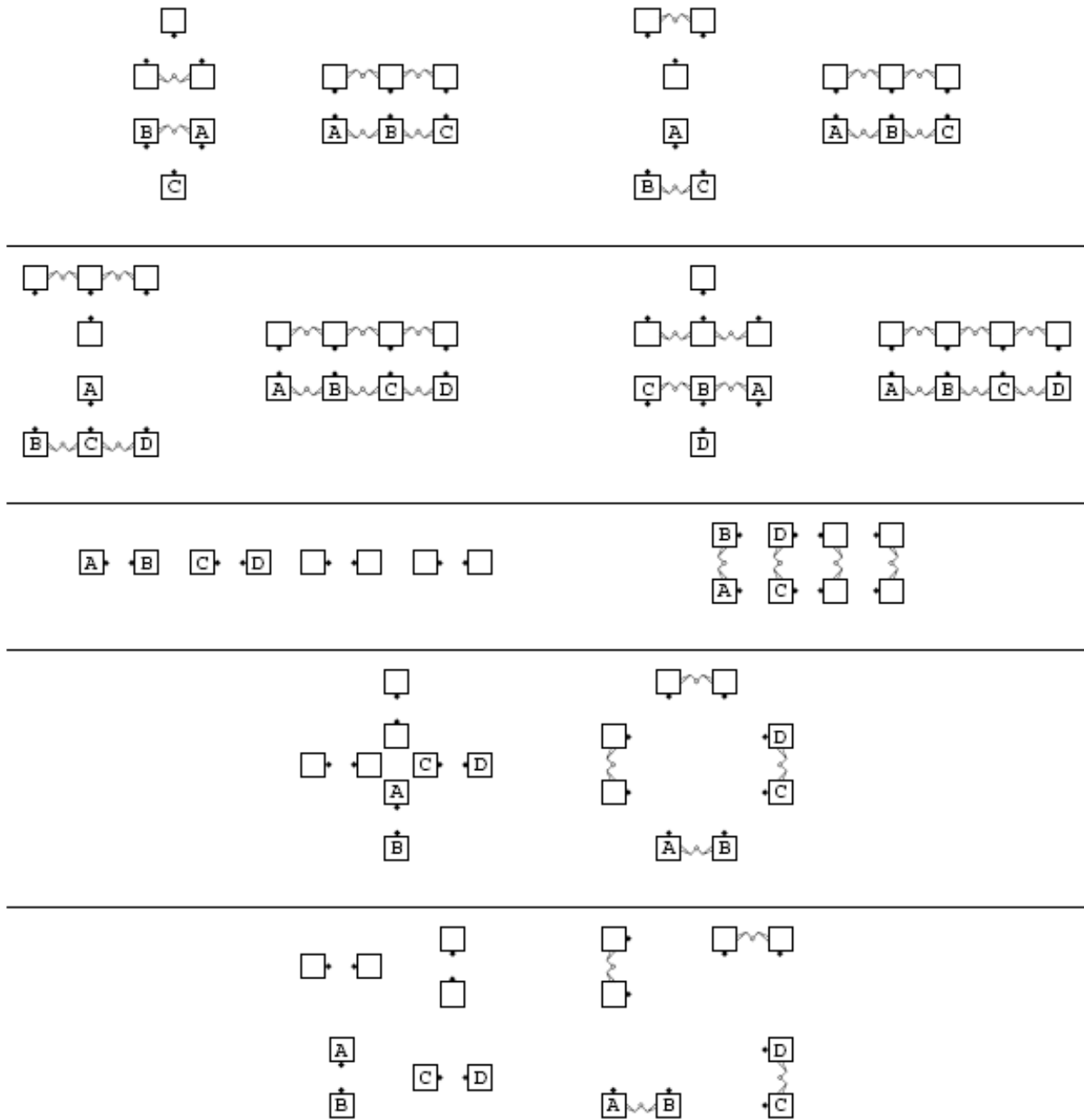


Figure 1: Circle to a Line from unusual starting formations

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[Circle to A Line, continued from previous page.]

After workshopping some of the presented ways of using the call from unusual starting formations, the following combination from a Static Square shouldn't be a problem for the dancers:

*Heads/Sides Lead Right - Pass the Ocean - Boys Run
 Outside Couples Reverse Wheel Around
 In the Line of Eight Dancers Tag the Line
 Very Outsides (Very Leaders) U Turn Back
 Four Outsides (Facing Dancers) Circle to a Line (of Two)
 Six Outsides (Couple Facing a Dancer) Circle to a Line (of Three)
 Everybody (Line of Three Facing a Single Dancer) Circle to a Line.*

At this point, Zero Lines are established and one of the options is to follow with *Now Everybody Circle . . . to the Left—Allemande Left*.

We can also use a logical extension—in this case it would be *Reverse Circle to a Line*, which employs *Circle Right 1/2* as the first part. The unwrapping part is simply a mirror image of the standard unwrapping action of Circle to a Line.

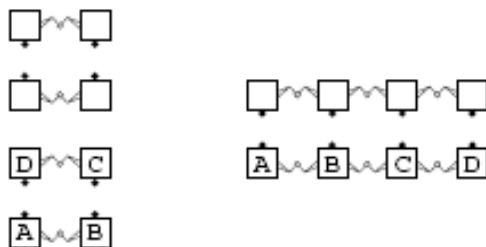


Figure 2: *Reverse Circle to a Line*

Let's move on to something trickier. What about a starting formation with some dancers facing in the "wrong" direction?

In this case, we can't use *Circle Left* or *Circle Right* because the out-facing dancers would have to go in opposite directions.

As a hint, we could use the description of the rotation of the circle (clockwise for *Circle Left* or counterclockwise for *Circle Right*) if the dancers can understand it. I think the toughest part is to explain how the dancers should join hands to establish two circles of four:

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[Circle to A Line, continued from previous page.]

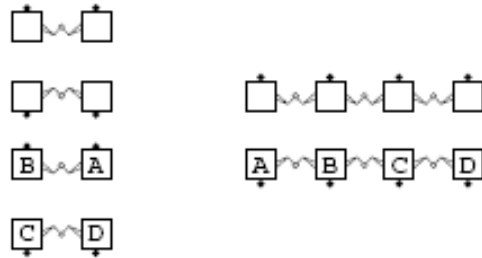


Figure 3: Trade By Formation: *Start clockwise, Circle to an Out-Facing Line*

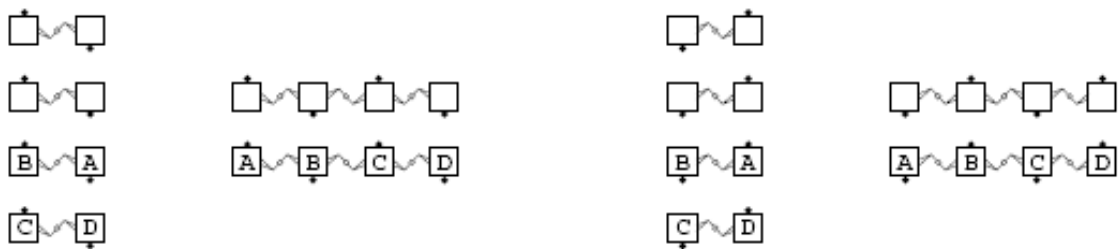


Figure 4: Columns: *Start clockwise, Circle to a Line—or maybe ... to an Ocean Wave?*

If we change the unwrapping part, we can call *Circle to an Out-Facing Line*; now it's the original left-hand outside dancer who unwraps the line:

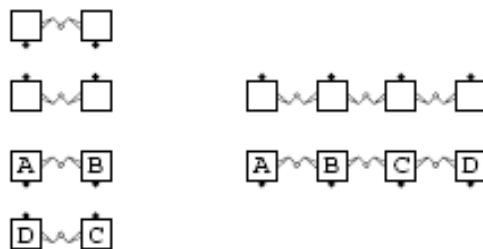


Figure 5: *Circle to an Out-Facing Line*

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[Circle to A Line, continued from previous page.]

For Plus dancers, we can combine Circle to a Line with Single Circle to an Ocean Wave resulting in Single Circle to a Line (of Two).

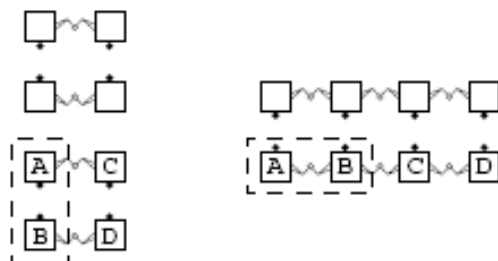


Figure 6: *Single Circle to a Line (of Two)*

I've taken part in many discussions concerning *Circle to a Line 3/4*. My opinion is that this particular call shouldn't be used, because it's unclear how to determine three-quarters of the Circle to a Line action (I would never divide it into any fractions—the farthest I would go in this direction is splitting the call into two parts: circling and unwrapping).

Despite this, the idea could be expanded in a more reasonable way: I think that calling *With the Couple in Front of You, Circle 3/4 to a Line from Facing Lines* is clear—dancers should do the *Circle Left 3/4* and then do the usual action of unwrapping to a line. In a similar way, *Circle 1/4 to a Line* or *Circle 5/4 to a Line* could be used. Note, however, that although these extensions retain the feel of the call, there is no couple who started on the inside, as expressed in the CALLERLAB definition:

CIRCLE TO A LINE: Starting formation - facing couples. Couples circle left one half (180). The lead dancer in the couple who started on the inside (man's position) releases the left handhold, but retains the handhold of the dancer on his right to become the left end dancer of the line. The released dancer moves forward under the raised arm arch formed by that dancer and the adjacent dancer to become the right end dancer in the line.

STYLING: The circle portion is the same styling as in circle eight. As the man breaks with his left hand to form a line, he should lead the line several steps before turning. After the end lady has released her right hand, and while retaining the right hand of the man beside her, together they will raise their joined hands and make an arch. Then as the line begins to straighten out, she will move forward under this arch, turning left face gradually under her own left arm so that instead of backing up she is moving forward to the end of the line.

TIMING: 8 steps.

[continued on next page]

[Circle to A Line, continued from previous page.]

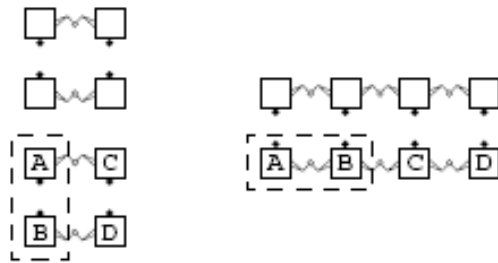


Figure 6: *Single Circle to a Line (of Two)*

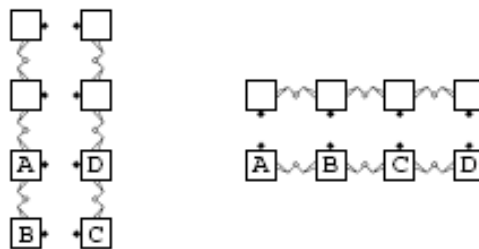


Figure 7: *With the Couple in Front of You, Circle 3/4 to a Line*

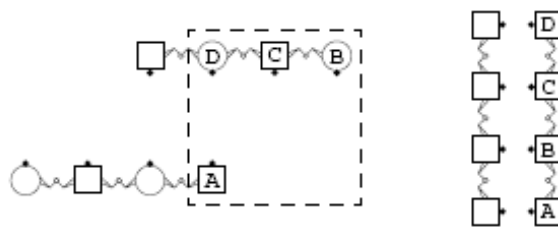


Figure 8: *Line of Three with Two Girls and One Boy Between Them, Go Forward And Back—The Other Boys Go Forward—Join Hands with the Line of Three in Front of You—All Circle Left 3/4 to a Line*

[continued on next page]

[*Circle to A Line*, continued from previous page.]

Regarding alternate naming and performance of this call: I have never encountered the “Slide to a Line” action (which seems to be very popular in the USA) locally. In Europe, most people dance *Circle to a Line* according to the CALLERLAB definition shown above.

If a [European] caller says who is to break out to a line, it is usually considered to be “patter schmatter” as this information is not necessary for the dancers.

By the way, am I the only one who finds Circle to a Line one of the toughest Mainstream calls? In my experience I can say that the vast majority of dancers start to dance *Single Circle to an Ocean Wave* as soon as they hear the word “circle”.



Report on GCA Caller School 2007

Chi-Chi Hoffner-Stolarick – chichi3@comcast.net

In Denver we had 25 students attend GCA Caller School. Ten of the students were callers who were just starting out in their calling careers!

This year we had three fabulous caller coaches: Deborah Carroll-Jones, Anne Uebelacker, and John Marshall.

Our exceptionally patient and wonderful teaching assistants were Barry Clasper, Bill Eyler and Ett McAtee.

Deborah made more than one student's mind explode when she explained CRaMS (Controlled Resolution and Manipulation System). She also “tortured” the students with her flashcards. The advanced group will never forget how to resolve a Right Hand Lady Line or an Opposite Lady Line!

Anne brought her Canadian charm and humor to the forefront when working with the beginning class on sight resolution....”You have two options—pass through or square thru three!”

Our “virgin” caller coach this year was John Marshall (next year's CALLERLAB Chair!) who shared his talents in creative choreography and body flow.

We were pleased to welcome vocal coach Bob Lamberson, from Portland, Oregon. Bob has over 30 years of experience as a vocal coach, and worked with the students in a “master class” environment.

Each student also had the opportunity to have a one-on-one session with a caller coach. During the one-on-one, the student could talk about anything regarding their calling, choreo or calling career. These sessions got rave reviews from the students. In fact, we received so much positive feedback on these sessions that I hope to see one-on-one sessions at next year's GCA Caller School in Cleveland.

[continued on next page]

[2007 GCA Caller School, continued from previous page.]

As we look forward to the 2008 convention in Cleveland, don't forget to sign up for caller school! The Evil Twins - Anne Uebelacker and Sandy Bryant – have signed on as our caller coaches ... and we're working on hiring a third caller coach, so watch out for an announcement!

The expenses for Caller Coaches and Teaching Assistants are paid by donations to the [All Join Hands Foundation](#). Donations to AJH are tax-deductible to the extent allowable by law. For more information about All Join Hands, or to find out how you can make a donation or add a standard codicil to your will, please visit their website at <http://www.alljoinhands.org>

For more information on GCA Caller School, keep checking the GCA web site at <http://www.iagsdc.org/gca/callerschool/> And for this year's students ... good luck and good calling to all of you!



2006-07 Treasurer's Report

Alan Hirsch – alan_hirsch@acm.org

June 18, 2007

Since the Annual Meeting was two months earlier than normal, I'm presenting our financial highlights in a letter instead of the reports generated directly from the bookkeeping system.

Income

20 people paid \$75 each for the Caller School for total income of \$1,500.

We gave 5 people full scholarships of \$150 each or a total of \$750 transferred from our general fund to the Caller School.

All Join Hands will pay for the coaches' stipends and room nights and for the teaching assistants' room nights. The reimbursement will be \$4,994.22.

Approximately 60 members joined or renewed for a total income of about \$855. Included in the number of members are those who attended the Caller Schools.

Expense

Caller school expense included \$3,721 in lodging, \$2,100 in coach stipends, \$464 in supplies, including checkers and Callerlab Starter Kits for the novice callers, and \$245 in food including the staff dinner on Sunday. Overall, we spent \$269 more than we took in for the Caller School.

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[2007-07 Treasurer's Report, continued from previous page.]

We donated \$100 in general to All Join Hands Foundation and an additional \$100 to honor the memory of Warren Jaquith.

We paid \$75 dues to Callerlab and \$25 to IAGSDC.

Balances

Our checking account balance after all expenses and reimbursements will be \$7650 (estimated) for the end of the fiscal year. This excludes member renewals received before the end of the year (31 August 2007) for the following year.

Conclusion

Thanks to All Join Hands, we once again had a successful Caller School and our overall net expense versus income was \$727 outflow.

Our membership dues receipts (less caller school attendees) were less this year than last as several former members did not renew.

Overall, I feel that the GCA is in good shape.

It has been a pleasure to serve this fine organization for the past few years as Treasurer.

I wish Michael Maltenfort all the best and I'll help ensure a smooth transition over the next few months.

Cordially,

Alan R. Hirsch
Treasurer Emeritus

Next Issue ...*Allan Hurst*

We'll continue our series of "How to 'Suss Out' a Dance Floor" with ... Deborah Carroll-Jones!

Deborah is one of several well-known veteran callers who have agreed to write up their views on this subject just for the *GCA Call Sheet*.

I think you'll be as surprised as I am to see how differently each caller approaches what *seems* to be a straightforward question ... but really isn't.

We'll also print an excerpt from Clark Baker's "Square Games" ... things you never *dreamed* you could do with square dancing.

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

**Colophon**

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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OpenOffice was chosen due to its interoperability with Microsoft Office files, ability to run on a variety of operating systems, low cost (free), and ability to easily export documents to PDF files that can be read on nearly any computing platform using Adobe Acrobat.

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