



**News, Notes 'n' Nonsense:  
An International Magazine for Callers**

**JUNE JULY 2022**  
Happy New Year!

***DATES to REMEMBER***

21-23 July 2022	Canadian 22 <sup>nd</sup> National Square and Round Dance Convention, Fredericton New Brunswick Canada
30 Sep – 3 Oct 2022	NSW State SD Convention – Wentworth falls, Blue Mountains, NSW

# What's Inside This Month

	Page
<i>On the Inside – June July Combined Issue of “Behind The Mike (Barry Wonson)</i>	<b>3</b>
<i>Self-Improvement - Part 29 FASR and Relationships (Paul Bristow)</i>	<b>6</b>
<i>Self-Improvement - Part 30: Making the Most of Modules (Paul Bristow)</i>	<b>11</b>
<i>Self-Improvement - Part 31: The Best Modules (Paul Bristow)</i>	<b>13</b>
<i>June 2022 – our music – Skye Boat Song (Barry Wonson)</i>	<b>18</b>
<i>Ready for Father’s Day – Kanga 021 – My old man</i>	<b>19</b>
<i>A&amp;S Music Update</i>	<b>19</b>
<i>Facing Couples and Ocean Wave Rule - An Analysis (Martin Ingenhutt)</i>	<b>20</b>
<i>Programming and evening around Singing calls (Shaun Werkle – compilation article) - presented and collated with editorial by Mel Wilkerson and Barry Wonson</i>	<b>30</b>
<i>How Not To Strain Your Voice When Singing. (Barry Wonson)</i>	<b>37</b>
<i>How To Sing Higher (barry Wonson)</i>	<b>40</b>
<i>Mainstream Theme ideas - Cloverleaf</i>	<b>30</b>
<i>Back to basics – A look at Swing Thru (Barry Wonson)</i>	<b>32</b>
<i>Theme time – Mainstream – “Face your Partner”</i>	<b>50</b>
<i>Two Couple Primer for Callers (Vic Ceder)</i>	<b>53</b>
<i>“Yellow Rock” – Glen Ickler’s – Mitch and Al Murder Mystery</i>	<b>59</b>
<i>Plus Program – Theming Acey Deucey from Waves (Barry Wonson)</i>	<b>60</b>
<i>A-1 – Set Ups Using Chain Reaction (Barry Wonson)</i>	<b>63</b>
<i>The Final Word (Barry Wonson)</i>	<b>65</b>
<i>Special Offer to BTM Subscribers – Tucker’s Daughter (David Cox)</i>	<b>66</b>
<i>Caller Resources</i>	<b>67</b>
<i>Appendix Of Upcoming Events and Other Resources</i>	<b>68</b>
• <a href="#"><i>NSW State Square Dance Convention Sep 30-Oct 3 2022</i></a>	<b>69</b>
• <a href="#"><i>Sting Productions 2022 ‘Swan Song’ Edition</i></a>	<b>70</b>
• <a href="#"><i>So, you want to be a caller – Online Caller School by Eddie Powell</i></a>	<b>72</b>
• <a href="#"><i>Square Dance Gifts and Merchandise</i></a>	<b>73</b>
• <a href="#"><i>Kip Garvey – Central Sierra Caller School ONLINE</i></a>	<b>74</b>
• <a href="#"><i>Becoming a square dance Caller 3<sup>d</sup> Edition– by Bruce Holmes</i></a>	<b>75</b>
• <a href="#"><i>22nd Canadian National Square and Round Dance Convention July 21-23 2022</i></a>	<b>76</b>
• <a href="#"><i>Just Another Square Dance Caller – Authorised Biography of Marshal Flippo</i></a>	<b>77</b>
• <a href="#"><i>The Teaching Institute – Specialised Caller School on how to teach dancers September 7-10, 2022 – Oakdale California USA</i></a>	<b>78</b>
• <a href="#"><i>Northeast Caller School 2022 – Oct 6-10, 2022 – Sturbridge Massachusetts USA</i></a>	<b>80</b>
• <a href="#"><i>Sunshine State Callers School – Feb 23-26, 2023, Jacksonville Florida, USA</i></a>	<b>82</b>

# ON THE INSIDE

*With Barry Wonson*

## THOUGHTS

It only seems like 2022 has just begun, yet we are nearly halfway thru the year! We had all been hoping that the Covid pandemic would be behind us by this time, however here in Australia we are still getting over 35000 cases a day. The mortality rate is lower with this strain; however, it is still there (yesterday 30).

Most people are still actively concerned (masks, sanitising hands, etc.) however there is also a marked lack of care or concern within some areas of the general population, and that also includes square dancing.

At the recent Australian National Square Dance Convention (held to give a boost to our activity after dancers have had 2 years of on/off dancing and lockdowns) Covid again reared its head among callers and dancers. There were some there who had every symptom of Covid, yet were still mixing with the crowd. As it happened, when news of Covid being present was discovered, a large number of dancers just left and went home. This is tough on atmosphere when numbers are low to start with (only 280). Over 50 went home after Saturday. On the final night of dancing only just over 100 dancers attended. The dancers left were still enthusiastic in their responses to the callers.

The results however, had effects on many other groups. I had to call for a group in Brisbane the following Saturday (Gumdale)...quite a few regular dancers called to cancel due to Covid (from the Convention). There were some there who also had Covid, and thus, some caught it from that dance. This is the

problem with this infection....it travels very easily between people. While it may have far less health risks to the population with this variant, it is still a risk....especially to many square dancers as we are in the age grouping that is the most vulnerable. Our ages (for most) give rise to other health issues, all of which are affected by covid. We are the most 'at risk', and this should mean that we are the ones who have the greatest reasons to really look after themselves in regard to contact with others. Please be careful out there!!

## TRAVELS IN April and May

In April Sue and I were off again to Queensland to visit our expectant daughter Alessa. She and baby are doing well, as is partner Madison, eagerly waiting to be a daddy! We had two weeks there with great weather prevailing.

I was also asked to call for Gumdale Squares birthday in the Brisbane suburban area. We had afternoon and an evening dance session (Mainstream and Plus). Six sets were in attendance but would have been more had not Covid hit many who had been at the National Convention in Canberra the previous weekend. The group were really enthusiastic, and all had a great time. I was unsure as to whether I could call two sessions in a day but came thru okay...so I am back to where I was before the stroke – although I do tire much quicker...maybe it is just age!

In May we managed to go to our first concert for some time. This time we saw Felicity Urquhart and Josh Cunningham \*last saw them two years ago. It was in

a different venue for us....Bulli Heritage Hotel in the northern suburbs of Wollongong. I guess 'heritage' means old in this case! It was like stepping into a real outback pub, without leaving the city!

The venue inside was fine, but the tables just had wooden chairs with no cushioning....sitting in these for a few hours leaves a lasting impression. We felt like teenagers again when on entry we were given bands for the arm as tickets! It was obvious that this venue is just used for rock bands for the younger set!

Felicity and Josh gave a superb performance...super tight harmonies with wonderful songs. The only disappointment was that the crowd was very small...only around 40 people...but this had no effect on their performance as they gave it all, just as if they were playing to a crowd of thousands! These are 2 entertainers I would heartily recommend you look for in your area. A great night out.

We're booked in for 2 concerts in June and July – first one to see Felicity and Josh again, followed by a night with Melinda Schneider...we have booked to see her 3 times before, with each one cancelled because of covid!

## **INSIDE**

As always, many thanks to everyone who has sent in notes with ideas, suggestions, and comments.

We try to aim at continuously improving what we present in BTM each month and your comments are always most welcome. Much of the information presented is a direct result of input from subscribers. If there is any particular topic that you want to see, just send me a message : [bjwonson@gmail.com](mailto:bjwonson@gmail.com)

As usual, this month, we have some great articles and submissions from authors all around the globe. Paul

Bristow is with us again with the latest parts to his caller-training sessions.

Articles from Clark Baker, Mel Wilkerson, Martin Ingenhutt, Shaun Werkele, Vic Ceder...all should keep everyone's mind moving along at a good pace.

Choreography pages this month feature lots of interesting modules with more Mainstream, Plus, and Advanced ideas.

I have also included a couple of interesting articles on voice.

## **SKYE BOAT SONG**

AS noted previously 'SKYE BOAT SONG' is now available! It took more time than usual to get this ready for sale, but it was worthwhile. This song was done as a promotion for BTM in order to raise some much-needed funds for purchases we made in 2021 (and now have to pay for) – new desktop computer, full MS Office, conversion programs, mail programs and other bits...all purchased solely for creation of BTM. The laptops I had were just too old and would not take any new upgrades and were just too slow. Even my SD laptop (dedicated purely for calling) is still running Windows XP (and that is the newest one. The oldest is still on Windows 95!).

This is a last-ditch effort for us. I have resisted the urge (and push from others) to charge a subscription fee for BTM. I have always wanted to just share the information freely to callers all over the world, but it does cost money and time.

- Time – I have plenty of;
- Money – not so much.

If every current subscriber just purchased SKYE BOAT SONG, that would be enough to cover what we have spent, and what we owe on the equipment.

While there have been some sales, there could be a lot more.



Some callers have kindly sent donations to keep BTM up and running (I especially thank Jon Jones, Deborah Carrol-Jones, Clark Baker, Ed Foote) and these have been greatly appreciated.

As it is, I see that your purchase of SKYE BOAT SONG is your subscription fee. This way not only are you getting the benefit of information from BTM each month, but you are also getting a piece of music that can be used to enhance your calling program. All this for just \$8.00(USD). When we had lots of Note Services all those years ago, all were on a paid subscription basis and each no longer than 12 pages each month. The usual on BTM is about 50 pages a month.

35 years ago, callers were paying over \$25 in yearly subscription fees and that would equate to over \$100 today.

To purchase Skye Boat Song and thus keep BTM operational, please send me an email to :

[bjwonson@gmail.com](mailto:bjwonson@gmail.com)

Payment can be made via PayPal using the above email address.

Upon receipt I will send all files (Final Instrumental version, earlier variations, cue sheet, vocals).

We hope to have a link on our website in the short term for Skye Boat Song and all the other SD music we have released.

*Cheers*

*Barry*



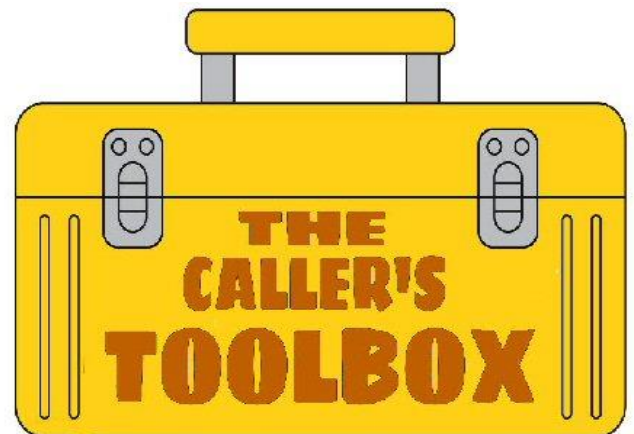
# SELF-IMPROVEMENT

## Part 29: FASR & Relationships

By Paul Bristow

Patter (or - as it was originally known - "Hash") Calling started to become extremely popular in the early 1960s, when Les Gotcher created ways to utilise it as a primary system of Dancer Control. This led to a large number of Callers attempting to develop systems of their own, in order to provide their Dancers with the "hash" experience. This was a time of experimentation by Callers, leading to the creation of many systems; a "learning curve" that formed the basic understanding of Choreographic Management Methods that we know today as: **SIGHT, MODULES** and **MENTAL IMAGE**.

In these early days, the top Caller-Coaches of the time took on the task of "analysing" what Callers were doing, in order to develop ways to teach this new knowledge. This led to the development of new terminology, much of which we still use. However, subsequent investigation resulted in some clarification of this



terminology, which has resulted in a little confusion. One of the first Coaches to consider the Mechanics of Choreography was Bill Peters. Bill suggested that there were three elements to consider: F (Formation), R (Rotation) and A (partner Affiliation) and wrote his original ideas based on these criteria. After some time, following discussion with other Coaches, Bill Peters agreed that there were, in fact, four elements that needed to be considered (as it made the process a lot easier to manage): F (Formation), A (Arrangement), S (Sequence) and R (partner Relationship); the table below shows the correlation between the original FRA mnemonic to the FASR mnemonic:

Bill Peters' FRA	FASR Equivalents
F = Formation (Including Arrangement)	F = Formation
	A = Arrangement
R = Rotation	S = Sequence
A = Affiliation	R = Relationship

The terms "Formation Management" and "Formation Recognition" are based on the original FRA mnemonic and actually refer to "Formation (and Arrangement) Management" and "Formation (and Arrangement) Recognition," under the

terms of the FASR mnemonic; something to keep in mind.

Having determined that **MEMORY** and **READING** are "Absolute" Methods: i.e., not requiring the use of any System and that the three component Methods of

Choreographic Management: **SIGHT**, **MODULES** and **MENTAL IMAGE** must all be included in any system, in order for it to work, the Coaches started to review the systems that had been developed and began presenting some of these to new Callers, during Caller Schools. For reasons of simplicity, the systems that were presented, tended to be the ones that relied on **SIGHT** and **MODULES** and used the easiest Sight Resolution Systems to cover the **MENTAL IMAGE** aspects i.e., the Sequence and Relationship parts of FASR.

Although there were two excellent books explaining the use of **MENTAL IMAGE** Systems: "Out of Sight," by Don Beck and "The Fundamentals of Hash Calling" by Jay King, these systems were hardly ever presented, to newer Callers, which (in retrospect) is a great shame.

The main reason that **MENTAL IMAGE** Systems were not used to the extent that they might have been, seems to be the apparent complexity of these two "written-up" systems; both of which relied upon an understanding of the "O" (Open Fingers) - and - the "X" (Crossed Fingers) situations; the two sub-groups of Sequence (more about this is shown below). Once you had split the Calls on the lists into these two criteria, you know what the effect of using these would be and (as a result) could "resolve" the Square, at any point, by Dancer management, or by using one of the four Allemandes.

There is a lot more to **MENTAL IMAGE** systems than just memorising lists; in fact, this is not a requirement for modern **MENTAL IMAGE** systems, such as CRaMS, where Relationship is the primary control device. Recognising, utilising, and controlling, Relationship is not that difficult.

Relationship is the least utilised of the four elements of **FASR**, primarily because it is so difficult to define. The four possible conditions that might exist in normal (i.e., symmetrical) choreography are:

**"PARTNER," "CORNER," "OPPOSITE"** and **"RIGHT-HAND LADY"** but how do you decide which of these conditions apply in every Formation/Arrangement? Traditionally, this question has been applied to the closest two people (one Boy/one Girl), within a Formation/Arrangement, which is often difficult to see, in unambiguous terms; in Boy/Girl/Boy/Girl situations, it is easy to see - but what about Boy/Boy/Girl/Girl set-ups and some of the less regular Formations e.g., Diamonds etc?

In addition, what do you do to differentiate between the effect of Sequence on various Relationship conditions? As a reminder, the four possible Sequence conditions are:

- ❶ **"ALL IN"** – all of the Dancers are "In Sequence"
- ❷ **"ALL OUT"** – all of the Dancers are "Out of Sequence"
- ❸ **"BOYS IN, GIRLS OUT"** – the Boys are "In Sequence" and the Girls are "Out of Sequence"
- ❹ **"BOYS OUT, GIRLS IN"** – the Boys are "Out of Sequence," and the Girls are "In Sequence"

It should be understood that Sequence states ❶ and ❷ comprise the "O" (Open Fingers) situation - and - Sequence states ❸ and ❹ comprise the "X" (Crossed Fingers) situation; these two sub-groups are easy to identify and understanding (as well as recognising) them, is an essential requirement to maintain effective Formation (and Arrangement) Management i.e., control of the Dancers. It should also be noted that, in Sequence states ❸ and ❹, the partner Relationship of any two opposite Girls (i.e., Heads or Sides), will not be the same as the partner Relationship of the other two Girls.

In order to correctly establish which Relationship condition exists, within any set-up (FASR), just looking at two Dancers is not enough - you will need to

consider four Dancers. Obviously, for this to work it needs to be a contiguous "adjacent-Dancer" situation - i.e., a group of four Dancers that can be viewed "separately" from the others; this is effectively the same situation as is found

in the One Couple or - more precisely - Two Couple (or "Rubber-Band") Formation (and Arrangement) Choreographic Management control system; here are some examples of Relationship naming:



**❶ CORNER LINE (CL) -  
All In**



**❷ (CL) + Right and Left Thru  
-All Out**



**❸ (CL) + Right and Left  
Thru + Flutterwheel -  
Boys In, Girls Out**



**❹ (CL) + Flutterwheel  
Boys Out, Girls In**

All four of these diagrams represent the same partner Relationship, when considered as Split Boxes and that would be "**CORNER.**" However, for the first two (❶ and ❷), it does not matter where you imagine Rubber Band to be (around the Boxes of Four, or around the Lines of Four), those enclosed would be Corners - BUT - in the second two (❸ and ❹), where the "X" (Crossed Fingers) situation applies, there is only a Corner Relationship for the Dancers in the Boxes of Four, the Lines of Four are Right-Hand Lady partner Relationships. This is a perfect example of a Technical Zero situation; when you Bend the Line in either of the first two, you will not change the FASR but - when - you do the same thing from the second two, the FASR changes, because the Relationship has

changed. To put this a little differently, consider a simple Get-Out from all four of the FASRs; these might be:

- From ❶ Square Thru Three - Allemande Left (Bend the Line first it will still work)
- From ❷ Slide Thru - Allemande Left (Bend the Line first it will still work)
- From ❸ Pass The Ocean - Recycle - Allemande Left (Bend the Line first it will NOT work)
- From ❹ Left Touch a Quarter - Split Circulate - Girls Run (Bend the Line first it will NOT work)

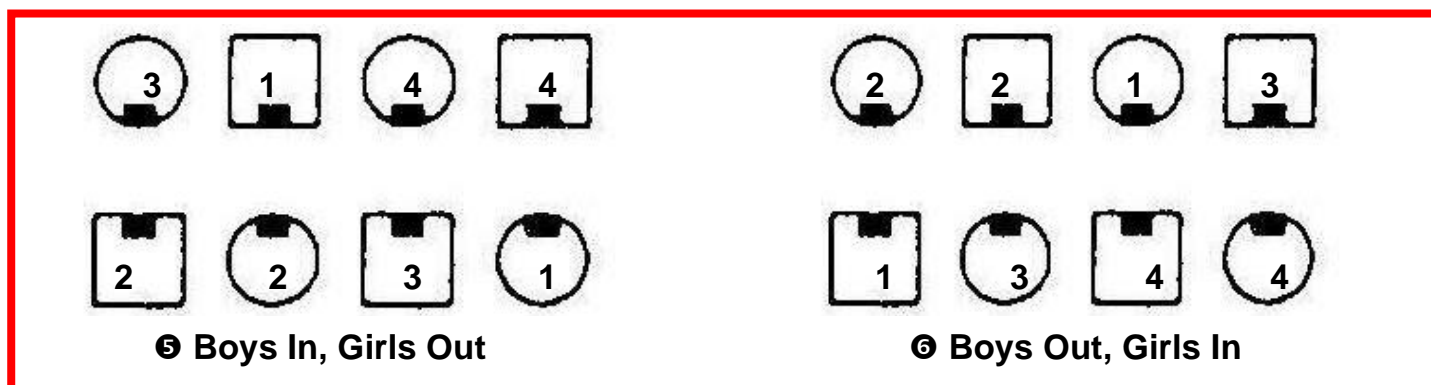
You should note that - in accordance with Technical Zero theory - in situations (❸ and ❹), after the Bend the Line, if you then use



the Get-Out, it will give you a Four Ladies Chain effect.

Because of this, it can be seen that situations (③ and ④), as shown above are Corner Boxes - but also work as Right Hand Lady Lines, the easiest way to safely "test" the different Box/Line circumstances - i.e. where the Dancers are in the "X" (Crossed Fingers) situation, is to consider

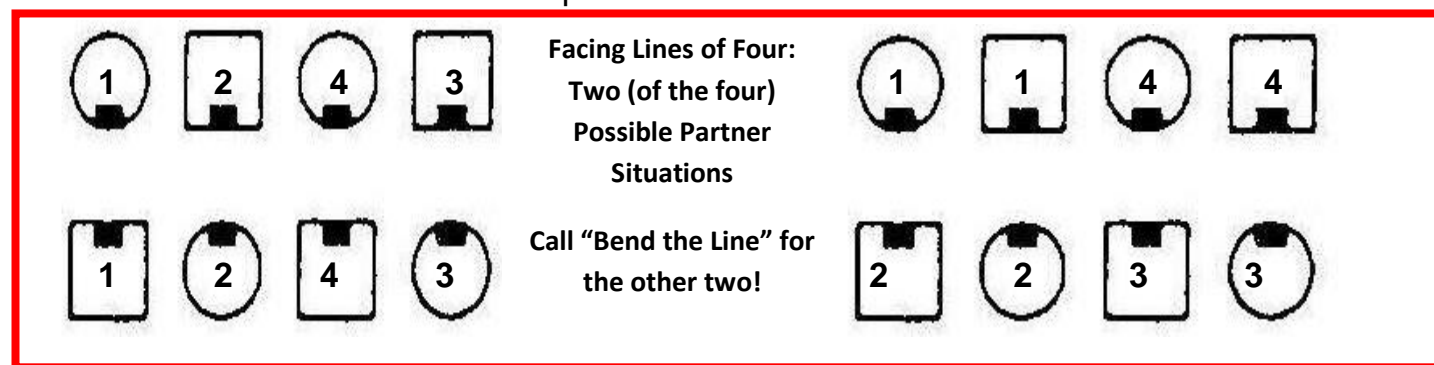
No.1 Man - if his Corner is in both the Box of Four and the Line of Four, you must be in the (① and ②) situation, if she is not, you must be in the (③ and ④) situation. The correlation of this would be especially useful if you were to consider the Box of Four situation that contains No.1 Man's Right-Hand Lady, in situations (③ and ④) this must provide you with Lines of Four that contain the Corner, as shown below:



If you find yourself in one of these FASRs, a Bend the Line would convert set-up ⑤ to ③ set-up as shown previously - and set-up ⑥ to ④ - thus, you could use the appropriate get-outs shown above!

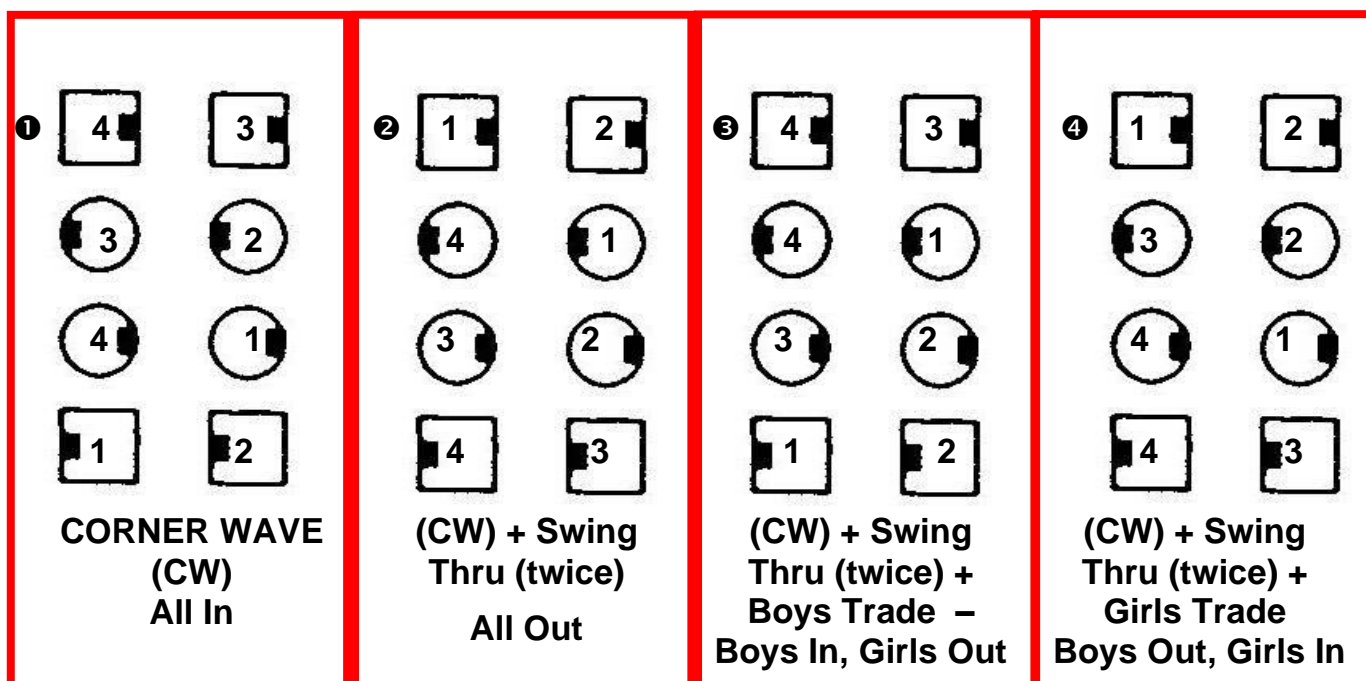
It should also be noted that if the two Men in a Line of Four – OR – in a Box of Four have got their Partner, then everyone within the FASR will have their Partner and in either of these situations their Sequence

Condition will have to be either All In – OR – All Out, the other two Sequence Conditions are not possible in either of these Relationship situations (the same is also true of Opposites). Under these circumstances Bend the Line (in the Technical Zero sense) will not have any effect on FASR.



The same basic ideology can be used to determine the Relationship in other Formation/Arrangements - below are how

things would appear in Parallel Waves of Four, in the "O" Arrangement:



All four of these diagrams represent the same partner Relationship, when considered as Ocean Waves and that would be “**CORNER.**” However, for the first two (❶ and ❷), it does not matter where you imagine Rubber Band to be (around the Boxes of Four, or around the Ocean Waves), those enclosed would be Corners - BUT - in the second two (❸ and ❹), where the “X” (Crossed Fingers) situation applies, there is only a Corner Relationship for the Dancers in the Ocean Waves, the Boxes of Four are Right-Hand Lady partner Relationships. This is a perfect example of a Technical Zero situation; if you Call: All Eight Circulate in either of the first two, the FASR changes, because the Relationship has changed but - when - you do the same thing from the second two you will not change the FASR.

To put this a little differently, when you Call an All Eight Circulate, from the first two FASRs, these become Right-Hand Lady waves. This can be proven by the following analysis method: from ❶ you could Call Slide Thru and Square Thru Three as a Get-Out; if you Call an All Eight Circulate first the Get Out will take you to the Right-Hand Lady – this will give you a Four Ladies Chain effect, which is a proof of a Technical Zero. Similarly, from ❷ you could Call Girls Cross Run as a Get-Out

and - if you Call All Eight Circulate first the Get Out will (again) take you to the Right-Hand Lady.

However, the real value of this can be seen when you consider the second two FASRs (❸ and ❹) - as you will see an All Eight Circulate, from these starting points will NOT change the FASR yet another example of the Technical Zero effect. It should be noted that - in any Parallel Waves of Four FASR - an All Eight Circulate will have a Zero effect on FASR, when started from the “X” (Crossed Fingers) situation, i.e. with Sequence condition of **Boys In, Girls Out** or **Boys Out, Girls In**, this can be most easily identified as where two Dancers have their Partners but the other two do not - this will also be found to work in the (½), (1) and (2) Arrangements (½ = Half Sashayed, 1 = Boys facing in, 2 = Girls facing in). This simple Technical Zero is a fantastically useful control device; please make use of it!

Hopefully, from these examples, you can see how to apply these ideas of partner Relationship to the choreography that you use. It would be very useful if you try to start looking at the “Rubber-Band” Four Person situations and begin recognising the partner Relationships, if the group of four includes two Partners, then the partner

Relationship is PARTNER, if there are no Partners within the group, it is OPPOSITE, if it contains only one Partner, it will be either CORNER or RIGHT-HAND LADY, you thus need to ask the question “is the

non-Partner the Corner of anybody within that foursome”? If it is then you have a CORNER Relationship, if not then it is a RIGHT-HAND LADY Relationship.

## PART 30 – Making the Most of Modules

There are five Methods of Choreographic Management, which should be considered as comprising two sub-groups; this

“breakdown” (in very simple terms) is shown in the table below:

METHOD		SUB - GROUP
<b>Memory:</b>	Committing all (or large sections) of choreography to memory - as is still used on Singing Calls	If you use these Methods, you will not need anything else;  these are “Absolute” ways of managing the dancers.
<b>Reading:</b>	As above but not committed to memory - just “read” from written material (to be avoided at all costs)	
<b>Sight:</b>	Understanding/Control/Management of Formation and Arrangement and simple “Sight Resolution”	All of these Methods must be used in any “Choreographic Management System” - or it will not work - despite what  some Callers may believe - you must be using all three.
<b>Module:</b>	Understanding the effects of each Call and of short “Series of Calls” (Choreographic Routines)	
<b>Mental Image:</b>	Tracking Dancers in terms of Sequence and in terms of Partner Relationship - “True Control/Resolution”	

All of the final three Methods (Sight, Module and Mental Image) have to be used by any Caller who is not working from Memory (or Reading). Sight - allows you to ensure that the most important parts of Timing and Body-Flow are present in your choreography - and will provide a basis for locating the Dancers, in order to Resolve the Square. Mental Image - comprises using Partner Relationships (i.e., who was dancing with whom), as well as tracking changes in Sequence, so as to Resolve the Square correctly - and will allow you to Resolve very quickly (i.e., within three moves) when necessary.

However, the true value - and essential nature - of Modules is often overlooked, as tends to happen if the true nature of a Module is not understood. Modules are an essential aspect of Dancer Control and will feature in every “Choreographic Management System;” when they are used effectively, they will allow the Caller to present the most interesting, enjoyable (and even exciting), choreography possible - both in terms of Formation (and Arrangement) management - and in terms of effective resolutions.

The definition of a Module is: “A Call - or a series of Calls - that will move the Dancers,

either from one FASR to another, or back to the same FASR.” Square Dancing is a smooth flowing action, to the beat of the Music, providing Dancers with the ability to Dance in a confluent manner, i.e., with as few interruptions (or abrupt changes in direction) as possible; understanding and using Modules will help you to achieve this and will provide the Dancers with the best possible “Dancing Experience.”

It is important to remember that every Call does something; even if it does nothing in Choreographic terms, it provides the Dancers with an aspect of the Dancing Experience. For example, Forward and Back gives the Dancers something to do and is - therefore - a “Module” (although not a very exciting one) it does several things, it “neutralises” Body Flow - and it gives Dancers who are “lost” a chance to “catch-up”, as well as simply adding to the overall Dancing Experience; it is therefore “useful”.

If you know what a Call does (or does not) achieve in terms of FASR - you are thinking as a Module Caller; if you know what it does (or does not) achieve in terms of Body Flow - you are thinking as a Sight Caller and if you know what it does (or does not) achieve - in terms of Sequence and Partner Affiliation you are thinking as a Mental Image Caller - you need all three to be a GOOD Caller!

If you intend to use the “series of Calls” version of a Module: i.e., a choreographic routine - how long should this “series of Calls” be - if it is too long it would in effect be “Memory”; this is where Callers often get confused about what a Module is, ideally, a Module should be no more than five Calls long.

It will, therefore, be quite easy to remember and use - as required - at any stage; to understand this better, consider the idea in terms of the different types of Modules:

**1) Get-Ins:** (A Call - or a series of Calls that takes you from a Static Square, to another FASR).

The most often used being Heads (or Sides) Square Thru Four (to put the Dancers into a Corner Box).

Anyone who has been to Caller School will know that this is the most “over-used” Get-In - and most Caller Coaches will establish, early on in a School that the students need to find Equivalent Modules to replace this Call and try to use these to provide more variety. These Modules might include:

**Two Call Modules such as:**

- Box the Gnat and Slide Thru –  
or –
- Touch a Quarter and Boys Run

**Three Call Modules such as:**

- Flutterwheel, Sweep a Quarter & Pass Thru  
or
- Swing Thru, Spin the Top and Step Thru

**Four Call Modules such as:**

- Pass the Ocean, Girls Trade, Boys Cross Run and Step Thru  
or
- Pass the Ocean, Recycle, Boy Walk & Girl Dodge and Girls U Turn Back

**Five Call Modules such as:**

- Pass the Ocean, Recycle, Veer Left, Girls Trade and Veer Right  
or –
- Reverse Flutterwheel, Sweep a Quarter, Wheel Around, Square Thru Three - and - Trade By

**2) Get-Outs:** (A Call - or a series of Calls that takes you from a FASR to an Allemande Left - or a Right and Left Grand - or straight to a Home position).

The most often used being to end up in a Corner Box (with appropriate “Hand Availability”), so that an Allemande Left can be Called. If you start from a Partner Lines FASR, these Modules might include:

**Two Call Modules such as:**

- Slide Thru and Square Thru Three (LA)  
- or –



- Touch a Quarter and Girls Run (R & L G)

#### **Three Call Modules such as:**

- Touch a Quarter, Circulate and Boys Run (LA)  
or –
- Pass the Ocean, Swing Thru and Recycle (R & L G)

#### **Four Call Modules such as:**

- Pass the Ocean, Girls Trade, Recycle and Pass Thru (LA)  
or –
- Pass Thru, Tag the Line, Face In and Pass the Ocean (R & L G)

#### **Five Call Modules such as:**

- Pass Thru, Tag the Line, Face Out, Bend the Line and Left Square Thru Two (LA)  
or –
- Right and Left Thru, Dixie Style, Boys Cross Run, Swing Thru and Boys Trade (R & L G)

In general, it should be noted that Get-Outs will comprise a short series of Calls from a

FASR that is easily recognised. If you want to get the best from Get-Outs, you will need to increase your range of “known” FASRs; the optimum number would be 12 FASRs and the First two would be Corner Boxes and Partner Lines. All Callers would benefit from identifying as many starting FASRs, to be used with the more exciting Get-Outs as possible; this is where Module, Sight and Mental Image work together.

There are exceptions to the “five call idea” that “prove” the rule. Foremost amongst these would be a Singing Call Module which, will be longer than five Calls and is an example of “Memory” - but - if you consider this as a short collection of Modules (a Get-In - a Conversion or Zero - and a Get-Out), it fits more easily with the “short series of Calls” idea - and - with a little thought, these Modules can be used as the “Jigsaw” pieces of a far greater range of Singing Call choreography, that can be pieced together (providing that the pieces “fit”) to create different and unusual original Singing Call figures!

## **PART 31 – The Best of Modules (II)**

A useful “series of Calls” type Module should be no more than five Calls long and - ideally - should be as short as possible; long Modules are difficult to remember, so “the shorter the better”! Here are a few more types of Modules; some of the examples, shown below, will be similar to those mentioned, under **1) Get-Ins** and **2) Get-Outs**, (*part 30 above*) which shows how some Modules often fit into more than one category:

**3) Equivalents:** (A Call - or a series of Calls that creates the same FASR change as another Call). An understanding of **Equivalents** is really helpful and can work both ways: either one Call that does the same thing as several Calls - or several Calls that do

the same thing as one Call; for example:

Right and Left Thru (from **Normally Arranged Facing Couples**) is **Equivalent** to:

#### **Two Call Modules such as:**

- Star Thru and Slide Thru –  
or
- Pass Thru and California Twirl  
or
- Pass Thru and Bend the Line

#### **Three Call Modules such as:**

- Slide Thru, Touch a Quarter, Girls U-Turn Back  
or
- Pass the Ocean, Cast Off Three Quarters, Boys Run

#### **Four Call Modules such as:**

- Pass Thru, Wheel and Deal, Double Pass Thru, First Couple Right - Second Couple Left  
or –
- Pass Thru, Tag The Line, Face Out, Bend The Line

#### **Five Call Modules such as:**

- Pass the Ocean, Single Hinge, Girls Run, Turn Thru, Courtesy Turn  
or
- Square Thru - but on the Third Hand, Touch a Quarter, Girls Run, Star Thru, California Twirl

Some of the previous examples do not keep the same four Dancers together; Modules of this type appear to change more than they really do. Some work from ANY Facing Lines of Four, not just those that are “Normal Arrangements” of Boys and Girls; these can be used more freely - i.e., in circumstances where you are not certain which of the Arrangements (of Boys and Girls) you have. This underlines the importance of having a good understanding of the different type of equivalents.

#### **A word about some of the longer Plus Calls:**

Relay the Deucy is an **Equivalent** to All Eight Circulate -Twice; it is also a Zero - in Choreographic terms - that has the effect of “rotating” the FASR through 180 degrees. If you Call Relay the Deucy and then Call All Eight Circulate -Twice, you would have created an Absolute (or Geographic) Zero (this module is often used on Singing Call figures, to allow Callers to sing more of the lyrics).

Spin Chain the Gears is also a Zero, but it does NOT equate to All Eight Circulate – Twice - it actually rotates all of the paired Dancers (Ends and adjacent Centres) one position clockwise; to achieve this by the use of any other Calls could be quite an exercise. You might like to try and work out how else it could be done and thereby establish the **Equivalent** module. One thing that you might like to note is that Spin

Chain the Gears is a “One Quarter Absolute (or Geographic) Zero”!

Load the Boat (from **Normally Arranged Facing Lines of Four**) is an **Equivalent** to a Star Thru (or Slide Thru), plus an Eight Chain Four - but it can be used to create a Star Thru (or Slide Thru) plus an Eight Chain Four “effect” on the FASR, at any time - where you define the effect as a: Pass Thru and Face Your Partner, plus a Pass Thru, Trade By, Pass Thru, Trade By) from any **Facing Line of Four**: it is therefore an equivalent to a Pass The Ocean, All Eight Circulate -Twice and “Step Back”, which although it is not a combination that you would Call, is a very useful piece of information! Consider, from a Corner Line (e.g., Heads Square Thru Four, Slide Thru): Load the Boat and Relay the Deucy this takes you to a: Corner Box Right-Hand Parallel Waves; almost an Absolute (or Geographic) Zero.

**4) Conversions:** (A Call - or a series of Calls that takes you from one FASR, to a different FASR). Without doubt, **Conversions** are the most essential and (at least) potentially, the most useful of all of the Module Types. In each situation, you have a “starting point” - the FASR from where the Module begins - and a “destination” - the FASR to which you are trying move the Dancers. You may wish to alter just one part of the FASR for example - from **Normally Arranged Facing Lines of Four**:

- To only change **(F)** Formation: Right and Left Thru, Pass the Ocean
- To only change **(A)** Arrangement: Half Sashay
- To only change **(S)** Sequence: Right and Left Thru
- To only change **(R)** Relationship: Pass the Ocean, Girls Circulate, Recycle and Sweep a Quarter

Two of the above examples are “One-Call” Modules (Arrangement and Sequence); a

single Call is still a Module, and the shortest Modules will always be the easiest to remember and (therefore) use.

For Sequence (S) the example shown above changes All-In to All-Out (i.e., it transitions between the two “O” sequence states); this would also work as a transition between the two “X” sequence states. Modules that would convert the Sequence ONLY from All-In (or All-Out), to Boys-In-Girls-Out (or Boys-Out-Girls-In), from the specified FASR (i.e., transition between the “O” and the “X” sequence states) would be extremely useful; these longer Modules would be valuable tools to have available.

For Formation (F) I have shown a Two-Call Module - because it provides an easy reference to use; a One-Call Module that would work would be California Twirl, but this will be more difficult to follow, smoothly; other One-Call Modules might be: Cast Off Two Quarters or Half Courtesy Turn but these will involve a better understanding of Degree of Difficulty. There are some slightly less difficult options available (e.g., Boys Run or Girls U-Turn Back) - but - to make the best use of these, you will need to have a very clear idea as to the partner Relationship (R) that exists after each of those Calls.

For Relationship (R) I have used a Four-Call Module - this proves that changing just the Relationship part of FASR (and nothing else) - is not easily done from **Normally Arranged Facing Lines of Four** - Four Ladies Chain, from facing Lines will work - but - this also raises Degree of Difficulty issues.

If the starting FASR is **Normally Arranged Right-Hand Parallel Waves of Four** and - once again - you consider trying to change just one part of the FASR, here are some Modules that will work:

- To only change (F) Formation: Boys Run (or Girls Run)

- To only change (A) Arrangement: Single Hinge (or Scoot Back)
- To only change (S) Sequence: Swing Thru - Twice
- To only change (R) Relationship: Girls Circulate (or Boys Circulate) 1, 2 or 3 times

As can be seen, the amount of potential for short Modules - available from Parallel Ocean Waves - is far greater than can be found in Facing Lines; achieving changes in Formation (F), Arrangement (A) and Relationship (R) - that do not alter any other aspect of the FASR - is much easier. Changes in Sequence (S) are a little more complex but transitions between the “X” and “O” sequence states are easier to find; Modules that achieve this would include: Girls Trade or Boys Trade or Swing Thru.

#### **A note about: Parallel Waves of Four - as opposed to Facing Lines of Four**

These first two examples demonstrate (amongst other things) that - for the purposes of control of the Dancers - **Parallel Waves of Four** are much more useful than **Facing Lines of Four**, consequently, it is logical to recognise that a **Conversion** - from Lines to Waves, is an extremely powerful Module; Pass the Ocean (a one-call Module) is the most obvious (although not the totally exclusive) choice.

#### **A note about converting Facing Lines of Four to Ocean Waves**

This can be achieved in many ways, using many different Modules but as a single Call is always the shortest (easiest to use and easiest to remember) Module, it would be extremely valuable to take the time to find as many “single-Call” Modules as you can that will achieve this; you will soon realise that there are a very large number. At a recent experienced Caller School, with ten students (where each student had to find a different “single-Call” Module), we were able to go round the group - more than six times (we almost managed to finish a

seventh circuit) - before they ran out of "single-Call" Module ideas to convert **Facing Lines of Four to Ocean Waves**: an excellent improvement exercise that you could try for yourself - how many "single-Call" Modules can you find that achieve this?

### **A note about: Calls that are "gender-dependant"**

Pass the Ocean will work from any of the Dancer Arrangements - if you are not sure which Square is showing the correct Arrangement, you can still use this Call, as it works for all combinations of Boys and Girls in Facing Lines of Four. You could create a list of "Calls that work for all combinations" - but the much easier way would be to put together a list of Calls that are "gender-dependant" - i.e. will only work when the Boy is facing a Girl (or when the couples are "Normal") - and then avoid using these Calls in any (and all) situations where you are uncertain about the Arrangement; including anywhere there is one Square (or more) that have "got it wrong", you may be able to "fix" these - if you keep them dancing - but as soon as you Call something that they cannot do: i.e. a "gender-dependant" Call (such as Star Thru), those Dancers are likely to "fold" - and all chances of "recovery" are lost!

If you take the time to put together a list of Calls that are "gender-dependant" and avoid these where necessary, you will be able to keep your Dancers, Dancing, much longer, which they will appreciate!

### **A note about: Degree of Difficulty**

When you consider "single-Call" Modules, you might think of "Fractionalising" the Call; if you use a "Fractionalised" Call (e.g., Half, Quarter, Once-and-a-Half etc.), it would still count as a "single-Call" Module. However, the use of a "Fractionalised" Call quite often increases the "Degree of Difficulty" - for example (from Facing Couples) Do Sa Do Three-Quarters, creates a Left-Handed Ocean Wave - but

will the Dancers understand that? You will need to "help" the Dancers to find the correct ending Formation - by the use of some additional, "directional Calling." Consider Calling: **Split Circulate once-and-a-half- TWICE** - from Facing Lines of Four. If you Call Split Circulate once-and-a-half - from Facing Lines of Four it is an Equivalent to Pass the Ocean - but if you Call it again (from these Parallel Ocean Waves) you will have Centre-to-Centre Diamonds; this would be the final Formation created by Calling **Split Circulate once-and-a-half- TWICE** from Facing Lines of Four.

There would be a great deal of additional, directional Calling required to achieve this result, in fact it would be best to use **Split Circulate** - from Facing Lines of Four, as a theme Call for several tips, in which you take the Dancers stage-by-stage: adding the **once-and-a-half** and then **once-and-a-half- TWICE** ideas as appropriate to what is (at least theoretically), a Basic Call; the reality is that a good Caller MUST understand Degree of Difficulty and how to anticipate the need for directional Calling!

### **The Plus Call "Spin Chain and Exchange the Gears" - almost an Equivalent:**

The effect of this Call is an All Eight Circulate Twice for six of the Dancers but has an Absolute (or Geographic) Zero effect for the other two (the In-Facing Ends) - this is a quite complex Module for which to find equivalents - but they do exist, they can be found and are useful! You will find that if you Call Acey Deucey, after Spin Chain and Exchange the Gears, it equates to a Right and Left Thru.

However, if you think of this "backwards" (so to speak), with a Spin Chain and Exchange the Gears, you effectively have a way of changing the "X" to an "O" (or vice versa), by circulating everybody - twice (instead of keeping them as they are), except the In-Facing Ends (instead of trying to exchange them by other choreography), you are able to move six



Dancers to a different location - but keep two Dancers on the same spot, this is a very powerful and useful tool - in terms of Dancer control.

them succeed and will make you appear as one of the top Callers (much better than a Sight Caller)!

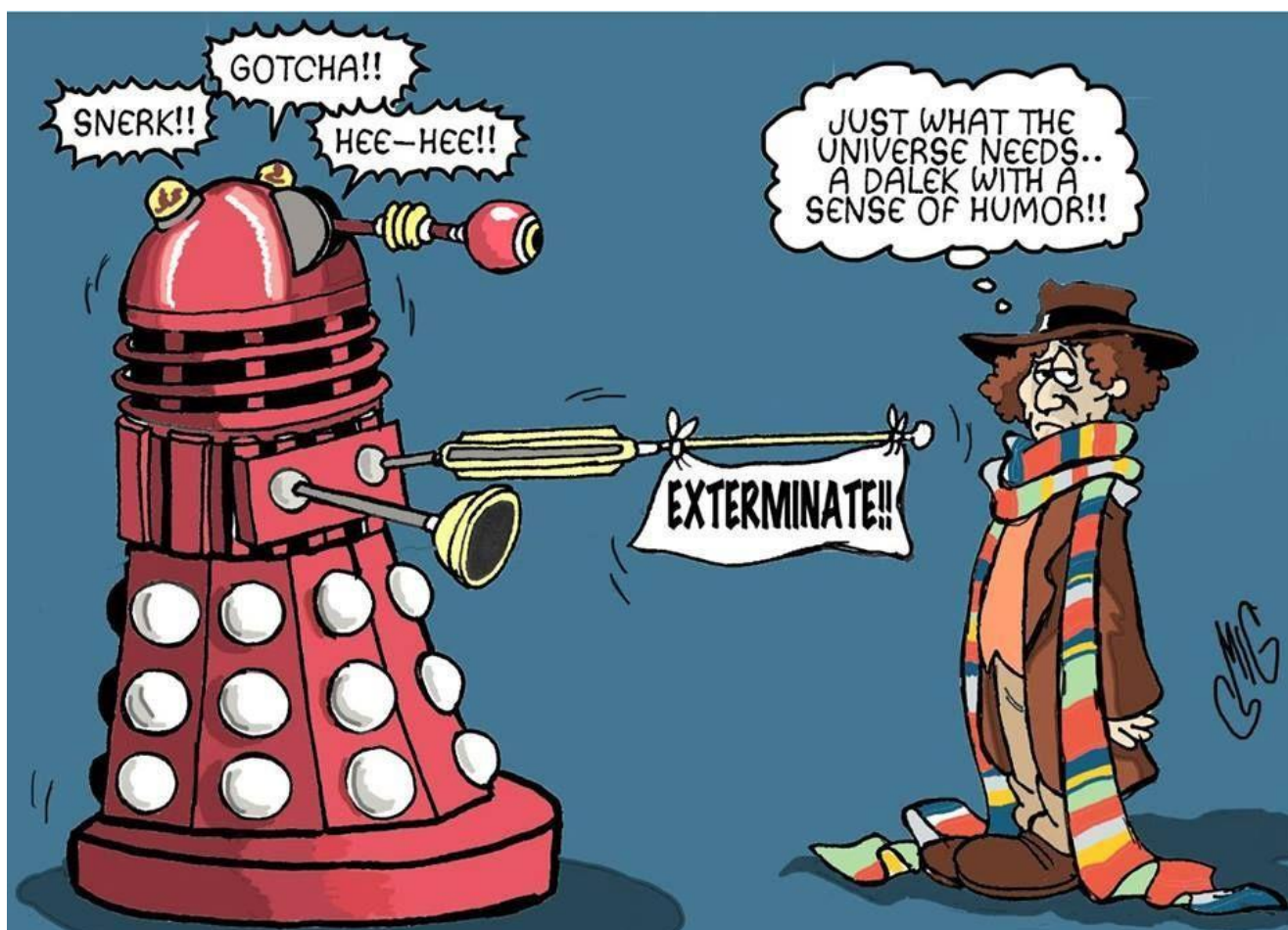


*Paul Bristow has been actively calling since 1977 and has been involved in caller Training programs all over the world for over 30 years. Paul is an internationally renowned Caller and recording artist on several labels as well as being Owner and Producer [Sting](#) and [Snow](#) Records.*

*Paul is an excellent showman and performer, known as a "Dancers Caller" who calls for the dancers to ensure that a good time will be had by all.*

*Paul and I have been friends since we first met in 1977 while Sue and I were vacationing in the UK. Since then, we have had many opportunities to call together in various parts of the world. We have done numerous dances together as well as about a dozen weekends in Australia and the UK. We have also been on the program together at quite a few conventions and festivals. It is always a pleasure to work with him....a great team player – Barry.*

## **JUNE 2022 - OUR MUSIC**



## **SKYE BOAT SONG BTMM 001**

Skye Boat Song was originally done



purely as a means of raising funds in order to keep BTM viable. The cost factors involved in the production of BTM (software purchases, upgrades, new computer, printers, etc) had always been offset by the income from our dances. Of course we all know what happened to the income from our activity in 2020 and 2021...Zip!

Sales of Skye Boat Song were hoped to be enough to cover the expenses incurred. While sales have been good, and donations as well, we still are yet to break even.

To those who have not purchased this piece of music...please think about doing so!

At the moment, the only way to purchase is directly from me by sending me an email. You can pay directly to my PayPal account (send to [bjwonson@gmail.com](mailto:bjwonson@gmail.com))

You will get from me the instrumental, vocals (2), cue sheet AND some of the earlier versions (different leads, endings, etc.) In the short term I hope to have Skye Boat Song available to purchase through at least two well-known SD music publishers, but it takes a bit of time to get everything organised. Hopefully this can be done in the next month or so.

If every subscriber purchased this singing call, we would have enough for any future upgrades to the computer system. Over the years we have been writing and publishing BTM, and not only have we been able to give callers informative, educational, and entertaining articles and choreography,

but we have also given a number of free Singing Calls as part of the service. What is being asked is a small price to pay for what we have given in the past (and for the future), and a great piece of music as well.

Up until Bob Shiver passed away, our music has been supplied through his A&S Record Shop. Currently all the music that I have released will now be available directly from myself. The label numbers will revert back to my original KTMP (Kangaroo Team Music Productions) label.

A few minor hitches have occurred with this re-branding, and it is possible that while the label will remain the same, the prefix may change to KANGA. This is still in the works (some areas work very slowly).

**DONATIONS :** We have had many callers donate directly to BTM and I would like to thank all of them for their support. This has been immensely appreciated.

I also want to thank the many callers who have purchased Skye Boat Song, either directly from me, or through the original A&S website listing...each one is investing in the future of BTM.

Many thanks for your understanding and your assistance, Barry

**READY FOR FATHER'S DAY:**

**KANGA 021:  
MY OLD MAN**

I have been a fan of Rod McKuen's music for many years. Sue and I actually got to see him perform at a local venue back in the early 80's. The theatre was large, and the attendance was small. Nevertheless, he gave an outstanding performance.

At the end of his show, he came down from the stage and chatted with those who stayed behind for autographs. He was a real gentleman. He spent over half an hour talking to only 6 or 7 people. I even got to sing a duet with him!

His music has always been created around an emotional context. This song is in that vein....with parental recollections that come from the heart. I had not heard this song until I purchased a large CD set with book from Germany about 15 years ago. There was a lot of material that was new to me, but this one stood out above all the rest. Great lyrics and a feel-good, sing-along melody. Jeff Van Sambeeck did an outstanding job re-creating the emotional context of Rod's music.

This is the perfect piece for Father's Day.

**Currently you can purchase direct from me, by sending me an email to [bjwonson@gmail.com](mailto:bjwonson@gmail.com).**

The cost is just US\$7.00. You can use PayPal (my email address above is where you set payment to). Once received I will send the music, vocal and cue sheet to you by return email. One thing though, please let me know when you are making the purchase. I have had a couple of payments but no specific email orders, so have no idea who made the purchase!!

The label I created many years ago is Kangaroo Team Music Productions (KTMP or KANGA). This label will feature all the music that I had previously released thru A&S records. The music will also be available thru Tracy Brown's website, however that will not be set up for a short while as yet.

Hopefully, in the short term we will also have samples of each instrumental and vocal available on the BTM website, but again, this will not happen until next month (when I get back from Queensland).

## A & S Music & Website

With Bob Shiver's sad passing, the music owned by Bob has now been purchased by Tracy Brown. The A&S website is no longer active, and Tracy will be incorporating A&S Records and Global Music Productions into his own website at:  
([www.squaredancemusic.com/](http://www.squaredancemusic.com/))

[Square Dance Music For Callers. The World's Largest Square Dance Music Company](#)

Tracy owns many music labels; including newer purchases such as the PMDOU group, as well as many of the great labels from the past such as Top, Grenn, Chicago Country, C Bar C, Big Mac, Scope, Grand, Lamon, Mustang, 4-BAR-B, Cardinal, Pulse, Thunderbird, Square Tunes, Pioneer and many, many others.

Barry



# FACING COUPLES RULE AND OCEAN WAVE RULE

By Martin Ingenhütt

This article looks at the Facing Couples Rule and the Ocean Wave Rule.

- Why the first is primarily only used “for swing thru” in many areas, and
- Why the intent of the latter is to motivate dancers into action from waves when the subsequent move initiates hand contact.

**Focus** This article makes suggestions about the use of two rules in modern square dancing. The reader should be a square dance caller, and be familiar with the established square dance theory and terms such as FASR or get-out.

Before we start, I first must admit that I have a strong tendency to confuse these two rules. I try to remember that the name reflects the change, i.e., it names the formation from where the dancers perform a call that otherwise would be done from another formation.

- **Facing Couples Rule:** Dancer’s work from facing couples instead from ocean waves.
- **Ocean Wave Rule:** Dancer’s work from ocean waves instead from facing couples.

We learned the rules as very basic laws in square dancing, but a closer look shows that they only occur in quite limited situations. Let us start with the Facing Couples Rule

## FACING COUPLES RULE

As we just said, this rule has facing couples perform a call that is usually done from a wave. Wherever you read about it, you will find very vague statements about the calls that allow it. I wonder why, as in Mainstream it all burns down to the following list of six possibilities:

- Swing Thru
- Left Swing Thru
- Spin the Top
- Left Spin the Top
- Spin Chain Thru
- Left Spin Chain Thru

Let's have a look on all of these possibilities.

**Swing Thru** This call is by far the one with the most frequent usage, I guess that Swing Thru from an eight chain thru formation alone, makes far more than 95 percent of the rule's applications.

Therefore, every graduated dancer must know it very well, and it must be well planned as part of the teaching process. I think it is a quite natural process to lead a class within weeks from Dosado Once and a Quarter over Dosado to a Wave and Step to a Wave finally to the introduction of Swing Thru from facing couples. At this place I also use to mention the term 'Facing Couples Rule' although I do not think that Mainstream dancers really must know it.

Most callers know the following get-out from a Corner Box (CB):

- (CB): Swing Thru, Boys Trade, Girls Circulate, Right and Left Grand (As a variant, Girls Circulate can be replaced by All Eight Half Circulate.
  - The routine includes both the Facing Couples Rule and the Ocean Wave Rule. If we want to use it from a half-sashayed arrangement, we could try the following variant:
- Corner Box: Right and Left Thru, and Roll Away, Swing Thru, Girls Trade, Boys Circulate, Wrong Way Grand, On Your Third Hand Swing and



Promenade (or: On Your Fourth-Hand Allemande Left)

- Again, we might replace Boys Circulate by All Eight Half Circulate

**Left Swing Thru** It takes usually at least a month in class until right hand waves are understood and fully internalized so that we can proceed to left hand waves. I use just the same process here, and again I do not introduce Left Swing Thru from facing couples before the call is fully mastered from left hand waves. I regard this application of the rule as part of what the dancers should know before graduation as in my calling, I also use Left Swing Thru from facing couples quite a lot, but only if the hand availability supports it, or better: enforces it. Here are some examples:

- **(2FL)** Ferris Wheel, Centres Square Thru Three, Left Swing Thru
- **(SS)** Heads Pass the Ocean, Turn Thru, Left Swing Thru Similar to the well-known get out that I mentioned as the first example of this article, I tried to find a variant that includes Left Swing Thru from facing couples:
- **(CB)**: Left Swing Thru, Girls Trade, Boys Circulate, Do Paso

It is not exactly easy, as the dancers must be used both to Left Swing Thru from facing couples and Do Paso. (I am happy to say that it worked in my group.)

**Swing Thru from Facing Lines** We can easily verify that the everyday usage of the Facing Couples Rule is quite limited if we try it from facing lines. Many dancers master Swing Thru only from waves and boxes; from in facing lines, they strongly tend to confuse it with Pass the Ocean. Therefore, it seems important to practice this, as well as Pass the Ocean from a box. Here are two easy get outs from Partner lines (PL) and Partner Lines out of Sequence (PLOS):

- **(PL)**: Swing Thru, Boys Run, Lead Right, Wrong Way Promenade Home

- **(PLOS)**: Swing Thru, Spin the Top, Boys Run, Promenade Home

And similarly, making use of mirror symmetry of Left Swing Thru:

- **(PLOS)**: Left Swing Thru, Girls Run, Lead Left, and Promenade Home
- **(PL)**: Left Swing Thru, Spin the Top, Girls Run, Wrong Way Promenade Home

I think the knowledge of Left Swing Thru from facing couples is quite important as left-hand waves add a lot to Mainstream, apparently Left Swing Thru is technically not any more difficult than Swing Thru, it is only less practiced. I certainly would not expect this from an unknown group but consider it as important for my 'own' dancers.

We just stated that (Left) Swing Thru from lines is much less known than from boxes; apparently, the same is true for Heads Swing Thru from a static square.

**Spin the Top** The Facing Couples Rule also includes Spin the Top. This is by far less common than Swing Thru and can usually not be expected from an unknown group. If I personally have to decide to teach either this or the Left Swing Thru application of the rule (say, when time frame is tight, not allowing to teach both before graduation), I will go for the latter, because of my well-known political mission for the left-hand formations.

Again, we can say that mastering Spin the Top from a box does not automatically include mastering it from in facing lines or from a static square (in this case either for heads or sides). But as Spin the Top is certainly legal from a Box, Line or Static Square (directed couples) and as it is technically not any more difficult than Swing Thru, it is again just a question of practice, both for the dancers and for the caller

**Left Spin the Top** This term should mean Step to a Left Hand Wave, and

Spin the Top. It can only be called from facing couples. Sometimes callers say \***Left** Spin the Top from a left-hand wave; as Spin the Top is a call that does not draw on right and left hands but on centres and ends, this terminology is obviously wrong. Even more, as it suggests thinking of left and right it might lead to the dancers' wrong understanding of the call; therefore, it must be avoided under all circumstances, even in a tidal wave where you might feel like wanting to give a little help. The reason for this is found in the definitions.

**A view on the definitions:** '...unless the caller specifically directs a left-hand call (e.g., left swing thru, etc.) in which case the dancers step into a momentary left hand ocean wave and complete the call.' From the words in brackets, we can clearly deduce that there must be at least one more left-hand call, and Left Spin the Top and Left Spin Chain Thru seem the only possibilities. Nevertheless, from the insight that Spin the Top does not know right and left hands, some callers argue that the usage of the modifier 'left' should completely be forbidden with Spin the Top, even from facing couples. So, they want us to always call Step to a Left-Hand Wave and Spin the Top.

Being convinced that I understand the reasons quite well, I want to recall that the word 'Left' in Left Swing Thru from facing couples has two distinct implications: It means first of all to go to a left-hand wave and then to Left Swing Thru. If it did not have the first meaning, it could also be understood as \*Step to a Right-Hand Wave and Left Swing Thru. So, the first thing the word 'Left' does is give an initial signal to the dancer to go to a left-hand wave. And in this sense, it is perfectly what we want if we say Left Spin the Top from facing couples.

I think we all agree on the advantages and usefulness to be able to have facing

dancers stepping to a left-hand wave and starting a Spin the Top. So, we actually simply need to agree on an appropriate wording. I have heard a lot of suggestions from callers, here is a selection:

- Start with Your Left Hand, Spin the Top
- With Your Left Hand Spin the Top
- With the Left, Spin the Top
- Left-Handed (Left Hand) Spin the Top
- Starting Left, Spin the Top
- Left Spin the Top

Every caller might have his own preferences, but I frankly admit having a little bit difficulty to see the big differences here. This article concentrates on examining choreographic possibilities rather than on standardization of wordings, so I think we can leave the topic at this point. Most important to me is the idea to take left hand waves as serious as right-hand waves, as I am convinced, they are an important tool to help keeping the Mainstream level interesting and alive.

### **Spin Chain Thru, Left Spin Chain Thru**

As Spin Chain Thru starts exactly like Spin the Top, it is obvious that all what was said above also applies here, both for right- and left-hand waves.

Remember that we are not discussing the question if a call is well known to your dancer group, it certainly should, as Spin Chain Thru has been part of Mainstream for quite some time now.

**Other Calls** No, there are no further possibilities, not in Mainstream! None. Zero. Nada. Zip. Zilch.

Often enough, less experienced callers try it e.g., with Recycle or Circulate. But Circulate shows quite clearly why this cannot be: The circulate path is different from facing couples and from waves. In case of Recycle I was informed that this would collide with other definitions of the call in the definition of recycle which changes at A2 to include Facing Couples

Recycle. Anyway, both are excluded explicitly in the definitions.

And this was done with good reasons: If we take a closer look on all applications of the Facing Couples Rule (both in Mainstream and Plus) we will realize that they all start with a hand turn. This action is natural and easy and has a good and expected flow both from facing dancers and from waves (only Fan the Top is a bit tricky as the turn is done with the other hand). Any other usages would go against dancer expectation and raise unnecessary difficulties, what prevents us from saying Step to a Wave before? Omitting this sentence adds a difficulty that seems both unnecessary and unmotivated.

In any case we can be sure that at least some of the dancers will hesitate, which immediately will undermine a fluent dancing. So let us keep it as it is and stick with the possibilities listed.

**Box the Gnat** Another aspect is the call immediately before the application of the Facing Couples Rule. Box the Gnat is a bit special, as most dancers would not expect a Swing Thru or Spin the Top after it, even though they are already holding hands. I think in a way it offers a fresh access to an ocean wave. (Note here that the body flow limits the choice of the next call; Fan the Top would perhaps be the best choice).

A caller might also want to say Box the Gnat to a Wave to make clearer what happens, but this obviously leaves the focus of the Facing Couples Rule

## OCEAN WAVE RULE

The Ocean Wave Rule is the opposite of what we were talking about so far: It allows performing calls from an ocean wave as a substitute for facing couples. When considering the applications of this rule, two completely different scenarios come to my inner eye.

- One (singing call): Spin the Top, the Boys Move Up, Right & Left Thru, Square Thru Three, Swing That Girl Around and Promenade. Or, in another figure: Spin the Top, Slide Thru, Swing this Girl and Promenade.
- Two (Pattern): After a Swing Thru the caller lowers the music and explains us that although we are in waves, we must understand that at the same time we can see us as facing dancers. He asks us to take a step back. Now we see the facing dancers! He says Square Thru 3.

A non-dancer would never be able to see any relationship between the two scenarios. In the first example, we have fluent dance, the second case is just stop and go. But if the caller has to stop the dance action and to ask us to step back to see something that only he can see, then there is something essentially wrong to me. This is not dancing, and this is not the kind of action that attracted me when I decided to join a class!

Frankly, I personally never use this kind of routine. I use the Ocean Wave Rule only if the dancers are moving towards each other and can immediately go into the second call, blending them into each other without interruption. It is too late if the ocean wave is already standing, the next call must be heard and understood early enough so that the dancers do not even find time to take the wave handhold. I even consider the term Ocean Wave Rule as misleading, if not plain wrong.

Swing Thru or Centres Trade are generally no good preceding calls if the next call will involve hand grabbing, the centres come somewhat from the side and will often tend to draw the ends into the wrong direction. The worst combination is to have them followed by Turn Thru as this call is not well known or used (in many areas), and one

confused dancer is usually enough to one or two others in the square to lose orientation, ending somewhere in outer space.

Although it might occasionally make sense to show the dancers by 'stepping back and watching' what we mean, it is usually far better to regard the two blending calls as one unit. This means we should even explain them together: 'I will now call Spin the Top and Right and Left Thru. In the end of the Spin the Top you will all face the wall that is now left from you (look at it!) and meet the person you have now at your right hand. You will immediately pull this person by, going straightforward and do the Courtesy Turn with somebody else. You can also do this with Spin Chain Thru. 'Again: If you all face left, you will see the direction in which you be going during the Right Pull By. So, let's do this slowly: Ready, Steady, Spin Chain Thru, Right Pull By'.

I experience that this practice will have a much better result than the 'step back and watch' routine, the difficulty is the blending of the calls, and we cannot practice this difficulty by stopping the dancers at this point. Even more, I am convinced that stopping here is the worst thing we can do because what we in fact are doing here is not practicing but preventing the dancers from learning.

Of course, the next step is to bring the dancers to the same spot and repeat it in normal tempo until it works, and then step by step from every possible spot. The concentrated study of the routines Spin the Top and Right and Left Thru and Spin the Top and Slide Thru and by extension, Spin Chain Thru, must be an integral part of every "Complete" Mainstream class. that considers itself complete.

**Usage From Right Hand Waves** We now want to take a closer look on the application when the dancers move towards each other, expecting to pass

right shoulders. We will first have a look at the calls that can precede the Ocean Wave Rule, here is my list:

- Spin the Top
- Extend
- Ends Circulate
- Ends Trade
- Scoot Back
- All Eight Circulate
- Pass the Ocean
- (Swing Thru)
- (Centres Trade)
- (Spin Chain Thru)

Note that the calls Run, and Cross Run are not listed, in Mainstream where adjustment is always built in, it will usually be better to replace them by Fold and Cross Fold, thus evading the need of the Ocean Wave Rule.

What calls now are appropriate to follow the ones listed? I distinguish two groups, depending on if the dancers grab hands or not. I will start with calls of the first type (if you want so, the Pass Thru type), which I think is always appropriate:

**Pass Thru:** I personally prefer Step Thru, which does not unnecessarily make use of the Ocean Wave Rule.

**Double Pass Thru:** Of course, this is possible from a quarter tag formation only.

**Pass to the Centre:** Fine but remember that you must immediately call something for the new centres. Good timing is not easy here (and even more important than after Pass Thru).

**Dosado:** Instead, we can say Finish Your Dosado, and will again not need the Ocean Wave Rule at all. Note that C level dancers might expect something different when they hear Finish; I personally do not care in this case. But for many groups, the Finish is not necessary. It astonishes me that Swing Thru and (Finish Your) Dosado is not used more often, considering that flows very well.



**Walk Around Your Corner and Swing:**

Apparently, only usable in the solution process, with the (original, or in singing calls, the 'targeted') corner or partner respectively. I never encountered Walk Around Your Corner outside of the ring formations, but it is easy and feels fresh and unexpected.

All the calls so far flow well after any of the 'Preceding Calls' listed. But here are some more calls that need hand grabbing, after the calls in brackets (such as Swing Thru or Centres Trade) I personally do not encourage their use:

**Square Thru** any number of hands

**Box The Gnat**, strange to observe that weak dancers usually have no idea where to look after this!

**Right and Left Thru and Eight Chain Thru** (both limited at mainstream to Standard zero arrangement (boy on left girl on right) arrangement)

**Right and Left Grand / Wrong Way Grand:** Again, only in the solution process, with everybody in sequence.

**Turn Thru:** This is the most difficult follow-up call. One problem is the usage of arm instead of hand; the other one is again the uncertainty of many dancers about the facing direction afterwards.

**Spin Chain Thru:** The usage of the Ocean wave Rule after Spin Chain Thru needs perhaps a closer look. Again, the question is if the dancers move towards each other (as in Spin the Top) or not. As the Turn of the centres apparently is the last dance action, it seems sensitive to treat it just like Swing Thru or Centres Trade, in other words, the call does not encourage a hand usage afterwards. But at this point you will probably object that most of the time it is combined with Ends Circulate. Doesn't this mean we have a good ending flow, with dancers moving towards each other?

The truth is that for this effect the timing would have to be perfect. Usually, the

ends finish their Circulate much too early and will already be standing pat when the centres eventually arrive. The Callerlab timing indications tell us that the ends do their arm turns and then will be standing fixed to the ground for no less than twelve beats! So, we have an intricate situation if we want to make use of the initial 'moving up' impulse, keeping the ends in motion, but at the same time want to end their movement at the same time with the centres. As Circulate takes just four beats, an academic solution might be to call Spin Chain Thru, the Ends Circulate Three Times. But I still doubt that Callerlab's timing indications are correct enough to guarantee the desired flow. And I am also not sure if dancers like any call being done three times in a row.

**Use From Left Hand Waves**

This application of the rule is much less common than from right hand waves, partly due to the simple fact that left hand waves are anyway much less used than people would think. If we want to try it, the most important question is what we can call afterwards. A drawback is that apparently there are not many possibilities:

**Left Shoulder Dosado:** This is certainly not bad; see remark on Dosado above.

**Left Square Thru:** I have seen a very experienced caller needing an entire tip to teach Spin the Top and Left Square Thru. Apparently, it is not exactly easy: After the three-quarter turn by the right, somebody offers the left hand, many dancers do not expect here that they still must go to the right, especially if the other dancer did not drop the hand in time. I am convinced that this is the most rewarding usage of the rule from a left-hand wave, but it will need good dancers, and it will need to be practiced.

**Left Turn Thru** has the disadvantages mentioned with Turn Thru (above)

**Allemande Left and Do Paso** are both only possible within the solution process but could certainly make up for interesting get-outs. Note that a left-hand wave does not allow Pass Thru. Use Step Thru instead (which actually also works from a right-hand wave).

### **Pass the Ocean from a Wave?**

Sometimes callers think it might be really "kewl" to call Pass the Ocean from a right-hand wave. They try it, and their dancers have difficulties. The resulting moves are not at all intuitive and certainly not easy to see. Ask any experienced caller, and you will hear it is 'illegal', but the question why is usually met by a hint to the definition which says, 'Restricted at Basic and Mainstream to Facing Couples only'.

It is interesting to see that no one can name a real reason, and some get very angry if we insist. The usual answer is a self-reflexive hint to the definition: It is not allowed because it is forbidden. So, the reason for the prohibition is the interdiction. This seems to be enough for almost everyone, and this fact tells a lot about the psychology of square dance calling, and its hierarchy focused structure with its obsession of authorities.

But perhaps we can understand the reasons when we analyse the resulting flow. It is apparently very similar to Fan the Top, with one difference: Fan the Top has the centres cast off 3/4 and the ends move up. Pass the Ocean would mean the centres to hinge and the ends to move up. Apparently, Fan the Top is accepted and works very well, but how on earth can it be that one is considered ok and frequently used as a call, and the other one is banned?

I think this comparison shows that the timing of the centres versus ends does not match. If we call Pass the Ocean from a standing wave, the centres tend to be too fast and meet the ends

somewhere on their way with an unsure result. As the Ocean Wave Rule is apparently most of the time used for mind puzzles, instead of danceability, it's not a bad idea to save at least one call from misuse.

It is likely that the wording 'facing couples only' was put into the definitions 40 years ago, long before the Ocean Wave Rule came into effect, and has never been adjusted with the times.

I personally did not miss Pass the Ocean from a right-hand wave so far; if I wanted the action, I could consider saying Centres Hinge, Ends Move Up (which, by the way, is also defined in the A1 program under the name Lock It).

### **WHAT FOR?**

Why should a caller make use of the intricacies of the two rules? And most of all, why the hell should he try to use them from left hand waves?

Both rules are usually only applied in very few and very standardized cases, although they offer much more possibilities, and these possibilities are only less practiced, not technically more difficult. Needless to say, that the caller needs judgment to make use of these possibilities, and that he must always be prepared to immediately teach a particular sequence if it does not work. But doing so, he will help the Mainstream program to display its inherent beauties and challenges and might well prevent dancers to rush to higher levels. I am convinced that this aspect cannot be overestimated. And left-hand waves are a perfect means to add the feeling of completeness to the Mainstream level as a whole and to test and train the dancers' abstraction capabilities as well as their geometrical awareness. It is as important as a full usage of all arrangements to allow dancers to learn all possible roles that a call has to offer.

If brought forward with the necessary ease and fluency, the feeling will never

be like squeezing everything possible from an exhausted and innocent call, which we all have often been exposed to in endless workshops. Instead, the dancers should feel like recovering the inherent richness and freshness a call has to offer. If introduced and used well, the dancers can learn a lot that is useful even in completely different calls, as it trains the geometrical awareness as well as the overall sureness and confidence in the ending formation of a call. It both will help to convince them that Mainstream has enough to offer to be worth to stick with it for some time stick, as well as prepare them for the next higher level.

The academics now all step back and see what I see. Boredom can easily be replaced by the approach 'Now I will challenge us with All Eight Circulate and Square Thru. Will that frighten you? Surely not? Let's see if we can make it!'

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**Source** Find this article on the Internet: [www.calling.scootback.de](http://www.calling.scootback.de)

### ***Editorial Note from Mel Wilkerson:***

This article is a detailed analysis of the rules and some of the ambiguity / confusion that applied in the interpretation of the rules when the article was written in 2007.

It is important that, we as callers and teachers ensure that we keep current on the definitions, rules and guidelines that surround our activity. Not doing so can lead to confusions, incorrect application, and worse, the passing of incorrect knowledge to new dancers who will only feel the frustration of conflict when they experience something that is no longer viable or has changed in the way it is applied.

Although an excellent article and analysis, Callerlab has subsequently reviewed the definitions and interpretations of the Facing Couples and the Ocean Wave rules which has corrected the issues surrounding applications of movements such as left swing thru etc. In their previous iterations, because swing thru started with a right hand, and the facing couples rule applied, it was argued and misinterpreted in the conflict that because of the ocean wave rule, calling left swing thru from facing couples would mean that the dancers would step to a right-hand wave and perform a centres start left swing thru.

Although we all know that this is incorrect, there was enough ambiguity for argument and also as we all know, when you get two callers in a room and ask one question you will get 5 answers; and they will all be different. The current iteration of the Ocean wave Rule and Facing Couples rules are found below. These are excerpts from the Revised 31 July 2021 Basic Definitions which, along with the other definitions and reference documents can be found on the Callerlab Website.

## **OCEAN WAVE RULE**

Some calls that are defined to start from Facing Couples are also proper starting from a Right-Hand Ocean Wave. Examples include Right and Left Thru and Square Thru. In these cases, the dancers have already stepped forward toward the facing dancer and are ready to complete the remaining action of the directed call.

For the sake of dancer comprehension and teaching purposes, it may be necessary initially to have the dancers back up into facing couples, then step back into the wave and complete the call.

While the rule is called the Ocean Wave Rule, it is generalized to include Mini-

Wave (Facing Dancers) and Tidal Wave (Facing Lines), etc. Examples include Pass Thru, Slide Thru, Box The Gnat, and Double Pass Thru (from a Right-Hand 1/4 Tag), and Pass To The Centre (from Right-Hand Ocean Waves).

In order for the Ocean Wave Rule to apply, the initial dance action of the call must start with a Box The Gnat, Pass Thru, or Right Pull By. In addition, the call must not be defined to have a different dance action from an Ocean Wave. For example, the call Circulate is defined from Eight Chain Thru and from Ocean Waves. It would be improper to call Circulate from Ocean Waves and expect dancers to dance it as a Step Thru based on the Ocean Wave Rule because they would naturally apply the definition of Circulate from Ocean Waves.

The following mixed Mini-Wave and Facing Dancer starting formation, while unusual, is also proper: Right and Left Thru

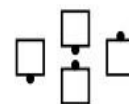


## Right and Left Thru

The adjustment that is part of the Ocean Wave Rule does not change the effect of the call. It neither adds nor subtracts parts or changes the use of fractions. It is as if any dancer in a mini-wave had first stepped back into facing dancers and then all did the call. For example, from a Right-Hand Mini-Wave Dosado ends in Facing Dancers, not in a Right-Hand Mini-Wave.



Swing Thru



Swing Thru

The Ocean Wave Rule also applies to calls that normally start from Facing Couples when the dancers are in a Left-Hand Ocean Wave. In these cases, the caller must direct a left-hand call (e.g., Left Square Thru). See "Additional Detail: Commands: Extensions".

When half of the dancers are in a Mini-Wave, and the other half of the dancers are Facing Dancers, and the call is a 2-dancer call (e.g., Box the Gnat, Slide Thru, Pass Thru) the caller should make clear who is to do the call (e.g., Everyone or Those Facing).

Timing: Application of the Ocean Wave Rule does not change the timing of the call.

## FACING COUPLES RULE

A few specific calls that are defined to start from an Ocean Wave are also proper starting from Facing Couples. Examples include Swing Thru and Spin the Top. In these cases, the dancers first step into a momentary Right-Hand Ocean Wave and complete the call.

**If the caller directs a left-hand call (e.g., Left Swing Thru), the dancers first step into a momentary Left-Hand Ocean Wave.**

If the Facing Couples Rule is applicable, the call's definition in this document will have a comment to that effect. If there is no such comment, then the Facing Couples Rule may not be used.

While the rule is called the Facing Couples Rule, it is generalized to include Facing Dancers stepping to a Right-Hand Mini-Wave and Facing Lines step to a Right-Hand Tidal Wave, etc.



The following types of mixed Mini-Wave and Facing Dancer starting formations, while unusual, are also proper:

Application of the Facing Couples Rule does not change the timing of the call.

As a final note, written in the definitions of each call, at least at the basic and mainstream programs, Callerlab has included a Comment as to application of the facing couple rule is applicable.

In short, this means two things.

1. If it does not say the facing rule couple applies, then it doesn't; and if it says it applies then it does.

2. If the call does not specify a right hand or left hand action (example Spin the top or Spin Chain Thru) and it states that the facing couple rule applies to the call, then it is taken to mean establish a right hand wave to conduct the movement **and** if the qualifier "left" is added prior to the movement (example from facing couples "Left Spin the top" then as indicated in the red box to the left, Dancers establish a left hand ocean wave first and then complete the call.



I am eternally grateful that no one had cell phones and digital cameras when we had square dancing in gym class!!



# ***PROGRAMMING AN EVENING AROUND SINGING CALLS***

**A compilation based on articles by Shaun Werkele and presented  
by Mel Wilkerson & Barry Wonson**

If modern square dance callers want to expand their program with an effective way of creating an original and super dynamic night of square dancing, a very simple way to succeed in doing this is to use more “original singing call figures” as a basis for delivering innovative and different choreography. This applies to every program.

Nevertheless, the use of this “singing call figure approach” allows callers to program a progressive development structure that build upon itself and has a much better chance of presenting more useable choreography with variety that is both progressive and successful for the dancers on their respective program lists than what many are currently calling. Such an approach gives a springboard for paced development growth, reinforcement of ideas, and building on a single concept while at the same time maximising existing knowledge and success for future success. The reason is simple. All the dancers will have the same springboard from which to work.

Preparing your own material using supporting material in patter and singing calls that support and compliment the basic Choreography of the singing call to be used is something that and always be counted on to provide positive programming variety.

This will achieve success not only with each individual tip, but also through an “evening theme.” It allows you to structure both the music and the choreography of the singing calls for maximum emotional escalation planning, and maximum progressive success

planning for an evening. Further, such an approach allows you to build your supporting material into your patter calling to support and compliment the basic choreography of each singing call. It can also be used as a planned progressive, or passive springboard which is a sure-fire way of providing positive programming variety. This is applicable at class, club and festival calling

In my opinion, one of the things that has harmed the enjoyment of square dancing immensely is not providing lots of good fresh ideas in dance combinations of calls, that are paced and compliment a program and that dancers can actually dance to. This is as bad as the other detriment where every caller puts out the same “stuff” with the exact same approaches to all dancers everywhere, nationally, internationally, and locally

The largest obstacle for callers to overcome however, **HAS ALWAYS BEEN** to simply provide interest that the square dancers can truly comfortably manage.

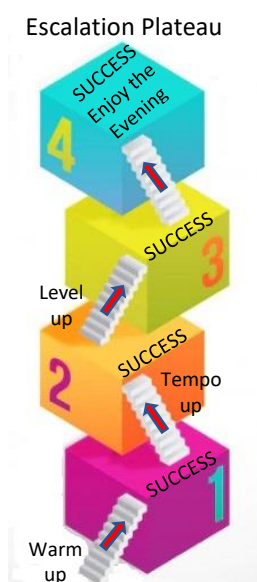
It is sometimes difficult for many callers to prepare danceable material for the “Dancer’s capability” rather than presenting material from the “caller’s idea of creative variety.” It is necessary to always consider the factors of time and capability for your material and recognise what is called the “Escalation Plateau” (in other words – where to stop).

While individual dancers may vary, collectively dancers will have a mass plateau, and they aspire to reach that

plateau before the end of the evening or the Tip so that they can rest near the top and enjoy the view. That is why, when building and preparing, you do not want to get into really deep creative ideas. From a dancer perspective, a good and interesting “Less” is always better than too much to grasp but still correct “More”.

It is imperative that you structure your material to reach this plateau at about the  $\frac{1}{2}$  -  $\frac{3}{4}$  mark of the evening so that you can:

1. play with what they know that is new,
2. keep them interested, but
3. let them feel the flush and rush of success while resting on that success euphoria.



The reality is that if you have a 2-hour dance, you will only have a maximum hour and a half of time to reach that goal. If you have a 2-hour spit program dance, then you only have 45 minutes per program to reach that plateau.

**Prepare your Plateau (evening goals) first.** By preparing your plateau first, you can

then build the progressive steps for success from start to finish and then present your nicely prepared and arranged square dance choreography which magically is supported, rewarded, and reinforced by those singing calls. The dancer's perception is they worked hard to learn a concept, were successful collating the abstracts into a whole, and gained the reward of achieving a singing call choreographically. They won't know that it was you made that happen by building it in reverse order, but they will appreciate and love the success of being able to “take whatever you throw at them.

This will also build the dancer's confidence and respect in you as a caller to present innovative material that, to the dancers, feels new and different, progressive, and more challenging, but them still being able to dance to you as a caller. We have all heard those dancers say that I like this person because it doesn't matter what he/she throws at us, we can get through it. I don't like this caller because he is too hard and technical. That is a dancer viewpoint, but in comparing the material, the actual choreography may be just the same or even the opposite as far as difficulty goes.

That is why, when preparing your tips, or programming your evenings, you do not want to get into deep creative ideas in your patter, without a goal in mind. Each step to that plateau should be structured for success with a small climb (patter) and a success rest plateau (singing call) that builds upon itself. It is a common failing that many callers, especially new ones are thinking like callers in the choreography and not like dancers. The material they present is often varied, solid, flowing, and creative, but there is no journey to ease you in to getting there. From a dancer perspective, a good and interesting “Less” is always better than the too much to grasp but still correct, “More.”

One of the things that has harmed the enjoyment of square dancing immensely is the lack of providing good fresh ideas (to the dancers) in dance combinations of calls, which are paced, and compliment a program and that dancers can dance to.

For too long, this has been taken to mean – “push the boundaries.”

### **That is the wrong interpretation.**

Progressive, doable, building block choreography is basically looking at the beneficial use of basic material in a way that is full, varied, complimentary,



danced from various places in the grid, with different outlooks and with different people. It uses the material wisely and progressively to build with success that than to trick with technicality. Too often even when they present an idea in patter and succeed there is no “complimentary success plateau” with the singing call for the dancers to have the reward of success (or the dessert) before the next ladder.

Doing technical DBD trickery with no preparation for the dancers to succeed, is as bad as when every caller has no innovation or variety. There are numerous incidents reported of dancers going to big dances, events or festivals, and having danced only the same 4-5 singing call figures – even when there were scheduled workshops. From a purely subjective point of view, this is not a good thing, and the dancers will eventually, by the third or fourth time become bored with the singing calls because they have no link to the patter and now the choreography becomes memorable but for all the wrong reasons.

It is well documented that dancers rarely remember choreography. They remember how they feel succeeding at it. When they remember an evening’s dancing because it was like memorising lines in detention, it is, in my opinion, not a good thing.

Caller failings that can frustrate dancers include:

- Presenting a promising idea in the patter but then do a singing call that has no tie to the patter being presented.
- Presenting intense varied and technical patter with singing calls that are equally difficult
- Presenting “new” ideas in the singing call to which the dancers must adjust.

- Redundant routines with no particular focus or idea between patter and singing calls.
- The repeated use of the singing call figure (more than once or twice) in the patter with no varied use or innovation on the “theme.”

As a square dance caller, you have the ability and responsibility to present a simple square dance call or idea that is interesting to dance, and then build on that unique idea up with insightful choreographic variations of the original basic call, as the dance progresses. By maintaining a focused program on a theme idea, you will not only push the dancer’s capabilities up, but also enhance their perception of success and enjoyment as the night unravels.

Traditional square dance ideas can be recombined and reworked to produce lots of new and innovative ideas. These can involve elements of each original choreographic idea. As a modern western square dance caller, you have the ability and responsibility to present a simple square dance call that is interesting to dance, and build those unique ideas up with insightful choreographic variations of the original basic call as the dance progresses. By maintaining a focused program on a theme idea, you will not only push the dancer’s capabilities up, but also enhance their perception of success and enjoyment as the night unravels.

You can present both modern and traditionally based choreography and build a great progression in choreographic material with the hoedown patter portions of each tip in your program. From there some simple complimentary variety using the same (but slightly scaled down) application of that same material, is the best manner for making singing call choreography the most interesting and your overall dancing program the most entertaining. Finding



or creating a singing call figure with the interest you wish will help make your calling interesting and engaging and consequently allowing for great dancer success. Using strong ideas beforehand will encourage much higher success and will strengthen dancers' abilities.

Changing the choreography as you call a singing call by slightly altering the same choreography figures is a great easy way to offer some variety throughout your program without getting super complicated.

Remember it is not the choreography that gets remembered, but the feeling of success at achieving something a little different and getting rewarded by being able to relax and just do it.

Finding, or creating, a singing call figure with the interest you wish to achieve will help make your calling more interesting and engaging, and consequently, it will allow for great dancer success. Using strong building block ideas beforehand will encourage higher success and will strengthen dancers' abilities.

The limitations that you have are only set by you on how to build progressive success. There is more than enough material there with circle movements, stars, etc., to fill an entire evening of dancing and it is progressive. We have set the precursors for right and left thru, arm turns, turn thru, chain down the line, fractions, working as couples, introduced ocean wave hand holds, introduced dancer awareness of position and adjustments, and much more. And all of these can subsequently be used independently or in conjunction with anything else we progress on from here.

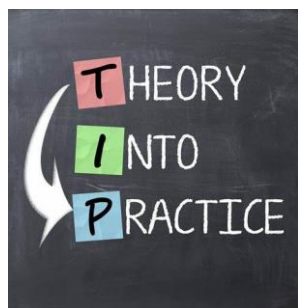
With all that material available to you, it is easy to easily change or create a singing call by slightly altering the same choreography figures. This is an uncomplicated way to offer variety throughout your program without getting super complicated. For the dancers it will feel like learning progression and

success but for you as a caller, it is simply setting a goal, making a plan, working the plan, and sticking to it so the dancers can enjoy and build on the success of what they already know.

As the dancer's ability progresses so do you to the point where, when programming for success, the primary idea is to strengthen dancer's abilities and capability by introducing a call or a position/formation that is an extended application or not used enough throughout the typical dance programs but somehow still familiar to them. By creating a singing call that uses that idea first, you can then program the ideas into patter modules and progressively develop the idea through singing call choreography for the rest of the program.

For example, when you pick an idea for your theme, try and slot that choreographic idea progressively a few times in singing call choreography you plan to use in the evening. Next, take those ideas and program them right into your hoedown/patter portion of the tip with modules, *or if you are capable, with sight calling*, and then immediately reinforce those ideas again within the complimentary singing call sequence you have prepared. You will find that by presenting a progressive and innovative idea (or theme) and building on it through the patter and into the singing call will be much more enjoyably received by the dancers, and they will enjoy a more successful and fun evening than if they were constantly bombarded by random ideas in singing calls that had no correlation to the patter.

Further, it is also possible to make use of each singing call break if there is a potential for a corresponding choreographic idea that can be used as an appealing and unique "warm-up" used in the hoedown or patter portion of the tip.



## Let's look at this using a practical application.

Our situation is as follows. We are in a Club/class setting and the program is mainstream. We

have introduced the movement **Spin Chain Thru** successfully and have danced it for a while but primarily with either the boys only or girls only working. We want to expand that idea now. We have also noticed at a recent dance that Lead to the Right is seeming to be automatically followed by Circle to a Line (which is a habit I may or may not have created) and that Walk and Dodge is almost always followed by a partner trade.

I want to fix those two errors and improve the dancing, but I also want to introduce Spin Chain Thru with mixed pairings (R-H waves only tonight)

**Scenario: Club Night** 2.5 hours 7:30 – 10:00 PM – (8 tips average)

**Program Level:** Mainstream

### Planning objectives:

- **Lead Right** without Circle To A Line – **noticed habit developing**
- **Walk and Dodge** – not always followed by Partner Trade – **reinforcing**
- **Spin Chain Thru** (part 2) from boys, girls and mixed (Save left-handed for 2 weeks)

### DRAFT PROGRAM

**Tip 1 - opener and general dancing warm up** – use simple Lead Right and Walk and Dodge introducing the other follow-on movement ideas

(SC) Heads touch 1/4, **Walk & dodge**, **Swing Thru**, Men Run, Tag The Line, Face In, Touch 1/4, Circulate, Men Run, Centres Square Thru 3, Swing Corner & Promenade.

(SC) Heads Lead Right, **Swing Thru**, Men Run, Tag The Line, Face In, Touch 1/4, Circulate, Men Run, Centres Square Thru 3, Swing Corner & Promenade.

- (SS- PL) **Heads Lead Right**, **Slide Thru**, Right & Left Thru, Ladies Chain
- (SS- PL) **Heads Lead Right**, **Touch 1/4**, Split Circulate, Men Run
- (SS-PL) **Heads Lead Right**, **Veer Left**, Chain Down The Line, Flutterwheel
- (SS-PL) Heads 1/2 Sashay, **Sides Lead Right**, **Swing Thru**, Men Run
- (CB-CB) Slide Thru, **Boy Walk - Girl Dodge**, **Girl Walk Boy Dodge**, Turn Back, Slide Thru
- (PL-PL) Touch 1/4 , (in your own 4) **Walk & Dodge**, Trade By, Circle to a Line

**Tip 2 - Using Lead Right but not Circle To A Line** – focus on get ins

(SC) Heads (Sides) **Lead Right**, **Swing Thru**, Spin the Top, Right & Left Thru, Pass the Ocean, Men Circulate, Ladies Trade, Single Hinge, Scoot Back, Swing Corner & Promenade

- (SS-PL) **Heads Lead Right**, **Veer Left**, Couples Circulate, Chain Down The Line, Flutterwheel
- (SS-PL) **Heads Lead Right**, **Right & Left Thru**, Veer Left, Bend The Line
- (SS-PL) **Heads Lead Right**, **Slide Thru**, Pass Thru, Wheel & Deal, Centres Pass Thru, Slide Thru
- (SS-CB) **Heads Lead Right**, **Spin Chain Thru**, (Standard known),

Men Run, Couples Circulate,  
Ferris Wheel, Centres Pass Thru

- **(SS-CB)** Side Ladies Chain, **Heads Lead Right, Pass the Ocean**, Slide Thru
- **(SS-CB)** **Heads Lead Right, Circle Four Left 1/2**, Pass Thru, Trade By, Pass the Ocean, Very Centre Men Trade, Slide Thru

### Tip 3 - What comes after Walk & dodge

**(SC)** Heads Lead Right, Dosado, Swing Thru, (*who's looking in*) **Walk & Dodge, Turn Back**, Star Thru, Centres Pass Thru, Circle to a Line, Slide Thru, Pass Thru, Swing Corner & Promenade

- **(CB-CB)** Swing Thru, Hinge, **Walk & Dodge, Tag the Line**, Face In, Pass Thru, Wheel Around, Slide Thru
- **(CB-CB)** Pass Thru, Trade By, Touch 1/4, Centres Trade, Swing Thru, **Walk & Dodge, Ladies Trade**, Men Run, Reverse Flutterwheel & Sweep 1/4
- **(CB-CB)** Touch 1/4, **Walk & Dodge, Cast Right 3/4**, Circulate Twice, Men Run, Recycle
- **(PL-PL)** Left Touch 1/4, **Walk & Dodge, (Ladies Walk Men Dodge), Trade By**, Circle to a Line, Pass Thru, Bend the Line
- **(PL-PL)** Pass the Ocean, Ladies Trade, Hinge, **Walk & Dodge, Reverse Wheel Around**
- **(PL-PL)** Touch 1/4, **Walk & Dodge, Trade By**, Touch 1/4, **Walk & Dodge, Ladies Run, Walk & Dodge, Ladies Trade**, Hinge, Circulate, Slide Thru
- **(PL-PL)** Pass Thru, Boys Run, **Walk and Dodge, Boys Trade**, Split Circulate, **Walk and Dodge**,

### **Girls Trade, Walk and Dodge, Turn Back**

- **(PL-CB)** Touch 1/4, **Walk and Dodge, Outsides Cloverleaf**, while the Centres Touch 1/4 & **Walk and Dodge, Pass Thru**, Trade By
- **(CB-PL)** Left Touch 1/4, **Walk & Dodge, Tag the Line**, Cloverleaf, **Centres Men Walk - Ladies Dodge, Centre Ladies Run**, Slide Thru

### Tip 4 - Confirmation of Spin Chain Thru – not just Men working.

**(SC)** Sides Flutterwheel & Back Away, **Heads Lead Right, Pass Thru**, Outsides turn back while centres pass thru, Touch 1/4, Centres Trade, **Spin Chain Thru**, Circulate 1 1/2, Swing Corner & Promenade

- **(CB-CB)** **Spin Chain Thru**, Ladies Circulate Twice, **Spin Chain Thru**, Men Circulate Twice, Swing Thru, Men Run, Wheel & Deal
- **(CB-CB)** Touch 1/4, Centres Trade, **Spin Chain Thru, Ends Zoom, Spin Chain Thru**, Men Run, Star Thru, Pass Thru, Trade By
- **(CB-PL)** Touch 1/4, Centres Trade, **(BBGG) Spin Chain Thru**, Ends Circulate Twice, Split Circulate, Men Run
- **(CB-PL)** Swing thru, **Spin Chain Thru (Ladies working)**, Recycle, Slide thru
- **(CB-PL)** Square Thru 3, Trade By, Pass Thru, Ends Turn Back - While Centres Pass Thru, **(BBGG) Spin Chain Thru**, Men Run
- **(PL-PL)** Right & Left Thru, Slide Thru **Spin Chain Thru, Spin Chain Thru**, Men Run, Bend The Line,
- **(PL-PL)** Pass the Ocean, all 8 Circulate, **Spin Chain Thru**, Hinge,

Centres Trade, **Spin Chain Thru**, Split Circulate, Ladies Turn Back

- (PL- CB) Pass Thru, Men run, Centres Trade, **(BBGG)Spin Chain Thru**, Ends Circulate Twice, Spin The Top, Slide Thru, Centres Pass Thru
- (PL-CB) Pass Thru, Tag the Line, Leaders Trade, **Spin Chain Thru, Spin Chain Thru**, Ends Circulate, Men Run, Slide Thru
- (CB- Resolve) Touch 1/4, Centres Trade, **Spin Chain Thru**, Ends Circulate Twice, Swing Thru, Split Circulate – Right & Left Grand.

### **PLATEAU REACHED – REINFORCE WHAT IS KNOWN & DANCE IT**

– The remainder of the night is just dancing what is known & reinforcing the theme ideas for tonight

**Tip 5 – (SC)**, Heads Star Thru, Centres Pass Thru, dosado, Touch 1/4, **Walk and Dodge, Boys Fold**, Pass Thru, Trade By, Touch 1/4, **Walk and Dodge, Centres Trade** and Square Thru 3, Ends Cross Fold, Swing Corner and Promenade

**Tip 6**, - (SC) Heads Promenade 1/2 While Sides Half Sashay, Heads Lead Right, **Spin Chain Thru**, Split Circulate, Men Run, Couples Trade & keep her promenade

**Tip 7 - (SC)** Heads Square Thru, Dosado, Touch 1/4, Split Circulate, Swing Thru, Centres Trade, **Walk & Dodge, Men Run**, Scoot Back, Swing Corner & Promenade

**Tip 8 - (SC) Heads Lead Right, (Or Touch ¼, Walk & Dodge) Spin Chain Thru**, Ladies Zoom, Swing Thru, Recycle (CB), Left Touch 1/4, Scoot Back (It's A Lefty) Swing Corner & Promenade

**Tip 9 (SC)** Heads Promenade 1/2, **Heads Lead Right, Swing Thru**,

Men Run, Half Tag, **Walk & Dodge, Reverse Wheel Around**, Slide Thru, Square Thru 3, Swing Corner & Promenade

No new modules are needed for the rest of the program as you have more than enough already with the themes to fill the evening. All I do is make sure my singing calls work and time out nicely within the theme and programming goals that I want to achieve for the evening.

**Summary:** Preparation, or sourcing of singing calls that achieve your program goals is **a must**. The dancers must be able to feel the success and reward of achieving the goal in practice.

Preparing short modules, which can expand the idea of the movement use, achieve the target goal, within the dancer's capability, and adds that little bit of simple variety, will enhance and support the theme of your singing calls.

It will also have the following benefits:

1. It will usually ensure success for the singing call, and
2. It will make the dancer experience more pleasurable and memorable
3. It will make them want to come back for more to enjoy that feeling of successful achievement.

**Note on workshopping.** If you do call a workshop tip within your night's program, it is necessary to work in a couple of singing call figures that apply the choreographic ideas that were taught. The reinforcement of that workshop idea in a singing call, is a superb approach to rounding off the workshop. You can then incorporate the general workshop idea in the remainder of the evening to reinforce the success of the workshop.

**Editorial Note:** This article is an edited collation of related topic articles by Shaun Werkele. Numerous useful articles can be found on his website: <https://shaunwerkelesquaredancecalleraugustrecords.wordpress.com>



# HOW TO NOT STRAIN YOUR VOICE WHEN SINGING

*For Square Dance callers, our voice is our most important asset. We have to look after it, keep it active, keep it vibrant, keep it healthy.*

*I have presented a number of articles over the years with tips and ideas to preserve our most valuable asset. The one below is a compilation of a number of articles and ideas presented in an older (now defunct) publication called "Stage Presentation Factors" – the authors were never named - Barry*

We as humans are born to sing, it's a beautiful part of our nature and almost everyone can learn to sing to a decent level. The body is an amazing thing as it contains all the tools we need to sing to the best of our ability.

However, there are habits and actions we do as we grow as both people and artists that can cause us to develop flaws and defects in our vocal ability. These flaws and defects can lead to straining the voice – and the damage can last for a very long time.

Most of the time, a strained voice is the product of poor technique, but thankfully there are ways singers can avoid vocal strain.

## WHAT IS VOCAL STRAIN, AND WHAT IS ITS CAUSE?

Vocal strain is known medically as Muscle Tension Dysphonia. It can happen even when the vocal cords have no damage. It is an ailment that is often overlooked, and people tend to forego treatment. A speech pathologist can help diagnose and aid you in such treatment.

## THE SYMPTOMS OF STRAINED VOCAL CORDS:

Your throat may feel tight, your voice sounds tired, and it may hurt to talk when you have vocal strain. Your voice may feel raspy, weak, coarse and you may experience changes in pitch, fluctuating between high and low.

So, what causes strained vocal cords? A few of the most common reasons include:

- Over singing or talking
- Attempting to sing too low or too high
- Screaming/yelling
- Singing/speaking without utilizing correct breath support
- Singing beyond your natural vocal range
- Excessive tension in the shoulder and/or neck area
- Coughing and clearing the throat aggressively
- Smoking

## HOW TO NOT STRAIN YOUR VOICE WHEN SINGING

Vocal strain is quite serious as it causes the vocal cords to become irritated and inflamed. This could lead to the development of calluses or nodules on the vocal cords. So, it is important to learn techniques that will prevent you from straining your vocal cords.

## AVOID SCREAMING OR YELLING

When you are not performing or rehearsing, perhaps you like to attend concerts of your favourite bands or watch your favourite sports team duke it out on the field. That's fine but do try to avoid yelling or screaming with delight when they enter.

Too much screaming can take a toll on your voice's quality. You might even end up hoarse or lose your voice.

If a performance requires you to yell or scream, make sure you are the right fit for the part. If your voice is utilized incorrectly, the vocal cords could become agitated to the point of developing calluses we know to be vocal nodes.

The bottom line? Be sure to consult with whomever is directing your performance to make sure the piece you'd like to perform is an ideal match for your vocal range and avoid screaming or yelling in your personal life.

## **LEARN GOOD VOCAL HABITS**

Thankfully you can still scream and shout for your favourite artist or athlete if you know the right breathing techniques. Our ability to sing or speak is supported by air so we must learn how to take it in!

Think of the air you breathe in as something of an "airbag" or cushion for moments of speaking or singing. These top 3 breathing exercises for singing will help you control your breathing.

Aside from good breathing technique, here are some other good habits that will help you avoid strain while you are singing.

- Avoid smoking. This does nothing for your overall health AND it irritates your vocal cords.
- Make sure to warm up before you sing, speak publicly, or perform because this will allow you to execute your craft to the best of your ability.

- Make use of relaxation exercises before you sing so that the tension in your face, shoulders, head, and neck is gone.
- Try to resist clearing your throat aggressively. This may severely damage the vocal cords. Swallow 2-3 times instead of clearing the throat the traditional way and if this doesn't work try gargling with water and clearing your throat gently.
- Do not force yourself to hit a high note. Make sure you use the proper breath support as this will provide you the energy required to project your voice naturally and safely.
- Make sure your throat is hydrated properly. Drink room temperature water (cold is restricting to the vocal cords) in plentiful amounts.
- Limit alcohol and caffeine. Two servings a day is OK. On performance days, abstain from these substances completely because both of these substances dry out the vocal bands.

## **EFFECTS OF ALCOHOL**

On a related note, alcohol should NOT be consumed during performances at all. Some performers consume an alcoholic drink on show nights as a means of relaxing before the performance and easing nerves. This should be avoided completely because alcohol dehydrates, and is an irritant to, the vocal folds.

Additionally, alcohol is a blood thinner, and this can leave you open to a haemorrhage on the vocal cords, also.

## **DON'T OVERDO IT**

It is critically important that you don't use your voice improperly. You need to know your limit. Do not attempt to do something you know you cannot do.

This is a sure-fire way to lead to strain and long-term damage to your vocal cords. Know your vocal range, stay within your limits and you'll avoid straining your voice. Simple!

## LOOK AFTER YOURSELF

Next, make sure you are keeping track of your personal wellness.

If you are under a lot of stress, this is a sure-fire way to strain your vocals. Being under a lot of stress or feeling anxious will cause the muscles in the upper body constrict. This tension then disrupts the vocal tract function.

The fix? Get plenty of rest and try to drink plenty of water so that your mind and body reset and are ready to take on the next performance.

## PRACTICE SMART

Important: Please do not force yourself to sing if it is painful. This will no doubt strain your vocal cords.

Another thing to avoid is practicing your singing in an environment that requires you to sing over loud sounds. For one thing you cannot hear your progress,

second you will be straining your voice in an effort to make yourself heard.

Eventually your whole body will tire out along with your voice.

If your coach or teacher cannot or will not provide you with a comfortable and quiet place to practice, consider finding a new one. If you're practicing at home, make sure to find a quiet place where you can sing comfortably or ask others to remain quiet for a chunk of time so you can do so.

## WRAP-UP

Not straining your voice comes down to avoiding the harmful practices described above. These are tips and techniques that singers of all ability levels can internalize.

Professional singers know how precious their voice is and will look after it just as a master violinist will care for their instrument.

Your voice is unique and if you want to be able to sing to your full potential, emulate the professionals and avoid straining your voice!



# HOW TO SING HIGHER

*As with the previous article, the following is a compilation of a number of different articles I have collected over the years. Some of these come from hand-outs from our local Conservatorium, and others from the previously noted publications -Barry*

Traditional, as well as contemporary music, is all about high notes. Whether you go for Eastern or Western music, almost all currently popular songs have crazy high notes.

Today's extraordinarily talented singers have all worked very hard indeed to reach those perfect high vocals. When you watch 'THE VOICE' and hear those incredible vocals, you must understand that these do not happen by accident – rather, they are only achieved by hard work, practice, and perseverance.

In many of our modern square dance music releases, this move towards higher notes is also not to be seen. Are you ready to learn how to sing higher? Yes?! Great, let's get to it...

## IMPORTANT: FIRST FIGURE OUT YOUR VOCAL RANGE

When it comes to setting a target for your vocal cords, the vitally important first step is to figure out your vocal range.

For women, this includes:

**Soprano:** This range varies from C4 to higher C.

**Mezzo Soprano:** This one includes the ranges between A3 to A5.

**Alto:** Alto is typically from G3 to F5.

The typical voice types for men are:

**Tenor:** Tenor voice varies from C3 to C5.

**Baritone:** This one is approximately F2 to F4.

**Bass:** Bass type voice is typically between E2 to E4.

It cannot be stressed enough how important it is for your vocal career to know your vocal limits. The reason is; if you decide to sing songs that are out of your natural range, you'll end up with severe vocal damage which may be irreparable.

So, you need to work on your voice type before you strain your vocal cords too much. **And**, if your notes and voice type don't match the theme of the song, it'll sound absolutely terrible.

If you don't know your vocal range, don't worry! Follow the simple steps in this article. Then come back here and continue.

## POSITION YOUR LARYNX AND JAW

When most people try to hit high notes, they subconsciously strain their bodies along with their voice. However, tilting your jaw upwards and narrowing the flow of voice from your mouth will cause unnecessary strain.

Your high notes need strong and relaxed vocal cords in order to obtain a steady flow. If you move your jaw upwards, you're essentially straining the entire area and restricting the pathway for smooth breathing.

The ideal way to achieve your highest possible notes is to ***keep your larynx at a relaxed position***.

Lower your jaw and point your chin downwards. This way, you'll be able to sing higher without damaging your voice box.

When you're singing, keep your jaw open just a bit wider when you're hitting high notes. We all know that it's necessary to close your jaw a little bit according to the sound.

However, if you close your jaw too much, you won't let enough voice pass through. As a result, you won't have a steady flow of high notes, and you'll run the risk of straining your precious voice.

This composed vocal mechanism will help you practice more and more without straining your voice. Closed cords will help in keeping your flow of air steady. Moreover, placing the jaw in an aligning position with the larynx will create a balanced vocal mechanism. Just what we want!

## **PRACTICE WITHOUT A SONG**

OK, when you begin learning how to sing high notes, you'll find it quite difficult to hit the top notes in a song. To make this easier, vocal warmups are a much better way to begin practicing singing high notes.

To hit your first high note, begin from your lowest one. Start with a steady "Mmmmm...", then proceed to a "aahhhhh...". Gradually increase the sound octaves and make sure to resonate with them in your head. Go as high as you can and memorize the entire path.

Focus on the growing notes and try to sound crisp and clear. This way, your muscle memory will store the sensation, and it'll soon become easier to hit high notes in songs, too.

## **WORK ON YOUR VOWELS**

Mostly, singing high notes is about concentrating on your vowels. The a, e, i, o, and u need the most depth and consistent flow of sound.

For hitting your high notes properly, you must train your vocal cords to release an appropriate volume of vowel sounds. If these vowel sounds are distorted, you won't be able to perform well no matter how hard you try!

For your vowels, you can try the siren sounds. You can divide these siren sounds into three categories for your convenience. Here's how you can practice them:

### **THE 'AH' SIREN:**

The first vowel category is 'ah.'. This type of sound is important for theatrical music. Begin with a slow, breezy 'ah' and try to keep it steady for as long as you can. Gradually, increase your level of sound for hitting the higher notes.

### **THE 'OOH' SIREN:**

Try practicing your o and u vowels using words like 'oops' and 'ooh.' This one is pretty easy and relaxing for your vocal cords, too. Go from low to high notes and back to low notes in order to build consistency.

### **THE 'EEE' SIREN:**

Combining both e and i vowels, you can practice the 'eee' siren using words like 'eat.' This siren helps you attain a sharp, crisp sound for clearer high notes. Similar to the 'ooh' siren, practice this one by going from low to high notes.

## **TWO IMPORTANT DON'TS**

### **DON'T RUSH IT**

Everything takes time. Especially perfecting your vocal cords. You cannot instantly jump from a 1.5 octave to a 4+ octave. When you practice, aim for gradually increasing pitch and perfect your sound level and consistency.



Slowly, work your way up until you can achieve the highest note possible for your voice type. If you try to hit high notes prematurely, it'll result in a terrible din and just won't be of any use. Rushing your progress may also strain and damage your vocal cords.

### **DON'T SING WITHOUT PROPER ACOUSTICS**

If you sing in a place where there's wind flowing, your sound levels can be disturbed. Singing in a place where your voice doesn't bounce back is also bad since you'll feel like you're not singing loud enough.

For example, when you're singing in the car, there aren't any acoustics to support your voice. Your brain will

trick you into singing even higher, which may result in vocal damage.

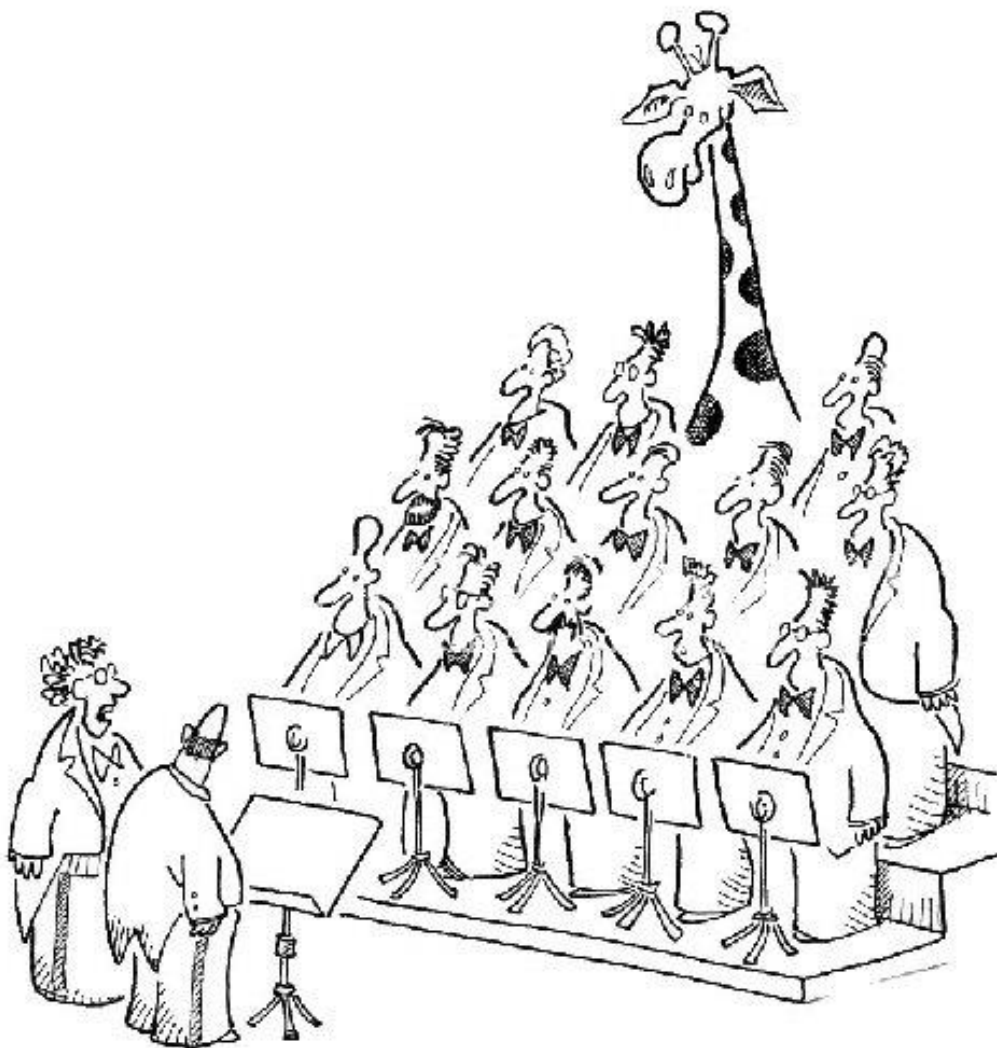
It's vitally important to understand room acoustics.

### **CONCLUSION**

There's no getting away from it: You need a lot of practice to eventually sing higher. A good posture, vocal exercises, proper care of your vocal cords, and some professional training are the best ways to practice singing! Believe in yourself and you will achieve your goals.

*Brian Hotchkies has also often advised of an alternative way to gain this ability –*

### ***STAND ON A LADDER***



"He's here to hit the high notes."

# MAINSTREAM

## THEME IDEAS

### CLOVERLEAF

This month's feature call is CLOVERLEAF. A neat call that has lots of uses and one that has a unique 'feel' to it for the dancers. The name is fairly descriptive of the action and the traffic pattern is easy to understand.

The modules below have a number of uses. They can be slotted into a general hoedown as a central feature, along with other flowing choreography, or some could be used as drills for teaching purposes. This first section only uses CLOVERLEAF with 2 active couples working.

- HEADS PASS THRU, CLOVERLEAF, DOUBLE PASS THRU, LEADERS TRADE **CB (rotated 1/2)**
- **CB**: PASS THRU, OUTSIDES CLOVERLEAF, CENTRES STAR THRU, PASS THRU, SWING THRU, MEN RUN, COUPLES CIRCULATE, TAG THE LINE, LADIES CLOVERLEAF, MEN FACE & SWING THRU, EXTEND, MEN RUN: **PL**
- **PL**: PASS THRU, 1/2 TAG, SWING THRU, EXTEND, LADIES CLOVERLEAF, MEN SWING THRU, THEN HINGE, MEN WALK & DODGE, TOUCH 1/4 (check waves), ALL 8 CIRCULATE, MEN RUN, PROMENADE
- HEADS 1/2 SASHAY, PASS THRU, CLOVERLEAF, DOUBLE PASS THRU, ALL FACE IN, PASS THRU, WHEEL & DEAL, CENTRES STAR THRU, PASS THRU, CLOVERLEAF, MEN ONLY ZOOM, CENTRES PASS THRU: **CB (rotated 1/4R)**
- **CB**: PASS THE OCEAN, LADIES TRADE, ALL PASS THRU, TAG THE LINE, LEADERS CLOVERLEAF, OTHERS TRADE **AND** PASS THE OCEAN, RECYCLE, DOUBLE PASS THRU, LEADERS CLOVERLEAF, OTHERS TRADE & STAR THRU, ALL SLIDE THRU: **PL**
- **PL**: TOUCH 1/4, ALL 8 CIRCULATE, CENTRES WALK & DODGE, LADIES PASS THRU, OUTSIDES CLOVERLEAF, OTHER MEN RUN, CENTRES SQUARE THRU, SLIDE THRU: **PL**
- **PL**: PASS THRU, WHEEL & DEAL, CENTRES STAR THRU, PASS THRU, CLOVERLEAF, NEW CENTRES SWING THRU, TURN THRU, ALLEMANDE LEFT **(CB)**
- HEADS TOUCH 1/4, WALK & DODGE, PASS THRU, CENTRES SWINGTHRU, OTHERS CLOVERLEAF, CENTRES SPIN THE TOP, EXTEND, SWING THRU, ALL 8 CIRCULATE, MEN RUN, BEND THE LINE : **PL**

- **PL**: STAR THRU, PASS THRU, OUTSIDES CLOVERLEAF, CENTRES SLIDE THRU, DOUBLE PASS THRU, LEADS TRADE, SLIDE THRU: **PL**.
- **PL**: PASS THRU, CENTRES CLOVERLEAF **WHILE** OTHERS SLIDE TOGETHER **AND** TRADE, STAR THRU, DOUBLE PASS THRU, ALL FACE RIGHT, CENTRES TRADE, COUPLES CIRCULATE. 1/2 TAG SCOOTBACK, WEAVE THE RING.

**These can be used as teaching drills:**

SIDES RIGHT & LEFT THRU.  
HEADS PASS THRU,  
CLOVERLEAF,  
CENTRES STAR THRU,  
PASS THRU, CLOVERLEAF,  
CENTRES RIGHT & LEFT THRU,  
SLIDE THRU: **HOME**

- 4 LADIES CHAIN,  
HEADS PASS THRU,  
CLOVERLEAF,  
SIDES PASS THRU: **CB**
- HEADS PROMENADE 3/4,  
SIDES TOUCH 1/4,  
WALK & DODGE, CLOVERLEAF,  
DOUBLE PASS THRU,  
LEADS TRADE: **CB (rotated 1/4 R)**

The following routines all use **CLOVERLEAF** with all 8 dancers working. Again, these could be used as teaching drills or placed as features within general material.

- HEADS RIGHT & LEFT THRU,  
SIDES LEAD RIGHT,  
SWING THRU, MEN RUN,  
FERRIS WHEEL,  
DOUBLE PASS THRU,  
CLOVERLEAF,  
CENTRES PASS THRU,  
SWING THRU, MEN RUN,  
FERRIS WHEEL,  
DOUBLE PASS THRU,  
CLOVERLEAF,  
CENTRES SWING THRU,  
MEN RUN, BEND THE LINE: **HOME**
- HEADS PASS THRU,  
CLOVERLEAF,  
DOUBLE PASS THRU,  
CLOVERLEAF,  
DOUBLE PASS THRU,  
CLOVERLEAF,  
CENTRES PASSTHRU,  
SPLIT 2, SEPARATE  
AROUND ONE TO A LINE,  
ENDS STAR THRU **AND THEN**,  
CALIFORNIA TWIRL,  
4 LADIES CHAIN, PROMENADE.
- HEADS RIGHT & LEFT THRU,  
HEAD LADIES CHAIN,  
HEADS TOUCH 1/4,  
WALK & DODGE,  
CIRCLE TO A LINE, PASS THRU,  
WHEEL & DEAL,  
DOUBLE PASS THRU,  
CLOVERLEAF,  
CENTRES STAR THRU: **HOME**.
- HEADS STAR THRU, PASS THRU,  
SPIN CHAIN THRU,  
LADIES CIRCULATE,  
LADIES U-TURN BACK,  
COUPLES CIRCULATE,  
FERRIS WHEEL,  
DOUBLE PASS THRU,  
CLOVERLEAF,  
DOUBLE PASS THRU,  
CENTRES IN, CAST OFF 3/4,  
SLIDE THRU,  
CENTRES TOUCH 1/4,  
WALK & DODGE, SEPARATE @  
ONE TO A LINE, STAR THRU,  
PASS THRU, TOUCH 1/4,  
WALK & DODGE,  
WALK OUT & BACK,  
BEND THE LINE, STAR THRU,  
CIRCLE TO A LINE: **PL**

- **PL:** PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, ZOOM, CLOVERLEAF, ZOOM, DOUBLE PASS THRU, FIRST COUPLE GO LEFT, SECOND GO RIGHT, 1/2 SQUARE THRU, TRADE BY, SQUARE THRU 3/4, ALLEMANDE LEFT.
- HEADS FLUTTERWHEEL, PASS THRU, CLOVERLEAF, SIDES FLUTTERWHEEL, SWEEP 1/4, PASS THRU, CLOVERLEAF, CENTRES LEFT TOUCH 1/4, WALK & DODGE, WHEEL AROUND: **HOME**
- HEAD LADIES CHAIN, HEADS TOUCH 1/4, WALK & DODGE, CIRCLE TO A LINE, PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, CLOVERLEAF, CENTRES RIGHT & LEFT THRU, PASS THRU : **CB**
- HEADS STAR THRU, DOUBLE PASS THRU, CLOVERLEAF, CENTRES TOUCH 1/4, WALK & DODGE, SEPARATE, AROUND ONE TO A LINE, STAR THRU, PASS THRU, RIGHT & LEFT THRU, PASS TO THE CENTRE, SLIDE THRU, TOUCH 1/4, WALK & DODGE: **CB**
- **CB:** CIRCLE TO A LINE, PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, CLOVERLEAF, CENTRES PASS THRU: **CB**
- HEADS FLUTTERWHEEL, SWEEP 1/4, DOUBLE PASS THRU, CLOVERLEAF, ZOOM, SLIDE THRU, SQUARE THRU, SPLIT 2, SEPARATE, AROUND ONE TO A LINE, STAR THRU, TRADE BY: **CB**
- **PL:** PASS THRU, BEND THE LINE, RIGHT & LEFT THRU, STAR THRU, PASS TO THE CENTRES, DOUBLE PASS THRU, CLOVERLEAF, CENTRES PASS THRU, SQUARE THRU 3/4, ALLEMANDE LEFT.
- **PL:** PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, CLOVERLEAF, CENTRES RIGHT & LEFT THRU, STAR THRU, PASS THRU, SEPARATE, AROUND ONE TO A LINE, PASS THRU, WHEEL & DEAL, LADIES PASS THRU, STAR THRU, PROMENADE

The above routines all use standard choreography...no tricks, no mind-benders, but just regular dancing that can be done by everyone.

We sometimes get so wrapped up in the creativity process that we forget that the dancers just want to dance. In every program a balance needs to be struck between creative choreography (the puzzle solving aspect) with just smooth dancing to the music.

The choreography does not have to be simple, but just good combinations that flow smoothly one call to the next.

While creativity and complexity do have an important place within our hoedown framework, we have to remember that it needs to exist within a balanced routine.



# BACK TO THE BASICS

One of the many questions asked over recent months has been, "Can we present more modules for use in the class situation? We will be looking at different calls from the Basic and Mainstream programs, as these are the most requested.

The first call we will look at is from the Basic Program – SWING THRU. I feel there is no need to go thru the definitions as these are available from the Callerlab website as well as many other web pages.

Swing Thru is an important call for the newer dancers as it has a very specific rule in that it is always half by the right, followed by half by the left. From standard right hand parallel waves, this means that all will start the call, but only the centres will finish the second part.

It is easier to teach this way, and, after the dancers are comfortable with the call, advise them that it is also able to be done with Centres starting (from left hand waves). It is however, best to leave teaching/calling this concept to a later date.

It is different also for new dancers, in that it is probably the first call they will learn where not all dancers are active, as after the right-hand turn is executed, the ends, especially newbies, expect to do something while the centres are completing their part. You will often see the learner ends just turn around wanting to get in on the action. This is one call where it is absolutely essential

to give a proper description, noting specifically that after the first turn, the ends will have completed their part of the action, and they need to wait for whatever call will follow. Also, it is a good idea to emphasize that the call is a 4-person movement. If it is done from facing lines, explain again that it is still only the 2 couples facing that execute the action and NOT the very centres. (Variations such as waves or three or five, also best left for later as they are extended basics).

The first group of modules are all Corner Box Zeros. Please note that many of these just move the dancers within the same group of four, (two couple modules) with no interaction with dancers in the other side of the set. Just using such modules one after the other is not a good idea, as they need to be used with other 'mover' modules (such as the invert & rotate module) that allow interactivity with all the dancers.

Interestingly, I received a group of teaching modules (3) along with a much larger (12) group of Singing Call modules, all featuring the same call. However, the 3 teaching modules just had 4 dancers going around in a circle. I asked the caller about this, and he said he found no problem, and if he needed any more, he just used the Singing call modules!

There is an inherent problem when you repeatedly call a series of modules that just rotating the same group of four dancers around the same axis. If I did

that, I would expect the dancers to throw things at me (not money though). In my opinion, it was obvious that he had no clue that what he was presenting to the dancers, was monotonous, boring, and driving them crazy! If these new dancers ever dance to another caller, that uses the floor and interacts with the others in the square, they will feel this even more when they return and very soon that caller will be in trouble.

I should also note here that well prior to teaching Swing Thru at classes I have taught, I have always used the 'pre-teach' concept. I teach Touch 1/4 quite early as it is a natural lead into Centres Trades and Runs. If I set up a normal

box, I can have the dancers Touch 1/4, then have centres trade. This is a good lead into Men Trade, Ladies Trade, Centres Trade. The dancers will already have done the actions of a Swing Thru. I use this concept regularly prior to teaching Swing Thru and have never had a problem. Pre-teaching gives the dancers more confidence when the real deal comes along.

Anyway, let's start with these modules, recognizing that some do move the dancers within their group of 4 only, and thus need to be spaced with other choreography that moves them not just to other positions and quadrants, but mixes them with other dancers.

## CORNER BOX ZEROS

This first one is also a Technical Zero

SWING THRU, MEN RUN,  
BEND THE LINE, STAR THRU,  
PASS TO THE CENTRE,  
PASS THRU, SWING THRU,  
MEN RUN, BEND THE LINE,  
STAR THRU. (Corner box inverted)

SWING THRU, SWING THRU AGAIN,  
LADIES RUN, BEND THE LINE,  
STAR THRU, CALIFORNIA TWIRL,  
RIGHT & LEFT THRU.

TOUCH 1/4, CENTRES TRADE,  
SWING THRU, LADIES RUN,  
TOUCH 1/4, MEN RUN,  
RIGHT & LEFT THRU.

PASS THRU, U-TURN BACK,  
SWING THRU, PASS THRU,  
U-TURN BACK, SWING THRU (CB  
wave) .

SWING THRU, PASS THRU,  
U-TURN BACK, SWING THRU,  
PASS THRU, U-TURN BACK.

PASS THE OCEAN, SWING THRU,  
MEN RUN, BEND THE LINE,

PASS THE OCEAN, SWING THRU,  
MEN RUN, BEND THE LINE.

PASS THE OCEAN, SWING THRU,  
MEN RUN, BEND THE LINE,  
PASS THE OCEAN, LADIES RUN,  
BEND THE LINE, SWING THRU (CB  
wave).

RIGHT & LEFT THRU, SWING THRU,  
SWING THRU AGAIN (CB wave)

PASS THRU, U-TURN BACK  
SWING THRU, LADIES RUN,  
MEN U-TURN BACK, SWING THRU  
(CB wave).

PASS THE OCEAN, SWING THRU,  
PASS THRU, U-TURN BACK,  
RIGHT & LEFT THRU, SWING THRU,  
PASS THRU, U-TURN BACK,  
STAR THRU.

SWING THRU, MEN RUN,  
BEND THE LINE, SWING THRU,  
MEN RUN, BEND THE LINE,  
RIGHT & LEFT THRU.

SWING THRU, SWING THRU AGAIN,  
LADIES RUN, BEND THE LINE,

SWING THRU, LADIES RUN,  
BEND THE LINE, SWING THRU  
(waves).

SWING THRU, SWING THRU AGAIN,  
PASS THRU, U-TURN BACK,  
SWING THRU,  
LADIES U-TURN BACK,

BEND THE LINE, REVERSE THE  
FLUTTER, STAR THRU.

TOUCH 1/4, CENTRES TRADE,  
SWING THRU, LADIES RUN,  
TOUCH 1/4, MEN RUN, TOUCH 1/4,  
CENTRES TRADE, SWING THRU,  
LADIES RUN, TOUCH 1/4,  
MEN RUN.

### Now some Get-In modules to a Corner Box.

SIDES 1/2 SASHAY,  
HEADS STAR THRU, PASS THRU,  
TOUCH 1/4, CENTRES TRADE,  
SWING THRU, SWING THRU AGAIN,  
MEN RUN, STAR THRU: **CB exact**

HEADS TOUCH 1/4, LADIES RUN,  
PASS THRU, TOUCH 1/4,  
CENTRES TRADE, SWING THRU,  
SWING THRU AGAIN, LADIES RUN,  
STAR THRU, CALIFORNIA TWIRL:  
**CB exact**

HEADS TOUCH 1/4, LADIES RUN,  
PASS THRU, TOUCH 1/4,  
CENTRES TRADE, SWING THRU,  
CENTRES TRADE, LADIES RUN,  
STAR THRU, CALIFORNIA TWIRL,  
RIGHT & LEFT THRU: **CB rotated 1/2 way**

HEADS STAR THRU, PASS THRU,  
CIRCLE TO A LINE,  
PASS THE OCEAN, SWING THRU,  
PASS THRU, U-TURN BACK: **CB rotated 1/4 R**

HEADS STAR THRU, PASS THRU,  
CIRCLE TO A LINE, SWING THRU,  
PASS THRU, U-TURN BACK,  
STAR THRU: **CB rotated 1/4 R**

SIDES 1/2 SASHAY,  
HEADS PASS THRU,  
SEPARATE, AROUND ONE,  
INTO THE MIDDLE & PASS THRU,  
SWING THRU, MEN RUN,  
RIGHT & LEFT THRU,  
2 LADIES CHAIN, STAR THRU: **CB rotated 1/4 R**

SIDES STAR THRU,  
RIGHT & LEFT THRU, 1/2 SASHAY,  
PASS THRU, SWING THRU,  
LADIES RUN, STAR THRU,  
CALIFORNIA TWIRL,  
RIGHT & LEFT THRU, DIVE THRU,  
CENTRES RIGHT & LEFT THRU,  
THEN 1/2 SASHAY, PASS THRU,  
SWING THRU, LADIES RUN,  
STAR THRU, CALIFORNIA TWIRL,  
DIVE THRU, PASS THRU: **CB rotated 1/4 R**

### A few based on lines:

HEADS LEAD RIGHT, SWING THRU,  
MEN RUN, BEND THE LINE: **PL**

**PL**: PASS THRU, MEN RUN,  
CENTRES TRADE, SWING THRU,  
LADIES U-TURN BACK: **PL**

HEAD LADIES CHAIN,  
HEADS SWING THRU, PASS THRU,  
U-TURN BACK, SQUARE THRU,  
SWING THRU, PASS THRU,

U-TURN BACK,  
RIGHT & LEFT THRU,  
PASS TO THE CENTRE,  
CENTRES SWING THRU,  
PASS THRU, U-TURN BACK,  
PASS THRU, STAR THRU: **PL**

**Some other stuff (different but not difficult):**

4 LADIES CHAIN,  
4 LADIES CHAIN 3/4,  
HEADS SQUARE THRU,  
SWING THRU, MEN TRADE,  
WEAVE THE RING.

HEADS TOUCH 1/4, LADIES RUN,  
PASS THRU, TOUCH 1/4,  
CENTRES TRADE, SWING THRU,  
LADIES TRADE, CENTRES TRADE,  
LADIES RUN, PASS THRU,  
BEND THE LINE,  
CENTRES SQUARE THRU,  
ENDS TOUCH 1/4 & MEN RUN,  
CENTRE MEN U-TURN BACK,  
SHAKE HANDS & PULL BY,  
ALL SQUARE THRU 3/4,  
U-TURN BACK,  
RIGHT & LEFT GRAND.

SIDES 1/2 SASHAY,  
ALL CIRCLE LEFT,  
MEN FORWARD & BACK,  
MEN SWING THRU,  
SWING THRU AGAIN, PASS THRU,  
SEPARATE,  
AROUND ONE INTO THE MIDDLE  
**AND** PASS THRU,  
STAR THRU, CALIFORNIA TWIRL,  
PROMENADE.

HEADS 1/2 SASHAY,  
ALL CIRCLE LEFT,  
LADIES FORWARD & BACK,  
LADIES SWING THRU,  
SWING THRU AGAIN,  
THEN PASS THRU,  
SEPARATE,  
AROUND ONE INTO THE MIDDLE  
**AND** PASS THRU,  
STAR THRU, PROMENADE.

**SYMMETRY!LIVE IT!  
LOVE IT!TALK ABOUT  
IT TILL PEOPLE TELL  
YOU TO SHUT UP!**





# THEME TIME

A simple theme to use with any material is the general command to '**Face Your Partner**'. This idea can be used for both gimmick value, as well as for choreographic interest and variation within any Program from Basic to Challenge. While not a gimmick in itself, this command can be used as such in a build-up to a final -- '**turn your back on your partner**', Allemande left or resolve to home.

The modules following use this idea in a number of ways.

HEADS RIGHT & LEFT THRU,  
HEAD LADIES CHAIN TO THE RIGHT,  
4 LADIES CHAIN,  
HEADS TOUCH 1/4,  
WALK & DODGE,  
CIRCLE TO A LINE, PASS THRU,  
WHEEL & DEAL,  
DOUBLE PASS THRU,  
FACE YOUR PARTNER, PASS THRU,  
WHEEL & DEAL,  
LADIES U-TURN BACK,  
STAR THRU, PROMENADE..

SIDE LADIES CHAIN,  
SIDES 1/2 SASHAY,  
HEADS RIGHT & LEFT THRU,  
THEN 1/2 SASHAY, PASS THRU,  
SEPARATE,  
AROUND ONE TO A LINE,  
PASS THRU, WHEEL & DEAL,  
FACE YOUR PARTNER, PASS THRU,  
WHEEL & DEAL,  
**CENTRES ONLY** ALLEMANDE LEFT,  
RIGHT & LEFT GRAND.

HEADS RIGHT & LEFT THRU,  
STAR THRU, DOUBLE PASS THRU,  
FACE YOUR PARTNER,  
BEND THE LINE,

CENTRES SQUARE THRU,  
ENDS BOX THE GNAT **AND THEN**  
FACE IN BOX THE GNAT,  
CHANGE HANDS,  
ALLEMANDE LEFT **(CB)**.

SIDES 1/2 SASHAY,  
HEADS RIGHT & LEFT THRU,  
HEADS STAR THRU,  
THEN U-TURN BACK, PASS THRU,  
CENTRES PASS THRU,  
ALL FACE YOUR PARTNER,  
ENDS STAR THRU,  
CENTRES TURN THRU &  
CLOVERLEAF, ALLEMANDE LEFT.

HEADS STAR THRU, PASS THRU,  
STAR THRU, PASS THRU,  
WHEEL & DEAL,  
DOUBLE PASS THRU, CENTRES IN,  
CAST OFF 3/4,  
CENTRES FACE YOUR PARTNER &  
TOUCH 1/4, THEN BOX CIRCULATE  
& SINGLE HINGE,  
ENDS STAR THRU,  
CENTRES SWING THRU,  
LADIES TRADE, STEP THRU,  
SWING & PROMENADE.

## RETURN TO HOME MODULES

HEADS STAR THRU,  
DOUBLE PASS THRU,

FACE YOUR PARTNER, STAR THRU,  
DOUBLE PASS THRU, CENTRES IN,

CAST OFF 3/4, ENDS STAR THRU:  
**HOME**

HEADS RIGHT & LEFT THRU,  
SIDES FACE YOUR PARTNER,  
ALL STAR THRU, TRADE BY.  
STAR THRU, PASS THRU,

PARTNER TRADE,  
REVERSE THE FLUTTER,  
DIXIE STYLE TO A WAVE,  
LADIES CIRCULATE, LADIES RUN,  
FERRIS WHEEL,  
CENTRES SWEEP 1/4: **HOME**

### **CORNER BOX MODULES**

**CB**: RIGHT & LEFT THRU, PASS  
THRU, FACE YOUR PARTNER,  
STAR THRU: **CB**

**CB**: SPIN CHAIN THRU, MEN RUN,  
FERRIS WHEEL, DOUBLE PASS  
THRU, FACE YOUR PARTNER,  
TOUCH 1/4, ALL 8 CIRCULATE,  
FACE YOUR PARTNER, PASS THRU,  
BEND THE LINE, PASS THRU, FACE  
YOUR PARTNER, STAR THRU,

FERRIS WHEEL, CENTRES LEFT  
SQUARE THRU 3/4: **CB**

#### **Convert CB to PL**

**CB**: TOUCH 1/4, WALK & DODGE,  
FACE YOUR PARTNER, SPIN CHAIN  
THRU, MEN RUN, LADIES TRADE,  
BEND THE LINE, PASS THRU,  
PARTNER TRADE: **PL**

### **PARTNER LINE ZEROS**

**PL**: PASS THRU, WHEEL & DEAL,  
CENTRES SQUARE THRU,  
then U-TURN BACK,  
OUTSIDE 2 FACE YOUR PARTNER,  
PASS THRU, WHEEL & DEAL,  
CENTRES SQUARE THRU,  
then U-TURN BACK,  
OUTSIDE 2 FACE YOUR PARTNER,  
PASS THRU, WHEEL & DEAL,  
CENTRES SQUARE THRU,  
then U-TURN BACK,  
OUTSIDE 2 FACE YOUR PARTNER,

PASS THRU, WHEEL & DEAL,  
DOUBLE PASS THRU,  
1<sup>ST</sup> COUPLE LEFT, 2<sup>ND</sup> GO RIGHT: **PL**

**PL**: PASS THRU, WHEEL & DEAL,  
DOUBLE PASS THRU,  
FACE YOUR PARTNER, TOUCH 1/4,  
CIRCULATE TWICE, MEN RUN,  
DOUBLE PASS THRU, CLOVERLEAF,  
CENTRES PASS THRU,  
SWING THRU, MEN RUN,  
BEND THE LINE: **PL**

### **GET-OUTS**

**PL**: PASS THRU, FACE YOUR  
PARTNER, RIGHT & LEFT THRU,  
PASS THRU, FACE YOUR PARTNER,  
RIGHT & LEFT THRU, STAR THRU,  
PASS THRU, ALLEMANDE LEFT.

**PL**: PASS THRU, FACE YOUR  
PARTNER, RIGHT & LEFT THRU,  
1/2 SASHAY, 1/2 SQUARE THRU,  
FACE YOUR PARTNER,  
RIGHT & LEFT GRAND.

**CB**: SWING THRU, PASS THRU,  
FACE YOUR PARTNER, PASS THRU,

1/2 TAG, FACE YOUR PARTNER,  
TOUCH 1/4, SCCOTBACK,  
CENTRES TRADE,  
ALL FACE YOUR PARTNER,  
ALLEMANDE LEFT (**CB rotated L**).

**CB (exact)**: PASS THE OCEAN,  
CENTRE 4 SWING THRU,  
ALL PASS THRU,  
FACE YOUR PARTNER, PASS THRU,  
TRADE BY, SPIN CHAIN THRU,  
RECYCLE,  
(same sex) ALLEMANDE LEFT,  
SWING PARTNER: HOME

As I noted at the start of this section, the FACE YOUR PARTNER idea is, in itself, not a gimmick, but rather just a way of changing the formation. It can be used as a general theme at any program; however, it can also be used as a gimmick/punchline. The way to do this is to condition the dancers with the hoedown by giving a 'pre-command' that will condition the dancers to expect the next words to be FACE YOUR PARTNER. Such a pre-command could be something like "get ready now", or "be careful" – basically anything you want, but it must be used every time before the FACE YOUR PARTNER command.

This gives an expectation that after those words, the next call would be to face your partner, HOWEVER at the very end of the hoedown, after your pre-

command, you say TURN YOUR BACK ON YOUR PARTNER, then add an Allemande or Right & Left Grand, or a Bow to Partner. This adds the gimmick aspect and also a surprise element.

The simplest way, for example, to add a "Turn Your back on your Partner, Allemande Left" is to take them to Partner Lines (PL), as each man's partner is on the Right. Likewise, any surprise resolve to home can be made even more interesting by having them turn their back on their partner and Bow to Corner. Another fun resolve is to set up a CB and then say all TURN YOUR BACK ON YOUR PARTNER...TWICE. You can then add (where's your *original* partner) RIGHT & LEFT GRAND. Imagination is the only limitation here



Memories from the past:

KEVIN KELLY, STEVE TURNWE, WADE DRIVER, BARRY WONSON, BRIAN HOTCHKIES - 1984



# TWO COUPLE PRIMER FOR CALLERS

by Vic Ceder

**Introduction** – *This material was presented at the 2009 Callerlab Convention.*

There are times when we want to use “Two Couple Calling” as a programming or showmanship tool. There are other times when we may have less than two full squares and we want to get as many dancing as we can. The intent of this article is to provide insight on how to effectively utilize this type of “two couple” calling. It will also include some of the pitfalls.

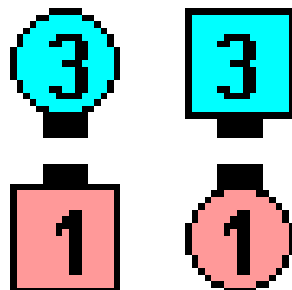
## Examples of when to use Two Couple Programming

- When there are not enough dancers for squares such as if you have exactly 7 couples, you'd like to get as many dancing as you can.
- When teaching, reviewing, or workshopping “4-dancer calls”.
- As a fun, gimmick, extra tip.
- To strengthen your dancers' APD ability. – it allows the dancers to focus on their group of 4 rather than get distracted by the rest of the square.

## Setting up Two Couple Sets

Form sets of two normal facing couples (boy on left, girl on right).

One couple's back is to the caller, and the other couple should be facing the caller.



Couples are named 'Couple #1' and 'Couple #3'. (see image) **Note:** The terms Heads and Sides no longer have meaning, but Couples #1 and #3 do. Tell dancers to remember their couple #.

## Two Couple Choreography

Most calls on the Mainstream list can be done using only two couples. There are only a few Mainstream calls that require 8 dancers.

You may need to re-evaluate how you think about calls. For example, you might think that Zoom is an 8-dancer call, if you only call it from a Starting Double Pass Thru formation (an 8-dancer formation). However, Zoom is really a 2-dancer call with a reference point (e.g., the centre of the Box). For instance, from Tandem Couples (one couple behind another) you could call Girls Zoom, and only two dancers would move!

Some 8-dancer calls will work with two couples, although often in the “degenerative case” (e.g., Right & Left Grand; Weave The Ring; Do Paso; Allemande Left to an Allemande Thar; Walk Around Corner + See Saw Partner).

In addition, Most Mainstream calls can be done with 4 or fewer dancers. There are only a few exceptions which cannot be:

- Alamo Style
- *Cloverleaf \**
- Couples Circulate
- Eight Chain Thru
- *Ferris Wheel*
- Four Ladies Chain
- Grand Square
- Pass To The Centre
- Spin Chain Thru

*\* Some 8-dancer calls can be used somewhat with two couples. See the sample sequences.*



## Sight Calling to Two Couple Sets

Sight calling to two couples is relatively easy, even if you're not a sight caller. Just remember one couple (e.g., Couple #1) and keep calling. Eventually dancers will all be in their original starting position. At this point say, "*You're Home!*", and the dancers will be ever so impressed.

Once you become comfortable sight calling to two couples, you can use your newly developed skills with a normal four couple square. Use a 'Chicken Plucker' type routine:

### 1. Heads Square Thru 4;

At this point you have facing couples. Everyone is facing their corner.

Sight call to these two couples until everyone is back to where they started.

### 2. Pass Thru; Trade By;

Once again you have facing couples.

Sight call to these two couples until everyone is back to where they started.

### 3. Pass Thru; Trade By;

Everyone is facing their corner.

Sight call to these two couples until everyone is back to where they started.

### 4. Allemande Left then a Right & Left Grand or Promenade Home.

## Calling Hints

1. Make sure dancers have fun. They're doing something out of the ordinary, and they should enjoy it.
2. Concentrate on keeping the dancers moving to the music.
3. Don't worry about resolving or doing intricate choreography.
4. Finish each sequence with a "*You're Home!*" or a "*Clap-clap-clap!*". This helps make two couple choreography a fun and exciting event.

## Keeping Interest with only Two Couples

Two couple calling is a great easy way to practice and enhance some of the other fundamental calling skills as well. Try to use techniques to entertain dancers with two couple choreography. Examples could include:

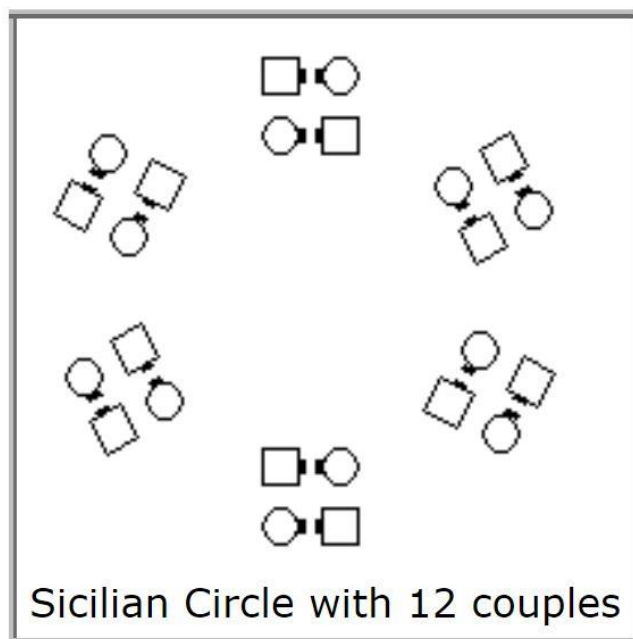
### Showmanship skills

- Be excited about calling two couple material.
- Have fun, and the dancers will too.

### Mix Dancers

- After calling several two couple sequences, do a **Scatter Promenade** and have each couple join another couple in a new two couple set.

### Sicilian Circle.



- Two couples facing each other form a set. A large circle of sets is formed.
- Call several sequences in the group of two couples, then Pass Thru and move on to the next couple; repeat.
- This is also a great way to start an evening to get everyone interacting and join in as they come in the door

- The Sicilian circle also allows you to mix, match, and interact dancers and conduct quick simple reviews where the dancers are focused on the movements and not the resolution of the square.

### **Contra-Style Line.**

Set up two long lines consisting of facing couples. Call several sequences to the two couple sets. Get everyone back with their partner in long facing lines, then mix the couples (for example):

- Right & Left Thru & 1/4 More, Couples Circulate, Bend The Line
- Pass The Ocean, Girls Trade, Boys Circulate (outside), Girls Circulate (inside), Recycle, Star Thru
- Pass The Ocean, Recycle, Veer Left, Couples Circulate, Bend The Line

Contras are essentially two couple choreography done in long lines. These sequences start and end in long facing lines, but mix each couple to work with a different pair.

### **Choreographic Variety**

- Do things from unexpected positions (half-sashayed, left-handed).
- Use asymmetric choreography (see below).

**Symmetric Choreography:** Most all Modern Western Square Dance choreography is symmetric. That is, when one half of the square does something, the other half does the same thing on their side of the set. Each dancer and their diagonal opposite (e.g., the #1 Boy and #3 Boy) are always opposite each other, on the other side of the square, facing opposite directions. If you draw an imaginary line from any dancer through the centre of the set, their opposite can be found at the same distance from the centre, facing the opposite direction.

**Asymmetric Choreography** occurs when someone does not match their diagonal opposite.

Asymmetrics with Two Couples give more variety, and is easy to do.

- Easy intro to asymmetrics for dancers;
- Easier for caller to sight-call than four couple asymmetrics.
- Dancer identification:
  - Near / Far (relative to caller). For example: Far 2, Nearest Boy.
  - Single dancer identification (#1 Boy, #1 Girl, #3 Boy, #3 Girl)
  - Those Facing The Caller, Those Facing The Back of the Hall, etc.

### **Asymmetric Get-ins:**

- Couple #1 Half-Sashay
- Couple #1 U-Turn Back
- Couple #1 Promenade 1/2 (stand behind Couple #3)
- Those Facing The Caller Run, U-Turn Back, or Trade
- Nearest Boy Run or U-Turn Back
- Face The Music (Caller, Back of the Hall, Window, etc.)

### **Asymmetric Get-outs:**

- From BGBG Wave: Boys Run, Ends Fold. (Don't use Boys Run, Bend The Line. It's *bad flow*.)
- From BBGG Facing Couples: Star Thru, Leaders Trade.
- From BGGB Facing Couples: Pass Thru, Girls Fold.

### **Sample Two couple Sequences**

Any zero module for normal facing couples may be used as a full two couple sequence.

"Swing Thru; Boys Run; Wheel & Deal; You're Home!" is a perfectly legitimate and complete two couple sequence.

### **Symmetric (Two Couple Sequences)**

- RIGHT & LEFT THRU, LADIES CHAIN, SQUARE THRU 3, ALLEMANDE LEFT, PROMENADE HOME
- RIGHT & LEFT THRU, HALF SASHAY, SQUARE THRU 4, GIRLS RUN, FACE IN, YOU'RE HOME
- SWING THRU, GIRLS RUN, COUPLES HINGE, GIRLS CROSS RUN, BEND THE LINE, FLUTTER WHEEL, YOU'RE HOME
- BOX THE GNAT, SQUARE THRU 4, PARTNER TRADE, BOX THE GNAT, SQUARE THRU 4, PARTNER TRADE, YOU'RE HOME
- RIGHT & LEFT THRU, FLUTTER WHEEL, VEER LEFT, CHAIN DOWN THE LINE, FLUTTER WHEEL, VEER LEFT, CHAIN DOWN THE LINE, YOU'RE HOME
- TOUCH 1/4, BOX CIRCULATE, BOYS RUN, LEFT TOUCH 1/4, BOX CIRCULATE, GIRLS RUN, YOU'RE HOME
- SQUARE THRU 3, BOYS RUN, GIRLS RUN, SQUARE THRU 3, BOYS RUN, GIRLS RUN, YOU'RE HOME
- SQUARE THRU 3, BOYS RUN, GIRLS RUN, SQUARE THRU 3, BOYS RUN, GIRLS RUN, YOU'RE HOME
- CIRCLE 3/4, BOY WALK, GIRL DODGE, SINGLE HINGE, GIRLS TRADE, SPIN THE TOP, SPIN THE TOP (AGAIN), RECYCLE, YOU'RE HOME
- SQUARE THRU 4, BOYS RUN, GIRLS FOLD, DOUBLE PASS THRU,

BOYS U-TURN BACK, STAR THRU, BOYS TRADE, WHEEL & DEAL, YOU'RE HOME

- TOUCH 1/4, SCOOT BACK, GIRLS STAND PAT, BOYS RUN RIGHT, FERRIS WHEEL, STAR THRU, YOU'RE HOME
- PASS THRU, PARTNER TRADE & SPREAD, DO THE ENDS PART OF LOAD THE BOAT, STEP FORWARD, BOX THE GNAT, DO THE CENTRES PART OF LOAD THE BOAT, PARTNER TRADE, YOU'RE HOME

### **Asymmetric (Two Couple Sequences)**

- SWING THRU, SPIN THE TOP, NEAREST BOY RUN AROUND 3, NEAREST GIRL RUN AROUND 1, WHEEL & DEAL, STAR THRU, LEADERS TRADE, YOU'RE HOME
- COUPLE #1 HALF SASHAY, SWING THRU, GIRLS TRADE, WHEEL & DEAL, ZOOM, LEADERS TRADE, SQUARE THRU 3, ALLEMANDE LEFT, PROMENADE HOME
- COUPLE #3 U-TURN BACK, TRAILERS IN, CAST OFF 3/4, NEAR 2 PASS THRU, CAST OFF 3/4, CENTRES TRADE, ENDS FOLD, YOU'RE HOME
- COUPLE #3 SPLIT COUPLE #1, SAME TWO SEPARATE, AROUND 1 TO A LINE, TAG THE LINE, FACE THE MUSIC, ENDS TRADE, BOYS TRADE, GIRLS TRADE, CENTRES TRADE, BEND THE LINE, STAR THRU, YOU'RE HOME
- COUPLE #1 PROMENADE 1/2, GIRLS ONLY ZOOM, EVERYBODY CLOVERLEAF, DOUBLE PASS THRU,

LEADERS U-TURN BACK,  
DOSADO, PASS THRU,  
CENTRES STAR THRU,  
OTHERS FACE THE MUSIC & FOLD,  
ALL SQUARE THRU 3,  
ALLEMANDE LEFT,  
PROMENADE HOME

- COUPLE #1 PROMENADE 1/2,  
BOYS ONLY CLOVERLEAF,  
GIRLS FACE IN,  
BOYS SPLIT THE GIRLS,  
FIRST LEFT, NEXT RIGHT,  
AROUND 1 TO A LINE,  
TAG THE LINE, GIRLS U-TURN  
BACK, DOSADO, STEP TO A (MINI)  
WAVE, BOYS RUN,  
YOU'RE HOME

### How to Resolve

Resolving at Home is easiest part of two couple calling. All you have to do is get dancers into facing couples, pair them up with their partner, then manoeuvre them to their home position. The following calls (from facing couples) work well to manoeuvre dancers to a specific position:

- Flutter Wheel
- Ladies Chain
- Reverse Flutter Wheel
- Right & Left Thru
- Star Thru
- Sweep 1/4

The basic idea is to just keep calling until you recognize that the dancers are home. Note: neither Right & Left Grand nor Weave The Ring work well with two couples however Allemande Left followed by Promenade Home does.

For example, from a static two couple set:

- Right & Left Thru, Star Thru,  
Square Thru 3, Allemande Left,  
Promenade Home.

### Pros

1. Calling to two couples makes it easier to workshop calls. The caller can concentrate on half-sashayed or L-H setups or work calls from unusual positions.

For example, the Plus call Peel Off is frequently called only from a Completed Double Pass Thru formation. With two couples, you can workshop it from Tandem Couples and Mini-Wave Boxes without having 4 additional dancers in the square to distract from focusing on the call.

2. Dancers can concentrate better when there are only two couples in the square.

For example, from a normal four couple square, if you call Heads Pass the Ocean; Swing Thru; Extend; Swing Thru; then call a Follow Your Neighbour or Scoot Back, you'll often get a poor success rate. This is because dancers were focused on their Wave (as they just did a Swing Thru), and not focused on their Box (which is required for a Follow Your Neighbour or Scoot Back). With two couple sets, this abrupt change of focus does not occur.

3. Callers can practice "isolated" sight-calling. Two couple calling is much easier to resolve. You only need to remember one couple instead of two. Just keep calling until you recognize that you've got Couple #1 in their home position, then say "You're Home"!

### Cons

1. Might be a bit boring (yawn) if done too often or done improperly.
2. Problematic for singing calls, but I suppose it's do-able. Note: - During Covid and continuing, there have been a lot of callers doing two couple calling on social conferencing

platforms like Zoom. Much of the calling is two couple dancing however there are “phantom dancer” modifications often made for movements like right and left grand, weave the ring or for doing singing calls.

### 3. Pitfall: Flow

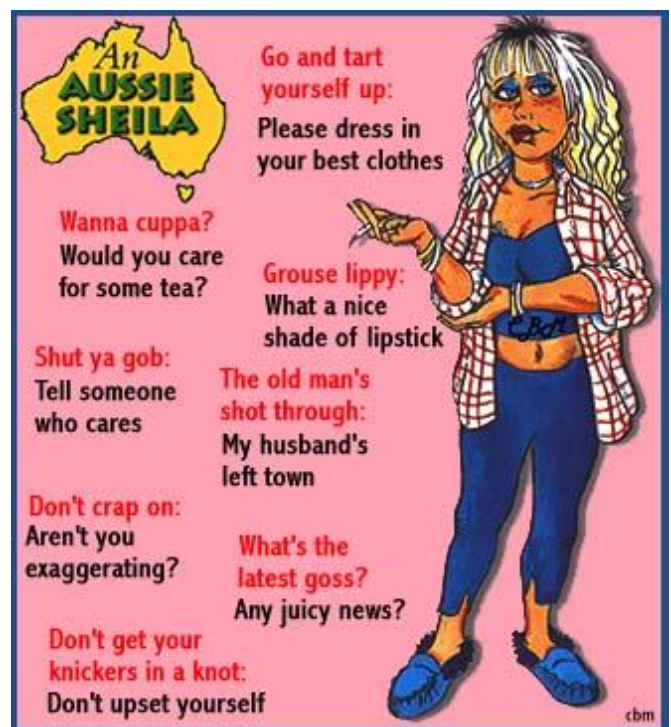
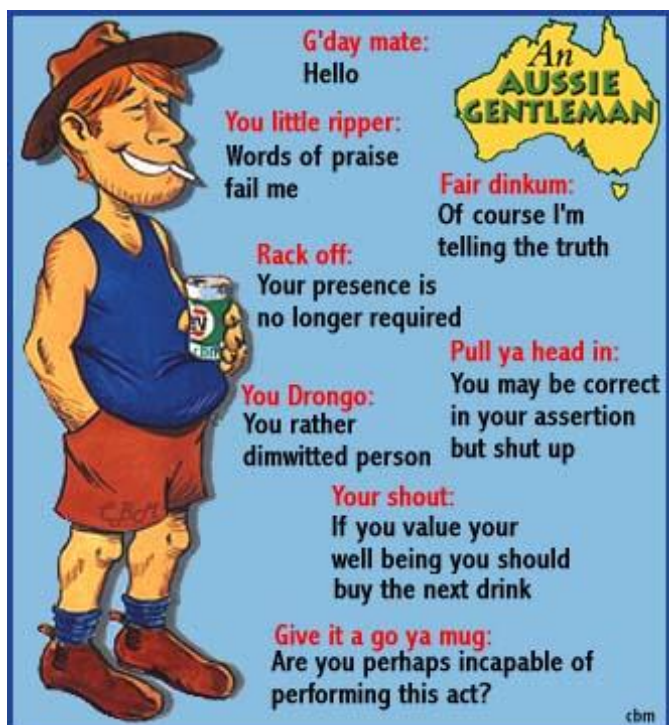
- *Avoid bad flow.* Keep the dancers moving to the music - no stop and go. Concentrate on smoothly transitioning from one movement to the next.

- *Overflow* can easily occur with two couples. Because there's only two couples, the radius of the square is smaller, and movement around the centre is tighter than with a four-couple square. Make sure dancers alternate between turning to the right and turning to the left.

### Sample *overflow* sequence:

#### Don't do this

- Touch 1/4, Scoot Back, Circulate 1 & 1/2, Boys Cast Off 3/4, Wheel & Deal, Touch 1/4, Face In, You're Home!

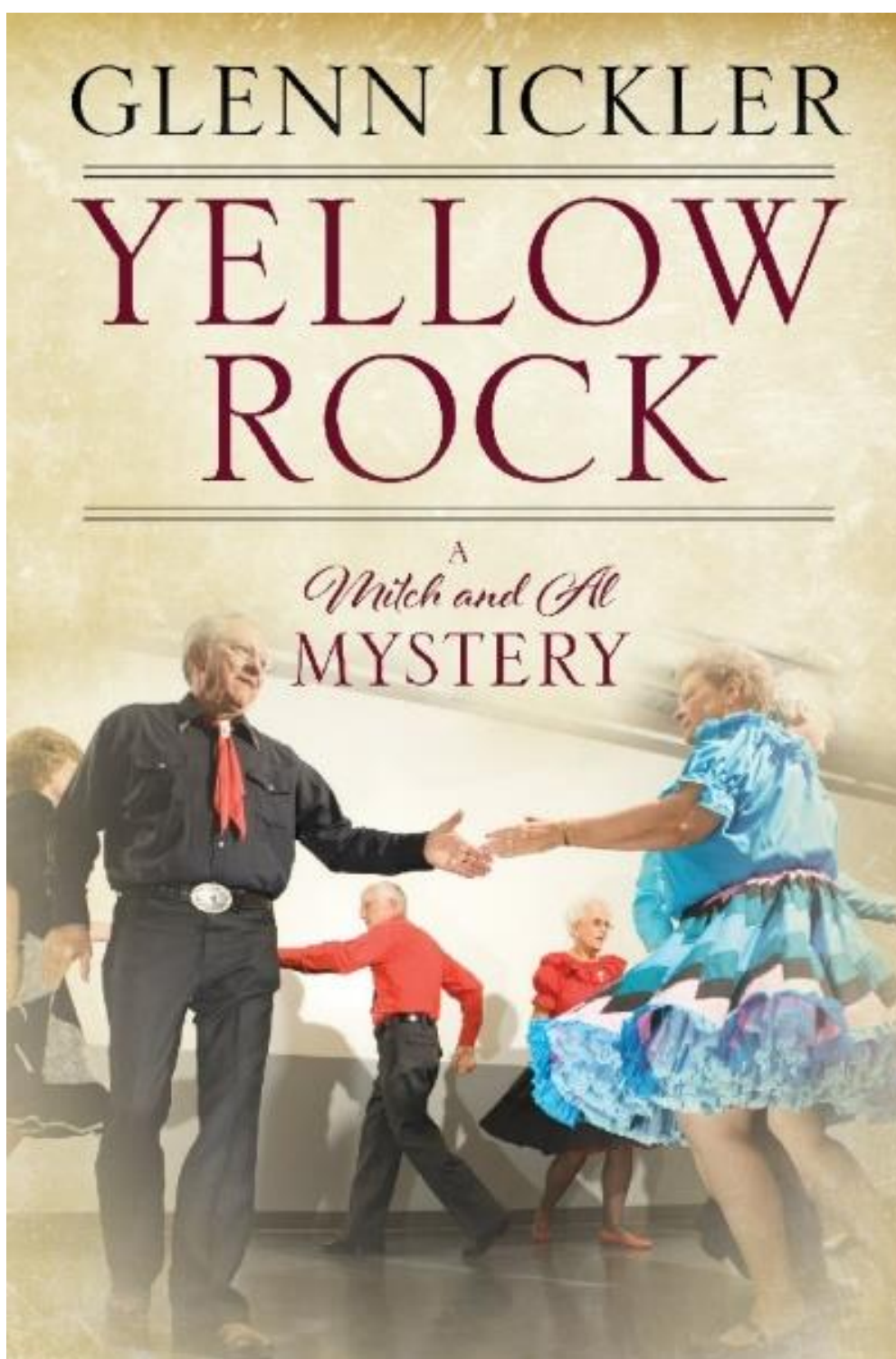




Start the winter season with a Yellow Rock, along with a circle of conspiracy, a boat load of lust and a deucie of a homicide, as Glenn Ickler's new Mitch and Al murder mystery takes the snoopy newspaper duo into the whirlwind world of square dancing. "Yellow Rock" is available in both paperback and Kindle editions from Amazon.com.

Signed copies are available from the author upon request through his website: [Glennickler.net](http://Glennickler.net).

P.S. – No less an expert than Dr. A.L. (Lefty) Allemander, PhD, says that reading this book is as much fun as a Ferris wheel, and it will get your New Year off on the right track, too.



# **+Plus Program**

The modules below all have ACEY DEUCY as a common denominator. Please note that the ones presented below only use Acey Deucy from the standard 'ocean waves' formation only.

HEADS FLUTTERWHEEL,  
SWEEP 1/4, DOUBLE PASS THRU,  
TRACK 2, ACEY DEUCY,  
SWING THRU, ACEY DEUCY,  
MEN RUN, FERRIS WHEEL,  
CENTRES RIGHT & LEFT THRU,  
STAR THRU: **HOME**

HEADS RIGHT & LEFT THRU,  
PASS THE OCEAN,  
PING PONG CIRCULATE,  
SWING THRU, EXTEND,  
ACEY DEUCY, SWING THRU,  
MEN RUN, RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
ACEY DEUCY, LEFT SWING THRU,  
ACEY DEUCY. MEN U-TURN BACK,  
COUPLES CIRCULATE,  
FERRIS WHEEL,  
CENTRES STAR THRU: **HOME**.

HEADS PASS THE OCEAN,  
PING PONG CIRCULATE,  
LADIES TRADE, EXTEND,  
ACEY DEUCY, SINGLE HINGE,  
FOLLOW YOUR NABOR,  
TRADE THE WAVE, LADIES TRADE,  
RECYCLE, VEER LEFT,  
FERRIS WHEEL,  
CENTRES PASS THRU: **CB Rotated 1/4L**

HEADS STAR THRU, PASS THRU,  
SWING THRU, SCOOTBACK,  
ACEY DEUCY, RECYCLE,  
VEER LEFT, FERRIS WHEEL,  
DOUBLE PASS THRU, TRACK 2,  
SWING THRU, SCOOTBACK,  
ACEY DEUCY, RECYCLE,  
PASS THRU, TRADE BY: **CB Rotated 1/2**

4 LADIES CHAIN,  
HEADS TOUCH 1/4, WALK & DODGE.  
CIRCLE TO A LINE,

PASS THE OCEAN, RECYCLE,  
SWEEP 1/4, LOAD THE BOAT,  
TOUCH 1/4,  
FOLLOW YOUR NABOR & SPREAD,  
EXPLODE THE WAVE, CHASE  
RIGHT, SINGLE HINGE, ACEY  
DEUCY, RECYCLE: **CB**

HEADS FAN THE TOP, EXTEND,  
ACEY DEUCY, RECYCLE,  
VEER LEFT, FERRIS WHEEL  
CENTRES MAKE WAVES & RECYCLE,  
PASS THRU, SLIDE THRU: **PL**:

***This next one could also be used as a teaching drill***

**CB (exact):** SWING THRU,  
ACEY DEUCY, SWING THRU,  
ACEY DEUCY, SWING THRU,  
MEN RUN, ACEY DEUCY,  
FERRIS WHEEL,  
CENTRES SWEEP 1/4: **HOME**

## **Some Conversions**

**CB:** TOUCH 1/4,  
FOLLOW YOUR NEIGHBOUR,  
LEFT SWING THRU, ACEY DEUCY,  
LADIES RUN LEFT,  
BEND THE LINE: **PL**

**CB:** TOUCH 1/4, SPLIT CIRCULATE,  
SWING THRU, CENTRES RUN,  
FERRIS WHEEL & SPREAD,  
PASS THRU,  
WHEEL & DEAL & SPREAD,  
TURN THRU, COURTESY TURN,  
DIXIE STYLE TO A WAVE,  
ACEY DEUCY, TRADE THE WAVE,  
RECYCLE. RIGHT & LEFT THRU,  
SLIDE THRU: **PL**

**PL:** RIGHT & LEFT THRU,  
LOAD THE BOAT, TOUCH 1/4,  
FOLLOW YOUR NABOR & SPREAD,  
ACEY DEUCY,

EXPLODE THE WAVE,  
WHEEL & DEAL & SPREAD,  
CENTRES BOX THE GNAT,  
ALL RIGHT & LEFT THRU,  
LOAD THE BOAT: **CB**

**PL**: STAR THRU, PASS THRU,  
TRADE BY, SWING THRU,  
MEN RUN, LADIES TRADE & ROLL,  
MEN TRADE & ROLL,  
DIXIE STYLE TO A WAVE (*double track*),  
ACEY DEUCY,  
TRADE THE WAVE, RECYCLE: **CB**

**PL**: PASS THE OCEAN,  
ACEY DEUCY, SWING THRU,  
ACEY DEUCY, MEN RUN,  
CROSSFIRE, MEN RUN,  
CENTRES TOUCH 1/4,  
WALK & DODGE then CLOVERLEAF:  
**CB**

### ***Get-Outs***

**CB**: TOUCH 1/4,  
FOLLOW YOUR NABOR,  
LEFT SWING THRU, ACEY DEUCY,  
LADIES RUN, PROMENADE.

**PL**: LOAD THE BOAT,  
SINGLE CIRCLE TO A WAVE,  
ACEY DEUCY,  
MEN U-TURN BACK & HINGE,  
FLIP THE DIAMOND,  
TRADE THE WAVE,  
ALLEMANDE LEFT.

**PL**: PASS THRU, U-TURN BACK,  
TURN THRU, COURTESY TURN,

The next group of modules featuring ACEY DEUCY take the next step forward by using this call from other formations: general one face lines, inverted lines and 3x1 lines.

Nothing really complicated or heavy here, however the dancers have to fully understand the general concept.

HEADS STAR THRU, PASS THRU,  
CENTRES IN, CAST OFF 3/4,  
ACEY DEUCY, CENTRES RUN,  
TURN THRU, COURTESY TURN,  
ENDS LOAD THE BOAT,  
CENTRES PASS THRU,  
U-TURN BACK: **HOME**

HEADS PASS THRU,  
SEPARATE AROUND ONE TO A LINE,  
PASS THRU, ACEY DEUCY,

DIXIE STYLE TO A WAVE,  
ACEY DEUCY, ALLEMANDE LEFT.

**PL**: TOUCH 1/4, COORDINATE,  
FERRIS WHEEL CENTRES SWEEP 1/4  
then RIGHT & LEFT THRU &  
1/2 SASHAY, OTHERS STAR THRU &  
SPREAD, TOUCH 1/4,  
TRIPLE SCOOT, MEN RUN,  
TOUCH 1/4,  
FOLLOW YOUR NABOR,  
ACEY DEUCY, TRADE THE WAVE,  
LINEAR CYCLE, PASS THRU,  
WHEEL & DEAL, DIXIE GRAND,  
ALLEMANDE LEFT.

**PL**: PASS THE OCEAN,  
ACEY DEUCY, EXPLODE THE WAVE,  
BEND THE LINE, LOAD THE BOAT,  
RIGHT & LEFT THRU, TOUCH 1/4,  
FOLLOW YOUR NABOR & SPREAD,  
LADIES TRADE, SINGLE HINGE,  
FOLLOW YOUR NABOR,  
ALLEMANDE LEFT.

**PL**: LOAD THE BOAT, TOUCH 1/4,  
FOLLOW YOUR NABOR & SPREAD,  
ACEY DEUCY,  
EXPLODE THE WAVE,  
BEND THE LINE, LOAD THE BOAT,  
RIGHT & LEFT THRU, TOUCH 1/4,  
FOLLOW YOUR NABOR & SPREAD,  
LADIES TRADE,  
SINGLE HINGE,  
FOLLOW YOUR NABOR,  
ALLEMANDE LEFT

STAR THRU, DOUBLE PASS THRU,  
ALL FACE IN & STAR THRU,  
CENTRES PASS THRU : **CB rotated 1/2**

**CB**: TOUCH 1/4,  
CENTRES TRADE & RUN,  
COUPLES CIRCULATE,  
BEND THE LINE, PASS THRU,  
ACEY DEUCY,  
CENTRES PASS THRU,  
ACEY DEUCY,

CENTRES PASS THE OCEAN,  
ENDS FACE IN, CENTRES RECYCLE,  
PASS THRU, STAR THRU: **PL**

**CB (exact):** SWING THRU,  
MEN WALK & DODGE, ACEY DEUCY,  
MEN SQUARE THRU,  
LADIES FACE IN,  
MEN SPLIT THE LADIES &  
GO AROUND ONE,  
LADIES SQUARE THRU,  
MEN TOUCH 1/4 & SPREAD,  
LADIES STEP BETWEEN THE MEN,  
ACEY DEUCY,  
THOSE WHO CAN – FERRIS WHEEL,  
OTHERS RECYCLE,  
CENTRES SWEEP 1/4:: **HOME**

SIDES PASS THRU,  
HEADS TOUCH 1/4 & SPREAD,  
ACEY DEUCY,  
THOSE WHO CAN...FERRIS WHEEL,  
OTHERS RECYCLE,  
CENTRES SWING THRU,  
PING PONG CIRCULATE,  
MAN & LADY FACING – PASS THRU,  
MEN WHEEL & DEAL, PASS THRU,  
CENTRES IN, ACEY DEUCY,  
LADY FACING OUT RUN LEFT,  
ALL PASS THRU,  
WHEEL & DEAL, ZOOM,  
CENTRES PASS THRU: **CB (rotated 1/2)**

**CB:** TOUCH 1/4,  
FOLLOW YOUR NABOR,  
MEN WALK & DODGE, ACEY DEUCY,  
LADY FACING OUT RUN,  
ALL SLIDE THRU, TOUCH 1/4,  
FOLLOW YOUR NABOR,  
MEN WALK & DODGE, ACEY DEUCY,  
MEN PASS THRU ( *all the way* ) &  
SEPARATE, GO AROUND ONE,  
LADIES SLIDE TOGETHER &  
LADIES WALK & DODGE,  
ACEY DEUCY, MEN TRADE,  
ALL; PASS THRU, 1/2 TAG,  
WALK & DODGE, PARTNER TRADE:  
**PL**

**PL:** RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
ACEY DEUCY, LEFT SWING THRU,  
LADIES WALK & DODGE,  
ACEY DEUCY, MEN U-TURN BACK,  
LADIES PASS THE OCEAN,  
DIAMOND CIRCULATE,  
FLIP THE DIAMOND,  
EXPLODE & PASS THE OCEAN,  
RECYCLE, SQUARE THRU 3/4,,  
TRADE BY: **CB**

**CB:** TOUCH 1/4,  
FOLLOW YOUR NABOR,  
MEN WALK & DODGE, ACEY DEUCY,  
MEN PASS THE OCEAN,  
FLIP THE DIAMOND,  
WHEEL & DEAL : **CB (rotated 1/4L)**

**CB:** SWING THRU, SINGLE HINGE,  
ACEY DEUCY, LADIES RUN,  
CENTRE 4 SLIDE THRU & TOUCH 1/4,  
ACEY DEUCY, CENTRES HINGE,  
LADIES TRADE, LINEAR CYCLE,  
PASS THRU, ACEY DEUCY,  
TURN THRU, COURTESY TURN,  
FLUTTER WHEEL, SLIDE THRU: **CB**

**CB:** TOUCH 1/4,  
FOLLOW YOUR NEIGHBOUR,  
MEN WALK & DODGE, ACEY DEUCY,  
MEN PASS THE OCEAN,  
LADIES FACE IN, MEN RECYCLE,  
PASS THRU, STAR THRU,  
CALIFORNIA TWIRL, PROMENADE.

**CB:** SWING THRU,  
TRADE THE WAVE,  
LADIES WALK & DODGE,  
ACEY DEUCY, MEN RUN,  
ACEY DEUCY & MEN ROLL,  
MEN TOUCH 1/4, WALK & DODGE,  
ALL BEND THE LINE, TOUCH 1/4,  
ALL CIRCULATE, MEN RUN,  
CENTRES SWING THRU &  
BOX THE GNAT, SQUARE THRU 3/4,  
ALL PASS THE OCEAN,  
SPIN THE TOP, MEN SCOOTBACK,  
RIGHT & LEFT GRAND.



# ADVANCED

## A1

Prior to the creation of the current programs by Callerlab, CHAIN REACTION was one of the most workshopped calls ever created. It always proved to be super popular as a workshop tip, not just from the standard 1/4 Tag regular sex arrangement Set-Up, but from all other variation that could be created from a general 1/4 Tag Set-Up. This included Left Hand waves in the centre. Of course, in those days, the definition for Chain Reaction was different to that we have today. The older definition was easier for the dancers to understand and follow, from both left and right-hand set-ups. With the change in definition, there came a change in 'complication factor'. What was simple and easy. became more complicated (to make it more interesting for dancers at Challenge).

The modules below come from my files from over 35 years ago. The "**Set-Ups**" used are all different, with variations on sex arrangement as noted.

### With wave with men in centre (1/2 sashayed)

HEADS RIGHT & LEFT THRU,  
PASS THE OCEAN, SWING THRU,  
CHAIN REACTION, SCOOTBACK,  
MEN RUN: PL

PL: RIGHT & LEFT THRU,  
PASS THRU, 3/4 TAG,

CENTRES SWING THRU,  
OUTSIDES U-TURN BACK,  
CHAIN REACTION, 1/4 THRU,  
MEN RUN, TURN & DEAL,  
PASS THRU, RIGHT & LEFT GRAND.

### With outside couples 1/2 sashayed

SIDES RIGHT & LEFT THRU,  
SIDES 1/2 SASHAY,  
HEADS PASS THE OCEAN,  
CHAIN REACTION, 1/4 THRU: CB  
wave.

CB: SWING THRU, EXTEND,  
CENTRES SWING THRU,  
OUTSIDES TRADE,

CHAIN REACTION,  
ALL WALK & DODGE,  
EXPLODE THE LINE,  
PARTNER TRADE: PL

PL: PASS THRU, TURN & DEAL,  
CENTRES SWING THRU,  
CHAIN REACTION, 1/4 THRU: CB

### With everyone 1/2 sashayed

HEADS SPLIT SQUARE THRU,  
CROSS CLOVER & CENTRES PASS  
THE OCEAN, CHAIN REACTION,

LADIES RUN, TURN & DEAL,  
RIGHT & LEFT THRU: CB

### With same sexes in the wave

SIDES RIGHT & LEFT THRU,  
1/2 SASHAY,

HEADS TOUCH 1/4 & CROSS,  
ALL TOUCH 1/4,



CENTRES TRADE, CENTRES RUN,  
FERRIS WHEEL, LADIES SWING  
THRU, CHAIN REACTION,  
CENTRES RUN, CENTRES 1/4 THRU,  
6x2 ACEY DEUCY,  
FLIP THE DIAMOND,  
MEN TRADE, LADIES TRADE,  
CENTRES TRADE, LADIES TRADE:  
**PL**

**PL**: PASS THE OCEAN, 1/4 THRU,  
CENTRES RUN, FERRIS WHEEL,  
MMEN SWING THRU, CHAIN

HEADS LEAD RIGHT, VEER LEFT,  
LADIES HINGE 6X2 ACEY DEUCY,  
FLIP THE DIAMOND, EXTEND,  
MEN SWING THRU,  
LADIES U-TURN BACK,  
CHAIN REACTION,  
EXPLODE & STAR THRU,  
CLOVER & PARTNER TRADE,  
ALLEMANDE LEFT.

REACTION, ENDS CIRCULATE,  
MEN TRADE, TURN THRU,  
COURTESY TURN: **PL**

### From Left hand wave in centre

HEADS PASS THE OCEAN,  
SWING THRU, TRADE THE WAVE,  
CHAIN REACTION, MEN RUN LEFT,  
ALL BRACE THRU: **PL**

**PL**: PASS THRU, TURN & DEAL,  
CENTRES SWING THRU,

TRADE THE WAVE,  
CHAIN REACTION,  
EXPLODE THE WAVE,  
WHEEL & DEAL, ZOOM,  
CENTRES TURN THRU & COURTESY  
TURN, PASS THRU: **CB**



# THE Final WORD

Again, we have had a few hassles this last month. Sue and I both had our third COVID booster in left arm, and a flu shot in right arm on the same day. We both had a tiredness and sore arm reaction to the booster. It put us out of action for a few days.

This was followed by my pet hate; visiting the dentist! I knew there was a filling missing but was shocked to discover I needed 8 other fillings as well. All the work was done over 2 appointments a week apart...with half done each day.

Each visit was 90 minutes long. It was uncomfortable, to say the least. I was unable to bite anything for 2 days after each visit and was living on lots of soup, scrambled eggs, etc. Fortunately, Sue can do wonders with these simple things (and anything else).

**Next month** will be out for us, as, while the baby is expected to arrive toward the end of the month, these things often do not go according to the predictions! We will be up there for the birth, but who knows when that will happen!

Getting issues out by the regular 12<sup>th</sup> of the month is going to be difficult for another couple of months at least. We are planning to be back home early in August, but once again, this all depends on how everything goes with the arrival of our grandson. If the baby is on time, then we will stay for about a week until everything settles in properly.

I try to have a lot of sections pre-prepared, but even that puts a strain on time that I have available.

Until next issue,

Have fun calling

Barry



# **Special Offer to BTM Subscribers**

**From David Cox**

I have recently produced a new piece of square dance music – Tucker’s Daughter – and will be selling it exclusively to BTM subscribers for \$3.50.

After paying production costs, 25% of any profits will go to BTM.

If the project is successful (i.e., supported by at least 20% of BTM subscribers) it will inspire me to find another piece of music to release. To listen to the called version just go to YouTube and search “Tucker’s Daughter DGC) or use this link <https://youtu.be/ECjzQcthuE>.

To mark the event, I’m creating a new label – B&D – short for Barry and David but pronounced BAND. Tucker’s Daughter will be BAND-2142...because it is released in 2021 and it is Mark Tinson’s 42<sup>nd</sup> Square Dance collaboration. The music is played by Mark. Mark was the musical wizard behind many recordings on C Bar C and 7 ‘Cs’ labels as well as Skye Boat Song released by Barry last month.

There are five music tracks:-

A – Music with 32 beat lead in and 52 beat tag

B – Music with short lead in and short tag

C – Music with background vocals by Julie Wilson

D – Music, short version with background vocals

E – Called version – full length and with background vocals

The song has a great and strong chorus line featured in the Opener, Break, Closer and Tag. The verse has a strong beat, and this is fully utilised in the four figures. The music is recorded in a 4/4 rhythm at 126 b.p.m. It features a strong Roll & Roll style of music and features brass, organ, electric guitar, and trumpet, as well as a xylophone/glockenspiel combination.

The original song was written and performed by Ian Moss. Ian was a founding member of Cold Chisel. Tucker’s Daughter (1998) was his first solo release, five years after leaving Cold Chisel.

Those wishing to purchase the music should contact me, David Cox, at [dgcox666@gmail.com](mailto:dgcox666@gmail.com).

# ***Behind the Mike – Caller Resources***

## **BTM Website Update**

The BTM website is still up and running, with some additions since last issue.

The archives have been adjusted and all issue up to and including last month are available, as well as ATS issues.

The files are available to play, but you may have to record them to your computer to keep.

Here is the direct link:

<https://www.behindthemikewebsite.com/>

Cheers - Barry

## **Sound Archive – Caller Material from SARDANSW educational sessions**

### ***Educational Programs***

- 2015 SARDA NSW Training Day at Blaxland (quality varies)
- 2016 SARDA NSW Weekend at Corrimal RSL Club
- 2016 SARDA NSW Weekend at Port Macquarie
- 2016 SARDA NSW State Convention Caller Sessions (Jaden Frigo AND Gary Petersen)
- 2018 SARDA NSW Caller Weekend at Corrimal RSL -Caller clinics + dance
- 2016 Red Barons/SARDANSW October Caller Weekend at Port Kembla with Steve Turner
- 2016 SARDANSW Caller weekend with Mel Wilkerson, Gary Carpenter, Chris Froggatt, Barry Wonson, David Todd

### ***Dance Recordings***

- SPECIAL DANCE with BRONC WISE and JET ROBERTS
- 1977 NSW Square Dance Society Cabaret with BARRY WONSON (scary voice back then)

- 1980 Willoughby Weekend with KEN BOWER (plus Barry Wonson, Peter Humphries, and David Smythe)
- 1988 Red Barons Weekend with WADE DRIVER (plus Barry Wonson, Peter Humphries & Brian Hotchkies)
- 2014 RED BARONS Weekend with KEVIN KELLY & BARRY WONSON
- 1988 Red Barons Weekend with WADE DRIVER Weekend Part 2
- 1986 Red Barons Special with Scott Smith & Jim Mayo
- 1990 Red Barons Special with Jack Borgstrom
- 1980 Red Barons Special with Ernie Nation
- 1988 Red Barons Special with Robert Bjork, Ingvar Petterson
- 1992 Red Barons Special with Peter Humphries
- 1990 Red Barons Special with Mike Sikorski
- 1980's Advanced Teach Weekend with BARRY WONSON
- 1985 Pacific Northwest Teen Festival Mystery caller DAVE STEVENS
- 1988 Pacific Northwest Teen Festival Mystery Caller MIKE SIKORSKI
- 1984 Tumby Umbi Dance
- 1995 Gympie Gold Rush (only part of the weekend)
- 2017 Barry Wonson 50 Years Calling – special weekend with Kevin Kelly
- 1978 Red Barons Dance with Barry & Guests

Currently the recordings on the website are not able to be downloaded (copyright issues) You can play them and possibly record on your computer....but I did not say that.[bjwonson@gmail.com](mailto:bjwonson@gmail.com)



# Appendix of UPcoming EVENTS



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

**.jpg (image) AND WORD DOCUMENTS preferred**

Also check out the “What’s on in Australia” Caller Calendar

**Dates to Remember** on the front Page.



**THINKING OF A PLACE TO GO FOR A HOLIDAY IN 2022?**

**COME TO THE BLUE MOUNTAINS - THE PERFECT PLACE**



**The NSW STATE SQUARE DANCE CONVENTION**

**September 30<sup>th</sup> – October 3<sup>rd</sup>, 2022**

This year New South Wales was set to host the Australian National Square Dance Convention at Wentworth Falls in the magnificent Blue Mountains region. As we all know, the COVID-19 virus has had such an impact that this convention had to be cancelled.

A huge amount of planning, preparation, creation of decorations (including the building of two separate stage sets), publicity, etc., over 3 years had gone into this event.

The Committee were heartbroken to have to cancel the event, however, as so much had been done already, a unanimous decision was made to not waste what had been achieved, and to utilise all the preparatory work for a NSW State Convention in 2022. After all, most of the serious work had already been done...everything was in place already – venue, decorations, plans, etc.

The weekend selected for 2022 was the Labour Day weekend of October 1<sup>st</sup> through 3<sup>rd</sup>. This is a great time for a State Convention.... weather is perfect; the Blue Mountains are even more beautiful in Springtime.

For many years there has been a regular SD weekend held in Newcastle over this long weekend, however they have graciously allowed us to use the dates in 2022.

**NSW STATE SQUARE DANCE CONVENTION 2022 September 30<sup>th</sup> October– 3<sup>rd</sup>**

**BLUE MOUNTAINS GRAMMAR SCHOOL, WENTWORTH FALLS**

Looking for a vacation in 2020 that can be built around a fabulous Square Dance Event?

Look no further – come to the Blue Mountains in NSW



## The 2022 "Swan-Song" EDITION

*We have, very sadly, come to the end of our time for Producing Music.*

The once "mighty" Sting Productions AMBASSADOR CLUB can no longer continue (we don't have enough members...). It is clear that this endeavour has gone as far as it possibly can - and we are very proud to have been able to produce in excess of 250 pieces of new music...

However, if you would like to join us for the final year - you can; to become a member of the Sting Productions 'Ambassador Club' - and be one of ONLY 150 callers to receive the FINAL year's output of Sting music - one year ahead of the majority of other Callers - all that you need to do is to visit us at: [www.stingproductions.co.uk/ambassador.php](http://www.stingproductions.co.uk/ambassador.php) and sign-up.

## Membership available for \$150.00 (US)

### STING PRODUCTIONS AMBASSADOR CLUB "SWAN SONG" - Tune List 2022

The tunes listed below will become available, to Ambassador Club members, on 1<sup>st</sup> April 2022 - as part of the Ambassador Club 2022 "Swan Song" Edition (24 pieces of music):

Ain't No Mountain High Enough  
At the Hop  
Do Ya Think I'm Sexy  
Do You Wanna Dance  
Firework  
Groovy Kind of Love  
Have I the Right  
I Can Be Me With You  
I Think We're Alone Now  
Let's Get Away From It All  
Mississippi (Bob Dylan)

Marvin Gaye & Tammi Terrell  
Danny and the Juniors  
Rod Stewart  
Cliff Richard & The Shadows  
Katy Perry  
The Mindbenders  
The Honeycombs  
Garth Brooks  
Tiffany  
Frank Sinatra  
The Dixies

Move It  
Roller Coaster  
Scuse Me My Heart  
The Lady Loves Me  
The Young Ones  
What I know  
Yummy, Yummy, Yummy

Cliff Richard & The Shadows  
Danny Vera  
Colin Raye  
Elvis Presley  
Cliff Richard & The Shadows  
Tom Rush  
Ohio Express

Patter Music (4Tunes + 2 Bonus SNOW Tunes)  
Dither / Dawdle - Topsy / Turvy  
Kerfuffle / Bluebottle (SNOW)

You can purchase previous Editions of the Ambassador Club, at discounted prices. For details (and Audio Samples) of the tracks - visit: [www.stingproductions.co.uk](http://www.stingproductions.co.uk) and click on "AMBASSADOR".

**Bulk Purchase Deals Sale of previous Ambassador Club Editions (2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019 - and - 2020) select from the years shown below, at these special prices :-**

(2011) \$35 - (2012) \$40 - (2013) \$55 - (2014) \$80 - (2015) \$95  
(2016) \$105 - (2017) \$115 - (2018) \$125 - (2019) \$135

or - all nine Previous Editions (202 tunes), shown above for \$750

or - Ten Editions 2011 to 2020 (226 tunes) for only: \$875

### or - Special 'Super' Deal:

Bulk Buy all of the 2011 to 2020 music, (at least 250 tunes, plus all Snow releases in 2022) - and sign up as a Regular Member - for 2022 - the entire bundle for the special price of:



(only...) \$1,000!!



**Contact: Paul Bristow: [paul@stingproductions.co.uk](mailto:paul@stingproductions.co.uk)**  
for more information about Regular Membership and/or to purchase these Editions



**STING PRODUCTIONS**

**AMBASSADOR CLUB**  
*The Music of Tomorrow - For the Gaffer of Today*

**Special Prices for Bulk Purchases of**

# **Sting & Snow "Single" Tunes:**

- 10 titles for \$60 (more than 10 at \$6.00 each)**
- 20 titles for \$110 (more than 20 at \$5.50 each)**
- 40 titles for \$200 (more than 40 at \$5.00 each)**

**Pick the tunes - email me a list - I will send you an invoice.**

**As soon as I have your money, I will send you the tunes!**

**e-mail [paul@stingproductions.co.uk](mailto:paul@stingproductions.co.uk)**

# MAKE THE TRANSFORMATION



## THE OFFICIAL **SO YOU WANT TO BE A CALLER.®** **SQUARE DANCE CALLERS SCHOOL (Based On The Book) By: EDDIE POWELL, MBA** *World's First Online Callers School*

- Anywhere
- Anytime
- 24/7/365 From Your Device (Access Required)
- Learn At Your Own Pace So You Can Absorb  
(Not Just A "Brain Dump" Of Information)
- Printed Submissions
- Audio Submissions
- Video Submissions
- **Live Coaching Calls Featured Discussions On:**
  - PERSONAL CRITIQUES
  - Guest Tips
  - Marketing Yourself
  - Teaching Classes
  - The Business of Calling
  - Events and Festivals
  - Singing Calls
  - The Flow Of The Dance
  - The Flow Of The Choreography
  - National vs. Traveling vs. Local Callers
  - Publicity For You and Square Dancing
  - ...and Much More!

**Imagine the transformation from where you are to  
the Square Dance Caller you want to be...**

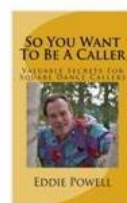
It takes action, practicing the right way, and  
becoming ready to market yourself. It took time and  
practice as a dancer to learn the moves, the same is  
true of calling.

**Think About It**

**Every Superstar Athlete Has A Coach  
Now, You Do, Too!**

**Learn The Basics, Repeat The Right Ways, and  
Become The Caller You Are Destined To Be...**

**Enroll  
Now**



**Eddie@EddiePowell.com**



# Square Dance Gifts & Merchandise



**Come on and look at our range of gift ideas.**

**Our Facebook Page:**

[www.facebook.com/DWHT71](http://www.facebook.com/DWHT71)

**Our Website:**

[www.squaredancing.com.au/square-dance-merchandise-1](http://www.squaredancing.com.au/square-dance-merchandise-1)

**All orders delivered worldwide to your door!**

**OVER 100 DESIGNS & More Added Weekly**

*T-Shirts, Mugs, Apparel, Pillows, Stickers, Homewares,  
Phone & Computer Cases, Clocks, Socks, Drink Coasters,  
Fridge Magnets, Hoodies, Pins, Bathmats, Tote Bags,  
Notebooks, Water Bottles & More!*



# **Kip Garvey – Central Sierra Caller School ONLINE**

## **The First Online Caller School**

Unlike conventional caller schools that often result in information overload and are considerably expensive when you add in time off work, travel, accommodation, meals etc., this Remote Learning Series is a low-cost alternative. It offers, especially to new and newer callers, but also to more experienced callers, the ability to work at their own pace in the development of their own choreographic skills.

The school consists of well developed, easy to follow and time-tested and proven lessons that offer callers of any level the opportunity to build and/or refresh their knowledge of choreographic structure, flow, and many other important skills.

- \$30 Membership in the Caller School, online gives you:
- Access to the full on-line school and the first two lessons.
- Access to the Course lessons and ability select and view your own personalized course curriculum.
  - Each lesson is a 3 to 7-page explanation of the lesson objectives and content, and a video presentation of the lesson to further explain lesson content and show methods.
  - Registration gives you the opportunity to acquire access to eight additional lessons; each precisely designed to walk you through the caller's learning curve at your pace.
  - Access to a library of reference material on choreographic structure as well as various white papers and technical documents used as reference material for the lessons.
- Access to Kip Garvey as a personal mentor through direct on-on-one email communication and through prior arrangement direct telephone conferences.
- Access to critical analysis of your calling via e-mail and pre-recorded mp3 Files
- Access to the Remote Learning Series Bulletin Board where you share thoughts, ideas and concerns with your fellow callers and students in an open forum.

To register or find out more information about Kip and the Online Caller School to [www.kipgarvey.com](http://www.kipgarvey.com) and follow the links.

# BECOMING A SQUARE DANCE CALLER

by Bruce Holmes

"I wish there had been a book like this when I started 25 years ago."  
Glenn Wilson, Queensland, Australia

"Clear and helpful! I would recommend to especially new callers like myself!"  
Connie Graham, Stanberry, Missouri

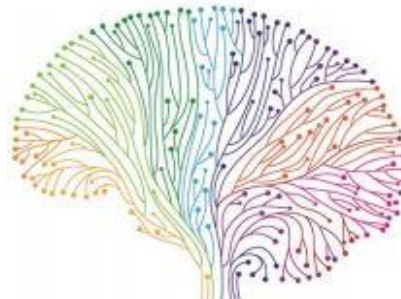
"I just wanted to thank you for *Becoming*. I've finally feel like I actually understand the basic concepts behind calling. Thanks also for the ideas in organizing module libraries, getting SqView to work better for me. I highly recommend! I have been enjoying the book so much, thanks again for writing it!"  
Ron Bell-Roemer, Bend, Oregon

"Thanks so very much for your book. As a new caller this book has made all the difference for me. I especially appreciate the chapter 'Easy calls resolve'."  
Helen Tronstad, Bålsta Square Dancers, Stockholm, Sweden

"Firstly I want to say that I enjoyed your book and the "New Caller" market lacks this type of approach, so thank you... Keep up the good work, and I love the way you approach the exercises."  
Steve Turner, Accredited Caller Coach, Western Australia, Australia

"The caller school sent us a large document in preparation for the school. I have been reading that too and find myself going back to your manual over and over to understand what they have said. Yeah for your manual!!"  
Bobbi Nichol, Pensacola, Florida

"This caller resource is incredibly informative. Detailed drawings of where the dancers are after each call helps a new caller see without a doubt what is being taught. It is concise, easy to follow and has helped me a lot. There are many resources at the end of the book to help you. If for no other reason than a reference guide, keep this book handy!"  
Christine Steffy, McHenry, Illinois



3<sup>rd</sup> Edition

<http://brucetholmes.com/Becoming.html>





## 22nd Canadian National Square & Round Dance Convention

670 Queen Street, Fredericton, NB Canada

July 21, 22, 23 - 2022

## JOIN THE VIOLET CREW IN '22



The Federation of Dance Clubs of New Brunswick is looking forward to hosting this convention in the Convention Centre located in the heart of our charming and pristine capital city, Fredericton, New Brunswick.

This 36,000 sq ft modern and green building is filled with natural light and fully air conditioned. It is only a stone's throw from the majestic Saint John River and the city's vibrant downtown.

Surrounded by restaurants, shopping, trails, and a world renowned art gallery; you will find historic brick buildings, a gothic style cathedral, botanical gardens, and even a replica lighthouse.

Fredericton is welcoming, walkable, social, and smart. We promise a fantastic Maritime dancing experience.



Fredericton Convention Centre

### **REGISTER NOW!!**

Convention 2022  
c/o 55 Christopher Drive  
Burton, New Brunswick  
E2V 3H4 Canada

Want more information?  
[squaredancenb.ca/convention2022](http://squaredancenb.ca/convention2022)

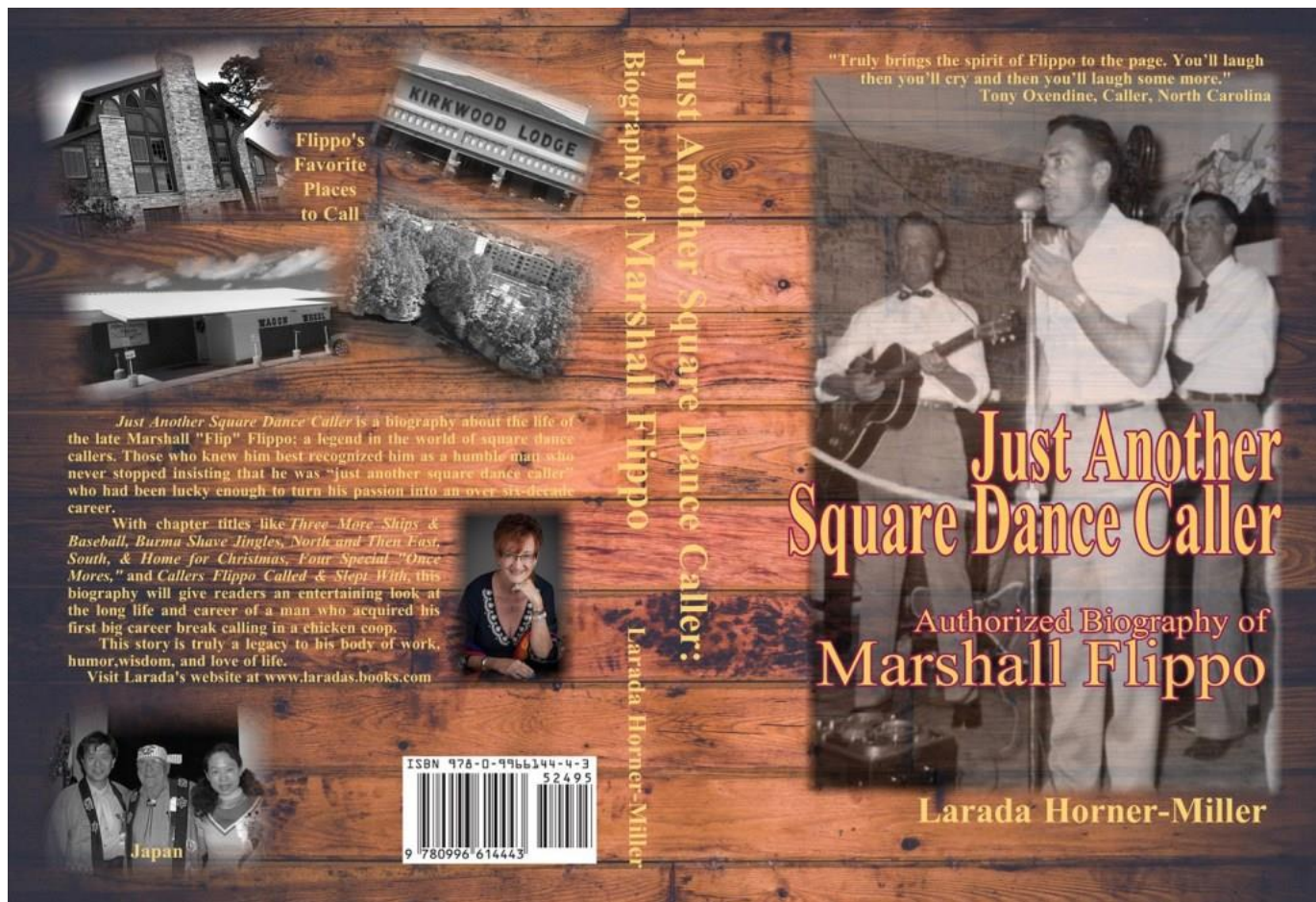
or

Terry & Melonie Hebert  
[sdcaller@nbnet.nb.ca](mailto:sdcaller@nbnet.nb.ca)  
506-472-1444



Left: Changing of the Guard at the Historic Garrison District





To order contact Larada Horner-Miller  
[larada@icloud.com](mailto:larada@icloud.com)  
 506 323 7098

**The Northeast Callers School in conjunction  
with the Central Sierra Callers School Present:**

# ***The Teaching Institute***

***A Specialized Callers School On How to Properly Teach Dancers***



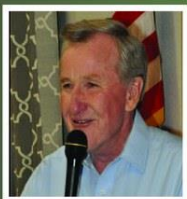
**Ken Ritucci**

*Massachusetts  
(Callerlab Accredited Caller Coach)*



**Bill Harrison**

*Maryland  
(Callerlab Accredited Caller Coach)*



**Kip Garvey**

*California*

**SEPTEMBER 7-10  
2022**

**OAKDALE, CA**

Whether you are about to teach your first class, or are an experienced caller, the teaching institute will provide you with the tools to an effective and successful teacher. Ken Ritucci has 46 years of calling experience. He and his staff have the knowledge and leadership to assist you with your teaching career.

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



## School Information

[www.kenritucci.com](http://www.kenritucci.com)

### Cost:

\$425.00. No charge for accompanying spouse/partner. Food and lodging not included.

### Program:

Starts Wednesday September 7 at 7:00 pm. School ends at conclusion of Saturday night's dance.

**Lodging:** A list of hotels will be sent upon registration.

### Food:

Several local restaurants available with good food at reasonable prices.

### Location:

Oakdale Grange, 30 Lambuth Ave, Oakdale, CA 95361

### Additional Info:

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

## ABOUT THE SCHOOL

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

### THIS SCHOOL WILL CONCENTRATE ON:

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

**The Teaching Institute - Oakdale, CA • September 7-10, 2022**

Cost: \$425.00 per caller. For reservations, a \$100 deposit is required.

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

Name: \_\_\_\_\_ Spouse/Partner: \_\_\_\_\_

Street \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ Email: \_\_\_\_\_

Make checks payable to Ken Ritucci  
132 Autumn Road • West Springfield, MA 01089  
Phone: (413) 262-1875 • Email: [kenritucci@gmail.com](mailto:kenritucci@gmail.com)  
Canadians please remit U.S. funds



# Northeast Callers School 2022

*Programs for Beginning and Experienced Callers*



**Ken Ritucci**

*Massachusetts  
(Callerlab Accredited Caller Coach)*

**SPECIAL GUEST INSTRUCTORS:**



**Ted Lizotte**

*New Hampshire  
(Callerlab Accredited Caller Coach)*



**Tony Oxendine**

*North Carolina  
(Callerlab Accredited Caller Coach)*



**Steve Turner**

*Australia  
(Callerlab Accredited Caller Coach)*



**Don Moger**

*Canada*

**OCTOBER 6-10  
2022**

**HOST HOTEL & HAYLOFT BARN  
STURBRIDGE, MA**

## **TWO LEVELS OF PROGRAMS**

### **Beginner**

Designed for new callers who need all the basics, including: Basic Choreography, Microphone Technique, Voice Control, and Introduction to Sight Calling Methods.

### **Experienced**

For Callers with experience between two or more years. Emphasis will be on Advanced Sight Calling Techniques, better timing and body flow, as well as Creative Choreography, plus much more.

**WHETHER YOU ARE JUST GETTING STARTED**, or want to improve your calling, the Northeast Callers School will provide you with the tools to make you a successful caller.

**Ken Ritucci has 47 years of calling experience.**

**He and his staff have the knowledge and leadership to assist you with your career.**



## School Information

### Cost:

\$425.00. No charge for accompanying spouse/partner. Food and lodging not included.

### Program:

Starts Thursday, October 6th at 7:00 pm  
Ends Monday, October 10th at 12 noon.

### Lodging:

The host hotel will be utilized for part of the school. Special rates have been worked out. Hotel information will be provided upon registration.

### Food:

Several local restaurants available with good food at reasonable prices.

### Location:

Off Exit 78 from the Massachusetts Turnpike.

### Additional Info:

To be mailed before the start of school recommending dress and essentials, including directions to the hall.

## POINTS OF INTEREST

While at the school, take advantage of New England's Fall Foliage Season.

The colors are breathtaking and the view is spectacular. Also, Sturbridge is the home of the famous "Sturbridge Village". One of the most popular visitor sites in the area. Come and see some of the early heritage history of New England.

### Key Benefits of this School Include:

- Develop confidence in your calling ability
- Improve your choreographic skills
- Learn how to program your dances
- Acquire the skills necessary to make yourself a more professional caller

### Topics of Discussion:

- Mechanics of Choreography
- Timing
- Voice / Delivery
- Smooth Dancing / Body Flow
- Programming
- Teaching
- Music / Rhythm
- Choreographic Management
- Ethics / Leadership
- Social Aspects of Professional Square Dance Calling

**NORTHEAST CALLERS SCHOOL** - Sturbridge, MA - October 6-10, 2022

Cost: **\$425.00** per caller. For reservations, a **\$100** deposit is required.

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

Name: \_\_\_\_\_ Spouse/Partner: \_\_\_\_\_

Street \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ Email: \_\_\_\_\_

Register at [www.northeastcallersschool.com](http://www.northeastcallersschool.com) (Paypal accepted) Or Make checks payable to:

**Northeast Callers School • Ken Ritucci**

132 Autumn Road • West Springfield, MA 01089

Phone: (413) 262-1875 • Email: [kenritucci@gmail.com](mailto:kenritucci@gmail.com)

Canadians please remit U.S. funds





# SUNSHINE STATE CALLERS SCHOOL

*Programs for  
Beginning and  
Experienced Callers*

**FEBRUARY  
23RD-26TH  
2023**

## **HOST HOTEL**

**Stayable Suites  
Jacksonville West  
6802 Commonwealth Ave.  
Jacksonville, FL**



**Ken Ritucci**

*Massachusetts  
(Callerlab Accredited Caller Coach)*



**Bill Harrison**

*Maryland  
(Callerlab Accredited Caller Coach)*



**Tom Miller**

*Pennsylvania  
(Callerlab Accredited Caller Coach)*

## **TWO LEVELS OF PROGRAMS**

### **Beginner**

Designed for new callers who need all the basics, including: Basic Choreography, Microphone Technique, Voice Control, and Introduction to Sight Calling Methods.

### **Experienced**

For Callers with experience between two or more years. Emphasis will be on Advanced Sight Calling Techniques, better timing and body flow, as well as Creative Choreography, plus much more.

——

**WHETHER YOUR CAREER IS JUST BEGINNING TO LIFT OFF or you want to improve your skills to fly even further in your Calling Career, the Sunshine State Callers School will provide you with the opportunity to be the best Caller you can be.**



# School Information

## Cost:

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

## Program:

Starts Thursday, February 23rd at 3:00 pm  
Ends Sunday, February 26th at 12 noon.

## Lodging:

The Stayable Suites will be utilized for the entire school. Special rates have been worked out. Hotel information will be provided upon registration.

## Food:

Several local restaurants available with good food at reasonable prices.

## Location:

Stayable Suites  
Jacksonville West  
6802 Commonwealth Ave.  
Jacksonville, FL  
(904) 781-6000

## Additional Info:

To be mailed before the start of school recommending dress and essentials, including directions to the hall.

## POINTS OF INTEREST

While at the school, take advantage of Jacksonville, or Jax as locals call it, the getaway that leaves you feeling refreshed yet accomplished because while there's plenty to do, there's never any rush to get it done. In Jax, you can experience a different side of Florida, combining both relaxation and adventure, and letting you choose just how active you want to be.

### Key Benefits of this School Include:

- Develop confidence in your calling ability
- Improve your choreographic skills
- Learn how to program your dances
- Acquire the skills necessary to make yourself a more professional caller

### Topics of Discussion:

- Mechanics of Choreography
- Timing
- Voice / Delivery
- Smooth Dancing / Body Flow
- Programming
- Teaching
- Music / Rhythm
- Choreographic Management
- Ethics / Leadership

Register at: [www.kenritucci.com](http://www.kenritucci.com)

SUNSHINE STATE CALLERS SCHOOL - Jacksonville, FL - February 23-26, 2023

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

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

Register at: [www.kenritucci.com](http://www.kenritucci.com)

Name: \_\_\_\_\_ Spouse/Partner: \_\_\_\_\_

Street \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ Email: \_\_\_\_\_

### Make checks payable to:

Ken Ritucci

132 Autumn Road • West Springfield, MA 01089

Phone: (413) 262-1875 • Email: [kenritucci@gmail.com](mailto:kenritucci@gmail.com)

Canadians please remit U.S. funds

